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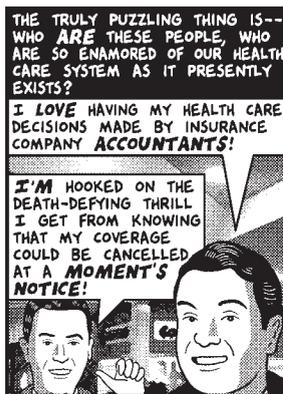
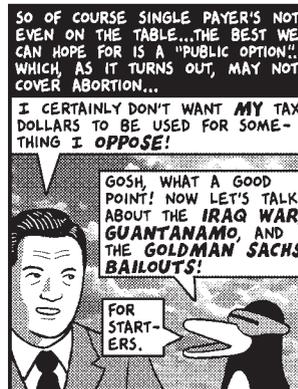
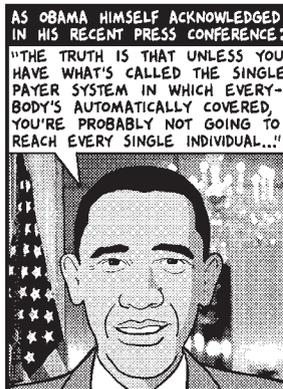
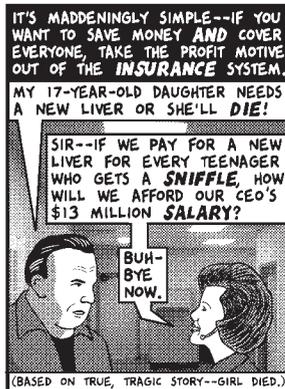
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## THIS MODERN WORLD

by TOM TOMORROW



www.thismodernworld.com

# Fonda-cising

Think back to 1982. That's 27 years ago. Ronald Regan was our president. Michael Jackson released his album *Thriller*. *USA Today* got their presses up and running. Sony released the first CD player. *Late Night with David Letterman* first aired on NBC, following Johnny Carson.

Oh, and Jane Fonda started an exercise revolution.

Clad in a leotard and leg warmers, Jane Fonda came into living rooms across the country with *Jane Fonda's Workout*. Her exercise video was among the first of its kind giving viewers an aerobics class in the privacy of their own homes and on their own schedule.

After digging around my parent's basement, I unearthed the famed *Jane Fonda's Workout* video (that probably hasn't been touched since my mom's post-baby workout craze back in the early '80s) and gave it a fresh run.

Her workout focuses on one area of the body at a time (like arms). Using many continuous repetitions of simple exercises, she concentrates on a single muscle group staying true to her mantra "make it burn."

As an instructor, Fonda is encouraging and supportive. In her forties, she looks like the epitome of fitness—slim, toned, and frighteningly flexible. So flexible that it's a relief to see her back-up exercisers who, while still in great shape, seem to be more at a level I can exercise on.

Her video obviously set the standard for videos to follow as other made-famous-by-film exercise instructors such as Kathy Smith and Richard Simmons took this formula and expanded upon it. Most videos, even today, are lead

by an energetic and fit instructor with several other exercisers as back-up. These other exercisers demonstrate different modifications that can be made to an exercise to make it easier for beginners or harder for the more advanced.

Modifications are one way that instructors helps the viewers exercise safely. Just as Fonda

did in her first videos, instructors talk throughout the workout, cueing the viewer on what to focus on like "keep your elbows in," "tighten that butt" or "make sure you keep breathing." Since Fonda released her first video, we have learned more about exercise safety and proper form, and videos have evolved with our knowledge.



Now there are thousands of videos from countless different instructors who are all trying to get you motivated and sweating with them, using safe and proper form. Videos are

The expansion of this exercise revolution to the living room gave us the added bonus of being able to try new types of workouts without having to worry about an audience.

available now that cater to countless styles of exercise, moving beyond just aerobics to kickboxing, Pilates, dance, yoga, strength training and more. Some videos bundle together a strict and vigorous program and lifestyle. Others just try to pique your interest by featuring a specific piece of equipment, such as a stability ball or an exercise band to enhance the workout.

Essentially, what Fonda's revolution

## 4 other fitness fads

### Jazzercise

A 1978 *Village Voice* classified ad proclaims "You won't even know you're exercising you'll be having so much fun!" This rhythmic workout marked the start of the aerobics boom.

### Sweatin' to the Oldies

Richard Simmons' best known workout tape boosted him to the height of his popularity. It was a fixture on infomercials along with his equally goofy Deal-a-Meal diet.

### Thighmaster

The early '90s fad gave legs to the body and career of Suzanne Somers. For awhile, it was everywhere: Murphy Brown got one for her baby shower and Jay Leno used one to squeeze orange juice on *The Tonight Show*.

### Tae Bo

Billy Blanks conquered the exercise kingdom with kickboxing aerobics. Blanks developed Tae Bo in 1989, but it didn't make it big until his infomercials with Sinbad and other celebs hit the air in the late '90s.

brought us, the viewer, was an exercise class of our choosing on our schedule. The expansion of this exercise revolution to the living room gave us the added bonus of being able to try new types of workouts without having to worry about an audience. We can simply head to our local library, store or favorite online retailer to pick up a quick, easy fitness tool.

So in addition to her passion for feminism and civil rights, Fonda carried her famed activism into getting us off the couch. She gave us fitness on tape back in 1982, and forever changed the way we workout.

*Kelly Ostrem may not have been born yet in 1982, but if Jane Fonda tells her to "make it burn," she's not going to fight her on it.*

# Health Reform for the Kids

In 1946, when President Truman signed the School Lunch Act, he said, "In the long view, no nation is healthier than its children, or more prosperous than its farmers." If that was a statement of purpose rather than merely a rhetorical flourish, then the School Lunch Act has failed.

Today in the U.S. we have steadily rising rates of childhood obesity and early-onset diabetes, so much so that if you were born after 2000, you have a startling one-in-three chance of developing diabetes.

In an effort to raise awareness and rally support behind changes to the upcoming reauthorization of the Child Nutrition Act, Slow Food USA has created The Time for Lunch Campaign. The idea is to call on Congress to provide the resources schools need to serve real food for lunch. Those involved in making the day-to-day dietary decisions for our children do not have the adequate resources to provide healthy, nutritious and—yes—tasty food for our kids. This must change. It's time to invest in children's health, protect against food that puts children at risk and teach children healthy habits that will last through life.

All the talk in Washington right now is about health care reform, and that's a good thing. But no matter what solutions they craft to meet America's health care needs, their system will be bankrupted by skyrocketing rates of preventable illnesses that began when we started using our schools as a dumping ground for agribusiness surplus and as a proving ground for corporate marketing to our children. With the red herring of providing the "freedom to choose," the conglomerates who peddle edible food-like substances have weaseled their way into what is, for many children, the most important meal of the day: lunch. They tell us the kids should be allowed to choose between a salad and a Twinkie, milk and Coke. And schools fall for this because their resources are constantly being cut, and the junk food pushers offer a cheap and easy way out.

Under the National School Lunch Program, the U.S.D.A. reimburses schools for every meal served: \$2.57 for a free lunch, \$2.17 for a reduced-price lunch and \$0.24 for a paid lunch. Since these reimbursements must also pay for labor, equipment and overhead costs, schools are left with only \$1 to spend on food. How can schools be expected to feed our chil-

dren and protect their health with only a dollar a day? It's time to build a strong foundation for our children's health by raising the reimbursement rate to \$3.57.

That amounts to an increase of \$5.4 billion over an academic year. Serious money to be sure, but when Congress can offhandedly save a third of that, as they did last month, simply by not building seven more F-22 fighters in a program where we've already spent \$65 billion, it shouldn't be too hard to come up with an extra buck a day for our children.

**Those involved in making the day-to-day dietary decisions for our children do not have the adequate resources to provide healthy, nutritious and, yes, tasty food for our kids.**

Our own Senator Harkin is to be commended for his efforts in this area. His Child Nutrition Promotion and School Lunch Protection Act of 2009 will put a stop to food companies profiting from selling obesity to our kids. We need more though. We must fund grants for farm to school programs and school gardens, simultaneously improving local economies, supporting local farms and raising our children's awareness of where food comes from and why it's important.

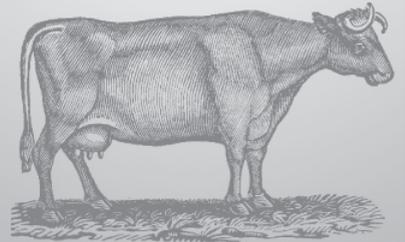
We can even create jobs by training unemployed and underemployed Americans to be the teachers, farmers, cooks and administrators that our school cafeterias need. President Obama has called for an end to childhood hunger by 2015; let's answer that call by putting Americans to work building and working in school kitchens nationwide.

This Labor Day you can help by joining or organizing an Eat-In, a national day of awareness being coordinated in communities all over the United States (including Iowa City). Details are at [www.SlowFoodUSA.org](http://www.SlowFoodUSA.org). **lv**

*It's About the Food is a monthly feature of Little Village. Chef Kurt Michael Friese is co-owner, with his wife Kim, of the Iowa City restaurant Devotay and serves on the Slow Food USA Board of Directors. Comments may be directed to [devotay@mchsi.com](mailto:devotay@mchsi.com).*



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matically. Most human beings live in poverty. According to the World Bank, 80 percent of the world's population lives on less than ten U.S. dollars a day, which is officially poverty almost anywhere. The poorest 10 percent of Americans are richer than two-thirds of the

# The poorest 10% of Americans are richer than 2/3 of the rest of the world population.

rest of the world population. Even accounting for refugees and other kinds of diaspora, the vast majority of poor people are not moving to other places even if they wanted to, and they're certainly not hopping a plane to summer in Europe. Doreen Massey, in her seminal paper "A Global Sense of Place" (1997), coined the phrase "power-geometry," pointing out that a privileged minority actually moves about in the world and initiates today's "global flows" of capital and communication, while most people are merely on the receiving end of this "flat world."

Mobility is the purview of a privileged minority, even in the U.S. mobility is most likely more a function of the values and choices of privilege than anything inherent in contemporary humanity. I presume that we all believe that any one person is of equal integrity and worth as any

other. So "everyone" counts—and "everyone" does not travel much, change residences often, or even live in a community different from their birthplace. The vast majority of humanity, and a huge number of Americans, experience "globalization" passively and are not active participants in the world's "power-geometry."

Aside from the poverty issues (which obviously cannot be dismissed), we should not necessarily lament the fact that more people stay home than we might think. We should neither pity nor mock these people as provincial or narrow. Maybe they are—but not necessarily because they lack mobility. Yes, it is healthy to experience new places and people. I am not advocating a universal moratorium on moving or travel. But we all should consider the deep value of "staying put" and maybe think about doing more of it. We should do so, however, by connecting with and learning about our place deeply—including its interconnections with the wider world. Not moving around so much need not mean deprivation of life experience.

As I have argued recently through reference to smart people I admire, relocation is the most sustainable life of all, and indeed one of the most enriching. Such a life is also more economical—and maybe we can share some of that wealth to help enrich the many poor places across the globe where the "hometown folk" have no choice but to stay. **IV**

*Thomas Dean has not been on an airplane since 2004, and, you know, he kind of likes it.*

1985:  
20%

## MOVING ON

Percentage of Population Changing Residence 1948-2008

2008:  
12%

### 3 Reasons Why We're Moving Less

- An aging U.S. population. Americans are getting older and most moves are made when people are young.
- Two-career couples. Moving is twice as hard, when two jobs changes are involved.
- The current economic downturn. Jobs are typically a major reason why people pick up and move.

SOURCE: Pew Research Center

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*The Flamina Lios*

# Inside Pitch

PHOTOS BY Benjamin Franzen,  
Lynne Nugent, and Kembrew McLeod

“Iowa City was dead last weekend. All the cool kids must have been at Pitchfork,” my friend Jen joked, talking about the annual Pitchfork Music Festival. Her quip was underscored by the fact that—while walking around Chicago’s Union Park, where the festival was held July 17–19—Iowa City denizens were a regular sight. Just as she did last year, my wife Lynne wore an Iowa-themed T-shirt purchased from the great local retailer White Rabbit—and, for the second year in a row, a random concertgoer pointed to her shirt and exclaimed, “White Rabbit!”

Why is the Pitchfork Music Festival such a draw? Well, it obviously has to do with the (mostly) great music, but the other half of its charm is the laid back atmosphere. Compared to the massive Lollapalooza and Bonnaroo festivals, Pitchfork resembles a small town, one that is friendlier (no shirtless, drunk frat guys to bum you out) and more laid back (well, kind of like Iowa City). My friend Amy Phillips, Pitchfork’s News Editor, told me the company doesn’t rely on the festival as its main source of income, something that frees them to choose bands they truly like. There is also no pressure to pack in a large crowd, which means there’s more elbowroom, a nice touch. Given all this, and the fact that the festival is a straight shot down I-80, it’s no wonder so many familiar faces head east each year for a long weekend of music.

PHOTO ESSAY CONTINUED ON PAGE 10 >>

**ART IS MUCH LESS IMPORTANT THAN LIFE, BUT WHAT A POOR LIFE WITHOUT IT.**

-Robert Motherwell

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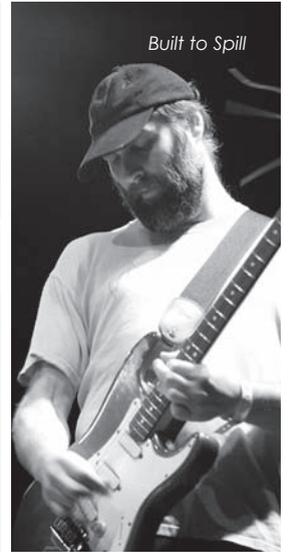
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M83



# Film Festival Preview

Zoe Lister-Jones in *Breaking Upwards*

## DEVELOPING FILM

How many movies did you see last year? Two? 10? 50? If you answered 573, congratulations, you saw every movie released theatrically in 2008. Most likely, you're closer to the American average of five flicks a year.

There are, simply put, a lot of films out there. Trying to see even half of the year's releases is time consuming, not to mention a bit spendy. Here's a better option: film festivals.

August brings Eastern Iowa two fests where we can gorge ourselves on cinema without puttin' a hurtin' on the wallet. Festivals are also your best chance to see docs, shorts and true "indie films" which otherwise won't be released in theaters.

Hardacre Film Festival in Tipton is up first. Starting Friday night, August 7, and running almost nonstop (breaks for eating and sleeping, but not much else) until Saturday at midnight, Iowa's oldest film festival packs 30 films into one historic theater—an intimate film watching experience where you don't have to miss a single minute.

From August 27–30, Landlocked Film Festival returns to downtown Iowa City for year three. The approach at Landlocked is the opposite of Hardacre. Three times as many films, multiple venues and, best of all, free admission. It's an all-you-can-watch film buffet.

It's only once every year that over 100 films are showing within a 30 minute drive, and all for less than the price of one summer blockbuster. So set aside some time to indulge on film. And spend that extra cash on popcorn.

We offer reviews of just a sampling of these fests' 100+ shows. Of course we couldn't evaluate all—the missed gems are for you to discover.

Check out [www.hardacrefilmfestival.com](http://www.hardacrefilmfestival.com) and [www.landlockedfilmfestival.org](http://www.landlockedfilmfestival.org) for exact show times and details.

### Voices from Inside: Israelis Speak

**L** Directed by Lucy Martens  
Landlocked Film Festival

Trying to build a model country based on a shared religion and a sense of moral obligation that under-girds virtually all political life is certainly a difficult proposition—just ask the Iranians. In the case of Israel, however, what may well be harder is the prospect of building a model citizenry, or one which has any consistent view of what it means even to be Israeli. Hovering between the imposed identity of the Holocaust and the contemporary reality of militarism, occupation, and a virtual apartheid imposed upon a Palestinian 'minority,' most Israelis are indeed conflicted about their own national identities and the morality of their state's actions.

Lucy Martens approaches this problem from the individual level—through very personal and very revealing interviews with 16 Israelis identified as "voices of conscience" from within the "peace movement" in Israel. Martens' film offers refreshing honesty and openness about what Zionism means to modern Israelis and how they individually deal with the identities imposed upon them by both the forces of history and the outside

world. The interviewees are outspoken, articulate and often confrontational. The film compellingly criticizes the patronizing confusion of international anti-Semitism with the more pragmatic and less grandiose functioning of Israel as a nation-state (thank you, Kofi Annan); the selective embrace of Israeli identity ("just leave us our Golda Meir and Leon Uris Israel"); the damage often done to Israeli identity by Jewish sympathizers in



*Voice From Inside: Israelis Speak*

the U.S. and Europe. Though AIPAC may be reluctant to admit this, it does seem unlikely that the "San Francisco chapter of Hillel" really has anything all that compelling to say to Israelis about what it means to live in Israel. The activists and citizens in this film offer a very refreshing view, especially to a U.S. audience, of the contours and diversity of modern Israeli identity and the diversity of perspectives within the Israeli peace movement.

Warren Sprouse

## Breaking Upwards

**H** Directed by Daryl Wein  
Hardacre Film Festival

There's an inherent problem in the breakup film genre: tales of love gone awry aren't nearly as involving in structure as stories of romance's spark. New love's sense of discovery stands above the tragic fights or slow plod of domestic breakdown (often both) which, while certainly more true to life, would act as an endurance test for those not in need of a cathartic "but these people are suffering too" experience. Such is the reason for narrative irregularities in the most successful of these films—*Annie Hall*, *Eternal Sunshine of the Spotless Mind* and now, though it doesn't reach those heights, of *Breaking Upwards*.

Daryl Wein's feature film begins with the set-up of a "bored" couple (Daryl and Zoe) who decide to orchestrate their own breakup by taking "days off" in attempts to become the more independent and interesting folk these struggling young Brooklyn artist types want to be. Despite its self-promotion as a near-biography (Wein and his co-writer/co-star Zoe Lister-Jones, a still-together couple, apparently attempted the same thing a few years ago—prompting Wein to start taking notes that eventually became *Breaking Upwards*), no real breakup proceeds like this. They're much more messy, and boring. But the change is for our benefit. The usual fights and indiscretions unfold like any other, but the characters' consciousness of the relationship's demise is illuminating in a way no "true life" story can be.

Take, for instance, a pivotal scene where the couple role-plays how they would tell the other that they've been dating other people. It's emotionally upsetting despite its contrived conflict—the effect of which tells you more about these characters than when the infidelity becomes reality.

Having been lived-in, the dialogue also rings with almost annoying authenticity. *Breaking Upwards* features a couple tied to G-chat and smart phones, navigating a relationship through nights of shared TV watching—I know people like this, and am probably one of them. This legitimacy doesn't quite extend to Zoe and Daryl's parents, who collide in a dramatic dinner table scene that would seem more at home in a typical romantic comedy. For the most part, however, *Breaking Upwards* is an exceptional story about young love—and with Wein's fittingly solid but not showy filmmaking hand, a strong cast and a knack for affecting story, his first narrative feature deserves to go far.

Paul Sorenson

## Hobby

**L** Directed by Ciro Altabas  
Landlocked Film Festival

For better or worse, we Americans often identify ourselves by two things: our jobs and our hobbies. And while our jobs define our status, our passions are better windows into our personalities. When describing an acquaintance, we'll say: he's a hunter, she's a bookworm, he's a hipster, she's a gamer. But these descriptors are often just simplifications. Not so in Japan, argues director Ciro Altabas in *Hobby*. There, pastimes are pursued with unparalleled zeal.

What are occasional amusements here are semi-pro activities in Japan: karaoke, arcade games, even *Star Wars* devotion. But there's also the plain weird, like the kids Altabas finds in the park dressed as infants and Victorian belles or the man with an unhealthy collection of scantily clad manga dolls.

Even better, Altabas is from Spain, so we get to watch his visit to Japan's Spanish-themed amusement park completely divorced from any preconceptions. It's a fascinating position Americans don't often have the chance to experience, watching the intersection of two cultures other than our own.

Giggling at the Japanese devotion to leisure pursuits is fun, but Altabas tries in vain to frame the story around the nostalgic devotion to Nintendo games that he shares with legions of fans worldwide. It's a surface level effort and one that we quickly learn is going nowhere. Despite the shallow plot, the film is a hokey



joy and *Hobby's* editors keep the film speeding along at just over a half-hour.

When it's all done, you'll leave with a smile on your face, but without any substantial take-aways. That's fine with Altabas though. He understands that his short film is nothing more than another diversion.

Andrew Sherburne

## MORE FOR NERDS

### Nerdcore for Life

An earnest doc celebrating geek rappers like MC Lars (who raps about Moby Dick) and Beefy (who spits rhymes about orcs).

## I Am So Proud of You

**H** Animated by Don Hertzfeldt  
Hardacre Film Festival

*I Am So Proud of You*, by the great auteur of independent short animation Don Hertzfeldt, is the follow-up to *Everything Will Be OK* (not that those who have seen the first will be any less bewildered) and narrates the partial recovery of the mentally-troubled Bill and his deep family history of madness. The stories fly by at breakneck speed. Some movies work on the intellect, some on the emotions; Hertzfeldt's work primarily on the nerves. For whatever reason, our mortality and the numerous absurdities of modern life are poignantly expressed by Hertzfeldt's stick-figure animation.



He also makes powerful use of real-life footage, split screens, and his fine taste in music to get us right where he wants us. Though all the madness and passive suffering can sometimes be a little much, Hertzfeldt hasn't lost his sense of black humor, and his imagination is capable of a child's wide-open vision—like thinking that walking pneumonia is a human-sized virus with legs.

Scott Samuelson

## ANOTHER INDIE DRAMA

### 16 to Life

Financed and filmed entirely in Iowa, Becky Smith directs the story of Kate, a rural teen searching for love on her big birthday.

**Parts**

**H** Directed by Scott Hanson  
Hardacre Film Festival

*Visceral, hypnotic, nauseating, cynical, gorgeous.* Those are some choice words I scribbled while viewing *Parts*, the remarkable short from Texan Scott Hanson. Shot in four days in an abandoned warehouse, the film is a cinematic kidney punch.

The pocket synopsis: Herb, a bankrupt butcher, gambles his cash on dogfights. He lives with his wife, an aging woman yearning for a child. The two endure in poverty-line squalor while Herb racks up debts to the mob. When a young boy, possibly Herb's, arrives at their door, Herb must resist an exceptionally gruesome temptation—selling the boy's organs for money.

*Parts* marries two filmic styles to alarming effect: "kitchen sink" realism and David Cronenberg "body horror." Together, these approaches create a wraithlike tone, disturbing in its volatility. Naturalism erupts into grisly violence, or vice versa, provoking a series of cringes and squirms as the narrative unreels.



*Parts*

Hanson has a master's grip on our emotions, and he never uses these skills for crass viewer manipulation. His muted colors and off-screen sound generate as much terror as his bursts of on-screen violence.

*Parts* ends on an abrupt sentimental note that rings a little false. Meanwhile, Hanson's cartoonish portrayal of gender—men are crude slobs who talk with their mouths full; women want babies babies—leaves a bitter aftertaste all its own. These shortcomings, though worth noting, shouldn't muddy the message: This is a spectacular film from a promising new voice.

Soheil Rezayazdi



Malvin Cavalier stands next to the home he built for his missing dog Bandit in a scene from *Mine*.

**Mine**

**L** Directed by GERALYN PEZANOSKI  
Landlocked Film Festival

Victor Marino's best friend was a Jack Russell named Max. Tiffany Mansfield was saved from a bout of depression by a pooch named Joey. The only problem: same dog.

Like Max and Victor, hundreds of thousands of pets and guardians were separated by Katrina. Rescuers saved 15,000 animals that were then-scattered across the U.S. to shelters which, in turn, found homes for the distressed pets. And all was good...until the original owners came calling.

*Mine* tells the story of five of those dogs and, as its title suggests, seeks to answer that simplest of questions: Whose dog is it? But the answer isn't easy. There are rescuers who insist that the

dogs are now better off, arguing that "Katrina was the best thing to happen to these animals." There are the shelters concerned about the legal ramifications of taking back an adopted pet months (or years) after placement. And there are the advocates, and lawyers representing both sides of the fight.

First-time director GERALYN PEZANOSKI probes all the right angles but, ultimately, leaves most of the answers for the audience to decide. But while the film leaves us debating what's "best" for the animals, the stars of the film are the people searching for their best friends.

Amidst all the gloom of a post-Katrina New Orleans, *Mine* satisfies that undeniable urge to hope for a happy ending.

Andrew Sherburne



*Iowa Girls*

**Iowa Girls**

**L** Directed by DONNA REYES  
Landlocked Film Festival

*Iowa Girls* is a loving documentary about the history of a beautiful game, six-on-six basketball, where, decades before Title IX, Iowans demonstrated their own unique brand of feminism—though nobody would ever have called it that.

For a 101 years, from its birth in 1892 to its final game in 1993, six-on-six girls' basketball was one of Iowa's most popular games. The director Donna Reyes praises how—in its unique blend of

OTHER IOWA FILMS



**Contrails**

Five entertaining minutes showing a young man's pursuit of flight.

**Horizons**

Shot entirely in reverse slo-mo, exploring the ripple effects of a young man's life.

teamwork and individuality—farm girls were able to give voice to their special prestige and dignity in the community. Though the game's mysterious connection to small communities is duly noted, I found myself wishing for a deeper exploration of how teams like the great Everly Cattlefeeders symbolized the spirit of small Iowa farm towns.

The movie is highly conventional, which perhaps means not conventional enough. Still, the movie makes you feel like you're sitting in the living room of one of our perennially dying towns, sipping Maxwell House and reminiscing about the glory days.

Scott Samuelson



## Garbage Dreams

**L** Directed by Mai Iskander  
Landlocked Film Festival

Last year's best cinematic moments were fantastical images of a robot sifting through mountainous piles of trash. Mai Iskander's documentary *Garbage Dreams* reveals the hard kernel of truth at the core of that fantasy. Wall-E's real-life human counterparts are the Zaballeen, Cairo's "garbage people," a community of 60,000 people who collect the trash of the city's 13 million residents, sift through every shred, and make what little money they do by recycling 80 percent of it.

As usual in our dislocating global world, the Zaballeen's humble way of life is threatened by huge multinational recycling corporations, which pass laws against the garbage people, take away the trash that is their livelihood, and, to top it all off, only recycle about 20 percent of it, stuffing the rest in landfills. No doubt these companies are praised for being "green."

*Garbage Dreams* follows three teenage Zaballeen boys over the course of four years, as they make tough choices that affect the future of their family and their community. To the movie's credit, it doesn't grind any particular ax, though it will spark all sorts of political conversations among those who experience it. Its mission is best expressed by the charming, squirrely Osama, who says of the people whose trash he collects, "They don't feel me, but I feel them." *Garbage Dreams* is a timely, well-made movie, but its real merit is that we feel him.

Scott Samuelson

## The Guy Chronicles

**H** Directed by Ryan Kohler  
Hardacre Film Festival

I doubt the makers of *The Guy Chronicles* would protest if I called their humor broad. This is a short, after all, that features a blubberous man devouring nachos and pizza rolls, and an Aspergers-y IT worker shouting about his latest Halo conquest.

Between these two caricatures is Guy, a straight-man young professional. Guy has a failed marriage and failed writing career to his name—and he hasn't even hit 30. Desperate for work and a new start, Guy moves to his home town, in search of a gig at the local paper.

He bombs the interview, then gets entangled in a plot to steal a wrestling trophy with his old teenage chums—the aforementioned nerd-linger and Fat Guy.

*The Guy Chronicles* goes for easy laughs, and, I suppose, hits its targets. However, there's scarcely an original moment, character, or plot point herein. The movie trades in stock characters and CBS-style sitcom gags. The filmmakers remind us ad nauseam about Guy's ex-wife in a clear attempt for depth. But, in 19 minutes, this mostly feels forced and superficial, especially when lodged between fat jokes and a silly heist sequence.

Proficiently shot, edited and sound-mixed, *The Guy Chronicles* should make for some good material for a demo reel, but sadly not much more.

Soheil Rezayazdi

## Staff Infection

**L** Directed by Kevin Sonnichsen  
Landlocked Film Festival

Satires of droll office life, since an apparent collective rebellion in the mid-90s, are as abundant as the copy machines they so loathe (See *Office Space* and cross-continent *The Office*). Insertion of the zombie genre into such a field isn't exactly original—one can easily argue that the best of its kind stood as satire first—which doesn't bode too well for *Staff Infection*. While technically impressive, complete with creepy lighting and horror's ambient low notes, the short film seems to crib-note its understanding of office life from its superior ancestors; it's pretty clear that the creative team has never spent significant time in cubicles, which I'm sure they're happy about, but that doesn't even give the viewer any cheap laughs. Insert the grumpy old man, the sexy secretary, the awkward intern, throw in a zombie-like affliction, and you have a watchable if completely bland short. Its "all a dream" ending seems to encourage forgetting it.

Paul Sorenson

**FESTIVALS CONTINUED ON PAGE 19 >>**

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Paul Rust is having a good summer. Since arriving in Los Angeles in 2004, the 28-year-old Le Mars native and University of Iowa graduate has performed with the well-known Upright Citizens Brigade, made an appearance at the

THE SIT-DOWN with

## Paul Rust

2009 MTV movie awards and secured a role in the Will Ferrell movie, *Semi-Pro*. This July, however, brought Rust's first leading role in a feature film, as he starred alongside "Heroes" actress Hayden Panettiere in *I Love You, Beth Cooper*. If this wasn't enough exposure, in August, Rust is set to appear in a small role in the Quentin Tarantino film *Inglourious Basterds*, starring Brad Pitt.

**"I had to write 'actor' on my customs form and I wanted to gag."**

Returning to Los Angeles after visiting family in Le Mars, Rust took some time to speak with *Little Village* about his career, working with Quentin Tarantino, his comedic influences and the agony of living without Taco Johns.

**Little Village:** So you've returned to Los Angeles after a trip home to Le Mars. How often do you make it back to Iowa? Does a lot of your family live in Iowa still?

**Paul Rust:** I usually make it back to Iowa only once a year for Christmas. My oldest sister lives in Oakland, but the rest of my immediate family still lives in Iowa. And most of my extended family, too.

**LV:** Is it different coming back home from a place like L.A.? What do you notice that is different?

**PR:** Well, northwest Iowa has been having a rainy summer, so the first I noticed was how green the grass was, which is way different than Los Angeles. It's a lot easier getting around in Iowa. If I want something, I can just hop in a car and go to Wal-Mart and have it in 10 minutes. It's funny. I found myself over-compensating for driving time. I'd think, "Okay, I'm going to Taco John's, so I'll need 15



Photo courtesy Seth Olenick (seth@olenick.com)

minutes," and I'd be there in three.

**LV:** Do they have Taco John's in Los Angeles?

**PR:** No! And no Godfather's Pizza either.

**LV:** How do you live!?

**PR:** In pain! That's how I live!

**LV:** You are now starring, along with Hayden Panettiere, in a feature film, "I Love You, Beth Cooper." This is not your first work in Hollywood, but how has landing a leading role in a movie like this changed your life, if at all?

**PR:** Um, it hasn't changed it too much. I prob-

ably get granted more meetings and auditions because of it. And people behind the desk are more likely to take me seriously because I was in a movie now.

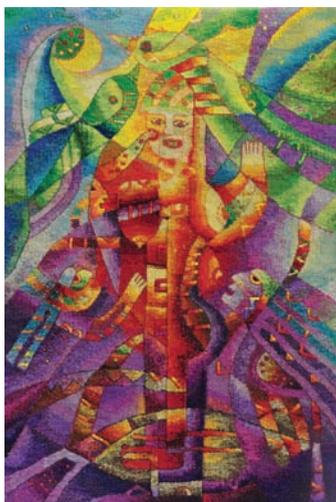
**LV:** Any, "Hey you're a celebrity" moments on the street yet?

**PR:** I got noticed at a Gap on Hollywood and Vine a couple weeks ago. The guy didn't know my name or anything, of course. He just recognized my face. But my family was there to witness it, so that was cool. It made mom and dad and the niece proud.

**RUST CONTINUED ON PAGE 18 >>**

12 JUNE – 6 SEPTEMBER 2009

# Below the Surface A 21ST-CENTURY LOOK AT THE PRAIRIE Small Expressions 2009



Left: Marguerite Perret, *New World Herbarium: Minnesota Euphorbia*, 2005-2009. Pigment inks on fine arts paper, 23 x 18 inches. Courtesy of the artist

Right: Maximo Laura, *Celebration Life*. Mixed technique: alpaca wool, cotton, mixed fibers, 11.6 x 8 inches

*Below the Surface* features images of prairie plants, insects and birds by 13 regional and national artists.

*Small Expressions 2009* is a juried, international exhibition of small-scale fiber art sponsored by the Handweavers Guild of America, Inc.

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## &gt;&gt; RUST FROM PAGE 16

**LV:** This must be an interesting time in your career, where you have gotten the exposure from roles in *I Love you, Beth Cooper* and the upcoming *Inglourious Basterds*. Do you feel that you now have to be extra careful with your decisions over the next year to try to take advantage of the momentum?

**PR:** That's a good question. And yeah, I do have to be more careful. When you're starting out as an actor, you're in a different place in that you'll basically take any role because you want to break in somehow. But now, it's different and in some ways, a little scarier. Because you don't want to fuck it up and you have to be choosy. I'm turning stuff down now which is always a scary thing because for five years, I was in the mindframe of "Take everything you can get!" So it feels weird to approach things in a new way.

**LV:** What is your criteria for turning things down at this point?

**PR:** If I like it or not. Before, I'd act in something I didn't care for (like "Mind of Mencia"), but now I only want to do stuff I like. We'll see. In two years, I'll be desperate and be Mencia's co-host.

**LV:** I'm assuming you were excited to work with Brad Pitt and Quentin Tarantino on *Inglourious Basterds*. Can you talk a little about what that was like?

**PR:** Well, first off, my part is small, so I don't want people to read this and then see the movie and be like, "Boy, he sure was talking a lot for a movie he's hardly in." But it was an awesome experience and I do have a lot to say!

**LV:** I understand. Personally, I'd just be excited just to talk to Tarantino, part or no.

**PR:** Working with Quentin was literally a dream come true. If you had told me as a 14-year-old boy that I would be sitting across from him at a rehearsal table, I would have flipped out. I flipped out as a 28-year-old. But yeah, talking to him is great. I love watching and reading his interviews, so to get to experience it in the flesh was incredible. He's just such a sharp guy who can talk about movies in such an intoxicating way.

**LV:** Is he as manic in person as he sometimes appears in interviews?

**PR:** Manic is probably not the right word. I'd say passionate. He's very passionate. But that's what you want. You want somebody who cares

about the thing you're doing. Because it makes you care and get excited. The thing I realized is that he makes movies he wants to see, in the way he wants to see them. And that's why they're so entertaining. Every shot, every performance, every detail is there to be cool and to entertain you. And they do!

**LV:** Transitioning a bit, I remember first seeing you in a short video project that David Fishel (daveydanceblog.com) did while you were both at the University of Iowa. You also participated in No Shame Theatre quite a bit while in Iowa City. What experiences did you have while at the U of I that help you in your career now?

### "If I hadn't done [Iowa City's] No Shame Theatre, I wouldn't be doing what I'm doing today. That's the truth."

**PR:** Well, if I hadn't done No Shame Theatre, I wouldn't be doing what I'm doing today. That's the truth. Not only because I met great people there who would be future collaborators in L.A. (Neil Campbell, Mike Cassidy, Chris Stangl), but also because I learned so many skills. You can't help but become a better writer and performer when you're putting stuff up every Friday. And that's what No Shame did for me. If I hadn't had a venue like No Shame, I would have never sat down on my own and written sketches. I'm not good at doing stuff and then putting it in a drawer. I can only do it if I know it's going somewhere. And so I wrote around 100 sketches and scenes and songs for No Shame and it made me get better.

**LV:** I've read that when you originally came to Los Angeles from Iowa it was your goal to become a comic, rather than an actor. Is that true?

**PR:** Sort of. "Comic" implies "stand-up comic," which was never my intent. And I've never been a "stand-up comic" in L.A. But I definitely came to L.A. to do comedy, and it was never a conscious goal to get a lead role. I still feel weird about calling myself an "actor" because for whatever reason, it makes me feel pretentious. I had to write "actor" on my customs form and I wanted to gag.

**LV:** In a *Vanity Fair* article on you, you were described as (paraphrased) an avant-garde, web savvy Andy Kaufman. What did you think of being compared to Kaufman? Is he an influence on you? And who else has influenced your comedy and writing?

**PR:** I like Andy Kaufman a lot. He's a genius obviously, and he's sort of the granddaddy of comics who do that sort of thing. When I get compared to him though, it's only natural to resist and think, "Well, it's just because I'm not doing set-ups and punch lines like him, but I'M MY OWN MAN!!!" (laughs). Others who have influenced my comedy and writing are (in sort of chronological order): *You Can't Do That on Television*, Pee-Wee Herman, *Ren and Stimpy*, Christopher Guest, *Mr. Show*, *Stella*, *Tim and Eric*. And oh, I love guys like Gary Shandling and Albert Brooks. I admire when a comedian not only has their own persona, but their own aesthetic and style.

**LV:** I was going to ask you about that. I read another article where they said you were a cross between Woody Allen and Pee Wee Herman. Is it hard to form your own identity?

**PR:** I feel like I have my own identity, so it's not hard for me, but I understand why people make comparisons. I do that stuff too. It's only natural.

**LV:** What's next for you? Do you have any projects that people should be on the look out for?

**PR:** Right now, I'm co-writing a pilot with Neil Campbell for a show we sold to Comedy Central a few months ago. And I'm developing a film over at Gary Sanchez, which is Adam McKay/Will Ferrell's production company. And I'm still performing a lot at the Upright Citizens Brigade Theatre in Los Angeles, which gave me my start.

**LV:** What advice do you have for readers who are interested in trying to survive and thrive in the entertainment industry?

**PR:** Well, a specific bit of advice I would give for any comedian is to take classes at the Upright Citizens Brigade Theatre in New York or L.A., which is an awesome comedy theatre that encourages all the right things about comedy: creativity and originality. Plus, you get to meet a lot of funny, nice people who will become your friends. And as far as general advice, I'd say collaborating with people is the most important thing. It turns you onto new things and you get to make friends in the process, so it's a win-win scenario.

*Stephen Schmidt remembers seeing Paul Rust's band "My Business Failed in Three Weeks" open for a little band called "Troubled Hubble" in the IMU wheelroom right around the time George Harrison died. Rust's band performed a Beatles song in tribute and also did a song somehow featuring an office chair. This memory makes Stephen Schmidt feel old.*

## &gt;&gt; FESTIVALS FROM PAGE 15

**Pride of Lions**

**H** Directed by John and Louise Woehrle  
Hardacre Film Festival

*Pride of Lions* is a feature-length documentary about Sierra Leone, which is neither a city in Italy nor a French restaurant, as John Woehrle initially believed. No doubt you, on the other hand, are up on the RUF, the AFRC, and the current standing of Sierra Leone on the Human Development Index. Just in case you need the refresher I did: In 1991, the RUF (the Revolutionary United Front), disgruntled by the government's corruption and mismanagement of resources, and with the support of Liberia's Charles Taylor, launched its first attacks against the regime and began to enlist children as soldiers. Civil war lasted for 11 years, as various factions vied for political power and the so-called "blood diamonds." By 2001 U.N. peacekeepers and the Nigeria-led ECOMOG (Economic Community of West African States) had defeated the rebels, restored civilian government, and brought some semblance of peace back to Sierra Leone. In the decade of war, 50,000 people had lost their lives, and many more had lost limbs and homes. Sierra Leone currently ranks as one of the most impoverished countries in the world.

*Pride of Lions* doesn't deal in any more politics than it has to; but it does deal with just about everything else. Too many subjects elbow around: child soldiers, blood diamonds, the destruction and restoration of a school, the restoration of a clinic, the scarring stories of war, the plight of amputees, two separate stories of generous Americans—not to mention numerous stories of Sierra Leoneans. Each, God knows, is a worthy topic, and all in reality are braided together, but the movie doesn't give a strong impression of any and too often moves away from a subject just when your interest has been piqued. Insofar as there is a main focus, it is the restoration of hope. The soul of the movie is a mixture of moral urgency and the horse-sense that if we all get down to business a country can be saved.

The makers of *Pride of Lions* seem to be doing just that. John Woehrle came there simply to film a student's reunion with her biological father, but he discovered a mission in life; since his arrival, he's founded the Leonean Education Organization, co-founded the Kposowa Foundation, and made this film to raise our awareness of the humanity and awful predicament of the people of Sierra Leone. By comparison, it's pretty trifling for a movie critic to do his duty and complain.

Scott Samuelson

**Night Bus**

**L** Directed by Todd Lילהthun  
Landlocked Film Festival

It may not surprise you that there are a lot of homeless people in Chicago or that the services that seek to address this most glaring failure of capitalism in the United States come in a variety of forms. It may also not be so surprising that what many homeless citizens want from the Night Ministry's staff—the doctors, ministers, volunteers and social workers—is mostly just money and cigarettes.

What is somewhat surprising is that homelessness impacts the people who seek to address it in forms that are at least as various as the reasons that people end up on the streets in the first place. Todd Lילהthun's *Night Bus* presents a vision of homeless services as generally sympathetic and wholly interactive.

We meet a variety of people who staff a giant RV that serves as mobile soup kitchen, doctor's office and counseling center, and follow a night of rounds interacting with the homeless. Though the services offered by the "night bus" are underwritten by religious organizations, they illustrate an understanding of faith which is extremely pragmatic—in fact one the central characters tells us that he became a priest almost by accident, as a way to better serve this constituency. Though offering no especially new perspectives on homelessness and carefully refusing to offer solutions to the problem itself, *Night Bus* does an effective job of presenting a somewhat chilling vision of a world in which homelessness and the often patchwork services designed to deal with it are permanent and inevitable fixtures of America's urban landscape.

Warren Sprouse

**Sita Sings the Blues**

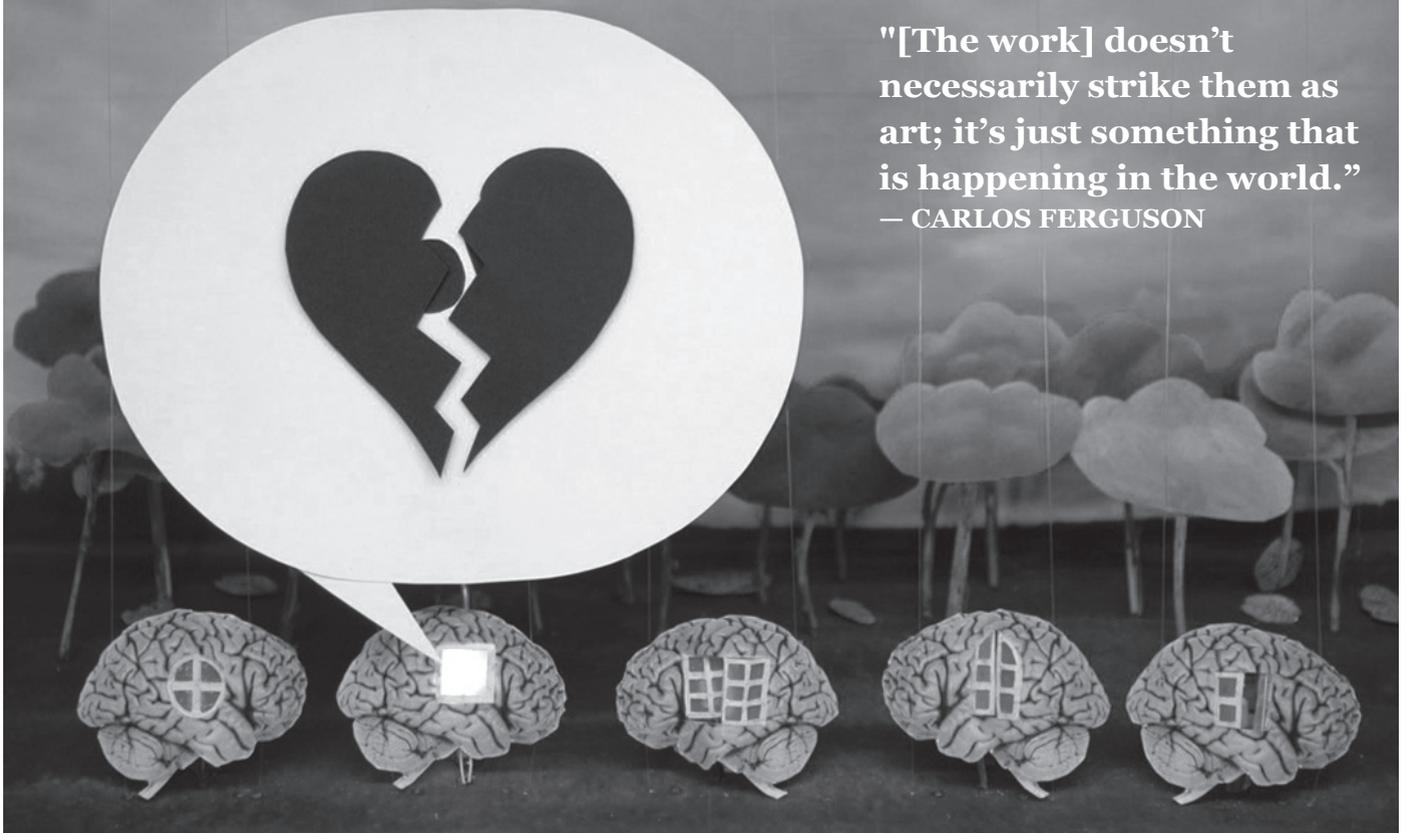
**H** Directed by Nina Paley  
Hardacre Film Festival

The mythical Sita was a foundling, and in a way so is *Sita Sings the Blues*. Made for next to nothing, this animated feature was sent to Roger Ebert because the film's animator, director, writer, and producer, Nina Paley, happened to be from Ebert's hometown, Urbana. The loyal critic watched it and, by writing a glowing review on his blog, gave it a big break. And he's right: *Sita Sings the Blues* is a completely original, strangely enjoyable movie.

Three forces coalesced for the woman who made it: the experience of following her boyfriend to India only to have him dump her; her simultaneous discovery of Hindi culture, particularly the Sanskrit epic the Ramayana; her solace in the 1920s American jazz singer Annette Hanshaw. In *Sita*, Paley narrates her breakup in squigglevision and sets it against the idealized story of the mythic couple Rama and Sita, animated sometimes in an 18th-century Indian painting style and sometimes as shadow-puppets. Sita is kidnapped and then saved by her husband, the too-virtuous Rama, only to have him doubt her purity and essentially divorce her.

In Paley's retelling, Sita channels Annette Hanshaw, and many of the mythic episodes are told as music videos in a kind of Betty-Boop-style animation. The movie can be a little goofy at times, but the mesmerizing animation and complete merging of its disparate elements rescue it from the clutches of irony. The film has been criticized by right-wing Hindus for its irreverence and by left-wing academics for its supposed "orientalism." Two more reasons to see it.

Scott Samuelson



"[The work] doesn't necessarily strike them as art; it's just something that is happening in the world."

— CARLOS FERGUSON

## CIRCUS ACT

**A** Tiny Circus rolled onto Iowa City's downtown pedestrian mall on a warm July night. Not a mini-version of Barnum and Bailey—this circus had no ringmaster, no lions, no bearded lady or dog boy, no trapeze artists. But there were still sights to be seen, including a custom-built, 12-foot airstream trailer, a 10-foot, white projection screen, and a repertoire of short, sweet stop-motion animation films.

While the Friday Night Concert played by the weather dance fountain, the Circus—a collaborative artists' collective based out of Grinnell, Iowa—set up their demonstration booth on the mall's north end. Those who were interested could create their own animations. (I wrangled onlooker Eric Villhauer, a Waldorf history and political science student who lives in Coralville, into joining me to make a two-second short we'll call "The Battle of Swingline Stapler and Little Felt Fellow with Tea-ball Helmet.") Visitors wandered by, often stopping to marvel at the airstream and ask what, exactly, is a Tiny Circus?

After the concert concluded and the skies grew dark, circus members unfurled their screen, "dimmed" the lights ("We 'circused' the light," said Tiny Circus artist Grace Lemaitre after she helped cover a street light with a black trash bag), and projected their animations.

Stop-motion is a simple way to create a film. The producer photographs a scene multiple times, physically moving the contents slightly before each sequential shot, and then edits the individual photographs together. The finished project produces the illusion that the object are moving independently—it's a little like a flipbook, in principle.

The medium is perhaps best known for its use in *The Nightmare Before Christmas*, the Claymation series (how could we forget the *Claymation Christmas Special!*), or maybe the *Gumby* television program. More recently, director Michel Gondry used stop-motion in his 2006 motion picture, *The Science of Sleep*, and Tiny Circus's style reminds me very much of protagonist Stéphane Miroux's dream world—whimsical, quirky and surreal, yet approachable and delightfully homemade.

With the theme "The Other Histories of the

### SEE THE CIRCUS

More information on Tiny Circus, including online animations for viewing, can be found at [www.tinycircus.org](http://www.tinycircus.org). If you want to catch them live, the Tiny Circus will finish out the season with two more shows:

- artstop in Des Moines, September 11–12. More info at [www.artstopinfo.com](http://www.artstopinfo.com).
- Minnesota Historical Society in St. Paul, August 8. More info at [www.mnhs.org](http://www.mnhs.org).

World," the Tiny Circus shorts imagine creation stories for things like kissing, smiles, repetition, rain, ghosts, clocks and hiccups. In its two-year history, the collective has involved anywhere from 12 to 20 core artists, in addition to hundreds of community collaborators, and created more than 10 films.

This year, community performance and workshops have become a core part of the Tiny Circus mission, and the group's members have towed their airstreams (they have three—one for projection, one is a studio and the third is living space if needed) around the state to county fairs, arts festivals, town celebrations and even an impromptu performance at a farm implement next to a Grinnell ice cream shop,

the tractors and combines looming over the screen like extra audience members. In Iowa City, they worked with United Action for Youth to produce an animation called "The History of Soap," which premiered that night on the Ped Mall.

Despite all the individuals who have contributed to each Tiny Circus production, you'd be hard-pressed to easily find out who is specifically involved at any one time. The films have no credit sequence; the Website lists no individual artist's name. And that's the point, really.

"I was a little bit tired of going and making paintings by myself," said Carlos Ferguson, a founding member of Tiny Circus. "I liked the idea of having things happen that I wouldn't plan in terms of collaboration and brainstorming sessions."

Ferguson met Greta Songe, another Tiny Circus founding member, while teaching drawing in Tennessee and found that she had similar thoughts.

"As artists, a lot of what we were struggling with was feeling like we were selfish in our endeavors," said Songe, who returned to Iowa this summer for Tiny Circus from Florida where she teaches art at a community college. "We talked a lot about doing something that was a bit more generous."

With these ideas stewing, Songe and Ferguson called on all of their artist-friends. They decided they would take a cue from Ferguson, who was (and is) living in a revamped airstream trailer, and whose own work had been tending toward projects involving film. He had taken to parking his trailer in unexpected locations, setting up an old movie projection, and watching from a distance to see what kind of audience he could get.

"I was trying to find a way to do some things that didn't fit into the gallery atmosphere," Ferguson said. "It's a desire to approach people who aren't going to go into a gallery or an art museum. [The work] doesn't necessarily strike them as art; it's just something that is happening in the world."

That kind of live interaction appeals to people from a wide variety of backgrounds. Artists, musicians, craftsmen and students studying a wide variety of topics have participated in Tiny Circus.

Fai Tosuratana is a Grinnell student majoring in math with a global studies concentration. She explained why she got involved while helping me create my animation.

"I was looking for something to do this summer that was different than what I did last summer, when I was in an office for research," she said. "I wanted live interaction, and I liked the idea of giving the art back to the community."

Originally from Thailand, Tosuratana thinks she might return to run a Non-Governmental Organization or non-profit. Tiny Circus, in just its second year, allowed her to learn how community involvement develops from the beginning stages.

"Every single person has a valid voice," said Grinnell art student Susan Kiluchi, explaining how the collective works. "No one person is more valid because of training."

To encourage such tight-knit collaboration, this year's group of artists has mostly been staying together on Ferguson's family land in Grinnell, where they have converted a barn and land formerly used to raise honeybees into a studio and living quarters. There they do a lot of their work—including turning two rotted 1965 26-foot airstreams into 12-foot minis.

The tiny silver bullets are quite the attraction: Ferguson estimates that 15 percent

of the people who stop by their shows are simply curious about the custom-built trailers. Together, the group strips down the originals, removes their rat-infested upholstery, and drills out the welded frames. Then, they rivet using just the end pieces to make a small trailer, re-insulate, and outfit the interior with custom woodwork. All that physical work is a part of the collaborative process, Songe said.

"You're living, socializing, building, creating, doing all these things together—it's a really unique kind of experience," she said. "You learn about depending on others."

At the same time, the artists said it is sometimes difficult to give up the level of autonomy that comes with producing individual work.

"If you make a good painting, if it's good or bad, it's yours," Songe said. "There's this accountability." On the other hand, she added, "Here you can share the accountability in a really great way. There's no exclusivity. It's about bringing it to a community to demystify the art-making process. No one owns this thing." **lv**

*Maggie Anderson is an Iowa native who has lived and worked in Iowa City for the past five years. She is currently the marketing and media manager for The University of Iowa Museum of Art.*



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- AUG 14 } BEAKER BROTHERS**
- AUG 15 } MAYFLIES  
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# AUGUST WILL BE GRAND

Like “august,” not only as a month (“August”), but as a lowercase word meaning “grand,” “respected,” or “lordly.” As an uppercase word, “August” also reminds me of my favorite playwright, August Wilson, who was thrown out of the high school I, many years later, graduated from—and I’ve always envied him for that. And speaking of school, for many of us August also means going back to it, which sucks. So before that happens, check out these concerts, none of which are particularly august by definition, but all of which are happening in the potent month of August.

The biggest news around the campfire is Camp Dirtbag, which, hopefully, won’t actually feature a campfire. Set within the friendly walls of the Picador, Camp Dirtbag is the name of this year’s annual Picador birthday party, and looks to be the biggest blowout yet to mark the occasion. The club formerly known as Gabe’s Oasis is turning three under its new moniker, and to celebrate they’ll be throwing a totally free (!) four-day event that features most of the best local bands and artists. On Wednesday the 19th, things will kick off with an art show, and then from the 20th to the 22nd there’ll be all kinds of music, including The Tanks, Petit Mal, Snow Demon, Datagun, Viking Fuck, Supersonic Piss, Shores of the Tundra, Aseethe, Lwa, Limbs and Digits, Naked Hasselhoff, Bongrider, Dune Buggy, Beast Wars, Wet Hair, Ed Gray, Twelve Canons and probably a few more. The School of Flyentology, Junk/Tron and Joshyboy will also be deejaying. If some of those names are unfamiliar, search the MySpaces. When you do you’ll realize there’s really something for everyone, from fans of metal, hardcore and noise to freak-folk (are we still using that term? I am, I guess). Hit up the Picador’s website as it gets closer for specifics.

That’s not the only major celebration at the Picador this month. On the 14th, a huge fiesta is planned for Kellie Everett, a.k.a. Banjo Kellie, who is leaving Iowa City. In her time here, Kellie has played with a jug band and created a jug band compilation (*Jugs Across America*), played saxophone with Cracketysax, and played solo gigs everywhere from small basements to the ACT cafeteria.

Her many talents will be on display on the 14th, as Cracketysax (an all-sax band including Pete Balestrieri) as well as Kellie’s newest band, Scum City Girls, will rock out. It’ll be all Kellie all night, which will be awesome,



though also a reminder of what a huge hole she’ll leave in the local scene.

One band that is decidedly not local, Swedish psych-masters Dungen, are coming into the United States and landing at the Picador on August 10th for my most anticipated show this month.

**You’ll realize there’s really something for everyone, from fans of metal, hardcore, and noise to freak-folk.**

Loved by critics and fans alike, the band exploded onto the U.S. scene with 2004’s *Da Tet Lugnt*, which was technically their third album. Follow-up *Tio Bitar* was equally awesome. In a pairing from heaven, NYC’s Woods will open the show. Their recent album *Songs of Shame* is an absolute gem from the wildly popular lo-fi scene, mixing elements of rock, folk, noise, field recording and collage. However they make it, it sounds great.

If it’s music of a more delicate variety that

you like, then mark your calendar for the 4th. Critically celebrated Lewis & Clarke are playing Public Space ONE with local songwriter extraordinaire Caleb Engstrom. Lewis & Clarke have a new vinyl release that starts by pushing their creative, haunting folk music into near-ambient territory, then concludes with a cover of Leonard Cohen’s “Chelsea Hotel #2.” It’s a testament to the band to be able to do the song justice. On the same night (argh!), Alexis Stevens (who has been here long enough to officially lose the title “recent L.A. transplant” in my book) plays with a slew of female songwriters at the Mill. Run back and forth, then catch your breath, sit down quietly, and just listen.

This month’s obligatory “dudes we loved in the 80s and 90s” show (seriously: do old indie dudes love Iowa City? Is this part of a larger, nationwide trend? I just don’t know.) comes courtesy of the Mill and Dave Lowery, whose band Cracker comes into town on the 30th. One of the most important things I learned at the 2008 80/35 music festival was that Cracker still plays some old Camper Van Beethoven stuff, and while Cracker isn’t terrible (I guess?), hearing “Take the Skinheads Bowling” might be more up your proverbial, um, alley. Adding some bang to your buck, however, are opening act The High Strung, who make great garage pop/rock like many of their labelmates on Park the Van Records.

The Tuesday Night Social Club experiment continues to roll on at the Mill this month, and while it’s hard to go wrong with free music, this month the show I’m most curious about is Athens, Georgia outfit Casper & the Cookies on the 11th. Their new record, *Modern Silence*, boasts amazing album art and a track sequence that begins with sublime melodies and ends with the downright experimental and bizarre. What will be played? How will they play it? We’ll find out.

Also of note: Semi-local badasses making a comeback in a big way are Moline’s Meth and Goats (who boast the Midwest’s most perfect band name). Fresh off a split 7-inch with Meny Hellkin on the European label 213 Records, they’ll play the Picador on the 5th. **IV**

*Craig Eley is a music writer, promoter and American studies grad student, usually in that order. Got news on the music scene? Write to him at [craig@missionfreak.com](mailto:craig@missionfreak.com).*



## Woods

### *Songs of Shame*

Woodsist Records

[www.myspace.com/woodsfamilyband](http://www.myspace.com/woodsfamilyband)

Brooklyn's Woods is right at home with the latest clutch of indie-blogsphere darlings. However, unlike scene frontrunners Vivian Girls, Wavves (yes, that's the correct spelling), and Times New Viking, this NYC group isn't twisting their pop gems into basement-ready jams by pushing their mixes into the red. Woods has constructed a more granola-fied brand of DIY pop bliss; they've created a cache of 21st-Century campfire songs called *Songs of Shame*.

"The Hold," the album's second cut, jumps along on a toy bongo beat and a fragile double-tracked falsetto coo, perfect for basement love-ins. Start dancing slowly 'round the fire as that same cracked falsetto triumphantly builds to a beautiful, shaky crescendo on "The Number," propped up by delayed flamenco strums and the sturdy plod of an acoustic guitar. Somewhere between the eerie, tear-jerking title track from Funkadelic's *Maggot Brain* and a bong-ripped Santana jam, the nine-minute guitar work out "September with Pete" comes along and throws gasoline on the fire and melts all the kumbayas.

Woods hits the protest songs (the wah-wah accented "Military Madness (Graham Nash)"), and the sort of free love ethos of the Summer of Love ("Rain On" and "Gypsy Hand"). It's all a little too cracked and weird to actually have existed in the '60s.

If the album wasn't so jubilant and didn't feel so innocent, you might mention how anachronistic it sounds—how every citation is at least 35 years old, and the flowers in their hair wilted long, long ago. But that's all part of Woods' magic, and clocking in just over 35 minutes, *Songs of Shame* makes for a brief and absolutely joyful listen.

Woods has opening duties for Swedish rockers Dungen on Monday, August 10th at the Picador.

*John Schlotfelt thinks he can smell patchouli, contact him if you can smell it too: [John.Schlotfelt@littlevillagemag.com](mailto:John.Schlotfelt@littlevillagemag.com)*

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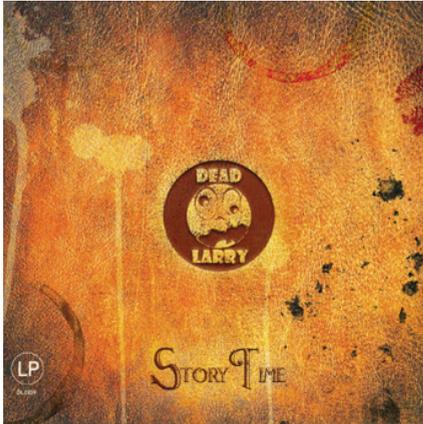


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## Dead Larry

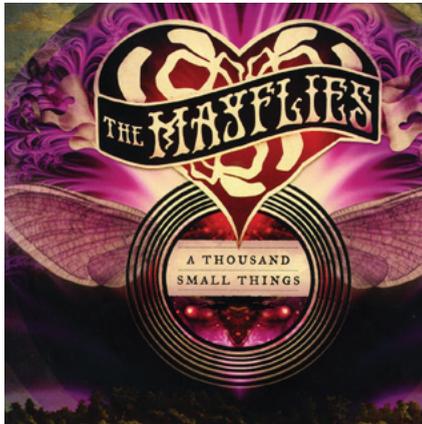
*Story Time*

[www.myspace.com/deadlarry](http://www.myspace.com/deadlarry)

Lord I'm old. My first rock 'n roll show was a festival with Janis Joplin and Quicksilver Messenger Service. The guys in Dead Larry were born 20 years after that event, but wear their affection for the music of the '60s and '70s proudly. So much so that they could have likely played that bill with Janis and Quicksilver and fit right in. They even open the album with "The Story Of Dead Larry," a legend of how they inherited their music from a dead guy when they squatted in his tomblike home.

But there's more to Dead Larry than musical necrology. Singer Mark McGuiness' stylistic influences are mostly British—he has some of Robert Plant's clenched rasp, without (thankfully) quite so much screech. The whole band sticks to the tried-and-true guitar, bass, drum formula, and plays with facility and urgency. "Your Funky Friends" is a tour de force of the Dead Larry Way—slow verses alternate with almost bluegrass uptempo chorus, topped off with a sly rap section, and some nice falsetto harmonies along the way. "The Rocks" features rhymes from Animosity, one of the last men standing in the Iowa City hip-hop game. Rap and classic rock usually don't mix—but Dead Larry can bring some funk and Animosity never met a beat he couldn't flow to.

As to whether this is a great record, or just another CD, I can't say. I lived through this sort of music the first time around, and my tastes have moved on. On the other hand, their songs are decent, their execution is spirited and for fans, I'd say it's just the thing. And for a band known for being Yacht Club jammy, they do everyone the favor of avoiding Grateful Deadisms. The only thing *Story Time* doesn't do is transcend the bounds of genre and grab me by the throat with its awesomeness.



## The Mayflies

*A Thousand Small Things*

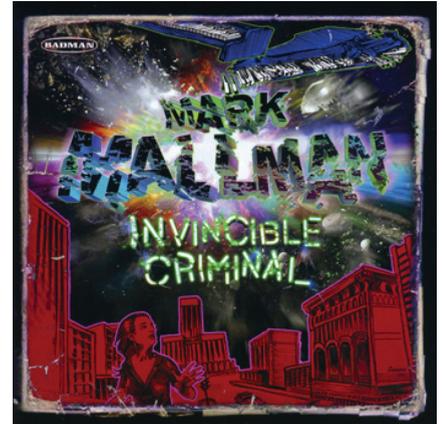
[www.themayflies.com](http://www.themayflies.com)

Zuzu Bailey said "Every time a bell rings, an angel gets his wings" and in Iowa City, every time Greg Brown clears his throat, a new roots rock band forms. That's not a bad thing, the Mayflies being a case in point. It all comes down to songwriting, and the Mayflies deliver. Oddly enough, many of the songs were written by Patrick Bloom, who doesn't perform at all on this CD. "Petaluma" is a strange sort of love song, where Webster sings "Petaluma you're a tire gauge, you are half my size and yer twice my age" over a frantic two-step country dance tune. Stacy Webster's resonant baritone reminds me a bit of Magnetic Fields' Stephen Merritt—it's a pleasant instrument, but his delivery is unpretentious, content to hit the pitch and let the lyrics carry the dramatic weight.

The rest of the band—David Lumberg (bass), Jon Eric (banjo) and James Robinson (drums) do much more than provide accompaniment. Robinson's drumming holds down the beat but not without rattling and rolling like a train about to go off the rails on a curve. His instinct for chaos is kept in check by Lumberg's rock-steady bass. Webster's guitar has some of the same go for broke verve as Robinson's drumming; he takes care of the basic business, but never with simple strumming—the skeleton of the chords is fleshed out with almost constant improvisation. When they get going, it's like some crazy combination of the Sun Ra Arkestra and the Jordanaires.

The Mayflies play original songs very much in the roots tradition, but their musicianship and never-the-same-way-twice improvisatory spirit pushes their music in unexpected directions. They found a willing conspirator in Flat Black Studios owner Luke Tweedy, who I'm sure egged them on to stretch songs like "Caroline" and "Shit Creek" out with spacey outros. And last but not least, Samantha

Blickman's harmony vocals mesh perfectly with Webster's lead line. "A Thousand Small Things" definitely adds up to something big.



## Mark Mallman

*Invincible Criminal*

[www.myspace.com/markmallman](http://www.myspace.com/markmallman)

Minneapolis singer/songwriter/pianist Mark Mallman has distinguished himself by building career in the only music capital in the United States where you can freeze to death taking out the trash. His live performances are reputed to be epic, crazed affairs, which is only hinted at by the songs on this CD. He's not yet played Iowa City but has upcoming dates in Mason City and Ames.

Just as any rock guitarist has to live in Jimi Hendrix's shadow, any rock pianist-songwriter has to tiptoe around the two-headed monster of Billy Joel and Elton John. Mossman's stylistic sensibilities are rooted unabashedly in the 1970s, more in Billy's camp than Elton's. But even at his most Joel-esque, as on "Mercy Calls," he avoids Joel's twin sin of cravenness and bullying. And one can only marvel at how over the top he's willing to go. His lyrics ride melodies that are catchy like a disease, and the arrangements are pure candy; he seems to have equal enthusiasm for Bruce Springsteen and the Captain and Tennille. He's always riding the line musically between irony and sincerity.

Mallman's voice is a bit of an acquired taste, a bit nasal and almost grating at times. He overcomes its limitations, though, by sheer force of will and wit. His lyrics are littered with clichés twisted up in clever ways, and he plays the piano with string-snapping conviction. This guy isn't yet famous, but he sings for the back rows of the stadium, and that kind of audacity demands you listen.

*Kent Williams is an optimist who loves life, sport, and hates lies. He is Little Village's arts editor.*

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# SAND IN THE CITY '09

**August 28-30,  
Downtown Iowa City  
A Benefit for Summer of the Arts**

**August 28 -**

- 6:00 pm - Team Trophy Presentations
- 10:00 am - 4:00 pm - Sand Sculpting Competition
- 6:30 pm - Press-Citizen's Friday Night Concert Series:  
Rod Pierson's Not So Big Band,  
Sponsored by Gina's BMW Motorcycles
- 8:00 pm - BMW Motorcycle Raffle Ticket drawing  
Raffle Tickets - 1 for \$5 , 5 for \$20

**August 29 -**

- 10:00 am - 8:00 pm - People's Choice Award Voting  
Live music throughout the day  
Games & Activities for all ages  
Kids fun zone with giant sand box
- 6:30 pm - The Recliners

**August 30 - 10:00 am - 5:00 pm**



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## ART/EXHIBITS

### AKAR

257 E. Iowa Ave. Iowa City  
[www.akardesign.com](http://www.akardesign.com)

Recent Ceramics: Ben Bates, Jeff Campana, Ryan Greenheck & Matthew Repsher, through Aug. 21 • Recent Ceramics: John Neely, opens Aug. 28

### Cedar Rapids Museum of Art

410 Third Ave. SE, Cedar Rapids  
[www.crma.org](http://www.crma.org)

Grant Wood Studio and Visitor Center, Guided tours of Grant Wood's home and studio, Saturdays & Sundays, hourly 12-4pm

River of Words: IOWA Environmental Poetry and Art Exhibition, August 1 • Under the Big Top, through Aug. 16 • John Buck: Iconography, through Aug. 16 • Creative Connections: Nancy Lindsay & John Schafer, En Plein Air Painting, Aug. 8, 10am • Malvina Hoffman, ongoing • Mauricio Lasansky, ongoing • Art in Roman Life, ongoing • Grant Wood: In Focus, ongoing

### The Chait Galleries Downtown

218 E Washington St., Iowa City  
[www.thegalleriesdowntown.com](http://www.thegalleriesdowntown.com)

Character Studies: Linda Lewis, through Aug 7

### Englert Theatre

221 E. Washington St., Iowa City  
[www.englert.org](http://www.englert.org)

Abstract Confections, ongoing

### Faulconer Gallery/

### Bucksbaum Center for the Arts

Grinnell College, 1108 Park St., Grinnell  
[www.grinnell.edu/fulconergallery](http://www.grinnell.edu/fulconergallery)

Below the Surface: A 21st-Century Look at the Prairie, ongoing • Small Expressions, ongoing

### Hudson River Gallery

538 South Gilbert St., Iowa City  
[www.hudsonrivergallery.com](http://www.hudsonrivergallery.com)

Tom Langdon, ongoing

### Iowa Artisans Gallery

207 E. Washington, Iowa City  
[www.iowa-artisans-gallery.com](http://www.iowa-artisans-gallery.com)

Landscape References: Altered Photography by Randy Richmond, Woodturned Vessels by Robert Wallace, through Aug. 23 • Emily Vermillion, opens Aug. 28

### Johnson County Historical Society

310 5th St., Coralville  
[www.jchsiowa.org](http://www.jchsiowa.org)

Floods of 2008: Photographs, ongoing

### Riverside Theatre

Riverside Festival Stage, City Park  
[www.riversidetheatre.org](http://www.riversidetheatre.org)

Recycled Art Sale, Aug. 7-8

### UI Museum of Art

Richey Ballroom, Iowa Memorial Union  
[www.uiowa.edu/uima](http://www.uiowa.edu/uima)

Gallery Grand Opening, Aug. 22, 7-10pm

### West Bank

229 S. Dubuque St., Iowa City

Sylvia Schuster drawings, through Aug. 5

## MUSIC

### Agave Bar & Grill

2781 Oakdale Blvd, Coralville  
[www.tequilabarandgrill.com](http://www.tequilabarandgrill.com)

Paradigm Shift Band, Aug. 8, 8pm • Kevin Burt and Tony Brown, Aug. 14, 8pm

### Café Z

1705 S 1st Ave, Iowa City  
[www.cafe-z.com](http://www.cafe-z.com)

Unknown Component, Aug. 29, 6:30 - 8:30 PM

### Englert Theatre

221 E. Washington St., Iowa City  
[www.englert.org](http://www.englert.org)

Colin Hay, Aug. 14, 8pm • Friends of Old Time Music, Aug. 15, 7pm • Heather Masse & Lake Street Dive, Aug. 22, 8pm • The Robert Cray Band, Aug. 25, 8pm

### Friday Night Concert Series

Ped Mall, downtown Iowa City

[www.summerofthearts.org](http://www.summerofthearts.org)

New Beat Society, Aug. 7 • Burlington St Bluegrass, Aug. 14 • Orchestra Alto Maiz, Aug. 21 • Rod Pierson and his Not So Big Band, Aug. 28

### Iowa City Farmers' Market

Chauncey Swan Parking Lot

Terrapin, Aug. 1 • Saul Lubaroff Jazz Trio, Aug. 5 • Al and Aleta Murphy, Aug. 8 • Mutihy in the Parlor, Aug. 12 • Nick Stika, Aug. 15 • Dave Moore, Aug. 19 • Mike Haverkamp, Aug. 22 • Nic Arp, Aug. 26 • The Clover Ridge Ensemble, Aug. 29

### Martinis

127 E College St, Iowa City  
[www.martinisic.com](http://www.martinisic.com)

Unknown Component, Aug. 13, 8-10pm

### The Mill

120 E. Burlington St., Iowa City  
[www.icmill.com](http://www.icmill.com)

Shows at 9pm unless otherwise noted

Sunday Night Pub Quiz, Sundays, 9pm-Midnight

Open Mic with J. Knight, Mondays, 8pm, call 338-6713 to sign up

Tuesday Night Social Club, Tuesdays

Alexis Stevens, Cassie Morgan and the Lonely Pine, Beth Bombara, Aug. 4 • The Recliners, Aug. 6, 7pm • Death Ships, 5 In A Hand, Wax Cannon & Olivia Rose Muzzie, Aug. 7 • Paul Cary, Liberty Leg, and Sarah Cram & The Derelicts, Aug. 8 • Casper & the Cookies, Everything Now, The Winter Sound, The New Bodies, Aug. 11 • Burlington St. Bluegrass Band, Aug. 12, 7pm • Final Alibi, Why Make Clocks/ American Restless/ Maylane, Aug. 13 • Jazz After Five, Aug. 14, 5pm • The Beaker Brothers, Aug. 14 • Mayflies, Patrick Bloom and Gilded Bats, Aug. 15 • Little Lebowksi Urban Achievers, Falcon Arrow, Divorce Force, Aug. 18 • Mystic Ordinaries, Raw Mojo and Band From Town, Aug. 20 • New Duncan Imperials, Aug. 21 • Neil Hamburger, JP Incorporated and The Dr. Eli Calico Medicine, Aug. 22 • Team Band & Beast Wars, Aug. 25 • Burlington St. Bluegrass Band, Aug. 26 • Shame Train, Miles Nielsen, Aug. 27 • Catfish Keith, Aug. 28, 8pm • Dave Zollo & the Body Electric, Aug. 29 • Cracker and High Strung, Aug. 30

### Music in the Park

S.T. Morrison Park, Coralville  
[www.coralville.org](http://www.coralville.org)

Burlington St. Bluegrass Band, Aug. 6, 6:30pm • Farmers Market Music: Chad Elliott, Aug. 10, 5pm • Farmers Market Music: Jeffrey Morgan, Aug. 24, 5pm

### The Picador

330 E. Washington St., Iowa City  
[www.thepicador.com](http://www.thepicador.com)

All shows at 9pm unless otherwise noted

Radio Moscow, CroKane, A Lull, The Post Mortems, Aug. 1 • Mayday Parade, Backdrop, Hillhaven Raven, Aug. 4, 6pm • Meth and Goats, The Catalyst, Gay Duo, Megazilla, Aug. 5, 9:30pm • Ely Falls, The Big Gigantic, Petit Mal, Aug. 6, 6pm • Superchrist, Nethervoid, Bong Rider, These Needles, Aug. 7 • Now, Now Every Children / Bad Veins, Modern Day Satire, Aug. 9 • Dungen, Woods, Aug. 10 • Banjo Kellie's Record Release and Going-Away Party, Cracketysax, Scum City Girls, Aug. 14 • Churchburner, Snow Demon, Arbogast, Catastrophic Solutions, Aug. 15 • Camp Dirtbag three day celebration, Aug. 20-22 • Andreas Kapsalis Trio, Skye Carrasco, Aug. 27

### Public Space One

115 E. Washington St., Iowa City  
[www.myspace.com/publicspaceone](http://www.myspace.com/publicspaceone)

All shows at 9pm unless otherwise noted

Johnny On Point, Five In A Hand, Aug. 1 • Lewis & Clarke, Caleb Engstrom, Caroline Weeks, Corridor, Aug. • Gun Outfit, Viking Fuck, Aug. 10 • Shiver Shiver, the Half Hearts, Oh Kuso, Aug. 14 • The Daredevil Christopher Wright, Aug. 15 • Desolation Wilderness, Aug. 30

### Riverside Casino

3184 Highway 22, Riverside  
[www.riversidecasinoandresort.com](http://www.riversidecasinoandresort.com)

Styx, Aug. 29, 8pm



## Sand in the City August 28-30

**Downtown Iowa City**  
[www.summerofthearts.org](http://www.summerofthearts.org)

Before all the U of I students pepper the Pedestrian Mall with, um, unfortunate natural elements, check out Summer of the Arts' "Sand in the City" event — a three day long gathering of music, a motorcycle raffle, a mythical GIANT sand box and (of course) sand sculpting competitions. This year's event takes place from 10 a.m. Friday, August 28 through 4 p.m. Sunday, August 30.

Such sculpting requires the city to move 200 tons of sand into downtown (perhaps storing it for the winter?) where sand-creation-building teams from community schools, businesses, and other orgs sponsor and promote their sculptures in hopes of winning over the judges and crowd. Votes and drinks, apparently, can be bought through an invented system of "Sand Dollars"—which would sound illegal if not sponsored by the city.

Winners of the People's Choice Awards will be announced after voting completes on Sunday, at which point Iowa City unofficially sacrifices the pedmall to the unruly bar crowd. Welcome back!

### Uptown Bill's Small Mall

401 S. Gilbert St., Iowa City  
[www.uptownbills.org](http://www.uptownbills.org)  
Open Mic, Fridays, 8pm; Sign-up, 7:30pm

### Yacht Club

13 S. Linn St., Iowa City  
[www.iowacityyachtclub.org](http://www.iowacityyachtclub.org)  
Shows at 9pm unless otherwise noted

Dennis McMurrin & The Demolition Band, Aug. 1 • Dubbin Music Tour: The JV Allstars, The American Life, A No Coast November, Benefit of a Doubt, Aug. 5 • Collectible Boys, Exposed Fiction, Plus Exposed Fiction, Aug. 13 • Samuel Locke Ward & The Boo Hoo's + Birthrites + Porno Galactica, Aug. 14 • The Big Funk Guarantee, Aug. 29

## THEATER/DANCE/ PERFORMANCE

### Englert Theatre

221 E. Washington St., Iowa City  
[www.englert.org](http://www.englert.org)  
All in a Day Play Festival, Aug. 1, 8pm • Rent: School Edition, Aug. 7-8, 7:30pm, Aug. 9, 2pm

### Iowa Theatre Artists

4709 220th Tr., Amana  
[www.iowatheatreartists.org](http://www.iowatheatreartists.org)  
The Bee's Knees!, Aug. 7-23

### Penguin's Comedy Club

Clarion Hotel, 525 33rd Ave. SW, Cedar Rapids  
[www.penguinscomedyclub.com](http://www.penguinscomedyclub.com)  
Check website for showtimes  
Alex Ortiz and Matt Holt, Aug. 1 • Kevin Williams and Chad Miller, Aug. 7-8 • Cool and Cruel Show, Aug. 7, 10pm • Adam Burke, Brad Fowler, and Ken Garr, Aug. 13 • Johny Pinney and Ed Voss, Aug. 14-15 • Don Chopin, and John Garrett, Aug. 21-22 • Mark Sweeney and Stuart Huff, Aug. 28-29

### Summit Restaurant Comedy Night

10 S. Clinton St, Iowa City  
[www.thesummitrestaurantandbar.com](http://www.thesummitrestaurantandbar.com)  
Shows start at 9:30pm  
Saint vs Sinners: Matthew Lumpkin and Patric Jolley, Aug. 5 • Warren B. Hall and Mike Malone, Aug. 12 • Rocky Whatule and Daivd Taylor, Aug. 19 • Bill Blank, Danny T, Aug. 26

## WORDS

### Barnes & Noble

Coral Ridge Mall  
1451 Coral Ridge Ave., Coralville  
Scrabble Night, Aug. 12 • The Writers Workshop, Aug. 13 & 27, 7pm

**PHYSICAL CHALLENGE**  
w/ DJ JOSH BOY  
EVERY THURSDAY NIGHT 10 AND OVER

**Saturday August 1**  
**Radio Moscow**  
CroKane A Lull The Post Mortems

**Tuesday August 4** ALL AGES 6PM  
**Mayday Parade**  
Backdrop Hillhaven Raven

**Wednesday August 5**  
**Meth and Goats**  
The Catalyst Gay Duo Megazilla

**Friday August 7**  
**Superchrist**  
Nethervoid Bong Rider These Needles

**Sunday August 9**  
**Now Now Every Children / Bad Veins**

**Monday August 10**  
**Dungen** Woods

**Friday August 14**  
**Banjo Kellie's Record Release and Going-Away Party!** w/ CracketySax Scum City Girls

**Saturday August 15**  
**Churchburner**  
Snow Demon Arbogast Catastrophic Solutions

**Thursday September 3**  
**Princeton** Ice Palace Wrestling with Wolves

**Thursday September 17**  
**Victor Wooten**

**Saturday October 3**  
**The Get Up Kids**  
Youth Group Pretty and Nice

**DIRTBAG!!**  
AUG 19-22

**FEATURING:**  
\*EAST COAST VS. WEST COAST DANCE PARTY  
\*ALL DAY ART SHOW!  
\*PERFORMANCES FROM DOZENS OF GREAT LOCAL BANDS!  
\*RAFFLES!! GIVEAWAYS!!  
\*OUTRAGEOUS DRINK SPECIALS!!  
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**THE PICADOR**  
330 E. Washington Iowa City, IA [www.thepicador.com](http://www.thepicador.com)

## Prairie Lights

15 S. Dubuque St., Iowa City  
[www.prairielightbooks.com](http://www.prairielightbooks.com)  
 All shows at 7pm unless otherwise noted  
 Robert Schultz, Aug. 11

## CINEMA

### Alexis Park Inn

1165 S. Riverside Drive, Iowa City  
[www.alexisparkinn.com](http://www.alexisparkinn.com)  
 Aviaton Movie Night, Aug. 4, 11, 18, 25, 6:30pm

### Hardacre Film Festival

Hardacre Theater, Tipton  
[www.hardacrefilmfestival.com](http://www.hardacrefilmfestival.com)  
 Full schedule on festival website  
 Film Festival, Aug. 7&8

### Landlocked Film Festival

Downtown IC  
[www.landlockedfilmfestival.org](http://www.landlockedfilmfestival.org)  
 Full schedule on festival website  
 Film Festival, Aug. 27-30

### MidWestOne Bank Free Movie Series

Pentacrest, downtown Iowa City  
[www.summerofthearts.org](http://www.summerofthearts.org)  
 All shows begin at sunset  
 Close Encounters of the Third Kind, Aug. 1 • The Wizard of Oz, Aug. 15 • Ferris Bueller's Day Off, Aug. 22

### Park it at the Movies

Brown Deer Golf Club, Coralville  
[www.coralville.org](http://www.coralville.org)  
 Get Smart, Aug. 21, 9pm

### University of Iowa Museum of Natural History

Macbride Hall, UI Campus  
[www.uiowa.edu/~nathist](http://www.uiowa.edu/~nathist)  
 Planet Earth: Fresh Water, Aug. 2, 2pm

7	5		1	3	9	2	8	6
1	8	3	6	7	2	4	9	5
2	9	6	4	8	5	1	7	3
5	7	9	2	1	8	6	3	4
6	3	2	9	4	7	5	1	8
4	1	8	5	6	3	7	2	9
3	2	7	8	5	4	9	6	1
8	6	5	7	9	1	3	4	2
9	4	1	3	2	6	8	5	7

**SUDOKU**

7	5		9		3			6
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		9		1			7	5
3				8	4			
9			6		1		5	7

Courtesy [www.yoogi.com](http://www.yoogi.com)

## SUDOKU

It's a slow month in calendarland. Is everyone on vacation except us?

Still, you need something to do in August, so why not a sudoku puzzle?

We assume you know the drill by now, so no directions are included.

Want to see more puzzles? Email us at [publisher@littlevillagemag.com](mailto:publisher@littlevillagemag.com) and tell us what games you've got a hankering for.

## KIDS

### The Iowa Children's Museum

1451 Coral Ridge Ave., Coralville  
[www.theicm.org](http://www.theicm.org)  
*Art Adventures 2pm unless otherwise noted*  
 Masks and Hate, Aug. 1 • Tooth Fairy Day, Aug. 2 • Paper Masks, Aug. 6 • Joan Miro, Aug. 13 • Blow Painting, Aug. 15 • Tile Painting, Aug. 16 • Design a Dream House, Aug. 20 • African Masks, Aug. 22 • Paper Towers, Aug. 27 • Me "Quilt," Aug. 28 • Foil Sculpture, Aug. 29

### Iowa City Public Library

123 South Linn St. Iowa City  
[www.icpl.org](http://www.icpl.org)  
*Storytime at 10:30 Mon-Sat, 2pm Sun unless otherwise noted*  
 Storytime, Aug. 9-13, 15-31

### University of Iowa Museum of Natural History

Macbride Hall, UI Campus  
[www.uiowa.edu/~nathist](http://www.uiowa.edu/~nathist)  
 Animal Tales Story Time: Bison and the Prairie, Aug. 16, 2pm

## MISC

### Coralville Farmers' Market

Community Center, Coralville  
 Every Monday and Thursday, 5pm

### Critical Hit Games

89 Second St, Coralville  
[www.criticalhitgames.net](http://www.criticalhitgames.net)  
 Board Game Night, Aug. 5, 12, 19, 25

### Herbert Hoover Museum

West Branch  
[www.nps.gov/heho](http://www.nps.gov/heho)  
 Hooverfest, Aug. 1 • The Moving Wall, through, Aug. 2 • Iowa's Treasures A-Z owa's Treasures A-Z, ongoing

### Iowa City Farmers' Market

Chauncey Swan Parking Lot  
 Wednesday, 5:30pm and Saturdays, 7:30am-noon

### PATV

206 Lafayette St., Iowa City  
[www.patv.tv](http://www.patv.tv)  
*The Smartest Iowan game show Wednesdays, contestants needed, email [smartestiowan@gmail.com](mailto:smartestiowan@gmail.com)*  
 Free Animation Class for Kids, Saturday, Aug. 22, 1-5pm • Intro to DJ-ing, Sept. 4, 1-5pm

### Rummage in the Ramp

Chauncey Swan Parking Lot  
 Rummage Sale, Aug. 1 & 2

### Sand in the City

Downtown Iowa City  
[www.summerofthearts.org](http://www.summerofthearts.org)  
 Sand Sculpting Competition, Aug. 28, 10am-4pm • Live Music and activities, Aug 29-30

### University of Iowa Welcome Week

Various locations  
[calendar.uiowa.edu](http://calendar.uiowa.edu)  
 Convocation, Aug. 23, 4pm • President's Block Party, Aug. 23, 5pm • Taste of Iowa City, Aug. 26, 4-8pm

### U.S. Cellular Center

370 1st Ave NE, Cedar Rapids  
[www.uscellularcenter.com](http://www.uscellularcenter.com)  
 WWE RAW SumerSlam, Aug. 14, 7:30pm • Rollergirls: Cedar Rapids vs LaCrosse, Aug. 29, 7pm

### Curses, Foiled Again

- State police arrested Lonnie Meckwood, 29, and Phillip Weeks, 51, for robbing a gas station in Kirkwood, N.Y., after their getaway car ran out of gas.
- Police arrested fugitive Evariston Tenorio, 48, after they found him hiding in tall grass in Woodburn, Ore., when his cell phone rang, alerting officers to his whereabouts.

### Don't Have a Cow

- When Tammy Nuttelman called 911 because some cows had escaped from her farm near Juneau, Wis., she began swearing at the dispatcher who told her escaped cows weren't an emergency. "I got seven \*\*\*king cows out, maybe going to the \*\*\*king highway, and you need to let everybody know that there are loose cows out there!" Nuttelman said, according to the transcript. "They'll probably cause a major \*\*\*king accident, you hear me?" The dispatcher finally called a sheriff's deputy, who came to Nuttelman's house to cite her for misuse of 911. Afterwards, Nuttelman told Milwaukee's WTMJ Radio News that she overreacted, explaining, "I mean, who doesn't when you call 911?"
- After sheriff's deputies in King County, Wash., stopped two men for tying a rope around a bull's neck, attaching the rope to a 1989 Buick Century and dragging the animal for at least a half-mile along the road, driver Jonas Arnbrister, 75, explained they were moving the bull to a new pasture and always moved the bull like this because "he is stubborn." Sgt. John Urquhart told the Seattle Times that passenger Terrance Neff, 57, added, "You have to be that way with cows."

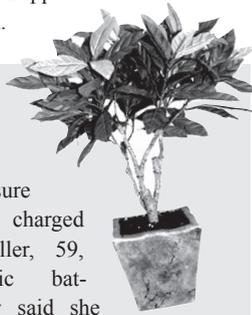
### Bad Greed vs. Good Deed

- After learning that Massachusetts drivers challenged more than 250,000 tickets last year, state legislators voted to charge drivers \$25 to contest citations in the future, regardless of whether charges are dismissed or upheld. Lawmakers estimate the surcharge will add \$5 million to state revenue, not counting any money collected from fines. Explaining the change was necessary to offset an \$18 million shortfall by the state's trial courts, State Sen. Stephen M. Brewer told the Worcester Telegram & Gazette, "Is it something I'm happy about? Heck no. But there's a mountain of things we're not happy about."
- The sheriff's office in Livingston Parish, La., announced it was "discontinuing its participation in the parish's photo enforcement program, commonly referred to as 'the speeder van,'" after the Carroll Baptist Church had a photo radar van towed from church property.

It had been parked without permission. The sheriff's statement noted that the representative of Australia's Redflex Traffic Systems, whose vehicles issue automated tickets for between \$100 and \$464, objected to paying the towing fees to recover its vehicle and made "improper comments" to the towing company employees. Since parish officials approved the contract with Redflex a year ago, residents had complained because it parked its unattended vehicles on private property, including on lawns. Law enforcement officials didn't embrace Redflex, either, ticketing its vehicles for petty but valid violations. In April, the sheriff's office had to refund 2,488 tickets after Redflex unfairly set its speeder van where the speed limit suddenly dropped from 70 to 60 mph.

### When Guns Are Outlawed

Police in Treasure Island, Fla., charged Bonita P. Miller, 59, with domestic battery after they said she struck her live-in boyfriend with a can of air freshener and a potted plant. The St. Petersburg Times reported she then jabbed him in the back with a key.



### Ironies Illustrated

- Online bookseller Amazon.com used the wireless network that sends digital books to its Kindle readers to remotely delete some digital editions of two titles without notice from the Kindles of customers who bought them. One of the books was "1984," George Orwell's novel where government censors erase all news articles embarrassing to Big Brother. The other was Orwell's "Animal Farm." People who bought the rescinded editions reacted with indignation, according to the New York Times. "I never imagined that Amazon actually had the right, the authority or even the ability to delete something that I had already purchased," Charles Slater, who bought the book last month, said.
- Fire interrupted a cremation in Hampton, N.H. Foster's Daily Democrat reported intense heat from the crematorium apparently sparked the blaze, which spread through the wooden roof structure of the Remick & Gendron Funeral Home.
- Three days after completing a 4,200-mile trip across the United States on his motorcycle,

Jon Canady, 69, was riding in downtown West Palm Beach, Fla., when a car struck and killed him. Police Lt. Michael Roggin told the Palm Beach Post that Canady, who died where he fell, was not wearing a helmet.

### Fecundity Justice

Ex-pro football player and convicted cocaine trafficker Travis Henry, 30, faced 10 years in prison and a \$4 million fine when he walked into a Billings, Mont., courtroom, but U.S. District Judge Cebull, calling Henry "a heck of a football player," sentenced him to just three years in prison and five years' probation. The Denver Post reported that Cebull waived the fine because Henry, who according to court documents has fathered 11 children by 10 women, could not afford it.

### Problem Plus Solution Equals Problem

Faced with a rise in the number of automated teller machines blown up with explosives—from 54 in 2006 to 387 in 2007 and nearly 500 last year—South African banks turned to a new security feature designed to thwart robbers. According to the Mail & Guardian Online, the technology uses cameras to detect people tampering with the ATM's card slots, while another machine ejects pepper spray to stun the culprit as police rush to the scene. During a routine maintenance check at one of the new ATMs in Fish Hoek, the pepper-spray device accidentally activated, requiring three technicians to seek medical treatment. Bank official Patrick Wadula said the pepper spray also "spread into the shopping center where the ATMs are situated."

### Fossil of the Week

Australian scientists have found the world's oldest penis in an ancient fish specimen. The team previously located fish from the Devonian era that paleontologist John Long told ABC Science Online had "some structures in the pelvic fin that suggested copulation." But, he added, "we hadn't found the business end of how they were doing it." The 400-million-year-old reproductive organ turned up in an extinct class of armored fish called placoderms, which had a long clasper, made entirely of bone, "with a knobby end" said Long, explaining male fish used the clasper to grip inside the female while they were mating.

*Compiled from the nation's press by Roland Sweet. Submit items, citing date and source, to P.O. Box 8130, Alexandria VA 22306.*

# Super Zirconia?

*Superman is able to use his super strength to squeeze coal into diamonds. Theoretically, if someone had unlimited strength in real life, would it be possible to do this?*

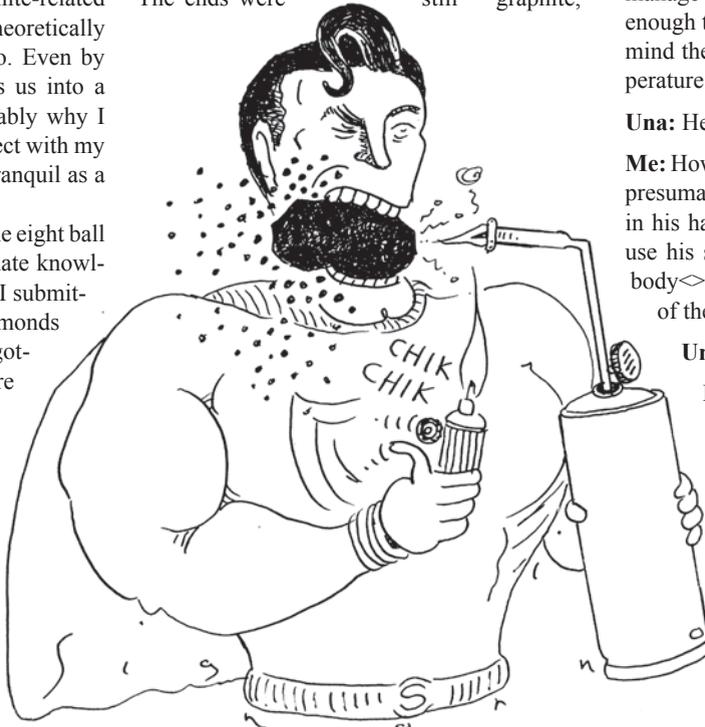
—marcusbrute

You realize, Marcus, we're talking about what (a) a fictional character of virtually unlimited powers (barring kryptonite-related issues) could, (b) if real, be (c) theoretically but (d) realistically expected to do. Even by Straight Dope standards this takes us into a pretty abstruse realm. That's probably why I got into a big argument on the subject with my assistant Una, who's normally as tranquil as a September morn.

Admittedly I started off behind the eight ball owing to my scandalously inadequate knowledge of artificial diamond making. I submitted that squeezing coal into diamonds was impossible. Somewhere I'd gotten the idea that fake diamonds were all made by a process known as chemical vapor deposition, and that CVD approximated how natural diamonds were made. CVD involved heat and pressure, but the main thing was you started out with a seed crystal you bathed in carbon-rich vapor and from this the diamond was basically grown. That was a far cry from the scenario in the comic books, where Superman grabbed a chunk of coal, squeezed, and voila, a diamond. For one thing, growing a diamond via CVD could take two or three days. Not to slight this achievement, but it wasn't the kind of dramatic gesture that was going to thrill Lois Lane.

Una conceded you couldn't squeeze an ordinary lump of coal into a diamond—too many impurities. (In gem-grade diamonds, impurities, such as the boron that makes the Hope diamond blue, are on the order of one part per 20,000, while in even the best-quality coal we're talking one part in 10.) However, she contended, it was quite possible to make a diamond by squeezing pure graphite, because in fact there were two ways of making artificial diamonds—CVD, which gets most of the media attention nowadays, and the older high-pressure-high-temperature method. HPHT

was exactly what it sounded like. Generally you needed pressure of at least 130,000 atmospheres and a temperature higher than 3,100 degrees Fahrenheit, but if you could manage that you were in business. Una browsed through the technical articles and found one from 1964 showing a photo of a graphite rod that had gotten the HPHT treatment. The ends were still graphite,



but the center had been compressed into what the caption claimed was, and sure looked like, a diamond. Hard to argue with that.

I gave it a shot anyway. I pointed out that HPHT required an elaborate press of intricate geometry to concentrate the compressive forces. It wasn't as if Superman could just grab a lump of graphite and squeeze it like a tomato.

He's *Superman*, said Una. According to Wikipedia, he can withstand the impact of a nuclear explosion. You're saying diamonds are going to stymie him because he hasn't got the right belt-press jig?

**Me:** I'm saying if "he's Superman" is the answer to all questions, why are we having this discussion? He can do anything he wants by magic. We're trying to establish what some-

body with unlimited strength could do in real life.

**Una:** Nobody has unlimited strength in real life.

**Me:** I *know* that. That's the *point*. We have to set some reasonable bounds on the question. Let's say you've got enough strength to manage 130,000 atmospheres. Is that alone enough to create a diamond? I say no. Never mind the special press, you still need a temperature of 3,100 degrees.

**Una:** Heat vision.

**Me:** How's that supposed to work? Superman presumably is squeezing the graphite rod in his hand. You're telling me he's going to use his super powers to heat his own body to nearly one-third the temperature of the surface of the sun?

**Una:** He's Superman.

**Me:** This isn't getting us anywhere.

**Una:** Let's use something besides HPHT then. Superman could create the diamonds by setting off a super explosion. Diamond crystals five nanometers in diameter can be formed by detonating certain carbon-containing explosives in a metal chamber.

**Me:** Where are you getting this from?

**Una:** Wikipedia.

**Me:** Will you quit with the Wikipedia? From the standpoint of reliability, Wikipedia might as well be written by gorillas. Besides, where, on short notice, is Superman supposed to come up with the carbon-containing explosives and the metal chamber?

**Una:** He's—

**Me:** That's OK. Forget I asked.

Hope this clarifies things, Marcus. And thanks. Posing the bold questions is how we advance the frontiers of knowledge. I'm not saying it's fast.

—CECIL ADAMS

*Comments, questions? Take it up with Cecil on the Straight Dope Message Board, straightdope.com, or write him at the Chicago Reader, 11 E. Illinois, Chicago 60611.*

## ASTROLOGY FORECAST FOR AUGUST 2009

**FOR EVERYONE**—Focus on essentials. People are worrying about ongoing changes. They will find themselves going over the same questions over and over again, getting different answers each time. The planets are stirring things up psychologically, too. All of the above will make peace of mind hard to come by. But there is time for bargaining and accommodation before plans firm up. And all that questioning will deepen our understanding. It's best to focus on essentials for now. Do what you know needs doing. New ways to profit and grow will soon open up. Protective forces are also at work. Things will unfold more smoothly and work out better than many people fear.

 **ARIES**—Success lies closer to home. Things seem more confusing and risky than they really are. They don't need as much discussion as some might think, either. Still, the big picture is clouded. There are a lot of unknowns and forces beyond anyone's control are preventing big decisions and delaying big projects. But you can still accomplish a lot with family, friends and community. An authority figure will pressure you to slow down and take better care of yourself. A close friend or partner will do the same, but for their own reasons.

 **TAURUS**—Postpone. Your instincts tell you to hold off on major changes and big expenditures. No matter how often you go over it in your mind, you reach the same conclusion: Don't do it, yet. Study the possibilities more. If you move too quickly, you could miss an innovative and appealing solution that isn't apparent or even available yet. Supportive forces will protect you from any harm caused by delay. At home, you must speak the words that heal your family. Where needed, make sure others do what is necessary for healing.

 **GEMINI**—Soft pedal it. People are anxious about the future, but you know things are simpler and safer than they appear. You understand the desire for decisive action, but you know it would be premature. The impatience and fretting of those around you could wear on you, but you'll need to do some hand-holding anyway. Explain that changes are needed and inevitable. Change will bring healing, and hope – slowly but surely. Delays only bring greater understanding and better solutions. Relations important to your financial well-being could be disturbed by gossip and manipulation.

 **CANCER**—Emotional complexities. You will love and be loved this month, inspired by ideas for the future and motivated to seek reconciliation and healing. Basically, you will be feeling like the glue that holds everybody together. That's not a small thing when groups want to break up and individuals are threatening to come apart. Trust your intuition when it tells you that the safety net will hold, for everyone. Listen to the concerns of others, but don't get discouraged. The success of your counseling efforts is important to your financial well-being.

 **LEO**—The decider. There's scarcely a conflict that you aren't right in the middle of or isn't somehow intruding on your life. But you know you can't take sides. You need to wait patiently, and with love, while everybody hashes out important and complicated choices. It's a bittersweet experience, watching some of the people you love the most struggle so hard with their decisions. Yet, you sort of have the last word. People will come to you for affirmation and approval of their decisions. You'll provide the emotional guidance people need to make the final choice.

 **VIRGO**—Set the pace. Higher ups are dealing with a complex transition. In their minds, it seems simpler than it is. They're also impatient with the slow pace of progress on the ground, where you live and work. You hear a lot of anxiety and impatience at ground level, too. Bear with it. You're in a good position to judge the risks and the true scale of the challenges - and to set the proper pace. You have more leverage over events than anyone realizes. Greater progress will soon be possible.

 **LIBRA**—Tiptoe. It would be hard to overestimate the intensity or the urgency of thoughts and feelings. And somehow information about every last crisis is carried to your ears. Great delicacy is required. You might have very little leverage, but everyone will come to you looking for words of healing, hope and reconciliation. You have a special understanding of what is on people's minds and in their hearts - and a special ability to provide just that missing piece. Friendship and romance might be complicated but they are under very favorable influences.

 **SCORPIO**—Healing begins at home. With all the changes in the world it's hard not to worry about preserving what's important in your life. But prospects are better than they might appear and you have more options than you think. You will be especially effective at easing the challenges faced by family, friends and neighbors. You'll also find yourself thinking through tangled old family stuff and coming up with deeper understanding. Next month, many stalled issues will begin to move forward. Early next year, a new, more favorable financial cycle begins.

 **SAGITTARIUS**—Play for time. Make a point of not fretting about anything this month. The planets are sending mixed signals, big time. That could keep your head spinning with decisions it is impossible to make yet. Pressure is also building to do all kinds of things it isn't time to do. Teach others to be patient and to think things through carefully. Romantic thoughts can complicate work relations and financial dealings. Such relationships can turn out to be much more demanding than you think. Stalled financial issues will move forward early next month.

 **CAPRICORN**—Prepare to act. Matters are far from settled, the future is far from clear and nobody is sure what the right move is. But you can't prolong the planning and decision-making process indefinitely. Things must go into gear early in September. But the planets are providing a safety net - and time for later revisions. The risk of mishap isn't as great as people fear. The planets suggest that personal finance and relationship issues require attention. Relationship issues are mixed up with work and financial issues as seldom before.

 **AQUARIUS**—Patience. You sense the strong desire people have for positive change. You also share their stress as they work through often difficult transitions. Even so, it's best that people not rush important decisions. You are tackling complex and important financial issues yourself. Progress will be slow but solid as you gain important financial insights. Remember that there is a planetary safety net in place and you are beginning a new cycle of economic growth. Partners are restless and their needs are complex. Take a practical approach to complicated relationship demands.

 **PISCES**—Tough choices. You are in transition. You're pondering the trade offs needed to get from point A to point B in your life. The toughest trade offs are those involving love and partnership. You may find yourself having many heart-to-heart talks, trying to work through the options. Loyalties will be tested. But things will work out better for everyone than you might think. Protective forces are at work. A new cycle of growth and prosperity begins next year. Beware of people trying to complicate friendship matters with gossip and innuendo.

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The Miracle



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My Pen Pal: An African Adventure