

# little village

Iowa City's News & Culture Magazine

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Iowa City's News & Culture Magazine

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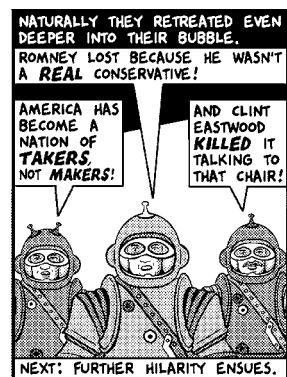
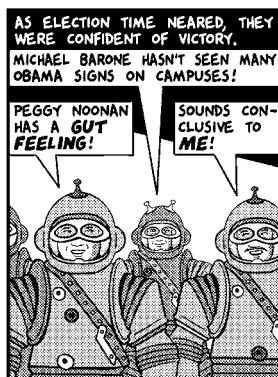
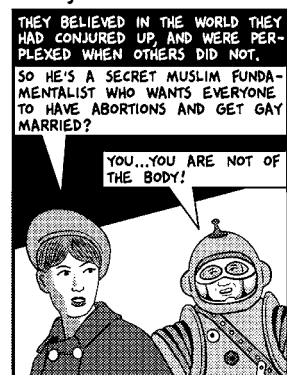
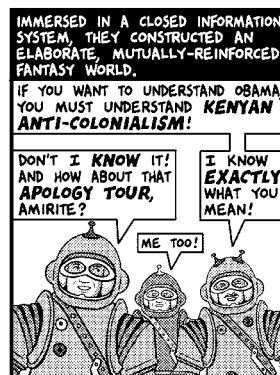
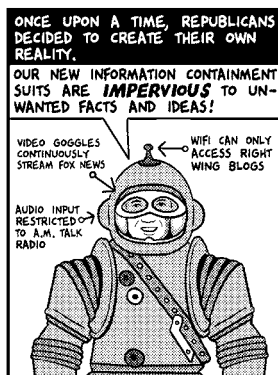
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## THIS MODERN WORLD

by TOM TOMORROW



NEXT: FURTHER HILARITY ENSUES.

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Photo by James Davies

Engineering, Inc., would place the levee along the Taft Speedway between Dubuque Street and Calibria Street, shielding the Idyllwild neighborhood behind an 8.5-foot wall.

What are we waiting for, let's build a levee, right?

Of course, there's more to it. Some residents have argued that while the levee would protect the recently developed condos that make up the Idyllwild neighborhood, the historical

A proposed levee would be placed along the Taft Speedway between Dubuque Street and Calibria Street, shielding the Idyllwild neighborhood behind an 8.5-foot wall.

Taft Speedway homes along the river would remain in harm's way. In fact, some have suggested that the levee would divert floodwaters and put the Taft Speedway homes and perhaps other areas downstream at even greater risk of flooding.

For the utilitarians out there, here are the numbers. The Idyllwild neighborhood consists of 92 upscale condominiums, compared to 9 homes along the Taft Speedway. The property value of the Idyllwild neighborhood amounts to over \$10 million, while the Taft Speedway homes come in at a combined \$1.7 million. In 2011, the City collected approximately \$170,000 in tax revenue from the Idyllwild neighborhood.

Clearly, this is no easy decision for the City Council. But controversial as it may be, the City Council must act soon because the project could be at risk of losing the urgent need designation necessary to receive the Community Development Block Grant, which will fund the construction of the levee. Confusingly, in order to know if the project will meet the urgent need criteria, the City Council must make a decision and submit it for review by the U.S. Department of Housing and Urban Development, which administers the grant.

So, is the project a worthwhile effort? A well-intentioned boondoggle? An evil scheme to protect Idyllwild at the expense of the rest of us?

Concerned citizens, mark your calendars: the levee issue is slated for a vote at the November 27 formal meeting.

# TRAINS & (FLOOD) PLAINS

## IOWA CITY'S FLOODWALL PLANS RAISE A QUESTION ABOUT PRIORITIES

Hurricane Sandy's ravaging of New York City and other parts of the eastern seaboard serves as a grim reminder of just how vulnerable our communities remain to natural disaster. The chaotic aftermath produced apocalyptic images of inundated streets, miles-long traffic jams and empty grocery shelves.

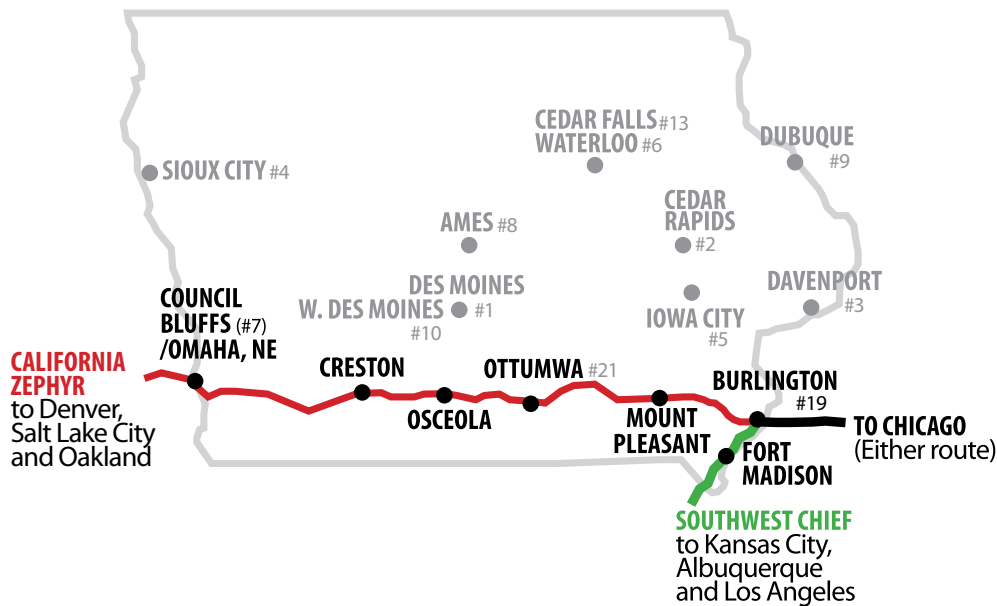
For some Iowa Citians, the floods out east hit home, too. Memories remain from the 2008 flood that forced evacuations of hundreds of homes and left Iowa City and the surrounding

area paralyzed for days. Longer residents may also recall the devastation of the 1993 floods.

More than four years after the '08 flood, the Iowa City Council is in the midst of deciding on a flood mitigation proposal that would see the construction of an \$8.1 million levee around the Idyllwild neighborhood and nearby Parkview Church, an area that was particularly hard hit by the past floods and remains vulnerable today. Data from the Johnson County Assessor indicates that property values sunk between 25 and 40 percent in the Idyllwild neighborhood as a result of the 2008 flood.

The proposal, which is the result of a study conducted by the consulting firm HDR





## RIGHT ON SCHEDULE, MORE AMTRAK RUMORS ROLL INTO IOWA CITY

Despite previous opposition from Des Moines, a plan to bring an Amtrak line to town is dancing upon the lips of Iowa City train-enthusiasts again. A feasibility study to be completed soon by the Iowa Department of Transportation is expected to recommend a new route through Omaha, Council Bluffs,

**Amtrak**—the federally subsidized passenger train system and national embarrassment—currently operates two remarkably inconvenient lines in Iowa. Neither pass through even one of the states five largest cities.

Des Moines and Iowa City, in the case that Iowa's political tides shift in favor of the extremely generously-named "high-speed rail".

Amtrak—the federally subsidized passenger train system and national embarrassment—currently operates two remarkably inconvenient lines in Iowa. One bisects the southernmost reaches of the state between Omaha and Burlington; the other makes a brief cameo in southeast Iowa on its way between Chicago and Kansas City. The relative inaccessibility of passenger rail in Iowa has train advocates in some Iowa cities straight up yearning for a new Iowa line.

Iowa City is one such pocket of support for the embryonic plan. According to the City Council's 2012 statement of legislative goals, the council unanimously supports the extension of an Amtrak line from the Quad Cities to

Iowa City. Problem is: Governor Branstad has made political hay out of pinching the necessary pennies to block Iowa's adoption of rail transportation.

Two years ago, Iowa and Illinois received \$230 million from the federal government to partially subsidize the construction of a \$310 million railway between Chicago and Iowa City, but the plan fell apart when Fiscal Patriot Branstad took the reins and made it abundantly clear that he would not use state funds to put up Iowa's share of the construction and maintenance costs.

Iowa City Mayor Matt Hayek wrote Branstad in 2011 to make the case for Amtrak—it would lead to economic development in Eastern Iowa—but it didn't work.

The conflict surrounding the future of passenger rail in Iowa raises the question: is this even worth the trouble?

The primary arguments offered by both sides are economic. On one side, Branstadians argue that subsidizing Amtrak is just more wasteful big government spending; on the other, Hayekites maintain an unflappable gee-whiz faith in the economic benefits of 60-miles-per-hour train travel.

The economic case for bringing Amtrak to town is undermined by the company's finances. In 2011, Amtrak took in \$2.7 billion in revenue, but spent nearly \$4 billion. Though Amtrak operates as a for-profit corporation, it is kept afloat by a considerable federal subsidy.

This points to two economic problems: (1) in order to achieve net-positive economic effects in a given place, Amtrak has to first offset the cost of its subsidy and (2) Amtrak's inability to turn a profit indicates that the market for train travel is quite weak.

In 2011, with one existing Iowa line, Amtrak's direct contribution to the Iowa economy was negligible to say the least. They pumped only \$681,000 into the state to pay the salaries of its three Iowa-based employees and purchase a few "goods and services." Hardly an inspiring stimulus.

In total, about 58,000 people used Iowa's six Amtrak stations in 2011. That's about 160 people a day altogether, or 27 per stop per day.

It certainly seems as though claims of overwhelming demand for Amtrak and its potential economic impact are a touch overblown. Sure, it would be cool to be able to hop on a train and head over to Chicago or Omaha, but it's important to remember that the train would be slow, empty and expensive.

Before we begin making eyes at passenger rail all over again, let's remind ourselves that Amtrak is not the prettiest girl at the ball by a wide margin. **IV**

*Skaaren Cossé is an undergraduate at the University of Iowa studying Finance and International Studies.*

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# When Cups Runneth Over

For two years, a collaboration of brewers from the Boston Beer Company and Weihenstephan worked to develop a unique new beer. The result, the champagne-like Infinium, was brewed in accordance with the German Beer Purity Law of 1516 with a process that is still patent pending. On its webpage, the beer is praised as “groundbreaking” and “unlike any ever brewed under the Reinheitsgebot.”

“I wanted to have it, I wanted to try it,” said Edgar McGuire, co-owner of Bootleggin’ Barzini’s in Coralville. And after securing a bottle, McGuire did exactly what many of his

Since March, prominent craft breweries Founders, Green Flash and Stone have introduced their beers to the Iowa market, and local retailers say the highs and subsequent lows following each release serve as examples of the intense enthusiasm and newfound faithlessness of modern beer drinkers.

When Green Flash was released in July, Edgar and his brother, Clark, offered the brewery’s entire line-up. They dedicated an entire cooler to Green Flash beers and also displayed them on the sales floor. The beer sold well at first, but interest waned as the days and weeks passed. Now the McGuires offer just a single row of West

Coast IPA on their room temperature shelf.

“People had it and then they were like, ‘Sweet. I’ve had it. What’s next?’” Edgar said.

What was next were beers from Stone, which have eclipsed those from both Founders and Green Flash to become the newest thing and hottest seller in town.

Joe Hotek, the beer manager/beer guy at John’s Grocery, said he

has noticed a “slow down” with Founders and Green Flash. Both still compete well with the other craft beers he offers, but the initial spike of interest has faded since their introduction. It is something he says is only natural. Beer enthusiasts are always excited when a beer they have tried elsewhere or have heard about is introduced locally. They only have “X amount of dollars” to spend and will buy the newest beer available. “The market is naturally going to shift that way,” Hotek said.

Though he does have customers who buy the same six-pack every other day and refuse to shop for anything else, Hotek said they are mostly older consumers. He said younger people like himself have no brand loyalties in

regards to beer; gone are the days when they aligned themselves ideologically with one brewery. Nowadays, Hotek said beer drinkers are loyal to the craft beer industry as a whole and the styles of their liking. They also want the newest beers available—especially in Iowa, where the craft beer market has been deprived of brews found elsewhere in the country.

Albert echoed Hotek’s thoughts, saying that craft beer drinkers have a “huge loyalty” to the industry and the styles they like best. One week someone may be craving IPA and buy different versions, and another week they may be thirsty for stout and try as many as they can. It may be fickle, but she says it has been good for business.

“I’ve got fifteen different styles of beer, so that is giving you fifteen opportunities,” she said. “It’s not hurting us at all.”

However, despite the shift away from unwavering loyalties, Albert, Hotek and the McGuires all agreed that craft beer drinkers have a strong loyalty to local craft beer, something they attribute to the “buy local” and locavore movements. While in Colorado recently, Edgar McGuire said many restaurants and bars take pride in their local breweries, prominently showcasing their beers on menus. Albert said many of her customers are loyal because Millstream is Iowa-made, and has also been approached by nearby restaurateurs who want to locally source their beer just as they have locally sourced their food.

Quality, however, is essential. Beer drinkers, Albert said, will not continue to buy bad beer. A fan of amber ales, Albert tries as many as she can. If she drinks one she does not like, she will never try it again. “I am not going to give it a second chance. There are too many others out there,” she said.

But what is next? What can local beer drinkers eagerly anticipate in the coming years? How are brewers and retailers planning to meet the demands of customers always thirst-



Photo by Adrienne Behning

customers do: He drank it and thought, “Okay. What’s next?”

Instead of buying the same, trusted six-pack, many beer drinkers now spend their money on what is new, most extreme and whatever they are thirsty for at the moment. It is a mentality that is keeping everyone in the brewing industry on their toes to remain relevant in the booming craft beer market. And though retailers and brewers say it is not a bad thing, the insatiable curiosity and ever-changing cravings of their customers has thrown the old concept of brand and brewer loyalty out the window, replacing it with a passion tailored to each person’s unique set of taste buds.

“You’ve got to keep them all happy,” said Teresa Albert, co-owner of the Millstream Brewing Company in Amana, Iowa, “and it’s fun doing it.”

**A THIRST FOR WHAT'S NEW IS KEEPING EVERYONE IN THE BREWING INDUSTRY ON THEIR TOES AS THEY STRUGGLE TO REMAIN RELEVANT IN THE BOOMING CRAFT BEER MARKET.**

ing for something different?

Though he did not name names, Hotek expects many more brands to enter the state. By the end of 2013, he said Iowa will become a “full-fledged, modern craft beer state.” Eventually the highs and lows experienced this year with the release of Founders, Green Flash and Stone will even out as the market levels and no new breweries are entering the state.

To keep drinkers excited and interested,



McGuire thinks more breweries should use what he called the “Dogfish Head model,” in reference to the Dogfish Head Brewery in Milton, Delaware. He thinks it is advantageous for breweries to offer four or five high-quality, year-round beers and release many seasonals and one-offs. “That way you’re always doing something new. You’re always trying something new,” he said.

Hotek agreed: Breweries should focus on seasonals and limited releases instead of expanding their year-round offerings. Even though a brewery may release a style he is not interested in, he said he will still try it. “Because it is something new, it’s limited,” he said, “and limited interests me.”

It is a message that has been received by Albert and her team. For the last couple years, Millstream has complemented its year-round beers and annual releases with an “extreme” series of high-proof beers. Depending on the reaction to each, Albert said the beers in the series will either be brewed again or replaced with another recipe. She thinks the series does keep people interested, but only appeals to the top twenty percent of beer geeks.

“But, boy, there’s twenty percent of those people out there that are going, ‘What’s different? What’s new? What can I get?’” Albert said. “They may never drink it again, but they want to try these different things.”

Retailers are very aware of that, too. With a finite amount of space, and the fact that beer has a limited shelf-life, there is only so much room for so many craft beers. Those that do not sell or continue to generate interest will be cut. The industry is evolving so quickly, McGuire said, that “if you don’t stay on top of your game you’re gonna be forgotten.”

“We will never be satisfied as a craft consumer,” he said. “We are always going to want to see the next thing.” **lv**

Casey Wagner lives in Iowa City.

# CHICKEN LITTLE

REVIEWS: **HER SOUP KITCHEN**

(625 S. DUBUQUE ST.)



It was a warm, fall Sunday when my wife and I stopped by Her Soup Kitchen for lunch. The restaurant was buzzing with people, every table was filled, and we were not the only ones waiting for a much sought after seat. It didn't take long - maybe five minutes - before a table opened up and we were seated with a refreshing glass of cucumber water before us. On Sundays they have a special brunch menu in addition to their usual lunch offerings, and written on a large chalkboard behind the register are the seasonal specials: currently a pear and Brie sandwich, and a cranberry

turkey sandwich. As vegetarians, we were pleased with the fairly sizable selection of menu items available to us. My wife and I split a Roasted Portobello sandwich with their house salad and a cup of Spinach Tortellini soup.

In such a small, quaint space, working with relatively few ingredients, the quality of the food is the first to get scrutinized. There is a calmness, a coolness, that exudes from everywhere in the restaurant, and it is most evident in their food. What kind of food? Mainly sandwiches. And not complicated ones either. At Her Soup Kitchen, quality ingredients and simple concepts are all it takes to set them apart from the pack.

It is clear that the people who run this restaurant not only like to eat well, but also value good service. I never once felt stress coming from the open kitchen, even though it was evident that there was a long line of tickets the cooks were occupied with knocking down. This is not an in-and-out type of place, it is a restaurant that invites you to sit down and enjoy what has been created. And with all sandwiches served with a side salad or cup of soup for under \$10, that is exactly what you want to do. **lv**

Submit Reviews:  
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**CLUCKS**

SERVICE:

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ATMOSPHERE:

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# COMFORT FOOD

**A**s the specter of a losing season lurks in our Hawkeye hearts, how do loyal fans tame their hunger for victory? With recipes that cook up the Big Ten teams we wish we'd had for dinner.

As a proper Midwesterner, I know the best way to bury your emotions is by shoveling your face full of cookies. So this year, rather than crying over third down plays that don't extend beyond the first down marker, poor pass protection and even poorer pass catching, let's drown our sorrows in glorious game day grub provided by some of our favorite local chefs.

Because let's face it, in terms of touchdowns, we've been on a Spartan diet, my friends.

**IF YOU CANT  
BEAT 'EM....  
EAT 'EM!**

## CHASE ANY OF THESE RECIPES WITH AN ALL-IOWA BOILERMAKER

I recommend a shot of Cedar Ridge bourbon and a pint of Millstream Schild Brau Amber.

### Buckeye Candies

Recipe courtesy of Kim Frieze, Co-owner of Devotay

If Ohio State's undefeated season is getting you down, just pretend you're noshing Brutus' head.

- 1/2 stick (4 tablespoons) unsalted butter, softened to room temperature
- 2 1/2 cups powdered sugar
- 1 teaspoon pure vanilla extract
- 1 cup smooth freshly-ground peanut butter
- 1/2 teaspoon sea salt
- 1 cup chopped dark chocolate

**In a mixing bowl**, combine the butter, peanut butter, powdered sugar, vanilla extract and sea salt. Mix until very smooth and well combined.

**Using a teaspoon**, form mixture into balls the size of a quarter. Place balls on cookie sheet, cover and chill in refrigerator for 30 minutes. While chilling, melt the chocolate.

**Using a skewer**, dip the peanut butter balls halfway into the melted chocolate. Leave a circle of undipped candy to replicate a buckeye. Remove excess chocolate on lip of bowl, and place it back on the cookie sheet. Repeat with remaining peanut butter balls. Return to fridge and serve once candies are firm.



## OWN THE CORN!

### Arame Sweet Corn(husker) Relish

Recipe courtesy of Dave Burt, Burt Family Food Services

Fans of the Big Red may also wear corn on their heads, but I doubt their tastebuds are refined enough for this tasty side dish made with Arame, a sea vegetable packed full of beneficial micronutrients.

- 1/2 cup arame, soaked in 2 cups warm water for 30 minutes
- 2 cups sweet corn
- 2 tablespoon tamari soy sauce
- 1 tablespoon ginger, peeled and grated
- 1 tablespoon fresh squeezed lemon juice
- 1 tablespoon umeboshi vinegar
- 1 clove garlic, finely minced

Drain the arame from the soak water (great to use for plants, by the way) and place all ingredients, except lemon juice in a pan and add 1/2 cup water. Bring to a boil and simmer until most of the water has evaporated. Take off heat and add the lemon juice. Check for salt level and add up to another teaspoon of tamari to taste. Serve as a side for almost anything, particularly savory foods.





## Floyd's Favorite Jambalaya

Recipe courtesy of Steve Koepke, via his brother Scott Koepke, otherwise known as Hawkeye Jesus. (YouTube it)

Floyd of Rosedale knows how to bring the flavor, and this fiery jambalaya is a great way to celebrate bringin' the trophy home this season.

4 boxes Zataran's jambalaya mix  
1 red pepper, diced  
1 orange pepper, diced  
1 yellow pepper, diced  
2 green peppers, diced  
1 red onion, diced  
3 lbs. polska kielbasa sausage, cut diagonally into chunks  
1-2 lbs. raw shrimp, peeled & deveined (optional)  
2 T. crushed red pepper (less if you fear the heat)

**The night before your tailgate:** In an extra-large plastic sealable bag, combine peppers, onion, sausage, shrimp, contents of Zataran's packages, red pepper and 10 cups of water. Marinate overnight in the refrigerator.

**In the morning:** Pour contents into a large pot with a lid. Bring mixture to a boil. Reduce heat, cover and simmer until water is absorbed and rice is cooked, 30-45 minutes.

## Grilled Wisconsin Badger

Recipe courtesy of Tim Palmer, Clover Hill Creations

Since badgers are a protected species, we strongly encourage you to substitute a thick, well-marbled cut of grass-fed ribeye steak for this recipe.

### Steak rub:

2 T. coarse sea salt  
2 T. coarsely ground black pepper  
2 T. medium ground dark roast coffee.

Mix to combine and store in an airtight container.

### Balsamic reduction:

1 c. balsamic vinegar (use the cheap stuff please!)  
1/4 c. sugar  
2 T. cracked black peppercorns  
1/2 pint fresh blackberries

**In a stovetop pan,** combine vinegar and sugar and stir over medium heat. Simmer for 20-30 minutes until liquid has reduced by about half. Add peppercorns and blackberries. Mash the berries into the mixture to meld the flavors. Simmer on low heat for 10 minutes. Pour the completed reduction through a fine mesh wire strainer to remove the pulp, pepper and seeds.

**Store** in a container with an airtight lid at room temperature for 2-3 weeks or refrigerate until needed. If sauce is too thick, stir in additional balsamic vinegar until you achieve the desired consistency.

**On a hot grill:** Allow your steaks to warm to room temp. Liberally coat both sides with the steak rub. Cook to your liking, remove from grill and wrap in aluminum foil to rest for 5-10 minutes. Cut steak into slices (against the grain) and arrange on a serving plate. Drizzle with the balsamic reduction and top with crumbled blue cheese and french fried onions. **lv**

*Stephanie Catlett wins some and loses some.*



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# ENGINEERED TO PERFECTION?

IOWANS CALL FOR LABELING GENETICALLY-ENGINEERED FOODS

Taking on agribusiness giants like Monsanto, Cargill and Syngenta is no easy task, but some Iowans are determined to raise the issue of consumers' right to know what is in the food they eat.

In October, Occupy the World Food Prize activists in Des Moines held panel discussions and protests confronting what they say are lies about the nature of industrial agriculture. Meanwhile, concerned citizens in Iowa City are working with Matt Ohloff, full-time organizer for Food and Water Watch, to build a grassroots campaign to push for labeling of genetically engineered (GE) foods in the Iowa

citing breaches like the placement of an FDA logo beneath quotes criticizing Proposition 37. In a recent Reuters report, FDA spokeswoman Morgan Liscinsky said the agency made no such statement and had no position on the initiative.

Ohloff says the success of "No on 37" shows how important it is to educate the public.

"There is a lot of confusion about what genetically

Matt Ohloff, local organizer for **Food and Water Watch**, is building a grassroots campaign to push for labeling of genetically engineered foods in the state of Iowa.

legislature next year and are in the process of asking the Iowa City City Council to pass a non-binding resolution in support of GE labeling legislation.

## EDUCATING THE PUBLIC

Although Proposition 37 in California failed to pass, Ohloff says that getting 47 percent in favor of labeling GMOs is impressive considering that their campaign was outspent five-to-one. Monsanto and other food industry corporations spent \$46 million on ads that were some say were misleading,

modified is," said Ohloff at the meeting held at the Iowa City Public Library Thursday, Nov. 8. "The biotech industries like Monsanto tend to say that genetic modification has been happening for thousands of years, that what they're doing right now with changing the genetic makeup is the same thing as cross breeding plants, which is just not accurate."

Ohloff says Food and Water Watch prefers to use the term "genetic engineering" to make it clear that it's engineered, not just modified.

"They are now able to splice genetic material or inject genetic material from different organisms that are not of the same species,"

Ohloff explains, giving the example of Bt, a soil bacterium that kills pests and makes plants breed pesticides internally.

## RESEARCH

Kurt Lawton, Editor of *Corn & Soybean Digest*, says there is no proof that genetically modified foods have caused any problems.

"They've been in the food chain for at least 15 years in most products, so if you did do some kind of label, then pretty much everything would be labeled that may contain a genetically modified grain," says Lawton.



### OCCUPY THE PRIZE

Jessica Reznicek demonstrates at a World Food Prize event in Des Moines on Oct. 18

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"Realistically, you are just scaring people with that when there has been no scientific proof that there is any problem with genetically modified grain."

Ohloff says we need labeling because genetically engineered foods have not been sufficiently tested, are potentially unsafe and are unlabeled, so consumers don't know what they're eating.

Dr. Judy Carman, Epidemiologist and Senior Lecturer at the Research Center for Injury Studies, Flinders University, in Southern Australia, says the scientific evidence that claims Roundup Ready (crops engineered to resist herbicides) is safe for animal and human consumption is "seriously flawed" and she calls for independent testing.

Lawton says all of the research that is required by federal agencies has been done, but Ohloff says the entire system is skewed. Regulatory agencies don't do their own research, he says, but get their information from the industries that produce the GE products. Some studies have shown potential health-risks, but because GE products are patented, biotech companies that hold the patents don't approve independent research and say the results of unauthorized tests are not legitimate.

"Genetically engineered food comes from genetically engineered crops, which are patented by biotech companies and that's proprietary information," says Ohloff. "Adequate peer-reviewed research has not been done and that's why we say it's largely untested."

## THE RIGHT TO KNOW

Theresa Carbrey, education coordinator for New Pioneer Food Coop, says the coop policies respect their members' desire to know what is in their food.

"If you wish to choose non-GMO food, we recommend choosing certified organic food and locally grown food from suppliers we know," says Carbrey, noting that the problem is they cannot confirm the status of conventional or GMO ingredients in the absence of federal GMO disclosure laws.

Melanie House, who is working with Ohloff on the local campaign, says she thinks it's important to have GE foods labeled.

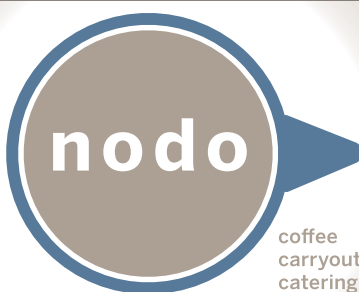
"I feel that there's an integrity that we associate with farming and with food," says House. "We as citizens deserve that transparency to know what we're buying." **lv**

*Gloria Williams is a freelance journalist and peace and justice activist.*

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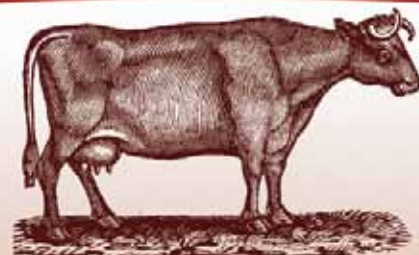
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# The Visual Rhetoric of Public Space

## Development, Art and Public Memory

For Laura Rigal, 15-year UI faculty member and professor of English and American Studies, the visual rhetoric of the ads for Park @ 201, the new Moen Group building on the Pedestrian Mall, composes a compelling archive of how Iowa City has been impacted by Anglo-European settlement, federal funding, finance capital, contestations over public space and differing ideologies of community development.

The pristine signs hang from construction

glass-walled newness; an interior shot displays slate rooms with chrome and gun-metal amenities, minimalist track lighting and floor-to-ceiling windows overlooking lush green treetops. Two smiling, productive 30-some-things—one young white man in a gray suit and blue tie, and one youthful black woman wearing all-white—suggest the arrival of the exact population developers hope to attract: upscale young people, the kind of people with disposable incomes and decidedly respectable

Ralston Creek. That's when Rigal realized, "What they mean is *they* are in the past—you are in the present. They are there. You are here. Move on. Get over it."

Visually, the signs resurrect images of downtown's Iowa City's development to relegate these moments safely to the past. To showcase their over-and-done-ness. To suggest all this is "behind you," as in in the past, as well as behind you as in moving unequivocally toward ultra-modern development.



Photos by Dawn Frary

The signs promoting Park @ 201, a new tower on the Iowa City Pedestrian Mall, resurrect images of downtown Iowa City's history in order to relegate these moments safely to the past.

fencing that currently surrounds all of Black Hawk Mini Park and the adjacent future site of Park @ 201. They feature over-sized black-and-white reproductions of historic images of downtown Iowa City's past from the 1880s to the 1960s, with tag lines such as "This is there," or "You are here. They are there."

Only three differ. One poster features a series of images of the completed building—glowing in ephemeral moonlight, standing beside a Jefferson Building that looks positively blighted next to Park @ 201's

tastes. A second poster boasts, "You are here. Downtown Iowa City. The place to be since 1839," and another boldly states, "You are here" on the very spot that will soon hold "1.2 million square feet of retail and entertainment in downtown Iowa City."

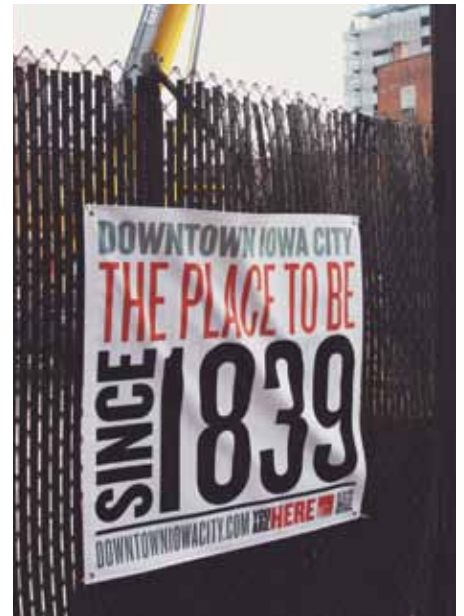
Rigal says she did not know how to read the campaign's signage until she recognized one Father Knows Best shot as a 1953 image of the then-under-construction Robert A. Lee Community Recreation Center. She had run across while researching her current book project on urban renewal and Iowa City's

### TIF AND THE REMAKING OF IOWA CITY

While the campaign's rhetoric creates a stark opposition between 1950s "urban renewal" and contemporary "community redevelopment," contemporary models are grounded in financing structures that foster ideologically similar forms of development. Tax Incremental Financing (TIF) connects municipalities (Iowa City) directly to real-estate developers (Moen Group), typically funding redevelopment projects that privilege real estate assets over public uses of land. Such paradigms, Rigal contends, fuel the perpetual cycles of razing and rebuilding that define capitalist development.

In a recent lecture, "Moen and the Mural," currently airing on City Channel 4, Rigal explains that TIF structures loan public tax money to developers for a long enough period of time, in this case 20 years, to essentially relieve the developer and landowner of property tax obligations until the enterprises make enough profit to pay property taxes that can support public services. Iowa Code section 384.24 (3)(q) allows citizens to intervene in the use of general obligation funds for urban renewal projects; although the City Council was presented a petition with 862 signatures (many more than the 697 required to force a public vote), the Council simply changed the financing to revenue bonds, which are not subject to a public vote. In the eyes of petitioners, the City rode rough shod over participatory democratic process. Rigal is emphatic that this dismissal of public debate never would have happened without the City's direct access to the developer's capital in the form of TIF reallocation of property tax revenues.





## ART, ERASURE AND PUBLIC MEMORY

The name *Park @ 201* invokes the memory of Black Hawk Mini-Park, named after the 1972 Black Hawk mural, itself named after the Sauk leader Black Hawk, whose defeat in 1852 opened the territory up to Anglo-European settlement. Invoking the Park's name for a project that has short-circuited participatory democracy and embraced slash and burn modes of redevelopment over development that privileges re-use, rehabilitation and investment in public space, functions as a form of historical erasure—as a demand to walk away from our history—as a demand to re-new the past rather than carry it with us.

Rigal's rhetorical analysis seeks to make visible the multiple layers of resistance, defeat and

than the efforts of Iowa City's downtown development nemesis, Coralville.

However, Rigal notes, the Black Hawk mural is a record of the bloody history of U.S. colonialism, of western expansion and of capitalist notions of progress. The uncovering of the mural reminded her of the history of public art in Iowa City, of its power to call city officials and developers alike to rethink their visions and to invest in radically democratic and transparent decision-making processes that privilege diversity over class-based homogenization, sustainability over perpetual cycles of creation and destruction, and visionary development over competitions between cities that put the circulation of speculative finance capital above the rejuvenation of neighborhoods, or above

**The Black Hawk mural is a record of the bloody history of U.S. colonialism, of western expansion and of capitalist notions of progress.**

Given what Rigal sees as Park @ 201's modes of historical defacement, she always marvels at the lack of actual graffiti on the site's signage. When asked to explain, Rigal breathes in deeply and tries to concretely ar-

ticulate her distress, "I guess my uneasiness has many sources, but mostly it strikes me that development issues are everywhere. This is one instance we can think about critically because it is local."

Bolstered by the gaze of the mural's buffalo," she adds with a wry smile, "It be-hooves us to act before they are erased again." **IV**

**The uncovering of the mural reminded her of the history of public art in Iowa City, of its power to call city officials and developers alike to rethink their visions and to invest in radically democratic and transparent decision-making processes.**

development that seem to be safely enclosed in the done-ness/backwardness of the past in order to place us uncritically, and a bit forgetfully, in the present moment. She also realizes the complexity of the issues. "There are many thoughtful people on the City Council who honestly believe that construction of Park @ 201 is good for the city. You'll hear it is better than suburban sprawl, it's better than cheap student apartments, it's better than bars downtown," Rigal explains. Above all, it's better

hoods, or above honoring local histories through the inclusive transformation of historical spaces.

By trans-forming the meaning of the histories of resistance signified by Black Hawk Mini Park, redevelopment of the space occupied by Park @ 201 has called us to think critically about what kinds of public art can effectively resist neoliberal rhetorics of progress. Will it be friendly creativity as symbolized by repainted downtown benches, or pieces like "Solidarity," the mural on the City parking structure that abuts the Pedestrian Mall, which was privately financed by the Moen Group?

*Raquel Lisette Baker is working on a PhD in English Literary Studies at The University of Iowa, specializing in Postcolonial Studies with an emphasis in African Literatures in English. She received a BA in Psychology from San Francisco State University and a MFA in Creative Writing from Mills College in Oakland, California. She teaches General Education Literature courses. Her short stories have been published in The Womanist literary magazine and the anthology Crux.*

# THE TEN PERCENT

MATT & VIK DEBATE THE CASE OF ABIGAIL FISHER vs. UT AUSTIN

**Matt Sowada:** On Oct. 10, the Supreme Court heard oral arguments in the case of Fisher v. University of Texas at Austin. At issue in the case is whether or not the University's use of "race" as a factor in undergraduate admissions is permitted under the Equal Protection Clause of the Fourteenth Amendment. While we'll likely have to wait some time to hear the

people solely based on the content of their character had essentially become an official American Value at this point.

**Vik Patel:** I share your sentiment and you are right that diversity does not justify affirmative action. Unfortunately, though, we still live in a largely segregated society. According to The

rights of individuals like Abigail Fisher from Fisher v. UT Austin. However, this segregation and its history does.

**Matt:** I am not sure that affirmative action is a just tool for the job of addressing segregation. You reference residential geography as one type of segregation, an issue that I agree ought to be considered. Hasn't the University of Texas at Austin already taken that into account by automatically admitting the top 10 percent of every high school class in Texas? This means that regardless of the "racial" makeup of your school if you outperform 90 percent of your classmates you will be admitted to UT. The top students from every school are already invited. Doesn't that work toward resolving that issue without resorting to racial discrimination?

As far as bringing up adult employment statistics, all that I really see that adding is evidence that segregation still exists. No one has argued that we have achieved a flawlessly egalitarian society, or even that we don't have

The issue here is not whether or not segregation exists, it's whether or not refusing to admit even one human being to a public university based on the color of their skin or their ancestry is a morally acceptable way to address the issue of diversity.

courts judgment on this matter, it just strikes me as bizarre that we would be having this discussion in the 21st century. The notion that a civilized people would consider skin color or ancestry as relevant criterion for admittance to any kind of public institution seems to me to be fundamentally incompatible with our moral requirement to acknowledge the individual dignity of all human beings.

I understand the importance and utility of diversity. A vibrant and useful intellectual or creative exchange is best served by the presence of as many perspectives as possible. It behooves any institution to expose its members to as many cultural and intellectual traditions as it possibly can. It just seems very racist to me that someone would consider one individual more likely to be able to provide a unique perspective than another individual based on their skin color or ancestry. I am being very genuine in my question here: What am I missing? I thought the imperative to look past such features to judge

Brookings Institution's analysis of the 2010 Census data, in large metropolitan areas about 80 percent of Whites live in suburbs leaving the cities themselves with an overwhelmingly minority population. This then leads to segregated school environments, which then also leads to a segregated workforce. For example, according to the National Science Foundation only 3 percent of scientist and engineers are

If the freedoms of an individual are perpetuating or creating a grievous societal ill, then we should impinge upon those freedoms in a directed and limited fashion.

Black and 4 percent are Hispanic. This social separation leads to differing experiences of American life that correlate with race. Do I think that the diversity that arises from racial segregation is a social good? No, and I don't think that it justifies the impingement on the

a long way to go. The issue here is *not* whether or not segregation exists, it's whether or not refusing to admit even one human being to a public university based on the color of their skin or their ancestry is a morally acceptable way to address the issue of diversity.



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## AFFIRMATIVE ACTION

**Vik:** But the issue here is not restricted to the individual. If the freedoms of an individual are perpetuating or creating a grievous societal ill, then we should impinge upon those freedoms in a directed and limited fashion. I believe that affirmative action is justified when applied to a public institution that has had a history of discrimination and currently services an area that is still segregated in large part as a result of past discriminations. The University of Texas is a prime example of this kind of institution because it has been involved in several cases for past discriminations, some of which made it to the Supreme Court, e.g. Sweatt v. Painter (1950).

As an impingement on individual freedoms, the Ten Percent Plan is even worse than affirmative action. Every year, the vast majority (somewhere around 80 percent) of incoming freshman to UT are admitted under the Ten Percent Plan. Abigail Fisher scored right outside of the top 10 percent of her graduating class at a high school that performs a fair bit above the average in Texas, which means that many students who were probably less qualified and less prepared for college were admitted ahead of her. With the small number of spaces left over by the Ten Percent Plan, it is unlikely that Abigail Fisher would have been accepted even in the absence of affirmative action as discussed during oral arguments. After Hopwood v. Texas (1996) and Gratz v. Bollinger (2003), schools can only use race as a factor to decide between students whose qualifications are very close and Parents v. Seattle (2007) limited that to only schools with a history of discrimination. In this case, affirmative action by itself would have more justly served all interests than the Ten Percent Plan.

**Matt:** I hadn't thought about that point about less qualified candidates, maybe the Ten Percent Plan is more flawed than I realized. That being said, I'm still uncomfortable with individual people like Fisher having to shoulder the burden of the school's history of discrimination, even if it is legal. She never committed the immoral act for which she is paying the price. If a city loses a discrimination lawsuit brought by one of its employees, that money doesn't all come from one person's paycheck. I think society still owes it to itself to come up with less individually discriminatory solutions to the very real issues that you bring up. **lv**

*Vikram Patel and Matt Sowada are the friendly adversaries behind the twice-weekly ethical debates podcast, American Reason. Find an archive of their shows online at LittleVillageMag.com.*



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## FRIES YOU CAN BELIEVE IN

The election is over and still we are the United States of America. Still we are united by our fundamental principles of blurting out whatever we want whenever and to whomever we want to, drinking oceans of flavored vodka and creating fake Twitter accounts of celebrities we like. Most of all, however, we are latticed together by our wide environmental scope of food culture, one that runs from arctic to desert

dedicated to something we neglect as art too often—food, and in this case, simple, cheap street food. Like art, there really is no way to identify any French fry as the best French fry, but what I present here is an art tour of downtown IC's fries, a showcase developed so that you, dear reader, might carve out that which is most meaningful to you.

**IOWA CITY, OF COURSE, IS A GREAT PLACE FOR FRIES.**

**WITH A UNIVERSITY-ANCHORED ECONOMY THAT CAN ALLOW THE BOUTIQUE TO THRIVE, I SET OUT TO DETERMINE WHAT IOWA CITY'S BEST FRIES WERE.**

biomes in the forms of, say, low-calorie dust-flavored snack packs of weird pretzel things vs. quadruple-fried bacon-wrapped horse. Cream-cheese bacon cheddar hooves remain a solid choice for a side dish with any item.

French fries, named so, according to legend, for the American troops that ate the fried spuds in Flemish markets during World War I, have become the starchy white spots that are the stars of our flag. Potatoes are grown in nearly every state and can be genetically modified easily for flavor, texture and artful presentation. In other words, potatoes are a canvas upon which the urgent needs of our culture are projected. Iowa City, of course, is a great place for fries. With a University-anchored economy that can allow the boutique to thrive, I set out to determine what Iowa City's best fries were. I failed, which is to say that I hatched from my concept cocoon a different animal entirely, unable to go back. And so I present an ARticle

**Oasis Falafel** (206 N. Linn St.) is a good place to start. The chunky, mostly floppy, golden, pillow-fries Oasis makes are ideal for their myriad of toppings and are framed nicely against the kind of fast(er) food and sodas they specialize in. They're like Grant Wood paintings—cascading, bubbly landscapes of simple, salted flavors for simple days, for the go, and for cheap. They are a pile of airy, trustworthy blocks of simplicity. These are some of the best parts of ourselves, parts that come in a greasy bag and don't ask a lot of questions, parts that are so reliable we neglect them. The fries Oasis makes are the local gallery, the free, DIY little monuments to America in gold.

Next is **Motley Cow Cafe** (160 North Linn St.), which a more

## Get Artsy

### Upcoming Events:

#### **FIRST OF ALL, Strange Cage 9\***

FREE | Fair Grounds (345 South Dubuque St.) | Nov. 30 | 8:00 p.m.

Come christen the new Fair Grounds liquor license with cheap drinks and great poetry from local and established talent!

*\*Disclosure, the author is editor and reading-series host for Strange Cage poetry press.*

#### **Remember Nowherember Watermellon Remembrance Moon**

FREE | Nov. 28 | 8:30 p.m. | 1519 N. Dubuque St. (behind the N. Dodge Hy-Vee)

Join visual melon artist and poet Tyler Luetkehans as he presents another night in the Zen Mellon-Gourd Patch. Includes a massive bonfire, drinks and food, art by Tyler himself and University of Iowa mainstay David Dunlap, and a poetry reading.

#### **Closing Reception: Fish Nor Fowl**

FREE | Nov. 30 | 8:30 p.m. | Praire Lights Cafe

*Fish Nor Fowl* features the work of Alabama native and Museum Preparator at the Jules Collins Smith Museum of Fine Art Ty Smith and Iowa-by-way-of-Chicago painter Ken Dubin in an exhibition that envelops absence, presence and everything in between.

#### **Midwest Matrix Symposium and Video Premiere**

FREE | Dec. 1, 2 | University of Iowa, Iowa City (multiple locations)

Two days of exhibitions and symposiums of printmaking and a film premiere. A tribute to universities in the Midwestern United States that from the mid-1940s to '50s formed a nucleus of new Master of Fine Arts printmaking programs, and an acknowledgement of the individual artist-professors whose personal work and student work contributed to the now celebrated post-war printmaking revival in America. Full schedule and information can be found at [uima.uiowa.edu/midwestmatrix](http://uima.uiowa.edu/midwestmatrix)

#### **SOMOTOPIA: Touchable Art**

FREE | Dec. 7 | Public Space One (129 E. Washington St.) | 6:00 p.m.

Public Space One presents an innovative group show of touchable art. This exhibition will shift the focus of the gallery experience from visual and distant to haptic, close, embodied and material. Catered reception.



spacious contemporary food gallery. They didn't bring ketchup with the fries, but instead garlic aioli. The fries were garnished with fresh parsley. These make for excellent sidecar flavors! The presentation of the hand cut fries is extra attractive, unfurled in a ceramic bowl where everything looks home-decorator-TV-show rustic-modern-matched-well-thank-you-for-in-

viting-me. They're thin and straight and crispy with the strips of remaining potato skin cutting flavor swaths along them. They are classic-car cool, like a Cadillac from a bygone time with golden leather seats stuffed with fluffy potato. With a price tag of an extra \$2 for a sandwich or nearly \$5 for a bowl on their own, these are a higher-rent fry.

**Short's Burger and Shine** (18 South Clinton St.) presents the kind of challenge presented by a hyper-modern gallery, one well-funded and probably staffed by an interchanging series of guest curators and mysterious board members—they are inconsistent in their excellence.



#### HAUTE FRITE

*With the arrival of Clinton Street Social Club, the downtown fry scene stepped it up a notch.*

These are fries I would call far more brown than golden, sometimes very crispy, sometimes very droopy. Since they are double-fried to make sure no flavor breathes out without having been doused in oil beforehand, I strongly recommend the sweet and sour spice of their very runny house BBQ sauce to bathe the fries in as an offering to a bold new world of what fries, like art, CAN be—established in how anti-establishment they can be, mixes of malleable softness and ductile traditional standard. And like a true burger standard, they come with every sandwich in great heaping handfuls. Because we must remind ourselves that more often than not, quantity IS quality. In this case, the fries are both.

I find Iowa City's biggest gallery—the MoMA, the Guggenheim—to be **Clinton Street**

**Social Club** (18 1/2 South Clinton St.), an overnight institution in Iowa City that has become, in just handfuls of weeks, a legendary venue of fantastic food, drinks and multi-leveled thrills. Their fries are brown battleships of flavor. These

fries consistently offer the most perfect blend of floppy WHILE crispy, on the browner end of gold and speckled with grains of sea salt and pepper that look like they were painstakingly set there by that one kid you knew in kindergarten who took glitter and glue pictures very, very seriously, and when they shook the paper back over the glitter container, you saw a bath of carefully selected stars creating the most visually impressive affect. These are fries that eschew the quick-and-dirty randomness of hodgepodge lunchtime and instead represent the art virtue of reproducing pop art on a commercial grade scale; these fries hit it out of the park each and every time and that's a part of their design.

A suggestible design, as well. At CSSC, in fact, I must note that my friends asked for "bacon fries" which, while not specifically part of the menu, could be had by employing the \$2 "add bacon to anything" policy of the club, and came with two strips of bacon in a Looney-Tunes-like here's-where-the-treasure-is-buried-or-is-this-a-bomb-target?-X over the top. Two strips of bacon stripped and eaten later, they were just regular fries.

Fries are America. Born abroad and cultivated here to wild new extremes, they are unhealthy, delicious, simple, fun foods that aren't as comforting as one might think. Through their lens we examine our values regarding long term health and instant gratification. Through their oft-dipped spirits we look back upon what it means to eat happily, deliciously, immediately, in 2012 and in history. It is through this salty lens that we measure ourselves. **IV**

*Russell Jaffe is the editor of Strange Cage poetry press.*

## THESE ARE SOME OF THE BEST PARTS OF OURSELVES, PARTS THAT COME IN A GREASY BAG AND DON'T ASK A LOT OF QUESTIONS

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# PRO TIPS

**W**ayne Diamante, MacArthur recognized success consultant and acclaimed limerick impresario tackles meaty enquiries with succulence and vegan panache in this week's PRO-TIPS with Wayne Diamante. Maybe you're struggling with a difficult toddler, or trying to manage an aging parent's finances. Perhaps you're just looking for a tolerably good plastic surgeon and a get-away driver; Wayne Diamante can help. If you've got questions, Wayne has bills to pay, so send them on over to askwaynediamante@gmail.com and he'll likely cobble together an intelligible stream of answey-ish sounding words. In English. Most of the time.

Dear Wayne,

*I'm trying out a variety of stratagems for bonding with my infant daughter, but having little success. My wife is frequently away on work-related trips and it can be a real struggle trying to manage my 6 month old since I don't have titties. Any help you could provide will be greatly appreciated.*

Sincerely,

Mitch

Dear Mitch,

Let me tell you, as a former work at home dad, I can feel your pain. My ex-wife was always away on business. But in her case, "business," meant weeklong spa treatments in Portugal getting boned by some asshole with a spray-tan named Jeff. That is, of course, all on a cell phone you don't have access to, as well as beside the point. I recommend adding Nestlé's Quick to your daughter's breast milk/formula/whatever. Your daughter's favorite parent will quickly become evident. If you need to escalate and she's ready for solid food try pureeing Pop-Tarts mixed with Yoo-hoo! and then give yourself a pat on the back for earning Father of the Year.

She's Cheating on You,

Wayne

Wayne,

*First time submitter, longtime fan. Recently my co-workers and I were chatting about human anatomy and physiology. Specifically, we discussed certain physical anomalies that occur when paired with just the right clothing; camel-toe; camel hoof; banana hammock; and of course muffin-top. Which brings me to my question: what would you call the cavernous naval outline created by a tightly stretched shirt over a muffin-top? We dubbed it "the crater," but would "caldera" be more apt? Any thoughts?*

Harvey Boulsahnjja,

Laporte, CO

Dear Harvey,

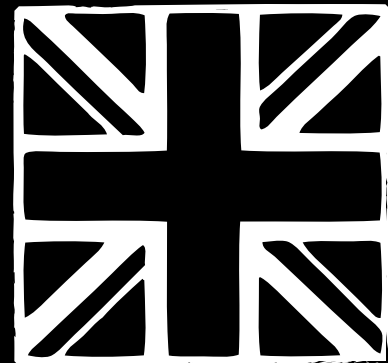
That's a weird question, but I did learn a lot about volcanoes looking into it. Frankly, after twenty minutes of study I can say with confidence I do not know the difference between a caldera and a crater. Or which one applies where, when. "Caldera" traces its etymological roots to "cooking-pot," (cauldron) so I'm leaning toward that. What, with the belly button sweat and the lint and the pubes.... it seems kind of like a "stew" environment. I also like the idea of the "Fireman's Tarp," or whatever you call the blanket people have to jump into while escaping burning buildings in old-timey movies. Another option could be "The Bodhrán," which is one of those half-assed, Irish drums you play with a stick and prance around like the dipshits in Riverdance. No offense, Riverdance dipshits, wherever you may be. Actually, I'm pretty sure the guy from Riverdance, Michael Flatley, and Brian Setzer are the same guy. Either that, or they are moon-lighting as elderly, twin lesbians. What were we just talking about?

Sincerely,

Wayne

PS: If I have offended anyone (those who may be viz.: out of shape, geology buffs, cooks, firemen, the burned, the Irish, Riverdance aficionados, Celtic heritage types, M. Flatley, or B. Setzer and/or his orchestra or fans) I apologize. But everything I said is also true. - Wayne

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# the shadow

*"Oh, how much time spends the shadow  
being nothing"  
—Andrés Echevarría*

the shadow comes from the collapsed form of  
"sch (e) adew (e)"  
the shadow loses the "dow" and almost be  
comes a "she"  
the shadow of the chimpanzee parades on the  
catwalk of the progeny

the shadow busies itself with being unnoticed  
the shadow-she sits invisibly by you

the shadow moved everything but the petrous  
midday  
the shadow, clean stain  
the shadow will be gone after you are gone

the shadow of forests brightening  
the shadow of air in clouded skies

the shadow of enveloping wings  
the shadow is yours but not to keep

the shadow's line, a trace, a bruise  
the shadow as abstract geometry

the shadow is a truthful hideaway  
the shadow, cover up of facts

the shadow of the statue moves all day  
the shadow of your hero lingers in the shadows?

the shadow little by little grows  
the shadow *Round Midnight* goes blind on the  
sundial

the shadow of Laika, the avant-garde astrodog,  
rocks 'round the clock  
as Halley's Comet sings the first rock and roll  
orbiting Earth

the shadow is metaphysical, you know, who  
knows how far away it may go  
the shadow of time, for example, I saw her  
swimming among infinite light beams

the shadow, virtue's coal  
the shadow, darkness to unveil  
the shadow, mystery bowl  
the shadow shuts its trap  
the shadow, loyal bitch

the shadow like a killer on your heels  
the shadow in silk and wearing gloves

the shadow of prayer holds the world together  
the shadow clings to nonbelievers  
the shadow fights on the battlefield of faith

the shadow of a candle divides the world in two  
the shadow an unwanted party guest

the shadow throws  
the shadow of a condor against the white-  
quartz walls  
the shadow delves into the secret bottom of truth

ah, the shadow of grapes  
under sweet shaded kisses...

the shadow of God in the wretched face of saints  
the shadow protects the foremen of Devil

the shadow intangible  
the shadow of Virgil saying he is no longer a man

the shadow no-thing no-being  
the shadow as used as any other thing

the shadow unrepentant user of your steps  
the shadow distractedly lost its body

the shadow dreams of independence  
—Chinese shadow-art lends reason—

the shadow is a serious thing until you tickle  
the artist  
the shadow snitches on vampires who do not  
reflect in mirrors

the shadow of the poet and his lover: one  
long, lone shadow alone  
the shadow *nevermore* of the raven standing  
on a bust of Pallas

the shadow of the Charrúa or the Ioway  
people locked up in the continent of  
Runiyoucan  
the shadows of the Official History where  
natives have no place  
the shadows of Tacuabé's bow and  
Guyunusa's feathers in a Parisian antique shop

the shadow is clearly an inverted lighthouse  
standing tall  
the shadow of Julio Inverso's poetry like a  
diamond in the dark

the fine needle shadow of the Gothic cathedrals  
the shadow written in blood in the last of  
Batman's tragedies

the shadow has no fold or wrinkles but still  
it's Baroque  
the shadow, pyramid of Earth where Sor  
Juana kindled *First Dream*  
the shadow of a black cat chasing after all the  
inquisitors

the shadow sings in babbling drunk  
the shadow of desire and its theater of  
dreams,... Sir William

the damp shadow of mine dearest dead in the  
whiteness of bone  
the shadow, corona around the face of the moon

the shadow-eye  
the shadow chasing the grim shadow  
foot print of thought

"Beware of the shadow" reads the warning sign  
the shadow of the war always shows the big  
powers tail

the shadow under the brim of the hat of  
Carlitos Gardel  
"shadows, *nothing more, between your...*"  
shadow and mine

Shade, truth disguised mirror, Oh, Plato!  
Oh, The Matrix!  
the shadow, impeccable cliché for  
Crime Fiction

the shadow, as innocence, is unborn  
the shameless shadow of the ego

the shadow is not just a game of words  
the *dictum* shadow plays among the shadows  
of the meaning

the shadow of the wind  
the shadow of a timbó tree with a thousand  
ears keeps secrets untold  
the mountain's shadow inspiring the Yin-  
Yang in Chinese poets  
the tiny shadow, spilled ink of its own voice.

*Luis Bravo is an Uruguayan poet, essay  
writer and literature professor. After "Swift  
Tree" (1998) his work has focused on Latin  
American critical studies in the USA. His  
poems have been translated and published  
in magazines and anthologies, in English,  
French, Swedish, German, Portuguese and  
Stonian. He attended the International Writing  
Program at The Iowa University in 2012.*

*Translated into English by Fanny del Río.  
Edited by William Blair.*



## A MAN'S WORLD

I don't know what's more shocking: that twenty-three James-Bond movies have been made over the past fifty years, or that I've seen them all willingly. To understand why *Skyfall*, Sam Mendes's fine reboot of the 007 myth, is such a supremely enjoyable movie, we need to understand why even the aggressively bad Bond flicks, of which there is no shortage, are so compelling.

The answer is roughly the same as to the question of what makes life worth living: music, beautiful women, martinis, bad guys, suave outfits, gadgets and exotic scenery—pretty much in that order. As in life, the plot

Gordon's gin, one of vodka, and a half measure of Kina Lillet), one that neatly overcomes all our anxieties about the other sex, terrorism and the technologies that quickly overwhelm our lives. James Bond is essentially porn for the male imagination, a superhero for all who prefer martinis to milk, Savile Row tuxedos to tights and capes and Pussy Galore to Mary Jane.

For decades, audiences sat down to all movies with an immediate ability to smile naughtily at their artificiality. Now, we require a certain mental massaging in order to enter their mythic domains. For a Bond flick to work on us, it must present itself as “edgy”—in other words, push against its narrative rules, serve up some gratuitous violence and betray doubts about the whole myth. The first time I noticed a similar psychodynamic was in Clint Eastwood's

*Unforgiven* (1992); Christopher Nolan's Batman movies are more recent examples.

Despite appearances, these movies aren't critical takes on their superheroes; by the end, they've served them up in full force. We just need our mentalities to be massaged before we can enjoy the goods, sort of like perverts who need kinky foreplay before they can get aroused. Daniel Craig's debut as Bond in *Casino Royale* (2006) initiated this phase of “kinky” Bond mythology. When first asked if he preferred his

James Bond is essentially porn for the male imagination, a superhero for all who prefer martinis to milk, Savile Row tuxedos to tights and capes and Pussy Galore to Mary Jane.

of a Bond flick isn't that important, the world is always improbably saved and character development happens rarely. What matters is that we savor it all with a smirk of naughty pleasure, as perfected by Sean Connery in *Goldfinger*.

When the novelist Ian Fleming developed the Bond character in the decline of the British empire, he was concocting a fantasy more potent than Bond's preferred martini (three measures of

## Now Showing



### Holy Motors

Leos Carax (2012)

Bijou | Nov. 30-Dec. 6

At a multiplex it's fun to wander in and out of different movies. *Holy Motors* is about a Monsieur Oscar who wanders in and out of eleven different scenarios in the course of a day, seeking death and love and renewed life. Though it makes about as much sense as a plot constructed out of eleven random films, it's interesting and weirdly compelling. Plus, it's got Eva Mendes and Kylie Minogue. In French, English and Chinese, with English subtitles.



### Chicken with Plums

Vincent Paronnoud and Marjane

Satrap (2011)

Bijou | Nov. 30-Dec. 6

Satrap, the graphic novelist famous for *Persepolis*, teams up with Paronnoud for this delicious story about a famous Iranian violinist seeking love. In French, with English subtitles.

### Flight

Robert Zemecki (2012)

Sycamore Cinema

The director of *Back to the Future* and *Forrest Gump* brings us a faltering movie that Denzel Washington, with a gripping performance, manages to land successfully.



martini shaken or stirred, he growled, "Do I look like I give a damn?" After a slight misfiring in *Quantum of Solace*, *Skyfall* allows the steel-cold Craig to continue in this vein.

The movie begins with Bond getting shot and apparently dying. After government inquiries into the relevance of MI6 and various murders that Sean Connery would never have permitted, *Skyfall* ends with a mythic sequence in the misty boyhood home of James Bond. By that point, Sam Mendes has completely prepared us to savor the ejector seat of an Aston Martin, Monty Norman's immortal dum-didi-dum-dum theme and the death of a crazed megalomaniac.

So let's not kid ourselves. Our James Bond is no more realistic or edgy than Roger Moore in *Moonraker*. If anything, he's more mythic than ever. Daniel Craig is James Bond on steroids, probably literally. In his debut he

Our James Bond is no more realistic or edgy than Roger Moore in *Moonraker*. If anything, he's more mythic than ever.

emerges glistening from the waves in tight baby-blue swim trunks, just like the yellow-bikini'd Honey Rider in *Dr. No*, or Aphrodite out of Mediterranean foam. The genius of Sam Mendes, who's also directed films like *American Beauty* and *Revolutionary Road*, is that he's crafted a taut, smart movie that allows us to savor this good old mythic Bond.

Besides cool chase scenes, gorgeous cinematography and a brilliant ending, the quality of the acting in *Skyfall* is uncharacteristically high. Judi Dench, Ralph Fiennes and Albert Finney all turn in very solid performances. Javier Bardem's take on the villain will solicit mixed reactions, but I love the creepy craziness of it. And Daniel Craig, despite his over-seriousness, is by far the best Bond since Connery.

After fifty years, from 1962's *Dr. No* to 2012's *Skyfall*, the Bond myth is as potent as ever. The final scene of *Skyfall* more or less promises 007's return to the silver screen. Given the imaginative power of Hollywood, I have no doubt that he will. **lv**

*Scott Samuelson teaches philosophy at Kirkwood Community College and blogs about music with his son at [billyanddad.wordpress.com](http://billyanddad.wordpress.com).*



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# Love, Honour and Obey

THEATRE CEDAR RAPIDS' UNDERGROUND NEW PLAY FESTIVAL

One of my best friends used to work at a state-run hospital for convicts who required intense psychiatric care. She once observed, "Hearing a guy say 'Jesus told me to kill my wife' is enough to turn anybody off of religion." When I learned that Tom Deiker, a playwright

*Honour* was part of TCR's festival of new works. Artistic Director Leslie Charipar thinks of the festival as a lab for the playwright, director and actors to hone their craft. In this way, the performance of *Honour* on Nov. 2 was not just about the aggression inherent in some forms of religious belief, but about the challenge to the artists of how to portray such aggression in a way that feels real and multi-dimensional.

The play is set in the Minneapolis metropolitan area, which has seen a large influx of Muslim Somali immigrants. Voice-over sound bites inform the audience of the tension this clash of cultures has created in the city in the last twenty years. Into that tension comes Sarah (Amy Rehnmstrom), a middle-aged, sweater-wearing Catholic who seems lifted out of that story in *The Onion*, "Religious Cousin Ruins Family's Christmas." She worries that putting together a puzzle is too "fun" an activity for Advent, and she reportedly kicked her husband out of the house after he insisted that it was no longer a sin to eat meat on Fridays.

Sarah is also poised to kick out her two children. Fritz (Brandon Dean), her twenty-something son, is the atheist straw man to Sarah's blustering Catholicism. Sarah's 15-year-old daughter, Juju (Emmy Buonadonna), provides a quieter presence and needed

balance—at least, for the first half of the play. Juju is harboring the secret that she is a lesbian and in love with her Muslim neighbor, Kifaya (Sruthi Palaniappan). She is sure that if her

The performance of *Honour* on Nov. 2 was not just about the aggression inherent in some forms of religious belief, but about the challenge to the artists of how to portray such aggression in a way that feels real and multi-dimensional.

featured in Theatre Cedar Rapids' (TCR) Underground New Play Festival, had received his PhD in Clinical Psychology and worked as an administrator in psychiatric hospitals, I wondered how many times he heard similar statements from patients.

Not all religious believers who kill are mentally ill. Each day brings new headlines of people who have calmly and rationally decided that their religion requires them to kill others. We can easily recognize this in "foreign" beliefs, but Deiker wrote his new play, *Honour*, to show how religious violence can hit closer to home.

mother were to find out she would go with "plan A, B, or C." Unfortunately, Sarah does know and goes with a horrifying Plan D that Juju never imagined she was capable of committing.

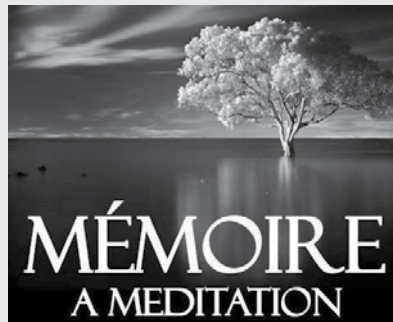
*Honour* has many striking moments and images on the way to a powerful ending. Deiker



## On Stage

### Meet Me in St. Louis

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Riverside Theatre | Dec. 7-9

#### Annie

Iowa City Community Theatre

Dec. 7-9, 14-16

### A Christmas Carol

City Circle Acting Company of Coralville | Dec. 14-16, 21-23



creates some genuine tension over the nature of Kifaya's death before Juju realizes that her mother arranged for her murder, and he effectively makes his point that extremists of all religions are more alike than different.

As a new play with limited time for rehearsal, Deiker and director Andy Lesieur acknowledged in a Q & A session that *Honour* will need more work before it is ready for a larger production. Deiker explained that one of his major influences is agitprop—a highly political, leftist theatre style that came out of the Soviet Union in the 1920's. This style of theatre forces people to confront social issues, but it can also wear down the audience with polarized characters.

Several conversations between Sarah and her children felt more like rote arguments of Christianity versus Atheism than family members having disagreements. A long section of Kifaya's mother (Jaime Hein) explaining Muslim burial rituals and Jerusalem's status as a holy city in Islam felt more like it was educating the audience instead of moving the plot forward.

The moment when Juju realizes that her mother killed the love of her life appeared to happen off-stage. While Juju provided balance in the first act, in the second act she became a sarcastic, tough and vengeful spirit. It is understandable that she would change as a result of her trauma, but adding a scene in which she gradually realized that her mother was behind the murder would have provided a smoother—and more devastating—character transition.

The play was performed in TCR's Grandon Studio, a black box space with a thrust seating arrangement. Having an audience on three sides of the performing space and no curtain can pose challenges to blocking, and more could have been done to utilize this setup. For much of the second act, Sarah spent long periods on the floor panting or crying, without

**HONOUR >> CONT. ON PAGE 24**



## REPORT CARDS

**W**ith the fall in full effect, TV watchers are moving toward mid-season, the time when some shows get their walking papers while others get a vote of confidence. This serves as an excellent time to check in with the old television box and see what shows, new and returning, have risen to the top of the heap.

Starting with returning shows, the show that shocked me the most last season was "Revenge." Back for a second round on ABC, the show's protagonist Emily Thorn (Emily VanCamp) is still unleashing her plan to avenge her father's disgrace. While the current season lacks some of the visceral potency of the first season, it still has the best villain on television, Victoria Grayson (Madeleine Stowe), and now she has an equal adversary in Kara Clarke (Jennifer Jason Leigh). The show has settled into a nice rhythm, and with the recent re-appearance of crime writer Mason Treadwell (Roger Bart), things are only going to get more intense.

Though some of the story lines in this season of "American Horror Story" are reasonably compelling—like the character that is accused of murder even though he was kidnapped by aliens—those are really just a hanger upon which to put all of the crazy.

Speaking of intensity, the writers of FX's "American Horror Story"—which takes place in a Catholic sanitarium in Massachusetts—excel by looking at every situation and asking themselves how they can

make it batshit crazy. Though some of the story lines in this season are reasonably compelling—like the character that is accused of murder even though he was kidnapped by aliens—those are really just a hanger upon which to put all of the crazy. It's a weekly festival of campy horror, violence and sleaze, making it a pure joy to watch.

Moving into new shows, there are few of note. In terms of comedy, "The Mindy Project" and "Go On" have stood out. Although it airs after the somewhat spazzy "New Girl" on Fox, Mindy Kaling's solo outing has a markedly different tone. Mindy Lahiri (Kaling) and her fellow employees have a much more polite, romantic comedic-style banter, creating an emotional core that is lacking in many other sitcoms. Still, the show hasn't quite gelled together yet. The show hasn't quite found its voice, but all of the parts are there and they seem to come together a bit more with each passing week. >>

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## &gt;&gt; HONOUR CONT. FROM PAGE 23

much variety in her blocking. The use of strobe lights to transition between scenes was a poor choice, particularly since there was no warning to the audience that they would be used. (The program did have disclaimers on two plays that had "a frank discussion about abortion." As far as I know, frank discussions have not been known to cause headaches or seizures.)

The plays featured in TCR's Underground New Play Festival might move on to larger productions. Their upcoming play, *The Summerland Project*, began as an entry in last year's festival. With a tighter script, fleshed-out characters and more inventive staging, *Honour* has the potential to be a powerful examination of religious extremism in our midst. **IV**

*Jorie Slodki earned her MA in Theatre Research from University of Wisconsin-Madison and has past experience in acting, directing, and playwriting. She is currently the Audience Education volunteer for Riverside Theatre, writing their "Between the Lines" dramaturgical blog.*

Meanwhile, NBC's "Go On" has already established itself. The centerpiece of this show is Ryan King, a loudmouth sports radio DJ played masterfully by Matthew Perry, who is forced to attend grief counseling following the death of his wife. The actual stars of the show are the other members of the group. Favorites are the utterly bizarre Mr. K (Brett Gelman)

Among new dramas, ABC's "Nashville" is poised to take over the title of *the* nighttime soap

and the lesbian widow Anne (Julie White), both of whom consistently deliver the best one-liners. "Go On" is successful because it is at the same time smart, emotional and plainly amusing. Will it be a classic? I can't say, but I do want more seasons.

Among new dramas, ABC's "Nashville"—a show that, I believe, is poised to take over the title of *the* nighttime soap with its political battling, lavish wealth and romantic love triangles—is the best. The stars of the show are the leading women, Connie Britton and Hayden Panettiere, who are country stars on different ends of their careers. They breathe life into the characters and are magnetic whenever they are

on screen. If you only watch one show from this list, make it this one.

The other two quality dramas are "Last Resort" and "Chicago Fire." One or both of these shows might not exist in a few months, but that will be tragic—they are both fantastic.

ABC's "Last Resort" is a political thriller starring Andre Braugher and Scott Speedman as the leaders of a submarine that is embroiled in a U.S. Government-run conspiracy. The storyline seems simple, but every week the depths of the conspiracy get deeper and deeper.

NBC's "Chicago Fire" is about a company of firefighters and paramedics in Chicago. Character development is, predictably, pushed forward by the ethical struggles of being a firefighter. But as the main characters deal with the sadness and joy of the job, viewers are treated to a finely tuned serial drama, second only to "Nashville" which it airs opposite of on Wednesday nights. **IV**

*A.C. Hawley currently has 35 shows in his DVR, 3 of which are "Real Housewives" franchises. He's pretty confident that "Last Resort" will be the only canceled show out of this group.*

# Short's

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**THE HOOD INTERNET**Blue Moose Tap House  
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A few weeks ago I asked The Hood Internet's STV SLV if he was interested in chatting with me for *Little Village*. Under the one condition that we refer to it as "Lil Village," he agreed. Here are the highlights:

LV: Let's talk about *FEAT*. I'll let you explain what it is, exactly because it's not really like anything The Hood Internet has done before.

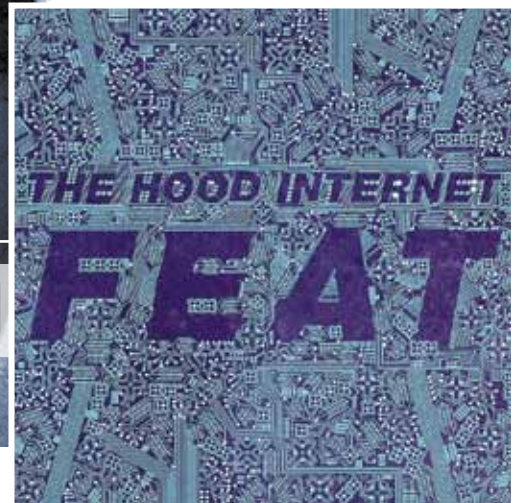
STV: That's true. I think it maybe bears some similarities [to our previous work] but what F-E-A-T is, is a record we just put out on Decon records. It's ten songs that we produced

in collaboration with a bunch of different people. I think on each track there are maybe two or three people that we worked with. ABX and I would develop an initial framework for a song, like a chord structure or a riff or a rhythm and pass it off to someone else, to either add another instrumental part or add some lyrics, whether it's a rap verse or whether it's singing. We wanted to make a collection of brand new songs that seemed like an extension of the idea of what The Hood Internet had done with mash-ups over these past few years. We come from a background of like, playing and recording music together and we wanted to make some new songs but we didn't want

them to be such a far cry from what The Hood Internet does that we would call it something else. We were like, it's us working together and this feels like part of the project, so let's make some songs and put them together and let's see what happens.

LV: I imagine during the creation of any other Hood Internet track, it's you over your computer in your bedroom or something. Having all these collaborators must have been a really different ball game. Did this present any challenges? Did anything go terribly wrong or terribly right?

STV: I think the biggest challenge is that it just took a while. We met plenty of musicians along the way but we were kind of particular about whom we wanted to work with or what made sense. And then it was a matter of aligning schedules, especially if we weren't in the same city. People have busy musical lives always, so a lot of it was just timing and shit coming together over time. Nothing went horribly wrong. I mean, there were a couple songs that we certainly scrapped that we just didn't feel were up to par, but I suppose that's not much different than any other record being made any other time. Overall I think we feel that it went right. We made the record that we set out to make. And even though

**>>>FEAT (Decon Records, 2012)**

ABX (left) and STV SLV of mash-up crew The Hood Internet collaborated with 23 of their favorite artists to write ten original tracks.

it's very much a compilation of songs, to us there's a fluidity to it. That's probably just because we're used to hearing the songs so many times at this point, but since they all started with our musical notions and ideas, it feels very together even with all the different people on it. It seems to have a flow from song one to song ten.

# REUNION ROCK

LV: How many artists in total were featured on the record?

STV: I want to say 23?

LV: I know you handpicked all these folks because you wanted to work with all of them. Was there anyone you were especially excited to work with? Was there anyone you really wanted to get for the record and it didn't work out?

STV: I was super excited to work with AC Newman. To be clear, we were really excited that everyone was interested in working on this with us, but AC Newman was a particular favorite. I've been a fan of The New Pornographers since that first record and then I sort of backwards-discovered his old band, Zumpano. I'm just a fan of his melodic, pop sensibility so it was really cool to have him involved in the song. We drove out to Woodstock, New York and recorded him in their guest house on their property, which was a really cool experience. We tried to link up with Mannie Fresh for a track and that never really worked out which is unfortunate.

LV: Now that we're living in a post-F-E-A-T world, does that change anything about the live show?

STV: The Hood Internet live show is still very much like something you've seen in the past—a DJ set of a lot of the mash-ups and remixes that we've worked on, but, for example, on this last tour I had a keyboard player and a bass player with me. There were a lot of people that came to our shows who may or may not have been aware that a new record came out so I wanted to present these songs like they were on [the record]. We pulled the bass and some of the synths out of the mixes of the songs and had people accompany that live. I played some midi drum pads and just kind of make it a little more interactive. You know, increased the possibility of fucking something up [laughs]. So that was cool. It made it feel like a band.

LV: Any final words?

STV: I'm excited to come back to Iowa City. It's been a minute. This is the first year that we didn't play in the Mission Creek Festival so I'm excited that we'll be back for our annual visit to Iowa City.

LV: Yeah. I was a little worried we weren't going to see you.

STV: Right on. See you in a few weeks! **lv**

**K**elly Pardekooper began his musical career right here in Iowa City. Though currently based in Indianapolis, Pardekooper certainly hasn't abandoned his Iowa roots. His 2011 album, *Yonder*, was produced by celebrated Iowa City country legend, Bo Ramsey. The album features plenty of Ramsey's guitar work and consists of mostly live recordings at Minstrel Studios, here in town. He has brought his country/folk act all over the world, including performances at SXSW and the Take Root festival in Holland. Pardekooper will take the stage at The Mill

on Nov. 23. He has songs featured on numerous television series such as "True Blood," "Sons of Anarchy" and "Cold Case."

The New Duncan Imperials crew have been going at it for over 20 years and have made

eccentric approach to promoting their own band has certainly turned some heads as well. They've created their own comic books featuring themselves, printed baseball cards of themselves and



**KELLY PARDEKOOPER**  
The Mill | Nov. 23 | 8 p.m. | \$7

## KELLY PARDEKOOPER comes back to town with his 2011 release, *Yonder*, recorded at Iowa City's Minstrel Studios.

their mark as one of Chicago's most interesting and celebrated local rock acts. They have a very laid back, but self-aware approach to their art; they have an impeccable rock and roll sensibility, but perhaps tend to mock the genre at the same time. The band describes themselves as capturing the spirit of "white trash culture, Dada art, and Chuck Berry." Their

mailed cheap televisions to local radio stations and clubs with just a photo of themselves taped to the screen. Their debut album, *Hanky Panky Parley Voo* has sold over 25,000 copies since its 2010 release, and they've put out countless

records since then. The New Duncan Imperials will perform at Gabe's on Nov. 23.

Spawned from '90s garage punk, the King Khan & BBQ Show have recently reunited. After a bitter

breakup and falling out between members, the duo has been playing shows again since this past summer. In July, they played their first show as a reunited band to their rabid fan base, selling out a large concert hall in Toronto. The act consists of longtime bandmates/collaborators, King Khan and Mark Sultan (BBQ). The two have performed in various projects



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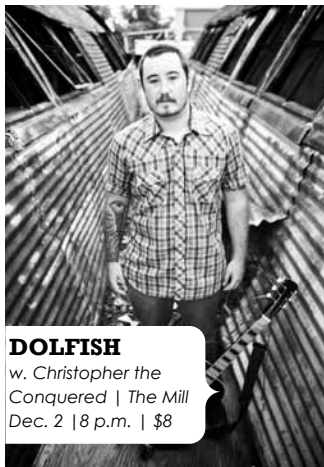



**NEW DUNCAN IMPERIALS**

 Gabe's | Nov. 23  
10 p.m. | \$10

and under different names for nearly two decades and have released material on notable labels such as Crypt, Goner, In the Red and Fat Possum. They are able to produce a live sound that feels like much more than a two-piece act could possibly offer. They each play multiple instruments, often at the same time, and with unrelenting raw electricity. They are scheduled to demolish The Mill on Nov. 29.

Dolfish is the creative outlet for young Ohioan songwriter, Max Sollisch. His off-center indie folk aesthetic has appropriately been likened to the work of artists like Daniel Johnston and Neil Young. I try to stay away from overusing "this artist sounds like this other artist," but if I had to put in my two cents here, I would say Sollisch listens to a lot of Chad VanGalen. His songs are short and pretty while still capturing


**DOLFISH**

 w. Christopher the Conquered | The Mill  
Dec. 2 | 8 p.m. | \$8

that "outsider" sensibility. The vocals and their delivery are personal and passionate. Sollisch doesn't seem to have too strong of a filter, and


**THE KING KHAN & BBQ SHOW**

The Mill | Nov. 29 | 10 p.m. | \$12/15

**After a bitter breakup and falling out between members, The King Khan & BBQ Show recently reunited and has been playing shows again since this past July.**

this works strongly in his favor. He released an EP on Minneapolis label Afternoon Records a while back and just put out his first full-length in October. The album, entitled *I'd*

*Rather Disappear than Stay the Same* was recorded in Des Moines with the help of label mate, Patrick Fleming (Poison Control Center). The album has gotten unanimous praise from

numerous blogs/websites including Paste, My Old Kentucky Blog, *Spin* and *American Songwriter*. Dolfish plays with Christopher the Conquered at The Mill on Dec. 2. **lv**

*Steve Crowley is a red blooded Wisconsinite marooned in the fetid morass of Iowa City that had to make due with the yokels and, over the course of five years, came to quite like it here.*

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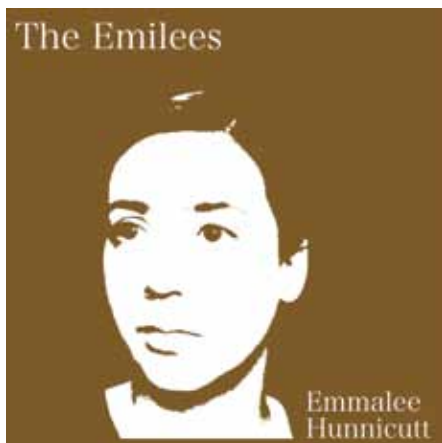
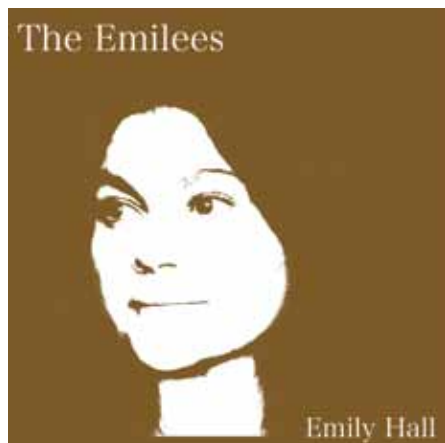
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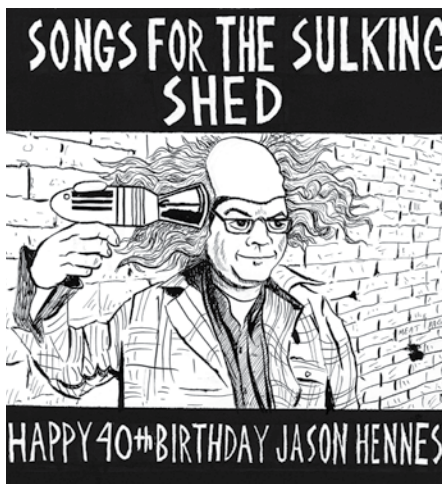
## The Emilees

Self-Titled

theemilees.com/

Emmalee Hunnicutt and Emily Hall write and perform acoustic folk music. A lot of people do that, and many of them learn to do it well enough to build an audience. Tune in any Saturday to "A Prairie Home Companion" on Public Radio and you'll hear someone who can play a mean guitar and carry a tune. But most of them don't really hold my attention; there's nothing wrong with them, but they don't grab you by the throat and make you care.

"We wax and we wane like the moon, we are thoughts but we're animals too" they sing on "Wish You Well." What that means I can't tell you, but when they sing it it feels revelatory. The Emilees are witchily seductive. The recording work of Pete Becker and Luke Tweedy is some of their best work in acoustic music. I suspect they fell in love with the Emilees while they were recording, now it's your turn.



## Various

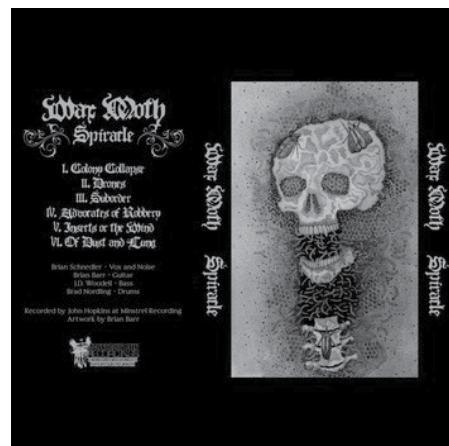
*Songs For The Sulking Shed*  
(songs of Jason Hennesy)

tuffjerks.bandcamp.com/album/songs-for-the-sulking-shed

This can't really be a review, because this correspondent (aka Chaircrusher) has a track on this album. But it's too remarkable not to... remark on it. Jason Hennesy, he of the Miracles of God, Sucka MCs and Tuff Jerks, turns 40 this month. To celebrate, his wife Chloe spearheaded this compilation as a birthday present, comprising 20 covers of Hennesy songs by 20 different musicians.

In a perfect alternative universe, Jason Hennesy is the King of Pop, only without the Jesus juice, unattended minor boys, pet chimp and hyperbaric chamber. This musical Festschrift is a lovely cavalcade of Jason's trademark perfect wrongness, featuring a who's-who of midwest musicians, including Sam & Grace Locke Ward, Zack (Coolzey) Lint, Simon Joyner, the inimitable Bassturd and many, many more. It's as if Iowa City musicians took over K-Tel records and burned the dump to the ground. Bring the kids!

*Kent Williams is an old man who lives in a house on the hill.*



## Wax Moth

*Spiracle*

Mannequin Rein Recordings

waxmoth.bandcamp.com

The debut EP, *Spiracle*, from Iowa City metal outfit Wax Moth is nearly relentless. Starting with the feedback and initial kicks of "Colony Collapse" till the two-minute mark of the sixth and final cut, "Of Dust and Lung," there's barely a moment to breath during the pummeling this quartet doles out.

"Colony Collapse" and "Drones" open the album revved up into fifth gear. Once you get past Brian Schneider's imposing wails and bellows, the drum work of Brad Nordling is the real drive shaft. Nordling fills any gap between riffs from guitarist Brian Barr and bass player J.D. Woodell with double bass drum kicks and crash cymbal-cracking smacks. When Wax Moth is barreling along, it's almost impossible to hear anything but Nordling's drums plead for mercy.

That's not to say *Spiracle* is a constant barrage of swift kicks to the skull, EP standout "Suborder" down shifts from the

**THE EMILEES' LYRICS ARE  
PLAIN-SPOKEN BUT HINT AT A  
HOME-MADE DREAMY WEIRDNESS  
JUST OUTSIDE THE FRAME.**

The Emilees are among a few local luminaries (like Milk & Eggs and Gilded Bats) that escape the trap of comfortable folkiness. Their songs are quiet and gentle, but there's nothing gentle about how they demand your attention. They both have lilting, agile voices that make simple songs lovely. Their lyrics are plain-spoken but hint at a home-made dreamy weirdness just outside the frame. "In The Valley of Enna" begins "It's a valley of flowers where mother finds me, crying alone in the dirt. She picks up my hand and brushes off sand, and understands all of my hurt." Short words, spare images, the Emilees raise more questions than they answer.

Emmalee Hunnicutt is "classically trained," but that would signify nothing with respect to these songs if not for the way her deeply emotional musicality haunts them. Cello isn't unknown in folk music, but it is unusual, and it's rare to hear it played in a way so crucial to the songs.

**WHEN INSTRUMENTS  
SINK INTO A GROOVE,  
WAX MOTH ISN'T  
JUST BLISTERING AND  
VIOLENT, THE GROUP  
BECOMES OMINOUS AND  
TRULY FRIGHTENING.**



## Goldendust

*Self-Titled*  
Night-People Records

license-revoking speeds of the first two cuts. The third track kicks off with the EPs first real head banging groove (everything else up to now would snap a normal human's neck). The more restrained pace on "Suborder" also showcases the mammoth riff work of Barr and Woodell. When instruments sink into a groove under Schneider's growls, Wax Moth isn't just blistering and violent, the group becomes ominous and truly frightening.

After the respite of "Suborder," Wax Moth are burning rubber again on "Advocates of Robbery" and "Insects of the Wind." The album's closing track, "Of Dust and Lung," is Spiracle's strongest. The first two minutes shift from a crusty, hardcore attack to the bombastic, grandiose theatrics of death metal; then an about-face back to the pell-mell hardcore slam, before collapsing under the weight of its own attack into a doomy dirge. By the third minute, as the dirge crawls to a halt, a wave of feedback and noise crashes over top. Spiracle spends its final minutes in a haze of distortion and looped sound effects.

It's easy, in a scene as intimate as Iowa City's, to see Goldendust as Wet Hair part two. While it's true that Joe Heuermann walks that same line between crooning and caterwalling that Wet Hair vocalist Shawn Reed has been treading, like most of the commonalities between the two acts, similar effects are used to different ends.

From note one of Goldendust's debut, self-titled LP, the difference should be pretty clear. I can't think of a synth line over Wet Hair's four years that's as playful and as imminently earwormy as the hook for "After the Smoke Grew Thick."

The second track, "Forever Midnight" is a late '80s, coke-fueled fever dream where Ian Curtis fronted New Order. Heuermann's monotone croon doesn't hint at the paranoia and fear of the chorus, "I know the sun should never rise again." However, Justin Thye's hissing, looping synth refrain, which leads back to each verse, reveals the fear and despair of a night, and probably a

trip, going horribly awry. The last minute of the song could be the soundtrack to a late-night existential crisis as Heuermann repeatedly drones "forever midnight" over Thye's ever more distorted and piercing synth lines.

The drippy, unspooling semi-dub of "Analog Frequencies" is a nice come down from "Midnight." The third cut also introduces an almost oppressively moody and contemplative middle portion of the album. While the four-song stretch never has a weak tune, the doldrums take a bit of a toll on the listener.

However, after nearly 20 minutes languishing in the darkest, loneliest corners of Goldendust, the closing track, "Marooned," is that much more enjoyable—even if it is all about being alone. "Marooned" is slathered with warm, bubbly synth lines and the bright, sunny high-hat-laden drum program that makes it sound more like a blissful kiss-off than the dreary, slow, painful parting of ways the lyrics actually point to. **IV**

*John Schlotfeld is glad that all his East coast comrades survived Sandy and hopes you can say the same.*

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BRAD KRIEGER, "Delicate Journey", 2010, Acrylic

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# What's the moon worth?

**Has anybody tried to assign a monetary value to the moon? If so, did they only take the mineral value into account, or did they include the many services the moon provides, such as the tides and enough light not to walk into signposts at night?**

—Matt Wheeler, Salt Lake City

Give me a break, Matt. The moon isn't just some rock sitting out there, it's metaphysical. It's what watches over your first kiss on a spring night, the guide to every seafarer drifting on the lonely ocean who was too cheap to buy a GPS, and the thing that gives werewolves their special joie de vivre once a month. You can't assign it a monetary value.

You say: Spare me. It's 2012 and you can assign a value to anything. Somewhere out there a 19-year-old YouTuber has just signed a Hollywood development deal based on raw footage of her fish tank. Who says you can't monetize the moon?

I acknowledge the truth of this. Let's see. A company called Lunar Embassy, using the Brooklyn Bridge method of real estate valuation, has sold more than 2.5 million one-acre moon plots, currently priced at \$19.99 each plus \$1.51 "lunar tax" and \$12.50 "shipping and handling" for your "deed."

Given a lunar surface area of 9.37 billion acres, and assuming a profit of \$21.50 per acre, we're looking at just over \$200 billion in value. No wonder the company's founder has warned world governments not to trespass on "his" moon and is fighting the International Monetary Fund to get a phony moon currency recognized.

Too flaky for you? Let's look at a few other schemes:

**Mining.** The draw is the same thing that attracts asteroid prospectors, discussed previously in this space—platinum group metals plus gold. Due to eons of asteroid impacts, the moon's surface contains appreciable amounts of these elements, which go for upwards of \$1,000 per ounce.

The prospect of lunar mining is compelling enough that Google is funding a \$30 million Lunar X-Prize for the first private group to

land a robot on the moon, explore the surface, and send back high-res images. However, you've got all the problems of mining asteroids plus the fact that the moon isn't nearly as rich in valuable metals—we're talking parts per billion. You'd need to mine about 1,300 tons of rock to collect one troy ounce. Prices would have to rise to, well, astronomical levels for such a venture to be profitable. I could cook up some theoretical valuation for

million-plus tons of helium-3 are thought to litter the lunar surface—about \$13.6 quadrillion worth.

Except for the usual problems. One, we have no idea when fusion will become a viable energy technology. Two, we lack a cost-effective way to collect lunar helium-3 and get it back to Earth.

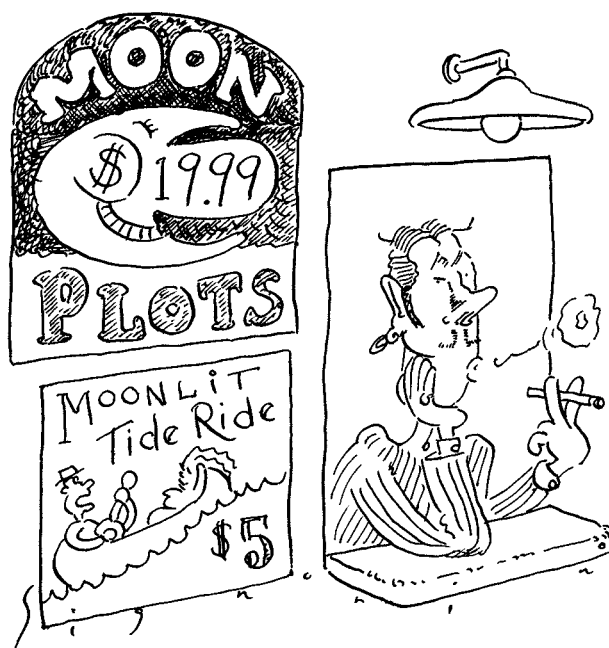
**Moonlight.** My assistant Una devised a spreadsheet purporting to show that the replacement value of moonlight, understood as the cost of the energy needed to generate equivalent illumination, was \$33 billion per year. I acknowledged her ingenuity but pointed out that, inasmuch as moonlight performed no measurable work, its replacement value was nil. This led Jim, the Straight Dope copy editor, to note that forward-thinking economists often impute value to intangible quality-of-life factors and that as a contributor to human well-being moonlight could be assigned a value too.

I didn't buy it. I conceded that from a real estate standpoint the moon was an amenity hypothetically adding to the earth's resale value, but maintained that absent any competing habitable planets this had no practical effect. As for whatever sense of well-being moonlight might impart, one could achieve comparable results with Scotch. Monetary value: \$0.

**Energy, part 2: tides.** This one is almost plausible. The moon causes the tides. In most coastal regions, tidal energy is too diffuse to be harnessable, but in locations such as fjords, straits, and estuaries, where the water sluices through a channel, one might construct tide-driven generators to capture the flow's energy and convert it to electricity. Conservative computation of annual revenue: \$31.5 billion, if—big if—tidal generators were ever built.

To sadly summarize: while the theoretical value of the moon may be countless zillions, today it's not worth jack.

—CECIL ADAMS



lunar metals, but as a practical matter they're worth zip.

**Energy.** A possibly more useful lunar resource is helium-3, an isotope rare on Earth but relatively abundant on the moon. Helium-3 is part of the solar wind that has buffeted the solar system for billions of years. Since the moon has no magnetic field or atmosphere to speak of, helium-3 atoms aplenty have become embedded in its surface.

What makes helium-3 potentially important is that it's an ideal fuel for nuclear fusion, which some believe could generate enormous amounts of clean, cheap energy. Just 40 metric tons of helium-3—about what would have fit in the cargo bays of two of our now-defunct space shuttles—could supply the world's electrical needs for three months, giving helium-3 a value of about \$14 billion per ton. A

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

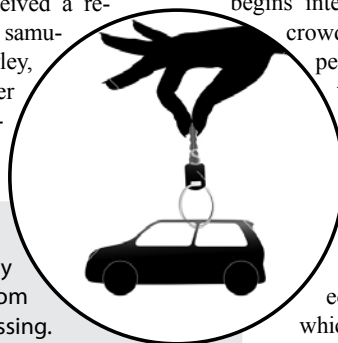


### Curses, Foiled Again

- Authorities investigating the theft of President Obama's teleprompter and podium last fall identified Eric Brown, 48, as their suspect. The equipment was recovered a few days later in Henrico, Va., but federal investigators continued their search for the culprit because the case involved the president. After an informant reported Brown had bragged about the theft and possessed items bearing the presidential seal, federal agents used tracking data in Brown's cell phone to learn that the phone had been where the items were when they'd been stolen. (Richmond's *WTVR-TV*)
- Border patrol agents who spotted a Jeep Cherokee teetering atop a 14-foot-tall fence in southeast California reported that drug smugglers had built ramps to drive up and over the fence but got stuck at the top. Agents said two men on the Mexican side of the border trying to free the Jeep ran away when they approached, but they arrested the occupants of a pickup truck that had already made it over the ramp. (*Associated Press*)

### CLEARANCE SALE

Joseph M. Lamport Jr., the owner of Easy Auto Cars in Helena, Mont., returned from vacation to find his entire inventory missing. He contacted a car dealer in Blackfoot, Idaho, with whom he'd previously done business, and found that Easy Auto's sole employee, Robert Alfred McGinnis, 38, had sold the dealer all 25 or 26 cars for about \$100,000 while Lamport was away. (Helena's *Independent Record*)



looked like a pipe bomb: a 4-foot-long aluminum stick with duct tape at both ends and the word "Kaboom" written on it. The Summit County Bomb Squad determined it wasn't a bomb. Further investigation identified it as a homemade cane belonging to James Kaboom, 66, who said he'd forgotten it at a meeting. Noting his family came from Poland, he explained his last name was shortened from Kaboomski. His actual, full legal name is Natural Hunka Kaboom. (*NBC News*)

- After British police received a report of a man carrying a samurai sword through Chorley, in Lancashire, an officer spotted a suspect and ordered him to stop. When

Two friends told the officer it wasn't theirs and were allowed to leave. When jail deputies strip-searched Golac, they found more marijuana in her genitals. She insisted it wasn't hers but that she was hiding it to keep her friends from getting in trouble. (*Naples Daily News*)

### People for the Peopleless

- Dozens of schools have begun offering programs to graduate unmanned systems operators for when the Federal Aviation Administration begins integrating drones into the nation's crowded airspace in 2015 by granting personal and commercial licenses to people who meet pilot training and medical requirements.
- Retired Air Force colonel and commercial airline pilot Jerry LeMieux opened Unmanned Vehicle University, the world's first school dedicated solely to educating drone operators. UVU, which received its international accreditation in July, offers only online courses.
- The University of North Dakota began offering its own degree program in the field of unmanned systems through the school's Center for Unmanned Aircraft Systems Research.
- The University of Nebraska-Lincoln's Matt Waite founded the first "drone journalism lab" to explore the opportunities and ethics of using drones to gather news. (*The Washington Times*)

### Mrs. Doubtfire's Evil Twin

Paul Henry Cannon, 44, pleaded guilty in Waterloo, Iowa, to masquerading as a woman for four months. Cannon wore women's clothing, was issued a driver's license in the name of Shelia Davis, used her birthday and Social Security information, and held two jobs posing as her. He opened a bank account under Davis's name and used it and the driver's license to pass \$600 worth of bad checks. Authorities uncovered the ruse after state troopers stopped Cannon driving 92 mph while wearing women's clothing and issued the ticket to Shelia Davis. They later learned the car was stolen and went to arrest the real Shelia Davis, who knows Cannon, but realized they had the wrong person and nabbed Cannon. (*Waterloo-Cedar Falls Courier*)

### Blame Game

An Italian court convicted six scientists and a government official of manslaughter for failing to predict the 2009 L'Aquila earthquake, which killed more than 300 people, and sentenced them to six years in prison. The court also ordered Italian authorities to pay 7.8 million euros (\$10 million) in damages. (*CNN*)

### Cane Follies

- Authorities in Akron, Ohio, evacuated City Hall after someone reported seeing what

he didn't, the officer discharged his Taser, forcing the man to drop the object and fall to the ground. At this point, according to Chief Superintendent Stuart Williams, it "became apparent that this man was not the person we were looking for." Instead, it was Colin Farmer, 61, a blind man using a white stick to find his way. "It felt like I was grabbing an electricity pylon," Farmer, who has suffered two strokes, said after he was treated at the hospital and apologized to by police, who later arrested a man carrying an actual samurai sword on suspicion of being drunk and disorderly. (*BBC News*)

### When Guns Are Outlawed

A man who rammed into a wall at the Greater Sweethome Missionary Baptist Church in Forest Hill, Texas, apparently on purpose, got out of the car, chased the minister and beat him to death with an electric guitar. Police who found Derrick Anthony Birdow assaulting the Rev. Danny Kirk Sr. used a Taser to subdue him. Birdow became unresponsive and died in the back of the patrol car. (*Associated Press*)

### Hidey-Hole

Police who stopped a car driving erratically in Naples, Fla., observed a bag of marijuana in the back seat and arrested passenger Vida Golac, 18, who was sitting nearest it but denied ownership.

### Chicken Little Was Right

Jennifer Cording was giving horseback riding lessons to a group of teenagers while their parents watched near Assawoman, Va., when a foot-long piece of raw chicken hit one of the students on the head. "Three objects fell out of the sky in front of us," Cording said, "two larger and one quite small." Avian expert Bryan D. Watts of the College of William and Mary said the chicken parts likely came from high-flying seagulls, "which we know carry chicken parts." (Salisbury, Md.'s *The Daily Times*)

### Business Plan of the Week

Operating under bankruptcy protection, American Airlines paid \$40,000—a year's salary—to each of the 2,205 flight attendants who accepted its buyout offers. Then the airline posted job openings for 1,500 new flight attendants, the first time in 11 years it has hired flight attendants. (*Associated Press*)

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

## MUSIC

**Wed., Nov. 21**

**Funkma\$ter, Porch Builder** Gabe's, \$6, 10 p.m. **Half Naked** Redstone Room, River Music Experience, \$5, 10 p.m.

**Fri., Nov. 23**

**Limbs** Blue Moose Tap House, \$5, 9 p.m. **New Duncan Imperials** Gabe's, \$10, 10 p.m. **Jazz After Five: OddBar Trio** The Mill, Free, 5:30 p.m. **Kelly Pardekooper** The Mill, \$7, 10 p.m. **RAGEgiving with Dead Larry, Das Thunderfoot, The Savage Hacks** Yacht Club, \$7, 10 p.m. **Tacit Group** Legion Arts, \$15/\$18, 8 p.m.

**Sat., Nov. 24**

**Butch Clancy, SUBliminal Chaos, DJ Avant Garde** Blue Moose Tap House, \$15/\$20, 9 p.m. **Tacit Group** Legion Arts, \$15/\$18, 8 p.m. **DJ Sit-ups** Gabe's, Free, 10 p.m. **Potcheen, The White Elephant, TIRES** Gabe's, \$7, 10 p.m. **Jake McVey** Paramount Theatre, \$10, 8 p.m. **Uniphonics** Yacht Club, \$6, 10 p.m.

**Sun., Nov. 25**

**Jazz Vespers** Trinity Episcopal Church, 5 p.m.

**Mon., Nov. 26**

**Open Mic with J. Knight** The Mill, Free, 8 p.m.

**Wed., Nov. 28**

**EOTO** Redstone Room, River Music Experience, \$22/\$25, 8:30 p.m. **Burlington Street Bluegrass Band** The Mill, \$5, 7 p.m.

**Thurs., Nov. 29**

**Saul Lubaroff Trio** Mendoza Wine Bar, Free, 7 p.m. **Horn Studio Recital** Recital Hall, University Capitol Centre, UI campus, Free, 7:30 p.m. **Jon Wayne and the Pain** Redstone Room, River Music Experience, \$7, 9 p.m. **Jazz Repertory Ensemble and Johnson County Landmark** The Mill, \$3-\$5,

6 p.m. **The King Khan & BBQ Show** The Mill, \$12/\$15, 10 p.m. **D.I.P., Breakneck the Mage, Antioch, Romulan** Yacht Club, \$5, 8 p.m.

**Fri., Nov. 30**

**The Faceless, Revocation, The Haarp Machine** Blue Moose Tap House, \$14/\$16, 5:30 p.m. **McGuire Music Studio Holiday Concert** Coralville Center for the Performing Arts **Nethervoid, Supersonic Piss** Gabe's, \$3, 9 p.m. **Viola Studio Recital** Recital Hall, University Capitol Centre, UI campus, Free, 6 p.m. **Future Rock** Redstone Room, River Music Experience, \$10/\$12, 10 p.m. **Jazz After Five: Soundscape Trio** The Mill, Free, 5:30 p.m. **Catfish Keith** The Mill, \$10/\$12, 8 p.m. **A Little Lunch Music, featuring UI School of Music students** University Capitol Centre, Room 2780, UI campus, Free, 12 p.m. **Jon Wayne and the Pain, Fire Sale** Yacht Club, \$7, 10 p.m.

**Sat., Dec. 1**

**The Hood Internet** Blue Moose Tap House, \$8/\$10, 8 p.m. **Go Radio, Paradise Fears, Stages and Stereos, The Morning Exit** Gabe's, \$12/\$14, 5:30 p.m. **Pressure Drop (DJ)** Gabe's, Free, 10 p.m. **End of the Year Hip Hop Talent Show** Gabe's, \$5, 10 p.m. **House of Ladosha, Total Freedom, Rizzla** Grinnell Concerts, Gardner Lounge, Grinnell College, Free, 9 p.m. **Trampled Under Foot** Redstone Room, River Music Experience, \$10/\$12, 8 p.m. **Ragged Blade Band** The Mill, \$7, 9 p.m. **DJ Abilities, Prhym8** Yacht Club, \$7/\$10, 10 p.m.

**Sun., Dec. 2**

**Macklemore & Ryan Lewis, Dee-1, Xperience** Blue Moose Tap House, Sold Out, 7 p.m. **Spouse, Cam Groves, Jay Caron & Mike B of Educated Advocates** Gabe's, \$8/\$10, 9 p.m. **Irish Christmas in America** Legion Arts, \$30/\$35, 7 p.m. **Jazz Guitar Ensemble** Recital Hall, University Capitol Centre, UI campus, Free, 1 p.m. **José Gobbo Trio** Recital Hall, University Capitol Centre, UI campus, Free, 3 p.m. **Cello Studio Recital** Recital Hall, University Capitol Centre, UI campus, Free, 7:30

p.m. **Chamber Orchestra and All-University String Orchestra** Riverside Recital Hall, UI campus, Free, 3 p.m. **Dolfish, Christopher the Conquered** The Mill, \$8, 8 p.m.

**Mon., Dec. 3**

**Iowa City Girls Choir** Coralville Center for the Performing Arts, \$5, 7 p.m. **Andy Statman Trio** Englert, \$25/\$27.50, 8 p.m. **University Band and Concert Band** Iowa Memorial Union, UI campus, Free, 7:30 p.m. **Open Mic with J. Knight** The Mill, Free, 8 p.m.

**Tues., Dec. 4**

**God-Des & She, IC Kings** Gabe's, \$8/\$12, 8 p.m. **Clarinet Studio Recital** Recital Hall, University Capitol Centre, UI campus, Free, 5 p.m. **Jazz Repertory Ensemble** Riverside Recital Hall, UI campus, Free, 7:30 p.m.

**Wed., Dec. 5**

**West Music Holiday Concert** Coralville Center for the Performing Arts, \$5, 6 p.m. **Stuart Davis** Gabe's, \$10/\$12, 7:30 p.m. **Symphony Orchestra and Choirs** Main Lounge, Iowa Memorial Union, UI campus, Free, 7:30 p.m.

**Thurs., Dec. 6**

**Kevin "BF" Burt** Mendoza Wine Bar, Free, 7 p.m.

**Tuesdays: Flight School Dance Party** Yacht Club, 10 p.m.

**Wednesdays: Little Village Live** Public Space One, Free, 5-6 p.m. **Jam Session** Yacht Club, \$3, 10 p.m.

**Thursdays: Mixology** Gabe's, Free, 10 p.m.

**Second/Fourth Thursdays: Super Soul Session** Gabe's, Free, 10 p.m.

**Thursdays: Open Mic** Uptown Bill's, Free, 7 p.m.

**Saturdays: Saturday Night Music** Uptown Bill's, 7 p.m.



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# Calendar

## Art/Exhibitions

**Nov. 23 - Dec. 30**

**Holiday Mansion Tours** Bruce more, \$3 children, \$7 adults

**Thurs., Nov. 24**

**Festival of Trees 2012** Coralville Center for the Performing Arts, \$25, 6:30 p.m.

**Dec. 1-2**

**Holiday Thieves' Market** Main Lounge, Iowa Memorial Union, UI campus, Free, 10 a.m.

**Wed., Dec. 5**

**Art Bites "Marvin Cone"** with CRMA Curator, Sean Ulmer Cedar Rapids Museum of Art, Free, 12:15 p.m.

**Dec. 3-21**

**Los Infrhumanos: The Sub-humans** Faulconer Gallery, Grinnell College

**Thurs., Dec. 7**

**I Dream In Delft, Heidi Van Wieren - Opening Reception** Englert, Free, 5:30 p.m.

**November: Joe Pankowski** Public Space One

## Venues

**Akar** 257 East Iowa Ave., Iowa City, (319) 351-1227, akardesign.com

**Beadology** 220 East Washington St., Iowa City, (319) 338-1566, beadologyiowa.com

**Bijou Cinema** The University of Iowa, 166-B Iowa Memorial Union, Iowa City, (319) 335-3041, bijou.uiowa.edu

**Blue Moose Tap House** 211 Iowa Avenue, Iowa City, (319) 358-9206, bluemooseic.com

**Cedar Rapids Museum of Art** 410 3rd Ave.

Southeast, Cedar Rapids, (319) 366-7503, crma.org

**Coralville Center for the Performing Arts** 1301 5th St., Coralville, (319) 248-9370, coralvillearts.org

**Coralville Public Library** 1401 5th St., Coralville, (319) 248-1850, coralvillepubliclibrary.org

**Englert** 221 East Washington Street, Iowa City, (319) 688-2653, englert.org

**Faulconer Gallery** 1108 Park Street, Grinnell, (641) 269-4660, grinnell.edu/fulconergallery

**Figge Art Museum** 225 West Second St., Davenport, (563) 326-7804, figgeart.org

**FilmScene Starlite Cinema** - Festival Stage, City Park, Iowa City, icfilmscene.org

**First Avenue Club** 1550 South First Ave., Iowa City, (319) 337-5527, firstavenueclub.com

**Frank Conroy Reading Room** The University of Iowa, Dey House, 507 N. Clinton, Iowa City

**Gabe's** 330 East Washington St., Iowa City (319) 351-9175, icgabes.com

**Hancher Auditorium** (Space Place Theater) The University of Iowa, North Hall, 20 W. Davenport St., Iowa City, (319) 335-1160, hancher.uiowa.edu

**Iowa Artisans Gallery** 207 East Washington St., Iowa City (319) 351-8686, iowa-artisans-gallery.com

**Iowa City Public Library** 123 South Linn Street, Iowa City, (319) 356-5200 icpl.org

**Iowa Theatre Artists Company** 4709 220th Trl, Amana, (319) 622-3222 iowatheatreartists.org

**Johnson County Fairgrounds** 4265 Oak Crest Hill Road Southeast, Iowa City, (319) 337-5865, johnsoncofair.com

**Legion Arts (CSPS)** 1103 3rd St. Southeast, Cedar Rapids, (319) 364-1580, legionarts.org

**Mendoza Wine Bar** 1301 5th St., Coralville, (319) 333-1291, facebook.com/mendozawinebar

**Paramount Theatre** 123 3rd Avenue SE, Cedar Rapids, (319) 398-5226, paramounttheatre.org

**Penguin's Comedy Club** 208 2nd Ave SE, Cedar Rapids, (319) 362-8133, penguinscomedyclub.com

**Prairie Lights** 15 South Dubuque St., Iowa City, (319) 337-2681, www.prairielights.com

**ps-z** 120 N Dubuque St, Iowa City, (319) 331-8893, pszic.com

**Public Space One** 129 East Washington St., Iowa City, (319) 331-8893, publicspaceone.com

**Red Cedar Chamber Music** (Ballantyne Auditorium, Kirkwood, Cedar Rapids) 1495 Douglas Ct., Marion, (319) 377-8028, www.redcedar.org

**Redstone Room, River Music Experience** 129 N Main St., Davenport, (563) 326-1333, rivermusicexperience.org

**Riverside Theatre** 213 N Gilbert St., Iowa City, (319) 338-7672, riversidetheatre.org

**Rozz Tox** 2108 3rd Ave, Rock Island, IL, (309) 200-0978, rozztox.com

**The Mill** 120 E Burlington St. Iowa City, (319) 351-9529, icmill.com

**Theatre Cedar Rapids** 102 3rd St. Southeast, Cedar Rapids, (319) 366-8591, theatre.org

**Theatre Building** The University of Iowa, 200 North Riverside Dr., (319) 335-1160 theatre.uiowa.edu

**University of Iowa Museum of Art** 1375 Hwy 1 West, Iowa City, (319) 335-1727, uima.uiowa.edu

**University of Iowa Museum of Natural History** Macbride Hall, Iowa City, (319) 335-0480, uiowa.edu/mnh

**Uptown Bill's** 730 South Dubuque St., Iowa City, (319) 339-0804, uptownbills.org

**Yacht Club** 13 South Linn St., Iowa City, (319) 337-6464, iowacityyachtclub.org

**Submit venues and events:** Calendar@LittleVillageMag.com

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**December: SOMATOTOPIA:** a show of touchable art Public Space One

## Ongoing:

**A Legacy for Iowa: Modern Masterworks from the University of Iowa Museum of Art** Figge Art Museum

**Through Dec. 7**

**30 x 5: The Dessert** Akar Free

**Through Dec. 9**

**Midwest Matrix - Symposium & Exhibitions** University of Iowa Museum of Art

**Through Dec. 15**

**The Only One** African American Museum of Iowa

**Through Dec. 16**

**BREACH, Andrew Kaufman** Faulconer Gallery, Grinnell College We're all in this together Faulconer Gallery, Grinnell College

**Through Dec. 31**

**Staff Show** Beadology Iowa, Free **Handmade for the Holidays** Iowa Artisans Gallery **The Only One:**

**Exploring the Experience of Being a Minority in Iowa** Johnson County Historical Society **Alphonse Mucha: Inspirations of Art Nouveau** National Czech & Slovak Museum & Library

**Through Jan. 5**

**Charles Barth: A Kaleidoscope of Culture** Cedar Rapids Museum of Art

**Through Jan. 6**

**St. Nicholas: Discovering the Truth About Santa Claus** National Czech & Slovak Museum & Library

**Through Jan. 8**

**I Dream In Delft, Heidi Van Wieren** Englert - The Douglas & Linda Paul Gallery

**Through Jan. 20**

**Marvin Cone: An American Master** Cedar Rapids Museum of Art **Portrait of Maquoketa: The Dimensional View** Figge Art Museum

**Through Jan. 29**

**Napoleon and the Art of Propaganda** University of Iowa Museum of Art

**Through Jan. 31**

## Never Underestimate a Monochrome

(online at [neverunderestimateamonochrome.org](http://neverunderestimateamonochrome.org)) University of Iowa Museum of Art

**Through Feb. 3**

**Quilts: Masterworks from the American Folk Art Museum** Figge Art Museum

**Through Feb. 17**

**Clary Illian: A Potter's Potter** Cedar Rapids Museum of Art

**Through Mar. 3**


**Iowa City's Metropolitan Playhouse: Celebrating the Englert Theatre's 100th Anniversary** Johnson County Historical Society

**Through Mar. 18**

**Sculpting with Fiber** Figge Art Museum

**Thursdays: Artvaark (Art Activities)** Uptown Bill's, Free, 6 p.m.

**Saturdays: Nooks and Crannies Tour** Brucemore, \$12-\$15, 9:30 a.m.



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# A-List



## God-Des & She

w/ I.C. Kings | Gabe's | Dec. 4  
8 p.m. | \$8/\$12

God-Des & She ("God-Des" as in "goddess") combines the spirited rap lyrics of God-Des with the soulful vibrato of She to create a proud-to-be-me vibe of love and happiness.

She's astounding vocals can reach the emotional heights of those of more established performers like Beyoncé and Adele, while God-Des' rhymes make you think, "Well, somebody had to say it." (Think: how to make her raspberry swirl.) Their claims-to-fame include performing at SXSW in 2011 and 2012, being featured on the Season 3 finale of The L Word and their song "Love You Better" holding a record number of requests on the Logo channel.

But they're not just in it for the music. They wrote their song "Never Give Up" as an anthem for LGBTQ youth who struggle with being bullied. In an interview with AfterEllen.com, God-des said they want to "...bring awareness [to gay issues] and start a curriculum in all public schools throughout the United States..." They want their efforts to encourage people to hold school officials accountable for the devastating cases of bullying their fans write to them about.

Warming up the crowd that night will be Iowa's own I.C. Kings, a drag king troupe that regularly graces the Studio 13 stage, but rarely reigns over Gabe's stage. Expect them to perform in their full majestic glory.

To preview God-Des & She's music, visit: [soundcloud.com/god-desandshe](http://soundcloud.com/god-desandshe)

## Calendar

### Theater/Performance

**Through Dec. 16**

**G.I. Holiday Jukebox** Old Creamery Theatre, Amana \$17.50-\$27

**Nov. 23-Dec. 15**

**Meet Me in St. Louis** Theatre Cedar Rapids, \$15-\$30

**Sat., Nov. 24**

**Timon of Athens - National Theatre Live** Englert, \$15-\$18, 7 p.m.

**Nov. 24-Dec. 15**

**A Winnie-the-Pooh Christmas** Old Creamery Theatre, Amana, \$8

**Nov. 29-Dec. 2**

**Memoire - A UI Theatre Gallery Production** Theatre Building, UI campus, Students Free; Public \$5, 8 p.m. Nov. 29, 30 and Dec. 1; 2 p.m. Dec. 2

**Dec. 1-2**

**Forever Plaid: Plaid Tidings** Coralville Center for the Performing Arts, \$14-\$27, 7:30 p.m.

**Mon., Dec. 3**

**Cirque Dreams Holiday** Paramount Theatre, \$45-\$60, 7:30 p.m.

**Dec. 7-9**

**The Santaland Diaries** Riverside Theatre, \$15-\$28, 7:30 p.m., Dec. 7, 8; 2 p.m. Dec. 9

### Cinema

**Sat., Nov. 24**

**Willy Wonka & the Chocolate Factory** Englert, Free, 3 p.m.

**Mon., Nov. 26**

**MFA Thesis Screening** Bijou Cinema, Free, 5 p.m.

**Thurs., Nov. 29**

**Proseminar in Cinema and Culture** Becker Communication Studies Building, UI campus, Free, 6:30 p.m.

**Nov. 30-Dec. 6**

**Chicken with Plums, Holy Motors** Bijou Cinema

**Sun., Dec. 2**

**Movies@MNH: "The Worm Hunters"** Museum of Natural History, UI campus, Free, 2 p.m.

### Literature

**Tues., Nov. 27**

**Maximiliano Barrientos** Prairie Lights, Free, 7 p.m.

**Wed., Nov. 28**

**Dylan Nice** Prairie Lights, Free, 7 p.m. **Talk Art The Mill**, Free, 10 p.m.

**Thurs., Nov. 29**

**"Stage on the Page: Much Ado About Nothing"** Coralville Public Library, Free, 10 a.m.

**Fri., Nov. 30**

**Charlie Beye** Prairie Lights, Free, 7 p.m. **Ink Lit** Prairie Lights, Free, 5 p.m.

**Mon., Dec. 3**

**Caroline Fraser (Laura Ingalls Wilder's Little House Event)** Iowa City Public Library, Free, 7 p.m. **Max Allan Collins** Prairie Lights, Free, 7 p.m.

**Tues., Dec. 4**

**Robin Hemley and Mieke Eerkens** Prairie Lights, Free, 7 p.m.

**Wed., Dec. 5**

**Paul Etre** Prairie Lights, Free, 7 p.m. **Talk Art The Mill**, Free, 10 p.m.

**Wednesdays: Spoken Word** Uptown Bill's, Free, 7 p.m.

### Comedy

**Wed., Nov. 21**

**Doug Thompson** Penguin's Comedy Club, \$12.5, 7:30 p.m.

**Nov. 23-24**

**Jack Willhite** Penguin's Comedy Club, \$10, 7:30 p.m.

**Sun., Dec. 9**

**Pauly Shore, Tom Garland** First Avenue Club, 8:30 p.m.



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## CALENDAR

**Nov. 30-Dec. 1**

**Pete George** Penguin's Comedy Club, \$12.5, 7:30 p.m.

**Mondays:** Catacombs of Comedy Yacht Club, \$3, 9 p.m.

## Kids

**Sun., Dec. 2:** Santa, Snacks, and Stories BruceMore, \$5-\$7, 5:30 p.m.

**Tues. Dec 4:** Santa, Snacks, and Stories BruceMore, \$5-\$7, 5:30 p.m.

**Mondays & Tuesdays:** Toddler Storytimes Iowa City Public Library, Free, 10:30 a.m.

**Tuesdays:** Pre-school Storytime Coralville Public Library, Free, 10:30 a.m.

**Wednesdays & Thursdays** Preschool Storytimes Iowa City Public Library, Free, 10:30 a.m.

**Thursdays:** Wee Read Coralville Public Library, Free, 10:15 & 11:15 a.m.

**Thursdays:** Toddler Story Time at the CRMA Cedar Rapids Museum of Art, Free, 1:30 p.m.

**Occasional Fridays:** Book Babies Iowa City Public Library, Free, 10:30 a.m.

**Saturdays:** Family Storytime Coralville Public Library, Free, 10:30 a.m. **Family Storytimes** Iowa City Public Library, Free, 10:30 a.m.

**Sundays:** Family Storytimes Iowa City Public Library, Free, 2 p.m.

## Dance

**Nov. 29-Dec. 1:** Collaborative Performance: World premiere pieces from UI student choreographers Space Place Theater, UI campus, \$6-\$12, 8 p.m.

**Dec. 1-2:** Orchestra Iowa presents The Nutcracker Paramount Theatre, \$18-\$48

**Nov. 30-Dec. 2:** The Nutcracker Englert, \$14-\$24

**Thursdays:** UI Swing Club Public Space One, Free, 8 p.m.

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**NOV 23} KELLY PARDEKOOPER**

**NOV 29} KING KAHN & THE SHRINE**

**NOV 30} CATFISH KEITH**

**DEC 7} MAXIMUM AMES SHOWCASE**

**DEC 14} DAVE ZOLLO**  
MILL'S 50TH ANNIVERSARY

**DEC 15} GREG BROWN**  
MILL'S 50TH ANNIVERSARY

**DEC 31} NEW YEAR'S EVE**  
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# PUZZLER!

Listed below are two synonyms for two words that rhyme followed by the number of syllables in each of those rhyming words. Your challenge is to guess what the two words are based upon the clues provided: For example, "Obese Feline" (1,1) would be "Fat Cat".

## Simple Windy (2,2)

( Easy, Breezy )

Corn Fad (1, 1)

                                           
Sweet Potato Test (1, 2)

                                           
Gourd Snack (1, 1)

## Average Food Type (1, 2)

(                     , Cuisine )

Opaque Gobbler (2, 2)

                                           
Pepo Hick (2, 2)

                                           
Fruit Pixie (3, 2)

## Recondite Calumny (2, 2)

(                      ,                      )

Dish Game (1, 1)

                                           
Pilgrim Commendation (4, 5)

                                           
Clever Aboriginal (3, 2)

## Challenger:

As the cranky historian reminds us this Holiday season, the arrival of European invasion resulted in the deaths of 10 to 30 million Native Americans, so while you're stuffing your faces and "God-Blessing America" remember you're really engaging in jingoistic (3, 1)

## Last month's answers

Bloodsucker Chorus (2, 1)

Vampire Choir

Monster Pond (1,1)

Ghoul Pool

Granular Sweets (2, 2)

Sandy Candy

Demon Slant (2, 2)

Devil Bevel

Glutinous Framework (2,2)

Specter Defector

Afflicted Pagan (2, 2)

Stricken Wiccan

Crane's Race (3, 4)

Ichabod Iditarod

Evil Device (3, 3)

Demonic Mnemonic

Gruesome Crush (2, 2)

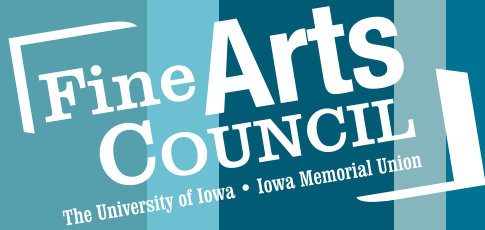
Macabre Heartthrob

## Challenger: Count-em Leap

NBC is reviving an old hit and jumping on the latest vampire craze with their new show coming out this month which follows a Transylvanian physicist from six years in the future who becomes lost in time following a time-travel experiment, temporarily taking the place of other people to "put right what once went wrong" and drain the blood of the local townsfolk. The show stars (1-3) as (1-3).

Scott Bacula as Count Dracula





# HOLIDAY THIEVES' MARKET

**DECEMBER 1-2**  
**Iowa Memorial Union**  
**10am-5pm Saturday**  
**10am-4pm Sunday**  
**FREE ADMISSION**

**WINE TASTING**  
**Saturday, December 1, 12-2pm**  
**FREE ADMISSION**  
**21 years and older**



Individuals with disabilities are encouraged to attend all University of Iowa sponsored events. If you are a person with a disability who requires an accommodation in order to participate in this program, please contact Fine Arts Council in advance at 335-3393.

THE UNIVERSITY OF IOWA  
**Division of  
Student Life**