

## Coal moves east: a scene from the front

By Katie Dixon

Coal and Kentucky. For some the two are tightly bound in deeply rooted tradition and pride. Others see the relationship as a shameful reminder of decades of environmental degradation for the selfish purposes of cheap electricity and swift, easy profits. The “coal issue” is no longer a feud being played out in our distant counties; Lexington’s neighbors to the east may soon share their bluegrass with the Eastern Kentucky Power Cooperative’s (EKPC) newest coal-fired power plant.

The EKPC’s proposition is to construct a 278-megawatt coal-fueled unit at the J.K. Smith Station in southern Clark County. The Kentucky Division for Air Quality (DAQ) has been working with the EKPC to obtain a Title V air pollution permit that states the emissions from the Smith power plant meet Environmental Protection Agency standards.

The DAQ released a draft of the permit for public comment on January 4, 2010. Typically, the public has 30 days to submit written comments to the DAQ, and a public

hearing is held at the end of the 30 days. However, the DAQ submitted incorrect files, so on January 13, the DAQ made the correct files available and in turn extended the written public comment period to February 12. A public hearing was held on Thursday, February 4 at the Clark County Cooperative Extension office in Winchester where supporters of Smith Station and those who oppose the plant gathered to voice their opinions to the DAQ panel and submit their written comments.

At the February 4 meeting, James Morse, a Permit Review Supervisor for the DAQ and mediator of the public hearing, outlined the rules and details to the crowd of almost 200 in a crisp monotone voice. Then he began reading names of those who requested to speak. One of the first people to approach the panel was Megan Naseman of Berea who said, “The EKPC standards were created in 1971 based on results of a study conducted in 1961. Please deny the permit for this plant that will be built based on old standards.”

Immediately after her statement a loud, “We need jobs now!” erupted

across the room and was followed by applause and “Amens!”

In a very serious tone Mr. Morse quieted the room and asked Tom Fillman to come forward. Dressed head to toe in denim, Mr. Fillman, a lifelong resident of Winchester, began his statement like casual conversation. “I like hiking and hunting and

fishing and being outside. But what that plant is going to do to the air I breathe is going to be something like this.” He then took a thin cigar from the interior pocket of his coat and lit it. As he exhaled smoke out into the room, he said, “Me smoking in here is

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*New train tracks lead to open land near sight of as-yet unapproved coal plant.*

## Cyclists converge on Louisville in March

By Cheyenne Hohman

Bicycle collectives are community resource centers. They usually offer free workshops or trainings, or simply have a workshop open to the public furnished with necessary tools and other supplies for bike maintenance. Many also offer services as a space to refurbish bikes that have been donated or scavenged, and given to those that invest the work on the bicycles—or they are sometimes sold as fundraisers. Bicycle collectives are not-for-profit by principle. They are run in a de-centralized, collective fashion.

Bicycle collectives from all over the southeastern region of the US and beyond are headed to Louisville, KY this spring. For three days, the FreeWheel Bike Collective in Louisville is hosting the second annual bicycle collective conference, or Bike!Bike! Southeast.

The Louisville gathering is an offshoot of the national bike conference Bike!Bike!, which was hosted in Minneapolis last year, but has been



held in a variety of cities around North America. This August, it will take place in Toronto, Ontario, Canada from August 12th-15th.

Discussion at the national level two years ago provided the catalyst for the first southeast region’s Bike!Bike!, hosted in Atlanta, Georgia. Due to the fact that collective organizing in the southeastern United States has a different flavor and a different set of circumstances than many other regions (when considering legacies of oppression, racial inequalities, “southern values” and other obstacles), it was decided that the southeast should have its own thing going on.

Voila! Bike!Bike! Southeast was created.

The event is intended to be a conference for collective members and organizers, but there will be a lot of community members and bike-lovers from everywhere. Thus far, a variety of workshop presenters have submitted their ideas, some DIY crews are going to bring their skill-sets to do some welding and fixing, and there are plans for more than one group ride around town. There will be entertainment on Friday and Saturday evenings (including plans for a Drag Race, of the gender-bending type!), in addition to workshops during the day.

Collective members will have a chance to get to meet one another, as well as engage in focused discussions all weekend. These talks will culminate in a caucus on Sunday that will allow participants to review the event as a whole and to consider where the future direction of bike collectives is headed. It’s an important opportunity to make decisions as a greater community of bikers rather than at an individual/collective level.

Bike!Bike! Southeast will take place this year in Louisville, Kentucky from March 19th-21st, a mere hour’s drive away (or a long afternoon by bicycle, if you prefer). Attendees are encouraged to register in advance to give the organizers an idea of how many folks to expect. The registration fee is \$15, but it’s sliding scale. The FreeWheel Collective is receiving most of its funding to put on the event through a grant from the Metro United Way.

Though it’s an event intended for members and organizers of bicycle collectives, it’s also open for community involvement—so if you want to contribute a few volunteer hours to help things run smoothly, bring your old helmet for someone else who forgot theirs, or do a workshop on how to fix a bottom bracket, you are encouraged to do so.

Bicycle enthusiasts from all backgrounds, genders, colors, and skill levels are welcome!

*For more info, visit:  
www.bikebikesoutheast.wordpress.com  
or email bbse2010@gmail.com*

## An I Love Mountains Day recap

A report on the gathering in Frankfort

By Austyn Gaffney

The social justice organization Kentuckians for the Commonwealth has a quote inspired by the cultural, economic and ecological impacts of mountain-top removal coal mining: “What we do to the land, we do to the people.”

In the past few years, the process of extracting coal through mountain-top removal has gained national attention, due to both the overwhelming scientific support of its devastating effects on the land and the grassroots voices arising in protest against it.

Campaigners against MTR range from NASA climate scientist James Hansen and country singer Kathy Mattea, to farmer and writer Wendell Barry and the many individuals live within the mountains and along the rivers downstream.

The power of the people has always been pervasive in Kentucky, but the mechanization of mining that is destroying one of the most diverse ecosystems in the world, as well as an irreplaceable mountain culture of community, music, and folklore, has begun

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*Marching on the capitol on I Love Mountains Day.*

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# The Neighborhood

*North of Center* is a periodical, a place, and a perspective. Keep reading to find out what that means.

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## First District candidates

*NoC News Bureau*

In the fall 2010 LFUCG councilmember elections, District 1 councilmember Andrea James will not be seeking re-election. Two others have thrown in their hats for the 1st District seat. Below is background information provided by the candidates.

### Marty Clifford

A 1976 Bryan Station High graduate, Clifford spent three years in the U.S. Army, leaving with an Honorable Discharge and the Good Conduct Medal. After serving in the Army, Clifford spent 20 years in California where he was self-employed in real estate finance and specialized in low-income housing.

In 1997 Clifford moved back to Kentucky and settled on the north side of Lexington. Here he has continued his real estate business with Clifford Properties. In 2002, Clifford started the North Limestone Neighborhood Association. His other community involvement has included attending the Citizens Police Academy and work on the Coordinated Central Sector Neighborhood Coalition. This coalition brought the concerns of the north side to city government and demonstrated the need for the Small Area Plan. The Small Area Plan developed into the Central Sector and the East End Small Area Plans, which were finalized and approved by the city in 2009.

Clifford says: “I will look to bring community voice to government first and then government voice to community. I will work tirelessly within the council but also look to try and bring some state programs into our community. I will also look to mount a massive volunteer base within the community to address community needs and strengthen community more—an even greater need now that city, state and federal programs are being cut.”

### Chris Ford

Ford is a University of Kentucky graduate (class of 1998), and a former Wildcat football player. He earned his Masters of Public Administration degree from Western Kentucky University. Ford’s community service includes the Lexington Human Rights Commission, serving as a volunteer youth sports coach, and participation on the Boards of the First African Kanisa Apartments and Robert H. Williams Cultural Center.

Ford currently serves as the President & CEO of REACH, Inc., a local nonprofit housing agency that assists low to moderate income first-time homebuyers. A former Lexington-Fayette Urban County Government employee, Ford has recently contributed to LFUCG as an appointee to the Affordable Housing Trust Fund Commission, the Commission on Mortgage Lending Practices, and the Parks & Recreation Advisory Board.

In representing the culturally and economically diverse 1st District, Ford says he will focus on increasing affordable housing, implementing economic inclusion strategies, developing employment training opportunities, and ensuring efficiency in the delivery of basic governmental services such as public safety.

*See a list of all current council members at [freedomkentucky.org](http://freedomkentucky.org).*

*NORTH OF CENTER NOW ONLINE! VISIT [NOCLEXINGTON.COM](http://NOCLEXINGTON.COM)*

## Coal (cont.)

*continued from page 1*

like what the plant is going to do out there,” and pointed toward window.

Outside, the parking lot was lit by the peachy glow of a street lamp powered by coal-generated electricity.

The DAQ is currently reviewing all public comments and will decide whether or not to proceed with the permit. If they choose to do so, the permit and comments are submitted for a 45 day review period conducted by the EPA. This is the first in a series of permits the EKPC would have to be granted. Water and other permits for the Smith plant still have to be made available for public comment.

*Editor’s note: Kentuckians for the Common-wealth is currently mobilizing against the EKPC coal-fired power plant. Visit [www.kfkc.org](http://www.kfkc.org) if you’d like to join the fight for clean (not coal) energy.*



*Smith Power Station property in southern Clark County, near the community of Trapp.*

## Civic Center (Lexington, Kentucky)

## A poem by Chris Green

*This is the third of four parts; see issues of January 27 and February 10 for previous parts. This poem originally appeared in *Rushlight: Poems*, published in November by Bottom Dog Press. Find or order it at Morris or some other local book store.*

### VIII. On the Front Page

The day of Rupp’s death  
injunctions were levied  
against five wild-cat strikes  
in Pike County with orders  
to “prohibit picketing by disabled  
miners of Southern W.V.”;  
and from Lima OH, a picture, captioned,

“A night of fires and sniper fire followed  
the death of a young Negro woman  
who had been shot by police.”

Backs turned, bodies dark in the left  
foreground of the photo,  
two young black man stand watching  
a rifle bearing National Guardsman.

### IX. Brown Baron, Remembered

But while he coached, Rupp gave “intense dedication  
to helping crippled children as a Shriner”—he gave to people,  
and “his biggest thrills in basketball came  
when he and his five players received  
Olympic medal” and “when he occupied  
a front row seat at a U.S. armed forces track

meet in Frankfurt, Germany in 1945.”  
It wasn’t that he didn’t want blacks,  
but “the major reason they did not come to UK  
was the fear of playing Alabama,  
Louisiana, and Mississippi.”

““Would you like to have him?”  
Rupp was asked by a reporter  
when Wilt Chamberlain  
was pondering his college future. . .  
‘Sure,’ said Rupp, ‘but could I take him  
to Atlanta, New Orleans or Starkville?’”

### X. The Long and the Short

Mid-may 1976, the Civic Center  
and Rupp Arena opened at last.  
South Hill was cleared,  
people and residence replaced by  
1,800 parking spaces to host cars  
for proms, circuses, concerts, and games.  
In 1975, the Urban County Government had  
planned to “relocate some 1200 persons.”

And by Sept 15th 1975, 95 of 177  
south families had been evicted and were given in grand-total  
\$130,000 in compensation because “Large numbers  
of low-income housing simply aren’t out here.”

The Commissioner of Parks  
hailed the “program a success” as people were relocated  
to Winburn and a company was paid  
\$24,850 to demolish South Hill.



# I Love Mountains Day (cont.)

*continued from page 1*

to unite our state like no other issue.

It was in this spirit of togetherness that over eight hundred and fifty people of all ages met in the state capital of Frankfort on Thursday, February 11th for the third annual I Love Mountains Day. Gathering by the river, organizers motivated the crowd with signs reading “Not One More Mile!” and “It’s Time for New Power!” Temperatures well below freezing and snow-covered streets did not dissuade the marchers, and at around 11:30 in the morning, the throng started their journey around the capital. People drummed in time with the marching footsteps and chants rippled through the crowd until soon everyone called in unison, “1-2-3-4 We don’t want coal no more, 5-6-7-8 Green jobs in this state!”

Reaching the steps of our state legislators, the chanting continued as the crowd were greeted by the string music of Nora, Ben, and Eli, and the firm voice of Teri Blanton, a KFTC member, who welcomed each actor in the battle to retain the remaining Appalachians. Sometimes referred to as the Erin Brockovich for social justice within the coalfields, Blanton has been a watchdog for the Environmental Protection Agency in Harlan County, advocating for the safety of headwater streams and the health of holler residents.

K.A. Owens, another member of KFTC and current chairperson was next to grace the podium, calling for “new political power, new clean energy power, and new economic power.” Next, Mickey McCoy, a teacher and

organizer, demanded the marchers to spread awareness through every social outlet. “We must speak in our schools, our organizations, our churches, to friends and strangers. We must write our elected officials and letters to the editor. Blog it baby! Facebook it! And we must act. And today, you’re acting.”

Rounding out speaking duties were Nina McCoy and Jason Howard. McCoy spoke of returning to her eastern Kentucky home, while Howard asked the dissenters to raise some hell.

Following the speakers, the gathered crowd listened to some MTR-inflected music. Cellist Ben Sollee and musician Daniel Martin Moore premiered new songs from Dear Companion, an album inspired by mountain top removal mining and Appalachian heritage. Kathy Mattea, a country singer from West Virginia, filled hearts with her song about the streams in Perry County.

Evidence of a growing youth power was on display throughout the day. Students Miranda Brown and Cari Moore spoke to the gathered crowd of the youth movement for change. The Kentucky Student Environmental Coalition (KSEC) held a meeting at the capital, and another youth-led delegation organized by KFTC asked to meet with Governor Beshear, though the governor did not make the meeting.

In Beshear’s place were two members of his energy cabinet, a woman from the Department of Natural Resources, and his Deputy Chief of Staff. Ranging in age from five to twenty-five, the twenty members of the delegation spoke of the science



*The KFTC youth-led delegation tries unsuccessfully to meet with Governor Steve Beshear.*

supporting the view that MTR diminishes biodiversity, pollutes thousands of miles of streams, and adversely effects both health and jobs within the region.

One of the youngest delegates, six-year old Makayla Urios from Pike County, brought in two bottles of yellow water to demonstrate why she felt sick after baths and the reason her parents had to purchase all their water instead of letting it flow from the sink. Although refusing to drink from the bottle themselves, the governor’s representatives agreed to bring the bottles to his desk and remind him of Makayla.

When questioned about the stream saver bills, including HB 396 and SB 396, the governor’s representatives could not give a definitive answer as to whether they would pass the house or the senate. They did not know how quickly renewable sources of energy would be generated within the Appalachian mountains, and whether they would support the clean-energy bill, HB 408.

I Love Mountains Day is just one example of the solidarity that can be seen within the state of Kentucky, and within the environmental movement especially. The inspiration from speakers, musicians, marchers, and youth has continued and reinvigorated the wave of momentum that will end the practice of MTR coal mining in eastern Kentucky, West Virginia, Virginia, and Tennessee.

Pair your feet with your voice, your mind and your compassion, and join the movement.

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# John & Yoko’s voice at BCTC

By Danny Mayer

There is a brief clip from David Leaf and John Scheinfeld’s 2006 documentary *The U.S. vs. John Lennon* that has always stood out to me. The documentary looks at the radical politics (and kickass post-Beatles music) of John Lennon, and the scene in question comes early in the documentary, as Leaf and Scheinfeld attempt to frame Lennon’s marriage to the visual artist Yoko Ono as one of complete-ness...a merging of separate artistic selves into a whole greater than its parts.

The line the directors use to convey this sense of Ono’s importance to Lennon comes from a male friend of his, who says simply that Ono made Lennon’s voice whole.

Leaf and Scheinfeld’s depiction of Ono is one not much shared amongst Lennon fans, both casual and serious. In the heavily Beatles-inflected masculinist Lennon mythology, Yoko is, to quote a friend of mine from high school, “the bitch who broke up the Beatles.” Some put this sentiment in other, slightly less misogynistic, terms, but the message is nevertheless the same. The Beatles were, after all, the nation’s first boy band, and probably its most successful. Even if it only took the little boys a couple more albums to become hep to what the girls already knew about the boys from Liverpool, someone’s always got to pay when you let little boys down—especially when they grow up into big boy music critics. So, what the hey, why not that bitch Yoko.

Like her counterpart Linda McCartney, the Ono hate extends beyond the Beatle’s 1969 breakup. The

endless jokes—mostly from men, some music critics—about how awful Yoko sings and plays have helped cement a general feeling that Lennon’s post-Beatles work never quite reached the same ecstatic heights when his bride Yoko—sitting in for boy pal Paul—waited away at his side. The jokes are mostly spot on of course. Yoko’s a horrible singer, but it seems hardly the point.

For one, who the fuck cares. If playing music comes down to recognizing good singers and players and calling out the bad ones, god help the rest of us mortals who fiddle around and play and watch and sing. Rock and roll is, at its heart, about playing. The whole idea of good and bad singing just seems like a fairly petty and vindictive kind of way to relate to music.

And besides, Ono’s off key notes are key contributors to many Lennon/Ono songs. The off-key Ono banshee shrieks that screech out at you in the 16 minute long live jam “Don’t Worry Kyoko” are absolutely freaky and brilliant; the eight minute live jam “Cold Turkey,” which Lennon introduces by saying “This song is about pain,” features Lennon’s own, more on key but equally violent, banshee screams mimicking Ono’s off-key blasts. Sure Ono was no fine singer, but coupled with Lennon’s voice she contributed immensely to some damn fine music. Bad voice, maybe, but good songs.

In focusing on Yoko’s voice, there’s also been a disservice done to Lennon’s work after the Beatles. His 1972 album *Some Time* in New York City, for example, is to my mind Lennon’s best album. The amount of musical terrain

that Lennon covers is fairly immense. Finally unencumbered by overproduction in the studio, Lennon’s sound is liberated to roam rock’s recent pasts. The result is this barely restrained violence and rock exuberance thrown into a 50s skiffle, ska, and Liverpool drunk-ass hard-playing bar band beat.

More than anything, *Some Time* showcases just how great a voice Lennon had. It had the capacity to be both soft and hard, dirty and sweet, often within the span of one note. If we’re talking about Lennon’s all-time great rock and roll work—stripped down electric: drums, guitar, base, singing—this album is it, Beatles work or no. And that’s saying something.

Of course, Lennon’s great voice, heard on the album *Some Time* and shown throughout the documentary *The U.S. vs. John Lennon*, did not just involve his singing voice. By the late 1960s and continuing on through the 70s, Lennon’s political voice flowered as well. In one interview the documentary, he says, “‘When I play I wanna hold your hand,’ everybody sings along, so I might as well put the words peace into my songs to get them to sing that.” The dance-ability, sing-ability, and rock-ability never actually left, it was just that, lyrically, “Twist and Shout” had given way to “Give Peace a Chance,” a simple folk song sung enmasse by a hundred thousand protesters of differing musical skills encircling the White House in a 1969 anti-war rally.

As *Some Time* shows, though, Lennon’s newfound folk politics and songs didn’t only tend toward abstract folk platitudes of peace. His

understanding of folk was far more wide ranging. Lennon wrote folk songs about pain (“Cold Turkey”), racism (“Luck of the Irish”), marijuana use (“John Sinclair”), and violence. Lots of violence, in fact: prison violence (“Attica State”), imperial violence (“Sunday Bloody Sunday”), and political violence (“Angela”)—all angry indictments of violence perpetrated on the working class hero by unjust forces of the state or some other incarnation of the Man, sung in loud, guitar-heavy bursts of confused rage and love.

It’s folk, all of it, pulled from the headlines of the day, given short intelligible lyrics, and set to the particular musical style necessary to the feeling, which is why I, like the Lennon friend interviewed in the beginning of the documentary, am also a big fan of John and Yoko’s voice.

We lost a lot when Mark David Chapman gunned down John Lennon in front of the singer’s New York City apartment building nearly thirty years ago. But what I miss most is his voice, their voice: beautiful, chaotic, humane, human.

*The U.S. vs. John Lennon* will be shown on Thursday, March 4 in the Oswald Auditorium of the Bluegrass and Technical College Cooper Campus. (It’s right next to Commonwealth Stadium.) Public welcome. Afterwards, feel free to stay around to hear musician Wes Houp talk about the politics of folk music. Mostly he’ll just play his guitar. We’re hoping for “Barely Living Wage Blues,” “Torture Me Light,” and/or “In the Great Out There.” He might know a John Lennon song.

# LFL’s “Do-ers” screening and ceremony

By Kiley Lane  
Lexington Film League

On Friday, February 26, from 6-8 PM, the Lexington Film League will host the “Do-ers Video Screening and Event Ceremony” at Natasha’s Bistro and Bar in Lexington. The event is free and open to the public.

When asked what to expect from the event, LFL coproducer Sarah Wylie VanMeter stated, “We expect a big crowd at Natasha’s. The contest didn’t just reach a film public, it extended to organizations and their supporters, too. And, if the stream of People’s Choice award votes we’ve been getting since Feb 1 is any indication, those networks are huge.”

## Do-ers and the community

The definition of what makes someone or something a “Do-er” is somewhat obscure.

When the Lexington Film League announced their “Do-ers Video Contest” in the fall of 2009, they coined a “do-er” as any person, organization or business doing something to make their community better or more interesting. This interpretation left a lot open to the imagination, but the end result is that the Lexington Film League now has 22 videos that exemplify just what a “do-er” is and can be.

Lucy Jones, the newest co-producer of the Lexington Film League, cited the contest as one of the reasons she joined LFL. “I didn’t join the group until the planning stage of the event was already underway,” Jones notes. “I must admit—learning about the contest was a strong incentive to join! I’m proud to be part of an organization that is not only interested in promoting filmmaking, but is motivated in exploring the power of film to uplift the community.”

One of the hardest aspects of filmmaking is learning how to tell a story that is not your own. Creating something that makes sense, believe it or not, is not as easy as it sounds. The leaders of the Lexington Film League feel that each filmmaker of the Do-ers Video Contest achieved emotion and understanding of his or her subject that went above and beyond any

expectation.

For the last five months the Lexington Film League has put up posters in both Lexington and Louisville, sent emails and made phone calls to surrounding schools and non-profit organizations and even reached out to other organizations across the state. “The community response has been very large, and very positive. Large, because the videos feature (mostly) organizations, and for the most part those organizations that have a large networks of supporters. And positive, because these ‘do-ers’ often are completely under most people’s radars,” says co-producer VanMeter.

If you visit the Lexington Film League’s YouTube account where all of the videos are posted (youtube/

You will learn about the Americana Community Center in Louisville, Hospice of the Bluegrass and Lexington’s Living Arts and Science Center. Perhaps you will become enthralled with an organization that empowers young girls, one that provides counseling services, those students feeding the homeless and a brick squad dedicated to helping the handicap.

Due to this diversity it was very difficult for LFL to choose the top 10 videos to be shown at Natasha’s. When asked if there were any surprises when watching the submissions, Jones responded by saying, “While I grew up in Kentucky, I have only recently returned here. So every aspect of the event has been a surprise. I am thrilled to know that there are so many incred-

prospective organization, we would have, but aside from the People’s Choice award, a \$400 cash prize will go to the Best Overall, to be split between the nonprofit organization of the filmmaker’s choice. A Student Award has also recently been added. The Lexington Film League wants to thank Henry Clay High School’s Matthew Logsdon for motivating a number of his students to enter the contest; in part as a result of his efforts and interest, we created an award to recognize their efforts.

The Lexington Film League is dedicated to creating events to fit every genre and interest in film and filmmaking. We hope to bring both new and old interpretations to an amazing and attainable form of expression. We believe that by connecting Lexington audiences to filmmakers—and to a whole world of artists that make Lexington and Kentucky so artistically spontaneous—that we will help build on a community dedicated to the arts.

“LFL is important to Lexington because there are already lots of filmmakers here, and they need to be given opportunities to show what they’re doing. And because there are a lot of people who would like to try filmmaking, and they need to know they have community and support. There are also a lot of people who are just crazy about film, and they need ways to get their fix. We’re one more block that’s building the film community in Lexington and in Kentucky,” reflects VanMeter.

Please join the Lexington Film League at Natasha’s Bistro and Bar on Esplanade St. on Friday February 26th from 6 – 8 PM. Aside from a wonderful evening of “Do-ers” videos, we will also be announcing our next contest and big event, which will take place at the end of May.

We hope to see you there in support of not only LFL, but also the filmmakers and organizations who have shown that anyone can be a do-er—you just have to go out and DO something rather than choose to do nothing at all.

*The event takes place at Natasha’s Bistro on Friday, February 26.*



user/lexingtonfilmleague), you will see everything from Lexington citizens expressing their love of art to an individual being art in Louisville’s 21c Museum/Hotel. You will learn about a high school boy who clears walkways and driveways for free and a man who reads in Cheapside Park aloud.

ible service organizations in the community, as well as individuals intent on making a difference. I am also thrilled to see the level of talent that exists in the filmmaking community.”

**LFL and film communities**

If LFL could have given a prize to each filmmaker and his or her

# Greebs has the Oscars for lunch

By A.G. Greebs

Oscar time. Arguably the best reason to get drunk on a Sunday night since the Super Bowl, last month. The Oscars, coming up on Sunday, March 7, might even be better, because while there is always some nut job at a Super Bowl party who likes watching football, studies show there are only four or five people on the planet who care what Sandra Bullock says, and chances are slim you’ll be spending Oscar night with one of them—which frees up a lot of attention for boozing.

At an Oscar party (and really, you should have an Oscar party, even if it’s

just you in a bathrobe with a bottle of Andre), there are usually two different types of people. There’s the person who considers themselves an expert on movies, who’s seen most of the nominees, and knows the difference between a sound mixer and a sound editor. This person usually gets very emotionally involved in the results, and spends a lot of evening yelling at the television and sobbing. You don’t want to be this person.

On the other hand, you probably don’t want to be the person who thinks Up is going to win for best picture either. A good balance between being the nerd who wins the Oscar pool and has to take home the cheap plastic trophy from the Liquor Barn and being someone who lives in a box and communicates through Morse code in a cave is probably the best option.

The easiest way of striking that balance is to look up the Academy Awards on the sports betting pages, and do whatever they recommend. In fact, to make it easier, we’ve done it for you. I’ve also included my own predictions, because the only point of an Oscar pool is pointless self-gratification (and because I’ve been known to yell at my television a time or two).

**Best Actor in a Leading role**  
Jeff Bridges in *Crazy Heart*  
George Clooney in *Up in the Air*  
Colin Firth in *A Single Man*  
Morgan Freeman in *Invictus*  
Jeremy Renner in *The Hurt Locker*

*Bookie says:* Jeff Bridges  
*I say:* Jeff Bridges. This is so far in the

bag, he’s probably going to win twice. Too bad no one saw this.

**Best Actor in a Supporting Role**  
Matt Damon in *Invictus*  
Woody Harrelson in *The Messenger*  
Christopher Plummer in *The Last Station*  
Stanley Tucci in *The Lovely Bones*  
Christoph Waltz in *Inglourious Basterds*

*Bookie says:* Christoph Walz  
*I say:* Chistoph Walz. Too bad, because I love me some Stanley Tucci, but very few people win awards for playing pedophiles. It’s the anti-classic autistic-musician-holocaust-survivor role, perhaps too much for the Academy.

**Best Actress in a Leading Role**  
Sandra Bullock in *The Blind Side*  
Helen Mirren in *The Last Station*  
Carey Mulligan in *An Education*  
Gabourey Sidibe in *Precious: Based on the Novel ‘Push’ by Sapphire*  
Meryl Streep in *Julie & Julia*

*Bookie says:* Sandra Bullock  
*I say:* Meryl Streep. This is a vile choice. On the one hand, there is no doubt that Meryl Streep’s “Oh me? You shouldn’t have!” shtick has gotten really old this season. On the other hand, the idea of Sandra Bullock winning any sort of award, much less for acting, much less for playing a prissy, entitled, white, Christian fundamentalist who discovers black kids are people too because they can play football, is so repugnant that even my deep, abiding cynicism about the Oscars boggles. If Sandra Bullock wins, we should probably stop

making movies, because clearly dreams are dead.

**Best Actress in a Supporting Role**  
Penélope Cruz in *Nine*  
Vera Farmiga in *Up in the Air*  
Maggie Gyllenhaal in *Crazy Heart*  
Anna Kendrick in *Up in the Air*  
Mo’Nique in *Precious: Based on the Novel ‘Push’ by Sapphire*

*Bookie says:* Mo’Nique  
*I say:* Mo’Nique. The Academy needs to give *Precious* a win to avoid upsetting the god-like power of Oprah and Tyler Perry combined.

**Cinematography**  
*Avatar*  
*Harry Potter and the Half-Blood Prince*  
*The Hurt Locker*  
*Inglourious Basterds*  
*The White Ribbon*  
*Bookie says:* *The Hurt Locker*  
*I say:* *Avatar*  
At the end of the day, *Avatar* is going to win 4 or 5 Oscars. Rather than getting all clever, it seems easiest to put it down for everything, regardless of whether or not it was nominated. To misquote Keynes, it’s better to be approximately right than precisely wrong.

**Directing**  
*Avatar:* James Cameron  
*The Hurt Locker:* Kathryn Bigelow  
*Inglourious Basterds:* Quentin Tarantino  
*Precious: Based on the Novel ‘Push’ by Sapphire:* Lee Daniels  
*Up in the Air:* Jason Reitman

*continued on page 8*





# Music

## Vetiver plays Al's Duncan and Salzburg open

By Andrew English

**Saturday, March 6**  
WRFL Presents: Vetiver, Matt Duncan, and Nathan Salsburg  
Al's, 9 PM, \$5. All Ages.

With 2009's *Tight Knit*, San Francisco's Vetiver has managed to conjure the sepia-toned nostalgia of a long day spent with a good friend. It calls from down the street, in a familiar front yard, from a neighbor's house where you did laundry most weekends.



Vetiver comes to Al's on March 6.

It's that innocence of memory that permeates Vetiver's catalog, sometimes helping us to forget, and other times asking us to remember.

For years, Vetiver has released material spattered with dreamy acoustic lulls and spooky simplicity. 2008's aptly named *Thing of the Past* is a collection of well-worn covers, both

from the band's live set and their collective musical heritage. Although it's an album of covers and a much more lush production than its predecessors, *Thing of the Past* is an honest, look you in the eye record. Vetiver tries on Loudon Wainwright, Townes Van Zant, and Ian Matthews, just to name a few, and still the songs come across as if they're pinned to the same clothesline.

Vetiver has an uncanny way of making songs that feel familiar. Andy Cabic's airy tenor and classic song-craft have always been at the forefront, but with *Tight Knit*, acid-pop treatments and infectious, foot-tapping guitars give new dimensions to simple, beautiful songs. Vetiver began life as a folk project, sometimes pigeonholed next to longtime collaborator and friend Devendra Banhart as freak-folk.

The last several years, Cabic and a steady, rotating cast of friends have made songs without concern for genre or image, to the delight of fans all over the US and Europe. Lovers of Simon and Garfunkel might fight for a copy of *Tight Knit* with the Wilco faithful or the George Harrison fan club. This album could very well have been released in any of the last five decades. What Vetiver is doing is timeless, inspired, and only getting better.

Matt Duncan, a first-rate incarnation of beautiful, danceable piano pop, will appear before Vetiver that evening with bells on. Don't miss him while he's still in Lexington and untouched by fame. Nathan Salsburg will travel up from his home near Horse Cave, KY to open the show. It promises to be worth a hell of a lot more than five dollars.

an alternate soundtrack to Kenneth Anger's "Lucifer Rising," a film shot in Egypt. It definitely made me want to go someplace where it's HOT. And I'm not talking about arid heat. I'm talking about emotional heat. Sara let out her insane siren wail while Trevor continued jamming his percussion. The vocals soon went to LSD Land and Trevor threw in some mumbo-jumbo to drive the point home.

This was New Age music taken to the new age of music. Dead Can Dance can go home and die already. This is the really heavy shit. Before their final jam, Trevor dedicated their set to "everybody." Sara picked up her clarinet and Trevor drug a stick across his cymbal. Their closer would be belly-dancing music with zero belly dancers present. A quiet riot broke out at the very last second before the two called it a night.

Tiger Hatchery was the final band. Comprised of Mike Forbes on sax, Andrew Scott Young on bass, and Ben Billington on drums, the three reside in a warehouse in Chicago called the Mopery, where they live in tents. Harsh lives bring harsh sounds, and these guys looked like they had what it takes to make some angry man's music. As Ben laid all his stuff on the floor, I looked at the t-shirt he was wearing. It was a picture of Bluto wearing a pink shirt and gesturing his fist at no one, a telegraph of the raw power that was about to come our way.

Mike and Ben started out the set with a major duet. Mike is a heavy breather. As loud as his saxophone got, I could still hear his excruciating exhales from the other end. Ben played with all his equipment on the floor and kept the buildup nice and steady. Finally, Andrew picked up his ugly man's bass, and the three hefty boys squeezed out a brutal load of jazz. This was a sound that I could seriously get behind. It was the sound of beating someone up that truly deserves it. The dudes finished on an abrupt note, but overall delivered a tight set that only some asshole would complain about.

## Prophet comes early Mission Express to Cosmic Charlie's

By John Fogle

**Saturday, February 27**  
Early Show: Chuck Prophet w/ Six \$ Whiskeys  
Cosmic Charlie's, 7 PM, \$12. 21+

Chuck Prophet brings his Mission Express to Cosmic Charlie's on Saturday night for what is being billed as an "early" show. Longtime listeners will know that this qualifies as something of a return gig, since—in its former incarnation as Lynagh's Music Club—the same site hosted the Chuckster for more than a few sessions in the mid to late 90s. The memory this conjures up for your correspondent is one of Prophet writhing on the floor, propelled by Winston Watson's massive backbeat, screaming into one of those bullet mics routed through a distorted tube amplifier: "I AM the shore patrol!"

While much of the funky Lynagh's vibe remains unchanged, the current venue has slapped the stage in a corner, added a good selection of yuppie beers so as to provide a means to take the edge off the mondo-psychedelico décor, and somehow managed to jerk up the storied "plant your feet and they stay planted" Lynagh's rug.

Prophet should feel right at home in these revamped environs, but his Lexington roots run even deeper. After several aughties shows at the "old" Dame, Prophet is believed to have made his last trip to our fair city in December of 2007 for the recording of Alejandro Escovedo's "Real Animal" at St. Claire Studio. This album was produced by legendary rawk sven-gali ("Bang a Gong," anyone?) Tony Visconti, and Prophet tallied up session credits as well as a co-writing credit for the entire album.

Word has it that Prophet is doing the pick hit from said album, "Always a Friend," on the current tour. If you delve deep into his blog ([www.chuckprophet.com](http://www.chuckprophet.com)) you will find the

following "Real Animal" inspired verbal bouquet: "Lexington provided the bourbon, the bluegrass and the sentimental value. Fact: Lexington was one of the first places either Alejandro or myself could command more than \$500.00 outside our hometowns."

In the same blog entry, Prophet gives some love to local Grateful Dead cover stalwarts, Born Crosseeyed, which he, Escoveda, and seemingly the whole "Real Animal" band apparently caught during a break in the sessions at the now defunct Fishtank. Appropriately enough, the current owners of Cosmic Charlie's ran The Fishtank. (Real old timers will remember that WAYYY back the site of The Fishtank was also the early site of Lynagh's.)


The forthcoming show should not be chalked up as some sort of nostalgia-fest, however. Prophet and the band are on tour supporting one of the best platters of last year, "Let Freedom Ring," with its themes of failed imperialism on global (title track) and interpersonal ("You and Me Baby (Holding On)") levels. Recorded in Mexico City, "just as the bottom was falling out of the wet sack of The American Dream ..." (per C.P. in the liners), and seemingly channeling the Rolling Stones' rhythm section (title track, again) and good time late 60s pop ("Good Time Crowd"), the album is one of Chuck's finer efforts.

Count on not-so secret weapon and spouse, Stephanie Finch, to provide the strategic girl group vocal sweetening and cheesy Farfisa organ flourishes. (I'm talking gourmet cheese here.) Also look for Prophet to spit out Steve Cropper/Richard Thompson/Tom Verlaine guitar stylings on his \$150.00 Japanese Telecaster—but keep a cautious eye on that accelerator pedal.

This gig should be more than just a pit stop on the way to "Mountain Stage" for the Mission Express. Well worth slogging through whatever ice, snow, toxic carpet, and other funk may litter our paths.



Chuck Prophet.



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# Lexington Ice Bowl boggy with snowmelt

By Troy Lyle

Playing in the melting snow and ice, the result of an abnormally warm weekend, were the least of the problems for the 86 entrants in this past Saturday’s ninth annual Lexington Ice Bowl. Many of the tournament’s participants awoke as early as midnight the night before to make the drive from as far away as Michigan, Ohio, Missouri, Indiana and Tennessee. Couple that distance and fatigue with soggy, semi-slush conditions and the demanding courses at Shillito and Veterans Parks, and you’ve got yourself a challenging disc golf tournament.

To make tournament play even tougher was the fact that Saturday’s turnout was the largest Lexington Ice Bowl on record. As Drew Smith, Bluegrass Disc Golf Association (BDGA) president and tournament participant, pointed out, with that many entrants you have to organize golfers in groups of four or five, making play even slower than what the sloppy conditions alone induced.

“We were almost to the point where we would have to split the field and send half the people over to Shillito and the other half over to Veterans, just so we could fit everyone in,” he said.

That would have meant having two tournaments at two different locations going on at one time. It’s tough enough to organize a tournament when the field’s on a single course, much less two courses at once, Smith said.

But despite the larger than normal turnout, slick playing conditions and sizeable groups, few of the participants seemed to care. Most highlighted the fact that it was nice to be outside on such a beautiful, sunny day in which temperatures climbed as high as 56

degrees, making it the warmest day in more than two months.

Those warmer than normal conditions aided many of the tournament’s golfers in the scoring column. Dutch Napier won the Open (or pro) Division shooting an ultra low 47 at Veterans and 46 at Shillito, for a combined score of 15 under, netting him the first place prize money of \$105. He was followed by Chris Boro who finished with a combined score of 7 under, earning him the second place money of \$70. Third place in the pro division went to Allen Johansen who finished at 6 under, good enough for \$50.

The Advanced Division ended in a three way tie. Jerry Dobbins managed to win the division with a birdie in a one hole playoff. He was closely followed by Billy Serapiglia and Robbie Wildt. All three golfers finished at 5 under.

The top three places in each of the other divisions include:

Intermediate: Mike Naegle, 3 under; Brad Anderson, 1 under; John Allgeir, 2 over.

Recreational: Bugsie Taylor, even par (108); Warren Foy, 3 over; Bryan Gort, 3 over.

Novice: Greg Weleski, 14 over; Lewis Willian, 15 over; Jeff Smith, 15 over.

Junior (under 16): Justin Ramon, 25 over; Jake Rickert, 26 over; Andrew Oisten, 33 over.

Only one girl participated in the tournament, Kirsten Coggan. She finished at 68 over.

Of all the divisions competing, only the Open Division received

cash payouts. But all of the other division’s top three or four places, as well as the closest to the pin competition winners, all left with players packs consisting of everything from drivers, to mid-range and putter discs, as well BDGA water bottles and disc markers.

In addition, the ace pools were won by Robbie Wildt, who aced hole #4 at Veterans, and Drew Smith, who aced #1 at Shillito. Both players netted \$90 for their accuracy.

Above and beyond the fun of competing in a tournament as challenging as the Lexington Ice Bowl, players left feeling good about the money that was raised for charity. Of the entrance fees collected, almost \$1200 went to God’s Pantry of Lexington.

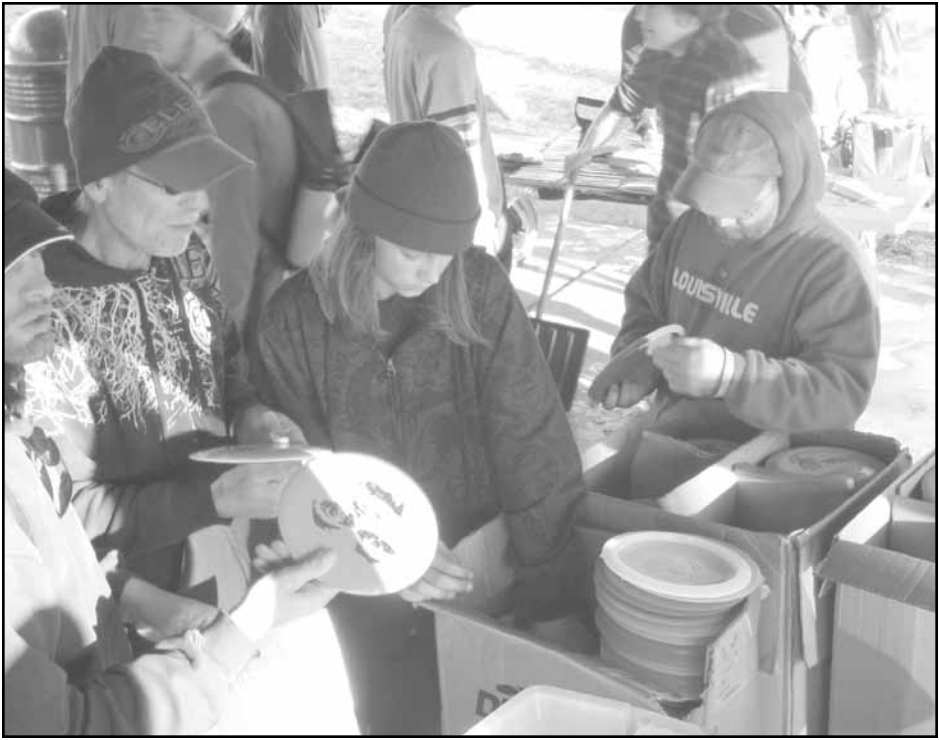
The Lexington Ice Bowl marks the conclusion of the winter season for BDGA. Up next is league play starting in March and the 3rd Annual Kentucky State Juniors Tournament slated for April 24th at Shillito and River Hill Parks.

Also just around the corner is the Lawrenceburg “Slide & Glide” Ice Bowl scheduled for this coming Saturday at 8 AM at the city park across from Anderson County High School. Proceeds from this tournament will go to Open Hands Community Food Pantry.

*If you would like to learn more about disc golf or the Bluegrass Disc Golf Association please contact*

*Drew Smith*  
*the1seeburg@windstream.net*  
*or Lewis Willian*  
*lewiswillian@roadrunner.com*

*or visit the BDGA website at*  
*www.bdga.org.*



Crate digging, disc golf style. Ice Bowl huckers search for theirs.

# Time to renew that license!

## Shootin’ n snaggin’ with the Frugal Fisherman

It’s that time of year again. Spring is just around the corner and with it comes the expectations of a new fishing season. More importantly, water temperatures are starting to climb, and with each added degree of warmth fish are one step closer to pre-spawn stages.

Anyone who’s ever fished understands what pre-spawn brings—likely some of the hottest fishing the season will provide. Species like white and black crappie begin schooling and feeding in earnest in the mouths of creeks and along buried timber situated on the edges of deeper main channels. Largemouth, smallmouth, striped and spotted bass will be on the move, actively feeding in preparation for the spawn. Nearly every species is on the hunt in an effort to bulk up for the coming mating season. That means the average angler is faced with his best opportunity of the season to land the big one.

But before you can head out onto the water you’ll need to update that fishing license. March 1 marks the beginning of the 2010 fishing season. This year the cost of a license is the same as last, \$20 for Kentuckians and \$50 for out of state residents. In addition, you’ll need a \$10 trout permit if

you’re planning to keep any of those tasty brookies or rainbows. A one day fishing license can also be purchased for \$7, and for heterosexual married couples, a joint license can be purchased for \$36.

That’s pretty cheap considering how much fishing you get for less than \$.06 a day, \$.09 with a trout permit included, said Benjy Kinman, deputy commissioner and former director of fisheries for the Kentucky Department of Fish and Wildlife Resources.

“A fishing license is a great deal for families looking for cost-effective recreation,” he said. “Kids under 16 fish free and parents pay less than the cost of a night at the movies to fish all year long.”

Kinman added that fishing is a great way to also get people outdoors and off the couch. Or as he puts it, “away from the TV.” Beyond the immediate enjoyment of being outdoors or on the water, fishing is also an enjoyable escape that creates a lifetime of memories, Kinman said.

One of the more interesting aspects of purchasing a Kentucky fishing license is in knowing you will not only be “legal” this coming season, but that your \$20 or \$30 is going

to be used directly for the betterment of fishing statewide. Kentucky’s fish and wildlife divisions are solely supported by the monies generated from license sales and boater registration fees. No general fund state tax dollars are used in any way.

In addition, Kentucky Fish and Wildlife uses the money to stock more than four million fish each year into the state’s lakes, rivers and streams. The department also builds and maintains public fishing piers and bank fishing access areas, enforces fishing and boating laws to ensure public safety and protection of fishery resources, and runs an expanding Fishing in Neighborhoods Program (FINs) to provide urban area residents with a place to fish nearby, Kinman said.

If you’re a hunter as well, now’s the time to save a few “bucks” by buying a joint hunting and fishing license. At a cost of \$30 it’s a real deal, said Karen Waldrop, wildlife division director for Kentucky Fish and Wildlife. That \$30 covers fishing, as well as hunting for small game and furbearer species.

For the ultimate outdoorsman a sportsman’s license can be purchased for \$95, which includes a combination hunting/fishing license, statewide deer permit, all spring and fall turkey permits, state waterfowl and trout permits, Waldrop said.

Money from hunting license sales produces many of the same benefits on land as on the water. Deer and turkeys, whose numbers dwindled in the early twentieth century, now thrive in Kentucky. The state routinely ranks in the country’s top five for Boone and Crockett trophy deer taken. A healthy elk population now roams eastern Kentucky, along with a growing number of black bears. Kentucky Fish and Wildlife continues its concentrated habitat efforts to stabilize and rebuild small game numbers statewide.



Find hunting and fishing licenses at your better establishments throughout Lexington.

“Through purchasing a license, you are contributing to the conservation and management of wildlife in Kentucky,” said Waldrop. “License money pays for the restoration of species like deer and turkey, land acquisition, and the continued management of fish and wildlife habitat and populations.”

Lastly, money from fishing and hunting license sales goes towards education programs aimed at reaching hundreds of thousands of Kentuckians each year through classroom conservation education, conservation camps, hunter safety courses, aquatic education and more.

So now you know, buying a fishing or hunting license is much more than being legal for the coming year, it’s an investment in the future of Kentucky’s game, fish and waterfowl.

*For more information on Kentucky fishing and hunting licenses, boater registration, fisheries management or where to fish, go to fw.ky.gov on the web.*



# Opinion

## Are you paying attention yet? A Corrections Corporation of America update

One of our concerns here at NoC has been prison conditions in Kentucky for inmates and immigrant detainees. We’ve been paying attention—and you should, too, because we’re sending prisoners to places where procedure and profit trump humane treatment.

Last June, NoC ran a piece on the death of Ana Romero. To be honest, by the time we wrote on Romero’s story it was old news, but questions and concerns regarding immigrant detention were still a very live issue—and they continue to be. A 44 year-old cleaning woman from El Salvador, Romero was arrested on Jan. 14, 2008. Police had come knocking on her door, looking for someone else, and took her into custody. More than seven months and several jails later, she pleaded guilty on Aug. 7, 2008 to using fake identification documents and was ready

to be deported. She would return to her mother in El Salvador. On Aug. 21 she hanged herself in her jail cell. Romero’s name has been absent from an Immigration and Customs Enforcement (ICE) list of people who have died while in the agency’s custody.

Again recently, NoC has had occasion to report on women suffering in prisons in Kentucky.

Last month, Gov. Beshear ordered the removal of some 400 female inmates from the Otter Creek Correctional Facility in Floyd County. The impetus was “widespread allegations of sexual misconduct” by guards at the institution, which is operated by Corrections Corporation of America. This order came after Hawaii pulled 165 of its female inmates from the prison in July and after the Kentucky Department of Corrections had finished an investigation of 18 cases of

alleged sexual misconduct by prison guards.

Part of the continuing privatization of U.S. prisons, Otter Creek is an all-female minimum/medium security facility owned by Corrections Corporation of America (CCA) since 1998. CCA calls itself “the nation’s industry leader of privately-managed corrections solutions for federal, state and local government” and claims to have founded the private corrections industry.

And now the two stories have begun to connect, giving more proof of the dangers of ICE practices and CCA facilities.

On January 9, one day after the Herald-Leader reported that Gov. Beshear would pull Kentucky female inmates from Otter Creek, the New York Times continued its coverage on immigrant detainees. Near the end of

the article, CCA is mentioned, this time in regard to one of its immigrant detention centers.

“In August, litigation by the civil liberties union prompted the Obama administration to disclose that more than one in 10 immigrant detention deaths had been overlooked and omitted from a list submitted to Congress last year.”

“Two of those deaths had occurred in Arizona, in 2004 and 2007, at the Eloy Detention Center, run by the Corrections Corporation of America. Eloy had nine known fatalities—more than any other immigration jail under contract to the federal government.”

Here’s the moral to the story for those who are paying attention: Stop detaining immigrants and disappearing them into detention centers. Stop believing private profits are the solution to our broken prison system.

### Letters to the editor

**Questionable School Spirit**

This past Saturday I attended the UK vs. Tennessee game with as much school spirit as any other UK fan found in Rupp arena—except I was clad in yellow rather than in blue. My shirt read “Beyond Coal” against a neon yellow background. To say that I, and the few friends who wore the same shirt, stood out in the student eruption zone is an understatement.

As an intern with the UK Beyond Coal campaign, a campaign to push college campuses around the nation to move beyond coal to using 100% renewable energy, I was just as proud to wear my yellow than as if I were wearing Kentucky blue. Having school spirit isn’t just about supporting our basketball team; it’s about supporting any initiative towards bettering our university as a whole.

But the signs my friends and I brought to the game that read, “Let’s Move UK Beyond Coal!” were not allowed in because they were seen as a “political statement” and “would

offend people on national TV.” Hold on a second, you’re telling me I can’t show my spirit for alternative energy because it’s a political statement? Like the “Kentucky Coal Cats” isn’t? Or what about the “Wildcat Coal Lodge”? Is that omitted from being a political statement as well?

I’m just wondering why my passion and interest for bettering the health and well being of my school’s community could offend people. I find it offensive that a school wanting to be a top 20 university by 2020 is hindering its potential by oppressing those of us who support alternative energy solutions, a move that would only benefit and progress the school toward such a high status.

It leaves me questioning how truly school spirited UK is acting these days.

Becca Barhorst  
UK Political science first-year

**Louden and Limestone**

A few issues ago, you ran an article about the LexTran renovation at N.

Limestone and Loudon. You asked for suggestions about the intersection. My letter is part demand and part dream.

First, the demand part: when I cross at that light, drivers making left-hand turns pretty regularly try to run me over. They seem to think that their left-hand turn suspends the law of the road that states DO NOT HIT PEDESTRIANS. Nothing at the corner is pedestrian friendly. There are no “walk/do not walk” lights; there’s no sign, which I’ve seen around the UK campus and in Chevy Chase, that says turning cars must yield to pedestrians. Northsiders deserve the same pedestrian protection as southsiders and crazy college students who walk whenever they want.

Also, one of the corners is cordoned off due to building construction, forcing me and other peds to walk out into a right-hand turn lane. It’s muddy, and there’s often trash at the intersection. People need to learn how to throw their junk away in a trashcan! Come on, people. We may be

on the northside, but we don’t have to live in each other’s garbage (it only gets worse when you walk south on Lime to 5th).

To recap, here are my demands: a safer intersection for walkers and a cleaner one for everyone.

Now for the dream part: The great thing about the stretches that lead up to the intersection—along N. Lime as well as along Loudon—is that there are lots of buildings for small businesses (especially on Lime north of the intersection). I’d love to see all the current business thrive and more to come in, drawing walkers from the neighborhood. We need more local restaurants there. We did have one café, but that has been closed recently.

Also, as a side note, what has happened to the work on the medians on Loudon east of the intersection? They look good until about Idlewild and then go into the crapper. Anyone know?

A Castlewood resident

## An observation: Kentucky traffic fatalities and southern heritage

**By Keith Halladay**

For months after moving to and subsequently driving in Lexington, after residing for several years in Boston, Mass., I noticed the number of traffic accidents in the area of Fayette County seemed out of proportion to the area’s size, density, and relaxed pace. I’d just come from a city infamous for aggressive drivers—highway speeds in the 85-90-mph range, inveterate tailgating, and general bellicosity—but the rate at which Boston drivers actually collided, either with each other or with the roadside infrastructure, appeared to be far less than what was happening here in the Bluegrass.

The seemingly inexhaustible string of crosses decorating the trees and pasture fences bordering the main roads in Fayette and the surrounding counties heightened my impression that local drivers weren’t often in full command of their vehicles. When a friend moved to Wilmore a few years ago, for example, I began driving U.S. 68 quite a lot, and on the old road there are stretches where from every other corner or rise a white-painted cross or bunch of plastic flowers sprouts, usually smack in front of a thick oak.

One ought to feel badly when you see these things, ought to consider the frailty of life, have a moment of sympathy for the victim or victims, and operate one’s own vehicle just a bit more carefully and courteously, for at least a few hours. We know that’s the right way to feel and act.

But sometimes it’s difficult; more and more it seems that my self-preservation instinct outmuscles any sympathy I can muster. It wasn’t always this way. There was a time when I did feel the loss just as deeply as any uninvested party possibly could, until one day I realized

something that inverted my thinking about all those roadside memorials: I’m invested. We’re all invested. Because each cross or bouquet means one less deadly driver out there to accidentally kill us.

To be clear: nothing written here is meant to demean those countless drivers, passengers, and pedestrians who died due to circumstances beyond their control—swerving to avoid an animal, skidding on unseen ice, losing control after a blowout, or some other miserable, trivial reason. If you lost a loved one that way, please hold your scorn: this does not apply to you. But do real, unavoidable, act-of-God accidents happen that often?

Because it seems to me that most of the time somebody was probably doing something stupid. Either the driver was drinking, driving too fast, racing or otherwise showing off, tailgating, texting, or—maybe the dumbest driver on any road, anywhere—motorcycling without a helmet. And it’s hard to feel any sympathy, because the next bastard like that might take us out too. (Maybe not the helmetless riders; they’ll only hurt themselves, and badly. Unless they get wiped out first by a cell-phone yakker who “just didn’t see” the bike.) As someone who makes it a point to obey posted limits, use the blinker, stay back a safe distance, and use the left lane only for passing, it’s unsettling to know that despite all my care there are still so many folks out there with the power to take my life because they thought the rules didn’t apply to them.

And yeah, Kentucky really does have more traffic fatalities than eastern Massachusetts—about twice as many—despite the fearsome reputation of northeastern drivers. Quite a few more than most states, actually. In fact, according to the National Highway Traffic Safety Administration’s Fatality

Analysis Reporting System, in 2007 Kentucky had a higher rate, at 1.8 deaths per million vehicle miles traveled, of traffic fatalities than all but seven states: Alabama, Arkansas, Louisiana, Mississippi, Montana, South Carolina, and West Virginia. And 2007 was a good year for Kentucky; the rate was 1.91 in 2006 and 2.08 the year before that. It’d be great if the rate was trending downward, but the annual statistics from 1994 to the present indicate the rate change is probably cyclical; expect a rise in the next couple of years.

Leaving aside Montana’s national-worst rate of 2.45 deaths per million miles (I can only assume that the loose enforcement of speed limits combined with limitless quantities of snow and ice means that some great proportion of all accidents are fatal), we’re left with five Deep South republics and West Virginia, which are of course the names you have to pencil into a top-ten slot on nearly any list of bad things Americans do.

This begs the question: why? Why must Kentucky nestle itself in the nether regions of this particular list? No, we have no motorcycle helmet law for adults, but motorcyclists only account for 12 percent of fatalities, which is around the national mean. Nor is alcohol the culprit: the Commonwealth trails only Utah in the percentage of fatal accidents in which alcohol was not a factor, meaning we’re either a state full of teetotalers (hmm) or exceptionally good at handling our bourbon.

That leaves a few possibilities, the most obvious of which is that Kentuckians are just really lousy drivers. Five minutes on East New Circle confirms this, but the explanation seems inadequate; after all, they’re even lousier in Ohio, and they only kill 1.13 people per million miles. So what’s the difference?

It might be that in the timeless argument about whether Kentucky is a Midwestern state, like Ohio, or a southern state, like Alabama, Arkansas, Louisiana, Mississippi, and South Carolina, the southern side is winning, at least on the highways. Maybe it’s the moonshining legacy, or lingering resentment about the war (just seeing what sticks, folks), or the legacy of Bo and Luke Duke, or some combination of these sorts of vaguely anti-authority movements, but southerners sure do drive it like they stole it. And so we get more white crosses.

Of course, the explanation that jumps right to mind when you mate the words “southern” and “statistics” involves educational achievement. To reiterate, in case you forgot: Kentucky is 42nd in the nation in per-pupil expenditure, 44th in the percentage of its citizens with at least a high school diploma, and 48th in the percentage of citizens with a bachelor’s degree or higher. Which states are worse in most of these measures? Yep: Alabama, Arkansas, Louisiana, and the rest of the crowd. Southerners don’t have much use for book learnin’ either.

Is there a real connection here? I, being a southerner myself, didn’t do all that well in statistics class, so I don’t know how to approach looking for a meaningful correlation between traffic fatalities and either regional pride or educational attainment, but I don’t think it’s a coincidence that the same people who don’t value education very highly don’t seem to rate safe driving either. Education teaches, among other things, respect—for oneself and other, which are excellent qualities on the road, and if Kentucky would demonstrate more interest in educating themselves and their children, maybe we’d be a bit better off all-round.



I'm not from here by Kenn Minter



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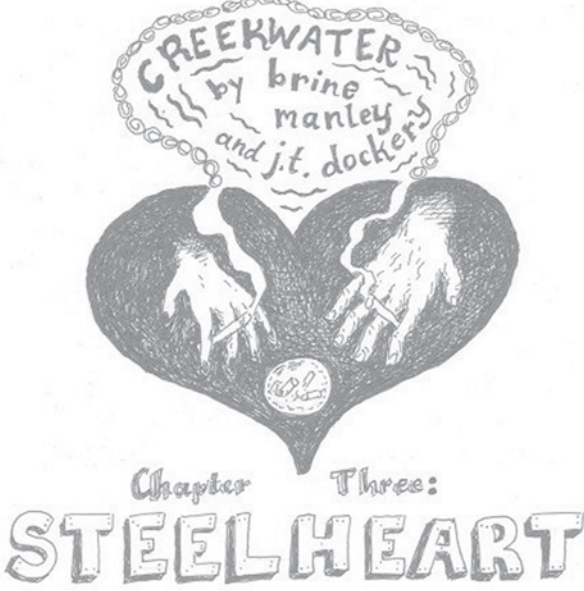
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Oscar picks (cont.)

continued from page 4

**Bookie says:** *The Hurt Locker*  
**I say:** *Avatar*. People have been making a really big deal out of the fact that James Cameron and Kathryn Bigelow were married for about 15 minutes in the late 80s—despite the fact that Cameron has had approximately 34 other wives since then. The two are also frequent collaborators, but to read the press you’d think that this was some sort of War of the Roses scenario, where Bigelow—the woman scorned—is going to get an Oscar as a consolation prize.

On the other hand, James Cameron spent a record amount of money to make a movie with a ridiculous premise that finished over-budget, and really, really late—one which everyone in the world said would be a monumental flop and quite possibly the worst movie of all time, but which ended up being the highest grossing movie ever made. And then last year, he did it again. I’m just saying...

**Foreign Language Film**  
*Ajami* (Israel)  
*The Milk of Sorrow (La Teta Asustada)* (Peru)  
*A Prophet (Un Prophète)* (France)  
*The Secret in Their Eyes (El Secreto de Sus Ojos)* (Argentina)  
*The White Ribbon (Das Weisse Band)* (Germany)

**Bookie says:** *The White Ribbon*  
**I say:** *Avatar*

**Original Screenplay**  
*The Hurt Locker*: Written by Mark Boal  
*Inglourious Basterds*: Written by Quentin Tarantino  
*The Messenger*: Written by Alessandro Camon & Oren Moverman  
*A Serious Man*: Written by

Joel Coen & Ethan Coen  
*Up*: Screenplay by Bob Peterson, Pete Docter, Story by Pete Docter, Bob Peterson, Tom McCarthy

**Bookie says:** *Inglourious Basterds*  
**I say:** *Inglourious Basterds*. Because what could possibly be more edgy and creative than misspelling your own title?

**Best Picture**  
*Avatar*: James Cameron and Jon Landau, Producers  
*The Blind Side*: Gil Netter, Andrew A. Kosove and Broderick Johnson, Producers  
*District 9*: Peter Jackson and Carolynne Cunningham, Producers  
*An Education*: Finola Dwyer and Amanda Posey, Producers  
*The Hurt Locker*: Kathryn Bigelow, Mark Boal, Nicolas Chartier and Greg Shapiro, Producers  
*Inglourious Basterds*: Lawrence Bender, Producer  
*Precious: Based on the Novel 'Push' by Sapphire*: Lee Daniels, Sarah Siegel-Magness and Gary Magness, Producers  
*A Serious Man*: Joel Coen and Ethan Coen, Producers  
*Up*: Jonas Rivera, Producer  
*Up in the Air*: Daniel Dubiecki, Ivan Reitman and Jason Reitman, Producers

**Bookie says:** *Avatar*, though *The Hurt Locker* is very close behind it.  
**I say:** The entire reason the Academy adopted this ridiculous new “everything gets nominated” policy was so that it could attract the interest of people who would never voluntarily see films like *A Serious Man*. They aren’t going to undue all their hard-earned irrelevance by snubbing a movie that’s been seen by as many people as watch the World Cup. Scratch that. They totally would.

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