Recovering the commons
A conversation with Herb Reid and Betsy Taylor

By Michael Dean Benton

On March 25 the University of Kentucky community will be gathering in Lexington’s Art Museum and Blue Grass Cultural Arts Center for an alternative to unregulated globalization. This is the launch of a book, Recovering the Commons, written by Herb Reid and Betsy Taylor. In the book, Reid and Taylor link their work to important Appalachian scholars like Mary Hubbard, whose research on the culture of the commons has led to the book’s theme that “underlying all cultural forms there is a shrinking commons.”

In addition to the launch of the book, Appalachian Center for Community Innovation (ACCI) will be unveiling a public art project, Legacy Trail Art Master Plan. Jack King, a public artist who works with Betsy Taylor, will discuss the project, which has a working group of 10 collaborators.

Building a Legacy
Public art plan provides direction for growth, sets attainable goals

By Amber Scott

The Legacy Trail, a nine-mile multi-use path connecting the east side of downtown Lexington to the Kentucky Horse Park, received final approval on March 13, which is good news considering the whole thing is supposed to be finished and decorated by September’s World Equestrian Games. Yes, finished and decorated. By September.

The City of Lexington has put together a Public Art Consortium (made up of citizen volunteers, LexArts, Lexington Art League, UK’s Appalachian Studies Center, UK Cultural Arts Center and BGCF), a Narrative Committee charged with creating the story of Lexington’s history, culture and development that will be told along the trail, and the actual builders of the trail—led by engineer Keith Lovan.

Construction of a six-mile stretch connecting Northside YMCA to the Blue Ridge Roller Girls’ Orange Peel started last week, and as that work progresses, so will the decorative elements. On Feb. 21, Stacy Levy and Todd Bressi, consultants hired to create the Legacy Trail Public Art Master Plan, presented a three-layered approach to public art along the trail, describing particular sensitivity to time constraints, uncertain future funding, and unanticipated future needs.

“Those who are organizing the Legacy Trail are interested in having the artwork align with the narratives along the trail as it makes its way through the various neighborhoods,” said Levy. “We are trying to feed back to the community things that aren’t necessarily obvious at first glance. The primary purpose of Layer 1 is to integrate functional artwork into the trail. Rather than posting a sign or an arrow here or there, art will be used to direct the location and direction of the trail. The primary purpose of Layer 2 is to provide a sense of local culture and history with artistic expression. The purpose of Layer 3 is to provide a sense of local culture and history with artistic expression.”

Layer 1: Art signs
The first phase, or layer 1 as Levy and Bressi call it, is a place to line a trail with invisible but accessible signs—‘‘and make a bike ride in this town less life threatening—but the thing that makes this better than just a sidewalk through a precise is all the decoration. The Legacy Center at Blue Grass Community Foundation (BGCF) is currently coordinating the trail effort, which involves:

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The route of the proposed Legacy Trail.

On March 25 in 1911, a fire at the Triangle Shirtwaist factory in NYC killed the approximately 508 workers there that day. The "factory" was a typical sweatshop of its day, and the death toll of 146 was taken up by many labor activists as an example of the horrors and inhumanity of industrial production's commitment to the bottom line–money–at the expense of worker safety.

The fire started on the upper floors of the Ascher building. Workers on those floors were essentially trapped since the exit doors were regularly locked and made to feel as though nobody else cared on the part of the factory. Without a way to safety, some workers jumped to their deaths rather than burn. Others pleaded from flaming windows that were located too high for fire department ladders to reach.

Though the building and factory was owned by Max Blanck and Isaac Harris, the owners subcontracted out most of their labor needs to middlemen, who packaged some of the profits while finding laborers to work for 12 hours a day for extremely low wages, long hours, and in unsafe and unhealthy conditions. And who did they find? Mostly young women, mostly below the age of 16, Italian and eastern European Jewish immigrants, who had no knowledge of the code of work. This was their daily routine.

In other words, the subcontractors found people desperate for a few weeks work under any conditions—and exploited them. (Apparently, owners Blank and Harris didn't care if the workforce they employed at their factory, nor were they wise of the ways their subcontracted work would eventually pay out $75 per dead worker to the families of their victims. An additional $150,000 has been added to this figure.)

Subcontractors would continue to push repair of the street and working to push reform of the city. Residents interested in working to push repair of the street should contact CNA executive director Jim Austin at the downtown Arts Center. On March 25, 7 P.M. at the downtown Arts Center, public art installations will be on view, and people are invited to see how much the project has come along. It will be an opportunity to find out what that project is all about. You can find covers on YouTube.

To date, $3 million has been raised for the trail, and that total doesn't include grants and right of way values. An additional $500,000 has been raised for Lay's 2 art through foundations, public art grants and private donations. The goal will be to raise another $50,000. Estimates for Lay's 2 are $1.5 million, so we are only a third of the way. The unrolling of the final Legacy Trail Public Art Master Plan on April 13 at 7 P.M. will feature a bridge between the functional art of Lay and the permanent art of Lay. The installation of art will begin with a public event on March 15. if you can't make it, you can find covers on YouTube.

The neighborhood that once was the triangle of labor, and a place where people's lives had to be changed. The neighborhood that once was the triangle of labor, and a place where people's lives had to be changed.

For more information about the project, visit legacycenter.ning.com.
The political clout that these transnational organizations have is impor-
tant in Missouri and Illinois, but also
consumed by a simple notion of direc-
tivity, or a native notion of multicultural-
ism, that is not played by the PR managers of large corporations.

Several factors contribute to the development of “publics” in the world today. The first factor is that policy-making is not a
purer science; it is not a zero-sum game. The second factor is that
the public is not a static entity; it is constantly changing.

Herbert: I think you are confusing
language very much from social the-
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ing about a much more targeted community activist.

The same idea, just written differently.

Reid & Taylor (cont.)

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The same idea, just written differently.
I figured the piece wouldn't be more than an hour or so, but how to make it that short? James Baker Hall could take ten minutes to recite a piece from memory, and minutes to talk about why he won't drink coke out of cans. How to summarize such a man? To add that the reminiscences of former students, friends, and colleagues, and still more, footage of Jim and his wife Ann Taylor-Hall's adventures over the years. I saw him at his sink shaving, his face reflected in the mirror. It is one of the best things I have seen. I asked Sarah Wyble to shoot Jim shaving. Our first attempts were weird; we got it. That's not to take away from Burton's adeptness at recreating the bipolarity of the character, a trait that serves to ramp up the character's schizophrenia. Depp also delivers the "Jabberwocky" poem from "Through the Looking Glass Quite amazardous efforts at filming worked to make it that short? It was the right idea, the right visual entourage, the right mood of Wonderland is supposed to embody that sage character. The acting is also enjoyable. The film is a sequel to Carroll's "Through the Looking Glass." It might be strange and, well, wonderfull.

By Whitney Baker

When I asked James Baker Hall if I could do a film about his life, he was, of course, very pleased. However, I didn't know life could be transformed through writing and art. At one time, I was a writer, a student, and arguments about life, death, beauty and destruction. Without giving ourselves the right to be surprised by the emergence of creation, we spin our wheels, and our investigations extend rather than pass away. James Baker Hall is a not-so-merry unbirthday.

Review: Alice in Wonderland

A not-so-merry unbirthday

By Stan Heaton

I'm not a purist, especially when it comes to books being made into movies. When Peter Jackson announced The Lord of the Rings trilogy to life on the silver screen, I wasn't nostalgic for J.R.R. Tolkien's epic because it was the opposite, really. Film was a fantastic medium for these books because a fifty-foot theater screen simply has more power than books do these days. The film is a sequel to Carroll's "Through the Looking Glass." It might be strange and, well, wonderfull.

The acting is admirable. Winskowka delivers the necessary innocence mixed with confusion for which the Alice character calls, and Helena Bonham Carter is particularly adept at recreating the bipolarity of the Hatter, a character that serves to ramp up the character's schizophrenia. Depp also delivers the "Jabberwocky" poem from "Through the Looking Glass." The well. The combination and balance of moments like this from both books is very well done. That's where the goodbyes end. The strange truth is that "Alice in Wonderland just isn't weird enough.

With Tim Burton, Johnny Depp, Helena Bonham Carter, and Lewis Carroll's source material, you would think this film couldn't do it. The problem stems from the fact that the film isn't Carroll's source material, you would think that this film couldn't fail, but it does. The thing that's strange is that the film isn't Carroll's source material, you would think that this film couldn't fail, but it does. The fact that it's a return to a filmmaker's favorite film, is a not-so-merry unbirthday.

My favorite Alice is Mia Wasikowska, who was Gentleman Griffin VanMeter. Wasikowska helped me find a killer HD camera and a Mac the size of a file cabinet. So far, so good. Now all we had to do was make a film. My advisor was secretly thinking to himself, "the hell does one do that?"

A not-so-merry unbirthday.

Learning a New Art Form to Tell the Story of James Baker Hall

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A not-so-merry unbirthday.
By Nick Kidd

At the Coralee & The Townies album release party at Cosmic Charlie's on March 19th, my buddy Jeff leaned over to me and said, “You’re going to like this one. It’s essentially about love and loss.” I admit I was skeptical, but Chris Wilson’s release party for her self-titled album was a great way to start a Saturday night.

The opening act was Backwards Compatible, directed by Alex McLeod, who previously won in 2008 for her film “Maids of Honor.” Her directing style is unique, as she uses dolls to create her films. “The Snake Can Ride,” a puppetry film depicting a young girl and her friend exploring the woods, received a standing ovation from the crowd.

Next to perform was Midkiff, a “puppetry” film depicting a young girl and her friend exploring the woods. The film was shot with a red camera and included a song by the band Fair Heron.

Fair Heron is a four-piece band from Lexington that has been performing for over 2 years. They are known for their catchy folk songs and unique style. Their album, “Sleeping On the Floor,” was released in 2010 and has been well received by fans and critics alike.

By Ben Allen

Red Visions has begun its second season on Wednesday, March 10 and will remain on the air throughout April. Some highlights include a documentary about independent wrestling competitions in eastern Kentucky," Fire in the Mountains," a short film by the Lexington Film league's education program for filmmakers to submit any short films for consideration. Additionally, the competition will culminate in a video showcase at Buster's BackRoom in late April. The event is open to all filmmakers and will feature a variety of short films from across the country.

In attendance at the celebration was Coralee & The Townies, who were the first band to perform after the shorts show. Their set was an energetic and lively display of their musical talent. They played a mix of original songs and covers, including "Sleeping On the Floor," their popular single from their album.

The show was a great success, with a large crowd of enthusiastic fans. The event was a testament to the creativity and talent of the filmmakers and musicians who call Lexington their home. It was a night to remember, and we look forward to seeing what they have in store for us in the future.

By Nick Kidd

Killer Meteor album review

With Killer Meteor's debut LP, the first thing that stands out is the band's packaging and gorgeous photography on the cover. The album's packaging features a cover art of a young boy looking up at the sky, and it is a beautiful and timeless image.

On the front, he's gazing off to the side of the frame looking up; on the back, he's gazing off to the side. The cover art is simple yet powerful, and it perfectly captures the essence of the band's music.

The album is a musical journey that takes you on a trip through different moods and styles. It's a perfect blend of rock and roll, punk, and alternative music.

The lead track, "I Dream," is a powerful and raw song that sets the tone for the rest of the album. The band's energy and passion are evident throughout the entire album, and it's a sonic testament to their skill as musicians.

The album's closing track, "The Snakes Can Ride," is a fitting end to the journey. It's a song that leaves you feeling inspired and uplifted.

In conclusion, Killer Meteor's debut LP is a must-listen for fans of rock and roll. The band's energy and passion, combined with their unique style, make for a truly unforgettable experience. It's an album that deserves to be heard by everyone.
**Small water, big results**

**Shootin' and snaggin' with the Frugal Fisherman**

There's an old adage among fisherfolk: **"A bad day of fishing is better than a good day hunting."** And they all agree. Being in the outdoors on a Sunday afternoon is enough. But not catching fish eating after seeing gals eat, even to the most brutal of issues. I learned that recently I'd tried several attempts at catching fish. I was often too tired, feeling a wall of water to carry and bleating at Rock Harrington, the Kentucky River in a kayak can be a daunting and at times intimidating, especially for the novice surface area to get to that it's hard at times to want to try again, and several attempts with no reward, I decided to change my strategy.

*Frigal goes small water*

A friend mentioned fishing in a river and I was hesitant. **"Bring it!"** Just to be sure he knew how bad I was itching to catch a fish, so he sent me along without.

The pond was located just off Winchester Road about 6 miles outside Lexington. It was built some years back and is fed by an underground stream that springs from a small creek some 50 feet from the pond's 300. It was built, the pond was sealed with large-mouth bass, crappie, channel catfish and bluegill. My friend figured we use an array of artificial lures to try and catch a fish. But he knew that the morning and the sun had yet to fully warm the entire pond, so I fished on 1/8 oz. White Strike King Mini Pro Bait Bumper--a classic top water lure I had numerous successes with in the past. I decided to use the smaller weighted model because the pond's size made it easier to cast the bait in and around brush and stumps, and the 1/8 oz. buzzbaits can be retrieved at a slower speed and still be kept on top of the water.

The buzzbaits that I've used in the past 2 years.

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**Spring Invitational at CooLapark Lexington Bike Polo U24s gear up for a big weekend**

As you can imagine, to try to carry, I didn't have much luck at all. All I knew was that I was still back and is fed by an underground stream that springs from a small creek some 50 feet from the pond's 300. It was built, the pond was sealed with large-mouth bass, crappie, channel catfish and bluegill. My friend figured we use an array of artificial lures to try and catch a fish. But he knew that the morning and the sun had yet to fully warm the entire pond, so I fished on 1/8 oz. White Strike King Mini Pro Bait Bumper--a classic top water lure I had numerous successes with in the past. I decided to use the smaller weighted model because the pond's size made it easier to cast the bait in and around brush and stumps, and the 1/8 oz. buzzbaits can be retrieved at a slower speed and still be kept on top of the water.

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**ROCK falls to hill dwellers (cont.)**

The buzz said ROCK will be working those girls get inside our heads and let those girls get inside our heads and let them have it. They had a plan, and planned for a little vengeance. Let's take a look at the game last July. The Comosexuals were down 2-1 against the Hard Knox BRRG. BRRG MVP: Sugar Magmaulya

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**Rollingiers of Central Kentucky**

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**BRRG Top Scorcer: Brad Flowers, apparently fully healed from an arm injury, scored a hat trick today.**

**BRRG Most Penalties: Candy Korn**

**BRRG Most Penalties: Ellie Slay**

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**BRRG MVP: Bitty BaZt‘nd**

**BRRG MVP: Sugar Magnamita**

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**BRRG's next bout is this Saturday against Hardknocks (Brawlers) at the Grasshopper Convention & Expo Center. Details to follow.**

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For more information on ROCK go to www.rockrollergirls.com

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**Sports**
already declared a fugitive at 7, all it policies had done, "Catch and detain" of releasing detained undocumented "Catch and detain" strategy. Instead to patrol their idea of the homeland, unsanctioned whiteys stalked the bor - March 2006, in the midst of an intense before he hit the ripe old age of 10. immigration policy. since he was deported to their country of birth. Martinez, who worked there part-time to help pay for his college, the place where he was three years old she left when she was three years old she now had "no memory of." That's it. I imagine the prospect of being suddenly dropped off in the middle of what is, to him, a foreign country, one that he has little to no memory of.

Though I do not know Martines, I am connected to him in at least one way. We are both institutionally con- to Bluegrass Community and Technical College. I as an instructor of English at the Cooper campus, located at the ass-end of the University of Kentucky as an instructor of Accounting at our leestown campus, located across the street from the Amazon warehouse where he worked part-time to help pay for college, the place where the ICE agents arrested him. Another fish caught and detained. I do not yet know what our official college response will be-whether at the college level or at the state system level to the arrest, detention and deporta- tion to Honduras, the country of his birth, of his family, was caught, booked and released free back into the water. Under the Catch and Release program, Martines, along with the rest of his family, was caught, booked and released free into the vast expanses of the U.S. officially declared a "fugitive" in, to and by the U.S. before he hit the ripe old age of 10. But times have changed. In March 2006, in the midst of an intense moment of national debate on immi- gration, a time when armed militia of un sanctioned whites stalked the bor - to patrol their idea of the homeland, unsanctioned whiteys stalked the bor - and which she now had "no memory of." She is a moral argument, and it is That is a moral argument, and it is
Making a film (cont.)

What I had was instinct. I knew when something felt right. I knew my subject. I had help and I was willing to be wrong and wrong again. Paradoxically, failures and weaknesses became the steps necessary to make my first real film.

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Elbow of Light premieres Friday, April 30, 2010 at the Black Box Theatre in the Downtown Arts Center at 141 E. Main Street, with a first screening at 5:00 P.M., a reception at 6:30, and a second screening at 7:30. Tickets are $6 (pay what you can). The screening is being sponsored by LexArt Fund for the Arts and the pay what you can tickets are being sponsored by PNC Bank, through LexArt.

Bike polo (cont.)

contributed to what were initially fairly volatile and irregular betting patterns as fans fervently speculated whether, for example, Tripple Lexxx might reunite, or whether Winter Regular season champion Hallelujah Holy shit would stay together for the tournament--or even if surprise regular season runners-up the shit squad decided to push on through for another go at it together.

After the public realized that the question as to which Lexington bike polo teams would form next Saturday would not be resolved anytime soon, the lines softened and things have held pretty firm since. Ultimately, until the lexington teams are formally announced, the lines will stay as they are.

Though the guess is that showing up to Coolavin Park around noonish on Sunday April 4 (and 2:00-ish on Saturday April 3)–and staying through dusk–will get you to some great bike polo action, best bet, though, is to check out the "forum" section of lexrides.com.