

NORTH OF CENTER

WEDNESDAY, SEPTEMBER 14, 2011

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CAC provides basic human right City avoids responsibility, leadership

By Jeff Gross

What, if anything, the LFUCG will do about the Catholic Action Center remains to be seen, and it will say a lot about our community's values. Following the *Herald-Leader* story on the LFUCG councilmembers' response to concerns raised by the Center's neighbors, councilmembers have said little publicly on the issue, awaiting community feedback at an upcoming public safety committee meeting.

On the other hand, the Catholic Action Center has attempted to improve their neighborhood presence and services. They are expanding meal delivery services for their elderly neighbors. They are visiting neighbors to find people who would benefit from this service. They have also reiterated that the public is welcome to their Tuesday free medical clinics. As a friend remarked upon seeing this news on a Quaker list-serv, "Evidently, the way the Catholic

Action Center handles criticism is to reach out and help the community even more!"

As the Catholic Action Center works on being a better neighbor and expanding their services to meet the needs of those who live in the vicinity, Lexington risks joining other U.S. cities that have criminalized homelessness and violated U.N. human rights guarantees in the process. On August 26, the day after my "The war on the homeless" came out, *The Huffington Post* reported on an August 2 United Nations report on safe drinking water and sanitation. Based on independent researcher Caterina de Albuquerque's February 22-March 4 tour of the U.S., The "Report of the Special Rapporteur on the human right to safe drinking water and sanitation" found that while the vast majority of U.S. citizens have access to drinking water and sewage, these rights are often denied to those persons experiencing homelessness.

The report expressed concern that some U.S. cities had moved to criminalize homelessness rather than to address the human needs and concerns of individuals experiencing homelessness. The report argued that statutes prohibiting public urination and defecation were used in discriminatory ways against homeless individuals who had no access to public restrooms, due in large part to cities' unwillingness to provide public facilities: "Furthermore, there is an increasing trend in local governments to limit opening hours or close entirely public restrooms. Such decisions are contrary to the need to create an enabling environment so homeless individuals can realize their rights to water and sanitation."

A basic human right

While no federal law guarantees access to safe drinking water or

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On the plantation Incarceration and voting rights

By Christian L. Torp

Remember learning the American founder's slogan "No taxation without representation" in grade school? Remember hearing that a major reason the colonists rebelled against English rule was because they were taxed but they didn't have any say in how they were ruled? And that, because of the Revolution and our independence, we as Americans have the freedom to select our own government and that we are a "democracy" (never mind the republican form of government clause in Article IV, Section 4 of the Constitution)?

I remember hearing those things and all about how wonderful they made America. That, even though there were problems, they were fixed, whether it be the abolition of slavery or the women's suffrage movement of the early twentieth century.

But is all that really true?

After all, why did we have slavery in the first place, and why did we need a women's suffrage (and then a women's rights movement) if "we the people" really decided the rules of the game? If "we the people" governed through our votes, then why did Dr. King need to march on Washington? But all that's in the past, right? Aren't things really different today with the election of Barack Obama and all?

In a word, no. It turns out that the "right to vote" isn't a right at all—it's either a privilege, or rights are selective, merit-based and not at all universal. In practice, liberties may be changed, "clarified," limited, or curtailed at any time through governmental action. This doesn't sound much like the "natural rights" our Founding Fathers spoke of.

Not guaranteed

It may come as a surprise to you that suffrage (the right to vote) is not specifically guaranteed or delineated by the United States Constitution—it is only in the Amendments that voting receives more than a passing mention. Though Article 1, Section 2 holds that the House of Representatives shall be made up of those "chosen every second year by the people of the several states," it nowhere goes into detail about how; that is left to the discretion of the states. So what does the Commonwealth of Kentucky have to say about voting?

Section 145 of the Kentucky Constitution specifies who has the right to vote: every citizen of the United States 18 years of age who has resided in the state for one year, six months in the county and sixty days in their local precinct "shall be a voter," "but the following are excepted and shall not have the right to vote":

1. Persons convicted of treason, felony, bribery in an election,

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Boomslang: celebrate what you want

By Captain Comannokers

The genius and appeal of Boomslang at its core is that it can be what you want it to be. The tagline for the three-year old festival is "a celebration of sound and art," but it should be called "a celebration of whatever YOU want to celebrate." It really is that simple.

The proof is in what has happened already in the first two years and what the third year schedule has in store.

Say, you have kids, and don't think kid's music gets enough love or support. OK, well, what are you gonna do about it? If you're someone like Amberly Warnke you start a radio show that features kid's music of all kinds. And then, you throw together kid-centric concerts as part of Boomslang.

Or, music is cool and all—but you're really into fashion. Then throw together an outdoor runway show that is circus-themed for good measure.

But then don't be satisfied, and build off of that and get local businesses and UK Sustainability into the fold to keep pushing the boundary of what fashion can mean.

What's that? Film is your thing? Then find a film or a filmmaker that you want the rest of Lexington to see and tie that to Boomslang.

See the pattern here? If you are passionate about something and want to bring it to a wider-audience, then you have this vehicle in which to do so. This is not hyperbole.

Boomslang is not just a bunch of 20-somethings listening to "weird"



music. I will concede that that will happen during the weekend of September 23-25, but you live in a big college town—that happens EVERY weekend! This year's Boomslang includes former Kentucky poet laureate Jane Gentry Vance at one of the literary events—and that's not an abnormality, that's just part of what happens at Boomslang.

Do you want to show people how to build accordions out of household goods and follow it up with a spirited polka hoedown later that night?—hell, you're already in for Boomslang 2012!

Are you into the comics scene and tired of all the half-baked movies that Hollywood keeps pushing out? You want instead to direct a theatrical opera based on a comic you wrote about a Super Kangaroo that slays villains with a didgeridoo that it then plays victoriously—damn son, where have you been all of our lives?

Or maybe you just like rocks, or Legos, or those miniature dogs, or—I don't know? Do something with it though. Do something badass that other people will be like "I saw a miniature dog build a replica of Stonehenge out of Legos at Boomslang—blew my freaking mind."

Full-disclosure—in 2009 I performed at Boomslang with the Rainjunkies at CD Central (amazingly with Wussy which, ummmm, ruled!) I also melted a crapload of crayons in the Buster's parking lot and called it art. In 2010 I played trombone, drums and an iPad and called that art too—in a project called Pointless Triangle with my friend Noah (who really is an amazing artist)! In 2011 I will just chill out and let my brain and body enjoy all that Boomslang has to offer this town. More Boomslang coverage is inside.

Help wanted: ad sales Decent hours, poor pay, holidays off

With the exception of gas money and a small sum spent paying for our web space, the \$380 per issue cost to print 2400 copies of *North of Center* every two weeks at the Danville Advocate Messenger represents the entirety of our operation costs. We are looking for someone to help offset these costs by selling ad space for the paper. The position will operate on a 10% commission basis—our fist paid position!

North of Center aims to keep ad rates low in order to encourage

advertisement from small-scale local businesses. The paper writes to a demographic of people who are vested in drinking, frolicking, music-making, politic-ing, paddling, hiking, biking, eating, reading, filming, vagranting, fornicating, ROCK-ing, polo-ing and/or disc-golfing. We are banking that some local businesses want to reach that demographic. Our distribution is centered around the UK campus and along the heavily trafficked downtown and North Limestone corridors.

Like what we're doing, generally personable, have some time on your hands and want to get busy doing something? Send us a line.

Are you a business student wanting to bring in a little extra cash and burnish your skills in sales? Come on over and let us corrupt you.

Are you a graphic designer who likes to dabble in print layout but still wants to expand into online advertising? We're the paper for you.

Come one, come all. Come somebody.

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SEPTEMBER 14, 2011

The Neighborhood

Creationism: the human kind Musings from the Woodland Arts Fair

By Matt Sullivan

The food stands seemed pushed off to the side, like the losers the cool kids didn't want around. The smell of hot grease and sugar, and the overwhelming sun overhead, gave the whole area a carnival feel, a feeling not in tune with rest of the art fair in Woodland Park. Passing through the outskirts of the fair had me dodging old men and unaccompanied children. Jewelry stands and booths with paintings and photographs, metal fused with glass, wooden rocking chairs, and soaps created alley ways, twisting every which way, revealing more and more booths, until you came to dead ends created by SUVs and vans. A chiropractor's tent and a local foods advocacy group had also set up tents. Wondering around, I also saw booths and tents with sculptures made of stone and possibly soap. Everyone was milling around, glancing at items and half-smiling, like they thought they were supposed to appreciate everything there. I didn't see anyone buy anything, but I'm sure someone did.

Of all the booths, the one that seemed most out of place was the chiropractor's booth. His booth was offering only a service, whereas the others offered creations. I spoke to a lady in front of the tent who told me her neck had a twenty-two degree curve. She pointed to some pictures behind her of two x-rays of a skull and neck bones, seen from their profile. In one photo the neck was curved, making an S shape

from the tip of the skull to the spine. In the other, the spine was straight. She asked me to point out which of the two x-rays a person's spine should look like. I pointed at the curved one, obviously, because she was trying to trick me. I'm not stupid. Sorry nice lady who withstood the heat for hours explaining proper spine care to people. You can't fool me.

After I passed the test and filled out an information card, the actual chiropractor took me behind his tent to administer more tests. He asked me to stand up straight and to look straight ahead. He found that my right hip is higher than my left one. That my left ear is higher than the right one because I tilt my head, and that I twist my pelvis, it favoring my right side, I believe. These were all terrible things. I remembered from the nice girl out front that a messed up spine leads to kidney problems or something. However, for a small fee of only a few hundred dollars, I could have my bone problems solved. Unfortunately, I don't have hundreds of dollars for a man to mash my bones around with his meaty hands. I'd have to die content with a twisted skeleton.

The problem with the booth, though, was not the uneven ground I was tested on, but that it only offered a service. The fair was filled with booths holding objects people made themselves and this particular one seemed like a speed bump as I perused their wares. The service was a fine one. I'm sure somebody has been helped by

chiropractics. However, this service, this empty gesture, didn't belong at the fair.

Surrounding me were creations, the thoughts, emotions, and ideas people had about the world around them. These objects were significant because they weren't simple pieces of aesthetic beauty. They were not manufactured pieces, rolling off of an assembly line.

As a society, we don't create art the way we should, or as is our duty. The people selling those items spent time, deliberately creating jewelry or soaps or pieces of art in such a way as to make us think or feel something. The feelings could have been as simple as joy at seeing something pretty, but even those items

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New chapbook celebrates cake

By Erin Brock

Everyone loves cake, so why wouldn't everyone love a book with paintings of cake as well as poems to accompany them?

Two local artists, poet Carrie Green and painter Lori Larusso, have worked together in order to produce *It's Not My Birthday, That's Not My Cake*. The chapbook consists of 12 poems and paintings of cakes. While the paintings focus on the physical presence of the cake and its surroundings, Green's poems delve deeper into the social and psychological contexts of the cakes.

"This body of work was realized using found and appropriated imagery, and the flat image lends itself to intentionality of mark making. Representations of generic and stereotypical middle America are reminding us of the culture we maintain on a daily basis through our every action," Larusso said. "Very often, our ideals are a reflection of the way we wish things were, rather than a product of the way we actually experience them. I find this conflict to be in direct connection to the representational image."

Despite the deeper meaning of the work, the project comes packaged in an enjoyable format which the artists hope will encourage the interests of a varied audience.

"Many people find poetry and visual art daunting. Cake is not daunting. We hope that our subject matter allows people to experience art forms they might not otherwise engage with," Green said.

Green's work has been published in several prestigious journals, and Larusso has showed her artwork all over the nation, but neither had ever participated in a collaboration of this scale before.

"Our goals included reaching a wider audience, and also to partake in the experiment of this collaboration.

We had never worked together before, and neither of us had done too many collaborative works in the past, so it seemed like it would be a unique experience," Larusso said. "We hope to reach a variety of readers, art appreciators, and pop culture seekers, as well as cake lovers, and really, anyone who has any interest in reading poetry or looking at artwork, or exploring cultural constructs, feminism, women's personal lives, Americana, or domesticity, to name a few."

Green also hopes that the chapbook is successful on several fronts.

"We had several goals in publishing this work. We wanted to raise awareness of the ways women have exerted creativity through traditional female domestic arts such as baking cakes, to affirm the power of women collaborating to make art, and to make art personal and portable," Green said.

The project was made possible by the Artist Enrichment Grant through the Kentucky Foundation for Women, an organization which serves to promote women's expression through the arts.

"There are very few publishers who produce multimedia chapbooks. The grant we received from the Kentucky Foundation for Women allowed us to publish this chapbook in a meaningful and artistic way, and to make it affordable to our audience," Green said.

It's Not My Birthday, That's Not My Cake will be released on September 22, 2011 at Green and Larusso's chapbook release party at Mulberry & Lime, off of North Limestone. But the events don't end there. Green will have a reading at Poor Richard's Books in Frankfort on October 9 as a part of Second Sunday, and both Larusso and Green will be present at the Little/Gaines Artist Series at the University of Kentucky's Little Fine Arts Library for a reading and presentation on December 6.

For more information on the chapbook, go to notmycake.com/chapbook.

Queerslang: Lexington's queer underbelly

By Graham Cleary-Budge

The queer community in Kentucky is blossoming with talent and promise, and they're happily willing to share. Queerslang is a music, film, and learning festival geared towards Lexington's Lesbian, Gay, Bi, Transgender, Queer, Questioning, Intersex, and Ally community. Conceived, planned, and created by UK radio station WRFL's grant director, Jack Cofer, upon hearing of the LGBT part of South X Southwest, Gay X Gay Gay.

As a satellite event to the Boomslang music festival, Queerslang will be an all-day extravaganza on Saturday, September 24. The event will feature a choice of four different workshops, and two independent documentary film screenings. Attendance at just one hour-long workshop will slash your ticket to the dance after-party at Cosmic Charlie's from \$15 to \$8. (A Boomslang weekend or Saturday day-pass wristband will get you in for no charge.)

The screenings include "Whistlin' Dixie", a film by Meredith Heil documenting queer bands in the South, and local Darsey R. Miller's "R.O.C.K.-umentary", a documentary about Lexington's roller derby team. Workshops range from "Zines 101: Create, Copy, Distro" to "As the Table Turns: A History and Instructional Look at Scratching and Mixing Records on Turntables".

Cofer has recruited some very impressive queer musical acts to play at this inaugural Boomslang satellite event. Local artist, Ellie Herring, will be kicking off the musical festivities with her ethereal electro pop. Next on the roster, out of New York, NY, two members of Le Tigre formed a side project called MEN, known for their performance art and unique stage presence. Deemed the "super sexy headliner" on the show's event webpage, the queer band pioneers, SSION, will be showering the late night stage with their flamboyant glory.

In an online interview, Cofer says he hopes that this event "[Lets] young people know there is a space for them in Lexington, KY." He also noted, "I

think it's a shame when people who fall outside of the gender norms and hetero-normative lifestyles leave for more 'accepting' cities." Cofer went on to add that his acceptance and support from the Lexington art community and WRFL propelled him to be able to plan and create this break-through event.

Boomslang/Queerslang information and tickets are available online at boomslangfest.com. Weekend passes and day-of passes are for sale. Weekend passes are \$50.00 or \$40.00 with a valid UK student ID. The workshops and screenings are free and all ages and will be held at Awesome, Inc. at 348 E. Main St. starting at 12PM.

738 N. Limestone

James and Larry



JAMES AND LARRY / 738 NORTH LIMESTONE

7.26.10 / 4:56 PM / 85° F

James and Larry agreed to sit for a photograph after 3 other people had turned us down. The two men said that they didn't even live close by; they just happened to be walking through the neighborhood.

Image and text by Kurt Gohde and Kremena Todorova, Discarded project.

Political Ecology film series

NoC Staff Report

Last week, a group of graduate students at the University of Kentucky started a free film series in Lexington dedicated to showcasing relationships between people and the natural environment. Organized under the banner of the UK Political Ecology Working Group, the series will feature both fictional films and documentaries (and some that will blur those categories). Ranging from Travis Wilkerson's experimental 2002 documentary about radical organizing in Montana copper mines to Terrence Malick's 1978 masterpiece *Days of Heaven*, the films showcase how the natural environment figures into daily life and historical processes.

We hope the films will help to forge links between faculty, students, and Lexington residents with interests in environmental history, nature-society relationships, environmental justice, or any other mediation between social and natural processes. Aside from showing great films for free every other week, the series intends to raise interest in the

Plantation (cont.)

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or of "such high misdemeanor" as the General Assembly determines to warrant a revocation of the right to vote; such people may be restored their rights by gubernatorial pardon.

2. People confined at the time of the election under the judgment of a court "for some penal offense."

And of course, the always politically correct number 3: "Idiots and insane persons." (Note that it only says "idiots and insane persons" can't vote, not that they can't be elected.)

These restrictions appear reasonable and unbiased on their face. After all, it makes sense that the state wouldn't want people convicted of treason, felony, bribery, or some other "high misdemeanor" deciding who was in power, doesn't it? But how does this actually work out when applied on the ground?

Consider this: if "traditional" views on the superiority of any one race or ethnicity have been thrown on the garbage heap of history as sorry reminders of America's less than laudable past, then the application of these provisions should result in no discernible variation among racial, cultural, ethnic, language, or other variables. While it may be argued that cultural variations can skew the percentages of those disenfranchised, we must assume that, over time (sometimes over generations), cultural assimilation minimizes and ultimately erases differences. After all, daily life with our family, friends, and cohorts shapes our behavior infinitely more than the lives of our great grandparents; the descendants of former slaves are no less American than you or I or George W. Bush. Yet because of state law and disproportionate incarceration, many Kentuckians of color do not have the most basic privilege of American citizenship: they can't vote.

Disproportionate incarceration

According to J. Michael Brown, the Justice and Public Safety Cabinet Secretary for the Commonwealth of Kentucky, over the last 30 years the incarceration rate has increased 600 percent, while the crime rate has increased only 3 percent, and "African Americans are incarcerated at nearly six (5.6) times the rate of whites." What could account for this disparate rate of incarceration, and why on earth is the incarceration rate going bonkers?

When graphed out, America's increasing prison population looks like an exponential curve. To what does Kentucky's Public Safety Cabinet attribute this change? To the "War on Drugs" and the disparate incarceration rate for Latinos. According to the Cabinet, "A significant development in the past decade has been the growing proportion of the Hispanic population

second annual Dimensions of Political Ecology: Conference on Nature-Society Research to be held at UK in April 2012. For more information or to get involved with the conference or the UK Political Ecology Working Group, please visit: www.politicalectology.org.

The films will be shown every other Tuesday at 7 PM in the Bingham Davis House, part of UK's Gaines Center (232 East Maxwell Street). Descriptions of the next two films are below, and you can access the full schedule at the web site above.

9/20: *GasLand* (USA: Josh Fox, 2010: 107 min)

The largest domestic natural gas drilling boom in history has swept across the United States. The Halliburton-developed drilling technology of "fracking" or hydraulic fracturing has unlocked a "Saudi Arabia of natural gas" just beneath us. But is fracking safe?

When filmmaker Josh Fox is asked to lease his land for drilling, he embarks on a cross-country odyssey uncovering a

trail of secrets, lies and contamination. A recently drilled nearby Pennsylvania town reports that residents are able to light their drinking water on fire. This is just one of the many absurd and astonishing revelations of a new country called GASLAND. Part verite travelogue, part expose, part mystery, part bluegrass banjo meltdown, part showdown. (Description from film's website: <http://www.gaslandthemovie.com/>)

10/4: *Days of Heaven* (USA: Terrence Malick, 1978: 94 min)

Terrence Malick's second film—after the monumental *Badlands* and

Kentucky Women Writers Conference returns

By Sunny Montgomery

The summer may be winding down but do not fret, my friends. We still have plenty to anticipate. The 32nd annual Kentucky's Women Writers Conference (KWWC) officially kicks off on Sunday, September 11 at the Green Lantern with the Wild Women of Poetry, featuring raucous women writers from across Kentucky, music by Karly Dawn Higgins and, of course, bourbon. The ensuing week long literary celebration will be comprised of a multitude of free events leading up to the weekend conference hosted at the Carnegie Center of Literacy & Learning.

One of my favorite events, free and open to the public, is the always unruly Gypsy Poetry Slam at the Downtown Arts Center where both local and national slam poets compete for cash prizes. This year I am also particularly looking forward to the debut of local poet Bianca Spriggs' short film, *Waterbody*, at the Kentucky Theater on Thursday, September 15. Spriggs' film will be followed by a screening of *The Poetry of Resilience—A Work in Progress*, a film by NYC film-maker, Katja Esson, which chronicles a group of individual poets who have survived unimaginable atrocities. Esson, who has been Academy Award-nominated

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sanitation, international guidelines do protect it as a basic human right. The U.N. report explains, "At the international level, the human right to safe drinking water and sanitation derives from the right to an adequate standard of living," which is protected under several articles in the Universal Declaration of Human Rights and the International Covenant on Economic, Social and Cultural Rights. "This right was also recently recognized by the General Assembly and reaffirmed by the Human Rights Council, with the support of the United States of America."

At the end of the section on homelessness in the U.N. report, the special investigator concludes, "The United States, one of the wealthiest countries in the world, must ensure that everyone, without discrimination, has physical and economic access, in all spheres of life, to sanitation which is safe, hygienic, secure, socially and culturally acceptable, and which provides privacy and ensures dignity. An immediate, interim solution is to ensure access to restrooms facilities in public places, including during the night."

When I researched my 2010 *NoC* story on Phoenix Park, I learned that one of the most common complaints among downtown residents, business owners, and library patrons was the human excrement around the park, library, and parking garages (especially in stairwells). Human waste does pose a public health threat, and residents were right to be concerned. The wrong response, though, pins this responsibility solely

before taking two decades off from filmmaking—is a stunning and affecting portrayal of the American landscape. It tracks the movement of an itinerant family in 1916, from the factories of emerging industrial cities to the cornfields of the Midwest, eventually centering on a love triangle on a remote farm in the Texas panhandle. But like all of Malick's films, *Days of Heaven* is a film about landscape, nature, and beauty. Featuring a score by Ennio Morricone and striking cinematography by Nestor Almendros, *Days of Heaven* is a beautifully rendered look at the development of the American West.

for her documentaries, is among the line-up of renowned women artists leading workshops, readings and seminars during this year's conference.

Also presenting this year at the KWWC is visual artist and poet, Krista Franklin, best-selling author Danzy Senna, Kentucky-native Lynnell Edwards and several others. But the most acclaimed guest of all is keynote speaker, Brooklyn-born Francine Prose, author of 13 novels as well as a bevy of best-selling nonfiction, children's books, novellas and a couple collections of short fiction. If you must miss her at the conference, Prose will be leading a keynote presentation Saturday evening, September 17, at Memorial Hall alongside Danzy Senna.

The 2011 KWWC will conclude Sunday evening at the Carnegie Center with Stars with Accents (also free and open to the public) hosted by Katernina Stoykover Klemer and featuring celebrated southern writers Jane Gentry Vance, Honoree Fannone Jeffers and Jan Isenhour.

Whether you are a writer, a reader or a lover of smart women, mark your calendars. Summer days may be dwindling but the creative spirit in our city thrives.

For a full schedule of events or to learn more about this year's presenters, visit the official KWWC website at www.uky.edu/WWK/events.html.

on those experiencing homelessness, and not on Lexington, which provides no downtown public restrooms available overnight.

By providing drinking water, toilets, and showers, the Catholic Action Center and the Community Inn (jointly operated at 824 Winchester Road by the Catholic Action Center and Emmanuel Apostolic Church) help make sure that Lexington meets these internationally recognized standards of living. They also offer an alternative to having to arrest people for public urination or defecation. The Center and Inn now combine to offer 24 hour access to water, restrooms, showers, and other services.

Open daily from 8:00 A.M. to 7:00 P.M., the Center serves three meals and continues to offer showers and other services, which include a public health clinic and a Veteran's Affairs representative on Tuesdays. Open daily from 7:00 P.M. to 8:00 A.M., the Inn provides restrooms, showers, lockers, and beds to 75 persons. It has been filled to capacity on some nights.

The Catholic Action Center and the Community Inn provide persons experiencing homelessness access to these internationally recognized rights—at no expense to the city and in response to public needs that the city rejects. The city needs to work with these organizations and others like them to make sure that all persons continue to have access to clean water and safe sanitation options. I don't know about you, but I would be embarrassed to live in a city that feels the need to have a world-class downtown arena but can't even provide first-world human rights for all of its citizens.

SEPTEMBER 14, 2011

Live music: Boomslang edition

Boomslang weekend and day passes will be available in advance at www.boomslangfest.com, and tickets to individual shows can be purchased at the door as venue capacity allows. All shows are 18+ unless noted otherwise.

Friday, September 23

Those Darlins *with* Onward Pilgrim and Scott Carney (Wax Fang) *Cosmic Charlie's*; 388 Woodland Ave. 8 P.M.

Boomslang's weekend of music kicks off with a triple bill of energetic, fun-spirited rock-n-roll that should appeal to mosh-loving hipsters and public radio junkies alike. Starting with local psych-groovesters Onward Pilgrim and headlined by Tennessee garage-punk honky tonk darlings Those Darlins, whom you may have caught playing a set on NPR's World Cafe last month, the bill will be rounded out by a rare solo set from Wax Fang founder/vocalist/guitarist/Theremin player Scott Carney. This set will rouse your senses and get your blood flowing early, and end by 11 p.m. to make way for the late dance party of the century—don't sleep on it!

Big Freedia *with* special guest DJs Miss Cass and John the Buckman *Cosmic Charlie's*; 388 Woodland Ave. 11:45 P.M.

Big Freedia (pronounced "Free-da") is the undisputed "Queen Diva" of Bounce Music, and performs six or more times a week in various venues throughout her home town



COURTESY BIG FREEDIA

Big Freedia.

of New Orleans. Bounce Music is an original urban music rising up from the intimate and fun-loving nature of the New Orleans housing projects which dominate the city's street culture, and Freedia performs a derivative of Bounce reserved for self-proclaimed "Sissies" (a locally used name for biological men with varied and ambiguous sexual identities) that has risen to prominence in recent years and features explicitly gay and cross-dressing musicians and themes. Many of her songs revolve around important socio-cultural phenomena such as "making it clap," "y'all gettin' back now," "crazy big donkeys," "azz everywhere," etc. Most importantly, she knows how to throw down and get cha bouncin' in ways that Lexington has rarely, if ever, experienced. The show will feature Freedia's crew DJ Rusty Lazer & The Divas, as well as DJ sets by local favorites Miss Cass and John the Baptist.

Cough/Stampede/They Yearn for What They Fear/Below *Green Lantern*; 497 W. 3rd St. 9 P.M. 21+

When Friday night rolls around, things at the Green Lantern are going



COURTESY COUGH

Cough.

to get heavy—and not just heavy, but H E A V Y, as WRFL's Boomslang Festival presents Richmond, VA's psychedelic doom quartet Cough. On a two-week sprint after releasing their last album "Ritual Abuse" on Relapse Records and a summer tour in support of Buzz*oven, Cough are keeping their momentum high with a special appearance at Boomslang. Get ready to turn it way up and slow it way down for a set of far-out sludge metal recommended for fans of Electric Wizard. Cough will be joined by three of the area's best heavy bands. Lexington metal machine Stampede has recently released their self-titled full-length debut, and will open the night at 9 P.M. Fresh off a week-long tour of the southeast and reigning from the holy mountains of Eastern Ky., Below will be nodding heads with huge hypnotic riffs. And the doom/sludge/punk enigma of They Yearn For What They Fear will be playing a set spanning from their first songs to brand new unreleased material. This promises to be an exceptional night for heavy music in Lexington. Whether you're into the fastest of the fast or the slowest of the slow, all ears will bleed at Doomslang 2011.

Saturday, September 24

The Deedle Deedle Dees and Aaron Ratiere *Natasha's*; 112 Esplanade. 11 A.M. All ages.

This free, all ages, kid-friendly event is co-sponsored by Rock-n-Romp Lexington and Ages 3 and Up. Headlining the show will be the Brooklyn-based "educational rock band" The Deedle Deedle Dees, whose family-friendly songs are inspired by history and science and feature a variety of fun instrumentation—including upright bass, ukulele, accordion and banjo. Aaron Ratiere, a Danville resident working out of Nashville, TN, will open.

Street Gnar, Ty Segall, Woodsman, Pujol, Delicate Steve, RC Pro Am *Bar Lexington*; 367 E. Main St.; Noon - 6 P.M.

This daytime showcase will feature two stages, grub for sale, a sand volleyball court and an otherwise general laid back, summertime garage vibe. The acts will range from lo-fi garage pop, including Brooklyn-via-Lexington's Street Gnar, West Coast scuzzmeister Ty Segall, whose most recent effort, released by for Chicago's stalwart of good taste Drag City Records, includes glam-rock nods to T.Rex, the drugged-out vibe of San Fran psych and the gussied up garage of the Sonics and their ilk. Also in this vein include Nashville rocker Pujol (who had a 7-inch released by Jack White's Third Man Records last year) and Lexington "scatter rockers" RC Pro Am, whose shows usually end when the last instrument dies—guitars will be down to one string, the drum kit will be in disarray, and at least one member's hands will be bloodied before they hit their final notes. Other acts on this bill include Delicate Steve, whose painstakingly arranged instrumental electro/rock compositions debuted last year on David Byrne's Luaka Bop label, to critical acclaim, and Denver's up-and-coming Woodsman, who produce beautiful sonic soundscapes a la Animal Collective or Washed Out. Festival organizers encourage the hopping back and forth between this gig and the free community workshops and film screening across the street at Awesome Inc. (more info in the film/media section of this issue).

Another7Astronauts, Horseback, Secret Chiefs 3, Pelican, Swans *Buster's Billiards & Backroom*, 899 Manchester St. 7 P.M.

GOD. POWER. LOVE. DEATH. SWANS. The music of Saturday night's headlining act cannot be described; it can only be experienced. Do not tread to this performance with falsity or fear in your heart. You will be driven away, running, naked and tearful in the



COURTESY THE DEEDLE DEEDLE DEES

The Deedle Deedle Dees.

streets. Come in truth, as you are, and you will see the walls between weakness and power, between beauty and ugliness, collapsed.

Originally formed in the early 1980s out of the fledgling no-wave scene in New York City, Swans went on to become something completely separate from any genre or act that had preceded them, eventually disbanding in 1997 after an intense 16-year run. In 2010, they re-formed under the direction of ringleader Michael Gira, with a handful of other original members, to create the masterpiece "My Father Will Guide Me Up a Rope to the Sky." Known in underground rock circles as the forefathers of avant/noise and industrial rock, Swans' newest release transcends the chaos of older albums and focuses on a decidedly more American folk aesthetic without abandoning their signature intensity. Stripping away thick textural layers of guitars and percussion reveals Michael Gira's carefully crafted folk songs that employ vivid and sometimes disturbing imagery and are delivered in Gira's grave baritone voice. This concert will mark the first time that Swans have performed in Lexington and presents an opportunity that many fans would have never thought possible.

Another treat for this 6-band bill will be Secret Chiefs 3, dark conjurers who weave visions of past times and places distant. Doomed sultans, night battles, ancient powerstones clutched in the hands of a fleeing peasant. An Eastern European fiddle passage, meditation chimes, a frantic freak metal guitar riff—elements numerous and fanciful swirl about in compositions that make a storybook for the mind's eye.

For those of you unfamiliar with the Chicago band PELICAN, you will

have an exclusive opportunity to experience their music at this gig as well. An instrumental four-piece ensemble that constructs mountainous landscapes of sound, enveloping the listener in a trance of harmonic and rhythmic catharsis, Pelican exists somewhere outside the genres of metal and post-rock, delighting audiences with frighteningly passionate melodies dancing inside endless crushing waves of heavy riffage.

Rounding out one of the heaviest and most diverse bills Lexington has seen in ages will be Louisville experimental collective Another7Astronauts, featuring members of Sapat, Lucky Pineapple, Softcheque and more; a solo show by guitarist Sir Richard Bishop, who builds his exceptional musical visions on the work of masters like Django Rheinhardt and Sonny Sharrock; and Chapel Hill terrestrial black psych masters Horseback.

Ellie Herring, MEN, SSION *Cosmic Charlie's*; 388 Woodland Ave. 11 P.M.

This "Queerslang" event serves as the official Saturday "after-party" for Boomslang—all souls shall commence at Cosmic Charlie's to dance till the wee hours. Local electro-songstress Ellie Herring will kick off the evening, whose subdued vocals, skittering rhythms and dark synthesizer swells have earned her the reputation as one of the most exciting producers in the Lexington music scene. Next up is Brooklyn-based dance punk band MEN, a side project from LE TIGRE's JD Samson, cult icon and leader in the LGBT community. The band is an art/performance collective with a focus on the energy of live performance and radical potential of dance music. Their

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COURTESY ELLIE HERRING

Ellie Herring.

Film & Media

SEPTEMBER 14, 2011

Filmslang

By Barbara Goldman

In its third, and most generous year yet, Boomslang: A Celebration of Sound and Art is a multi-venue festival presented by Kentucky's leading student-run radio station, WRFL. One of the many characteristics setting this year's festival apart from past years will be the strong film component, including screenings and workshops which are free and open to anyone with a curious appetite.

"Boomslang is a celebration of sound and art, and that definitely encompasses film. I always envisioned film as being a part of the festival, but wanted to incorporate the groups from Lexington doing off the cusp arts events," says Boomslang mastermind, visionary, and orchestrator Saraya Brewer. "We have opened the door to anyone who wanted to bring any original events."

"The first year there was not a lot of film involved. There was a lot to take on," says Brewer, who adds that one film was shown the second year. "Lots of the musicians incorporate film, videos, and projection into their shows, but we've never had as many full length films shown. This year has really taken shape with three full length films."

The event of epic proportions will include a variety of "satellite events," including a literary event at the Carnegie Center and a Lexington Fashion Collaborative event showcasing costumes and sets made from recycled materials from local businesses. The festival will be spread across 10 days and will take a more reasonable pace than previous years.

"There are not as many competing events. It's more relaxed and not so hectic," says Brewer.

Brewer, who can be heard on WRFL and also works as Managing Editor for Smiley Pete Publishing, says the festival wants to encompass as many creative sub-genres as possible.

"It's not just about the music, but the overall culture," says Brewer. "These events help enhance the community. I would love to see, in the future, a separate film event to take place in conjunction with the musical events, similar to the one that takes place at South by Southwest."

In fact, this year's screening line-up borrows a familiar face from Austin's South by Southwest. Coming off his star turn in the 2011 SXSW standout *Bad Fever*, actor/director Kentucker Audley is Boomslang bound for a screening of his third directorial feature effort, *Open Five*. The screening, which will take place at the Kentucky Theatre on September 27, is being shown thanks to a partnership between WRFL's Surreelfilm, the Lexington Public Library, and the Lexington Film League—the same partnership responsible for the Classics off the Beaten Path series at the library's downtown theater.

"We had been trying to get something really special together," says Chris Ritter, Surreelfilm host and Classics off the Beaten Path architect. "We are bringing in Kentucker from Memphis. I don't know if I will believe it is all happening 'til the credits start rolling."

The screening of *Open Five* will be followed by a film festival style Q&A with the director, who is also a Lexington native. The free event, which Ritter has termed a Boomslang "after-shock", will take place the Tuesday after the weekend of the music festival at 7:30 PM.

"We wanted to do something that would ignite people's taste buds so that we could do more events like this in the future," says Ritter. "In the super long term we would love to see a film festival in Lexington."

"I am very excited about it," says Thom Southerland of the Lexington Public Library. "I saw Kentucker's film at a festival last year. To me, it is true indie filmmaking. Kentucker has a lot of talent, but there is also a lot of thought and emotion behind the story."

Southerland, who brought *Open Five* to the attention of the other

organizers, notes that Richard Brody of *The New Yorker* wrote a great review of the film.

"It will appeal to younger people but I hope it appeals to anyone wanting to see something different. It's a chance to watch a movie with an audience, which is how a movie should be watched," says Southerland. "The Q&A is really a good chance for people to ask questions directly and talk to a successful local director about what he's achieved, and can be achieved here."

Southerland adds that he hopes something can come from the Q&A for local aspiring indie filmmakers, "Bringing anything different to Lexington is always good."

Queerslang

Open Five is only one of three films being screened at this year's festival. The two other films are being hosted by Queerslang, a Boomslang satellite event that is new to the fest.

"We will be screening a couple of documentaries as well as a series of workshops," says Jack Cofer, co-creator of Queerslang.

According to Cofer, the GLBT event emerged from an effort to organize an after party show. Cofer had seen similar events put together in bigger cities that also included workshops and the screening of documentaries.

"We thought, why can't we do that?" says Cofer, who co-created the event with Ondine Quinn. "Our goal was to make it free and include everyone of all ages. It's all about skill sharing. It has little to do with being queer and has everything to do with claiming queer and reclaiming the word."

Local film happenings

Community cinema at ArtsPlace

KET is back with a new season of Community Cinema, the Independent Lens documentary series which screens free films on a monthly basis. September's featured doc is *Pray the Devil Back to Hell*. The film chronicles the courage and perseverance of thousands of Liberian women who united in prayer and peaceful protest against the bloody civil war which ravaged their country, and whose efforts catalyzed real change in an otherwise stalled negotiation process. The film will screen at 6:30 PM on Thursday, September 15 at LexArt's ArtsPlace on 161 N. Mill Street. There will be a reception beginning at 6:00 PM. To learn more about the series, please visit www.ket.org/communitycinema.

Final screening for Classics off the Beaten Path

Surreelfilm's Classics off the Beaten Path series will close its first season on Monday, September 19. The series started on WRFL's Monday movie show on July 11 and soon added a screening component co-produced by Surreelfilm, the Lexington Public Library, and the Lexington Film League. Each week a guest host picks a film to discuss on-air, and that movie is then shown at the LPL's Central Branch theater. Titles in the screening series have included *Fat City*, *Blue Collar*, *The Swimmer*, *Local Hero*, *Baby Doll*, *Minnie and Moskowitz*, *Three on a Match*, and *Performance*. To learn the identity of the September 19th film, listen to Surreelfilm at 10 o'clock that morning. Screening information can also be found at www.lexingtonfilmleague.org.

Return of the Rosa Goddard International Film Festival

Beginning on Wednesday, September 21, Special Media will host the return of the Rosa Goddard International Film Festival. The three film series is a tribute to the woman whose love of international cinema (and the historic Kentucky Theatre!) funded the original fest. Screenings will be held at 7:15 PM on Wednesdays

2011 Boomslang Satellite Events

All satellite events are free and open to the public.

Sunday, September 18

7 PM: Stars with Accents: A Literary Event (Carnegie Center)

Readings by Jane Gentry, Jan Isenhour and Honorée Fanonne Jeffers, moderated by Katerina Stoykova Klemer. Presented in conjunction with the Kentucky Women Writers Conference.

Saturday, September 24

12 PM: Queerslang (Awesome Inc.)

Community Workshops and Film Screenings.

Sunday, September 25

6 PM: Lexington Fashion Collaborative presents Neighborhood Series (Tuska Gallery)

Fashion and art installation featuring live music, live models, elaborately crafted costumes and sets using materials recycled from local businesses.

Tuesday, September 27

7:30 PM: Open Five Screening (Kentucky Theatre)

Surreelfilm, the Lexington Film League, and the Lexington Public Library present a screening of *Open Five* to be followed by a Q&A with writer/director/star Kentucker Audley.

Cofer said event founders wanted to host something to make the community better, and hopes the event attracts people passionate about making change.

"I'm most excited at the potential number of people under 18 showing up at the workshops," says Cofer. "If there is a capacity issue I will be over the moon."

The event will include workshops and documentary screenings, and it will be followed by a dance party at Cosmic Charlie's. Attendance at a workshop or screening will gain you discounted entry to the dance party if you haven't already bought a weekend pass wristband. The cover is \$15, but it

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through October 5. Fans of the Kentucky's Summer Classics Series will note that this is the same time slot as that revered local institution and, coming immediately on the heels of the close of that series, will provide a cinematic fix for everyone who laments its annual passing.

The first film in the newly revived international fest will be Jean Cocteau's Prix Louis-Delluc winner, *La Belle et La Bête* (*Beauty and the Beast*). Wim Wenders' *Der Himmel über Berlin* (*Wings of Desire*) will be shown on Wednesday, September 28, and the series will close with René Laloux's animated classic *La Planète Sauvage* (*The Fantastic Planet*) on October 5. All films will be shown in their original language (with English subtitles) and in their original 35mm format. Tickets are \$4. There will be prize drawings before every screening for items such as DVDs, movie posters, and gift certificates. For more information please visit www.sqecial.com or www.kentuckytheater.com.

Premiere screening of *Waterbody*

The short film *Waterbody*, directed by Bianca Spriggs and filmed in Lexington, will premiere Wednesday, September 21 at the Downtown Arts Center. *Waterbody*, an urban fantasy about a lonely woman who finds an ailing mermaid and nurses her back to health, is based on Spriggs' poem of the same name. More than a film screening, the premiere promises to be a full scale event with musical performances, cast attendance, and a live mermaid. Scheduled performers include Mason Colby and Art Mize, Michelle Hollis, Caleb Ritchie, and Coralee and the Townies. The premiere starts at 7:00 PM and is open to the public. This is a free event. For more information on Spriggs' work, please visit www.biancaspriggs.com.

Re:Play: found media video exhibit at Loudon House

The Lexington Art League and the Lexington Film League have teamed up to present Re:Play, an exhibit of 20 videos by 18 local and national

contemporary artists working with found media. Re:Play explores the conversation between appropriated images and their original source material while emphasizing the impact of new technology and platforms (think: YouTube) on this interplay. The 4th Friday opening event is September 23rd from 6-9 PM at the Loudon House. It will be followed by a Gallery Talk on October 1 and a screening of avant-garde filmmaker Craig Baldwin's *Mock Up on Mu* on October 13. The gallery exhibit runs through October 16, 2011. For more information, please visit www.lexingtonartleague.org or www.lexingtonfilmleague.org.

ScareFest Horror and Paranormal Convention

ScareFest returns to the Lexington Center for a three day run, September 23 to 25. This year (the festival's fourth) promises to be a tribute to 1980s horror complete with celebrity guests, panels, performances, and horror classics at the Kentucky Theatre. Scheduled guests include Lea Thompson (*Back to the Future*, *Howard the Duck*), Ernie Hudson (*Ghostbusters*), Erin Gray (*Buck Rogers in the 25th Century*), and everyone's favorite Mistress of the Dark, Elvira. Tickets are \$20 a day for Friday and Sunday and \$25 for Saturday. Tickets for screenings at the Kentucky are sold separately. For a complete list of guests and events, as well as ticket information, please visit www.scarefestcon.com.

Autism Society of the Bluegrass Documentary Screening

On Monday, September 23 the Autism Society of the Bluegrass will screen *Autism: Coming of Age* at the Central Branch of the Lexington Public Library. The documentary explores the challenges that face individuals with autism, as well as their families, and addresses the impending strain on support services as 800,000 children with autism reach adulthood in the next decade. The film starts at 6:30 PM and will be followed by an opportunity for questions and comments. To see a trailer for the film, please visit www.massmutual.com/autism.

SEPTEMBER 14, 2011

Kings of Craw

Frankfort stinks like shit

By Danny Mayer

In 1780, the Jewish pioneer Stephen Frank left Lexington in search of salt. Part of an integrated 6-man company of Lexington and Bryan's Station boys, Frank left west from town for Mann's Lick, one of several such licks found in the surrounding country. Mann's being situated just south of the new Ohio River settlement of Falls City, the men likely followed the South Elkhorn out of Fayette until its confluence with the North Fork.

At the forks, Frank and the rest again turned sharply west and made haste toward a double-bend in the Kentucky River. Here they encamped on a shallow gravel shoal a mile up-river from Lee's Town, a commercial hub sprung a half-a-decade earlier on the river's north bank, and were attacked by Indians. With the rest of his party escaping into the Kentucky backwoods and canebreak, Stephen Frank, the Jewish pioneer who left Lexington in search of salt, fell dead on the gravel shoal ford that would soon carry his name.

Six years later when Revolutionary vet General James Wilkinson purchased land on the north bottom of Franksford, he would only marginally alter the name.

Backdoor neighborhood

A quarter millennium after the Indian attack, Josh and I easily navigate Frank's Ford and pull off river right so he can take a piss. The erection of locks and dams in the nineteenth century drowned Frank's Ford, along with any other low-water riffles appearing throughout the river, under a pre-determined and barge-able amount of water. Oil Can, our steady river steed, planes confidently across the modern waters of downtown Frankfort. Cracking open an OK beer, we make the northward bend around the tip of Frankfort with confidence, pass Benson Creek and head to the crushed gravel and rock banks of the Mero Street bridge.

A relative river rookie, I watch with joy as Josh cautiously picks his way diagonally up the bank. There is a certain loose art and psychic hurdle involved in pissing on a steep river bank. One must aim uphill, though not vertical. Unfortunately, this preferred position tends to leave clear exposure to travelers coming from either the up-river or down-river side. And then there's the process of having to come to terms with the meaning of the adage, shit (or in this case, urine) runs downhill. It is a complex dance of timing, balance, nerves and strength of will.

Josh's hike and release allows me to size up our present location. When General Wilkinson bought Frankfort, he essentially created a peninsula city bounded on two sides by the Kentucky River. Its original main street, Broadway, entered from Benson Creek on the west and continued to cut through the peninsula to the south east end of the bottom. Though Wilkinson platted out a series of roads to the north, most of Frankfort's early development occurred south of Broadway and faced across the river to present-day South Frankfort. This south-facing area eventually became Frankfort's front door, the Kentucky River city's public face.

North of Broadway, the land gave way to a low-lying, poorly drained, frequently flooded area described by early European visitors as being full of "the noxious effluvia." Looking upriver from my vantage point at the Mero Bridge, the northwestern edge of the originally platted north-side of town, I can see very clearly why the area flooded so often. The two quick river bends that bracket the Frankfort peninsula act as a water funnel in times of rising water. Combined with the presence of a major creek, Benson Creek, entering just upriver, a lot of brown frothy water gets directed toward these banks, and with great force. Water like shit and water runs downhill, after all. Massive flooding here seems geologically ordained.

Josh spryly hops back in the boat and we shove off. In the slow float to the rest of our own company, I drink an OK and regale Josh with my knowledge of North Frankfort, the city's poor back door neighborhood located on the Frankfort backstretch of the Kentucky.

At the close of the Civil War, the capital city's population swelled with newly freed slaves in need of housing. Like many cities throughout the south, white Frankfort landowners carved up worthless, poorly drained, mosquito-ridden city lots and sold them to new arrivals. The carved area, eventually called Crawfish Bottom for the occasional appearance of crawfish after regular floods, featured the state penitentiary on its eastern edge, a gas works plant that city leaders confessed produced "the most villainous compound of foul scents" at its center, and a variety of logging and other industries crowding against the river banks to its west.

The nineteenth-century construction of railroad tracks atop Broadway mostly sealed the neighborhood from view. Frankfort residents either had to cross the tracks or round the river bend to catch a glimpse of Crawfish Bottom. With things out of sight, a reputation arose, as did niche industries. Logging on the river. Bootlegging on Hill, prostitution around Gas House Alley, drinking at the Tip Toe Inn.

River histories

As we approach our company to await docking orders, I hear Wes paraphrasing Kentucky historian Thomas D. Clark from his 1942 opus, *The Kentucky*.

"There it was, just clinging to that river cliff," Wes regales the company, the hand holding his Stella pounder gesturing erratically behind Josh and I as we approach. "Dionysius says the Craw looked like a half-drowned animal, a place where men could forget their trials and tribulations, just give themselves over to at least one night of complete fucking debauchery." I follow Wes's hand, turn around behind me to see where we had been tucked under the bridge, and note for the first time what has become of Crawfish Bottoms on the banks above.

"What a loss," Troy chimes in. "That place wasn't all belligerent drunks. You all know General Dallas. He lived down there for a while as a kid. He's got nothing but good things to say about it. Said the place was the most integrated in town, that many of the families there were kin to prisoners locked in the state pen. Irishmen, Germans, blacks, whites, loggers floating down from the mountains, they all lived together."

With Troy finishing his thoughts, I took in what appeared to be a 20 story tower rise above what once used to be Crawfish Bottoms.

"Ol' Dallas claims to this day that he got all his regimental discipline from an old black man he met there, a World War I vet went by the name of James 'Squeezer' Brown. Squeezer would line up the neighborhood kids into a tight formation and march them down to the Tiger Inn for candy bought on his war pension."

"I know of that dude. Dallas taught me part of a song Squeezer sang to him as a kid." Wes momentarily stops his T.D. Clark recitations. "It went, *I don't bother work and work don't bother me*. I can't remember the rest."

As we exchange Bottom histories, the river pushes us toward Lock 4, the only one still operating on the river. Exiting the lock, we emerge into a strange and wonderful new world. In a day's time, we have flushed through Frankfort, fast on our way to a soybean field in early bloom, bound for a vagrant night-time hike and campout. When I finally drift off to sleep, it will be to Wes playing to Josh a kids song about Grizzly Bears.

Visit the online version of this article to listen to Wes's camp song about Grizzly Bears, sung in the key of Squeezer.

Help wanted: sports writers and photographers

Decent hours, no pay, holidays off

North of Center is looking for interested sports writers and photographers to provide regular coverage and reports on the town's diverse sports scenes. We are actively interested in writers to cover bike polo and disc golf.

Other sports coverage options include Lexington Bocce League, Latino baseball at Coolavin, Croquet on Clay, Creacy kickball games, Castlewood ping pong matches, alley cat races, soapbox derbies, or any other sports event you can convince us needs coverage.

Past coverage can be found archived on our web page's sports section.

We are interested in any ideas potential writers may have and are always on the lookout for celebrating the public sporting use of our public parks and lands. We are not seeking coverage of UK sports.

Knowledge of the sport you wish to cover is helpful though not necessary if motivated to learn. Ideally, writers will start by covering just one sport. Pick your beat. Preference will be given to writers who express a definite vision for how they plan to cover the sport.

The paper has a rich tradition of solid local sports coverage from a variety of voices. Apply to further that tradition.



This man needs your coverage.

Boomslang film (cont.)

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is reduced to \$8 if you attend the earlier events. The dance party is for 18+, but the workshops and documentary screenings have no age requirement.

Queerslang kicks off at noon on Saturday September 24 at Awesome Inc. on Main Street. The workshops have something for everyone, offering free tools for the community to grow creatively. Topics include zine making and distribution, an introduction to computer music and how to make it, a historical and instructional look at mixing and scratching vinyl records on turntables, and a bicycle maintenance and safety course that focuses on Lexington routes.

"Highlighting what we have here in Lexington was really important to me," says Cofer in reference to the workshops. "We did a call for submissions and got exactly four people."

Cofer says that, of those four, only one identifies as GLBT. "All four are from different walks of life but wanted to share their skills with the

community. The workshops are exactly one hour long and interactive. Not one has to do with being queer. The workshop hosts saw queer in the headlines but saw the opportunity to share. And that is the entire point of Queerslang."

The workshops will be followed by two documentary films, *Whistlin' Dixie* and *R.O.C.K.-umentary*.

The first film is about queer bands in the south and will be followed by a Q&A with director Meredith Heil. The second documentary features the journey of the Rollergirls of Central Kentucky and will be followed by a Q&A with director Darsey Miller.

"They're free. No excuse," says Cofer, who emphasizes that Queerslang would not be happening without the help and support of Third Street Stuff who "didn't hesitate to show support." Lexington Fairness also helped make the event possible with a generous contribution.

For more information on these events go to www.boomslangfest.com, or "like" these events on Facebook, where you can learn more about them.

Creationism (cont.)

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have a greater value than an ephemeral service like chiropractics.

Create something of value

As a person who enjoys reading, or admiring paintings, as a consumer of the arts or literature, you have a responsibility to give back through those same mediums. You have this responsibility because you must pay for what you've received. Art and literature are important because through them creators are able to express an idea, a thought, a perception of the world around them. Especially with literature, these expressions can be mind altering. These things can enlighten you and enrich the life you live and that can't be taken for granted. Artists lose hours, days, months, putting things together in a way that offers the viewer or reader a different perspective on the world (or, perhaps, an affirming one).

If you do not give back, then you are a thief. You've stolen knowledge and determination, sorrow and joy, melancholy and hope. You might argue that you've no talent to create things like Shakespeare, or DaVinci, or even those people selling their items

at the fair, but that is a poor excuse for not trying. People have more creativity than they give themselves credit for. Sit down and write, seriously write. Buy some art supplies and paint, make a serious attempt and see if you don't create something of value. You must remember that these pieces are meant to be seen by others. Speak through your art and your art will come to life. When people complain that they have no talent and then attempt to make something, they make dead things. Blobs of color or mounds of clay that say nothing, make you feel nothing, these mediocre attempts will only discourage you from discovering something you're good at.

We live in a culture that says everyone has a voice, but not everyone is speaking. It is vitally important that people speak their minds, articulately. Words can't simply fall out of your mouth; you've got to have a message. When you create something you give your words a magnifying glass that exposes and enhances your message. Your words become legitimate because you took time to form them. Form them and pay your dues for all that you've received. Don't be a bone masher when you can be a creator.

Opinion

SEPTEMBER 14, 2011

Letters to the editor

Adjunct labor at Bluegrass

I am shocked to find out that the adjunct instructors are paid so little ("Open Letter to KCTCS president Michael McCall," July 13). Most of the instructors I have had are adjuncts, and without exception they have been hard working and very dedicated to their students. I certainly hope this helps KCTCS to recognize that they need these instructors and that they deserve to be fairly compensated.

Lora Botner, online

War on homeless

I am a member of the much-hated homeless population in Lexington.

I did not choose to be in this predicament; I was brought here in chains from my home in Florida by your law-enforcement officials. Your Courts seem to think that I owe child-support to Fayette County, while your Judges unwaveringly rule that I am paid in full. Every time that I find employment, I am re-arrested and then released; as I owe no child-support.

The last time that I was arrested, I was beaten about the head by the arresting Officer, as he cursed about the filthy homeless. I suffered a concussion and several broken teeth. I was released by the Judge the next morning; as I said, I do not owe any Child-support. I am paid in full.

Is there any way that this terrorism can be stopped?

I am not the only impoverished individual suffering from plice brutality in Lexington. Not by a long shot.

We fear additional retribution from the Police if we were to go public with this information.

So this message remains unsigned.

Attn: Jeff Gross

While reading your article "War on the Homeless" (August 24), I wanted to know how much time you have ever spent volunteering for the Catholic Action Center or the Hope Center or any of the several homeless shelters in and around town?

From your point of view, backed up with credible sources such as a Blog in the *LEO Weekly* or generic 'Critics' attempt to go against representatives Senator Damon Thayer (Co-Chair of the State Election Task Force), Kentucky Secretary of State nominee Bill Johnson and Boone County Clerk Kenny Brown, [you arrived at] a generic opinion based on belief without experience. While I feel your article was well written, I see many holes in the argument of whether Lexington is compassionate or callous.

I would hope in your article you would also promote the general welfare of these places by asking the citizens you are appealing to (and yourself), to volunteer at these 'Help Centers' for extended periods of time. I would like all those who want to save the rights of non-working and non-productive (non-tax paying) people of our country to volunteer your time to personally help these 'Centers' and get to know these homeless people to help them change their lives for the better! Volunteer your time day and night, weekends,

holidays, and in cold and hot weather!

I hope you, Jeff, will take the challenge and lead by example to volunteer a significant part of your life over the next few years and become an advocate that is truly compassionate! This would add much credibility to your article rather than callously band standing a situation you admit to knowing very little about first hand. Help clean up the litter, quiet the noise and quell the nuisance!

Also, let us honor Dr. Martha Post in her efforts to do the same.

Gerald Evans

Author responds:

I appreciate your response to my article on the Catholic Action Center. Nowhere did I admit to "knowing very little about" this issue firsthand. In fact, over the past two years, I have spent hundreds of hours working with those people who have experienced homelessness in our community, and most of these hours have been spent with various Catholic Action Center outreach programs. After listening to their stories, I wrote *Please Don't Call Me Homeless*, a play based directly on their experiences, which has been performed at over 20 venues in Lexington and central Kentucky, including to large audiences at UK's Memorial Hall, Transylvania University, Eastern Kentucky University, and the Lyric Theatre, and it has given these individuals the opportunity to speak to thousands of community members, directly.

The play has also helped raise over \$20,000 (maybe closer to \$30,000)

now for the Catholic Action Center. More importantly, it has also increased awareness about the struggles faced by those experiencing homelessness. I have served as a liaison between the homeless community and the broader community at Street Voice Council meetings, and I have mentored individuals in the From the Streets to a Home Program. I have also spent time working with impoverished and disadvantaged high school students in Eastern Kentucky. In addition to volunteering, I have made sure to be thoroughly informed on these issues. And while doing these things, I have written numerous pieces for North of Center to help raise awareness and promote active engagement in our community. Most importantly, I have benefited from the friendship and wisdom of the individuals I have worked with in these roles. If more people had this close of contact with people, I don't think we would have controversies like the current situation between the Council and the Catholic Action Center.

As for your question about whether it is fair to describe Lexington as callous, or potentially callous, I have written about U.N. Human Rights standards in this week's issue, and I believe that a city (or any other political entity) that prohibits individuals from a certain basic standard of living that includes access to running water is, by nature, callous. And a citizenry that stands by and watches this happen is also, by extension, callous.

Jeff Gross

Boomslang music calendar (cont.)

continued from page 4

music speaks of wartime economies, sexual compromise, and the demand for liberties through lyrical content and an inventive, high-energy stage show. And headlining the evening will be SSION, an audio-visual dance spectacle with Kentucky roots and a strong affinity for awe-inspiring live performances that include insane costumes and intricate set design matched with fun-spirited, beat-driven danceable jams.

Sunday, September 25

Julianna Barwick, Hong Shao's
Pipa Club, R. Stevie Moore
*Natasha's Bar & Bistro; 112
Esplanade. 3 - 6 P.M. All ages.*

While it may seem an unusual pairing, Boomslang organizers are confident that the starkness of these three acts and the contrast between them will culminate in one of the most interesting and enjoyable music showcases of the weekend. Opening the triple bill is Julianna Barwick, a young solo artist from Brooklyn whose intricately layered a capella vocals are at the same time warm and distant, evoking glacial landscapes, Gregorian chants, and the overwhelming beauty of simple moments. Fans of Grouper and Dead Can Dance will approve. Next up is Hong Shao's Pipa Club, a regional 5-piece ensemble led by Shao, a professionally trained Chinese music educator and musician

who specializes in the ancient 4-stringed Chinese instrument the pipa. Her performances include dance, costumery, and other elements of Chinese culture. Headlining the bill is Nashville's criminally obscure musical genius R. Stevie Moore. The "godfather of home recording," Moore has self-released over 400 full length albums of original music over the past 40 years, cultivating a worldwide fan club of oddball music lovers whose idea of a good time is jumping down his DIY rabbit hole. Fans such as Ariel Pink, MGMT, Dr. Dog, Ween, Dr. Demento, Jad Fair, XTC, They Might Be Giants, The Residents, can all attest to the originality and the influence Steve's unclassifiable music has had on the musical underground. While his genius is sometimes hidden behind layers of hiss, surrounded by avant spoken word non-sequiturs, or masked by cringe-worthy home recorded self indulgence, more often than not, the genius of his music comes across uninterrupted, making itself heard in the notes, the melodies, the chords, the bass lines, construction, the attitude, the lyric, the wit, the lo fi, the DIY, the isolation, the feeling of something deeply personal—an intimate audio peek into the mind of someone who can't not be who they are. R. Stevie uncompromisingly filters the entire history of popular recorded music, one bedroom recording at a time.

Currently embarking on his first-ever world tour, Moore's lives shows are sublime and inspired, tickling you

in places you may not expect to be tickled. For fans of: Gary Wilson, The Frogs, Emmitt Rhodes, The Unicorns, Ariel Pink, PiL, Bonzo Dog Band, The Beach Boys, Syd Barrett, Pilot, Frank Zappa, The Beatles, Todd Rundgren, 10cc, Daniel Johnston, Guided By Voices, The Residents, Roy Wood.

Coralee and the Townies, Englishman, Matt Duncan and Best Friends Band
*Tuska Center for Contemporary Art;
UK Fine Arts Building. 6-9 P.M.*

This exceptionally strong local bill needs little in the way of explanation, save for the background information about the event itself: an elaborate art and fashion installation organized and executed by the extraordinary talent of the Lexington Fashion Collaborative. In line with their stellar 2010 Boomslang event, this group of designers is orchestrating the gallery space to reflect their unique aesthetic as well as the spirit of a handful of locally owned businesses, using recycled materials donated from said businesses. The installation will include live models, set design, and a live soundtrack performed by four of Lexington's most beloved and talented rock, folk and honky tonk groups.

Tom Tom Club and Psychedelic Furs
*Buster's Billiards & Backroom;
899 Manchester. 9 P.M.*

Boomslang closes out this year with a killer '80s throwback double bill highlighting two time-tested groups whose hey day may have past, but whose spirit and energy remains intact. Formed in 1977, the British post-punk rockers Psychedelic Furs recorded songs for commercially-successful films such as John Hughes' "Pretty in Pink," and saw some of their biggest hits in the late '80s. The band was never comfortable with their commercial success, however, and soon returned to their earlier, rawer sound. After taking an extended hiatus in the 90's, the Furs are back in the form of Richard Butler (vocals), Tim Butler (bass), Rich Good (guitar), Mars Williams

(saxophone), Amanda Kramer (keyboards), and Paul Garisto (drums) to tour the world in 2011.

Tom Tom Club was founded by bassist Tina Weymouth and her husband, drummer Chris Frantz, both members of Talking Heads, during a 1980 band hiatus. Their lineup has been fluid over the years, including such musicians as Adrian Belew (King Crimson, The Bears, Frank Zappa) and Tyrone Downie (Bob Marley & the Wailers, Steel Pulse, Sly & Robbie), and their sound incorporates influences of new wave, hip hop, dance music, hard rock and world music.

—WRFL staff and friends

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

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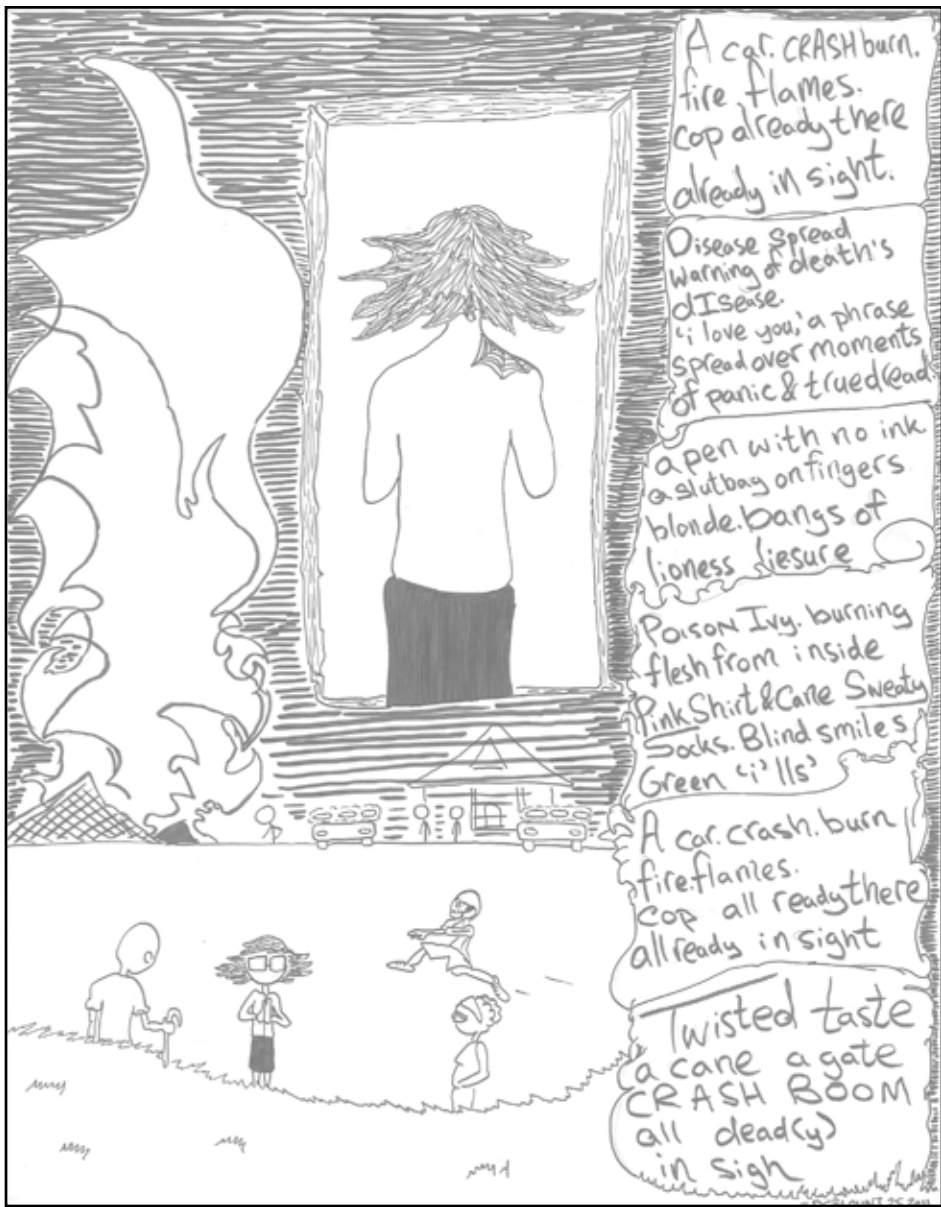
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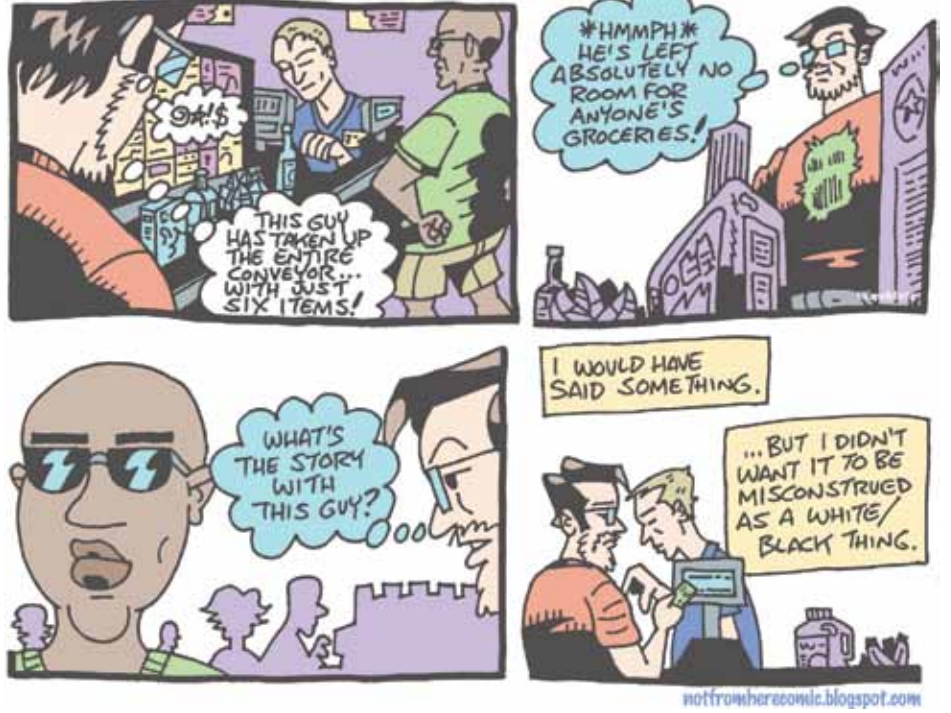
Julianna Barwick.

Delmar von Lexington

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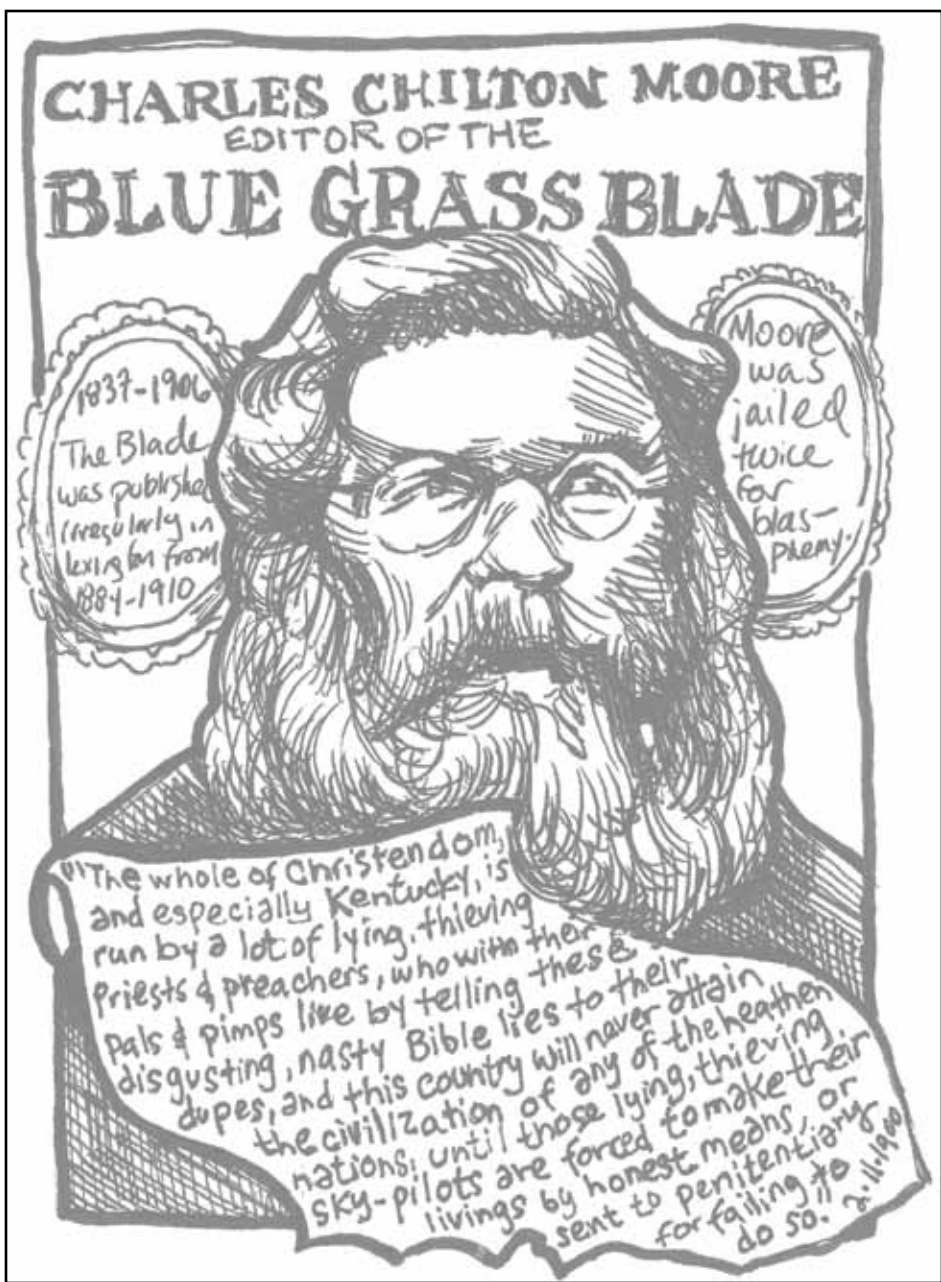


I'm not from here by Kenn Minter



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Stacey Earley



BOOMSLANG A MULTI-VENUE CELEBRATION OF SOUND & ART IN DOWNTOWN LEXINGTON, KENTUCKY PRESENTED BY WRFL 83.1 FM

SWANS
PELICAN
THE PSYCHEDELIC FURS
TOM TOM CLUB
R. STEVIE MOORE
SECRET CHIEFS 3
TY SEGALL
THOSE DARLINS
BIG FREEDIA
SSION
 AARON RATHIERE
 ANOTHER 7 ASTRONAUTS
 BELOW
 COUGH
 THE DEEDLE DEEDLE DEES

DELICATE STEVE
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 HONG SHAO'S PIPA CLUB
 HORSEBACK
 JOHN THE BAPTIST
 JULIANNA BARWICK
 MEN
 MISS CASS
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