



LITTLE VILLAGE

IOWA CITY'S NEWS & CULTURE MAGAZINE

VOL. 14 | ISSUE 139
SEPT. 4 - 17, 2013



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CITY COUNCIL CANDIDATES

INTERVIEW WITH KINGSLEY BOTCHWAY P. 15

ANATOMY

OF A TAILGATE P. 6

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IOWA CITY'S NEWS & CULTURE MAGAZINE

VOL. 14 | ISSUE 139
SEPT. 4 - 17, 2013

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MAPPING THE MIDDLE

What delineates the heartland? • BY THOMAS DEAN

I'm a lifelong Midwesterner and a devotee to and student of the region. But I'm usually left stammering when it comes to defining the human culture of these middle lands. The U.S. Census Bureau's definition of the Midwest includes over 65 million people. Can there really be a set of common characteristics among such a vast number of individuals that sets them apart from other regions?

Even the fundamental question of defining "the Midwest" by its geographical borders is difficult—consensus is elusive.

Making the rounds on the interwebs this summer was a map from a Boston Society of Architects exhibition called *Reinvention in the Urban Midwest* curated by Sasaki, a planning and design firm. The map is a result of an interactive online survey that asks people to define the Midwest's borders (myc.sasakistrategies.com/branches/mymidwest). The eastern edges flow into New York, Pennsylvania and West Virginia. Kentucky, Arkansas and Oklahoma seem pretty solid on the map's southern border. The western edges extend from the Texas panhandle as far as Idaho. And plenty of Canada is in "the Midwest," too, extending on the north up to Calgary and Edmonton. Some responses even include Seattle, Las Vegas and much of northern Mexico. If the Midwest is a

completely different from my Iowa home, although it is squarely in the "Midwest." Up there on the Canadian Shield, 2.5 billion-year-old bedrock is at the surface. Good luck finding an oak tree growing from the paper-thin layer of acidic topsoil. You couldn't grow corn and soybeans there if you paid Nokomis, the Ojibwe mother of life. Moose, wolves and ravens tromp and fly around freely. On the trip home, the first cow appears 150 miles south of Ely. The locals' concerns focus more on proposed copper-nickel mining and motors on wilderness lakes than corn futures and Egyptian fertilizer plants near Fort Madison. When I'm up north, I know I'm not in Kansas (well, Iowa) anymore. I'm hard-pressed to find what ties us together as so-called "Midwesterners."

I have lived and taught in Illinois, Wisconsin, Iowa, Michigan and Minnesota. I have often asked my students to define the borders of the Midwest. My experience doing this has led me to an (unscientific) observation: The Midwest

radiates out in a circle from the respondent's location at the center.

When I asked the question in Michigan, Pennsylvania was often included; not one student mentioned either of the Dakotas, and I got only a smattering of Minnesotas. When I asked students in Moorhead, Minn. (just a wheat stem away from Fargo, N.D.), Montana and Colorado were popular answers, and it seemed as if they had never heard of Ohio and Missouri. Nearly always, the responder's own location was at the center of the circle.

Which brings me back to my conundrum—how greater intimacy with a place and its people makes them more complex and undefinable. I think that comes from, over time, knowing a larger and larger number of people in the region and the community—an increasing circle of selves. The self is indeed the center of the universe, and we are all individual universes of profound uniqueness. We tend to define our community and even our geography from the perspective of our self at the center. That's not a surprising or profound conclusion, but it complicates defining "community interest" and local "values," let alone regional borders. More often than not, those definitions are masks for claiming what we

THE FUNDAMENTAL QUESTION OF DEFINING "THE MIDWEST" BY ITS GEOGRAPHICAL BORDERS IS DIFFICULT. CONSENSUS IS ELUSIVE.

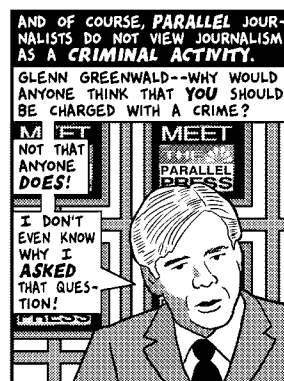
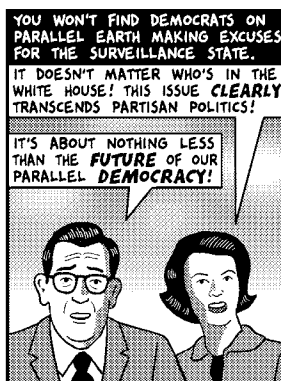
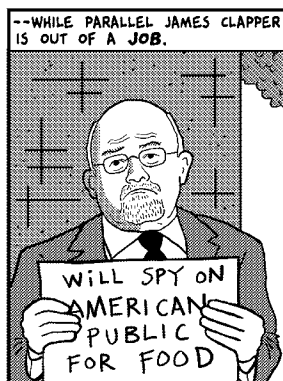
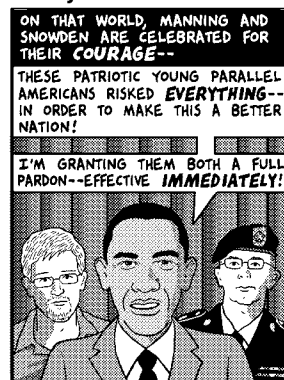
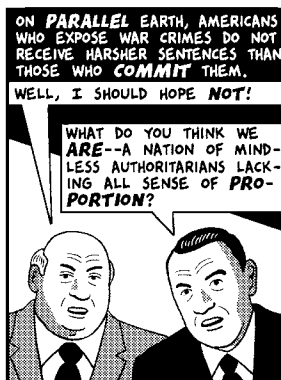
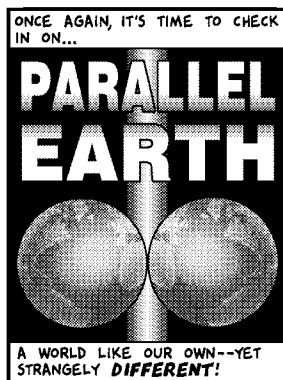
state of mind, this map redefines the idea of "expanded consciousness."

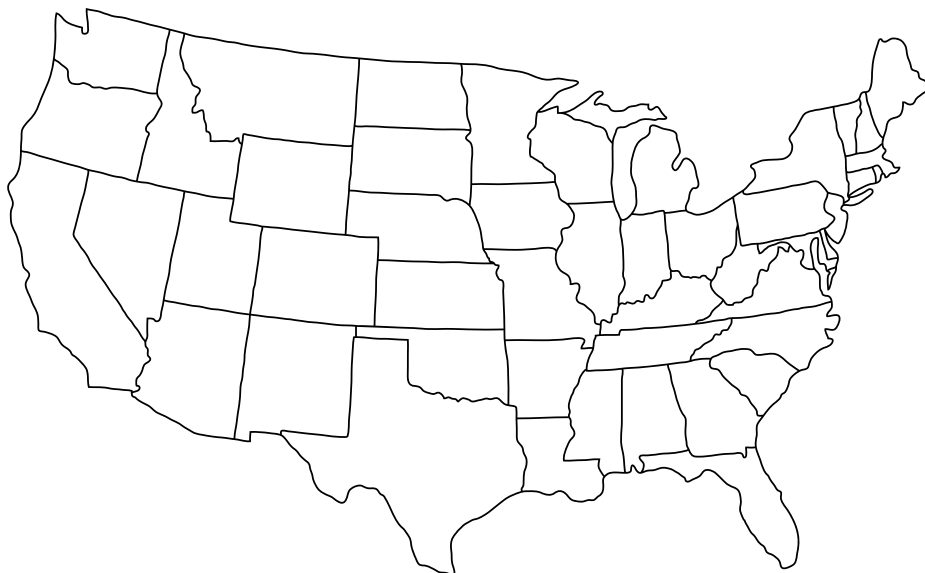
So where do I come down on the question of the Midwest's geographic borders? For whatever reason, I end up defining the Midwest as the U.S. Census Bureau does: Ohio, Indiana, Michigan, Illinois, Wisconsin, Missouri, Iowa, Minnesota, Kansas, Nebraska, South Dakota, North Dakota. Still, even though these states may make up the same geographically named region, each is very unique.

We recently returned from our regular family sojourn to northern Minnesota near Ely and the Boundary Waters, yet I find it a world

THIS MODERN WORLD

by TOM TOMORROW





WHERE EXACTLY IS THE MIDWEST?

Draw it on this map, show your friends, and prepare to defend yourself.

as individuals, or a group of like-minded individuals, want. I'm not criticizing people for being self-centered, I'm just saying that I think we sometimes don't admit to ourselves how incredibly difficult it is to escape the self, how the "center of the universe theory" makes it

very hard to define a region or to create community consensus.

Oh, and by the way, as I've solidified my own Midwestern map over the years to conform to the U.S. Census Bureau's? Iowa City is about smack dab in the middle of that. **lv**

Thomas Dean is a middle child.



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Gift of Roy D. Neuberger, 1947.40
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Andrew Quirt

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PICTURES BY ZOE BROWN



a TAILGATE

WORDS BY JOSIE NEUMANN

PS

SCOTCHAROOS

BREAKFAST
BURRITO

BIG ASS
TURKEY LEG

BLOODY MARY

TOMATO
JUICE

VODKA

It's 7 a.m. and everyone around you is wearing costumes and face paint. Airhorns, vuvuzelas and stereo equipment bungee-corded onto coolers appear out of nowhere. A ping pong ball lands at your feet and someone offers you a can of beer. This might be your heaven or hell — either way this is the Iowa City tailgating scene during home football games. For the uninitiated, I like to think of tailgating as a time when the town comes together and rallies for the same cause. Tailgating is the feast and celebration of a team before their game. At Iowa, it typically starts at Dawn, and wouldn't be complete without some of these iconic foods and beverages.

12 OZ CURLS

HOP WRANGLER

PEACE TREE BREWING CO. | KNOXVILLE, IOWA
BREW OF THE MONTH: SEPTEMBER



Tis the season for football and saison! Oddly enough, the September beer of the month—Hop Wrangler, brewed by Peace Tree Brewing in Knoxville, Iowa—is not a saison; however, it offers flavors and aromas reminiscent of this traditionally spicy style.

According to Kaleb Livingston, the operations manager at Peace Tree, Hop Wrangler is a different kind of IPA. He referred to it as a “Belgo-IPA” due to the use of Belgian yeast, a Peace Tree calling card: From my experience, just about all of Peace Tree’s beers have a noticeable amount of Belgian yeast influence—there always seems to be a touch of funk and spice, even in the brewery’s stouts. Along with the Belgian yeast, American and English hops round out the three influences that inspired its recipe, hence the “3” on the beer’s label. With an IBU pegged at 70, one would expect it to be pretty bitter, but Livingston said the bitterness is not “in your face” because the yeast counterbalances it.

The color is hazy amber with a bronze hue. Two fingers of dense, buttery, light tan head will dissipate slowly and somewhat unevenly, leaving a lacing along the glass.

Serve Hop Wrangler in a tulip glass to fully experience its aromatics. The aroma offers a dose of spice that arouses the nostrils and a little farmhouse funk gives it a saison-like quality. Smells of caramel and lightly toasted malts emerge slowly and there is a teasing hint of citrus.

The first sip is loaded with funk and spice, but this initial intensity dissipates as the taste buds adjust. The tail is spicy, funky and bitter all at the same time. The taste of pale and lightly toasted malts are faint at first, but as the beer warms the flavors blend seamlessly to become well-balanced. **lv**

SERVING TEMPERATURE: 45°F.

ALCOHOL CONTENT: 6.25 percent ABV.


FOOD PAIRINGS: Though many like to pair IPAs with spicy Chinese food, Livingston said he likes to pair the style with blue cheese and salads served with a light vinaigrette.

WHERE TO BUY: Hop Wrangler is available at most local beer retailers.

PRICE: \$8-9 per six-pack and \$2 for a single bottle.

Casey Wagner lives in Iowa City.

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SEPT 06} THE FERALINGS

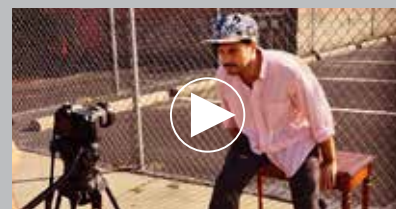
SEPT 12} PETER MULVEY

SEPT 13} COOLZEY

SEPT 15} BLEACHED

OCT 01} DTCV
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OCT 02} WHY?



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PED MALL POLITICS

Is anecdotal evidence enough to warrant an ordinance limiting activities on the Pedestrian Mall?

BY AMY MATTSON (Additional reporting by John Miller)



Photo by John Miller

Something on the Ped Mall stinks. And no, it's not hapless Iowa City residents sweating away in the oppressive heat. It's the proposed ordinance championed by select downtown business owners, and at last tally, six of the city's seven council members.

The ordinance, introduced in August, aims to restrict certain behaviors on the pedestrian mall. Its directives include limiting the times persons may lay down on benches, banning a horizontal pose of the same manner on planters and curtailing the amount of time individuals can store personal items in public space.

Though the law would apply to all, it's widely known that the ordinance is intended to target those who linger near the north edge of the Ped Mall.

It's an issue that's been brewing for years, and one that came to a head this summer as construction on the new Moen Group development, Park@201, reached its peak. The construction site has (by all accounts temporarily) blocked access to a group of benches in the Black Hawk Mini Park, where transients traditionally gathered. Since construction began, the aforementioned persons have moved their gathering closer to the corner of Dubuque and Washington Streets, one of the most heavily trafficked downtown intersections.

The move of this largely homeless group has made them more easily visible to the general populace, and it seems that their presence makes some uncomfortable.

"A lot of people really find some of the actual homeless people they see in the Ped Mall intimidating, threatening, scary," Iowa City Police Officer David Schwindt said. But, he noted, "[The homeless] really just want to be treated like average people. It's just that aesthetic thing, that a lot of people would look at them and just think they're dangerous based on their appearance."

These words from Officer Schwindt came just days before the council first introduced the latest Ped Mall ordinance. Officer Schwindt talked about how he sees himself as more of an educator than an enforcer. He spoke about how he explains to the public—or more specifically, to those who come to him saying that panhandling ought to be outlawed entirely—that people have a right to free speech. He reiterated that lying on benches is legal in Iowa City, whether people like it or not, and it is not the responsibility of the police to tell them to move along. Nevertheless, the council's new ordinance would require Officer Schwindt to alter much of this rhetoric.

Many of Iowa City's more influential citizens are eager for this new ordinance.

Business owners, city council members and Iowa City Downtown District representatives have spoken out against what they view as lewd, rude and sometimes destructive conduct by transient individuals.

In an Aug. 21 report from *The Press Citizen*, city council member Connie Champion, whose daughter, Catherine Champion, owns a business on the Ped Mall, suggested threats to safety from the individuals that gather there.

"We do not allow our young girls to leave the store alone," she said. "That's how bad it is. They're really nasty, very sexually suggestive. These are young college girls from small towns and they're terrified."

While these type of anecdotes should be taken seriously, it seems that for many proponents of the ordinance, the biggest problem with the bench-dwelling population is that they are aesthetically displeasing.

"A certain group of people have overtaken

MAKING CONVERSATION

Officer David Schwindt chats with Jerry Patterson on the Pedestrian Mall.

the set of benches at the Dubuque Street entrance to the ped-mall," Iowa City Downtown District President Bill Nusser said. "I think that's threatening to people. It's unsightly."

But not all downtown workers feel the same.

Jake Hansen, who manages a downtown establishment, the name of which he requested not be published, notes that a few of his customers have complained about those who loiter on the sidewalks, but says that for the most part, he and other nearby workers have had few problems with the more permanent Ped Mall population.

"It's mostly an issue of non-paying patrons coming in to use the restrooms," he explains.

Patrick Grim, who works just around the corner from Hansen, takes a similarly relaxed stance. Though he's often on the job until the wee morning hours, he notes he has no qualms about his safety or that of those he serves.

"It's consistently the same crowd," he says of those who hang around the ped mall. "They keep to themselves."

Ped Mall frequenter Tyrell Spitt has been no stranger to Iowa City streets for the past seven years. From what he's observed, deviant behavior among the Ped Mall homeless has been limited to loitering, littering and an occasional argument between friends.

In fact, he notes that most of those who call

the area between Washington and Burlington streets home are simply looking to socialize, and that they have an amicable relationship with patrolling police officers and pedestrians.

So what prompts a bevy of concerned citizens to draft and back restrictive directives that limit the freedoms of ordinary, albeit somewhat itinerant, individuals?

University of Iowa law professor Paul Gowder has a few ideas, and they don't involve out of control crime.

It's a problem of perception that he's seen before, one he says amounts to a "denial of the fact that the homeless have just as much right as other citizens to occupy a public space."

"There's no evidence that I've seen that demonstrates having homeless people congregate in an area causes crime," says Gowder. We're not talking about skid row in L.A. We're talking 20 people, tops."

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"There's no evidence that I've seen that demonstrates having homeless people congregate in an area causes crime," says Gowder. We're not talking about skid row in L.A. We're talking 20 people, tops."

Though the professor of constitutional law admits the proposed Iowa City ordinance seems like overkill, he cautions that council members and political opponents may know something we don't. "We have to be open minded," he says.

Acknowledging that many of the city council's efforts to address the roots of homelessness and develop our city's services are worthy of praise, at best this feels like a hasty response to temporarily close quarters, as caused by the downtown construction site. At worst, it feels like a baseless attempt to legislate the homeless out of downtown Iowa City.

Meanwhile, as Spitt notes, once citizens like himself are banned from the Ped Mall, they'll have few places to dwell.

"We'll move under the bridges," he says. "And then ... who knows?" **lv**

Amy Mattson is a freelance writer and editor with a penchant for travel. You can reach her at amy.e.mattson@gmail.com.

EXPRESS YOURSELF

DIY notebooks for the new school year • BY FRANKIE SCHNECKLOTH



When it came time to shop for school supplies, I never chose the super splashy Lisa Frank folders and notebooks. Ever the organizer, I always went for plain colored folders and notebooks that color coordinated to make changing subjects a breeze. I knew if they ripped or I needed a replacement I would always be able to easily find one. This practical approach to school supplies carried through my entire student life of 16 years—and then all of a sudden, it just vanished. Gilded notebooks, patterned folders, rabbit-shaped paper clips? Give 'em to me! Colored pens, notebooks and tape? I want it all! If you can relate *at all*, read on. I'll show you how to make your own fancy notebook to satisfy your school-supply urges!

These easy steps allow you to customize it to suit your personal needs and tastes. You can make a thinner notebook (quick and easy) or a thicker, more substantial book (a little more involved).

WHAT YOU NEED

- »Paper (I used regular bond paper, but you could experiment with different stocks)
- »Two pieces of cardboard or poster board, 6-by-9 inches
- »Linen thread
- »Binding needle or a darning needle

(Available at most arts and craft stores)

- »White glue
- »Wax paper
- »Coordinating cover stock for spine
- »Decorative paper, tape or paint for cover

STEP 1: PRIME YOUR PAPER

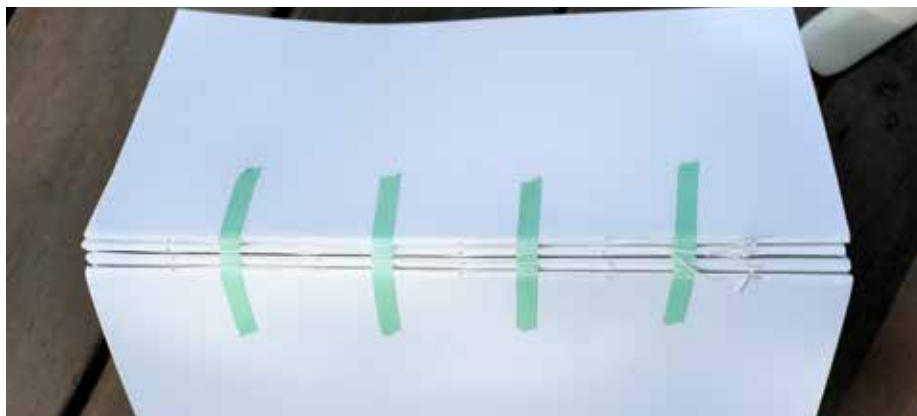
To begin, fold 10 sheets of paper in half, so that it makes a "book" that measures 5½-by-8½ inches. Next, poke five holes evenly spaced along the fold, with the first and last holes about ½ inch from what will be the top and bottom edges of the paper.

STEP 2: SEW IT UP

With the needle and thread, sew in and out of the holes, starting from the outside of the fold on a hole nearest the top or bottom edge. Leave about 6 inches of thread trailing out of the first hole. When you have reached the fifth hole, turn around and start sewing back toward the hole in which you started. You should come out with the string on the same side as the trailing string which you left. Tie those two strings together and cut off the excess. These sheets of paper sewn together are called a "signature." Put the signature aside for now. You can make additional signatures for a thicker book, or stop here. You choose. If you don't make more signatures, skip the next step and hop back in at step four.



Photos by Frankie Schneckloth



STEP 3: ADD YOUR SIGNATURE TOUCH

I made three more signatures to make a 160-page book. After making your additional signatures, you'll want to join your them together. Stack them on top of one another, being sure to align the spines. Slip a long section of tape under each of the stitches so it runs across the spine on the outside of the signatures. Pull all the signatures tightly together, taping the entire length of the spine.

STEP 4: CREATE A COVER

Glue the backs, corners and edges of the two sheets of decorated paper (if you're using) to the cardboard. Cut a piece of cover stock measuring 9 inches long and the width of the spine of your book plus an additional inch on either side. Make folds 1 inch in from each side. Glue the first page of the signature to the front cardboard cover. Repeat with the last page of the signature and the back cover. Place wax paper between front cover and first page of the book to protect paper from excess glue. Do the same on the back cover. Glue folded cover stock to front and back covers. Carefully place your notebook underneath a stack of heavy books and let it dry. **iv**

Frankie Schneckloth needs a pen.





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CANDIDATE KINGSLEY BOTCHWAY

As the city council election draws near, *Little Village* posed the same set of questions to four candidates. The answers will be published one candidate at a time through October. • **BY IOWACITY, IOWA**

LITTLE VILLAGE: *A recent national study by the American Civil Liberties Union has found that the state of Iowa ranks worst in the nation in the ethnic disparity of marijuana arrests. Johnson County is number three on this list in the State. There has been much discussion of racial disparity in arrests within the City, and statistics suggest that local law enforcement is disproportionately arresting and more harshly punishing African Americans. What do you feel the City Council can do to help reverse this trend?*

KINGSLEY BOTCHWAY: There is not an easy answer to this question and I believe it needs to be handled on many fronts. On one front, we need data. There are too many anecdotal stories about what the police are doing and not enough hard evidence to sway the naysayers to see that there is a systemic problem. We need a racial equity report (already proposed in the Ad Hoc Diversity Committee's recommendations) that would give us a better idea where the problem lies, so we can focus on coming up with a solution.

On another front, we need to create alternative adjudication programs. I helped write and revise a manual on an alternative adjudication program involving drugs in North Carolina, where attorneys, caseworkers, police and judges all worked together towards treatment, not incarceration.

We also need to change the way we think about law enforcement: We need to investigate further and implement a community policing model, where officers engage and rely on the community more. This creates relationships founded on trust and mutual respect, two aspects that are currently lacking from the dynamic between the police and the minority community.

Chicago is an example of a city where there was a similar dynamic. The city has chosen to develop the CAPS (Chicago Alternative Policing Strategy) program in response to the minority community and police department turmoil.

On another front, in Iowa City we need community acknowledgement that the blame does not solely lie with the police department. We need the community to step up through community organizations and churches, get educated about their rights, accept responsibility for their addition to the problem and meet the police department halfway.

LV: *The cost of living in Iowa City has always been high, as compared to other cities in Iowa. What will you do to discourage the rise in housing costs, reduction in services and help facilitate more affordable housing and services for lower income individuals?*

KB: First, I would change the name from "affordable housing" to something else. The term tends to give off a negative connotation that serves as a roadblock to true, meaningful discussion about housing costs.

Secondly, I would look at dealing with this issue by employing multiple strategies. One strategy would be for housing developments to build efficient energy housing in an effort to lower costs. Another strategy would be to promote "affordable housing" through targeted tax and fee exemptions.

Lastly, the city should provide incentives to developers for building "affordable housing." These three strategies are by no means an exhaustive list, but these are the best strategies that incorporated not only assistance to the occupant and developer, but also the new plan to push the city to "go green."

LV: *The County has tried unsuccessfully several times to pass a referendum for a new jail. What is your opinion on the idea of a new jail, and what steps should local government take to gain greater success at passing the referendum? Or do you feel the current proposals by local elected officials are sufficient enough?*

KB: I think a new Justice Center is necessary. The current Courthouse and County Jail aren't up to adequate standards as far as accessibility, efficiency and structure. That being said, I want to see, on paper, specific programs tied to the next proposal. Programs that seek to

provide treatment and not incarceration. The same program I mentioned in the first question, but incorporating other aspects such as alcohol dependency.

LV: *There has been a perceptible tension, if not a rift, between the City of Iowa City and the Johnson County Board of Supervisors over each body's proper share in the financing of shared public services. This began with the new Iowa City Animal Shelter and spilled into SEATS funding. What do you think are the differences in responsibilities between the two bodies and what will you do to help repair this problem?*

KB: I honestly need to do more research on this issue. If anything, I think there needs to be more discussion between City of Iowa City and the Johnson County Board of Supervisors on the responsibilities each share in financing of shared public services and come to some agreement on where the line is drawn.

LV: *What do you feel is the most important issue facing residents of Iowa City, and if elected what makes you the best candidate to seek a resolution to that issue?*

KB: The most important issue facing residents of Iowa City is diversity. This is such an important election because Iowa City seems to be making a real effort in recognizing its diversity. It's an important time, because if left without serious thought and planning, we could end up with serious racial issues bubbling to the surface and creating a black eye for Iowa City.

I am the best candidate to see a resolution to this issue because I provide a perspective no other at-large candidate can bring to the table. I'm not saying that, just because I'm black, I'm the only one who can speak on and handle diversity issues. However, my unique perspective from being a minority and my participation on countless diversity committees, allows me to see racial bias in seemingly unbiased actions and resolutions. The City Council needs that type of perspective, if we are serious about moving forward on diversity issues. **LV**

IowaCity, Iowa is an anonymous Facebook friend engaging the city's social media community in light banter, conversation and debate.

<<**KINGLSEY BOTCHWAY**

Photo by Barry Phipps.

RATIONAL FOOTBALL

The strict rules that govern both NFL games and console-controlled football are strikingly similar • **BY PAT BROWN**

September rolling around again means not only the return of professional football, but also of professional football's most popular simulacrum, the *Madden* video game franchise. EA Sports has been releasing a *Madden* game every year since 1990, though the first game was published in 1988, making this year its 25th; yet, because *Madden* is typically dated, like one dates cars, the cover of this year's *Madden 25* is labeled "1989-2014." Close enough, I suppose.

Madden has long been popular because it offers what can be a gratingly realistic, playable version of the U.S.'s favorite professional sport, complete with the option to have

a play. It's all terribly realistic, and not always that much fun.

The obvious point of comparison to this way of approaching sports video games is something like *NFL Blitz* (1997, N64/Playstation), a game developed by Midway in the era when companies other than EA were able to acquire licensing rights from the NFL and NFLPA (the players' union). The game pared down each team to seven players (from 11), and disregarded most of the rules that make the NFL what it is. Pass interference, holding, roughing the kicker, excessive celebration, late hits, even out-of-bounds—these penalties as such don't exist in *Blitz*. And it is a fantastic game.



one's coach challenge close referee calls—the player may let the virtual refs deliberate for close to two minutes, or, mercifully, skip to the decision. Successful gameplay depends on the selection of plays from a playbook that varies from team to team; the plays are complex enough that on defense it's often easier to just choose a play and let the computer control all 11 players rather than risk missing one's coverage assignment. On offense, big plays are legitimately difficult to pull off. It's much smarter to call a running play that will get you a solid four yards than to go for a big bomb of

My point here isn't simply to extol the virtues of the far more gleefully violent, cartoonish *Blitz* over the seriously serious *Madden*. Instead, I think it's worth thinking about what it is that so many people like about professional football, and what they like in a video game that recreates it so faithfully. More than any other sport, football is a game of *rules*: The delineations of what can and cannot be done extend far beyond the usual behavioral prohibitions that form the basis for any sport (e.g., do not use your hands, you must dribble the ball when you move, etc.), into the obsessively

contextual (the cornerback may not touch the wide receiver once the receiver has moved five yards beyond the line of scrimmage) and the ambiguously moral (no "excessive" celebrations). Football is a game largely about discipline—not just the mental and physical kind, but the kind that is enforced from above, exacted on individual behavior. It's a microcosm of power relations.

With the advent of the replay challenge, football extended its rules into the realms of the virtual and phenomenological: The coach's challenge is to the reality of an event as perceived by another, a reliance on recording technology to reveal the truth of an event misread by faulty human perception. Football rules hold that what matters above all are the rules themselves—the proper regulation of events by an exterior, regularized authority. Every play means little until it's completed, divided into its component parts, analyzed and reassembled. One may think the game takes place in Soldier Field, but it's actually happening in a virtual realm only hinted at by the plane of primary colors on which the players intermittently move. The contemporary NFL is not thinkable without the complex recording and broadcasting apparatuses that serve as the foundation of every game played.

This belief that rules can master reality is, of course, what video games and football have in common. In video games, the rules actually do precede and therefore supercede the (simulated) reality, which is why it's so funny and odd that football video games have now long included the coach's replay challenge: Because the same agency (the Central Processing Unit) that has control over the calls the virtual refs make also controls the reality in which they

THE RULES OF THE GAME

Madden at 25

are making calls, errs in judgment about that reality have to be manufactured. The virtual refs actually do, in a sense, make bad calls "on purpose," as football fans are always wont to believe they do in the real world.

The best and most interesting moments of both football and video games would seem to be those moments that at least *seem* to defy the constant effort on the part of the "code" and the coders to define experience ahead of time. Long runs by running backs are the best plays in football games because logically the sport is formatted, and its players' bodies trained,

to keep most runs under five yards. Amusing “bugs” are often the most entertaining part of video games—when you call your roommate from the other room to “look at this!”—because they’re the manifestation of a rigorous protocol being violated. Chad “Ochocinco” Johnson is entertaining because he wore a sombrero on the sidelines (and was fined by the league for violating a higher set of extragamic rules, or whatever).

If professional football is the most popular sport in the U.S., I think it has a great deal to do with the fantasy of succeeding not just despite the odds—as melodramatic end-of-season recaps would have it—but despite the system, the rules that try to tell you what to expect. If video games are popular, it’s in part because they can indulge such fantasies well. My problem with the *Madden* franchise is that it sometimes appears as if it believes the appeal of football and video games begins and ends with the playing

THIS BELIEF THAT RULES CAN MASTER REALITY IS, OF COURSE, WHAT VIDEO GAMES AND FOOTBALL HAVE IN COMMON.

of informatics, the part of the game where bits clash against bits to produce increasingly esoteric data sets. One ends up with an animated version of what is deceptively called fantasy football, in which there is, of course, little fantasy. “Rational football” would perhaps be a better term, both for the virtual game and increasingly for the “real” one. **lv**

Pat Brown is a graduate student in Film Studies at the University of Iowa. No, that doesn't mean he makes movies; he just likes them a lot.

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OUTSIDE OF THE BOX

Puzzle master Will Shortz on his career path and making the modern crossword • BY COURTENAY BOUVIER

If the clue were, “America’s most acclaimed contemporary crossword puzzle master,” the answer would be, unquestionably, “Will Shortz.” In addition to holding the world’s only college degree in enigmatology, the art and science of puzzle-making, Shortz has been the puzzle master for NPR’s *Weekend Edition Sunday* since the program’s start in 1987 and crossword puzzle editor of *The New York Times* since 1993; additionally, he was the editor of the legendary *Games* magazine for 15 years, and he is the founder of both the American Crossword Puzzle Tournament and the World Puzzle Championship. If these kinds of puzzle credentials aren’t impressive enough for you, his riddles have been featured in the film *Batman Forever*, he has guest-starred on *The Simpsons* and *How I Met Your Mother* and starred in the documentary *Wordplay*.

Shortz will be lecturing at the Englert Theater on Sept. 11, in what will, no doubt, be an engaging and animated interactive program; his animation was infectious when I had the privilege of talking to Will a few weeks ago.

LITTLE VILLAGE: *Do you have any advice for students who aren’t in a situation to individualize their major?*

WILL SHORTZ: Do what you do as a hobby, and get to be expert at it. That would be my advice to anybody who has an unusual interest and would like to pursue it as a career. I was very lucky to go to Indiana University, which has this program where you can make up your own major, and there’s someone I know who majored in magic a couple of years ago; there were people who majored in comic books through this program and who now have gone on to writing or illustrating comic books. I think there are other colleges now that may actually have majors in comic books, but that was a pioneering thing at Indiana. Most people who get into puzzles—I’m the only person who has ever majored in puzzles, but there are other people with puzzle jobs—and the way you do that is start making crosswords, get to be expert at it, get to be known for quality and, if you do all that and pursue your interests, you can get a career in it.

LV: *So there wasn’t some magical way you got your foot in the door?*

WS: Well, I’ll tell you my career path. When I graduated from Indiana, in 1974, before I entered law school that fall, I wrote all the crossword magazines—and there were about a dozen at that time—asking for a summer job, and there was one that gave me a position: *Penny Press* in Stamford, Conn. The publisher had just taken over the magazine, there was only one holdover from the old staff, and it was a husband and wife—the wife was the editor and the husband was the publisher. The husband insisted that they hire me for the summer, and the wife didn’t want to do it, and he said if it doesn’t work out, you can send him home after two weeks. And I’m this little college kid from Indiana.

But we hit it off, I was valuable to the magazine, and I had a fantastic summer and went back to work there for the next two summers, and then when I graduated from law school, I worked there full-time for seven months. During that time, *Games* magazine started, and I went to work there in 1978, and they hired me because I was young—*Games* had a modern sensibility, they had an office that was younger than most puzzle publications, so I fit in well; I had a college degree and had been selling puzzles since I was 14, so I had the credentials; and I was there for 15 years. In 1993, my predecessor at the *Times* died, and I applied for the job—there were three people who were considered seriously for the position, and I was hired. Each step was built upon what went before.

LV: *Right. And you weren’t afraid to put yourself out there, to ask for what you wanted?*

WS: I’ll tell you a story about that. It was in early 1978; I had actually left *Penny Press*, and I went for a few months without a job, and in the *Sunday New York Times*, I saw a classified ad for a puzzle editor—“Puzzle Editor Wanted”—and it was one of those anonymous ads, you were supposed to send your resume to a box number. Well from the wording of the ad, I was certain the ad was from *Games*, which is where I really wanted to work, so I figured I would

beat the competition by going in directly. ... So, I put on a coat and I put on a tie, took the train into New York City, walked into the office and announced I was there for their position, and it was not their ad; they did not have a position open, and the editor saw me anyway. We hit it off, we talked for 30 minutes, I started getting freelance work almost immediately and I got a job by the end of the year.

LV: *Who do you consider the audience for the Puzzler on NPR? It seems a little less highbrow than the Times, no?*

WS: I call it a highbrow audience because it’s National Public Radio. What’s different about it is that if you’re a newspaper reader, and you’re not interested in the crossword, you simply turn the page. If you’re listening to NPR and I come on, you’re stuck with me for seven minutes. So I try to make the puzzle of general interest, try to make it a lively experience, so even if you’re not into puzzles, I hope it would be an interesting segment to listen to. And also, the other thing I’ll say about the radio is, on Sunday mornings, when I’m on, I’m imagining people are lolling in bed, or driving to church, or making breakfast, and they’re either not fully awake, or are, and their minds are on other things. So for my challenge puzzles, ... I try to make challenge puzzles that the solver can hold in his mind without having to write anything down.

LV: *What is your favorite crossword word?*

WS: Let me think ... well, my favorite word is “ucalegon.” It’s a neighbor whose house is on fire. It’s in the old unabridged dictionary. It’s a bizarre word, you can’t imagine ever using it, it comes from an old Greek story, an old Greek myth. As far as words go, what excites me in a crossword is to see vocabulary that has never appeared in a puzzle before. Um, let’s take out today’s crossword ... for example, today’s puzzle has KICKBOXER. Never appeared in a crossword before, anywhere. And the clue is nice—it wasn’t mine, it was from the contributor—“Fighter getting a leg up.”

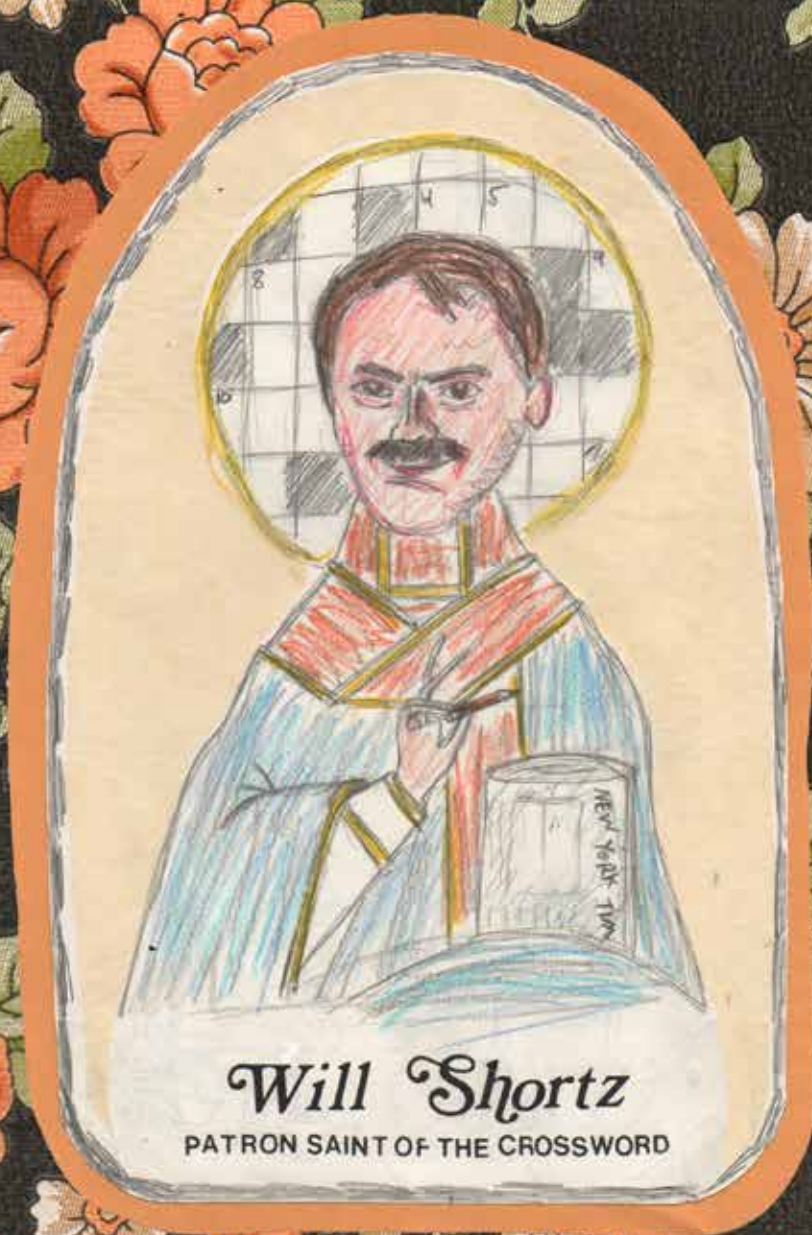
LV: *How do you know it’s never appeared before?*

WS: There is this guy with a blog who has an

WILL SHORTZ

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Illustration by Brendan Wells



Will Shortz
PATRON SAINT OF THE CROSSWORD

electronic database of every *NYT* crossword going back to the mid-1980s, so if a new answer appears in a crossword, he highlights it in a different color. It's xwordinfo.com. Here's another one: "Handheld Star Trek devices," and the answer is TRICORDERS.

That's never appeared in a crossword before. NAILCLIPPER, ARTMUSEUM, KATESPADE, TRIBUTE BAND, TRICORDERS, OPENED FIRE, PRELAW—it's just full of great stuff. Nothing bad.

LV: Are there ever any answers that you have to put in because they're the only thing that fits?

WS: Oh absolutely. You get cornered as a constructor, and you've got this fantastic puzzle, and you have to use Oona, for example—Charlie Chaplin's daughter, married to Eugene O'Neill, so there's two ways you clue her. Anyway. You don't want Oona in your puzzle, but I think of it as like the mortar of building a house. The house should have really strong beams, and then the little stuff that fills things in to make the house

stand together—it's the same way with a crossword. You put in lively answers or strong vocabulary—those are your girders, the substance of the crossword—and then you have to fill in the cracks with things you may not want.

LV: It's clear that you're really, really engaged in the world of puzzles. But in whatever spare time you have, what occupies you?


WS: Spare time? Hah! I spend a lot of my spare time playing table tennis. In fact, I play every single day. I will play in Iowa City either before or after my presentation next month. Besides that, I read a lot and go to a fair number of movies—my favorites being science fiction, thrillers and comedies. My favorite TV shows are the *Daily Show* and the *Colbert Report*.

LV: One more question. You get fan mail all the time, but there have been certain Sundays, like when we all had to draw dogs in each little square, or fit several letters in one square, when people across the country have said, "Goddamn that Will Shortz." So do you get

the opposite of fan mail? Do you get mail cursing your very existence?


WS: Oh absolutely. I got a lot of it when I started in 1993, because I was 36 years younger than my predecessor, and there was a change of style, and I wanted to broaden the cultural references, so there'd be material and references for younger solvers, as well as old, and the puzzles were more playful, and there was more trickery and deception in the clues. Some people like that, and some people don't. I just got a thoughtful letter from an unhappy solver a couple of weeks ago, who really longs for the days of my predecessor, when the crosswords were more vocabulary tests. And she does not like games. She says, "A crossword should not be a game, it's a test." And I understand it's partly a test, but to me, crosswords are also a game, and there's going to be trickery in the clues, and in the theme—that's just part of the modern crossword. **lv**

Courtenay Bouvier is a University of Iowa employee, waitress, yoga teacher and writer who will, someday, finish her dissertation.



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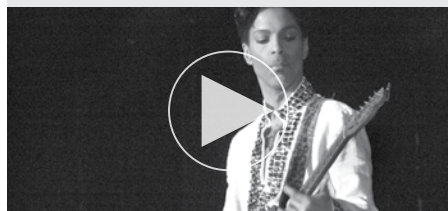
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WARNING: EXPLICIT CONTENT

12 songs to make Tipper Gore Gasp • BY CARMEN MACHADO

When I was young I sought out music that had any hint of eroticism. I remember Merrill Bainbridge's "Mouth" giving me shivers: *"When I kiss your mouth, I want to taste it."* I was entranced. *Could lips be salty?* I wondered. With neither an internet connection, the money for audio cassettes nor the ability to buy anything with a PARENTAL ADVISORY warning, I was forced to record songs off the local pop station, with all the juicy phrases muted or swapped out for less interesting ones. My 15-year-old self would have been utterly chuffed to get my hands on some of these beauties.

So, in honor of being old enough to buy your own music, no matter how filthy it is, here are 12 downright dirty songs to warm you up as the weather cools down. To confuse the undergrads and upset your neighbors, go forth and blast this playlist from your open car windows.



"Jack U Off" – Prince

"If your man ain't no good / Come on over to my neighborhood / We can jump in the sack / And I'll jack you off"

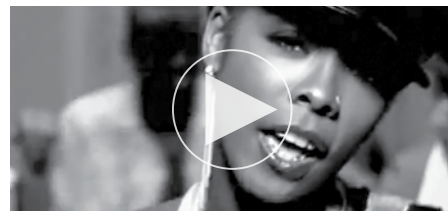
Prince: upsetting prudish people since "Darling Nikki" scandalized Tipper Gore. When you're done listening to the original "Jack U Off," check out Robyn's amazing cover.



"Fuck the Pain Away" – Peaches

"Sucking on my titties like you wanted me / calling me all the time"

Most of Peaches' songs are explicit in one way or another, but "Fuck the Pain Away" is a true classic. Bonus credit: On her guest spot on Pink's "Oh My God," she intones, *"It's a slick ride / make my mink slide / 'cause were all pink inside."* Oh Peaches, never change.



"My Neck, My Back" – Khia

"Just do it, do it, do it, do it, do it now / I lick it good suck this pussy, just like you should"

This may have been a one-hit wonder, but it's endlessly listenable. There aren't enough songs about cunnilingus in the world.



"Dance (A\$\$)" – Big Sean feat. Nicki Minaj

"Somebody point me to the best ass-eater / I tell 'im pussy clean! I tell them pussy squeaky!"

This butt-loving anthem is raunchy and fun, but Nicki Minaj's verses are standout for sure.



"Bedroom Hymns" – Florence and the Machine

"Make me your Maria / I'm already on my knees"

This anthem to sexual worship was one of the best tracks on *Ceremonials*.



"Drive" – Melissa Ferrick

"I haven't even tied you up / I haven't even turned you over / this is where I want to live / right here between your hips"

It is generally agreed amongst many women-loving women that Melissa Ferrick is the Barry White of lesbians, and this song is the reason why.



"Romantic Death" – The Sun

"Fucking to a beat / so much blood collected in this short time connected / making little kiddy zombies"

This sexy song is only made hotter by the throbbing, pulsing bassline. Bonus Credit: The music video is nothing but people's faces as they masturbate and come. You're welcome.



"Closer" – Nine Inch Nails

"I want to feel you from the inside / I want to fuck you like an animal"

Filthy and dark. A classic.



"Lick My Love Pump" – Kim Boekbinder

"Let's just fuck / like we did before / let's just fuck / until we're good and sore"

If you can stop being hypnotized by Kim Boekbinder's throaty voice for the duration of this song, you will realize that it's a story of a marriage dissolved. The title, of course, is a reference to *This Is Spinal Tap*.

"Gently Johnny" – The Wicker Man OST

"I put my hand o-on her belly / and she says, do you want to fill me?"

This folk song from 1973 horror flick *The Wicker Man* is not the only bawdy tune in the movie, but it is the creepiest, given that it's sung by a group of villagers to serenade lovers banging directly above their heads.

"Play" – David Banner

"Bend it on over, lemme see it from the back / work your thumb in it girl, I love it like that"

A gloriously filthy romp. It's hard to imagine a radio-friendly version of this song, but there is one—it's just not worth a minute of your time.

"Book of the Month" – Lovage

"I'll turn you on like the electric company / you are the bitter, I am the sweet / flick on the switch and light your pilot light / you are the griddle, I am the meat"

This song borders on erotic parody but ends with gasping and moaning. Stamp of approval.

lv

Carmen Maria Machado is a fiction writer and essayist whose work has appeared or is forthcoming in *AGNI*, *The American Reader*, *Tin House's Open Bar*, *Five Chapters*, *Best Women's Erotica 2012*, *VICE*, *The Paris Review Daily*, *The Hairpin*, *The Rumpus*, *Los Angeles Review of Books* and many other publications. She is a graduate of the Iowa Writers' Workshop, where she was a Dean's Graduate Fellow, and the Clarion Science Fiction & Fantasy Writers' Workshop.

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FALL 2013 CALENDAR

September

- 11 Will Shortz *An evening with the Puzzle Master*
- 13 Mobb Deep *Co-presented with Mission Creek*
- 18 The Fab Four *The Ultimate Beatles Tribute*
- 21 Upright Citizens Brigade
- 24 Over the Rhine *with The Milk Carton Kids*
- 28 Suzanne Vega *Iowa Women's Music Festival*

October

- 1 Dawes
- 2 Alloy Orchestra *Performing a Live Score to Buster Keaton's The General*
- 4 John Hodgman
- 5 Mason Jennings
- 6 Mary Chapin Carpenter & Shawn Colvin
- 12 Wesley Stace's Cabinet of Wonders *Iowa City Book Festival*
- 13 Todd Snider
- 18 Drew Carey *Stand-up Comedy*
- 19 Aimee Mann

November

- 1 Cowboy Junkies *at First United Methodist Church*
- 13 Jake Shimabukuro
- 16 James Blake *Co-presented with SCOPE*



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New Forms: The Avant-Garde Meets the American Scene

The University of Iowa Museum of Art, opens Sept. 10 in the Black Box Theater.

It's an odd thing that Jackson Pollock's most significant early work is in the collection of a university whose most famous artist-faculty member is surely Grant Wood, Pollock's lived antithesis. This exhibition, drawn from the collection of the University of Iowa Museum of Art, focuses on a moment in the history of the School of Art and Art History, when the school was in the center of an intense debate between Wood's regionalism and the avant-garde leanings of the department chair, Lester Longman. The ensuing clash of personalities and artistic philosophies was formative in shaping the University's collection and offers insight into the debates raging about art at the time. This show touches on a formative moment for University's art program, when it was as integrated as ever into the national scene.

The University of Iowa Museum of Art IMU Visual Classroom

Matthew Ritchie Ballroom, Iowa Memorial Union (3rd Floor).

The IMU Visual Classroom rearranges its collection twice a year to accommodate the requests of faculty teaching courses that semester, and the new work is now on view. It's a small space, but the curators have done a good job of including lots of different objects. There is a focal point on Robert Arneson, the ceramic sculptor, and a niche that includes Native American work paired with some contemporary prints and a watercolor by Diego Rivera. I am always pleasantly surprised when I visit at the beginning of the semester.

NEVER MISS A HAPPENING
Text IOWA to 77948

A PRINTED MATTER

Steven Vail Fine Arts joins the local gallery scene • BY BRIAN PRUGH

Coming on the heels of the closing of Public Space One's downtown location, the opening of a new gallery is a welcome addition to the Iowa City art scene. Steven Vail Fine Arts will open at 118 E. College St., sharing first-floor space with Velvet Coat and the soon-to-be-opening FilmScene. The Moen Group invited Steven Vail Fine Arts, a gallery established in Des Moines in 2009, to open a space in the Ped Mall building, and the gallery jumped at the opportunity. The new theater and gallery promise to add diversity to the art scene and will live up to the fall exhibition lineup in the city.

Their focus is on prints by well-known artists: Steven Vail's Des Moines gallery has shown prints by Chuck Close, Sol LeWitt, Robert Motherwell, James Siena and Terry Winters, among other well-known national and international artists. According to Breianna Cochran, who will manage the Iowa City location, the goal of the gallery will be to present museum-quality work that is affordable to a wider audience.

The prospect of such a space is exciting: In the absence of the bulk of the UIMA's collection, Steven Vail Fine Arts will increase the visibility of work by major artists in the Iowa City area. But this critic is also a little wary: If, as many maintain, the biggest theoretical problem facing painting today is its status as a commodity, the economy of prints produced (largely) by artists better known as painters would seem even more problematic—a deft market strategy to use the institutional authority garnered by their paintings to capture a market segment of less affluent collectors desiring to own work by artists with serious name recognition.

The critical problems raised by such an enterprise are of course complex. On the one hand, prints make art available to a much larger audience than, say, a painting or drawing could reach. If art works are worth having, the print-as-art acts as a kind of democratizing influence—increasing the possibility of art ownership in the same way that Sears kit houses increased the possibility of home ownership at mid-century. At the same time, it has a stratifying influence, as it allows the centralization of art production into fewer and fewer hands. Instead of spending \$3,500 on a painting or drawing by a lesser-known artist,

the print economy allows a collector to own a work of art by someone firmly ensconced in the art history books.

Buying a print can more closely resemble buying stock in an artist than buying a particular painting with which one identifies. These questions swirl around the idea of what a print is, and how it is related to a painting. The criti-

THE CRITICAL QUESTION, FOR ME, IS WHETHER THE PRINTS--ESPECIALLY THE ONES BY PAINTERS--STAND ON THEIR OWN AS PRINTS INSTEAD OF EXISTING AS A KIND OF LESS EXPENSIVE PAINTING.

cal question, for me, is whether the prints—especially the ones by painters—stand on their own as prints instead of existing as a kind of less expensive painting. What is gained by printing, aside from an increase in potential distribution?

I think immediately of Glenn Ligon's painting *I Am a Man*, the subject of a recent video by the National Gallery of Art. The painting is based on a printed sign used during the 1968 Memphis Sanitation Worker's strike. The print owes its effectiveness to its multiple reproductions: It is powerful because of the hundreds of African-American men who marched carrying that sign. That is, its significance is bound up in its existence as a multiple, and the use of that multiple at a particular historical moment.

Ligon's painting of the sign grew out of his own attempt to engage that history. The painting exists as a unique object within his corpus, created using an unstable mixture of oil paint and enamel, which resulted in an uneven, cracked surface. The instability of the paint provides a crucial metaphor tied to the precariousness of historical knowledge and the ways that different historical narratives tell the story of the strike. But the painting's surface also provided an impetus for a pair of digital prints, one of which was marked up as a "condition report" on the painting: Each flaw in the

STEVEN VAIL >> CONT. ON P. 26

POETIC PRODIGIES

Mobb Deep's past, present and future • BY KEMBREW MCLEOD

I got you stuck off the realness / we be the infamous”—Prodigy rapped in the opening verse of “Shook Ones, Part II,” Mobb Deep’s classic 1995 single—“you heard of us / official Queensbridge murderers / the Mobb comes equipped with warfare, beware.” Grimy, blood-soaked and unrelentingly bleak, Mobb Deep’s albums were filled with first-person tales delivered over menacing beats and minor key samples. Prodigy and his partner-in-musical-crime Havoc sounded like they had roamed the mean streets of New York since they were old enough to lift a banana clip. The reality, however, was a little more mundane.

HAVOC AND PRODIGY’S STORIES WERE IMMERSIVE, DRAWING LISTENERS IN LIKE A COMPELLING FILM.

Prodigy and Havoc met in New York City’s High School of Art and Design. They were basically art students with active imaginations and keen observational eyes who were also tremendously talented musicians. “My experience with Art and Design helped me meet other artists and observe how they worked,” Prodigy tells me in advance of Mobb Deep’s 20th anniversary show at the Englert, on Friday, Sept. 13. “Havoc was an architect—he drew designs for mini-malls and all that shit. I did more graphic design oriented stuff.” He adds, “But we didn’t spend too much time in school. I dropped out because we were pursuing our careers at the age of 15.”

The aptly-named Prodigy came from a distinguished family. His great-great-grandfather founded the historically black Morehouse College, his grandfather and great uncle were respected bebop musicians, and his mom sang in the legendary girl group The Crystals (of “Da Doo Ron Ron” fame and other Phil Spector produced hits). It seems natural, then, that Prodigy would make his own mark on music with Mobb Deep. Nevertheless, things got off to a rocky start when their debut album *Juvenile Hell* sold poorly.

“We were very young-minded juveniles,” he says. “All we wanted was a hit video, gold, cars. We didn’t understand what it took to be

a real artist with longevity. We weren’t thinking about music as art, we were just doing it. It took us time to realize that we have to be serious—that every word that comes out of your mouth has to mean something. It has to last forever.” Recalling those early years, Prodigy says, “I was 15, I already had a song on the *Boyz In the Hood* soundtrack. Havoc and I got our advance, spent it, did stupid shit and when *Juvenile Hell* didn’t do well, it was heartbreaking.”

The duo regrouped, doubled down and produced one of the most important and influential hip-hop albums of the 1990s, *The Infamous*. “I had a studio in my grandma’s basement in Hempstead, Long Island and a studio in Queens,” Prodigy says. “We were thinking about the mistakes we made on the last album and didn’t want to repeat them. We wanted to create our own identity, so we were paying close attention to the beat, the drum patterns, the overall sound. We were listening to what other people are doing—the competition—and making our own statement.”

“Cinematic” is a term often applied to *The Infamous* and Mobb Deep’s even darker follow-up album, *Hell On Earth*. Havoc and Prodigy’s stories were immersive, drawing listeners in like a compelling film. Unlike the more cartoonish gangsta rap churned out by the likes of Dr. Dre and Snoop Dogg (who was literally named after a comic character), Mobb Deep’s impressionistic, documentary-style rhymes made their street life tales feel realer than real.

Unfortunately, after a series of declining commercial fortunes that are all-too-familiar for many musicians, Prodigy’s life began imitating his own art. After a few run-ins with the law, he was sentenced to three years in prison on a gun possession charge and was released in 2011. You would think that jail has no up-sides, but for Prodigy it was a profound learning experience. “I had always been very productive—I never took a vacation, I was always on tour. My work ethic was crazy. I knew you had to bust your ass and work, or you’re broke. But I see the bigger picture now. I could have been better at multitasking, taking better care of my body, and getting focused. Now I realize I have to put in way more work. It makes me feel good thinking, ‘I did a lot today.’”

Since his release, Prodigy has remained

quite busy. “The first book that I published is an autobiography. It came out in 2011 when I got out of jail. It’s about how I grew up with sickle cell, it’s about my family and my life growing up with Mobb Deep.” He continues, “The first movie that I wrote was *Murda Muzik*, which was released in 2004. I also wrote a script for another movie called *H.N.I.C.*, so once I got locked up I thought about all the scripts I had laying around and developed them more.

“People were looking for a follow up book to my autobiography,” he says, “So, I took the *H.N.I.C.* movie script and turned it into a book. It’s a novella, about 90 pages. Now I’m turning some of my other movie scripts into books.”

Prodigy also started a new record label, Infamous. “When I came home from jail, I said I’m not signing no more deals with nobody. I can’t see myself working for someone. When we came into the game, we didn’t know any better—we were 15, 16. Puff and Jay-Z already had the ownership mentality because they were much older. Havoc and I lived very very good for a while, but at the end of the day we don’t own it. That’s why we started the label. It’s about looking ahead 20 years from now, building a legacy. It’s not about first week sales.”

The most recent release on Infamous is Prodigy’s excellent new solo album with the producer Alchemist, titled *Albert Einstein*. Prodigy describes it as “futuristic hardcore,” a description that sounds spot on. He and Havoc are also working on a new Mobb Deep album for the label, though they are in no rush to complete it. “I don’t want it to sound like old Mobb Deep. I don’t want it to sound dated,” Prodigy says. “Naw, we don’t go back, we’re always going forward.” **IV**

Kembrew McLeod teaches in the Communication Studies department at the University of Iowa, where he was recently promoted from associate professor to full professor. Now that Kembrew is no longer putting the “ass” back in associate, he is focusing on putting the “f-u” back in full professor.

PRODIGY (L) & HAVOC OF MOBB DEEP

Englert Theatre | Fri., Sept. 13 | 9 p.m. | \$22/25

Image Courtesy of Sony, Design by Peter Jablonski



>> STEVEN VAIL CONT. FROM P. 23

surface was catalogued as it would have been by the conservation department of a museum acquiring the work.

Here, again, the nature of the work requires that it be a print, and the relationship of the painting to the print is conceptually quite straightforward: The print must be a print because it is related to and comments on the original painting in a particular kind of way. The flow between print, painting and later print in this case is rich and engaging and has a story to tell of its own. The prints have to be prints and the painting has to be a painting: the character of the work demands a certain form of production. The critical challenge for Steven Vail Fine Arts is to show prints that have to be prints—prints whose artistic character is bound up in the printing process. If the works only end up being objects that would do better as paintings, with restricted edition sizes to achieve no end other than artificially high prices, I would be very disappointed.

The danger facing the gallery is the danger that comes with all potentially lucrative aspects of the art world: work that looks great but lacks vitality—work that is valued because of the reputation of its maker, instead of the life it has within it.

It is, of course, the work that makes all the difference. The first exhibition, *Art and Architecture*, will open in late September. It should be a provocative show, especially considering the controversial building rising quickly on the other side of the pedestrian mall (also a Moen Group project). I look forward to the opening, and also to seeing whether the new addition to the downtown scene is an exciting new gallery or just another luxury goods shop. **lv**

Brian Prugh holds an MA in Philosophy from the University of Chicago and is currently an MFA candidate in Painting and Drawing at the University of Iowa. In addition to his art criticism for Little Village, he is editor and co-founder of the Iowa City Arts Review and has recently finished Housing Project, a booklet documenting the author's opposition to the re-development of University Apartments at UI.



STEVEN VAIL FINE ARTS

118 E College | Photo by Brian Prugh

THE MONTH IN THEATRE

Local acting organizations are back in full swing • BY JORIE SLODKI

THE LAST DAYS OF JUDAS ISCARIOT

Dreamwell Theatre

Dreamwell Theatre president Matt Falduto described the theme of their 2013-2014 season as "In Defense of Guilt." Kicking things off is Stephen Adly Guirgis' *The Last Days of Judas Iscariot*, featuring direction by Matthew Brewbaker and a large cast. The play is set in Purgatory, where a trial is held to determine the fate of Judas, the man who ultimately betrays Jesus in the New Testament. The trial delves into flashbacks of Judas' childhood and testimonies from a variety of historical and Biblical figures, including Sigmund Freud and Satan. First directed by Philip Seymour Hoffman for a 2005 off-Broadway performance, this ambitious play uses humor and inventive interpretations of familiar stories to examine the nature of forgiveness.

Performances are Sept. 6-7 and 13-14 at the Unitarian Universalist Society.

VENUS IN FUR

Riverside Theatre

For the first play in its 2013-2014 Gilbert Street season, Riverside Theatre presents a relatively new comedy: *Venus in Fur* by David Ives. The play takes its name from the 1870 novel by Leopold von Sacher-Masoch, in which a man asks the woman he loves if he can be her slave. (Sacher-Masoch's name is the basis for the term "masochism.") Rather than write a direct adaptation of the novel, Ives sets his play in modern times and centers the action on the character Thomas, a writer-director who has adapted the novel for the stage. As Thomas complains on the phone about his difficulties with finding the right actress to play

the novel's main female character, Wanda von Dunajew, actress Vanda enters his office and demands a reading. Over the course of their reading of the script, the Vanda and Thomas gradually embody the themes of dominance and shifting power found within the novel. Directed by Sean Christopher Lewis and acted by Jess Prichard and Saffron Henke, the play features sexy scenarios and delightfully twisted humor.

Performances are Sept. 6-29 at Riverside Theatre's Gilbert Street space. Stay for talk-backs after the Sept. 8 and 13 performances.

CABARET

Iowa City Community Theatre

Willkommen, bienvenue, welcome to Iowa City Community Theatre's production of the classic Kander and Ebb musical, *Cabaret*,



Photo by Rachel Jessen

FEATURING MUSICAL NUMBERS THAT ARE EQUAL PARTS TITILLATING AND SHOCKING, *CABARET* IS ESSENTIAL VIEWING FOR ANY MODERN MUSICAL FAN.

directed by Josh Sazon. Brash nightclub singer Sally and writer Cliff live a life of carefree decadence in 1930s Berlin, unaware of the growing horror around them, while the mysterious Emcee of the Kit Kat Klub comments on the action with provocative musical numbers. Based on the Christopher Isherwood novel *Goodbye to Berlin*, the original 1966 Broadway production was directed by Harold Prince and won seven Tony awards, including Best Musical. If you have seen the 1972 film adaptation starring Liza Minnelli and Michael York, take time to see the live version—the film kept only a few of the songs from the original musical. Featuring musical numbers that are equal parts titillating and shocking, *Cabaret* is essential viewing for any modern musical fan.

Performances are Sept. 13-15 and 20-22 at the Johnson County 4-H Fairgrounds, Exhibition Hall A.

UNDERGROUND NEW PLAY FESTIVAL

Theatre Cedar Rapids

The Grandon Studio in the basement level of Theatre Cedar Rapids is a “black box” style with a thrust stage, perfect for intimate performances and inventive staging. This is the home of the 2013 Underground New Play Festival, which showcases new works by playwrights with a strong Iowa connection. The selections include 10 minute, one act or full length plays. Some of the plays are staged readings, when actors read from scripts—sometimes with minimal props and staging. Other plays are presented fully staged and without scripts. The festival gives audiences the opportunity to see new plays, while playwrights can revise their plays according to audience comments. Get in

THEATRE PREVIEW >> CONT. ON P. 36



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THE SILENT TYPE

Meet the babes of silent comedy • BY KIT BRYANT

It was a dark and stormy sunny Wednesday afternoon. I was home sick from the 11th grade watching Public Access TV from a nest of blankets on the couch, too feeble to surf for something with a higher budget. Lo and behold, a man emerged through the fog of my decrepitude: A doe-eyed imp flipping and flopping his way wordlessly into my heart. This man was silent movie comedian Buster Keaton. Maybe it was the cherry Dayquil or Stockholm Syndrome from a straight 24 hours spent watching Buster Keaton without ever getting up or blinking (too sick), but I was in love.

TEENAGE PSYCHOSEXUAL ENTANGLEMENTS ASIDE, NOTHING IS MORE UNIVERSALLY FUNNY THAN SLAPSTICK

Presently, in a sort of chicken or egg situation, I simply swoon for an older man (I mean how old is Buster Keaton now? 118? Me-ow!), though they should preferably be old enough to exist in black and white. Yes, older men who wear hats. Not baseball caps, but porkpies, fedoras, the kind of hat Cubans or retirees or indeed any Floridian male is known to sport on sunny days and—

much more comedic effect—windy days. Silent comedies are filled with just such men: Charlie Chaplin, Buster Keaton and Harold Lloyd. For a lady of my proclivities, this untapped vein of silent comedy was the mother lode. Still, you—Joe or Joette Non-Bizzare-Fetish-Haver—may have some questions. Questions like ...

WHY SHOULD I CARE ABOUT THESE QUIET BUFFOONS?

Teenage psychosexual entanglements aside, nothing is more universally funny than slapstick and all three of these guys are masters of it. They risk life and limb to give you a laugh (you ingrate). Buster Keaton is nearly flattened to death by a house in *Steamboat Bill Jr.* (1928). Harold Lloyd climbs (and nearly plummets from) a 15-story building in *Safety Last!* (1923). Charlie Chaplin gets trapped inside a lion's cage. With LIONS in it. That's in *The Circus* (1928). Plus, they're super terrible at boxing, probably due to their obvious challenges with personal equilibrium, but they do it anyway. All with delightful results. If these guys are a little bit literally but mostly figuratively breaking their backs to bring a little joy and happiness into your heart, the least you can do is watch.



Watching, conveniently, is the least you can do in almost any situation.

OKAY, SO WHICH DIMINUTIVE FUNNYMAN IS WHICH?

CHARLIE CHAPLIN

Charlie, as is common knowledge, is the one with the Hitler-'stache. Chaplin wore the truncated lip-warmer first and best, and later used it for good to parody the Nazi tyrant in *The Great Dictator* (1940). Chaplin's famous Tramp character can be recognized by his duck-footed waddle, iconic (and sexy)



<< THOSE NEW TO BUSTER KEATON'S CHARMS WILL WANT TO WATCH THE FUNNIEST SHORT OF ALL TIME, *THE ELECTRIC HOUSE* (1922)

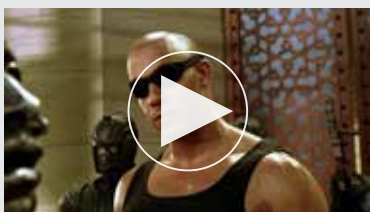
bowler hat and shockingly unpretentious cane. He is frequently innocent, fey and delightful. Though he has many incredible and socially relevant films, my favorite is *City Lights* (1931), in which he befriends a drunken suicidal millionaire and falls in love with a blind flower girl.

BUSTER KEATON

Buster has the wan, stoic, bug-eyed face of an angel. Keaton is at heart a stunt man, performing so many feats of derring-do that the aggregate impression of his body of work is of a

SILENT TYPE >> CONT. ON P. 37

NOW
SHOWING



Riddick

NATIONWIDE SEPT. 6

Riddick (Vin Diesel) is a criminal of some sort with the mighty power of night vision. He gets hunted by bounty hunters, including Starbuck from *Battlestar Galactica*, for a bounty. Then, WHAM! Here come some dragony troll-type monster guys and the bounty hunters suddenly want their ol' pal Riddick to be alive and on their team.



Insidious Chapter 2

NATIONWIDE SEPT. 13

The family in *Insidious* got the demon out of their kid in the first movie, but then they went and had another kid so now they have to have another movie. Kick back with more funky kid-seeking demons in *Insidious 2* and enjoy your subsequent night terrors!

The Family

NATIONWIDE SEPT. 13

The family in *The Family* was a part of *The Family* proper, a.k.a the mob. Through the Witness Protection Program, they relocate to France but old habits die hard as they do mobster stuff in a sleepy French hamlet which hitherto fore had not had mobster stuff done to it.



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IOWA CITY LATINO FESTIVAL | Aug. 24
Photo by Rachel Jessen



LIVE MUSIC PREVIEW

Established bands bring new acts for early September • BY A.C. HAWLEY

The Iowa City summer is over, school is back in session and fall is looking pretty stacked in terms of music. September will bring some quality shows to town.

MOBB DEEP w/ PRODIGY x ALCHEMIST, BOLDY JAMES, BOOGZ & AWTHTKTS // ENGLERT THEATRE // SEPT. 13 // 9 P.M. // \$22 ADV., \$25 DAY OF SHOW; ALL AGES

The duo Prodigy and Havoc are legendary rappers from the golden era of hardcore hip hop. Hailing from the Queensbridge Projects in New York City, Mobb Deep's seminal sophomore album *The Infamous* was a realistic tale of the street gangsta. Rather than glorifying the lifestyle, Prodigy's poetic rhymes and Havoc's

minimalist, bleak production presented a life full of misery, violence and paranoia. This album cemented their legacy as one of the great hip-hop groups to come out of the New York hardcore scene and built a legacy for the area's future rap crews like Dipset. Anyone who has an interest in hardcore rap or likes the grittiness of New York rap should be at this show.

COOLZEY w/ MUSCLE // THE MILL // SEPT. 13 // 9 P.M. // \$5, 19+

Those that have been following the Iowa City music scene for a while know both of these bands. Although based in Los Angeles now, Coolzey has a long history in Iowa City. Starting as a member of The Sucka MC's, Coolzey has a distinctly loose, smart flow that earned him



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COOLZEY HAS A DISTINCTLY LOOSE, SMART FLOW THAT EARNED HIM A SUBSTANTIAL FOLLOWING ON THE UNDERGROUND.

a substantial following on the underground. By 2010, he had branched off and released his debut solo album *The Honey* on his own Public School Records. Since then, he's packed up and moved out to the west coast where he continues to release genre-bending music. His newest album *Hit Factory* owes as much to rock and roll and grunge as it does to hip hop. Coolzey's tourmates Muscle are also a former Iowa City

LIVE MUSIC >> CONT. ON P. 39

C A L E N D A R

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LIVE MUSIC

ONGOING

Mondays: Open Mic *The Mill Free, 8 pm*
Tuesdays: Blues Jam *Parlor City, 8 pm, Lower Deck Dance Party* *Iowa City Yacht Club, 10 pm*
Wednesdays: Open Mic & Jam *River Music Experience, Free, 6 pm* **Free Jam Session & Mug Night** *Iowa City Yacht Club, 10 pm*
Thursdays: Open Mic *Uptown Bills, 7 pm*
Gemini Karaoke *Blue Moose Tap House Free, 9 pm* **Mixology** *Gabes \$1, 10 pm*
Saturdays: Free Bass Dance Party *Blue Moose Tap House Free, 9 pm*

WED., SEPT. 4

Live Lunch with Chris Dunn
River Music Experience, Free, 12 pm

THURS., SEPT. 5

Musical Moments - Adult Keyboard Classes
West Music Coralville \$89, 6 pm
Rhonda Vincent & The Rage in Concert
Williams Center for the Arts Iowa \$10-\$25, 7 pm
Battle of the Bands
Iowa City Yacht Club, 7 pm
North Scott Jazz Combo
River Music Experience, Free, 7 pm
Jason Clothier *Mendoza Wine Bar, 7 pm*

Daddy-O *Parlor City, 8 pm*
The Floozies *Blue Moose Tap House*
\$8-\$10, 9 pm
Dessa *The Mill \$12+, 9 pm*

FRI., SEPT. 6

Master Class with Dweezil Zappa
Englert Theatre, \$75, 2 pm
The Curtis Hawkins Band *River Music Experience, Free, 5 pm*
Quietdrive *Gabes, \$8-\$10, 6 pm*
Hemlock *Mind-frame Theater \$10, 7 pm*
Little Big Town *Tri-State Rodeo*
\$14-\$129.50, 7 pm
The Wedding Stringers
River Music Experience Free, 7 pm
Zappa Plays Zappa
Englert Theatre \$25-\$60, 8 pm
Gretchen Peters
River Music Experience \$15-\$20, 8 pm
SPT Theatre Legion Arts CSPS Hall, 8 pm
Steve Grismore *Mendoza Wine Bar, 8 pm*
The BriTins *Riverside Casino, 8 pm*
Eleventh Hour *Wildwood, 9 pm*
The Feralings *The Mill \$8, 9 pm*
Craig Erickson *Expedition Parlor City, 9 pm*
The Vault Dueling Pianos *The Vault-Cedar Rapids, 9 pm*
Aaron Kamm & the One Drops
Iowa City Yacht Club \$7, 10 pm

Wild Belle *Gabes \$10-\$12, 10 pm*

SAT., SEPT. 7

Tenth Art & Flower Festival
Anna's Cutting Garden, 10 am
Irish Sessions *Uptown Bills, 4 pm*
River Prairie Minstrels
River Music Experience Free, 6 pm
Rodney Atkins *Tri-State Rodeo \$25+, 7 pm*
Fairhaven *River Music Experience \$5, 7 pm*
Lightning Dust *Englert Theatre \$12, 8 pm*
SPT Theatre Legion Arts CSPS Hall, 8 pm
Andrew DiRuzza Quartet
Mendoza Wine Bar, 8 pm
South East Side Effect *Parlor City, 8 pm*
The BriTins *Riverside Casino, 8 pm*
Zeta June CD Release Party *Iowa City Yacht Club \$6, 9 pm*
North of 40 In Concert
River Music Experience \$5, 9 pm
Karaoke *The Mill Free, 9 pm*
Rumley Bro's *Wildwood, 9 pm*
Sublime Tribute *Gabes \$7-\$10, 9 pm*
Zeta June Concert *Iowa City Yacht Club Free+, 9 pm*
The Vault Dueling Pianos *The Vault-Cedar Rapids, 9 pm*

SUN., SEPT. 8

Bocephus Wayne on the Deck



COOLZEY

Lake Hill Winery, 2 pm

Music in the Vineyard with Bryce Janey

Tabor Home Vineyards and Winery Free, 3 pm

Brucemorchestra! Brucemore \$20-\$35, 7 pm

MarchFourth Marching Band

River Music Experience \$15, 7 pm

Tjutjuna Gabes Free, 9 pm

MON., SEPT. 9

Elevate Tour Gabes \$10, 9 pm

TUE., SEPT. 10

Acoustic Music Club

River Music Experience Free, 4 pm

Havok Orpheum Theater \$5-\$17, 5 pm

The Acacia Strain Blue Moose Tap House \$15+, 5 pm

Darwin Deez Blue Moose Tap House \$8+, 6 pm

Weekend Warriors: Meet n' Greet

West Music Coralville, 6 pm

String Chamber Faculty Concert

University of Iowa-Riverside Recital Hall, 7 pm

Briar Rabbit The Mill \$8, 9 pm

WED. SEPT. 11

Burlington Street Bluegrass Band

The Mill, \$5, 7 pm

THURS., SEPT. 12

Dinner and a Concert Figge Art Museum \$10, 5 pm

Musical Moments - Adult Keyboard Classes

West Music Coralville \$89, 6 pm

Hairball National Cattle Congress

Fairgrounds \$10+, 7 pm

Battle of the Bands Iowa City Yacht Club, 7 pm

Tom Nothnagle Mendoza Wine Bar, 7 pm

Daddy-O Parlor City, 8 pm

Peter Mulvey The Mill \$7-\$10, 8 pm

FRI., SEPT. 13

Live Lunch with Tony Hoepner

River Music Experience Free, 12 pm

The Candymakers

River Music Experience Free, 5 pm

Iowa City Soul Festival

Downtown Iowa City, 5 pm

Hairball Isle of Capri Bettendorf \$10+, 5 pm

Estrogen Force Field Theatre Cedar Rapids, 7 pm

Iowa Clarinet Festival

University of Iowa-Riverside Recital Hall, 7 pm

Buddy Guy University of Iowa, 8 pm

Drake and Johnson Mendoza Wine Bar, 8 pm

Erica Martin Riverside Casino, 8 pm

Mobb Deep Englert Theatre \$22-\$25, 9 pm

Coolzey The Mill \$5, 9 pm

Magnetos Parlor City, 9 pm

The Vault Dueling Piano's

The Vault-Cedar Rapids, 9 pm

SAT., SEPT. 14

The Art of Percussion River Music Experience \$10, 10 am

Iowa Clarinet Festival University of Iowa:

Riverside Recital Hall, 10 am, 1 pm, 4 pm, 5 pm

Iowa City Soul Festival Downtown Iowa City, 11 am

Saves the Day in Concert Blue Moose Tap House \$15+, 6 pm

The Recliners The Mill \$6, 7 pm

Estrogen Force Field Theatre Cedar Rapids, 7 pm

John Prine Paramount Theatre Cedar Rapids \$49.50-\$59.50, 8 pm

The HOLD ON Band Riverside Casino, 8 pm

Natty Nation River Music Experience \$8-\$10, 9 pm

The Color Pharmacy Gabes \$6, 9 pm

Hoosier Highway Wildwood, 9 pm

Zeta June Concert Gabes Free+, 9 pm

The Vault Dueling Piano's

The Vault-Cedar Rapids, 9 pm

Gloria Hardiman Iowa City Yacht Club \$10, 10 pm

SUN., SEPT. 15

Iowa Friends of Old-Time Music Fiddler's

Picnic Johnson County Fairgrounds \$5, 12 am

Iowa City Soul Festival Downtown Iowa City, 11 am

CALENDAR >> CONT. ON P. 39

LITTLEVILLAGEMAG.COM/LV139 | SEPT. 4-17 | 35

THE STAGE

>> THEATRE PREVIEW CONT. FROM P. 28

on the early stages of what might become the next great American play!

The Underground New Play Festival runs from Sept. 12-22.

6TH ANNUAL ALL IN A DAY PLAY FESTIVAL

Dreamwell Theatre and City Circle Acting Company

If you can't make the trip to Cedar Rapids, or you are in the mood for the theatrical equivalent of lightning in a bottle, check out the 6th Annual All in a Day Play Festival. Co-hosted

LAST YEAR'S PLAYS INCLUDED A SOAP OPERA ON A SUBWAY AND A GRIPPING PSYCHOLOGICAL THRILLER IN THE ADVENTURELAND JAIL.

by Dreamwell Theatre and City Circle Acting Company, the festival brings together seven writers, seven directors and 35 actors to create seven short plays in 24 hours. On the evening of Friday, Sept. 20, the writers are each assigned a location, a genre and a "dramatic detail." For the next 12 hours, the writers must create scripts that include all three of these elements. At 8 a.m. on Sept. 21, the writers hand off the scripts to the directors and actors, who bring these scripts to the stage. Last year's plays included a soap opera on a subway and a gripping psychological thriller in the Adventureland jail. This year . . . your guess is as good as mine.

The All in a Day Play Festival will be performed one night only on Saturday, Sept. 21 at the Coralville Center for the Performing Arts. **IV**

Jorie Slodki earned her MA in theatre research from University of Wisconsin, Madison, and has past experience in acting, directing and playwriting.



EAT LOCAL WEEK
September 2-8

**MEET THE LOCALS
SAMPLE FAIR**
Sunday, Sept. 8,
11AM-2PM
New Pi Coralville
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>> SILENT TYPE CONT. FROM P. 28

man who has no regard for his personal safety whatsoever. He hops trains, shoots himself out of cannons, disappears into shallow puddles, plus other astounding gags. Those new to Keaton's charms will want to watch the funniest short of all time (among all Kits polled), *The Electric House* (1922), where you'll see Buster get poked by automated billiards cues, fall infinitely down automated stairs and come close to drowning in an automated pool. You will know him by his deadpan face and iconic (and sexy) porkpie hat.

IN *SAFETY LAST!* (1923), HAROLD LLOYD MORE OR LESS ACCIDENTALLY PERFORMS AN INSANE PUBLICITY STUNT SO HE CAN GET MONEY, SO HE CAN GET A GIRL TO LIKE HIM, SO HE CAN GET MARRIED—AS WAS THE CUSTOM IN THOSE DAYS.

HAROLD LLOYD

You will recognize Harold Lloyd by his iconic (and sexy) porkpie hat...*plus glasses*. Gotta watch for the glasses. Where Keaton and Chaplin are mostly fringe-dwelling drifters and bums, Harold Lloyd is more of a relatable everyman. He obtains and maintains steady employment. He pays bills and has friends (of the non-ragtag variety). He continually strives to improve his socio economic predicament, just like we regular folks do. See, you're relating already! His best work is in *Safety Last!* (1923), in which he more or less accidentally performs an insane publicity stunt so he can get money, so he can get a girl to like him, so he can get married—as was the custom in those days.

WHERE CAN I GET ME SOME OF THESE LOVABLE IMPS?

Why nearly anywhere: the Criterion Collection, Hulu Plus, even Youtube. And of course that free movie rental place downtown with all the books in it—the library.

Well, there you have it. I dare you not to fall in love. **lv**

Kit Bryant lives in Iowa City with her valid alibi and several innocuous non-lethal pastimes. Outside the workplace, she enjoys sarcasm, light spanking and fleeting moments of hope and levity. Her blog is popslashcorn.wordpress.com

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IOWA CITY'S NEWS & CULTURE MAGAZINE



TERRY MALTS

>> LIVE MUSIC CONT. FROM P. 35

band working a different dynamic. Sampling heavily from the archive of Courtney Love—among other female rockers—Muscle are grungy and very catchy. If Mobb Deep isn't your style, check out this show.

TERRY MALTS // GABE'S // SEPT. 15 // 9 P.M. // \$6; 19+

Rising from the ashes of Magic Bullets, the San Francisco-based trio of Terry Malts would like us to forget the fact that they are, in any way, related to Magic Bullets. The jangling Smiths-style indie

pop that Magic Bullets played is nowhere to be found in Terry Malts. Instead, the trio sounds like a mashing of Slumberland pop albums: Ramones, Hüsker Dü, The Jesus and Mary Chain and The Wipers. While one can probably point to a fair number of bands that can claim to sound like at least three of these things, the difference with Terry Malts is that they actually sound like they are having fun, which I can't say for a lot of the other bands that inhabit this sonic template. This is because lead singer Corey Cunningham has a sunshine pop style delivery, and the rhythm section of Phil Benson and Nathan Sweatt bring the surf simplicity to round everything out. The result ends up being particularly catchy and appropriate for the end of summer.

BLEACHED W/ BRYN LOV, TBA // THE MILL // SEPT. 15 // 8 P.M. // \$12 ADV., \$15 DAY OF SHOW; ALL AGES

A few days after my last column was published, I realized that Bleached—one of the bands I had recommended for summer listening—is playing a show in Iowa City. Bleached is made up of Jessica and Jennifer Clavin, sisters who were in Mika Miko, one of the bands to explode out of the Los Angeles underground music scene in the 2000s. Rather than following the shouting, aggressive template laid out by their previous band, the sisters took the punk style and paired it with California pop. The music of Bleached is swaggering yet more measured than that of Mika Miko. If their show is anything like their debut album, *Ride Your Heart*, the music will impart a particularly badass feeling on listeners. **IV**

A.C. Hawley runs The Chrysanthemum Sound System on KRUI 89.7. It airs from 10 p.m. to the Witching Hour on Thursday nights. Find playlists at chrysanthemums.tumblr.com

C A L E N D A R

FOR MORE EVENTS, VISIT LITTLEVILLAGEMAG.COM/CALENDAR

>> CALENDAR CONT. FROM P. 35

LIVE MUSIC

Uriel Tsachor Solo Piano Recital *University of Iowa-Riverside Recital Hall, 3 pm*

Dave Burrell *River Music Experience \$10-\$15, 6 pm*

Bleached *The Mill \$12-\$15, 8 pm*

Terry Malts *Gabes \$6, 9 pm*

TUES., SEPT. 17

Acoustic Music Club *River Music Experience Free, 4 pm*

WED., SEPT. 18

Against Me! *Blue Moose Tap House \$15-\$17, 7 pm*

The Fab Four - The Ultimate Beatles Tribute *Englert Theatre \$35-\$55, 8 pm*

Stoney LaRue *First Avenue Club, 8 pm*
Chuck Ragan *River Music Experience \$15, 8 pm*

Signal Path *Gabes \$8, 9 pm*

THEATRE/
PERFORMANCE

WED., SEPT. 4

Comedy Open Mic

The Vault-Cedar Rapids Free, 8 pm

THURS., SEPT. 5

Unnecessary Farce

Old Creamery Theatre, 3 pm

Chris Kattan *Penguin's Comedy Club at The Vault \$22.50, 7 pm, 10 pm*

Stop Kiss *Coralville Center for the Performing Arts \$15, 8 pm*

FRI., SEPT. 6

2013/14 Curtain Raiser

Theatre Cedar Rapids, 7 pm

Venus In Fur: A Very Sexy Comedy

Riverside Theatre Iowa City, 7 pm

Comedian James Johann

Penguin's Comedy Club at The Vault \$12.50, 7 pm

Unnecessary Farce

Old Creamery Theatre, 7 pm

SPT Theatre *Legion Arts CSPS Hall, 8 pm*

Stop Kiss *Coralville Center for the Performing Arts \$15, 8 pm*

SAT., SEPT. 7

Broadway Buddies *Iowa Children's Museum, 9 am*

Venus In Fur: A Very Sexy Comedy

Riverside Theatre Iowa City, 7 pm

Comedian James Johann *Penguin's Comedy Club at The Vault \$12.50, 7 pm*

Unnecessary Farce

Old Creamery Theatre, 7 pm

SPT Theatre *Legion Arts CSPS Hall, 8 pm*

Stop Kiss *Coralville Center for the Performing Arts \$15, 8 pm*

SUN., SEPT. 8

Venus In Fur: A Very Sexy Comedy

Riverside Theatre Iowa City, 2 pm

Unnecessary Farce

Old Creamery Theatre, 3 pm

MON., SEPT. 9

Catacombs of Comedy

Iowa City Yacht Club \$3, 9 pm

THEATRE/ PERFORMANCE

WED., SEPT. 11

Unnecessary Farce

Old Creamery Theatre, 3 pm

Comedy Open Mic

The Vault-Cedar Rapids Free, 8 pm

THURS., SEPT. 12

Unnecessary Farce

Old Creamery Theatre, 3 pm

Venus In Fur: A Very Sexy Comedy

Riverside Theatre Iowa City, 7 pm

FRI., SEPT. 13

Venus In Fur: A Very Sexy Comedy

Riverside Theatre Iowa City, 7 pm

David Dyer Penguin's Comedy Club at The Vault \$12.50, 7 pm

Unnecessary Farce Old Creamery Theatre, 7 pm

Erica Martin Riverside Casino, 8 pm

SAT., SEPT. 14

Venus In Fur: A Very Sexy Comedy

Riverside Theatre Iowa City, 7 pm

David Dyer Penguin's Comedy Club at The Vault \$12.50, 7 pm

Unnecessary Farce Old Creamery Theatre, 7 pm

Mike Super Centennial Hall \$8-\$10, 8 pm

SUN., SEPT. 15

Venus In Fur: A Very Sexy Comedy

Riverside Theatre Iowa City, 2 pm

Unnecessary Farce

Old Creamery Theatre, 3 pm

MON., SEPT. 16

Catacombs of Comedy

Iowa City Yacht Club \$3, 9 pm

WED., SEPT. 18

Unnecessary Farce

Old Creamery Theatre, 3 pm

Comedy Open Mic

The Vault-Cedar Rapids Free, 8 pm

For full listings go to littlevillagemag.com/calendar.

ART/ EXHIBITION

ONGOING:

Thursdays: Artvaark

Uptown Bills, 6 pm

Through Sept. 8: From a Distance Exhibition,

Wild Horses Exhibition, Environmental

Concerns Exhibit

Grinnell College-Faulconer Gallery

THURS. SEPT. 5

Wine and Art

Figge Art Museum, 6 pm

FRI., SEPT. 6, 2013

Gallery Night - Max Freund

Her Soup Kitchen Free, 6 pm

LITERATURE

FRI., SEPT. 6

Doug Trevor Reading

Prairie Lights, 7 pm

MON., SEPT. 9

Geoffrey G. O'Brien Reading

Prairie Lights, 7 pm

TUES., SEPT. 10

Natalie Brown Reading

Prairie Lights, 7 pm

WED., SEPT. 11

It's a Mystery Book Group

Coralville Public Library, 10 am

THURS., SEPT. 12

All Iowa Reads Discussion Group

Coralville Public Library, 7 pm

Phillip Lopate Reading

Prairie Lights, 7 pm

FRI., SEPT. 13

Ryan Barelman

Reading Prairie Lights, 7 pm

MON., SEPT. 16

Peter Orner Reading

Prairie Lights, 7 pm

WED., SEPT. 18

Curtis Bauer Reading

Prairie Lights, 7 pm

KIDS

ONGOING:

Tuesdays: Preschool Storytime

Coralville Public Library, 10 am

THURS. SEPT. 5

Summer with Selznick: Library Story Time at the CRMA

Cedar Rapids Museum Of Art, 1 pm

Project GreenSpace

Figge Art Museum Free, 5 pm

FRI., SEPT. 6

Night at the Museum

University of Iowa Museum of Natural History

\$25, 6 pm

SAT., SEPT. 7

Little Hawk Tournament

City High School, 9 am

Broadway Buddies

Iowa Children's Museum, 9 am

Tenth Art & Flower Festival

Anna's Cutting Garden, 10 am

SUN., SEPT. 8

Fossil Fun

University of Iowa Museum of Natural History

\$5, 1 pm

TUES., SEPT. 10

Family Night

Coralville Public Library, 6 pm

THURS. SEPT. 12

Wee Read Storytime

Coralville Public Library, 10 am, 11 am

Summer with Selznick: Library Story Time at the CRMA

Cedar Rapids Museum of Art, 1 pm

SAT., SEPT. 14

Family Storytime

Coralville Public Library, 10 am

SUN., SEPT. 15

Birds of Iowa

University of Iowa Museum of Natural History

\$5, 1 pm

R.E.A.D. Dogs

Coralville Public Library, 1 pm

TUES., SEPT. 17

Preschool Storytime

Coralville Public Library, 10 am

COMMUNITY

ONGOING:

SATURDAYS: Iowa City Farmers Market

Ground level of Chauncey Swan Ramp & Chauncey Swan Park, 7 am

WEDNESDAYS: Iowa City Farmers Market

Ground level of Chauncey Swan Ramp & Chauncey Swan Park, 5 pm

SAT., SEPT. 7

QC Fall Bridal Fair

iWireless Center \$5, 9 am

SUN., SEPT. 8

Meet the Locals Sample Fair

New Pioneer Food Co-op Free, 11 am

SEPT. 13-15

Iowa City Soul Festival Downtown Iowa City, 5 pm

EDUCATIONAL

TUES., SEPT. 10

Pizza from Scratch Class

New Pioneer Food Co-op \$15, 6 pm

WED., SEPT. 11

Making a Statement with Pins

National Czech & Slovak Museum and Library
\$15-\$17, 2 pm

Walking Tour of Historic New Bohemia

National Czech & Slovak Museum and Library
\$6-\$7, 6 pm

Will Shortz

Englert Theatre \$18-\$22, 7 pm

SAT., SEPT. 14

A Day on the Prairie at the Prairie Village

Cedar County Historical Society Free, 10 am

TUES., SEPT. 10

Pizza from Scratch Class

New Pioneer Food Co-op \$15, 6 pm

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CORRECTED FOR INFLATION, HAVE PROSTITUTION PRICES BEEN ESSENTIALLY THE SAME FOR THOUSANDS OF YEARS?

I once heard someone—it may have been my father—claim the price for a prostitute has remained relatively stable throughout the ages. Has it, relative to the price of, say, bread, games, household utensils, etc? I realize this is a complex question, but still, can anything sensible be said about it? —A fan from Holland

Interesting notion, and perfectly plausible. Sex is perhaps the most basic commodity after food and shelter. Few sell themselves for the joy of doing so; they do it to cover the cost of living, usually for lack of other options. Allowing for pricing variations due to attractiveness, services provided, and so on (which I acknowledge make for a wide range), and conceding that tolerance for premarital sex may have reduced demand for professional services (in my opinion minimally), the fundamental economic relationship hasn't changed since we had brains enough to bargain. Ergo, prices for sex ought to be historically stable. However, proving this conjecture is a bitch.

Reliable figures for per-trick pricing are difficult to gather, with a large amount of error due to underreporting and other factors, such as whether the john has to pay for the room, alcohol, and other favors, not to mention the pimp's cut. Another problem is that, at any given time, prostitution prices vary enormously from country to country and city to city. Looking just at Europe, some Swedish prostitutes can earn thousands of dollars a day, while Greek prostitutes, some driven into the business by the collapsed economy, have recently been found to be charging as little as \$7.

Even within the same city, you can find extremes. A typical high-end call girl in the Knightsbridge section of London can easily set you back \$250 or \$300. My assistant Una once saw an advertisement in a phone booth while on a London shopping spree, touting "We're identical twins, bisexual, and have no taboos." As one might imagine, the listed price was steep—north of 500 pounds (\$750) for an hour's debauchery.

But the average London hooker doesn't make anywhere near that much. A 2008 study revealed not only that London had more than 921 brothels, but that the average price for "full-service" sex was just over \$90. Off the

city's tourist beat, sex can be had for well under half that price, sometimes as little as \$25.

Supply and demand come into play, of course. A recent price war between local girls and foreign prostitutes in London's West End has dropped the average earnings of sex workers there to as little as \$30 per hour. A study of Chicago prostitutes found prices increased an average of 30 percent over a July 4 weekend, despite a 60 percent boost in supply due to an influx of out-of-towners.



Variation in services also factors in. These days unprotected sex fetches a premium price: A 2005 study found that Mexican sex workers typically charged anywhere from 20 to 50 percent more for sex without a condom. In London the average upcharge is 14 percent.

Another complication is that our knowledge of historical sex pricing is spotty. The merchant's wife in Chaucer's *Shipman's Tale* sets her rate at 100 francs, which in current money is probably more than \$5,000, but that whopping figure can't be taken as reflecting contemporary market values—she's an amateur who's run up some serious debt. A better

benchmark is that in 15th-century France, a prostitute could earn in half an hour what an agricultural worker would make in half a day. Using U.S. Labor Department figures as a comparison, that's the equivalent of about \$36.50 a trick.

More recently, in the period between the two world wars in London, one pound would buy a high-end prostitute—about \$230 in today's money, which as we've seen is within the current premium range.

A decent way to gauge prostitution pricing over time is to focus on a single city. In 1911 the Vice Commission of Chicago published a survey of local prostitution. There's no breakdown of price per service, but from the text we learn women were often grouped in "houses" with a standard price, with 50-cent houses at the low end and ranging up to \$5 houses. Streetwalkers' rates ranged from around 50 cents to a dollar, plus the price of a room if needed.

A survey of Chicago streetwalkers from 2005 to 2007 found on average they worked 13 hours a week, performing a total of ten sex acts and making \$340: \$34 per trick, or \$26 an hour. The overall weighted average costs for manual stimulation, oral sex, straight vaginal sex, and anal sex were \$27, \$37, \$80, and \$94 respectively. In terms of labor value, a dollar in 1911 was the equivalent of somewhere between \$75 and \$110 in 2007, meaning the real numbers didn't move much over the intervening century.

So never mind price indexes based on the cost of a Big Mac and other such foolishness. There's reason to think the bedrock economic constant is what it costs an impatient male to get laid. —CECIL ADAMS

Send questions to Cecil via straightdope.com or write him c/o Chicago Reader, 350 N. Orleans, Chicago 60654.

CURSES, FOILED AGAIN

- Antoine Jennings covered his head with a Chicago Bulls cap and a skin-tight black skullcap while robbing three suburban Chicago banks of \$4,500, but then he posted photos of himself wearing the caps on Facebook, using his real name. FBI agents matched the photos to security camera footage of the heists and arrested Jennings, who pleaded guilty. (*Chicago Sun-Times*)
- When police encountered shoplifting suspect Levar Fulgham, 34, with \$4,500 in designer handbags outside a TJ Maxx store in Farmington, Conn., he ran off and hopped into an idling car. He couldn't get the car moving, however, because it was equipped with an ignition interlock system, which the driver has to blow into to put the car in gear. The car's owner had been required to install the device after a drunk-driving charge, and Fulgham didn't know how it worked. "Otherwise," police Lt. Colin Ryan said, "he would have been long gone." (*The Hartford Courant*)

LAST WISH

After Scott E. Entsminger, 55, died in Columbus, Ohio, the death notice included his request that six Cleveland football players serve as pallbearers to lower him into his grave "so the Browns can let him down one last time." (*The Columbus Dispatch*)

LITTLE THINGS MEAN A LOT

Geronimo Narciso, 37, fired two shots in the air in Pangasinan, in the Philippines, and was tucking his gun into his waistband when it fired again, according to ABS-CBN News, and accidentally shot off his penis. Earlier this year, the Trinidad and Tobago Guardian reported that a security guard accidentally shot off his penis. He survived, only to be charged with illegally possessing the weapon. (*The Huffington Post*)

WHAT WERE WE THINKING?

After the New York Mets asked the American Indian Community House to help organize a Native American Heritage Day at the ballpark, the nonprofit group bought a block of 500 tickets and was invited to stage pregame festivities, including traditional singing and dancing, outside Citi Field. The Mets also agreed to print 500 T-shirts for the occasion and broadcast two public-service announcements for the group on the stadium's video boards. Then Mets officials noticed the game was scheduled for July 25 against the Atlanta Braves. Concerned that the Braves, known for their fans' tomahawk-chop cheer, might interpret the event

as a protest over the team name, the Mets notified the AICH that there would be no public-service announcements and no pregame festivities. "This whole thing wasn't even our idea," AICH deputy director Kevin Tarrant said after the group canceled its participation and requested a refund for the 500 tickets. "But it just feels like we're being marginalized again within our own community." (*The New York Times*)

ODD ACCIDENTS

- Police said the driver of a Ford Taurus that crashed into a sport utility vehicle in Crestwood, Ill., killing front-seat passenger Linda Shattuck, lost control of the vehicle after a cell phone charging cord became entangled with the steering wheel. (*Chicago Sun-Times*)
- Tracy Arnold, 40, and Michael Arnold, 36, died when her dirt bike and his all-terrain vehicle collided nearly head-on on a two-lane road near their home in Hernando County, Fla., throwing them from their vehicles. The husband and wife were apparently unaware of each other when they crashed, according to Florida Highway Patrol Sgt. Steve Gaskins, who noted that neither was wearing a helmet. (*Tampa Bay Times*)

CRIMINAL CUISINE

Sheriff's deputies who arrested Rick Frederick, 22, for resisting arrest for drunk driving and 11 other violations in LaSalle County, Ill., reported that while sitting in the patrol car, Frederick started eating the molding around the door. The deputies added criminal damage to government property to the other charges. (*Associated Press*)

NICKEL-AND-DIME CRIME

Investigators who noticed a surge in collections after Buffalo, N.Y., switched from parking meters to computerized pay stations accused parking-meter mechanic James Bagarozzo, 58, of stealing \$210,000 over an eight-year span, all in quarters. Prosecutors said Bagarozzo, who blamed gambling addiction and Crohn's disease for his actions, regularly took coins from 70 to 75 meters a day, rolled them and exchanged the \$10 rolls for cash at various banks. In the year following Bagarozzo's arrest and that of a former co-worker accused of stealing \$15,000 in quarters, Parking Commissioner Kevin Helfer said parking meter revenue increased by more than \$500,000. (*Associated Press*)

THE EYES HAVE IT

Unfavorable reaction to a Facebook photo of students at Thailand's Kasetsart University wearing special "anti-cheating helmets" caused

embarrassment and stress to the faculty, according to dean Tanaboon Sajjaanantakul, prompting the school to discontinue their use. The picture, posted on the university's alumni Facebook page, showed the cumbersome hats consisting of a headband with two sheets of blank paper draped on both sides of the head to keep students from looking at their neighbors' answers. Only about 90 students in one course wore the headgear, which they designed themselves following a class discussion of how to prevent cheating. (*NPR*)

WANNA-BE OF THE WEEK

Firefighters arriving at a library fire in Brooksville, Fla., noticed a man on the scene wearing firefighting gear. When asked for an explanation, the man, identified as Joseph Michael Brannen, 18, said he bought the gear on eBay, heard the call about the fire on his scanner and showed up hoping to help fight the blaze. After further questioning, Brannen admitted setting the fire, which caused more than \$500,000 in damage. (*South Florida Sun-Sentinel*)

MUM'S THE WORD

After an audit by a Virginia homeowners association found at least \$73,183.48 in unauthorized transactions, Albemarle police charged the association's treasurer, Patricia Anne Cuthbert, 43, with embezzlement. The Hollymead Citizens Association advised residents to keep quiet about the incident. "They asked us not to make the audit public and to not even talk about it at cocktail parties," Hollymead homeowner Paul Moruza said, "because it could lower our property values." (*Charlottesville's The Daily Progress*)

UPDATE: SEE NO EVIL

Following the release of pictures taken after the July 6 Asiana Airlines crash in San Francisco showing a fire truck running over and killing a 16-year-old survivor who'd been thrown clear of the crash, the city fire department explicitly banned helmet-mounted devices that record emergency scenes, such as the one worn by a firefighter that showed how Ye Meng Yuan died. "The privacy of the individual is paramount," Chief Joanna Hayes-White insisted, but Anthony Tarricone, attorney for the victim's family, questioned the decision and its timing, asking, "Why would anybody not want to know the truth?" (*Associated Press*)

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

LOCAL ALBUMS



SILK DUCK

Self-Titled EP

soundcloud.com/silk-duck

Justin Cox and Jeff Ryon, once and possibly future members of the Iowa City hip-hop group Bad Fathers, are back in Iowa after a few years out in Los Angeles doing their best to hit it big. *Silk Duck* is their reaction to the self-promotional treadmill that trying to break into the big time can be. This EP--free to download on Sound Cloud--was an outlet for the lyrical impulses that didn't fit the over-the-top punk hip hop of Bad Fathers.

Paradoxically, *Silk Duck* is more mainstream than anything the Bad Fathers ever did. Cox was the Father's hook man, singing the choruses and dropping the occasional verse. By contrast, in *Silk Duck*, Ryon's laid back R&B electronic beats provide the background, and Cox's warm baritone is the foreground instrument. He's an apt ballad singer and while the lyrics he writes for this release aren't flashy, they're well crafted. He turns R&B romanticism on its head with "Hoping:" "I don't want to see you in my life, I don't

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want to see you in my dreams, I don't want to see you in my mind, hoping." The mystery of who's doing the hoping--is it the singer or the person he's singing about?--never gets resolved. It is true to the intensity and confusion of real world emotions.

Ryon's bedroom studio productions sound great, and it makes *Silk Duck* a genre-buster. There's a bit of R&B style, but Ryon's understated guitar playing owes more to R.E.M. than Prince. As a veteran house DJ and producer, he loves fat synth sounds as well. Cox doesn't bother with the busy mannerisms that can mar R&B vocals. *Silk Duck* might sound radio-friendly, but they don't get there by imitating what's currently popular. This is the sound of two guys making the music they want to hear with no thought of anyone else's taste or desires, and it ends up being perfect ear candy.

TRAPDOOR SOCIAL

Death Of A Friend

trapdoorsocial.com

Trapdoor Social--the vocal pop project of Merritt Graves and Skylar Funk--is

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from Los Angeles, but it's roots are in Iowa, where Graves grew up. I was actually witness to Grave's performing debut, singing the National Anthem at Shimek Elementary School, and I'm happy to report that he's only gotten better in the last 20 years.

As an aficionado of edgy music, Trapdoor Social is a little outside my normal listening experience. Still, I find there's a lot to like about *Death Of A Friend*. They make the kind of mainstream indie pop that would go down nicely in a Volkswagen commercial or a teen television drama. They're not the sort of band you'd see in an Iowa City basement show, though they did recently play the Yacht Club, which is also a basement venue.

There are plenty of chiming guitars, clever major chord resolutions and hooks with lyrics like "Way-oh, Way-oh, Way-oh." They sound sunny and optimistic, but the song titles ("Death Of A Friend," "Inertia," "Seppuku") hint at darker themes. Funk and Graves trade off lead vocals, but the heart of their sound is close harmonies, occasionally turning into full choral arrangements.

Anyone who would call a song "Save The World" is flirting with an excess of portentousness, but their sincerity goes all the way to the bone. As "Save The World" climaxes in a full-on wave-your-lighters-in-the-air chorus, it's hard not to be swept up along with them. Trapdoor Social is probably not going to win over death metal or noise band fans, but I defy anyone to listen to these songs and not want to sing along in the shower.

Kent Williams was once a little green slab of clay.

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ASTROLOGY FORECAST: SEPTEMBER 2013

BY DR. STAR



VIRGO (Aug. 22 - Sept. 21) Conscience, community responsibility and personal conviction are intersecting to create a mandate you cannot dodge. It's time to do the right thing, even if it pinches. Forget the politics; forget the economics. It's a matter of spiritual and emotional healing that will require some material outlay. If you don't do your part, the stars say everyone will regret it. Certain kinds of communal neglect have gone on too long and must be ended now or undesirable consequences will begin escalating for the whole community.



LIBRA (Sept. 22 - Oct. 21) Pressure at home, at work and elsewhere is peaking. You need to better adjust your financial and emotional priorities and reallocate your personal time. Important relationships are at risk. There's a right way to do this and a path of least resistance. You must do this the right way, even at the risk of upsetting the powers that be. You have the courage to make the right choices. This would be the time to prove it, especially to those who depend on you most.



SCORPIO (Oct. 22 - Nov. 20) They say it's always darkest before the dawn. That seems true for Scorpio this month. You are probably tired; your budget is probably tight; you are almost certainly thinking it's time to make that big change. Inside, you know what you have to do. Announcing your decision will set things in motion. Don't be overly concerned about the reactions of friends and allies. They are all struggling with their conscience. Your decision is all the persuasion they will need to respond the right way.



PISCES (Feb. 18 - Mar. 19) You need to make your job satisfy wildly conflicting priorities. It must satisfy your personal ideals and sense of mission, fulfill a social need, not isolate you from family and friends . . . and, by the way, also pay decently. Amazingly, September brings clarity to the job issue as well as opportunity. The planets say you should embrace the job that best fulfills your sense of personal mission, even if it seems impractical, or a bit of a sacrifice. Other important things will fall into place accordingly.



ARIES (Mar. 20 - Apr. 18) September's events come at you from inconvenient angles. Pressures from work and family are strong and persistent. The present and future well-being of children and close friends weighs heavily. You have little control over fast moving events. You have reason to be optimistic, but optimism, however well-founded, isn't certainty. Also, with your own life changing so much and so quickly, you can't make firm promises. Your best bet? Avoid needless spending and adjust long term savings strategies to provide for a range of possibilities.



TAURUS (Apr. 19 - May 19) Lots of things in Taurus's life are taking good care of themselves. You're benefiting strongly from an harmonious relation to some otherwise strong and turbulent currents. The worst seems to pass you by. Concentrate in partnership areas. Right now, who you do not associate with is almost as important as who you do associate with. Friendships made now probably would not last. Tolerate any resulting isolation. In a year or two, you will find yourself developing an enduring network of rewarding friendships and alliances.

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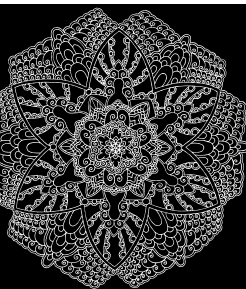
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FOR EVERYONE: We've been making important decisions about our lives for awhile. We prolonged the decision making process, partly for practical reasons--we had to get our ducks in a row. We also lacked a compelling vision of the future. Finally, there were important moral choices we knew would be hard to make and costly to follow through on. September will provide the vision we lacked, and it will ask us to make those tough and costly moral choices and be ready to accept the consequences.



SAGITTARIUS (Nov. 21 - Dec. 20) Can you have it all: peace at home, good social relations, strong business ties and economic security? It is really possible. Conventional wisdom says you should use that tried and true formula to make it a sure thing--cut corners, play the game, go along to get along. Your conscience is protesting. But in the real world, conscience is an unrealistic guide, right? Which will you trust, conscience or conventional wisdom? The planets say this time you'd best follow your conscience.



CAPRICORN (Dec. 21 - Jan. 18) It used to be might made right. You aren't so sure anymore. If you're being honest, you'll admit even you think it's better to play it straight this time around. The key will be quieting the fears and calming the tempers of higher ups. They aren't so sure about playing it straight; they're looking antsy. If you mess with your opponents, they will respond in kind; the battle will be joined. The planets say follow your conscience; be straight with everybody. Things will work out.



AQUARIUS (Jan. 19 - Feb. 17) September brings a crisis of faith. Do Aquarians have enough faith in their ideals of brotherhood and sisterhood to apply them to their opponents? Do they believe their economic ideals will work in the real world? Because in September, they'll need some confidence in those they habitually mistrust and a little faith in the virtues of the establishment they so often criticize. Having more faith in old rivals and in the status quo will now further your goals. Your habitual disdain will invite failure.



GEMINI (May 20 - June 19) Your overriding concern, the concern underlying every other concern, is financial. Higher ups are not targeting your paycheck. It's more that they can't control the processes that control your bottom line. It isn't clear who, if anyone, can control these processes at this point. Change is afoot, new factors are in play; trends are unclear. Fears based on outdated ideas or actions based on old preconceptions would make things worse. Your best option is to work diligently at your job and hold your peace.



CANCER (June 20 - July 21) You're starting to enjoy a degree of prosperity; years of effort are paying off. It seemed for a while like the goal might be in sight; or you could at least ease up and glide at your current altitude. But increasing expenses and general economic uncertainty make that unlikely. Continuing indefinitely with your all out effort to create a better livelihood seems like a lonely, difficult road. But the financial security you seek and the loving friendships you long for lie in that direction.



LEO (July 22 - Aug. 21) Leo's personality is sparkling with a special brilliance; they bring an unusual level of energy to the scene, even by Leo's standard. You can motivate and coordinate others effortlessly. People are fascinated and want to follow you home. But don't let them. You need to protect the solitude you enjoy there. The realizations and the peace you experience in the quiet of your home are sustaining your public performances. This cycle of relative solitude is laying the foundation for a more fulfilling social life.



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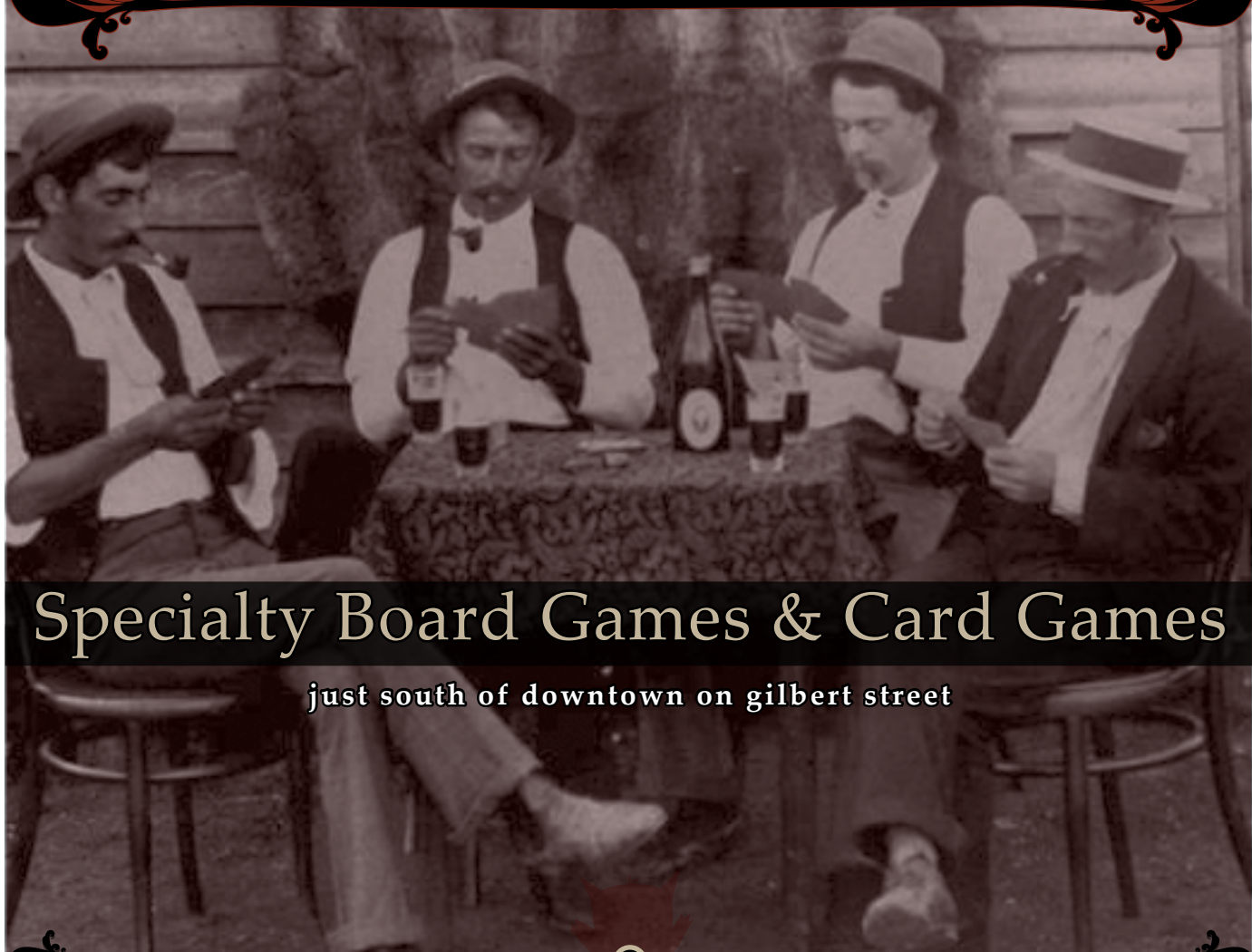
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