

# The 'Thin Ten' are finished

## Kentucky loses NIT first-round game to Clemson 68-67 in overtime

By JAMIE VAUGHT  
Sports Editor

Kentucky's bid for third National Invitational Tournament championship went in vain last night at Rupp Arena when the tall Clemson Tigers edged the thin Wildcats 68-67 in overtime in their first-round game on Billy Williams' two free throws.

The Wildcats, dubbed by at least one writer "the Thin Ten," finished their surprising season with a respectable mark of 19-12. The loss was only UK's fifth in the last 18 games. Had the Wildcats won the game, they would have recorded the school's fifth straight 20-win season.

Clemson, meanwhile, will play the

winner of last night's Old Dominion-Wagner game Monday night in the second round of the NIT. The results of that game weren't available at press time.

Williams, a 6-2 junior guard, disappointed the 23,522 onlookers when he sank crucial free throws with 12 seconds to go in overtime to give Clemson a three-point lead at 68-65. Kyle Macy of Kentucky connected on a 10-footer to make the final tally.

Kentucky Coach Joe B. Hall thought Clemson's stinging defense and strong rebounding performance were important factors in the Cats' loss.

"Their defense took us out of our

offense," Hall said. "Their boardwork and defense beat us. It was, undoubtedly, the most confusing game I ever coached in."

"Just about the time we start playing well, our season had to end too soon. We're very pleased with our season."

But Hall was upset with the officiating.

"Officiating, undoubtedly, destroyed the ball game," he said. "One was so had he ought to seriously think about going to another sport. I talked with Bill Foster (the Clemson coach) and he felt the same way. It was a frustrating game for the hallplayers and coaches."

"I'm not saying it was one way. I'm not saying anyone cheated us."

About the officiating, Foster said, "The officials Homer and Jethro chopped us to death. We bitched a little, but we got out without a technical."

Kentucky, which shot 46 percent as compared to Clemson's 56, almost didn't make it into the overtime. The Cats fell six points behind at 55-49 with 1:28 to go in the regulation period.

But UK outscored Clemson 6-0 rest of the way to send the game into extra period. Guard Jay Shidler nearly gave the Cats a miracle when his almost perfect shot from the mid-court started through the basket. But the ball bounced out of the rim as the

crowd moaned.

"I thought the ball was in," Hall said, smiling, later.

he action wasn't so furious earlier in the game. After Truman Clayton poured in a basket to knot the score at 18-18 in the opening period, Clemson went into its infamous "four corners" offense one with about 11 minutes left to the half.

The Tigers froze the ball until a jump ball was called with 1:39 to go. But neither team could score another basket going into the locker room.

"I had people in foul trouble," Foster explained. "I know it (the delay offense) is not popular here. But it's damn popular in South Carolina."

There just wasn't any sense in playing for awhile."

Before Clemson used its delay offense in the opening period, the game had been tied eight times. The lead changed hands five times.

Macy said he thought the Clemson's tall frontline (two 6-10 starters) was the difference in the ballgame.

"We didn't do some rebounding," he said. "We had trouble with their size."

Kentucky forward LaVon Williams agreed. "Their size made a pretty big difference."

Clemson blocked UK's shots six times and had 10 steals. The Wildcats, meanwhile, weren't too impressive.

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# KENTUCKY Kernel

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University of Kentucky  
Lexington, Kentucky

## Curci puts 8 players on probation

Combined AP and staff reports

The eight UK football players charged with rape and sodomy were placed on disciplinary probation yesterday by head coach Fran Curci.

In a statement released by Sports Information Director Russell Rice, Curci said "Being consistent with our policy, the eight football players involved will be placed under disciplinary probation, which means they will not be allowed to participate in any team function until their cases are resolved in the courts."

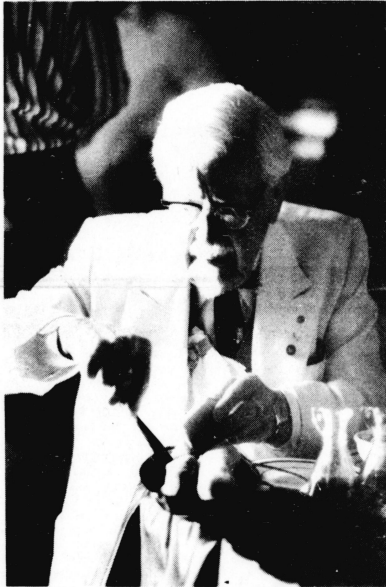
"This action in no way is meant to reflect my opinion as to their guilt or innocence."

The disciplinary action means the players will not participate in spring practice, which begins tomorrow and ends with an intrasquad game April 21 in Commonwealth Stadium.

They also will be barred from today's professional scouts day, when scouts from the National Football League will clock players for speed, weigh them and evaluate their abilities, Rice said.

Defense attorney Tom Miller Tuesday waived formal arraignment and entered not guilty pleas for the eight players in Fayette Circuit Court. A preliminary hearing was scheduled March 29 by Judge Michael Roney. The players were not required to appear at the hearing. They left after a bailiff informed them of this.

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By TOM MORAN/Kernel Staff

## Finger-lickin' breadstick?

Can it be? The baron of fried poultry at an Italian restaurant? Well, yes, Col. Harlan Sanders, after taking care of some business in Frankfurt, had lunch yesterday at Joe Bologna's. Asked to compare the latin fare with his world-famous product, the Colonel said, "I like Italian food, but you can't beat Kentucky Fried Chicken."

## Reformatory panel discusses advantages of inmates as 'aides'

By JAY FOSSETT  
Cops Editor

Bill Butts, an inmate from LaGrange State Reformatory, told a medium-sized audience at the Law Building courtroom that "most men who are at LaGrange are ordinary men, with homes and families, who just made a mistake and got caught."

Butts, as a member of a four-man panel at the Student Bar Association's Wednesday Forum, discussed the state reformatory's legal aid program.

Butts, a legal aide at LaGrange, said those men who "made a mistake and got caught" now have access to the courts — a privilege inmates have been denied in the past, he said.

Another member of the panel, Dave Norick, head of the Post-conviction Services' office of public advocacy, said that as a result of a 1974 Supreme court decision, LaGrange inmates now

have access to courts.

He said his office has worked with the state Bureau of Corrections to set up a legal aide training program teaching selected inmates the fundamentals of criminal law, procedure and ethics.

He added that these trainees, who become "legal aides" when the course is completed, help other inmates with their legal decisions and serve as legal counselors to those inmates.

"Since Kentucky does not have sufficient funds to buy all the attorneys needed for each resident of Kentucky reformatories," said Norick, "it was thought the legal needs were best met by training reformatory residents."

Norick said the inmates go through screening procedure before they are selected for the training program. He said he sees the trained inmates as "resource centers" for the other inmates in the yard.

Ed Galbraith, public defender for Kentucky state reformatories and a member of the panel, said that of the 1,800 inmates at La Grange, four are legal aides.

He said the reformatory offers a choice to the inmates who wish to seek legal help. He said they can:

• use the reformatory's legal library for their own purposes,

• consult the legal aides,

• or consult Galbraith himself.

Butts said that when an inmate confides in legal aides, he is often "confused, uncertain and angry."

"You have to understand the psychology of a prisoner," said Butts. "Here is a man that has been taken away from his home and family, from his environment, and thrust into a strange harsh world."

"He may have spent weeks or months in county jails, uncertain of

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## Generic food less expensive; quality lower than brand name

By CHRIS BLAIR  
Staff Writer

With inflation a part of everyday life, shoppers can often be found scrutinizing grocery shelves stacked with elaborately decorated cans and boxes of national and house brand foods for that elusive creature — a bargain.

Before inflation increased the number of penny-pinchers in the marketplace, national brand-name labels meant extra flavor, high grade texture and appetizing food color.

But with increasing food prices, lower priced house brands have become an alternative to the expensive national brands, even though lower prices may mean lesser food quality.

As food prices continue to rise, many people are searching for even lower priced food. Some nutrition specialists say the answer to continuous price boosts is "no-brand-name," or generic foods.

Generic foods, a sharp contrast to the brand name foods because of their plain white labels, are set apart from the colorful array of brand name products found on supermarket shelves.

These generic products, because of the plain package, low advertising costs and standard quality, are inexpensively priced. Some experts say the low prices characteristic of generic foods have made them appealing to budget watchers.

However, until recently, only one Lexington store has carried generic products. Shoppers Choice, recently purchased by Randall Foods, has stocked generic foods for several years, but the stores' new general

manager, Tom Litzler, says the chain's entire stock of generic products is being depleted.

Litzler said the Randall company researched the generic food market two months ago and concluded that the low prices were rising and would no longer fulfill their initial cost-saving purposes.

"Customers should be getting a five to 10 cent price difference between generic products and house brands," Litzler said. "Prices have gone up, so there is little difference between house items and generic products."

Litzler also said customers are reluctant to buy generic foods because "people want consistency in foods they buy."

"A lack of consistency of a product reduces repeat sales. Since generic foods aren't backed by a company, there's no guarantee that the product will always be of the same quality," he said. "Our intentions now are to stop (Randall's Shoppers Choice's) generic food sales."

Litzler said that when the store introduced generic foods in its market several years ago, the products sold rapidly without promotion, but he said the "no-name" products are no longer being requested.

In December, a low budget food store, Grocery Box, opened on New Circle Road, stocking 20 generic products.

The store's manager, Danny Noe, said customers have responded "extremely well" to the generic products. He said the store bought two-and-a-half pages of newspaper ads and 100 radio spots in early December, but have not "done a dime's worth of advertising since."

"People are coming (to Grocery Box) from all over — from Frankfurt, Paris — and many of our customers are from the south end of town," he said.

Noe said he doesn't hesitate to buy generic products, although he was initially skeptical of them because of the plain packaging.

"I have tried the jellies and preserves, macaroni and cheese, and cake mixes. They're good products," Noe said. "Once people give it a try, they continue to buy them. One woman, this morning, had 12 cake mixes in her shopping cart."

Noe said his only problem with generic foods is keeping them in stock. "I'm out of most of the generic products now. I have to order them four weeks in advance, and by the time they get here, they're already sold."

Noe explained that he is able to keep food prices below regular market prices because Grocery Box operates with a low budget. For instance, the store does not carry perishable products, enabling it to cut out refrigerating costs. Grocery Box also cuts wage costs by using signs to display prices instead of having stock boys price the merchandise item-by-item.

Jerry Kaiser, a sales promoter for Lexington Kroger stores, which operate out of Evansville, Ind., said the Kroger chain doesn't carry generic foods because the "store's policy is to match generic food prices with house brands."

"We're using private label products to replace generic foods. Second-and third-line (graded) products are similar to generic," Kaiser said. "For

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## today

### state

**TAXPAYERS WILL HAVE A CHANCE** to influence the state budget this summer at hearings planned by the state Finance Department.

Money will be tight in the next biennium, and director of the state Office for Policy Duke Gordon said yesterday he wants to heighten the public's role in the budget process.

"I want to do a better job to explain adequately and in a fashion not boring how the budget process works, how money is spent and where it's spent," he said.

Public budget hearings, initiated in the fall of 1977, have been held too late in the past to have any real impact since state agencies had already submitted their budget requests to Gov. Julian Carroll.

This year the hearings will be held during the summer so the public will have a chance to influence program priorities.

### nation

**PRESIDENT CARTER FLEW TO CAIRO** last night for what Egyptian officials are calling "the final sprint to peace."

And barely concealing their optimism, U.S. officials said that while too many details remain for Carter to completely wrap up a treaty, they are not ruling out initiating one on the trip.

The president, after flying across the Atlantic last night, will ride in a motorcade into the capital today to open a three-day visit that Egyptians hope will boost President Anwar Sadat's image. Tens of thousands of spectators are expected to line the route.

### world

**IRAN'S PROVISIONAL GOVERNMENT** appeared headed for a crisis yesterday after the Ayatollah Ruhollah Khomeini, the architect of the revolution, called the nation's ministers "weak" and derided them for believing "everything should be copied from the West."

The Khomeini-appointed government of Prime Minister Mehdi Bazargan, primarily Western-educated liberals, has expressed anger over the wave of secret trials, executions and arrests carried out by Khomeini's followers. A revolutionary firing squad executed six men Tuesday night after they were found guilty of kidnapping boys and placing them at the service of homosexuals.

Khomeini's criticisms came as rumors persisted that Bazargan is considering resigning in frustration over his lack of power. His aides denied reports that he resigned.

**VIETNAM ACCUSED CHINESE THIEVES** of "plundering, burning people's homes and shoppings" as the Chinese withdrawal might take two weeks or more because "pulling out is more difficult militarily than advancement," according to Chinese sources in Peking quoted by the Japanese news service Kyodo said.

### weather

**A FEW LINGERING SHOWERS TODAY** with highs in the upper 40's. Partly cloudy tonight with lows in the mid 30's. Increasing cloudiness with a chance of showers tomorrow. Highs in the low 50's.

# KENTUCKY Kernel

editorials & comments

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## Orwell, where are you?

Social Security numbers too easily identify UK students; shouldn't be used for posting grades

Conservative futurists who warned that Social Security numbers would create a 1984-style Big Brotherism may have been right. Those nine-digit codes are virtually names now, used for almost all identification purposes. Although not too much Orwellian repression has come along with them, there are some problems.

For instance, UK academic officials have been advised that posting test scores according to Social

Security numbers or other "personal identifiers" violates the Buckley Amendment's guarantees of privacy for personal information.

Giving a Social Security number is tantamount to giving a name, if someone else has made the connection between the two. Right now, there are plenty of chances to make such connections; seeing who gets perfect scores on tests, noticing what number someone points to, noticing the number on

an identification card. And it can happen without being intentional at all.

The Vice President of Academic Affairs office is planning to notify all deans that it is illegal to continue posting grades by Social Security numbers. In the past, the policy has been to honor requests from individual students not to list their grades.

One excellent solution that is now used by some schools is to assign a number to individual exams, have students remember it, and then post scores according to the numbers. It would preserve anonymity and keep the efficiency that's now present. Whatever system is used, a replacement is needed for the Social Security numbers, because they've just become too familiar.

## Forums beneficial to students; SG did good job of organizing

Those who say college students aren't interested in politics would have been surprised at the response the recent Student Government candidate forums received. And hopefuls for governor and lieutenant governor of Kentucky probably won't want to pass up the opportunity to make personal appearances at the next forums.

The programs, held on consecutive nights, attracted a total audience of about 500 people. The forums were well-covered by the news media, with first-day stories appearing in the state's major newspapers.

Student Government deserves credit for sponsoring this type of activity, and for being able to organize it successfully. The forums gave people at

UK a chance to personally meet the candidates for the state's highest offices, and to ask them questions.

The gubernatorial forum was marred by the appearance of candidates who, running limited campaigns, were not well-prepared or knowledgeable on major issues. Still, that's preferable to holding invitation-only forums that bring in a few candidates who have wide support.

A nonpartisan forum at a public institution should have as many candidates as possible, especially at a university where fringe candidates may have substantial support. A democracy should be strong enough to endure not only different ideas, but poorly prepared ones as well.



Frenchman Conne says

## Libidinal tyranny will bring changes

Roaming through a bookstore the other day, I came across this amazing little book called *A Study of the Effects of Libidinal Tyranny on the American Male College Student* by the sociologist Adolph Conne. The author wanted to include female students in his study but he could not find many who admitted to touching

office, never understanding why they always confuse "gentle" for "gentile". One of the more intriguing findings of Conne's five-year study is a measurable relationship between The Other Person's Looks and Your Drinking. If a student is asked to rate a prospective sexual partner on a 1-to-10 scale, this appraisal will improve on

by potential sexual partners, you immediately calculate the male-female ratio, the attractive-unattractive ratio, the couples-singles ratio and then you drink accordingly.

4. When drinking in the aforementioned situation, you forego your usual mug of Lippeshtir beer and order chic and expensive drinks, knowing full well this course of action guarantees a confession session at the porcelain altar within five hours.

5. When talking with prospective sexual partners in said area, your conversation has an abnormally high incidence of no less than two of the following phrases:

- a. Oh, I can really relate to that (usually followed by a sigh)
- b. No, seriously, you seem very sensitive. Do you paint?
- c. Wow, what a coincidence! Beer makes me uppy-chuck, too.
- d. Gee, subtitles make me dizzy, also.
- e. Yes, I agree. Respect is the crucial point.
- f. Well, I'm personally beyond confusing lust with love.
- g. Hey, most women say they don't, but c'mon, do you believe those things are just for facial massage.

6. During said conversations, you lie. Outright. Without hesitation. You lie about you height, weight, and age. You say you can't dance because of a theatre injury. You allude to an inexhaustible cocaine cache. You have spoken with Mick Jagger. You profess a liking for topics you detest beyond expression, while following a general rule to debate every sixth opinion your prospective sexual

partner expresses.

7a. You wake up the morning-after in your clothes with laser breath and an empty wallet. Your pockets are full of crumpled cocktail napkins, torn from drunken pen strokes. They are covered with unintelligible names, numbers and messages like "You with hem!!!!"

b. You wake up in a strange apartment beside a strange woman. Jesus, it's nearly dawn and you have an 8 o'clock class. You move slowly off the bed, trying not to wake Snoring Beauty. You bang your knee on the dresser. You step on her electric curler. You replace the needle-stuck at the end of the Janis Ian album. You shut down her portable GF stereo with the "I" speakers. Negotiating the dark rooms, you find the door. Sorry, it's a closet. You find the real door. You shut it ever so gently behind you, locking your pants and keys inside.

According to Conne, if you answered one or more of these questions in the affirmative, you are a victim of libidinal tyranny. If you did not, you are either lying or prepubescent.

The author states that in a subjectively objective survey he conducted, a full 78 percent of his subjects said that marriage was unnatural. Another 43 percent confused feminists with Feen-A-Mints. His solution for the problem? A nuclear holocaust.

Finally, Conne says you can ask yourself this simple question when you are concerned about the sincerity of your feelings for that drunk woman beside you: Is it love or is it Memorex?

were males. This choice was totally that of the journalist, and in fact there were females in the classroom at the time of the interview.

When Ms. Brewer begins to wonder about the nature of the class, her statement of "small-time ogling and even latent voyeurism might creep in," approaches slander and is assuredly absent from any drawing session.

We feel that Ms. Brewer has overstepped her right to criticize, when she slaughters the real facts in an attempt to express an opinion. She has raised serious doubts as to the integrity of the faculty and students in architecture.

We wrote this letter only to clarify our statements, goals, and intentions against an ill-informed opinion written totally out of context. We suggest that the next time she has an opinion she carefully investigate all the facts before she maliciously attracts innocent statements. We also hope we have expressed ourselves without the mud-slinging comments that urged the writing of this letter in the first place.

Timothy A. Murphy  
Architecture freshman

Michael L. Smith  
Architecture freshman

...and sexist

Who's really being sexist? Concerning Chris Blair's article of Feb. 27, I felt she reported what was actually going on in the architecture drawing studios with nude models; mature behavior and appreciation of the human form.

As Tony Rocconova stated, drawing nudes is "to develop a concentrated awareness of lines, shapes and proportions of the human body." Professor Rocconova refers to the human body as both male and female. Nowhere does Miss Blair state in her article that "only female nudes are used for such (modeling) purposes." Obviously, Ms. Brewer has been carried away by her emotions, reading many things into Miss Blair's article that are simply false.

Ms. Brewer referred to "the people involved in the article" as being "two professors and three students, (all) are men." She fails to realize that every freshman architecture student, male and female, must have the drawing course; it is a college requirement.

Since there are no facilities large enough, and it is not practical to place the entire freshman class into one drawing studio, they are broken into several small groups.

Usually, these groups have some male and female students scattered among them. By chance, Miss Blair's article concerned itself with a class of all males.

Other classes, however, do have "female students" in them at some time during the year. Many of these classes draw both male and female models. Since I'm among the sexist' males, I thought I would ask a few "female students" their reactions to Ms. Brewer's article. Architecture "female student" Susan Conley said, "We (female students) have more respect for the male student in architecture than to think that they would lower themselves to 'small-time ogling and even latent voyeurism.'" She went on to say, "We're (both male and female students) above making such a big issue on male and female distinction." Susan was too irate to comment further.

Another female student, Cindy Reynolds, was too hysterical with laughter over the article to make comments.

Still another female student (yes, we do have many female students), Mary Rice said, "She's totally insane (referring to Ms. Brewer)."

These comments are from "female students" who were not offended by the first "sexist" story by the "androgynous" Chris Blair, but by the absurd opinion submitted by Celia Brewer. By the way, the College of Architecture is an Equal Opportunity Employer; both male and female models make the same \$4.50 per hour.

As architecture students we study human form and build around it. This is why we study both male and female models. But the study is not limited to architecture students. All over campus the human body is being studied in an effort to understand its complexities. In gross anatomy labs, both male and female cadavers are analyzed. The art department uses both male and female models for drawing, as does the architecture college.

Those of us in architecture who continue to study the human body realize the importance of its form and admire its beauty and complexity. We attempt to deal with these issues of human form in architecture.

It's a damn shame that Ms. Brewer didn't look into the College of Architecture's supposedly "sexist modeling policy." Perhaps the only revealing issues would have been Ms. Brewer's ignorance of the facts concerning the "policy" with the models and the absence of any "foundation" for her argument.

Mark Wright  
4th year Architecture

john cooke

themselves below the waist and those who did charged by the hour. This book was certainly informative and I would like to pass along some of the revelations smeared within to the other unwitting victims of this most unique form of genetic despotism.

Conne claims that libidinal tyranny is as difficult to explain as gravity and perhaps more prevalent. He defines it loosely as "That enigmatic force forcing you with distressing frequency to commit conspicuous acts that embarrass you in the morning and/or costs a lot of money and time later on." The author points out that it is more important to be able to identify the symptoms of this universal affliction as opposed to spending your life attempting to explain or rationalize them. We are all affected by L.T., and there will always be L.T., he says.

The crucial problem, in Conne's view, is that many people cannot recognize or admit this. They spend their time collecting stamps, reading the Bible or running for political

the average by 1.1 points for each ounce of alcohol they consume (that works out to .792 points for every 12 oz. of beer). The author stresses that this is a mean calculation but it serves as an excellent rule of thumb for computing how much alcohol is necessary to render her she it tolerable or how low you will stoop by closing time.

Conne includes a simple test for those who doubt that they are influenced in any way by L.T. Answer yes or no for the following questions:

1. You splash on ridiculous amounts of cologne, carry a short ton of breath mints and remove the pictures of past lovers from your wallet whenever you prepare to encounter prospective sexual partners.
2. In preparation for these encounters, you dress against your personal preferences because you have heard women are uncontrollably aroused by the "Hawaiian undertaker" look.
3. Upon entering an area occupied

by potential sexual partners, you immediately calculate the male-female ratio, the attractive-unattractive ratio, the couples-singles ratio and then you drink accordingly.

4. When drinking in the aforementioned situation, you forego your usual mug of Lippeshtir beer and order chic and expensive drinks, knowing full well this course of action guarantees a confession session at the porcelain altar within five hours.

5. When talking with prospective sexual partners in said area, your conversation has an abnormally high incidence of no less than two of the following phrases:

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## Letters to the Editor

### Brewer wrong...

I would like to state that the article by Ms. Brewer on "Are Architectural Classes on Human Form Sexist" is a completely false and unfounded criticism. I don't feel that these classes are sexist at all, and I've been in one. The only "sexist" attitude is in Ms. Brewer. Unlike how she apparently thinks, people in our drawing classes really are studying "the complexities of the human form by drawing nudes." "Nudes" is the word...not "dirty nud." As anyone who has had drawing classes knows, one does not draw the nude as a (gasp!) naked person, but

simply as an object to be drawn. That nude does not become a sex object!

As for only female nudes being used in these classes, Ms. Brewer, you had better check on your information. There have been males used as well, hon. You had also better check on that supposed almost non-existence of females in our college. There are plenty of females - I'm one of them! There are female professors, and yes, even tenured.

There are plenty of female students, too. For instance, out of the 80 that entered with me, 20 were females...and that was almost four years ago!

There's an even greater percentage of females coming in every year. I'll tell

you something else, Ms. Brewer...I happen to think the males in this college are great. I have hardly any trouble from them at all due to sexism. In fact, I get more trouble, prejudice, and sexism for being in this college from persons outside the school than in it. The majority of which comes from females!

Any This  
Architecture junior

...slanderous...

We, two students of Professor Rocconova's drawing class, feel obligated to comment on Celia

Brewer's opinion entitled, *Are architectural classes on human form sexist?*

Ms. Brewer has outrageously twisted a few facts into a monster that suited her own opinion.

The article was written about the model of the class (Laurie Waite) and not about all drawing classes at the School of Architecture since its beginning.

If Ms. Brewer had taken the time to find out, she would have discovered that there have been and will be M.A.T.E. models for the drawing classes. Ms. Brewer makes it a point in her opinion to direct out attention to the fact that the only people in the article

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\* Lessons will be held at the **CAMPBELL HOUSE INN** at 1375 Harrodsburg Road, located at the corner of Harrodsburg Road and Mason Headly in Lexington (across from St. Joseph's Hospital.)  
Just 1 mile west of the UK campus.

The *Seven-Lesson* Evelyn Wood reading course, to be described in the free introductory lesson, will be conducted in the near future at a location near to the U.K. Campus beginning the week of March 12.

**EVELYN WOOD READING DYNAMICS** © 1978 Evelyn Wood Reading Dynamics, Inc.

# Generic foods nutritious, but they taste different

Continued from page 1

example, we buy from the cheapest seller of sweet peas and a private label is put on the can. Sometimes there is no difference between private brands and generic foods, depending on the crop that year," he said.

A recent report from Food and Drug Administration said the idea behind generic foods is to provide the consumer with lower-priced foods that, although less appealing, are just as safe and nutritious as higher-priced name brands.

The report said all foods, whether brand name or generic, are subject to the same labeling requirements. The FDA requires that all foods must meet identity standards by displaying the ingredients, nutrition value and the word "imitation" on the label. The FDA inspects generic foods for filth, pesticide residue and other chemicals that would contaminate the product.

The generic marketing

concept applies to processed fruits and vegetables as well as other processed foods. Some paper products are included in the generic line, such as trash bags, but meats and fresh produce aren't sold as generic items because of stricter grading regulations and because meats do not have brand name labels.

UK nutrition specialist Sue Burrier of the Agriculture Extension Service said differences between generic foods and brand name foods are usually in their appearance, flavor, tenderness, size and uniformity.

"There could be a difference in taste because of the difference in quality. Some canned vegetables could have large and small, say peas, in the same can because the maturity of the vegetables may vary," she said. "National brands have a higher quality of vegetables, and each can will contain peas of the same size and texture."

A double blind taste test in

which the taster could not see the person preparing the food

who makes the difference is considered at UK. In a taste test of generic foods, the taster could not see the person preparing the food and could not see the person who makes the difference between generic and brand name foods.

The taster could not see the person preparing the food and could not see the person who makes the difference between generic and brand name foods.

When asked what his biggest gripe against LaFrance is, Burrier replied, "20 years."



By GARY LANDERS, Kernel Staff

## Reformatory panel discusses advantages of inmates as 'aides'

At the Kentucky State Reformatory, a panel of officials discussed the advantages of using inmates as legal aides at the SCB forum yesterday. Pictured left to right are Reformatory officials Barry Binion, Dave Norick, Ed Galbraith and inmate-legal aid Bill Butts.

One inmate and three officials at Kentucky State Reformatory are shown discussing the advantages of using inmates as legal aides at the SCB forum yesterday. Pictured left to right are Reformatory officials Barry Binion, Dave Norick, Ed Galbraith and inmate-legal aid Bill Butts.

Butts, "this man who has been waiting for months, finally finds out what is offering to do something for him instead of to him."

Butts said he gets paid 40 cents a day for his work as a legal aid, adding, "I have no problems cashing the check."

alarm company in Louisville, said the reformatory "is an unpleasant place to stay" but added, "There's no way a prison should be pleasant."

When asked what his biggest gripe against LaFrance is, Butts replied, "20 years."

Attorney General Roberts Stephens will be SBAS guest speaker at next week's Wednesday Forum.

## Rare manuscript found in public library here; was stolen in October

A rare book stolen last October from the M.E. King Library was found in the overnight book deposit box of a branch of the Lexington Public Library last week, police reported yesterday.

The small, leather-bound illuminated manuscript is about 740 years old and is titled *Kentuckiensis VII*. It is a copy of other books, including other rare volumes from UK, were found in the box at the Southland branch library.

UK Library Director Paul Willis said he is not sure how

the books were stolen from M.E. King's special collections section. He said the library staff is puzzled by this case because the books were taken out of King Library North.

Geneva Pullen, Southland branch director, said of the stolen books, "They were just dropped in by someone over the weekend; I was really surprised to find the manuscript in the pile. It was gorgeous, with raised letters."

The rare book was not damaged.

## Partners' Place Early pregnancy test is available, but confirmation needed

Dear P.P.,

How can I tell if I'm pregnant before I miss a period? **Sure I am**

Dear Sure,

Planned Parenthood has a new urine test that can determine pregnancy 10 days after conception. Any pregnancy test you have should be confirmed by a pelvic examination. However, until a woman is six weeks pregnant (about eight weeks from the first day of her last menstrual period) her uterus will not have enlarged enough for a doctor to be able to confirm her pregnancy and tell her how far along she is.

Most clinics that give pre-natal care or abortions require pelvic confirmation of the pregnancy. While a pregnancy test done before your missed period may ease your mind, final confirmation will have to wait several weeks.

Dear P.P.,

I have been on the pill for about one-and-a-half months. For the last week I have been spotting. Am I pregnant? Are the pills working? Should I quit taking them? **Now What?**

Dear Now,

It may take your body up to three months to become adjusted to the pill. During this time you may have some break-through bleeding or spotting and you may miss a period because of this.

Spotting is bothersome, but it in no way indicates pregnancy, risk of pregnancy or any major problem if you have taken all your pills and taken them as directed. Try to take your pills at the same time each day as much as possible and let your doctor or clinic know if the spotting continues past the third cycle of pills. (If you are on a mini-pill you may experience spotting and infrequent periods the whole time you are on them.)

For answers to your questions on birth control and related topics write: PARTNERS' PLACE, Lexington Planned Parenthood, 508 West Second St., Lexington, Ky. 40508; or call our new number, 252-8494.

# Thousands Of Dollars Found In Trash On Campus.

Check around your campus community. You, too, may be able to collect an educational award of up to a thousand dollars if you Pitch In! Groups from campuses all over the country were awarded \$8,750 last year by participating in Pitch In! Week.

This year, Budweiser and ABC Radio Network will again reward participating colleges, universities and approved campus organizations who participate in Pitch In! Week. Five groups will win \$1,000 in first place, educational awards, five second place groups will win \$500, and five third place groups will win \$250.

For entry rules and the Pitch In! Week program kit, simply send in the attached coupon.

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Competition void where prohibited by law.



## Kentucky Derby favorite could get new rider

HALLANDALE, Fla. (AP) — Jockey Ron Franklin, who took the scenic route in leading Spectacular Bid to an impressive win in the Florida Derby, may be watching the Kentucky Derby like most of us on television.

"Ronnie may be back at Bowie in Maryland instead of Churchill Downs," growled trainer Bud Delp after Spectacular Bid won the Derby Tuesday by 4 1/2 lengths over Lot O' Gold with Fantasy N Reality another three-quarters of a length behind.

Franklin, a 19-year-old who just ended his apprenticeship, got his mount off to a poor start, and then found himself trapped on the rail. Finally, he circled outside and then cleared the field.

"It was six riders against one," said Franklin. "They were clogging me. When we attempted to go through along

the inside nearing the far turn they closed the hole. It was six against one."

Delp has taken a paternal interest in Franklin — he lives in the Delp home — but also has fond thoughts of a Triple Crown. He was not pleased by Franklin's ride.

"I called him an idiot," said Delp. "He should have won it by 25 lengths . . ."

"Changing riders? We'll (Delp and owner Harry Meyerhoff) sit down and discuss it and decide what to do. If Bill Shoemaker calls, I won't hang up on him."

Spectacular Bid's next test is expected to be in the Flamingo at Hialeah March 24.

"Far as the Flamingo goes, I could ride him and win," said Delp. "And I weigh 195 pounds. Who's going to beat him?"

But Delp had other things on his mind.

"The horse runs real good for

Ronnie, but he made too many mistakes," he said. "When you're running against horses like Flying Paster and General Assembly (two likely challengers in the May 5 Kentucky Derby), you can't afford to make mistakes like this, and I don't want the horse to lose again."

### King leads Terps in NIT

COLLEGE PARK, Md. (AP) — Albert King, who sat out the first 27 minutes with a foot injury, scored all four of Maryland's points in the third overtime to give the Terps a 67-65 victory over Rhode Island in the first round of the National Invitational Tournament last night.

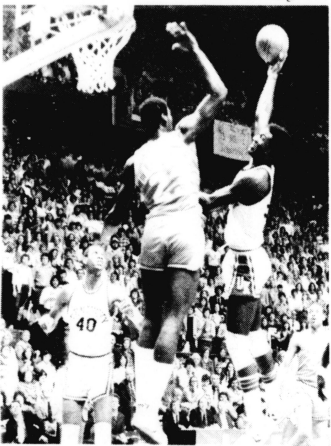
The Terps, 19-10, play Ohio State at home Monday night in a second round game. Ohio State defeated St. Joseph's 80-66 in the first round.



By GARY LANDERS/KERNEL STAFF

Kentucky's LaVon Williams and Clemson's John Campbell combine to pin the ball on the backboards during last night's game at Rupp Arena. The Tigers dropped the Wildcats 68-67 in overtime in the first round game of the National Invitational

Tournament. Campbell had 8 points before fouling out while Williams had 10 for the Wildcats, who ended their season with a 19-12 mark.



By JIMM CLIFTON/KERNEL STAFF

LaVon Williams, UK's 6-6 junior forward, tries a hook shot over Clemson's John Campbell during last night's first round National Invitational Tournament at Rupp Arena. Williams 10 points went in vain as the Cats dropped a 68-67 decision to the Tigers. Watching the play is the Wildcats' Freddie Cowan.

## Cats lose to Clemson

Continued from page 1

blocking only twice and stealing four times.

But, surprisingly, UK outrebounced Clemson 28-24.

Macy was the game's top scorer as he hit nine of 16 from the field for 20 points.

Kentucky's Freddie Cowan, who made nine of 13 free throw

tries, and Claytor had 15 and 12 points, respectively. Cowan grabbed a game-high seven rebounds. Williams, who hit all of his eight shots from the line, had 10 points.

Williams, the Clemson hero, paced his Atlantic Coast Conference team with 16 points and 6-2 junior Bob Conrad followed with 15.

## Hurt to announce intentions

Charles Hurt, the 6-6 All-State forward from Shelby County is expected to announce this morning that UK has won the recruiting battle for his services next fall.

Hurt reportedly had

narrowed his choices to Kentucky and Louisville with several other schools in the running.

He was expected to make his announcement at 10 a.m. at the Shelby County High School.

## Football players charged

Continued from page 1

Those charged include freshman quarterback Larry McCrimmon of Tampa, Fla., who is also charged with first-degree sexual abuse.

McCrimmon, generally acknowledged to be the team's best athlete, is considered a brilliant prospect by Curei. He gained a starting berth last season in Kentucky's sixth game and ended the year with eight touchdown passes.

Charged with rape and sodomy were defensive back Venus Meaux and halfback Henry Parks, both of Harrodsburg, Ky.; fullbacks Randy Brooks, Louisville, and Charles Jackson, Georgetown, Ky.; halfback Norman Green, Martinsburg, W. Va.; defensive tackle Earl Wilson, Atlantic City, N.J.; and offensive tackle Robert Cobb, Sheffield, Ala.

The eight were arrested Monday night and released from jail without bond Tuesday morning after warrants were obtained by a 19-year-old woman, the

daughter of a UK faculty member. The incidents allegedly occurred Sunday night or Monday morning in Kirwan dormitory, although the plaintiff is not a UK student.

Attorney Miller asked Roney Tuesday to allow him the option of dropping out of the case if a conflict of interest develops. In cases involving a number of people, Miller said, different stories can develop, leading to such conflicts.

The players' case will be heard by Judge Julia Tackett.

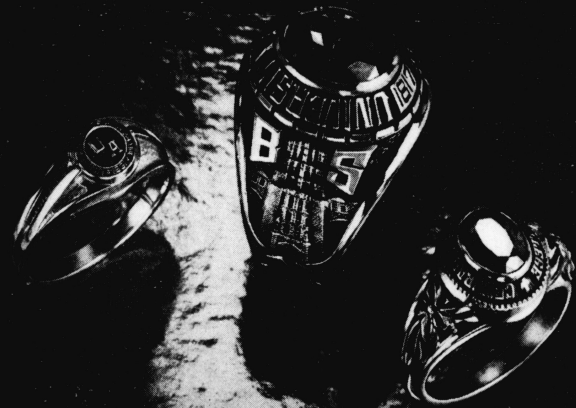
The first degree rape and sodomy charges, Class B felonies, carry a maximum penalty of 40 years. The sexual abuse charge, a Class D felony, carries a penalty of up to five years.

A spokesman for the Commonwealth Attorney's office was quoted in *The Lexington Leader* yesterday as saying the rape and sodomy charges are considered Class B offenses since no serious injury was involved in the case.

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# A&E

arts & entertainment

a supplement to the kentucky kernel

thursday, march 8, 1979

## same time next year

**A COMBINATION REVIEW OF THE PLAY AND MOVIE ON PAGE 2.**

**ALSO, REVIEWS OF MUSIC BY GEORGE HARRISON.**

**GARY WRIGHT AND THE BOOMTOWN RATS,**

**A LOOK AT GEORGE C. SCOTT'S 'HARDCORE,'**

**AND 'AROUND TOWN'**

on the cover

# Two different presentations 'Same Time': play can't compare with film

By THOMAS CLARK  
Copy Editor

This is a case of what can happen to a play. Bernard Slade's script of his Broadway hit, *Same Time, Next Year* is currently making its theatrical appearance at Diners Playhouse, and will show up on Lexington cinema screens within the month.

This reviewer will not attempt to compare the two casts, as it would be unfair to expect a dinner theatre production to be on par with the advantages of a screen presentation. But what happens to the same script under different people is a valid comparison.

*Same Time, Next Year* opened on Broadway in 1975, and attracted great attention before closing in the fall of last year after more than 1,000 performances. Its twisted love story of two people, each married to someone else, meeting on the same weekend every year, touched a soft spot in the hearts of many.

Doris and George meet by chance in a hotel restaurant, and end up in George's hotel room. The following morning they wake to tremendous guilt feelings and the ever-increasing feeling that they are falling in love.

They agree to meet the same time once a year at the same time to continue their affair. The play, and ultimately the film, looks at six of these meetings.

The audience sees the couple age physically and mentally, and how they grow apart, only to reunite through common desires, wishes and experiences. At one point we see George striving to overcome impotence, only to find Doris eight months pregnant. Later, Doris returns to college to become involved in the anti-war demonstrations of the '60s, while George has become a cold, embittered Goldwater conservative.

What Slade has constructed is a warm comedy, one that tackles the problem of combining laughs with sorrow without sacrificing either for the sake of plot. At times the delicate balance threatens to collapse, but the solution is quick in coming and the audience seldom notices the few faults.

The success of this play depends heavily on the cast, more so than in a great many other comedies. The characters of Doris and George are

carefully constructed to change dramatically from scene to scene (as we all do over five years) while still retaining credibility that the characters remain the same respective persons. If the cast cannot

grasp the humor in certain situations, while at other times the dramatic qualities of a scene have apparently avoided her also.

The most striking perform-

are sluggish and minimal. The action all takes place in one room, a challenge to block for any director, but True seems content to let the actors remain motionless or wander aimlessly.

is reminiscent of his *MASH* character, Hawkeye Pearce. George is the subordinate character in the play, yet Alda manages to keep him alive and changing to meet the script's demands.



Above, are, from left, Garrison True, director of Diners Playhouse's production of *Same Time, Next Year*; Kevin

Malloy, who plays George, and Rhona Justice, who portrayed Doris.

maintain this continuity, the characters, and hence the production, fall apart.

### Diners Playhouse

Such was the problem in the Diners Playhouse production of Slade's script. The brilliance of Slade's work, the quick tempo, the delicate characters, the radiant warmth—it is practically destroyed by Rhona Justice and Kevin Malloy, who play Doris and George, respectively.

By the time the pair leave the stage, the play is but a shadow of Slade's intended work.

Malloy does have his moments where he has captured the rhythm of George's lines, timing the introduction and resolution to a few of the humorous statements with skill. But for the most part he is sluggish on the lines and seems stifled in his movements.

It is evident from Malloy's performance that he is ready to break out with a stirring display if only her stagemate would improve her own performance.

Justice, in her Diners debut, does all the wrong things. She slows her lines to a drag, only to jump on Malloy's at critical

moments. She does not seem to grasp the humor in certain situations, while at other times the dramatic qualities of a scene have apparently avoided her also.

Such a revelation would normally shock anyone in Doris' position. But Justice has no reaction—her face is blank and her voice indicates no emotion.

The remark is swiftly followed by the further announcement from George that he found this out from a family friend, shortly after his wife's death. Again, Justice is a mere blank.

What is more disappointing is that Justice had shown in the preceding scene, in which Doris is a successful businesswoman and her husband has left her because of it, that she can adequately display emotion. But the scene is only an isolated incident, surrounded on both sides by mediocrity.

It is unfair to place all the blame on the actors, for director Garrison True also is guilty. The tempo he has set for the production is desperately slow and the stage movements

### Universal Pictures

Everything that condemns the Diners Playhouse production has been executed brilliantly in this transference of the script from stage to screen. Alan Alda and Ellen Burstyn star in this version and they are a delight to watch.

Slade has rewritten his own play to make the screenplay for the film. None of the flavor is lost in the cuts, although in slicing away the fat, Slade has trimmed a few meaty lines. The loss of some of these lines only places further demands on the actors to portray their characters through actions as well as words. The stars, especially Burstyn, handle the challenge well.

Burstyn, nominated in the role she originated and won a Tony for on Broadway, is superb in her balancing of the character of Doris. Although she tends to act a bit too naive in the first scene, she comes alive in the remainder of the play. Her flair for humor in the role is nearly perfect, and the play's touching moments are just that.

Alda is handicapped playing opposite Burstyn. His performance is solid throughout, though his sense of timing

Director Robert Mulligan has the advantage of moving some of the action outside the hotel room (which becomes a seaside cottage in this rendition). It enhances the production visually, while retaining the environment of the original script.

Another addition in the film is the musical score, provided by Marvin Hamlisch. His music goes almost unnoticed throughout the evening (with the exception of Johnny Mathis singing the theme song), but it does heighten the tenderness surrounding the story.

The tenderness of the script is what Mulligan seems to have keyed on in designing this production. It follows smoothly and, like George and Doris, the audience mellows into an almost honeymoon mood as the story progresses.

*Same Time, Next Year* has been given the tender treatment it deserves by Alda, Burstyn and Mulligan. It is presently playing in Louisville and Cincinnati and is a sure bet for Lexington cinemas in the near future. It is a film bathed in springtime harmony, for a population ready for spring.



reviews

# George Harrison plays it safe

GEORGE HARRISON  
(Warner Bros.)

George Harrison has been taking things slowly ever since the Beatles split up in 1970. It's been even more leisurely for him since his last solo album *Thirty-Three and A Third*.

Who could blame him though? His last two solo efforts have been riddled badly (and unjustly) by the press, but sold just in excess of gold status, enough for record companies to keep their patience and faith in him.

The two years off haven't changed Harrison's musical

style much at all. In fact, *George Harrison* is simply a continuation of the modestly commercial jazz flavored rock.

Par usual, there is an exceptional array of talent here, including Eric Clapton, Steve Winwood, Neil Larsen and such, but it is still Harrison who remains the leader.

His songs are still of an optimistic blend ("Love Comes to Everyone" and "Blow Away," the two best tracks here), held together by neat, unchallenging guitar hooks and catchy vocal lines. His vocals are

Continued on page 8



Can anyone blame George Harrison?

## Nothing new at Gary Wright's 'Home'

HEADIN' HOME  
Gary Wright  
(Warner Bros.)

If you like Gary Wright, you'll love this one.

As usual, Wright relies on keyboards to make about three-fourths of the music that appears on the album. Lead guitars appear on two cuts, and horns and bass guitars are absent.

The idea is fine; the execution is sub-par. Wright is

a marvelously talented keyboardist-- there is no denying that. But he seems preoccupied with incredibly overworked lyrical cliches. *Every song on the album* concerns itself with Wright's giving advice to some love-forlorn young lass who seems unbelievably screwed-up.

If only she would listen to Gary; if only she would fall head-over-heels in love with him, maybe he could sing about something different.

But there are some nice hooks on this record. "You Don't Own Me," another song about love, dreams and broken hearts, has an accessible sound suitable for airplay.

Another potential hit is "I'm the One Who'll Be by Your Side." Doobie Brother Michael McDonald sings backup. Yes! Alan White pounds it out on drums, and Toto's Steve Lukather throws in some acoustic guitar. And Wright

Continued on page 8

# A PANEL OF 3 STUDENTS WILL QUESTION U.K. PRESIDENT OTIS SINGLETARY

about

1. Effect of title IX on women's athletics at UK
2. Interpretation of the NCAA's ruling about special athletic dormitories
3. Recruitment practices involving minority students & faculty
4. Research stipulations applied in faculty recruitment

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UK student government

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## Boomtown Rats surpass punk origins to produce fine album

**A TONIC FOR THE TROOPS**  
The Boomtown Rats  
(Columbia)

Most album consumers in this country will not be amused by a British group's calling themselves the Boomtown Rats, as genuinely amusing as that name is.

Nevertheless, consumers, afflicted with the strange pop culture schizophrenia that decrees rock groups of note to have such decidedly unfrivolous names as Journey or Exile, should loosen up a bit and remember that years ago a certain British band named

themselves after a type of common garden insect.

Two years ago the Boomtown Rats were just one of many aspiring punk bands *apres* the Sex Pistols. They made a record—solid punk, if not exactly sublime—released in the States by Mercury. The year-and-a-half that separated their first, untitled album and their second, *A Tonic for the Troops*, saw a few changes in the punk movement both in the States, where it never really took off nationally, and in Britain, where it changed an entire country's consciousness concerning popular music.

The Pistols broke up in

*scandale* fashion. It was no longer sufficient to be merely a punk band; the changes punk had brought were fairly ingrained, and punk as "punk" was *passé*. The Boomtown Rats were the first punk band to traditionalize, but they did it in a spectacularly successful move; today only the Clash draw more adamant support from British rock audiences than the Rats.

The LP has about it the atmosphere and zest of a party—Bob Geldof, songwriter and lead vocalist, clearly loves rock 'n roll and believes in its capacity for expression.

Continued on page 7

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## 'Hardcore' doesn't get below angry father's surface

**HARDCORE**  
Columbia Pictures  
Written and Directed  
by Paul Schrader

Put yourself in the situation - you're a divorced man from the Midwest - devoutly religious and successful in business. You send your only daughter off to a church camp in California. She disappears.

A few weeks later, a private detective you've hired shows you a film - a pornographic movie featuring your daughter. How do you feel: angry? Confused? You want your child back - or do you?

This is the basic premise of Columbia Pictures' *Hardcore*. In the film, George C. Scott plays Jake Van Dorn, the Calvinist businessman whose 15-year-old daughter becomes a porn actress. *Hardcore* chronicles his efforts to get her back.

As far as that goes, *Hardcore* is fine. With Paul Schrader's writing and direction and Scott's acting, Jake Van Dorn's transformation from a quiet, unassuming businessman into an obsessed, violent near-vigilante is understated, believable and, at times, gripping.

And the film's view of one of society's seamier sides - the sex industry - is fascinating.

But the film never goes beneath this surface. It offers only the briefest glimpses of what goes on inside Jake Van Dorn. The man believes in original sin and eternal salvation only for a predestined few. He obviously believes he's one of the few. But what about his daughter?

The script gives few clues about his feelings. And what does Jake feel about the changes he goes through? Again, who's to know?

The few flashes of the inner man are cryptic and confusing. Witness this exchange between Van Dorn and his brother-in-law (Dick Sargent).

Brother-in-law: Sometimes it's hard to understand the Lord's ways. He's testing you. You have to have faith.

Van Dorn: Would you? Could you?

And the thread is dropped there; the idea isn't pursued.

As might be expected, most of the acting load of *Hardcore* falls to Scott, and he handles it admirably. But there are others.

Peter Boyle portrays Andy Mast, the detective Van Dorn hires to find his daughter. And while his name and most of his lines are more suited to a Raymond Chandler-type Los Angeles private eye of 40 years ago, Boyle's Andy Mast is

somehow just right for the LA porn industry of today - sleazy. Season Hubley does a good job as Niki, the tough vulnerable massage parlor girl Van Dorn hires to help find his daughter. She is, according to Andy Mast, "just another

loser." Paul Schrader could have done much, much worse with *Hardcore*. But he could have done better. The writing and acting are good, but the underlying questions go unanswered. *Hardcore* has a

good idea, but it simply isn't pursued.

*Hardcore* is rated R and is showing at the Northpark and Southpark Cinemas.

—Richard McDonald

## New ads change approach of 'Warriors'

Apparently in response to the violent incidents in and around theaters showing *The Warriors* (four people have been killed and a number injured), Paramount Pictures has started a new ad campaign for the movie.


The old ads for the film, which concerns the adventures

of a youth gang in a night-long trek across New York City, featured sketches of gang members with the catch phrase: "These are the armies of the night."

The new ads, though, consist totally of a quote from a *New York Times* critic, Janet Maslin. Maslin wrote, in part:

"*The Warriors* are the artiest street gang you've ever seen. And what a surprise they'll be for anyone who's misled by the ads for *The Warriors* and goes to the film expecting good old-fashioned head bashing on a grand scale. There is head-bashing, of course, but it is

Continued on page 7



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Lexington Mall	Turfland Mall
Crossroads	Versailles Road
Winchester Road	East Picadome
Lansdowne	

around town

films

**Agatha** (1979) -PG- Fictionalized account of what may have happened during the actual disappearance of Agatha Christie. With Dustin Hoffman and Vanessa Redgrave. At Turfland Mall (7:45, 9:45)

**Animal House** (1978) -R- National Lampoon's now famous parody of college and fraternal life of the early '60s. With John Belushi. At Northpark (1:20, 3:25, 5:25, 7:35, 9:35)

**Annie Hall** (1977) -PG- Quite simply, one of the best movies ever made. If you haven't seen it, consider it a must; if you haven't, see it again. At SCB Cinema (Fri., Sat., Sun., 7 & 9)

**Barbarella** (1968) -R- Yes, Jane Fonda, you DID make this film and no one will EVER let you forget it! At SCB Cinema (Mon., 6:30, 9)

**The Brink's Job** (1978) -PG- An account of an actual Brink's robbery. With Peter Falk and Peter Boyle. At Fayette Mall (7:25, 9:25)

**California Suite** (1978) -PG- Highly entertaining film of Neil Simon's Broadway play of four bickering couples in a California hotel. With Alan Alda, Jane Fonda, Walter Matthau, Richard Pryor, Bill Cosby, Maggie Smith and Michael Caine. At Fayette Mall (7:40, 9:40) and Northpark (1:50, 3:40, 5:35, 7:40, 9:40)

**The End of the World in Our Usual Bed in a Night Full of Rain** (1978) -R- The first English language film by writer-director Lina Wertmuller. With Giancarlo Giannini

and Candice Bergen. At Kentucky (Tues, 9:30, Wed., 1:30, 9:30)

**Every Which Way But Loose** (1978) -PG- A group of thugs bicker and bother a small town and Clint Eastwood rolls along and beats them all up. Sound good? At Northpark and Southpark (1:15, 3:25, 5:35, 7:45, 9:50)

**The Great Train Robbery** (1978) -PG- Story of one of the first actual train robberies set at the turn-of-the-century. With Sean Connery, Donald Sutherland, and Lesley-Anne Down. At Lexington Mall (1:25, 3:30, 5:35, 7:40, 9:45)

**Hardcore** (1979) -R- A father searches for his teenage daughter who has become involved with porn-film-makers. With George C. Scott and Peter Boyle. At Northpark and Southpark (1:30, 3:35, 5:35, 7:35, 9:40)

**The Harder They Come** (1973) -PG- Jimmy Cliff stars as a small-time pot dealer who makes it big as a rock star, only to be involved in a shootout, killing a policeman, just as his record reaches number one. At Kentucky (Thurs., 1:30, 9:30)

**Harold and Maude** (1970) -PG- Hilarious black-comedy classic about an unusual love affair between a strange old woman, and an even stranger young man. With Bud Cort and Ruth Gordon. At Southpark (2, 3:55, 5:45, 7:35, 9:25)

**Heaven Can Wait** (1978) -PG- Warren Beatty's entertaining remake of *Here Comes Mr. Jordan*, which has now been nominated for several Academy Awards, including best actor and best picture. With Julie Christie, Buck Henry and James Mason. At Lexington Mall (2, 3:50, 5:40, 7:30, 9:20)

**Ice Castles** (1978) -PG- Latest Robby Benson heart-throber, this one concerning a blind ice skater who tries to return to the top. Melodramatic mush. At Turfand Mall (7:50, 10) and Northpark (1, 3:10, 5:20, 7:30, 9:40)

**Islands in the Stream** (1977) -PG- Filmed version of Ernest Hemingway's novel. With Agathe C. Scott and Claire Bloom. At Kentucky (Sat., 3, 9:30, Sun., 1, 9:30)

**It Happened One Night** (1934) -PG- Clark Gable as a newspaper reporter chasing after the run-away daughter of a millionaire (Claudette Colbert). At SCB Cinema (Thurs., 7 & 9)

**Love and Death** (1975) -PG- Woody Allen's contemporary comedy on revolution, sex, and the future. With Diane Keaton. At Kentucky (Thur., Fri., 7:30, Sat., 1, Mon., 1:30, 9:45)

**Magie** (1978) -R- Richard Attenborough's film of a ventriloquist and his most unusual dummy. With Anthony Hopkins, Ann-Margaret, Burgess Meredith. At Southpark (1:25, 3:35, 5:30, 7:35, 9:40)

**Murder on the Orient Express** (1974) -PG- Albert Finney, Lauren Bacall, Ingrid Bergman and an all-star cast, directed by Sidney Lumet, are featured in this version of Agatha Christie's suspense novel. At Kentucky (Fri., 1:30, 9:30; Sat., Sun., 5, Mon., 7:30; Tues., 1:30)

**The Night of the Living Dead** (1968) -R- An unbelievably gross, horror classic, telling the story of flesh-eating corpses. Great fun. At SCB Cinema (Sat., Sun., 11:30)

**92 in the Shade** (1975) -R- Thomas McGuane's film set in the Florida Keys. With Peter Fonda, Warren Oates, Burgess Meredith (At Kentucky (Wed., 7:30)

**The North Avenue Irregulars** (1979) -G- The latest comedy from the Walt Disney studios, this one concerning a group of ladies out to challenge the mob. At Southpark (1:35, 3:30, 5:20, 7:20, 9:15)

**Quintet** (1979) -R- Robert Altman's latest film. Starring Paul Newman. At Crossroads (7, 9:20)

**Richard Pryor in Concert** (1979) -R- Exactly what the title says it is, a filmed Richard Pryor show including most of the material released on the coinciding *Wanted/Album*. At Chevy Chase (1, 2:40, 4:20, 6, 7:40, 9:20)

**The Rocky Horror Show** (1974) -R- Old news, the midnight inevitable. Is anyone else sick of this film? At Kentucky (Fri., Sat., midnight)

**The Secret Agent** (1936) -PG- Early Alfred Hitchcock film with John Gielgud, Madeleine Carroll and Peter Lorre. At Madeline Carroll and Peter Lorre. At Kentucky (Sat., 7:30; Sun., 3, 7:30; Tues., 7:30)

**Superman** (1978) -PG- One of the last of the great Christmas crop. It's not all its cracked up to be, but worth seeing all the same. With Christopher Reeve, Marlon Brando, Gene Hackman, Margot Kidder, Valerie Perrine, Glenn Ford. At Northpark and Southpark (2, 4:40, 7:20, 9:55)

**That Obscure Object of Desire** (1977) Luis Bunuel's story of a man's love which is played out by two different women. With Fernando Rey. At SCB Cinema (Tues., 7 & 9)

**A Thousand Clowns** (1966) -PG- The education and raising of the young through the eyes of the middle class. With Jason Robards and Barbara Harris. At SCB Cinema (6 & 8:30)

**The Warriors** (1978) -PG- Cheap shot attempting to tell a story about New York street gangs. This one isn't at the bottom of the list for nothing. At Crossroads (7:15, 9:15)

available at Ticketron with a 60-cent service charge. Boston, March 29, 8 p.m., Freedom Hall in Louisville. Tickets are \$7.50 advance, \$8.50 day of show.

**Elvis Costello with Carl Perkins**, March 18, 8 p.m., Memorial Auditorium in Louisville. Tickets are \$6 advance, \$7 DOS, general admission, available at the box office and regular Louisville outlets.

**Billy "Crash" Craddock**, March 17, 7 and 10 p.m., Iaft Theatre in Cincinnati. Tickets are \$5.50, \$6.50 and \$7.50.

**Herbie Hancock with Gil-Scott Heron**, March 11, 8 p.m., Cincinnati Music Hall. Tickets are \$7 and \$8.

**John Mayall**, March 15, 8 and 11 p.m., Bogart's in Cincinnati. Tickets are \$5.50 advance, \$6.50 and \$7.50.

**The Police**, March 18, 8 p.m., Bogart's. Tickets are \$5 in advance.

**Santana with Eddie Money**, Friday night, 8 p.m. at Cincinnati's Riverfront Coliseum. Remaining tickets are \$7 general admission.

**Phoebe Snow**, March 25, 8 p.m., Memorial Auditorium in Louisville. Tickets are \$6 and \$7 reserved, available at the box and regular Louisville outlets.

**Phoebe Snow**, March 31, 8 p.m., Regence Hall at Northern Kentucky University, Highland Heights, Ky. Tickets are \$7-50.

**Stephen Stills**, TONIGHT, 8 and 11 p.m. at Cincinnati Music Hall. Tickets are \$7 and \$8.

**Mary Travers**, March 13, 8 and 11 p.m., Bogart's. Tickets are \$5.50 advance, \$6.50 DOS.

theatre

**Dear Liar**, March 15-17, starring Anthony Zerbe and Michael Learned, Lexington Opera House.

**A Dramatic Concerts in Fifteen Brief Movements**, March 12, 5 & 10 p.m., Fine Arts Lab Theatre. It's free.

**The Empire Builders**, March 9-11, 8 p.m., the Studio of the Lexington Repertory Theatre. Tickets are \$3.

concerts

Note: Unless otherwise noted, tickets are

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KENTUCKIAN YEARBOOK NEEDS EDITORS for 1979-80

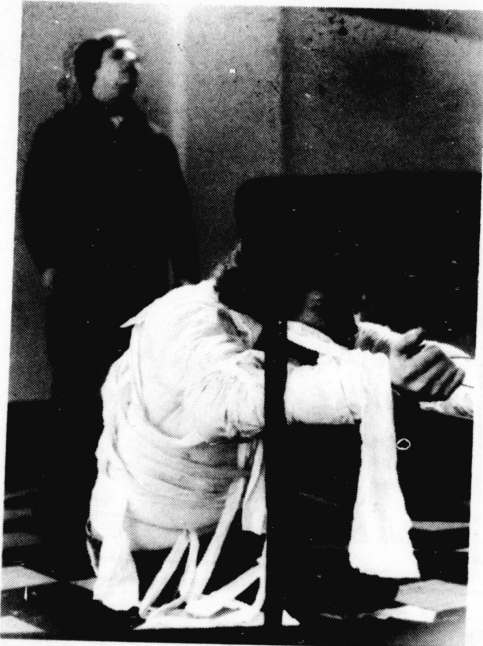
The Board of Student Publications is seeking applications for the following paid positions:

- Editor-in-Chief
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  - Campus editor
  - Index editor
  - Chief photographer
  - Photographers
  - Organizations editor
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  - Portraits editor
  - Assistant editors
- Others seeking yearbook experience

Those interested in Editor-in-Chief, Chief Photographer and Assistant Editor must submit the following:

1. a grade transcript
2. at least a two-page statement of plans for the publication
3. at least two letters of recommendation from faculty and/or professionals
4. samples of previous work

Deadline for application is March 30 at 5 p.m. Applications can be picked up in Rm 113 Journalism Bldg., Student Publications Advisers office.



### 'Empire Builders' opens

"The Empire Builders," a play by Boris Vian, will be performed as a workshop production by the Lexington Repertory Theatre beginning tomorrow night. The production will also be performed Saturday and Sunday, with a curtain time of 8:30 each night at the Studio, 146 N. Limestone. Above, Rick Scirle and Geoffrey Elliot are two featured performers in the production, directed by Anna Hoyde. For ticket information and reservations, 253-4730.

**2 x 2**

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March 9 & 10

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20th Century Fox Presents  
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THE ROCKY HORROR PICTURE SHOW  
Starring TIM CURRY • SUSAN SARANDON • BARRY BOSTWICK  
Original Musical Play, Music and Lyrics by RICHARD O'BRIEN

## Saturday night Rats Boomtown Rats go beyond

Continued from page 5  
"Rat Trap," a translation of *Saturday Night Fever* into British terms, deplors the way British youth are regimented into certain lifestyles, but the song is informed with undeniable enthusiasm that offsets the despairing lyrics, far more pessimistic than the thrust of the Travolta film. The song perfectly illustrates what the Who's Pete Townshend has said about rock music: "It allows you to face up to the terrible problems of life, but at

the same time, to sort of dance all over 'em."

Each song on this album exhibits a carefully thought-out structure. A Ramones-style formal strategy will not be found anywhere on this record: Geldof does not write simple three-chord rock. (One exception: "She's So Modern," a parody of punk sensibility.) "(I Never Loved) Eva Braun" is the best song on an album that abounds with strong material. Geldof has packed in allusions to the Shangri-Las'

"Leader of the Pack," and at one point the chorus of the Box Tops' "Midnight Confession," receives full quotation.

This album is full of heady, fresh music, with an illusive looseness. Virtually everything here merits close listening and dancing--of the non-disco variety. *A Tonic for the Troops* is a kind of magic, even if the group's name isn't exactly sombre.

—Jim Hunter

## Incidents force change in film's ads

Continued from page 5  
oddly fastidious. "Its ads make it look almost too scary ... these ads are hopelessly misleading, since *The Warriors* is a meticulous, terrific-looking movie a lot less rowdy than the average

western." Crossroads Cinemas, where the movie is playing in Lexington, is still using the original ads.

Paramount officials must be hoping the new ads will draw an older, less excitable

audience for *The Warriors* and will turn off all the real-life warriors using the film as a model. Another likely Paramount aim is ending the increasing wave of public demand that the movie be taken out of distribution.

### Lexington Mall 269-4626

<b>THE GREAT TRAIN ROBBERY</b> 1:25-3:30-5:35-7:40-9:45 Fri & Sat 11:50	<b>THE CLASS OF MISS MACMICHAEL</b> 2:00-3:55-5:50-7:45-9:40 Fri & Sat 11:35 <b>R</b>
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### Northpark 233-4420

<b>R NATIONAL LAMPOON'S ANIMAL HOUSE</b> 1:20-3:25-5:25-7:35-9:35 Fri & Sat 11:30	<b>PG SUPERMAN</b> 2:00-4:40-7:20-9:55 Fri & Sat 12:30
<b>HARDCORE</b> 1:30-3:35-5:35-7:35-9:40 Fri & Sat 11:35 <b>R</b>	<b>PG 'EVERY WHICH WAY BUT LOOSE'</b> 1:15-3:25-5:35-7:45-9:50 Fri & Sat 12:05
<b>Circle of Iron</b> 1:45-3:45-5:45-7:45-9:45 Fri & Sat 11:45 <b>R</b>	<b>PG ICE CASTLES</b> 1:00-3:10-5:20-7:30-9:40 Fri & Sat 11:50

### Southpark 272-6611

<b>R MAGIC</b> 1:25-3:35-5:30-7:35-9:40 Fri & Sat 11:20	<b>PG SUPERMAN</b> 2:00-4:40-7:20-9:55 Fri & Sat 12:30
<b>The NORTH AVENUE IRREGULARS</b> 1:35-3:30-5:20-7:20-9:15 Fri & Sat 11:00 <b>G</b>	<b>PG 'EVERY WHICH WAY BUT LOOSE'</b> 1:15-3:25-5:35-7:45-9:50 Fri & Sat 12:05
<b>HARDCORE</b> 1:30-3:35-5:35-7:35-9:40 Fri & Sat 11:35 <b>R</b>	<b>PG HEAVEN CAN WAIT</b> 2:00-3:50-5:40-7:30-9:20 Fri & Sat 11:10

### Chevy Chase 269-6302

**RICHARD PRYOR LIVE IN CONCERT** **R**

1:00-2:40-4:20-6:00-7:40-9:20- Fri & Sat 11:00

Early Bird Matinee until 2:30 pm \$1.75

8-Thursdays, March 8, 1979, The Kentucky Kernel, A&E

## Harrison: Quiet and restrained

Continued from page 3  
quiet and restrained (too much so, on occasion).

There isn't anything exceptionally challenging here. Harrison, as he has on all of his albums, but the credit this album has going

for it is the album's consistency of performance and material.

More than likely, there won't be any tremendous commercial response to the album, nor will any single likely even break the

airwaves. But what does matter is that *George Harrison* is a better-than-average work from a talent that has been ignored for too long.

—Walter Tunis

## Wright: Technological pretension

Continued from page 3

shows he can write decent pop songs with a progressive feel, especially on "Follow Next to You," perhaps the best track on the album.

The problem, though, is one which plagues far too many musicians these days. He's too damn technological! A press the *Kernel* received on Wright stated that he spent an average of 24 hours recording time on each cut! And apparently, that is Wright's goal. He's more interested in proper mixing and slick electronic interweavings than in producing potent rock

music.

A cut which shows some promise toward the contrary is "I Can Feel You Cryin'," featuring a sizzling guitar solo from Lukather. The lyrics are a bit more effective than on the other songs ("Let your soul take over, forget your pride...") and the appeal of the guitar is unmistakable.

Wright apparently wants to show people there are other ways to make rock 'n roll than simply to smother listeners with volume and electric guitars. And that's not a bad idea, really. But synthesizers

can go too far.

Gary Wright plays (take a deep breath, now) Fender Rhodes, Moog-Oberheim flute/cello/contrabass synthesizers, Yamaha CS-80 "rhythm piano," Arp string synthesizer, Micro- and Mini-Moogs, Oberheim solo, horn synthesizer, Clavinet, Poly-moog, and Oberheim Sequencer. It all sounds so pretentious after one or two cuts.

Perhaps the "dream weaver" should stop dreaming and come down to earth.

—Cary Willis

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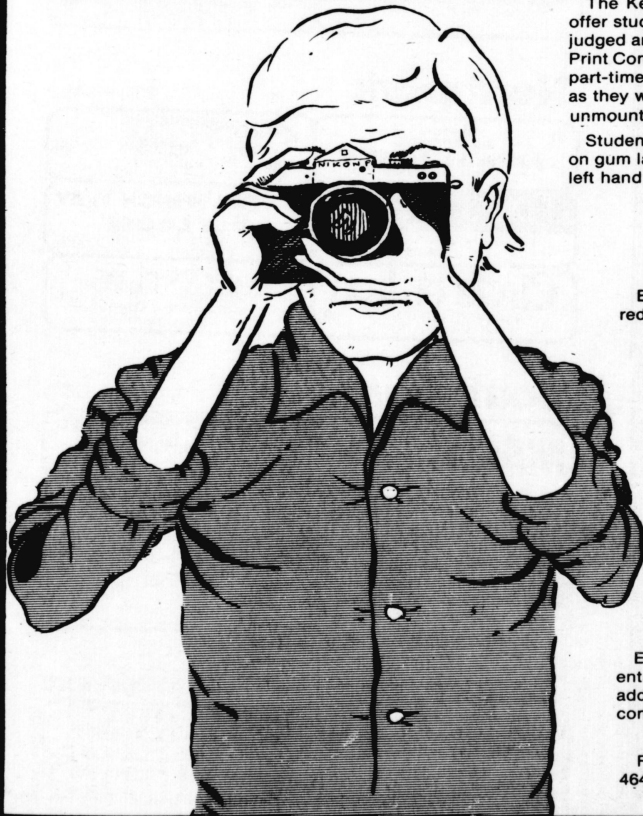
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# KENTUCKY Kernel PHOTO CONTEST '79



The Kentucky Kernel Photo Contest has been designed to offer students the opportunity to have their photos published, judged and given exposure on the local level. The Kernel Photo Print Competition is open to all University of Kentucky full-time, part-time or LTI students. Students may enter as many photos as they wish, and there is **no entry fee**. Photos should be unmounted black and white, 8 x 10.

Student entries should have the following information typed on gum labels and affixed to the back of the photo in the upper left hand corner.

Name  
Address  
Major  
Class

Each of the winners will be given gift certificates redeemable at **Fayette Foto** for the following amounts:

\$100 - 1st Place  
\$50 - 2nd Place  
\$25 - 3rd Place  
\$5 - awarded to 5 honorable mentions

The 1st Place Winner will run on the cover of "Action" a Camera/Stereo and Leisure Guide supplement of the Kentucky Kernel published April 11, 1979. All other award winners will be featured inside.

Entries may be dropped off at the Kernel Business Office during regular hours (8-5) or mailed to the Kernel Photo Contest, University of Kentucky, Journalism Bldg., Rm. 210, Lexington, Ky. 40506. **Deadline for Entries is 3:00 March 29.**

Entries may be picked up at the close of the contest. If entries mailed, they must be accompanied by a self-addressed envelope with proper postage affixed. All contestants will be notified by mail as to their finish.

For more information please contact the Kernel Office 258-4646.