

NORTH OF CENTER

WEDNESDAY, NOVEMBER 10, 2010

FREE

TAKE HOME AND READ

NOCLEXINGTON.COM

VOLUME II, ISSUE 21

Waiting for Isaac Murphy

By Patrice Morgan

As the revitalization of Lexington's East End begins to make major headlines, I find myself asking the question: The Lyric Theatre has reopened... now what about the Isaac Murphy Memorial Art Garden?

Isaac Burns Murphy was born in 1861 in Bourbon County, Kentucky.

for the neighborhood. Out of this collaboration came the idea for the Isaac Murphy Memorial Art Garden. The garden would pay homage to, and educate people about, Murphy and other African-Americans' contributions to Kentucky thoroughbred racing.

Cozart, President of the Isaac Murphy Memorial Art Garden, said the goal is to "create a functional

with horse racing. Before Keeneland, the Kentucky Association Race Track, active in the 1800s and located where William Wells Brown Elementary now stands, was once home to live racing action. Race Street acquired its name for leading up to the Kentucky Association Race Track. Established in 1826 by 60 prominent businessmen, the Kentucky Association was founded to promote the breeding and racing of thoroughbreds in the Bluegrass. The construction of a racetrack in 1828 began the association's long history of racing; it's demise came with the opening of Keeneland in 1935.

The project, estimated to cost \$400,000, has received donations from Fifth Third Bank, Toyota, and Keeneland, along with other private benefactors. About half the cost has been allocated from state funds, and the use of native materials such as Kentucky limestone has helped make the project more cost effective. LFUCG Parks and Recreation will help with the upkeep of the property. The William Wells Brown Neighborhood Association has also become a big part of the project, along with the Friends of Isaac Murphy Memorial Garden Association, which aims to create programming for the garden.

Acquiring funds has been difficult, Cozart said, due to the fact that "raising the money in a horrific economic climate is obviously a barrier." Cozart also remarked that "when using federal or government dollars there are lots and lots of requirements. We had to make property title transfers, do environmental studies, land sample, and other technical things that are time-consuming and tedious at times."

The community has also had the opportunity to take a hands-on



Geoff Maddock

Isaac Murphy Park.

Before his death in 1896 he became a legend, winning three Kentucky Derbies and leaving behind a legacy unmatched more than one hundred years later. Interest in educating the community about Murphy's accomplishments was sparked some three years ago.

David Cozart, along with other members of Leadership Lexington, a program sponsored by Commerce Lexington, began a community project focusing on the East End of Lexington. The group asked members of the William Wells Brown Neighborhood Association what they thought would be a valuable project

public space where individuals and families can come together and do art, education, and recreation." The memorial garden is sure to be a popular site amongst neighborhood residents and those from surrounding communities. Located on Third Street at Midland Avenue, the memorial garden, currently populated by hundreds of flags, has been shown through both archaeological evidence and old property records to have been once owned by Isaac and Lucy Murphy.

Along with the link to Murphy, this area is historically significant because of its long-standing association

continued on page 3

continued on page 5

Nightmare on Elm Tree

Out on the streets, that's where we'll meet

By Captain Comannokers
NoC Transportation Czar

With the grand re-opening of The Lyric Theater (hoorah!!) in Lexington's East End, the city has made adjustments to traffic flow affecting both motorists and cyclists.

Perhaps not a *nightmare* as the title of the column suggests, but there are several tricky spots that need your attention. (Additionally, titling it something akin to "Changes on Elm Tree" is really lame. I know what sells: sex, fear, blood, gore, sex, sugar, convenience, power and a smart pair of trousers.)

The issue: the new windfall of on-street parking on Elm Tree and how these spots have changed the traffic patterns.

As a daily commuter of Elm Tree, the adjustments have been slow thus far - especially at night. There's been plenty of confusion as motorists figure out a single lane of traffic in certain stretches, the occasional right turn lane at intersections, and the new signage and striping.

Elm Tree is not a main city artery like Main or Vine, so have patience and give your fellow travelers some leeway as we all adapt. Let me break down some of the changes.

NORTHBOUND

Once you pass Wilson (the next street after Short), northbound traffic changes to a single lane, and the bike lane comes off the curb. The bike lane shift is painted with a dotted diagonal shift; it then lands between the single lane of through traffic and the multitude of things happening on the right of the cyclist.

- At Corral there is a right hand turn lane
- Between Corral and Third there are on-street parking spots
- At Third there is another right hand turn lane
- At Fourth the bike lane cuts across diagonally back to the curb. The through lane for vehicles turns into a left hand turn. The through traffic lane cuts across to the right (which also serves as the right hand turn lane). Confusing? You better believe it.

For cyclists, if you are riding northbound on Elm Tree and want to turn right onto Third, take extra precaution, because vehicles could potentially undercut you as they try to come across the bike lane into the right turn lane as well. Use hand signals and definitely be aware of how much traffic is around at any given time. This is not

continued on page 2

continued on page 6



Captain Comannokers

Traveling north on Elm Tree approaching the intersection at 3rd.

KET's Community Cinema Series

Docs inspire community engagement

By Lucy Jones

This month, in theaters, libraries, cafes, and museums throughout the country, people will be discussing Floyd County, Kentucky. What could catalyze people as far west as Seattle and as far east as Jamaica Plain to address, publicly and passionately, events that are happening right here in our own backyard?

The answer comes in the form of a groundbreaking series presented by the Independent Television Service.

Each month, in 95 cities across the country, ITVS partners with local communities and PBS affiliates to screen films as part of the Community Cinema Series. This month's featured screening is the acclaimed documentary *Deep Down: A Story from the Heart of Coal Country*, a film which addresses the social, environmental and economic complexities involved in the issue of mountaintop removal in Eastern Kentucky.

KET, in partnership with ITVS, will screen the film at the Central Branch of The Lexington Public Library on Thursday, November 18 at 6:00 P.M. The screening, like all Community Cinema Series screenings, is free and will be followed by a panel led discussion. A central component of Community Cinema's mission is the desire to create a conversation among members of the various communities in which the films are screened.

As KET's Sara O'Keefe explains, "Community Cinema gives folks a great way to start up dialogues about current world issues and problems that might be happening right here in their own community. Some of the films

Midwest Open hits Coolavin

Bike polo tourney attracts mallet-wielders from all over

NoC Sports

Though it's received far less funding and fanfare from the city and its residents than its more effete equine counterpart WEG, after many months of volunteer labor and support the inaugural Midwest Open Bike Polo Tournament is set to take place this weekend (November 13-14) at uptown Lexington's picturesque Coolavin Park.

Beginning Friday, bikers from throughout the eastern and central United States will begin descending upon the "Bike Polo Capital of the State (and Tennessee)" in full-throttle alcoholic preparations for the two day Midwest Open Tournament set to open the following day. In 48 teams of three, bikers will be competing for the right to claim the prestigious Rudy Cup, named after a strategic ally in the city's Parks and Rec division.

The anti-WEG: high demand

The tournament reflects Lexington Bike Polo's increasing reputation as both strong polo players and kick-ass hosts in possession of a strong collective tolerance to bourbon. Since the city allowed the players to build their own home court at Coolavin, Lexington Bike Polo has been able

Contents

- 2 — The Neighborhood
In the city, oh oh
Candid photography
- 4 — Music
Music calendar: "eclectic"

- 5 — Film & Media
Very, very frightening
Local stuff
- 6 — Sports
More football odyssey

- 7 — Opinion
Time for a coal change
- 8 — Comics
I'm Not From Here
General Dallas

In forthcoming issues

Midwest coverage

Coal plant on the Kentucky

Thrice-told religious tales

NOVEMBER 10, 2010

Misadventures in the city

By Beth Connors-Manke

Frantic note to self: Never, ever leave the north side again.

I'll spare you some of the details of how this militant pedestrian ended up at Fayette Mall, but obviously this misbegotten Sunday afternoon was made possible by a C-A-R.

First off, it was a windy day. That can rattle a person. Second, driving in mall parking lots is like no other driving experience, and they certainly don't train you to do it well in driver's ed. Windy careening, SUV dodging, and then I was in the mall.

Before long, I'm huddled in the corner of the crystal section, whispering on my cell phone: "Husband, I'm at Macy's. MAYDAY! I repeat: MAYDAY!"

"Beth, why are you at Macy's?"

"Remember when so-and-so gave me that gift card, it was so nice, [words, words, words], and I can't find anything to buy—it's all so ugly old or ugly young, and [words, words, words], would you spend the gift card?"

"No, probably not. You shouldn't have gone shopping without me. You know you meltdown when you're by yourself at the mall."

"Yes, honey. You're right. I'll just buy towels and get out as fast as I can."

I did buy towels, yellow ones. Once Nicholasville turned into Limestone and I could breathe again, I vowed never ever to return to Fayette Mall. Who do I blame for the Sunday afternoon trauma? My car.

Here's the way I see it: as a pedestrian, I've gotten accustomed to a certain pace and spatial awareness. My feet can only go so fast as I'm tromping to work or the bar or the park. There's rarely a cluster-mash along my walking routes, and certainly never a traffic cluster-mash like at the mall. I've got space to move, and everyone (with the exception of some unruly, careening cyclists) stays in their predictable traffic pattern. Everything is logical; it makes sense.

The problem with my car is that it took me out of my habitat (a two-mile radius around downtown), which led to disorientation (and maybe some disassociative moments), which led to the desperate SOS from the crystal section. Because, you see, being a pedestrian makes you more habitat-invested and habitat-bound. You spend time looking at the same trees along your route, until you start to memorize their order

and learn their species. You pass the same houses, the same porches, the same people until you're so used to them that they make you feel secure, like you understand the lay of the land, even if you don't really understand the ways of the world.

I first noticed how habitat-bound I had become when my husband and I recently traveled to Columbus, Ohio. Heading to Ohio State's campus, we drove through the sketchy neighborhood he lived in during college and parked along a side street. Abstractly, the geography was just like my stomping ground here in LexVegas: UK, the trendy areas just north and south of downtown, and the lower-income neighborhoods farther north that many of us call home. Concretely, though, it felt much different: these weren't *my* streets. I didn't know that shaggy guy or that fancy girl. They were strangers, and I was in a strange place. I realized that the more I felt at home along the streets of Lexington's north side, the more out-of-place I felt in other locales.

I wondered why this was a new feeling. In all my travels, surely I had felt like an outsider elsewhere. Eventually, I realized that it wasn't so much a new experience, but one that I finally wasn't

ignoring — because it's harder to deny your own foreignness when you're on the street, in the midst of what a place really is. Most other times when I was moving through a different city, snaking through its downtown streets, with their run-down houses, music joints, mansions, and McDonald's, I'd been nicely ensconced in my car. I zipped through and out before I could become too uncomfortable with the fact that I didn't know how that place and its people worked. Do you smile and say "Hello"? (Yes in Lexington, no in Cleveland.) If someone pulls up next to you at a deserted streetlight at midnight, do you dare look at them? (No in East Cleveland, and probably no on Race Street here in Lexington.)

Cars, trains, airplanes, as grateful as I am for them, take you out of your habitat faster than you can really learn—or even observe—the rules of a new place. That simply is what it is. But it reminded me that we are creatures of place, even if we like to move from city to city or neighborhood to neighborhood. I also learned that, in the future, my love for my northside environment will keep me from that frenetic and consumeristic habitat called "the mall."

New Class!

Lexington Healing Arts Academy

SLOW FLOW YOGA

Wednesdays, 7-8:15pm

www.lexingtonhealingarts.com

859-252-5656

Yoga classes at LHAA

Beth Connors-Manke's newest yoga class just started last week. Called "Slow Flow," it's a flow class that gives you time to settle into yoga poses and find your correct alignment.

Beth's excited about this class because she loves flow but always need more time to make sure her back is ok. If Slow Flow sounds good to you, come on over to Lexington Healing Arts Academy (LHAA) on Wednesday nights at 7 P.M.

And don't forget, Beth's "Happy and Healthy Backs" class on Sundays at 11 A.M. is still going on.

If you're interested in incorporating more meditation into your yoga, Beth also offers free, short seated meditation after each of her classes listed above.

In other news, LHAA is offering a two for one special November 8-14. This applies to everyone who has a 10 or 20 class yoga card, or who pays the drop-in rate for yourself. You pay for yourself only and your friend is free. You may attend any class or classes of your choice for the week.

More information for the Lexington Healing Arts Academy can be found online at <http://www.lexingtonhealingarts.com/index.php>, or by calling 859.252.5656.

Elm Tree (cont.)

continued from page 1

a gradual adjustment, it happens in a short stretch of pavement.

The Elm and Fourth intersection is even more of a conundrum. Motorists always had trouble with this intersection prior to the latest changes, so the odds of it getting better are slim to none—and Slim just left town to move in with his girlfriend in Nicholasville.

The bike lane used to be along the curb between Third and Fourth as vehicles made their adjustment to

visible! Oh, and if I pull up next to you, and you don't have lights at night, I will recommend you get some. It will be a courteous suggestion, so please don't tell me to fuck off.

SOUTHBOUND

Much of the same comes into play Southbound. I would like to point out that as you approach Corral the bike lane is between the through traffic and street parking lanes; however, after Corral the bike lane is back along the curb, and there are two lanes of



Traveling north on Elm Tree approaching the intersection at 4th.

the traffic patterns shifting at Fourth. Now, bikes are thrown directly into the mix as they slide over from the middle of the street back to the curb. All the while, motorists punch the gas, slam on brakes, cut other motorists off, etc., to get into the lane they need in roughly the length of a bowling alley. At night, this isn't very easy to see. As we head into Day Light Savings Time, when it will be dark during the later stages of rush hour, approach Fourth and Elm Tree with ninja-like reflexes.

Which leads to a quick aside: with the dark arriving earlier, I cannot stress the importance of lights on your bike, bag, body, wherever—just be easily

traffic heading back into downtown. There is no diagonal painting for the bike lane shift, so cyclists need to get to the right quickly while watching for vehicles that could potentially undercut them when making the same slide to the right.

Where are the places on your commute that need extra attention to avoid cursing, honking or collision? This is a question for everyone—pedestrians, cyclists and motorists—let's share our concerns and experiences as we share the road. Join in the conversation at noclexington.com or email ShareTheRoadLex@gmail.com. This is your Captain speaking — over and out.

Considering boudoir

By Kayla Thomas

Boudoir sessions, photographic sessions in which women are presented in a tasteful but risqué fashion, have become popular among women across the U.S. Of late, boudoir has come to Lexington through the work of photographer Morgan Day Cecil. Cecil has worked in all areas of photography from maternity to portrait, but boudoir provides her with a large amount of artistic expression and is also quite satisfying on a personal level. It is in these boudoir sessions that Cecil says she sees “the biggest transition” take place in the client.

Openly expressing one’s sexuality can be more arduous in places like Kentucky. Noted for its small towns, agriculture, and beautiful mountains, Kentucky has never been known for its roaring city life or its sexual liberation. The religious presence here has enforced conservative images of women’s sexuality and women’s role as a whole. Gender roles are still active as ever, though the roles have become subtler and, therefore, less recognized. The societal constraints placed on women are fought by women and enforced by them. While some women recognize their inability to be sexually open and attempt to change this limitation, others are blind

“slut” is on the rise. The college years have morphed from a time of steady dating and romantic intimacy into one night stands and hook-ups. People in relationships have become less typical, while having multiple sexual partners has become more ordinary.

With this change, women now have more opportunity to explore their sexuality openly, but they still face the consequences of being labeled “impure” or “easy.” Younger women have a difficult time dealing with the balancing act of being open enough to not be a prude, but not so open as to be a whore. Younger women are not only subject to a less mature crowd of peers, but they are also less comfortable with themselves and their sexuality. This discomfort causes young women to feel uncomfortable not only exploring their sexuality, but uncomfortable with themselves all around. With less experience and time to equip them with the tools to deal with the stigma attached to a sexually active woman, they are more likely to feel lost and confused.

However, older women have dealt with these pressures and double standards for longer, and they have the self-awareness to approach their sexuality with more confidence and security. Cecil notices this in her boudoir shoots, where she sees clients typically from the ages of 21 to 45. Cecil has also noted that the older women who come to her are more likely to have the shots taken for themselves than for a partner.

Cecil’s boudoir sessions are ultimately about women recognizing and validating their own sexuality, even if a woman who comes to Cecil is doing so for a significant other. Cecil has the tact and artistic ability to make the shoot about the individual woman, satisfying her need to feel beautiful and sexy. “We’re never going to be Marilyn Monroe, but it’s not about that,” Cecil says. It’s about exploring the woman as an entire person, her interests, her loves, her passions, and pulling these into her sexuality by making them

present in the photo shoot. In fact, Cecil has her clients fill out a pre-session questionnaire regarding why they are doing the shoot and their personal interests.

Why is Cecil’s boudoir photography different from controversial advertisements or sexy photographs that some claim degrade women? Because what Cecil does isn’t about selling a product. The finished photograph is for the individual. “It’s an objective look at beauty, you know, not just them looking in the mirror,” Cecil suggests.

Obviously, this is good for the woman’s self-esteem. To see pictures that make her look beautiful and were created with her satisfaction in mind is a gift. This self-confidence, once established, can solve problems with women’s sexuality across the board. Sexual relationships can become about exploring the woman’s sexuality, her desires and needs, and not just about satisfying a partner, something else that Cecil talks about: “It solves both sides of the equation. Men are attracted to confidence and the photographs make women more confident.” (Naturally, confidence attracts women to women as well as men to women.)

The sessions, which some may view as simply a few well-taken photographs, are about more than beauty for Cecil and the women who come to her to be photographed. They’re about balancing what Cecil refers to as the “pendulum of internal and external” beauty. “They don’t have to be separate, we can have both together,” she says. Acknowledging that aesthetics are important to humans (but realizing that this love for prettiness will never be fully satisfying) allows a woman a more harmonious relationship with herself – and with being beautiful in a way different from Marilyn Monroe.

Since research for this article began, Cecil has moved back out west. To view more of her photography, visit <http://photography.morgandaycecil.com>.



A product of a Morgan Day Cecil boudoir session.

Cecil used to work on the west coast where boudoir sessions were considered less immodest. When working out of Lexington, she said that the women who came to her for the sessions were “the leaders in their group of friends.” These were the bolder women, those willing to press not only their own limits, but the limits of gender roles in more southern states. On the other hand, the more liberal west coast allows women to explore their sexuality more openly and with less stigmatization.

to such restrictions and have unknowingly reinforced the age-old image of the virgin versus the whore.

The sexual constrictions placed on women in the past years have caused a double standard that is common knowledge: women sleep around and they are sluts, men sleep around and it’s normal. Some scientists go as far as to research this cultural construct to find biological basis for the hypocrisy. However, with a changing sexual culture, the amount of women labeled “whore” and

Issac Murphy (cont.)

continued from page 1

approach to the memorial garden. In planning, Cozart’s Lexington Leadership group was “determined to make this a grassroots, community-led process and project; it took a little longer to do design, concepts, and things because you had to make sure folks had ample opportunity for input and that decisions were not made and tenets were not established by just a select few. Public meetings and input events were held, and the information was sifted through, and as many as possible were folded into the ‘spirit’ of the project and process. This takes time and fair judgment. Something that many processes are not willing to do.”

In addition to giving input, community members have contributed to the groundwork for the garden by physically helping create a space that would be beneficial not only to them, but also to others outside the neighborhood. Summer children’s programs and the Lexington Art League have made concrete art tiles, now on display, that will eventually be a part of the sidewalks throughout the garden. The actual design, although recently modified, will consist of an amphitheater and interchangeable art display panels in an effort to provide education to its visitors.

The creation of the garden has also been the key in the University of Kentucky’s effort to launch a statewide literacy project entitled “Isaac Murphy Everybody Reads Project” featuring Patsi Trollinger’s *Perfect Timing* and Frank X Walker’s *Isaac Murphy: I Dedicate This Ride*.

“Getting folks that are not familiar with, not concerned with, or see no value in placing a high-quality product/space in ‘that area of town’ presented a challenge at points,” Cozart said of support for art garden.

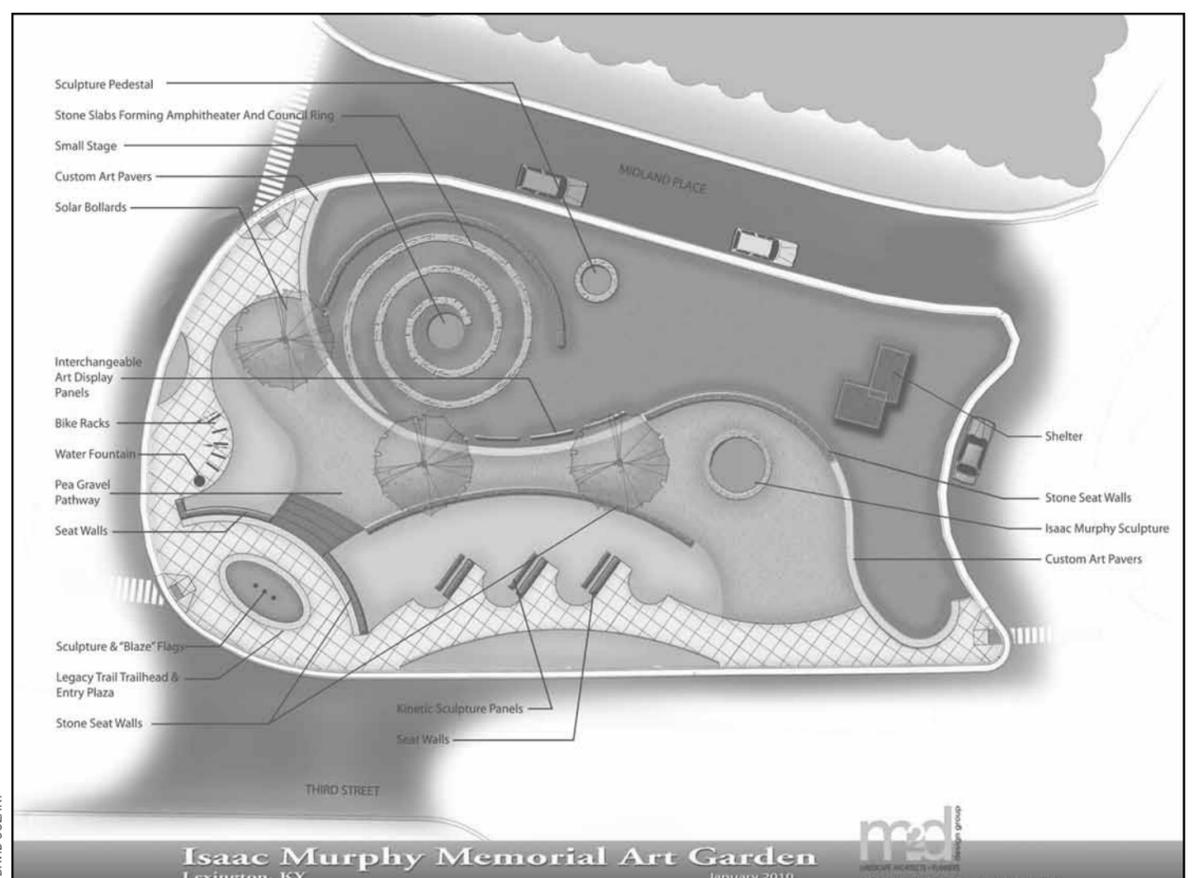
The larger message, however, is that the East End is being revitalized. Throughout the past few years, there has been a noticeable face-lift in the East End growing from the desire to revive a once thriving neighborhood. Banners commemorating Isaac Murphy, the restoration of the Lyric Theatre, and new housing due to efforts of the Urban League are all signs of progress in the area. These things not only serve as “signification that revitalization is here and coming,” Cozart said, but also to “remind people and let them know about the thriving history [of the area].”



Seedleaf

Planting gardens
Growing Gardeners

For education and volunteer opportunities, visit
www.seedleaf.org



Latest rendering of Isaac Murphy Memorial Art Garden..

NOVEMBER 10, 2010

Music

Music you need to hear: 11/11 - 11/24

Lexington is eclectic. We should call it "eclectic."

Thursday, November 11

Boy Without God, The Nativity Singers, and The Fervor
Green Lantern, 9 P.M.

We sometimes imagine, when we listen to an artist for the first time, that what we're hearing is an entirely new sort of music, that these new songs were spontaneously generated in the songwriter's id, called forth from some prehistoric memory involving stone mallets and stretched mammoth hide.

The best songwriters do this routinely; these are the compositions that seem to have been there all along, that sound great played by any instrument, sung by any singer, and recorded in any era. This is why there are hundreds of recorded cover versions of "Yesterday," and why Holland, Dozier, and Holland dominate every waiting room, elevator, and hotel lobby in the English-speaking world. The kind of tune that isn't just another rock song, or soul song, or folk song, and isn't tied to a particular time or place.

But these songs weren't spun from the ether. Artists are the sum of their influences, though it's often hard to distinguish what those influences are, so smoothly are they blended: the magic of songcraft.

Gabriel Birnbaum, who has performed solo on record as Boy Without God, but has now assembled a raucous rhythm section to back him, blends his influences by stripping them to their essences—to their *moods*, really. For example "Reason," a cut from the band's upcoming album, begins with raw, off-key vocals over a gentle folk progression, and the bittersweet result sounds like something sung by a man just paroled from a long stint in the state pen: there's hope, but you're not sure if you remember how to find it.

Then some curious things happen. There's a B section, with close, ragged harmonies of the sort mastered by The Band and Three Dog Night, and before we know what's happened, there's an anthemic chorus with horns and an elaborate singalong melody

that resembles an Irish drinking song or ancient sea shanty as much as it does post-rock. Then a stuttering guitar solo in the outro and we're swaying along to Van Morrison's closing number on an especially besotted evening.

It's transporting stuff, and proof that songcraft and low-fi can inhabit the same space. The Nativity Singers and The Fervor, of Lexington and Louisville respectively, help set the mood. —Keith Halladay

Saturday, November 13

Ben Sollee and Justin Lewis
Al's Bar, 9 P.M.

Ben Sollee's work is often described in earthy and pastoral terms. The title of his first full album, *Learning to Bend*, references not only the beautifully manipulative cello skills on display in most Sollee compositions, but also the album's sense of pastoral emplacement, of learning to make expansive art out of knowledge of environment, out of making do within limits: in short, the music of bending and plucking and of learning to bend and pluck. If Sollee's described as earthy, in part it's because the sounds his cello produces tend to mimic the soundscapes of the places his songs evoke.

In this, Sollee is reminiscent of John Hartford, another songwriter/composer often described in earthy and pastoral terms. Like Sollee, Hartford was a master at skillfully manipulating his instrument of choice—banjo or fiddle—to pattern his instrument's rhythms and cadences alongside his own vocal and clog accompaniments. To hear Hartford, a licensed river boat pilot and long-time resident of a house located on the bluffs of the Cumberland River outside Nashville with clear views of its riverboat traffic, was to hear the river as it existed during the roughly century-long era of steamboat travel: the steamboat whistles and speaking cadences; the bluff's bird calls and the river's rhythmic lapping against rock, mudbanks or boat decks; the days' lazy passage



COURTESY FORD THEATRE REUNION

Ford Theatre Reunion.

into history, watching the river go by, playing music into the night, waiting anxiously for the flood to come in.

Also like Hartford, Ben Sollee can fucking rock it out when he wants to. I was slow on the uptake to this fact. I read the articles in the papers (our included); I saw the cello. I even attended he and Daniel Martin Moore's CD release "concert" at CD Central this past year, where I was able to hear Sollee as a member of a full, mildly electric, band.

But it wasn't until the after-party at Institute 193, as he sat in with roots musicians Morgan O'Kane, who were traveling in from Brooklyn. Some time ago, Sollee had played with Morgan O'Kane while at parties or busking street-corners while living in Brooklyn. Morgan O'Kane play no electric instruments. The banjo player and lead singer sits atop a suitcase repurposed with a foot pedal to provide a counter-beat to the stand-up base. That night in the warm winter retreat of the cozy Institute, un-mic'd Morgan O'Kane rocked the place out. And when Sollee joined the fray for several songs, smacking and picking and rubbing that cello, seemingly laying on it, well...he fucking rocked it out, too.

Here's hoping Sollee rocks it out, at some point, with Louisville's Justin Lewis at this Saturday night's benefit for the Broke Spoke.

Sunday, November 14

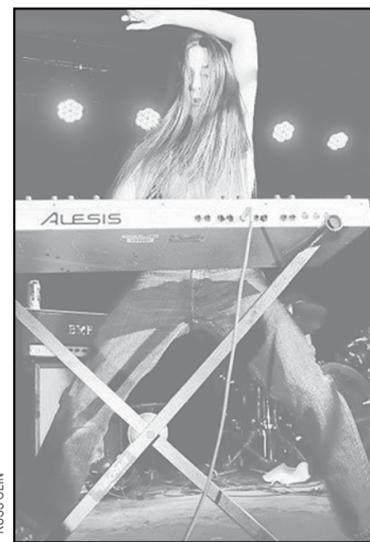
The Dresden Dolls w/ Chico Fellini and Ford Theatre Reunion
Busters, 9 P.M.

So I was sitting at home, minding my own business, listening intently to Meshuggah's recent live album, *Alive*, when a friend of mine at NoC called and asked for a short preview of the upcoming Dresden Dolls show, November 14th at Buster's. Not knowing the depth of the puddle of quicksand into which I was about to step, I eagerly agreed and moseyed over to their YouTube site. What I saw was appalling.

The Dresden Dolls are two schtick-laden hipsters, who appear to have forgotten to take their Ritalin, engaged in what at first glance can only be described as a cry for help.

After having suffered through a handful of videos, it dawned on me that this is terrible; but that's the point. In a very loose sense, art can be described as an action taken in order to provoke emotional and intellectual responses and, even though visceral, The Dresden Dolls have certainly accomplished as much.

In stark contrast to the characteristics that I generally enjoy in music, extreme precision, complex poly-rhythms, interesting dynamic and tempo contrasts, and the ability to bang my head without abandon, The Dresden Dolls are the complete opposite. In what might be described as purposeful sloppily played emo, the music takes back seat to their stage act. A chick in a bra playing the piano and a shirtless guy banging haphazardly on a drum set highlight their



RUSSOILIN

Oxford Farm Report.

stage presence, along with their cat-like wailing, pushing both social limits and expectations of what a musical act should be. This is not a group to like for their musicianship, but one to ponder in search of the message they are trying to send; to find against what they protest.

What is it they are challenging? Why? Is this little more than college pretension masquerading as art? Or is there a significant message hidden in their antics? —Christopher Williams

Editor's note: at this point the "preview" descended into bitter ruminations about the cultural and societal failures The Dresden Dolls embody, and then several paragraphs of anti-government polemic, so we cut it. The editors would like to encourage you, whatever you think of the headliner, to support local artists Chico Fellini and Ford Theatre Reunion.

Friday, November 19

Raquy and the Cavemen
Natasha's, 9 P.M.

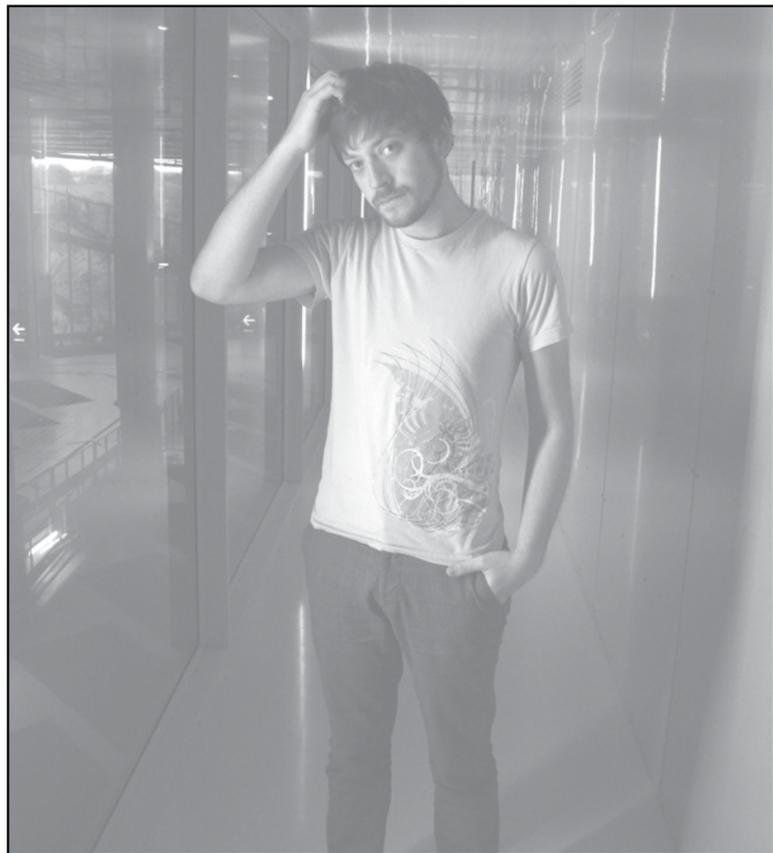
Even if you plugged a cable into the back of your neck, Matrix-style, and programmed yourself with all there is to know about middle-eastern drumming, you still couldn't get a gig in this band. —Buck Edwards

Monday, November 22

Turdus Musicus, Dead Icons, and The Oxford Farm Report
Cosmic Charlies, 8 P.M.

Over the last couple of years Dead Icons have asserted themselves as one of the region's tightest, most ferocious hardcore bands, and they've reached that point through hard work and an impressive touring schedule. The downside for local fans is that road work for them means fewer shows near us, so it would behoove you, if you like a little unadulterated aggression in your evening's musical entertainment, to catch them now, before the next trip.

They're playing with Norwegian four-piece Turdus Musicus, who move between punk and metal with confidence and power, and with The Oxford Farm Report, who move between confidence and power with punk and metal. Really. That's what it sounds like. —KH



COURTESY BOY WITHOUT GOD

Gabriel Birnbaum: Boy Without God.

CD CENTRAL
lexington's great independent music store
New & used CDs, DVDs, Vinyl • Posters!
377 S. Limestone • 233-DISC
www.cdcentralmusic.com

Film & Media

NOVEMBER 10, 2010

ScareFest Horror and Paranormal Con

Lex-born convention offers film opportunities

By Greg Levraut

The city of Lexington received a second helping of Halloween spirit on the first weekend of November, courtesy of the 2010 ScareFest Horror and Paranormal Convention. Attendees from across the nation converged on the Lexington Convention Center for three days to celebrate all things that go bump in the night—be they fact or fiction. Organizers estimated that nearly 10,000 souls attended the third iteration of what has become an annual tradition. “It’s a party crowd, very festive. It’s like a Mardi Gras—a giant Halloween party,” explains actor/stuntman and Morehead native Daniel Fultz. “We encourage people to have fun, dress up, go wild.”

ScareFest is distinct for catering to fans of horror as well as to explorers of paranormal phenomena. “It’s a good marriage of genres that works for us,” says ScareFest Event Manager Jeff Waldrige. The idea came from a discussion between Jeff and Lexington resident Patti Starr. Patti, proprietress of The Ghost Shop and one of Kentucky’s most respected paranormal experts, was interested in starting an event for enthusiasts of paranormal phenomena. “I asked Jeff, ‘What would it be like to do Horror/Paranormal?’” recalls Patti. “He said, ‘Well, it’s never been done.’ So I said, ‘Let’s do it!’”

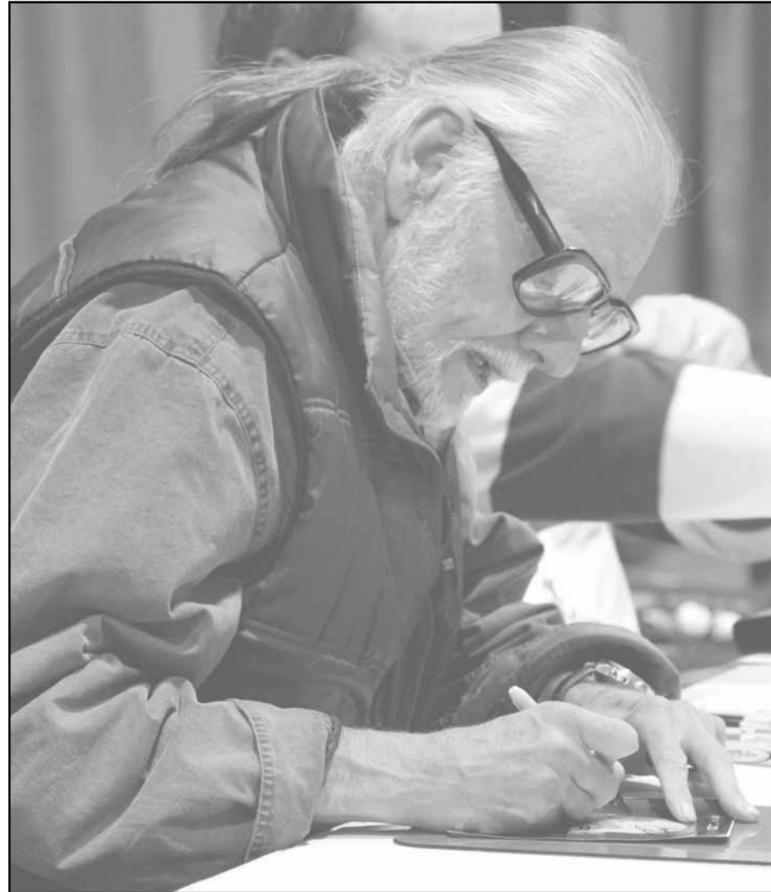
In September 2008, the first ScareFest made its debut. Though the World Equestrian Games dislodged this year’s ScareFest to the weekend after Halloween, organizers have confirmed that 2011’s ScareFest will resume its mid-September scheduling. The event has grown in size and stature each year. “We were told it would never work,” says Jeff. “But, after the first one, it seems like it did!”

The most obvious draw of ScareFest is the bevy of special guests that come to Lexington for the event. One of this year’s biggest draws was director George Romero, whose *Night of the Living Dead* is undisputedly one of the most influential horror films of all time. There were also long lines

for *Machete* star Danny Trejo, actress-turned-author Adrienne Barbeau, and wrestler-turned-fitness guru Diamond Dallas Page. Faces from several of the new crop of paranormal reality shows (Ghost Hunters International,

from the coast. For three days, this fandom community had a physical form and an address. Most guests, regardless of stature, took advantage of this.

Actor Brian Van Camp attended ScareFest to help promote *The Dead*



LUCY JONES

George Romero signs autographs at the 2010 ScareFest.

Paranormal State, Ghost Lab) also made appearances at the festival. There were wrestlers and magicians, movie stars and psychics—even a movie star psychic! ScareFest aims for a star-studded weekend for its attendees.

Further down the marquee, a collection of artisans and entertainers, enthusiasts and intuitives set up their booths. They patiently waited to tell their stories and sell their wares. Some had long and esteemed careers, while others were just starting out. Some were from the region, while others were

Matter, a 2009 film that manages to sew the zombie and vampire genres together into one film. He sees conventions as “a good way to network, to meet other filmmakers. There’s a lot of budding filmmakers, already involved in the industry, at a lot of these conventions. Also, it’s a good way to promote the film and promote myself as a working actor, as well. Plus, they’re fun. They’re a heck of a lot of fun.”

George “The Animal” Steele achieved fame in the wrestling ring between the 1960s and the late 1980s.

But it was his portrayal of wrestler-turned-B-movie actor Tor Johnson in Tim Burton’s *Ed Wood* that put him on the horror fandom radar. He sees fan conventions as “the chance to meet the people and reach back. My career was always limousines and jets, hustled in and out, never got a chance to talk to fans. So this is a really great opportunity for me.”

“I really didn’t know what to expect,” says filmmaker Jeremy Hamm of Maysville, Kentucky. He had his first ScareFest experience at his own booth, selling a pair of motion pictures he had directed and produced—one fictional, one documentary—inspired by a notorious abandoned hospital in his region. An actor from one of his films had attended a previous convention and encouraged Jeremy to do the same. Fan conventions, ultimately, are havens for those fans who also want to create. “Conventions are amazing,” says Hamm. “I’ve never been at anything like this. But now that I’ve gotten my first taste of my first con, I just wanna constantly go.”

Derek Young made a film called *Family Property*, a no-budget horror film being favorably compared to Wes Craven’s *The Last House on the Left*. The movie opened the 2010 ScareFest Film Festival and Derek made the 6 1/2 hour drive from his home in Martinsville, Virginia to attend the event. After watching his film make its world premiere (and taking a two hour nap in his van) Derek planned to turn around and make the drive home, as promised to his wife, in order to be back in Virginia by sunrise. Despite the truncated schedule, Derek feels the trip was worth it.

For guys like Derek, conventions such as ScareFest “give you a chance to make friends.” Ultimately, the fandom community compels him to keep creating and sharing his appreciation for the darker things in life. “I’ve found out from just reading the forums that everybody can’t wait to see each other from year to year,” Derek remarks. “[Horror con fans are] like a second family.”

Community Cinema (cont.)

continued from page 1

engage the audience through sharing inspiring personal stories of struggle. Other films give an audience a glimpse into an unfamiliar world in hopes that with more education and understanding we can move beyond our differences.”

While viewers in Connecticut and California may experience the events of *Deep Down* as those that occur in “an unfamiliar world,” the film has special resonance for those of us in Kentucky and falls into the camp of local community concern. Consequently, one could anticipate a lively discussion to follow the November 18 screening.

Deep Down is a thoughtful and engaging examination of the far-reaching impact of mining practices throughout Appalachia. It presents the story of two Floyd County land owners, Beverly May and Terry Ratliff, both of whom find themselves personally impacted by a proposed mountaintop removal coal operation. Beverly May is a committed crusader against the practice, who long ago decided that she would not put a price on the land whose protection she considers to be entrusted to her. Terry Ratliff understands the immediate environmental implications of the process, but also struggles with finances and is tempted by the coal company’s promise of lucrative potential earnings.

The film follows the struggles of both individuals, while also lending an ear to the concerns of other members within the community. When filming town meetings, the documentary gives equal time to the voices of preservationists as it does to the concerns of the coal miners who rely on the industry

as the very basis of their survival. The result is a complex look at a problem for which there are no easy answers.

Deep Down will be the second film in the Community Cinema Series to be screened in Lexington. KET got involved with the project last year, when ITVS approached the station to host regional screenings. Louisville was the first Kentucky host city with screenings being held at Fern Creek High School in conjunction with the Louisville Film Society. KET brought the ITVS Women’s Empowerment Series to Lexington last summer, and it proved to be an amazing testing ground for the Community Cinema Series.

As Sara O’Keefe describes, “We screened a film every Thursday evening in August and accumulated quite a large audience by the end of the film series. The public response has been great. Many audience members that watch the films have lots of questions to ask our panelists. It just shows that people are excited to be watching these engaging films, talking and learning about issues that effect us right here in our own community.” O’Keefe hopes that the success of the Community Cinema Series in Louisville and Lexington will lead to its expansion within the state, ultimately resulting in the program’s implementation in Western and Eastern Kentucky.

For O’Keefe, one of the most rewarding aspects of the series is the sense of activism that the screenings engender. After showing *Taking Root: The Vision of Wangari Maathai* during the Women’s Empowerment Series, individuals within the community were moved to take action. The film told the story of the Green Belt

Movement in Kenya, the members of whom used tree planting as a means to start an environmental revolution.

As O’Keefe explains, “The film led to a great discussion of what we can do to plant more trees and community gardens in our own community and the impact such projects would have. Two of the film’s panelists—Patrick Angel, a forester with the U.S. Department of the Interior Office of Surface Mining Reclamation and Enforcement and Dave Cooper, the head of the Central Kentucky Sierra Club—signed up several of the audience members to plant

trees on old abandoned strip mines in Eastern Kentucky this Spring. I feel like that is the purpose of these films—to inspire people in the audience to start thinking about how they can make a difference.”

Deep Down will be shown at 6 P.M. on Thursday, 11/18, at the Central Branch of the Lexington Public Library. This season’s Community Cinema Series will continue through June. For a complete list of films and more information about ITVS’s mission, please visit www.ket.org/communitycinema/ and www.pbs.org/independentlens/getinvolved/.

Local film happenings

NoC News

The “Japanese Films of the 1960s” series is nearing its close, but you still have the opportunity to see two more fantastic films at The Kentucky Theatre! This is the 6th year that the University of Kentucky Asia Center and the Japanese Studies Program have showcased Japanese films.

This year’s series features five renowned directors working in very different genres. From science fiction to melodrama, from horror to action—there is something for everyone! The final two films slated to screen at The Kentucky are Okamoto Kihachi’s *Age of Assassins* on Thursday, November 11, and Kudo Eiichi’s *The Fort of Death* on Thursday, November 18. Both films screen at 9:30 P.M. and are free and open to the public.

The series will conclude with a lecture and discussion of all five films in the 212 White Hall Classroom Building at 12:30 P.M. on November 23. The

discussion will be led by UK Japan Studies faculty member Masamichi Inoue. This event is also free and open to the public. For more information please visit http://www.uky.edu/Centers/Asia/events/JF_Films_1960s.php.

LFL Do-ers Video Contest

The Lexington Film League is accepting submissions for the 2nd year of their “Do-ers Video Contest.” The LFL is seeking to showcase organizations, people, and businesses that are creating a positive impact within the community.

If you are a filmmaker who would like to profile a community “Do-er”, or if you are an organization who would like to be featured, please visit <http://www.lexingtonfilmleague.org> for more details. The contest is open to all Kentuckians and will culminate in a final event at Natasha’s Bistro and Bar where the top videos will be shown and cash prizes will be awarded.

NOVEMBER 10, 2010

The NFL stinks

By Thomas Helmers

NoC sports editor Troy Lyle was going to follow up his "Disillusioned with the NFL" piece this week but decided to crawl into the bottom of a bottle of Lapbroig instead, leaving me holding the bag. Here are my thoughts based on our observations following yesterday's day of football.

While gleefully watching the systematic dismemberment last evening of what was once known as the Dallas Cowboys at the hands of the Packers, a recurring conversation between Lyle and myself once again percolated.

"How could you subject me to this god-awful white washing?" he asked me about halfway through the second quarter. "You know that I've basically waved the white flag on my football fandom after the stunt that invalid Shanahan pulled last week against Detroit."

To clarify, Lyle is (or should I say was up until four days ago) a fairly rabid Redskins fan. I've witnessed a series of completely irrational behavior over the past seven years as a direct result of the man's loyalty to what passes for a football team in the greater D.C. area. Beer bottles thrown across the room, drinks knocked over and spilled at any number of watering holes, and of course the fallout from the Mike Alstott incident of 2005, when Tampa Bay coach Jon Gruden eschewed the tying kick for a two point conversion on the shoulders of the mighty fullback. Needless to say the Bucs made the conversion on a controversial call that still resonates through Tampa fandom today. The Alstott incident led to a severe mental breakdown and dead silence towards me for the better part of a week.

The most recent Redskin broadside, the Shanahan stunt that sent Lyle

off yesterday, involved new head coach Mike Shanahan benching Donovan McNabb on the team's final drive on the grounds that his quarterback did not possess the "cardiovascular endurance" to run the two minute drill. As fate had it, the moment proved too great for the statue known as Rex Grossman, the backup QB who proceeded to fumble away the game on the very next play.

"You know that football is becoming an utter joke with no discernible punch line," he said, wiping the beer from his chin. "The game is being ruined by owners like Dan Snyder and Jerry Jones who let their egos, rather than their intellect dictate their decisions," he said, cracking open another High Life.

"Sure man," I replied. "Every year at this time you always drone on and on like some sort of senile twit about how much you hate football and how you're giving up on the Skins. Spare me your babbling idiocy on the matter this year. I'm enjoying the season."

Throughout the remainder of the game, however, as opposed to dismissing his usually empty rhetoric, I found myself agreeing with several of his observations as to why professional football is becoming a shell of its former self. To wit:

Fantasy Football

Has there been any other innovation in the history of the game that has trivialized the concept of being a fan more than the advent of Rotisserie sports? A few years ago I penned a piece for the now defunct *Nougat* magazine extolling the virtues of the game, but nowadays I find myself disgusted by the kind of simpleton that heavy involvement with this pastime breeds.

The game lionizes everything that is wrong with the NFL these days. Rather than cheering for a team, one is more interested in individual statistics, regardless of the player. I, for one happen to loathe any team in the NFC South not named the Tampa Bay Buccaneers. You can imagine my internal conflict when two years ago I won my league due in large part to the accomplishments of Atlanta's Michael Turner.

As the season progressed, I found myself feeling a bit nauseous from the fact I was rooting for the solitary accolades of a star player from a rival team, all in the name of a couple hundred dollars. I hated becoming one of these dullards that screams out players' names at the television as opposed to just enjoying the beauty of the sport. I've now sworn off Fantasy Football. I couldn't be enjoying a season any more.

The Blackout Rule

Imagine for a second, that something you helped finance, say a football stadium paid for with your tax dollars to help further line the pockets of already obscenely rich owners, is suddenly used as an extortion tool. That is almost precisely what is going on in the city of Tampa at present. Despite an exciting young team with a winning record, sellouts have become a thing of the past due to a purging of jobs and a local economy that has completely tanked. Having lived in the area for an extended period of time, I can safely report that the passion for the Buccaneers runs deep. In spite of this, people cannot simply afford to drop \$65 for a ticket on any given Sunday.

So how are they rewarded? Hey, you don't show up, you don't get to see the

game. It will not be broadcast locally. To paraphrase Gregg Easterbrook, there is no law that states that the NFL has to be popular. Alienating your fan base by hijacking something that brings joy to many for just three hours a week is not only a laughable practice, but in turn bites the hand that feeds. This antiquated rule benefits no one and does not cultivate interest. In reality it actually does quite the opposite.

The Pussification of the Game

Vanguard of safety, Roger Goodell has made it a pillar of his commissioner duties to squeeze all of the fun and integrity out of the action on the field. The history of the NFL is littered with raging bloodthirsty lunatics that helped make the league what it is today. Lyle Alzado, Conrad Dobler, Deacon Jones and a slew of others, some of whom are enshrined in Canton, would never have a chance in today's atmosphere of kitty-paw rules and regulations. Quarterbacks are being coddled. Tom Brady acts like a petulant child wanting his flag-flag anytime he so much is breathed upon by an opposing defense. Anytime a helmet so much as grazes another, fines and suspensions are handed down.

The irony in all of this moral crusading is that the NFL does nothing to assist retired players that display lingering physical and neural effects brought upon by years of violent sport that helped the league become the corporate behemoth it is today.

Egomaniacal Owners and Players

The crux of Lyle's outrage and antipathy essentially boiled down to one factor. Daniel Snyder. Ever since this Amway salesman reject bought

continued on page 8

Midwest Open (cont.)

continued from page 1

to host increasingly larger tournaments. In addition to the city-wide two-on-two and mixed team tournaments of the past year, the players have also hosted two Bluegrass State Games Tournaments and a Spring Invitational. These have attracted more and more players from a wider region. Lexington's now a hub, a noticeable hub, in a larger bike polo spoke.

This week's Midwest Open is by far the largest polo gathering to ever occur in this state (and Tennessee). According to Lexington Commissioner of Bike Polo Brian Turner, the forty-eight team, two-day tournament is "at least twice as large as anything we've ever organized here in Lexington." A reflec-

tion of the inaugural tournament's high regard, all forty-eight of its spots, not to mention a lengthy alternate list, were claimed inside of a week of their release date on October 2.

tion of the inaugural tournament's high regard, all forty-eight of its spots, not to mention a lengthy alternate list, were claimed inside of a week of their release date on October 2.

tion of the inaugural tournament's high regard, all forty-eight of its spots, not to mention a lengthy alternate list, were claimed inside of a week of their release date on October 2.



DANNY MAYER

Nick Redbeard of the Redbearded Daredevils.

tion of the inaugural tournament's high regard, all forty-eight of its spots, not to mention a lengthy alternate list, were claimed inside of a week of their release date on October 2.

The "Open" format is a reflection of the egalitarian spirit of the sport. As bike polo has increased in popularity, a system of tournaments has (somewhat) naturally arisen at different scales. A Midwest Bike Polo Tournament has existed for several years. There's a

teams to mix it up a bit. Some of the best players and teams in the world are from the Midwest region, and we're talking about teams who always play together with the same three players, and they play against other top regional teams that do the same."

The Open format encourages players to switch teams, to team up with teams from competing cities. At least this year, what has occurred is akin to bike polo's version of an

all-star weekend: polo wonderkinds and average bike-punks from over half the country, all friends and drinking and karaoke buddies already, pedaling balls all weekend. Milwaukee's The Beaverboys, reigning world champions, will be here, split up on separate teams. So will Chicago's Machine Politics, world runners-up. "A few of the strongest Midwest teams like Milwaukee, Chicago and Madison consistently place on the podium at many of the larger tournaments," Turner confides. "But with this tournament it looks like they are all mixing up players."

Why you should show up

With all the emphasis on fuzzy koom-bay-yah city swapping, don't go thinking that the tournament's gone totally soft and mushy. There will be plenty to scream at. Pittsburgh and Cleveland are both fielding city teams, so expect gutter level trash-talk. With world-level competition scattered throughout the tourney field, the Open will also be competitive. And with five registered hometown teams in the tournament and other Lexington players scattered throughout on other multi-city teams, the Open will certainly have a strong local "rootability" factor.

To take one example of many, Brad Flowers is coming out of retirement to team with hot kettle Jared Baize and emerging star Nick Redbeard on the Redbearded Daywalkers. Flowers' story has the potential to develop into a regular Roy Hobbs: an over the hill geezer battles his bike polo demons of the past on a last bid power-push at achieving elite greatness. Will Flowers circle the courts this time after hitting that easy tap-in that he missed in the 2009 BG State Games championship against the Comosexuals? Will his damaged finger and aging, athlete's foot ravaged, body withstand the rigors of two straight days of bourbon, polo and burgers? In the future, will we see BCTC film students ending their mythic documentaries with slow-motion shots of

Flowers, 10 years hence, slapping hot balls across the polo pitch to his giggling young child?

Show up to Coolavin Park this weekend to find out, and take in some fine bike polo action, brought to you by a group of people who enjoy the sport. Show up and show the city that some Lexington sports enthusiasts have embraced a more populist recreational alternative to horse-transportation-as-sport. Show up at Coolavin because a lot of people have been organizing things like *food* and *housing* and *maintenance* committees for many months. Show up and make the city repeal its open container laws to appease *this* class of 'alternative transportation sports' enthusiasts. Show up and don't worry that no LexTran routes have been diverted to get people to *your* tournament.

Show up because it's good local sports, and it's free.

Show up to support the tournament's sponsors and spend your hard-earned dollars at their hard-earned business. Drop on by Green Lantern and Al's to participate in the residual fundraisers (Ben Sollee and Justin Lewis for the Broke Spoke, a community bike shop on North Lime) and latenight pre- and post-game revelry.

"There will be TONS of bikes and thirsty polo players roaming downtown that weekend," promises Turner. Join the fray.

But make sure to head on over to Coolavin on Saturday and/or Sunday, and by all means cook-out and revel in the spectacle that is bike polo. And if you want to cheer your ass off, then by all means, hoot and holler.

The Midwest Open Bike Polo Tournament takes place Saturday, November 13 and Sunday, November 14 at Coolavin Park, located at the crossroads of Jefferson and Sixth Street. Day One will feature a Swiss Rounds elimination round; Day Two will feature a double-elimination tournament to claim the Rudy Cup. Matches start at 10:00 A.M. each morning and will last throughout the day.

Opinion

Commerce Lex should ditch King Coal

By Ian Epperson

Last year the world's leaders gathered in Copenhagen to come up with a solution to the looming specter of climate change. The conference was called COP16. As a hopeful world watched the COP16 talks fall apart, our very own Commerce Lexington, an economic development group, announced the arrival of a new and aggressively pro-coal attitude that would be reflected in its policy decisions.

standing atop a "reclaimed" mountaintop removal site.

So, what's more embarrassing than your city's Chamber of Commerce heralding coal, the dirtiest form of energy out there, at the same time world leaders were convening to reduce climate change brought on by our economic practices?

Answer: the fact that your city already has the largest per-capita carbon footprint in the country.

can only offer renewable energy on a voluntary, customer by customer, basis as with KU's hydroelectric blocks in which customers can pay \$5.00 to feed 300 kilowatt hours of renewable energy into the grid.

The climate change debate in Kentucky always comes back to coal, and coal continues to be an extremely divisive issue.

Opponents of the coal industry include environmentalists as well as foes specifically of mountaintop removal. Environmentalists argue that coal pumps alarming amounts of carbon emissions into the atmosphere contributing to climate change. Opponents of mountaintop removal argue that this method of mining destroys a cultural landscape and pollutes streams and rivers by dumping debris containing heavy metal toxins into valleys and the headwaters of streams and rivers.

Supporters of the coal industry, including Commerce Lexington, point to the thousands of jobs that the coal industry maintains and the affordability of the energy it produces.

Unfortunately, this debate is just the small picture. Unless we make serious and significant investments in developing clean alternative forms of energy, we will continue to push the world toward the global cataclysm predicted as a result of runaway climate change. To quote Gwynne Dyer, author of *Climate Wars*, "The second half of the 21st century is shaping up to be a time in which none of us will want to live."

This year alone we have seen massive flooding in Pakistan, major landslides in India and China, severe drought in Niger, and heat waves in the American Midwest. Prior to this year, Moscow's all time record high temperature was 99 degrees in 1920. Over the course of two weeks in August 2010, that record was broken five times during a heat wave that resulted in the deaths of over 300 people per day. Meanwhile, a 100 square mile ice sheet broke off the northern tip of Greenland due to record warm temperatures in the Atlantic.

Seventeen countries have recorded their all-time high temperatures this year, more than any other year in history. And the world isn't much closer to a solution than we were a year ago.

Climate Debt

While COP16 failed to decide on any meaningful steps to halt climate change, it did, however, introduce a new concept for those of us in the developed countries of the northern hemisphere (although its been discussed at length among leaders of poor countries in the southern hemisphere). That concept is known as Climate Debt, and it is one of the reasons COP16 fell apart.

Climate Debt is simply the

acknowledgement that there is an inverse correlation between the countries that emit large volumes of greenhouse gases and the countries that will be most devastated by climate change.

In other words, climate projections show that the northern hemisphere, which contains most of the world's developed countries, will be less impacted by climate change than the southern hemisphere. But, the northern hemisphere contains most of the world's developed countries and therefore emits the most greenhouse gases. The southern hemisphere is expected to experience far more devastation because its countries will be unable to afford infrastructure mitigating the effects of climate change—unlike the northern hemisphere which will be able to afford new seawalls for coastal areas and irrigation systems for newly drought-prone regions.

Therefore, according to proponents of Climate Debt, the developed countries which are causing the problem should provide assistance to poor countries effected by the emissions of wealthy countries, but producing very few emissions of their own.

Even though U.S. representatives reject the idea of Climate Debt (no surprise really), Lexingtonians can do our part to pay our debt to the rest of the world. We have a long road ahead of us, but the good news is that we're already heading in the right direction. Between 2000 and 2005, our population grew from 260,000 to 282,000.

continued on page 8



Commerce Lexington building, 330 E Main Street.

Here's a brief overview of the revamped attitude toward coal reflected in Commerce Lexington's Public Policy Statement for 2010 regarding energy and the environment. It includes 11 energy and environmental goals, some of which sound reasonable and environmentally sound. Of note are goals late in the list:

The 9th goal down the list is to "Encourage and secure research grants and opportunities for our state's post-secondary institutions to develop technology and infrastructure needed for alternative fuels and energy."

The 7th goal is to "Diversify utility portfolios through voluntary renewable energy programs such as landfill gas, biomass, wind, hydro and solar, if possible."

But these appear to take a back seat to goals at the top of the list. The first reads: "Maintain the production of affordable, reliable energy." In other words, continue the production/extraction of coal. The second goal reads: "Protect the viability of Kentucky's coal industry—including preserving the direct and indirect jobs that the industry provides statewide."

The platform is so blatantly pro-coal that references to alternative energy sources are prefaced by words such as "voluntary" or qualified by phrases like "if possible." Even the images accompanying Commerce Lexington's Energy Policy Statement are pro-coal: a photo of a locomotive hauling train cars full of coal and a photo of a delegation of Lexington business leaders

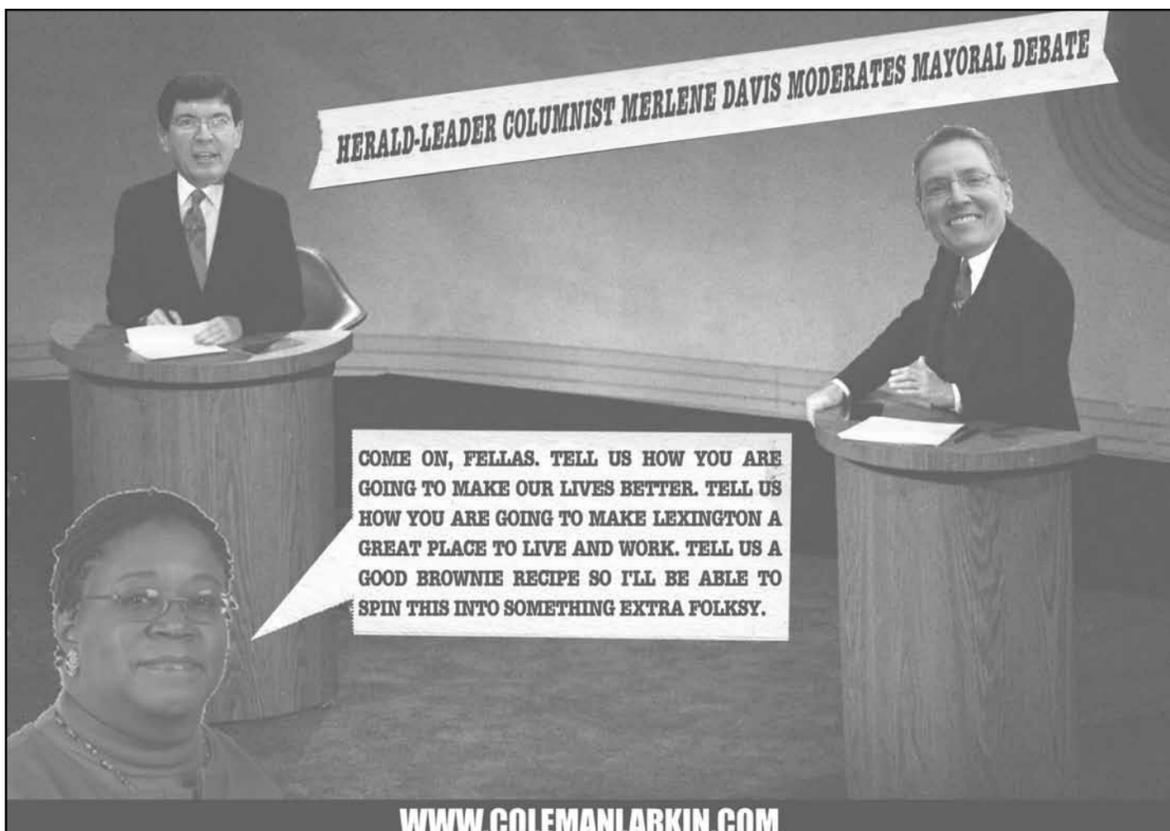
Coal and climate change

By now everyone over the age of fifteen knows that coal, as a source of energy, produces high volumes of greenhouse gas emissions which are the primary catalysts of climate change. With the world's leaders prepared to gather in Cancun to discuss solutions once more for preventing runaway climate change, Kentucky sits at a crossroads between business as usual and new ways of producing cleaner energy—and pulling back from the brink of runaway climate change.

Unfortunately, many Kentuckians, and seemingly all of Kentucky's elected leaders, are too satisfied to continue with business as usual.

For most of the world, climate change is no longer a debate, it's accepted as a reality. The fact that Americans are still debating the reality of climate change or its manmade origins is not a testament to the validity of the science but rather a testament to the power that the energy industry has over the debate as companies like Exxon-Mobil spend millions to mold public opinion and lobby Congress.

In Kentucky, the coal industry is so powerful that public utilities are actually legally obligated to use coal. The Public Service Commission (PSC) requires that public utilities purchase the cheapest source of energy available, which is inevitably coal. In other words, if utility companies switch over to more expensive alternatives such as solar, wind or hydro power, they are in violation of Kentucky law. They



Corrections

The caption appearing on page 2 for "Safe to Pee" (Oct 27) should read: Uni-sex bathroom at Third Street Stuff. Photo credit goes to Danny Mayer.

In "Public library, Main Branch, Phoenix Park" (Oct 27), the Atlanta Olympics are mis-identified as taking place in 2004. In fact, the Atlanta summer Olympics took place in 1996.

In "Crazy Mary's Whiskey Run" (Oct 13), a copy-edit error misidentified Angie "Bonegirl" Buettner's as a Vespa celebrity. The original draft identified Bonegirl more accurately as a "scooter" celebrity, which she certainly is. Bonegirl is sponsored by the American company Genuine.

In "WEG at pedestrian speed" (Oct 13), Wayne Music of the Boot Store was incorrectly identified as hailing from Lexington. The Boot Store is in fact a Nicholasville, KY store.

North of Center is a periodical, a place, and a perspective. Read on to find out what that means.

Editor & Publisher
Danny Mayer

Features
Beth Connors-Manke

Film & Media
Lucy Jones

Sports
Troy Lyle

Design
Keith Halladay

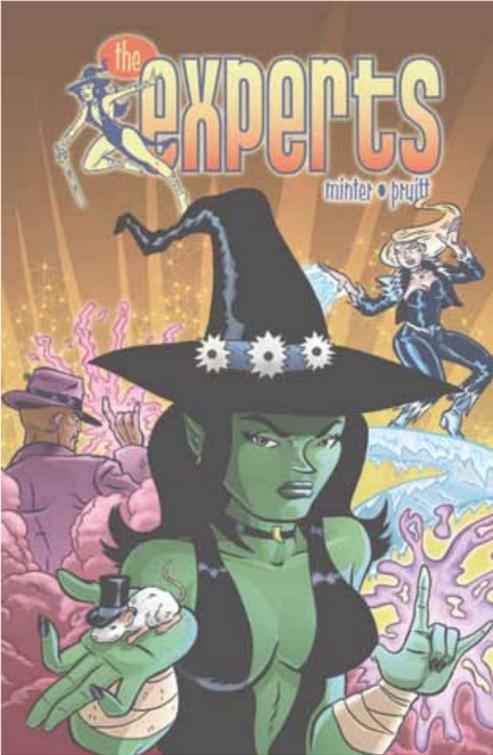
Contributors
Michael Benton
Andrew Battista
Kenn Minter
Captain Commanokers
Stan Heaton
Tim Staley
Patrice Morgan
Kayla Thomas

Please address correspondence, including advertising inquiries and letters to the editor, to:
noceditors@yahoo.com.

Unless otherwise noted, all material copyright © 2010 *North of Center*, LLC.

NOVEMBER 10, 2010

Comics



AVAILABLE NOW FROM NEAR MINT PRESS

I'm not from here by Kenn Minter

©Kenn Minter
notfromherecomic.blogspot.com

King Coal (cont.)

continued from page 7

Yet, despite all those new cars on the road and new homes to heat, our emissions dropped by 0.71 metric tons per person compared to Louisville's emissions, which rose by 1.43 metric tons per person.

We can start paying our debt by ending the behaviors that are causing the problem. That means pressuring Commerce Lexington to back off its aggressively pro-coal stance. Instead, Commerce Lexington should craft an energy policy that will make Lexington a national leader in environmentally friendly economic development, rather than dragging us kicking and screaming back to the early twentieth century. Next, we can demand that our state leaders allow utilities to purchase energy from renewable sources and not just the cheapest source available. Our leaders are not going to do this on their own.

Many of us in Lexington realize that decisions made in Kentucky don't only effect Kentuckians. Climate change will result in droughts, famine, disease, and likely wars over access to clean fresh water and fertile land. It will almost certainly result in a global die-off the likes of which we haven't seen in a long time.

So in light of the consequences of our energy policy, let's start calling greenhouse gas emissions what they really are: an act of violence. Because this is not just pollution; it's firing a gun in the air and waiting for the bullet to fall on someone, somewhere twenty, thirty, forty years in the future. We need to start treating pollution like an act of violence.

Ending the century of King Coal

But, there is the matter of all those thousands of jobs at stake throughout Kentucky. In eastern Kentucky, supporters of the Kentucky coal industry are fiercely loyal to the industry because

it provides some of the few jobs in the region. Sadly, the industry has never failed to betray that support whenever it sees an opportunity to increase its profits. If a coal company can replace hundreds of deep miners with a handful of heavy machinery operators and some demolitions experts, the company will lay off the workers.

If a company such as Massey Energy can weasel around safety regulations and save money by putting its employees at risk, it will not think twice about it. All too often, the result is devastating disasters like the explosion at the Upper Big Branch mine in West Virginia which caused the deaths of 29 miners. The Upper Big Branch mine was cited for 458 safety violations in 2009, a year before the explosion. 50 of the citations were for "willful or gross negligence."

After a century of domination, which earned the coal industry the nickname "King Coal," eastern Kentucky remains impoverished, suffering a pandemic of drug addiction and levels of civic corruption that are almost cartoonish. At what point will we decide that coal has had its chance, a century of complete economic predominance, and it isn't working for eastern Kentucky?

Any solution to creating a clean energy economy in Kentucky has to include a new economic model for eastern Kentucky. As new jobs in other industries become available, the fierce support of coal will likely erode.

The anniversary of Commerce Lexington's newly intimate relationship with coal falls during the climate talks in Cancun, November 29 to December 10. But this is an abusive relationship. Let's pressure Commerce Lexington to end its unhealthy relationship and, instead, stand in solidarity with world leaders who are trying to solve the problem. Let's pressure Commerce Lexington to stop the violence.

NFL (cont.)

continued from page 6

the Washington Redskins franchise, the fan base has been treated to some of the most inane decision making and lack of entertaining football ever known.

"After this whole Donovan McNabb mess, I'm finished with these fucking jackanapes. Albert Haynesworth is a pussy swine," said Lyle. "Snyder has finally done the impossible. I'm done with this team until his useless ass is gone."

With that, I proceeded to watch him take all of his Redskins minutiae and pack it into a box. The Santana Moss jersey, the 1983 NFC Championship hat, the Joe Jacoby signed menu. All of it.

"I'm fed up with these millionaire crybabies and know nothings ruining the team I once lived and died with," he said. "We're no better than the Cowboys."

Indeed, the guy had a valid point. Owners like Snyder and Jerry Jones, as well as players like Darelle Revis, Michael Crabtree and Haynesworth, illustrate the ugly side of the NFL on a regular basis. Snyder and Jones have treated their respective franchises like a glorified fantasy team with no expertise.

In spite of the losing, both of these clowns have managed to have new stadiums financed with taxpayer extortions and blackmail

while conversely fleeing the public with rising ticket prices. Never mind that they continue fielding middling squads. Players with multi-million dollar contracts further draw the wrath of the watching public. Hearing me-first people like Revis whine and hold out for more money while millions of the NFL's fan base struggle day to day to get out of hock is pathetic.

"You've got a valid point, my friend," I concluded while polishing off the last of his High Life. "Luckily for me my team is competitive and doing it the right way."

"Enjoy it while it lasts," he said. "For all we know the league may not be the same if this lockout happens after this season."

And with that, Lyle's box full of Skins memorabilia was shoved into the closet, and with it, all vestiges of what remained of his fandom. At least he'll always have ice hockey.

