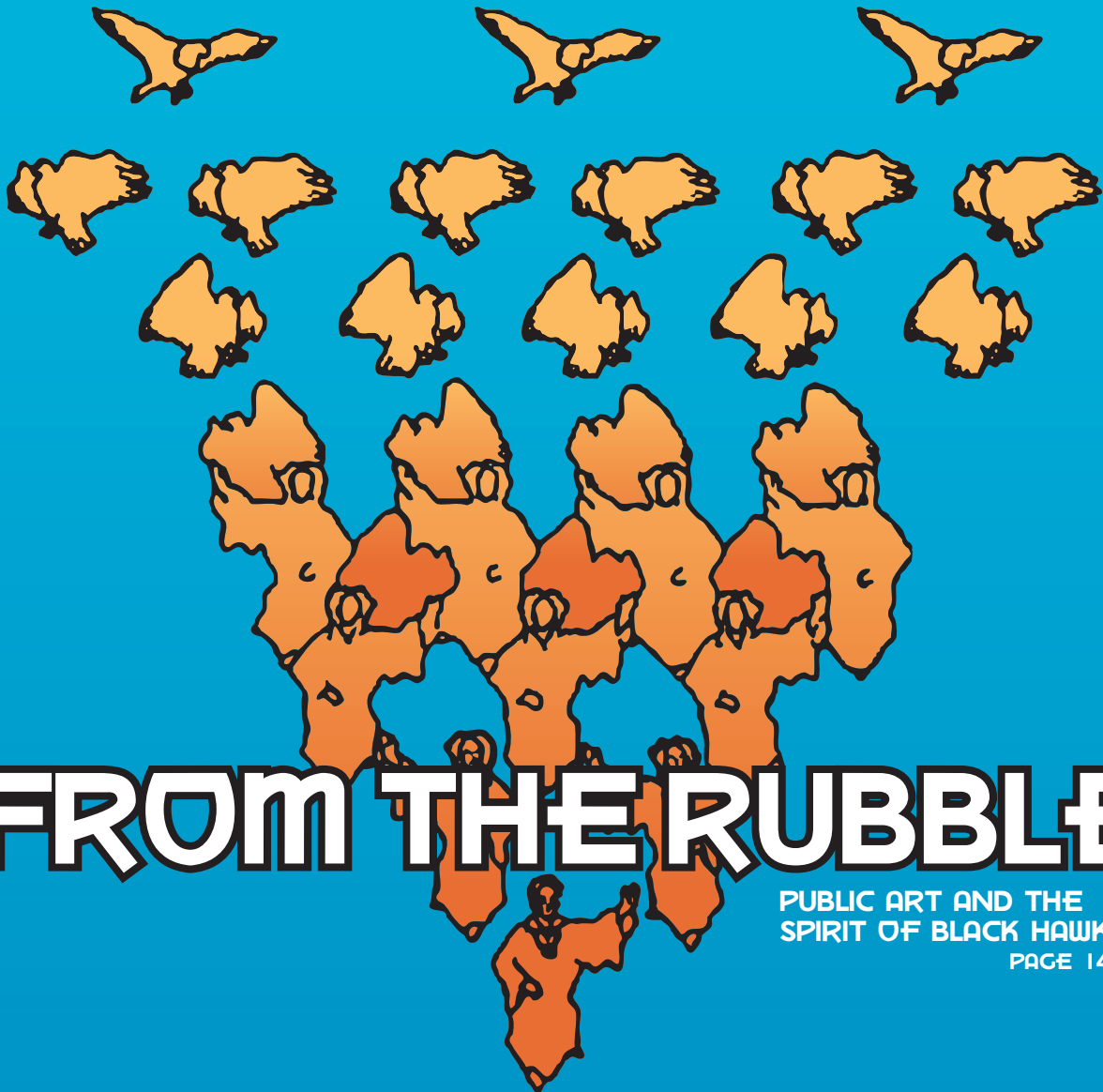


little village

Iowa City's News & Culture Magazine



FROM THE RUBBLE

PUBLIC ART AND THE
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TRY A NEW
BREW PAGE 7

THROWBACK
THREADS PAGE 10

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VS LV PAGE 21

GABES

IOWA CITY

WEDNESDAY: OPEN MIC
THURSDAY: DANCE NIGHT

Fri, November 5

Lords of the Trident
w/ Cranial Decay

Sat, November 6

2 Shows!

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w/ And After (early)
w/ Whitey Morgan and the 78's (late)

Mon, November 8

March 4th Marching Band

Tue, November 9

MC Chris

w/ Schaeffer the Dark Lord, MC Lars

Wed, November 10

Cory Morrow

Thu, November 11

Wiitala Brothers

Sat, November 13

Coyote Grace

w/ New Board of Education, Sam Knutson

Thu, November 18

Tekno Turkie Fest

feat. DJ Uplift, Lady Espina, Jethro

Fri, November 19

Opiate

Sat, November 20
The Visual and Audio Experience of Tool

Nihil Seraph

Fri, November 26

My My Misfire

Sat, November 27

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FOR INSTANCE, EVEN THOUGH MY SCHOOL HAD AN ART BUILDING DESIGNED BY PAUL RUDOLF, AN ART MUSEUM DESIGNED BY LOUIS KAHN and an ICE RINK by ERRO SARRINEN, THOSE ARE NOT THE NAMES YOU THINK ABOUT WHEN YOU THINK ABOUT MY SCHOOL.

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PUBLISHER & MANAGING EDITOR |
Matt Steele
Publisher@LittleVillageMag.com

FEATURES EDITOR | Tara Atkinson
Tara@LittleVillageMag.com

COPY EDITOR | Stephanie Catlett
Steph@LittleVillageMag.com

ARTS EDITOR | Kent Williams
Arts@LittleVillageMag.com

DESIGN | Andrew Sherburne
Andrew@LittleVillageMag.com

WEB EDITOR | Drew Bulman
DrewB@LittleVillageMag.com

ADVERTISING | Kelli Andreson
Ads@LittleVillageMag.com

SR. PHOTOGRAPHER | Dawn Frary
Dawn@LittleVillageMag.com

CONTRIBUTORS | Cecil Adams,
Drew Bulman, Bob Burton,
Stephanie Catlett, Yale Cohn,
Thomas Dean, Craig Eley, Dawn
Frary, Kembrew McLeod, Michael
Roeder, Scott Samuelson, Paul
Seeman, Dr. Star, Matt Steele,
Roland Sweet, Casey Wagner,
Kent Williams, Deanne Wortman

PHOTOS | Matt Butler, Yale Cohn,
Dawn Frary, Andrew Sherburne

CONTACT | P.O. Box 736,
Iowa City, IA 52244

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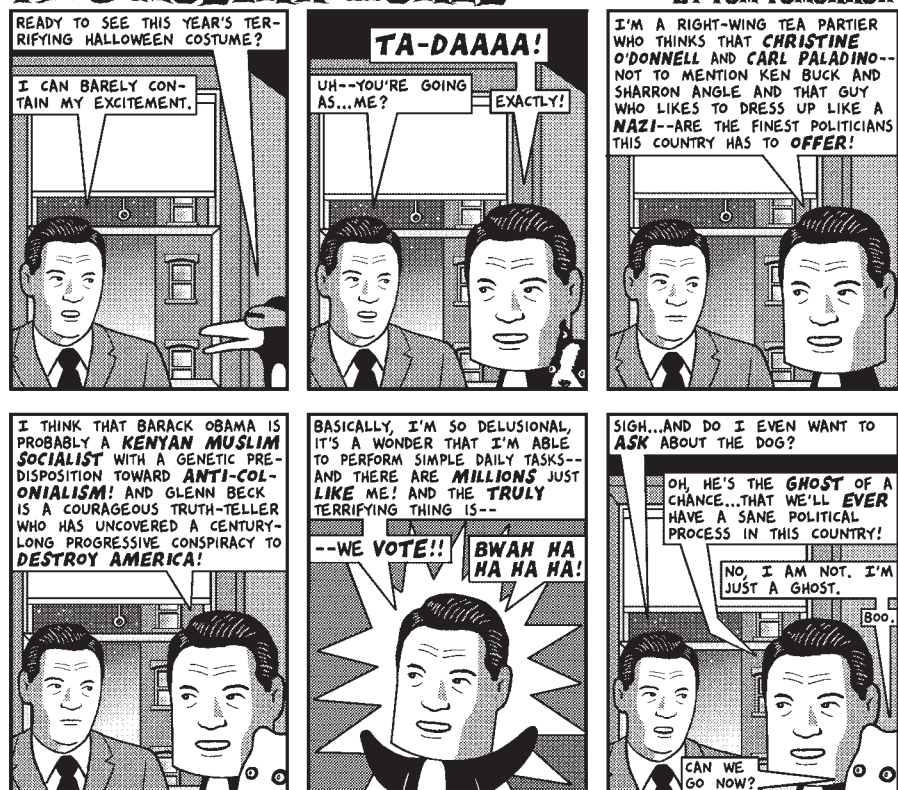
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but at least it's not haterade
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THIS MODERN WORLD

BY TOM TOMORROW



Why Can't We All Just Get Along?

I love democracy as much as any free person, but, dang it, I'm starting to dread even-numbered years because there's going to be a big election. Turn on the TV, pick up a magazine, open a newspaper (if you can find one these days), and you're assaulted with little more than shrill acrimony, race-to-the-bottom mudslinging, lies and distortions, and disrespect masked as debate. Granted, the issues are important and, hard as it is, we must avoid cynicism and continue to vote—no matter how unpalatable the candidates or how objection-

debate
formed
blessed
fantasized
discour
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public

unbered

most often laid at the doorstep of “competition” and “individualism.” Humans are “by nature” competitive and individualistic. Political competition seems to be all about winning at any cost, but living in a real community and a real democracy requires much more subtle and supple cooperation, collaboration, and true acceptance of and respect for our fellow community members and public citizenry.

A couple of recent studies have sug-

distribution of money possible, even if it is not in the individual's best interest.

UC Berkeley psychologist Dacher Keltner and his research team, through a number of studies, overturn the assumption that humans are “wired” to be selfish, showing that we are “evolving to become more compassionate and collaborative in our quest to survive and thrive.” The researchers call it a “survival of the kindest,” where “humans are successful as a species precisely because of our nurturing, altruistic and



able
the discourse—
as I hope everyone
reading this has done
in the election just passed.
Unfortunately, though, whether
we're choosing our state's next chief execu-
tive or deciding if underage patrons should be
allowed in local bars after 10 p.m., much of
the public discussion and promotion of candi-
dates or issues has been full of vitriol and dis-
tortion. Once in a while someone will mouth
the words that "we must work together," but
the reality is more often a scorched-earth strat-
egy of complete victory and utter defeat.

Some claim that the rough-and-tumble world of politics and public discourse is a result of humanity's natural inclinations, if not instincts. In modern America, that claim is

gested that perhaps “human nature” is not “competitive,” as free marketers and social Darwinists like to assert. In fact, according to a recent article in *The Chronicle of Higher Education* (David P. Barash, “Hey, Wait a Minute! Biological roots of today’s anger,” July 11, 2010), Central Washington University professor of biology Lixing Sun posits a human “fairness instinct.” Professor Sun says that we are especially sensitive to social and economic disparities and want to level the playing field. The article cites a number of psychological experiments, including one called the “Ultimate Game,” in which players propose and accept distributions of money. Most players will move toward the most equal

spring, the fundamental task for human survival and gene replication is to take care of others. Human beings have survived as a species because we have evolved the capacities to care for those in need and to cooperate.” (Yasmin Anwar, “Social scientists build case for ‘survival of the kindest.’” UC Berkeley press release, 8 December 2009).

Paul Hawken observes this phenomenon in action in his book *Blessed Unrest: How the Largest Movement in the World Came into Being and Why No One Saw It Coming* (Viking 2007). Hawken's "blessed unrest" is the tens of millions of people and organizations across the globe working together toward positive change in the interrelated (or, as

he says, “intertwining”) areas of social justice, environmental activism, and indigenous cultures’ resistance to globalization. Hawken says, “A broad non-ideological movement has come into being that does not invoke the masses’ fantasized will but rather engages citizens’ localized needs. The movement’s key contribution is the rejection of one big idea in order to offer in its place thousands of practical and useful ones. Instead of isms it offers processes, concerns, and compassion” (p. 18).

So if the whole word is joining hands and singing “Kumbayah,” why is our politics so nasty and self-serving? Well, I really don’t know. Maybe politics is really the last refuge of scoundrels, to somewhat modify a phrase. But I think thinkers like Barash, Keltner and Hawken can at least affirm for us that there is another way.

It’s not “human nature” to be *only* competi-

“Human beings have survived as a species because we have evolved the capacities to care for those in need and to cooperate.”

—DACHER KELTNER

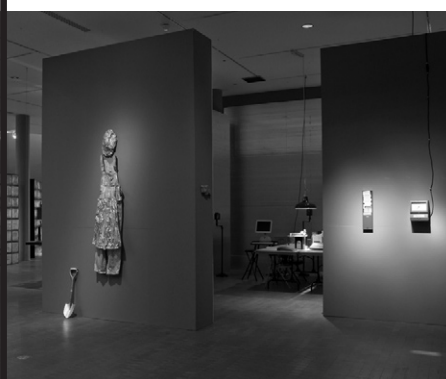
tive and individualistic, especially to a fault. Just as it seems to me quite obvious that our personalities are not formed by nature *or* nurture but both (and more than likely a lot of other things, too), our “human nature” is a house of many mansions, including competition, individualism, altruism, a sense of fairness, and an impulse toward collaboration. For some reason, when we exercise our highest privileges of freedom and democracy at voting time, American culture draws upon our nastiest impulses toward division and winner-take-all. We’ve seen that profoundly demonstrated these past few months once again as many have tried to get themselves elected to office and many have tried to convince voters to come to their side on public issue referenda (and I’m not referring to any issue in particular).

To live in community means to cooperate, collaborate, share the commons, respect each other and value all reasonable viewpoints. We sometimes succeed at doing so and we should always strive to temper the triumphs of individualism with the joys—and effectiveness—of working together. When another election rolls around, my hope is that we see less meanness and stupidity in the name of winning and more respect and comity in the name of forming a more perfect union. **lv**

Thomas Dean is tired of holding his nose when he walks up to the election booth.



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Above: Installation views of *Culturing Community: Projects about Place*, featuring Jane Gilmor's *(Un)Seen Work*, 2010

(Un)Seen Work is funded in part by a grant from the National Endowment for the Arts.

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IN DEFENSE OF FANS

Watch sports. Not too much. Mostly Hawks.

It's not particularly hip to be a fan. Not that I've noticed, anyway. I've personally suffered many an eye-roll from less fanatic friends and I've seen fellow fans dressed in their Hawkeye garb just barely get a drink served to them in certain elite Northside establishments. I've felt a pang of embarrassment hearing a nearby Hawkeye berate a referee for missing a call, or chastise a 19-year old for making a mistake. But while I may have grown as a fan to recognize that these

That's what being a fan is all about: finding an acceptable outlet for social misbehavior.

sorts of errors are all part of the game, I don't judge the fans too harshly for their misplaced passion, because that's what being a fan is all about: finding an acceptable outlet for social misbehavior.

Admittedly, on game days, it can be annoying to simply walk down the street. Being encouraged to "go long" while carrying a bag of groceries in one hand and holding my cell phone to my ear with the other is kind of scary. (I mean, this guy really seemed like he was going to throw a football at my unprotected face!) But if wearing a Hawkeye t-shirt is what it takes to get 20-something guys to call you "shorty," then I'll take it. Consider it all in good fun—my good fun.

As I hear the evil of sport being blamed for everything from underage drinking to rape to the disproportionate gap between rich and poor in our country, I'm assigning my little piece of media real-estate to the task of defending the growling hoard, the evil empire of sport fandom. I mean, perhaps there's a logical reason that so many of us give up a few hours of the best day of the week to guiltlessly feed the frenzy? Maybe being a fan can actually do something positive for a person.

Scream as Loud as You Want

It feels so good to yell sometimes. When in life does one get the chance to scream until



your ears ring other than at Kinnick stadium, playing 12th man for the Hawkeye defense? When Wisconsin QB Scott Tolzien fumbled a snap in last month's ill-fated game, I felt like it was the deafening roar of fandom that caused it. It was ME!

Yelling for your team is also acceptable in most bars or in your living room. Yelling for your team in the streets, for no apparent reason, is okay too, but I hear a lot of people really hate that.

Work is boring, life is pretty grey most of the time, but Kinnick is wonderful color, bodies smashed together like happy wriggly little sardines. I even like the other team's fans! I mean, just look at this guy with an *actual badger pelt* on his head. And we can all just scream our fucking heads off together. We can scream out the wretched work week, the girl who won't call us back, our ungrateful conniving children, our broken down ride...just let it all out. Argument #1 for the beauty of

fandom: Team love is cathartic. It's good for one's mental health.

Sports Builds Character

Ha! Doesn't that sound just like your old high school coach? But in actuality, the sorts of life lessons intrinsic in being part of a team are completely applicable to real life. Don't be a ball hog means sometimes you have to back off and graciously allow someone less clever than you to do the talking. Rising to your competition means becoming less self-satisfied and complacent. A healthy desire to become as good or better than the next person can help you win promotions! Get the girl! Impress your friends!

In sports, you learn how to lose without being an asshole about it. You learn to freak out a little bit about a really bad call, then move on to the next play, and try to make it a big one. You learn how to win without gloating too hard. After all, you have to go shake the other team's hands once the game is over.

The Connection

Being a part of a team is a feeling that not everyone gets to experience. Some people just aren't athletic, or maybe their parent's couldn't afford \$150 shoes, or maybe they had to work

HAWKS CONTINUED ON 8 >>

Weizen Up

BREW OF THE MONTH: NOVEMBER

To me, November falls in a gap between seasonal beer styles. It does not fit as well within the autumn brewing tradition as October, and it's too early for holiday/winter ales. However, colder weather brings the craving for dark beers full of roasted chocolate and coffee malts, so my November recommendation needed to be a balance between seasonal traits.

Casey Wagner

Aventinus

If there is beer in heaven, Aventinus is probably on tap. Introduced in 1907 by Mathilde Schneider, the only woman to head the famous Schneider & Sohn brewery, Aventinus is a doppelbock version of a dunkelweizen, which makes it twice as alcoholic and warming. Ideally poured into a weizen glass (the proper drinkware for all wheat beers), the color is an attractive and cloudy dark caramel brown. Three fingers of thick, slightly tanned foam develops and dissipates slowly to leave a billowy cap.

Aventinus' hybrid characteristics shine through in the smell. Tinged with clove spiciness, a sweet aroma of ripe bananas and apple dominate the first whiff. Hanging out in the background are dark fruits (mostly plum), black licorice and just a slight hint of chocolate and roasted caramel. Yeasty and bread-like, as all proper wheat beers are, the taste is perfectly smooth. After a sharp, brandy-like edge, the flavor complexity emerges: ripe banana, apple, caramel, and an orange and lemon zest. The chocolate and roasted caramel from the smell are also present, but play minor roles.

BREWER: Georg Schneider & Sohn of Kelheim, Germany.

STYLE: Weizenbock.

ALCOHOL CONTENT: 8.2 percent ABV.

FOOD PAIRINGS: Dan Klenske, the assistant general manager at Atlas, said Aventinus pairs well with pork schnitzel served with braised red cabbage and apples.

WHERE TO BUY: John's Grocery and most area Hy-Vee stores. Also on tap at Atlas and Red's Ale House in North Liberty.

PRICE: \$7 per four-pack, or \$4-5 per 500 ml bottle.



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>> HAWKS CONTINUED FROM 6

after school, or didn't get a scholarship, or maybe "girls don't play football, Steph." But anybody can be a fan. And when you are a fan, you are a part of the team. It feels important. It feels special. It feels like you are united with a huge network of buddies seeking a common goal together.

My favorite thing about being a sports fan is the enormous range of people I can talk to. Sports are a common ground, a peek through the keyhole that might lead that guy sitting

Maybe being a fan can actually do something positive for a person.

next to you on the bus to open the door to his story, his life. And isn't that *interesting*? What else could give you that lucky chance?

Gas truck drivers and garbage men, accountants and CEOs, grocery

clerks, elementary school teachers, geologists, PhD's, high school dropouts, old guys with keg-sized bellies, untouchably beautiful coeds, smart-mouthed snot-nosed brats, elfin old professors, sturdy family men, moms and their moms, the plumber, the girl at the laundry mat folding a Hawkeye sweatshirt, the most dapper and elegant, the tattiest roughs, we have this thing in common, this smile of recognition we give one another.

I have heard sports blamed for a lot of really wicked stuff. And it's true that this existential angst could be put into a cause more productive, but it could also be spent far more destructively. I think sports are good for people. I think playing a sport builds self-confidence, teaches people how to trust each other, fosters empathy and helps maintain the machine that is our body. Being a fan encourages loyalty, connects all shapes, sizes, colors and classes and meanwhile triggers some little Neanderthal love/hate mechanism in our brain, which allows us to harmlessly and temporarily access a part of our essential human-ness, engage with the base thrill of epic battle and then move on.

But what of the actual battles we might be fighting if we weren't so busy cheering on our boys? I say you fight yours and I'll fight mine. One at a time. And in between I'm going to keep pulling for my Hawkeyes, losses be damned, right up to the final whistle of the final gut-wrenching game. Because I'm a fan and I like it. So there. **lv**

Stephanie Catlett would like to thank Genie & Nick for the amazing chicken tacos, the copious amounts of wine, and most of all, the ticket to the Wisconsin game! Go Hawks!

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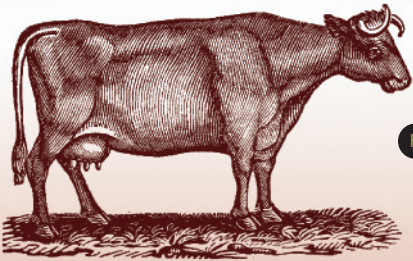
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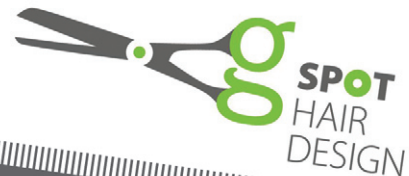
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AHHHH-OCTOBER!

THE MONTH THAT WAS

Thomas Markus was named Iowa City's new City Manager. Markus refused a pay raise last year as City Manager of Birmingham, Michigan, where by all accounts he did a bang-up job. Here, he'll start out with 192 vacation hours and eligibility to accrue 400; along with a \$1,000/month housing allowance and \$475/month car allowance, he'll make \$160,000, a 4.3% increase over his salary in tony Birmingham, whose per capita income is nearly three times Iowa City's. Welcome aboard, Tom. As you know by now, we're a bit scruffier, a bit younger, a good deal poorer and less frequently sober than the folks whose business you minded until recently. But with all of that comes a certain productive foment and earnest broadmindedness that we'll bet you can work with.

TAKIN' OVER!

Iowa City is about to grow by 1%: the city plans to annex 207 acres next to Sand Lake Park and develop it as the Terry Trueblood Recreational Area. Named after Iowa City's late Parks and Recreation Manager, the TTRA has already been granted \$200,000 in DNR

money for a boat launch, marina and parking lot. If

Iowa City is about to grow by 1%

present trends continue—and damn our hides, we actually did the math here—Iowa City will gobble up the entire state in just under 778 years. At which point, if present trends continue, Iowa will border the Atlantic.

MEOW. THE RENT IS TOO DAMN HIGH. MEOW.

Solon will have to pay \$150 for each of its stray animals sheltered in Iowa City after the council agreed to authorize a contract between the two towns. Iowa City has similar agreements with other nearby burbs but, until October, Solon had been an exception.



IC SOMETHING "GREEN"

The city officially zoned 140 acres near the idyllic junction of I-80 and North Dodge for the Moss Green Urban Village. The Moss family, whose dairy farm was split by the interstate, wanted the property to be developed in an ecologically sound manner and Moss Green seems to fit the bill: the ground plans skirt existing wetlands, the excavation equipment runs on biodiesel, even the roads themselves are designed to conserve energy.

It's a nice showcase for developers Eco-4 of Des Moines, whose marketing agency

likes to claim that Moss Green will be "the first-in-the-nation 'macro green' business park." But Eco-4's gushing that "it's almost like creating a small community" feels a bit premature without any residential or commercial tenants on board.

In other green news, the council moved toward zoning 175 acres for a wind farm to be developed in partnership with the Iowa City Industrial Campus. The property is the old Bonnie Prybil estate, on the south-east side of town between 420th Street and Highway 6, which Iowa City bought last year with just this purpose in mind.

PORTER'S CORNER

The Council deferred a decision on renewing Sauce's (108 College St.) liquor license after Head Revenues/Chief of Police Sam Hargadine drew attention to Mike Porter's financial difficulties. These include Sauce's bankruptcy and Porter's default on a loan from the city...a loan intended to help Porter, in Hargadine's words, "to sprinkle One Eyed Jakes". There's a word for that sort of thing, but Hargadine chose to cite a lack of "good moral character" (required, along with good financial standing, by the Iowa code). Expect a final ruling soon, after City Attorney Eleanor Dilkes has a chance to

weigh in, but broader questions remain: why did Porter try to settle the default by bounc-

Why did Porter try to settle the default by bouncing a check? And what specific act of depravity is meant by "sprinkle one-eyed Jakes"?

ing a check? And what specific act of depravity is meant by "sprinkle One-Eyed Jakes"? Seriously, let us know about that last one.

MUSIC VENUE EXCEPTION: STILL TONE DEAF

With police approval, music venues may soon open their doors to the under-21 crowd and still sell alcohol...provided that the joint has received Entertainment Venue status or an Entertainment Venue Exception certificate and is split into two sections. "Those playing pre-recorded music" are significantly not considered performers here, which suggests some interesting grey areas for mash-up artists or almost anyone else making music since the birth of hip-hop in the late '70s. In order to qualify as an entertainment venue, a business would need to maintain a dedicated stage (never used for any other purpose), host shows at least 150 days each year, invest in permanently installed Professional Light and Sound (caps courtesy of the city), subscribe to a tracking service and kick back at least half of the door take to performers. All of which reminds me that the best concert I ever saw happened in some kid's basement and ended with someone yelling "there's birthday cake in my floor wound!" What's a floor wound, and how would cake get into it? Exactly.



BLUE MOOSE: FOOTLOOSE!

Not only is the way paved for drinkers and non-drinkers to have good, clean, segregated fun, but by the time you read this, dancing will be legal at the Blue Moose: the city passed a resolution to issue them a Dance Permit.

SMOKING TICKETS GET MEANER

The police department asked the city to make unauthorized smoking a criminal charge, not a municipal one; the fine for unauthorized smoking would go from \$100 to \$65-\$625, at the courts' discretion. This will save the city from having to prepay a small filing fee for each of-

fense and save police from the trouble of carrying around pieces of paper. From the official agenda: "Municipal citations require the police to carry with them different forms and require the city to prepay the filing fee of \$85 whereas the form to issue a simple misdemeanor is the same as used for PAULAs and non-traffic tickets."

The City Council agreed upon all its business by 7-0 votes. So much love in that room.... **lv**

Bob Burton remembers when Iowa City used to be cool. Just like you do.

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Negativland



NOT JUST NOISE

The 1980s witnessed the height of the satanic ritual abuse scare, or the satanic panics. One of the greatest musical pranks that emerged from this milieu resulted in *Helter Stupid*, a record by the sound collage group Negativland. It was a concept album that thoughtfully reflected on the connections between rock music, violence and media. Here, I tell this story—collage style—by quoting newscasts, interviews, and the liner notes from *Helter Stupid* (which appear in italics).

10/20/87 Negativland releases their fourth album, Escape From Noise and begin preparations for their first ever national tour. The album includes the cut "Christianity Is Stupid," which features the "found" vocal of the Reverend Estrus W. Pirkle from a sermon recorded in 1968.

Mark Hosler (Negativland): The tour was going to lose money, and none of us could afford to take time off from our jobs. We were all pretty poor.

Don Joyce (Negativland): We needed a good reason to cancel. One of the band members, Richard Lyons, found this news article in the *New York Times* about a kid, David Brom, who had killed his family in Minnesota with

an ax. The story said that his parents were very religious.

Mark Hosler: So Richard wrote a fake press release based on the newspaper article. It had mentioned that music in some way provoked the murder, so he implied that our song "Christianity Is Stupid" caused it.

Don Joyce: On "Christianity Is Stupid," we collaged a sound bite from an LP of sermons by an old southern preacher, Reverend Pirkle. He was talking about communism, and at one point he described Korean prisoner of war camps that had loudspeakers that would keep repeating: "Christianity is Stupid, Communism is Good." So we used that sound bite as the basis of our song.

Mark Hosler: What really made the story work and what gave it legs was that it was tied into the fears about backwards masking and hidden messages in rock music that were being sensationalized by the media.

Don Joyce: The press release said we were cancelling the tour because we were under investigation by the FBI, and eventually reporters started writing about it.

RICHARD WROTE A FAKE PRESS RELEASE THAT MENTIONED HOW THE MUSIC IN SOME WAY PROVOKED THE MURDER.

Mark Hosler: What we wrote was used pretty much verbatim in a local 'zine. Then that report got picked up by a state-wide music and culture magazine, *BAM*, which came to the attention of the CBS news affiliate in San Francisco. We

couldn't believe what was happening.

Channel 5 CBS Newscast: Good evening. Topping Nightcast—a possible link between murder and music. ... Four members of a Midwestern family were murdered. The sixteen-year-old son is the prime suspect. Members of the experimental rock group Negativland have been drawn into the case.

Don Joyce: It just kept going. Reporters started calling us and Channel 5 from San Francisco came over with a big van and interviewed us.

5/11/88 ... Much of the interview time is spent discussing the American news media, their appetite for the sensational, their tendency to create their own "news" and related topics. All of this discussion is cut from the aired tape.

Channel 5 CBS Newscast: Attorneys say David and his parents frequently argued about religion and music, even on the night of the

murders when a Negativland album may have sparked the last family dispute, and in particular, the song "Christianity Is Stupid" may have been involved.

5/14/88 After seeing the Channel 5 news feature, the San Francisco Chronicle's religion writer calls Negativland requesting an interview. The group again claims they're unable to discuss the case.

Don Joyce: It just started spreading, appearing in newspapers and music magazines and such. I realized later that this is just the kind of story that sucked the news media in, because it dealt with music, murder, and all this stuff that was going on in the 1980s.

WE WERE EXPLOITING AN ACTUAL, REAL, HORRIBLE HUMAN TRAGEDY.

The Chronicle prints an article on page three of their front news section restating the proposed connection, but get many of the "facts" wrong...It's now abundantly clear that a major source for news stories is often other news.

Don Joyce: Especially with a story like that, I think that the lurid nature of the topic was so enticing for the media. No one seemed to be checking facts to see if this was real or not. The only exception, I think, was the *Village Voice*.

6/7/88 The *Village Voice* publishes an article on the Negativland-Brom link. Music critic R. J. Smith recounts the original press release's version of the rumored connection with some skepticism. In researching this piece, Smith

and *Voice* media critic Jeffrey Stokes go so far as to track down a Negativland member at his job for confirmation of the story.

R. J. Smith: I do remember sitting there at the *Voice* processing this story, which I might have heard about through a Negativland press release. I was talking about it to Geoffrey Stokes, watching his response and just thinking it didn't smell right, that it seemed outlandish on the face.



Don Joyce: When it had all blown over we decided to make a record out of the whole thing. It was about fears about Satanism and music's influence over people and how it can make people kill. *Helter Stupid* was also about the media and how cannibalistic they are.

Mark Hosler: We explained in the liner notes our lie, saying very clearly how we manipulated people and what we'd done. You know, it's not enough to just hoax someone and laugh at how you fooled them, *ha ha*. There has to

be a point to it all. So we recorded all the media coverage of our hoax, and we built up an archive of all this other material about how people blame rock and roll for kids killing themselves and killing their friends.

Don Joyce: We were astounded to see how easy it was to fool the media, and how you could spread a story that was a complete lie. So on the one hand, we were feeling a little guilty about doing it, and on the other we were fascinated with the results.

NO ONE SEEMED TO BE CHECKING FACTS TO SEE IF THIS WAS REAL OR NOT.

Mark Hosler: We were really conflicted about it because we were exploiting an actual, real, horrible human tragedy. So we increasingly felt a

bit weird about it. To be honest I don't think I'd do that type of thing now with the age I'm at now, and it's definitely not something that I need to do over and over and over again. We did it once and we learned a lot. I feel like now I see and read TV and news and information so utterly differently than when I started out in a band in 1980. It was a real eye opener. **IV**

Kembrew McLeod plans to spend the month of November worshipping Satan.

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Black Hawk
Mini Park, 1975

PAINT THE TOWN

You may have noticed a small open space the size of a downtown building at the north end of the Pedestrian Mall in downtown Iowa City. People flow through this space day and night but few know that it is a city park. It's called Black Hawk Mini Park and this is its story.

After WWII, to address the problem of urban flight and blight, the federal government created a program called Urban Renewal, through which federal money was made available to rebuild America's decaying downtowns.

Of course, they had to be torn down first and this was not popular with everyone. Whole buildings were torn down leaving rubble and discontent such that, in Iowa City, the process was affectionately renamed "Urban Removal."

An official planning committee was formed but there were competing ideas for downtown Iowa City's future. The primary objective of the plan that emerged—the committee's 1960 Urban Renewal plan (officially: "Iowa City in the Future: A Proposal for the Renewal of the Central Business District of Iowa City and Adjacent Areas")—was to regain taxable retail space; it featured a shop-

The square became the site of demonstrations related not only to urban planning, but also to the Vietnam War and the American Indian Movement.

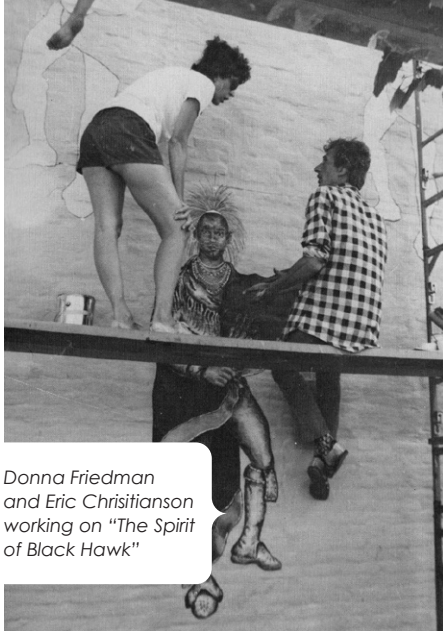
ping mall surrounded by parking lots. The planning document used the metaphor of the great American automobile: "Even though the car still runs, there comes a time when it is cheaper to junk the old car and buy a new one."

Many of the planning committee members were of the '50s generation. They had weathered the Depression and the Great War. They were enamored of the 1950s idea of progress, that new was better than old and the old should be replaced with the new. The '60s generation, my generation, questioned everything, including '50s ideas of progress.

As urban renewal gathered steam, downtown Iowa City rapidly disappeared. Businesses were relocated to temporary buildings in the middle of Clinton Street, city buses rerouted, traffic snarled. A t-shirt appeared with a picture of a bombed-out city and the caption, "Dresden, Iowa." As a city bus driver I negotiated the ruins every day!

The building on the corner of Dubuque and Washington—where the Black Hawk Mini Park is now—was among those that disappeared. Amid dust and noise a crater emerged in its place. Those that wanted to see a public space—a park rather

than another retail building—planned demonstrations against the 1960 plan in the bottom of the crater while earth-moving equipment hovered on the edge of the hole, ready to carry out the plan. The square took to this use and became the site of demonstrations related not



Donna Friedman and Eric Christianson working on "The Spirit of Black Hawk"

In the mural Black Hawk stood, larger than life, in a formal, three quarters stance, looking out over downtown Iowa City, wearing his regalia and holding his symbols of authority.

A more significant theme could not have been chosen as a commentary on urban renewal in Iowa City in the '70s. The mural, "The Spirit of Black Hawk," became the epicenter of heated discourse over the meaning and use of space. It was a powerful, iconic image of resistance and it energized the passionate feelings of the time.

In the mural Black Hawk stood, larger than life, in a formal,

only to urban planning, but also to the Vietnam War and the American Indian Movement.

In the end, the hole was filled, plants were planted and a decision on the ultimate use of the space was deferred.

Project Green was born in 1968 with the mission to "support the identification and conservation of open space, historic areas and buildings." They envisioned a downtown modeled on old European cities with green spaces, plazas and fountains.

Meanwhile, The Iowa City/Johnson County Arts Council emerged from a mural painting workshop taught by UI Professor Donna Friedman. They proposed a visible place for art and artists in the community, but the city council and the business community remained committed to the 1960 plan.

In 1975, amid the chaos, Friedman was teaching a class titled Visual-Environmental Design Workshop. The course description stated, "In many communities there exists a unique opportunity to plan the total environment of a city with murals or graphics. This is particularly true in towns which are undergoing urban renewal." Friedman's course thesis was that, in choosing a theme for public art, one must consider the environmental setting, the audience and the people who will frequent the space.

The city allowed Friedman and her students

to move forward with some murals downtown and one of the walls chosen was the West-facing wall of the still-standing Paul-Helen building, which now houses the Iowa Artisan's Gallery. The design chosen was of the Sac war chief, Black Hawk.

Free Environment, a citizens' group formed at this time to advocate for public space, said of the Black Hawk mural that it "reminds us that the guardians of this land who came before us treated it with more respect than we do."

In 1977, 17 years after the first urban renewal plan, the city finally agreed to the idea of urban mini parks and, in 1979, the city designated Black Hawk Mini Park an official city park.

Chief Black Hawk died in 1838 in poverty and obscurity at the age of 71. His passing was the sad conclusion of another battle for the meaning and use of space—the Black Hawk War, which took place up and down both sides of the Mississippi River. Ultimately, the Sac nation, lead by Black Hawk, were defeated. The Fox nation, under Keokuk, was "relocated" to Oklahoma. European settlers occupied all of the former Sac and Fox hunting grounds

BLACK HAWK CONTINUED ON 16 >>

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>> **BLACK HAWK** CONTINUED FROM 15

including the Iowa City area.

The image of Black Hawk surveying this contested space became a powerful catalyst for public discussion about the value, meaning and ultimately the use of this space. It brought the discussion into the public and out of the committee room. It was a truly democratic event emerging from a turbulent time.

Sometime in the '80s the mural was removed and the building remodeled. Nothing remains of the Black Hawk mural.

The park is peaceful now with planters, benches and even a sculpture. During the day people sit on the benches in the shade. They talk or eat lunch, play chess or hacky sack, rest or pass through on their way to somewhere else. At night it fills with revelers and diners from nearby bars and restaurants.

Recent ordinances have placed the Black Hawk Mini Park—the popular hangout of transients, homeless, runaways, itinerant preachers and inebriated college students—at the center of a new discussion about the use and meaning of public spaces. Which public? What use? Who decides? And how does public art reflect the climate of its community?

I recently asked a hip, young friend of mine if he knew about Black Hawk Mini Park. He was surprised to know that that wide space at the North end of the Ped Mall was even a park, much less that it had a name.

The public art currently on display in downtown Iowa City—chosen by a committee, the Iowa City Public Art Program—includes two sculptures standing in Black Hawk Mini Park but, when asked about them, my young friend could not even recall them.

What is the current state of public art in downtown Iowa City? It seems to me the sculptures, although very interesting in and of themselves, are personal reflections and function more as decoration in an outside gallery than as a grand statement about something intrinsic and vital to the life and environment of the city. They are safe and pleasant private art works in a public space.

I often return to the park to sit and watch as Black Hawk did from the mural. On a sunny day I can see the clear blue sky above the building where he once stood sentinel. Occasionally I will see a hawk soaring above the city. **lv**

Deanne Wortman is a visual and performance artist who has lived and worked in Iowa City since the '60s. To some readers she may be better known as PoPo the puppet, who often hangs out at the public library.



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SO BO

DAILY THREAD

A dizzying array of threads adorns Allen's studio space.



Stitch in Time

PHOTOS BY DAWN FRARY

The Amana Colonies are known to Iowans hither and yon as a mecca of cheese, wine, wool, barns and buggies. Certainly everyone knows that in the Amanas, there is an old church or two. What they might not know is that in one of these churches there lives a girl—a girl who sews; a girl who blogs and cooks. A girl with the power to take us back in time.

Anna Allen (annaallen.bigcartel.com) is a seamstress and designer whose fashions are reminiscent of days gone by—way by. Her artful pieces range from 1930s-inspired frocks with a modern twist to Civil War-era gowns every bit worthy of Scarlett O'Hara. Allen, an Iowa native, has been in the old-timey garment business since 2003. After a stint at a bridal shop in Cedar Rapids, she now sells her fashions online from her studio in an old church in South Amana and makes dresses for Harper's Ferry, West Virginia, as well as for living history sites in New York and for individual clients.

A lifelong history lover, Allen has been sewing since the age of three and became enchanted with 1860s fashions during a visit to Usher's Ferry at the age of 13. A bit more than a decade later, she has stitched a name for herself in living history and Civil War reenactment circles. Drawing inspiration from nature, the Toast catalogue, and music by The Tallest Man on Earth, Jack White, and various 1930s artists, Allen bases her 1860s-era creations on vintage patterns by JoAnn Peterson's Sacramento-based Laughing Moon Mercantile. She drafts the patterns for her modern designs herself. "It's not the kind of stuff you get at Target," she says. **IV**

Dawn Frary owns the Dewey Street Photo Company (deweystreetphoto.com). She loves autumn, cats, birds, horror movies, ghosts and the banjo.

**HOMESPUN**

The House Dress, one of Allen's original designs.



See more photos of Anna Allen
and link to her store:

www.LittleVillageMag.com/AnnaAllen



IN THE SPIRIT

Allen's workspace is off
the main room of an old
church, still filled with
pews built in the 1800s.



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Allen's Civil War-era
designs are fine-tuned
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more gener-
ally “the ware-
house”) on the
4th. Fabulous
Diamonds are
a male-female
duo who make

sional, or outrageously joyful—often one right after the other. I know, I know, even the use of those descriptors is somewhat worrisome, but this is highly recommended if you like classic Elton John, Antony and the Johnsons, Patrick Wolf, Baby Teeth, even, dare I say, early Ben Folds Five. It doesn't hurt that Chris is one of the nicest guys around and has lent his talents in the past to Iowa faves Poison Control Center.

The next band really worth your time and energy is New Zealand's Fabulous Diamonds, who play the Wherehouse Academy of Hard Art (formerly known as White Lightning, or

droning yet rhythmic synth-pop for the experimental music set. Instrumentation is drums and keyboards and each take a turn on vocals for songs ranging from three to twelve minutes, like on their latest record, *Fabulous Diamonds II*. That record came out this year on Siltbreeze, a label that has put out albums by local and national favorites like U.S. Girls, Eat Skull, Tyvek and Times New Viking—their discography reads like a who's who of the lo-fi scene. Our own lo-fi/noise guru Shawn Reed will open the show with his Wet Hair project, featuring Ryan Garbes among others.

As an aside, this show highlights just how crazy some aspects of the Iowa City scene are right now. Events like this are a big city blogger's wet dream, completing some sort of aesthetic grand slam by featuring a) a duo who

The organization Rock the Vote was founded back in 1992 with the goal of mobilizing young people to exercise their elective franchise, with a PSA campaign involving musicians like Madonna and Michael Stipe telling young folks to get out there. Some 18 years later, the very phrase “rock the vote” has implications for Iowa City's music-going public, especially younger people, as the City Council's current

Moose on the 3rd, Jay Farrar at the Mill on the 3rd, Azure Ray at the Mill on the 4th, Kate Nash at the Englert on the 8th and Wolf Parade at the Englert on the 18th. If you're thinking, “Jeez, that's already a pretty full calendar,” then you would be right, but rest assured there are always more options out there.

This month is marked by three interesting under-the-radar artists who you can catch on their way up—and all of these shows are all-ages.

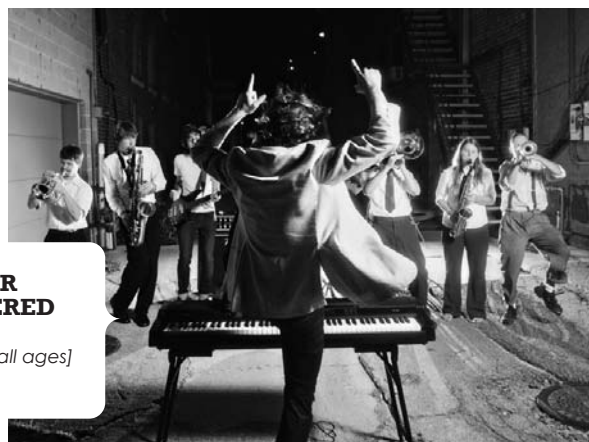
The first of these is Iowa's own Christopher the Conquered, who I've written about before as one of the few people who legitimately fit into the Myspace music category of “melodramatic popular song.” They're playing The Englert on the 10th. Songwriter and pianoman Chris Ford is the

songwriter and lead vocalist of the group, but around him swirls a bunch of talented musicians from the Ames area, including a full horn section featuring members of Mumfords. The songs perfectly match the performances, which range from unabashedly theatrical to deeply confes-

This is what the kids are up to.

War on Alcohol has left music venues feeling like collateral damage. Whatever your stance, November is the month when you get to put your money where your mouth is by filling in those ovals, so do it. Rock the vote.

Like the political debates outside, the music inside the clubs this month will be hot. Four of my most anticipated shows of the fall are happening this month, but rather than waste more ink on them here, let me direct you to *Little Village*'s Fall Music Preview, which was published way back in September and is available online at www.littlevillagemag.com/fall2010. There you can find all the info and write-ups you need about Ghostface Killah at the Blue



CHRISTOPHER THE CONQUERED

w/Dewi Sant,
Nov. 10, 9pm, \$6 [all ages]
Englert Theatre

plays b) spaced-out pop, occasionally released on c) cassettes and played in d) a warehouse. But, for many people in Iowa City, this is just your average Thursday. Which is to say two things: First, it's not just coincidence, but also

**WOVEN BONES**

w/We Shave, The Boxknives
Nov. 2, 9pm \$7 [21+ after 10]
The Mill

hard work
and good

taste by promoters like Reed that gets this music here. Second, for anyone even just a little curious about what a lot of the discussion in contemporary indie music circles is about these days, this is it. This is what the kids are up to. So go out and see it, also to appreciate the hard work being done by the volunteer staff at the Wherehouse. To get there, go to very back of the parking lot behind the PATV building. Seriously.

Now, if you think lo-fi pop is a kind of minor subgenre (it's not), then you may think even less of nerdcore, but DJ Chris is one of the arguments for the scene's continued relevance. Characterized, usually, by white dudes rapping about "nerd culture," the genre is usually amusing if somewhat gimmicky. Before Auto-Tune was setting the world on fire, DJ

**MC CHRIS**

w/MC Lars, Schaefer
the Dark Lord,
Nov 9, 7pm \$12 [all ages]
Gabe's

Hawking was
using synthe-
sized voice
technology

to mimic the famous Dr. Steve from which he takes his name. DJ Chris certainly has these tendencies—one of his albums is called *Dungeon Master of Ceremonies*—but his website suggests a more serious turn, perhaps, with the release of the album *Race Wars* in 2011. Anyway, I suppose we'll all find out at Gabe's on the 9th. **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.

A Novel Idea

November is National Novel Writing Month (NaNoWriMo), the annual, pseudo-masochistic event that challenges all comers to write a 50,000 word (175 page) novel within 30 days.

Little Village is taking up the challenge, but we're bending the rules just a little (okay, we're cheating) by writing the novel collaboratively and blogging about it all the while...reality show style. Follow our progress at

LittleVillageMag.com/nanowrimo

Throughout October, readers voted online for the best of five different introductions, written by five LV contributors. The final tally is complete and the selected introduction to the LV NaNoWriMo novel was written by Yale Cohn, whose commentaries frequently grace our pages and, now, also the airwaves with PATV's new show, "Talking with Yale Cohn"

This is how our novel will begin:

"Did you see the moon tonight?" he said.
"No," I said, "why?"
"It doesn't even look real, it looks like a painting of the moon, like at an opera."
"Have you ever even been to an opera?" I asked him.
"No," he said, "why?"
"Then how would you know what it looked like?"
"I dunno," he said, "it just looks like what I imagined it would be like."
"How's that?"
"Different," he said, "unreal." Better than real. Bigger."
"You know what it looks like to me?"
"What?"
"Night," I said. "Let's go."

He was my girlfriend's kid, a dreamer, no good for this kind of work but she said he was ok. I had my doubts but I was desperate. My regular guy was down with pancreatitis and this needed to be done. What can you do?

We were in the car, headed west to Iowa City. Off to see some dentist from Chicago who left town fifty grand in the hole to somebody he shouldn't have. We weren't expected to collect. Just to remind him of his obligations. Why he thought he could skip out I don't know. You can't really hide anymore. Not in this day and age.

"What'd he do," he said, Kevin, the kid.



"He bet more than he had and he lost."

"What'd he bet on?"

"I don't know and I don't care."

"Aren't you curious?"

"It's not my job to be curious."

"What do you mean?" he said.

"Look," I said, "what does it matter?"

Curiosity has no business in this business. And neither did I really, but that's another story.

We had just stopped to pee and

eat at a truck stop that claimed to be the "world's largest." It wasn't impressive.

He had a burger and chips and I had eggs and we left. It was just after four and the dentist went jogging every morning at six. It's good to exercise. That's when we were going to get him. You can't hide in this day and age. And you can't run from your debts either. That's how I got to where I am today.

The sign by the road said "IOWA CITY 42 miles."

"Shit."

"What?"

"We're going to be early," I said.

"So?"

"So," I said, "I'm gonna have to burn off some time. I'm not gonna just park in front of his house all Christ in the open waiting for this asshole to wake up."

"Yeah," he said, like he understood.

I had never been to Iowa before. Traffic was good, I guess, and it was a quick trip. When I got the job it seemed like halfway to California to me but I grew up near the lake. Cicero Avenue was the edge of the universe when I was a kid and then I thought there was a big forest and some mountains and then Los Angeles. What the hell was Iowa? Okay, maybe I was a dreamer too at that age, but I know I couldn't have done what we were about to do and I worried if he would be able to either.

What happens next? Well, the same five writers are going to take turns writing more than 1,500 words a day until we've got ourselves a finished novel! (Or until we quit speaking to each other, whichever happens first.)

Want to take the challenge yourself? For more on National Novel Writing Month go to NaNoWriMo.org **IV**

The Birth and Death of Cool

My first point is that nothing was really cool before or after 1959. My second point is much less outlandish. Go see John Cassavetes' *Shadows*; it's really cool.

1959 gave us Miles Davis's *Kind of Blue*, Ornette Coleman's *The Shape of Jazz to Come*, Truffaut's *The 400 Blows*, the heyday of writers like Allen Ginsberg and Jack Kerouac, the presi-

INTO THE LIGHT

Cassavetes' *Shadows* opened up a new mode of filmmaking.

dential campaign of John F. Kennedy, the birth of Motown, and *Shadows*. I'm not saying that these works of the human spirit are as good as it gets. I'm just saying that it's hard to think of anything before or after that so perfectly crystallizes what we mean by *cool*. What, for instance, could be cooler than *Kind of Blue*, which surveys the anxiety and confusion of the time and responds with "So What"? By comparison the '60s look like a downright slovenly affair.

In fact, what happens after 1959 is that the idea of cool gets co-opted by marketers, the "mad men." What's born as a rebellion against dumbed-down, "corny," consumerist society quickly becomes consumerism's way of getting us to buy in. To this day, anything that smacks of being cool is instantly transformed into an ad for blue jeans.

Luckily, we still can savor those few brief moments when cool really was cool. Next to Miles Davis's suave album, perhaps the coolest of them all is Cassavetes' first directorial effort, the grandfather of all American indie

films, which is playing on November 17th at the Englert. (Yes, the Englert! They've embarked on the wonderful "American Filmmaker Series," where you can see *for free* movies by the likes of Woody Allen and Martin Scorsese, as well as slightly more out-of-the-way directors like Cassavetes and Maya Deren.)



"After *Shadows* there were no more excuses; if he could do it, so could we."

—MARTIN SCORSESE

Shadows feels like a Miles Davis session, more so even than Godard's *Breathless*, to which it's often compared. In part, this is due to the sweet score by Shafi Hadi, Charles Mingus's saxophonist. In part, it's because the movie is about jazz musicians. But the main reason the movie feels like hard bop is that it arises out of a jam session of sympathetic actors. All the scenes of *Shadows*, which ebb and flow exactly like jazz solos, derive from group improvisations among the actor friends of Cassavetes, who is himself perhaps better known for his acting than his directing (he famously stars in *The Dirty Dozen* and *Rosemary's Baby*, among others).

Shadows centers around three black siblings, two of whom can pass for white. The

Now Showing

Go see Cassavetes and then check out the Bijou's astounding lineup of new releases and special events:



I'm Still Here

Directed by Casey Affleck
Oct. 29-Nov. 4 | Bijou Theatre

Labeled a documentary, Casey Affleck's film about Joaquin Phoenix's bizarre hip-hop "career change" is a meditation on celebrity and consumerism.

Fair Game

Directed by Doug Liman
Nov. 5, 6:30pm | Bijou Theatre

The Bijou hosts the Iowa premiere of *Fair Game*, starring Naomi Watts and Sean Penn, based on the political turmoil surrounding former CIA-agent Valerie Plame. See the film first, then see a lecture given by Plame on Nov. 10 at 7:30pm in the IMU. Both events are free to the public.



A Woman, A Gun and a Noodle Shop

Directed by Zhang Yimou
Nov. 12-18 | Bijou Theatre

Director Zhang (*House of Flying Daggers*) flips the classic formula on its head, with China imitating Hollywood for a change, in this remake of the Coen Brothers' landmark film *Blood Simple* all in vibrant color set in feudal China.

two brothers, Hugh and Ben, are musicians. Lelia, their sister, an aspiring writer, falls in love with Tony, who responds poorly when he encounters her obviously black brother. Though this black-and-white movie explores racial tensions with all the grays one could hope for, it's not really about race. It's about love, sex, the search for identity, passing time, family, friendship, music and the masks we wear. Most of all, it's an expression of a certain feel for modern life, that certain way of being we call cool.

There's a scene in *Shadows* where Hugh, a singer, is crooning stately blues at a nightclub. The manager complains that the music is too boring and interrupts the song to usher in a line of dancing girls. There's another scene where Ben and his friends go to the MoMA sculpture garden and don't quite know how to respond to the naked statues except to mock them nervously. Let those scenes stand for the artistic situation that has obtained since the '50s. The profound ways of coping with life suddenly become outmoded (due perhaps to the eerie shadow of nuclear holocaust). People

Shadows is an expression of that certain way of being we call cool.

just want the dancing girls; and so our culture parades them before us in all their different, gaudy forms.

In the meantime, there are the hipsters—depicted lovingly but not uncritically in *Shadows*—who can't stomach the superficiality of the dancing girls but can't quite access the profundities of the blues or Rodin. So they dance on the margins of society, not plugged in, but too savvy to believe in dropping out. In a word, they're cool.

From the very first moment, *Shadows* is a beautiful, exciting, mysterious movie, which continues to be a revelation to actors and directors. Martin Scorsese once declared, "After *Shadows* there were no more excuses; if he could do it, so could we." Sure enough, it's inspired our tradition, now fifty years old, of indie cinema. I leave as an open question how good or bad it is that anybody with a camera and a few friends can make a movie. But how can you watch it and not want in on its sexy panache? **lv**

Scott Samuelson teaches philosophy at Kirkwood Community College. He is also sometimes a moderator on KCRG's "Ethical Perspectives on the News" and sometimes a cook at Simone's Plain and Simple, the French restaurant in the middle of nowhere.

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the **bijou** cinema

Alternative and Independent Films

A non-profit, student-run cinema screening independent, art house, foreign and classic films since 1972.

I'M STILL HERE

Directed by Casey Affleck | USA

A meta-satirical documentary (mockumentary?) of the time Joaquin Phoenix went a little crazy.

LAST TRAIN HOME

Directed by Lixin Fan | China

The true story of the days before the Chinese New Year, when 130 million migrant workers travel home.

HOWL

Directed by Jeffrey Friedman & Rob Epstein | USA

The obscenity trial that started a revolution. The poem that rocked a generation.

RESTREPO

Dir. by Sebastian Junger & Tim Hetherington | USA

An immersive documentary on the Afghanistan frontlines. As explosive as *The Hurt Locker*—but real.

A WOMAN, A GUN AND A NOODLE SHOP

Directed by Zhang Yimou | China

Reimagining the Coen Bros' *Blood Simple* in China.

JOAN RIVERS: A PIECE OF WORK

Directed by Ricki Stern & Annie Sundberg | USA

Comedienne Joan Rivers, still doing her thing at age 75.

SPECIAL EVENTS

Free screenings and events at the Bijou in November

NOV 3: DEAR JACK

Jack's Mannequin band frontman, Adam McMahon, documents his bout with cancer.

NOV 4: ANN ARBOR FILM FEST

A traveling showcase for the best in experimental film.

NOV 5: FAIR GAME

Iowa Premiere of the story of former CIA-agent Valerie Plame starring Naomi Watts and Sean Penn. Catch the film and the in-person lecture by Plame on Nov. 10 at the IMU.

NOV 16: RICK ALTMAN

Film scholar recreates 1900s nickelodeon experience on-stage!

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Katharine Ruestow

Self-titled

Self Released

www.katharineruestow.com

You might be familiar with Katharine Ruestow as one of the Diplomettes—the female vocal duo that fronts the Iowa City Soul and R&B group The Diplomats of Solid Sound—or as part of Iowa City band New Beat Society, which gigged around town in 2005 and 2006 and released one EP, *Bare Essentials*.

Ruestow's self-titled solo release has the most in common with New Beat Society's jazz, funk and worldbeat style. The Diplomats certainly showcase her vocal abilities, but she takes the opportunity here to step out into the spotlight, where we really get to experience her substantial jazz vocal chops. Ruestow's vocal style is influenced by jazzy trumpet in tone and inflection, frequently with a delicious, lazy Billie Holiday-esque delivery.

The tasteful economy of the instrumental backing makes Ruestow's voice the centerpiece; there are no extended solos and heroics. Euforquestra's Matt Grundstad provides most of the instrumental backing on the record.

Grundstad is the percussionist for Euforquestra and, here, his mid-tempo rhythm ingredients—think samba, salsa and Caribbean flavors—play a central role supporting Ruestow's vocals, making the record a mellow, breezy affair.

The lyrics cover familiar ground of love lost, regret and hope with Ruestow playing the underdog and heroine in her one-woman show. The listener has no choice but to be drawn in to her velvet vocal recounting of her tale, again and again.

Katharine Ruestow will be released mid-November and will be available digitally on iTunes and Amazon and on CD from CDBaby. A local release party will be held Nov. 26 at The Iowa City Yacht Club.

Mike Roeder



The Lonelyhearts/ Caleb Engstrom

Winter Club Split

Mission Creek Records

www.missionfreak.com

A split single is usually a 7" record, but this is a CD whose music wouldn't fit on a 7" and a CD...wait for it...only has one side. But Mission Creek Records is thinking conceptually. A split as a way for two bands/artists to—as they say on an English final—contrast and compare, and the commonality between Engstrom's solo lonesomeness and the Lonelyhearts' duo lonesomeness is clear.

The Lonelyhearts are Andre Perry and John Lindenbaum of Iowa City and Fort Collins, CO, respectively. The songs on *Winter Club Split* are the centerpiece of their current live show, and they made the choice to keep these recordings close to the live arrangements. There's no shortage of studio sweetening going on—dramatic slap-back echo on vocals, wide-screen doubled guitars—but they leave out drums, which works better than you might think. "Post-Soviet" is an imagined tour of a post-collapse former empire, but you have to wonder which declining global empire it's really about. Lindenbaum's lead vocal on "A Quick Nine Holes Before Lunch" is the very definition of plaintive.

KRUI's blog name-checks Arcade Fire to describe these Lonelyhearts songs, but I'd reach farther back to the Kinks and David Bowie, both for their song-craft and flair for dramatic narrative lyrics. And on "A Quick Nine Holes" Lindenbaum ends the song singing "A Working Class poseur is something to be," a direct reference to John Lennon's "Working Class Hero." Caleb Engstrom's contributions—songs that are dated rather than titled—sound like solo bedroom productions, but they're carefully crafted little blasts of weirdness, incorporating found sounds, guitars, gratuitously distorted vocals, and perfect little song fragments. It's like he's mashed up Eno's *Taking Tiger Mountain* (By

Strategy) with Pink Floyd's *Ummagumma* and crammed it into four tracks adding up to less than eight minutes. To misquote another '60s dinosaur, what a short, strange trip it's been.



The Uniphonics

Crawl

Self Released

www.theuniphonics.com

One of the most unfortunate legacies of the '90s was Rap Rock. Guitars and rhymes together don't have to suck but it seems like those bands were trying hard to do just that. Thankfully the Uniphonics have gone another direction, mixing rhymes with funk. What could be more natural, since hip-hop was built on beats sampled from '60s and '70s funk records?

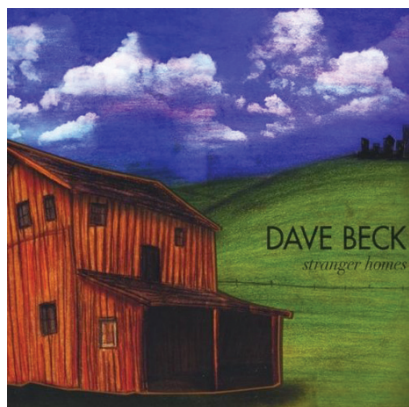
This is a first-class live band who have been gigging every chance they could get for the last few years and the band's tight ensemble playing is the result. They can hold their own with local heroes Euforquestra and Dennis McMurrin's Demolition band, and Dennis shows the love by guesting on the track "We Bring The Funk." Ben Pierce's saxophone work mostly adds a top note to the band's arrangements. But in combination with Joseph McKinley's keyboards it sometimes sounds like they have a whole horn section.

The two tracks that feature Robin Eubanks' fantastic trombone playing—"Crawl" and "Land Minds"—stand out both for his solo contributions and the way he syncs up with Ben Pierce. It's more than the usual celebrity cameo; he sweats with the boys like it's his job.

Vocalist Derek "Animosity" Thorn takes care of the microphone. I've seen Derek perform in every possible context over the last 10 years (including dropping verses for the Bad Fathers in my basement laundry room/vocal booth) and there's never been any doubt whether Derek had flow. The Uniphonics give him the perfect setting to shine. His diction keeps things intelligible even though his consonants are soft-edged and he can rap fast without sounding rushed. I think playing with jazz heads has rubbed off on him;

he's fitting his rhymes around the whole band, not just the beat.

This is a strong debut album with a unique flavor that captures some of the fire they bring to their live shows. On "Land Minds" they ask "You want to know where the funk is?" Look no further.



Dave Beck *Stranger Homes*

Self Released

www.davebeckmusic.com

Dave Beck grew up in Iowa and when he lived in IC he worked at Mickey's, so I won't hold his current residence in Brooklyn against him. He's in good company; Brooklyn's lousy with Iowa expats. And to the extent there's a serious acoustic singer-songwriter scene in NYC, Beck is just the latest in a long line of Iowa expats showing them how to keep it real...acoustic.

On *Stranger Homes*, Beck's voice—a bit reedy, in the manner of Robyn Hitchcock—is employed in the service of songs whose immediate hummability belies their structural sophistication. He's not an innovator, but he is a storyteller whose lyrics are conversational and well-fitted rhythmically and melodically.

The song "Stranger Homes," with just Beck's voice and acoustic piano covers his favorite topic—love lost. "I could bear the season until the next one arrives & I could change for you if you would do the same but where you come from, the seasons don't change." Coming after a series of self-consciously stilted lines, the simplicity and specificity are devastating. "Undecided Title" is more typical, centered around strummed acoustic guitars. "The 5 or the 6 train, the left or the right brain, where are my connections? And

how much longer must I wait?" The quiet verse/loud chorus dynamics might ape (ugh!) Third Eye Blind, but the antic philosophizing of the lyric pushes the song into a more complicated and satisfying mood.

Dave Beck's music is heartfelt without wallowing, or rather, when he wallows, it's artful.

Dave Beck is more concerned with the next turn of phrase or change of chord than he is with being the next Dave Matthews or (eek!) Beck. Commercial pop music is mostly an advertisement for the musician; the soundtrack to a salable image or attitude. Dave Beck's music is heartfelt with-

out wallowing, or rather, when he wallows, it's artful, not a cheap play for easy sentimentality. *Stranger Homes* is user-friendly in the manner of mainstream pop, but Beck aims higher than the next iPod commercial, for something stranger and more interesting.

Kent Williams would like to have an argument.

SCOPE Productions and the Englert Theatre present

Kate Nash

November 8th
The Englert Theatre
8 PM

Tickets available at the University Box Office where students can UBILL up to 8 tickets and all Ticketmaster locations.

www.scopeproductions.org

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Megan McCormick

November 3rd - IMU Black Box Theater - 9:30 PM

Tickets available at the University Box Office where students can UBILL up to 8 tickets and all Ticketmaster locations.

www.scopeproductions.org

ART/EXHIBITS

African American Historical Museum and Cultural Center of Iowa

55 12th Ave SE, Cedar Rapids

www.blackiowa.org

See website for times and locations

The Great Redtail Regatta @ Hiawatha Library, Nov. 12

AKAR

257 E. Iowa Ave. Iowa City

www.akardesign.com

30 Potters, 5 Pots, Nov. 12-24

Cedar Rapids Museum of Art

410 Third Ave. SE, Cedar Rapids

www.crma.org

Art Bites "China: Insights" with CRMA Executive Director, Terry Pitts, Nov. 3, 12:15-12:30pm * Art on the Rocks, Nov. 5 and 6, 7pm * SmArt Saturdays, Nov. 6, 1pm * Senior and Senior Couple Members Luncheon, Nov. 9, 12pm * Lecture and Book Signing by the Author of Grant Wood: A Life, Nov. 11, 7pm * The Grant Wood Window and Malvina Hoffman Exhibitions Close, 12pm * Chinese Village Operas and Peasant Values, Nov. 18, 7pm

Faulconer Gallery

Grinnell College, 1108 Park St., Grinnell

www.grinnell.edu/faulconergallery

Panel Discussion: Exploring the College/Community Relationship, Nov. 2, 4:15pm * Gallery Talk: (Un)Seen Work by Jane Gilmore, Nov. 4, 4:15pm * Community Day, Nov. 13, 1-3pm * Open Mic: Music, Poetry, Prose, Nov. 17, 7pm * Gallery Talk: Stephen Longmire, Nov. 29, 4:15pm * Panel Discussion: Contested Space—Rochester Cemetery and its Stakeholders, Nov. 29, 7pm

Hudson River Gallery

538 South Gilbert St., Iowa City

www.hudsonrivergallery.com

Diane Naylor, natura in minima maxima, Oct. 15-Nov. 13

Iowa Artisans Gallery

207 E. Washington, Iowa City

www.iowa-artisans-gallery.com

Handmade for the Holidays, Nov. 12 thru Dec. 31
The Shikibu Paintings by Michael S. Ryan's and ceramics by Mary Weisgram, thru Nov. 8

Johnson County Historical Society

310 5th St., Coralville

www.jchsiowa.org

Check website for times and locations

Until The Game is Won, Thru Nov. 14

Old Capitol Museum

Pentacrest, Iowa City

www.uiowa.edu/~oldcap

See website for locations

Piano Sundays, Graduate Recital, Nov. 7, 1:30pm * CHAOS AND CREATION ON THE PENTACREST, Nov. 14, 1:30pm * WorldCavass with host Joan Kjaer, Nov. 19, 5pm

University Museum of Art

uima.uiowa.edu

See website for times and locations

Lecture: Lori Fogarty Oakland Museum of California, Executive Director, Nov. 4, 7:30pm

University School of Art and Art History

www.art.uiowa.edu/

See website for locations

"Papal Museums and 'National' Patrimony: The Origins of Modern Cultural Consciousness in Eighteenth-Century Rome," lecture by Christopher Johns, Nov. 1, 5:30pm * Lecture by Trevor Winkfield, Nov. 4, 7:30 * "Financing Urban Redevelopment in 17th-century Rome: The Case of Stefano's Proposal for Piazza Colonna," lecture by Dorothy Metzger Habel, Nov. 8, 5:30pm * "Land of Unfinished Monuments": The Ruins-in-Reverse of Nineteenth-Century America," lecture by Dr. Nicholas Yablon, Nov. 10, 8pm * "Shifland," lecture on her work by Lisa Bulawsky, Nov. 11, 7pm

MUSIC

Blue Moose Tap House

211 Iowa Ave, Iowa City

www.bluemooseic.com

Ghostface Killah with Sheek Louch, Frank Dukes, Nov. 3, 7pm * Wakey!Wakey!, Nov. 6, 7pm * Mayflies with Firewood Revival, Nov. 6, 9pm * cKy, Nov. 7, 6pm * The Hold Steady, Nov. 17, 7:30pm * Trippin Billies, JC Brooks & The Uptown Sound, Nov. 19, 10pm

Englert Theatre

221 E. Washington St., Iowa City

www.englert.org

Intimate At The Englert Series: Rajiv Satyal, Nov. 4, 10pm * Rebecca Solnit, Nov. 5, 8:30pm * Kate Nash, Nov. 8, 8pm * Intimate At The Englert Series: Christopher The Conquered, Nov. 10, 9pm * Paul Barrere & Fred Tackett (of Little Feat), Nov. 11, 8pm * Chase Garrett's Blues & Boogie Piano Stomp, Nov. 12, 8pm * Kenny Barron Trio Plus Special Guest David Sanchez, Nov. 13, 7:30pm * Wolf Parade, Nov. 18, 8pm * Paula Cole, Nov. 19, 8pm

Faulconer Gallery

Grinnell College, 1108 Park St., Grinnell

www.grinnell.edu/faulconergallery

ETHEL@Faulconer, Nov. 9, 8pm * Fresh Flutes, directed by Claudia Anderson, Nov. 18, 7:30pm

Firewater Saloon

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Gabe's

330 E. Washington St., Iowa City

www.iowacitygabes.com

Lords of the Trident with Cranial Decay, Nov. 5, 10pm * Final Alibi with And After, Aktar Aktar, HappyGoLovely, Nov. 6, 6pm * Whitey Morgan & the 78's with Scott Allan Knost, Franz Nicolay, Nov. 6, 10:15pm * MarchFourth Marching Band with TBA, Nov. 8, 9pm * MC Chris with MC Lars, Schaeffer the Dark Lord, Nov. 9, 7pm * Cory Morrow with TBA, Nov. 10, 9pm * The Wiitala Brothers with TBA, Nov. 11, 10pm * Tekno Turkiye Fest with DJ Uplift, Lady Espina, Jethro (of Bad Fathers), Nov. 18, 9:30pm * Opiate with Three Years Hollow, Nihil Seraph, Nov. 19, 9:30pm

The Mill

120 E. Burlington St., Iowa City

www.icmill.com

Shows at 9pm unless otherwise noted

Study Hall, the game, Sundays, 9pm-Midnight

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

Tuesday Night Social Club, Tuesdays

Woven Bones with We Shave, the Boxknives and Nov. 2 * Jay Farrar with Bobby Bare, Jr., Nov. 3, 8pm * Azure Ray with Tim Fite, James Husband, Nov. 4, 7pm * Sarah Cram & The Derelicts, Nov. 5 * Oh So Good with The Right Now, Nov. 6 * Burlington Street Bluegrass Band, Nov. 10, 7pm * University of Iowa Jazz Performances, Nov. 11, 7pm * Jazz After Five, Nov. 12, 5pm * Natalie Brown, Nov. 12 * Stephanie Rearick with Olivia Rose Muzzy, Nov. 13 * University of Iowa Jazz Performances, Nov. 18, 7pm * Jazz After Five, Nov. 19, 5pm * Damon Dotson, Nov. 19 * Burlington Street Bluegrass Band, Nov. 24, 7pm * Jazz After Five feat. Equilateral, Nov. 26, 5pm

Orchestra Iowa

www.orchestraiowa.org

See website for times and locations

Professor Kubinek Meets the Symphony, Nov. 5, 7, 20

Performing Arts at Iowa

performingarts.uiowa.edu/

See website for times and locations

Band Extravaganza, Nov. 3 * Center for New Music, Composer's Workshop with David Gompper, Nov. 7 * JACK Quartet, Nov. 11 * Cello Daze: Felix Wang, Nov. 12 * Cello Daze: Mark Votapek, Nov. 13 * Kenny Barron, jazz pianist, Nov. 13 * Guest Violinist Wanchi Huang with Faculty Violist Christine Rutledge, Nov. 14 * Cello Daze: cello ensembles, Nov. 14 * UI Symphony Band, Mark Heidel, conductor, Nov. 16

A-List



Benjamin Herman Quartet

November 15, noon

**University of Iowa
Hospital Atrium
FREE**

Mark your calendars and set your alarms, you'll only get one chance to catch this one. Lauded Dutch saxophonist Benjamin Herman will make eight stops on his first ever U.S. tour and one of them will be at the UI Hospital Atrium. At noon. On a Monday.

Herman has won several Edison awards (the Dutch Grammys) and was even named "The Best Dressed Dutchman of 2008" by *Esquire* magazine!

He began performing professionally at 13 and has appeared on more than one hundred records, including ten albums of original compositions. Herman's debut North American tour celebrates the re-release of his 2008 album *Hypochristmastreefuzz*, a fresh take on compositions by the legendary Dutch pianist and occasional Herman collaborator Misha Mengelberg.

Joining the alto saxophonist Benjamin Herman will be Anton Goudsmit on guitar, Ernst Glerum on bass and Joost Patocka on drums, all of whom have extensive discographies and are well-worth your hours of research listening. We hope to see you feelin' good at the UI Hospital Atrium.

Calendar

Public Space One

129 E. Washington St., Iowa City
publicspaceone.wordpress.com/
Check website for events TBA

Riverside Casino

3184 Highway 22, Riverside
www.riversidecasinoandresort.com

Rick Springfield, Nov. 6, 8pm * Jim Wand, Nov. 27, 8pm

SCOPE Productions

See website for times and locations

Megan McCormick, Nov. 3 * Jack's Mannequin, Nov. 7 * Kate Nash, Nov. 8

US Bank Atrium Gallery

204 E. Washington St.
Mixed Messages Art Gallery, thru Dec. 31

Wherehouse Academy of Hard Art

www.myspace.com/whitelightningic

Fabulous Diamonds with Wet Hair, Nov. 4, 9pm
* The Coathangers with Wax Cannon and The Boxknives, Nov. 7, 9pm * Craow with Father Finger, Nov. 8, 10pm * T'Bone with one performance TBA, Nov. 12, 9pm * ID M Theft Able, Star City, J. Schleidt & Friends and the art of Allison Prideaux, Nov. 18, 9pm

Yacht Club

13 S. Linn St., Iowa City
www.iowacityyachtclub.org

Shows at 9pm unless otherwise noted

Spankalicious with Cody Breeze and Beat Resonance, Nov. 3 * Novembeard & Beer Bluegrass Festival, Nov. 12, 7pm * Kyle Hollingsworth Band with Messy Jiverson, Nov. 13 * Uniphonics with Brainchild, Nov. 19 * Bumpus with Shoeless Revolution, Nov. 20 * Red Hot Chili Peppers Tribute with Lunatix on Pogostix and Funkma\$ter, Nov. 26, 10pm

THEATER/DANCE/PERFORMANCE

Englert Theatre

221 E. Washington St., Iowa City
www.englert.org

Citizen Q Live, Nov. 6, 8pm, Pauly Shore, Nov. 14, 8pm

Hancher Auditorium

www.hancher.uiowa.edu

See website for temporary locations

All times at 7:30pm unless otherwise noted
Tomáš Kubínek Meets the Symphony, Nov. 5 * Kenny Barron Trio plus special guest David Sánchez, Nov. 13



NOV 3, 6PM **GHOSTFACE KILLAH**
+ SHEEK LOUGH & FRANK DUKES

NOV 6, 6PM **WAKEY! WAKEY!**
+ JENNY OWENS YOUNG & YOUNG BUFFALO

NOV 6, 9PM **MAYFLIES**
+ FIREWOOD REVIVAL

NOV 7, 5PM **cKy** + LIONIZE, HOURCAST & TERRAPIN AND THE WOLVES

NOV 12, 6PM **EL SINORE**
+ THE OLYMPICS, & AULOS

NOV 17, 6PM **THE HOLD STEADY**
+ COMPANY OF THIEVES

NOV 19, 9PM **TRIPPIN' BILLIES**

NOV 19, 9PM **JC BROOKS & THE UPTOWN SOUND**

NOV 30, 7PM **MAC LETHAL**

WWW.BLUEMOOSEIC.COM
TICKETS AT WWW.MIDWESTIX.COM

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RAJIV SATYAL

NOV 6

CITIZEN Q

NOV 8

KATE NASH

NOV 10

CHRISTOPHER THE CONQUERED

NOV 11

**PAUL BARRERE & FRED TACKETT
(OF LITTLE FEAT)**

NOV 14

PAULY SHORE

NOV 18

WOLF PARADE

NOV 19

PAULA COLE

NOV 21

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The Mill

120 E. Burlington St., Iowa City
www.icmill.com
 Dan Cummins, Nov. 20, 9pm

Old Capitol City Roller Girls

Coralville Marriott
www.oldcapitolcityrollergirls.com
 Check website for times and locations
 Recruitment night, Nov. 10 * Recruitment Night, Nov. 21

Penguin's Comedy Club

Clarion Hotel, 525 33rd Ave. SW, Cedar Rapids
www.penguinscomedyclub.com
 Check website for showtimes
 Andy Kindler, Nov. 5-6 * Duke Tumatote and The Power Trio, Nov. 11 * Margaret Smith, Nov. 12-13 * John Rathbone, Nov. 19-20 * Jack Wilhite, Nov. 26-27

Performing Arts at Iowa

performingarts.uiowa.edu
 See website for times and locations
 Dance Gala 2010, Nov. 4-6, 7 * Freezer Dreams by Jess Foster, Nov. 4-7 * Iowa Partnership in the Arts Premiere, Nov. 11-14, Nov. 17-20 * Afro/Cuban Drum and Dance Ensemble, Nov. 12-14

Theatre Cedar Rapids

4444 1st Ave NE, Cedar Rapids
www.theatrecrec.org
 White Christmas, Nov. 26 thru Dec. 18

WORDS

Englert Theatre

221 E. Washington St., Iowa City
www.englert.org
 An Addiction To Narrative: A Reading Of Narrative Essays, Nov. 6, 5pm

The Haunted Book Shop

203 N Linn St
www.thehauntedbookshop.com
 Readings and book signing by children's book authors Michelle Edwards, Claudia McGehee, and Jacqueline Briggs Martin, Nov. 14, 3pm

Prairie Lights

15 S. Dubuque St., Iowa City
www.prairielights.com
 Check Website for reading dates and times

CINEMA

Bijou Theatre

IMU, UI Campus, Iowa City
www.uiowa.edu/~bijou
 I'm Still Here, thru Nov. 5 * LAST TRAIN HOME, thru Nov. 4 * Dear Jack, Nov. 3 * The Ann Arbor Film Festival, Nov. 4 * Fair Game, Nov. 5 * Howl, Nov. 5-11 * Restrepo, Nov. 5-11 * Spirited Away, Nov. 5-6 * A Woman, a Gun, and a Noodle Shop, Nov. 12-18 * Joan Rivers: A Piece of Work, Nov. 12-18 * The Iron Giant, Nov. 12-13

Cedar Rapids Museum of Art

410 Third Ave. SE, Cedar Rapids
www.crma.org
 See website for location details
 Environmental Film Festival Screening of The Long March, Nov. 13, 4:30pm

Englert Theatre

221 E. Washington St., Iowa City
www.englert.org
 American Filmmakers Series: Maya Deren, Nov. 9, 8pm * American Filmmakers Series: John Cassavettes, Nov. 17, 8pm

KIDS

Bruce more

2160 Linden Drive SE, Cedar Rapids
www.bruce more.org
 Santa, Snacks, and Stories, Nov. 28, 30, 5:30pm

Cedar Rapids Museum of Art

410 Third Ave. SE, Cedar Rapids
www.crma.org
 See website for location details
 Doodlebugs at the Cedar Rapids Public Library: Dreaming in Dots, Nov. 5, 10:30am * Doodlebugs at the Hiawatha Public Library: The Wheels on the Art Go Round & Round, Nov. 19, 10:30am

Englert Theatre

221 E. Washington St., Iowa City
www.englert.org
 Otherwise Known As Sheila The Great, Nov. 21, 2pm

Iowa City Public Library

123 South Linn St. Iowa City
www.icpl.org
 Storytime at 10:30 Mon-Sat, 2pm Sun

Old Capitol Museum

Pentacrest, Iowa City
www.uiowa.edu/~oldcap
 HiStory Time for kids! : Lewis and Clark!, Nov. 13, 1:30pm

MISC

Bruce more

2160 Linden Drive SE, Cedar Rapids
www.bruce more.org
 Holiday Mansion Tours, Nov. 26 thru Dec. 31

Iowa City Recreation Center

220 S Gilbert St, Iowa City, Room B
www.icgov.org
 The Iowa City Scrabble Club, Nov. 21, 2pm

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Curses, Foiled Again

- A police sergeant was in the process of arresting Xavier Ross, 19, for creating a disturbance by repeatedly playing “Chopsticks” on a piano in front of police headquarters in Grand Rapids, Mich., when another officer recognized Ross as a suspect wanted for felony burglary. (Grand Rapids’s WZZM-TV)
- FBI investigators charged Ryan Homsley, 19, with robbing a bank in Tualatin, Ore., after he claimed responsibility on his Facebook page. “im now a bank robber,” he posted after changing his Facebook profile picture to the surveillance photo taken of the bandit at the bank. (Associated Press)

Proofreading Follies

- The name of Illinois gubernatorial candidate Rich Whitney was misspelled as “Rich Whitey” on electronic-voting machines in nearly two dozen Chicago wards, about half of them in predominantly black neighborhoods. “I don’t want to be identified as ‘Whitey,’” said Whitney, who represents the Green Party. The error was discovered just before the Nov. 2 election, and elections board Chairman Langdon Neal assigned crews to work overtime to correct it in time for Election Day balloting, at a cost he estimated in the “low tens of thousands” of dollars. (Associated Press)
- A digital billboard in South Bend, Ind., urged people to go to the website southbend.com for a look at the “15 best things about our public schools.” After a neighbor notified South Bend School Superintendent Jim Kapsa of the missing “L,” the Blue Waters Group, which does consulting work with South Bend’s redevelopment commission to promote the city, took responsibility, explaining that “four people looked at” it without noticing the mistake. (South Bend Tribune)

Irony Is Sweet

The American Postal Workers Union announced it was extending its internal election after “a large number of union members had not received their ballots” by the deadline because they got lost in the mail. (Fox News)

Reasonable Explanation

Sheriff’s deputies who stopped Raymond Stanley Roberts, 25, for speeding in Manatee County, Fla., smelled marijuana coming from the car and searched Roberts. When Deputy Sean Capiello felt a soft object in his buttocks, Roberts said, “Let me get it,” and pulled out a clear plastic bag of marijuana weighing 4.5 grams. Roberts denied possessing any other drugs, but Capiello felt another soft object in the same area and pulled out a bag with 27

pieces of rock cocaine weighing 3.5 grams. When the bag fell to the ground, the deputies said Roberts declared, “The white stuff is not mine, but the weed is.” He explained that a friend who borrowed the car earlier must have left the cocaine on the passenger seat, and Roberts hid it when he was stopped. (Bradenton Herald)

Second-Amendment Follies

- The 4-year-old son of Pennsylvania State Trooper Nicholas Petrosky accidentally shot himself in the leg with his father’s gun. Donora police said Petrosky was drying his son after a shower when the boy grabbed the gun, which Petrosky had placed on the bathroom counter. (Pittsburgh’s WPXI-TV)
- Michael Hunter, 23, accidentally shot himself in the leg with a handgun he bought at a gun show in Manchester, N.H. Police said the gun fired while Hunter was trying to locate the safety. (Manchester’s WMUR-TV)

Insuring Profit

The Department of Veterans Affairs agreed in 2009 to let Prudential Financial withhold lump-sum payments of life insurance benefits owed to survivors of service members. The amended contract sanctioned the previously unauthorized practice, which Prudential had carried out since 1999. Prudential’s original contract, covering 6 million active service members, requires it to send lump-sum payments to survivors who request them. Instead, the insurer sends survivors checkbooks tied to accounts not insured by the Federal Deposit Insurance Corp. Meanwhile, it invests the money—\$662 million as of June 30—in its general corporate account, earning 4.2 percent interest in 2009 while paying survivors 0.5 percent. (Bloomberg News)

Anticipating Roseanne Barr’s Arrival

Tired of performers jazzing up the national anthem, lawmakers in the Philippines voted to ban improperly singing “Lupang Hinirang” (“Our Beloved Land”). Violators face up to two years in jail and a 100,000 peso fine (\$2,280). “Our Congress has given more teeth to government’s campaign to invigorate patriotism, respect and love of country by singing our anthem properly,” said Rep. Salvador Escudero, the measure’s principal author. (Reuters)

Two-Time Loser

Canadian terrorism suspect Khurram Syed Sher, 28, who was arrested this summer in connection with a plot to bomb targets in Canada and abroad, was a contestant on the reality show “Canadian Idol.” Sher, who au-

ditioned in 2008, sang a comical version of Avril Lavigne’s “Complicated,” complete with dance moves that include a moonwalk. Neither his singing nor his dancing impressed the judges, one of whom asked, “Have you ever thought of being a comedian?” (Associated Press & MSNBC)

Don’t Believe Everything You Know

Police responding to a domestic violence call in Cheyenne, Wyo., with their Tasers drawn found homeowner Brian Mattert, 34, hastily covering himself with white latex paint. “You see all this water-based paint? You shoot me with that and you’ll kill me,” Mattert explained. The two officers informed him the paint wouldn’t affect the Taser, then, when he became defiant, shot him twice with their stun guns before leading him off in handcuffs. (Wyoming Tribune Eagle)

Not So Innocent

After Roberto Paniagua, 40, picked up the wrong kindergarten pupil at the end of the school day, Dallas police said the incident occurred because of a “lapse of judgment” by someone in the school and declared that Paniagua had done nothing wrong. Police arrested him anyway on “minor unrelated warrants.” (The Dallas Morning News)

Tongue Tied

A California plastic surgeon has developed a weight-reduction procedure that involves surgically applying a tongue patch cut from surgical mesh to reduce food intake. “This patch contains no drugs or chemicals,” Dr. Nikolas Chugay said. “It simply makes chewing solid food very difficult and painful, relegating the patient to a physician-supervised liquid diet.” Chugay said the tongue patch can be applied in less than an hour and is easily removed once the target weight is reached. (Los Angeles Times)

At Least He Can Hit Something

Baltimore second baseman Brian Roberts, 33, missed the final six games of the baseball season with concussion-like symptoms after, he said, “I whacked myself on the head with my bat” when he struck out. “It’s something I’ve done a million times,” Roberts pointed out, adding, “I had my helmet on.” (The Baltimore Sun)

Compiled from the nation’s press by Roland Sweet. Authentication on demand.

Do Pink Ribbons Work?

We're constantly bombarded with fundraisers and retail products sporting pink ribbons to raise money to "fight breast cancer." Do pink ribbon campaigns do any good, or are they mainly a way for corporations to fleece consumers by leveraging their fear and sympathy over breast cancer? Where is all the money raised by pink ribbon campaigns going?

—Jill Gatwood, Albuquerque

A lot of people are starting to wonder about this. It's not so much that consumer products companies are exploiting concerns about breast cancer to sell more yogurt or lipstick, although that's part of it. The real issue is that we don't have much to show for all the ribbons, runs, and billions of dollars spent on research. Instead we've built a vast breast cancer industry that generates lots of jobs, profits, and awareness, but so far nothing that will prevent breast cancer, and nothing that will reliably stop it besides the knife.

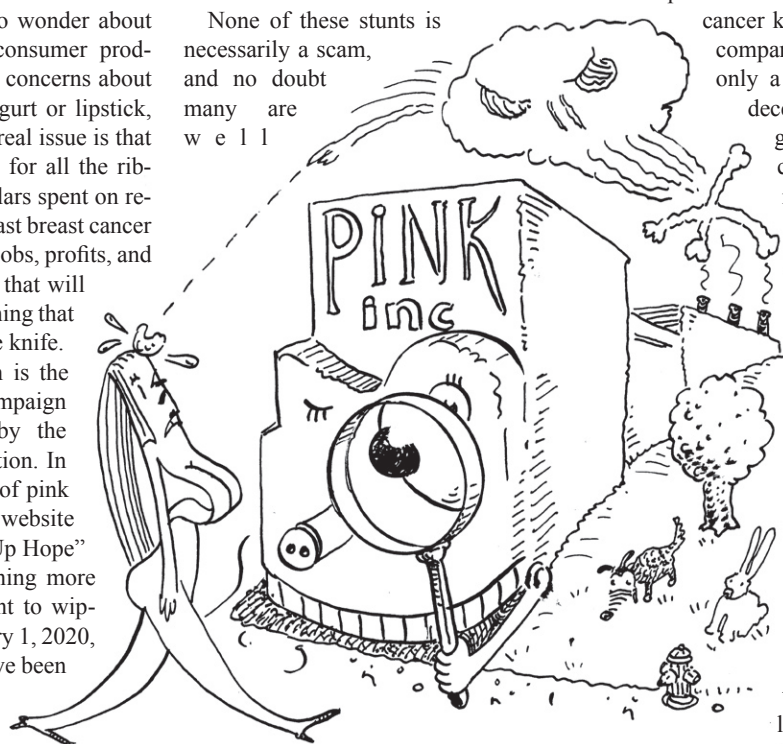
One sign of the frustration is the Breast Cancer Deadline, a campaign launched earlier this year by the National Breast Cancer Coalition. In a jab at the endless optimism of pink ribbon campaigns, the NBCC website now declares "We're Giving Up Hope" and proposes instead "something more powerful": a firm commitment to wiping out breast cancer by January 1, 2020, the implication being that we've been screwing around till now.

To give the run-for-a-cure crowd some credit, pink ribbon campaigns have been remarkably successful in what they set out to do, namely increase breast cancer awareness and funding for research. The color pink and pink ribbons have been used as symbols since the 1980s, initially by what's now called Susan G. Komen for the Cure, perhaps the best-known advocacy group. The idea got a boost in 1992, when the Estee Lauder cosmetics company teamed up with *Self* magazine to create an awareness campaign symbolized by pink ribbons. Things took off from there, leading to the present orgy of what critics call "pink-washing" during Breast Cancer Awareness Month every October, in which pink-ribboned

products, events, and publicity come at you from all sides.

If it all seems a little chaotic, that's because it is. No single entity is in charge of all the pink ribbon campaigns. In contrast to Canada, where the pink ribbon symbol is controlled by the Canadian Breast Cancer Foundation, in the U.S. anyone can slap a pink ribbon on anything—thus pink vibrators, pink handguns, pink motorcycle-battery chargers, and pink cement mixers.

None of these stunts is necessarily a scam, and no doubt many are well



intended. But they often involve considerable effort for decidedly modest results. One oft-cited example is Yoplait's program, in which the company donates ten cents to the Komen group for each beribboned yogurt lid mailed in. OK, that's nice, but think about it: If you dutifully save 120 over the four-month run of the campaign, you'll have to store and ship them, the postal service will have to transport them, and Yoplait presumably will have to count them, for a total donation of 12 bucks. You'd save yourself and everyone else a lot of trouble if you just sent in a check.

Laborious though they may sometimes be, such schemes have generated plenty of money for breast cancer research. The Komen foundation has awarded \$450 million since 1982,

the Avon Breast Cancer Crusade \$640 million since 1992, the Breast Cancer Research Foundation \$250 million since 1993. Federal funding has also increased dramatically. In 1990 the National Cancer Institute allotted \$81 million to breast cancer research. Five years later that amount had nearly quadrupled to \$309 million, and in 2009 totaled \$685 million.

It's unfair to say all that expenditure accomplished nothing. The NBCC notes that breast cancer killed 44,000 Americans in 1991, compared with 40,000 now—seemingly only a slight improvement. But that's deceptive, since the population has grown. NCI data shows the breast cancer death rate has fallen by roughly a third since 1990.

What hasn't appreciably improved is breast cancer incidence—that is, the number of women who contract the disease. Despite some improvement in the past decade, it remains about 25 percent higher than it was 30 years ago.

This has led pink ribbon skeptics to hint darkly about a conspiracy involving fundraising groups, manufacturers of carcinogenic products, and drug companies, who contrive to keep the research focus on detection and treatment rather than prevention. That keeps the

lucrative cancer business humming while deflecting attention from the underlying causes, namely carcinogens released into the environment.


Paranoid? Maybe. Still, a woman's lifetime risk of breast cancer has increased from one in 20 in 1940 to one in eight now. I've seen 70 percent of that increase reasonably attributed to longer life and better early detection. What accounts for the remaining 30 percent? Nobody really knows.

—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. And now you can subscribe to the Straight Dope podcast—search for "straight dope" in the iTunes Store.


ASTROLOGY FORECAST FOR NOVEMBER 2010


FOR EVERYONE—Stormy weather. We've all had times when had to go somewhere in big storm. We bundled up, put one foot in front of the other and went in the right direction. November is like that. A blizzard of important changes are going down and they will definitely affect us. But nobody can tell how they'll go. Everybody is going through changes. Relationships are shifting around. Our thoughts and emotions are stormy. But there are things we have to do, so we get them done. It's about as simple . . . or complicated . . . as that. Use your priorities to navigate the storm.


 **ARIES**—Space. A non-stop series of changes requires non-stop adjustments in family, community and professional relationships.


Work and financial relationships are especially changeable. Don't try to recreate the past or run from the future. Improvise, adapt, keep moving forward. A new cycle of personal growth and experimentation will soon require more personal space. Free yourself as much as possible from ties that weigh you down and hold you back. It's OK if people pull away on their own, too. People will surprise you with their emotional spontaneity. Luck will be with you.


 **TAURUS**—Facilitate. You need to present a new face to the world, one that helps everyone work together in changing economic conditions. Coexisting harmoniously amidst all this change is crucial for everyone's survival but not everyone knows how. People need more outgoing, group-oriented ways to interact. Help others invent ways to form new personal bonds and share knowledge needed to overcome emerging challenges. Few can make a work situation sociable or a social situation workable as well as Taureans. Overcoming your own inhibitions will be easier and more rewarding than you think.


 **GEMINI**—Leverage. Mounting financial challenges and continuing uncertainty are making those in charge increasingly vague about what they expect. However, you will find yourself in increasingly greater harmony with the currents of change. You will also find yourself with surprising access to new sources of wealth. This will enhance your influence. You'll have to convince others to think more imaginatively and idealistically. You'll also need to motivate people through a long period of uncertainty to reach the goal. Even so, there's more than a hint of helpful magic in the air.


 **CANCER**—Heavy lifting. You will increasingly find yourself among the movers and shakers - those who make things happen. It is a strenuous, hands-on place to be, especially these days. However, it can be a very profitable and personally rewarding situation. You will also find yourself in much greater harmony with visionary and intuitive influences. In times like this, people need vision to guide them and you will be particularly well situated to infuse your complicated and practical efforts with the necessary vision. Far off places and mysterious ideas beckon.


 **LEO**—Cajolery. The planets are challenging Leo to work very, very, very hard this month . . . at something Leos are very good at. You need to be the ringmaster. Yes, there are serious undercurrents. Yes, the stakes are high. And some people are sulky. But most are ready for somebody to come along and make them do what they know they have to do. That would be you. But be careful. Those little promises you make to get people to go along? People will expect you to keep them.


 **VIRGO**—Push comes to shove. You might not have to actually do the deed. You might not even have to put it into words exactly. But you must make people understand that now is the time to act. People have a million ways of dodging commitments. It's your job to make sure they don't pull any of those tricks now. This time, evasions will be very costly for all concerned. Take advantage of agreeable vibes early in November or you might have to use more forceful methods later in the month.


 **LIBRA**—Irresistibility. Is your energy low some days? Are there obstacles? Do you feel frustrated occasionally? Yes. But you've seldom been so enthusiastic, so resourceful or so determined. You know everyone is with you on some deep level. People also know how vital the issues are. But they are also very excited by the possibilities. People have seldom been so determined to overcome obstacles and succeed. Your job is to sustain enthusiasm over the long-term and channel it into realistic pathways. But you know what? That won't be so hard.

 **SCORPIO**—Sanctuary. People are all quietly and intensely struggling with issues vital to their future. This shows up mostly as unusually intense social maneuvering. It's very Scorpio stuff and there's a lot of it, even for a Scorpio. You'll need to hide out and do things that strengthen and restore you. You probably shouldn't get too deeply involved in the affairs of others, even if they are being very Scorpio-like. But it's all second nature to you, you can easily give them some helpful pointers, which they are bound to appreciate.

 **SAGITTARIUS**—Bide your time. People are making subtle maneuvers vital to their livelihood. Many are taking risks. Some are ready to use force or abuse power. They're edgy, too. As much as you'd like to help, you don't have much leverage and it would be easy to get crossways of someone. With respect to your own interests, there's no clear opening for decisive action. This isn't the time for bold or decisive action. Take one cautious step at a time. A lot depends the allies you choose. Sober, hard-working types are best.

 **CAPRICORN**—Sensitive egos. There are endless unknowns. Obstacles spring up like mushrooms after rain. Still, you're sure of the broad outlines of the future. It won't happen over night, but it's mostly a matter of steering patiently through the obstacles. Still, even where no conceivable harm could be done, people will need to be repeatedly reassured. That's something you are uniquely qualified to do right now, though. The wind will start blowing strongly your way in mid-2011. Meanwhile, keep working away patiently at all the doubts and misgivings people insist on having.

 **AQUARIUS**—Validation. Aquarians are in need of peace and calm. Your personal healing process is proceeding rapidly through its final stages. However, your heart and mind tend to be overburdened by worries, the memory of past hurts and, well, the lack of sympathetic companionship. It would be easy to get lost in your fears for the future. The best thing is to look past present concerns and see how your ideas and ideals are taking root in the world around you. People out there need your guidance and encouragement right now.

 **PISCES**—Grounding. It's hard to focus effectively in any area of your life now. You could be troubled by regrets about the past and worries about the future. Simple issues can all of a sudden seem big and complicated. It's easy to obsess endlessly, especially about someone you're inclined to become too dependent on. Make an extra effort to stay practical and grounded. Keep daily routines simple. Attend to deadlines and required tasks. Keep your mind on the here and now. With such confusing influences at work, that's more than enough.

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