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UK's Dreisbach just 25 kills from record

By Stephen Trimble
 Senior Staff Writer

Molly Dreisbach's shadow seems to be slipping away from UK's volleyball team as Coach Fran Ralston-Flory looks for someone else to step out and shine. It's odd to think Dreisbach, a senior outside hitter and one of the Wildcats' most statistically-adorned players ever, is ebbing her effort this season. After all, she will probably surpass UK's all-time kills record against Tennessee this weekend.

As of last week, Dreisbach was ranked ninth in the NCAA for kills per game (4.97). She's racked up 1,632 career swats in 4,078 attempts (an all-time record), which makes Dreisbach 25 kills shy of Lisa Bokovoy's all-time record of 1,657 kills.

But UK's team (8-15 overall, 5-7 Southeastern Conference) is nearing the end of a disappointing season, and Ralston-Flory is reinventing Dreisbach's offense in hope of finding a future star.

Sophomore outside hitter Cynthia Dozier and freshman outside hitter LaTanya Webb, who each have shined and struggled at different points this season, will get more shots at the ball against a youthful Tennessee team (7-22 overall, 0-12) tonight at Memorial Coliseum and Sunday in Knoxville.

Senior Mara Egliotis is switching positions from middle blocker to outside hitter to make room for freshman Jenny Muzzey and sophomore Tracy Thompson, who Ralston-Flory said has finally recovered from a year-old knee injury.

"Jenny and Tracy are our future middle blockers, and we have to put them out there on the court and have them get some experience," Ralston-Flory said.

The volleyball team is wading through a two-year rebuilding project after losing a talented class of seniors in 1993 that finished 29-4. Last year, the Wildcats finished 13-21.

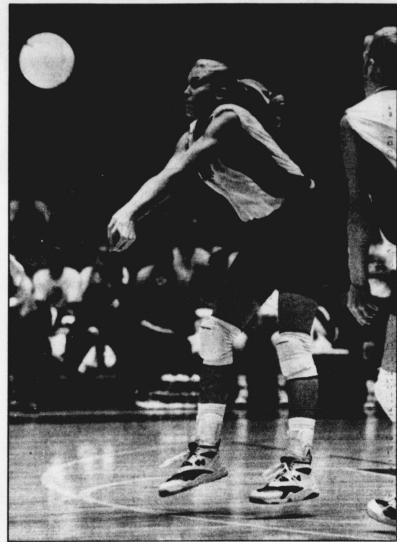
After a promising 6-1 start against SEC opponents early this season, the Cats have lost seven matches in a row, dropping the last against Louisville 8-15, 10-15, 11-15 Wednesday night.

Throughout the slide, Dreisbach's numbers slipped while the team continually failed to capitalize after building early leads.

"Molly's a team player," Ralston-Flory said. "She's frustrated that her senior year is ending on a losing note."

On Senior Day, UK dropped a two-games-to-one lead and lost to South Carolina. The match ended the same as many others. UK looked good early but fell apart along the way.

"We could be up with any team



File photo

KILLER Molly Dreisbach is 25 kills shy of becoming UK's all-time leader in the category. The Cats have a home-and-away series with Tennessee this weekend.

and not know how to finish," said Dozier after practice yesterday.

Next year, without a star like Dreisbach being counted on to carry the team, every player will

have to step up physically and mentally, she said.

"We're going to have to find a way for ourselves to win," Dozier said.

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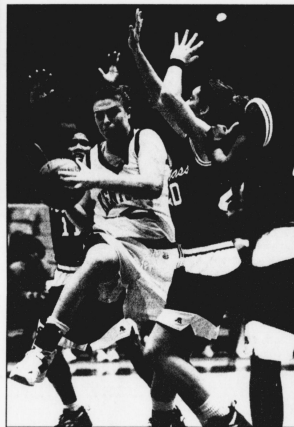
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File photo

FAST BREAKIN' Vonda Jackson and the other returnees on the UK women's basketball team are adjusting to new coach Bernadette Locke-Mattox's up-tempo style of play.

Women adjusting to new style

By Stephen Trimble
 Senior Staff Writer

Analyzing the UK women's basketball team this season is like staring at an empty canvas and trying to find a Picasso.

The elements for this portrait are assembled but the design is still mostly in the imagination of the artist, new coach Bernadette Locke-Mattox said.

"This year we are absolutely very young and very inexperienced," Locke-Mattox said. Six freshmen, including two walk-ons, sprinkle across a roster that lists just two seniors and four sophomores as upperclassmen.

Only one of the above players, senior Christina Jansen, averaged more than 13 minutes a game last season for a team that finished with a 14-14 record.

But even the upperclassmen feel they've started from scratch this season as everyone has had to adapt to Locke-Mattox's up-tempo, full-court press style. Last year's coach, Sharon Fanning used a more conservative half-court style of play.

"It's totally different," sophomore forward Shaunda Roberts said. "You can't really compare the two."

Roberts' three-point shooting should elevate her role in Locke-Mattox's system, which is modeled after UK men's coach

Rick Pitino's three-point bombing style of a few years ago. Locke-Mattox is a former assistant under Pitino.

The system also should be an adjustment for Jansen, the senior point guard who will have to bring the ball down the court.

But Jansen said she and the other players have welcomed Locke-Mattox's style of play, and that has helped them in practice.

"It's easier to learn when you like what you're doing," Jansen said.

She's feeling another kind of pressure — the eligibility clock.

"For me, I've got five months left and that's it," the senior said.

In the meantime she has taken on the role of team leader.

"I try to keep everybody up in practice," she said.

Note: Three high school seniors signed with the Wildcats during the early signing period this week.

The signees are: Katie Veith, a 6-foot-3 center from St. Henry High School in Covington, Ky.; Robin Embury, a 5-foot-9 guard from Madison Central High School in Richmond, Ky.; and Natalie Martinez, a 5-foot-8 guard from Rio Grande High School in Albuquerque, N.M.

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CAMPUS

Changes in Europe focus of discussion

By Jessica Bean
Contributing Writer

Author and professor Jan Kubik will deliver the focal point of this semester's sociology workshop today at 3 p.m. in 230 Student Center.

The workshop, titled "The Social Transformation of Post-Communist Societies," will include various speakers on this topic throughout the semester.

Professor Kubik, of the Department of Sociology at Rutgers University, will speak explicitly about the political solidarity movement in Poland.

Kubik has written The Power of Symbols Against the Symbols of Power - The Rise of Solidarity and the Fall of State Socialism in Poland.

His lecture, "Rebellious Civil Society and the Consolidation of Democracy in Poland, 1989-1993," will be the second discourse this semester.

Associate sociology professors

Patrick Mooney and Larry Burmeister are responsible for bringing Kubik to UK.

Mooney and Burmeister are co-teaching Sociology 710, a graduate-level seminar course. Part of their course is devoted to helping the graduate students develop their own curriculum in order to go on and teach undergrads. Having someone speak of the action in Europe will provide for a unique lecture.

"In past years the workshops have involved nothing of the international scope. They have always been domestic issues," Mooney said.

Burmeister hopes that students who attend the lecture will gain a discernment for the social and political changes taking place in Europe.

Mooney and Burmeister are preparing their class for the lecture by having them read Kubik's essay "Cultural Frames of Collective Protest in Post-Communist Poland."

Sherman's Alley by Gibbs 'N' Voigt



An Unexpected Twist

Expert on religion and the media coming to UK

By Charles Cooper
Staff Writer

Some in the religious community have complained about the media's coverage of their events. Tonight Margaret O'Brien Steinfels, editor of CommonWeal Magazine, will talk about the problem between the media and religion and how reporters and religious leaders see the issue.

It is part of the Distinguished Speakers Program sponsored by the Newman Center.

"This program will definitely benefit students of journalism," said Father Walt Bado, associate pastor at the Newman Center. Steinfels will address the problem and offer several solutions on how to resolve the issue. She has

written on the media/religion issue for the past three decades and is on the Board of Trustees at Georgetown University.

On Saturday from 9 a.m. until noon, there will be a workshop to accompany tonight's presentation, which will go more in-depth on the subject.

Founded in 1924, CommonWeal is published by a group of Catholics, but is independent of the Catholic Church. The magazine sponsored three other forums in Chicago, Washington and New

York. Representatives of the magazine asked both sides to discuss the relationship between the media and religious groups.

"Media treatment of religion and the religious groups has become a neuralgic issue among many churchgoing Americans and their religious leaders," Steinfels said. "The perception of bias, unfairness and outright distortion in the press and in TV coverage can reach the point where many groups assume that their views will not be accurately reported."

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DiVersions

Urge Overkill balances music business and fun

By Robert Duffy
Assistant Arts Editor

Editor's Note: Eddie "King" Koeber is the lead guitarist of Urge Overkill, which will be at the Brewery in Louisville on Monday in support of their latest album, "Exit the Dragon." Assistant Arts Editor Robert Duffy had the opportunity to interview him one day this week.

Q: One of the qualities that the Beatles had that made them so popular was that they made great music and were still able to have a lot of fun with it at the same time. It seems that you guys possess the quality, you're having a lot of fun making your music.

E.R.: Yeah, we've been basically forced to talk about the band or analyze ourselves a lot lately, doing interviews and all that. It's cool that you should say that because (The Beatles are) the band that I've sort of brought up time and time again to sort of describe what it's about.

It's like you know these people have something to offer and they're trying to push the boundaries, but at the same time they're not taking some sort of self-important pose; they are having fun with it.

And everyone sort of knows it, and it's a matter of having respect for the audience and respect for the people who are around you knowing that you know that we know (laughs).

Q: Do you think that brings you closer to your fans?

E.R.: I like to think so and I don't know all these bands who take themselves so seriously, I have to think either they're joking or they're really stupid.

Q: About your new album, "Exit the Dragon." Do you think it's a lot different than the early stuff you've done?

E.R.: Well, when we do albums it's just something that happens and I sort of think we're really happy with "Exit the Dragon" and we're pretty happy with just about every record we've done, more or less.

And I think what comes out is kind of a snapshot of where everyone is and what we're all agreeing on at the time of the recording.

It's one of those things that if it was done six months later it would have been a different thing entirely.

Q: In regards to putting the album, I've read that all three of you have a lot of input into the band where in other groups just one person writes the lyrics or just one person writes the music. Is that better?

E.R.: It makes for a type of music and a type of band that's more diverse. I think there's more represented on each record and by each song than what is the normal where you have sort of a one-dimensional, one

(Tarantino) on to the band and being the happening guy that he is had at least *Supersonic Storybook* in his collection and he was sort of figuring out what to do with the movie.

For whatever reason he was in London and he picked up the *Stull* EP used, a vinyl copy of it.

That's how he came to own the record. And he was talking with Uma Thurman and he had envisioned this scene and it actually came to her choice of which song she'd felt like dancing to and mouthing the words

happen by accident?

E.R.: Right now soundtracks are really out of hand.

We get offers to do soundtracks all the time. And most of time it's for a movie that hasn't been made yet.

We've been turning down soundtracks about one every two weeks because you never know what sort of piece of shit they're going to crank out and put your music in.

You don't want to spread yourself too thin and we sort of feel like we want to be in control of how we're represented and you know, every band has made mistakes about it so we're really cautious.

But upon seeing "Reservoir Dogs," (we didn't see "Pulp Fiction" before we agreed to do it) we sort of thought if anybody knows how to use music in a movie it's Quentin.

Q: Does style play a really important part of the band?

E.R.: Yeah, it's one of those things that we're doing consciously just because it was something else that was fun and interesting to do and I think it kind of snowballed out of proportion.

If you're playing music and you do something different that's not necessarily in the sphere of music,

people latch on to it almost to the point of obscuring the original intent of what we're doing, which is getting together and making good albums.

Q: After this tour what do you plan to do next?

E.R.: This tour is going to end up right before the holiday season and we're going to Europe, basically to do the same thing and there's a couple fun gigs we're going to do in South America and we're going to play in the Caribbean.

We'll definitely take some time off in the summer but it's not like there's a concrete plan. We're still touring this record and raise awareness that, yes, we've put out another record and we think it's worth looking into.



image, one guy ... with us it's three.

I mean, it's not up to me and no one's in control. People ask if it's a democracy and we'd like to say it's a tri-umvirate.

Q: How did your cover of "Girl, You'll Be A Woman Soon" end up on the "Pulp Fiction" soundtrack?

E.R.: It actually is a pretty cool story. Someone turned

O.D.'ing to.

She sort of made the final call. That's what I hear... But this comes from him — how we got chosen for that. It's his story, not mine.

Q: Are you guys going to do any more songs for soundtracks or will it just



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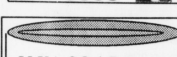
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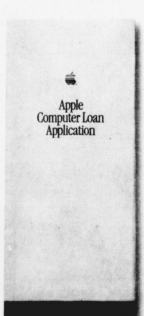
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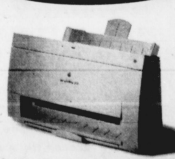
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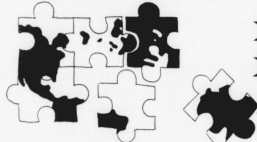
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Osland rocks with the Philharmonic

By Tara Anderson
Staff Writer

If you're convinced that a night at the Philharmonic is going to be one long classical snore, this weekend is the time to renew your acquaintance with an orchestra.

Tomorrow night at 8 p.m. at the Otis A. Singletary Center for the Arts, the Lexington Philharmonic will present "Unplugged, Untied, and Unrolled," a program of light classics, jazz and a tribute to the Rolling Stones, under the direction of Dr. George Zack.

The featured soloist will be Miles Osland, director of jazz ensembles and professor of saxophone at UK, who will play on the Stones medley and a piece called "Romances" by Pat Williams. Osland will play alto and tenor sax with the orchestra on the fifteen-minute jazz piece.

Osland points out that a saxophone can have a vocal quality to the sound, and plans to illustrate that with a performance of an arrangement for saxophones of Bachianas Brasileiras No. 5 by Heitor Villa-Lobos, a piece originally written for voice and cello ensemble.



LOOKING ahead

UK professor Miles Osland will perform with the Lexington Philharmonic tomorrow at 8 p.m. Tickets are \$12.50.



Photo provided

IT'S ONLY ROCK 'N' ROLL Miles Osland will perform, among other pieces, some Rolling Stones' songs with the Lexington Philharmonic tomorrow night.

"It's really a classic jazz piece in that all I have is the statement of the theme and the rest is improvised," Osland said.

In many pieces involving jazz improvisation, the orchestra has a "boring" part, just to accompany the soloist, according to Osland.

But "Romances" is composed in a way that the orchestra is actively involved in the entire piece.

"It has challenging parts for the orchestra," Osland said. "It's not just soloist and accompaniment."

The rest of the program will include "Orpheus in the Underworld" by Offenbach, and the Bourgeois Gentilhomme Suite by Richard Strauss, which is being billed as "an 18th-century sitcom, performed by a full orchestra." Also scheduled are excerpts from Jean Sibelius' Symphony #2 in D minor.

Before the concert, at 7:15, Osland and his MegaSax Quartet, made up of UK music students Jonathan Anderson, Coffey Lareau, Bryan Murray and Joshua

The ensemble will include a full drum set to preserve that Stones sound as much as possible, with Osland on soprano, alto and tenor sax and flute to accomplish the mighty job of filling in for Mick Jagger's vocals.

"Hopefully there'll be a lot of non-musicians there," Osland said. "We're trying to target the symphonic audience of the future."

Tickets are \$12.50 each, and will be available at all Fifth Third Bank locations through Friday, and then at the Singletary Center ticket office after noon on Saturday. For more information, call 233-4226.

Couples explore the best of 'Country Life'

By Julie Anderson
Staff Writer

A little peace and quiet — the myth of country living. "Country Life," opening at the Kentucky Theatre tonight at 9:30 p.m., infiltrates the pristine vision of country living.

Since the division between city and country living, the question of what transpires behind barn doors has sparked the imagination. From "Uncle Vanya" to "Green Acres" the enigma of country living has been addressed time and again.

Writer/director Michael Blakemore penetrates the mystery of what people do in the country.

Leaving the social spheres of London, Alexander (Michael Blakemore) and his coquettish wife Deborah (Greta Scacchi) pass a holiday at the family sheep farm, lodged on the rugged Australian plains of New South Wales.

Suffering from the ennui of country life, Deborah's charms ignite, putting an end to every one's peaceful lives. Inciting jealousy among the women of the farm and lust between the men, an air of sexual tension pervades.

Inspired by Chekhov's "Uncle

Vanya," Blakemore transports the Russian drama of country living from the 17th-century steppes of Russia to the rustic plains of turn of the century Australia, inserting the aspects of modern life unavailable to Chekhov.

"The comedy has a skepticism and robustness with which Chekhov would have been uneasy but that, for good or ill, are inescapably part of our modern world," Blakemore explained in a news release. "My film is intended to tell a funnier and probably coarser story than its inspiration."

Characters were not modeled precisely after Chekhov's personages. Instead, they were united with Chekhov's characters in their inability to express their emotions for each other.

"Two-thirds of the screenplay is material not found in the play and the characters, when they are not newly invented, have undergone many changes," Blakemore said.

Filmed on location in New South Wales, "Country Life" repetitively contrasts the civilities of Europe to the untamed Australian lifestyle.

Blakemore, a native of Australia, moved to London to study



File photo

GIMME THAT COUNTRYSIDE Sam Neill stars in Michael Blakemore's film "Country Life," a modernized version of Chekhov's play "Uncle Vanya."

theater in 1950, commencing his threefold career as actor, director and writer at the Royal Academy of Dramatic Arts.

A five-year stint as associate director at the National Theater, the publication of his novel *Next Season* and a myriad of directorial credits at the West End Theater in London, have highlighted Blakemore's career.

Greta Scacchi, whose film credits include James Ivory's "Jeferson in Paris" and Robert Altman's "The Player" hooked up with Blakemore while starring in

his production of "Uncle Vanya" at the West End Theater.

Actor, John Hargraves portrays Uncle Jack, who blindly falls for Deborah's charms.

Hargrave is one of Australia's most recognized actors, whose career spans over twenty years. Notably, Hargrave received an Australian Oscar for Best Actor for his performance in "My First Wife."

"In the end I wanted to make a film...ravingly yet at the same time be well worth listening to" Blakemore said in a release.

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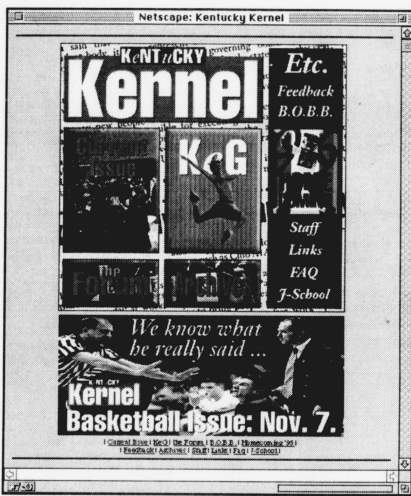
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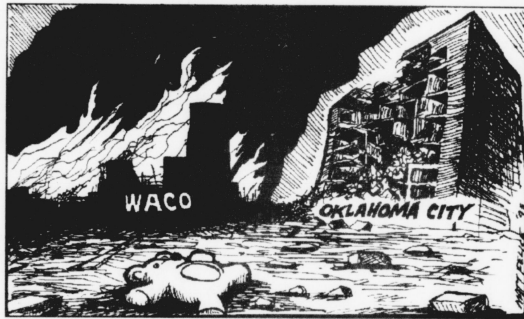
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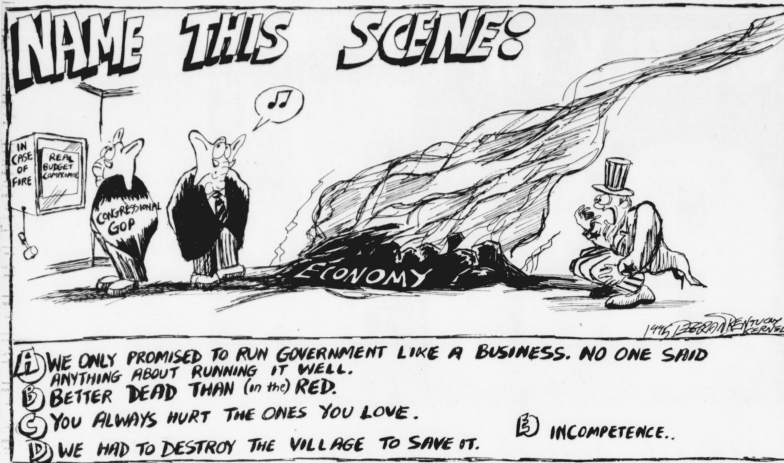
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ViewPOINT



All aboard

Kernel logo with 'KerITZ/GIV' above it. Text includes: 'Established in 1894 Independent since 1971', 'EDITORIAL BOARD', and a list of staff members including Lance Williams, Matt Felice, Jennifer Smith, Brenna Reilly, Jason Claibes, April Hollon, Erin Bacher, Ashley Shrewsbury, Alison Knight, Stephen Trimble, and Monica Durr.

Lexington voters have spoken, and if Lexington wants to expand it's going to have to find means other than taxing local citizens for a service most of them don't use. But in this case both the taxpayers and the users of LexTran's UK campus route can breathe a sigh of relief. Since UK routes are heavily subsidized by the University, the routes will not be the first to be cut from the system. The only way UK would lose its LexTran contract is if the whole operation were to shut down, which is of course a worst-case scenario. But UK officials say even in that case they would be prepared to find a private contractor or else have the university provide cross-campus transportation itself. It's quite a relief to know that no matter what happens to LexTran — if anything at all — this University won't leave students walking a mile to classes everyday, or driving cars they can't park anywhere.

All the hype over cuts is pointless for now anyway, because LexTran will continue at its current status until the end of the fiscal year in June. At that time they will enter the new fiscal year with a new budget. Then it will be up to the Lexington-Fayette Urban County Council to decide what funding LexTran should receive. There are students and staff who use city buses to commute from off-campus locations, and if certain routes are cut they could have problems. But since Lexington voters who don't use the busing system don't want to pay for it, it's Lexington's burden to act as a responsible business and figure out how to run more efficiently. If fares are raised, users will inevitably complain, but even if you doubled the fare for someone who rides twice a day, every day, including weekends, it still doesn't amount to what the average driver pays for gas and insurance alone. It's time to stop panicking and do what's necessary to compensate.

Willpower is the ability to say no to quick fixes

Briefly this summer, you almost could hear the nation collectively dropping dumbbells in the health clubs and heading for the nearest diner for some grease.

I admit the first time I heard about a new miracle drug called leptin, I was pretty excited. Imagine, after all, a simple injection that could reduce your body weight by one-third. Early news reports said it was for real. Researchers in Chicago said the new drug was successful in slimming down obese mice, offering hope that it might trim down humans too. In a nation where one in three adults are overweight, the news almost seemed too good to be true; a miracle drug that could shed unwanted pounds without diets, exercise or all the other familiar trials. For a while, the prospect seemed grand, but researchers found that early tests were flawed.



Lance Williams Editor in Chief

It's interesting — no matter what happens with the drug — to study the reactions of people when it comes to announcements like the leptin revelation. It often seems we want to use science as the ultimate excuse or quick fix for things that are basically behavioral problems. In reality, it's nothing but a batch of 20th century snake oil.

Here's how the trick works: When the announcement was made, people who were overweight people could rejoice because it released them from the pressures they were facing about being overweight. Here was science stepping in with an easy solution. The reaction would probably have been just as enthusiastic if a scientist proclaimed that being overweight was purely genetic.

Then the response could be, "I can't do anything about it, right? It's genetic, isn't it?" It's a sentiment that a lot of people can identify with, and its part of a disturbing trend. In Psychology Today, two researchers studied the tendency of trying to find a scientific basis for many of our personal problems. There was the discovery of the so-called "alcoholism gene" in 1990. Scientists touted a discovery that would prove alcoholism was simply a consequence of genetics. Commentators and much of the population embraced it with open arms.

"See, we can't help the fact that were alcoholics," they said. "It just happens."

Too bad the tests later were proven wrong. However, very few people ever heard the follow-ups concerning the study's invalidity. It already had been spread across the country through the media.

And the truth is that people probably didn't want to hear it. It's much the same as the leptin

study. "Accepting that weight is predetermined can relieve guilt for overweight people," wrote Stanton Peele and Richard DeGrandpre in the Psychology Today article on gene research.

The belief that you can't control your situation is often a welcome relief. It provides a crutch — but a very dangerous one.

Take the drug Ritalin, for example. It first was used in widespread distribution during the '70s and '80s. It served as solace

for many parents who were having problems with their hyperactive children. The disease it was treating was called MBD, or minimal brain dysfunction. Some studies in the early 1970s claimed the problem could affect nearly 40 percent of American children.

In Geoffrey T. Holtz's book "Welcome to the Jungle," he cites numerous examples where the drug caused health problems in children, and how numerous medical professionals now question the mass prescribing of the drug that happened during that 20-year span.

Giving a kid (the drug) was simply easier than devising a truly effective strategy to alleviate any academic difficulties," Holtz wrote. Even more disturbing was the habits it taught the children.

Holtz cites a blue-ribbon Washington panel who recognized the danger in 1971.

The panel warned against prescribing the drugs because the panel had an "insidious fear of establishing early in life a predisposition to use drugs, whether legal or illegal, to induce a desired — but not necessary — mood or behavioral change."

It's our reliance on science to fix our problems that is dangerous. No amount of drugs or gene therapy can compete with a person's ability to change their own environment when they resolve to do it, and it will never solve a problem that can only be solved through a person's own desire.

There is only one way I can fix the problem of being overweight. That is to make up my mind to lose weight, correct my diet and get the proper amount of exercise. I haven't reached my goal yet, but someday I will.

And it won't be because of some new discovery or medicine. It will be because of my own type of pill — the "magic pill" called willpower.

Editor in Chief Lance Williams is a journalism senior.

READERS' forum

Dems victory is vote against the right wing
To the editor:
Wednesday's Kentucky Kernel edition certainly is showing its bias towards the Republican Party with Matt Felice leading the way. Faced with the defeat of every single GOP candidate up for statewide office, the Kernel's front page still manages to report on how good Tuesday's election was for the GOP! Except for the governor's race, the other votes were not even close. Tuesday's vote, however, was not a strong signal for a "Democratic mandate." Just as last year's election of the GOP by 17 percent of voters was not a mandate from most Americans, the Democrats should not follow the

GOP lead and claim Tuesday as a mandate. If anything, Tuesday was a vote against the Republican Party's right wing and a vote for moderation by both parties. Larry Forgy lost moderate Republican and wavering Democratic votes by the thousands in Jefferson County because he allied himself with the radical right-wing, anti-woman, homophobic diatribes of Dr. Frank Simon. If anything, Kentucky's Democrats should thank the state's religious fanatics such as Simon for Tuesday's win. I would have thought that the 1992 Houston hate rally/GOP convention would have driven home the lessons that hate does not appeal to most American voters. America needs both parties working together rather than insidious hatred. Jeff Jones Geography graduate student

Founders left religion out
To the editor:
In response to Greg Taylor's suggestion that the nation was founded as "Christian" and not for "pagans," I have only to say that knowledge, like anything that gives a sense of righteousness, is truly a double-edged sword. George Washington might say the same. Remember him? He was the one who said, "The government of the United States is not, in any sense, founded on the Christian religion." Thomas Jefferson blessed us with further enlightenment when he said, "The pursuit of the American government is to leave their citizens free, neither restraining nor aiding them in their pursuits." Surely this did not apply to Christians only? One wonders if you are familiar with the word "hypocrisy." Paul Ramey UK Alumni

Talkback!
Readers are encouraged to submit letters to the editor and guest opinions to the Viewpoint page in person or by mail. Address your comments to "Letters to the Editor," Kentucky Kernel Editorial Editor, 035 Enoch J. Grehan Journalism Building, UK, Lexington, Ky. 40506-0042. Send electronic mail to kernel@pop.uky.edu. Letters should be no more than 300 words; guest opinions should be about 850 words. All letters should be typewritten and double-spaced, but hand-written will be accepted if it is legible. Include your name and major classification, as well as your address and telephone number for verification. Colin Powell, speaking to fans last Wednesday as he announced that he would not run for President.

INFORMED SOURCES "I'M SORRY I disappointed you."
Colin Powell, speaking to fans last Wednesday as he announced that he would not run for President.

Good and morning don't fit in the same sentence

The alarm barks at me at six in the morning. I could set it later. I could set it much later, in fact — quarter of seven would give me more than sufficient time to make myself look halfway presentable. But one of the greatest feelings in the world is waking up to discover that you don't have to be up yet, that you can just lie there in the darkness, thinking about absolutely nothing, so I set it at six. Wham! I bring my fist down on the long-abused snooze button and give myself ten more minutes of peace. Ten after. Wham! Twenty after. Wham! Six-thirty. What? The time has rocketed past. By now I've reached the point when I really ought to get my ass in gear. I had oceans of time to kill, and I killed them. But — aahhh — it's all but

impossible to will myself out from under my nice, warm blanket and into the workday, so I take inventory of what I need to accomplish before leaving for work, and I jettison anything that looks remotely expendable in exchange for another precious ten minutes. Twenty till seven? Well, I don't have to cook anything complex for another precious ten minutes. Ten till? Okay, I don't have to cook at all. I can just munch on some cereal. Wham! Seven o'clock? I don't have to eat. The alarm screeches its pitiless



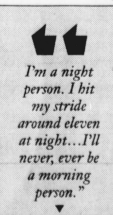
John Abbott Kernel Columnist

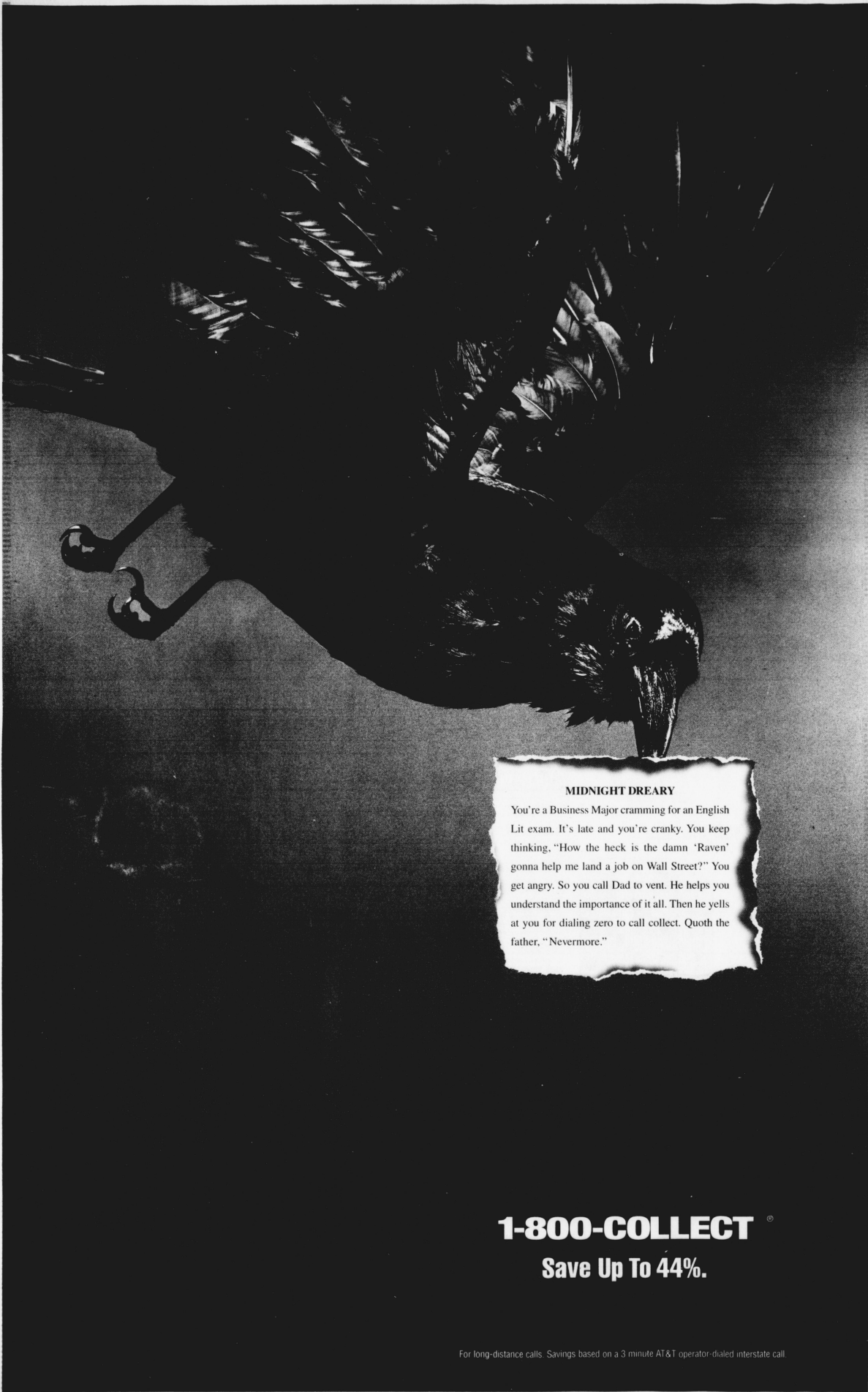
ly regular scream again at ten after. By now, bathing really doesn't seem so necessary anymore, or hygiene in general. I could skip today. I work in a lab, for God's sake, and you don't have to look that good to work in a lab. My boss doesn't care if I'm fresh as a daisy as long as I get the work done. It's twenty after seven. But I don't really need to dress. My boss doesn't care if I'm wearing clothes as long as I get the work done. Who... wait a second. At twenty-one after seven, it occurs to me that public nudity, while also being far past insane in this weather, is illegal the whole year around. My boss probably would object to my not wearing clothes in the lab. I've run out of time, run out of excuses, run out of things I

don't need to do, so I give in and get up. I'm as cuddly as a live grenade when I wake up. It doesn't seem to matter how much sleep I get. Whether I go to bed at a reasonable time or not (and I have tried), when the alarm clock goes off, I'm filled with rage at God for creating mornings. I never say "Good mornings," because mornings are never good. The lifestyle I would lead if I were fabulously wealthy would be one in which I would go to bed at three in the morning and get up around eleven. For no other reason am I driv-

en to become fabulously wealthy. Trips to Europe? Oh, they'd be nice. Villas in the south of France? Yeah, I guess they're cool, too. But not having to go to bed until late at night — it's every kid's most passionate dream, and it's mine, too. It makes me feel a little less angry at those who stick up banks, embezzle millions of dollars from pension funds destined for the hardworking men and women of America or print counterfeit money. They're not really bad people — they're just regular Joes who want to sleep late, just like me. How could I blame them for wanting that? I'm a night person. I hit my

stride around eleven at night. I've tried to reorient my body clock, but no matter how hard I try, I always slip back again. I'll never, ever be a morning person. My most recent roommate, Chris (and the only one who managed to put up with me for more than a semester, incidentally) was a morning person. I loathed him desperately for it. Occasionally, when his stirring wrenched me out of unconsciousness, I would lie there sullenly and stare daggers at him. He was so nauseatingly pleasant. He was tired, but he had a smile on his tired face. He combed his hair while whistling a pretty tune. He got up at seven in the morning, and he liked it. He went to bed at ten at night, and he liked it. I would have liked to strangle him, just for having the nerve to be so damn chipper so early. Staff Columnist John Abbott is a non-degree student.





MIDNIGHT DREARY

You're a Business Major cramming for an English Lit exam. It's late and you're cranky. You keep thinking, "How the heck is the damn 'Raven' gonna help me land a job on Wall Street?" You get angry. So you call Dad to vent. He helps you understand the importance of it all. Then he yells at you for dialing zero to call collect. Quoth the father, "Nevermore."

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