

Mountain Justice Summer 2010

By Martin Mudd

Spring brings encouraging evidence that the ongoing campaign of grassroots political pressure and civil disobedience to stop Mountaintop Removal (MTR) coal mining is having an effect on the federal level. The EPA announced new rules that could strongly restrict stream impacts by coal mining. The Army Corps and OSM are revising their permitting processes. MSHA is likely to clamp down on mine safety enforcement in response to the terrible mine explosion in West Virginia that appears to have been caused by criminal negligence by

Massey executives. Bills to ban MTR are gaining traction in Congress.

However, in response to these developments the industry is marshaling its forces. The fight is far from over.

It is in this spirit that I welcome all readers to join the movement by coming to Mountain Justice Summer 2010. Come hear the stories of MTR and the history of resistance to strip mining; see the devastating ecological and human impacts caused by surface mining in Appalachia. Come learn techniques of resistance, how to organize in the coalfields and elsewhere, how to heal broken land and help build sustainable economies and communities.



Participants of Mountain Justice Summer view a mountain top removal site.

Come celebrate Appalachian culture in words, music, art and dance. Come join author Wendell Berry in a conversation about what it's going to take to stop the destruction of our mountains.

The camp will be at Wiley's Last Resort in Letcher County, May 27 to June 6. All ages are welcome. Come when you can, leave when you must, but register now at mountainjustice.org.

National Guard swarms student protesters Kent State at UK, Part III

By Richard Becker

With the old Air Force ROTC building on Euclid Avenue a smoldering pile of ash and wood, on May 6, 1970, UK students continued their demonstrations against the university and the illegally expanding war in Vietnam. Nationally, the fallout from the murder of four students at Kent State University by the National Guard on May 4 was beginning to intensify. A number of colleges and universities experienced student unrest in the form of campus demonstrations, property destruction and pitched run-ins with local police and national guard units.

The media doesn't support students

From the outset, both the Lexington community and the Kentucky press, which described students as violent and intent upon civil unrest, were solidly against the campus protests that took place on UK's campus and throughout the country. Contemporary press coverage—particularly that of the *Lexington Herald*—reveals the negative biases against demonstrators that had reached near-universality in the early 1970s.

In an article on May 8, three days after the Board of Trustees refused to issue a statement condemning the Kent State shootings and the AFROTC building burned to the ground, the *Herald* sought to minimize the situation by

calling the demonstrations at UK “more a determined outing than a confrontation.” It went on to describe the student protesters as “husky guys in University of Kentucky sweatshirts... with long hair and bell-bottom trousers.” (This depiction was appeared often in local press accounts—despite the visible leadership of Greg Bright, UK's short-haired, tie-wearing student body president in glasses.)

In an editorial on the same day, the city's other daily paper, the *Leader*, called on officials to use violence against the demonstrators, saying that “some students must be met with force.” But perhaps most egregiously, the editorial, in lamenting that “the [Kent State] students are dead,” noted the positive potential the shootings might have in chilling campus protest. The murder of four students at Kent State, it hoped, would “serve the useful purpose of awakening other students... that they cannot keep pushing with violence without expecting violence in return.”

This type of press coverage established the public opinion climate in which demonstrators across the U.S. were forced to function; things were no different for antiwar demonstrators here at UK. The story of the unfolding localization of the Kent State story, according to most news outlets in Kentucky, was one of police and military reaction to violent students—not the other way around.

May 6: fallout from AFROTC burning

On the evening of May 6, the day after the burning of the AFROTC office building, some 600 students marched the six blocks from UK to Transylvania University where a rally was to be held. A contingent of National Guardsmen and state police accompanied the group of peaceful demonstrators and no violence apparently occurred that afternoon.

Governor Nunn, in concert with President Singletary, placed a curfew on the UK campus barring all people from the grounds of the university from 7 P.M. to 6:30 A.M. The implicit motivation for this move was the burning of the AFROTC building the preceding night. However, by curfew time, a scant three guardsmen had arrived on campus to assist police forces in enforcing the curfew.

Gerald Becker, a senior at UK in 1970, remembers the state police marching on the peacefully-gathered protesters on the lawn between Buell Armory and the Student Center that week, some time after the burning of the building. He recalls a noon-time gathering on a sunny spring day with students eating lunch and conversing—not a group bent on violence or unrest.

According to Becker, state police suddenly arrived, “out of nowhere,” gathering in a line near the walkway that runs from the student center toward the Main Building and Buell

Armory. Within minutes, the state police began marching on the crowd gathered on the lawn—a crowd no larger than one or two hundred people—swinging clubs and ordering people to disperse.

“Kent State was in the back of our minds,” he said, as the police began to march on the students. At one point, Becker said, the police began to pummel a student on crutches who was attempting—understandably at a slow pace—to follow the dispersal order and get away from the green to safety. Instead he was beaten by the police and later dragged away, presumably to be placed under arrest for disobeying police orders. “We were not hostile,” Becker says. “It was an overreaction [by the police], and they did more to incite the students than any speaker ever could have.” (Disclosure: Gerald Becker is the writer's father, who was a student at the University of Kentucky at the time.)

Dale Chapman, a senior from Walton, KY also present for the UK protests was quoted by the *Louisville Courier-Journal* agreeing with Becker's assessment. “The police have done more to radicalize students here in the last two days than the SDS (national campus organization Students for a Democratic Society) could have done in 10 years,” Chapman said.

Thursday May 7: a night at Lexington Theological Seminary

At UK, clashes between demonstrators and officials continued unabated. On Thursday, several dozen students were arrested, among them student body president Steve Bright. That night, close to a thousand students gathered near the law building on campus to hear the ruling on a university resolution to close the school. Guard troops and state police moved on the students in an attempt to disperse them once again. The students moved across Limestone Street and gathered on the lawn of the Lexington Theological Seminary for what was to be an extended, overnight stay.

In an interview this year, former student leader Guy Mendes recalled an incident that occurred that night on the lawn at the seminary. A “foolhardy” student who was a part of what came to be called the “sleep-in” at the seminary decided to, in Mendes's words, “tempt fate,” crossing the street back to UK and stepping on the grass.

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FINs makes fishing easy Shootin' n Snaggin' with the Frugal Fisherman

A coworker recently asked me where she could take her two young boys for a quick afternoon of fishing. She admitted she knew little about fishing, but thought her boys would enjoy being outdoors. Without hesitation I responded Jacobsen Park.

It wasn't until later that night I actually thought about where someone with little fishing knowledge or experience could go and actually catch a fish. I was amazed. I couldn't think of a single location. I knew Jacobsen Park received more fishing pressure than any body of water in Lexington, making it a tough lake to actually catch a fish, much less get a bite. Herrington Lake is close by, but an even tougher locale for a novice mother and two boys. Plus once again there's no guarantee of any

fishing action considering the steep banks and deep water.

The real problem with most lakes or ponds in and around Lexington is they are great for fishing, but lousy for catching fish. There are simply too many people on or around the water. The regular rhythm of individuals

turns the fish off, if fish are even to be found at these locations in the first place.

I told my coworker later that night not to go to Jacobsen Park, that I'd hopefully find a better and more

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Daily catch limit at FINs lakes

Species	Limit
Rainbow Trout	5; no minimum size limit
Channel/Blue Catfish	4; no minimum size limit
Largemouth Bass	1; 15-inch minimum
Bluegill/Other Sunfish	15; no minimum size limit



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

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5th Annual Peace & Global Citizenship Fair

By Michael Dean Benton

On May 15 on the Cooper Campus of Bluegrass Community and Technical College the BCTC Peace and Justice Coalition will be hosting the 5th Annual Peace and Global Citizenship Fair. The fair’s motto for this year is “Think. Act. Discover. Peace.” Rebecca Glasscock, faculty advisor for the Peace and Justice Coalition, explains: “With the Peace and Global Citizenship Fair, we hope to put peace, social justice, understanding, empathy, and ecological awareness front and center. If we can envision a world at peace, we have a better chance of building that world together.”

The organizers of the fair seek to provide a space for diverse groups to come together to imagine and celebrate the possibilities of peace and justice in our world. The fair offers something for everyone. The music and performances on the main stage this year include:

Noon: Kathy Hill, opening dance
12:15: Miss Hispanic KY, Miss Lexington
12:30: Clinton Spaulding
1:30: World Language Program
2:00: Water
3:00: Big Maracas (and/or The Swells)
4:00: Blind Corn Liquor Pickers
4:50: conclusion of fair—Making Waves Belly Dancers

The music is always outstanding and the performers play in the spirit of the event. Plus, arts students from Fayette County schools will perform 10-15 minutes during breaks and set-ups.

There will be over 50 organizations providing information and entertainment in booths. These will represent peace organizations, the arts, education, gardening, historical societies, student organizations,



A lonely view of Lexington artist Jonathan Meeksoul’s bamboo-tarp sun shelters, used by groups tabling at the 2009 Peace Fair.

sustainability/energy, gender issues, animal rights, healthcare, food politics/slow food, community activism, beekeeping, books, knitting/quilting, global cultures, environmentalism, Native American culture, social justice groups, co-ops/community farms, yoga, body art, film, equal exchange, libraries and DIY culture.

There also will be plenty of merchants for those that want to shop for something unique. The fair is family-friendly and includes many activities for children, including face-painting, hands-on arts activities, puppet shows and storytelling. Among the food offerings, Bourbon & Toulouse will be providing Haitian food for the event.

As the MC on the main stage for the past few years I have been moved by the power of this annual event. In the past there have been on-the-spot spontaneous artistic collaborations, wandering musicians/storytellers/actors performing for the audience,

and each year the exhibit space has a unique feel to it. Looking out at the crowd from the stage, I have the opportunity to observe the joy of the meeting of old friends and the power of new relationships being formed.

Generally the event ends with a special ritual designed to invoke our collective desire for peace/justice—locally and globally. I have witnessed some of the best drumming and dancing at these events, and I’m sure this year will include more of both.

I always leave the event empowered and inspired. I’m honored to be a part of the Peace and Global Citizenship Fair and I hope that you will come by to experience it with us.

The 5th Annual Peace and Global Citizenship Fair will be held May 15 from 12:00-5:00 P.M. at Bluegrass Community and Technical College’s Cooper Campus, located on Cooper Drive in front of Commonwealth Stadium.

Thursday community talks at Al’s

People’s histories the focus of 2010 SNOC series

By Danny Mayer

The Slightly North of Center Community Talks (SNOC) will begin their third sun-season run at Al’s Bar with four talks held on concurrent Thursdays in May and June. The free talks are open to the public and traditionally focus on topics that might be of interest to residents living in the immediate North Limestone vicinity. In remembrance of historian, rabble-rouser and consummate educator Howard Zinn, this year’s speakers will focus on telling People’s Histories of Kentucky.

Though the titles and main proprietor (me) are nearly identical, the Slightly North of Center speaker series pre-dates this paper by a full year. I teach an 8-week first-year writing class at Bluegrass Community and Technical College during the summer term. The more laid back summer format allows me to move my students—and their writing—away from the classroom, off of the campus and into communities whose voices are not well represented. It is an effort on my part to impress upon my students how the writing skills they learn in “class” can be used to engage in community conversations.

As an avid patron of Al’s and a recent newcomer to the northside, I have seen up-close the success of free public gatherings there in the form of Eric Sutherland’s Holler Poets series, Kurt Gohde and Kremena Todorova’s Arts in the Community meetings, both of which utilized Al’s Bar for mobilizing communities. The enthusiasm of Holler in particular has reminded me how vital bars and pubs have been, historically, as open gathering spaces for cultural and intellectual conversation.

The American Revolution, for chrissake, was plotted in bars and pubs.

Drawing from these models, I first organized the Slightly North of Center talks three years ago at Al’s Bar as an open classroom/community endeavor. As I told the first speakers, think of yourself as giving a public lecture to an

**Slightly North of Center
Looks at People’s Histories**

May 20: Rich Schein on Lexington’s racial geographies

May 27: TBA

June 3: Kremena Todorova, Kurt Gohde and Jenna Jive on Queer Lexington

June 10: Martin Mudd on Coal Resistance from UMWA and AGSLP to KFTC and Mountain Justice

Talks are held at Al’s Bar (6th and Limestone) and begin at 6:30 and end at 7:30. The talks are free and open to the public.

interested and engaged bar audience—my students will ensure an audience of at least ten people. It seemed like a natural way to have students engage socially and intellectually with a variety of different, non-campus, communities, and I hoped that my speakers and the general public might offer my students productive models of intellectual community engagement and caring. Fittingly, Jim Embry was the series’ first speaker, and he spoke of

urban gardens and UK’s failed connections to its urban communities.

With a few notable exceptions, public attendance has been sparse in previous years, so my students have often come away thinking that nobody cares about the issues discussed there. Truthfully, it might be more apt to think of think of SNOC as the empty Holler, though hopefully that’s not the case this year.

I’ve chalked the prior attendance up to poor promotion on my part (fliers, emails, word of mouth), so my owning a newspaper should help things a bit on that end, but there’s also this: though the topics all represent important concerns germane to many north-side neighbors, they are not necessarily “feel good” stories that attract the sort of audience that, for good or ill, we have at NoC.

Last year’s SNOC series, for example, focused on the prison industrial complex. Talks focused on Ana Romero’s suicide in jail while awaiting deportation, on Kentucky drug and (anti-felon) voting laws, and on the uprooting of urban prison populations into prisons set in poor rural Appalachian communities. As one *Herald Leader* journalist noted to me in an email declining to drop on by to hear any of the four talks, prisons just

weren’t his thing. (Lucky for me, my students—a majority of whom either spent time in jail or had family members who did—were a more interested audience.)

This year’s speakers will be telling stories in the tradition of “histories from below,” or what Howard Zinn calls “people’s histories.” In the first talk in the series, UK geographer Rich Schein will look at the northside’s development as a racialized landscape using maps, neighborhood racial covenants, and slave labor. His story of northside “renewal” promises to be different than more triumphal boosterish accounts. Subsequent talks will focus on north-side neighborhood resident histories, gay bars in Lexington, and coal resistance in the Appalachian mountains. Though the topics are diverse, they are each connected through a commitment to telling their story through the lens of people who pushed back against the accepted norms of the day to make their own worlds liveable.

My students and I hope to see you there.

The Slightly North of Center Community Talks are held on consecutive Thursdays at Al’s Bar from 6:30-7:30 P.M.. All talks are free and open to the public. Drop on by for dinner and some intellectually engagement.

*Lipstick
Pistol*

THE FUNK RETURNS.

MAY 6
CHEAPSIDE, LEXINGTON

MAY 14
BRICK ALLEY, FRANKFORT

MAY 15
SQUIRE’S, LEXINGTON

PEDICAB Confessions

By Alex Brooks
Illustration by Brian Turner

11:00 P.M. \$0

I have to put my whole body weight on the pedal to clip in. I step up on the right pedal and hop a little bit until I hear the loud click, feel my shoe connect with the pedal. I do the same on the left, then swing my heel out to test the release, click back in. I lean to the left as far as I can, to see if I can tip the thing over. The cab behind me doesn't move.

Out of the garage, lights on, avoid the SUV door flung suddenly open by a spastic college kid. His buddy runs out of house barefooted, yelling. No one's out on Euclid or Limestone. Up the alley behind McDonalds the cab feels light behind me, my legs feel strong.

11:15 P.M. \$0

Cruise downhill through the gravel construction mess of Limestone, left on Main and start getting looks from passing cars. Never seen that before, guy driving a pedicab in Lexington. Past Harveys and Hugo's and whatever bullshit places are over there.

Ring the bell, "need a ride ladies?" They politely decline.

Passing Redmon's I ring the bell and a guy flags me down. Big guy in a tux. He gets in with his other buddy in a tux, and the girlfriend in party dress sits on their laps. Want to go to a bar I've never heard of before. I pedal down the block, they are laughing, drunk, I am smiling. Right on main and left in the crosswalk, drop them off at Victorian square. He gives me two fives.

11:30 P.M. \$10

Swing by the Bourbon bar again, past the hotdog stands, but nothing. Cabbie pulls up beside me with a skeptical look, yells "how's business?" I yell back, big smile, "Don' know yet, I just started!"

Keep ringing the bell, head north, maybe the Green Lantern.

Nice night for a ride, couple stars out, fifty degrees. Pull up on the sidewalk at the Green Lantern, ring the bell, make the pitch. Nobody's buying it. About to leave, dispirited, when a blond runs out of the bar, high heels, leggy. "Will you please take me home now?" she asks. "Where's home?" I ask back and she says "out Richmond Road, by Ashland". That's gonna be a big tip, I say, and she gets in the back.

On third street she tells me that boys are stupid, slurring a bit. In Gratz park she tells me about her boyfriend, in Seattle, but not sure she's in love with him anymore. She giggles and screams as we ride through the bus loading zone along Vine street. My thighs start burning on Old Vine, try to pretend I'm not breathing hard, sweat dripping off my nose, cab slowing down on this long, slow, many block incline. I flick on the electric assist.

After the roundabout she tells me again that boys are stupid. She's on her iPhone when we get to her house.

Too tired to give her a hand down. She hands me \$25. Pedal away from her house and stop at the corner, dappled streetlights, no cars, just the trees and me and night. Hot, need to take off my

thermal undershirt. Sweat dripping off my forehead. Too tired to wipe it off.

12:00 A.M. \$35

Phone rings. Girls voice says she needs a ride, she's at the Green Lantern. Needs to go home, downtown Upper Street. Tell her I'll be there in ten, start pedaling back.

Fat guy at Bar None yells at me. I stop, say I'll take them downtown for free if they give me a tip. He says, I'll give you a tip, never give a free ride to a fat man (or something equally unimpressive and uninteresting). His friends

all laugh, I say that's real witty, got any more? I keep pedaling.

Limestone, some Mormons carrying boxes ask me if I want any cookies or soft drinks. I take a water, ask them if they need a ride, but no.

Girl at the Green Lantern is passing out drunk, falls down twice getting in the cab, even with her bald suited boyfriend helping. Turns out her apartment is up the hill at Upper & Maxwell. The boyfriend and I chat, couple more stars are out now.

Almost lose the chain downshifting on the hill, but the chain catches, lose all my momentum, crashing of gears, the girl, crumpled head to knee, oblivious, as I slowly mash up the hill, electric assist button all the way down.

Girl refuses to get out of the cab, drunk argumentative sleeping. Boyfriend keeps trying to get her up and out. Doesn't move till I say something, my voice snapping her out of it. I'm still out of breath when she finally rouses, me wondering how girls act when they've been ruffled. I seriously don't know. He says, sorry I only have eight dollars. Too tired to care, as I pedal away someone yells at me from a third story balcony party.

12:30 A.M. \$43

Outside the Sidebar, "free ride if you give me a tip." Guy yells, hat turned backwards: "I aint gonna give you no tip, suck my dick!"

Three girls hop in the back, short skirts all around, ask me how old I am. "29."

"REALLY, WE'RE ALL IN OUR TWENTIES!!!! SHE JUST TURNED 30!!!!"

"HAPPY BIRTHDAY!!!" I reply. Giggling uproariously, they tell me I've got a nice ass, I say thanks, pull up on the sidewalk in front of that swank place above Chase Bank, ringing the bell to clear a path through the crowd. They tell me to just keep ringin' that bell! They all push handfuls of \$1 bills at me.

Guy wants to give me a \$2 tip for nothing. I insist on taking him and his

buddy around the block at least, catch all the lights, leaning into the corners. They never stop laughing. Then I take their girlfriends around the block.

Thighs feel like hollow logs. Start telling people I'll take them anywhere downtown, but not up the hill.

1:00 A.M. \$65

Decide to call it a night, start back to the garage. Transvestite and her girlfriend, coming from the Sound Bar, want to beat their friends to The Bar. Down Water Street I'm pedaling as hard as I can, coming up fast on their friends. One jumps in front of

not a choice right?" He tries to convince me but doesn't get anywhere, says, "you're a small guy, I'm usually into big guys, probably have a small penis too." Coming down the alley he asks if I've ever thought about having sex with a man. I ask him if he's ever thought about having sex with a woman. He giggles. Drop him off at his Audi SUV. He says, "I've got a lot of straight friends and you're awesome," shakes my hand and gives me \$6.

Three 20 year old girls from Frankfort, didn't know where their car was, somewhere by the courthouse, gave them directions back to Frankfort. \$5.

Up the MLK overpass, thighs don't work.

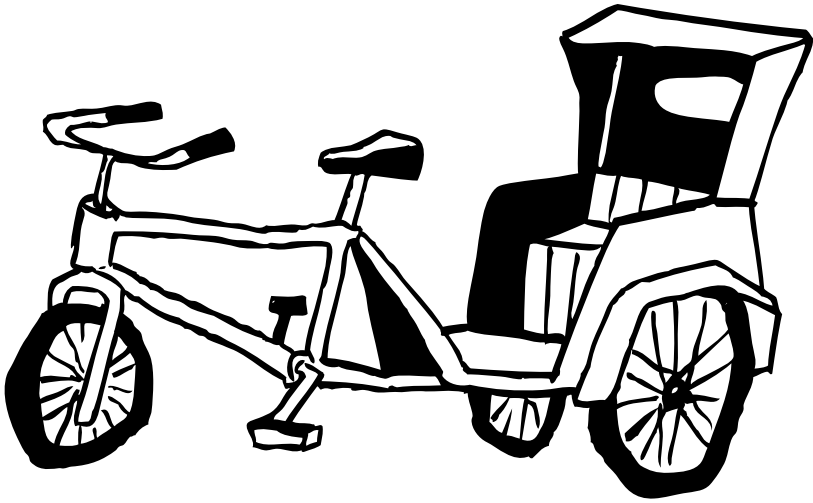
Maxwell, cruising, a SUV pulls up behind me, someone chants "Fuck you, Fuck you, Fuck you..." I turn around and yell, "There's a whole other lane over there for you to pass in!" As they pass, a drunken frat boy, looking all of 13 years old, leans out the window and screams "WAVE BYE TO MEEEEEE!!!!" They turn into the Sorority house parking lot.

Half a block from the garage, two college kids, sweethearts, going to Qdoba. \$2.

2:00 A.M. \$88

Lock up the cab in the garage, change shoes, get out my bike. Need some water. Legs feel like nothing, desperately need a beer. Head towards Al's.

With warm weather here, flag down a Sprocket Jockeys pedicab-or call them up at 859-913-PEDI (7331).



the cab, squealing brakes. The couple jump onto either side, on the canopy bars, pole dancing as I pedal. Tell me they'll give me twenty bucks, drive them around to the back of The Bar. They end up giving me \$9.

J. Crew model at The Bar wants to go Pulse but tells me to drive him around extra so he can look at my ass. Asks why I'm straight and I say," it's



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Kent State at UK (cont.)

continued from page 1

What happened next has remained with Mendes to this day as an example of how much more tragic events at UK could have been. "Guardsmen came running from...the shadows" toward the seminary. One of the guardsmen tripped on a wire running the edge of the seminary lawn, loaded rifle in hand, and fell, the rifle pointed directly at the gathered students.

Mendes calls it "one of the most frightening moments of the week," an event that brought chilling memories of the shooting at Kent State just a few days earlier. Had things gone the slightest bit differently, Mendes believes, there could have been shots fired in Lexington.

A May 8 article in the *Lexington Leader* reports that Lexington Theological Seminary students stood in support of the actions of UK students, particularly "the efforts of (SGA President) Steve Bright to represent and achieve student concerns" with regard to the presence of armed guardsmen and police on campus.

Friday, May 8: demonstrations end

The students left the seminary the following morning without any significant incidents. On Friday, several hundred students again gathered at the student center in defiance of a continuing campus ban on student gatherings. Bright reiterated his criticism of the governor, police, guardsmen, and the UK administration. The rally ended a

short time later and with it, the demonstrations at UK came to an abrupt end.

Mitchell Hall, a former UK history student, in an article in the *Kentucky Historical Society Register* about the week of May 4 at UK, wrote that "perhaps more significant than the abrupt end of the protests was the large number of students who participated in the demonstrations during the most academically demanding week of the semester." Indeed, the fact that the most politically active week in UK's history coincided with what is arguably the most academically difficult time of a student's school year is a testament to the dedication and the righteous indignation of the student demonstrators who put their academic careers and their names on the line to demonstrate against a government with which they disagreed.

Though the protests ended that Friday, May 8, the story does not end there. Court proceedings and university disciplinary hearings soon followed concerning the burning of the AFROTC building (and by extension, Sue Ann Salmon's arrest for that burning) and a civil suit by Bright and others against the governor and the university calling for an injunction to ban loaded weapons on UK's campus.

The final article in this series will consider those hearings and court proceedings as well as tell the stories of a specific few UK students who were an integral part of the tumultuous events at UK in May 1970.

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Studio visit: Robert Tharsing

Inside art with Institute 193

By Chase Martin

When I arrive at Robert Tharsing’s house, he’s drinking a glass of orange juice in the backyard, a serene space almost entirely occupied by the studio compound he shares with his wife, Ann Tower, and their daughter, Lina. Three attractively-designed clapboard buildings (two separate studio spaces and a wood shop) are arranged around a gravel courtyard, where a fountain trickles into a pool teeming with mottled fish. From the sidewalk, you’d never know it was there.

Tharsing is calm and soft-spoken. His workspace, lit by three well-placed skylights, is cluttered with supplies and art books. A thin tendril of smoke rises from a cigar balanced on the edge of a table. Dexter, the dog, is lolling in the sunshine not far from a small portrait of himself. “We’ve had this space for about 8 years,” Tharsing tells me. “I visualized my studio as a compound like this, but when I was getting close to retirement [he worked at the University of Kentucky for 31 years], we had to decide whether to move or stay in Kentucky. Ann wanted to leave, but I said, if we stay, I can turn the backyard into Shangri-La, and she gave in.”

Canvases are everywhere—his own work and his daughter’s—and an overhead loft is crammed with more. Tharsing keeps a rigorous schedule, usually coming into the studio at 9 o’clock each day to paint in 5 hour stretches, pausing to rest in between. Diagnosed with cancer several years ago, his sickness may have decreased his stamina, but it hasn’t affected his enthusiasm, or his determination to produce art. For his current show, now on display at the Ann Tower Gallery, he made about 20 large paintings and about twice as many smaller works, and he is often working on several canvases at once.

His newest pieces are dominated by the theme of riotously colorful tree

leaves. “Kentucky definitely informs my work,” he says, “It shows up literally in landscapes, of course, but also in more subtle ways. I looked down one day and realized just how many different kinds of leaves there are here.



Canvases pile up in the loft space of Robert Tharsing’s art studio.

There must be a hundred species of trees just in my neighborhood—magnolia, ginkgo, maple. The diversity is really astounding, and that shows up in the paintings.”

Tharsing’s recent body of work is characterized by sylvan imagery, of course, but also a rich layering of colors

and textures. He’s created naturalistic landscapes and vibrant abstractions in the backgrounds of these pieces, which peek out from behind the tapestries of brilliant leaves he’s painted over top. The results are canvases that pul-

testament to Tharsing’s impressive productive energy—and owe a debt to the organic diversity of the Bluegrass State.

It’s not just Kentucky’s natural beauty that inspires him. “What I like most about living here,” he says, “is the people...the deeply rooted relationships people build. You don’t get that in most other parts of the country. That’s part of why it’s so nice to have the wood shop in the compound, we can offer it for friends to use...as a community type of thing.”

However, Tharsing also values his privacy. He and his family keep a home on an island in Nova Scotia (which he built himself), where he spends about 4 months out of the year. “You have to take a boat to get to the house, so if I don’t want you there, you’re not coming,” he chuckles. “It’s a totally different natural beauty from Kentucky, but it shows up a lot in my work too.”

Reminders of Nova Scotia are indeed everywhere: the house is full of furniture and sculptures Tharsing crafts from driftwood he finds on the beach there, vacation photos cover the refrigerator, and an unfinished canvas on the wall of his studio depicts his wife and daughter at a table, the Nova Scotia coastline curving behind them.

Maybe it’s just the perfect spring weather, but I don’t really want to leave the compound when the interview’s over. Tharsing really has created an isolated “Shangri-La” in his backyard. God knows Dexter is one lucky dog.

Tharsing’s work will be on display at Ann Tower Gallery through June 6. The gallery is located in the Downtown Arts Center, 141 East Main Street. Ann Tower is closed Mondays but open Tuesday-Saturday from 10:00 A.M. to 5:00 P.M. and Sundays from 10:00 A.M. to 4:00 P.M.. You can contact the gallery by phone, 859-425-1188.

This article and others can be found at the Institute 193 blog-site: www.institute193.org/blog.

Concert review: Headtronics

April 26 at Cosmic Charlie’s

By Nick Kidd

The crowd that showed up to Cosmic Charlie’s for the Monday night Headtronics show was much more sparse than I’d anticipated. Perhaps the pedigree of Headtronics, formed only last summer and having played collectively just a handful of shows before this Lexington date, failed to draw any particular contingent of fans, or maybe it was just a Monday night and people were staying in because of the stormy late-April weather. Either way, I had no idea what I was in store for, though I hoped for a Monday night diamond in the rough performance from a band hungry to establish itself.

Headtronics is comprised of DJ Logic, a producer/turntablist/DJ who specializes in sitting in with jam bands and spinning jazzy, soulful hip-hop; Freekbass, who plays spacey funk inspired by his mentor Bootsy Collins; and jam band keyboardist Jason Molitz of Particle and Phil Lesh & Friends.

I was there because I’d caught the tail end of Freekbass’s set a couple months back at Charlie’s and wanted to see more of him. Molitz and Logic were blank slates to me, though I was willing to give this new supergroup a chance on the merit of Freekbass alone.

The set started uneventfully when Logic dropped a 16-beat hip-hop sample for Freekbass and Molitz to groove overtop of, but Freekbass just repeated a rhythmic ostinato while Molitz made pensive, high-pitched synthesizer stabs. The music showed little direction or promise and after 5 minutes of standing in the front row I thought about

leaving. Instead I bought a beer and sat down toward the back of the venue, waiting for the band to get warmed up.

Headtronics makes completely improvised music, so starting their set is probably difficult because somebody has to take charge and hope the other guys follow along. The duty of kicking things off this night fell on the rhythm section, which in Headtronics’ case is DJ Logic. This makes sense because Molitz and Freekbass can adjust to his sampled beats more easily than vice versa. While Molitz and Freekbass have total control over their instruments, Logic has to track down records, adjust pitch, and file through his digital sample bank for every adjustment he makes. He’s dealing with records, mixer, crossfader, and computer constantly.

Twenty minutes into the show, Headtronics was getting interesting. They were creating something I’ve never experienced at a live concert before: proto hip-hop. I’m talking the music of Afrika Bambaataa, Whodini, and Curtis Mantronix, the old school producers who’ve inspired virtually every hip-hop producer ever since. These producers arguably have more to do with electro than hip-hop, but it’s rare that a live band recreates the sound of hip-hop’s birth.

I found myself presented with electronic music of a bygone era and I felt like somebody should’ve been on the dance floor spinning on their head.

When Logic dropped in a funky backbeat (think “Got to Give It Up” by Marvin Gaye), I was getting excited about where things were headed—that

sate with shifting, multifaceted energy. Some of the paintings are constructed over geometric grids, recalling his earlier abstract work; others retain only a vague grid structure, embellished with snippets of shadowy backdrop to form dazzling, quilt-like pictures. On the whole, they showcase a range of styles—a

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“What’s going to happen next?” feeling that makes live music much more exhilarating than just listening to records at home.

Next thing I knew there were hi-hats coming from the back of the stage. Tyler Little (Sexual Disaster Quartet, Shemale Feista, et al) had crept onstage and took to a drum set I hadn’t noticed previously. His rapid-fire hi-hat accents moved things into disco territory and Molitz responded by switching the tone of his synthesizer to what sounded like a guitar going through a wah-pedal and playing some killer melody.

Freekbass was riffing on a metallic bass pattern akin to “Higher Ground” from RHCP while leading a chant of “bow-wow-wow yippee-o-yippee aye.” Now everyone was looser: people were dancing and the band locked into a

groove and kept it going for a good 20 minutes. I was beginning to think that Tyler had rendered DJ Logic unnecessary and I think Logic might’ve felt the same way...all he could do was scratch over the beat now and then while intermittently digging through his records looking for something that would fit with the vibe. He finally returned with a record but couldn’t get it to match Tyler’s tempo, so he pulled it and went back to his laptop.

Judging by the crowd’s reaction, this was the climax of the show, but I felt like things were getting boring. Instead of the exciting changes that had dictated the set earlier, it felt like the band got stuck in a groove with nobody brave enough to change tempo. The music, being improvised, is based

continued on the next page

Live music you need to know about

NoC's music staff breaks down the next two weeks

Friday May 7
Same As It Ever Was w/ Goldenrod & Allana Fugate
Cosmic Charlie's. \$8. Doors @ 8 P.M., show @ 9 P.M.. 21+

Same As It Ever Was loves playing here in Lexington, where their crowds for some reason are bigger than in any other city the band passes through. SAIEW is a Talking Heads cover band that gets its name from the song “Once In A Lifetime.” (If you haven’t seen the video for that song you’re missing out.) The band does a spot-on job of covering the Heads and have put on a reliably consistent show for years. If you look away from the stage during their set you might think you’re at a real Talking Heads concert.

Equally exciting, the evening’s bill will also feature the performance of Goldenrod, one of the hottest up-and-coming local bands around. Combining 70s funk and R&B, Goldenrod make intoxicatingly lush boogie-down music just oozing with trippy soul. It’s heady enough that even if you don’t dance you’ll still enjoy getting down to their psychedelic vibe. After seeing them play at Institute 193 during Gallery Hop in April, I’m not so sure they shouldn’t be headlining this show.

Tuesday May 11
Sugar & Gold w/ The Seedy Seeds and Goldenrod
Buster's. Doors @ 8 P.M., show @ 9 P.M.. \$7. 18+

Sugar & Gold are the poor man’s Hot Chip. They’re getting bigger and bigger these days, as evidenced by this Buster’s gig coming only 7 months after a moderately attended Cosmic Charlie’s gig. It still seems like a lot of people haven’t heard of them yet, but Sugar & Gold are touring in support of a new album and looking to get hot this summer on the laurels of their decadent, poppy lounge/electronica act. This is your chance to see if they’re worth the hype—or to pretend you’re at a Hot Chip show. In what is a theme this issue, Goldenrod opens!

Thursday May 13
WRFL Presents Growing w/ Three

Legged Race & Palaks
Al's. Doors @ 9 P.M.. \$5 All ages.

Having made their name as a loud, noisy, drone-loving trio, Growing have made their mission as artists living up to their name. When they relocated to Brooklyn from Washington in 2004, their music took a turn toward more ambient, textural work (sans drummer), relying on guitar and organ loops processed so heavily there was no way you could tell what instrument you were hearing.

Subsequent releases have made it difficult to pin down just what Growing sounds like: with each release, they shift gears. Last year the band grew back into a trio, bringing in I.U.D.’s Sadie Laska for vocals and sampling duties. The addition has sent the band in a completely different direction, toward electronica.

Growing has recently signed to Vice Records, who released their new album, *Pumps!*, on April 6. The album is Growing’s most rhythmic and accessible record to date, making their Lexington gig one that should hold a strong crossover appeal for those comfortable with experimental music but afraid of anything associated with noise. While I’m hoping for more Pumps! material in their set, I can’t be certain what Growing will present because they’re always Growing, always doing something different. If past gigs are any indicator, it will be extremely loud.

Thursday May 13
Man Man
Cosmic Charlie's. Doors @ 8 P.M.. \$12 for 21+, \$15 for 18+

Returning for the first time since last Halloween’s sold out Fall Ball at Buster’s, Man Man finally bring their vaudeville Captain Beefheart impersonation to Cosmic Charlie’s this month, a new venue for a band familiar with Lexington crowds. Considering they’ve toured the country several times since selling out the original Dame years ago, including a headlining spot at Louisville’s Forecastle last summer, I think it’s safe to say that Charlie’s is one of the

smallest venues you’ll get to see Man Man play these days. Fortunately, they’re a band that’s really best experienced in a smaller venue because much of their act hinges on the expression, intensity, and musical interplay of band members.



Growing plays Al's on May 13.

Musical notes from around town

Rock & Talk Showcase
Imagine Woodsongs but with rock instead of folk. Sounds like a good idea, huh? That’s what Rock & Talk is poised to become. This new series hit the ground running, filming its pilot episode at the Kentucky Theatre on Thursday, April 29 with local cowboy rockers Sunday Valley and Louisville/Lexington folk rock conglomerate The Revenna Colt.

The music sounded great in the Kentucky and the bands and emcee kept the Talk to a minimum, letting the Rock run the show. Host Gabe Swain says Rock & Talk is hoping to be picked up on PBS and NPR affiliates, like Woodsongs, giving the Kentucky Theater yet another staple music program to share with the world.

The next episode of Rock & Talk

is slated for September and the Music page will keep you up to date as we learn more details.

Wretched Worst’s new music video, “Berzerker”
Shot at Coxhell, this video combines lead singer/director Matt Minter’s affinity for slasher B-movies with one of Wretched Worst’s heaviest, most brutal songs. Blood, strobe lights, more blood, extreme close-ups, and flashes of brotherly moshers make this one disturbing view. A must-see. It’s on Youtube.

Matt Duncan EP
Matt Duncan is releasing a new EP on the newly minted Hop Hop records. A CD release party will be held at Cosmic Charlie’s on May 22.



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Headtronics (cont.)

continued from the previous page

more on “feel” than anything, but I was feeling like the band was stuck in one place and knew it.

Finally Logic dropped in a 4/4 techno beat that pushed Tyler back to more bass drum/hi-hat accompaniment instead of the fierce full-kit workout he had been firing off. Molitz responded by making his synthesizer sound very trancey, in the style of DJ Tiesto, and playing lead solo lines. He used a phaser effect and lots of reverb to make things sound more atmospheric and the effect was impressive, as was his dexterity in pitch manipulation.


Shortly thereafter, the band closed out their jam and took to thanking the crowd and Tyler, who’d snuck offstage as quietly as he’d snuck on, and then DJ Logic dropped an Eric B. type backbeat to recommence the hip-hop vibe from earlier. A couple of jams later the band had resorted to spinning its wheels: all the energy and spontaneity from earlier in the set was MIA. Logic’s beats shifted to the downtempo house

variety, effectively killing the band’s mojo.

I wouldn’t go see Headtronics again, but I will definitely go see Freekbass again and I recommend you do the same. His basswork was the highlight of the show, consistently shifting between lead and rhythm duties, utilizing a bevy of pedals to alter the instrument’s tone, always playing something appropriate. Calling him a great bassist demeans his talents because Freekbass is truly a great musician.

Molitz is a good entertainer who gets a lot out of his keyboard tones; he could be great with the right band (read: not a jam band). I can’t say one way or another about DJ Logic because he didn’t really leave an impression, which is pretty sad for playing in a trio.

When the encore ended, I left Charlie’s with mixed feelings. With improvised music, you take the good with the bad, but you put faith in the musicians to make it good. While the trio of Headtronics might be great at what they do separately, that didn’t translate into a great set as a group.



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Rudy Ray Moore in
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Ohlman bests field at Kentucky Juniors

Youth disc golfers enjoy rainy, but action-packed, day

By Troy Lyle

Two challenging courses and 36 holes weren't the only obstacles the 25 disc golfers who entered the 3rd Annual Kentucky Juniors Tournament on April 24 had to battle. Two thirds of the way through their second round the sky opened, forcing each youth to not only manage the short yet challenging River Hill Park course, but also the elements as well.

None seemed deterred and many of the younger kids reveled in the fun of a spring rain. That excitement didn't let up as disc golfers and family alike crowded under a small gazebo to award prizes for each of the tournament's six divisions. All participants took home numerous discs, with each golfer receiving player's packs before their opening round that morning at Shillito Park. Each player pack contained two new discs and a mini disc marker.

In addition, as many as three new discs and a marker were given to each divisions top three finishers. All in all no golfer left with less than three new discs and a mini disc marker for participating in the tournament, which awarded more than \$850 in prizes.

The Oisten family was the day's big winners. Matt won the closest to the pin competition at Shillito and Andrew won it at River Hill. Both golfers took home \$25 gift certificates to Phillip Galls.

The 25 youth golfers weren't the only ones having fun Saturday. In order for the juniors scores to be rated by the Professional Disc Golf Association (PDGA), players with PDGA recognized rankings must participate in the tournament for the results to count.

"Individually, the kids did not have the eight required high-rated players needed to fairly rate the course, so 11 adults played just so the kids could get ratings," said Lewis Willian, tournament organizer, golfer and Bluegrass Disc Golf Association (BDGA) representative.

Good thing Thad Highbaugh decided to be one of the 11. After struggling two holes prior, marking a six (+3) on #6, Highbaugh managed the lone hole in one for the day, acing #8 at River Hill with a beautiful, floating tee shot.

"Considering the rest of my day this was definitely the bright spot of my round," he said.



Tournament organizer Lewis Willian prepares to pass out prizes to top golfers.

Two of the tournament's divisions ended in a tie, resulting in a sudden death playoff hole pitting Jordan Spaulding versus Dillon Nickel in the under 19 boys division, and long time rivals Jake Rickert versus Jacob Varner in the under 13 boys division.

Spaulding managed the playoff win with a birdie on #1 at River Hill. "I chained out giving him the win," said Nickel. Chained out refers to when a players disc grazes the hole's chains—which are designed to trap, hold the disc and drop it in the basket—and skips off to one side or the other.

Rickert recorded his second BDGA win with a par on #1 at River Hill for his playoff.

"What can I say, he made his par putt and I missed mine," said Varner.

For many of the youth golfers the junior tournament provided an excellent opportunity to tone up their games and hone in on such much needed practice, all the while testing their competitive spirit as they prepare for the 2010 Amateur and Junior Disc Golf World Championships to be held in Marion, Ohio on June 29.

When the new player rankings come out on May 4, Nickell is likely to be the world's new number one disc golfer in the under 19 division, said Willian.

"The 1064 points he scored in an earlier Bowling Green A tier tournament should be enough to push him past the current under 19 leader from California," he said. "Unless that kid has added points as well."

Brittany Woodrum was the lone girl to compete against the boys that Saturday. She finished third in the under 19 boys division. Woodrum is the currently the number one under 19 female in the world. This is a constant source of pride for Willian, who in his own words, "got her started back in Winchester."

Other than ties in the under 13 and 19 divisions, the next bit of drama occurred in the team competition. Anderson County beat East Jessamine by one stroke with a combined 510 to 511 score. The team competition tallied the best four scores from each schools participants for all 36 holes to determine the outcome.

Willian said he hopes more schools participate in future junior tournaments.

"I'd like to see lots of high schools involved," he said. "And even some high school club programs develop out of this competition."

When all was said and done Willian was pleased with the overall success of this year's junior tournament, but noted he'd love to see even more juniors involved.

"If we could get more than 45 players we could move one of the tournament's rounds to a bigger course," he said, referring to the larger, more demanding courses offered at Veterans and Riney B Parks. "But the important thing is to make it fun for kids ... then word-of-mouth will take care of increasing the size."

Lexington Open upcoming

Up next for the juniors, and any and all local disc golfers, is the 12th Annual Lexington Open, the biggest tournament sponsored by the BDGA. This year's A-tier event plans to pick up right where last year's left off with more than 200 golfers expected, many of which are some the highest ranked pros in the world. The tournament will kick off Friday, May 14, with double warm up tournaments set for Veterans, Shillitto and Riney B Parks.

The main tournament will be held Saturday and Sunday (May 15 & 16) with four rounds of play at the same three courses.

Drew Smith, Lexington Open organizer and BDGA president, said this year's tournament should be one for the ages.

"We've got interest from all over the country and several local medias are planning to be present for the action," he said. "So much so that we plan to start registering and organizing golfers for both Saturday and Sunday's rounds as early as 5 am to fit everything in."

"Not to mention there will be more than \$5000 in plastic payout," Willian said. "Plus a drawing for a traveling DISCathcer basket and many other prizes."

If you'd like to learn more about disc golf or upcoming tournaments in the area visit www.bdga.com for more information.

Junior Tournament Results	
Under 19 Boys	
1. Jordan Spaulding 108, even par	
2. Dillon Nickel 108, even par	
3. Brittany Woodrum 130, +22	
Under 16 Boys	
1. Michael Ohlman 105, -3	
2. Andrew Oisten 109, +1	
3. Gabe McMichael 117, +9	
Under 13 Boys	
1. Jake Rickert 118, +10	
2. Jacob Varner 118, +10	
3. Austin Dobbins 132, +24	
Under 13 Girls	
1. Sibley Miller 168, +60	
2. Hannah Neff 193, +85	
Under 10 Boys	
1. Marshall Canupp 214, +106	
Under 10 Girls	
1. Sarah Miller 235, +127	

Making fishing easy (cont.)

continued from page 1

successful location where she and her boys could go. One trip to the Kentucky Department of Fish and Wildlife Resources (KDFWR) website and I had my answer.

The Fishing in Neighborhoods (FINs) program began in 2006 to provide anglers with good fishing close to home. In 2010 the program expanded to 29 lakes statewide. According to KDFWR, the aim of the program is to create quality fishing opportunities near cities of



all sizes throughout the state. To ensure there's quality opportunities the participating lakes are regularly stocked with catfish and rainbow trout throughout the year. In addition, sunfish and bass populations are regularly sampled to ensure natural reproduction is meeting the needs

of anglers. If not, the state's hatchery divisions provide hybrid sunfish and largemouth bass.

The FINs program is a cooperative agreement between KDFWR and city/county municipalities. Lake owners have committed to cover 25 percent of the stocking costs. All 29 lakes in the program have a standard set of regulations posted around the lakes. These regulations are a little more restrictive than standard state limits to help spread the fish harvest out over a longer period of time.

Katie Emme, a fisheries biologist brought in to run the program, said FINs was created to get more women, minorities and families fishing by providing better opportunities closer to home.

"The people we're after are urban anglers, not your typical die-hard anglers," Emme said. "Urban anglers usually live close by. They're not interested in catching the biggest fish, or the most fish. They're just happy to be outside fishing. They are there to have fun and be with their family."

Gerry Buynak, assistant director of fisheries for KDFWR, said another goal of this program is to get more people fishing more than once across the state.

"We're timing the stocking of warm water species in May, June and July—water temperatures permitting—to

coincide with the time that kids are out of school," he said.

Channel catfish stocked as part of the program will weigh from 1 to 1½ pounds. Largemouth bass will be 10 inches or longer. Hybrid sunfish will start at 5 inches. State biologists will also stock trout again in October in an effort to extend the fishing season into the fall.

The important thing is for the people visiting these FINs lakes to catch fish, and with little effort, Buynak said. "If they have success early on then they are more likely to come back and try fishing again," he said. "That's what we want, people discovering the joy of fishing again and again."

Central KY fishing notes

Water temperatures are such that bass are spawning at lakes throughout the bluegrass, and threatening-looking baits and lures might coax a strike from reluctant fish.

Crappie are also spawning, and the canny angler will look for signs of nests near the banks.

Watch out for structure, though; in many area lakes recent rains haven't increased water levels enough to cover standing timber.

For more information about the urban fisheries program, including directions and stocking information for each lake, go to <http://fw.ky.gov/urbanfishing.asp>.



Opinion

Memo to readers and future advertisers

From: Danny Mayer, editor

While this paper is not an inordinately expensive venture, it does require some money to publish the papers that we distribute on the street—all told between 8 and 10 thousand dollars a year. Like other papers, we rely on advertising money to exist; unlike other papers, the entirety of our work is donated labor.

It was my hope that, nearly a year into publication, local advertisers would be bursting down the doors to take advantage of our cheap rates. Needless to say, that hasn't happened, most likely for reasons of my own making. I can do many things at least passing well, but sales is not one of them, not even of a venture I'm intimately connected to and believe in.

I do, however, write pretty good, and we're starting to get a hang of this newspaper business. So let me briefly make my case here to faithful readers and interested advertisers for supporting this paper. I'll begin with advertisers.

To future advertisers

We may already be supporting, calling attention to, and writing

about many of your valued customers—present or future. Our paper covers local urban-centered events and larger regional locales and issues. Our writers cover film and music concerns here in Lexington; they write on bike culture and urban gardening initiatives; they promote canoeing, kayaking, hunting and other nearby outdoor concerns. As a paper, we celebrate ground-up local sports like bike polo, roller derby, and disc golf, and we feature local graphic artists whose comic strips and illustrations enliven our pages.

Though our outward appearances sometimes suggest otherwise, we are a professional bunch. Now approaching the end of our first full year of publication, we have yet to miss a publication date, only taking off for an announced 3 week vacation over December. We aim to keep our ad rates low enough so that local businesses with little advertising budgets may still have their name and services circulated through old world local media. What's more, we aim to keep our pages as ad-free as possible. As a potential advertiser, this means greater visibility for your advertisement.

If you are interested, please see the ad rates we have not-so-subtly splashed on the back page of this issue—in color, no less. You can contact me, Danny, at noceditors@yahoo.com

Note: We do not sell ads to realtors. We are a paper that attempts to cover the north-side, which means that, like it or not, we are already an agent in the area's gentrification. In part to lessen our role in that process, we do not want to provide a space for the buying and selling of downtown homes whose increased property values will ratchet-up the pressure on long-term neighbors to leave.

To Current Readers

If you value this paper but do not own a business, you are still welcome—encouraged—to contribute to helping make this free paper run. Here are a couple things you can do.

(1) Contribute to the paper's content or distribution. Write for us; draw for us; drop off papers for us. We hope to model community engagement by doing. It is the highest compliment to know that others who read us are similarly inspired to act and do and contribute.

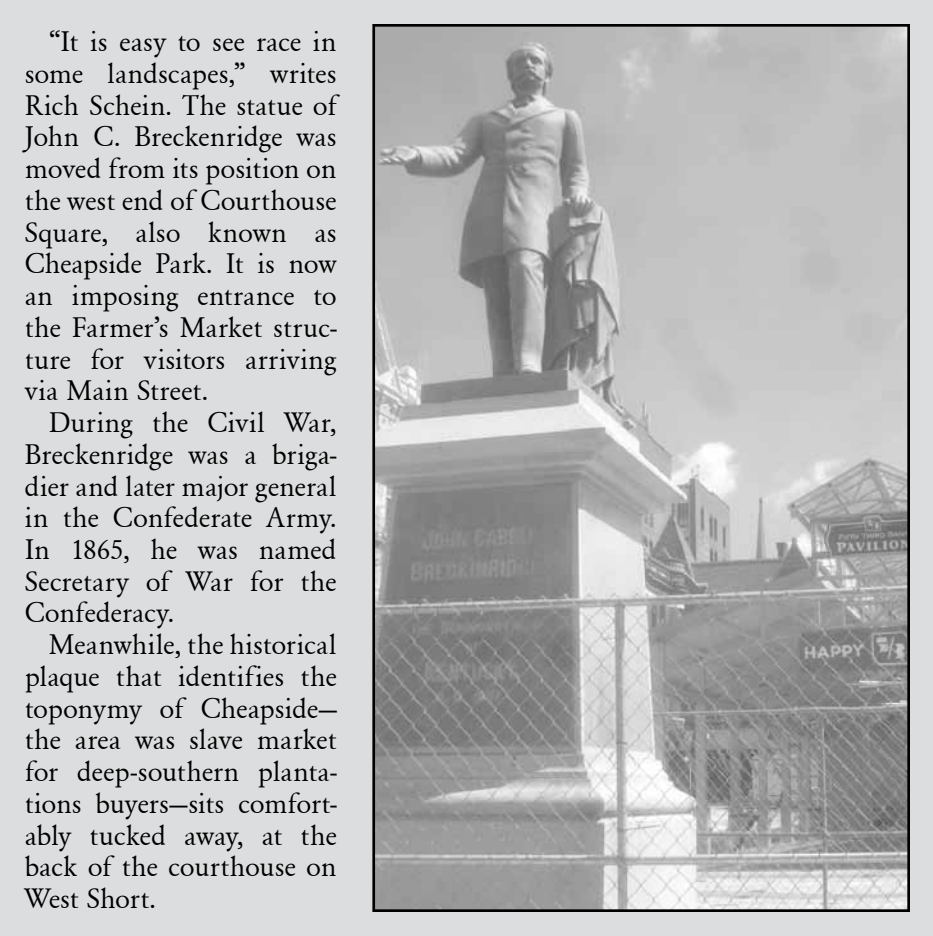
(2) Visit our current advertisers, and let them know that you've seen their ad in our paper. (See the 20% discount coupon from the Friends of the Library on the Arts/Film page? Use it so that they have reason to continue supporting us. And use it to support them too.)

(3) Just give us money. We'll take cash or checks, from pennies and confederate dollars on up to million dollar bills and Microsoft stock options. We'll call it something cool like community sustained journalism, and at some point give you a title so you can feel part of a club, like being a Little Lebowsky Urban Achiever.

But seriously, we really need the money to operate. You can make checks out to North of Center and send them to:

North of Center
430 N. MLK
Lexington, KY 40508

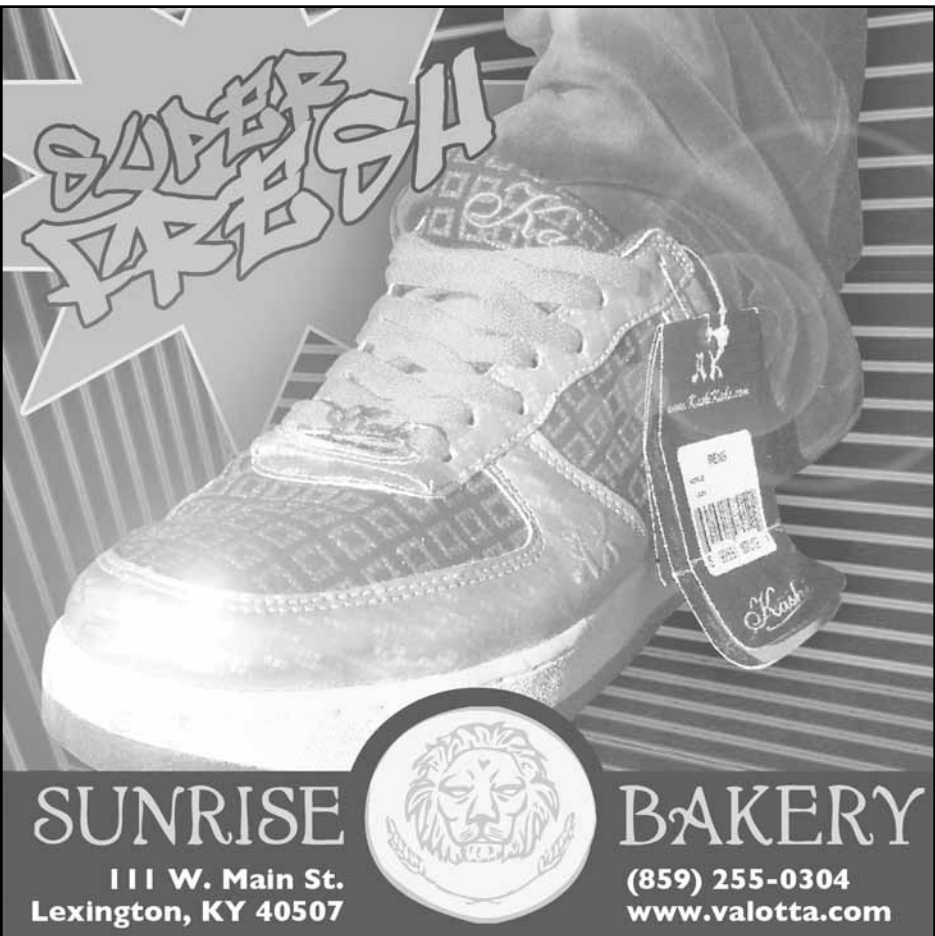
Although it doesn't seem like it at the moment, we are in fact a business, not a non-profit. We're NOT tax deductible.



“It is easy to see race in some landscapes,” writes Rich Schein. The statue of John C. Breckenridge was moved from its position on the west end of Courthouse Square, also known as Cheapside Park. It is now an imposing entrance to the Farmer’s Market structure for visitors arriving via Main Street.

During the Civil War, Breckenridge was a brigadier and later major general in the Confederate Army. In 1865, he was named Secretary of War for the Confederacy.

Meanwhile, the historical plaque that identifies the toponymy of Cheapside—the area was slave market for deep-southern plantations buyers—sits comfortably tucked away, at the back of the courthouse on West Short.



Letters, and a poem, to the editor

A poem for Montcoal

This poem was submitted in response to Becca Barhorst’s editorial, “Massey devastates Montcoal, WV” (April 21).

down to the seam in shifts
songbird whim
headlamp dim
dead air thick
blackrock crypt.

confirm came
open vein
miner’s risk
empty kiss.

Lawrence Fitton

Tea Party entitlements

Good article (“Tea Party and losing white male privilege,” April 21)! It mirrors an opinion I have regarding the long held tradition of white male entitlement. White males are sensing a loss of this at various levels and their reaction is manifest in what you see/hear from most of the Republican party, Fox, Limbaugh, Beck, the Tea Party, etc.

The fear spreads like cancer in the undereducated and underachieving part of the population that has heretofore enjoyed the rank and privilege of just being white. With that came the jobs, contacts, networks, etc that kept them one step ahead of the “other” part of the population.

Now, that “other” part of the population is becoming better educated, is better represented in labor/

construction (usually at lower wages), and is assuming more of the leadership positions in government and private industry. And the times...they are a-changin!

Richard A.

Calling the Frugal Fisherman

Attention Frugal Fisherman:

I read your article and I am in exactly the same boat, or should I say waders! I am looking for a nonsmoking dependable co-conspirator. Interested? Call after 11:00 A.M., 859-xxx-xxxx or email.

Mike

Frugal Fisherman responds:

I can't thank you enough Mike for responding to my frugal fisherman column. It isn't often anyone expresses interest in the things I find dear to my heart. Unfortunately and with great regret, I must decline your invitation of “a nonsmoking, dependable co-conspirator.”

You see I can't meet either of those criteria. I smoke, a lot. If not cigarettes, than cigars. And I drink, a lot, making me anything but dependable.

Hopefully you and I can cross paths someday on the water. You'll know who I am by the cigarette in my mouth and the High Life can in my hand. Feel free to wave or say hello. And if you'd like to chat, I promise I'll put my cigarette out.

If your fishing criteria match-up with Mike's and you'd like to contact him, get in touch with us and we'll forward your information along.

Kent State at UK

This is an address to Mr. Becker, author of the series of articles on the anti-war events of May 1970, at the University of Kentucky (“Happy Slugs a Student,” April 21, and “Kent State at UK,” March 10). I want to express my appreciation of the articles. Your research of the events has filled in some of the gaps as to what happened that week of May 1970.

As a student at Transylvania, I remember well the evening the ROTC building was burned and the days following. After the UK campus was closed, a large group of UK students marched to Transy for a demonstration. The demonstrators were followed by members of the state and local police and the Guard. As I remember, one of the Transy administrators was wise enough to ask the police and Guard to withdraw from the Transy campus, as Transy was a private school and not under state control. Most of the demonstrators faded away, but a good number remained to discuss the issues.

Again, thank you for sharing the significant events of those sad days, and remembering the Kent State students who died as victims of that terrible week.

S. Henry

Don Pratt for City Council

I urge the voters of Lexington to elect Don Pratt in his fourth attempt to gain a seat on Lexington's city council (“Council candidates weigh

in,” April 21). A remarkable citizen, he has consistently offered, without expectation of reward or advancement, to use his uncanny skills of delegation and compromise to promote and protect this community, his lifelong home.

With boundless energy he fights for justice on both the largest and smallest scales. Never to back down from the atrocities of inhumanity, he has nobly accepted the consequences of his civil disobedience.

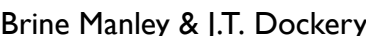
He has remained a fiscal conservative, publicly and privately, spending less than \$1,000 on his previous three campaigns, combined. At fifty-five, he retired debt free, as a sole proprietor of a neighborhood grocery. He has been a single father of over fifty foster children.

He toes no party line, but cherishes the same freedom and pragmatism as our nations' founders. Issue by issue, he is willing to delve into minute details to offer solutions for the greatest good of all which protect the basic rights of all. He is a philosopher with a grocer's grounding. He does not shun those different from him. Rather, he revels in a free exchange of our most valuable resource, ideas.

Don Pratt will bring the same even temper and compassion to the council as he has brought to the children he has nurtured, the homeless he has fed, the elderly to whom he has delivered free groceries, and all the people for whom he has offered hope.

Scott Wilson

I'm not from here by Kenn Minter



<p>NoC ad rates</p> <p>Ad sizes are measured in square inches, so different orientations are possible; however, ads should be designed to be one, two, three, or four columns wide, or 1.75, 4.9, 7.4, or 10 inches. See page 7 of this issue for more details.</p>	<table> <tr> <th data-bbox="1269 2015 1564 2156"> <p>May 2010</p> </th><th data-bbox="1269 2156 1564 3225"> <p>May 2011</p> </th></tr> <tr> <td data-bbox="1269 2156 1564 2466"> <p>4.9 in. X 4.9 in. (1/8 page)</p> <p>~24 sq. in</p> <p>Color: \$75</p> <p>Black & white: \$60</p> </td><td data-bbox="1269 2156 1564 2466"> <p>4.9 in. X 4.9 in. (1/8 page)</p> <p>~24 sq. in</p> <p>Color: \$75</p> <p>Black & white: \$60</p> </td></tr> <tr> <td data-bbox="1269 2466 1564 2781"> <p>2.3 in. X 1.75 in.</p> <p>~4 sq. in.</p> <p>Color: \$20</p> <p>Black & white: \$15</p> </td><td data-bbox="1269 2466 1564 2781"> <p>2.3 in. X 1.75 in.</p> <p>~4 sq. in.</p> <p>Color: \$20</p> <p>Black & white: \$15</p> </td></tr> <tr> <td data-bbox="1269 2781 1564 3225"> <p>4.9 in. X 2.75 in. (enlarged business card)</p> <p>~13 sq. in.</p> <p>Color: \$35</p> <p>Black & white: \$30</p> </td><td data-bbox="1269 2781 1564 3225"> <p>4.9 in. X 2.75 in. (enlarged business card)</p> <p>~13 sq. in.</p> <p>Color: \$35</p> <p>Black & white: \$30</p> </td></tr> </table>	<p>May 2010</p>	<p>May 2011</p>	<p>4.9 in. X 4.9 in. (1/8 page)</p> <p>~24 sq. in</p> <p>Color: \$75</p> <p>Black & white: \$60</p>	<p>4.9 in. X 4.9 in. (1/8 page)</p> <p>~24 sq. in</p> <p>Color: \$75</p> <p>Black & white: \$60</p>	<p>2.3 in. X 1.75 in.</p> <p>~4 sq. in.</p> <p>Color: \$20</p> <p>Black & white: \$15</p>	<p>2.3 in. X 1.75 in.</p> <p>~4 sq. in.</p> <p>Color: \$20</p> <p>Black & white: \$15</p>	<p>4.9 in. X 2.75 in. (enlarged business card)</p> <p>~13 sq. in.</p> <p>Color: \$35</p> <p>Black & white: \$30</p>	<p>4.9 in. X 2.75 in. (enlarged business card)</p> <p>~13 sq. in.</p> <p>Color: \$35</p> <p>Black & white: \$30</p>
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