

Texas gang rape: a community story

By Beth Connors-Manke

Last week, I was scanning *The New York Times* online, looking for information on Libya, when I came across this headline: “Vicious Assault Shakes Texas Town” (March 9). The teaser read: “Eighteen young men and teenage boys have been charged with participating in the gang rape of an 11-year-old girl, which was recorded on telephones.”

The at-home, right-here violence immediately pulled my attention away from Qaddafi.

I could tell you more of the story, repeat the details as they were described in the *Times*—details which were mostly about the setting (Cleveland, Texas, in a working class neighborhood called “The Quarters” by an interviewee, on Travis Street, in a house and then in an abandoned trailer).

Or, I could tell you about who seems to be getting blamed for the violence (the girl and her mother). One neighbor is quoted as saying, “Where was her mother? What was her mother thinking? How can you have an 11-year-old child missing down in the Quarters?” The *Times* summarized other neighbors’ comments, pointing out that “she dressed older than her age, wearing makeup and fashions more appropriate to a woman in her 20s. She would hang out with teenage boys at a playground.”

Or, I could tell you about how the story has been framed by *The New York Times*, the *Houston Chronicle*, and the critical response. Let’s start there.

The Criticism

A day after the *Times* article ran, *Ms. Magazine* online, which dubs its

work “fearless feminist reporting,” had this to say about *Times* writer James C. McKinley, Jr.’s story:

“I’m dismayed (but neither shocked nor surprised) that people have these kinds of thoughts about a young girl who was raped. Scrutinizing clothing and behavior is standard practice for rape victims—yes, even sometimes when those victims are 11 years old, as this child was. But *I am downright angry* that the Houston bureau chief of *The New York Times*, whose byline is on this piece: James C. McKinley, Jr., graduate of Cornell University and former editor of *New Letters*, thought that this information was relevant to print in a national news article.”

Ms. Magazine writer Andrea Grimes continued:

“Printing victim blaming speculation about how slutty some people perceived an 11-year-old child dressing doesn’t give readers information they need. It doesn’t paint a picture that helps them understand the situation. It perpetuates rape culture and gives those who want one (and those people are many, as evidenced in said article) an excuse to dismiss the behavior of 18 men who have been suspected of, and I’ll say it again, gang-raping an 11-year-old girl.”

On this second point, I respectfully disagree with Grimes. Printing victim-blaming speculation gives readers *exactly* the information they need. In this case, it *is* the news story.

Who’s at Fault

Let me explain why a gang rape story could pull me from what is, unarguably, one of the most important news stories right now (Libya): news

stories on rape remind me that women are habitually targeted for interpersonal violence that seeks to deny their human dignity. News stories on rape remind me that it could next be me, my sister, my niece, the boy up the street, a man living on the streets, or one of my college students.

So, an article reporting that adults could actually say publicly, to reporters no less, that the blame for gang rape lies with an 11-year-old girl tells me that *it’s the community’s fault* the girl was gang raped. In other words, it’s whole communities that put us at risk, make us vulnerable to sexual violence.

Readers learn from the *Times* article that this town allows the sexualizing of young girls and abides, if not encourages, sexual violence by men. Doesn’t this help us understand the situation better? Especially when a woman who knows some of the defendants says, “It’s just destroyed our community. These boys have to live with this the rest of their lives.”

And when a spokeswoman for the Cleveland Independent School District, Stacey Gatlin, is quoted as saying, almost absurdly, “I really wish that this could end in a better light.”

Critics are right to note that the *Times* article is skewed. But, it’s off-center in a way that the online, off-the-cuff criticisms (the *Ms. Magazine* article isn’t the only criticism leveled at the news coverage of the crime) haven’t noted, at least not yet.

What’s Missing from the Story

The strange framing of the story has to do with the setting and the

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TAKE BACK THE NIGHT

On Wednesday, March 30, 2011 Lexington will join the national movement of *Take Back the Night* with a march and rally downtown. Thirty-three years ago, women started to stand up and speak out against sexual violence under the banner of *Take Back the Night*. During those years, *Take Back the Night* became known internationally as a visible way for men and women to take a stand against sexual violence as well as domestic violence in their community.

If you would like to participate, meet at one of the MARCH WITH ME launch sites at 7:00 PM. Current sights include the Patterson Office Tower plaza at the University of Kentucky, the parking lot of 3rd Street Stuff on Limestone, and Triangle Park. The marches will lead everyone to Courthouse Plaza in downtown Lexington where the rally will be from 7:30-8:30 PM. Area colleges, high schools, and community members are invited to participate in this powerful mission to illuminate the darkness surrounding victims of violence and speak up for healing, change, and the right for everyone to live free of violence and fear. The rally will include special speakers, musical guests, a candlelight vigil, community resource tables, and more.

For more information, please contact the Violence Intervention and Prevention (VIP) Center at 257-3189 or on Facebook.

Rebelly bitch

A St. Patty’s Day tribute to political prisoners

By Beth Connors-Manke

In January, I got to visit Ireland, land of my ancestors. On my mom’s side, the Barrys arrived in the U.S. in the late 1800s, part of the Irish diaspora that occurred after the Potato Famine in the 1840s and 50s. My dad’s side, the Connors, arrived with the big immigrant influx in the early twentieth century. Both sides arrived poor and hard-scrabble.

Whenever you trek to your family’s “mother land,” you’re probably searching for something. If not some instinctual stirring of the blood, then some sense of place or of the culture that shaped your family. When we arrived in Dublin, it took me approximately 15 minutes to decide that whatever I was looking for was mythic.

While I grew up being told at the dinner table that “the Irish eat their potatoes,” walking around Dublin quickly told me that I was far from the Irish life of my great-grandparents. I was far in time from their experience, and Dublin itself was a different place, a place that, to the tourist’s eye, was simply another Euro city, with pedestrian plazas and large chain stores situated much as I had just seen them in London. (Sorry, native Dubliners. We’ll accept your hate mail at the address on the masthead.)

I amended my expectations. If history brought me to Eire, then I should look to history, not to Grafton Street (where the beautiful movie *Once* is partially set) or even Temple Bar, as a way to connect to my family’s life in

Ireland. This led me to Kilmainham Gaol.

An old and weathered building in Dublin, the jail opened in 1796 and operated for almost 128 years. Kilmainham’s significance in Irish history is as the detention and execution site for revolutionaries fighting for an independent Irish state. Most famously, leaders of the 1916 Easter Rebellion were held and executed at the gaol.

However, as we toured the jail with our lively, storytelling guide, another story grabbed me, reminding me of Lexington’s own history of political imprisonment.

Political Prisoner Anne Devlin

In July 1803, Robert Emmet led a fantastically unsuccessful rebellion that tried to overtake Dublin Castle. Inculcated with political ideals rooted in the American and French Revolutions, Emmet drafted the “Proclamation to the People of Ireland,” a document fashioned on the none-too-old American Declaration of Independence. After reading the proclamation, Emmet and his men began their assault which, within one hour, turned into defeat.

When the authorities rounded up rebels, they picked up young twenty-something Anne Devlin. A participant in the rebellion planning, Devlin had been functioning under the guise of being Emmet’s housekeeper. The authorities believed she had valuable information on Emmet and others.

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Lou-Rob share

2v2 tourney

Will of the people decides championship

NoC Sports

Coolavin Park

Chicago Rob connected on back-to-back slapshots in the seventh minute to lead team Lou-Rob to the championship of the Lexington Bike Polo Spring Break 2v2 Tournament last Sunday. Lou-Rob bested a 33-team field of pasty white bikers on parole from cities all over the greater midwest and northeast.

Although it apparently fell beneath the cracks of the KSR staff holed up in Atlanta covering the Cats game, the 2v2 had drawn minor regional publicity for becoming the first openly collectivist tournament in Kentucky sports history. The invitation read: “Teams will be selected randomly and any obviously overpowered teams will be split up, a bit of polo socialism to ensure lively, balanced play.”

To keep with the theme, tournament players split team decision-making, beers, bathroom trips and, to create team names, even their very identities. Tournament winner Lou-Rob was the collectively joined selves Cleveland Lou (from Cleveland) and Chicago Rob (from Chicago).

Lou-Rob’s championship match against Charlie-Pat was closely fought until early in the fifth minute. With Lou-Rob out front by a score of 3-2, Cleveland Lou and Charlie Buffalo (CB) collided, sending Cleveland Lou foot (and nearly face) down. The crowd

roared with delight, then, seeing that Cleveland Lou had received all of the punishment (going foot down) but had only perpetrated half of the crime, began to demand justice.

Meanwhile, CB, having dispatched with Cleveland Lou, bulldozed his way toward the goal and muscled a six-inch dribbler through Chicago Rob’s spread wheels, seemingly tying the game at 3-3. Pandemonium ensued. The crowd, which bracketed the courts like an L, erupted.

Mallets smacked the court walls. Some began to hoot, others to holler. Play was stopped. And then, suddenly, arising to convey the will of the people, Mike Rozzi climbed atop the court walls, stood tall, and confidently addressed players, fans and journalist.

It was the belief of the people, Rozzi explained, that CB, having been the recipient of a collision that he had in part created and for which Cleveland Lou had been fallen, should have to tap-out and re-enter play, thus ensuring an equity in the distribution of liability and penalty. It was only fair. This was polo, after all. This meant, therefore, that CB’s previous goal was nullified, and Lou-Rob still led by a score of 3-2.

And with that, Rozzi melted back into the crowd of people and play resumed.

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Park markets and city hall

By Danny Mayer

I started visiting the Lexington’s Farmer Market (LFM), sporadically, in the second summer after I moved here, 2001. A year later, after returning from a honeymoon in Italy, my wife and I began regularly patronizing the downtown Saturday market, then held on Vine Street.

A graduate student employed by UK at 12 thousand dollars a year (a salary that has changed little in over 10 years despite many graduate students teaching a heavier load than tenured faculty), in 2002 my limited money needed to stretch as far as possible.

On market days, I’d bring \$20, cash. Julie and I would make our way east down Vine Street toward Phoenix Park, making a list of needs, wants, weights and numbers, before making purchases on our return westward shuffle toward the Central Bank building. That first year we mostly bought tomatoes, beans and cucumbers, maybe a flower for Julie, and some green peppers and herbs if we could stretch our money.

At the first market back from our honeymoon, in mid-June, I purchased a small basil plant that had been marked down to a buck—the last of my weekly money. The person working the stand must have felt sorry for my late-season interest in basil growing because he threw in, free of charge, an extra basil plant. (He also could have been simply trying to get rid of plants that, in June, he figured no other saps would buy.)

I grew basil that year, 2002, and by damn, by September I was able to move a portion of the \$20 we devoted to basil purchases into other products. (For newly-weds recently returned

from Italy, basil represented a substantial chunk of our LFM budget.) Sometimes we tried squash. Other days we splurged on hot garlic mustard, bread, cinnamon rolls or okra.

The next year, I bought my basil plants earlier, and shitloads more of them, and added a couple tomato plants into the mix. As our tomato and basil costs began to get covered by our home agricultural production, we devoted our \$20 to other LFM products that, previously, we had purchased at cheaper big box stores like Kroger: lettuce, corn, apples, garlic. In a sense we made money because growing some of our food meant we needed to buy less of it, but practically speaking, our backyard gardening meant that shopping at the LFM became more affordable. Our money was freed to purchase a wider variety of goods.

As I have continued to grow more of our own veg—beans, squash, lettuces, carrots, potatoes, okra, beets, herbs—our allotment of farmer’s market money has also grown. We now spend close to \$10 on supplementary seasonals—early or late lettuce, fall apples, summer garlic and corn—and still have between \$5 and \$10 from our original \$20 allotment to put toward eggs, meat, cheese. While the bratwursts, bacon, pork or whole chickens we buy are pricier at the LFM, the discount we receive from growing our own food has made these locally sourced products more affordable. In fact, since 2004 our food costs have remained mostly flat, even as we have slowly transitioned toward shopping exclusively at the more pricey farmer’s market, and even as food costs globally have increased. If anything, when

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MLK Neighborhood Association update

Organization changes mission, meeting dates

By April York and Blair Poe

The Martin Luther King Neighborhood Association (MLK NA) will be moving in a new direction after it met on Tuesday, February 8. During the meeting at the Living Arts and Science center, the group discussed major changes in the direction and missions of the organization, starting with a change in leadership. At the meeting, former secretary Rachel Carpenter was elected to her first term as MLK NA president.

After elections, neighbors discussed ideas that the board of the association had discussed at their previous meeting. While previously the organization had rallied around major issues in the neighborhood, Board members felt that such issues did not exist as much anymore. Carpenter said that since they didn’t want to dissolve, the Board envisioned the neighborhood association taking on a “more social avenue.”

Former association president Angela Baldridge mentioned that the Board had suggested meeting only six times per year and re-orienting its mission towards “bringing neighbors together.” The group at large agreed to this proposal and as their first step towards being more social will have a dessert potluck at the next meeting. Reaching out and making connections with other neighborhood associations

was also cited as a future goal of the group.

Baldridge noted that while the mission may be more social and community building, the neighborhood association would not abandon all of its previous projects. Neighbors mentioned the Back to School Rally many times as one of the projects that would be kept. By choosing just a few projects to focus on, the thought was that it would allow everyone to focus and avoid burn-out. The group also discussed the possibility of restructuring future meeting times so that it would be easier for parents and families to be involved.

In keeping with the theme of new leadership and a new direction for the association itself, First District Council Member Chris Ford spoke to those present about his plans for the future and about issues which were important to community members. Among other things, Ford discussed the need for making the Lyric Theater more accessible as a community space and better marking of bike lanes.

The next MLK Neighborhood Association meeting will be Tuesday, April 12, at 7 PM in the Living Arts and Science Center. Anyone living in or near the neighborhood is specifically invited. For more information about the MLK Neighborhood Association, visit their website at mlkna.org.

Crossings opens at Loudoun House

Immigration/border-crossing show opens 3/25

NoC Staff Report

“Latinos are always talked about in certain limited categories. We speak about Latinos and economics, Latinos and health care...We just said, we want to talk about Latinos and art.”

Andres Cruz, editor of *La Voz*, is describing the impetus behind he and fellow co-curators Marta Miranda and Diane Kahlo’s *Crossings* exhibition, which opens Friday, March 25 at the Loudoun House. The exhibition is the Lexington Art League’s (LAL) first to solely focus on Latino/a and Chicano/a artists living in America. Artwork explores issues of immigration and trans-border crossing experiences as well as the points at which gender, labor, race, class, sexuality and

cultural identity intersect.

The Latino/a community is the largest immigrant population in Kentucky, and many aspects of Latin-American culture (food, music, traditional celebrations and dance) are embraced state-wide. Yet, despite a concerted citywide re-engagement with the arts as a vibrant component of urban life, contemporary Latino/a art is rarely seen in central Kentucky.

Stories and representations of migration run throughout our daily newspapers and info sites; migration is well established in our cultural imaginary. But it has also been presented from a limited number of perspectives. The language of U.S. immigration

continued on the next page



Detail of “Going Home” by Mary Corothers.

Texas (cont.)

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social circumstances. The story is most detailed when it talks about the scene of the rape:

“The abandoned trailer where the assault took place is full of trash and has a blue tarp hanging from the front. Inside there is a filthy sofa, a disconnected stove in the middle of the living room, a broken stereo and some forlorn Christmas decorations. A copy of the search warrant was on a counter in the kitchen next to some abandoned family pictures.”

And it is at its most oblique when discussing the social aspects of the town. Travis Street is in a “working class neighborhood,” but the article ignores the racial history potentially implied by the colloquial name for the area: “The Quarters.”

The *Times* article seems uninterested, perhaps studiously uninterested, in the fact that the men charged are all black and the young girl Hispanic (according to the *Houston Chronicle*). And the race issue, of course, complicates everyone’s take on the matter.

When Rape is News

After the story broke, the *Houston Chronicle* ran an article about pre-existing political tensions boiling over in the town, tensions over recall elections of black city council members and responding accusations of racism. It seems that those racialized political tensions are shaping the town’s response to the rape. The *Chronicle* has reported that white men with shaved heads are driving around yelling murderous threats; a black community activist has suggested some of the arrests are racially motivated.

The nature of news stories about rape is that they tend to focus only on the victim and the perpetrator(s), and often in abstract ways. Information on the victim tends to be limited to gender and age; details hint at the violation but never fully describe it; the

perpetrator’s biography is fit into a sketchy and stereotypical outline. (The general exception to this is rule seems be a perpetrator who is an athlete; then, feature stories delve headlong into the issue, hoping to exonerate the athlete.) The standard news story frames the violence as an act isolated to the predator and the prey.

That’s the thing, though: rape isn’t an isolated act. As Grimes points out in her critique of the *Times* article, we live in a rape culture.

Assessing the situation, the *Times* article believes the central question of town residents to be: “how could their young men have been drawn into such an act?” This question, of course, implies the young men’s passivity in the situation, as if some force directed them 1) to assault the girl in two different locations and 2) to video the gang rape and then circulate that video. The question, phrased this way, is revolting.

But, if we consider that this question is coming from the mothers, grandmothers, sisters, fathers, uncles, friends, cousins of these young men, the question makes more sense. There’s grief there, and with that grief, another question: how have we created this?

The real news story is about the community. And, the news story will continue to be about the community, as it decides whether it will shift blame for the rape from collective community guilt to stock narratives about race. The individual stories of the girl, who’s been whisked off for protection, and each young man will probably remain their own long-enduring, heavy burdens.

If Cleveland, Texas is collectively responsible for this gang rape, then the Lexington community is to be blamed for the sexual violence that happens in our city. We’re all responsible for protecting others from rape and sexual assault, and we’re accountable for keeping ourselves and others from perpetrating sexual violence. Let’s not let anyone in our community be “drawn into such an act.”

Rebely (cont.)

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While Emmet was quickly tried and then executed on September 20, 1803, Anne was consigned to three years of brutal conditions and torture at the hands of (as our tour guide described him) an obsessive and sadistic prison official called “Dr.” Trevor.

Just before Emmet’s execution, Trevor is reputed to have said to Anne: “Bad luck to you Anne Devlin, bad luck to you, you rebely bitch; I hope you may be hanged. I never saw but one woman hanged in all my life, and I hope I shall see you hanged; and if there was nobody else to hang you, I should hang you myself.”

Our tour guide told us that Trevor was so consumed with breaking Anne that, after officials ordered better treatment or release for her, the sadist held her secretly in a closet. Devlin never surrendered information about the rebellion, despite the fact that the government had imprisoned much of her family. Her younger brother, about nine or ten years old, died of an illness while imprisoned at the jail.

The irony of Devlin’s situation is that her gender saved her from the scaffold but doomed her, first, to Trevor’s torture, and second, to a life of disease and unending hardship. Devlin’s health was ruined by her time at Kilmainham, and when she died in 1851, the destitute former rebel was buried in a charity coffin.

As our tour guide noted and scholar Megan Sullivan also asserts, Anne Devlin has been an “almost forgotten female participant in Robert Emmet’s 1803 rebellion.” History tends to forget those who resist yet survive.

Lex’s Kilmainham

Touring Kilmainham tied me, unexpectedly, to my family and to my

adopted home of Lexington. To my family, in that I saw how much poverty and political strife become embedded in ways of being, in a people’s outlook on life. To Lexington, in that I know about the Lexington High Security Unit (HSU), which also held female political prisoners.

Opened in 1986, the notorious HSU had a short life, closing in 1988 after inmates and human rights organizations took the institution to court for prison conditions and treatment of inmates.

Designed to hold 16 women, the Lexington HSU was built beneath an existing correctional institution. The multi-million dollar project was a prison within a prison, geared toward complete surveillance and psychological control of prisoners who had been placed there because of their political activity.

Clinical psychologist Dr. Richard Korn reported to the American Civil Liberties Union that the purpose of the prison was “to reduce prisoners to a state of submission essential for their ideological conversion.

That failing, the next objective is to reduce them to a state of psychological incompetence sufficient to neutralize them as efficient, self-directing antagonists.

That failing, the only alternative is to destroy them, preferably by making them desperate enough to destroy themselves.”

Susan Rosenberg, who was there for the duration of the Lexington “experiment,” described her time in the HSU as “being buried alive.”

This article is the first in a series on methods of incarceration as they’re practiced in and around Lexington. The next article will continue by focusing on the Lexington High Security Unit.

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curbside proof to those of us who pass
and muse at what seems novel to the setting--

to those of us whose wear survives them-- that comfort is where you find it.

—Richard Taylor

Photo taken by Kurt Gohde and Kremena Todorova. Taylor’s poem was one of four written accompaniments to the many photos comprising Gohde and Todorova’s Discarded project, recently shown at Land of Tomorrow (LOT) Gallery, 527 East Third Street (just past the intersection of Race and Third).

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Crossings (cont.)

continued from the previous page

policy, border-crossing statistics, and bloviating talking heads rarely allows us to conceptualize migration from the perspective of those who have done the traveling.

Cruz prefers the Spanish translation of the exhibit title, la travesía, because the word implies “more a sense of adventure, with risk, a momentous and fantastic experience.” The danger and wonder that the word conjures could describe the artists’ work, but Cruz also suggests that la travesía better captures the Latino experience of migration to the United States.

Here in Lexington, *Crossings* reaches out to a number of different Lexington communities. The exhibit features all artists who are first or second generation Hispanic immigrants. Strictly speaking in terms of art, Cruz notes that for the Hispanic community he covers in *La Voz*, the exhibit may help nurture a small arts community. To that end, several Latina youth groups will attend master classes with some of the artists, a way to support home grown art. For the larger anglo-Lexington art-world, *Crossings* can serve as an introduction to new artistic communities.

Just as it reaches out to different communities, *Crossings* also speaks different narratives to the different groups. For the Lexington Hispanic community, the distinct focus on

these artists as a somewhat cohesive Latino group helps establish a sense of common solidarity and community amongst an extremely diverse number of multi-national and multi-ethnic identities. “Part of the exposure to the Latino community,” Cruz says, involves providing art that “re-links [Latinos] cultural experiences to some common ground.”

To the larger Anglo-community, though, a community often clueless about the cultural, ethnic and national diversity that make up Lexington’s Hispanic population, *Crossings* can serve as an introduction. In place of a single universal “immigrant” experience, the many stories, shapes, rhythms and people that comprise *Crossings* showcase the diversity of Chicano life in el Norte. In the words of Cruz, they can show that the “immigrant experience in Miami is quite different from the immigrant experience in New York,” which in turn is quite different than that experience in the Bluegrass.

Opening on March 25 at LAL at the Loudoun House (Castlerwood Park), Crossings runs through May 15. Gallery admission is free and hours are Tuesday through Friday 10 AM to 4 PM, and Saturday through Sunday 1 PM to 4 PM. As part of the exhibition’s programming, LAL will also host classes, lectures and events. More information can be found at www.lexingtonartleague.org.

MARCH 16, 2011

Music

Live music to make you happy: 3/17 - 26

Thursday, March 17

Groove Manifesto *with* Prometheus and Onward Pilgrim
The Loft; 401 W. Main (in Victorian Square). 10:00 P.M.

You know, you reach a certain age and you get more cantankerous and eccentric, and your body starts to break down, and you start randomly shaking your fist at young people for being, well, young, and then you're more or less waiting to move to Florida and then the great beyond, and that's the age I'm fast approaching, which I'm fine with, but what's annoying about the process isn't the creaky joints or general confusion but that all my musical touchstones, my points of reference, are all decades old, and nobody knows who the hell I'm talking about when I try to talk to them about music, which is one of the reasons I end up shaking my fist so much.

I only bring this up because Groove Manifesto bring back a sound, a vibe, an ambience (here pronounced ahhm-beeahhnce for extra gravitas) that I last heard/felt/experienced about 20 years ago. No, they're not a grunge band—you *would* think that because you're too callow to know anything about the early '90s except Nirvana, right?—no, they're...I don't know...they're *carefree*. They sound of that carefree world in which we used to live, our world a decade before 9/11. The Berlin Wall was coming down. The Cold War was over. Nobody had ever heard of Al Qaeda. The war in Iraq lasted, like, a week. Lady Gaga hadn't yet begun to turn a generation of little girls into streetwalkers. No, we didn't trust the government, but we didn't mind much because the kind was still only 40 bucks a quarter. We had the time of our lives, and the music we listened to reflected that: the soundtrack of innocence and joy. That's the sound of Groove Manifesto, brothers and sisters.

Friday, March 18

Jordan English and the Two Threes
Cheapside; 131 Cheapside. 9:00 P.M.

I have no idea who this guy is. Just opened Cheapside's calendar and saw the name. Apparently he's been playing weekly at the Tin Roof, and since I can't stomach that many fake tans and pre-weathered baseball caps gathered

in one place and thus avoid that bar like a cat does a bath, that explains why I've never heard of him.

Here's what I've found out so far: his Facebook page has 1,177 "likes," he once played for Bill Clinton, and he...ah...that's about it. He's like Steven Seagal in *Flight of Fury*: we can trace his history only so far—then the trail goes cold. It's like there was a void, and then suddenly he was there, label-signed and test-marketed and ready to consume. See him now before he starts dating Jennifer Aniston and his ticket prices skyrocket.

Open Mic Grand Championship Series 2011
Buster's; 899 Manchester. 9:00 P.M.

If you prefer your fame delivered the old-fashioned way, then bring your axe and whatever friends are willing to risk humiliation with you down to Buster's for the wild and woolly opening rounds of their Open Mic Series. Each night's winner gets 100 bucks and a chance to compete in the fall playoffs. Band sign-up starts at 8:00.

Club Dub
Lynagh's; 384 Woodland. 9:00 P.M.

These guys have been playing around town for so long now that I think we've forgotten exactly how good they are. I mean, this isn't some half-assed bearded-hippie reggae act like Colorado is forever turning out; this is deep stuff from deep musicians, and we shouldn't take Club Dub for granted.

But you've been taking a lot of things for granted lately, haven't you? Yeah, I'm talking about you-know-who, but there's other stuff too, isn't there? Like, why have you put off doing that thing? (You know the one I mean.) What, you're waiting for "real life" to begin? Stop hurting yourself and everyone who cares about you! Go see Club Dub, for starters.

Tuesday, March 22

The Brothers Burn Mountain
with e-s guthrie
Natasha's; 112 Esplanade. 8:00 P.M.

Aight, so right up front I gotta say that I dig The Brothers Burn Mountain. Ryan and Jesse Dermody play gritty folk-rock of the sort you'd hear on the soundtrack to (in their black mood) a Coen brothers movie.

The music conjures up scenes of cowboys and mud, of crimes a century old but not yet forgiven, and of long, dusty journeys with no destination.

However, the band biography on their web site is one of the most pretentious, cliché-ridden texts I've ever read. Here's a sample:

It is deliberate. Observing them, they seem immersed in their own world of rhythms, melodies, words and rhymes. Speaking, at times, rarely—even awkwardly—they appear as if seeking cues of a subtle, natural, even spiritual kind. It may be this juxtaposi-

and they're probably snowed in eight months of the year, so I guess we can forgive them if they get a little introspective and, well, weird, but hey: that shouldn't put you off from the music. I mean, just because you wouldn't want to be stuck in a car with Brian Wilson on a cross-country drive doesn't make The Beach Boys any less awesome. Just don't ask if the brothers keep a wood chipper out back.

Friday, March 25

The Rough Customers
with The Rudies
Al's Bar; 601 N. Limestone. 9:00 P.M.



The Brothers Burn Mountain escape the freeze for the warmth of Natasha's on March 22.

tion of inward discipline, coupled with a profound openness that leads them to compose songs that embody a paradoxical nature.

The music of The Brothers Burn Mountain is simple, yet complex. It is original and new, yet hauntingly familiar. They create songs that seem to have always been. Removing distractions from their lives, they are keen to remove sounds that are not the song, like a sculptor who carves away the stone that is not part of the vision he is working to reveal. The music of The Brothers Burn Mountain is destined to stand the test of time.

A sculpter, eh? With "inward discipline?" Well, they're from Wisconsin

Some good Fridays for ska, eh? You went all trance and dub last week at Lynagh's; now get all punky and bounce around the room at Al's.

Saturday, March 26

The Chris Campbell Band
Cheapside; 131 Cheapside. 9:00 P.M.

By way of comparison: back in the day I had a Suzy Bogguss cassette that I absolutely wore out. Can't remember which one it was, but it was a great record. It was sort of country and certainly over-produced, but the songs were all American pop gems that just made you feel pretty good when you heard 'em. And that's the essence of The Chris Campbell Band too. Word is they have a full-length album on the way, which makes us all feel good. —Buck Edwards

Morgan O'Kane plays Al's

By Danny Mayer

Before the advent of the radio and the mass production of the phonograph, live music was an intricate—central—component of most American lives. Wealthy families with music parlors learned music from sheet; other folk fashioned all kinds of stringed, wind and drum instruments. Music was an immediate, live, presence. Celebrating important community and family dates? Communicating stories or passing along coded secrets? Wanting to while away the summer, dance the jig, get drunk as a beaver, scrump? Before the invention of an "on" button allowed us to pipe in music from some outside world, communities

required plenty of somebodies to pick up an instrument and set to playing.

A good argument can be made that American music making, if not American music itself, peaked with the introduction of recorded and transmitted music in the decades spanning the roaring twenties and the depression. Early regional record companies, trolling big city streets and small town back roads in search of radio stars, had about as rich, diverse and stylistically tight a collection of musicians as any time in American history. Since that musical peak, as records, tapes, videos, cd's and i-pods have followed the radio in piping in music to listeners at the touch of a

continued on page 8



Morgan O'Kane.

LAMA working to improve the lot of local musicians, fans

By Keith Halladay

The Lexington Area Music Alliance was founded last year by a group of local business and cultural leaders with the mission of helping our region develop into a thriving musical center. LAMA hopes to accomplish this by "encouraging and supporting the production and performance of local music," according to the organization's web site, located at lexmusic.org.

LAMA is, for now, focusing its efforts in two areas: rationalizing the city's noise ordinance and relaxing restrictions that prevent underage music fans from attending, and underage musicians from performing, shows in venues that derive most of their revenues from alcohol sales.

To the first of these, the organization has already met with the Urban County Council Noise Ordinance Task Force and presented ways to modify the language of the existing ordinance to better accomodate local venues that showcase amplified music. As a number of local club owners know well, the current ordinance has resulted in certain venues receiving multiple citations for excessive noise, despite their good-faith efforts to comply. The proposed revisions would provide for warnings before citations and a common-sensical approach to gauging whether a venue generating too much environmental noise.

According to Tom Martin, a member of LAMA's Board of Directors,

the meeting with the Ordinance Task Force went as well as LAMA members could have hoped; the Task Force was "engaged, thoughtful, and reasonable," says Martin, who is hopeful that Lexington will soon adopt a much more music-friendly ordinance.

As of this writing the Task Force is still deliberating on the proposed changes, and should soon present its recommendations to the Urban County Council for approval.

Regarding underage performers, Kentucky State Representative Ruth Ann Palumbo sponsored this past legislative session House Bill 263, which would allow musicians of at least 18 years of age to perform in venues that are otherwise restricted to those 21 and over. The bill quickly made it through the House's Licensing & Occupation Committee, and was passed by the full House as well, but the legislative session ended prior to passage in the Senate. Palumbo has stated she will reintroduce the bill at the start of the next session.

LAMA is also working in other areas, including event sponsorship, educational collaborations with area schools and colleges, and creating a network of like-minded organizations. It is also seeking to increase its membership, which is currently free and provides access to the resources at lexmusic.org, including the lively discussions on its message board. If you'd like more information, visit the web site or send an email to lexareamusicalliance@gmail.com.

Film & Media

2nd annual Doers Video Competition results

By Mary Ashley Burton

The main objective behind the Lexington Film League’s annual Doers contest—combining the storytelling power of film with individuals and groups committed to doing good within their communities—makes for such a natural marriage that it may have Lexingtonians wondering why nothing like this existed in Kentucky before last year.

“The Doers Video contest grew out of a desire to have a contest that paired filmmakers with non-profit organizations and have filmmakers tell inspiring stories,” says founder of the Lexington Film League and the Doers Video Contest, Kiley Lane. “The overall goal is to offer an opportunity for filmmakers to actively participate in an LFL event, for the filmmakers to build their portfolios, and to connect filmmakers to their community and the community to their filmmakers.”

For Natalie Baxter, this year’s Best Overall winner, the opportunity to connect with other filmmakers has provided an invaluable opportunity: “I think Lexington is filled with a lot of creative people and filmmakers and the Lexington Film League provides the perfect outlet for these people who are starting out to meet,” notes Baxter. “Filmmaking is such a collaborative process and...events like the Doers contest bring all these creative film people together in one room and showcases not only Lexington’s talented filmmakers, but all the wonderful organizations and do-gooders we have in our community.”

Baxter’s winning video, *Kingdom Come Creek Stir Off*, documents a community gathering in rural Kentucky

which preserves the tradition of making molasses from sugar cane. Baxter explains that the film’s protagonist, Komos Ison, “is in his eighties and has been raising sorghum and hosting molasses stir offs for just as long. What I find attractive about Eastern Kentucky is the way people there, especially older folks, are so devoted to the land they inhabit and their customs and traditions...it makes me feel humbled and nostalgic for a simpler way of life that I think needs to be documented as we move further and further from the good ol’ days.”



A scene from Natalie Baxter’s *Kingdom Come Creek Stir Off*.

Baxter has found the feedback from both this year’s and last year’s contests to be extremely important from an educational perspective: “I am currently pursuing an MFA at UK and have started to go down the path of documentary filmmaking. I have had wonderful guidance from professors Doreen Maloney and Joel Feldman, but I am the only student who is working with digital media. So festivals and organizations like LFL, where I have the opportunity to meet others who are working in filmmaking, have become crucial for my work.”

Of course, there were plenty of videos representing local non-profit organizations in this year’s contest as well. The collection of 12 entries

represented a stunning range of both well-established community groups and new, unique initiatives. Broke Spoke, the winner of this year’s People’s Choice Award, falls into the latter category. For filmmaker Logan Lay, the publicity generated for non-profits is the most important part of the contest: “I think Doers is valuable if for no other reason than it gets some publicity and financial support for organizations that are doing good for the community,” says Lay. In addition, the contest’s deadline provided the necessary motivation for realizing a video: “Without that outside deadline, who knows when, or if, it would have gotten done.”

Community filmmakers and non-profits will have the opportunity to reap the benefits of the Doers contest again next year, although it will have a slightly different spin. According to Kiley Lane, “we came up with the idea to team with kyGREEN.tv, an Internet based TV station for all things green and sustainable across

Kentucky. kyGREEN.tv and LFL will host the 2012 Eco Doers Video contest. The contest will be a little different from the past two years and we hope to bring more exposure to our filmmakers and environmental issues across the state.”

Filmmakers now have an entire year to choose their subjects and craft their stories into compelling videos less than five minutes long. For those looking to get inspired by this year’s set of videos, they are all available for viewing on Lexington Film League’s YouTube channel.

For a link to the videos, or for information on other LFL events, check out the LFL’s web site at www.lexingtonfilmleague.org.

Local film happenings

KET’s Community Cinema Series
This month’s Community Cinema screening, *Pushing the Elephant*, is an intense and personal examination of the ravages of war on family. It follows the story of Rose Mapendo, an advocate for refugees who had to flee her own home in the Democratic Republic of Congo due to civil unrest. Rose was able to escape with 9 of her 10 children, but had to leave one behind—her daughter, Nangabire. The film follows the reconciliation of the two women as, over a decade later, Nangabire joins Rose and the rest of her family in Arizona. The screening will take place Thursday, March 17 at 6 P.M. at the Central Branch of the Lexington Public Library. There will be a reception prior to the screening which starts at 5:30. As always, this Community Cinema screening is free and open to the public. For more information, please visit www.ket.org/communitycinema.

Mike’s Movies at the Kentucky Theatre
Join WUKY, Smiley Pete, and Local First Lexington for a series of rock’n’roll documentaries at the Kentucky Theatre. The series began on March 9 and will continue each Wednesday until March 30 with screenings of *Rattle and Hum*, *Shine a Light*, *Heart of Gold*, and *Don’t Look Back*. Each screening is \$5 and starts at 7:15 P.M. For more information, see www.kentuckytheater.com.

Gender & Women’s Studies Screening at UK: For the Bible Tells Me So
The University of Kentucky is sponsoring a free screening of the documentary film *For the Bible Tells Me So*. The film follows five devoutly Christian families, including those of former House Majority Leader Richard Gephardt and Episcopal Bishop Gene Robinson, and explores how their faith interplays with the acceptance of a gay child. The screening will be held Thursday, March 24 at 7 P.M. at the Young Library Auditorium and will be followed by a discussion with Dr. Louise Tallen of the Avaha Center for Spiritual Living. This event is free and open to the public. For more information on the film, go to www.forthebibletellsmeso.org.

When Happy Met Froggie

New documentary on Lexington’s “Happy’s Hour” premieres at the Kentucky Theatre

By Grayson Johnson

For those not old enough to remember “Happy’s Hour,” the live local children’s program aired on Lexington’s WQTV from 1976 to 1980. Hosted by Happy the Hobo and his sidekick Froggie, the show became an immediate hit. Its unique brand of improv comedy won over the kids of Lexington and made instant celebrities of its stars. “Every kid in my neighborhood, myself included, thought they were rock stars,” says local documentarian Michael Crisp. “I was one of thousands of children who loved that show.”

Crisp’s latest film, *When Happy Met Froggie*, chronicles the show’s great popularity while simultaneously telling the inside story from the cast and crew. “We take a look back at the show itself, highlighting its highs and lows, as well as its hilarious and sad moments, both on and off the set,” says Crisp. Partnered with producer Andrew Moore (as Remix Films), Crisp now has directed three feature documentaries. *The Very Worst Thing* (2010) weaves the tale of a mysterious school bus crash in Floyd County in 1958. *Polterguy*s (2010) provides a hilarious inside look at Key West’s most popular ghost tour company. Now, with this 3rd documentary, Crisp continues to highlight remarkable local stories.

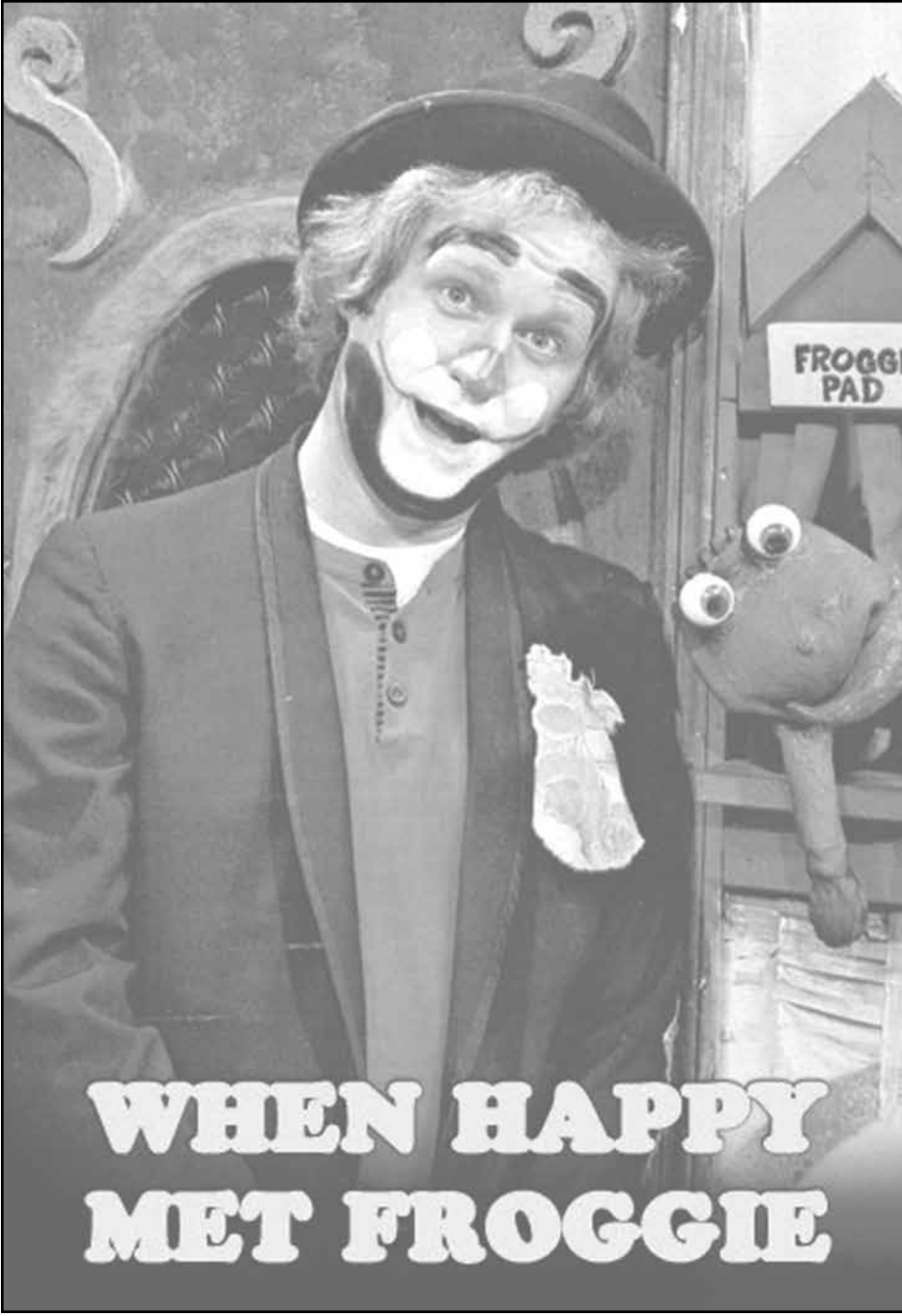
As a childhood fan of “Happy’s Hour,” and an actual improv comic himself, Michael Crisp has a great attachment to his subject matter. “It

really brought back a lot of great memories from my childhood, specifically getting off of the school bus each afternoon and running home to catch the show...Most all of Happy and Froggie’s scenes and dialogue were completely improvised. I admire the fact that they were such amazing performers but also had the ability to think fast and react to each other in such an entertaining way.”

When Happy Met Froggie makes its world premiere on Wednesday, April 6 at the Kentucky Theater. The film will be screened at 7:30 P.M. and followed by an onstage question and answer session with both the filmmakers and the cast and crew from the original show. All the stars are set to appear including Happy (Tim Eppenstein) and his wise-cracking sidekick Froggie (Mike Mellon and Greg Rice). “It tells the story of the way live television was in the seventies,” reports Eppenstein.

If audiences are unfamiliar with “Happy’s Hour”, Crisp stresses that it will not affect their enjoyment of the film. “It is really about reconnecting with your childhood. To some degree, everyone has special moments or feelings from when they were a child, and this film will strike a chord with everyone who remembers their own special childhood moments.”

For more information on *When Happy Met Froggie*, including how to reserve your tickets for the premiere at the Kentucky Theatre, visit the film’s official website at www.whenhappymetfroggie.com.



The documentary premieres Wednesday, April 6.

MARCH 16, 2011

Don't fish harder, fish smarter

Shootin' n' Snaggin' with the Frugal Fisherman

If there's a single question that enters every fisherman's mind at one time or another, it's when to fish. Should it be early in the morning, just before dusk or somewhere in between? The reality is there's no easy answer, no wondrous instant when all fish gather to feed.

In fact hundreds of variables affect fish feeding patterns from moment to moment. Everything from weather, to water temperature and clarity, to the season, to fish cover. Even the amount of shade and food available influences when and how fish decide to dine.

But there are a few tools and tried and true methods that can greatly increase the chance of a strike regardless of time. One doesn't have to be rocket scientist to be observant and use what's at hand to increase the number of fish in the basket.

It's a gross understatement to say fishing has come a long way since

the bygone days of old when a can of worms and a pole were all any fisherman needed or required to be cutting edge. The modern fisherman has a myriad of equipment and tools available to increase their chances of a great catch. GPS, fish finders and temperature gages, as well as maps and water level data enhance the fishing experience. But for the average angler who doesn't have the money or time to make long term technological investments, there's still viable ways to up the ante.

As I said earlier, one of the most important tools any fishermen can use is the power of observation. It sounds overly simple but using one's eyes is an often overlooked tool in the angler's tackle box. Every fisherman at one time or another has been so excited about being on the water that they fail to take a deep breath and see what's happening around them before heaving a lure at a sunken log.

A good rule of thumb is to approach each outing like it's your first. Even if you've fished the same stump, rock bar, creek bed or body of water the same way a thousand times with numerous success, it never hurts to take a quick minute or two to sit quietly in the boat or on the shore and watch the water. If nothing else it allows one to focus their energy and mind on the task at hand. And you just might be surprised but what you see.

Look in every direction and target key cover that fish could be holding on. Even a freshman fisherman can usually eliminate several areas based on this generalized examination alone. Once the target areas have been noted fish those areas in all directions, making sure to work the cover fully. There have been numerous times fisherman (myself included) have given up on a great spot after a cast or two. The key here is to be patient and thorough. More times than not the effort will be rewarded.

While observing, note also if there are active baitfish, insects on the water or splashing by fish feeding in the area. If you note any, check the spot out more closely. Even if the baitfish are scattered by your observation, they'll soon reschool and what you learn could be invaluable.

Watch the baitfish closely and note how they react and swim. Then try and simulate this pattern by selecting a lure to imitate the size and color of the bait. Also work the bait as close as possible to the way the baitfish are swimming. The key

here is to imitate what you see in nature.

A great tip is to work your lure all around the jumping and scattering baitfish. Try casting into the school, around the edges, out in front and even behind the baitfish. And vary the rate and configuration of each returned cast. By all means begin by simulating the pattern observed earlier. But if that doesn't induce a strike try retrieving the lure quickly, then slowly. Even allowing the bait to fall naturally like a wounded shad or minnow can be the small variation that could drive a fish to pounce. Once again be patient here and work the baitfish thoroughly.

If insect feeding is noted, try and get your hands on one of those delectable bugs. Observe its size and color just like with the baitfish. More times than not, except when trout fishing, there won't be a lure in your tackle box that exactly imitates the insect in hand. But find the closest match and at the very least imitate the pattern. A great tool here is to use a popper of similar color and size, or even a floating Rapala or crank bait, to get some surface activity induced. Often just breaking the water's surface and creating a commotion can be the difference between a strike or nothing at all. A beetlespin or spinner bait of similar color is another twist that can incite feeding. As always stay patient, this pattern can be tough, so don't get too discouraged if nothing happens.

A great time for insect activity is early in the morning and late in the

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	Sun			Moon					Best times				
March	Rise	Set	Length	Rise	Set	Overhead	Underfoot	Phase	Major	Major	Minor	Minor	Prediction
16	7:48A	7:46P	11:58	4:26P	5:31A	11:23P	10:56A	86%, wax. gib.	10:56A - 12:56P	11:23P - 1:23A	5:31A - 6:31A	4:23P - 5:26P	Average
17	7:46A	7:47P	12:01	5:40P	6:07A	n/a	11:50A	93%, wax. gib.	11:50A - 1:50P	n/a	6:07A - 7:07A	5:40P - 6:40P	Good
18	7:45A	7:48P	12:03	6:54P	6:41A	12:17A	12:43P	98%, wax. gib.	12:17A - 2:17A	12:43P - 2:43P	6:41A - 7:41A	6:54P - 7:54P	Better
19	7:43A	7:49P	12:06	8:09P	7:15A	1:10A	1:37P	100%, full moon	1:10A - 3:10A	1:37P - 3:37P	7:15A - 8:15A	8:09P - 9:09P	Best
20	7:42A	7:50P	12:08	9:25P	7:49A	2:05A	2:32P	99%, wan. gib.	2:05A - 4:05A	2:32P - 4:32P	7:49A - 8:49A	9:25P - 10:25P	Better
21	7:40A	7:50P	12:10	10:39P	8:25A	3:00A	3:28P	94%, wan. gib.	3:00A - 5:00A	3:28P - 5:28P	8:25A - 9:25A	10:39P - 11:39P	Better
22	7:39A	7:51P	12:12	11:52P	9:07A	3:57A	4:26P	88%, wan. gib.	3:57A - 5:57A	4:26P - 6:26P	9:07A - 10:07A	11:52P - 12:52A	Average
23	7:37A	7:52P	12:15	n/a	9:53A	4:56A	5:25P	79%, wan. gib.	4:56A - 6:56A	5:25P - 7:25P	9:53A - 10:53A	n/a	Average
24	7:36A	7:53P	12:17	1:00A	10:45A	5:55A	6:24P	69%, wan. gib.	5:55A - 7:55A	6:24P - 8:24P	1:00A - 2:00A	10:45A - 11:45A	Average
25	7:34A	7:54P	12:20	2:01A	11:42A	6:52A	7:20P	59%, wan. gib.	6:52A - 8:52A	7:20P - 9:20P	2:01A - 3:01A	11:42A - 12:42P	Average
26	7:33A	7:55P	12:22	2:54A	12:41P	7:47A	8:14P	50%, last quart.	7:47A - 9:47A	8:14P - 10:14P	2:54A - 3:54A	12:41P - 1:41P	Average
27	7:31A	7:56P	12:25	3:38A	1:42P	8:39A	9:04P	38%, wan. cres.	8:39A - 10:39A	9:04P - 11:04P	3:38A - 4:38A	1:42P - 2:42P	Average
28	7:30A	7:57P	12:27	4:16A	2:42P	9:27A	9:50P	29%, wan. cres.	9:27A - 11:27A	9:50P - 11:50P	4:16A - 5:16A	2:42P - 3:42P	Average
29	7:28A	7:58P	12:30	4:48A	3:42P	10:13A	10:34P	21%, wan. cres.	10:13A - 12:13P	10:34P - 12:34A	4:48A - 5:48A	3:42P - 4:42P	Average

Bike polo (cont.)

continued from page 1

Unfortunately for Charlie-Pat, by this time the cool air had already been taken out of their balls. The team came out flat and never regained their earlier championship form. Back to back 15 foot blasts from Chicago Rob made things official. The day belonged to Lou-Rob.

Notes

Henry Hustle

Henry Huffine, the glue holding together Bourbonic Plague's championship run in last summer's Bluegrass Games State Tournament, was knocked out of the 2v2 in his fourth match with

a 2-2 record. Though Huffine was disappointed in the finish, his continued never-say-die attitude have some players quietly calling him Henry Hustle.

Huffine's hustle was on full display in his last match, a loss to Matt-Kyle. Sporting a reclaimed mid-70s junior high football helmet that resembled something worn by the Cleveland Browns practice squad for kickers, Huffine showed no give when his team fell behind 3-1 less than five minutes into play. With a couple of blocked shots and some key ball-control maneuvers, Hustle managed to settle his team down and stay Matt-Kyle's early run.

At one point in the match, Hustle's plastic wheel-cover blew-out. The hard

plastic flapping off the wheels would have felled less steel-willed competitors, but not Huffine—Huffine pedaled through it all. A crank slow, he nevertheless ferociously protected goal and pushed forward furious run-outs and feigns. Hustle didn't stop until the Blonde Bombshell, Will Criner, stepped in to call a temporary halt to the game to get Huffine's bike all cleaned up and ready for more inspiring action.

Fear of a Cleveland planet?

One of the subtexts to the championship game collision was that it involved Cleveland Lou. In coverage leading up to the tournament, Cleveland had been dogged as a city by

several players. One competitor wrote, "The only things tight about Cleveland are 1) Drew Carey, 2) Bernie Kosar, 3) Big Wermmmm." The Kentucky Cardinal chimed in, "I'm impressed that you could find 3."

In that sort of anti-Cleveland environment, some expressed private concerns that it was no coincidence that Cleveland Lou, and not his collective other self Chicago Bob, was the one tossed to the ground.

For his part, Cleveland Lou brushed off a question on the topic in a post-game interview. "We Clevelanders, we take a lot of flack from everybody all over the country—and even from across the world—but we just come to play."

Opinion

Park markets (cont.)

continued from page 2

it comes to food we now spend less.

Farmer’s Markets and home production

About a month ago, I cited a Fall 2010 survey conducted by a UK rural sociology class led by teacher Keiko Tanaka. The class spent two weeks visiting the three Lexington Farmer’s Market locations (Fifth Third Pavillon, Rupp, and Southland), where they surveyed over 500 market patrons on a variety of food and market-related topics.

My article used the most publicized findings from the survey—that market patrons were disproportionately rich and well-educated—to call for expanding the geographic reach of city farmer’s markets as a means to expand its economic demographics. My basic premise: the city should actively support and encourage the creation of 5 weekly markets on public city park land as an important, cheap, step in granting more city residents access to an increasingly important city resource: our farmer’s markets.

Though I didn’t report it then, the student survey also unearthed two other interesting statistics: (1) that a large number of Lexington Farmer’s Market patrons grow (60%) and preserve (50%) their own food, and (2) that patrons rank “afford-ability” fairly low on their list of food concerns.

One way to understand these two figures is to attribute them to the most common critique of the local food movement: that locavores and other foodies are overwhelmingly wealthy and educated. This upscale demographic, the argument goes, has both the spare time needed to grow their own vegetables and the money to have little general concern for food prices.

There is little doubt that this argument applies here in Lexington (as most elsewhere), but I think the LFM survey also offers other ways to understand how the Lexington Farmer’s Market, like all markets, works to stimulate smaller agricultural and economic acts of production—what Wendell Berry has called an economics of subsistence.

Though I was not interviewed for the survey, I do fall into the over-educated, above-median family income, white, living near downtown demographic that the LFM study found comprises the largest portion of LFM patrons. A 10 year consumer at the market, a grower for eight years and a

preserver (freezing) for about five or so years, my own market story also seems applicable to the general trajectory of farmer’s market participation.

The UK sociology survey indicates that the LFM has a regular, long-term customer base. Even though the class conducted their study during the World Equestrian Games (when, theoretically, according to city leaders and leading economists the town was flooded by tourists), 85% of respondents reported being repeat visitors. Nearly half surveyed hit the Lexington Farmer’s Market once or more weekly. Over forty percent had shopped at the LFM for more than six (6) years. A full quarter had been visiting for over 10 years. These were dedicated shoppers.

Long term patronage of the LFM, it seems, also does something to us as consumers: it turns us into partial producers of our own food. The majority of respondents who claimed some form of home food production (vegetables, poultry, herbs) had been gardening for over five (5) years. The majority of folks claiming to process their food had been at it for over ten (10) years. While the questions did not specifically address the connection between long-term LFM participation and food production and processing, there seems to be some correlation, or at least a fairly demarcated trajectory. Regular consumption of market goods tends to lead one, first, to grow food at home, and eventually to processing excess veg for home consumption.

City council thoughts

We tend to think of markets in terms of consumption—of what markets offer us consumers to purchase. But they do more than that. The Lexington Farmer’s market, like most farmer’s markets, doesn’t just satisfy community demand to consume locally sourced food. It also stimulates market patrons into producing their own goods—tomatoes and beans, cilantro and basil, chicken eggs and pears. Farmer’s markets, then, aren’t just places of consumption where we wealthier folks get to spend our money with a clean conscience, they’re also locations that instill beneficial economic impulses of micro-production.

City council would be wise to understand food markets not simply as lifestyle choices, but rather as an economic ballast or substrata that fortifies household units. Apparently, the open format of farmer’s markets stimulates latent consumer demand to become



Subsistence economics at work, year 3, in author’s current backyard.

backyard producers and subsistence farmers.

How they do this, I can’t say for sure. I’d imagine that, as customers passing through all those Farmer Market stands, we’re bombarded with direct visual advertisements for colorful, fresh food. Sensory overload. Like other types of advertising, this doubtless has an effect on us, makes us desire veg. Or maybe market-growers are like me: they see all that food and think, shit, I can do some of this myself.

The sort of economic transactions that circulate around growing one’s own food may not produce the eye-popping (theoretical) statistics one might find in, say, a Rupp Arena re-do or a WEG economic report, nor will such transactions pre-dispose certain wealthier members of the public to benefit greater from city projects than everyone else (as downtown development has and does), but that doesn’t mean that such transactions are, in aggregate, small or not needed.

Thus far, in their race for new creative solutions to rebuild the city via

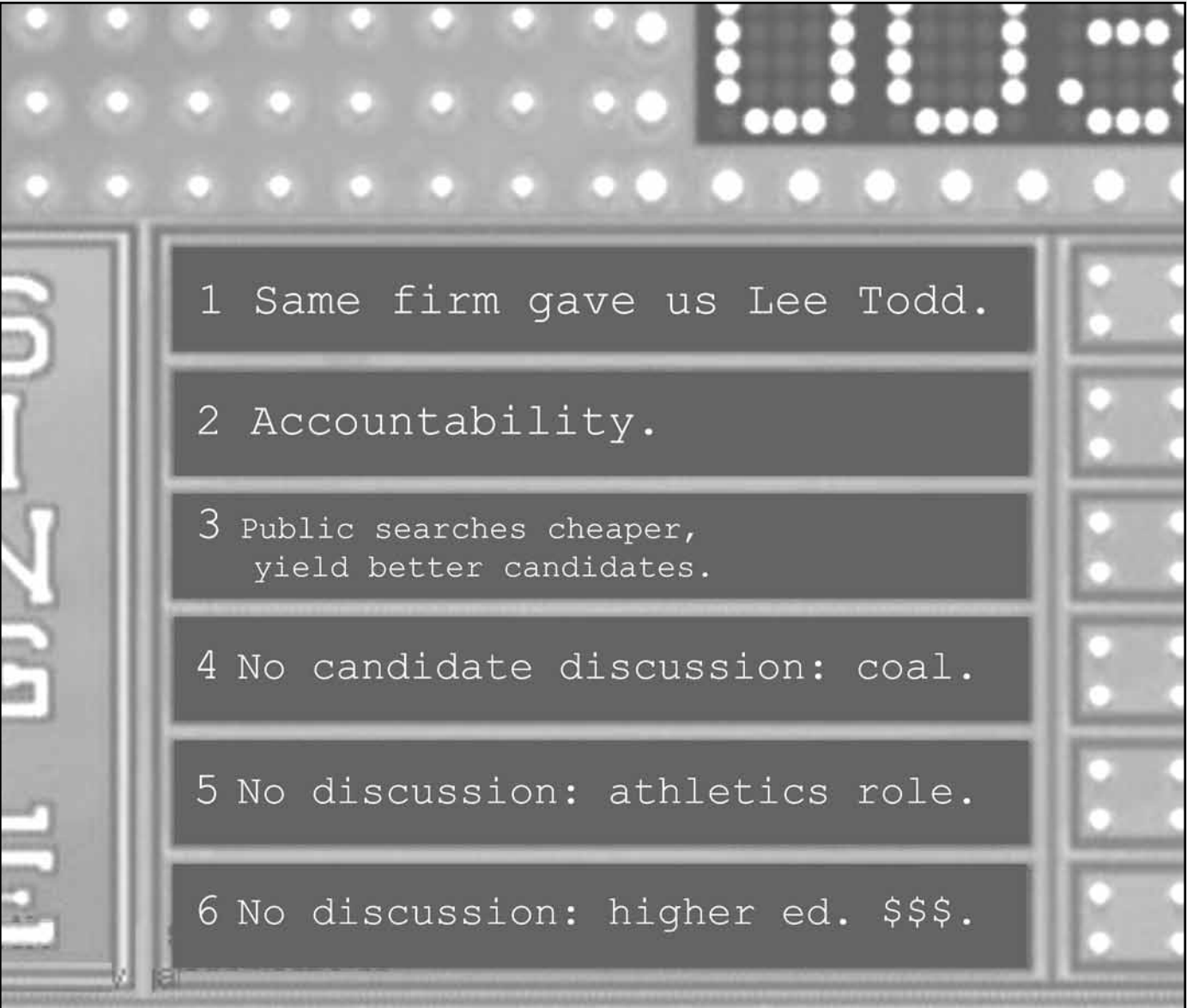
expensive horse, basketball or bourbon economics, city leaders have neglected more simple, less costly, old world solutions like supporting the expansion of public city markets. Currently, most Lexingtonians must travel to the city core to get access to the city’s farmer’s markets.

Like most things here, this has meant that the residual economic benefits produced through regularly patronizing the LFM has primarily been offered to those living nearby downtown or having access to a car (and the free time) to travel on Saturday, Sunday, Tuesday or Thursday afternoons. In locating in such narrow times and locations, our farmer’s markets have mostly bypassed our suburban neighborhoods, the very places where residents tend to have home lots conducive to backyard gardening on an economically beneficial scale.

Of course, things don’t have to be this way. We (by which I mean you) should demand your city council to facilitate the development of smaller market access throughout the city.

Survey says...

These were the top 6 reasons given in a recent survey of 100 Kentucky citizens about why Greenwood/Asher must make the UK Presidential search public..



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

Editor & Publisher
Danny Mayer

Features
Beth Connors-Manke

Film & Media
Lucy Jones

Sports
Troy Lyle

Music
Buck Edwards

Design
Keith Halladay

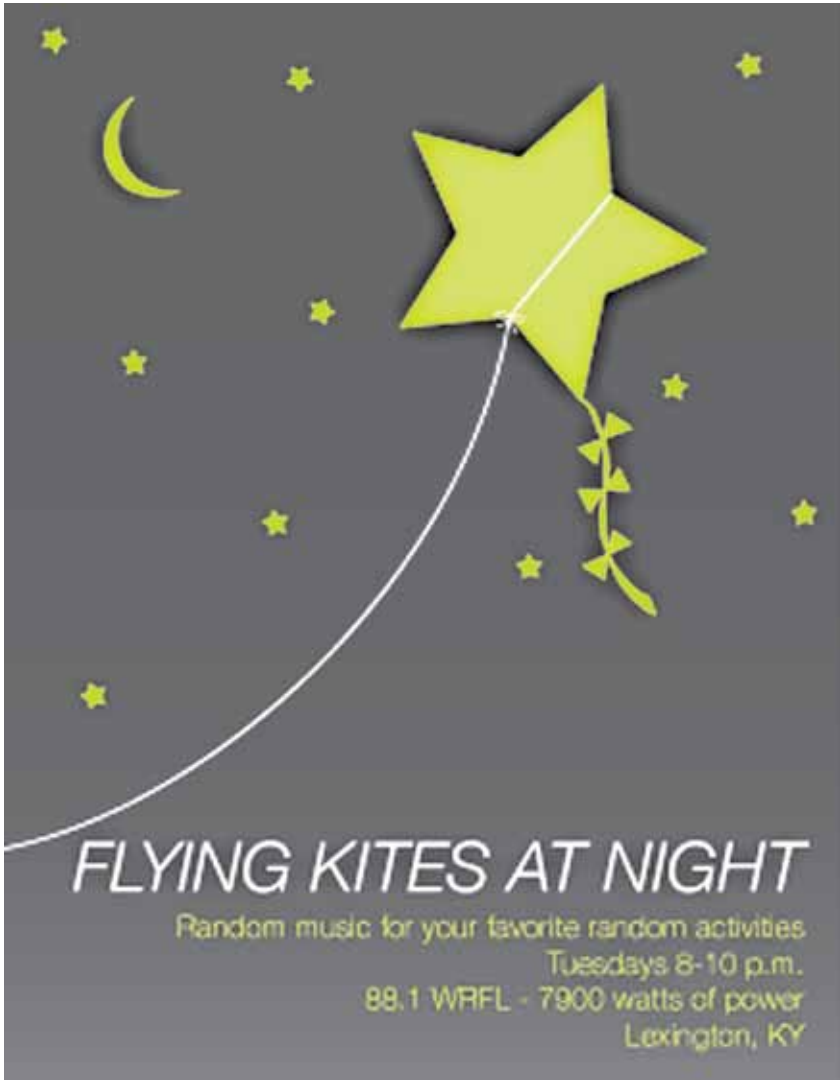
Illustrations
Noah Adler

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

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

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Fierce Company (part 5) by Kenn Minter



O'Kane (cont.)

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button, the pool of everyday musicians playing on front porches or in late-night muskrats has shrunk considerably.

There's a certain something pre-radio about Morgan O'Kane, the New York *cum* Charlottesville, Virginia, banjo player heading to Al's Bar this Wednesday night for what promises to be an excellent night of music. Like his early roots music brethren, O'Kane's sound has been crafted out in front of the public and away from the microphone and other electric diversions. In busking New York City subways and energizing West Virginia MTR demonstrations, O'Kane's learned how to wield his hard-driving banjo and sit-atop kick-box suitcase, a regular Spike Jones or Uncle Dave, to stoke *your* involvement.

A little over a year ago, I got to see O'Kane play at Institute 193. About thirty of us spent 2 hours surrounding O'Kane and his bandmates for the night (which included Ben Sollee). No mics, plenty of footstomping and free-flowing booze, and a hat to pass around at the end for gas money. It was about as fun a night of music I've had in Lexington. Head on out to Al's Wednesday night to get in on the fun.

And don't worry. This is 2011. He'll have CD's for you to pipe him in when he's gone.

Morgan O'Kane plays Wednesday, March 16, at Al's Bar, corner of North Limestone and Sixth Street.

Frugal Fisherman (cont.)

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evening. Bugs warm up in the sun and start to move early or are making their way to trees and branches late in the evening, many of which find their way to flopping and crawling about on the water's surface. Baitfish are most active early and late as well.

It's never a bad idea to get on the water early and leave late, but if you can only pick one or the other make sure to allow plenty of time to get situated before the sun rises or sets. As stated prior it will only help increase your catch if you take a few minutes to observe the water. So plan accordingly.

The last suggestion for improving one's catch is to follow a solunar table. Solunar tables are easily found using a general web search and can be invaluable in determining when fish, including bait, are likely to be most active throughout any given day. Solunar tables are based upon solunar theory -- when and how baitfish move according to the location of the moon in relation to their bodies.

For fishermen, knowing the tides and sunrise and sunset periods of each day is helpful in calculating when fish are more likely to bite. Other conditions not being unfavorable, fish will feed, animals will move about, birds will sing and fly from place to place. In fact, all living things will become more active, more alive, during solunar periods. Those anglers who have had the breadth of vision to follow the

schedule, have found that it is a useful guide to the best fishing periods of each day. The quality of their outing can be vastly improved.


Using these tables, a fisherman can tell when the moon is directly underfoot or overhead. The strongest fishing activity occurs when there is a full moon or a new moon and is weakest when there is a quarter moon and a three quarter moon. This is because the moon and sun's gravitational force is strongest when directly above or directly below one's head.

Even though most humans may remain unaware of these natural nuances, fish are keenly aware of every moment in nature. For a bass, crappie or walleye, these solunar peak times can be the difference between eating and going hungry. Look at the solunar table provided and note the data presented. It gives sunrise and sunset times, day length, moon data and phase, major and minor times to fish, and the overall prediction for that day.

The average fisherman should be able to make more of each outing using the general techniques described above combined with the

data in the solunar table. If nothing else one should feel more prepared and knowledgeable of the day's events and surroundings. Remember be patient, observant and diligent. And don't be surprised when there are more fish in the well at the end of the day because you came to the water a little more prepared and focused this time around.

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