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THE KENTUCKY Kernel

Celebrating 33 years of independence

War of the Worlds:
totally worth it.
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UK may see more Morris...
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Civil rights images on display at UK

Ian Conley
THE KENTUCKY KERNEL

It's often easy to forget things we don't want to see or think terribly hard about. Thankfully, and to some people's chagrin, photographs open doors to times and issues that aren't easily closed. An unassuming Calvert McCann documented the forgotten Lexington civil rights movement with his Pentax camera as a boy in the early 1960's and then left the photos alone, many undeveloped, unaware of their remarkable power. Lexington's Civil Rights Legacy Photo Collection, featuring

McCann's photographs, will be on display at The Martin Luther King Multicultural Center on the lower level of the UK Student Center until Aug. 8. "I was a photo bug then. I took those pictures when I was 15 or 16. I just liked to take pictures; I didn't intend for them to be published," McCann said. McCann's photos gained national attention last year when the Lexington Herald-Leader published a front page public apology, including McCann's photos, for inadequately covering the Civil Rights movement. The story was retold in the Washington

Post and McCann, as well as Herald-Leader writer Linda B. Blackford, were featured on nationally syndicated radio program Democracy Now. "I'm a little surprised at the attention my photos are getting," McCann said. "I had no expectation they would get any public attention." In what they considered to be the public interest, neither the Herald nor the Leader (which merged in 1983 to form the Herald-Leader) published photographs of the social activism taking place on Lexington's streets.

The photographs include those of a determined Dr. Martin Luther King, Jr. as he marched in Frankfort in 1964 and a bewildered Louis Armstrong who was unable to enter a Lexington venue because it didn't allow blacks and was encircled by a picket line. Some photos, however, don't depict anyone famous at all but instead show African-American Lexingtonians seeking social justice through marches, sit-ins and picket lines. The eyes of women sitting at lunch counters for



Elementary education junior Trish Roederer views one of Calvert McCann's photos, on display in the Martin Luther King Multicultural Center on the ground floor of the Student Center.

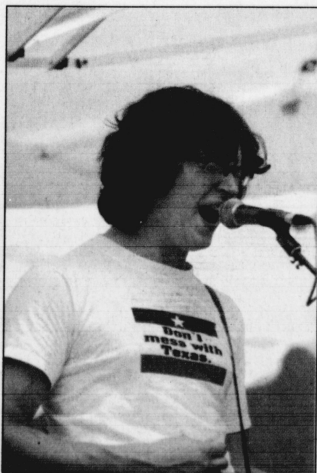


Vietnam veterans participate in a flag folding ceremony in Phoenix Park to pay their respects.

CHRIS REYNOLDS PHOTO EDITOR

Celebrating the Fourth

Lexingtonians took to the streets in celebration of Independence Day. Events throughout the day included a reading of the Declaration of Independence, a parade, fireworks and The Red, White, and Boom Concert.



Above: 6-year-old Hannah Wilcher cool down in the fountains downtown in Triangle Park.

Left: Garrett Hodges, lead singer of Motel, performed downtown for the Fourth of July celebration in downtown Lexington.

CHRIS REYNOLDS | PHOTO EDITOR

Market moves to Southland

Charlinda Brashear
THE KENTUCKY KERNEL

In addition to its three weekly meets downtown, The Lexington Farmers' Market has started meeting on Sundays on Southland drive.

"It [the new Southland location] went way beyond our expectations," said Melanie Roederer, secretary of the Southland Association, during a presentation at the Lexington Fayette Urban County Council's June 28 meeting.

"This is a great opportunity for a strip-small area to be revitalized," Roederer said during her presentation. The market meets between the Goodyear store and the Oleika Temple on Southland. Roederer said the location was ideal since the market was flanked on either side by parking for visitors.

The Lexington Farmers' Market set up at 300 Southland Drive each Sunday through August 28. The market will be open from 11 a.m. till 3 p.m. or sellout.

Jeff Dabbert, marketing manager for the Farmers' Market, called the Southland location "a tremendous success." He said that approximately one-third of vendors sold out, and he looks forward to the Fourth of July holiday as a good test of future success. He said that both the Farmers' Market and the Southland area benefit from the new arrangement.

"We love Southland and we want to make it a place where people want to come," Roederer said.

"Southland is different in that it's in the heart of a lot of residential neighborhoods," Roederer said, when asked about the differences between the two locations of the Farmers Market. Roederer believes that some people who prefer not to go downtown will prefer going to the Southland location.

"It [the Southland location] was a home-run," said Sandra Shafer, the Urban County Council member from District 10. Shafer also said that the Southland location is very open to people with handicaps and disabilities.

"We'd love to have it be permanent," Roederer said. At least one vendor agrees with her.

"We should do it again," Kevan Evans of Evans Orchard said. Evans sold 15 bushels of green beans in about two hours. "On a normal Farmers Market day, it takes us all day to do that," Evans said.

Evans said his success was partially due to the fact that he had more with him than others had brought.

"We didn't know what to expect, so everybody packed light," said Abigail Keam, a beekeeper who sells beeswax candles, honey soap, and shampoo at the Farmers' Market.

The Farmers' Market will still meet Tuesdays and Thursdays on the corner of South Broadway and Maxwell Street from 7 a.m. until sellout, and on Vine Street from the intersections of South Mill to South Limestone each Saturday morning.

The Lexington Farmers' Market

The Farmers' Market generally runs from mid-April through late November.

Where: Tuesdays and Thursdays on the corner of South Broadway and Maxwell Street, Saturdays on Vine Street between South Mill Street and Maxwell Street, Sundays at 300 Southland Drive.

Special Event: This Saturday marks the 30th anniversary of the Market meeting at the Vine Street location.

Web site: www.lexingtonfarmersmarket.com

ON SCREEN | Get out of the sun and into the theater

Chris Kaiser
THE KENTUCKY KERNEL

Steven Spielberg's *War of the Worlds* is worth seeing. People read movie reviews to decide whether or not to see movies, so there's your verdict right up front.

Simply put, a lot went right for this film (including its budget), and not a lot went wrong.

The first third of the movie bottles all the terror and panic of a child witnessing her first thunderstorm and injects it into an adult society that seems to want nothing more than its mother to tell it "everything will be OK."

The cinematography was integral to this first act's success, noticeable only when it wanted to be and creating an exciting first-person perspective for the audience. If you go into *War of the Worlds*

willing to suspend your disbelief (after all, it is a sci-fi flick), you may find yourself tensing up a bit as I did.

Now, I don't find myself saying this often, but the truth is one of the most enjoyable parts of the film was the big-budget special effects. They simply looked real, and that I can appreciate.

But, by far, the most telling feature of the beginning of the movie was that, despite already having seen two previous versions of the story, I could not help but feel the hopelessness and desperation of the characters' plight.

By the time all that's over you're wondering how it's going to get better, but the unfortunate truth is that it doesn't.

My only real beef with *War of the Worlds* was the casting of Tom Cruise in the lead role. I like Tom Cruise, really I do.

I just think the movie would have been better served with a lesser-known lead. Cruise simply wasn't convincing as anybody other than Tom Cruise, possibly due to the recent media frenzy surrounding him, and that made it difficult for me to immerse myself in the film.

On the other hand, Tim Robbins, who is equally well known, was on screen for probably a half hour or less, and he managed to make me forget I was watching Tim Robbins.

In any case, the middle section of the movie drags because it's more of the same. It's no worse than the beginning, it's just that one can only watch perfect-looking CGI for so long.

Unfortunately for Spielberg, staying true to somebody else's story meant staying true to a rather abrupt and unsatisfying ending.



Tom Cruise consoles an obviously distraught Dakota Fanning in *War of the Worlds*. PHOTO FURNISHED BY WAROFTHEWORLDSONLINE.COM

Getting through the movie is not such an arduous task that it demands a totally fulfilling closing, however, so I found the ending little more than annoying. Viewers not familiar with the story may be more upset.

Whether that means this surpassed one of the all-time classic 1950s sci-fi suspense movies in virtually every aspect. Granted, with his resources he had no excuse not to accomplish just that, but

he did succeed. Whether that means this is a great film or that it's merely the best *War of the Worlds*, it's definitely worth your time if you have an appetite for big summer productions.

MTV dropped the ball on Live 8 coverage

For anyone who didn't have cable before 1994, MTV stands for "Music Television."



Ryan Ebelhar
FEATURES CO-EDITOR

Anyone who has watched this channel recently probably wouldn't have realized that, seeing as how they don't actually play any music now.

Back in the '90s, MTV played music almost exclusively, with some music and pop culture themed shows thrown in for good measure (Andy Warhol had his own talk show on the network).

In 1985, MTV proved that it was the real deal and a musical powerhouse when it played nearly all the epic concert Live Aid, stopping only for brief commercials and interviews with the artists.

It also had the power to make a band like U2 go from being a small band touring clubs, to being the biggest band in the world.

By covering Live Aid, MTV participated in a truly historic event. Flash forward 20 years to Live 8, an event even greater than anyone in 1985 could have possibly imagined.

The single biggest concert in the history of music, with over 1 million people in Philadelphia, 200,000 in London, 100,000 in Berlin, Tokyo, Moscow, and Rome, and even more in Toronto and Johannesburg.

MTV promised to air eight hours of live footage of the event, showing bands from all over the world.

Of course I rushed home from work to make sure I could take in as much of this event as I could. How many times are you going to be able to see so many incredible bands in one sitting?

Well, as far as MTV is concerned, you don't get to see that.

Watching their live "coverage" you'd have never known that U2 and Paul McCartney performed together, that Coldplay and Richard Ashcroft performed together, or that Dido, Elton John, Neil Young, The Killers, Joss Stone, Annie Lennox, REM, Robbie Williams, Scissor Sisters, Snow Patrol, Stereophonics, Travis, Kaiser Chiefs, Sarah McLachlan, Bjork, or literally dozens of other bands performed that day.

And that isn't even the worst of it. Roger Waters reunited with Pink Floyd for the first time in 24 years and MTV felt that it was more historic that Linkin Park and Jay Z performed a rendition of their "One Step Closer/Big Pimpin'" mash up.

For some reason, MTV decided that it was much more important to have their on-air personalities discuss how great it was that Live 8 was occurring than actually showing any of the concert.

For the first 4 hours of the broadcast, I literally saw less than 20 minutes of actual live music.

Instead what I saw was the same snippet interviews from the performers over and over again.

I love Dave Matthews, but I really only needed to hear once why Dave Matthews Band decided to play Live 8, not 20 times.

If it wasn't Dave talking about malaria, it was V.J. John Norris telling us what the '8' stands for over and over again.

It's great that MTV tried to use airtime to talk about G8, but they gave little factual information about it.

During Stevie Wonder's set, I found out from Sway that it was truly historic that Stevie was playing the show.

Unfortunately I didn't actually get to see or hear the show, as Sway was on camera for 90% of the performance.

MTV could have handled this

event so much better. There was plenty of time between artist's sets to show commercials, interviews, and documentaries.

It would have been great to see some of the performances that took place in places outside of London and Philadelphia as well.

MTV just assumed that American audiences wouldn't want to hear bands that are actually from Africa and have firsthand knowledge of the corruption and evil that is tearing that continent apart.

But no, we needed to see the Black Eye Peas sing a song called "Lets Get Retarded."

And apparently, if one were to go strictly by MTV's value judgments when making airtime decisions, it would seem the actual continent of Africa is far too grotesque to show on TV.

At no point did I see any footage from the concert in Johannesburg, nor did I see any real footage from Africa. Most of the documentaries exclusively dealt with first world nations and how they could help.

If you want to convince people that Africa needs to be saved, you should probably show what is going on in Africa.

The first 10 minutes of the PBS documentary "Ghosts of Rwanda" would convince more people to join the debt relief cause than anything Beyoncé could say.

So thanks MTV, you managed to turn the biggest concert and one of the most important causes ever into a shameless piece of self-promotion by talking about how great you are for covering it.

Truly this was a great piece of philanthropy, and Albert Schweitzer would be proud.

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“MTV just assumed that American audiences wouldn't want to hear bands that are actually from Africa and have firsthand knowledge of the corruption and evil that is tearing that continent apart.”

Photos

Continued from page 1

hours, fully aware they would not be served, are as equally poignant, haunting and inspiring as those seen in photos from the famous Greensboro sit-ins.

These efforts for social

equality in Lexington were not in vain.

"It had a major impact on Lexington in terms of employment, housing and public accommodation," McCann said. "I think it was a beginning of major changes here. It started to open up the doors of banks and businesses to blacks."

Despite the sweeping social reforms of the 1964 Civil Rights Act, McCann notes that there is still work to be

done and much hope lies in the current generation.

"The young people need to pick up the torch. Of course, this is a different atmosphere, but inequalities still exist," McCann said.

McCann became involved in the civil rights movement while working at Michael's Photography Store as a film processor and janitor.

"I was trying to communicate what I was feeling at the time," McCann said.

Rex Hart, who had an integral role in reprinting McCann's photos and putting them on display, noted their importance.

"I didn't experience much of the civil rights movement on my own at that time, I was really too young. These photos are a real opportunity to pause and reflect on that time," Hart said.

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SPORTING WEEK IN REVIEW

What you missed if you spent the last week in Tennessee buying copious amounts of illegal fireworks

Morris, Azubuike & Hayes unafraid; fans, unsympathetic

None of the sixty percent of UK's starting squad from last season was selected in the 2005 NBA Draft.

Hayes landed a possible free agent deal with the Houston Rockets, while Azubuike's future remains up in the air as his agent, Joel Bell, continues negotiating with several teams.

Morris, on the other hand, is trying to clear obstacles to make his way back to the Wildcats, which is a nice little insurance policy against getting shunned in the draft.

Question: If this is a viable road for potential draftees to take, why doesn't every college player make themselves available for the draft? I mean, they apparently don't have to worry about losing their eligibility.

Lance starts out strong for seventh Tour de France

Armstrong put 136 between himself and Jan Ullrich of Germany, his biggest competitor for years, after the first stage time trial on Saturday.

He finished two seconds behind American race win-

ner David Zabriskie, who isn't considered a major threat to stay with Armstrong and the favorites through the mountain stages of the three-week event.

Venus envy

Venus Williams defeated top-seeded American Lindsay Davenport 4-6, 7-6 (4), 9-7 Saturday to clinch her first Grand Slam title in two years and first Wimbledon final since losing to her sister, Serena, in 2000.

Seeded No. 14, Williams is the lowest ranked player to ever win the championships, extending the record that No. 13 seed Maria Sharapova set last year. Sharapova, the second seed this year, lost to Williams in the semifinals.

Kenny Rogers roasts cameraman gets 20 days to simmer down

Rogers, leading the American League at press time with a 2.46 ERA, lost his temper for the second time in as many weeks after breaking a bone in his non-pitching hand by punching a water cooler last week.

The Texas southpaw was suspended for wrestling with a cameraman, taking a camera out of his hand, then kicking it and throwing it to

the ground several times. Commissioner Bud Selig said that baseball's relationship with the media was too important to allow a physical act to go unpunished.

Clougherty retires, UK fans gasp in surprise and run to buy lottery tickets

John Clougherty, a highly respected (in referee circles) NCAA basketball official, has hung up his whistle after 30 years of officiating, according to the Lexington Herald-Leader. Clougherty quit to become the coordinator of men's basketball officials for the ACC. He mentioned officiating the 1996 championship game, where UK defeated Syracuse, as a highlight of his career. Clougherty, who is 61, told the Herald-Leader that "at 62 or 63, you start to lose your effectiveness (as a referee)." Well, we certainly wouldn't want you to be thought of as ineffective. It's a good thing you decided to hang it up now.

—COMPILED BY
SPORTS EDITOR CHRIS JOHNSON

Nationals are naturals

By Thomas Bowtell
THE WASHINGTON POST

WASHINGTON — The Nationals fans come, they cheer, and they bounce up and down in the RFK Stadium stands like human Jell-O.

Perhaps after 33 seasons without major league baseball they even rejoice.

But do the crowds understand yet what it is that they are watching? Do we have any idea how remarkable a sight we're seeing?

If the Nationals wore jerseys with the name of a different city on the front, one that had not been exiled from baseball for a third of a century, would the meaning of a 50-31 record at the midpoint of the season have a fuller and more dramatic weight? When the Boston Red Sox finally managed to "Reverse the Curse," the whole nation understood its meaning both as a baseball event and as a social phenomenon played out over many generations.

But the Nationals' story, now only at its halfway point and in danger of being derailed at any time by a prolonged slump, is far harder to grasp because everything has happened in the last 36 days.

On May 28, the Nats were an appealing team, quickly collecting a local following.

Now, this team has a job on its hands to simply remain respectable while being a club with a losing record (24-25) and having more injuries than any team in baseball.

What on earth are we to make of the team before us? Leave aside the indi-

gestibility of the Nationals' six-game lead in the National League East or its 100-win pace after losing 95 games last season in Montreal. Take a smaller focus.

Do those who root for the Nats even grasp what Washington did in Sunday's game against the Cubs to complete a sweep in Chicago?

The Nationals ignored a blown 2-0 lead in the ninth by young Chad Cordero, then shook off a 4-2 blown lead in the 11th by old Hector Carrasco and Joey Eischen before finally winning, 5-4, in the 12th inning on a home run by Brian Schneider, who circled the bases stoically in his whaler's beard.

Nothing, viewed psychologically or statistically, has as debilitating an effect on a team as one blown save, especially when a team is just one strike away from victory. Such a squandered lead often cascades immediately into a losing streak.

To blow three such last-strike opportunities — baseball match points — ought to be devastating, especially when the other team's comebacks are built, as the Cubs were, on a two-out, two-strike flare hit in the ninth, then a two-out, two-strike dribbler by the same hitter (Jeromy Burnitz) in the 11th inning.

Finally, Chicago tied the score at 4 when Todd Helton's shattering his bat and dumped a lucky loop hit into right field on a pitch that was ankle-high.

Surely, the Nats' magic in one-run games was finally ka-

put.

Yet the Nationals, playing without their regular first baseman, second baseman, shortstop and left fielder, won with what amounted to their junior varsity.

As Schneider rounded the bases on his two-out homer, leaving the Cubs dumbstruck in their dugout, he showed almost no emotion. Too tired? Or simply reflecting the fierce understated resolve of this team?

When Carlos Baerga caught the last throw at first base, he simply threw his arms up in the air.

When the \$205 million Yankees or the \$121 million Red Sox are hurt, they can still overpower opponents (in theory) with waves of proven talent.

But the Nationals, with a \$48 million payroll, have had to conduct a scavenger hunt to amass, in their manager's words, a collection of "outcasts" and "misfits."

By all conventional baseball logic and analysis, such a humble assemblage should have crumbled long ago.

At the least, they should not be on a 26-6 tear, playing better as they subtract stars. In baseball, the numbers seldom lie. If the Nationals, with 300 hitters like Jose Vidro, Ryan Church and Johnson returning to their lineup soon, can play 40-41 ball in the second half, Washington will end with 90 wins.

That often suffices to extend a season. Anything more will surely keep them in the October hunt deep into September.

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