



LITTLE VILLAGE
IOWA CITY'S NEWS & CULTURE MAGAZINE

VOL. 14 | ISSUE 140
SEPT. 18 - OCT. 1, 2013

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INTERVIEW**

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AS USUAL**

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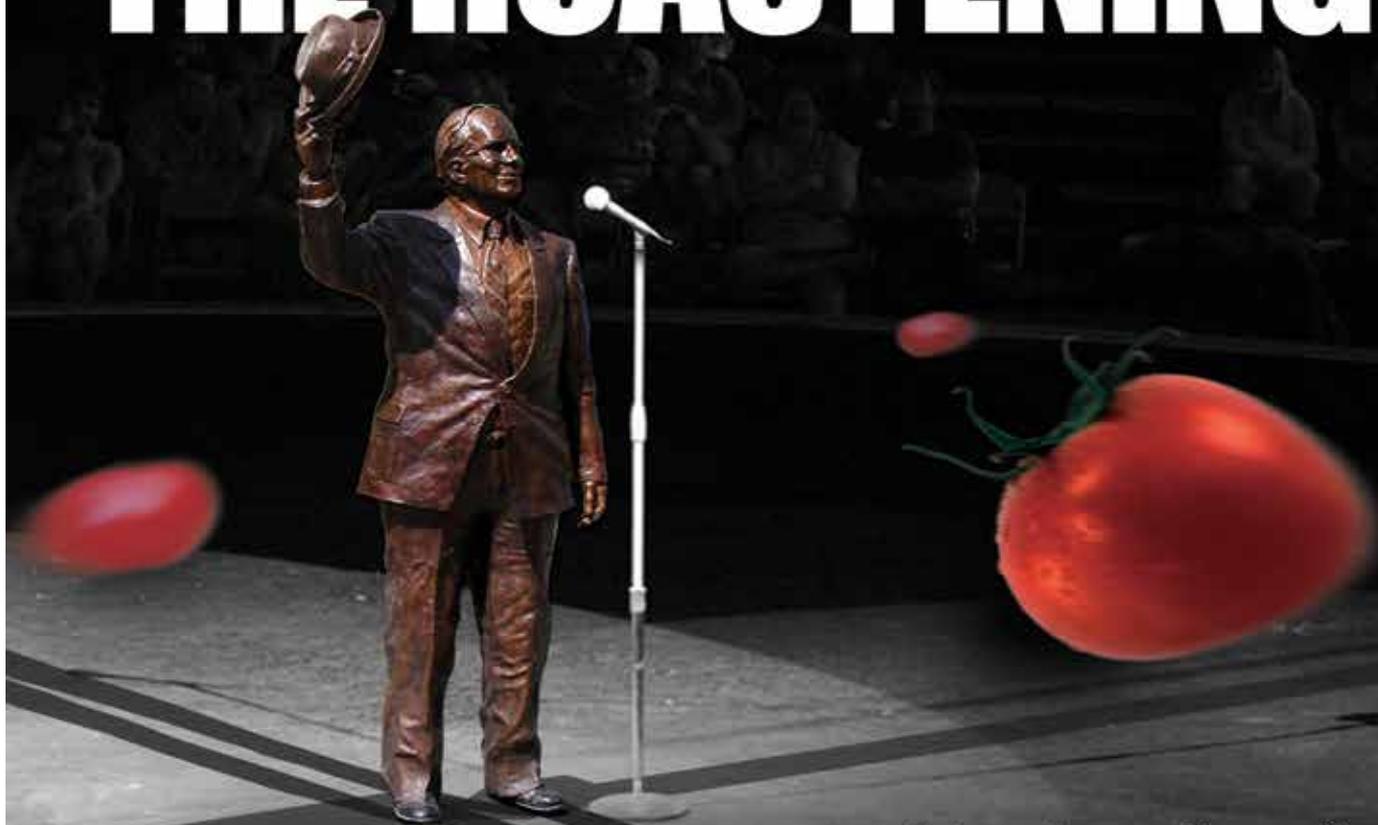
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ROCKNE COLE P. 10*

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IOWA CITY'S NEWS & CULTURE MAGAZINE



LITTLE VILLAGE

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Little Village is a free publication from Iowa City, Iowa, featuring regional events, opinions and original creative work in many genres. Distribution is available throughout Linn & Johnson counties, and in Des Moines. Founded in 2001, *Little Village* has published hundreds of the artists that have called Iowa City home. Fully indexed back issues can be downloaded free of charge at ir.uiowa.edu/littlevillage (with thanks to Special Collections at UI libraries), and shared via issuu.com/littlevillage.

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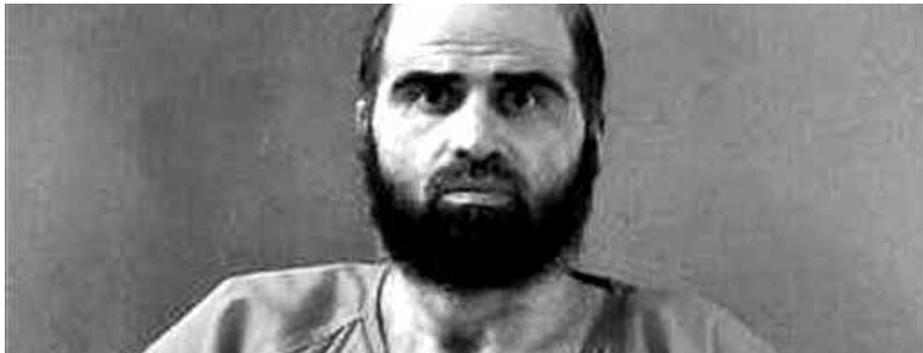
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COVER

Photo by Zak Neumann taken on May 23 at the Vaudeville Mews in Des Moines

THE DEATH PENALTY DEBATE

When, if ever, is the death penalty a viable form of punishment? • BY VIKRAM PATEL AND MATT SOWADA



The recent sentence condemning Nidal Hasan, and Texas carrying out its 500th execution, serve as sobering reminders that this is still a nation that employs capital punishment. Should society continue to condone its use of death as the ultimate penalty?

VIKRAM PATEL: In order to maintain the peace, society has agreed that at times the state should have the ability to deprive individuals of their property or their physical freedom as penance for crimes they have committed. To correct for any mistakes made by the state, we have a system of appeals to allow for a redress of grievances if the state prosecutes the wrong individual. Capital punishment does not allow that redress. Yes, we have a very lengthy appeals process for capital cases, and yes an individual can spend decades on death row, but someone who has been executed has no access to meaningful recourse. The finality of an execution puts it in a category that requires justification beyond that of any other trespass on our liberties. Matt, can you see any possible justification for the death penalty given its risks?

MATT SOWADA: I find it interesting that your problem with capital punishment lies in the possibility that the courts might make an error. It feels like such a procedural objection to what is a most profoundly existential decision: society agreeing to end the life of one of its members. I am no pacifist; evil exists in the world and it must sometimes be opposed with the judicious use of fist, blade or bullet. However, such violence can only be morally justified if it confers some mighty boon to society in the form of preserving the lives and

health of innocent people. I see only one possible mechanism by which capital punishment might deliver such a boon: that of deterrence.

Suppose the death sentence acted as a perfect deterrent. Imagine if we as a society knew that executing one man, proven guilty beyond any shadow of a doubt, would end all criminal homicides until the end of time. I think it would nearly be a moral imperative for society to execute that man. So I think most people would agree that

if the deterrent effect is large enough, society should use capital punishment. Unfortunately for us, the deterrent effect of capital punishment on future crimes is not known, but it must exist at some level. To argue otherwise, you would need to advance that the threat of being killed by the state has never *once* caused even one moment of hesitation in the mind of a potential criminal. That strains credulity.

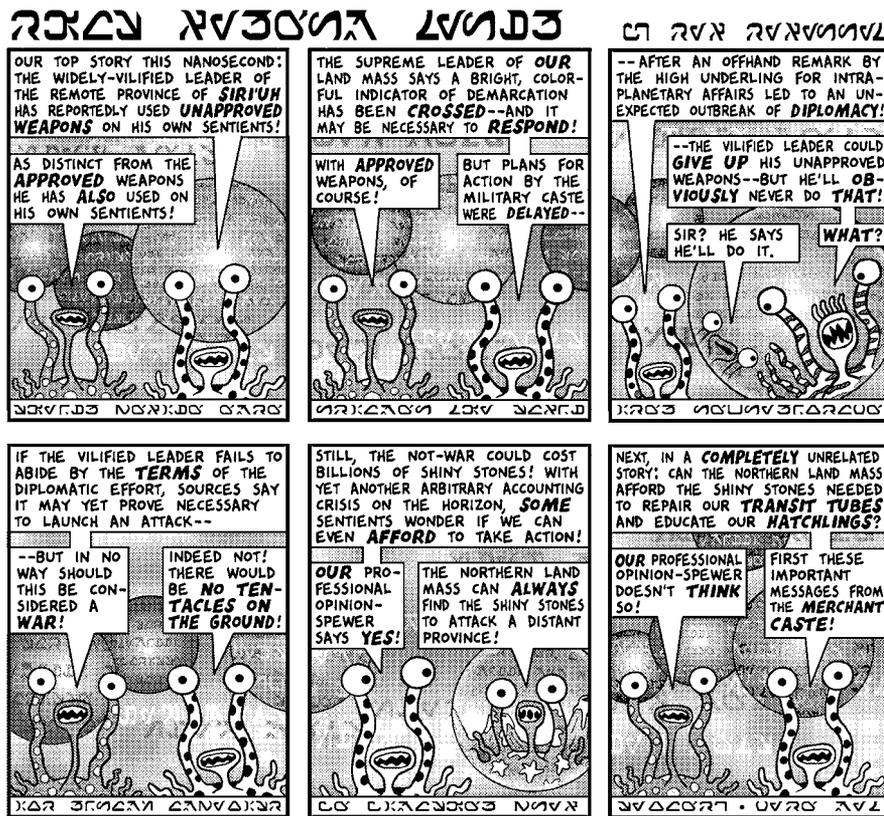
So the level of deterrence is the important question here. Proponents of the death penalty must prove not only that the deterrent effect of

HASAN'S EXECUTION: NOT A TEACHING MOMENT

Evidence suggests capital punishment does not affect crime rates.

capital punishment is high, but so much *higher* than the deterrent effects of lifetime incarceration that it justifies the blood that will be on our collective hands when we accidentally execute an innocent man (if, by some miracle, we haven't already). I remain unconvinced that the deterrent effects of execution are that powerful.

VIKRAM: I'll go one step further and say that if the execution of a single individual could deter



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all future homicides, then that execution would be moral regardless of their innocence. However, I think we have a better understanding of the deterrence effect of the death penalty in the U.S. as compared to other punishments than you admit. If we look at states that have the death penalty and compare them with states that don't, we see no meaningful difference between murder rates. Furthermore, murder rates seem to be largely unaffected when a state transitions between having a death penalty or rejecting one. This means that the death penalty has no greater deterrent effect than that of life imprisonment.

Our system of justice also serves as a surrogate role for those who have been wronged. We once lived in a time where "eye for an eye" was the norm and the state was expected to execute someone who had committed murder. Our culture has matured beyond that mindset. Revenge for its own sake is now seen as immoral as far as we understand the cycle of violence inherent to retaliation. Our society has changed and the death penalty provides no benefits for us, at least none that justify its existence.

MATT: Ha, I hadn't thought of that! I suppose that indulging victims' families in their desire for revenge would count as a possible societal good in some peoples' eyes. I'm not among those people, but if I were, the possibility of executing an innocent person would be too great a risk for me to be on board with a "revenge" death penalty. Finally, while I disagree with your notion that the lack of a correlation between states that employ capital punishments and lower statewide murder rates conclusively *proves* that the death penalty fails as a deterrent, I do agree that the evidence is compelling enough that we should wholly abandon capital punishment. **lv**

Matt Sowada and Vikram Patel, former hosts of American Reason, bring monthly political, social, and ethical musing to Little Village.

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IOWA CITY UNDER GROUND

Just below the surface of our city lies an extensive network of former beer caves, ice caves, cellars and tunnels • BY MARLIN R. INGALLS

Few people know about the old caves and tunnels beneath Iowa City, and why should they? Buried beneath streets, buildings and houses all around the older parts of town, they pass both from view and general knowledge. The city engineer's maps won't show all the caves and tunnels, nor the extent to which they wind through the ground beneath our city.

Built of stone or brick, these caves and tunnels provide much of the basic subterranean infrastructure for Iowa City. Three methods were used to build these structures. The first was the stone box method that used 6-foot square limestone slabs to make tunnels. The second was the voissoir arch method used in beer caves and root cellars. The third was a cut and quarry excavation into cliffsides.

Starting in the late 1830s many houses and

businesses (such as John's Grocery) had cellars built. Before the days of refrigeration these cellars were used to store root crops, fruit barrels, crocks of sauerkraut, pickles, preserves, cheese and other food. Many are scattered around town on private property, and a few are even rumored to have been used by the Underground Railroad prior to the Civil War.

For the beer caves, the voissoir arch method developed by the Romans was employed. Often built by immigrant laborers of Irish and Welsh descent and overseen by German master masons, construction started with a cut-and-fill method of digging a deep trench or open excavation cut down to the bedrock. Then the floor was leveled. The removed stone was used to build the beer cave's vertical walls and the building's foundation. The voissoir arch used wedge-shaped stones set with

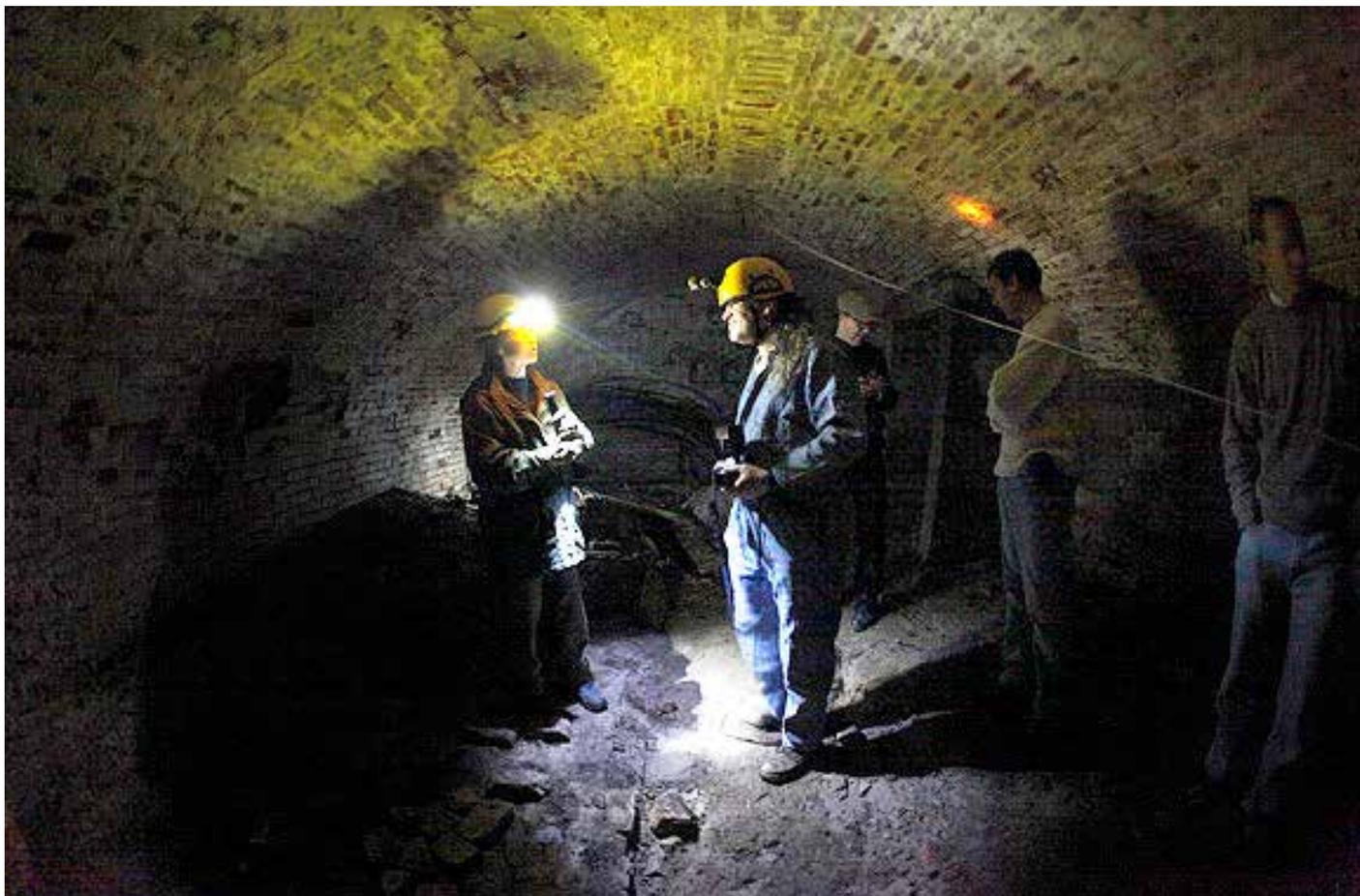
A CIVIL WAR ERA 6-FOOT-TALL BRICK TUNNEL RUNS FROM THE HILL CREST NORTH OF BROWN STREET, UNDER NORTH MARKET PARK, THROUGH A BURIED RAVINE TO MERCY HOSPITAL WHERE IT INTERSECTS A 5-FOOT-SQUARE, 1850s STONE BOX TUNNEL THAT HEADS WEST TO MEET TROWBRIDGE HALL.

a keystone in the middle to create the ceiling of the cave. When finished, the building was constructed on top.

In the early 1850s, three large breweries were built along the 300 block of East Market and the 200 block of Linn: Great Western, Old City and Union. Only the 1855 Union Brewery (Brewery Square) still stands. The nearby Great Western and Old City breweries stood across from each other on opposite sides of the 300 block of East Market. The Great Western

SPELUNKERS

Exploring Cave 3, part of the Brewery Square caves.



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CHICKEN LITTLE REVIEWS:

THE MILL | 120 E. BURLINGTON STREET, IOWA CITY, IA



For the uninitiated, which I assume is none of you, The Mill is, according to a tweet from Menomona, “the most fun [you will have in a restaurant] in years, if not decades! great place, great peeps.” The “great peeps” during my Friday lunch at noon were just me and the waitress. She did not introduce herself, but since I had, over the last week, been engaged in a form of nostalgic self-immolation and listening to “House on Pooh Corner” by Loggins and Messina, I’ll just call her Jim Messina. She was pretty, and was one of the faces I had seen around but never met.

Recently, The Mill has been feeling a little bit more like a restaurant. Their menus are less clunky and more streamlined. The old menu at The Mill listed “imagination” as an ingredient in their Egg Special sandwich. I liked that about the old menu. As much as it might sound like a lie, I had this distant hope that eating the Egg Special sandwich would reignite an old imaginary flame—the romance between me and the world I inhabit. Maybe the sun would seem a little bit brighter. Maybe my office job would take on a new beauty. Maybe I would leave feeling somehow different than when I came in.

Thankfully, other aspects of the menu seemed to have gained imagination. They have an extensive selection of local, craft beers. Their daily specials vacillate between inspired takes on greasy bar staples and the wholly unexpected: weekly farmers’ market specials being the prime example. One night, they offered a pasta primavera, complete with different varieties of squash, brussels sprouts and peppers—and a little imagination: the option of lamb sausage. Another time a roasted bell pepper was stuffed with rice, beans and beef and served with a salad of corn and local bacon.

On that Friday, however, the egg sandwich was the sole reason I had decided to go to The Mill, but I ran into dastardly change. My nostalgia, my illness, would not find its resolution in food. Most of my time at The Mill resides in the haze of early-20s post-college self-congratulation; after a good meal, in a dimmed backroom where the band seems like they’ll never quit, everything becomes unbearably hip. It was the intoxication of youth or one hell of a party, and I would leave feeling alive, bolstered, drunk laughing and insane.

“Water,” I said to Jim Messina because whiskey for lunch on a work day is not a smart idea. I looked over the menu: The Egg Special sandwich was missing its most enticing ingredient, but its presence on the menu was inexplicably magnetic. A good egg sandwich is, at its core, simple. No imagination, a big mush: bread, spread, egg, cheese. The simplicity is necessary because its components appeal to a basic part of our palate. Carbs, fat, protein, salt. There is no acidity to cut through (unless you add hot sauce) which is why it tastes so rich and dense. The Mill adds mushrooms which just contribute to the mush in the best way possible, but a slice of red onion gives at least one flavor to rise out of the fat-protein pile. Adding garlic gives the tongue its sugar fix, too, but it doesn’t overwhelm because there isn’t anything to overwhelm. And while my larger abstract hopes for the sandwich failed, at least I left feeling satisfied. **lv**

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Brewery burned in a gigantic (and suspicious) fire in 1903. Englert's 1852 Old City Brewery was razed for urban renewal. Today, parking lots are in the place where these two breweries once stood: Great Western sat between The Bluebird Diner and George's Buffet; the City Brewery was between The High Ground Cafe and El Banditos Restaurant.

BENEATH ALL THREE FORMER BREWERIES LIE EXTENSIVE BEER CAVES THAT ARE CONSTRUCTION MARVELS.

Beneath all three former breweries lie extensive beer caves that are construction marvels. They're still present underground along with lost tunnels leading to nonextant buildings. The Brewery Square beer caves are still accessible and once consisted of three subterranean levels. The entrances to the Great Western and City Brewery caves have long been buried. At one time a beer tunnel ran beneath East Market Street from Brewery Square to their tavern in

the old hotel (the Haunted Bookshop). Despite long standing rumors, none of these beer caves extend to the river.

Near the eastern end of Park Road Bridge, the 1850s Englert ice caves once stored river ice. Delved into the stone cliff face, they are rumored to be large enough to turn a truck around inside. The Englert's old house north of Mayflower Dorms also operated as a hotel and tavern. While not truly "lost," these caves have been closed off for over 50 years.

Beneath older parts of Iowa City are extensive drainage tunnels as well as sidewalk and steam tunnels that were built in the 1850s and 1860s. A Civil War era 6-foot-tall brick tunnel runs from the hill crest north of Brown Street, under North Market Park, through a buried ravine to Mercy Hospital where it intersects a 5-foot-square, 1850s stone box tunnel that heads west to meet Trowbridge Hall. Past Trowbridge it runs all the way to the University power plant at the Iowa River. This tunnel branches off and is known to lead to a grated entry shaft at the back of the State Historical Building. A once-lost branch of this tunnel was recently discovered during remodeling

under Stuit Hall on Jefferson Street.

Beneath the sidewalks downtown, another extensive tunnel system exists. From the 1850s to the 1930s it serviced the lower levels of businesses through cellar doors that led to iron hatches set into the sidewalk. Operational sidewalk lifts are still present downtown between Clinton and Dubuque Streets and Iowa Avenue and Washington Street. In front of the west side entry of U.S. Bank a small metal grated tunnel entry shaft with ladder descends a distance of 10 to 15 feet. Other tunnels exist, too: the brick steam tunnel running beneath Gilbert Street from the Close Mansion to the old paint factory near The Vine. The longest tunnel system lies beneath the UI Hospitals. With branches to several buildings, it is still used daily by hundreds of people.

Urban caves and tunnels are extremely dangerous and not places to explore. Wisely, the city, businesses and the University have barricaded access to these hidden realms. No, there are no skeletons but some interesting graffiti exists along with remnants of past use and occupation. The University's steam tunnels are so hot a person would quickly perish.

<< BENEATH BREWERY SQUARE

In Cave Two, iron rings at the author's feet are the remains of beer vats destroyed in a fire.

These places are remnants of the city's past and for many evoke thoughts of Industrial Archaeology.

During the Northside BrewFest, attendees will have an opportunity to win a visit to the beer caves under Brewery Square through a raffle held at the local history tent. There are conditions though: One needs to weigh less than 250 pounds, be unaffected by heights, depths, the dark or claustrophobia, and be able to descend and ascend a 25-foot ladder. **IV**

Marlin R. Ingalls is a professional archaeologist, historian and architectural historian within Iowa's Office of the State Archaeologist. He is a member of the state historical society of Iowa's Technical Advisory Network and former member of the Iowa's State Nomination Review Committee, which reviews nominations for listing on the national register of historic places. He is also a consultant specializing in helping preservationists and communities evaluate, document and restore their historic buildings, neighborhoods and other historic resources.



CANDIDATE ROCKNE COLE

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?*

ROCKNE COLE: Race is one of the most serious and deeply rooted problems we face as a society, and is a problem we need to face as a nation, in Iowa as a whole and in Iowa City itself. We must ensure that all members of our community feel that they are welcome, and have a voice in our city government. To achieve this, we must begin by listening. We need to reach out to the minority community to learn their needs, concerns and what they think needs to be done. Too often, well-meaning whites push themselves to the forefront of civil rights movements and ignore the views and actual experience of minorities with racism. That needs to change. I pledge to reach out to the entire minority community, and to make this communication a priority if elected to City Council.

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?*

RC: One key tool that the city has is Tax Increment Financing, or TIF's. The original purpose of TIF was to provide incentives for workforce and middle class housing. However, our current council majority has not shown any interest in supporting workforce housing, and instead has used TIF to subsidize luxury housing units in prime development locations. They have failed to ensure that a common-sense definition of "work force" housing is used when negotiating TIF agreements with developers. For example, in the Chauncey Proposal, the city required 22 of 74 units of to be

"work force" housing. Thirty percent sounds reasonable, however, under their definition of "work force" housing, those proposed units could be rented for up to \$2,500 per month, or sold for up to \$312,000 and still be considered "work force." This is a bad use of tax money, and it's wrong. I will seek to more actively utilize our TIF authority to negotiate a much higher percentage of development proposals incorporate real work force housing in terms that make sense.

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?*

RC: My primary focus on this issue relates to humanitarian issues associated with an overcrowded jail. That must be addressed. It has also become clear that both sides need to listen to one another and to compromise. The current \$46 million proposal simply does not have the support needed to pass, and as such, the county needs to come up with a much smaller proposal that reflects community values. If jail opponents have specific proposals to address the humanitarian concerns that I have regarding the current jail, I would consider those as well. Secondly, I would like see an outside audit of the police department by a consultant with experience in similar progressive communities such as Madison, Portland, St. Paul or Burlington, Vermont. I have personally observed our police department to be a professional and effective force; however, like any organization, they should welcome outside scrutiny to identify problem areas, and confirm areas that they are already doing well. Third, I would encourage our department to consider carefully the recommendations of the ad hoc diversity committee led by Kingsley Botchway. Kingsley has provided excellent leadership on this issue.

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?

RC: This past spring, I attended a SEATS community meeting at the Iowa City Public Library. I was truly inspired by our fellow disabled residents' eloquent demands for equal access to our community through our SEATS program. I will stand in solidarity with them as they seek to ensure that they do not have to refight civil rights battles that they thought they had secured 22 years ago. What I find most disturbing about this episode is the public shifting of blame by both county and city officials. County officials blamed city officials and city blamed county for cutting city funding. For example, in the recent decision to cut SEATS services, several councilors expressed regret that they had to cut funding, but then blamed other entities for it. Harry Truman is one of my heroes, and his most famous quote was: "The buck stops here." Regardless of what other decisions are made, the question is: What are our values as Iowa City residents? Where do we stand on disabled access? Within the confines of our city budget, I will do everything that I can possibly to ensure that our fellow disabled residents maintain current levels of SEATS funding and access.

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?*

CC: Our city stands at a crossroads. We face some of the biggest urban planning decisions since the 1970s. Our city leaders continue their singular focus on subsidizing the construction of Elysium like palaces in the sky while ignoring the needs of working families. They have failed to encourage growth of dynamic green businesses such as the NewPi Coop. Finally, they have repeatedly ignored the concerns of our thoughtful and articulate residents on projects such as Gateway. I want to get Iowa City back on to the progressive path by making our city more walkable and bikeable; encouraging sustainable, green development; encouraging further expansion of local foods through urban agriculture; and most importantly, by standing up for all of our city residents rather than a small number of politically connected elites. **lv**

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

<< **ROCKNE COLE**

Photo by Barry Phipps.



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THE FARMER IN RETIREMENT

BY RACHEL YODER

My hope left one day when I opened its golden cage. It took off on the wind, a white flock that twirled and stretched above the flatness into messages that disappeared as soon as they'd been written. I had been a farmer, with crops of soy and corn and a barn in which I quietly raised my hope in a warm, dark corner. But then the droughts came and turned thousands of acres to desert. Entrepreneurs slapped up roadside stores full of trinkets and T-shirts for families of tourists who brought with them all the grotesqueries of modern life, their various technologies lashed to them with designer Velcro straps, their eyes oversized from generations of screen time. Their main talent was to consume and they did this with startling skill, buying up corn-flavored jellybeans, miniature boxes of "genuine dust," Vintage Farm Dogs the farmers had left behind. Spoiled teenagers tricked out remaindered combines with subwoofers and vanity plates to show off around town.

You can image my hope was far away by that time. I liked to think it had migrated to a sunny spot where it preened in the boughs of a

leafy, fruit-bearing tree. I sold my farmhouse to some tourists who bought it as a gift for their toddler who was fond of houses. I decided to go and find my despair, which I had misplaced back in the late 1990s and not needed again until I bumped down the dusty lane, homeless.

I set off toward the sea, which I hadn't seen in many years. When I arrived, I found the shoreline miles from where it had once been. I stood on a sandy knoll and glimpsed through binoculars the Portuguese coastline and, further south, the continent of Africa. Circumstances were much worse than I'd imagined. I purchased a submersible and tattered manual about deep ocean exploration, then descended away from the lunacies of land.

At one point we weren't sure of the greatest depths of the ocean but since have drained away its mystery. Luckily, though waters are comparatively shallow, a person is still able to sink into complete and profound darkness. My submersible provided a weak beam of light through the endless night of opaque jellies, schools of puce fish, the confetti of krill, emptiness that grew the further down I went.

YOU CAN IMAGE MY HOPE WAS FAR AWAY BY THAT TIME. I LIKED TO THINK IT HAD MIGRATED TO A SUNNY SPOT WHERE IT PREENED IN THE BOUGHS OF A LEAFY, FRUIT-BEARING TREE.

I can't be sure of my ultimate depth as important gauges were nonfunctional, but eventually I went as far as I could. For three days I watched thousands of starfish devour a dead whale on the ocean floor. Then I found it. My despair had been in my pocket all along, a smooth black stone, heavier than you'd expect. It was polished from all the years I'd unwittingly kept it close. I unzipped my jumpsuit and touched the notched-out place in my breastbone where the stone fit perfectly, tucked cool and hard against my skin. Even in these times, it seems there are still beautiful ways in which to feel complete.

Rachel Yoder graduated from the Nonfiction Writing Program at the University of Iowa. More at racheljyoder.com

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EVERYONE GETS EVERYTHING HE WANTS

Vik Pasternak, Iowa City's favorite cabbie, is back with the first of another 12-part series • BY VIC PASTERNAK



It's Wednesday after shift change and relief runs late for our dispatcher, Captain Jerry Nicodemus. The big clock turns meanwhile as phones ring electric and the old man takes orders for morning, the rest of us waiting to be assigned to our next missions—me, Leon Bath, Chuck Bowden buried in his smartphone and a skinny greenhorn staring at us from the chair pulled next to the dispatch desk.

I'd have parked downtown but the old man tends to forget faces not in front of him, which is why we're all here in the shack, sweating and breathing each others' fumes. Fifty drivers make our roster and we never close. That's four to 14 taxis per shift plus a dispatcher with two 12-hour shifts running seven days a week going on forever. We varnish this place with the grease of life, tromping in from out with mud on boots, food in hand, wearing shredded lettuce and engine oil, blowing smoke and complaining the cab outside reeks like something died in it.

Leon Bath, who needs one, leans a fart from his enormous ass and barks laughing, "Maybe it was me, kerist!"

I had told them I was never coming back. But here I am.

He digs a fat elbow in my side: "So what the fuck?"

"This is where I got kicked off the Greyhound."

"We figured you quit for good," adds the old man, ragging me.

"It's different this time," I tell them. "This time I have plans."

Go away half a year and everyone rolls their eyes as if you've been sleeping in the garage. In Colorado I'd worked harder and longer and for half the money than I had originally been led to believe. That said, five straps of 50s in a brown bank band isn't a total bust. Decent money but my plans need more.

The greenhorn keeps staring until I snap: "What the fuck?"

Jerry intervenes to make the intros: "This

here's the new #12."

The skinny kid adds, "My name's Colby."

"He who goes through life named after a cheese," says Leon as he blows more gas.

"Hi, #12," I say. "I'm Two-Oh-Two. Quit fucking staring at me."

"Any other advice?"

The kid's got balls but smiling isn't part of his program. Bony arms, pencil-neck, big doe eyes that further tip off his lack of humor.

"I wanted her to love me, dude," I advise him in a whining voice, quoting his predecessor, the old #12. "You ever catch yourself saying that, stop what you're doing and quit."

I let Captain Jerry explain that the old #12 had stabbed a dude at request of a mutual girlfriend, this running foremost among other factors that together explain why Old #12 was a piss-poor cabdriver yet such a passionate man.

As it likewise turns out, not everyone cursed to drive a cab is cut out for it. Driving 12 hours overnight every night takes a lonesome kind of endurance, and never mind moxie for driving,

quick math, remediation and stumping about so that nobody thinks it's a good idea to cut your throat.

The new #12 looks like he hasn't that kind of brass, and I give him three weeks before he quits.

The old man asks me: "How's your little girl?"

It's the weirdoes and strangers around here why I don't mix this work with my family. I reply at last, "She's good."

"And how's about her mama?"

"Like I said, I need money to hire a lawyer."

"You never said that."

"I didn't? Well, that's the story anyhow."

The sideline rings and Jerry answers, listening with disbelief and grinning. Next the old man looks at me.

"Dr. Bob's at Sturgis Corner," he says, still on the phone, "You want to make 50 bucks for your lawyer?"

Minutes later, I swerve into the carwash and see our van parked in the last bay.

Dr. Bob is our zen master on overnights, keeping ever-cool in a world intent on provoking him. He sweats like a horse, hair in a ponytail, hands covered in surgical gloves as

he blows the pressure hose over floor carpets hanging on the wall.

"The dude is huge," he says, quitting the hose to give me the what's what. "He promised not to blow and not believing him I put him up front. I was pulling over when he maneuvered inexplicably toward the rear of the cabin."

"Dead in the fire fumbling for an exit."

"Something like that. Next, he exploded."

Dr. Bob drags aside the portside door like revealing a crime scene.

The dude in question is a moose bigger than Leon Bath wedged between the captain's and rear bench, an island of comatose flesh rising from a sea of predigested beer and barbecue sauce, wild deltas of bitted rib, red mud, blond carpet.

"The plan is to clean up and get him home."

I suggest involving other authorities.

"Is he a Friend of the Company, or what?"

"Friend of a friend. I told him it's this or jail and he put cash in my hand. There's 50 in it for you. Want gloves?"

Hey kids, here's a tip: When going the extra mile, always get cash up front. Be like Dr. Bob.

So we climb inside where everything is barbeque barf and drag moose out by the shoulders, propping him against the wall. Dr. Bob next wanders the van interior then wipes and scrubs and vacuums carpet, chairbacks, portside door, window, handle and floor runnels while I go after our friend with the pressure washer, driving him over until his shirt blows off and he's batting arms and legs like a commercial roach.

When it's all over, I feel great.

"I really got something out of that," I tell him. "Just give me \$20."

"Stand up and get in the van," he orders the shirtless moose.

His fare does as commanded and Dr. Bob hands me \$40, calling it square.

"Welcome back to the jungle, my friend. It's good to have a good one back." **lv**

Vic Pasternak has been driving a taxi in Illinois City, Ohio, for over a decade, ruining his chances for a solid career and shortening his lifespan. He enjoys fishing, preying, chain-sawing and long walks alone.



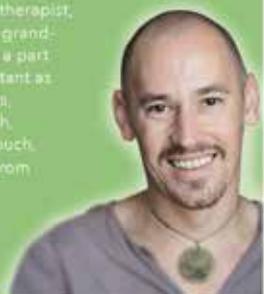

Dr. Jason Bradley, ND, DC, CN, DABAHP, MA has dedicated his career to identifying and addressing the root causes of chronic illness through a groundbreaking whole-systems medicine approach known as Functional Nutritional Medicine. He is both a naturopathic and chiropractic physician, specializing in metabolic and nutritional medicine. Dr. Bradley is happy to help patients that have been suffering from fatigue, thyroid disorders, adrenal exhaustion, weight-loss resistance, diabetes, cardio-vascular disease, low libido, depression and anxiety, irregular menstrual cycles, menopause, both female and male hormonal disorders, acute and chronic pain, and cancers. Dr. Bradley's medical philosophy and treatment protocols are evidence-based and follow the mantra of Replete deficiencies, Remove toxic excesses, and Restore balance to the whole system and the hormonal tree.



Dr. Janet Shepherd is a licensed psychologist who specializes in life design coaching and positive psychology. Her background in neuropsychology, psycholinguistics, and ontological coaching informs her psychotherapy with individuals. Janet utilizes the power of language to create lasting positive change. She particularly enjoys helping others resolve inner conflicts, heal from the past, and find self-compassion and freedom, using Internal Family Systems Therapy (IFS). In addition to her work with individuals here, Janet teaches life-changing educational seminars & workshops for the Iowa City Learning Foundation. Individual Psychotherapy for Adults, Life Coaching, Creative Project/ Dissertation Support, Art/Abundance Coaching™



Karla Schmidt, CN focuses on providing her clients with "health-promoting" tools specific to their individual needs. She is determined to create tailor-made programs which enable her clients to reach and, more importantly, maintain optimal health for a lifetime. Karla has enjoyed over 30 years of experience in the field of nutrition as a nutritional consultant, educator, writer, weight-loss specialist, dietary supplement formulator/ advisor, and public speaker. She is a published author of nutrition articles and regularly speaks at corporate meetings, medical & dental education sessions, universities, local schools, and parent groups.



Craig Steuer, LMT is a third-generation massage therapist, following in the footsteps of his mother and both grandparents. Massage and natural health were always a part of his childhood and continue to be just as important as ever. He has been practicing massage for 15 years, studying a wide range of styles including: Swedish, Medical, and Sports Massage, Shiatsu, Healing Touch, Reflexology and Easlen. Craig recently returned from China where he apprenticed under a doctor, refining his practice.

TELEVISION RUT RELIEF

Orange is the New Black and *Orphan Black* are islands in a sea of mundanity • BY MELISSA ZIMDARS



Lately, I've been in a television rut. Few shows have been able to grab my attention enough to stop me from scrolling through imgur or reading *Gawker* posts while watching. I've even felt this way while viewing the most recent episodes of *Breaking Bad* (gasp!), and I'm not really sure where this boredom is coming from. Maybe I've reached my television enjoyment quota? Maybe I need a hobby or line of work that doesn't involve pixels?

The two shows that have been able to inspire some marathon behavior in me, however, are *Orange is the New Black* (Netflix) and *Orphan Black* (BBC America). Everyone reading this column is most likely familiar with the former, as it's generated quite a bit of buzz and has quickly become another sign of Netflix's ability to produce

PLAYING AGAINST (STEREO)TYPE

In *Orange is the New Black*, characters develop beyond identity categories.

quality original programming. The latter is a lesser known gem that has me counting down the days until its second season premiere in April.

Taking one at a time, *Orange is the New Black* is based on Jenji Kohan's (the creator of *Weeds*) memoir detailing her own experience in a women's prison. The narrative revolves around privileged Piper Chapman, whose main concern in life seems to be whether her partner will fully commit to doing a master cleanse until, of course, she is sent to prison for smuggling drug money. While serving time, Piper

If you find yourself in a television rut, check out these awesome, randomly compiled shows available for checkout at the Iowa City Public Library:

Six Feet Under (HBO, 2001 - 2005)

Scandal (ABC, 2012 - present)

The Good Wife (CBS, 2009 - present)

The Walking Dead (AMC, 2010-present)



Community (NBC, 2009 - present)

Sports Night (HBO, 1998 - 2000)

Justified (FX, 2010 - present)

All in the Family (CBS, 1971-1979)

Battlestar Galactica (SyFy, 2004 - 2009)

Cheers (NBC, 1982 - 1993)



Buffy the Vampire Slayer (WB, 1997 - 2003)

My So-Called Life (ABC, 1994 - 1995)

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meets an amazing array of characters, including a Catholic nun, a transgender woman, a yoga teacher/marijuana farmer, a Russian mob member and her former lover Alex (played by Laura Prepon from *That '70s Show*). Strangely, one of my favorite parts of the show is the seriously creepy, yet attractive, Pablo Schreiber (aka Nick Sobotka from *The Wire*) who plays the porn-stashed prison guard--though I am a bit uncomfortable with what my enjoyment of his look and asshole behavior might say about me as a person. Even Jason Biggs, who I generally hate because my best friend in middle school made me watch *Boys and Girls* (2000) on repeat, is tolerable as Piper's finance, Larry. I mean, a tolerable Jason Biggs' character ... can you really ask for much more than that from him?

The show at first seems like it's going to rely on the same tried stereotypes: All of the women form race-based or age-based cliques, exemplified by the group of older women awesomely referred to as "The Golden Girls" and by the voting blocs formed during an inmate advisory council election, as explained by the character Lorna, "Everyone elects a representative from their own tribe: White, Black, Hispanic." But as each episode plays out, flashbacks reveal the story behind why each woman is serving time and allow for friendships to form across these identity categories. This creates a complex and endearing group of characters that far surpasses what would be achieved by lazily relying on superficial portrayals of race, age or sexual orientation. Especially in regard to sexuality, I think *Orange is the New Black* does an amazing job of depicting attraction as something fluid instead of static, and women's pleasure, in particular, as something beautiful.

On to rut-challenging show number two: *Orphan Black*. This show is a science fiction series that features a young woman named Sarah Manning (played by Tatiana Maslany), who learns that she is a clone shortly after

witnessing an identical woman commit suicide on a train platform. Some of you may be thinking, "Spoiler alert much?," but this is revealed almost immediately, I swear. Throughout the series, Maslany plays a con artist, police detective, graduate student, suburban soccer mom and numerous other characters, some of which may yet be revealed. The premise is unique and riveting, especially as the origins and physical consequences of being a clone are divulged.

One of my favorite clones in *Orphan Black* actually turned out to be the soccer mom, Alison. She is conservative, anxious and a perfectionist that desperately tries to protect her family from the truth and from those who are out to harm the clones. This character may not sound particularly interesting considering the bad rap soccer moms get in popular culture, but watching her loosen up, and eventually lose it, throughout the season is seriously entertaining and easy to identify with.

Maslany's performances alone make the show worth watching. Scenes with multiple clones together showcase her acting chops, as she relies on subtle differences in facial expression and mannerism, as opposed to overplayed caricatures, in order to make each clone unique. One of the best scenes involves an Alison breaking point, mostly because we get to see Maslany play Alison and also Maslany play Sarah playing Alison. Trust me, it will make more sense if you watch. And I honestly forgot on numerous occasions that the same actress played almost every role. As one of my students said: "Tatiana deserves ALL the Emmys."

I really can't recommend both *Orange is the New Black* and *Orphan Black* enough. They came along just as I was considering turning The Tube into a literary column. Just kidding. **IV**

Help Melissa stay out of the television rut by sending your viewing suggestions to mzimdars1@gmail.com or tweeting her @mishmz.

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THE ART OF PARTYING

Interview with Andrew W.K. • BY DREW BULMAN

There's a moment in a recent Andrew W.K. interview with *WatchMojo* where the rocker—famed for his high-energy stage presence—is asked if he ever plans on slowing down. Without missing a beat, W.K. launches into an endearing sort of non-answer about how he “should still be going strong” into his 80s. It's almost quaint—the kind of answer you might expect from a musician whose party reputation precedes him. It's not until he starts talking about aging-yet-active musicians like 77-year-old Lee “Scratch” Perry that it starts to sink in: W.K. has spent a lot of time thinking about this particular question, and he's dead serious.

This display typifies W.K.'s “never stop partying” mystique, which continues to drive in crowds more than a decade after the release of *I Get Wet*. The 2001 release divided critics, who couldn't seem to agree on whether tracks like “Party Hard” and “She is Beautiful” were incredibly good or just plain awful (*Pitchfork* actually re-reviewed the record a decade later as a sort of mea culpa, raising its score from a .6 to an 8.6 out of 10). The album is thick with overdubs and light on technical flair, yet its unabashed emphasis on unrepressed emotion and chaos-meets-euphoria sensibility has kept critics talking and fans engaged.

At its core, the aura of W.K. is divisive. His boundless sense of energy and “party hard” mantra is no stage act, but rather, a core component of the musician's attitude toward life as a whole. This remarkable, almost cartoon-like consistency has mystified those who've attempted to pinpoint where the mythical Andrew W.K. ends and Andrew Wilkes-Krier (as he's known privately) begins. To better understand the ethos that is Andrew W.K., however, it's best to start with a trip back to southeast Michigan in the early '90s.

“There always has been a real radical, intense musical spirit there. Just a radical cultural spirit in that part of the world for whatever reason, and I was hooked on that excitement and stimulation as soon as I was able to find out about it,” W.K. said. “I started to find out about these people that were doing things that I had never really heard about—making sounds I'd never really imagined were possible, and sort of just living their lives in really thrilling exciting new ways that I wanted to be around and learn from.”

W.K. found out about Pete Larson's Michigan-based label Bulb Records around the age of 14 and immediately latched on. He was most enthralled by Couch, a two-piece featuring Larson and James Magas.

“I'd just never heard music like that and had never really seen something that worked that way,” said W.K., who was taking classical piano lessons at the time. “I was intimidated and amazed and titillated and tantalized and frightened and inspired all at the same time.”

For a teenage W.K., the experience was eye-opening and “one of the most important musical experiences or encounters I ever had,” he said. W.K. saw well-traveled musicians like Larson and Magas as mentors who seemed to harbor “secrets of the world.”

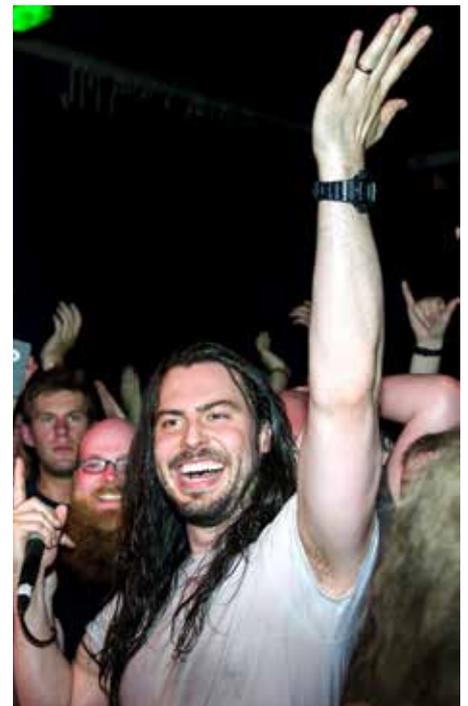
“Once you get such a huge rush of those kinds of feelings, sometimes you can go for years without having a feeling like that. You get hooked on it and don't want to let it go, so I just followed it as far as I could, and I don't think I'd be talking to you about anything right now if it wasn't for getting to meet those people at that time,” he said. “I think I was probably very irritating and very annoying, but these people were patient enough and kind enough to deal with me and allow me to hang out.”

W.K. spent the next several years in Michigan, splitting his time across nearly a dozen different bands before moving to New York City in 1998.

Then, after some involvement with both Bulb Records and Hanson Records, W.K.

ANDREW W.K. W/ STRAIGHT UP

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partnered with Island Def Jam to release *I Get Wet* in 2001. The album's cover featured W.K.'s bloodied face along with the wide-eyed rumor that Andrew had achieved the effect, in part, by smashing himself in the nose with a brick (a rumor which turned out to be true). The controversial image paired with the album's unapologetic glorification of partying would solidify W.K.'s image as one of the 21st Century's most iconic headbangers. "Party Hard" became an anthem, regardless of what the critics had to say.

"PRETTY MUCH SINCE I MOVED TO NEW YORK, WHICH WAS 16 YEARS AGO, THAT'S WHEN I SORT OF GAVE MYSELF OVER, SO I'VE NOT FELT IN CONTROL REALLY SINCE THAT TIME,"

—ANDREW W.K.

And then something incredible happened. W.K. never stopped partying. Partying became more of a metaphor for the musician, who achieved some sort of zen-like state through his meditations on the subject. It might seem shallow out of context, but W.K. is eloquent, articulate and typically sports a giant, somewhat disconcerting smile plastered across his face. He's a sort of Bill and Ted character if you took away the PG rating and slapped on about 100 IQ points. At its most basic level, his message is one of unflinching positivity with a bit of existentialism thrown in.

"Pretty much since I moved to New York, which was 16 years ago, that's when I sort of gave myself over, so I've not felt in control really since that time," he said. "Maybe that first year, from [age] 18 to 19, it was sort of a back and forth debating on if I should let go and give in to ... however you describe it—your destiny, or faith or powers that be—to allow them to pull you where you're supposed to go."

For W.K., this New York transition was part of a greater realization that, at least in his own experience, things rarely end up as anticipated.

"I just did everything as it seemed I was meant to do, and sort of gave up that kind of decision making process, or sort of the idea of having a plan or goal of your own and realizing that that's maybe not even just futile, but actually you're working against the best interests of yourself," W.K. said. "There's no

"HUMAN PARTY MACHINE"

Andrew W.K.'s tour stopped at the Vaudeville Mews in Des Moines this past May.

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way I could have predicted that my life would have gone in this way, and I think it's a little arrogant to assume that any of us could think that we're in control when it comes to that."

"So many goals and dreams have come true, and I never would have expected them to come true in the way that they have, and I never could have organized these things formally to happen in this way," he added. "It's a humbling sort of experience, you know, you realize, 'Wow, I guess it's not really all up to me.'"

If it's ever difficult, or perhaps even tiresome, to live up to his own party-animal reputation at all times, W.K. doesn't seem to mind. "The only times its been hard is when I was doing things I wasn't meant to do, and that's usually real obvious and usually real rare," W.K. said. "Otherwise, you're just so far from a place where you have any right to complain or any reason to complain that you sort of are just in this elated state all the time. You get physically drained, but you're still elated. It's like the feeling you get after having an orgasm or something."

Though W.K. has spent most of the last decade putting out a variety of music, including

A SIMPLE WISH

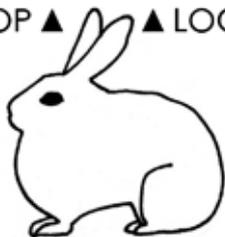
"Andrew W.K. wants you to party hard," backstage at the Vaudeville Mews in Des Moines.

a fully instrumental piano album titled *55 Cadillac*, he's still a sucker for soaking up new, borderline-masochistic experiences. Earlier this summer, he broke a world record after drumming for 24 hours straight in the heart of Times Square as part of a collaboration with the O Music Awards.

"I just didn't really think too much about it and just said, 'Well, I'm going to do it. What's the worst thing that could happen—I pass out or something?'" he said. "The things I thought would be hard about it were easy, the things that I thought would be easy about it were the hardest. I thought sitting down would be easy for 24 hours. Sitting down became the most painful." **IV**

Drew Bulman is probably sitting behind a computer screen right now.

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ONWARD AND UPWARD

A half-century of the *Up* Series • BY SCOTT SAMUELSON

Fifty years ago, in 1963, Granada Television, a regional service for Northwest England, commissioned *Seven Up!*, a brief documentary about the future of England. Who are the workers and executives of that distant, magical year 2000? The idea was to gather together a cross-section of 7-year-olds and interview them about their lives and aspirations. The Marxist-leaning filmmakers, headed by director Paul Almond, zeroed in on children from England's upper and lower classes in order to show the injustices of the system and nudge along its breakdown.

THE SUBJECTS OF THE *UP* SERIES AREN'T CONDITIONED BY REALITY TV—AT LEAST THEY WEREN'T UNTIL LATE IN LIFE: THEIR MENTAL LINE BETWEEN PRIVATE AND PUBLIC IS STILL INTACT.

Seven years later, Michael Apted, who'd gotten his first job in television as a researcher for *Seven Up!*, decided to make a sequel, *14 Up*, in order to discover what was becoming of the original subjects in the aftermath of the turbulent 1960s. Since then, every seven years, Apted—who's also directed movies like *Coal Miner's Daughter* and *Gorillas in the Mist*—has revisited the participants, slowly constructing one of the most unique cinematic mirrors of the human condition. At last, *56 Up* is broadly available for viewing—on Netflix, among other places.

In a sense, the *Up* series was the beginning of reality television. Decades before *The Real*

World, it portrayed everyday people talking without a script about the ups and downs of their lives. What drives you to watch it, and what makes waiting years for the next episode so difficult, is the desire to find out what *really* happens. It's addictive. You want to drink in life by big seven-year gulps. There may not be the radical twists and turns of fictional drama, but there's the gossipy joy of discovering if Bruce will ever get a girlfriend, or if Tony makes it as a jockey or ends up in prison.

In another sense, the *Up* series is the *only* true example of reality television. It's not as artificially structured as shows like *The Real World*, let alone *Survivor: Vanuatu—Islands of Fire*. Moreover, its scope really is the dimensions of human reality: It shows us how a cross-section of men and women from different socioeconomic backgrounds process politics, society, sex, love, religion, family, work, leisure, money and so on, over the course of their whole lives.

Perhaps most importantly, the subjects of the *Up* series aren't conditioned by reality TV—at least they weren't until late in life: Their mental line between private and public is still intact. In fact, it's shocking just how much its participants hate having their lives scrutinized and put on view. Over the course of the series several drop out in disgust (though, interestingly, all but one return in *56 Up*). Suzy, one of my favorites, promises to quit the show in almost every episode, but some sense of destiny, she sighs, keeps her coming back. The participants' reticence about revealing their true thoughts and feelings keeps you guessing and makes their revelations more intense than the let-it-all-hang-out splashiness of "reality" TV.



Dazed and Confused
(Richard Linklater, 1993)

SEPT. 16 – 19, VARIOUS TIMES
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I'm not sure that Linklater's cult classic has quite enough excruciating pain in it, but there's enough charming stupidity to make it a believable recreation of high school. Considering that it made only \$8 million at the box office, you probably haven't seen it yet on the big screen. Now's your chance.



The General (Buster Keaton, 1926)
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What does the *Up* series ultimately teach us about who we are? To some degree, a movie that begins as a Marxist condemnation of the class system quickly turns into a refutation of the Marxist emphasis on economics. Money and status certainly concern the subjects, but their lives unfold in ways that aren't quite predictable and may be even surprising. What brightens and darkens their time on earth concerns values like love and service that seep into all classes.

That said, anybody seeking confirmation of the extent to which money and class warp the course of human life will find ample evidence in the *Up* series. When the three seven-year-old boys from wealthy Kensington are asked about their future, they rattle off the prep schools and Oxbridge colleges they plan to attend. They proceed to follow their planned educational courses to careers as solicitors and barristers. When 7-year-old Symon, growing up in an orphanage, is asked if he plans to go to college, he responds, "What's college?" In *56 Up* he worries that he's wasting his talents as a loader of cargo.

In short, the *Up* series shows us the contradictions of being human: how our lives are shaped and how we shape our lives; how family is liberating and constricting; why dreams are necessary and destructive; why we're unique and commonplace. The documentary's motto—"Give me a child until he is seven, and I will give you the man"—seems overwhelmingly true as children playing house turn into men and women making homes, but then you have Neil, the soul of the movie, who beams with humor and vitality as a child only to become a pensive, suffering, lonely adult. As in life itself, you find every truth confirmed and refuted. The series even reflects its own limitations, as the various subjects fight back against their portrayals and criticize the radical shortcomings of this most comprehensive of documentaries.

Let's hope that Michael Apted, now in his 70s, lives to complete another installment or two. I can't wait to see how the lives of these extraordinary ordinary people will face old age. But I'm pretty sure I know how it's going to end. **IV**

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



THEN AND NOW

The *Up* series has followed these lives since 1963 and is a precursor to today's reality television.

FESTIVAL OF SOUND

Two September music fests showcase a world of talent both global and local • BY STEPHANIE CATLETT AND BRENDAN LEE SPENGLER

As summer fades to gold and festival season draws to a close, let us seize what few opportunities remain to don our Birkenstocks and bask in jams that float languidly across a sunbaked crowd. September welcomes two annual events that have something for every musical taste: the Iowa Women's Music Festival and the Landfall Festival of World Music. Both of these family-friendly fests include free and paid events. Visit prairievoices.net and legionarts.org to learn more.

IOWA WOMEN'S MUSIC FESTIVAL

This year, the Iowa Women's Music Festival (IWMF) is celebrating its 20th anniversary of bringing local and national female artists to Iowa City. The festival returns to its roots at the Johnson County Fairgrounds where it originated in 1993. This weekend could very well be one of your last chances of the year

to get outside and enjoy a diverse lineup that features hip hop, folk and pop music alongside comedy and spoken-word poetry. The festival runs Sept. 27-28, culminating in a performance by folk-chanteuse Suzanne Vega with opener Milk & Eggs at The Englert Theatre.

SUZANNE VEGA

Mesmerizing singer-songwriter Suzanne Vega graces the Englert stage the evening of Sept. 28 to cap off the IWMF weekend festivities. Renowned for both her skilled songwriting (which has been compared to legends like Leonard Cohen and Janis Ian) and smooth, jazz-inflected delivery, Vega's breakout 1987 hit "Luka" is indicative of the brand of story-songs that have marked her career. Standout tracks spanning her 30-plus years in music include the oft-remixed "Tom's Diner," folk-dance anthem "99.9 F" and the sultry-sweet "Caramel." Vega's folk-infused style sets her apart in the world of pop music, and this year's

IWMF headliner promises to offer an intimate, engaging performance that's not to be missed.

MILK & EGGS

Another act to catch is the opener for Ms. Vega, local sweetheart Milk & Eggs. Jordan Sellergren has recently been spinning her haunted, soulful country tunes in historic opera houses across the state as part of the Iowa Opera House Project. Rooted in folk tradition, Milk & Eggs' spare, acoustic-guitar driven soundscapes offer reflections on loss and loneliness, yet maintain a hopeful, if stoic, outlook. Her songwriting is singularly Iowan in character, and her vast, sparse melodies invoke images of gravel roads and wide open prairie. Milk & Eggs' recent releases include her 2011 self-titled album, and an appearance on the *Iowa City Song Project*. Her set promises to lend some local charm to Saturday evening's festival performances.

ANDREA GIBSON

Laying bare the emotions that most keep close to the chest, Andrea Gibson's spoken-word poetry opens and examines wounds of lost love, depression, gender bias, bullying and class inequality. Her staccato delivery is



rhythmic and passionate, working relentlessly through lines that profoundly express the human condition: "Last night I saw your ghost pedaling a bicycle with a basket towards a moon as full as my heavy head and I wanted nothing more than to be sitting in that basket like E.T. with my glowing heart glowing right through my chest and my glowing finger pointing in the direction of our home." In 2008, Gibson became the first poet to win the Women of the World Poetry Slam, and she is an outspoken advocate for a variety of causes, including the LGBT and anti-war movements. Gibson performs like a boxer punching the air with words instead of fists, and her exuberant set is sure to be a memorable part of the festival lineup.

-Stephanie Catlett

LANDFALL FESTIVAL OF WORLD MUSIC

The Sixth Annual Landfall Festival of World Music comes to multiple venues in Cedar Rapids from Sept. 24-28. The festival planners boast having more than 70 musicians from 12 countries this year.

"This year's line-up may be the strongest and most diverse ever, with everything from Polish free jazz to the haunting harmonies of four young women from Finland to the danceable polyrhythms of five brothers from Ghana," said Legion Arts executive director F. John Herbert.

In addition to the concerts, there will be food vendors in Greene Square Park for Saturday's show and a music workshop for high school music students throughout the week.

<<< BAND OF BROTHERS

Ghanaian siblings African Showboyz will perform at Cedar Rapid's Landfall Festival of World Music

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KARDEMIMMIT

Kardemimmit is a modern folk quartet made up of four young women from Finland, and while their style has roots in Finnish folk tradition, they write their own material instead of playing traditional tunes. The band has been together for almost 10 years, releasing three records since 2006, touring the European festival circuit and winning the 2012 Folk Music Album of the Year by the Finnish Folk Music Association. They are known for their “ice-clear harmonies” and they play their music on the kantele, a 15 or 38-stringed type of dulcimer that is the national instrument of Finland. Kardemimmit will be performing Thursday, Sept. 26 at 5:30 p.m. at the Cedar Rapids Public Library with a suggested donation of \$10 at the door.

MARITZA

Maritza is an acoustic folk band from Decorah, Iowa that describes their brand of folk as “evocative melodies forged in the passionate history of Europe and Russia, lively Jewish wedding dance horas and frailachs, Gypsy (Romany) music ...” The members have experience—both academic and real world (travelling can be the best schooling, after all)—in these Eastern European folk traditions, as well as klezmer and jazz. Also, they are known to play in “off the grid” locations. Maritza will be playing for free on Saturday, Sept. 28 at Greene Square Park.

FRIGG

On Saturday, festival-goers will have the opportunity to see more Nordic folk when the Finnish-Norwegian band Frigg takes the stage. This seven-piece fiddle ensemble has released two albums since 2002, toured the U.S. and appeared on Garrison Keillor's *A Prairie Home Companion* radio show. Their music is rounded out by a harmonium, double bass, dobro, mandolin, cittern (a rare, metal-strung instrument from the Renaissance period) and Estonian bagpipes. Even with this lineup of unusual instruments, seeing a group of musicians playing the fiddle simultaneously should be a treat. **lv**

Stephanie Catlett does it all for the cookies.

Brendan Lee Spengler will be on tour with his "musica totale" band Viva L'American Death Ray Music aka VLADRM for the rest of the month and his mind will be out of the office until early October.

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OFF THE CHARTS

Unconventional acts spice up September's music scene.
BY REBECCA ROBINSON



<< DANNY BROWN W. ACTION BRONSON AND TRASH TALK// THE BLUE MOOSE // SEPT. 21 // 9 P.M. // \$25

Eccentric Detroit rapper Danny Brown will be returning to Iowa City this month on his 2 High 2 Die tour. It should be an unforgettable show and there's a pretty good chance that

50 CENT CONSIDERED SIGNING BROWN TO HIS G-UNIT RECORD LABEL BUT COULD NOT GET PAST THE CUT OF HIS JEANS.

things will be kind of weird, but in a good way. Brown has been making a name for himself as a talented MC with a quirky sense of humor and a distinct fashion sense. Once, 50 Cent considered signing Brown to his G-Unit record label but could not get past the cut of his jeans. Brown has since been signed to Fools Gold Records and collaborated with the likes of A\$AP Rocky, Schoolboy Q and Raekwon, among others. *Old*, the long anticipated follow up to his critically acclaimed album *XXX*, is scheduled for release at the end of this month.

Opening for Brown will be Action Bronson, an up and coming New York rapper and former gourmet chef who has been known to throw steaks into an audience. Hardcore band Trash Talk will also be returning to Iowa City to kick things off with their high-level spazz-out performance style. Last time they were here the set ended with the singer dangling spider monkey style from the ceiling light fixtures at Gabe's, so who knows what will happen this time around—be there to find out.

<< KEPI GHOU LIE W. MISS CHAIN AND THE BROKEN HEELS, LIPSTICK HOMICIDE, AND HOORAY// GABE'S// SEPT. 24// 7 P.M. // \$5

While punk has evolved into a genre that encompasses diverse and, oftentimes contradictory, styles and ideals, I've always been partial toward the bands that fall on the more campy end of the low culture spectrum. If you, too, prefer the kinds of bands that sing songs about monsters and pizza, enjoy the film *Rock'n'Roll High School* and prefer fun to

self-righteousness, then this is the punk show for you. After playing with the garage pop punk band the Groovie Ghoulies for nearly 20 years, Khepi Ghoulie has been touring as a solo act and recording new music since 2008. His most recent albums include 2011's *I Bleed Rock 'n' Roll* and *Kepi for Kids* which features songs with titles like "Dee Dee Taught Me How To Count" and "Spazz Out!"

Adding to the fun will be Italy's Miss Chain and the Broken Heels who will be returning to the U.S. after extensively touring Europe. They will be opening for Kepi Ghoulie and then performing as his backup band. To get a taste of their '60s pop influenced punk sound and see some sock puppet weirdness, check out their video for the song "Calcutta." Lipstick Homicide and Hooray will be opening the show, showcasing Iowa's fierce pop punk realness. All of the bands playing are prime examples of pop punk done right and at \$5, there's no good reason to miss out on this one.

GOD DES & SHE // IOWA WOMEN'S MUSIC FESTIVAL AT JOHNSON COUNTY FAIRGROUNDS // SEPT. 28

During my last winter trip to Austin I was hanging out at a bar with my mom waiting to see New Orleans' Queen of Bounce Big Freedia perform (all of the best stories begin this way). I struck up a conversation with two people who, it turns out, were also mother and daughter. What are the odds? It turns out that one of these friendly strangers was half of hip hop/soul duo God Des & She who will be taking the stage on Sept. 28th at the Iowa Women's Music Festival Day at the Fairgrounds. While they may be best known for performing at Shane's bachelor party on the season three finale of *The L Word*, God Des and She have been cultivating a large following nationally and in Austin's LGBTQ club scene with their sexy beats and smart rhymes. They are one of the many diverse and talented acts that will be performing at this year's festival which will mark its 20th anniversary of celebrating women in music and the arts. **lv**

Rebecca Robinson is a street wise grad student, an unrepentant Texan, an amateur UFO enthusiast and a co-host of the Fuzz Fix on KRUI. For more info you can go to thefuzzfix.com.



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TUESDAYS: Blues Jam *Parlor City, 8 pm*

WEDNESDAYS: Open Mic & Jam *RME - 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*

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*

Signal Path *Gabes \$8, 9 pm*

Stoney LaRue *First Avenue Club, 8 pm*

Open Mic *Cafe Paradiso Donation, 8 pm*

Chuck Ragan *RME - River Music Experience \$15, 8 pm*

THURS., SEPT. 19

Battle of the Bands *Iowa City Yacht Club, 7 pm*

Kevin "BF" Burt *Mendoza Wine Bar, 7 pm*

Creed Bratton Performing Live *Adler Theatre \$15-\$25, 7 pm*

Daddy-O *Parlor City, 8 pm*

Bret Michaels *Diamond Jo Casino \$20+, 8 pm*

People Brothers Band *Gabes \$6, 9 pm*

Andrew WK *Blue Moose Tap House \$18-\$20, 9 pm*

Bobaflex *RME - River Music Experience \$8, 9 pm*

Teddy Geiger *The Mill Free, 10 pm*

FRI., SEPT. 20

Jim the Mule *RME - River Music Experience, Free, 5 pm*

Steve Grismore *Mendoza Wine Bar, 8 pm*

Rhatki Cafe *Paradiso, 8 pm*

Mackenzie River Band *Riverside Casino & Golf Resort, 8 pm*

Har-di-Har *The Mill \$8, 9 pm*

Ambushed *Parlor City, 9 pm*

The Vault Dueling Piano's *The Vault-Cedar Rapids, 9 pm*

Future Rock *Gabes \$10-\$12, 10 pm*

SAT., SEPT. 21

Alan Sweet *RME - River Music Experience \$0-\$5, 10 am*

Tabor Home Winery 17th Anniversary Festival *Tabor Home Vineyards and Winery, \$5, 1 pm*

The Broadway Boys *Bridge View Center, 7 pm*

Junior Brown *Tri-State Rodeo, \$20+, 8 pm*

Tripping Billies *Blue Moose Tap House, \$8-\$10, 8 pm*

Texaco Country Showdown *Riverside Casino &*

Golf Resort, 8 pm

Jon Brooks *Legion Arts CSPS Hall, 8 pm*

Silver Wings *Parlor City, 8 pm*

Fareed Haque MathGames *RME - River Music Experience \$7, 8 pm*

Dead Larry *Iowa City Yacht Club \$7, 9 pm*

Titus Andronicus *Gabes \$10-\$12, 9 pm*

Karaoke *The Mill Free, 9 pm*

8 Seconds *Wildwood Smokehouse & Saloon, 9 pm*

The Vault Dueling Piano's *The Vault-Cedar Rapids, 9 pm*

Mackenzie River Band *Riverside Casino & Golf Resort, 10 pm*

SUN., SEPT. 22

Jazz Brunch *Mendoza Wine Bar, 10 am*

Fall Romance *Coralville Center for the Performing Arts, 2 pm*

Wolfgang David Recital *University of Iowa, 3 pm*

Katherine Eberle SOAR Recital *University of Iowa-Riverside Recital Hall, 3 pm*

Irish Jam *Cafe Paradiso, 3 pm*

Hemlock *Mindframe Theater \$10, 7 pm*

Center for New Music Ensemble *University of Iowa-Riverside Recital Hall, 7 pm*

Blues Sunday *Checkers Tavern, 8 pm*

Baths *Gabes \$12-\$14, 9 pm*

MON., SEPT. 23

Ganja White Night *Gabes \$10, 9 pm*

TUES., SEPT. 24

The Wiggles *Centennial Hall, 2 pm*

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

Landfall 2013 *Legion Arts CSPS Hall, 5 pm*

Tom's Guitar Show *Uptown Bills, 6 pm*

Kepi Ghoulie *Gabes \$5, 7 pm*

Symphony Orchestra *University of Iowa, 7 pm*

Over the Rhine *Englert Theatre 18+, 8 pm*

Texas Hippie Coalition *Rock Island Brewing Company-IL \$20+, 8 pm*

Dad Horse Experience *The Mill, 8 pm*

The Mutts *Iowa City Yacht Club \$5-\$7, 9 pm*

The Mutts *Gabes, 10 pm*

Teddy Geiger *The Mill Free, 10 pm*

WED., SEPT. 25

Landfall 2013 *Legion Arts CSPS Hall, 5 pm*

Doreen's Jazz *Englert Theatre, 6 pm*

Burlington Street Bluegrass Band *The Mill \$5, 7 pm*

The Matchsellers *Iowa City Yacht Club, 8 pm*

Doreen's Jazz *Englert Theatre, 9 pm*

VLADRM *Gabes Free, 9 pm*

THURS., SEPT. 26

Cocktails with Catrina Figge *Art Museum Free, 5 pm*

Landfall 2013 *Legion Arts CSPS Hall, 5 pm*

Musical Moments - Adult Keyboard Classes

West Music Coralville \$89, 6 pm

Battle of the Bands *Iowa City Yacht Club, 7 pm*

Eli Young Band *Carver-Hawkeye Arena \$25+, 7 pm*

The Matchsellers *RME - River Music Experience Free, 7 pm*

The Music Man *Paramount Theatre Cedar Rapids \$19.27-\$42, 7 pm*

Daddy-O *Parlor City, 8 pm*

FRI., SEPT. 27

A Little Lunch Music *University of Iowa, 12 pm*

Busted Chandeliers *RME - River Music Experience Free, 5 pm*

Jazz After Five *The Mill Free, 5 pm*

Landfall 2013 *Legion Arts CSPS Hall, 5 pm*

Iowa Women's Music Festival *Johnson County Fairgrounds \$10-\$25, 6 pm*

Kid Ink *Blue Moose Tap House \$22-\$25, 7 pm*

Jason Clothier *Mendoza Wine Bar, 7 pm*

Buckwheat Zydeco *RME - River Music Experience \$22-\$25, 8 pm*

Sting Ray Anthony & Friends *Riverside Casino & Golf Resort, 8 pm*

Hollywood Knockouts *Wildwood Smokehouse & Saloon, 9 pm*

Mike & Rob *Parlor City, 9 pm*

The Vault Dueling Piano's *The Vault-Cedar Rapids, 9 pm*

The Steepwater Band *Iowa City Yacht Club \$10, 10 pm*

SAT., SEPT. 28

Community Drum Circle *RME - River Music Experience \$2.50-\$5, 10 am*

Beginning Group Guitar Classes *West Music Coralville \$60, 10 am*

Iowa Women's Music Festival *Johnson County Fairgrounds Free, 12 pm*

Radical Something *Blue Moose Tap House \$12.50-\$30, 6 pm*

Bill Chrastil *Riverside Casino & Golf Resort, 6 pm*

Life in Color Rebirth Tour *Hawkeye Downs \$11+, 7 pm*

Dizzy Wright *Blue Moose Tap House \$15+, 7 pm*

8th Annual Zombie March *The Mill \$5, 7 pm*

Foreigner *Riverside Casino & Golf Resort \$35+, 8 pm*

Suzanne Vega *Englert Theatre \$30-\$33, 8 pm*

Caravan of Thieves *RME - River Music Experience \$5, 8 pm*

Andrew DiRuzza Quartet *Mendoza Wine Bar, 8 pm*

The Matchsellers *Iowa City Yacht Club Free, 8 pm*

Evan Stock Band *Parlor City, 8 pm*

Steinway Artist Jenny Lin *Coralville Center for the Performing Arts, 8 pm*

Rachel Ries *Cafe Paradiso, 8 pm*

Montongator Joe *Wildwood Smokehouse &*

Saloon, 9 pm

Paa Kow's by All Means Iowa City Yacht Club \$6, 9 pm

Richard Buckner Trumpet Blossom Cafe \$12+, 9 pm

Sting Ray Anthony & Friends Riverside Casino & Golf Resort, 9 pm

SUN., SEPT. 29

Barry Cloyd on the Deck Lake Hill Winery, 2 pm

Irish Jam Cafe Paradiso, 3 pm

Jazz Vespers Trinity Episcopal Church-Iowa, 5 pm

Blues Sunday Checkers Tavern, 8 pm

Saturday Looks Good to Me Gabes \$7, 9 pm

MON., SEPT. 30

Doug Stone Adler Theatre \$27, 7 pm

TUES., OCT. 1

Acoustic Music Club RME - River Music

Experience Free, 4 pm

Blues Cafe RME - River Music Experience Free, 6 pm

Druha Trava Legion Arts CSPA Hall, 7 pm

Dawes Englert Theatre \$18+, 8 pm

DTCV (formerly Detective) The Mill \$10, 9 pm

Blues Control Trumpet Blossom Cafe, 9 pm

WED., OCT. 2

Why? The Mill \$15, 7 pm

Love over Gold Legion Arts CSPA Hall, 7 pm

Todd Clouser's A Love Electric Cafe Paradiso, 8 pm

Spirit Animal Gabes Free, 9 pm

ART/ EXHIBITION

ONGOING:

Through Dec. 8: New Forms Iowa Memorial Union Free, All Day

Through Dec. 29: Cultures in Clay: Puebloan Vessels Old Capitol Museum Free, 10 am

Through May 25: People of the North Star Exhibit Old Capitol Museum Free, 10 am

Thursdays: Artvaark Uptown Bills, 6 pm

THURS., SEPT. 19

Curator Lecture Figge Art Museum Free, 7 pm

Cocktails with Catrina Figge Art Museum Free, 5 pm

LITERATURE

WED., SEPT. 18

Curtis Bauer Reading Prairie Lights, 7 pm

THURS., SEPT. 19

The Raphael Affair Cedar Rapids Museum Of Art, 4 pm

Michelle Herman Reading Prairie Lights, 7 pm

WED., SEPT. 25

Alexander Maksik Reading Prairie Lights, 7 pm

THURS., SEPT. 26

Stage on the Page Discussion Coralville Public Library, 10 am

Paul Harding Reading Prairie Lights, 7 pm

FRI., SEPT. 27

Kate Greenstreet & Richard Meier Reading Prairie Lights, 7 pm

THEATRE/ PERFORMANCE

ONGOING:

Mondays: Catacombs of Comedy Iowa City Yacht Club \$3, 9 pm

Wednesdays: Comedy Open Mic The Vault-Cedar Rapids Free, 8 pm

Through Oct. 6: Unnecessary Farce Old Creamery Theatre

Sept. 19 - Oct. 6: Lombardi Old Creamery Theatre

Through Sept. 29: Venus In Fur: A Very Sexy Comedy Riverside Theatre

Sept. 20-29 & Oct. 11-20: The Dining Room Show Iowa Theatre Artists Company

Sept. 26 - 29: The Music Man Paramount Theatre Cedar Rapids

WED., SEPT. 18

Comedy Open Mic The Vault-Cedar Rapids Free, 8 pm

THURS., SEPT. 19

Rodney Carrington Bridge View Center \$37.00+, 7 pm

Creed Bratton Performing Live Adler Theatre \$15-\$25, 7 pm

FRI., SEPT. 20

Pete George Penguin's Comedy Club at The Vault \$15, 7 pm

Ambushed Parlor City, 9 pm

The Stupid Economy Englert Theatre \$20-\$25, 8 pm

SAT., SEPT. 21

Pete George Penguin's Comedy Club at The

Vault \$15, 7 pm

All in a Day Play Festival 2013 Coralville Center for the Performing Arts \$8.50, 7 pm

The Broadway Boys Bridge View Center, 7 pm

SUN., SEPT. 22

Daniel Frana Blue Moose Tap House \$5, 9 pm

FRI., SEPT. 27

Greg Hahn Penguin's Comedy Club at The Vault \$22.50, 7 pm

Mike & Rob Parlor City, 9 pm

SAT., SEPT. 28

Greg Hahn Penguin's Comedy Club at The Vault \$22.50, 7 pm

TUES., OCT. 1

Slices: Performance and Pie Uptown Bills, 7 pm

FOODIE

ONGOING:

Wednesdays: Iowa City Farmers Market

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

Saturdays: Iowa City Farmers Market Ground level of Chauncey Swan Ramp & Chauncey Swan Park, 7 am

SAT., SEPT. 21

Tabor Home Winery 17th Anniversary Festival Tabor Home Vineyards and Winery \$5, 1 pm

THURS., SEPT. 26

Pickles Gone Wild Class New Pioneer Food Co-op \$15, 6 pm

SAT., SEPT. 28

Harvest Dinner Anna's Cutting Garden, Oxford \$5+, 5 pm

TUES., OCT. 1

French Party Fare New Pioneer Food Co-op, 6 pm

KIDS

ONGOING:

Through Oct. 31: Harvestville Farm Family Fun Harvestville Farm Family Fun \$6-\$7, 9 am

Uncle Bill's Farm Corn Maze Uncle Bill's Corn Maze \$8-\$20, 10 am

Through Nov. 3: Barnyard Blooms Corn Maze Barnyard Blooms Corn Maze Free-\$6, 10 am

Mondays: ICPL Tech Help Iowa City Public Library, 10 am

Toddler Storytime Iowa City Public Library, 10 am
Tuesdays: Preschool Storytime Coralville Public Library, 10 am

Toddler Storytime Iowa City Public Library, 10 am
Thursdays: 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
Wii Gaming Iowa City Public Library, 3 pm

Fridays: Book Babies Iowa City Public Library, 10 am, 1 pm

Saturdays: Family Storytime Coralville Public Library, 10 am

Family Storytime Iowa City Public Library, 10 am

SUN., SEPT. 22

Move It! Dig It! Do It! Iowa Children's Museum, 11 am

Bugs of Iowa University of Iowa Museum of Natural History \$5, 1 pm

TUES., SEPT. 24

The Wiggles Centennial Hall, 2 pm

Pueblo Pottery Workshops for Kids! Old Capitol Museum \$5, 6 pm

SUN., SEPT. 29

Plants of Iowa University of Iowa Museum of Natural History \$5, 1 pm

SPORTS

FRI., SEPT. 20

Iowa City vs. Thomas Jefferson Football City High School, 5 pm

Prairie vs. Iowa City West Football Prairie High School, 7 pm

SAT., SEPT. 21

Iowa vs. Western Michigan Football Kinnick Stadium \$55+, 11 am

Iowa vs. Iowa State Volleyball Carver-

Hawkeye Arena \$5, 7 pm

SUN., SEPT. 22

Iowa vs. Michigan Soccer Iowa Soccer Complex Free, 1 pm

TUES., SEPT. 24

Iowa City vs. Cedar Rapids Xavier Volleyball City High School, 5 pm

Iowa City West vs. Linn-Mar Volleyball West High School, 7 pm

THURS., SEPT. 26

Davenport North vs. West Football

Davenport North High School, 7 pm

Regina vs. Northeast Volleyball Regina High School, 7 pm

FRI., SEPT. 27

Iowa City vs. Dubuque Hempstead Football Iowa City High School, 5 pm

Regina vs. Cardinal Football Regina High School, 7 pm

SAT., SEPT. 28

Iowa vs. Minnesota Football (At Minnesota), 2 pm

TUES., OCTOBER 1

Iowa City West vs. Cedar Falls Swimming & Diving Coralville: Recreation Center Indoor Pool, 6 pm

Iowa City West vs. Dubuque Hempstead Volleyball West High School, 7 pm

Jefferson vs. Kennedy Volleyball Jefferson High School, 7 pm

Mt. Vernon vs. West Delaware Volleyball Mt. Vernon High School, 7 pm

Marion vs. Williamsburg Volleyball Marion High School, 7 pm

WED., OCTOBER 2

Iowa vs. Wisconsin Volleyball Carver-Hawkeye Arena \$5, 7 pm

EDUCATIONAL

ONGOING:

Mondays & Wednesdays: ICPL Tech Help Iowa City Public Library, 10 am

Thursdays: Senior Tech Zone Iowa City Public Library, 10 am

WED., SEPT. 18

Byzantine Chain Maille Bracelet Beadology \$65, 5 pm

THURS., SEPT. 19

Raising Urban Chickens Robert A. Lee Recreation Center \$15, 6 pm

SAT., SEPT. 21

Make Glass Beads Beadology \$90, 10 am

Beginning Group Guitar Classes West Music Coralville \$60, 10 am

WED., SEPT. 25

Traditions and Trends in Pueblo Pottery of the Southwest Old Capitol Supreme Court Chamber Free, 7 pm

THURS., SEPT. 26

Make Glass Beads Beadology \$90, 10 am

A Troublesome Subject: The Art of Robert Arneson 240 Art Building West Free, 7 pm

SAT., SEPT. 28

Make 2 Bracelets Beadology \$55, 10 am

Beginning Group Guitar Classes West Music Coralville \$60, 10 am

SUN., SEPT. 29

Intro to Hollow Glass Beadology \$98, 1 pm

Katie Huerter: Eyewitness to Palestine Iowa City Public Library Free, 2 pm

For full listings go to littlevillagemag.com/calendar.



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3RD ANNUAL CULINARY RIDE

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AREA

SEPTEMBER 22 | 8:00 A.M.

THIS YEAR MARKS the 3rd annual Culinary Ride, a bicycle tour featuring local foods from around the area, provided by local farms, dairies, restaurants and chefs at frequent stops along the route.

The 2013 ride offers two routes that head southwest of Iowa City into Kalona. The Beet It Up route is approximately 60 miles with about 15 miles of gravel roads, and the Cherry Tomato route is the shorter alternative with around 20 miles of paved roads.

On the casual bike ride, cyclists can expect to eat healthy at the "refueling" stops. Some of the stops include Kalona Brewing Company, Bontrager Farm, Yoderville Biodiesel Collective and Webb Tree Farm. At each stop, cyclists will be offered food and beverage prepared by local chefs and suppliers.

Katy Meyer, chef and owner of Trumpet Blossom Cafe, a participating business in the Culinary Ride, says that the food on the ride is fresh and conducive to riding.

"You definitely don't want to weigh [the bikers] down," she said, "... we try to offer them something super flavorful and fresh, light and filling."

For those interested in joining the Culinary Ride, registration includes a \$55 donation that benefits the Youth Off-Road Cycling Club. The tour starts at 8 a.m. at the Terry Trueblood Recreation Area and ends at the Trumpet Blossom Cafe around sunset, where riders can belly up to the bar, or lounge on the patio and down a celebratory beer.

More information about the Culinary Ride, registration, bike routes and volunteering can be found at culinaryride.com.

<< LAST YEAR'S FEAST

Photos by Sarah Neighbors



IF THAT METEOR STRIKE HADN'T KILLED OFF THE DINOSAURS, HOW WOULD LIFE BE DIFFERENT FOR THE HUMAN RACE?

If there had never been a dinosaur extinction due to a meteor strike, would human life have evolved into what it is today? Clearly the meteor that struck Earth had an enormous impact and changed the course of evolution, but is there anything to indicate human lineage development before or after the little big bang? —JJ

Well, I'll tell you one thing. They'd have to take the *The Flintstones* out of the cartoon section and refile it as reality TV.

Beyond that we get into some pretty woolly speculation. We're trying to guess hypothetical planetary-level changes over millions of years, when we aren't really sure what actually did happen. Never fear, this is the Straight Dope. Woolly speculation is what we do.

What we're talking about is a massive extinction of terrestrial life about 66 million years ago called the Cretaceous-Paleogene extinction, or the K-Pg event. More than 70 percent of all animal species were wiped out, making K-Pg the fifth-worst extinction in history. Bear in mind we're talking loss of species here, not necessarily numbers of individual critters. During an extinction, the species that perish are those that can't adapt, leaving the planet to those that can.

No question, something went horribly wrong on earth around the time of K-Pg. The scientific consensus is that a major asteroid or comet strike occurred, but evidence abounds of multiple catastrophes, perhaps additional strikes or massive volcanic eruptions. One possibility is that our planet passed through a field of space debris; another is that a much larger object with a long orbital period broke into pieces, several of which crashed into earth during a relatively short span of geologic time.

The point is, the idea that a single cosmic collision threw up huge clouds of debris that froze everything on the planet is way too simple. Drastic climate changes were happening for as much as a million years prior to the K-Pg event, including huge drops in sea level, abrupt warmings, and six major global freezes. One ice age reduced average global temperature by more than 14 degrees Fahrenheit less than 100,000 years before K-Pg.

Still, there's no disputing the pterosaurs, large marine reptiles, and dinosaurs (except

proto-birds) were wiped out during K-Pg. Up to 15 percent of all marine families were killed off, although 80 to 90 percent of sharks and other fish survived. Turtles, crocodiles, lizards, and snakes survived, and amphibians were largely untouched. In North America up to 57 percent of plant species disappeared, and some parts of the globe saw a 90 percent loss.

Mammals had coexisted with dinosaurs for quite a while prior to K-Pg, but after it many species, notably placental mammals, exploded in significance. Previously mammals had been relatively small, due undoubtedly to competition from dinosaurs. Over the next 35 million years, with their competition out of the game, mammals increased dramatically in size.

And why not? In some ways it was a golden age. The Eocene epoch, beginning roughly 56 million years ago, saw a rise in global temperatures and the spread of vegetation, covering the earth in forest. Atmospheric oxygen levels increased significantly, peaking at about 35 million years ago. Land area increased, providing more habitat. And mammal size increased too, culminating circa 30 million years ago with the indricotherium, the largest land mammal known: 18 feet tall at the shoulder and weighing 30 tons, it looked like a rhino crossed with an okapi, but bigger than a one-car garage.

But here's the thing. Having attained dino scale, mammals then dialed back somewhat, becoming smaller on average. Why? Probably because the environment became harsher and more variable. The Miocene epoch, ranging from 23.5 million to 5.3 million years ago, was markedly cooler than previous eras, with more distinct seasons. This was followed by the even colder period that began 2.7 million years ago: after North and South America joined, intensifying the Gulf Stream and global precipitation, the earth's axial tilt then shifted, resulting in more than 20 ice ages.

These changes probably doomed dinosaurs regardless. Mammals, being warm-blooded,



were far better equipped to survive the cold, and their more efficient jaws made it easier to chew and extract energy from limited resources. Placental mammals had further advantages—extra nurturing in the womb allowed more advanced physical features to develop.

So chances are the world wouldn't look much different today had the K-Pg event never happened. That's disappointing, I know—childhood dreams of a pet stegosaurus die hard. We can of course arbitrarily declare that dinosaurs would have persisted somehow, and conjure up scenarios where bipedal apes in warm climes compete with fast, small, carnivorous dinosaurs.

My heart isn't in it, though. As it is, human hunters wiped out numerous species bigger, stronger, and faster than themselves; chances are we'd have done the same to dinosaurs if any had lasted long enough to become our prey.

Still, let's not get smug. It's one thing to adapt to climate change when it's spread over thousands of millennia. We'll see how well we manage when it happens in 50 years.

—CECIL ADAMS

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

CURSES, FOILED AGAIN

• When two men showed a gun at a busy Chicago restaurant and announced a holdup, the owner asked them to come back in an hour when fewer customers would be around. After they agreed and left, the owner called police, who were waiting when Mario Garcia, 39, and Domingo Garcia-Hernandez, 28, returned and arrested them. The gun turned out to be a toy water pistol. (*Chicago Tribune*)

• Police investigating vandalism during a riot that followed a surfing contest in Huntington Beach, Calif., posted photos of 25 suspects on Facebook and asked the public to help identify them. Enrique Rodriguez, 18, saved them the trouble by “liking” his photo and posting another photo of himself at the scene on his Facebook profile page, leading investigators to him. They also arrested Niko Johnson, 18, who saw his photo and bragged on Twitter about being Huntington Beach’s Most Wanted. (*LAist and Associated Press*)

EVERY UTILITY’S DREAM

When Kentucky’s Richardsville Gas Co. announced plans to discontinue service, 36 of its 47 customers signed a petition demanding a rate increase so they wouldn’t lose the service. Owners of the utility said they couldn’t keep up with the constant changing costs of natural gas. Besides wanting to pay more, the petitioners asked the utility to start charging late fees for late payments. Co-owner Joan Miller said the gas company would consider staying in business if the state Public Service Commission approved a rate increase. (*Bowling Green Daily News*)

EYES FRONT

Mindflash, an online training technology company in Palo Alto, Calif., announced its new software forces users to pay attention during courses. The new feature, FocusAssist for the iPad, uses the tablet’s camera to track a user’s eye movements. When it senses a user looking away for more than a few seconds, it pauses the course until the user resumes watching the screen. Mindflash CEO Donna Wells said the software makes sure “trainees get all the information they need to do their jobs well.” (*Bloomberg Businessweek*)

LITIGATION NATION

A Texas sheriff’s deputy who shot and killed a man whose relatives called 911 is suing the family for failing to warn responders that the man “posed a violent threat to others,” even

though that’s why they called 911. Harris County Deputy Brady Pullen is seeking \$200,000, claiming that Kemal Yazar attacked him and tried to grab his service weapon. After shooting Yazar, Pullen said he needed medical treatment for concussion, cuts and a bite. (*Houston Chronicle*)

WHEN GUNS ARE OUTLAWED

While Judge Roger Barto was locking up the court building in Waterloo, N.Y., someone hit him on the head with a toilet tank lid. He was hospitalized in guarded condition. (*Associated Press*)

SECOND-AMENDMENT FOLLIES

• James Pace Sr., 81, told police he was holding a .22-caliber rifle while sitting by the back door of his home in New Haven, Conn., waiting for a raccoon who’d been annoying him to show up, when he sneezed, fell out of the chair and accidentally shot himself in the shin. (*The Hartford Courant*)

• Iowa began granting permits to own and carry guns in public to people who are legally or completely blind. “There’s no reason solely on the basis of blindness that a blind person shouldn’t be allowed to carry a weapon.” National Federation of the Blind official Chris Daniel said. “Presumably they’re going to have enough sense not to use a weapon in a situation where they would endanger other people, just like we would expect other people to have that common sense.” (*The Des Moines Register*)

WHEN GRADING ON THE CURVE ISN’T ENOUGH

After all the nearly 25,000 applicants to the University of Liberia failed the school’s admission exam, a university official explained that the students, who paid \$25 to take the test, had difficulties because they lacked a basic understanding of English. Education Minister Etmonia David-Tarpeh acknowledged weaknesses in the country’s education system but declared that the 100 percent failure rate “is like mass murder.” (*Fox News*)

RUBBLE WITHOUT A CAUSE

The former high school attended by actor James Dean is collapsing. “Last night, we had the whole roof come down,” Roger Reneau, chief of police in Fairmount, Ind., said, noting that a smaller section of the building collapsed in July. Reneau said he’s concerned for public safety if the remaining parts of the three-story brick building are left standing, especially if

people start taking bricks from the building as souvenirs. James graduated from Fairmount High School in 1949 before pursuing his acting career. “Garfield” creator Jim Davis also attended the school. (*Indianapolis Star*)

REASONABLE EXPLANATION

After David Wayne Jordan, 36, was arrested for shooting an arrow with a baggie of marijuana tied to it into Washington’s Whatcom County Jail, he explained he’d been aiming at a squirrel, according to Sheriff Bill Elfo, who added, “He had no explanation as to why squirrel hunting requires attaching marijuana to an arrow.” (*The Bellingham Herald*)

ALTERNATIVE-ENERGY FOLLIES

• A wind turbine in the Scottish Highlands was destroyed by 40 mph gales. Two blades were ripped from the turbine and thrown up to 60 yards away. A third was badly buckled. No one was injured, but the incident at Dunhobby prompted calls for authorities to remove all wind turbines from school playgrounds. Stuart Young, chairman of Caithness Wind Information Forum noted turbines are currently in three school playgrounds. He noted Highland Council officials responded to the incident by insisting the turbines are safe in winds up to 80 mph. (*Britain’s The Telegraph*)

• Linda and Larry Shovan said seven mortgage lenders turned down their application to refinance their home 50 miles outside of Steamboat Springs, Colo., because they aren’t hooked up to the power grid. Instead, they rely on solar power and have ever since buying the property 12 years ago. Pointing out that government-controlled mortgage companies Fannie Mae and Freddie Mac won’t approve the couple’s loan because they live off the grid, one loan officer, Lainey Hamrick, explained, “The guideline is that you have to have public utilities so it would be like trying to sell a home that didn’t have heat by a fireplace and didn’t have a way to have any other heat.” The Shovans said their \$30,000 computer-operated solar system “handles any of our needs.” (*Denver’s KMGH-TV*)

CRITTER ALERT

After a resident reported spotting a motionless raccoon in his front yard in Alexandria, Va., an animal control officer investigated and discovered it was a brush from a push broom. (*The Washington Post*)

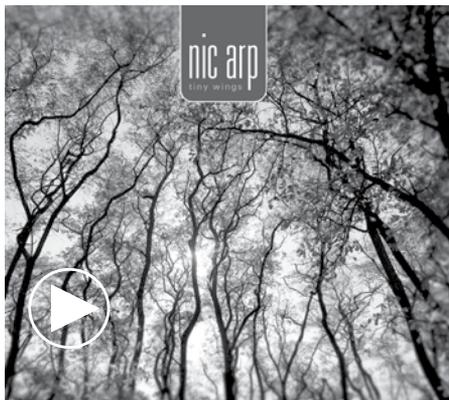
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LOCAL ALBUMS



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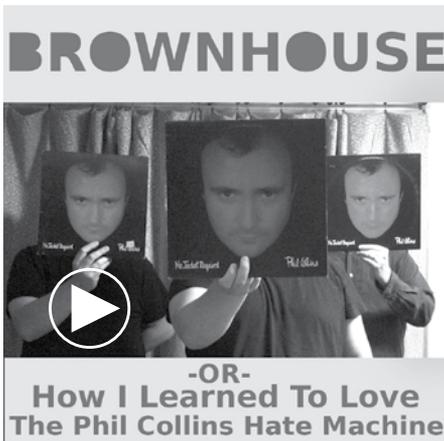


NIC ARP
Tiny Wings
nicarp.com

It's hard to define an Iowa sound exactly, but Nic Arp has it, inexactly: not quite country music, but folksy; not exactly rock & roll, but with the occasional snarly electric guitar line. I hear echoes of 1970s Iowa folk artists like Bonnie Koloc and Freeman and Lange, but Arp has an unusual voice, with some of Elvis Costello's timbral quirks--he goes from growly to nasal in two syllables.

The band Arp has assembled for *Tiny Wings*, as recorded by John Svec, serve his songs well. Tara McGovern's violin on the song "Tiny Wings" underscore his melodies, swelling in the space between words. The more rocking songs, like "One Simple Song," have a propulsive drive to them, bringing Tom Petty and the Heartbreakers to mind.

Arp delivers his lyrics with confidence and relaxed phrasing. He can be clever, as on "Your Mind Is On Vacation" when he sings "If silence is golden, your voice could raise the dying." But the cleverness seems rather shallow. He can write a good melody, and he has the voice to execute pretty much any sentiment, but he seems to shy away from anything too emotionally raw.



BROWNHOUSE
-OR-
**How I Learned To Love
The Phil Collins Hate Machine**

I should maybe give him a pass, though, as the reason I notice Arp's lyrics at all is because his diction is impeccable. A lot of singers will mumble, or push their singing down in the mix, and if the music is compelling, it doesn't matter what they're saying at all. Arp's singing is the opposite of that. I want him to dig deeper for the emotion and meaning I know he is capable of conveying as a composer and singer. *Tiny Wings* deserves an audience; anyone who enjoys singers like Greg Brown or Sam Knutson will find plenty to like here. And, like his song title says, "he's a good guy." That, and his talent as a singer, make this album a satisfying listen.

Kent Williams thinks we should tax all foreigners living abroad.

SAM LOCKE WARD
Brownhouse - The Lame Years Vol. 9
samuellockeward.bandcamp.com

Sam Locke Ward could safely be called the most prolific songwriter in Iowa City, with over 40 albums for download on his Bandcamp site.

To be perfectly honest, however, I never gave his music a concentrated listen: He was always playing live shows, releasing new albums on compact disc or another digital media and I just never sat down to absorb his massive output. Then at a show one night at The Mill, I heard some jerk in the crowd say to his girlfriend, "That fat guy playing keyboards can't sing worth a shit." At that moment, I became a fan of Sam Locke Ward's (SLW) music.

If anything, SLW's new album *Brownhouse - The Lame Years Vol. 9* is really a crowd pleaser, if your crowd is into eclectic, bizarre electronic pop; it's like the Residents, Butthole Surfers and Kafka's *The Metamorphosis* all rolled into one giant burrito. Some songs have obscene David Cronenberg/William Burroughs biological transformations, while others are simply funny, gross and absurd in an almost savant-ish way, similar to The Country Teaser's frontman Ben Waller's solo stuff, or more recognizably Wesley Willis, or, at its best, the 13th Floor Elevator's Roky Erickson.

Brownhouse is an old-school electronic album at its core, but it retains SLW's twisted pop roots and the modern influences of a digital age. It is also a collaboration with Phil Maul and Sean Jones of Open Goat, two computerized synth, sample and noise nerds of the highest pedigree who lent their toys and occasional production to the sound of the album.

"Who Let the Horrid, Diseased Dogs Out" begins with SLW announcing "Welcome to Brownhouse" through a Kraftwerk-quality vocoder. It ends with a perfect, brief Bruce Haack-style electronic jam with oscillating synthesizers and a familiar lo-fi drum machine that is a warm, welcome sound throughout much of the album.

SLW croons like Sinatra or Morrissey on "Nothing But Darkness." The three-minute song has cool new wave ideas popping out of it. It's a minimal tune with a bubbling synth in the background and a strong melody—a great

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STAR WARS: EPISODE RHYME TIME

example of his experimentation with multiple genres. In vaudevillian piano-rag form, "Whatever Gets Ayn Rand's Dick Hard" takes a bitter poke at the controversial author of "Atlas Shrugged," who called anarchists and libertarians "the scum of the intellectual world of the Left." Still, any righteous political message is mangled in the vocal production, perhaps for the best.

THERE IS A SIGNIFICANT MERIT TO BRUTALIZING A CLASSIC SONG WITH A TRULY FAR-OUT COVER. SAMUEL LOCKE WARD OFFERS A MAGNIFICENT, ALBEIT BRIEF, REWORKING OF MCCARTNEY'S "LET IT BE."

There is a significant merit to brutalizing a classic song with a truly far-out cover. SLW offers a magnificent, albeit brief, reworking of McCartney's "Let It Be." Finding the perfect, screwed-down effects for the vocals to go along with cheap MIDI strings and distorted, digital percussion, SLW comes across as an impish psychopath and the song still sounds beautiful.

As it is available via Bandcamp, I quickly downloaded *Brownhouse* and it has been the *only* album on my 16-gig mobile device for a week. This is a powerful release for SLW and one that I hope gets him a little more attention, but not too much, as he retains his position as the local king of pop obscurity. We'd like to see him more on a level of R. Stevie Moore fame than Michael Jackson fame, after all. **lv**

Brendan Lee Spengler will be on tour with his "musica totale" band Viva L'American Death Ray Music aka VLADRM for the rest of the month and his mind will be out of the office until early October.



CACTUS

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Hey there, Rhyme Timers, and a very happy September to you.

Well, since the nerdverse has been abuzz for the past few months over the news that Disney and J.J. Abrams will be rebooting the Star Wars franchise, I thought I would take this opportunity to get a head start on the glut of franchising and devote this month's puzzler to the sci-fi classic.

As always, listed below are synonyms for two words that rhyme followed by the number of syllables in each of those rhyming words. Your challenge is to guess what the two words are based upon the clues provided: So for example, "Vader Dummy" (3,3) would be "Anakin Mannequin."

Make sense? Then solve them, you must, hmmm? Yessss--only then a Jedi will you be.

BY LUKE BENSON

Bothered Robot (2, 1): ANNOYED , DROID

Han's Shirts (2, 2): _____ , _____

Bounty-Hunter Swimsuit (2, 2): _____ , _____

Underwearless Calrissian (3, 2): _____ , _____

Leia's Fruits (3, 3): ORGANA'S , _____

Binks Steak (2, 2): _____ , _____

Emperor Inebriant (3, 1): _____ , _____

Admiral Nosh-station (2, 2): _____ , _____

Sniper Knight (2, 2): _____ , _____

Darth Legend (1, 1): _____ , _____

Chewie Coitus (2, 2): _____ , _____

Jawa Cocktail (3, 3): _____ , _____

Challenger: *If Yoda decided to partner with Han and set up shop on his home planet to sell wine, groceries and smuggled plants with "high" metachlorian counts, the name of the shop would be the (3,3)*

_____ , _____

ANSWERS FROM THE LAST EDITION OF RHYME TIME:

Shrewd Kickoff (1, 1) Smart Start
 Class Choice (2, 3) Section Selection
 Successful Commencement (2, 3):
 Winning Beginning
 Possible Certificate (3, 3): Potential
 Credential
 Onset Ardor (1,2): Dawn Elan
 Renaissance Depot (5, 2): Rejuvenation
 Station
 Restoration Landing (3, 3): Revival
 Arrival

Resurgence Propellant (3,2): Renewal Fuel
 Keen Undertaking (2, 2): Acute Pursuit
 Precise Intellect (2, 1): Refined Mind
 Affirmed Able (2, 2): Declared Prepared
 Firm Embarkation (1, 1): Staunch Launch
 "I know I dropped out of school- but this
 time around is different. Now I've got the
 guts and initiative I need to pick up where
 I left off. I guess you could say that I have
 (3, 2): Resumption Gumption

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