

little village

Iowa City's News & Culture Magazine

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OCCUPY
IOWA CITY
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GABES

IOWA CITY

**EVERY THURSDAY:
MIXOLOGY DOWNSTAIRS**

Thu, November 3

Super Sonic Piss w/ The Liz
+ Names Devine + Bouyant Sea

Sat, November 5

Kung Fu + Full Kit Party

Sun, November 6

Skool Kodiak w/ J. Pavilion + Cuticle

Tue, November 8

Warner Drive w/ Acidic

Wed, November 9

Blu w/ JNatural + Open Mike Eagle
+ MC Colorless

Fri, November 11

Family Groove Company

Sat, November 12

Bad Fathers w/ Black Market Maven +
Porch Builder

Sat, November 19

Uniphonics w/ Funk Trek +
Twin Cats + More Than Lights

Fri, November 25

**Black Friday Rainbow Hip
Hop Bash** w/ Bible of the Damned

Wed, November 30

Dream Thieves Tour Kickoff

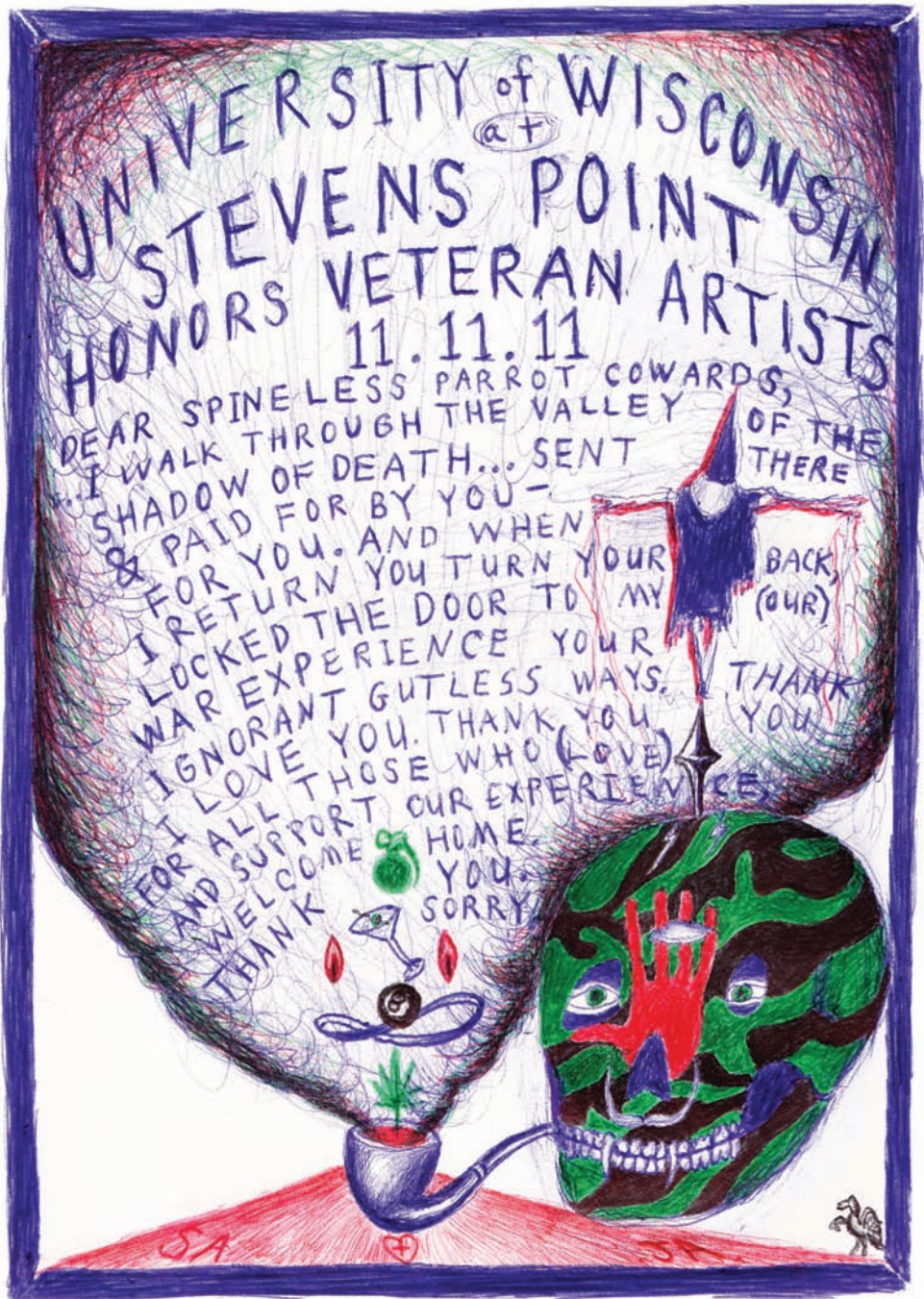
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| THU | 11.03 | People Brothers Band |
| FRI | 11.04 | Roster McCabe + Bad Intentions |
| SAT | 11.05 | Dennis McMurrin &
The Demolition Band |
| WED | 11.09 | Funktion & Jam Session |
| SAT | 11.12 | Cake Tribute w/ Nugget
& Chili Peppers w/ First Born Unicorn |
| WED | 11.16 | Aaron Kamm & The One Drops
+ Jam Session |
| FRI | 11.18 | Pert Near Sandstone +
Pre-Apocalyptic Junkyard Orchestra |
| SAT | 11.19 | Whiskey of the Damned
+ Phantom Vibrations |

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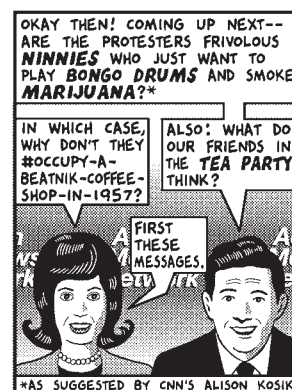
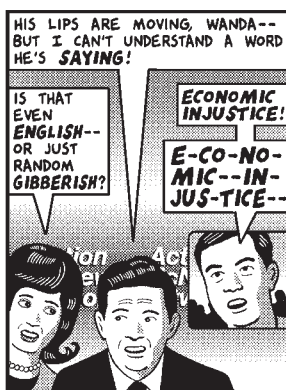
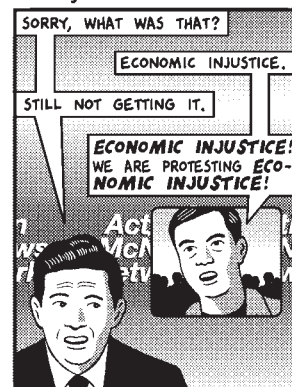
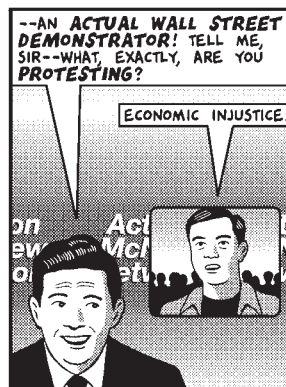
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THIS MODERN WORLD

by TOM TOMORROW



A lot of people think something is really wrong with our country—indeed our whole world. Last winter and spring, mass protests throughout the Middle East swept long-standing regimes out of power. This past summer, European cities experienced mass protests about the state of economies and jobs. This fall, the Occupy movement has swept from Wall Street to Washington Street here in Iowa City and beyond.

The goal of the occupiers has sometimes been criticized for its vagueness, but the main targets of the anger are elite, powerful institutions that are perceived to take too much and not give enough back, predominantly large

Public Spaces. His latest book is *All That We Share: A Field Guide to the Commons* (New Press, 2010). Jay is coming to town to talk with us about the commons on Nov. 8 and 9.

The phrase “the commons” may evoke vague images of fences and pastures in England dredged up from your high school world history class. And that’s partially correct. But Jay’s idea about the commons is much more wide-ranging than that. “The commons” isn’t an idea that’s necessarily conducive to an elevator pitch, but Jay sums it up nicely in the title of his book. Ultimately, the commons is all that we share.

Many of the crises of our times seem focused on problems of private

The commons is a new way to express a very old idea—that some forms of wealth belong to all of us, and that these community resources must be actively protected and managed for the good of all.

commons are the things that we inherit and create jointly and that will (hopefully) last for generations to come. The commons consists of gifts of nature such as air, oceans and wild-life as well as shared social creations such as libraries, public spaces, scientific research and creative works.”

As you explore the On the Commons website and Jay Walljasper’s book, however, you see that the commons involves much more than the natural world, public institutions and intellectual property. We share not only the air around us and the public library and the pedestrian mall, but also dances, holidays, jokes, fairy tales, customs and traditions, manners, recipes, community connections

and mutual support, democratic freedoms, social responsibilities, values, social capital and so on. While American culture valorizes rugged individualism and private property, the real 99% of our lives is the commons.

In a recent article entitled “The Struggle for the Commons,” which appeared in the Oct. 27 issue of *The Nation*, Jay Walljasper wrote, “The commons is an old value that’s resurfacing as a fresh approach to twenty-first-century crises such as escalating economic inequality, looming ecological disruption and worsening social alienation. In essence, the commons means everything that belongs to all of us, and the many ways we work together to use these assets to build a better society. ... Taken together, it represents a vast inheritance bequeathed equally to every human—and one that, if used wisely, will provide for future generations. Tragically, this wealth is being

The Community, the Crises & the COMMONS

corporations and banks. The Occupy and Tea Party movements seem to share some common ground, though the Tea Partiers’ object of rage is the government; the sentiment is similar, though, as they think government takes too much and does not return enough back to the people.

Jay Walljasper thinks a lot of the unrest we’re seeing in the world today may be a crisis of the commons and I think he may be right. Jay is a University of Iowa alumnus and former writer and editor of our own *Daily Iowan*. He has gone on to success as editorial director and editor of *Utne Reader*, editor at large with *Ode* magazine, freelance writer, book author and speaker. Currently, Jay is focusing his work on the idea of “the commons,” which can be seen, in part, in his work as editor of the website OnTheCommons.org and as a senior fellow with Project for

ownership. The big powers own too much private wealth (which is also acquired and kept through dishonest or unfair means) and the little people (the 99%, as the occupiers would claim) own too little. That’s admittedly an oversimplification, but I think it captures a good chunk of the issue. Certainly private wealth—what, frankly, we *don’t* share with others—is an important part of life. But if you think about it, most of our days—and, indeed, the most important things in life—are really spent with, among and about the things that we share.

The OnTheCommons.org website gives us a good starting point for a fuller definition of the commons: “The commons is a new way to express a very old idea—that some forms of wealth belong to all of us, and that these community resources must be actively protected and managed for the good of all. The

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stolen in the name of economic efficiency and global competitiveness.”

And here, I think, is where the Tea Partiers, and maybe even some of the Occupiers, go wrong. The problems of our day are not just the disparities in personal wealth, whether you believe the villain is the banks, the corporations, or the government (though those issues are important). The primary problem is that these entities (including governmental entities) are more and more privatizing—and thus limiting—so much of what has traditionally been part of the commons.

In many ways, I think the commons is a state of mind as much as a type of ownership. The idea reorients our attention to what we share and what unites us rather than what we keep from each other and what divides us. It refocuses our sense of value toward what belongs to all of us rather than what belongs to each of us. What would our community, our nation, even our entire world look like if the commons truly became our touchstone? When Jay comes to town this month, he'll help us sort through these issues on international, national and local scales.

The public events that Jay Walljasper is holding in Iowa City are free and open to the public—this is, indeed, a program of the commons. Updated information can be viewed on our “The Commons—Iowa City” Facebook page and, if you want to join in the conversation about the commons in our community and are a Facebook user, on our “The Commons—Iowa City” group.

Please come share some time and ideas with Jay Walljasper and join the commons conversation! **lv**

Thomas Dean thanks Little Village for their sponsorship of Jay Walljasper's visit to Iowa City.

Join us on November 8-9, 2011, as Jay Walljasper visits the University of Iowa and the Iowa City community to share ideas with us about the commons.

PUBLIC EVENTS • Free, no registration required

For questions or more information, email thomas-k-dean@uiowa.edu

TUESDAY, NOV. 8, 12 P.M. • A CONVERSATION ABOUT THE COMMONS WITH JAY WALLJASPER

1505 Seamans Center for the Engineering Arts and Sciences, The University of Iowa

TUESDAY, NOV. 8, 3:30-4:30 P.M. • PUBLIC RECEPTION FOR JAY WALLJASPER

M. C. Ginsberg: Objects of Art, 110 E. Washington St.

TUESDAY, NOV. 8, 7 P.M. • THE COMMONS AND COMMUNITY DEVELOPMENT IN IOWA CITY • Panel Discussion

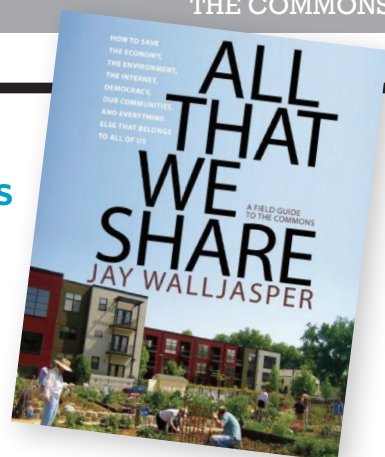
Robert A. Lee Community Recreation Center Social Hall, 220 S. Gilbert St.

In addition to Jay Walljasper, panelists will include Jeff Davidson (City of Iowa City, Planning and Community Development), Kurt Friese (Devotay Restaurant, Slow Food Iowa), Mark Ginsberg (M. C. Ginsberg: Objects of Art), Fred Meyer (Backyard Abundance, Environmental Advocates), Katie Roche (Englert Theatre), and Christine Scheetz (United Way of Johnson County).

WEDNESDAY, NOV. 9, 7 P.M. • ALL THAT WE SHARE: A FIELD GUIDE TO THE COMMONS • Reading, Jay Walljasper

Prairie Lights Bookstore, 15 S. Dubuque St.

With great thanks and appreciation to our sponsors who have made this visit by Jay Walljasper possible: UI Leisure Studies Program (Department of Health and Human Physiology), UI Office of the President, UI Public Policy Center, UI Iowa Project on Place Studies, UI Center for Teaching, UI Obermann Center for Advanced Studies, UI School of Urban and Regional Planning, UI Office of Sustainability, Robert A. Lee Community Recreation Center (City of Iowa City), City Channel 4, Prairie Lights Bookstore, Brown Street Inn, M. C. Ginsberg: Objects of Art, Little Village (Iowa City's news and culture magazine), Devotay Restaurant, Red Avocado Restaurant.



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WHAT'S IN A VIEW?



Photo by Chris Mortenson

Saturday, Sept. 24 marked my first foray into an echelon of sports-reporting I'd previously only dreamed of: a seat in the Paul W. Brechler Press Box. (Did you know it was named for Paul Brechler, who at the ripe young age of 36 became the youngest director of athletics in Hawkeye history? True fact!) I was given the privilege of witnessing the Hawks trounce Louisiana-Monroe on our home turf, far above the madding crowds of Kinnick.

I arrived in style, on the free shuttle to Kinnick. It was a raucous ride, as it should be. Our driver psyched us up and we paid him in rousing renditions of "In Heaven There is No Beer" and the Iowa Fight Song.

Once my chariot arrived, I veered toward the entrance marked "Press" and squeezed into elevator F for the fourth floor. The doors slid open and there stood a man whose sole job appeared to be to encourage all who entered to "Enjoy the food!" Food? Sweet! Cautiously, I peeked in.

Rows of seats descended into a wall of glass overlooking the field. A muted, reverential hush prevailed. Groups of silver-haired men bent their heads together; flushed food-service workers sat out ketchup and mustards; reporters buzzed in their hives.

The view was glorious, encompassing all of creation, from endzone to endzone. It was like I was *in the blimp*. Most of the seats lining the

windows were filled with reporters clicking away on their laptops. All I'd brought was a notepad, a pen and a smile.

With a little help, I located my spot beside a journalist from *Hawkeye Insider*, decked out in red and white West Branch gear.

"Why is it so quiet in here?" I whispered.

"Is this your first time in?" he answered, peering at my media pass. "Just so you know ... there's no cheering. I'm serious. They'll warn you once, then they'll kick you out."

Crap. No cheering? What in the hay? What was I supposed to be doing up here? (I know, I know ...)

The field erupted with color and motion as our boys rushed out of the southwest corner of the end zone, flying their flags, stampeding the turf. I sucked in my breath at the sight of row after row of black and gold and green (a touching tribute to former Safety Brett Greenwood).

I'm used to watching the Hawks with my friends, saying whatever silly thing pops into my head and enjoying an easygoing atmosphere of chili and beer. Not so in these fancy new digs. My neighbor to the left felt the need to predict nearly every play before it happened, punctuating each correct prediction with a "Did I call it?" He also seemed to be on a mission to prove that I didn't know a thing about football—throwing out facts and stats like a regular Gary Dolphin.

He was right. Compared to his encyclopedic knowledge of each and every player's history,

hometown, heck, I dunno, favorite *breakfast*, I was an amateur who obviously didn't deserve her seat. At one point, he asked apologetically if I'd ever *been* to a game before.

Eventually, I decided not to let him or anyone else bother me. Hells bells, I had the best seat in the house! I could actually see the shapes the band was forming on the field (a fedora! A tiger hawk!) I learned to mimic the hushed "oohs" and "aahs" that a standout play elicited from the press. I asked my questions, gathered my impressions and I didn't give a hoot how uninformed I looked scribbling into my notepad.

"You don't have to write stuff down, you know" *Hawkeye*

Insider confided. I nodded in agreement and made a quick note about his windsuit.

In the press box, there are free hot dogs and chicken sandwiches and brownies. There is iced tea and pop and coffee. But in the stands there are happy, cheering, squished-up fans ... a frenzy of painted stomachs, tiny human replica cheerleaders, old guys with palm-sized TVs listening to the game in their earbuds. Given the choice, it was becoming more apparent where this Townie would rather be.

The game progressed swimmingly. After each play, a gentle, airline pilot voice came over the loudspeaker announcing who was involved and what had occurred. After each quarter, ladies came around with stat sheets.

The view was glorious, encompassing all of creation, from endzone to endzone.

It was one smooth, impressive operation—*Hawkeye Insider* was right! I really didn't have to write this stuff down.

Toward the end of the fourth quarter an announcement was made; those of us who wanted to head down to the locker room should meet at the elevator in ten minutes. "Oooh, the locker room!" I thought. I turned to my neighbor, "Are you going down there?"

"No, I'll head to the sideline early."

My eyes lit up. The sideline!

"Uh ... they're pretty strict about who they let down there," he said, giving me a look that meant "*and I kinda doubt that's you.*"

I looked down at the media pass dangling from my neck. "Access to sideline" it read. Huh. Whatever. I let him leave, then followed another crowd of reporters down to the field.

I prefer to keep my feet on the ground, reporting my impressions of the season from a bar's eye view, rather than a hawk's.

I was on the sideline! Huzzah! I turned and looked up at the crowd above me, the children hoisted on their fathers' backs, the full-volume hoots and hurrahs, a wall of waving arms and fists, of celebratory smiles—it was breathtaking. I locked eyes with the *Hawkeye Insider* a few feet down the sideline and gave him a happy little wave.

In the end, the day's experience offered a peek into the lives of the real, working press. Catered food. Non-stop Twittering. Hanging out on the sideline. Just a day in the life, folks ... move along.

But as for this Townie, I prefer to keep my feet on the ground, reporting my impressions of the season from a bar's eye view, rather than a hawk's. I'm grateful for the opportunity, but felt about as out of place as a lineman roaming the field in a ball gown. The press box is no place for giggling, and that happens to be one of the things I do best.

For now, I'm prepared to meet the coming months secure in my seat at the Deadwood, the game analysis of friends ringing in my ears, a satisfying victory yodel rising uninhibited to the dusty rafters, up through the wilting Halloween decorations, out the squeaky door and into the streets. A cheer that doesn't stop until it collides with a thunk into the gilded, glassed-in confines of the Paul W. Brechler Press Box. **lv**

Stephanie Catlett will catch the ball if you throw it to her.

Unibroue – Chambly, Quebec

La Fin du Monde & Trois Pistoles

BREWS OF THE MONTH: NOVEMBER

Though Canada's Thanksgiving tradition may be a little different, our hockey-loving neighbors to the north brew the ideal beer pairings for a US-style Turkey Day.

Tripel is excellent with turkey and La Fin du Monde, brewed by Unibroue in Chambly, Quebec, is a perfect choice for Thanksgiving dinner. Ideally poured into a snifter or a tulip, La Fin du Monde is a cloudy gold color. Its aroma tingles the nostrils with a massive dose of banana, apple, bready yeast and clove and coriander spice. The first sip is a mélange of vodka-like booze and spice and fruit sweetness from the smell. As it warms, the booze fades and the fruit and spice take over.

Though a good match for the Thanksgiving meal, La Fin du Monde lacks the darker malts we crave when the weather turns cold. Thankfully, there is Trois Pistoles, also brewed by Unibroue. Served in a tulip, Trois Pistoles is a sexy, dark caramel brown with ruby tones. As a strong dark ale, it still has a fair amount of sweet apple and banana in the smell and taste, but also features cherry, plum, fig, chocolate and caramel. It is port-like and warming, perfect for sipping during the post-nap period.

Both beers pay tribute to French-Canadian folklore and I highly recommend checking out Unibroue's website (www.unibroue.com) for the details. Unibroue has by far the best brewery website I have visited, with legend stories narrated by a Quebecois with a thick accent and the francophone aversion to pronouncing h's.

Casey Wagner

ALCOHOL CONTENT: Both beers are 9 percent ABV.

SERVING TEMPERATURE: 53-57° F.

FOOD PAIRINGS: La Fin du Monde pairs well with turkey, salty blue cheese, mussels, salmon, scallops, wild game meat and sausage. Trois Pistoles is perfect for chocolate desserts.

WHERE TO BUY: John's Grocery, New Pioneer Food Co-op, Bread Garden Market, Hartig Drug, The Liquor House and most area Hy-Vee stores.

PRICE: \$7-8 for 750 ml bottles, \$4 for 12 ounce bottles and \$10-11 for four-packs.



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LICENSE TO COMPLAIN

Iowa City, often called the Athens of the Midwest, is, like its more famous cousin, a hotbed of learning, activism and civic engagement.

Nonetheless, only an abysmally low 5.11% of registered voters (2,598 people) voted in our recent City Council primary election, while the other 48,222 registered voters living in Iowa City couldn't be bothered to, apparently.

In Chicago, the bar I hung out at offered a free beer to anyone who brought in a ballot receipt on Election Day as a reward to people who took the time to do their civic duty by voting.

I'd take it a step further, more stick and less carrot, and mandate that people provide proof they voted before they were permitted to complain about what the council does, but that's just me.

"But this was only a primary election, didn't we just turn out in record numbers for the Iowa City Community School District school board elections?"

It did have the second highest vote total in 32 years—a whopping 89% increase in votes from the 2009 school board election—but of the 75,337 registered voters eligible to vote, only 4,492 people went to the polls, a 5.96% turnout.

Let's assume, hypothetically, that all of the 12,000 students in schools served by the Iowa City Community School District came from single-parent homes. This still means that less than half of the parents of the children in our

school system bothered to vote in the school board election.

"Parents who use drugs have children who use drugs," intones the narrator in a famous

Iowa City, you're better than that.

Election season isn't over yet. There's still a chance to prove you care enough about the future of your town to spend less time than

it takes to read this article to go and cast your vote. If you only have time to do one or the other, please, put down this magazine right now and go vote. I'm okay with that.

The general election is Tuesday, Nov. 8. At stake are four seats on the Iowa City City Council.

For the 94.89% of you who spent October under a rock, here's how they break down:

AT LARGE: TWO SEATS

Matt Hayek

(Attorney, incumbent)

The current mayor, Matt Hayek is running on his record, his experience and his efforts to strengthen the relationship between the city and The University of Iowa.

Jarrett Mitchell (Owner, Wake Up Iowa City)

Urban-chicken advocate Mitchell emphasizes economic and environmental sustainability as being critical to Iowa City's future.

Michelle Payne (Supervisor with MidAmerican Energy, member of the city's Planning and Zoning Commission and former member of the city's Board of Adjustment)

Despite being something of a stealth candidate—she filed her nomination papers on the last possible day candidates were allowed to do so—Payne picked up the *Press Citizen's* endorsement for the primary election.



ONCE A LONGSHOT

Jarrett Mitchell is moving on to the general election.

Photo by Bill Adams

anti-drug PSA from the 1980s. Can the same be said about voter apathy? "Parents who don't vote have children who don't vote?" I hope not. Otherwise, in a generation or two,

IF YOU ONLY HAVE TIME
TO DO ONE OR THE OTHER,
PLEASE, PUT DOWN THIS
MAGAZINE RIGHT NOW AND
GO VOTE.

elections will be decided by fewer people than could cram themselves into a phone booth, a popular fad—like voting was—back in the 1950s.

Two elections, hotly contested, arguably mandates on important local issues, and neither one merited even a 6% voter turnout?



FOUR OUT OF SEVEN

seats on the city council are up for grabs.

At Large: Two Seats
Matt Hayek, Jarrett Mitchell,
Raj Patel, Michelle Payne

District A: One Seat
Rick Dobyns, Steve Soboroff

District C: One Seat
Jim Throgmorton

GENERAL ELECTION

Tues., Nov. 8

Voter information
including registration
and polling locations
available online at
www.johnson-county.com

Raj Patel (Kirkwood College student and former University of Iowa Student Government liaison to the council)

Patel advanced to the general election, but currently finds himself in some controversy. On Sept. 12, he claimed he was forced to resign from his post with the UISG, citing pressure from students and administrative officials, which those parties vehemently deny. Then, on Oct. 17, Patel issued a press release announcing he had withdrawn from classes at The University of Iowa, due to “over a month of building pressure from members within the University of Iowa community.”

That’s twice this fall that when making decisions related to his campaign for elected office, Patel has claimed certain forces “pressured” him into making his move, yet he’s provided no evidence of such in either instance. Also, depending on when he actually withdrew from classes (when asked, his campaign manager Michael Charles said he was not told the exact date), he may have been disingenuously allowing himself to be presented

as “UI junior, Raj Patel,” even after he had withdrawn. What this might or might not say about his overall honesty or how he’d handle “pressure” if elected to council I leave it to you to decide.

DISTRICT A: ONE SEAT

Steve Soboroff (Radio host and owner of KCJJ, 1630 AM)

Rick Dobyns (Clinical professor of family medicine at The University of Iowa)

Rarely have any two people more different from one another run for the same seat. Dobyns a leading figure in past efforts to crack down on Iowa City’s drinking culture, Soboroff believing that this crackdown has been both heavy-handed and ineffective, and that there are many far more important crime-related issues the police should be focusing on, particularly in the Southeast Side neighborhoods that are part of this district.

In campaign materials, Dobyns acknowledges that the over-concentration of low-income housing has created some problems for those

neighborhoods and the schools which serve them. He says this is due to an unrealized “heterogeneity of housing options within all of Iowa City’s neighborhoods.”

I won’t go so far as to say that the winner of this contest would serve as a bellwether for how this council will vote on things—it’s only one of seven seats—but it might well serve as a bellwether for the kinds of candidates we’re likely to see in future elections.

DISTRICT C: ONE SEAT

Running unopposed in District C is former City Councilor **Jim Throgmorton**. The recently retired professor of urban planning at The University of Iowa sees his primary campaign issues as ensuring good jobs and a strong tax base, sustaining Iowa City as a safe and welcoming place for all, taking actions that will promote long-term sustainability and resolving conflicts skillfully. He also supports cracking down on what he believes are inadequately maintained rental properties throughout the city which diminish the overall quality of life in the neighborhoods they’re in.

THIS IS YOUR TOWN, IOWA CITY

Do you want it to continue on its current path, or do you want it to head in some other direction entirely? Where it goes is up to you.

Look at it this way: Voting, ultimately, is its own reward. If you participate in the process you’ve at least earned your license to complain when the council (as they always will) does something you don’t agree with.

Voter apathy? Just Say No.

Occupy the polls. **lv**

Yale Cohn votes early and often. His show, “Talking With . . .” airs Wednesday evenings at 8:30 and Sunday mornings at 10:30 on PATV Channel 18 in Iowa City and is available online at www.talkingwithyale.com

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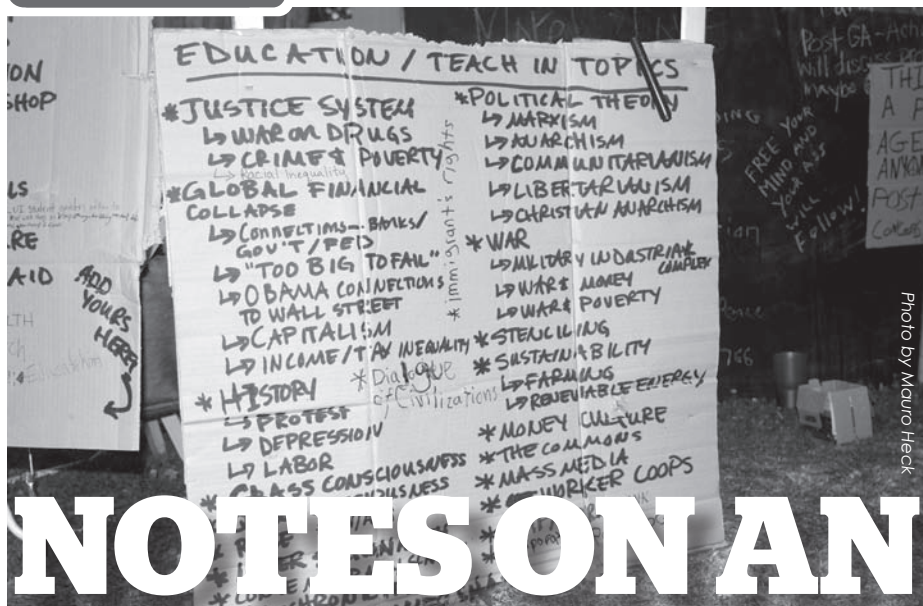


Photo by Mauro Heck

NOTES ON AN OCCUPATION

As I write this, the Occupy movement is still young. It isn't even a month old in Iowa City and the national narrative about what it is and what it means isn't settled. The occupiers set up camp in College Green Park on Friday, Oct. 7 and remain there still at the time of this writing. After visiting Occupy Iowa City as well as interviewing occupiers and supporters, these are my observations.

1. YOU HAVE TO SEE IT FOR YOURSELF

This is happening among us. There's no excuse not to go, see for yourself, and make up your own mind. There is no ideological purity test, no dress code and no party affiliation necessary, all of which is more than you can say for most political events.

Billy, who I talked to on Friday, Oct. 7, the night that Occupy Iowa City began, was cynical about the processes and structure (see point 2). He had those misgivings still when I saw him a week later, on Oct. 13. He said he didn't see it as a path to achieving a goal, but he added that he felt much less cynical about the people participating themselves. He'd spent time with them, "I am talking to people more. This is an opportunity to talk to people about stuff that I don't get to talk about."

2. THE STRUCTURE IS PART OF THE MESSAGE

It is horizontal and chaotic, not vertical and hierarchically-organized. It is leaderless. If the movement wishes to remain relevant, as movements are wont to wish, this is a distinct advantage, for a few reasons. There is pressure from the two poles of American ideology, right and

left, to undercut or co-opt the Occupy movement. Perennial Republican striver Mitt Romney called it "class warfare." Democratic establishment voices have hemmed and hawed, at first silent, then trying to talk their way into the good graces of occupiers with milquetoast statements of how they "understand" and "sympathize."

A horizontal, leaderless movement, without a structure of "People In Charge" means that conservatives can't find one person to demonize, single out and muckrake.

A leaderless movement also means there aren't key figures for the liberal establishment to buy out and co-opt. It prevents the movement from becoming marginalized and personified in the demonized leader figure, or from being neutered into a voting bloc for the Democratic party.

The Occupy movement should take a lesson from the history of the Tea Party. The Tea Party was quickly co-opted, even as it entered the public conscience, into a fundraising and vote-getting mechanism for the Republican National Committee. According to the *New York Times*, astroturfing groups were funded by traditional conservative cash sources, including the Koch brothers, who gave \$12 million over twenty years to the conservative front group that would eventually become FreedomWorks, a major source of Tea Party funding and organizing. The mainstream conservative leadership embraced the Tea Party and Michelle Bachmann even spearheaded the creation of the Tea Party Caucus. These organizational efforts were turned towards electoral strategies, including the disastrous Christine O'Donnell and Sharon Angle campaigns. Once the election was over, though, the

Tea Party's visibility and activity waned sharply, their purpose having been served. If the Occupy movement is to stay vital, it must resist an attempt to be coerced or forced into the oppositional, false dilemma that is American politics today. Instead of embracing America's two-party hegemony, the movement needs to remain visible and outside of the party structure. This will make it possible for Americans of all political leanings to find something they support in the Occupy movement. It won't be pigeon-holed into a reliable voting bloc—one that is pandered to, then ignored.

3. STORIES WORK BETTER THAN SLOGANS

Individual stories make for the best explanations of why people are occupying. When I interviewed Eva (a "born and raised" Iowa Citian) at College Green Park, I asked a lot of questions about the movement, but not very many about her. I was looking at it like a wonky political observer, which is my tendency. She was articulate and gave answers about the movement ("I don't think that this is an actual protest, I think that this is more of a mass awakening.") and the government's viability as a solution to the problems facing the nation (she supports working to fix what we've got, not replacing it.) But, in the end, I wasn't asking the right questions. Luckily, this didn't matter because when I went to the Occupy rally in the Pedestrian Mall on Oct. 15, Eva spoke about why she became an occupier. She gave a moving talk about being eighteen and believing what she'd been told her whole life:

Eva drew a sharp distinction between the America we've been told to believe in and the America we actually experience for ourselves.

that college was the gateway to success, as she signed her student loan papers.

She talked about the mountain of debt that she worked sixty hours a week to pay off, debt that the private lenders won't let her consolidate, debt that she cannot get out from under via bankruptcy or even (not kidding here) death. Her voice cracked with emotion, but she finished strong. It was as good a testimonial as any YouTube video I've seen passed around on Facebook. She drew a sharp distinction between the America we've been told to believe in and the America we actually experience for ourselves: an America where you can and will escape heartache, toil, pain and loneliness when you die, but not Wells Fargo. An America where they get the deed on your soul, it seems, not just your earnings.

4. POLITICS AND PROCESS WILL ALWAYS BE SLOW

Steven, one of the occupiers, admits that if you come to one meeting you won't get anything out of it, at least not the kind of experience people expect from a "protest" or "movement." He says it's not designed like a typical protest, where you

show up, chant, it's exciting for an hour and you go home. He is really, really right about that. The General Assemblies—where consensus methods are used to make decisions about each local occupation by the people on the ground—are not exciting. Even after you have gotten over the initial weirdness of the “people’s mic”—in which the speaker says half a sentence and people repeat it so that everyone can hear, then the next half of a sentence is spoken and repeated, on and on—it is slow-going. It grinds away at one’s patience and it requires involvement, *much like any successful democratic process*. That’s what gives me hope for the movement. It requires dedication, but also rewards it. That’s also why trolls, despite the fact that they could show up and start voting against what they dislike about the movement, will never actively make a concerted effort to poison the proceedings. It’d be the most boring trolling mission ever, like tuning in hoping for *All The President’s Men* and getting four hours of C-Span.

The future of the Occupy movement is uncertain. Weather, pressure from both sides of the ideological spectrum, social momentum and the patience of the powers that be can all change the direction and capabilities of the movement. But the occupiers have provided a blueprint of how to use social media and alternative organizational structures to circumvent many of the traditional weaknesses of political movements. No matter the outcome of *this* movement, their methods and desires will be echoed in the future by anyone seeking a solution outside of the structures that got us into this mess in the first place. **lv**

Clarence Johnson is a writer and producer in Iowa City. Follow him @cjohnson319 on Twitter or clarencejohnson.tumblr.com

INPUT PLEASE!

Open communication encourages broad participation: add to the General Assembly’s agenda, propose teach-in topics, share committee updates and daily calendars, etc.

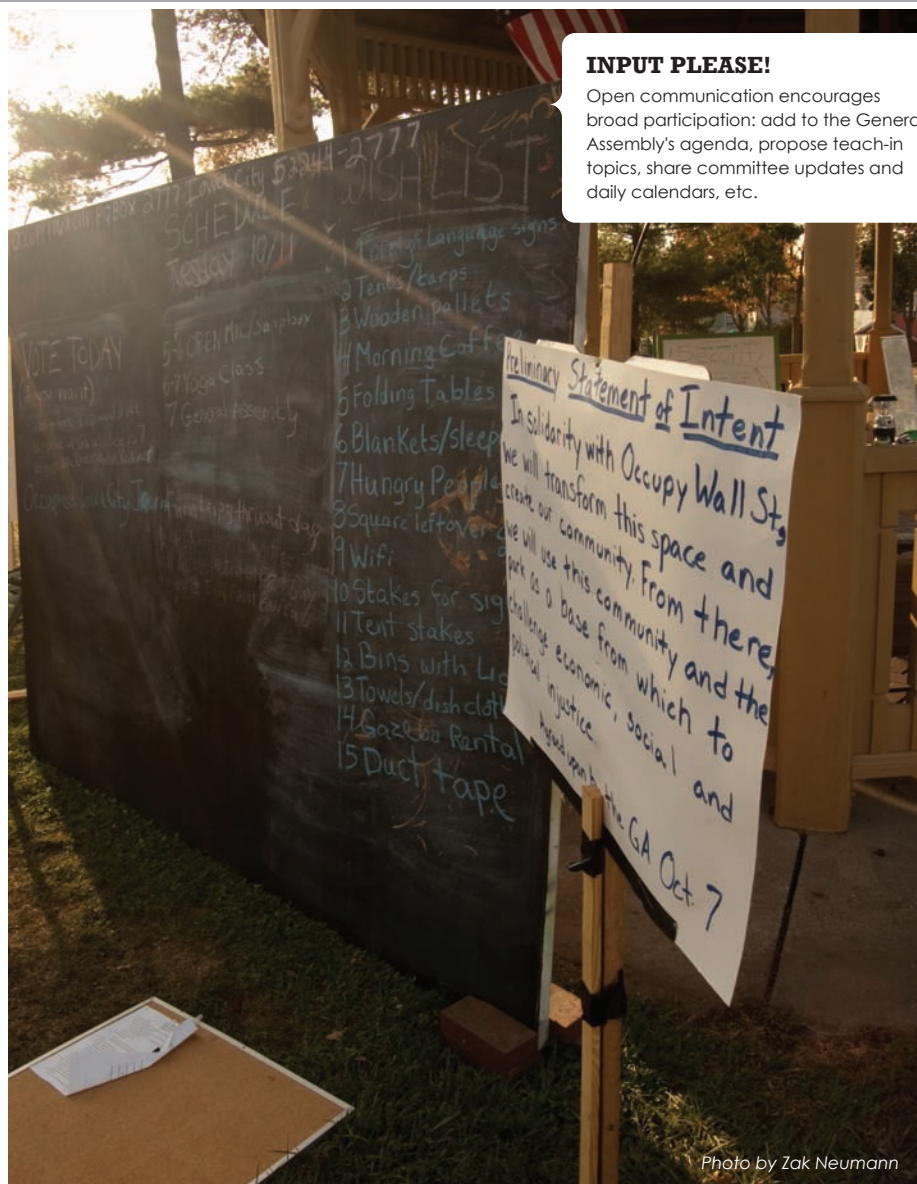


Photo by Zak Neumann



SOLAR POWER

Generator on loan from I-Renew to help power up the occupiers

Photo by Zak Neumann

THIRTEEN DAYS IN

Overnighters still have a strong presence despite the colder weather setting in



Photo by Becky Nasadowski

Chris Warnock and I are two unconventional lawyers looking to address a conventional problem: the power imbalance between landlords and tenants in Iowa City. Along with Christine Boyer, we have founded the Tenants Project, an organization dedicated to ensuring fair play between landlords and tenants. We seek to change the landlord-tenant dynamic from one of antagonism to cooperation and we intend to accomplish that through self-help litigation assistance, continuing legal education and, if necessary, class-action litigation.

Tenants, especially students, do not take their landlords to court because it is either too expensive or they do not know that their rights have been violated.

How are landlords exploiting tenants? In return for stratospheric rents, students often get rundown and dilapidated apartments. Yet, local landlords often charge outrageous amounts for cleaning apartments. The difference between these billings and the actual cost of repairs and cleaning has become a significant profit center for local landlords and one that is illegal under Iowa law.

Overcharging for cleaning is just the beginning. One of the most outrageous landlord tactics is charging innocent tenants for vandalism. There is no doubt that some students are responsible for vandalism, or that students can attract vandals, but to charge damage to all the tenants when the landlord has no evidence of their involvement is incredibly unfair.

"I don't have [a] problem with a reasonable profit for landlords, but [I] do not believe that this goal conflicts with fair play for tenants," said Warnock. "It is simple. Landlords provide housing and tenants pay. Unjustly taking students' hard earned money through retention of rental deposits should never be part of that equation, but that has apparently been the

the Balancing Scales



Chris Warnock (L) and Rockne Cole | Photo by Mara Cole

standard operating procedure for a large number of landlords in Iowa City."

The Tenants Project seeks to balance the scales of justice by providing free educational seminars and assisting students in litigating their own cases. The Tenants Project will utilize Mr. Warnock's latest pilot suit, *De Stefano v. Apts Downtown Property Management*, as a pilot project to develop standardized forms, pleadings and instructions for easy self-representation.

In the *De Stefano* suit, the Plaintiff alleges a fairly common scenario in the Iowa City area: She claims that her landlord charged her \$40 per hour for cleaning and \$70 per hour for weeding, without demonstrating that the landlord actually incurred those costs. She also states that her landlord wrongfully charged her automatic cleaning fees. Worse yet, she received a bill for damage to an entry door caused by a burglar. This is exactly the type of fact pattern that the Tenants Project intends to stop through litigation and education.

As practicing attorneys, Mr. Warnock and I see that tenants often have a case against their landlords—that's the easy part, and the *De Stefano* case should make it even easier—but tenants, especially students, do not take their landlords to court because it is either too expensive or they do not know that their rights have been violated. Also, the law is sometimes unclear. For example, tenants do not have to pay for ordinary wear and tear, but what is ordinary wear and tear? By litigating these cases, the Tenants Project seeks to develop a body of case law to further define what kind of damage counts. Each success will further encourage

tenants to litigate. Each defeat will discourage wrongful retention of rental deposits.

We're not saying all tenants are perfect, or that landlords don't very often have a right to reimbursement for damages. But there are many landlords in the area getting away with almost any fees or charges they want because they know that students are unaware of their legal rights and are reluctant to enforce them. Landlords are in a more privileged position in this relationship for a few reasons: They have the tenants' security deposits in their hands; they can report the tenants to credit agencies or send



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accounts to collection; and they retain lawyers that are not at all hesitant to enforce their rights by suing tenants. With tenants and landlords on such unequal footing, we view this as an unfair struggle and we seek to fix that through the Tenants Project.



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But why start the Tenants Project when The University of Iowa's Student Legal Services is already providing services to students?

"Student Legal Services serves an important role in addressing this issue; however, there is only one licensed attorney and he can only file so many cases," says Warnock. "The problem is larger than one lawyer. To use the retailing



For complete information on the organization, plus information on current class actions including pleadings court orders and news stories, visit ICTENANTSCLACTION.COM

analogy, they are doing law retail one case at a time. We seek to litigate 'wholesale' by filing class actions when necessary, and educating as many students as possible to litigate their own cases. That is the only way this landlord-tenant culture will truly begin to change in a positive direction."

Additionally, Warnock observed that amongst the private bar in Iowa City, there simply was not much interest in litigating these cases. That is no accident. Too many law schools, including the UI College of Law, design their curriculum to cater to the hiring processes of large law firms, which, aside from the occasional feel-good pro bono, mostly represent the "elite." It is a system of the elite, by the elite and for the elite. The landlords' power and wealth allows them to hire the best firms and this gives them confidence, in our view, to aggressively retain rental deposits.

Saddled by crushing law school debt, law students seek the highest paying jobs. That rarely involves representing students against their landlords. Even if they do obtain a job at legal aid, onerous regulations restrict what kind of cases they can take. All of these problems lead to a dysfunctional system that Mr. Warnock, Christine Boyer and I hope to change through the Tenants Project.

In addition to helping students litigate their own cases, the Tenants Project is developing a series of seminars to educate students about their rights and how to enforce their rights in court.

Ultimately, the Tenants Project seeks to make itself unnecessary by convincing landlords and tenants of their shared goal: a fair rent in exchange for a clean and safe place to live. But until that day comes, the Tenants Project stands ready to ensure a fair deal for landlords and tenants. **lv**

Rockne Cole has a civil rights and criminal justice practice in Iowa City. He practices with immigration attorney, Dan Vondra in the Cole & Vondra, LLP. He lives in Iowa City with his beautiful wife, Mara Cole, his daughter, Nora, two hounddogs and three cats.



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Judges will consider creative work in all genres and formats up to 1,000 words. These might include short fiction, short literary nonfiction, poetry, or even two pages of dialogue from a play or scenes from a graphic novel. Work may be pulled from a larger piece, but it will be judged on its ability to stand on its own. We are only interested in work that has not been published elsewhere—in print, online, or otherwise.

The series is designed to highlight new work produced in Iowa City, so entrants must live or work in the Iowa City area at the time of submission. Please include your current address with your submission.

Submit your work to: htr@littlevillagemag.com. Please attach your work as a Word Document, PDF or Rich Text file. Your name and contact information will be removed from your entry and it will be judged anonymously. Judges will be Andre Perry (UI Nonfiction MFA graduate and executive director of the Englert Theatre), Hugh Ferrer (associate director of the UI International Writing Program and board member at Iowa City UNESCO City of Literature) and Matt Steele (publisher and managing editor of *Little Village* magazine).

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Ranking system: At least two judges will read every submission.

Finalists will be read by all three. Deadline will be the last day of the month, every month. For example, work to be featured in January will have been received between November 1st and 30th; author of the work selected will be notified by December 15th.

Work will not be rolled over for consideration in the next month, no matter how highly it was ranked. However, if your piece is not selected, you may resubmit the same piece for consideration in another month, including the following month.

Winners are eligible to enter again only after 12 months have passed since the publication of their work.

Little Village does not publish in July. Work submitted between May 1st and June 30th will be considered for August publication.

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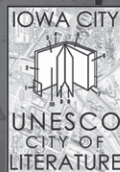
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AGATES

The land beneath the trap had been in our family since before the time of steel and always without poachers. We had taken it from the Indians who had in antiquity taken it from their own or those like them. That history we owned and we

were unabashed. We did not think of them as savages because our fathers had taught us to think of ourselves as savages. We thought of them as obsolete. We were the inheritors of their earth. We are not apologizers.

Her boot had hovered over the trap and I could not claim credit for having seen it there, hungry for her little foot, its teeth jagged and painted in rust. I had been walking behind her, in a path well-grooved by the deer that move through our land as if it were their own. I might have bumped into her, pushed her into the trap but at the last moment she fell away from it and called my name.

We rarely spoke once we were inside the forest—it was poor practice.

What is it, I whispered.

There, she pointed.

Staked into the breast of the earth and held there by a chain, the steel jaws gaped open, undisturbed. A lace from her boots draped over one set of teeth like a strand of spaghetti. She drew her leg further away from the trap and we both watched the lace follow her leg. The mouth there did not bite. On hands and knees we peered at the maw.

How, she asked. How could it never have been tripped?

I shook my head; it was incomprehensible.

All the things falling all the time from the heavens and the canopy above: leaves, limbs, snow, rain, hail, meteorites, satellites, running hooves, landing birds, stray bullets. A hundred years undisturbed. This patch of earth a vacuum of movement until us, then. Out gathering fiddleheads and morels. Out scouting, out

collecting tinder and kindling. What if we had not wandered by? How much longer would it have remained, forgotten? And how much longer could it be, could it persist as metal forged by man before returning its molecules to the loam below?

Her fingers shot out quickly, quicker than I would have guessed. But she arrested their reach. Her hand was over the teeth now and our faces were close to it.

Touch it, I said. I dare you.

No, she said.

Touch it, I said, and I'll braid your hair forever.

She hesitated. Give me your agate collection, she said.

I sucked the still air, then nodded.

She reached for a stick and was about to depress the trap's spring when I said,

No, that ain't the deal. I could have done it with a stick. You have to do it with your hand.

Fear went over her face replacing the color in her cheeks and the light in her eyes.

You would make your sister do that, wouldn't you, she asked.

Or don't, I said. But we had a deal. You can welch out if that's what you want to do.

No, she said, I'm going to have your agates. This trap is broke anyhow.

Alright then, I said, go on.

Her fingers shot out quickly, quicker than I would have guessed. But she arrested their reach. Her hand was over the teeth now and our faces were close to it.

You need to press hard, I said. You need to press down hard enough to imitate a she-bear.

She looked at me, then closed her eyes. She made a fist of her little hand and punched the spring.



Louder than a shotgun, louder than thunder-clap, louder than a chainsaw, is the sound of grouse frightened from its nest. They explode from the forest floor, their wings and feathers like a bass drum and what's more, no matter how many times you have spooked a grouse,

each time they burst into the near air it is enough to quiet your heart forever. That was how grandfather died. He was out, hunting with our father. They had taken no more than ten steps into the forest when a grouse erupted out of the bush and grandfather keeled. He was ninety-one years old.

We kill bears. Their meat makes good stew, good chuck. They trouble our dogs and given a bad spring or summer they come for what little garbage we make. Once, they topped the outhouse for our shit. Everything in our world is food or fuel. What cannot go into our hungry mouths goes into our stoves to beat back the winters. We are unapologetic. Winter is a cold war for calories. The bears wait out their winters in sleep. We find their dens sometimes, the holes where their breaths have melted away the ice and snow. We leave them be. A winter bear is too skinny to eat.

At night, I hear her with my agates. Our room so dark the notion of shutting our eyes seems redundant. I hear the polished stones, the stones I polished with boot oil and my underwear, those stones in her hand like the prayer beads the nuns in town dangle between their wrinkled hands when they see our approach.

I pray these nights, these days. Pray that something long hid comes to get me one day. Some bullet fired decades ago in some anonymous war. A star broke loose from heaven, careening down through epochs of time to snuff me out. I walk beneath the widow-makers of the forest, the big maples hung up on their brethren and uprooted from the earth. I want them to crush me. To come down and pound me into my grave unboxed and without a stone.

I am sorry, sister. Please now, put them agates into their velvet pouch and let me be. **lv**

Nickolas Butler will graduate from the Iowa Writer's Workshop in 2012. His fiction has appeared or is forthcoming in: Ploughshares, The Kenyon Review Online, and Narrative.

Rarely has a lowly rock critic altered the course of popular music history, but Chuck Eddy did. Perhaps that's a bit of an exaggeration, but bear with me. Back in the mid-1980s he reviewed Aerosmith's *Done With Mirrors*, which captured the band at the lowest point in their career. When that album was released, they were basically washed up has-beens whose coke-fueled rocket had fallen from the stars.

THE MOST UNFORGETTABLE VOICE YOU'VE NEVER HEARD

Eddy recounts that his *Village Voice* review mentioned that Aerosmith songs like "Walk This Way" were "sort of rap music before rap existed, and maybe an enterprising DJ should segue one of them into the (not yet famous) Beastie Boys' 'She's On It' single sometime." His editor, Doug Simmons, thought that he was simply messing with readers' minds and being contrarian—a charge that has often been leveled at Eddy, much to his chagrin.

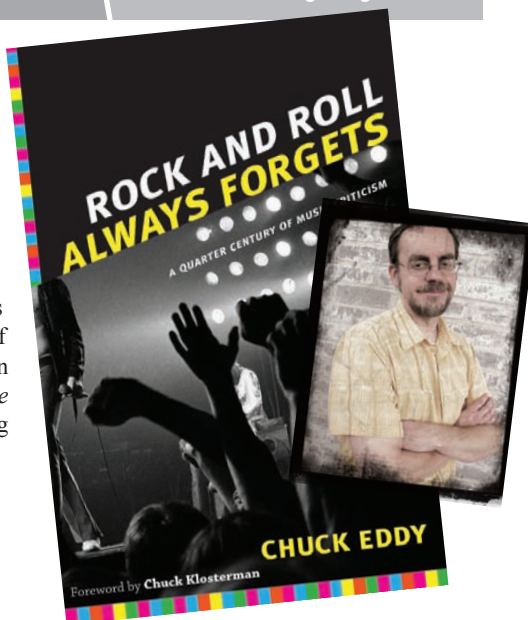
At that exact moment, Run-DMC was recording *Raising Hell*, which was produced by Rick Rubin (who went on to make records with everyone from the Beastie Boys and the Red Hot Chili Peppers to Johnny Cash and Slayer.) Rubin read Chuck Eddy's review, and a couple weeks later a press release went out stating that Run-DMC would be covering "Walk This Way." The rest is history. After

their collaboration, Run-DMC blew open the commercial doors for hip hop and Aerosmith became bigger (and lamer) than they ever were in the 1970s. Speaking of the latter group, Eddy quips, "They still owe me, and so do Liv Tyler and Alicia Silverstone."

As Chuck Eddy is careful to point out, the only reason why his aside about Aerosmith's proto-rap vocals resonated with Rubin was because the producer was already a big fan of the group. But what if Eddy's editor had taken out that line, or Rubin skipped reading the *Voice* that week? Because Run-DMC was finishing

up *Raising Hell*, "Walk This Way" probably would have never made it on the record. It's no wonder that Eddy named his second book *The Accidental Evolution of Rock 'n' Roll*.

Rock and Roll Always Forgets: A Quarter Century of Music Criticism is Chuck Eddy's latest book. It anthologizes selections of his massive output over the years, though I should note that the subtitle is a little misleading. The earliest piece is from 1981, which makes it a full three decades of music criticism. When I point this out, Chuck just laughs and tells me, "A quarter century sounds weightier." That first article was published in the University of Missouri's college paper, *The Missourian*, and it could possibly be the first article about a regional rap musician published in the Midwest. (The main reason Eddy included it is because he says its headline—"Rhymed Funk Hits Area"—sounds like it was ripped from the pages of *The Onion*.)



Even though I had been reading music criticism since the mid-1980s, I never read bylines, so it wasn't until *The Accidental Evolution of Rock 'n' Roll* came out in 1997 that I became

There's nothing more important than making people unable to stop reading your sentences, and I can't think of any other rock critic who comes remotely close to Chuck Eddy.

- CHUCK KLOSTERMAN

a fan. (Full disclosure: Chuck encouraged me when I first started writing professionally about music in the second half of the 1990s and when the *Village Voice* hired Eddy as an editor he added me to the rotation of record reviewers.)

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His Mexican-jumping-bean prose style and rock-crit-conventional-wisdom-smashing argumentation leapt from the pages and *sounded* like music to me (unlike 99.9% of other critics out there.) Take Eddy's *Village Voice* review of Debbie Gibson's 1987 mega-hit "Shake Your Love," which is included in the new anthology. In it, he spoke of the song's "preformicating id-level triple-entendre title," and its "exuberant domino-effect rhythm." His review of a 12-inch single by mid-1980s Chicago house-music legend Phuture is bursting with even more dizzying Eddyisms: "arrogant laser-zooms thickening into a dark, vicious gel as skeletal kickdrums push through wormholes," and so on.

"The reason Chuck Eddy's writing is so engaging ultimately comes down to the one quality that cannot be taught or manufactured—voice," Chuck Klosterman tells me. "His writing just has a natural, distinctive, propulsive voice. And sometimes that voice bulldozes everything, and sometimes it actually distracts from what he's trying to argue. But there's nothing more important than making people unable to stop reading your sentences, and I can't think of any other rock critic who comes remotely close to Eddy in this specific regard."

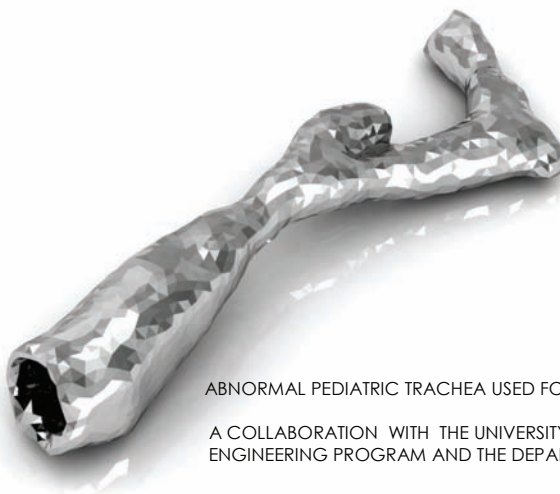
Eddy's writing helped rewire my brain, though in retrospect I was already primed for the eclectic aesthetic he championed. I was a 1980s kid whose listening time was equally divided between Top-40 radio, hip hop and punk—as is evidenced by the fact that the first two cassettes I bought with my own money were Madonna's *Like a Virgin* and the Butthole Surfers' *Rembrandt Pussyhorse*. I didn't see any contradiction in liking Ms. Ciccone's pop gloss and the psychedelic vomit-punk produced by the latter group. In fact, I wasn't capable of understanding there even *could* be a contradiction.

Chuck is a decade older than me, so he followed a different path to pop. "By the late '80s, as I was burning myself out on the angry and abrasive indie rock that had become my bread and butter, I somehow brainstormed that there was shameless stuff all over the radio that might be more fun to write about," he writes in *Rock and Roll Always Forgets*. "In retrospect, reviewing teen princess Debbie Gibson's 1987 debut album in the *Village Voice* doesn't seem strange at all; in fact, given that it stayed on the charts for 89 weeks and sold three million copies in the United States alone, it would almost seem neglectful *not* to pay attention to it."

PRAIRIE POP CONTINUED ON PAGE 20 >>

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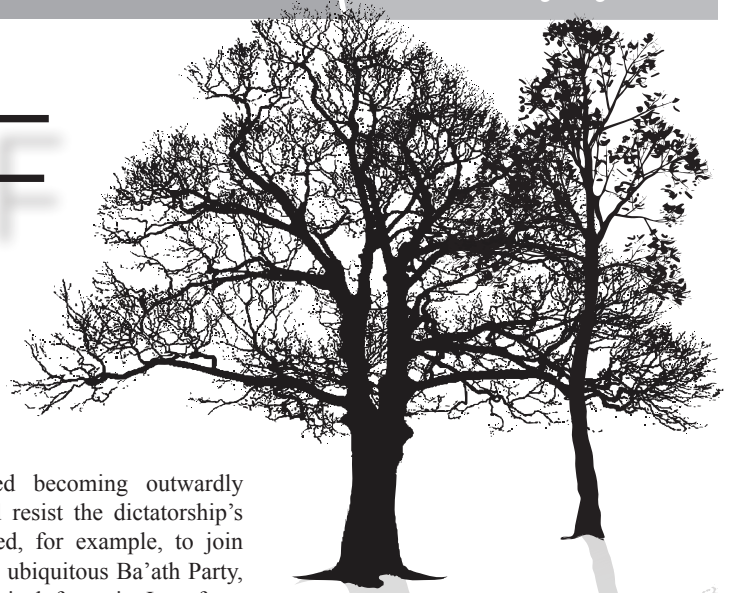
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SEEDS OF CHANGE



Iraqi poet Naseer Flaïh Hassan arrived in Iowa City in mid-September as part of The University of Iowa's International Writing Program. Although he worked in architecture for nearly 20 years in Iraq, he describes his truest identity as being that of a poet. It was only after the fall of the Ba'athist Regime in 2003 that Hassan has been able to pursue this passion, but the roots of his poetic works—which tie deeply to the pain and suffering he endured under Saddam's dictatorship—date back decades.

Hassan spent two weeks in an Iraqi prison when he was 17 years old. His uncle was an anti-Saddam politician and, although Hassan himself had not committed any crimes, having politically divisive relatives was reason enough for a brief detainment.

"This short experience had a very bad effect on my soul," he said. "I couldn't sleep because of the voices of screaming women who were tortured and raped, begging the executors not to harm them. Of course, this is simple compared to what happened to the others who suffered real torture. There are very brutal ways of..."

Hassan began to trail off, collecting his thoughts for a few moments amidst the quiet hum of nearby college students. His tone was reflective.

"I think when I got out of this experience," he continued, "I became much more aware of what a knock on the door might mean."

The poet avoided becoming outwardly political, but he did resist the dictatorship's influence. He refused, for example, to join Saddam's brutal and ubiquitous Ba'ath Party, the dominating political force in Iraq from 1968 to 2003.

"I had to pay a lot for that," Hassan said. "But, I think now I am proud of it."

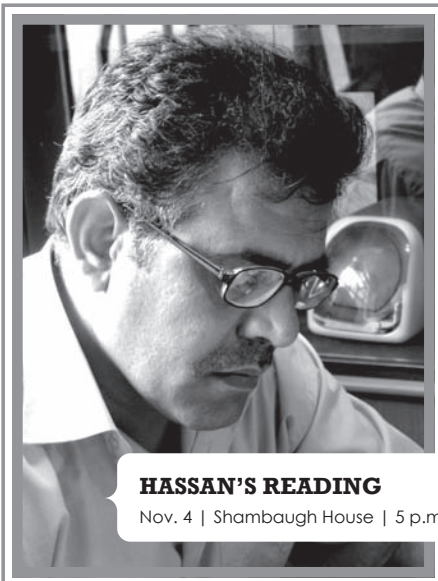
Mentioning his family's history of opposing the Hussein regime, Hassan continued with a smile, "I cannot be the black sheep in the herd, you know?"

In fact, Hassan lost several relatives under Hussein's regime. In 1980, an uncle was given milk laced with poison, slowly inducing organ failure over the following two

These traumatic experiences have played an instrumental role in shaping Hassan's poetry. His five line poem titled "Theft" involves a man who, upon looking out a window, finds war gazing back at him. "When he returned from his sadness," the poem reads, "he was forty."

Hassan's work often examines the perception of time under an authoritarian regime, noting how that perception becomes skewed when an individual is exposed to traumatic events on a daily basis. He notes how, in

HASSAN'S WORK OFTEN EXAMINES THE PERCEPTION OF TIME UNDER AN AUTHORITARIAN REGIME, NOTING HOW THAT PERCEPTION BECOMES SKEWED WHEN AN INDIVIDUAL IS EXPOSED TO TRAUMATIC EVENTS ON A DAILY BASIS.



HASSAN'S READING

Nov. 4 | Shambaugh House | 5 p.m.

days. Another uncle was executed for poking fun at some Iraqi propaganda during the Iran-Iraq War, prompting Ba'athist officials to confiscate the relative's home.

"They told his family that if they want their house, they should buy it again," Hassan said, lamenting the lengths Hussein's dictatorship went in order to humiliate its dissidents.

"When Saddam's regime executed someone they sometimes gave the corpse to the family and asked the family to pay the price of bullets," Hassan said. "Just like, 'Your son is not a human being even, and doesn't deserve to be executed even for one penny. You should pay for that.'"

the United States, it is common to break up time based on landmark events. The Second World War, The Vietnam War and the Sept. 11 terrorist attacks, to name a few examples, all play a large role in how we view and compartmentalize contemporary history. When one is living under an oppressive regime, where the losses are constant and unending, however, this subconscious method of segmenting time begins to erode, according to Hassan.

"You wake up when you are forty and wonder, 'What happened?'"

This realization was part of the spark that prompted Hassan to pursue poetry on a professional level nearly two decades ago. Having to stay in bed, unmoving, for months after suffering a slipped disk in 1996, his thoughts turned inward. Hassan describes this year as being "the most important year in [his] poetic experience."

"When we were very young we had much hope, and then I began to [realize] that okay, this is the cruel reality of life that you might live and grow up and get old and die under the same dictatorship and the same regime," Hassan said. "It seemed our twenties finished and we started our thirties, you know, and nothing happened."

Hassan dedicated his free time to poetry after having his existential epiphany, but chose to publish only a few select poems to avoid unwanted attention. When "Theft" was published, to Hassan's chagrin, the word "war" was replaced with the word "clouds."

"If you were a well-known person or writer under Saddam, you could not be left alone," he said. "They will reach you and knock on your door and ask you to write, for example, for the dictatorship."

While Hassan did not seek to publish his work during this time, he wrote privately and held readings among a small group of friends. With the fall of the Ba'athist Regime in 2003, however, he was finally free to publish his accumulated works.

Over the last five years, Hassan has published several books of poetry, as well as translating a number of Western poets into Arabic. His efforts are an attempt to reintroduce to Iraq something that was lost during the Ba'athist Regime.

"The dictatorship of Saddam tried every possible way to make the new generation shallow and to cut its roots to the past," he said. "All the poetry and all the cultural activities were in one direction, which should be complimentary of the dictatorship and Saddam. In this kind of atmosphere, everything deteriorated."

Hassan noted that the culture of Iraq is now fragmented. Over the course of several decades, as Iraqi artists emigrated from Iraq to escape Ba'athist persecution, Iraqi culture has separated into two spheres, with one existing inside Iraq and the other existing outside. Hassan says he simply wants to fill that gap.

"I think we are in a cultural desert and I'm trying to just put some trees here or there," he said, smiling. "I'm not going to make it green, but I can make a few trees."

As our interview began to wrap up, Hassan paused and said with some excitement, "You know what was the most intimate feeling after Saddam's fall? That this earth and these trees and these streets and this air and this sky started to belong to me, and I belonged to it."

Hassan looked up and smiled.

"Can you imagine?" **lv**

Drew Bulman is thinking these may be his salad days.

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>> PRAIRIE POP CONTINUED FROM 17

During the 1980s he also carved out a niche writing about metal—back when rock critics tended to shun this music. That led him to pen his first book, the 1991 genre-busting classic, *Stairway to Hell: The 500 Best Heavy Metal Albums In the Universe*. It by no means is your typical hack-job music encyclopedia. “To this day, I’ve never found a nonfiction book with more voice-per-square-inch than *Stairway to Hell*,” writes Chuck Klosterman in the Foreword to *Rock and Roll Always Forgets*. “It was so funny. It was so maddening. It made no sense. Jimi Hendrix was boring? White Lion was a blues band? Black Sabbath was a jazz band?”

“Crown came to me wanting to do a heavy metal encyclopedia,” Eddy says, telling me about the book’s genesis. “I didn’t even have a single Judas Priest or Iron Maiden album at the time, and I wasn’t about to go out and buy them, so I proposed that I pick 500 classic heavy metal albums.” He simply went to his record collection and chose albums he believed *could* be considered metal. “It wasn’t a contrarian thing,” he says. “Sure, I had fun with it and I did have a wide definition of ‘heavy metal’ in my head—which I might have stretched a little bit.” He sure did, but that made *Stairway to Hell* a much more interesting read.

Although it begins with two standard-bearers of heaviness—Led Zeppelin *IV* at number one and Guns ‘n’ Roses’ *Appetite for Destruction* in second place—it quickly descends into dumbfounding territory for your average metalhead. Among other things, Teena Marie’s *Emerald City* comes in at number nine, squeezed between Neil Young & Crazy Horse’s *Rust Never Sleeps* and the Jimmy Castor Bunch’s *Phase Two*. What makes the book so fun and thought provoking is watching him try to convince you why certain albums are heavy and/or metal.

The same can be said of Chuck Eddy’s writing, more generally, and this iconoclastic impulse is clearly on display in *Rock and Roll Always Forgets*. Its 350 pages contain some of the best, most infuriating, provocative, silly, subversive and hilarious bits of music criticism published over the past quarter century (er, make that 30 years). **lv**

Kembrew McLeod celebrated his Oct. 31 birthday by listening to all twelve discs of the As-Seen-On-TV collections *Easy Rock* and *Monster Ballads*.



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MEETING OF THE MINDS

It is difficult to come up with a straightforward, concise definition of a TED event. It was started in 1984 as a conference to bring together people from the worlds of Technology, Entertainment and Design. It has since grown into a set of annual conferences that take place in Long Beach in the spring and Edinburgh in the summer. As TED has become an institution, its goals have become more open-ended and harder to pin down. The mantra on the TED website is "Ideas Worth Spreading."

TED conferences have an influence beyond the attendees through their online archive of talks on topics as diverse as the social impact of the internet, the thought processes of babies and how to be buried in a green way by wearing a mushroom suit. So the agenda seems to be to have no agenda in the conventional sense. There's no discernible political alignment and, in fact, the archive of past speakers contains very few, if any, politicians. A look at the speakers at past TED conferences reveals that their ability to surprise and delight the participants is as important as formal credentials.

Independently organized TED conferences, or TEDx, are recent additions to the TED conference umbrella. They have spread like

wildfire—in October, more than 175 of them took place, all over the world. Hotel Vetro, here in Iowa City, will play host to one on Friday, Nov. 11.

The theme of the event is "Redefining Expectations," though it's hard to say what that means in the context of the diverse array

LV: What does the TED Conference mean to you and what about TEDx is going to be specific to Iowa City?

CM: A TED event is like a mental massage. It's all about celebrating ideas. What we're wanting to do with a local event is to get those people who like ideas, who are tickled by new things and bring them together in a single place to listen to some outside ideas and also share some ideas of their own. The nice thing about a TED is that it gives us a chance to find those ideas that have been around but haven't really been paid attention to. So we get to put new ideas under a spotlight in a way that people really enjoy hearing them.

LV: How interactive are the presentations? From what I've seen, people get a short period to speak. Then do questions or a discussion ensue?

CM: Typically what happens is: no lectures. Everything is short and to the point. We don't want people rambling on about all kinds of different ideas. They're bringing an idea and sharing it. We have lots of breaks, so the speakers get up out of the audience, they make their presentation, they return to the audience, and then they're there for the rest of the day so that people can continue the conversation around the ideas.

**A TED event
is like a mental massage.
...It's all about celebrating ideas.
--CLIFF MISSEN**

of speakers that will be presenting. The event was organized by Cliff Missen (director of The University of Iowa's WiderNet Project) and Mark Nolte (business development director at Iowa City Area Development Group). I spoke with Missen on the phone to find out what's going to happen.

LV: What prompted you guys to get this started?

CM: Well, I was a TED fellow back in 2007. The ICAD Group wanted to put on an event and it's easier to get a license if you have someone on board who has been to a TED conference. So we teamed up to host the event.

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It's a mixture of people coming out who will be speaking in a more traditional form, people who will be performing and people who will be doing a mixture of both.

LV: What are you looking forward to most about this conference? What kind of ideas have you the most excited?

CM: It's my job to be excited about everything because I'm the curator. I'm identifying and pulling these sort of ideas together. What I'm most excited about, and what I think is the best part of any TED event, is just that it's a day where we cocoon, we get together, doers and thinkers. People are talking; people are sharing ideas. There will be a few surprises during the day. It's a great event just to be there, to meet the speakers and to meet the kind of people that would come to an event like this. And there's good food!

LV: Is there going to be a set schedule? Will the people who sign up just be there for the duration and experience as much of it as possible?

CM: That's the expectation. We don't like people just dropping in and dropping out and coming to see one talk. It's the event. It's about being together and it's about sharing these ideas and being partners in it together. The schedule will change up until the moment we start the show. We'll go from nine to five. It's a dynamic, fast-paced day. We have 14 speakers and five performers.

LV: So there are people being added that aren't on the website?

CM: Yeah, up until the last minute. You never know. **lv**

Kent Williams says this is not a test.

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TELLING



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REHEARSAL

Telling: Iowa City | Nov. 8-10 (free)
& Dec. 2-4 (\$12-15) | Working
Group Theatre | 7:30 p.m.

My father never made it to the war. Like many in his generation—he was born in 1923—he wanted badly to fight in World War II. Having learned there were only two standard eye charts used in induction exams, he memorized both, figuring he could read enough of the first row to figure out which one it was. The ruse worked. He joined the army, but he was honorably discharged partway through basic training and told “not to come back even if we are invaded.”

The exact events leading up to his discharge are lost to his memory and to a fire that destroyed a great many military records in Kansas in the 1970s. But he was not forgotten: at his funeral in 1981, some forty years after his short tenure in the Army, two military officials showed up with an American

flag, a headstone and a hundred dollars. He was even offered burial in a national cemetery and the American Legion in Enosburg Falls, Vermont, where he is buried, still keeps a fresh flag at his grave, along with those of all the other veterans buried in that tiny town.

The military does a much better job than most of us at remembering and honoring the people who served, even those, like my father,

who gave nothing more than a few weeks of their lives. As a society, we do not do so well. This month we have Veterans Day. Some of us will get the day off work. Most of us will notice that no mail is delivered that day. My grandmother will tell me

about observing a minute of silence in her grade school classroom at 11:11 on November 11 for Armistice Day, as it was originally

called. But even though we are fighting two wars, Americans won't take more than that moment or two to remember, perhaps only noticing when they go to the bank or the post office or the library and find it closed.

This year, however, Iowa City area residents have a chance to do much more: They have a chance to hear from veterans themselves at Working Group Theatre's latest production, called *Telling: Iowa City*. Nine actors, all of them veterans, will put on a performance based on the stories of many more Iowa veterans from World War II through the current wars in Iraq and Afghanistan.

This past August, Working Group Theatre and the UI Veterans Association interviewed dozens of veterans from Iowa. Working from those stories, playwrights Jennifer Fawcett and Jonathan Wei crafted the script of this production. Wei is a founder of The Telling Project, which has produced shows in Eugene and Portland, OR, Sacramento, CA, Starkville,

THE CRIPPLE OF INISHMAAN

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Whether or not you know someone in the service personally, you owe it to yourself to go and hear some of these stories. Performances are at 7:30 p.m. on Nov. 8-10 in Theatre B at The University of Iowa's Theatre Building and Dec. 2-4 at Riverside Theatre.

Working Group Theatre is also soliciting more stories from veterans. To submit yours, or to read more, visit workinggrouptheatre.org and look for the links for *Telling: Iowa City*.

Have you missed the past two months of *Was The Word*, Working Group Theatre's snazzy spoken word and music project? Fear not, there's another chance to go this month on Nov. 20 at 7:00 p.m. The show will be in the Englert once again. You can watch excerpts and hear pieces from previous month's shows at Working Group Theatre's website.



THE CRIPPLE OF INISHMAAN

(L-R) Tim Budd, Kristy Hartsgrove and Osean Perez
Oct. 28 – Nov. 13 | Riverside Theatre | \$15-28

The Cripple of Inishmaan continues through Nov. 13 at Riverside Theatre. Playwright Martin McDonagh's tale is of a young man with a physical disability—or a cripple, as people were once more succinctly but cruelly called—who longs to escape his small town in Ireland and become a star. The play was inspired by the actual visit of a filmmaker to the island of Inishmaan in the 1930s. McDonagh imagines what such an event must

have meant to the townspeople, especially to one who has particular dreams of a larger world. Funny and bitter. Check it out.

Stick Fly by Lydia R. Diamond also takes place on an island, but in this case the setting is the present day, the characters are African-American and rich and the island is Martha's Vineyard. It's a family drama, wherein everyone expects a peaceful weekend of sons introducing their girlfriends and everyone having a jolly time, but, instead,

everyone ends up torn asunder by politics, sex and family secrets. To find out how they make it through, see *Stick Fly* at the EC Mabie Theatre at The University of Iowa Theatre Building Nov. 10-12 and 17-19 at 8:00 p.m. and Nov. 13 at 2:00 p.m. **lv**

Laura Crossett is a writer, a librarian and an Iowa City native. She has been a theatre-goer since she was tall enough to climb on a seat.

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REED HASTINGS

Screenshot from Netflix's "An explanation and some reflections" apology video from Netflix on September 18th



Oops, NETFLIX DID IT AGAIN

As a Netflix member I received on July 12 an email that began:

Dear Scott,

We are separating unlimited DVDs by mail and unlimited streaming into two separate plans to better reflect the costs of each.

The message went on to say that my Netflix service of \$9.99 a month, which allowed unlimited streaming and a constant queue of DVDs, was now going to be split into two services, one for the streaming and one for the DVDs. For exactly what I was getting before it was now going to cost \$15.98, a 60% cost increase.

On Sept. 19 my inbox contained an email that began:

Dear Scott,

I messed up. I owe you an explanation.

Respectfully mine, Reed Hastings himself—a co-founder of Netflix—went on to observe that many customers were strangely upset that they'd been blatantly taken advantage of. To allay all concerns, he explained that Netflix had "realized that streaming and DVD by mail are really becoming two different businesses": Netflix, which would stick to streaming movies, and a new mailing business by the name of Qwikster (which to me suggests movies with a more specialty purpose). Now it all made sense why I was paying 60% more for the same service! Thank you, Reed Hastings.

Then, on Oct. 10, I received another email, this time from the whole "Netflix Team."

Now Showing

Add these Bijou selections to your November to-do list.

Global Lens 2011

Since 2003 the Global Lens film series has been providing a platform for interesting movies from around the world. Their board, including such modern masters as Lars von Trier, Pedro Almodóvar and Béla Tarr, has chosen nine fascinating films which premiere at the Museum of Modern Art in New York, then travel around to twenty-five cities across the U.S. They will be showing at the Bijou from Oct. 29 through Nov. 10. Here are a few pearls:

The Light Thief - Akтан Арым Кубат (Kyrgyzstan)

Nov. 1, 7 p.m. & Nov. 2, 9 p.m.

A wry fable of a good-hearted village electrician who attempts to supply wind-generated electricity to his whole valley and ends up having to fight vast forces of injustice.

Soul of Sand - Sidharth Srinivasan (India)

Nov. 1, 9 p.m. & Nov. 2, 6:45 p.m.

A strange, intelligent thriller about a landlord's daughter who runs away with her lower-caste lover and is pursued by a masked killer.

The Tenants - Sérgio Bianchi (Brazil)

Nov. 3, 9 p.m. & Nov. 4, 9:15 p.m. & Nov. 5, 4:30 p.m. & 9 p.m.

A portrait of urban violence, family and community in São Paulo, with sequences that fascinatingly blend imagination and realism.

A Useful Life - Federico Veiroj (Uruguay)

Nov. 6, 7:15 p.m. & Nov. 9, 7 p.m.

A stylish, charming black-and-white movie about the caretaker of an art-house cinema who has to close down and make a life—horror of all horrors—beyond the movies.

Dear Scott,

It is clear that for many of our members two websites would make things more difficult, so we are going to keep Netflix as one place to go for streaming and DVDs. This means no change: one website, one account, one password ... in other words, no Qwikster. While the July price change was necessary, we are now done with price changes.

In other words, "All the things that don't affect you have been shuffled and reshuffled, but don't worry, the price goes way up just like it always did."

I've gone ahead and written their next email for them.

Dear Scott,

It is now even clearer that we actually do need to split into two, as we were going to do before we decided not to, before we decided we need to. We've given this a lot of thought. And it turns out the paperwork already went through. So, technically we're already paying taxes on Qwikster, which it's now clear that we need to rename Kwixtar for tax purposes.

In short, two websites, one account, with two passwords depending on which version of the account you want to access, unless you triple what you were paying and get the one-account-one-password option, otherwise double the money we originally asked for and it seems we've lost our deal with Universal. And Lionsgate. Otherwise, everything

is just like it used to be, unless our deal with the major networks also changes, which is another reason we need to change the name to Kwixtar—but that's another story.

Once these changes have gone through, and we've adjusted to any other bumps down the road, we're absolutely done with changes. Same old Netflix-Qwikster/Kwixtar you once almost knew.*

If you do regrettably choose to discontinue service, you must take the simple step of accessing your old account and deactivating it with the original password plus the one we assigned the original "Qwikster" account, which we've since deactivated and changed, and then after returning all outstanding DVDs, once more deregistering all accounts with the above simple step.

Unconditionally yours,**

Co-Vice-President Otto B. Trustworthy

* Subject to reversal.

** Except for the conditions on pages 12-39 of our membership terms.

And for some reason I'm still shelling out the \$15.99 a month.* **IV**

Scott Samuelson teaches philosophy at Kirkwood Community College and blogs about music with his eight year-old son at billyanddad.wordpress.com.



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Directed by Aktan Arym Kubat | Kyrgyzstan

NOV 1-2: **SOUL OF SAND (PAIRON TALLE)**

Directed by Sidharth Srinivasan | India

NOV 3 & 5: **THE TENANTS (OS INQUILINOS)**

Directed by Sérgio Bianchi | Brazil

NOV 3-5: **THE WHITE MEADOWS**

(KESHTZAR HAYE SEPID)

Directed by Mohammad Rasoulof | Iran

NOV 6 & 8: **STREET DAYS (QUCHIS DJEEBI)**

Directed by Levan Koguashvili | Georgia

NOV 6 & 8: **THE INVISIBLE EYE**

(LA MIRADA INVISIBLE)

Directed by Diego Lerman | Argentina

NOV 6 & 9: **A USEFUL LIFE (LA VIDA ÚTIL)**

Directed by Federico Veiroj | Uruguay

NOV 9-10: **DOOMAN RIVER**

Directed by Zhang Lu | China

NOV 11-17: **THE BLACK POWER MIXTAPE, 1967-1975**

A film by Göran Hugo Olsson | Sweden

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NOV 4: **KAMIKAZE GIRLS**

Directed by Nakashima Tetsuya | Japan

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NOV 5: **DONNIE DARKO**

Directed by Richard Kelly | USA

NOV 19: **THE BIG LEBOWSKI**

Directed by Joel Coen | USA

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Photo by Nick Gordon



**MATES OF STATE
w/ RA RA RIOT**

Nov. 17 | Blue Moose
\$15/\$17 | 8 p.m.

Many of my friends who regularly read this column (though really, we're all friends, dear readers) have said to me recently, "Dude, just start with the second paragraph," as if the first paragraph was negligible, as if I didn't spend countless hours searching for something interesting to say that could still connect, however tenuously, to some other observation or trend in the current month's upcoming shows.

"The first paragraph is the hardest part of this job," I might say, "and also my favorite part." But this is the month we give thanks, and to thank all of you who

slog through this tiresome opening paragraph just to find out what's coming next, I will condense the key ideas that I would have written about this month, if not for your valuable feedback, into list form: the symbolism of the cornucopia, edible and decorative gourds, Neil Young's "Harvest Moon" (and Cassandra Wilson's breathtaking cover of it), DM Stith's "Thanksgiving Moon," the band

Thanksgiving and jellied cranberry sauces as metaphor: the thing that takes the shape of its container, etc.

This November, two of the many noteworthy musical events are what the art world might describe as "mixed media" projects. The first is the concert film *Inni*, which captures international post-rock superstars Sigur Ros during a two-night concert run in London. A preview of this film, available online, features

beautifully and aggressively stylized black-and-white footage and appears, at least superficially, as a radical departure from their previous film project, the straightforward

and surprisingly touching tour documentary *Heima* (2007). Musically, Sigur Ros increasingly rivals the world's best in terms of bombast and I expect this format to only heighten that. The film shows at the Englert on Nov. 9.

The second project is a local affair called *The Fourteenth Colony*, a novel and album created by Iowa City's own Jason T. Lewis. A workshop alum, songwriter for the band Sad Iron Music and recording engineer, Lewis

MATES OF STATE'S NEW ALBUM, *MOUNTAINTOPS* IS A RETURN TO FORM IN EVERY WAY AND THIS SHOW IS CERTAINLY MY MOST ANTICIPATED OF THE MONTH, IF NOT THE ENTIRE FALL. IT'S A CAN'T MISS.

Quick Hits

Put these shows on your calendar for the month of November.



SUPERSONIC PISS

w/ The Liz, Divine Names,
Buoyant Sea | Nov. 3 |
Gabe's | \$5 | 9 p.m.



DESIGNER DRUGS

w/ Black Matter, PLS DNT STP | Nov. 7
Blue Moose | \$12/14 | 8 p.m.



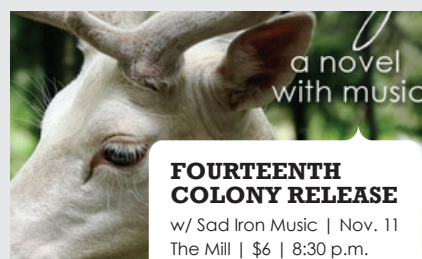
DAVID BAZAN

Nov. 7 | Blue Moose | \$12 | 8 p.m.



INNI (SIGUR ROS FILM)

Nov. 9 | Englert | \$8 general/
\$5 students | 8 p.m.



FOURTEENTH COLONY RELEASE

w/ Sad Iron Music | Nov. 11
The Mill | \$6 | 8:30 p.m.



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TOO DRAMATIC EP

New release from
Syracuse, NY's Ra Ra Riot

developed the novel around the character of a down-on-his-luck musician named John Martin. But soon Lewis found himself writing some "John Martin" songs and the idea for an accompanying CD was born. The release of this project will happen at the Mill on Nov. 11, with Lewis reading and Sad Iron Music playing the tunes that accompany the words.

Also categorized under "local flavor" (my Thanksgiving metaphors would have really paid off right there) is the tour kick-off show for punk rockers Supersonic Piss. There's nothing inherently contradictory about not giving a fuck (in general) while also working hard on your music (more specifically) and this band does both for real, as you can hear on their 2011 self-titled album. This tour has them heading to distant points east such as Burlington, VT, and Allentown, PA. Send them off by appropriately thrashing around at Gabe's on Nov. 3. The opening act and tour partner will be Minneapolis noise-punk band The Liz.

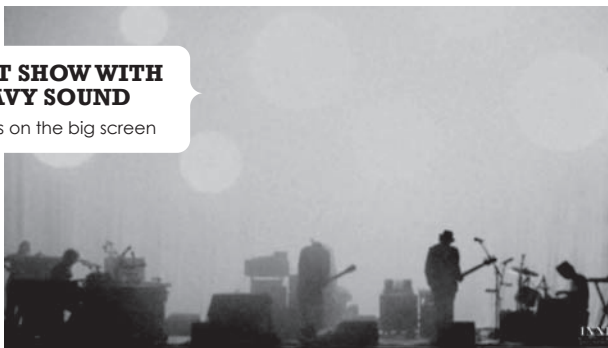
If you prefer less sludge and more pop, then I can't recommend husband and wife duo Mates of State highly enough. Kori Gardner and Jason Hammel have been making sing-along pop gems since their deceptively titled album *My Solo Project* (2000). In terms of their discography, I think their subsequent two albums were really standouts: *Our Constant Concern* (2002) and *Team Boo* (2003). These albums trafficked in complex interplays between the two members, in both vocal melodies and instrumentation.

That period was defined by a relatively stripped-down organ and guitar sound and, since then, the sound has gotten "bigger," but the raw energy has remained constant (except on the slight misstep *Bring it Back* [2005], though some people love that record.) Either way, their new album, *Mountaintops* (2011) is a return to form in every way and this show is certainly my most anticipated of the month, if not the entire fall. It's a can't miss. They're at the Blue Moose on Nov. 17 with Ra Ra Riot.

The Blue Moose has an interesting two-show night on Nov. 7 and the shows probably couldn't be more different, which means I hope that several people walk into the wrong one. The upstairs show features David Bazan and I'm guessing he's happy to not be playing Gabe's/Picador/Gabe's, which he once described on his blog as "the worst rock club in America to touring bands." Zing! So, if you want to mope around with some judgmental songwriter dude, then here's your chance. I'm kidding! Bazan is rightfully a legend in the hearts of many for his work in Pedro The Lion and just this year he released a new album, *Strange Negotiations*. Meanwhile, downstairs in the frat garden will be DJ duo Designer Drugs, spinning their brand of club hits and remixes in support of their album *Hardcore/Softcore* which came out back in February. I'm not

LIGHT SHOW WITH A HEAVY SOUND

Sigur Ros on the big screen



entirely positive, but I think this duo made their Iowa City debut at the Yacht Club's Tuesday night Flight School DJ night when it was run by Mikko Wolf and have now graduated to a bigger club. It's a reminder, if you needed one, that those Tuesday nights really do bring in top talent and if you haven't been in a while, it's probably time you revisit. **lv**

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.



- NOV 4, 9PM **COOLZEY**
- NOV 6, 6PM **NEW FOUND GLORY**
- NOV 7, 8PM **DAVID BAZAN**
- NOV 7, 8PM **DESIGNER DRUGS**
- NOV 9, 8PM **BIG SEAN**
- NOV 10, 9PM **SHWAYZE & CISCO ADLER**
- NOV 16, 9PM **NORTH MISSISSIPPI ALL-STARS**
- NOV 17, 8PM **MATES OF STATE & RA RA RIOT**
- NOV 29, 6PM **PROTEST THE HERO**

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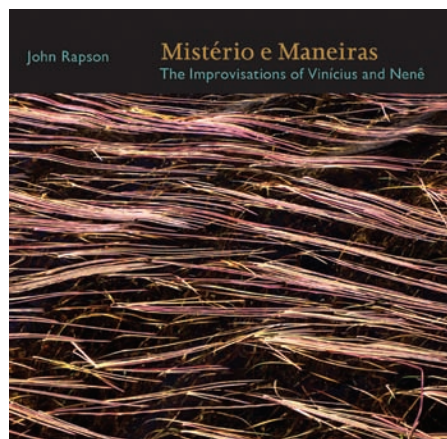
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John Rapson

Mystery and Manners

cdbaby.com/cd/johnrapson

Questions of authenticity and the creative process have long been pressed on fans of modern music, especially electronic music. File sharing and digital manipulation change the collaborative process and force listeners to ask how important human playing, human

UI Jazz Professor and composer John Rapson has been suggesting these sorts of questions over much of his career. On *Mystery and Manners*, Brazilian musicians Vinicius Dorin and Realcino Lima (or Nene) compose—sometimes independently and sometimes as a trio with drummer Rafael dos Santos—free improvisations, which are then sent to Rapson to be transcribed, augmented by Rapson's own playing, and re-arranged into the final compositions found on the release. The process is time consuming, perhaps infinite, as it retains a quality of being perpetually unfinished.

Rapson has worked this way in the past with such luminaries as Anthony Braxton and Billy Higgins and is sometimes associated with Ornette Coleman. But the music on *Mystery and Manners* is in many ways far more traditional than Coleman's and experimenters of his ilk. The melodic structures are easy to grasp and the arrangements seem much more like songs than disaggregated tones or disembodied solos. Much of this is accomplished through the focus on detailed percussion, which his collaborative

many passages from Rapson's album seem as though they could fit comfortably on *Out to Lunch*. But his technique is more rigorous. While Dolphy always seemed to catch himself at the outer limits of improvisation and return the song inwards, Rapson builds from the inside out, offering an internal structure that much of improvisational jazz lacks. The results for the listener are rewarding and, while the process may be contemporary, the sound will be somehow familiar.

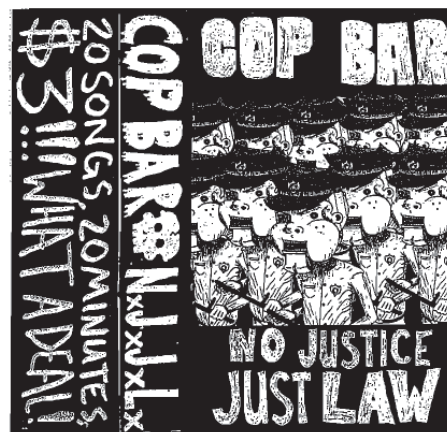
Warren Sprouse teaches high school in Cedar Rapids. He feels that Winter is no match for a good record collection.

Is collaboration collaborative when it is written and performed without the musicians ever being together in the same space, or even the same country?

authorship and human interaction are to creating what we call music. Is collaboration collaborative when it is written and performed without the musicians ever being together in the same space, or even the same country? Is a composition a composition if the composer does not actually write any of the music, but simply organizes it and fills in the gaps?

lineup emphasizes, and through a density and internal structure which would likely impress Hank Schoklee.

The sounds and improvisations are intricately layered and densely textured, flowing together seamlessly. This aspect of *Mystery and Manners* might remind us of Eric Dolphy in his best improvisational work and in fact



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Fetal Pig

Autopia

fetalpig.bandcamp.com

Jesus said "Behold the lilies of the field. They toil not, neither do they spin." For some reason Fetal Pig reminds me of Jesus' lilies. With a band history going back nearly 20 years, these guys do what they do not because it makes them rich and famous—because it hasn't—but because their music is what makes their day jobs and responsibilities worthwhile. Musically they're in the no man's land between prog-metal and punk, with a nod to odd influences like Devo and the Dead Kennedys.

The songs are angular, stabbing and sometimes atonal, with vocals shouted and declaimed rather than sung. The lyrics (and the pyramid of the cover art) hint at more than a passing familiarity with Robert Anton Wilson's *Illuminati* books. They also have an operatic bleakness "Leave me alone I'm screaming/Can't you see I'm dreaming?/ Living a lie, the truth is dying/Peace and love, there's no use trying."

Stuff like "Forget your name, learn your number" doesn't sound like much fun, but

the spirited way they attack the song's riffs is at odds with the gloomy message. It's as though they bash out these songs and rip up their vocal chords in order to free themselves from the societal horrors they take as their subject. The keywords they use to describe themselves on their Bandcamp page—conspiracy dissonance dystopian monsters paranoia prog-punksarcasm Des Moines—leave out one thing: fun. With a name like Fetal Pig it has to be fun, and it is.



T'Bone

Mount Trashmore

clownethics.bandcamp.com

T'Bone is based in Chicago, but is made up of Iowa natives Leland Meiners (bass), Ed Bornstein (drums) and Pat McPartland (guitar), and their album *Mount Trashmore* was recorded in Iowa City at Luke Tweedy's Flat Black Studio. Chicago, birthplace of seminal post rock bands like Tortoise and Gastr Del Sol, is an apt home for these guys, whose songs follow their own crooked paths, leaving pop song conventions far behind.

They follow their own crooked path, leaving pop song conventions far behind.

Instead of verse/chorus/verse, T'Bone re-imagines arena rock's bombastic riffing. While the title track evokes pure pop memories of Thin Lizzy and Big Star, it's followed by "Kirby Krumbles," an instrumental piece that brings to mind some of Frank Zappa's more thoughtful pieces, like "Peaches In Regalia." There isn't a second of guitar heroics that isn't directly in service of forward compositional momentum.

While I don't know anything about their songwriting process, what really makes these songs compelling is the way all three musicians work together. Bornstein's drumming echoes and embellishes the harmonic progressions outlined by the bass and guitar, going far beyond the role of time-keeper or groove-maker. Meiners's bass and McPartland's guitar sometimes invert their usual roles, with the bass taking the melody and the guitar anchoring the rhythm.

Despite the ambition and sophistication T'Bone bring to their work, there's a lot of pure, noisy rocking going on. Bornstein seems to have an extra set of arms dedicated to bashing the crash cymbals. It could just be a mess, and sometimes things do get messy, but there's always a destination to their music, no matter how many twists and turns it takes them to arrive. **lv**

Kent Williams is rocking to the beat.

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Whatever happened to that plan to grow square trees?

About 20 years ago when I lived in Vancouver, I watched a TV local news segment about how the University of British Columbia's forestry department had created a system for injecting hormones into growing trees to produce a "square tree." Much was made of the advantages for the lumber industry: reduction of waste and so on. It seemed promising at the time, but I've never heard any more about it. So I've decided to ask the wise owl of the woods—Cecil.

—Greg Kerr

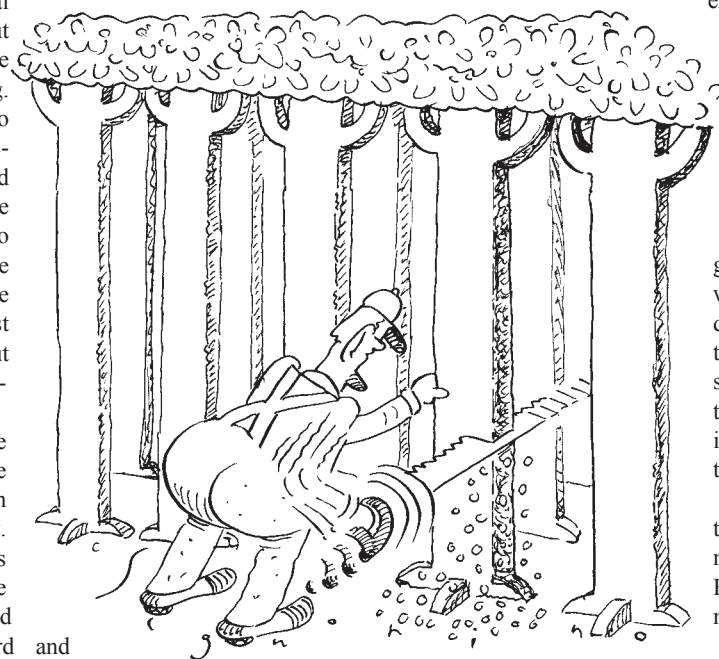
I love this concept. Square trees! Another shining example of organizing the chaos of nature along more efficient industrial lines. (And no, I'm not talking about that public radio April Fool's piece you can find with a little Googling. This was 100 percent legit.) As so often happens, inertia and distractions delayed implementation, and the fellow who came up with the original concept has moved on to other things. So it's time for the Teeming Millions to pick up the ... eh, "torch" may not be the best metaphor when you're talking about forests. Let's just say there's challenging work to be done.

The genius behind the square tree was Robert Falls, who in the late 1980s was a PhD candidate in the U. of B.C. botany department. Falls noticed that some tree trunks exposed to high winds had become less round in cross section—they'd grown thicker on their leeward and windward sides to buttress themselves. Falls theorized that flexing of the bark by the wind encouraged the cambium—the layer of growth cells just beneath the bark—to produce extra wood. To test his theory, Falls subjected trees to what he thought might be comparable stress by scarring them with surgical tools. Sure enough, more wood grew at the site of the scars.

Hearing the news, a professor in the university's wood science department suggested

Falls try using this discovery to grow trees with a square cross section. Square trees would be a boon to the lumber industry. Since boards are flat and trees are round, only 55 to 60 percent of the average log can be sawed into lumber—the rest winds up getting turned into paper pulp and the like, or just gets thrown away. So Falls obligingly scarred seedlings of several species (western redcedar, black cottonwood, and redwood) at 90-degree intervals around their trunks. The trees responded as hoped, becoming "unmistakably squarish," he tells me.

The beauty of the Falls system was its simplicity—despite what you remember hearing, no hormones were needed. Early attempts



to produce square trees required growing them in square molds. Today the Japanese can make a square cedar log out of a round one using a steam press. But these methods are resource-intensive. The Falls method merely required a little precision ripping and tearing.

Square trees were just the start. In 1989 Falls was awarded a Canadian patent for an "Expanded Wood Growing Process," a bland title that fails to capture the revolutionary nature of the concept. Square trees by comparison are a mere novelty. The young scientist had come up with a way to grow boards.

The logic was this: Conventional logging is wasteful and strips the land bare. It also destroys what's arguably the most valuable part of the tree, namely the thin layer of cambium, which is what grows more wood.

Falls solved all these problems. His approach to lumbering preserved the cambium, in simplest form by slicing open the tree, harvesting the mature wood in the center, and unrolling what was left—the cambium plus bark—into a more or less flat sheet. The roots would remain attached at the bottom, and the branches and leaves at the top, so the tree would continue to grow and the cambium would produce more wood, only in flat form.

When the flat piece of wood got thick enough, you'd slice it off, like cutting a slice of bread from a loaf, and leave the tree to grow the next one. I grant you a forest of flat trees might look a little funky, but if you grew the trees hydroponically, you could leave the natural forests alone.

Alas, Falls's schemes for growing square trees and boards were ahead of their time. He had a doctoral thesis on another subject to finish, and the lumber industry showed little interest, so square trees didn't get past the intriguing-idea stage. (The biggest was less than a centimeter across.)

Likewise, the most he managed to do with his board-growing technique was a bench-scale redwood. He says the process is best suited to making high-quality veneers.

Board, veneers... let's not quibble about semantics. The point is you can grow flat pieces of wood in the lab. Whether you can do so in the field, so to speak, remains to be demonstrated. That's the challenge for some ambitious Straight Dope reader. I don't care if the process is too complicated for mass production. I just want to live in a world where it's been done.

—CECIL ADAMS

Send questions to Cecil via straightdope.com or write him c/o Chicago Reader, 11 E. Illinois, Chicago 60611. Subscribe to the Straight Dope podcast at the iTunes Store.

Curses, Foiled Again

- Stephen Frankie Daniel, 21, was caught robbing a gas station convenience store in Snellville, Ga., by police Lt. B.W. Brown, who happened to be waiting in line behind him. “The manager was laughing at the time he was putting the money in the bag because he was looking at me over the guy who was robbing him,” Brown said, noting that Daniel apparently didn’t notice Brown’s uniform or the plainly marked Snellville Police Department pick-up truck parked outside the store. (*Atlanta Journal Constitution*)
- Michael Wayne Aurillo, 27, stole a charity collection jar containing \$35.78 from the counter of a convenience store in Williston, Fla., only to be arrested before he could make off with the loot because off-duty Marion County sheriff’s Sgt. William Dietrich was standing behind him. (*The Gainesville Sun*)

Where Doo-Wop Lives Forever

Pittsburgh public television station WQED announced it’s devoting a new channel to airing pledge drives from its archives of “several hundred hours,” dating back to 1993. Besides its own pledge shows, WQED Showcase intends broadcasting ones from other public stations. “A lot of people really like pledge programming,” station president Deborah Acklin insisted. (Current)

Second-Amendment Follies

Chaz Ursomanno, 22, was hospitalized with life-threatening injuries after he accidentally shot himself in the head while showing his girlfriend a handgun. Naomi Ensell, 24, told Pinellas County Sheriff’s deputies she asked Ursomanno to put the gun away, but he insisted the weapon was safe. To prove it, he held the gun to his head and pulled the trigger. The gun didn’t fire. He then pointed the gun at his head a second time and fired. This time, it went off. (Associated Press)

Do Bears Drive in the Woods?

Authorities said a bear broke into a 2002 Toyota Prius parked at a cabin in Lake Tahoe, Calif., then went on a rampage when it couldn’t figure out how to exit the vehicle. “You could look down and see the bear in the car, and its arms were just flailing all over the place, through the windows and everything,” said Brian McCarthy, 61, who watched with his family as the bear kicked, scratched, bit and tore at the car’s interior, ripped open the seats and bit a chunk out of the steering wheel. Then the bear shifted the Prius into neutral. It rolled backward out of the driveway, picked up speed, hopped a small rock wall and stopped on a neighbor’s porch steps. After the bear finally escaped,

McCarthy reported the incident. “It’s definitely not a normal thing to hear about,” South Lake Tahoe police Lt. David Stevenson said. (*Contra Costa Times*)

Storm Clouds

- Brett Cummins, 33, a TV weatherman in Little Rock, Ark., was found in an unfilled hot tub with a naked dead man. The victim, Dexter Paul Williams, 24, was wearing a chain around his neck that Maumelle police Officer Gregory Roussie described as “silver in color and consistent with what I believed to be a dog collar.” Although a witness said the two had been drinking and snorting drugs when

Epic Wiener

Brandon Kelly, 31, admitted throwing a hot dog at golfer Tiger Woods during a tournament in Santa Clara County, Calif., and explained he was inspired by the movie *Drive*, about a stunt driver who moonlights as a getaway driver. “As soon as the movie ended, I thought to myself, ‘I have to do something courageous and epic. I have to throw a hot dog on the green in front of Tiger,’” Kelly said. The National Hot Dog and Sausage Council promptly condemned Kelly for “a violation of hot dog etiquette.” “Hot dogs are meant to be enjoyed,” council President Janet Riley pointed out, “not weaponized.” (Santa Rosa Press Democrat, National Hot Dog and Sausage Council)

they climbed into the hot tub, police filed no charges, saying foul play isn’t suspected. Cummins resigned his job with KARK-TV anyway. (*New York’s Daily News*)

- Italian authorities charged seven scientists with manslaughter for failing to warn residents of a 6.3-magnitude earthquake that killed 308 people in and around L’Aquila in 2009. The seven defendants are accused of giving “inexact, incomplete and contradictory information” after smaller tremors occurred in the six months leading up to the quake. (Associated Press)

Almost As Annoying As Robo-Calls

Authorities trying to collect delinquent property taxes in the Indiana city of Bangalore dispatched workers to beat drums outside the homes and offices of people who owe money. “The more the noise, the more the embarrassment,” city corporation Commissioner Siddaiah said, explaining the city is owed nearly \$40

million in unpaid taxes. “In a way, this is shock treatment.” (BBC News)

Depressing News

Although antidepressants are the second-most-prescribed drug in the United States, nearly half the people who responded to a California survey said they wouldn’t tell their doctor about symptoms of depression. Twenty-three percent said they feared that if they did, they would be prescribed antidepressants, which they avoid, according to University of California-Davis professor Robert Bell, the study’s lead author, because they worry about the drugs’ side effects. (National Public Radio)

Too Tempting to Ignore

While Arizona state prison inmate Dyan Castorena, 40 was assigned to an off-site job detailing cars at an auto auction in Tolleson, she stole a Toyota Camry from the auction and drove away. Authorities searched for six days before Salt River Pima Tribal Police nabbed her at a Scottsdale casino. (Phoenix’s KTVK-TV)

Stalker of the Year

Dutch authorities arrested a 42-year-old Rotterdam woman for calling a 62-year-old man 65,000 times in the past year. The man complained he’d been bombarded with calls, texts and emails from the woman, who claimed to be in a relationship with him and denied that her 178 calls a day were excessive. At a preliminary hearing in The Hague, a judge granted the woman bail on condition that she leave the man alone. Within hours of her release, however, she began calling him again and was taken into custody until her trial. (BBC News)

Drinking-Class Hero

A 21-year-old man walked into what he believed to be a casino and asked for some blackjack chips. It was actually The University of Nebraska-Lincoln police station. Sgt. John Backer said the desk clerk turned the man away, but he returned a few minutes later. This time, officers administered a Breathalyzer test. The unidentified man blew .273—more than four times the legal limit—and was placed in protective custody. (Hasting’s KHAS-TV)

Compiled from mainstream media sources by Roland Sweet. Authentication on demand.



ART/EXHIBITIONS

Akar

257 East Iowa Ave., Iowa City
www.akardesign.com
30x5: 30 Artists, five pots each, Nov. 11–Dec. 2

Amana Heritage Museum

705 44th Ave, Village of Amana
www.amanaheritage.org
Events resume Dec. 2
See website for times and locations.

Cedar Rapids Museum of Art

410 Third Ave. SE, Cedar Rapids
www.crma.org
Art Bites “Portraits of Celebrity” with CRMA Executive Director, Terry Pitts, Nov. 2, 12:15pm • Art Labs at the CRMA—Adults’ Beginning Painting (Acrylics), Nov. 5, 1pm • @ The Studio “Portraits of Patriotism: African American Experiences during the American Revolution,” Nov. 10, 7pm • Collectors’ Circle Purchase Meeting, Nov. 15, 7pm • Lecture by Phil Lasansky, Nov. 17, 7pm

Figge Art Museum

225 West Second St., Davenport
www.figgeart.org
“Thursdays at the Figge,” Thursdays at 5pm • College Night at the Figge, Nov. 17, 7pm

Legion Arts/CSPS

1103 3rd Street SE, Cedar Rapids
www.legionarts.org
See website for more information TBA.
Peter Thompson Paintings, through Nov. • Sculpture by Sun Hee Cho Oberfoell, through Nov. • Sculpture by John Schwartzkopf, through Nov.

Public Space One

129 E. Washington St., Iowa City
www.publicspaceone.com
See website for events TBA.
Nov. Art Exhibition: Andrew Kaufman, Breach

University of Iowa Museum of Natural History

10 Macbride Hall, Iowa City
www.uiowa.edu/~nathist
UI Explorers Seminar Series: Margaret Beck, Dept. of Anthropology, Nov. 17, 7pm

University of Iowa Studio Arts

1375 Hwy 1 West, Iowa City
Fool’s Gold: A Painting Installation by Lisa Rowley (location: Porch Gallery), Nov. 4–11 • Fool’s Gold Closing Reception, Nov. 11, 5pm

MUSIC

Blue Moose Tap House

211 Iowa Ave, Iowa City
www.bluemooseic.com
Manhorse 3, The Meatbag, Edward Gray & Company, Lipstick Homicide, Teenage Moods, Nov. 3, 9pm • Coolzey, The Whether Report, Grism, Muscle, Nov. 4, 9pm • New Found Glory, Nov. 6, 6pm • Designer Drugs, Black Matter, PLS DNT STP, Nov. 7, 8pm • David Bazan, Nov. 7, 8pm • Big Sean, Cyhi The Prynce, Shawn Chrystopher, Nov. 9, 8pm • Shwayze and Cisco Adler, Mod Sun, G Eazy, Nov. 10, 9pm • North Mississippi Allstars, Buffalo Killers, Nov. 16, 9pm • Mates of State, Ra Ra Riot, The Generationals, Nov. 17, 8pm • Protest the Hero, Scale the Summit, Last Chance to Reason, Nov. 29, 6pm

Coralville Center for the Performing Arts

1301 5th St., Coralville, Iowa
The March Winds, Nov. 3

Englert

221 E. Washington St., Iowa City
www.englert.org
2nd Annual Blues & Boogie Woogie Piano Stomp, Nov. 4, 8pm • Arthur Lee Land, Nov. 13, 4pm • Greg Brown, Nov. 18, 8pm • Intimate at the Englert: Kelly Pardekooper, Nov. 26, 8pm

Gabe’s

330 E. Washington St., Iowa City
www.iowacitygabes.com
Mixology every Thursday
Super Sonic Piss, The Liz, Names Devine, Bouyant Sea, Nov. 3, 9pm • Kung Fu, Nov. 5, 9pm • Full Kit Party (downstairs), Nov. 5, 9pm • Skoal Kodiak, J. Pavilion, Cuticle, Nov. 6, 9pm • Warner Drive, Acidic, Nov. 8, 9pm • Blu, JNatural, Open Mike Eagle, MC Colorless, Nov. 9, 9pm • Family Groove Company, The Burrows Four, Nov. 11, 9pm • Bad Fathers, Black Market Maven, Porch Builder, Nov. 12, 9pm • Renaissance Center Party for a Purpose Fundraiser, Nov. 19, 7pm • Uniphonics, Funk Trek, Twin Cats, More than Lights, Nov. 19, 8pm • Black Friday Rainbow Hip Hop Bash, Nov. 25, 9pm • Dream Thieves Tour Kickoff, Nov. 30, 9pm

Hancher Auditorium

www.hancher.uiowa.edu
See website for event locations.
Paul Taylor Dance Company, Nov. 1, 6:30pm • American String Quartet with Maia String Quartet, Nov. 18, 7:30pm • 2011 Holiday Pops Tour, Nov. 27, 7pm

Legion Arts/CSPS

1103 3rd Street SE, Cedar Rapids, IA
www.legionarts.org
See website for more information TBA.
Catie Curtis, Nov. 5, 8pm • Tom Freund, Jess Klein, Nov. 6, 7pm • Dobet Gnahore, Nov. 9, 7pm • Kiran Ahluwalia, Nov. 13, 7pm • ICCA Celebration of the Arts, Nov. 15, 5pm • Ruth Moody Band, Nov. 16, 7pm • The Nields, Nov. 18, 8pm

The Mill

120 E. Burlington St., Iowa City
www.icmill.com
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, 9pm
Sebadoh, Mazes, Nov. 1, 9pm • Neil Hamburger, Nov. 2, 8pm • Daniel and the Lion, Stinky Jones, Nov. 3, 9pm • Kevin Gordon, Nov. 4, 8pm • Grand Tetons, Emperors Club, Derek Lambert and the Prairie Fires, Nov. 5, 9pm





Brooks Strause

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(129 E. Jefferson)

11.2 Stinky Jones
11.9 Jason T. Lewis
11.16 Brooks Strause and the Gory Details
11.23 T’Bone
11.30 Lyal Strickland

Snacks Provided by



A-List



The Holidays

Saying Yes to flavor

November marks the official beginning of the holiday season, a time that our culture and others the world over have set aside for appreciating all that we have and seeking opportunities to give a little bit back.

At *Little Village*, one of the things keeping us in this (sometimes tainted) love affair with Iowa City is that it is a place with a flavor all its own. We are a diverse population full of transplants and people who are only here temporarily, so we aren't trying to say how a local looks, acts or quacks, but just that we see an Iowa City that has many shops, galleries, restaurants and neighborhoods that scream "Hey, look at me! I'm real! Somebody made me!" Isn't that terrific? We think so.

The unique thumbprints of real people are visible all over Iowa City, and all over this publication. We give thanks to the advertisers, writers, editors, photographers, designers and other contributors that have helped us grow. To give back, let us be the first to encourage you to help keep the flavor alive (and stick it to the 1% along the way) by choosing to do your holiday shopping at one of Iowa City's many unique, locally-grown shops.

When you give a gift that is real, nobody will be disappointed. So, if you enjoy being a part of this place as much as we do, share the love.

Brooks Strause and the Gory Details, Small Houses, more TBA, Nov. 6, 8pm • Burlington Street Bluegrass Band, Nov. 9, 7pm • University of Iowa Jazz Performances, Nov. 10, 7pm • Wham City Comedy Tour featuring Dan Deacon, Nov. 10, 10pm • Jazz After Five, Groove Theory, Nov. 11, 5pm • Fourteenth Colony Novel, Jason T. Lewis, Sad Iron Music, Nov. 11, 8:30pm • University of Iowa Jazz Performances with Jazz Rep Ensemble, Nov. 17, 7pm • Jeremy Messersmith, Lucy Michelle, The Velvet Lapelles, Joe Fassier, Nov. 18, 9pm • Bitch, more TBA, Nov. 20, 8pm • Burlington Street Bluegrass Band, Nov. 23, 7pm • Jazz After Five, Nov. 25, 5pm

Old Capitol Museum

Pentacrest, Iowa City

www.uiowa.edu/~oldcap

See website for locations.

Piano Sundays, Nov. 6, 1:30pm

Performing Arts at Iowa

performingarts.uiowa.edu

See website for times and locations.

Uwe Kleindienst Lecture, Nov. 1 • Brass Chamber Ensembles, Nov. 1 • Uwe Kleindienst, trumpet; Gregory Hand, harpsichord; David Hempel, oboe and Todd Schendel, sackbut, Nov. 2 • Johnson County Landmark, Nov. 3 • Eric Kutz, cello and Miko Kominami, piano, Nov. 4 • Composers Workshop, Nov. 6 • Percussion Ensemble, Nov. 6 • Iowa Brass Quintet, Nov. 9 • Oasis Saxophone Quartet, Nov. 10 • Latin Jazz Ensemble, Nov. 10 • Maia Quartet with Assaff Weisman, Nov. 10 • Sarah Plum, violin, Nov. 11, 7:30pm • UI School of Music Voice, Organ and Harpsichord Chamber Music Collaborative Event, Nov. 13, 4pm • Bassoon Studio Recital, Nov. 14 • John Aley, trumpet and Martha Fischer, piano, Nov. 15 • Band Extravaganza, Nov. 15 • Symphony Band, Nov. 16 • CD Release Recital: "Dreaming in Colors," Nov. 17 • Jazz Repertory Ensemble, Nov. 17 • Oni Buchanan, piano, Nov. 17 • Bertrand Cuiller, harpsichord, Nov. 20 • University Symphony and University Choir, Timothy Stalter conducting, Nov. 30

Riverside Casino

3184 Highway 22, Riverside

www.riversidecasinoandresort.com

Clint Black, Nov. 18, 8pm • Men of Playgirl, Nov. 4, 8pm

Uptown Bill's

730 S. Dubuque St.

www.uptownbills.org

Art and Music Night, Thursdays at 6pm

Open Mic, Thursdays at 7pm

Readers and Writers Group, Wednesdays at 6pm

Spoken Word Open Mic, Wednesdays at 7pm

Yacht Club

13 S. Linn St., Iowa City

www.iowacityyachtclub.org

Open Mic every Monday, Dance Party every Tuesday

Jam Session every Wednesday

People Brothers Band, Nov. 3, 9pm • Roster McCabe, Bad Intentions, Nov. 4, 8:30pm • Dennis McMurrin and the Demolition Band, Nov. 5, 10pm • Funktion, Jam Session, Nov. 9, 9pm • Cake Tribute with Nugget, Chili Peppers, First Born Unicorn, Nov. 12, 9pm • Aaron Kamm and the One Drops, Jam Session, Nov. 16, 9pm • Pert Near Sandstone, Pre-Apocalyptic Junkyard Orchestra, Nov. 18, 9pm • Whiskey of the Damned, Phantom Vibrations, Nov. 19, 9pm

THEATER/DANCE/PERFORMANCE

City Circle Acting Company

www.citycircle.org

See website for times and locations.

Events resume Dec. 9

Coralville Center for the Performing Arts

1301 5th St., Coralville, Iowa

Pinocchio, presented by the Old Creamery Theatre Company, Nov. 5, 10am • Poetic Rebound Performance Company: In the Axis, Nov. 5, 7pm • Flavors: A Feast of Dance and Music from India, Nov. 12, 5pm • Love, Loss, and Hope, presented by Cedar Rapids Opera Theatre, Nov. 13, 2pm

Englert

221 E. Washington St., Iowa City

www.englert.org

National Theatre Live: The Kitchen, Nov. 19, 7pm

Penguin's Comedy Club

Clarion Hotel, 525 33rd Ave. SW, Cedar Rapids

www.penguinscomedyclub.com

Check website for showtimes.

Kris Shaw and Tim Sullivan, Nov. 4-5 • Costaki Economopolos, Nov. 10 • Scott Long, Nov. 11-12 • Kevin "Dotcom" Brown, Nov. 18-19 • Jack Wilhite, Nov. 25-26

Performing Arts at Iowa

performingarts.uiowa.edu

See website for times and locations.

Dance Gala 2011, Nov. 3-5, Nov. 6 • Lady from the Sea, Nov. 3-6 • Stick Fly, Nov. 10-12, 17-19 • Dance Alumni Event, Nov. 11-12 • Afro-Cuban Drum and Dance Ensemble, Nov. 13

Poetic Rebound Performance Company

www.facebook.com/poeticrebound

In the Axis, Nov. 5

Public Space One

129 E. Washington St., Iowa City

www.publicspaceone.com

See website for event details

The 500 Fin: PS1 benefit show performers TBA, Nov. 1

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NOV 10 } **WHAM CITY COMEDY**
TOUR (W/ DAN DEACON)

NOV 18 } **JEREMY MESSERSMITH**

NOV 19 } **TREVOR HALL**

NOV 20 } **BITCH**

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Calendar

For inclusion, please email Calendar@LittleVillageMag.com

Riverside Theatre

www.riversidetheatre.org

See website for showtimes.

The Cripple of Inishmaan, Nov. 3-6, 10-13 • Small
Miracles, Nov. 25-27

Theatre Cedar Rapids

4444 1st Ave NE, Cedar Rapids

www.theatreocr.org

See website for showtimes.

Underground Theatre Festival, Nov. 4-13 • A Christmas
Carol, Nov. 25 through Dec. 17

Working Group Theatre

www.workinggrouptheatre.org

See website for times and locations.

Telling: Iowa City, Nov. 8-10

CINEMA

Bijou Theatre

IMU, UI Campus, Iowa City

bijou.uiowa.edu

See ad on page 27 for November listings.

Englert

221 E. Washington St., Iowa City

www.englert.org

Midnight Movie Series: Donnie Darko, Nov. 5, 12am •
Sigur Ros - Inni Screening, Nov. 9, 8pm

Herbert Hoover National Historic Site

110 Parkside Drive, West Branch

www.nps.gov/heho

See website for volunteer details.

Troublesome Creek: A Midwestern, Nov. 5-6, 12-13,
19-20, 26-27 1pm

University of Iowa Museum of Natural History

10 Macbride Hall, Iowa City, IA

www.uiowa.edu/~nathist

Movies@MNH: "Green Fire," Nov. 6, 2pm

LITERATURE

Live from Prairie Lights

15 S. Dubuque St., Iowa City

www.prairielight.com/live

See website for readings TBA

The Mill

120 E. Burlington St., Iowa City

www.icmill.com

blue/green Reading Series, Nov. 16, 8pm • Talk Art,
Nov. 9, 10pm

Sanctuary Pub

405 S. Gilbert St., Iowa City

www.sanctuarypub.com

Speakeasy: UI Graduate Nonfiction Reading Series,
Nov. 8 and Nov. 29, 9pm

KIDS

Cedar Rapids Museum of Art

410 Third Ave. SE, Cedar Rapids

www.crma.org

Preschool Story, Nov. 1, 11am • Doodlebugs Preschool
Program at the Cedar Rapids Public Library: Chic
Like Chanel, Nov. 4, 10:30am • Preschool Story
Time, Nov. 8, 11am • Preschool Story Time, Nov. 15,
11am • Doodlebugs Preschool Program at the
Hiawatha Public Library: Art: It's What's for Dinner,
Nov. 18, 10:30am • Art Labs at the CRMA – Teens'
Portrait Party, Nov. 19, 1pm • Preschool Story Time,
Nov. 22, 11am • Preschool Story, Nov. 29, 11am

Iowa City Public Library

123 South Linn St. Iowa City

www.icpl.org

Storytime at 10:30am Mon.-Sat., 2pm Sun.

University of Iowa Museum of Natural History

10 Macbride Hall, Iowa City

www.uiowa.edu/~nathist

The Fossil Guy: "Bringing 'Laura the Kid Dinosaur'
Back to Life!," Nov. 5, 2pm • The Fossil Guy: "Feathered
Dinosaurs Yesterday & Today," Nov. 12, 2pm • Night
at the Museum: "Dinosaurs," Nov. 18, 6pm • The Fossil
Guy: "Chewing Up the Ice Age," Nov. 19, 2pm • Story-
time Explorers: Snakes & Reptiles, Nov. 20, 3pm

MISC

Johnson County Local Food Alliance

www.jclfa.org

See website for more information

Frances Moore Lappe presents "Sustainable Foods
and Climate Change: Fixing a Broken System,"
Nov. 1, 7pm

Red Cedar Chamber Music

www.redcedar.org

See website for event times and locations.

Marion Leadership in Action, Nov. 17

TransWeek

www.imu.uiowa.edu/lgbt-events

See website for event times and locations.

Candlelight Vigil & Coffeehouse style Open Mic,
Nov. 6 • Collaborative Art Project & Dance Party,
Nov. 7 • Connections' Transgender Panel/Q&A Session,
Nov. 8 • Transcending the Wall 2: An Exhibition of
Art Exploring Gender Identities, Nov. 11 • Intersections
of Boxes & Bodies: A Dialogue Between Health Care
Providers & Trans-Identified Individuals, Nov. 12 • Film
Screening & Discussion: She's a Boy I Knew, Nov. 13

Veterans for Peace

www.veteransforpeace.org

Event located at the UI Pentacrest—Public observance
of Veterans Day and Commemoration of Armistice
Day, Nov. 11, 10:30am

ASTROLOGY FORECAST FOR NOVEMBER 2011

FOR EVERYONE—At long last. The world will shake off its stifling inertia in November. Finally. There will be an immediate surge of progress in vitally important areas, areas blighted by delay for too long. There will be a sense that more important progress will follow in the months just ahead. But battle lines will also be drawn. There will be conflict over the direction of change. Those who want to block progress will confront those who embrace it. People with irrational or hysterical views will cloud debate. It could be some time before things settle into a stable pattern again. We'll all need to reinvent ourselves on a continuing basis to keep up in a world that is rapidly reinventing itself.

♏ **SCORPIO**—Renewal. Others might be concerning themselves with difficult and complex choices this month and how to take advantage of emerging financial opportunities. There will be some of that for Scorpio. But Scorpios could find themselves more preoccupied with issues related to a lifelong partner. You could be especially concerned with the darker, secret side of such a relationship and how it has burdened you in some especially difficult way. What will make November important and memorable for you will be a deep healing and quiet reconciliation in this life partnership.

♐ **SAGITTARIUS**—Good luck and introspection. The planets line up well for Sagittarius in November. Personal charisma peaks. Luck blesses you financially and in relationship areas. Travel and/or educational matters prosper. November marks a fine prelude to the lengthy, challenging phase of your life that is now approaching. Ties to family, friends and familiar beliefs will weaken as a journey of self-questioning and self-discovery begins. New horizons will appear in the realms of spirituality, art, music and literature. Be careful to do right by existing commitments. Avoid unhealthy forms of escapism.

♑ **CAPRICORN**—Progress plus confusion. Capricorn should make progress on priority issues in November with the promise of more progress to come. But you could be shocked as well as frustrated by the outlandish objections some will have to your plans. Others could come to you with wildly unrealistic expectations. People could get very emotional, even troublesome. The best way to allay fears, manage expectations and minimize resistance is with patience and reason. Sound reasoning might look like a tough sell in this highly charged environment, but it remains your best bet.

♒ **AQUARIUS**—Give it a while. A kind of mist has clouded the Aquarian lens for many years. It softened events and created emotional distance. It also deepened your understanding. This mist is now dissipating. You will be more directly involved in everything. You will also feel stronger. Stimulating new possibilities will present themselves. You are a more complex person, now, and the world is more complex and fast moving than you remember it being. It will take some time and effort to integrate the new, better you into this fast-moving, intense world.

♓ **PISCES**—Into deeper waters. An enchanted mist will soon settle over Piscean minds. It will get denser and remain so for many years. It will create emotional distance. It will make you even more intuitive and absorb you more completely into your own thoughts and feelings. You'll be even less willing to settle for a standard version of reality. You won't feel as robust as you might like, sometimes. But it will make you more powerfully Piscean than you already are. But stay in touch with the rest of us. We'll really need your Super-Piscean insights.

♈ **ARIES**—Tread softly. The abundance you receive this month will be of several kinds, all of which you've been hoping for. Health, finances and personal ambitions will all get a boost. However, the process of change could be nervous-making. Shaping opportunities to suit your specific needs and preferences could be tricky, especially with all the unfamiliar details. You'll also be dealing with stressed people, all working hard amidst uncertainty and doubt. Anxiety, misinformation and plain old wrongheadedness could derail progress, at least temporarily. Urge others to remain calm, focused and civil.

♉ **TAURUS**—Some assembly required. A vision of the future will finally begin to emerge. A vision of how to realize that vision will also begin to dawn. The operative word here is "begin." The stars are well-aligned for Taurus. Things do look ready to fall into place—just maybe not all at once. It could take months to figure out specifically what you need as well as what you want. You must also position yourself to seize the opportunities as they move past you. Impatience or irritability will make things harder.

♊ **GEMINI**—Positivity vs. hyperactive negativity. Gemini is in tune with the opportunities now opening up, probably better than most of the people around you. There is more at stake now than many realize and you need to make that understood. However, the air is full of misinformation, doubt, conspiracy theories and plain old hysteria. You, too, are prone to overexcitement. Your special contribution will be to help generate the clarity, confidence and harmony needed. Don't underestimate the resistance to be overcome or the importance of your role in overcoming it.

♊ **CANCER**—The "eye" in team work. You may have sought partnerships and invested in projects that you had to put on a back burner for lack of progress. But things are now gaining traction. Many ideals in which you invested emotionally are also starting to bear fruit. There are many who would intentionally or unintentionally derail your efforts. Your famous intuition is in especially good working order. Share your insights willingly. You and key partners will need those insights to see through the confusion and misinformation and to steer around stubborn obstacles.

♌ **LEO**—Healer in chief. Some are talking about opportunities. Some are broadcasting their own worst fears. Some are going to ridiculous extremes. Some are spewing crazy talk. But what Leo hears most clearly are demands for healing. Everyone must be heard. Fears must be calmed. People need to be talked back from extremes. Hysteria must be dampened. Obstructions must be politely but firmly overcome. This isn't just the usual drama, either. Your intervention is vital. Each of your healing achievements will yield substantial benefits, now and for many years to come.

♍ **VIRGO**—Small victories. Virgos might feel like they woke up in the middle of a riot for all the furor surrounding them. There are many big problems out there and some are approaching crisis levels. Unfortunately, absolutely nothing is going to get fixed fast or easily. New solutions certainly won't come online soon enough to restore needed calm. Things really could get out of control. As so often in recent times, you have a special feel for the situation. Your input could help avert harm and produce greater benefit than anyone realizes.

♎ **LIBRA**—Place your bet carefully. Unusually delicate financial decisions await. The outcome depends on the decisions of many others who have their own priorities and who aren't necessarily thinking very clearly. It also depends on events you simply cannot foresee. Some heavy-hitters are involved, too. Rather than the careful reasoning you prefer, you'll need to go with intuition, educated guesswork and improvisation. And then live for awhile with the consequences. The planets suggest an emphasis on fairness. It would be the right thing, even if the good guys didn't have an edge.

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