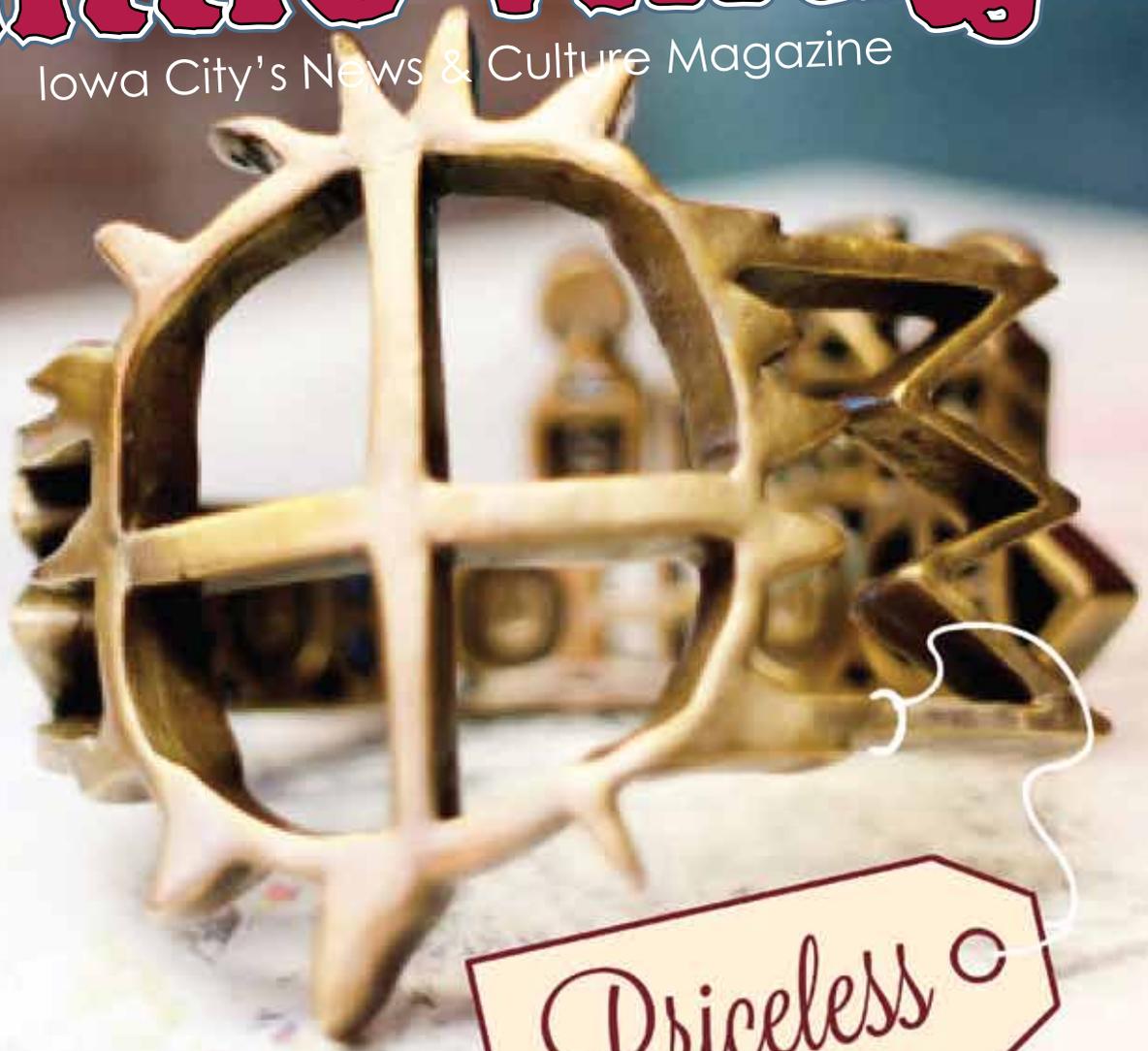


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Iowa City's News & Culture Magazine



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- 15 Harlem Gospel Choir
- 21 Mavis Staples *with Lake Street Dive*
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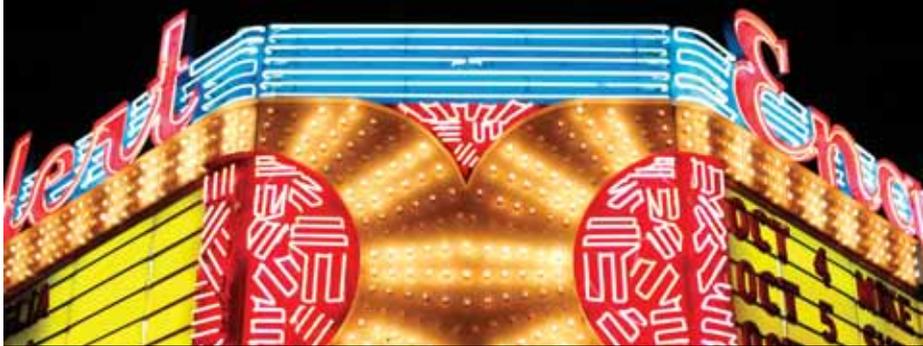
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May

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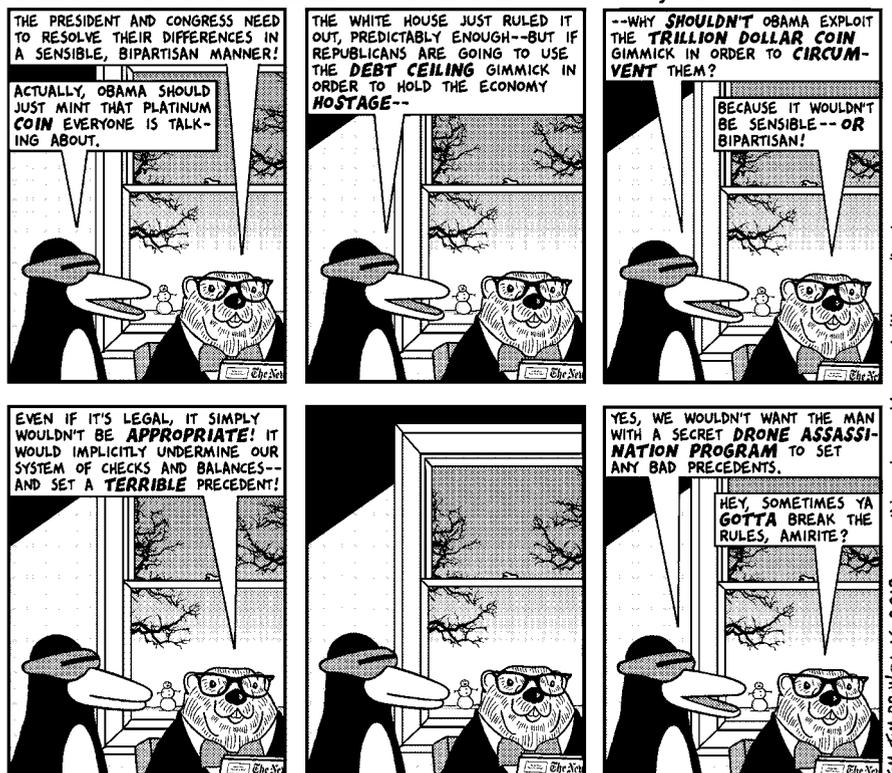
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Mark Drummond Davis' SAMO Key, part of the Iowa City Community Supported Art subscription series, will be included in Public Space One's Annual Art Auction, opening January 25. (Photo by Dawn Frary, Design by Andrew Desforges)

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THIS MODERN WORLD

by TOM TOMORROW



PRO TIPS

Tolerated misanthrope and bathrobe aficionado, Wayne Diamante, scours his pots and pans for answers to his readers' questions in this installment of *Pro Tips with Wayne Diamante*. Actually, not so much this week. In any event, if you've got questions, Wayne has dishes, so send them on over internetwerk to askwaynediamante@gmail.com.

Hello friends, happy 2013! Like many of you, I've been waiting a very, very long time for the Mayan Apocalypse. For decades, it's been a staple topic of my late night cctv interviews, bong sessions, emergency administrative meetings, ally visits, impromptu financial/medical advice and ad hoc correspondence with inmates at a correctional facility I am not at liberty to identify publically. Am I sad life as we know it wasn't snuffed out like a sooty candle? Of course not. I'm an advice columnist, not a sex pervert. Would some closure have been nice? Of course! But consider the following: What if this is the apocalypse!? What if Mayan Apocalypse just looks, tastes and smells exactly like Regular Times? "Poppycok" you might say! Consider then, this earthy kernel of homespun empiricism: Put turds in, get turds out.

Think about it.

Look, I don't enjoy telling people what's wrong with them; turns out, I'm just gifted. So, I could write a long list of things everyone should do in 2013, but in a post-apocalyptic annual turn of introspection and humility, I will offer my own self advice to myself for 2013:

- Stop using the word "fuck," and its derivations, so much in front of my family.
- Work harder at things I enjoy but hate doing but enjoy complaining about.
- Take a night class: Think about Police College.
- Or at least certification to become a private investigator.
- Stick with private investigator. Grow mustang.
- Mustache, whatever. Let's roll.
- Make first drug-bust.
- Undercover assignment?
- Let's roll.
- You know I love you, but I just can't take it.
- You know I love you, but I'm in too deep.
- Get hands dirty.
- Get compromised.

PUT TURDS IN, GET TURDS OUT.

- Plea bargain.
- Serve a little time, but option the movie.
- (to self) Fives.

There you have it. Is it advice? Is it a life plan? No one knows, not even me. This whole time I've been channeling the Oracle at Delphi, mostly by drinking Busch Lights and smoking whatever's inside compact fluorescent light-bulbs. I can tell already; 2013 is going to be the best year ever. **lv**

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Cheerful Congregation

At first they seem like a group of old frat buddies meeting after work. Over pizzas and pints, they commiserate over troubles at the office. They discuss sports and the hard luck of favorite teams. They playfully argue, tell off-color jokes and laugh. And they even have a signature chant, which booms across the bar and makes others turn to investigate.

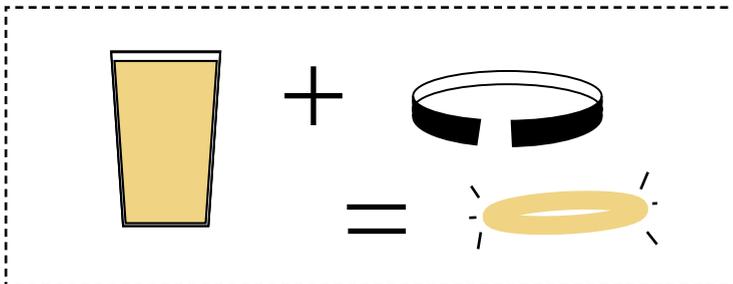
However, these guys are a little different than the typical bar crowd. One wears a clerical collar. Another asks for advice about teaching the book of Job. And all wonder aloud about the fate of low income parishioners who may lose housing assistance. In a way these guys are frat buddies, but from a higher, holier order. They are the Seven Reverends, clergy from local churches and religious organizations, that meet each Tuesday to drink beer and offer friendship and support. It is a group that the reverends say benefits not only them by providing a social sanctuary, but also the community by humanizing its religious leaders.

"This is good for us. It really is," said Mark Pries, the senior pastor at Zion Lutheran, while meeting with fellow reverends in November.

"I need an island."

"You need a beer," quipped one of his colleagues.

Two Lutherans, a Presbyterian, an Episcopalian and a Baptist walked into a bar. It sounds like the set-up to a good joke, but according to Mel



THE SEVEN REVERENDS, clergy from local churches and religious organizations, meet each Tuesday to drink beer and offer friendship and support.

Schlachter that is how it all began about ten years ago. Schlachter, the retired senior pastor from Trinity Episcopal Church, said there was a need and desire among the area's clergy for camaraderie outside the churches they worked for. In essence, they wanted what Schlachter called a "clergy support group." After trying a couple different venues and formats, they eventually settled on a



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CALLED TO COMMUNION

Rever-friends have a pint at their regular hangout, The Old Capitol Brew Works.

Photo by Jay Geisen

standing meeting every Tuesday afternoon at the Old Capitol Brew Works & Public House, where they drink pints and speak their minds.

“It is a place where we talk about our lives,” said Paul Shultz, the campus minister for the Wesley Foundation. “For me it was a place I could be myself. It was very comfortable, very relaxing.”

Though the group is known as the Seven Reverends, Rob Dotzel, the campus pastor at Gloria Dei Lutheran Church, said 18 different ministers have been members at one time or another. There are eight regular members right now, he said, but not all are always there. Seven is their “magic number.” Church associates are sometimes invited and Dotzel said the group is open to clergy and leaders from other faiths. And though their wives and female clergy join them from time to time, it is mostly an all-boys club.

They usually start at the bar. They order pints and chat with each other, the servers and the late afternoon regulars. If enough of the reverends turn up, they carry their beers to a table in the back, munch on popcorn, order pizza and shoot the breeze.

Shultz, who said he has been a regular with the Reverends for six or seven years, said the Tuesday meetings are a safe haven that offer confidentiality. They do not have to worry about the internal politics of their respective denominations, or appeasing their colleagues, because none of the reverends are affiliated with each other. That freedom allows them to speak their minds without having to worry about consequences.

Discussions are open and frank, and range from theology to sexuality. The reverends are comfortable with their faith, but not afraid to question. They do not take themselves too

seriously. Four-letter words are uttered.

“We say the words that we don’t say in our public ministry,” said Dotzel with a laugh.

The church setting, he said, does not offer the freedom they enjoy at the bar. In church, they play a symbolic role for their parishioners. “But it’s not all that you are,” Dotzel said. “There is also an individual inside that wants to be expressed, that needs to be expressed and that

“(Being a pastor) is not all that you are ... There is also an individual inside that wants to be expressed, that needs to be expressed and that sometimes gets subsumed by the role.”

Rob Dotzel

Campus pastor at Gloria Dei Lutheran Church

sometimes gets subsumed by the role.” Their weekly meetings allow them to step outside that role, get together, laugh and be guys.

The ministry can be a joyous profession, said Dotzel, but it can also be emotionally and mentally challenging. Funeral services, visits to hospitals and nursing homes, infighting on congregational councils and money issues take their toll. The Tuesday evening meetings offer the reverends a place where they can vent to others who empathize.

The meetings also serve to ease what they call “the lone wolf mentality.”

“The ministry can be isolating,” said

CHICKEN LITTLE

REVIEWS: **CLINTON STREET SOCIAL CLUB**
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Dotzel. “If you don’t make an effort to connect with people who understand what the role of a pastor is in the community, you can be overwhelmed by all the demanding needs. Some people put their heads down and just let themselves get buried in it and that becomes their whole identity. And we get together to try to remember that the church isn’t our whole identity. We’re also men, we’re also people, individuals and we have lives and interests outside of work that we can talk about.”

One common interest is good, cheap microbrew—which, Dotzel said, is the reason they always meet at “OCBW.” They started meeting there when the beer was brewed next door and have developed a *Cheers*-like relationship with the bar. They are on a first-name basis with many of the staff and fellow regulars, who sometimes seek the reverends’ counsel regarding personal and spiritual matters. Shultz has even officiated weddings for those he has gotten to know at Old Capitol. At this point, he said, he is probably considered the bar’s chaplain.

“That bar has a chaplain and that chaplain happens to be me, and I enjoy it,” said Shultz. “I enjoy the people there. Why should my ministry only be [the Wesley Foundation]?”

The reverends’ relationship with the bar is such that they even have a beer named in their honor: Seven Reverends, a Belgian abbey ale released every winter.

“This is the only time in my life when I have had a long standing relationship with a particular bar,” said Dotzel, an admirer of Bavarian wheat beers. “I have a bar like I have a church. That’s my bar!”

While some of the reverends stay long enough to have a couple beers—very rarely do they drink enough to get tipsy, and Shultz, as a Methodist, is vowed not to be drunk in public—others may only stop in to say “hi” and reconnect for a short time. It all depends on their schedules that day, said Dotzel. They are busy men, with Bible studies to lead and church committees to chair. The meetings only last for a couple hours, long enough for them to eventually yell their signature chant, reserved for good news or when seven of them are present: “We don’t, we don’t, we don’t mess around! Hey!”

“That’s what she said,” one of them snickered after the chant in November.

A number of patrons at the bar turned and looked to the table in the back. “Keep it down, reverends!” someone teased.

“Shut the eff up!” countered Shultz. **IV**

Casey Wagner lives in Iowa City.

Tucked into the busy lineup of Clinton Street storefronts, wedged between two other doorways, an unassuming red awning marks the entrance to one of the city’s newer and more exciting dining establishments, the Clinton Street Social Club. This elusive entrance opens to a flight of stairs that lead up to the second floor. This obscure entrance to the restaurant gives the feel of being transported to a Prohibition-era speakeasy. Emerging from the staircase, exposed brick walls, rough-hewn wood furnishings and bare filament bulbs set the stage for a dining experience that not only transports the mind to another time and place, but also offers a menu inspired by the best of American comfort foods.

Exposed brick walls, rough-hewn wood furnishings and bare filament bulbs set the stage for a dining experience that transports the mind to another time and place.

As the sweet and haunting sound of Mississippi John Hurt’s music filters through the dimly lit space, I take a seat at the bar, a 4-inch thick slab of wood that runs nearly the length of the restaurant. It’s my third visit and I order my usual, the Porch Crawler, a concoction of ale, vodka and lemonade. In addition to my favorite tippie, the drink menu includes other creative and surprising beer cocktails, as well as a generous offering of cocktails inspired by prohibition classics and given names like “Annabel Lee” and “The Dirty Birdsong.”

The food embodies as much character as a Flannery O’Connor novel and I start with a generous portion of chili glazed pork belly served with shaved fennel. It is rich, delicately sweet, and accompanied with just enough of a kick to remind me that my taste buds are alive and well. Following the pork, I continue my indulgences with the chef’s Oyster Po’Boy, a delicious take on the classic that is served on a fresh baguette with the slightly spicy creole aioli. I finish my meal with the sweet and boozy Caramel Apple Bread Pudding that comes drizzled in whiskey sauce.

My enthusiasm for this place doesn’t hide areas that could definitely use some improvement. Service is often slow and disorganized. It is unclear if this is a result of poor communication between the wait staff and the kitchen or simply a result of being understaffed. Either way, be prepared to sit. The lighting, although charming, can at times seem way too bright, and consequently offensive to the senses. Nonetheless, from first bite to last, neither quality nor quantity of the food fails to disappoint.

The bottom line: come early and come often. The Social Club will surely cure what ails you...as long as you’re not in too big a hurry. **IV**

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COMPETITION & INTERVENTION

The collective brass of the Iowa City-Coralville-North Liberty Commerce Triangle are hard at work on a landmark economic policy charter to be known as the Community Business Attraction and Anti-Piracy Compact. A lofty title for what some believe to be little more than a misguided protectionist reaction to the giant sucking sound emanating from the Iowa River Landing.

The Compact is intended to prevent the participating towns from attracting business at the expense of one another. Under the deal, participating towns may not offer incentives to businesses considering relocating from another Compact Community or in any way solicit (“pirate”) businesses to relocate from a fellow participant.

Iowa City Manager Tom Markus and his counterparts in Coralville and North Liberty proposed the agreement in response to the Von Maur Incident. In 2010, the city of Coralville opened its bag of fiscal tricks and found a \$10 plot of prime real estate and almost \$10 million in incentives to lure the department store Von Maur from its home at Iowa City’s Sycamore Mall to the newly paved shore of Coralville’s Iowa River Landing.

For the record: What Coralville did was bogus as all hell and everybody knows it. Yes, Coralville’s Iowa River Landing project was blindsided by a colossal recession that thwarted its search for an anchor, but when the cupboard was bare they made the crunch-time decision to cannibalize their own mother.

Given the bad blood that lingers, it’s understandable that officials in all three towns would support an agreement that would prevent such ugly competition in the future. And what better way to make local competition friendlier than a good-old-fashioned dose of commercial protectionism.

Friedmanites, Invisible Handers, and all manner of free-market advocates may be quick to decry the protectionist underpinnings of this

Compact. (Full disclosure: we, the authors of this column, are more sympathetic to this sort of free-market dogma than we often care to admit in polite company.) But, those biases aside, more learned folks say that protectionism is, generally speaking, bad economics. In the oft-cited paper “Protectionist Trade Policies: A Survey of

it may not have the necessary tools to attract nearby businesses from Coralville and Iowa City. In other words, businesses would not be able to follow future population movements, leading to inefficiencies in the marketplace that hurt businesses and consumers alike.

Obviously, the arguments above assume that businesses should be able to move freely between towns and market forces should be allowed to do what they do. But maybe—brace yourselves, free-market friends—restricting the movement of businesses in and around Iowa City is not such a bad thing.

Let us turn, for a moment, to Italy. The regions of Tuscany and Umbria, filled with quaint boutiques lining beautiful cobblestone streets, exist in their unadulterated states thanks in large part to government intervention. Former New York

Times columnist Anthony Lewis, in homage to the country, wrote, “Italy is evidence that there is more to life—a civilized life—than the unregulated competition of the market.”

Here’s the gist of Lewis’s argument and that of the economists who support his point of view: Protectionist regulations can allow culturally and historically valuable places to exist despite their relative economic inefficiency.

The heart of Iowa City is this state’s Verona, or the closest thing we’ve got to it. It’s his-



Photo by Dawn Frary

Theory, Evidence and Rationale,” noted economist and University of Iowa alumnus Cletus C. Coughlin concludes that protectionist policies “generate lower economic growth rates” and “[protect] domestic producers at the expense of domestic consumers.”

With just a little imagination, it’s easy to see how Compact Communities could be adversely affected by a limitation on competition. A successful small business interested in relocating into a Compact Community, for example,

The Community Business Attraction and Anti-Piracy Compact

is more than a retroactive pledge of good faith between communities; it will help insure the long term vitality of business in Iowa City by limiting the ability of suburban developers to coax area businesses to “greener pastures.”

might be scared off by Compact regulation of its future movement.

In the long run, the Compact could slow economic growth by hindering the ability of businesses to move along with the population. If, ten or fifteen years down the road, North Liberty experiences a major population boom

historically, culturally and aesthetically superior to any point along the Coralville Strip; it’s a cradle of the arts that deserves more than to be left behind by a convoy of moving trucks and minivans bound for North Liberty. It’s a place deserving of protection against those most uncouth market forces.

If market forces are permitted to act without restraint, then businesses and people in Iowa City will begin to gravitate toward Coralville. Why? Because Coralville offers more conveniences at a lower cost. Young people will want to move there to start their families, not because Coralville has better nightlife (it certainly does not) but because it's cheaper. In the meantime, Iowa City becomes older and emptier; as a result it will be increasingly difficult for the historic buildings and quirky local businesses of Iowa City to exist.

If the market is not on our side, how shall we protect our beloved town?

That's where local policy measures like the Community Business Attraction and Anti-Piracy Compact come in once again. It's more than a retroactive pledge of good faith between communities; it will help insure the long term vitality of business in Iowa City by limiting the ability of suburban developers to coax area businesses to "greener pastures." By reducing some of the incentives for businesses to leave town, the measure should reduce the risk of capital flight from Iowa City to Coralville.

It may be hard for believers in The Unknown Ideal to stomach, but this compact seems to be good policy. Though the Compact was precipitated by the poaching of Von Maur, it's really about the long term protection of one of the Midwest's greatest gems, historic Iowa City. The city's leaders deserve credit for recognizing the value in the preservation of history; their commitment extends far beyond this compact, as just last month, the City Council moved to protect a four-block section of Jefferson Street by labeling the area a historic overlay zone.

There is a time, we know, for everything under the sun. There's a time for unchecked market forces, but there's also a time to fight back against the natural progression of sprawl to save something that has value beyond its financial bottom line. The fight to preserve the aging Iowa City will be a tough one as long as Suburbia continues to sing her siren song, but it seems that we've finally taken a step toward shutting her up. **lv**

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Zach Tilly is an undergraduate studying Journalism and Political Science. He also writes for The Daily Iowan and the Washington Post's swing-state blog, The 12.

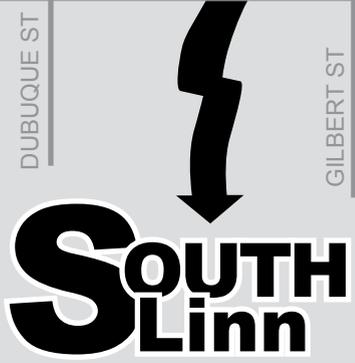


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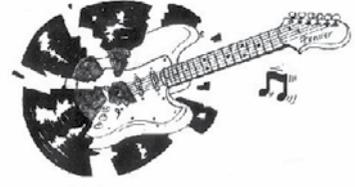
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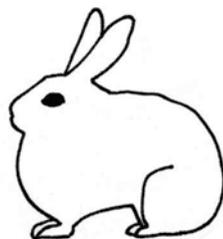
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Foreign Policy: TO SERVE AND PROTECT?

In light of the upcoming changes in President Obama's cabinet, as well as the United Nations' recent estimate of 60,000 deaths in the ongoing conflict in Syria, this is the time to discuss the future of U.S. foreign policy. In this month's edition of American Reason, we ask whether or not the U.S. should act as a police officer to the rest of the world.

Vikram Patel: The US should act as the world's police officer. I know many of the readers just jumped back at that, so let's examine what a police officer would and would not do on the global stage. A police officer doesn't run another's household; correspondingly the US shouldn't run another country's government. A police officer does not build and maintain another's living space; correspondingly the US shouldn't be in the business of nation building. A police officer does, however, use restrained and judicious force to maintain peace and respond to criminal activity; correspondingly the US should take short-term and focused military actions in order to prevent human tragedies in situations where military action would be effective.

The conflicts in Libya and Syria are ideal examples of situations where we can use a small amount of force to prevent the suffering of many. We were able to use targeted airstrikes

to prevent Gaddafi from killing many of his fellow Libyans, and if we had intervened early on in Syria then we could have prevented tens of thousands of deaths. The intensity of this conflict could have been tempered by the US military's amazing ability to neutralize the effectiveness of a traditional fighting force. If it only requires a small amount of resources for us to save lives, then we are morally obligated to do so.

Matt Sowada: I want to make sure I understand what you're suggesting. When police officers enforce the law they are not exercising their own moral judgments on society, they are executing the laws of the government. In the United States role as "world police officer," who would define what is criminal? If the answer is "The United States" then this sounds less like policing and more like just doing whatever we want and insisting that we mean well when anyone objects.

V.P.: Well, I'd say that there are many moral positions that are generally accepted by the global community with a few holdouts. If the US is acting within that moral framework and with the acceptance of most of the rest of the world, then it is acting in the role of "world police officer." If the US is acting unilaterally like it did in Iraq, then that action does not fit within this definition. However, intervening in Libya and Syria does fall under the criteria I'm using to define as the actions of a "world police officer."

M.S.: I think I understand where you're coming from, but I don't think the situation is quite as simple as you frame it. I'd first like to take issue with the notion that the U.S. is in a position to act on behalf of the "global community." I suppose it's true that there are many societies that generally accept our moral positions, but I think it's neither fair nor wise to characterize nations like China, Russia and Iran as "a few holdouts." It's not that we should necessarily kowtow to Beijing, Moscow or Tehran but I think it behooves us not to antagonize them unless we know that it's in our self-interest, and we simply don't have that information. Indeed, if the rebels install a government that is more aggressive or unstable than the current one in Syria, interference by the United States may well be against

I'm skeptical that we should use force as a tool to spread freedom, but absolute in its use to prevent mass killing. —Vikram Patel

our national self-interest (a risk you always run if the U.S. is true to your desire to refrain from nation building).

Speaking of nations we don't always see eye to eye with, what if a fascist state or a theocracy announces that they are also going to act as world police officers on behalf of their "global community?" Are we going to accept a nation that "intervenes" on behalf of rebels dedicated to religious zealotry or autocratic rule if it will effectively end a prolonged civil conflict?

Lastly, I'll go ahead and ask you the question that I'm sure you are expecting. In a speech the U.S. House of Representatives John Quincy Adams once bragged that the United States "... goes not abroad, in search of monsters to destroy. She is the well-wisher to

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FIGHTING FOR PEACE

the freedom and independence of all. She is the champion and vindicator only of her own.” This prudent foreign policy is not based on apathy, laziness or cowardice. It is based on a simple fact: If you go out into the world looking for trouble you are likely to find it. Where exactly would you set the bar for American intervention, or more appropriately where would you trust whoever happens to be president to set it?

The ongoing conflict in Syria has cost 60,000 people their lives, while millions more are languishing in refugee camps. Could much of this suffering have been prevented by swift U.S. military intervention?

V.P.: Imagine Manny Pacquiao is walking down the street and comes upon an individual who is beating Stephen Hawking to death. If the attacker would pose him no serious threat, would it not be wrong for Manny Pacquiao to walk away? The US is a far more powerful country than it was during the time of John Quincy Adams. There are no serious external threats to our freedom and independence, which allows us the capability to act on behalf of others with almost no danger to ourselves. I’m skeptical that we should use force as a tool to spread freedom, but absolute in its use to prevent mass killing. Though I don’t have any hard and fast rules, we do have examples where we used or should have used our military for the protection of others that would inform the decision making process for future US intervention (Rwanda, Kosovo, Darfur, etc).

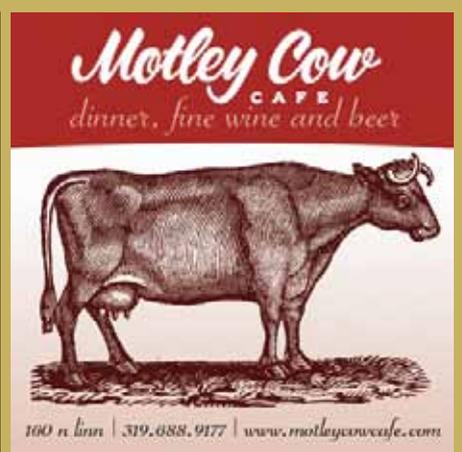
With regard to the global community, you did identify some of the holdouts and even they have made great progress toward the respect of life and freedom. What do we have to gain from not antagonizing them? Slightly better relations with them and maybe some political clout, neither of which is worth the sacrifice of life that nonintervention would necessitate. We have made mistakes when it comes to foreign intervention, but the worst ones have come when we sat on the sidelines as large innocent populations were being killed. **lv**

Vikram Patel and Matt Sowada are the friendly adversaries behind the twice-weekly ethical debates series, American Reason. Listen on KRUI every Sunday from 4-5 p.m., and find an archive of the shows (as well as exclusive web-only content) online at LittleVillageMag.com.



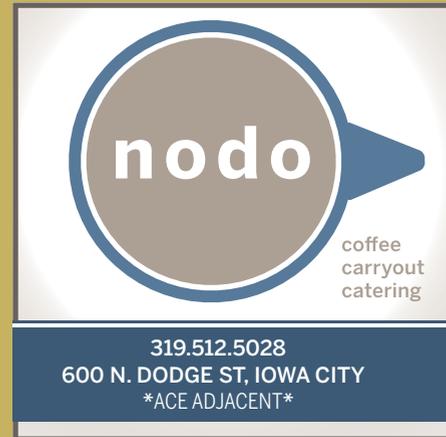
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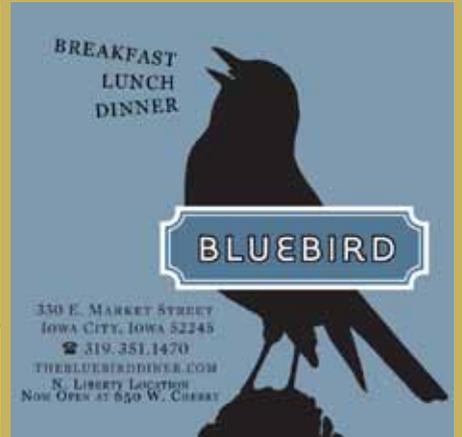
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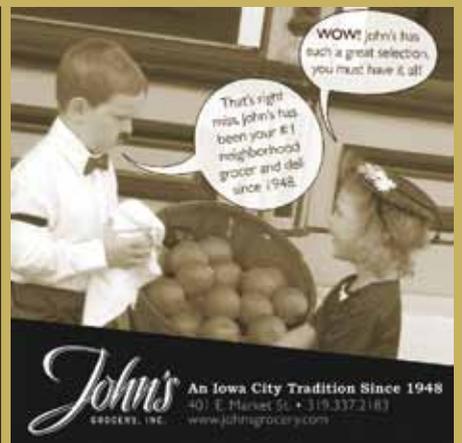


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**FRIENDS IN NEED**

January 14 marked the opening of the Iowa Humane Alliance in Cedar Rapids.

number is between three to four million, but it could be even further reduced if pet owners ensured that their animals did not produce offspring, Blount says.

Blount has worked for Iowa animal organizations and shelters for most of her life, and these positions have given her the rare opportunity to understand the severity of the dog and cat overpopulation problem, while also inspiring her to take action to change the situation.

"There is an endless flow of animals coming in and out of shelters, and while shelters do good work to care for the animals and find them homes, I realized that the work I was doing there, while rewarding, wasn't solving the problem as a whole," Blount said.

In order to better address the overpopulation problem, Blount founded the Iowa Humane Alliance Regional Spay Neuter Clinic that just opened on January 14th. It is the first high volume, affordable and quality spay and neuter clinic in the state of Iowa. The clinic is an offshoot of the Iowa Humane Alliance, which was founded in 2008 by three committed animal welfare advocates who identified the pressing need for effective spay and neuter programs.

The mission of the IHA Regional Spay Neuter Clinic is to provide access to affordable spay and neuter options in order to prevent the litters of unwanted kittens and puppies that



Photos by Dawn Frary

SHELTERING THE MULTITUDE



As I sit down to talk to Mary Blount, executive director of the Iowa Humane Alliance, a gray cat slinks its way across her lap and nuzzles against her shoulder. Blount's reaction to the animal is automatic as she slides her hand down its back and uncrosses her legs so it can more easily traverse her lap. Watching the interaction between the two, I can't help but think that much of Blount's life's work and passions can be summed up by the existence of this cat.

As Blount continues to stroke the cat, which is oblivious to the symbolic nature of its presence, she explains that on any given day there are approximately 20,000 to 30,000 stray cats just like it living on the streets of Cedar Rapids. This number has always been high, Blount

says, but it really ballooned after the flood of 2008. There are stray dogs as well, but they are far outnumbered by the feral cat population, due to the fact that cats reproduce more quickly (females can start having kittens when they are as young as four or five months old), roam more freely than dogs, are better able to survive on their own and attract less attention from people because of their ability to hide.

In the 1970s, before spaying and neutering was a consideration, 17 million cats were euthanized each year in the United States in order to deal with overpopulation. Now that

end up in municipal and private shelters every year. Despite the tireless efforts of municipal shelters, humane societies, rescue groups and volunteers, euthanasia continues to be the principal means for controlling pet overpopulation. Spaying or neutering one animal can prevent the birth of the 40 to 50 offspring that animal may reproduce in its lifetime.

“What we’ll be doing is taking preventative measures instead of trying to fix the problem after the fact,” said Kathleen Schoon, the Director of Development for the IHA.

This local clinic is part of a mentorship program provided by the national Humane Alliance based in Asheville, North Carolina. This national organization has mentored the

On any given day there are approximately 20,000 to 30,000 stray cats living on the streets of Cedar Rapids.



opening of over 100 clinics around the country that have followed the same model as the one in Iowa. Additionally, the clinic has received the financial support of Pet Smart Charities and the Pet Co. Foundation in order to complete renovations to its facility and pay for equipment and medical supplies.

Once fully operational, the Cedar Rapids-based clinic will perform 8,000 to 10,000 surgeries every year. The clinic will partner with rural shelters and humane organizations within a 100 mile radius and provide a transport service to bring animals to the clinic to be spayed or neutered, thereby providing

COMMUNITY >> CONT. ON PAGE 16

HEALTHY IS BEAUTIFUL

The timing of Valentine’s Day couldn’t be any worse. Need proof? Just go take a look in the mirror: Pasty, white, dry skin. Dull, lifeless hair. Those twelve pounds of Christmas still weighing you down despite your New Year’s resolutions.

Yes, after months of very little sun—and maybe too much celebrating—squeezing into that sexy lingerie for that special evening can feel anything but sexy.

But don’t fret, dear reader, for there is a cure to your mid-winter woes.

A simple two-week turnaround regimen will get your cheeks looking rosy again.

For starters, you need to start eating better. You already know that, but if you want to lose that bloated and downsize into those skinny jeans, you absolutely need to avoid the big, bad three: Grains, Sugar and Dairy.

Sugar is a gimme—we all know that it is bad for us. But grains and dairy? Well, grains and dairy are inflammatory, they cause water retention (read: bloating), and they give us enough midriff spillage to put someone off eating muffins for a month or more.

Focus on eating fresh—and preferably raw—fruits, vegetables, nuts and seeds. Add in a few legumes and tuber and keep your protein lean. After all, eat lean to stay lean.

Second, you need to start exercising. You are welcome to hit the gym, but try HIIT’ing Tabata exercises instead. HIIT, or High Intensity Interval Training, gives you the same calorie-burning buck that you would get if you ran for two full hours.

Tabata exercises are 20-second full-intensity bursts of activity followed by ten-second breathing periods. Cycle between the bursts and the breaths for a total of four minutes. I like to do burpees, followed by mountain climbers, followed by running in place (think: Flashdance-style) and finish with speedy jumping jacks. Give this exercise your all and you will have rosy cheeks (and flatter abs) after only three sessions.

Next, you need to hydrate your skin and hair. To do this you need to drink more water. While you are at it, cut the coffee, cigarettes and liquor (hey, it’s only two weeks). For these two weeks, add in 3,000 mg of omega-3 fats (like fish or flax oil), 5,000 IU of both Vitamin D3 and Vitamin A, as well as 800 IU of Vitamin E. Your skin and hair will glow.

In addition to these supplements, I would recommend taking a good, pharmaceutical-grade multiple vitamin. Trust me, not only will you look better, but you will feel better. You can thank me later.

Lastly, get some good shut-eye. No one wants to gaze across a candlelit table into someone’s baggy eyes. And, no matter what cooky Dutch researchers say, yawning isn’t sexy (yes, I’m pointing at you, Wolter Seuntjens).

Follow the above advice and you’ll be ready for action by the big V-Day. After all, healthy is always beautiful. This program will help you feel good, look good and get the goods. **IV**

*When Dr. Jason Bradley isn’t naked in bed, reading Wolter Seuntjens’ erotic book, *The Hidden Sexuality of the Human Yawn* by candlelight, he can be found practicing Nutritional and Metabolic Medicine at the Washington Street Wellness Center in Iowa City, Iowa.*

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

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

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Electron Configurations

When light collides with an electron, the electron's trajectory is immediately altered. The collisions can be measured, plotted on graphs, connected like constellations.

I. It might have happened on a Tuesday. Maybe a Sunday night after the weekend had lost its momentum. They might have been high together for the first time, and being too far into the moment to unwrap the condom, their son might have been conceived. Forty packs of cigarettes later, his mother's period might have been two months late. It might have been a Thursday when his mother found out for sure. She might have combed through the aisles for the pregnancy tests, walked by once, browsed the magazine rack instead, and returned. She might have blushed as she picked up the purple box, might have looked around before reading the back carefully, and walked across the store hiding the box in her coat. The cashier might have looked at her—might have not. Might have just charged her the \$15.99 and placed it in a white plastic bag with a receipt. She might have lit a cigarette in the car, cradling it between her fingers, hand lax on the gearshift. She might have lit another in the bathroom. She might have blown the smoke through the vent. She might have cried—might have not.

II. His father's hands were always dirty. Rough like denim, strong like wrenches. Motor oil caked in the deep cracks of his forehead, the fine lines around his eyes. Stuck in a constant squint from the position of his bifocals, he claimed to always see spots—webs of electrons stretching across the sky. He would look at them, but they'd always dart away.

III. He would have come home that Thursday, passing the driveway slightly and then, throwing the old blue Chevy into reverse, he would have parked it under the carport. She might have smelled him before she saw him. After kissing him in the living room, his thick oily moustache would have smudged her nose black. She might have stepped back,

tears welling in her eyes. She might have told him the news, articulating slowly: "I'm pregnant." It might have bothered her to hear her voice echo through the room. He would have sat in the white wicker chair, his head a hanging apple. He would have looked at her eventually and told her he loved her. She might not have said anything back. She might have just wiped the grease from her nose.

IV. One hundred and sixty-five packs of cigarettes later, her son might have been born early; might have weighed less than five pounds. They might have taken him home eventually, but they wouldn't take any photographs for a while. His mother might have held him in the first photo. She might have shielded her face with a cigarette. The camera's flash cut through the smoke—ghostlike, his father would have thought. She might have left a year later, her son bundled in his favorite blanket. The cool, grey wind might have stung their cheeks. She might have placed him in the back seat of the purple Mazda. He might have been asleep. Tugging at the straps, she might have made sure he was safe before dissolving into the fog. She might have sat at the stop sign just over the hill, wipers blinking away the tears. His father would have stood in the living room until he got hungry. He would have gone to bed early.

I. Eighteen years passed, and their son went to college. He had too many girlfriends at the time, loved too many times, fucked too many times. A girl he knew would have asked him for a pinch of salt for her tomato. It might have been a Tuesday—maybe a Sunday. There might not have been a tomato. They would have talked about them anyways, drawing out words, creating pauses. He didn't like tomatoes, but she seemed nice enough. He might have tried one for her.

II. He often dreamt of tomatoes, of electrons, of ghosts in walls. He would remember her. They would meet for coffee in December. She would arrive ten minutes early. She sat at a corner table, shifting her weight nervously.

He might have walked around the block once before entering, but he eventually went in. "Hey," he might have said, "how's it going?" She said she was fine, that she was single now with a cat and an apartment. "Yah, me too." They bloomed quickly like the squeeze of an orgasm—like nuclear fusion. They'd watch each other shed their skin; and then lying on the bed, they'd pulled the covers overhead. It would be dark. Fingers would linger, tracing shapes on each other's stomachs. They'd fuck flawlessly over and over, and afterwards they'd poke around exploring their darkest corners.

It seemed solid, but shifted like a boat in the bay.

III. She was prone to changes in the seasons, so as the spring sun sprung from behind the winter clouds, she began to see spots. He caught her chasing one in the bedroom. "Floaters," she said, expecting him to understand. "What's that?" "They're like tiny bubbles suspended in syrup, only in your eyeball." "Weird," he said. She would mention the spots frequently, whipping her head to see one, her long blonde hair skirting around her face. She'd stare at him afterwards, eyes milky with frustration.

But he was fleeting, as always—stuck in the furthest valence. He blamed his parents for neglecting him intimacy. She called him fingerless. He agreed. "Ghostly," she said.

IV. Summer came, and they split. He'd manifest from time to time, but it always hurt. He watched her mesh into the atmosphere, cloudlike and wispy. Always bursting with sunshine. He stared. Spots might have formed in his eyes, darting between the clouds like trillions of tiny electrons shifting, colliding, bathing in the light. **IV**

Kyle Laws is a senior at The University of Iowa and studies poetry. He admittedly considered doing something else once.

>>COMMUNITY CONT. FROM PAGE 13

affordable services to outlying areas that may lack local these options.

The clinic will also work with individuals who need to neuter and spay their cats. "People who can afford to have their pets spayed and neutered do it," Blount says. "But thirty percent of animals still aren't spayed or neutered because of the cost. For many of our clients it isn't a lack of care but a lack of resources, and we want to try to help them solve their problem."

The clinic will also work with more informal shelters that need support and assistance. Blount and Schoon recently visited the home of a widow who had over 70 cats living on her property. She began by caring for one or two strays, and before she knew it her barn and home were nearly overrun by felines. While

"Thirty percent of animals still aren't spayed or neutered because of the cost. For many of our clients it isn't a lack of care but a lack of resources, and we want to try to help them solve their problem."

Mary Blount
Executive Director
Iowa Humane Alliance



she wanted to care for them, she was unable to do so due to a lack of resources. Assisting with this situation is one example of the kind of services the clinic will provide.

Although the clinic facility has been the primary focus of the organization, the IHA Regional Spay Neuter Clinic is also putting a special emphasis on working to overcome personal, philosophical and methodological differences among animal welfare organizations and individuals.

"This is a very opinionated line of work because of differing opinions of how to care for animals, the division of kill versus no kill shelters and other things," Schoon said. "This results in a lot of duplication of services. We are hoping to bring everyone together by seeking ways to recognize common values, pool our resources and coordinate our efforts to accomplish the common goal of eliminating animal abuse and homelessness."

The clinic is located at 6540 6th St. SW in Cedar Rapids. For more information, visit iowahumanealliance.org or spay-iowa.org. **IV**

Jill Bodach is a graduate of the Iowa Writers' Workshop. She is an adjunct professor of English at Kirkwood Community College.



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FIST-PUMPING FLOP
 Russell Crowe (left), Hugh Jackman and Anne Hathaway in *Les Misérables*.

The World Was a Song ...Then it all Went Wrong

In 1915, American opera singer Mary Case took to the stage and sang alongside phonograph recordings of her own voice. She was Thomas Edison's favorite singer, so the story goes, and she was participating in a massive series of promotions for Edison's phonograph and record company that became known as the Tone Tests. The purpose of the Tone Tests was to dispel the idea that recorded music was inferior to music performed "live" by comparing them side-by-side. Though John Philip Sousa had already famously discounted recorded music as "canned," audiences clamored for these opportunities to judge the sounds themselves. Tone Tests were popular for almost a decade, and historians have suggested that they were responsible for a cultural shift where recorded sound went from a novelty to a legitimate product of music culture.

Nearly 100 years later, questions of "liveness" have again become a national storyline thanks to the release of director Tom Hooper's new film adaptation of the 1985 stage musical *Les Misérables*. Much has been made about Hooper's decision to not have the actors record the songs in advance and then lip sync their performances during filming—the way that movie musicals are produced. Instead, in Hooper's production, each take is recorded "live," with the actors listening to a pianist in an earpiece and singing their parts through each and every take. For a show like *Les Mis*, this is no small point: It is more of an opera

than a musical, and with virtually no spoken dialogue this on-the-fly singing comprises the majority of the two-and-a-half hour film.

Hooper's decision has been used by the studio as a promotional tool not unlike the Tone Tests, whose successes can be measured not by who or what actually sounded better, but rather by getting the audience to accept the comparison in the first place. In a featurette that was played as a preview in some theaters last fall and circulated on the web, the actors in the new *Les Mis* talked at length about how "liberating" the process was. It allowed for real acting, real expression and real drama to unfold on screen. The old way of doing things was presented as unnatural or artificial, generally unworthy of a story that wallows in the muck of 19th century France. This was the film, the clip promises, which would usher in a new era in the movie musical.

Instead, what has happened is a failure that could only be described as spectacular. *Les Mis* is an overreaching and underwhelming movie that is original only in its slavish commitment to two current trends: the cinematic practice of turning things popularly imagined to be fun

or light-hearted into "Deadly Fucking Serious Works of Art," and the increasingly popular operatic tendency of making stage productions more cinematic. By combining these things, the film seems less like a musical adaptation



From James Bond to Harry Potter, cinematic treatments of even the most fanciful worlds have been rendered as gritty, dirty places filled with Death and Tough Choices. *Les Mis* has these ideas at its very core.

and more like a statement on how much we value music and its expression in contemporary society. A hint? Not much.

If we were to trace the origins of Hooper's grand failure, we might start with Batman. In a recent interview, Tim Burton said that when he made his 1989 *Batman* film, "it felt like the first attempt at a darker version of a comic book.

Now it seems like a lighthearted romp." Thanks in large part to Christopher Nolan's more recent treatment of the character, everything everywhere is being booted and rebooted into what we might call "dark knight mode," where

In his quest for "authentic" performances from his actors, Director Tom Hooper shows a fundamental lack of respect for music itself.

things that were once allowed to be a little fun are now rated R (for "Realism"). From James Bond to Harry Potter, cinematic treatments of even the most fanciful worlds have been rendered as gritty, dirty places filled with Death and Tough Choices. *Les Mis* has these ideas at its very core, and is set in the streets and gutters of pre-indoor plumbing Paris. Hooper relentlessly exploits this visually, covering his characters in dirt and mud and yes, human feces. Even "Master of the House," a comedic number meant to provide some relief from the bleakness of it all, is presented here as a revolting portrait of alcoholism, exploitation and petty theft—with almost none of the laughs that the song is supposed to elicit.

The influence of dark superhero cinema has extended well beyond the movies, into opera and the musical traditions that the stage version of *Les Mis* is so heavily based on. In his March review of *Götterdämmerung* by the Metropolitan Opera, Alex Ross criticized director Robert Lepage's "clumsy, comic-book approach [that] suffers in comparison with many Hollywood superhero movies." At first, this might seem like an elitist dig—are any two things farther apart than the world of opera and the comic book universe?—but in truth the comparison was profoundly apt. The opera is a tale of Norse gods, not unlike those who appear in Joss Whedon's *The Avengers*. And, the Met is now in the

business of making blockbuster movies: Their "Live in HD" series started in 2006, and now broadcasts to theaters all over the United States, including Iowa City's Sycamore 12. Ross's concern is that operas are now being made with the

physical audience as an afterthought: "I wonder whether it is almost unfair to review new Met stagings from the point of view of one sitting in the house, since they now seem designed more for the camera operators."

What has resulted with *Les Mis* is that Hooper has combined and transformed the gritty and grand aspirations of Nolan with the cinematic intentions of the Metropolitan Opera into a musical that is profoundly unmusical. And this is the real tragedy. In his quest for "authentic" performances from his actors, Hooper shows a fundamental lack of respect for music itself. This is not, mind you, simply because the singing itself is bad—though it is unquestionably very bad. It's because Hooper willfully overlooked the fact that music is an art that can convey emotion in and of itself, outside of the tropes of dramatic acting. We don't expect that singers will literally cry in songs about heartbreak, but we do demand that their voices infuse the musical notes with a sense of heartbreak. Here, a song conveys sadness simply because the singer is crying, and a song conveys action because someone is pumping their fist. Nothing to me seems more unreal than robbing songs of their emotional power. **IV**

Craig Eley is a graduate student at The University of Iowa, currently residing in Austin, TX.

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Soul'd Out

Why the Public Space One January Auction Encapsulates the Spirit of Art in Iowa City.

It'll be a cold night in Iowa City, buffeted by bumps of chilled thrills in the air, as students return to campus and continue their sloppy migrations to and from downtown bars. But just below the surface—literally, in Public Space One, downstairs in the Jefferson Building (129 E. Washington), Jan. 25—begins the third Annual After xmas Art Auction (AAxAA), a night of red-hot deals and burning art passion, an institution and an absolute must-attend for art aficionados of all shapes, sizes and flavors. According to John Engelbrecht, the Director of PS1 and its new second site PSZ, “The PS1 art auction started as a small artwork-based fundraiser in January of 2010. The first auction was composed of artwork gathered by Caleb Engstrom, pieces he had people send from all over the country to support the gallery exhibitions that had just started the February prior at Public Space One.” This auction, according to Engelbrecht, “was the first step in an ongoing process of making our noncommercial gallery sustainable throughout the year.”

The nature of the event aims to preserve the spirit of a group show while incorporating the auction format. “The art in the art auction, unlike most of what we normally show, is essentially presented to be viewed as a commodity,” Engelbrecht explains, “a commodity that artists have lent to us to sell to others so that we don't have to do that on a regular basis. We hope we make this transaction interesting enough that the whole process is more entertaining, enlightening and/or educational than shopping for a TV at Best Buy; but, in the end the show is really about seeing work, finding something that you wouldn't mind having in your life a little more and supporting our space by taking it home.”

Items in this show run the gamut, ranging from more traditional works such as paintings, prints, sculptures, light fixtures and books, to pieces a bit more participatory, some that push, bend and even sneak around the very notions of how an art show usually works. “I am excited for a couple pieces so far,” John says. “There is a piece by Josh Dumas, ‘JOSHUA DUMAS’ VOICE,’ where the winning bidder

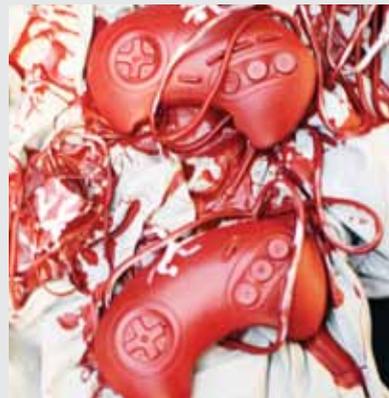
shall receive a recording, 30 long minutes, of Joshua Dumas' voice reading/speaking/singing the text of their choice. I've heard his voice so can speak to the exquisiteness of this offering.” “I'm interested in participants really being provoked,” he continues, “Sometimes this takes the form of strange items for sale; the name of the show, for instance ... last year, unfortunately, perhaps, the money spoke and the show was named Rindjob [Tyler Luetkehans, a local artist, won that honor] ... while I'm not into that title, I do like that forfeit of control and level of audience participation.” Past auctions have also offered such art as a “drunken tirade” from John Engelbrecht himself, purchased by your humble correspondent in a \$60 bidding war victory that ended in a predictably beautiful disaster.

As the annual auction has morphed over the years, the local and emerging artist component has increased. “It has become a great opportunity—or excuse—for people to get local work that isn't often presented in a consumable form, especially within our noncommercial circles,” Engelbrecht says. That means high quality art from artists in Iowa City or with some connection to it. It also means that the art is affordable, something near and dear to the ethos of PS1.

Alongside the auction, there will be a week's worth of exciting events representing all walks of art life in Iowa City. And, to answer the best question not everyone knows to ask, yes: the art opening will have pancakes. “YES!” Engelbrecht says excitedly, a sweet syrup of thrills rising behind his eyes. “The pancakes will be back the night of the opening Jan. 25, 6-8 p.m. We are hoping to have local video art collective Space Camp come and lend their expertise in making them, and will attempt to build an event around the idea of “Spacecakes” ... there will also be a Seagull Society open-mic storytelling event that evening. It should be a good kick off, with lots of other events happening throughout the week, including a family friendly hoedown with local, old time music players!”

Also initiating the week's festivities is HELL-Ø-SCAPES, an auction hosted by your humble ARTicle correspondent, which

Art Scene



HELL-Ø-SCAPES

Russell Jaffe

PSZ (120 N. Dubuque)

Installation: Jan. 17-24

Reception/Auction: Jan. 24, 6 p.m.

An installation and public auction of painted-electronic-sculpture-doomsday-snuggle-time-artifact-memory-icons. Then they all get sold at the closing reception for cheap by a real auctioneer. Wowie. Fun doom, cheap. Everything you know is wrong. (Disclosure: Yes, *the* Russell Jaffe)



Water and Stone

Jeff Robinson/Michael Rutherford

Times Club at Prairie Lights

(15 S. Dubuque St.)

Showing: Jan. 30-Mar. 3

Reception: Feb. 2, 7-9 p.m.

(Artist talk at 8 p.m.)

Water and Stone presents two artists whose work necessitates material functions. Abandoning the image, these works make visible the central role of color and substance in producing sensation.

Engelbrecht says, “begins our January auction fever in an alternate style with an awe-inspiring installation of defunct and poetically painted electronics at our sister space, PSZ. I hear there will be cake for Art’s Birthday on Jan. 17 (when HELL-Ø-SCAPES opens) and a Sharpless auctioneer at the closing on Jan. 24. I am looking forward to the happening!”

AAxAA is, like all gallery shows at PS1, free and open to the public from Jan. 25 through Feb. 1. At the AAxAA, silent bid sheets are placed next to items, giving patrons the chance to outbid one another in the hopes of taking home fantastic top-level art at thrift store floor values. When asked about some of his favorite memories from auctions past, John’s immediately questions, “in addition to the usual intense, exciting and frantic endings that have characterized the AAxAA so far?”

When it’s all said and done, the real auction winners are the patrons of the arts in Iowa City whose fighting spirit and sharing nature make this happen. Engelbrecht elaborates on his auction memories, saying, “What I do remember mostly about past auctions is the overwhelming amount of support we are given in the form of artists donating quality work for our future well-being and people showing up to participate in the auction. The auction is one of the annual events we have, along with others such as the Works-in-Progress festival, where the generosity and participation of this community are humbling and make me pause for reflection. The auction has always felt positive and as I look back, this is it’s most important aspect, the continued vote of confidence for the brand of art we present by our ever-expanding community and the good folks who find themselves in Iowa City.” **lv**

Russell Jaffe is the editor of Strange Cage poetry press.

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THE PRICE OF CHOICE

In the first installment of a two-part series on a la carte television, A.C. Hawley asks if viewers can expect to save money by moving away from traditional cable packages and toward purchasing individual channels online.

At the beginning of this year, Internet and business circles buzzed with discussion about a new television project being spearheaded by computer chip maker Intel. Currently known as Intel TV, users would buy a unit that would hook up to their television and stream Internet-based content from sites like Netflix and Hulu.

The difference between Intel TV and other streaming boxes, like Apple TV, is that the system aims to enable subscriptions to specific channels. Networks—often more accurately described as media conglomerates—are accustomed to selling all of their channels, not just one, to known and ready buyers, like Mediacom and Direct TV. Selling these channels directly to viewers and navigating the new industrial landscape of Internet-based content delivery would represent a major shift in how business is done at the networks. Still, despite decades of inertia pushing against it, the idea of “a la carte television” is gaining steam in the popular imagination.

Imagine being able to subscribe only to the channels you choose and no longer being subjected to those that only feature Suzanne Somers selling her self-branded exercise equipment. I personally will never understand how someone could resist the allure of movies such as *Sexting in Suburbia* and *The Pregnancy Pact*, but imagine having the power to keep the Lifetime Movie Network out of your televisual realm, completely.

A la carte television gives you that power. Sounds awesome, right? In a theoretical world, it is. But, as things stand right now, a la carte television would financially penalize everyone from the upstanding citizen who pays full price for premium cable to the bootlegger who downloads their favorite shows from BitTorrent sites.

Let's begin with those who believe they would benefit most from a la carte television: the boutique viewers. The boutique viewer is one that does not watch a lot of television and tends to watch higher budget, shorter run television shows

like “Game of Thrones,” “Mad Men,” “Breaking Bad” and “Homeland.” If they were to have an a la carte subscription, they would only have somewhere between four and eight channels in their package. If you are thinking that four to eight channels wouldn't be that expensive, you're wrong. Let's take AMC, the home of “Breaking Bad” and “Mad Men,” as an example. These two shows have production budgets of nearly \$80 million per year. A lot of this cost is subsidized by advertising. Currently, cable subscribers are paying less than a dollar a month to subscribe to AMC due to the fact that there are advertisers, it is packaged with IFC, Sundance and WE tv and it uses the current distribution systems provided by cable and satellite providers around the country to disseminate its content.

So, who is going to foot the bill for these changes? Most likely, a la carte will follow the model that exists now for subscription channels like Cinemax and Starz, where viewers pay a premium for a particular channel and have no extra advertisements as a benefit. The same rationale is in play when one uses an on-demand service to buy a television show. Remember how AMC cost \$1 a month in the bundle? The current iTunes price for the ad-free version of “Mad Men” is \$2.99-\$5.99 per episode. It is safe to assume that with a la carte, the cost to subscribe to channels like AMC will go up to at least \$10 a month, and that's probably being frugal.

I also want to point out that AMC is a basic cable network. HBO prices, which are already around \$15 per month, will certainly jump to at least \$30, more likely \$40 per month, as its programs are more expensive to produce. This means that four to eight channels will still cost around \$80, which is the average monthly price for a cable subscription. If viewers have favorite programs across a number of channels, a la carte could easily cost them more than a current subscription.

Sports fans will suffer the most under the new system. One of the most expensive cable channels is ESPN at more than \$5 per subscriber per month in a bundled package. If ESPN were to switch to a pure, ad-free a la carte system, the cost of the channel would skyrocket to at least \$25 per month as costs are shifted to the viewers. For an example in the sports realm, there is a subscription-only channel called Fox Soccer Plus. It shows soccer matches from the English Premier League, Scottish Premier League and Australian A-League, and also

some European rugby. The channel costs \$15 a month. If this is the price for less popular sports in the bundled system, can you imagine how much ESPN would charge for people to watch the NFL and NBA a la carte? The more popular the channel, the higher the price; and with nearly double the ratings of the number two cable network, ESPN is the most popular cable channel out there. If you like watching it, you better get ready to pay for it.

Internet streamers might be coyly smiling, thinking that none of this applies to them. It does. When the a la carte system sets in, it will affect Internet users in two ways. The first is that it will limit the amount of content available. If everything goes a la carte, aggregate sites like Hulu will cease to exist. Instead, programming

It's basically a question of how much the channels you like hate you.

for one channel will only be available through its own, self-run service. This may or may not be included with the price of your television subscription and might be equally expensive if not. It's basically a question of how much the channels you like hate you.

If you illegally stream or download everything, you'll get taxed in a second way: your Internet bill will go through the roof. Anyone who watches television over the Internet is using a considerable amount of bandwidth. Bandwidth is expensive for service providers, especially when they can't offset its high cost with cable service. While many have tried to escape the grasp of cable by going to the Internet, they might soon find themselves paying more for that Internet service as well as the content.

Before everyone starts losing hope, I don't think that a la carte television is impossible. It represents a rather drastic paradigm shift for content providers, service providers and viewers, and it will also require a whole lot of money. But if viewers accept that they will have to foot the real bill for the programs that they want, or if networks and service providers can find a way to profit from their viewership (think datamining), a la carte programming could take off and grow rapidly. The same conclusion can be reached if providers understand that their audience wants a choice to watch or not to watch Tim and Tickle on “Moonshiners,” or Honey Boo Boo Chile in whatever format they want. When will this moment come? I have no idea, but the current system is okay with me. I like watching Lifetime movies. **lv**

A.C. Hawley has a deep running affection for Rod Serling.

GREEN STREET by Jared Rogness

Could you ever crush a man?
Tear out his guts, put his
hopes and dreams in a
vice and grind them down
to dust...
while raking in so much
money you could never
spend it all?

If your answer is YES...
well then soldier,
welcome to Green Street.

On his 21st birthday my slick twin
brother Andrew joined Wall Street's
war on America's wallet
as a junior trader.

Within a month, community college
and I broke up. Listless and alone
I enlisted in the US Army.
My name is Aaron Marshall.

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Interview: William Missouri Downs

Riverside Theatre is now featuring William Missouri Downs's play *The Exit Interview* (directed by Ron Clark), showing Jan. 25-Feb. 17 on Friday, Saturday and Sunday nights. The play is about a professor who's just lost his job, a sanctimonious university administrator and the colorful cast of characters who interrupt their interview. Recently, playwright Bill Downs took some time out to answer some questions about the play and his work via email.

I see my stories happening on stage not in real life. I relish the limitation of the stage. I bathe in the energy of a live audience.

—William Missouri Downs

Little Village: One of the covers of your play features a gun, and the audience will hear gunshots during the play. Without getting into an endless loop discussion on gun control, I wonder if you could talk a little bit about how guns and violence work in your work? I'm thinking of Chekov's line about how if there's a gun in Act I, it has to go off by Act III. Is that true? In life, as well as theatre?

William Missouri Downs: *The Exit Interview* is not about guns or gun violence, it's about people, placed in a difficult situation, who are forced to evaluate their lives much as we do during an exit interview. It's the story of a college professor who is in search of the rarest of all commodities—an intelligent conversation. This comes from my life. My wife is from Alabama—whenever we are in Dixie most of our acquaintances spend hours talking about the weather (sans global warming), Alabama football (Auburn sucks), how their snap beans are doing, and which new flavor Bluebell ice cream is introducing next; this is followed by more talk about what the weather will be like during the football game. This would be okay if at some point they talked about something, anything significant, original or moderately thoughtful. We are all going to die and be forgotten. Perhaps we should

give that a little more thought between our shouts of "Roll Tide!"

LV: You're primarily (I take it) a playwright these days, but you've also done screenwriting, and *The Exit Interview* includes a character whose performance is projected onto an on-stage screen. The play is meant to be portrayed in a bare-bones style, in such a way that the audience never forgets they're in a theatre.



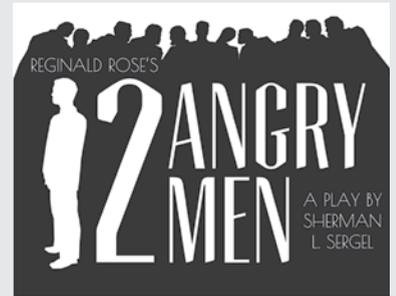
What interests you about writing for the different mediums, and how are they different?

WMD: *The Exit Interview* was produced in Philadelphia recently. On the opening night I met the former head of the Iowa MFA playwriting program Robert Hedley who enjoyed the play very much. After listening to his compliments, I took the opportunity to gently tease him about the fact that twenty years ago I failed to get into the Iowa playwriting program and as a result was forced to go to Hollywood—where I earned an MFA in screenwriting from UCLA and earned a comfortable living as a writer, rather than starving to death as a playwright in a cold water flat in Brooklyn. Thankfully, he laughed.

I enjoyed my time in Hollywood but for me there was no pride of ownership in screen or television writing. It's something I did for money. There's a saying in Hollywood, "I don't want good, I want it Tuesday." I always got my script done on time, but never felt any satisfaction in what I had written.

Next Acts

Upcoming Theatre Events
of Note

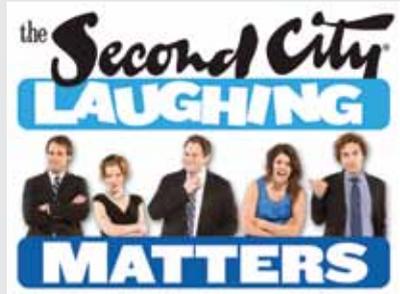


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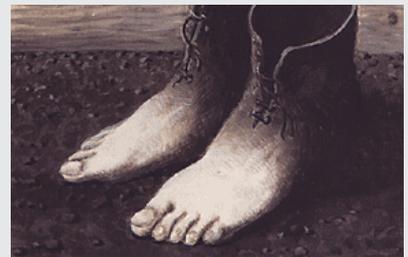
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THE SECOND CITY

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TROUBLE; A FOOT

Theatre B, Univ. of Iowa

Jan. 31-Feb. 3

We are all going to die and be forgotten. Perhaps we should give that a little more thought between our shouts of "Roll Tide!"

The general public doesn't understand that when a writer works for massive multinational corporations like General Electric or News Corporation (or any of their subsidiary companies like NBC or Fox) they are writers for hire. In other words an employee and thus do not have the right to express themselves if their ideas are different from the corporate philosophy. As Jerry Mender writes in his excellent book, *Four Arguments for the Elimination of Television*, "there are no poor people running television, no Indians, no ecologists, no political radicals, no Zen Buddhists, no factory workers, no revolutionaries, no artists, no communists, no Luddites, no hippies, no botanists, to name only a few excluded groups." Playwriting allows me the freedom to write without being censored.

As for the difference in method, I've always been a playwright at heart. I think that's why I wrote mostly for sitcoms, I was really writing small plays with limited casts and sets. I see my stories happening on stage not in real life. I relish the limitation of the stage. I bathe in the energy of a live audience. I enjoy the freedom of telling stories without self-censoring so I can make a buck.

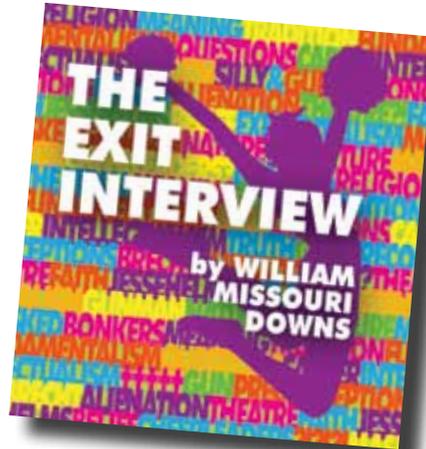
Screenwriting is a job. Playwriting is a passion. I walked away from film and tv writing because I got bored. Plays are in my soul.

LV: Would you want your plays to be adapted into films?

WMD: I don't think I write plays that anyone would want to adapt into movies. Years ago I optioned a screenplay to Filmways. It was a modern version of *Othello* that used Chicago cops. During a note session a producer asked me, "Why does *Othello* have to be black?" Do you think these people are going to be

interested in *The Exit Interview*, a comedy that pokes fun at Bertolt Brecht and asks egghead questions about faith, fate, science and religion?

LV: The main character of *The Exit Interview* is a Brecht scholar on the verge of losing his job. I think of Brecht largely as a serious socialist playwright, perhaps due to



THE EXIT INTERVIEW

Riverside Theatre | Jan. 25-Feb. 17
\$15-28 | RiversideTheatre.org

an early and deep exposure to *The Caucasian Chalk Circle*, but your play is listed as both a drama and a comedy. Can you talk a little about Brecht in relationship to your work?

WMD: Bertolt Brecht has always intrigued me, but almost every production of his plays I've seen have bored the hell out of me. Directors seem to forget that Brecht wanted

can consciously think about the philosophical ideas the play proposes. Theatre people often say that theatre must separate itself from movies and television. This can be accomplished by making theatre, as Brecht did, into entertaining lecture halls where the audience comes to hear the one thing they cannot get from Hollywood, ideas!

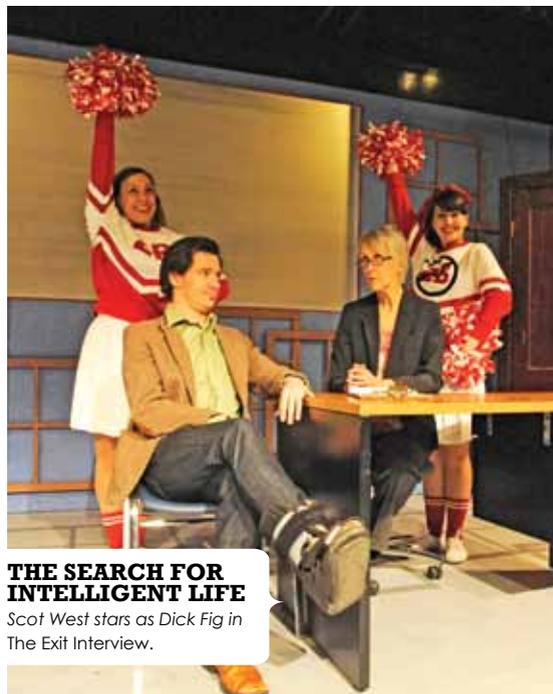
LV: You were born in Iowa but you're living in Wyoming currently. Has living in the West changed anything about the way you think or write?

WMD: I don't spend much time in Wyoming. I'm thrilled to be coming back to Iowa. I was born at Mercy Hospital, which I understand is right near the theatre. I'm going to try to spend a little time cultivating my Iowa roots. I left when I was young, but have always considered myself an Iowan.

LV: *The Exit Interview* is part of a "Rolling World Premiere" from the National New Play Network. Could you talk a bit about the project and about what it's been like to have your new play produced in so many disparate places in rapid succession?

WMD: The production at Riverside is the fourth production of the play in four months. Each production has had totally different set designs, casts, directors and interpretations. *The Exit Interview* has been staged as a broad farce and serious comedy. It certainly has been interesting and sometimes uncomfortable to watch the various interpretations. Seeing them back-to-back reminds me how much wiggle room there is when a script is staged. **lv**

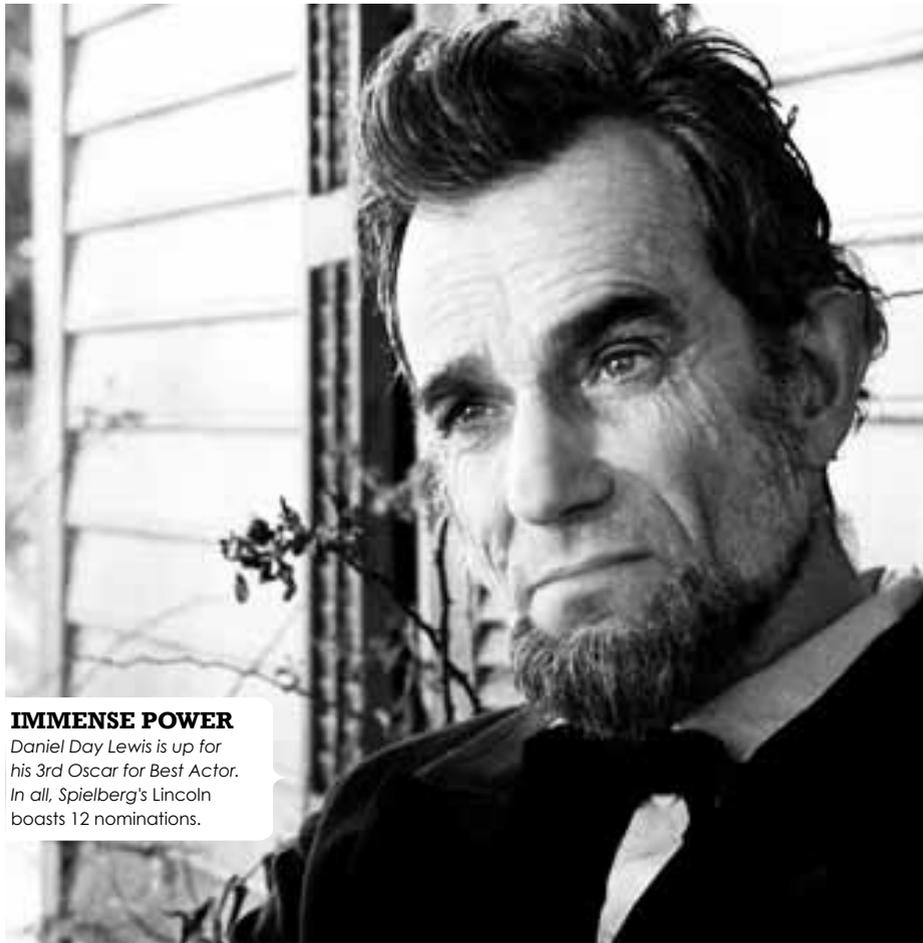
Laura Crossett is a librarian and an Iowa City native.



THE SEARCH FOR INTELLIGENT LIFE

Scot West stars as Dick Fig in *The Exit Interview*.

to wake the audience up, not lull them into a siesta. He wanted the audience to consciously consider weighty issues not be so absorbed in the play that they forget themselves or that they are in a theatre. I write philosophical comedies. When I'm firing on all cylinders the audience is laughing but at the same time alienated enough from the play so that they

**IMMENSE POWER**

Daniel Day-Lewis is up for his 3rd Oscar for Best Actor. In all, Spielberg's Lincoln boasts 12 nominations.

The LINCOLN of Yore

In 1975, Henry Fonda gave a retrospective interview to the BBC about his career up to that point. When asked about his reaction to being suggested for the title role in John Ford's 1939 film *Young Mr. Lincoln*, he said that his initial response was simply fear. Playing Lincoln, Fonda suggested, was "like playing God." He goes on to say that only his first meeting with the director really changed this perception—Ford, in his description, was

STEVEN SPIELBERG SHOWS US "PLAIN ABRAHAM LINCOLN," AS HE IS FIRST INTRODUCED IN JOHN FORD'S FILM, A LEADER NOW WILLING TO GET HIS HANDS DIRTY.

"not asking me to play the Great Emancipator, but just a backwoods country lawyer." It may be this divided nature—a President of unprecedented political power and a well-documented willingness to expand it, combined in the same

character with a folksy storyteller, able to relate to common people—that makes Lincoln so appealing even today. It is certainly one of the themes with which Steven Spielberg's *Lincoln* is concerned and one of the ways in which his film helps modernize our image of the 16th President.

Biographical films, of course, usually tell us more about the sympathies of the filmmaker and his or her audience than they do about the subject itself; certainly, Spielberg's *Lincoln* is no exception. His narrative centers around the winter of 1865, Lincoln had just won a second term, the Civil War was coming to an inevitable close, and the President, along with his political allies, were pushing for the passage of the 13th Amendment in the House of Representatives. The legislative maneuvering, political arm twisting, as well as outright bribes, threats, deceptions and insults used to accomplish this goal form the core of the movie. Spielberg shows us "plain Abraham Lincoln," as he is first

Now Showing



The Perks of Being a Wallflower

Stephen Chbosky (2012)

Jan. 31-Feb. 2

Iowa Memorial Union (Illinois Room)

In *The Perks of Being a Wallflower*, many of the standard teenage psychoses are updated and re-presented: serial shyness, discomfort in high school, lack of a peer group, family strife and the trauma of relocation. Everyone except those who were actually successful in high school will recognize something of their own experience in Stephen Chbosky's entertaining film. Part of the CAB film series, at the IMU.



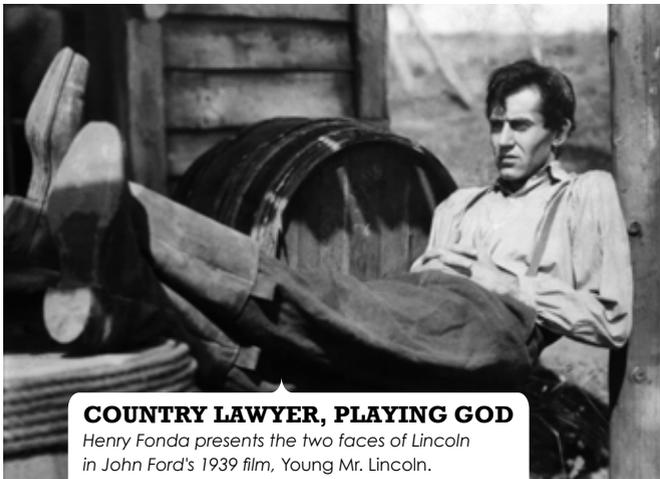
Silver Linings Playbook

David O. Russell (2012)

Now Showing at Marcus Theatres (Sycamore and Coral Ridge)

Silver Linings Playbook approaches mental stability as akin to sport and its story involves characters that are designing a playbook for how to act normal. Their success is the meat of this picture; but when they fail, it may be funnier.

introduced in Ford's film, as a leader now willing to get his hands dirty. He must unite not only the Union, but also the Republican Party, fractured into radical factions that are reluctant to hue the party line on much of the President's agenda and virulently divisive in their opposition. Stop me if this sounds familiar. In a scene with his cabinet that is one of the hubs of the movie, Lincoln raises his voice and pounds on the table when he insists that "I am President of the United States and am clothed in immense power." He then suggests that how his operatives secure the necessary votes is too trifling a matter to concern him immediately; it is beneath the majesty of the office. Spielberg's Lincoln is much more of a brawler, and as such is much more modern in his approach to the Presidency, even at risk to his sanctified reputation.



COUNTRY LAWYER, PLAYING GOD

Henry Fonda presents the two faces of Lincoln in John Ford's 1939 film, *Young Mr. Lincoln*.

In the 225 years since Article 2 of the US Constitution was written, citizens and political scientists have been a house divided on the proper role of the U.S. President within our democratic experiment. Is the U.S. President, in fact, the leader of the free world, the universal symbol of democratic virtue and the commander in chief of the most expensive and devastating military arsenal (at least since Eisenhower) that the world has ever seen? Or is he, in Richard Neustadt's famous phrase, "more a clerk than a king," limited by Constitutional structure, partisan obligation and the varied constituencies to which any President is beholden? Americans seem to want the former and are prepared to pay a rather steep price to get it. We did, after all, just elect by a substantial margin a President cited by *The Guardian* as one of the worst Presidents in U.S. history for the protection of civil liberties (Lincoln is also on their list). Spielberg seems to get this, and his film uses this tension effectively both to reveal Lincoln's own discomfort with his role as president and his

the old woman's dance...if elected I shall be thankful, if not, it'll be all the same." Not exactly "Yes we can!" Because this humility and homeliness are endemic to the cult of Lincoln, Spielberg keeps elements of it: heartfelt private conversations with Mary; late night visits to the telegraph office at the White House to mull war strategy with the dispatch clerks; curling up with Tad and his toy soldiers before the hearth in the White House; jokes about Ethan Allen's visit to England; and the profusion of homilies, Shakespeare quotes and stories told endearingly to everyone from liverymen to William Seward. (The lack of a security detail around the President in 1865 is really shocking.) Always present, though, is Lincoln's understanding that a political argument has greater power when framed as a story and his ability and willingness to utilize this understanding to maximum effect.

Not surprisingly, commentators on this movie have themselves been divided on its historical accuracy. Was Lincoln a dedicated opponent of slavery who sought emancipation as a

willingness to embrace it to achieve broader political goals.

In John Ford's 1939 picture, Lincoln's first political stump speech is unassuming to say the least, "my politics are short and sweet"—Fonda insists—"like

goal from the beginning of his administration? Likely not. Why did the personal background which imbued Lincoln with a hatred of the wealthy slave oligarchy in the South—a theme brilliantly suggested in Ford's film—not stiffen his resistance to reconciliation after the war? Unclear. How hesitant was Lincoln, given his legal training, to expand the powers of the executive office in the face of illegality and in open defiance of the judicial system? Spielberg suggests only marginally, and never when political

TODAY'S AMERICANS SEEM TO FEEL THAT THE MODERN PRESIDENT NEEDS WISDOM LESS THAN EFFICIENCY, AND NEEDS JUDGMENT LESS THAN RESOLVE. SPIELBERG'S LINCOLN SUGGESTS ONE IMPORTANT WAYPOINT IN THE TRANSITION TO THIS STATE OF AFFAIRS.

pragmatism dictated otherwise. This may be the place where Spielberg is on the shakiest historical ground, but it also seems to be a conscious decision on his part. His portrait of Lincoln, gives us perhaps a more concise and engaging consideration of this question than has any cinematic treatment of the Great Emancipator up to now. Today's Americans seem to feel that the modern President needs wisdom less than efficiency, and needs judgment less than resolve. Spielberg's Lincoln suggests one important waypoint in the transition to this state of affairs. His star, Daniel Day-Lewis, offers a portrayal that reminds us that the modern President must be a kind of superhero, and just like the citizens of Christopher Nolan's Gotham City, we may in fact get the heroes we deserve. **IV**

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



WILD BELLE

w. Ramona Falls, Milk & Eggs
Gabe's | Jan. 25 | 9 p.m. | \$10/12

Iowa City has been pretty quiet over the past few weeks. That tends to be the case when a big chunk of the population migrates to Chicagoland (or wherever), and another chunk goes into hibernation. We all must accept the fact that less people in town means fewer shows. That is not to say that we have been completely devoid of satisfactory live music (remember when The Mill turned 50?), but this is the time when Iowa City really starts moving again. The snowbirds have retraced their migratory path and it's time for the rest of us to wake up.

As we soldier on into 2013 we can expect a fresh batch of touring bands to hit this town, and also enjoy the presence of a thriving local scene. There are plenty of established acts (Wet Hair, Brooks Strause, Samuel Locke Ward, Emperors Club, Alex Body, the list goes on and on) that are relentlessly playing shows and putting out new music, but there is a lot of fresh blood making noise too. Maybe it's just because I have been attending a whole mess of basement shows with packed lineups lately, but I've heard a lot of new projects that appear to have a lot of promise. Joe Heuermann's (of Goldendust) new spastic, Moog-centered solo project, Grave Posture, is one that comes to mind. Another is the ambient

drones of Haunter. Not necessarily new, but new to Iowa City, K. Arthur Miller's Haunter is reminiscent of the destructive organ soundscapes of Tim Hecker, but with a guitar.

Of course, there are a hundred more talented musicians that are constantly molding and challenging the landscape of Iowa City music. I guess my point is that whenever I feel like I "get" the "Iowa City music scene" right down to its most obscure, there is always something that knocks me off my feet again—whether it's at a gnarly punk house, the stage of the Englert or anywhere in between.

There is still snow on the ground outside. The flowers aren't blooming yet, but somewhere, probably not too far from where you're sitting, someone is working on the next big thing that we're all going to be talking about. At the time of this printing, the groundhog has not made any decisions about his lifestyle choice over the next few weeks, but if old Punxsutawney Phil crawls back into his hole, I urge you not to follow his lead.

I mentioned migration before, which seems kind of fitting for this issue's column as half of the touring bands coming into town have "bird" in their title. Fluttering in first from Ann Arbor is accomplished folk rock quintet, The Ragbirds. Front woman and proficient

Quick Hits

Put these shows on your calendar for Jan. 23-Feb. 6.



YACHT CLUB 10TH ANNIV.

w. Dead Larry (pictured) + 9 others
Yacht Club | Jan. 26 | 1 p.m. | \$10



BROWN BIRD

w. Joe Fletcher | The Mill
Jan. 29 | 9 p.m. | \$10



PAUL CARY & THE SMALL SCARIES

w. Tight Phantomz, Sweet Chariot, We Shave | Gabe's | Feb. 2 | 10 p.m. | \$5



EIGHT BLACKBIRD

Englert Theatre | Feb. 6 | 7:30 p.m.
\$10-35 (See Hancher website for fix)

multi-instrumentalist Erin Zindle leads the group, writing their original music and winning the hearts of audiences with her infectious vocals. Her good looks probably don't hurt either, but settle down, fellas. She's married to the drummer. The Ragbirds' influences reach far beyond the realm of American folk. Zindle has been a Celtic fiddle fanatic since her childhood and her passion for traveling and listening to sounds from all over the world have found their way into the Ragbirds' distinct sound. Their songs often include a heavy percussion section and it is no secret that they have taken attentive notes while listening to Paul Simon records. The Ragbirds are regular favorites at all the jammy festivals like Rothbury Music Festival, 10,000 Lakes, Summer Camp, etc., and have shared the stage with Rusted Root, Railroad Earth, John Butler Trio and many more. The band's increased touring schedule over the past few years was likely an inspiration for their fourth and latest album, *Travelin' Machine*, which came out last year and focuses on life on the road. The Ragbirds will perform at The Mill on Jan. 24.

Brother/sister duo, Wild Belle seems to be generating a whole lot of buzz right now, both on the internet and in their home city of Chicago. They recently signed on to Columbia records and put out three songs from their upcoming album in November, each of which have music videos with hundreds of thousands of hits. Their songs all have this psychedelic reggae vibe with driving beats, spaced out atmospheric noises and brilliant saxophone hooks. The Wild Belle crew doesn't seem to have any interest in heavy public self-promotion at this point. Both their Youtube uploads and abstract

The flowers aren't blooming yet, but somewhere, probably not too far from where you're sitting, someone is working on the next big thing that we're all going to be talking about.

Tumblr posts look like they were all run through a giant Instagram filter, and the only information they provide is that their debut album, *Isles*, is due out in March. I think the strategy is to revel in the mystery until making a splash with the record release. And I do think it will make quite a splash. Wild Belle plays at Gabe's on Jan. 25, and this might be an opportunity to see a band in a small club "before they got big." On tour with Wild Belle is Portland band, Ramona Falls. Founded by Brent Knopf after splitting from his other band, Menomena, Ramona Falls has released two critically acclaimed studio albums and features a rotating cast of touring and studio musicians.

For Iowa City music venues, it's the season of birthdays. The Mill celebrated its 50th year last



THE RAGBIRDS

The Mill | Jan. 24 | 9 p.m. | \$10

month and now it's time to bring out another birthday cake for the Yacht Club. The bar/venue is turning 10 this month, and they've put together an entire day of live music and drink specials. To celebrate their first decade in business, it's only fitting that the event is "10-themed." Performing will be 10 bands for a cover price of 10 bucks. The bar will be offering 10 cent beers until 10:00 p.m. Beginning very early in the afternoon, some of the Yacht

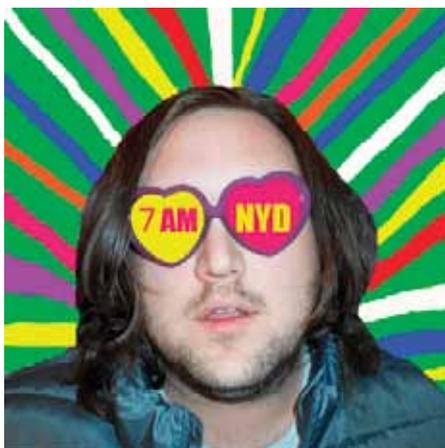
Clubs biggest local draws will take the stage, including Dead Larry, Zeta June, Item 9 & the Mad Hatters, Mumfords, American Honey, Bad Intentions, Velco Moxie, Home-Grown, John June Year and Unnamed Acoustic. In addition to the marathon of music and beer, the venue will be releasing a live CD of regional regulars recorded at the club. The CDs are free and will be given to everyone in attendance. It all goes down at the Yacht Club on Jan. 26.

Our next species of feathered friends, Brown Bird, visit us from Rhode Island. The project consists of multi-tasking multi-instrumentalists David Lamb and MorganEve Swain. These two have had quite a year, spending most of their time on the road supporting bands like Trampled By Turtles, Horse Feathers and Yonder Mountain String Band. Between the two of them, Lamb and Swain share about a half a dozen instruments on stage (guitar, banjo, fiddle, cello, upright bass, percussion

instruments, etc.). They are essentially an American roots band with unexpected influences. Between their traditional bluesy flourishes, you might hear elements of metal, psych rock and Middle Eastern music. Much of Brown Bird's charm however, lies in their passion for literature. The songs on their latest album, *Fits of Reason* are largely inspired by the writings of Thomas Paine, Omar Khayyam, Christopher Hitchens and Plato, and deal with heavy issues about humanity. The album is sonically coherent, but the next might have a completely different sound. The duo prefers to leave their options open in order continuously shape their aesthetic as their knowledge and skill sets grow. On the road with Brown Bird is fellow Rhode Island act, Joe Fletcher. Fletcher and his band, "the Wrong Reasons" have been playing since 2005 and have established themselves as big players in the Rhode Island scene. This little taste of Providence happens on Jan. 29 at The Mill.

Former Iowa Citian, Paul Cary returns to town for a show at Gabe's with his band, "the Small Scaries." Cary was first known for his role as front man in the band, The Horrors (In The Red Records). After picking up and moving to Chicago in 2005, he started this project. He teamed up with drummer/engineer Johnathan Crawford, who has worked with the likes of William Elliott Whitmore, Head of Femur and Grey Ghost, and began writing

LIVE MUSIC >> CONT. ON PAGE 34



Samuel Locke Ward

7 AM New Year's Day

samuellockeward.bandcamp.com

The normally prolific Samuel Locke Ward, no longer content with releasing two recordings per year, has embarked on an ambitious project: write, record and release an album each month for a year. On his first shot across the bow, *7 AM New Year's Day*, Locke Ward dedicates 10 new tracks to his interpretation of top-40-style electro pop.

Locke Ward can get pretty loose with his interpretations, *7 AM* is at its strongest when Locke Ward sounds closest to the electro-pop tripe he's trying to skewer. "It's MP3" features the sort of undulating, low-end synth buzz that isn't too far away from the more European-inspired electronic production that's all over top-40 radio. It also comes complete with pulsating synth vamps and digitally altered vocals. "MP3" really benefits from the backing vocals of his wife, Grace Locke Ward. At first, her voice is pinched and phase-shifted for an almost ghostly cap to the verse, then during the bridge, her smoky call and response with her husband gives his music a rare sexual and alluring quality. "It's MP3" is a Locke Ward career highlight.

Right on the heels of "MP3" comes the haunting "Dance Generic," which boasts the talent of one of Locke Ward's weirdo heroes, R. Stevie Moore. "Dance Generic" doesn't hue as closely to the electro-pop inspiration. *7 AM's* fourth cut is a little more of a circus sideshow take on electro-pop. Moore's baritone punctuates every few bars of Locke Ward's carnival barking with a creepy intonation, all served over wind-up-toy synth swirls and the key trills.

And let's not forget Locke Ward's take on hip-hop. Sucka MC Dr. Don and Professor Pooch (a.k.a. Miracles of God cohort Jason Hennessy) sling a verse apiece for "Pizza in the

SAMUEL LOCKE WARD HAS EMBARKED ON AN AMBITIOUS PROJECT: WRITE, RECORD AND RELEASE AN ALBUM EACH MONTH FOR A YEAR.

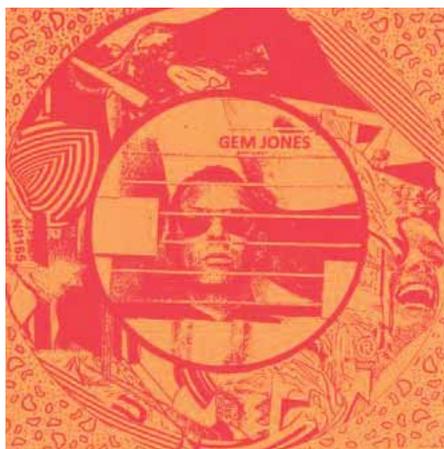


Club." The beat is bit more golden era hip-hop, leaning on guitar-like synth stabs and spare beats, but it's plenty to get your head bobbing and more than enough for the silky flow of Dr. Don and Professor Pooch. If Locke Ward keeps up this pace, 2013 should be a darn fine year.

jams a pained howl in your ear right at the top of the song, and is once again liberal with some spacey, heavily-overdriven guitar solos.

The middle of the EP is split between two instrumental numbers. One, "No Why," is an up-beat organ workout with a cool, martini-sipping swing. The second, "Jam in P," is a hard left into free jazz. Jones breaks out a belching trumpet, lets the drums off the leash and rewinds the tape on a guitar solo for "Jam in P."

The crown jewel of *Exhaust* is the six-minute psych-out "Black Robin." The fifth track off the EP is a psychedelic, free-jazz, fever dream where the horn section has polished off a bottle of tequila; the drummer is trying to steal the spotlight with furious, machine gun fills; and, the guitarist is just trying, doggedly, to keep the whole thing on the beat. Amidst all of this, Jones barks his way up and down the scale and unleashes blasts of organ. It's one of the most pleasurable dins to come out of Iowa City in a while.



Gem Jones

Exhaust

(Night-People Records)

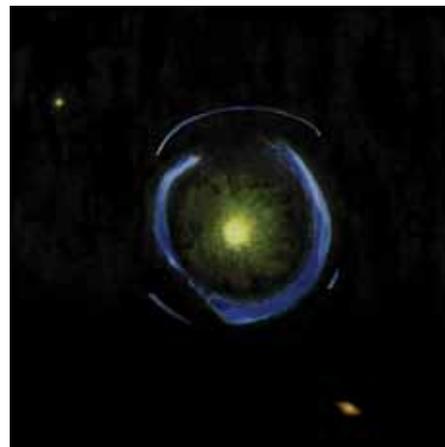
gemjonesia.bandcamp.com

The latest EP from Gem Jones, *Exhaust*, is a brief study in juxtaposition. At only 19 minutes, Jones milks *Exhaust* for every second; vacillating wildly between light-hearted pop romps and intense aural assaults. Yet Jones finds a nice balance, keeping the effervescent material exciting with kamikaze guitar attacks or off-kilter horn lines.

The opener, "Shiver," is a gleeful, sun-baked number with vocals so caked in reverb, they just spill out of the speakers. The cut toots along on a keyboard pulse which should have soundtracked Mickey Mouse down the river in "Steamboat Willy," before breaking down into jarring, skronky guitar workouts after each chorus.

Jones follows that up with an easy piano shuffle, some baritone wails that seem to be about a girl and loads of "ooh"ed and "aah"ed backing vocals on a song called "Starquisha." The second track, even though it comes with a pleasant swing, is still pretty free and challenging. Jones

John Schlotfeldt is perfecting his Bloody Mary mix. Though, like any creative endeavour, perfection is almost certainly bound to elude him.



Blizzard at Sea

Individuation

blizzardatsea.com

"All that I see are the photons, vibrating strings propagating down through the geometry of the higher dimensions. There's a world

that I'm unaware of because it's not the world I've been shown. History is in me. It's just so easy to forget."—"Accelerating Returns"

I quote the third and final track from Blizzard at Sea's second release, *Individuation*, to point out a subtlety in the band's songwriting: the lyrics.

The music is a sludgy brontosaurus of metal with a long tail dragging through the muddy, dusty history of bands that came before it. It isn't possible to tack Blizzard at Sea to any general genre of metal—though the recipe seems to be very post-metal. It is a swirling primordial soup of complex time changes that melds math metal with stormy, moody death metal, with a bit of progressive rock DNA thrown into the mix.

The death growl and hardcore vocal style renders the lyrics unintelligible, but they are provided in the liner notes (available when you purchase the CD) to help decipher the songs. The

A SLUDGY BRONTOSAURUS OF METAL WITH A LONG TAIL DRAGGING THROUGH THE MUDDY, DUSTY HISTORY OF BANDS THAT CAME BEFORE IT.

lyrics reveal not a fatalistic death spiral that the music would indicate, but rather smart dissertations on the alienation experienced by trying to understand the underlying meaning of life, the universe and everything in between. The lyrics from the 18-minute-long third track seem more likely to have been penned by such artists as Neil Peart of Rush than by a band whose focus is the kind of sinewy, bombastic metal that is dealt by Blizzard at Sea.

Reading along with the lyrics forces me to consider the words in the context of the onslaught of riffs, guttural shouting and pounding drums. We do get a break from the growls during the meditative chant of "Accelerating Returns," offering some harmonies that are reminiscent of Metallica or Alice in Chains.

I think that the formula of Blizzard at Sea's *Individuation* works at a couple of levels: It offers an adrenaline rush from the music, but also space for contemplation with the lyrics. This album is certainly a challenge to the listener, yet one that is worth hanging on through to the end.

Michael Roeder is a self-proclaimed "music savant." When he's not writing for Little Village he blogs at <http://www.playbsides.com>.



East Side Motors

East Side Motors

eastsidemotors.bandcamp.com

East Side Motors is a Waterloo/Cedar Falls band that is plowing their own row in the field of Midwest Roots Rock. That's a thousand acre plot at least, so they don't sound like they felt constrained to plow a straight furrow. Neither are they tangling the tractor in the fences.

Conventional? Maybe, but limits can do as much to make music interesting as unbounded imagination. Their self-titled debut echoes Bruce Springsteen, The Replacements, John Mellencamp and even Bob Seger, all masters

to pre-rock parlor (and bar room) music. He plays in the pocket rhythmically, shifting from off-beat New Orleans-tinged stabs to solid on-beat accents. The upright piano he plays—which sounds like it was last tuned during the Ford administration—sounds like it was pulled out of an abandoned farm house.

The interplay between Driscoll and guest sideman Brooks Strause's churchy organ hits you right in the heart, particularly on the album closer "Under The Wheels," whose lyric is a devastating reflection on an absent father: "I know he's all over your mirror, he's in every shadow you fear, you see yourself you see him. All of your demons were his."

In contrast, the rave-up

"Worker Bee" uses a perfectly framed extended metaphor that etches like acid: "I never have a hive of my own, I'll never know where the good honey goes." This is a song Elvis Costello or Craig Finn (of The Hold Steady) would give up their favorite toe to have written. I hate to tag anyone—especially an Iowa boy—as brilliant, but sometimes you just have to dust off the superlatives. Driscoll's got a strong back; he can carry the weight. **IV**

Kent Williams has found it's not easy having to spend each day the color of the leaves. He thinks it could be nicer being red, or yellow, or gold or something much more colorful like that.

THE SELF-TITLED DEBUT FROM EAST SIDE MOTORS ECHOES BRUCE SPRINGSTEEN, THE REPLACEMENTS, JOHN MELLENCAMP AND EVEN BOB SEGER, ALL MASTERS OF THE BIG SONG WITH A SIMPLE MELODY THAT STILL MANAGES TO SURPRISE.

of the big song with a simple melody that still manages to surprise. East Side Motors takes after those guys and more often than not, they nail it like a 16-penny nail through a fence post.

In the foreground is Ben Driscoll's voice, which balances fluid phrasing with a subtle twang that gets rough around the edges as needed. Without ignoring the rest of the band—who give Driscoll the solid foundation he needs to dance around the beat—Ben's a singer's singer. He's got some of Van Morrison's edge-of-chaos urgency, but unlike that old mushmouth ginger, his diction is faultless, keeping the lyric clear in the listeners mind.

His piano playing sets the band's sound apart from most Iowa bands, who love their drums and guitars. His playing makes a strong connection

Is a bullet wound in the shoulder as harmless as the movies make it seem?

In many movies and books where the protagonist needs to be injured for dramatic effect but not killed, he's shot in the shoulder (usually about three or four inches down from the top surface of the shoulder and a few inches in from the armpit). The result is usually painful and bloody, but the character often has no trouble later using the affected limb—"later" meaning a few minutes at most. My question is this: how dangerous are puncture wounds of this type? What harm can they do (collapsed lungs, severed arteries, etc.), and how realistic are such portrayals in film?

—Trevor R., Allentown, Pennsylvania

Depends on what larger issue you're getting at here. Is it plausible, in a fictional context, to have the protagonist take a bullet and pull through? Sure—four of five gunshot wounds are nonfatal. Is there such thing as a *safe* place to get shot? Don't be absurd. There's a one in five chance you'll be killed.

Surviving a gunshot wound is often described as a matter of luck, but that's not to say it's random. Take the case of Kenny Vaughn of North Carolina. In 1995 an ex-neighbor, apparently seriously pissed off, shot him roughly 20 times at point-blank range in

SURVIVING A GUNSHOT WOUND IS OFTEN DESCRIBED AS A MATTER OF LUCK, BUT THAT'S NOT TO SAY IT'S RANDOM.

the chest, groin, abdomen, and extremities. Miraculously, Vaughn survived.

Was he lucky? Absolutely, but he had several kinds of luck. Unquestionably his biggest break was that his assailant didn't shoot him in the head—a bullet between the ears is three times as likely to kill you as one anywhere else.

Vaughn's second-biggest break was that the shooter used a .22-caliber rifle, a relatively low-powered weapon. Had the assailant used, say, a Bushmaster assault rifle, the outcome would likely have been different. An ordinary .22 rifle slug carries at most a couple hundred foot-pounds of energy. The Bushmaster's .223 slug is only slightly larger in diameter, but its much greater mass and muzzle velocity gives

it 1,300 foot-pounds of energy, enough to shatter bone and shred flesh.

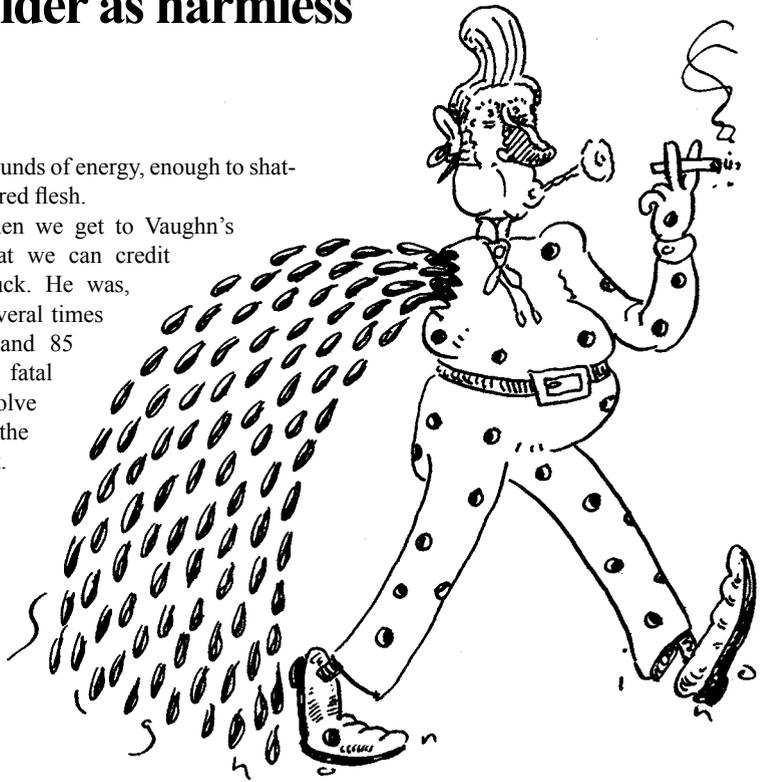
It's only when we get to Vaughn's third break that we can credit sheer dumb luck. He was, after all, hit several times in the chest, and 85 percent of fatal gunshots involve wounds to the head or trunk. In his case, however, none of the bullets pierced a vital organ or major blood vessel. Two missed his heart by less than an inch.

The lesson here is that, allowing for an element of randomness, a fictional hero can plausibly survive a gunshot wound to the shoulder if the weapon is at the low end of the lethality scale—for example, a small- to medium-bore handgun. I emphasize, however, that less deadly doesn't mean harmless—handguns are lethal enough to have accounted for nearly half of U.S. murders in 2011.

Writers no doubt target the shoulder for nonlethal bullet wounds on the assumption that it contains no vital organs. In reality, however, it can be a dangerous place to get shot. The shoulder contains the subclavian artery, which feeds the brachial artery (the main artery of the arm), as well as the brachial plexus, the large nerve bundle that controls arm function.

If you get hit in the brachial plexus, you're probably not going to be walking around good as new five minutes later. A study of 58 gunshot victims wounded in the brachial plexus found 51 of them needed followup surgery to deal with blood vessel damage, severe pain, and loss of motor function. As for the subclavian artery, a study from a New Orleans hospital reported that out of 16 cases of acute injury thereto, four patients died and another lost the arm.

Still, all this tells us is that a gunshot to the shoulder is potentially pretty bad. What



happens in the real world? I had my assistant Una review 79 news reports of persons shot in the shoulder in 2012. Among the more memorable episodes:

- A nine-year-old Pennsylvania girl wearing a black and white Halloween costume was shot in the shoulder by a shotgun-wielding relative who mistook her for a skunk.
- A California weightlifter claimed he'd gotten his shoulder wound when he dropped a dumbbell on a .22-caliber cartridge, causing it to fire.
- Following an argument over the price of condoms, a Detroit convenience store clerk pulled out a gun and fired a warning shot into the shoulder of an unruly customer, who subsequently died.

But that last guy was the exception. Only three of the 79 shoulder wounds Una looked at resulted in the victim's death. Writers therefore may indulge in this shopworn gambit without fretting that they're taking factual liberties. I still wouldn't volunteer.

—CECIL ADAMS

Send questions to Cecil via straightdope.com or write him c/o Chicago Reader, 350 N. Orleans, Chicago 60654. Subscribe to the Straight Dope podcast at the iTunes.

Curses, Foiled Again

• When Marquis Diggs, 29, appeared at family court in Hudson County, N.J., with his mother, who was there to drop a restraining order against her son, officials learned that Diggs had several outstanding warrants and arrested him. Deputies who searched him found 32 bags of suspected marijuana in his jacket pocket. (Jersey City's *The Jersey Journal*)

• Sheriff's deputies who arrested a mother and daughter suspected of shoplifting in Oconee County, Ga., said the mother told them the daughter couldn't be arrested because she was only 16. When asked for her date of birth, the daughter stated "02/01/1992." Informed that that would make her 20, she corrected herself: "02/01/1994." When the arresting deputy explained she'd be 18-years-old, "she again appeared to be counting in her head," the deputy reported, "and when she could not come up with an answer, she and [the mother] started crying uncontrollably and would no longer answer my questions." During subsequent interrogation, the mother disclosed further inconsistencies. When the deputy told the daughter she'd be booked as Jane Doe, she finally identified herself as Lavera Hammond-Jackson, 17. (Georgia's *Oconee Patch*)

Brace Yourself

The Royal & Ancient Golf Club and the U.S. Golf Association, golf's top governing organizations, proposed a ban on golfers anchoring their putters against their bellies instead of swinging them freely. "Our conclusion is that anchored strokes threaten to supplant traditional strokes, which with all their frailties are integral to the longstanding character of our sport," R&A chief executive Peter Dawson said, conceding, "We don't think putting in an anchored way is easy. You have to learn how to do it." (*Associated Press*)

Popularity Contests

• Sophie Laboissonniere, 21, pleaded guilty to rioting after the Vancouver Canucks lost the National Hockey League finals in June 2011. Shortly before the rioting, Laboissonniere, who was one of the first suspects charged, took part in a Vancouver beauty pageant and was named Miss Congeniality. (*Associated Press*)

• Americans prefer root canals, colonoscopies, France and NFL replacement refs to Congress, according to a Public Policy Polling survey that showed only 9 percent of respondents had a favorable opinion of Congress. Eighty-five percent held an unfavorable view. "We all

know Congress is unpopular," PPP president Dean Debnam said. "But the fact that voters like it even less than cockroaches, lice and Genghis Khan really shows how far its esteem has fallen with the American public." Despite its poor showing, Congress outranked North Korea, the Kardashian family and former Sen. John Edwards. (*The Washington Times*)

When Guns Are Outlawed

New York City police accused Dominick Anderson, 27, of brutally beating his grandmother and sister with an artificial elephant tusk. He then used the 18-inch tusk to strike one of the six officers he injured while they tried to arrest him. Police said Anderson attacked the women because he believed they put him under a voodoo spell. (New York's *Daily News*)

Break-out Break-through

Officials in Fulton County, Ga., voted to replace more than 1,300 locks in the county jail that have been broken for more than a decade. During that time, county officials and three different sheriffs' administrations warned repeatedly that inmates can easily open doors, even those in maximum security, using soap, toilet paper, pieces of cloth or cardboard. They then roam about the jail freely, often attacking other inmates. Although the measure to install new locks passed, 5-2, several commissioners argued the faulty locks wouldn't be a problem if deputies supervised inmates better. Chief Jailer Mark Adger said the new locks would cost more than \$5 million and take about four months to install. (*The Atlanta Journal Constitution*)

Profitable Flaws

• The latest women's body-image worry is wobbly arms, also known, according to a newspaper caption of a photo of Madonna, as "bingo wings." British retailers Marks & Spencer, Asda and Charnos, and U.S. companies Ch'Arms and Spanx are already addressing the condition by offering arm corsets, specialized control sleeves costing between \$30 and \$175 that are designed specifically to hold flabby arm skin tighter. (Britain's *The Observer*)

• Middle Eastern men are turning to mustache transplants to assert their masculinity. Plastic surgeons use a technique called follicular unit extraction, where groups of hair are moved from areas of dense growth to the upper lips, to thicken mustaches. Performed under local anesthetic, the procedure costs about \$7,000, according to Paris-based surgeon Pierre Bouhanna. (*CNN*)

Homeland Insecurity

The Homeland Security Department paid \$98,000 for an underwater robot in Columbus, Ohio, which has no major rivers and few lakes nearby, according to a congressional report by Sen. Tom Coburn, R-Okla. that highlights wasteful spending on alleged counterterrorism. The report notes that some cities and towns have created implausible attack scenarios to win federal grants. For instance, Peoria, Ariz., spent \$90,000 to install cameras and car-bomb barriers at the spring training field shared by baseball's San Diego Padres and Seattle Mariners, and officials in Clovis, Calif., deployed the police department's \$200,000 armored personnel carrier to patrol an annual Easter egg hunt. At the low end of the scale, Seguin, Texas, used a \$21 federal grant to buy a fish tank. (*Associated Press*)

Drinking-Class Hero

Southwest Airlines settled a class-action lawsuit filed by Chicago attorney Adam Levitt, who objected to the airline's decision to stop honoring drink vouchers it gave to passengers who bought premium-priced "Business Select" tickets. The vouchers, worth \$5 each, carried no expiration date until the airline voided them when it began issuing new vouchers good only the same day. The settlement, which entitles eligible fliers to new drink vouchers, estimates the number of eligible \$5 vouchers at 5.8 million, making it worth \$29 million. (*Chicago Tribune*)

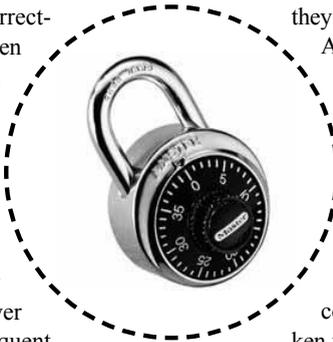
Dumb and Dumber

Two Idaho men who spent the day blowing things up decided to start a fire and use some of their leftover exploding material as an accelerant. The Kootenai County Sheriff's Office said that when one of the men came close to the fire holding the materials in a bag, they exploded, injuring the man's hand and the other man's lower body. (Spokane's *KREM-TV*)

Love Is Blind

Victor Cingolani, who is serving 13 years in an Argentine prison for the murder of Johana Casas, announced plans to marry the victim's twin sister, Edith Casas, 22. Cingolani denied killing Johana, a model with whom he had a relationship, and said his relationship with her was "casual" but that he is genuinely "in love" with Edith. She maintains that Cingolani was unjustly convicted, but the twins' mother, Marcelina del Carmen Orellana, declared her daughter is psychologically ill." (*BBC News*)

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



>> LIVE MUSIC CONT. FROM PAGE 29

more songs. By 2007 they were ready to produce their first record. The endeavor took two years to complete and was recorded at a number of different locations/studios. The final product, *Ghost of Man*, was finally released on vinyl by Portland label, Stank House Records in 2009, and is available for free online. Their lo-fi garage-rock sound was met with positive critical reception and Cary recently released a split 7" with San Francisco psych rockers Thee Oh Sees. Paul Cary & the Small Scaries will be joined by fellow Chicago rockers, Tight Phantomz, whose front man, Mike Lust owns and operates Phantom Manor Recording studio in Humboldt Park. Also on the bill is San Francisco band, Sweet Chariot and local favorite, We Shave.

Whenever I feel like I "get" the "Iowa City music scene" right down to its most obscure, there is always something that knocks me off my feet again.

So far we've covered the Ragbirds and Brown Bird, but now we have to deal with a whole flock of black birds. The project is called eighth blackbird (deliberately stylized in lower case), and the Los Angeles Times called them, "a new breed of super-musicians." Don't let the number in their name fool you; this is a six piece ensemble consisting of flutes, clarinets, violin, viola, cello, piano and percussion. Since their formation in 1996, eighth blackbird have come to hold Ensemble-in-Residence positions at the University of Richmond, The University of Chicago and, as of last year, the Curtis Institute of Music in Philadelphia. They identify themselves as a group of musicians that "combines the finesse of a string quartet, the energy of a rock band and the audacity of a storefront theater company." They often commission new works from composers like Steve Reich, George Perle and Frederic Rzewski. Recently they worked with The National's Bryce Dessner on a piece of his inspired by early American folk music. Critical reception to their work has been overwhelmingly positive, and they have received two Grammy Awards. eighth blackbird takes the Englert Theatre stage on Feb. 6. This concert is being presented by Hancher, and ticketing information is available on their website.

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.

**KRUI BACK TO SCHOOL BASH**

The Uniphonics (pictured) w. The Treats
Porch Builder, Surf Zombies | Feb. 1
Gabe's | 8 p.m. | \$5

Music

Wed., Jan 23

Burlington Street Bluegrass Band The Mill, \$5, 7 p.m.

Thurs., Jan. 24

Ragbirds The Mill, \$10, 9 p.m.

Fri., Jan. 25

Big Bad Voodoo Daddy Paramount Theatre, \$35-\$45, 8 p.m. **Déjà vu Rendezvous: The Beaker Brothers Band** Redstone Room, River Music Experience, \$5, 8 p.m. **Evergreen Grass Band** Yacht Club, \$6, 10 p.m. **Illinois John Fever** The Mill, \$6, 10 p.m. **The Orwells** Grinnell Concerts, Gardner Lounge, Free, 9 p.m. **Wild Belle, Ramona Falls, Milk and Eggs** Gabe's, \$10/\$12, 9 p.m.

Sat., Jan. 26

10th Anniversary Party: 10 Bands for 10 Bucks Yacht Club, \$10, 1 p.m.-2 a.m. **Avey Brothers and The Mercury Brothers** Redstone Room, River Music Experience, \$8/\$10, 8 p.m. **Dustin Busch** The Mill, \$6, 10 p.m. **J. Knight** Uptown Bill's, \$5 suggested, 7 p.m. **Metropolitan Orchestra Festival** Paramount Theatre, \$6-\$8, 6:15 p.m. **Rodgers & Hammerstein's Carousel: A Concert** Coralville Center for the Performing Arts, \$14-\$20, 2 p.m. and 7:30 p.m. **Tom Paxton** Legion Arts, \$25/\$30, 8 p.m.

Sun., Jan. 27

"Uncanny Valley" - piano/poetry/electronics by John Gibson, featuring Oni Buchanan, piano Riverside Recital Hall, UI campus, Free, 7:30 p.m.

Mon., Jan. 28

Glass Cloud, Undisclosed, Buster Casey, Moments Like These, Dream Annabelle Blue Moose Tap House, \$10/\$12, 5:30 p.m. **Honor Choir** Main Lounge, Iowa Memorial Union, UI campus, Free, 7 p.m. **Open Mic with J. Knight** The Mill, Free, 8 p.m.

Tues., Jan. 29

Brown Bird, Joe Fletcher The Mill, \$10/\$12, 9 p.m. **Evelynn, My Deepest Dream, Nebula Was** Gabe's, \$6, 8 p.m. **Free Energy** Grinnell Concerts, Gardner Lounge, Free, 9 p.m. **Kirsten Yon, violin and Dmitri Vorobiev, piano** Recital Hall, University Capitol Centre, UI campus, Free, 7:30 p.m.

Wed., Jan. 30

John Manning, tuba Riverside Recital Hall, UI campus, Free, 7:30 p.m.

Thurs., Jan. 31

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

Fri., Feb. 1

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Room, River Music Experience, \$5, 8 p.m. **Bright Giant, The Chazman Band** Yacht Club, \$5, 10 p.m. **DJ Sliink, Brenmar** Grinnell Concerts, Gardner Lounge, Free, 9 p.m. **KRUI Back to School Bash: Uniphonics, The Treats, Porch Builder, Surf Zombies** Gabe's, \$5, 8 p.m. **Michael Johnson** Legion Arts, \$22/\$27, 8 p.m.

Sat., Feb. 2

Dennis McMurrin & The Demolition Band Yacht Club, \$6, 10 p.m. **FAB Five Showchoir Extravaganza** Paramount Theatre, \$15, 2 p.m. **GriZ** Blue Moose Tap House, \$15/\$18, 9 p.m. **Hip Hop Night - Hosted by DJ Pat: Drug Mizic, W.D.G.A.F. Music** Gabe's, \$5, 7 p.m. **Irish Sessions** Uptown Bill's, Free, 4:30 p.m. **Paul Cary & The Small Scaries, Tight Phantamz, Sweet Chariot, We Shave** Gabe's, \$5, 10 p.m. **Pigs & Clover** Uptown Bill's, \$5 suggested, 7 p.m. **Pressure Drop Dance Party** Gabe's, Free, 10 p.m.

Sun., Feb. 3

Meg Hutchinson Legion Arts, \$12/\$15, 7 p.m.

Tues., Feb. 5

Savoy, Lasers, Grandtheft Blue Moose Tap House, \$12/\$15, 9 p.m.

Wed., Feb. 6

Danika Holmes, Amanda Miller The Mill, \$10, 6 p.m. **eighth blackbird** Hancher Auditorium event at Englert, \$10-\$35, 7:30 p.m. **I See Stars, For All Those Sleeping, Get Scared, At The Skylines, Upon This Dawning, Hello Ramona, Noah** Blue Moose Tap House, \$13/\$15, 5 p.m.

Feb. 1-3

Opera: Trouble in Tahiti/Amelia Goes to the Ball Englert, \$5-\$20, 8 p.m. Feb. 1 and Feb. 2; 2 p.m. Feb. 3

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

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

Wednesdays: Jam Session Yacht Club, \$3, 10 p.m.

Thursdays: Little Village Live Public Space One, Free, 5 p.m., **Mixology Dance Party** Gabe's, Free, 10 p.m. **Old Capitol Chorus (Weekly Practice)** Robert A. Lee Community Recreation Center, Free, 7:30 p.m. Open Mic Uptown Bill's, Free, 7 p.m.

Art/Exhibitions

Wed., Jan. 23

Borlaug Elementary Fine Arts Night Coralville Center for the Performing Arts, Free, 6:30 p.m.

Fri., Jan. 25

Opening Reception: "Robert Polidori: Selected

Works, 1985-2009" Faulconer Gallery, Grinnell College, Free, 4:15 p.m.

Jan. 25 - Feb. 1

Annual Art Auction and Fundraiser Public Space One

Jan. 25 - Feb. 8

New Works by Michael Kline Akar

Jan. 25 - Mar. 17

Robert Polidori: Selected Works, 1985-2009 (Photography) Faulconer Gallery, Grinnell College

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

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 Childrens Museum 1451 Coral Ridge Ave., Coralville, (319) 625-6255, theicm.org

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

Sun., Feb. 3

Audubon Eagle Watch Figge Art Museum, Free with membership or paid admission to Figge, 11 a.m.

Wed., Feb. 6

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

January: Bonnie Bradley, January Thaw (Painting, Photography) Uptown Bill's

Venues

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

Paramount Theatre 123 3rd Ave SE, Cedar Rapids, (319) 398-5226, paramounttheatre.com

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 (Spoken Word Wednesdays at 6:30, Artvaark Thursdays at 6 p.m., Open Mic Thursdays at 7 p.m.)

Yacht Club 13 South Linn St., Iowa City, (319) 337-6464, iowacityyachtclub.org (Flight School Dance Party on Tuesdays, Jam Session on Wednesdays)

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Ongoing: A Legacy for Iowa: Modern Masterworks from the University of Iowa Museum of Art Figge Art Museum **Artists Caught Behind the Iron Curtain: The Freeman Collection** National Czech & Slovak Museum & Library **Eye on UI Faculty** Figge Art Museum **Clary Illian: A Potter's Potter** Cedar Rapids Museum of Art **Picturing Identity: The Allure of Portraiture** Figge Art Museum **Sculpting with Fiber** Figge Art Museum **Iowa City's Metropolitan Playhouse: Celebrating the Englert's 100th Anniversary** Johnson County Historical Society **Western Africa: Before the Boats** African American Museum of Iowa **Bertha Jaques: Botanical Prints and Photographs** Cedar Rapids Museum of Art **Gone to See the Elephant: The Civil War through the Eyes of Iowa Soldiers** Old Capitol Museum, UI Campus, Free **"Axles And Aperture" - Roller Derby Photography** Englert (The Douglas & Linda Paul Gallery) Free

Through Jan. 29: Napoleon and the Art of Propaganda University of Iowa Museum of Art

Through Jan. 31: Joseph Patrick: Painting on... small oils and other collectibles Legion Arts, Free **Lloyd Dunn: 55505 pareidolia** Legion Arts, Free **Monica Correia and Terry Rathje: The Poetry of Form** Legion Arts, Free **Never Underestimate a Monochrome** University of Iowa Museum of Art (online at neverunderestimateamonochrome.org)

Through Feb. 3: Quilts: Masterworks from the American Folk Art Museum 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.

Theatre/Performance

Jan. 24-26
A Modern Salon Brucemore, \$40-\$45, 10 p.m.

Jan. 24-Feb. 2
The Summerland Project Theatre Cedar Rapids, \$15-\$25

Jan. 25-Feb. 17
The Exit Interview Riverside Theatre

Thurs., Jan. 31
Monty Python's Spamalot Paramount Theatre, \$45-\$60, 7:30 p.m.

Jan. 31-Feb. 3
Trouble: A Foot (UI Theatre Gallery Production) Theatre Building, UI campus, Students free; \$5 general public, 8 p.m. Jan. 31, Feb. 1, Feb. 2; 2 p.m. Feb. 3

Feb. 1-10
Urinetown (City Circle Acting Company) Coralville Center for the Performing Arts, \$12-27

Sun., Feb. 3
New Play Festival (City Circle Acting Company) Coralville Center for the Performing Arts, All Day

Literature

Wed., Jan. 23
Lauren Siebert, State of War: Eyewitness in Palestine Iowa City Public Library, Free, 7 p.m.
Talk Art (Writers' Workshop readings) The Mill, Free, 10 p.m.

Thurs., Jan. 24
Gerhard Loewenberg, Moved by Politics (memoir) Prairie Lights, Free, 7 p.m.

Fri., Jan. 25
Seagull Society (Storytelling) Public Space One, Free, 8 p.m. **Tim Fay, Wapsipinicon Almanac** Prairie Lights, Free, 7 p.m.

Sat., Jan. 26
Oni Buchanan & Jon Woodward Prairie Lights, Free, 7 p.m.

Mon., Jan. 28
Katherine Van Wormser & Charlotte Suddeth Prairie Lights, Free, 7 p.m.

Thurs., Jan. 31
Stage on the Page: Twelve Angry Men Coralville Public Library, Free, 10 a.m.

Fri., Feb. 1
Ben Nugent Prairie Lights, Free, 7 p.m.

Mon., Feb. 4
John Jeremiah Sullivan Prairie Lights, Free, 7 p.m.

Wed., Feb. 6
Rilla Askew Prairie Lights, Free, 7 p.m.

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

A-List

The Seagull Society: SAVED!
Open-Mic Storytelling Event
Jan. 25 | 8 p.m.
Public Space One
(129 E. Washington)

Iowa City's iconic Seagull Society presents another night of open mic, pull-no-punches storytelling based around the theme SAVED!

"What saved you?" the group asks on its Facebook event page, "The light? The bell? The goalie?" Join this motley crew of tangled web-weavers Friday, Jan. 25, for a night of storytelling magic. Bring a story of salvation to share, or just come enjoy the spectacle. Either way, your presence is a gift.



Tell a story,
 earn your badge!

The Seagull Society is a self-described "storytelling cadre" that holds a monthly Gathering of the Gulls—themed storytelling evenings that are open to the public. The Society was formed to honor Joe Gould, a homeless Harvard grad known as "Professor Seagull" who purported to have authored the longest book ever written, *An Oral History of Our Time*.

The event is part of the Public Space One art auction, a live-action demonstration of how your support for PS1 benefits Iowa City's creative scene. If you haven't yet checked out this eclectic gallery/performance space/workshop, Jan. 25 is the perfect night to become a part of its story.

Cinema

Sun., Jan. 27

Dropping Evil screening followed by Lipstick Homicide, Rusty Buckets Trumpet Blossom Cafe, Free, 7 p.m.

Jan. 25-31

Robot and Frank Bijou Cinema **Bill W.** Bijou Cinema

Jan. 31-Feb. 7

Oscar Shorts: Animated Bijou Cinema **Oscar Shorts: Live Action** Bijou Cinema

Feb. 6:

The Interrupters Bijou Cinema

Comedy

Jan. 25-26

Drew Hastings Penguin's Comedy Club, \$22.50, 7:30 p.m.

Fri., Feb. 1

Paperback Rhino (Improv) Public Space One, 10:30 p.m.

Feb. 1-2

The Midnight Swinger Penguin's Comedy Club, \$15, 7:30 p.m.

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

Kids

Fri., Jan. 25

STEM Family Free Night Iowa Children's Museum, Free, 5 p.m.

Tues., Jan. 29

Storytime Adventures: Ocean Life Museum of Natural History, UI campus, Free, 3 p.m.

Thurs., Jan. 31

Play with Your Pizza Iowa Children's Museum, Free, 6 p.m.

Sat., Feb. 2

Tooth Fairy Day Iowa Children's Museum, Free, 10 a.m.

Sun., Feb. 3

Movies@MNH: "Magic of the Snow Owl" Museum of Natural History, UI campus, Free, 2 p.m.

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

Tuesdays: Preschool 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. **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 and Iowa City Public Library, Free, 10:30 a.m.

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

Dance

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

Misc.

Sat., Jan. 26

Coralville Brrr Fest Coralville Marriott Hotel and Conference Center Exhibit Hall, \$5/\$25/\$40, Opens at 12 p.m. (Brewmaster) or 1 p.m. (General Public - 21+), Closes at 4 p.m.

Sun., Jan. 27

Coralville WinterFest Iowa River Landing, Free, 1-4 p.m.

Sat., Feb. 2

Conscious Birth Summit Iowa City Public Library, Free, 10 a.m.-7 p.m.

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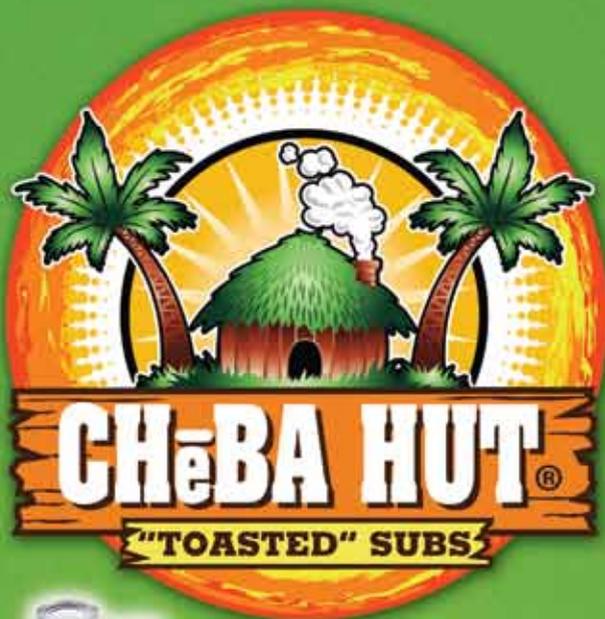
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