



# LITTLE VILLAGE

IOWA CITY'S NEWS & CULTURE MAGAZINE

VOL. 15 | ISSUE 141  
OCT 2 - 15, 2013

## GROWING SOLAR

TIM DWIGHT ON PHOTOVOLTAIC ENERGY  
P. 12

## QUINTRON AND MISS PUSSYCAT

INTERVIEW & SHOW PREVIEW P. 26

## CITY COUNCIL CANDIDATES

INTERVIEW WITH  
CATHERINE CHAMPION P. 8

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# LITTLE VILLAGE

IOWA CITY'S NEWS & CULTURE MAGAZINE

**VOL. 15 | ISSUE 141**  
**OCT. 2 - 15, 2013**

## STAFF

Publisher | Matt Steele  
Publisher@LittleVillageMag.com  
Managing Editor | Kate Conlow  
Editor@LittleVillageMag.com  
Digital Development | Drew Bulman  
Web@LittleVillageMag.com  
Photo Editor | Rachel Jessen  
Photo@LittleVillageMag.com  
Accounts Manager | Stephanie Catlett  
Ads@LittleVillageMag.com

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## CONTACT

Little Village, PO Box 736  
Iowa City, IA 52244  
(319) 855-1474

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## I N T H I S I S S U E

### COMMUNITY/NEWS

#### 4 - UR Here

Iowa City Standoff

#### 8 - City Council Candidates

Catherine Champion

#### 12 - Entrepreneurship

Tim Dwight

#### 18 - Gold Fever

Local documentary slated for international screening event.

### FOOD & DRINK

#### 5 - 12 oz Curls

O'Fallon Brewery's Pumpkin Beer

#### 6 - On the Table

Riding through the season's bounty

### ARTS & ENTERTAINMENT

#### 11 - Crafty

Origami never goes out.

#### 14 - Prairie Pop

Swiftian Rock

### CONTRIBUTORS

#### WRITERS

Cecil Adams, Thomas Dean, Russell Jaffe, Amy Mattson, Kembreu McLeod, Mike Roeder, Sheila Samuelson, Frankie Schnecko, Jorie Slodki, Brendan Lee Spengler, Warren Sprouse, Dr. Star, Roland Sweet, Casey Wagner, Kent Williams

#### EDITORS

Drew Bulman, Josh Miner, Amber Neville

### BEST OF I.C. |

Get the App and stay up to date on IC area events. To download, text IOWA to 77948

#### 16 - Screenshot

Grand Theft Auto V

#### 26 - Quintron and Miss Pussycat

A glimpse of their upcoming show

### CALENDAR/REVIEWS

#### 24 - Art City

Fair Grounds' art space

#### 28 - Talking Movies

Alex van Warmerdam

#### 30 - On the Beat

Live Music Previews

#### 36 - Local Albums

The White Elephant, Dylan Ettinger/Goldendust

### PLUS

#### 10 - PRO-TIPS

#### 34 - THE STRAIGHT DOPE

#### 35 - NEWS QUIRKS

#### 38 - ASTROLOGY

### PHOTOGRAPHERS

Sandy Dyas, Rachel Jessen, Tonya Kehoe, Barry Phipps

### DESIGNERS

Natalia Araujo, Matt Steele

### COVER

Photo by Tonya Kehoe at the 2013 Culinary Ride.



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# WHO'S YOUR TOWN?

Nitpicking numbers of the neighborhoods • BY THOMAS DEAN



**R**ecently, an online conversation I participated in turned to differences between City High and West High. The discussion reflected assumptions about the two schools that are ingrained in many locals' minds: City is preferable because it has greater diversity, and West is a more homogeneous school largely due to alleged "white flight" from the east to the west side of Iowa City.

These kinds of unexamined assumptions always get my *MythBusters* juices flowing. So I decided to look up some numbers, and what I found may surprise some folks. According to the Iowa City Community School District 2012-2013 enrollment report (available on the district website), the broad white/minority demographics of City and West High are ... exactly the same. There are 69.34 percent "European Americans" (the district's term) at City High and 69.35 percent at West; "minorities" comprise 30.66 percent at City, 30.65 percent at West. One-one-hundredth of a point difference—can you realistically get any closer to "exactly the same" than that?

Breaking it down reveals some more possible surprises. The African American population at City and West High is ... almost exactly the same. In fact, although very close, West High has a noticeably *higher* percentage of African American students: 17.43 percent compared to 16.10 percent at City. Between the two schools, there is a significant difference in the percentage of Asian American and Hispanic Americans enrolled in each: At City, the student body is 4.04 percent Asian American and 10.17 percent Hispanic American; at West, it's

8.97 percent Asian American and 3.90 percent Hispanic American.

The west side of our greater community is considered more affluent, which bears out somewhat in the high school statistics. The percentage of students qualifying for free or reduced price lunches (the district's criterion for socio-economic status and poverty—their words) at West comes in at 24.65 percent

compared to City's 35.60 percent. Granted, an 11-percentage-point difference is significant, but I suspect the spread is not as wide as many might assume, and many may be shocked to know that 1/4 of West High's students are from families that earn below the poverty level.

The online conversation addressed relative academic achievement as well. And really, many of the distinctions between City and West are small. The average ACT score at West is around 26, at City around 25. The schools consistently rank at number one and two in ACT scores in the Corridor. Numerous other measures reveal that whatever gaps there may be between City and West are quickly narrowing if not closed already.

After I posted the above information to the conversation, another person chimed in. Her comment was that her child went to West, she loves West and there were "lots of Republican kids at City." Time for mythbusting number-crunching again.

Let's look at voter registration on the west side of the district (west Iowa City, University Heights, Coralville, North Liberty) and the east side (east Iowa City, Hills). According to the Johnson County Auditor's website, as of Sept. 6, 2013, the voter registration breakdown is as follows (excluding negligible Green and

## THIS MODERN WORLD

by TOM TOMORROW



Libertarian registrations):

West side: 41.39 percent Democrat, 21.86 percent Republican, 36.48 percent No Party.

East side: 46.74 percent Democrat, 16.65 percent Republican, 35.95 percent No Party.

That's right—the east side has *more* Democrats than the west side, even when excluding the contiguous communities (46.71 to 43.65 percent).

While no precincts are majority Republican, the top seven Democratic precincts by registration are all on the east side. IC18-Longfellow, IC14-Twain and IC16-Lucas are the top three. I live in the Lucas area; one of our more liberal neighbors once lamented to my wife that we live in such a conservative part of town, apparently not realizing he lived in the third-most Democratic precinct in the entire area. At number eight on the list of liberal precincts comes IC04-Lincoln, the most Democratic neighborhood on the west side—and those kids now go to City. The top seven Republican-registered precincts are all on the west side—predominantly Coralville and North Liberty, but also IC08-Weber.

Some of you will be surprised by this information, some not. None of this is meant to suggest that east or west side, City or West High, are better somehow. My only point is one that I've been making for the past three months: Our assumptions about "who we are" often do not align with the facts or the complexity of the collection of individuals among whom we live. **lv**

*Thomas Dean—for the record—lived for 1 ½ years on the west side of Iowa City and 3 ½ years in Coralville when he was in graduate school at the University of Iowa, and he has lived on the east side (in precinct 16—Lucas) of Iowa City since he and his family moved back to town in 1999.*

## PUMPKIN BEER

**O'FALLON BREWERY** | O'FALLON, MISSOURI  
BREW OF THE MONTH: OCTOBER

**P**umpkin ale is the quintessential seasonal for October, and I prefer these beers to taste like pumpkin pie in a bottle. Many pumpkin ales are only halfway there: The aroma may be spot on, but the flavor misses the mark, or vice versa. Unlike other versions, O'Fallon Brewery's Pumpkin Beer satisfies my expectations for the style, in part because each batch is brewed with 136 pounds of pumpkin.

Serve Pumpkin Beer in a pint glass. Its color is medium amber, darker than its namesake gourd, and a finger or so of eggshell-colored head will leave a skim ring of foam around the edge. The aroma of Pumpkin Beer is deliciously enticing: It is reminiscent of pumpkin pie with lots of cinnamon and nutmeg. Mmm! The spices dominate, and scents of cloves and ginger emerge as the beer warms. Ever present in the background, though, is the smell of baking pumpkin pie.

The flavor is similar to the aroma, though the beer needs to warm to about 50°F before the pumpkin pie goodness is in full effect. Cinnamon, nutmeg and clove predominate once again, and are complemented by the underlying pumpkin that is always present. **lv**

**SERVING TEMPERATURE:** Serving at 45°F will not hurt, but the flavors will be much more prominent when the beer warms.

**ALCOHOL CONTENT:** 5.6 percent ABV

**WHERE TO BUY:** Availability is hit or miss with the small beer stores, but most of the area's major beer retailers sell Pumpkin Beer.

**PRICE:** \$8-9 per six-pack

*Casey Wagner lives in Iowa City.*



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**CULINARY RIDE**  
*photo by Tonya Kehoe*









# CANDIDATE CATHERINE CHAMPION

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?

**CATHERINE CHAMPION:** I agree with you, there is a disparity in the arrest rates within the City for marijuana arrests. What I do know is that Iowa City is sending a group of people to Georgetown University in September to the Center for Juvenile Justice Reform, specifically to learn about ways to reduce disparities in ethnic and juvenile justice. This group includes representatives from juvenile court services, juvenile investigators, a police officer, the school district, a magistrate court judge and the County commissions. Iowa City is not alone in this issue and is currently looking for solutions.

**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?

**CC:** Iowa City is a desirable community to live in due to a relatively national low percent in unemployment, excellent school system and high availability of social services. Increase in affordable housing stock will drive the market into equalizing/lowering prices. It will also raise the quality of those offerings. The city can develop a comprehensive plan to identify target housing prices, then partner with local developers to project and build the desired units.

**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?

**CC:** Our statistical information points toward the need for a new jail and every year that we push this out, the cost rises. We are also sending inmates out of the county at a great cost. They are not available to their attorneys, family, services and support they need near them. Transport costs are high—financially, emotionally and time related. The current jail structure is proving to be inadequate ... for everyone, and services provided are being cut to accommodate space.

I believe incarceration is an important and emotional issue for people, this combined with a large financial commitment draws hesitancy. Providing a well defined picture of a five, 10, 15 year outlook for jail cost, combined with a clear viewpoint of social and physical improvements, will help this dialogue.

**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?

**CC:** Historically the relationship has generally been good. The opposition occurs with use of services versus compensation of shared services.

It is primarily a financial issue, due to cut funding and the need to meet budgetary requirements. I understand the position of both entities, funding cuts to the county has spilled into funding cuts to the city. TIFF's have also hurt the county income and again, the effect is downstream.

Both the county and the city are trying to find ways to provide the services our community requires and balance their budget. It will sometimes lead to strained moments before resolution.

**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 has a long history of fiscal responsibility. I think our greatest challenge will be to manage the growth we desire in a sustainable and forward-thinking manner. Capturing new opportunities without saddling our community with excessive debt. **LV**

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

## << CATHERINE CHAMPION

Photo by Barry Phipps.



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Basilius Besler, *Continuatio rariorum et aspectu dignorum varii generis*, title page, (Nuremberg 1622)



# PRO TIPS

**WELCOME TO YOUR LATEST INSTALLMENT OF *PRO-TIPS*!** This issue, renowned falconer and cheetah jockey, Wayne Diamante, answers his readers' questions regarding the finer points of animal husbandry. Do you have a question you'd like answered? Of course! We all do! Except for Wayne, because he already has the answers. That's why he has a popular advice column and you have a bottle of Hawkeye gin, a tear-stained mattress and a long list of regrets, all fermenting under the listless gaze of the bare bulb you call your only friend and confidant. Wayne is here to change all that. Let him know what's up at [askwaynediamante@gmail.com](mailto:askwaynediamante@gmail.com).

Dear Wayne,

My girlfriend and I are considering getting a pet, but we can't decide on what. Any information, or advice you can provide would really help us out.

Thanks!

Randy and Tina

Dear Randy and Tina,

Pet ownership can be very rewarding for both animals and humans, but mostly humans. To help you whittle down your decision please take the following under advisement:

There are two kinds of pets: cats and dogs. Your friends, or the people at the pet store, flea market, etc., may try to convince you a gerbil, or a snake, or some other bullshit is a great idea, but don't be fooled: Those are not pets. They are annoying money-pits just hanging around, nickel and diming you to death until they have the decency to shuffle off this mortal coil. Trust me, my wife has a turtle.

Here's the deal: If you are a forever-alone type, silently knitting tissues in the comfort of your ancient newspaper fortress of filth and human misery, then cats are what you're after. Dozens upon dozens of cats. You don't have to walk them and they can pretty much fend for themselves; scraping by on the sustenance of your meager, last shreds of dignity. I bet you could get 100 cats in a medium-sized apartment, no problem.

First, ever wonder why there are no crazy dog ladies? Exactly. It's not even humanly possible. Eskimos aside—they are a special case—even if someone

tried to hoard 25 dogs in an apartment it would last about two minutes. They'd tear everything, including you and themselves, to shreds and then they'd bust out the door and head off on an incredible journey. Second, there's a reason they're called "man's best friend." Have you ever seen a cat protect its owner? Of course not! Cats want you dead to begin with! A cat would toy with you and then kill you on a whim if it had the chance. Then there is the mighty Dog, valiantly coming in between harm's way and its master, or maybe it's signaling to you Baby Jessica is indeed trapped in the well. Or maybe it's out rescuing people from a collapsed building, or avalanche, or sniffing out cancer, or leading the blind, or helping a veteran overcome PTSD. More than likely though, he/she is bounding out of the forest, desperately wanting you to share in the singular, joyful exuberance of being covered in deer shit and some godforsaken animal's carcass.

Hope this helps,

Wayne

Dear Wayne,

Objectively, what is the most disgusting animal out there? I'm looking for a real horror story, something totally and completely repulsive.

Thanks,

Bill

Hello Bill,

Excellent question, the answer will no doubt surprise you. Speaking empirically, koalas are the most dreadfully

revolting animals ever created.

First of all, what are they and where do they come from? Are they descended from pigs, are they some freakish ursine cousin? Are they cats? None of the above.

Scientists are not entirely sure, but the prevailing wisdom says koalas are part of the mushroom family. How do they propagate you may ask? Charmingly, the males are serial rapists. Luckier still, for the fairer of the koala sexes, chlamydia is rampant in their populations. Seriously, type "koala" and "chlamydia" into your favorite image search engine and prepare to be astounded with the horrifying visage of crusty, puss-oozing koalas with butthole eyes. Don't thank me yet!

The males are also deadbeat dads and have no role in raising their "jo-eyes," whatever that means. Koalas have a complex, alpha male sort of social hierarchy where only the dominant male is allowed to rape his way through a loose collection of terrified females. And, just when you thought it couldn't get any more Jerry Springer-like—secretly, transient males sire 50 percent of the offspring for any given group. Yep. Female koalas have a thing for hobos. No offense to hobos, or hobo-sexuals.

Had enough? Not by a long shot! For some reason, Koalas only eat the toxic leaves of the eucalypt genera which, not surprisingly, results in an extremely poor diet. Turns out, poison leaves are low in nutrients. Who knew? Due to this excellent survival strategy, the only way their babies can digest the poison vegetation they're doomed to eat for a lifetime is to literally eat their parents' feces. I promise I am not making this up, except for the mushroom part.

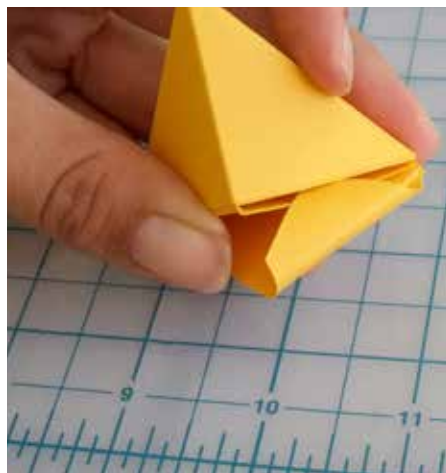
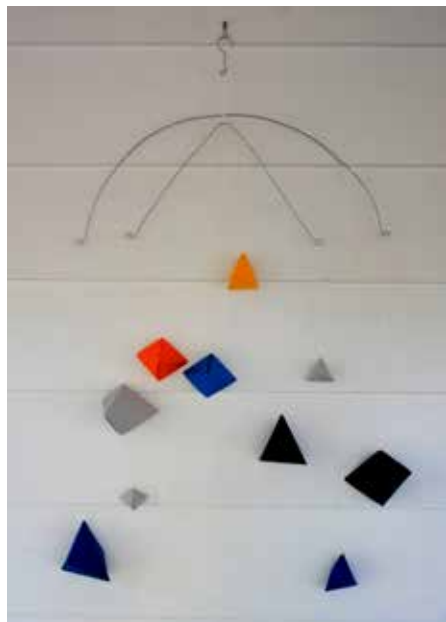
And for the icing on the cake, the males are blessed with stink patches on their chests, which they rub all over everything in sight. Later on, they have stink-offs, with the stinkiest one claiming victory. Why? Who gives a shit, it's disgusting.

Wayne



## PYRAMID SCHEMES

Proof positive: It's never too late to be pretty hip for a third grader.  
BY FRANKIE SCHNECKLOTH



**B**efore we get started here this month, let's get something straight: I am by no means an expert on a wide variety of topics. I had never made pickles before July's column. I don't have an extensive background when it comes to fabric dyeing. I was curious about these projects, so I tried them and they happened to work out pretty well. So let me and this column serve as a crafting "trail-blazer"—I'll cut the path and show you the way. This month, I've tried my hand at origami. The final result of my project is almost as good as those origami "fortune tellers" that were so hip in third grade.

### SUPPLIES:

- » Colored paper
- » Ruler
- » X-acto knife

First things first you'll need to cut your paper into strips. The strips should measure at least a one to six ratio, but I had the best luck with a longer strip. I played with different sizes and colors for what resulted in an interesting variety of little pyramid-like shapes, but you could make them all the same.

Once your paper has been cut, you're ready to get folding. Take a single strip and fold the corner over, lining up the edges and creasing to make a triangle fold. From here, you'll continue to fold the triangle back on itself until you run out of paper. What results should resemble a little triangular accordion.

Next, unfold the accordion and invert all the vertical folds.

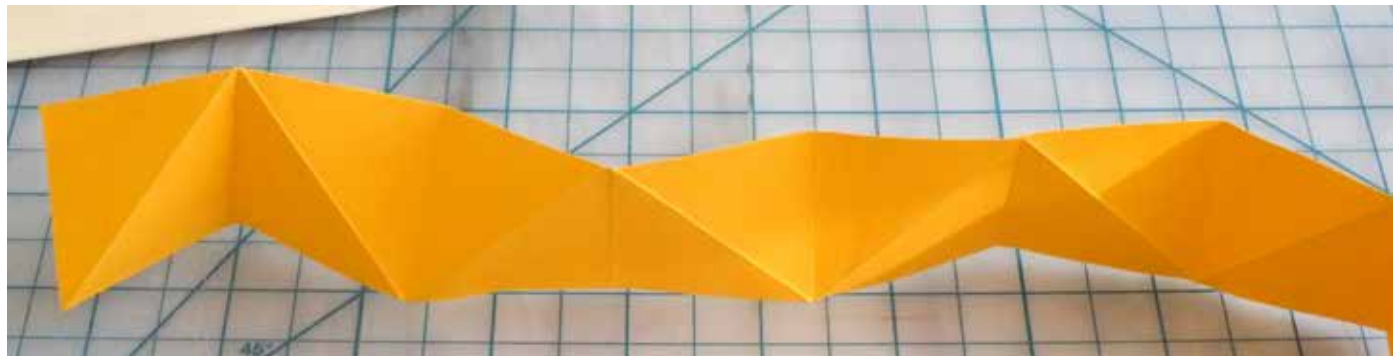
Now it's time to start folding your six-sided shape. Have the paper horizontally in front of you and take the top left corner of your first triangle and draw it towards the top right edge of the fourth triangle over. The original corner should have landed alongside a vertical fold. fold the shape to the right along the pre-folded lines. If it helps (this is an origami no-no!) you can use a piece of tape to connect the top edges of the first and fourth triangles to help get a feel for the shape.

Take the top left corner of your first triangle and draw it towards the top right edge of the fourth triangle down. Then working with the next two vertical creases, you will start to close your shape by "rolling" the shape along. It's a little tricky at first, but you will figure it out once you try. When you reach the end of your paper, trim off the end triangle and insert the final segment into a slit to close it up.

Don't get discouraged if your first few don't turn out that pretty. I had plenty that were off. Precision is key—so just take your time.

When you've folded all your paper strips, you'll wonder what to do with all your six-sided shapes. I made mine into a mobile by threading a needle through the tops and sides of my origami and hanging them from wire I had around the house. You could thread a few together to make a necklace—It might read "I'm wearing my kids art project," or it could be awesome. I'm not sure. You could put them around your house to provide an interesting pop of color on your shelves. If you have patience, you could package little loose candies inside as you fold them up. Mostly, though, they are just fun to make. **lv**

*Frankie Schneckloth is trying to fold 1,000 Bipyramids. 973 to go.*





# HARNESSING THE SUN

Tim Dwight sees the light in solar energy • BY SHEILA SAMUELSON



According to the National Renewable Energy Laboratory, Germany receives roughly as much sunlight each year as Alaska. Despite its lack of sunlight, in May 2012, Germany set a new record in solar power production when over half the country's electric demand was met with solar power. Germany's photovoltaic (PV) solar panels were feeding 22 gigawatts onto the grid each hour, an amount equivalent to the output of 20 nuclear power plants. Germany's installed solar capacity is nearly equivalent to the entire rest of the world combined. So, if cloudy, dark Germany can utilize this clean renewable source of energy, shouldn't Iowa—a place with twice as much sunlight—be able to do the same?

"Absolutely," says Tim Dwight. "Iowans know how to use the sun to create wealth—we

planted 14 million acres of corn this spring. The next step is to power our state with a local, direct, renewable resource: the sun."

Dwight, 38, is a native Iowa Citian known for his Hawkeye and NFL football career, football camp and the Tim Dwight Foundation. He sees solar power as Iowa and the nation's opportunity to create jobs, become more energy independent and reduce carbon emissions. He's well integrated in the solar scene through his company, iPowerCorp, as well as through his role as the Iowa Solar Energy Trade Association president.

Iowa's solar industry may still be in its infancy, but it holds potential for incredible growth and job creation. *Little Village* recently had a chance to ask Dwight a few questions about his endeavors into the world of solar energy.

**LITTLE VILLAGE:** *What drew you to the solar industry?*

**TIM DWIGHT:** I was coming out of 10 years in the NFL and wanted another big challenge, a new career. The energy industry has provided me that opportunity, especially now what I know and how important solar is to the world. Solar energy is real, and happening. The global market for solar energy is booming. The solar market has grown the extraordinary rate of 69 percent per year during the recession.

**LV:** *What exactly is iPowerCorp?*

**TD:** Integrated Power is a solar integrator. We design, engineer, procure and install—with local representation—high performance photovoltaic energy generating systems for commercial, industrial and utility customers.

## LIGHTING THE WAY

*Tim Dwight snaps a selfie in front of a solar array.*

**LV:** *What is your role there?*

**TD:** Good question. I wear a lot of hats for iPower but for the most part, I develop projects, contractor base and a bit of project management. I'm also a teacher since most people have no idea on how energy is produced, transmitted, works as well as all the other pieces to the energy paradigm.

**LV:** *What is your elevator pitch for solar? What makes solar a good investment?*

**TD:** My pitch: Solar is high performance, reliable, robust, free energy resource and produces clean energy, aiding in fixed energy costs and saving money. It is good for the

**TIM DWIGHT >> CONT. ON P. 16**

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## SWIFT ROCK

A guide to satirical hits inspired by *A Modest Proposal*  
BY KEMBREW MCLEOD

Few works of literature have loomed larger over popular culture than Jonathan Swift's *A Modest Proposal*. This classic 1729 essay created the template for satirical television shows like *The Colbert Report* and several popular music classics (more on that in a bit).

Writing during a time of great political and economic turmoil—much of it caused by British imperialism—Swift anonymously suggested that the starving people of Ireland could turn their malnourished frowns upside down by literally eating their young. “A child will make two dishes at an entertainment for friends,” Swift dryly stated, “and when the family dines alone, the fore or hind quarter will make a reasonable dish.”

Peter O'Toole once noted that this essay has “a little something to offend everybody.” Sure enough, the Irish actor's over-the-top recitation of *A Modest Proposal* provoked a mass

censure such a practice”), but at least it is better than the status quo.

In short, Swift wanted to give the public a cold rhetorical shower. This same impulse can be found in today's popular music—running through everything from the political punk of Dead Kennedys and the anarchic '60s skronk of the Fugs to Randy Newman's lovely pop-craft. Here is a rough guide to those artists' songs, followed by a list of other Swift-Rock classics.



**LIKE DEAD KENNEDYS, MUCH OF EVERYTHING RANDY NEWMAN WRITES IS STEEPED IN SWIFTIAN IRONY—THOUGH, UNLIKE THEM, RANDY NEWMAN REGULARLY WRAPPED HIS SOUR LYRICS IN SWEET MELODIES, MAKING IT EASY FOR LISTENERS TO MISS THE INTENDED MESSAGE.**

walkout of dignitaries during the 1984 reopening of Dublin's Gaiety Theatre.

Swift's grotesque instructions went far beyond the limits of good taste—if you'll pardon the pun. “Those who are more thrifty (as I must confess the times require) may flay the carcass,” he wrote, “the skin of which ... will make admirable gloves for ladies, and summer boots for fine gentlemen.”

*A Modest Proposal* may be a bit long in the tooth, but it still has a bite. “I have been assured by a very knowing American of my acquaintance in London that a young healthy child well nursed is at a year old a most delicious, nourishing and wholesome food, whether stewed, roasted, baked or boiled.”

The satirist acknowledged that the practice of killing babies *could* be perceived as abhorrent (“some scrupulous people might be apt to

The Fug's “Kill For Peace”: The Fugs were a riotous band founded by poet-provocator Ed Sanders. Their song “Kill for Peace,” performed at the famous 1967 Pentagon levitation rally, is positively Swiftian in spirit. The lyrics speak for themselves: “Kill kill kill for peace/Near or middle or very far east ... If you don't like the people or the way they talk/If you don't like their manners or the way they walk/Kill kill kill for peace.”



**Dead Kennedy's “California Über Alles,” “Kill the Poor,” “Holiday In Cambodia” and “Pull My Strings” (a four-way tie):** Dead Kennedys were political pranksters in

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the tradition of the Fugs, whose song “Kill for Peace” shares its DNA with the punk band's “Kill the Poor.” Their 1979 single “California über Alles” skewered the new age-y worldview of the state's highest elected official. “I am Governor Jerry Brown,” Biafra warbled, “my aura smiles and never frowns, soon I will be President!” In this anti-hippy musical rant, the satirical version of Jerry Brown warned everyone to “mellow out” or else they would get dosed with “organic poison gas.”



**Randy Newman's “Political Science,” “Short People” and “Rednecks” (a three-way tie):** Like Dead Kennedys, much of everything Randy Newman writes is steeped in Swiftian irony—though, unlike them, Randy Newman regularly wrapped his sour lyrics in sweet melodies, making it easy for listeners to miss the intended message. When this cult artist finally had a breakthrough hit with “Short People” (chorus: “short people got no reason to live”), some humorless mainstream listeners were outraged. His song “Political Science” is a favorite of mine: “Asia's crowded and Europe's too old/Africa is far too hot and Canada's too cold/and South America stole our name ... They all hate us anyhow/so let's drop the big one now.” **lv**

*Kembrew McLeod would like to thank Jonathan Swift for inspiring this column, and all his social media “friends” for suggesting their favorite picks. For the record, Kembrew's young son, Alasdair, is not a fan of A Modest Proposal.*



Because my editors at *Little Village* continually threaten to mutilate my body and dump it in the Iowa River if I dare to go over my 1,000 word limit—no irony here, I'm being dead serious!—I'll conclude with a short (non-exhaustive) list of other Swift-Rock classics.

**Dead Milkmen** "Tiny Town"

**Devo** "Beautiful World"

**Bob Dylan** "With God On Our Side"

**Fear** "Let's Have a War"

**The Kinks** "Victoria"

**The Kominas** "Sharia Law In the U.S.A."

**The Ramones** "We're a Happy Family"

**Reagan Youth** "Reagan Youth"

**Sex Pistols** "Holiday In the Sun"

**Talking Heads** "Nothing But Flowers"

**Timbuk 3** "The Future's So Bright (I Gotta Wear Shades)"

**Too Much Joy** "Take a Lot of Drugs"

**The Weirdos** "We Got the Neutron Bomb"

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## &gt;&gt; TIM DWIGHT CONT. FROM P. 12

environment, and you, the customer, play a part in America's energy security. Did I mention that with solar you have no more energy bills or rate increases?

**LV:** *What are the most creative or surprising uses of solar that you've seen?*

**TD:** Solar boats.

**LV:** *What should Iowans—especially in Iowa City—know about solar?*

**TD:** Iowa has plenty of sun and solar is now feasible for all Iowans to be part of this shift towards clean energy. iPowerCorp has installed 20-25 projects in Iowa for approximately 400-500 kilowatts of solar capacity. We've installed solar for energy cooperatives, businesses, community colleges and universities, including the 51kW system that powers the University of Iowa's electric vehicles.

**LV:** *What is the biggest misconception about solar?*

**TD:** That solar is unreliable and expensive. Both are not true; especially the latter.

**LV:** *What is the potential for solar power in Iowa? Has Iowa been a good place to do business?*

**TD:** Iowa is a good place to do business. I believe people in Iowa see how wind has helped this state with job creation, tax base and a clean fuel: Solar will do the same. Education needs to happen and once that does, people will then make the choice.

**LV:** *How have local partnerships or connections made a difference in your business?*

**TD:** In business, partnerships are crucial. Not only makes the job easier but much more enjoyable. There's nothing better than working with a bunch of motivated people to change the world for better, one watt at a time. **lv**

*Sheila Samuelson is an entrepreneur and sustainability consultant based out of Iowa City. She's interested in helping companies find business success by adopting sustainability practices. Sheila can be reached at [sheila@brightgreenstrategy.com](mailto:sheila@brightgreenstrategy.com).*

## SOCIAL DIS-ORDER

The art and politics of *Grand Theft Auto* • BY PAT BROWN



Photo by Rachel Jessen.

**T**he highly (and happily) controversial series *Grand Theft Auto* (GTA) just expanded on Sept. 17 with *GTA V* for the Xbox 360 and Playstation 3. The number V, as with the nominal before the decimal in a software program, is meant to indicate some essential changes in the way the game functions. For gamers with lingering disappointment over *GTA IV* (2008), the decision to re-number the series without waiting for the next generation of consoles also indicates developer Rockstar's promise to atone for *IV*'s perceived sins—its more serious storyline and pared-down gameplay options (no more parachutes!).

The new game brings back the parachutes, the planes and the setting from the series' crowning achievement, *Grand Theft Auto: San Andreas* (2004), while introducing a novel new form of gameplay: three playable characters whom the player can switch between at will. As in every game in the series since *GTA*

*III* (2001), the game takes place in as large and detailed an environment as is imaginable on current consoles, and allows the user to strike his or her own balance between exploring (or exploding, as it were) this environment and participating in the narrative.

As usual, there has been much discussion of the game's politics, in particular its attitude toward violence and its misogyny. For its part, the series clearly courts this kind of controversy, with each installment exceeding the bounds of what would have been acceptable in the games before it. *GTA V*, for example, includes a playable torture sequence and (more) explicit sex scenes. These days, killing civilians *en masse* and also picking up prostitutes and then killing them to retrieve money are among the most thoroughly entrenched options in the game.

The series actively disavows the notion that it has any politics to speak of. Radio ads in previous games have mocked "both sides" of

the political spectrum; an ongoing subplot in the new game also sets a "severely conservative" male politician against a bleeding-heart

**THERE IS SOMETHING HIGHLY LIBERATING IN *GTA*'S GLEEFUL ANARCHY, EVEN IF IT'S MORE THAN TINGED WITH NARCISSISM, WHITE MALE PRIVILEGE AND MISOGYNY.**

liberal woman. Other satirical elements that mock big business, the big state, the love of guns, patriotism, a variety of ethnic groups and even gamers and violent games proliferate in the series, making the series' only professed politics a distaste for the kind of commitment to ideals that a political position requires.

As an implicit defense of the games' content, this disavowal of a political stance is tenuous at best. It serves mostly to provide a great excuse for the series' most dedicated adherents to not think seriously about the game's politics at all—or, in the sublimely libertarian-capitalist false choice the game implicitly endorses, to insist that "if you don't like it, don't buy it." After all, on the free market—which games like *GTA V* replicate both in structure and in gameplay—the game is just one of many choices.

So beyond (often simplistic) questions of how video game representations of violence affect the real world, there are some pretty obvious ethical and political issues troubling this game series. But I think there might be something redeemable in these games, as both political objects and as works of art.

First, there is something highly liberating in *GTA*'s gleeful anarchy, even if it's more than tinged with narcissism, white male privilege and misogyny. Speaking about the games as

an "outlet" for antisocial behavior feels just as reductive as speaking about them as instigators of the same, but the idea that there's something positive about the virtual ability to undermine the social order—to expose its contingent, and perhaps only ostensible, stability, to let the repressed chaos reign—rings true to me. At the very least, it's antithetical to the authoritarian position first-person shooters put the player in, as they usually take the side of militarism and order. In contradistinction to such games, the fun of *GTA* consists in upsetting the status quo, not protecting or enforcing it, and in that way the series really does manage to stake out a political position that's neither "liberal" nor "conservative."

Second, an anecdote: I was 15 when exposed to the first open-world game of the series, *GTA III*. It was probably the first game that many people my age actually *told each other stories about*. That is, many of the stories I found myself describing to my friends had happened to me *in the game*—and not the missions with their pre-determined solutions, but my free-roaming adventures, unlikely escapes from the police, outrageous orchestrations of violence. For most games made before this, this wouldn't have made sense: You either finished the game, or you talked to your friends for advice on *how* to finish the game—virtual experience was predetermined, programmatic and distinct from the way the real world operated. By incorporating free-form play into the basic structure of the game, however, *GTA III* liberated video games from this model, in the process effectively collapsing what had been a relatively strict divide between virtual and actual experience.

At the same time, in 2001, the Internet and cellular telephones were really beginning to affect contemporary life, as memory, knowledge and presence was moving first to chat

rooms and hard drives and then to Facebook and the cloud. Much of our lives now exist in abstract, virtual spaces, our actions conducted in concert with programmed machines, our virtual presence expected to be just as constant as our actual one. Video games were both a part of, and often play with, this cultural phenomenon, and the *GTA* series has continued to thematize the confusion of virtual experience and actual, going so far as to include in-game television programs, films, video games, cell phones and yes, an in-game internet in *GTA V*.

In this way, video games broadly, and open-world games in particular, might represent something like the culmination of the goal of much of 20th-century modernist art to unite aesthetics and experience. The *GTA* series' chaotic, often incoherent and almost infinitely variable gameplay stands self-consciously at the vanguard of such simulated-reality video games even while assaulting down the borders between simulation and reality, and can be considered an artistic achievement whatever one thinks of its politics. (Plenty of highly regarded modern art movements also had questionable and even hateful politics, to say the least. I'm looking at you, Futurists.) *GTA* has been an important artistic reflection as well as a manifestation of a widespread change in how we experience and talk about video games, in the role that media play in our lives, in what we do with our electronics. And this time we finally get to do it in multiplayer.**IV**

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

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## LOOKING PAST THE LUSTER

Iowa City documentarians expose the somber side of the gold mining industry in Guatemala • BY AMY MATTSON



**G**old Fever is about to hit Iowa City. Created by documentary filmmakers JT Haines, Tommy Haines and Andrew Sherburne, the movie examines the global economic and political systems that drive and sustain our desire for precious metals and other mined resources.

*Gold Fever*, which has been shown at multiple national and international film festivals, will screen a week before the global premiere on Oct. 17 at the new FilmScene theater. At the screening, attendees can contemplate their own role in the business of extracting resources while they learn about the stories of three Guatemalan women.

Mothers and wives, they are natives of San Miguel, a small Mayan community in the country's highlands whose land and village has been overtaken by international mining company Goldcorp.

While Goldcorp's operations employ more

than 1,600 locals, they also gorge on 9 million liters of water per day, a resource the women say has become contaminated—a probable accusation given that the poisonous chemicals used to extract gold from the earth, including cyanide, copper and mercury, have also been found in the region's acid rain.

And the alleged damage isn't limited to San Miguel waterways. Protagonist Diodora Hernandez is a survivor of what she describes as an assassination attempt after refusing to sell her land to a Goldcorp subsidiary. The known perpetrators were miners from her area, accentuating the deep fractures between the corporation's employees and those who oppose the mere presence of the mine.

In some cases, the rifts are real, manifested as cracks in the foundations and walls of area homes. According to residents they are the result of explosions intended to remove the mountainous terrain layer by layer. The technique is common to ore extractors, who

employ it when metals are dispersed in rock rather than concentrated in a vein.

Though widely accepted in the mining industry, this extraction technique is not as warmly welcomed by concerned human rights organizations. Responding to pushback from several parties, Goldcorp conducted its own human rights assessment in 2008. Predictably, it resulted in little to no change to the dilemmas facing native residents and instead reiterated a commitment to transparency and shareholders.

So, who would invest in such a morally dubious venture? It could be you. Goldcorp, based in Canada, sells shares on the global market and benefited from American military actions that overthrew Guatemala's leader in the mid-20th century. Anyone holding a pension plan or paying taxes is more than likely tied in some way to resource extraction.

As Grahame Russell, co-director of human rights organization Rights Action and the film's guiding voice notes, "Goldcorp's

**FILMMAKERS ANDREW SHERBURNE  
AND TOMMY HAINES**

*Photo by Rachel Jessen.*

harmful operation in Guatemala is not unique. There are hundreds, if not thousands of resources extraction companies causing health and environmental harms around the world."

As a result, Russell says there needs to be an enhanced critical understanding of such issues in the global north. "The violations documented in the film are not Guatemalan problems, they are our problems," he stresses.

Tommy Haines agrees, but he notes that the issue is not always black and white. Shooting on location in Guatemala and absorbing the history of the country, he realized that from both a human and cinematographic point of view, the story of San Miguel and the mine was not clear-cut.

"The company isn't just this evil beast. There is a complex backstory involving Guatemala and United States foreign policy," he explains.

Though Tommy did not explicate the matter further, the co-director did indicate that the

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many players and perspectives present in issues surrounding gold mining made decisions on the cutting room floor difficult. He spent many hours contemplating the implications of

**[THE STORY OF SAN MIGUEL] PLAYS OUT IN MANY DIFFERENT WAYS IN MANY DIFFERENT COMMUNITIES FOR MANY DIFFERENT PRODUCTS. THE WAY WE USE OUR RESOURCES AND THE WAY WE INTERACT WITH OUR ENVIRONMENT IS RELEVANT EVERYWHERE**

**- ANDREW SHERBURNE**

each scene and what it might communicate to viewers. "As a filmmaker, how much do you affect the story and how much do you let it tell itself?" he asked.

While there may not be an easy answer, if you consult with fellow director Sherburne, he'll tell you that the narrative not only speaks for itself, but also for a broader audience. "[The story of San Miguel] plays out in many different ways in many different communities for many different products. The way we use our resources and the way we interact with our environment is relevant everywhere," he says.

*Gold Fever* shows at FilmScene on Oct. 10. For more information on the film visit [goldfevermovie.com](http://goldfevermovie.com). **lv**

*Amy Mattson is a freelance writer and editor with a penchant for travel. You can reach her at [amy.e.mattson@gmail.com](mailto:amy.e.mattson@gmail.com).*

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## FICTIONAL MURDERS

*Dreamwell Theatre*

For the second play in its season themed “In Defense of Guilt,” Dreamwell Theatre brings the premiere of an original, unpublished play by local playwright Mike Moran. Directed by Matt Falduto, the play focuses on a 14-year-old boy who tries to find identity and human

connection through the Internet—and the reaction of his parents as he explores his sexual fantasies. As the first Internet-dependent generation comes of age, Dreamwell is the first theatre group this season to explore the uneasy relationship between teens and technology. (Look for Working Group Theatre’s original play on cyber-bullying later this season.)

The play runs Oct. 11-19 at the Unitarian

Universalist Society in Iowa City. For more information, visit [dreamwell.com](http://dreamwell.com).

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summer of acting in the Urban Theater Project production of *August: Osage County*, Leslie Charipar returns to the director's chair to bring audiences *Jesus Christ Superstar*. With music by Andrew Lloyd Webber and lyrics by Tim Rice, the musical uses song to explore the psychology of Jesus and his followers during his last days. Some showstoppers include Judas singing the title song and Mary Magdalene lamenting, "I Don't Know How to Love Him." After seeing the live musical, track down a video of *AD/BC: A Rock Opera*, a television parody of *Superstar*, in which Matt Berry (*The IT Crowd*) tells the story of the Nativity from the innkeeper's point of view.

The musical runs Oct. 11-Nov. 2 at Theatre Cedar Rapids. For more information, visit [theatreocr.org](http://theatreocr.org).

### ROMEO AND JULIET

*Iowa City Community Theatre*

For the first time since 1997, ICCT will be bringing the Bard's words to life (unless you count productions of *Rosencrantz and Guildenstern are Dead* and *I Hate Hamlet*). Gavin Conkling directs the original classic

### << JESUS CHRIST SUPERSTAR

*The cast rehearsing in September.*

*Photo by Rachel Jessen.*

about two star-crossed lovers torn between warring families. It's been adapted into everything from musicals (*West Side Story*), zombie movies (*Warm Bodies*) and even a Twitter-based production by the Royal Shakespeare Company (*Such Tweet Sorrow*). See the play that started it all and reflect on why it has captured the imagination of centuries of artists, angsty teens and everyone who wondered,

"Why can't we all just get along?"

The play runs Oct. 18-20 and 25-27 at the Johnson County 4-H Fairgrounds, Exhibition Hall A. For more information, visit [iowacitycommunitytheatre.com](http://iowacitycommunitytheatre.com).

### BIRTH WITCHES

*Riverside Theatre*

In a world where all parenting choices take on political significance, the battle begins with mothers having to justify their choice of either a hospital or home birth, OB/GYN or midwife. The root of this dichotomy is the subject of local playwright Jennifer Fawcett's original comedy, *Birth Witches*, which explores a time when male doctors began to push female midwives out of the delivery room in 17th century London. With witch-hunts dominating the public psyche, science and superstition collide with gender roles, religion and politics in a conflict that lingers today. This world premiere is a co-production with Cornell College.

The play runs from Oct. 18-Nov. 3 at Riverside Theatre. There will be a Thursday Theatre Talk with Miriam Gilbert on Oct. 3 and talkbacks after the Oct. 20 and 25 shows. For more information, visit [riversidetheatre.org](http://riversidetheatre.org).

### THE LEGEND OF SLEEPY HOLLOW

*The Old Creamery Theatre Company*

If you are in the mood for spooky Halloween fun, but need something more kid-friendly than the new fantasy-adventure-drama TV show on FOX, the Old Creamery Theatre Company in Amana has something for you. *The Legend of Sleepy Hollow* is based on Washington Irving's 1820 short story of the same name. Irving combined the headless

horsemen of German folk tales and old Dutch culture in New York to create one of the earliest works of distinctly American Literature. This play is rated G, making it a great choice for the whole family.

The play runs Oct. 19-Nov. 2 at the Old Creamery Theatre Company. For more information, visit [oldcreamery.com](http://oldcreamery.com).

### MONTY PYTHON'S SPAMALOT

*City Circle Acting Company*

Camelot—it's no longer only a model. Krista Neumann directs this musical adaptation of the comedy classic, *Monty Python and the Holy Grail*. An irreverent retelling of the King Arthur legends, the original 2005 Broadway production won three Tony awards, including Best Musical, and ran for over 1,500 performances. If you couldn't manage to see it in New York, now is your chance to watch your favorite scenes set to song and dance, including "I Am Not Dead Yet" and "Run Away!" The musical also includes a rendition of "Always Look on the Bright Side of Life," a song originally written by Eric Idle for the film *Monty Python's Life of Brian* (Since that film's 1979 release, it has become the third most popular song to play at funerals in Great Britain).

The musical runs Oct. 25-27 and Nov. 1-3 at the Coralville Center for Performing Arts. For more information, visit [citycircle.org](http://citycircle.org). **IV**

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



# Birth Witches

by Jennifer Fawcett

A dramatic satire about the superstition & politics that transformed midwives into witches

**October 18 – November 3, 2013**

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**RIVERSIDE**

THEATRE



## AN ART AFFAIR

Fair Grounds owner has big art dreams for his local café  
BY RUSSELL JAFFE

Steve Perneti is my friend. We met in 2010 when he bought Fair Grounds, the Iowa City vegan/vegetarian bakery and café whose food I loved but manager I couldn't stand. Since then, Fair Grounds has changed. They serve meat; the dystopian note-scape of passive aggressive Post-Its judgmentally fluttering on everything vanished with their last owner. And Steve has become more and more interested in the arts and using Fair Grounds as a venue to promote them, turning his back room into a gallery space and his front into a performance one. Steve loves Iowa City—he loves people and he loves art. And since we talk about art sometimes when I come in, I asked if he'd sit down with me and talk about where, as a local business owner, it fits into Fair Grounds and the greater Iowa City community.

As we sit on couches in the back, an artist and her sister hang work. Emilee McNeal, the artist behind the current exhibition "Swimming the Monochromatic Sea," is hanging her black and white photography. They're small and varied—darkroom photos and one photogram. A quietly energetic former student, she tells me, "I think there are places to show art if you search hard, but this is the best I've seen. Especially if you're just starting out."

"Emilee was the roommate of one of my staff members who's now working for AmeriCorps. She came in a couple months ago to see if she could do a show in the back," Steve says. "A lot of this art comes to us without a lot of proactive work. Strangely enough, I've contacted the university to see if there are artists who'd like to come show their work here. They wanted me to put a proposal together and go through

a process where I justify why this would be a good space. It seemed a little more structured than I wanted to deal with. We're doing this mostly to support the community.

"Walls should never be bare," Steve continues, adjusting his trademark tan cap and glasses. "We took a look at [Emilee's] photography and liked it, and we liked the idea that we could say, 'yeah, we're doing abstract nudes in the back of Fair Grounds,' which always gets peoples' attention. It's actually more macro work on skin but still sounds really cool. I've developed a working relationship with (local artist) Julia Schaefer (local artist and former owner of The Tool Box), who has done a number of shows.

"We like art that's a little different, provokes thought and doesn't look like it should be sitting in the average corporate café."



ART / EXHIBITION

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While Steve's work at Fair Grounds involves managing the business itself in myriad ways, he's someone who clearly thinks a lot about what's shown and the effect it has on viewers—just like any gallery owner might. I ask him about the differences between running a café with a gallery and a more “standard” gallery. He explains:

“We think about the fact that this is a public venue. If it were strictly a gallery we might have a little bit more liberty with what we'd show here, but we have families that come in on Saturday mornings from all walks of life. We have to be a little more sensitive of our clientele and what they expect to have around them. It doesn't just have to do with whether there's nudity involved—we've had nude work on the walls—but there's also a comfort level. Some art is sufficiently thought-provoking, but some might make someone uncomfortable who is coming in for breakfast or getting a beer after work.

“I can give you an example: I was approached about a month ago to put on a show called ‘Nuclear Neighborhoods.’ It's in concert with the university. The curator sent me a proposal and it had a lot of elements related to Hiroshima and nuclear warfare. It made some powerful statements, but the problem I had with it was that when people come to a laid-back, bohemian café where they might want to relax and get away from the challenges of modern life, I didn't know how well it would fit. I've turned down other things simply because they were too pedestrian, too boring. Things that didn't really say anything, things that were more craft than art.

“We have an unstructured approach,” he

laughs. “People hear about us, or they hear about us from Julia and the network of artists she's set up, or through the arts and literature network we already have set up here, or through friends of customers.”

This “unstructured approach” is the soul of Fair Grounds, an upscale DIY gallery; a vehicle for art conductors ready to take their passions on any number of roads.

“Everyone we've shown here is a local artist. This is the same thing we do with poetry readings, writing workshops, art, music ... we've never done anything three dimensional or run theater performances here. Interesting stuff we've never done! And we'd like to show independent films. I'd love to put in a projector and show indie movies on Wednesdays, or something like that. People reach out to us to run events and we want to reach back and help them do it!

“It's a two-way street. We run community events, and in turn, the local community supports Fair Grounds. We don't charge our artists anything to run shows, and we don't take a cut from whatever they sell. [The art] makes the place look better and it brings people in ... we'll find other ways to make money, not off the backs of artists, many of whom are just starting out.

“I hope we're able to segue into a calendar where we run new shows by local artists. I don't want to have any gaps, and I know there are people out there who want to run shows. I know there are a lot of artists here and a finite amount of places to show their art. I hope everyone who has a space makes that space available to the community so artists can show their art. There are a lot of walls in Iowa City.” **lv**

*Russell Jaffe is a 200 percent man doing 200 percent things.*

## << SWIMMING THE MONOCHROMATIC SEA

Photo by Rachel Jessen.

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# QUINTRON AND MISS PUSSYCAT

The New Orleans duo's performances are both innovative and absurd.  
**BY BRENDAN LEE SPENGLER**

LIVE  
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It's difficult to put a finger on the mystery of New Orleans--the vast wasteland of the crescent city and its perpetual soirees are both alarming and captivating at the same time. Inventor and organist Mr. Quintron, along with his partner, peppy puppeteer Miss Pussycat, embody this spirit with their transcendent, R&B dance stomp and psychedelic puppet shows. Their elaborately decorated and themed nightclub, the Spellcasters Lodge, stands as a bastion of resilience to Hurricane Katrina on St. Claude Avenue in the Ninth Ward--a testament that art, music and all-night dance parties raging with positive excitement can thrive in a broken, but amazing city like New Orleans.

In the early '90s, Panacea Theriac--a.k.a. Miss Pussycat--created a performance space on Piety Street called the Pussycat Caverns, which held themed shows and parties and hosted a number of bands, including Iowa City's Radar Dolls. Iowa City native Nicholas Ray, guitarist for such bands as American Death Ray, described his experience at Pussycat Caverns.

"It was in a sort of abandoned manufacturing space with nothing around it in the neighborhood back then," he said. "Quintron was making weird sounds and dance music on

## THE INVENTOR PERFORMING LIVE

Photo by Gary Lavourde.

his organ and Panacea was doing her puppet shows, and somehow they decided to combine the two. That night we played really badly and had a lot of fun."

In earlier years, Quintron would stalk the stage like a mad scientist, strangling an electric guitar and howling through a contact mic he would hold in his teeth. Then he would sit at his organ and play raw, deconstructed gospel R&B, performing groovy songs like "9th Ward Breakdown," "Do The Stomp" and "Bug Attack."

Today, his sets are a different experience. Quintron sits perched at his organ set-up along with his greatest invention of all time--the light-controlled drum machine called the Drum Buddy--while Miss Pussycat sings back-up and cheerleads the crowd with her homemade maracas. They have perfected the organics of the sweaty, soul dance party with perfectly crafted, sing-along anthems and instant New Orleans classics like "Witch in the Club," "Jamskate" and "Ring the Alarm." They are pied pipers with altruistic intentions, a pair of ringleaders you could follow off the edge of the earth.

"A Quintron and Miss Pussycat show equals puppets, organ jams and partying," said Quintron. "Just like always, no radical left turns into rock opera for us. We wanna be dependable like the Ramones or Dodge vans from the '70s."

Part of what make their performances so captivating are Quintron's inventions and Miss Pussycat's wondrous, absurdly comic and very lysergic puppet shows.

Lately, Quintron has been working on his invention the Weather Witch, a drone synthesizer controlled by wind, rain and temperature. The analogous theme in Quintron's inventions is the production of ambient sound, or sounds that you hear in everyday life, and it's so perfect that he returns to those native to his home in New Orleans' Bywater. Quintron often experiments with emulating these sounds with archaic instrumentation or synthesis that don't necessarily sound like the real thing.

"I have always lived within earshot of a train. I got trains on the brain I guess," said Quintron. "I think the organ train imitation on *These Hands* is pretty good. I hate it when people complain about getting 'caught by the train.' To me that's like a lucky thing, like you are taking time out to bow before an ancient dinosaur or a bald eagle or something. Actually, just yesterday I got caught by one and I could see really well into the engineer's quarters and it totally looked like a DJ booth!"

During a tenure at the New Orleans Museum of Art in 2010, Quintron took field recordings of New Orleans that became serene sound collages for his album, *Sucre Du Sauvage*.

"Those field recordings for *Sucre Du Sauvage* were all done in a huge nature preserve in downtown New Orleans called City Park," explained Quintron. "It's like a very well-manicured swamp and I basically lived there for three months while making that album. Ducks make some crazy sounds but nothing compares to a goose. My friend told me that 'Geese are the Moog of poultry.'"

The themes of Miss Pussycat's puppet shows vary wildly. From talking sewing machines that take acid to Trixie and Marsha, the woodland heroes of her puppet soap opera *Trixie and the Tree trunks*, her creations are supernatural, paranormal, otherworldly and deviously wondrous.

# SCAN TO WITNESS HISTORY

In 2002, Miss Pussycat revealed her first puppet show video about two river rats that win a trip to the North Pole, *North Pole Nutrias*. A follow-up video, *Electric Swamp*, featured a termite rave and co-starred her friends and frequent collaborators the late, great Ernie K-Doe, who penned the 1961 hit "Mother In Law," and his wife Antoinette.

Over the summer, Miss Pussycat built an astonishing 106 puppets for her "Anthropomorphizer" residency at the Contemporary Arts Center in New Orleans. For three months, she created new puppets inside the museum with her sewing machine, fabric and fur, all while visible to the public through a giant window at the corner of St. Joseph and Camp Streets.

"She has totally outdone herself, (it's) really incredible," said Quintron. "Her work this summer has totally blown my mind, like the most innovative, beautiful puppets she has ever built. And some of those are coming on tour. I don't wanna give too much [of the show] away but let's just say there might be a giant furry cake with an alien tongue who terrorizes Iowa."

Quintron also excitedly stressed that for the first time ever Miss Pussycat will sell small, inexpensive puppets on their tour--part of the consistently amazing products for sale at their merch tables, including records, DVDs, rare cassette tapes, buttons, t-shirts, personalized pencils and more odd and wacky stuff.

Quintron may also bring his latest prototype, the Singing House, which has made the rounds around the Ninth Ward over the last year and has been tested in various conditions in the city's wild, unpredictable weather.

"I think I'm gonna bring a prototype on this tour and use it at the beginning or the end of every show. Even though we are not playing outside, you can still get the drift," said Quintron. "I can't really discuss it at this point other than to tell you that the Singing House is now called The Weather Witch and we hope to bring one to Iowa. When the time comes for the Witches to fly, the world will know."

Mr. Quintron and Miss Pussycat perform at The Mill on Sunday, Oct. 6 with openers zZz. Doors open at 8 p.m. Tickets are \$10 in advance or \$12 the day of the show.

*Brendan Lee Spengler's first Mardi Gras at the Spellcasters Lodge was a cross between Easy Rider and The Muppet Show.*



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## EELS FOR BREAKFAST

Recent films by Alex van Warmerdam • BY WARREN SPROUSE



**W**ith the recent conclusion of the Toronto International Film Festival (TIFF), the advertising blitz for Oscar night (yes, five months from now) can officially begin. While the top awards and appetizing press were about movies which told us how Europeans felt about American racial oppression--always appreciated, Steve McQueen--we should not overlook the work of a lesser-known Dutch director who wants to tell us about how traditional Europeans view themselves. *Borgman*, Alex van Warmerdam's new film, was previously a contender for the Palme d'Or at Cannes and made its North American debut at TIFF last month. Van Warmerdam has been around for a while, as director, actor, producer and scorer of about a half dozen of his own films in the last decade, and his newest was recently selected as the Netherlands' entry for the Best Foreign Film Oscar.

*Borgman* is the story of an upper-class class Dutch family who offers shelter to a transient man, who subsequently pushes them to do or allow him to do things not within their normal

**BORGMAN**

Family dynamics are a central theme in director Alex van Warmerdam's films.

social code, or indeed within any conventional sense of morality--like killing people for fun. In interviews, van Warmerdam frames its focus in terms of seeing what sorts of evil everyday people can do in circumstances which are largely un-extraordinary. *Borgman* has been associated with similar themes in Yorgos Lanthimos' recent movies, and though van Warmerdam seems somewhat more concerned with domestic relationships and social class, the same emphasis on absurdity and a dark surrealism are certainly present.

Family themes have also overtly pervaded van Warmerdam's other recent work. In his 2009 film, *The Last Days of Emma Blank*--maybe most familiar to American audiences--cousins sleep together, a matriarch makes her husband wear fake mustaches, a dog with a Buck Owens haircut drinks a lot of Amstel Light and a cousin trims swastikas into the front yard. The setting is a water-side

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She was passed over to direct the third installment of the *Look Who's Talking* franchise, but it's OK because at the top of Amy Heckerling's resume is directing *Fast Times at Ridgemont High*, perhaps the greatest of the 1980s' high school sex comedies. Sean Penn leads a blockbuster cast of stars and future stars, including above all, Ray Walston as Mr. Hand, whose classroom technique should be taught in education schools around the world. Late nights at the Sycamore Theater.

**Prisoners**

SYCAMORE/MARCUS THEATRES

If your daughters had been abducted, would you trust Jake Gyllenhaal to find them? Well, neither do the parents in Denis Villeneuve's film *Prisoners*. The French-Canadian director explores questions about the nature of police authority, vigilantism, lackadaisical parenting and torture.

country house of a prosperous bourgeois family, wherein the matriarch is dying of an unspecified disease that might be cancer. She has made a bizarre promise to her immediate family that they may divide her wealth after her death if they care for her as house servants during her final weeks. Her daughter becomes the chamber maid, her sister the cook, her husband the houseman. They must wait on her hand and foot, no matter how unusual or demeaning her requests. She demands eels for breakfast and then, when they make her ill, the servant-family stands around to watch her vomit. 160 years ago, Karl Marx told us that money and the capitalist economy will always destroy families as familial love necessarily gives way to the demands and divisions of the labor system. *Emma Blank* reminds us that even inheriting money can be a ton of work for a family.

American filmgoers may be hard-pressed to come up with an analogue for a similar surreal tradition in our cinema, especially one that is longstanding or not oriented to the horror genre. Van Warmerdam's references seem to be largely to a European comedy of the absurd that satirizes class relationships and larger political issues. The extreme absurdity of the Blank's family dynamic inescapably reminds us of Buñuel, and the scene in which dog-man Theo goes out to poo would likely make Pasolini smile. But being Dutch, van Warmerdam is less overtly political and more concerned with social dynamics on a smaller scale.

Despite their darkness, van Warmerdam's films are also quite funny, with a deadpan aesthetic in which the characters act largely unaware of the ridiculousness of their situations. In both these films, van Warmerdam asks interesting questions about maternity, about the social obligations of family and about whether dislike or outright betrayal of family members makes you evil, as well as whether your human obligations extend to family members widely hated by the rest of the family. Most of van Warmerdam's catalogue is available online. Somewhat strangely, *Borgman* is the first Dutch nomination to the Academy Awards in several decades; it will appear in American theaters beginning in 2014. **lv**

*Warren Sprouse teaches in Cedar Rapids. He feels Bud Selig should consider an earlier retirement.*

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## LIVE MUSIC PREVIEW

A look at some of the best shows coming to Iowa City • **BY A.C. HAWLEY**LIVE  
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**T**he first half of October brings a wide variety of music to Iowa City and Cedar Rapids. Standing out are two duos and two full fledged bands: We have a pair of songwriting ladies from opposite ends of the world (although you'd never know it from their music), and a husband-and-wife pair who has been freaking crowds out across the world for years; there is also a power pop band that survived the blog hype of 2006 and another band from Omaha that wondered what it would sound like to merge punk with a Pastels album. As you can see, the variety in the first half of the month is great--let's talk about their upcoming shows.

**PIETA BROWN & LUCIE THORNE // OCT. 2 // CSPS (CEDAR RAPIDS) // 7 P.M. // \$16 ADV., \$20 DAY OF SHOW; ALL AGES**

Pieta Brown has established quite a legacy for herself. Daughter of folk legend Greg Brown, Pieta is a gifted songwriter in her own right, playing quiet, introspective songs that delve into the depths of human emotion. When she plays live, Pieta is usually accompanied by Bo Ramsey. As of late, she has been accompanied by Australian songstress Lucie Thorne who she met on a tour of Australia. These two have worked together to create a new album of material called *Love Over Gold*. In hearing Pieta and Thorne play together, one

can hear a connection and chemistry similar to what Pieta has with Ramsey. Fans of Pieta and her style of Americana music will deeply enjoy what she and Thorne have constructed together.

**QUINTRON & MISS PUSSYCAT w/ zZz // OCT. 6 // THE MILL // 8 P.M. // \$10 ADV., \$12 DAY OF SHOW; 19+**

The experience that is Quintron and Miss Pussycat is hard to write about because so much of it is purely visceral. There is the sight of Miss Pussycat's puppet theatre, telling hilarious stories about rocketing to the moon with sound effects and fake blood. There is also the sight of looking at Quintron's modded Hammond B-3 organ, replete with Cadillac bumper and license plate, and the infamous Drum Buddy (Quintron's homemade drum machine). While the visuals are all excellent, you come for the music, and Quintron's music is extremely physical. A melange of zydeco rhythm, R&B style, punk/garage swagger and some electronic-style beats--Quintron's music makes you move whether you want to or not. He and Miss Pussycat come with pure intensity, and their enthusiasm translates to the audience. All of this came together to be one of the best Iowa City shows I've seen in my recent memory. I expect nothing less on their return.

**PIETA BROWN AT CSPS ON OCT. 2**

*Photo by Sandy Dias.*

**SOMEONE STILL LOVES YOU BORIS YELTSIN W/ A GREAT BIG PILE OF LEAVES & THE OLYMPICS // OCT. 15 // THE MILL // 9 P.M. // \$12 ADV., \$15 DAY OF SHOW; 19+**

While their name is truly one of the worst that I've heard in ages, the Springfield, Mo. based trio of Someone Still Loves You Boris Yeltsin (SSLYBY) is actually a very good band. Entering into the very, very crowded world of indie pop during the blog-hype phase of 2006 (anyone who remembers Clap Your Hands Say Yeah knows the period I am referring to), SSLYBY delineates themselves from

**ON THE BEAT >> CONT. ON P. 36**

## Music

### ONGOING:

**MONDAYS: Open Mic** *The Mill*, Free, 8 pm

**TUESDAYS: Blues Jam** *Parlor City*, 8 pm

**Lower Deck Dance Party** *Iowa City Yacht Club*, \$2, 10 pm

**WEDNESDAYS: Open Mic & Jam** *River Music Experience*, Free, 6 pm

**Free Jam Session & Mug Night** *Iowa City Yacht Club*, Free, 10 pm

**Open Mic** *Cafe Paradiso*, Donation, 8 pm

**Free Jam Session & Mug Night** *Iowa City Yacht Club*, Free, 10 pm

**THURSDAYS: Folk Night** *Little Bohemia*, Free, 6 pm

**Open Mic** *Uptown Bills*, 7 pm

**Mixology** *Gabe's*, \$1, 10 pm

**SUNDAYS: Blues Sunday** *Checkers Tavern*, Free, 8 pm

### WED., OCT. 2

**Why?** *The Mill*, \$15, 7 pm

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

### THURS., OCT. 3

**An Evening w/ Alloy Orchestra** *FilmScene's Scene 1*, \$30, 6 pm

**Club Hancher** *The Mill*, \$10-\$20, 7 pm

**Spencer Day** *Legion Arts CSPS Hall*, 7 pm

**Tom Nothnagle** *Mendoza Wine Bar*, Free, 7 pm

**Daddy-O** *Parlor City*, 8 pm

**Andy Frasco & The UN** *River Music Experience*, \$7, 8 pm

**Karaoke** *The Bent Bucket*, Free, 9 pm

**Club Hancher** *The Mill*, \$10-\$20, 9 pm

**K Theory** *Gabe's*, \$8-\$13, 10 pm

### FRI., OCT. 4

**Rose N' Thorns** *River Music Experience*, Free, 12 pm

**Red Cedar Chamber Music** *Marion Public Library*, Free, 12 pm

**Oktoberfest in Amana** *Millstream Brewery*, Free, 2 pm

**Jazz After Five** *The Mill*, Free, 5 pm

**The Chad Elliot Band** *Campbell Steel Gallery*, \$10, 7 pm

**Dennis McMurrin** *The Mill*, \$7, 8 pm

**GWAR** *Blue Moose Tap House*, \$25, 8 pm

**Zeta June in Concert** *Eronel*, Free+, 8 pm

**Scott Free Band** *Riverside Casino & Golf Resort*, 8 pm

**Dan Hubbard and The Humadors** *River Music Experience*, \$7, 9 pm

**Cedar Island Band** *Wildwood Smokehouse &*

*Saloon*, 9 pm

**The Candymakers** *11th Street Precinct Bar & Grill*, 9 pm

**Members Only Catfish** *Bend Casino*, Free, 10 pm

**Gameface Homecoming Dance Party** *Iowa City Yacht Club*, \$2, 10 pm

### SAT., OCT. 5

**Oktoberfest in Amana** *Millstream Brewery*, Free, 11 am

**Irish Sessions** *Uptown Bills*, 4 pm

**River Prairie Minstrels** *River Music Experience*, Free, 6 pm

**QC Symphony Orchestra** *Adler Theatre*, 7 pm  
**Doug Gabriel** *Riverside Casino & Golf Resort*, 8 pm

**Mark Stuart** *Cafe Paradiso*, 8 pm

**Mason Jennings Live** *Englert Theatre*, \$25-\$27.50, 8 pm

**Karaoke** *The Mill*, Free, 9 pm

**Cosmic** *11th Street Precinct Bar & Grill*, 9 pm

**Doug Gabriel** *Riverside Casino & Golf Resort*, 10 pm

**Soul Fusion** *Parlor City Pub and Eatery*, 8 pm

**Ty Bates** *Wildwood Smokehouse & Saloon*, 9 pm

### SUN., OCT. 6

**Oktoberfest in Amana** *Millstream Brewery*, Free, 9 am

**Iowa Brass Quintet Performance** *University Capitol Centre*, Free, 1 pm

**Piano Sundays with Dr. Uriel Tsachor and Studio** *Old Capitol Senate Chamber*, Free, 1 pm

**Irish Jam** *Cafe Paradiso*, Free, 3 pm

**Chamber Orchestra Performance** *University of Iowa-Riverside Recital Hall*, Free, 3 pm

**The Osborn Experience** *Circle of Ash*, \$22-\$32.50, 3 pm

**Aaron Carter** *Blue Moose Tap House*, \$15+, 5 pm

**Otep Spicolis**, \$14+, 7 pm

**Mary Chapin Carpenter** *Englert Theatre*, \$39+, 7 pm

**Pokey LaFarge** *Legion Arts CSPS Hall*, \$13+, 7 pm

**International Stars in Chamber Music**

**Concert** *Old Capitol Museum*, Free, 7 pm

**Quintron & Miss Pussycat** *The Mill*, \$10-\$12, 8 pm

**Eros and the Eschagon** *Gabe's*, Free, 9 pm

### MON., OCT. 7

**Metro Mix Chorus Rehearsal** *Clarion Hotel Highlander Conference Center*, Free, 7 pm

**Autodramatics** *Trumpet Blossom Cafe*, 9 pm

### TUES., OCT. 8

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

**Real Friends** *VFW Post 788*, \$10+, 6 pm

### WED., OCT. 9

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

**Blitzen Trapper** *First Avenue Club*, \$40, 7 pm

**Symphony Band and Concert Band**

**Performance** *Iowa Memorial Union*, Free, 7 pm

**Orchard Thief** *Gabe's*, Free, 9 pm

### THURS., OCT. 10

**Baby Time** *Marion Public Library*, Free, 10 am

**Jack Quartet Performance** *University of Iowa-Music West*, Free, 11 am

**Naomi Seidman and Jonathan Dexter Performance** *University Capitol Centre*, Free, 2 pm

**Symphony Band with Linn-Mar High School Band Performance** *Linn-Mar High School*, Free, 7 pm

**Daddy-O** *Parlor City*, 8 pm

**KROM** *The Mill*, \$10, 8 pm

**Beats Antique** *Blue Moose Tap House*, \$20, 8 pm

**Karaoke** *The Bent Bucket*, 9 pm

**Kris Lager Band** *River Music Experience*, \$8, 9 pm

**Beats Antique** *Eggstravaganza*, 9 pm

**Sophistafunk** *Iowa City Yacht Club*, \$7, 10 pm

**Zach Dubois** *Wildwood Smokehouse & Saloon*, 9 pm

### FRI., OCT. 11

**Live Lunch with Tony Hoeppepner** *River Music Experience*, Free, 12 pm

**Mike Stud** *Blue Moose Tap House*, \$13-40, 7 pm

**The BillyLee Janey Band** *Campbell Steel Gallery*, \$10, 7 pm

**Koplant No, Jazz Quartet Performance** *University Capitol Centre*, Free, 7 pm

**Jack Quartet, the String Quartets by UI Composers** *University of Iowa-Riverside Recital Hall*, Free, 7 pm

**Abba Mania** *Riverside Casino & Golf Resort*, 8 pm

**Gina Sicilia** *Legion Arts CSPS Hall*, 8 pm

**10 of Soul** *River Music Experience*, \$8, 8 pm

**The Ericksons** *The Mill*, \$8, 9 pm

**Funktastic 5** *11th Street Precinct Bar & Grill*, 9 pm

**Abba Mania** *Riverside Casino & Golf Resort*, 10 pm

**Ultraviolet Hippopotamus** *Iowa City Yacht Club*, \$7, 10 pm



**Beaker Brothers** *Parlor City Pub and Eatery, 8 pm*

**Sound Remedy** *Gabe's, 10 pm*

**Salsa Night** *Wildwood Smokehouse & Saloon, \$10, 10 pm*

## SAT., OCT. 12

**Jack Quartet** *University of Iowa-Riverside Recital Hall, Free, 11 am*

**Koplant No** *Cafe Paradiso, 8 pm*

**Pokey LaFarge** *Legion Arts CSPA Hall, \$13+, 8 pm*

**Corporate Rock** *11th Street Precinct Bar & Grill, 9 pm*

**Surfer Blood** *Gabe's, \$15+, 9 pm*

**Battle of the Bands VI Finale** *Iowa City Yacht Club, \$5, 8 pm*

**Terry McCauley** *Parlor City Pub and Eatery, 8 pm*

## SUN., OCT. 13

**Irish Jam** *Cafe Paradiso, Free, 3 pm*

**The Osborn Experience** *Circle of Ash, \$22-\$32.50, 3 pm*

**An Evening With Ivan Turgenev, Frédéric Chopin, and Pauline Viardot** *Old Capitol Senate Chamber, 5 pm*

**The Laurence Hobgood Quintet** *River Music Experience, \$10-\$15, 6 pm*

**The Fez** *The Mill, \$15, 7 pm*

**Todd Snider** *Englert Theatre, \$20, 7 pm*

**Michael Norsworthy and David Gompper Performance** *University of Iowa-Riverside Recital Hall, Free, 7 pm*

**Blues Sunday** *Checkers Tavern, Free, 8 pm*

**Zeta June** *Mahoney's, Free+, 6 pm*

**Burn the Ballroom** *Gabe's, 8 pm*

## MON., OCT. 14

**Yuppies** *Gabe's, 9 pm*

## TUES., OCT. 15

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

**Quad City Kix Band** *River Music Experience, Free, 7 pm*

**Los Llaneros** *Herrick Chapel, Grinnell College, Free, 7 pm*

**A Great Big Pile of Leaves** *The Mill, \$9+, 9 pm*

## WED., OCT. 16

**Bayside Blue** *Moose Tap House, 6 pm*

**CNM Guest Artist Michael Harrison**

**Performance** *University of Iowa-Riverside Recital Hall, Free, 7 pm*

**Not in Kansas Anymore: Percussive**

**Improvisations Performance** *240 Art Building West, Free, 7 pm*

**Dopapod** *Iowa City Yacht Club, \$5, 10 pm*

## Art/Exhibition

### ONGOING:

**THROUGH DEC. 29: Cultures in Clay:**

**Puebloan Vessels** *Old Capitol Museum, Free*

**THROUGH MAY 25: People of the North Star**

**Exhibit** *Old Capitol Museum, Free, 10 am*

**THROUGH NOV. 4: Larry Welo as Painter: En**

**Plein Air** *Iowa Artisans Gallery, Free, 10 am*

**THROUGH DEC. 8: New Forms** *Iowa Memorial Union, Free, All Day*

**THROUGH NOV. 30: Art et Architecture**

*Steven Vail Fine Arts - Iowa City, Free, 11 am*

**TUESDAYS: Paper Making** *Creativity Studio, \$30, 5 pm*

**Fall Letters** *Creativity Studio, \$36, 6 pm*

**WEDNESDAYS: Drawing 101** *Creativity Studio, \$35, 5 pm*

**THURSDAYS: Artvaark** *Uptown Bills, 6 pm*

## WED., OCT. 2

**Art Bites** *Cedar Rapids Museum Of Art, Free, 12 pm*

## THURS., OCT. 3

**Steampunk Jewelry with Mary Zeran** *Cedar Rapids Museum Of Art, 5 pm*

**Wine and Art** *Figge Art Museum, 6 pm*

**Landscapes with Gloria** *Creativity Studio, \$69, 6 pm*

**Migration Now! Exhibition Reception** *PS-Z & the Zenzic Press, Free, All Day*

## FRI., OCT. 4

**Jamie Boling: "American Standard" Opening Reception** *Hudson River Gallery, Free, 6 pm*

**Cork & Canvas** *Creativity Studio, \$30, 7 pm*

**Migration Now! Exhibition Reception** *PS-Z & the Zenzic Press, Free, All Day*

## SUN., OCT. 6

**Migration Now! Exhibition Reception** *PS-Z & the Zenzic Press, Free, All Day*

## MON., OCT. 7

**Anime Club for Teens** *Marion Public Library, Free, 4 pm*

## THURS., OCT. 10

**Steampunk Jewelry with Mary Zeran** *Cedar Rapids Museum Of Art, 5 pm*

**Landscapes with Gloria** *Creativity Studio, \$69, 6 pm*

**Vinnie Van Vino** *Thou Art Gallery, 6 pm*

**WIU WPA Reception and Curator Tour** *Figge Art Museum, Free, 7 pm*

## FRI., OCT. 11

**Gallery Walk: Digital Painting & One Extraordinary Day** *The Chait Galleries*

*Downtown, Free, 3 pm*

**Gallery Walk** *Downtown Iowa City, 5 pm*

## TUES., OCT. 15

**Bobbie Lace Making Demonstration** *National Czech & Slovak Museum and Library, Free, 11 am*

## Theatre/Performance

### ONGOING:

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

**THROUGH OCT. 6: Unnecessary Farce** *Old Creamery Theatre, 3 pm*

**Lombardi** *Old Creamery Theatre, 3 pm*

**OCT. 10 - 13: Dedication or The Stuff of Dreams** *Coralville Center for the Performing Arts*

**OCT. 10 - 20: Water by the Spoonful**

*University of Iowa-Theater Building, \$5+*

**OCT. 10 - NOV. 10: Dial M for Murder** *Old Creamery Theatre, \$18-\$27.50*

**OCT. 11 - 20: The Dining Room Show** *Iowa Theatre Artists Company, \$10-\$22.50*

**OCT. 11 - NOV. 2: Jesus Christ Superstar** *Theatre Cedar Rapids, \$20-\$35*

## FRI., OCT. 4

**Tim Cavanagh** *Penguin's Comedy Club at The Vault, \$15-\$17.50, 7 pm*

**Ron White** *US Cellular Center, \$50+, 8 pm*

## SAT., OCT. 5

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

**Tim Cavanagh** *Penguin's Comedy Club at The Vault, \$15-\$17.50, 7 pm*

**Under the Streetlamp** *Paramount Theatre, \$43-\$58, 8 pm*

## SUN., OCT. 6

**Josh Blue** *First Avenue Club, \$10+, 8 pm*

## OCT. 8-9

**Menopause The Musical** *Englert Theatre, \$35+, 7 pm*

## OCT. 11-12

**Judy Tenuta** *Penguin's Comedy Club at The*



Vault, \$15-\$17.50, 7 pm

## SAT., OCT. 12

**Craig Ferguson: Hot and Grumpy** Adler Theatre, \$44.50-\$49.50, 8 pm

## WED., OCT. 16

**Othello** Englert Theatre, \$15-\$18, 7 pm

# Literature

## ONGOING

**OCT. 10-13: Iowa City Book Festival**

For complete listings visit [iowacitybookfestival.org](http://iowacitybookfestival.org), or download the Little Village Best of IC app (iOS, Android)

## WED., OCT. 2

**Robin Sloan Reading** Prairie Lights, Free, 7 pm

## THURS., OCT. 3

**Nathan Hoks, Chris Bolin & Roger Reeves Reading** Prairie Lights, Free, 7 pm

## SUN., OCT. 6

**IWP Kow and Urban** Prairie Lights, 5 pm

## MON., OCT. 7

**Eric Lundgren Reading** Prairie Lights, Free, 7 pm

## TUES., OCT. 8

**Meet the Blind - Blindness Awareness Month** Marion Public Library, 2 pm

## WED., OCT. 9

**Carl Klaus Reading** Prairie Lights, Free, 7 pm

## THURS., OCT. 10

**Lucy Ives & Haley Thompson Reading** Prairie Lights, Free, 7 pm

## FRI., OCT. 11

**Jonathan Stalling Reading** University of Iowa-Shambaugh House, 5 pm

## MON., OCT. 14

**Nancy Drew - Iowa's Heroine to the World** Marion Public Library, 6 pm  
**Chris Merrill Reading** Prairie Lights, Free, 7 pm

## TUES., OCT. 15

**Kelcey Parker Reading** Prairie Lights, Free, 7 pm

## WED., OCT. 16

**John Freeman Reading** Prairie Lights, Free, 7 pm  
**Margot Livesey** Dey House - Frank Conroy Reading Room, 8 pm

# Cinema

## WED., OCT. 2

**Alloy Orchestra - Live score to Buster Keaton's The General** Englert Theatre, \$15-\$20, 8 pm

## THURS., OCT. 3

**Film: Václav Havel, Prague - Castle** National Czech & Slovak Museum and Library, Free, 7 pm

## THURS., OCT. 10

**Gold Fever screening, followed by filmmaker Q&A** Bijou Cinema, 7 p.m.

## SUN., OCT. 13

**Movies@MNH: "Ultimate Mars Challenge"** University of Iowa Museum of Natural History, Free, 3 pm

For full listings go to [littlevillagemag.com/calendar](http://littlevillagemag.com/calendar), or get the free Little Village calendar app (iOS, Android) on your smart phone. To get the app, text IOWA to 77948.

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# LITTLE VILLAGE



## ARE PEOPLE IN THE CENTRAL TIME ZONE MORE PRODUCTIVE BECAUSE TV SCHEDULES LET THEM SLEEP MORE?

*Until recently, television viewers were at the whim of network executives when it came to scheduling—most had to stay up until 11 PM to catch the full slate of prime-time programming. The exceptions were those in the Central time zone. Since network programming begins and ends an hour earlier there, viewers could get to bed sooner and get more shuteye. Since productivity is dependent on adequate sleep, are (or were) our mid-American brethren more productive than the night owls on the coasts, thanks to TV? —TVC*

**Y**ou're thinking: Silly question. Even conceding that DVRs, streaming video, and other time-shifting advances have now freed countless viewers from the TV schedule's tyranny, so many things factor into productivity that trying to pin any differences on sleep variations is bound to be hopeless.

Sure enough, I haven't been able to find any proof that the early-to-bed-early-to-rise folk in the middle of the country are noticeably healthier, wealthier, or wiser than those on the coasts. But you know what? Time-shifting technology notwithstanding, they do get more sleep.

To review the basics: In the days of radio, broadcasts in the Eastern and Central time zones were simultaneous (making nominal scheduled times in Central one hour earlier), shows were rebroadcast three hours later to the Pacific zone (making nominal scheduled times in Eastern and Pacific the same), and nobody worried much about the thinly populated Mountain zone. When TV arrived, it became customary for Mountain zone outlets to delay the New York feed for an hour (making nominal scheduled times in Central and Mountain the same). This practice persists today: prime time is from 8 till 11 PM in the Eastern and Pacific zones and from 7 till 10 in Central and Mountain, with some local variation.

How much do broadcast schedules affect the daily lives of people in different parts of the U.S.? It's not like the entire day's activities are offset by an hour in the middle of the country compared to the coasts—it's fair to say lunchtime starts around noon all over.

But there are differences. In a 2006 study, researchers examined 35,000 time-use diaries of Americans collected by the Bureau of Labor Statistics over two years. Several variables were examined for their effect on sleep and work schedule, including sunset time,

marital status, age, children, and occupation. There were some predictable variations: farmers tend to get up notably early, for example.

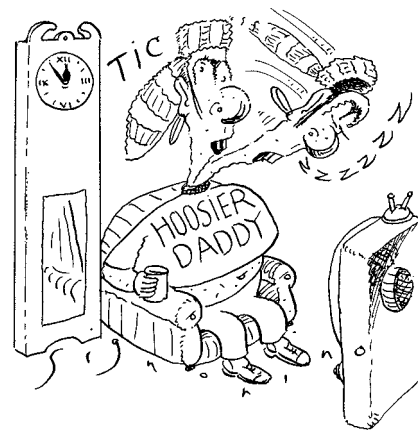
Here's the interesting thing, though. Sunrise and sunset, which are determined by the *rotation and axial tilt of the planet*, for God's sake, have minimal impact on Americans' schedules, even taking nominal clock differences into account. The big factor is TV.

Overall, folks in the Central and Mountain time zones were around 4 percent more likely to be awake at 7 AM and 3.5 percent more likely to be at work by 8 AM—a significant but still fairly modest difference. The variance was more striking at night. At 11 PM local time, the researchers write, “people in the center of the country are 10 percentage points more likely to be asleep than people on the coasts.” A separate study found heartlanders got 15 minutes more sleep on average, proposing TV schedules as a likely cause.

To be clear, TV isn't the only cue involved here. Work schedules, and in particular the need to coordinate with other parts of the country, also play a role. People in the Pacific time zone are around 5 percent more likely to be awake at 7 a.m. than those in the Eastern zone, no doubt because a lot of them have to be on the horn with people in New York who've been up for hours.

At night, however, TV rules. We're often told Americans don't get enough sleep; the obvious solution is to go to bed sooner. But on the coasts, where the choice is between catching a few more Zs, thereby improving your health, or watching one last show, people tend to choose TV.

How does this translate into productivity? Hard to say—while Easterners started work a little later than those in the Central time zone, researchers also found they were more likely to work over lunch, possibly erasing any productivity gap.



Fortunately—at least for the purposes of this column—we have Indiana. Until a 2006 law mandated daylight saving time statewide, three different time schemes were employed within its confines: most of the state's counties were on Eastern time but didn't observe DST, while others were on either Eastern or Central but did have DST, thus providing a unique laboratory for time zone research. One analysis of Indiana SAT results from 1997 to 2006 found a clear correlation between local time policy and students' scores, but didn't think the issue was Eastern vs. Central; it was that kids in DST counties scored lower. Never mind productivity—as the authors put it: “Starkly expressed, DST appears to cause brain damage.”

I respectfully suggest this conclusion needs to be revisited. If asked what's most likely to cause brain damage: daylight saving time, watching TV, or living in Indiana, I ain't going with DST. —CECIL ADAMS

*Send questions to Cecil via [straightdope.com](http://straightdope.com) or write him c/o Chicago Reader, 350 N. Orleans, Chicago 60654.*

## CURSES, FOILED AGAIN

- New Zealand authorities nabbed a Vietnamese man at the Auckland airport trying to smuggle tropical fish into the country after they noticed his bulging pants pockets were leaking. Ministry of Primary Industries official Craig Hughes said the man explained that he was carrying water from the plane because he was thirsty, but subsequent questioning turned up seven tropical fish hidden in two plastic bags in his cargo pants. (*Agence France-Presse*)
- Police investigating a break-in at a home in Westborough, Mass., where the intruder used a hammer to smash a fish tank, windows and mirrors, identified Michael D. Turpin, 44, as their suspect after finding blood on the floors. Officers followed the bloody footprints to a home, where they found Turpin “bleeding profusely” from both his feet. (*The MetroWest Daily News*)

## UNMANNED AERIAL DISASTERS

- Several people were injured during a running-of-the-bulls event in Dinwiddie County, Va., but not by the bulls. Sheriff’s Major William Knott said a camera-equipped drone crashed into the grandstand overlooking the Great Bull Run. (*Washington’s WTOP-FM*)
- When Roman Pirozek Jr., 19, lost control of the remote-control helicopter he was operating in a New York City park, it plummeted from the sky and sliced off the top of his head, killing him instantly. (*New York’s WNBC-TV*)

## WISHY-WASHY POLICY

After gun rights groups praised Starbucks for allowing guns to be openly carried in its stores, the company ran full-page ads in newspapers advising customers that guns are no longer welcome. They’re still permitted, however, and customers who choose to carry guns will still be served, according to CEO Howard Schultz, who declared, “We are not pro-gun or anti-gun.” (*Associated Press*)

## CRISIS MANAGEMENT

When a landing-gear accident caused a Thai Airways jumbo jet to veer off the runway at Bangkok’s Suvarnabhumi Airport, the airline evacuated the 288 passengers and 14 crewmembers and then dispatched a team to paint over the Thai Airways logos on the tail and fuselage of the disabled aircraft. The airline explained it “generally practices the de-identifying of an aircraft after an incident (or accident).” (*Bloomberg Businessweek*)

## SLIP-SHOD EDUCATION

- Mexico’s Education Department acknowledged finding at least 117 mistakes in new textbooks after printing and distributing 235 million of them to the nation’s elementary schools. Although officials wouldn’t release a list of mistakes, an independent review by the news blog Animal Politico found many words had been written with a “c” instead of an “s,” commas had been overused, words lacked correct accent marks, and a geography textbook located the Caribbean resort city of Tulum in Yucatan state instead of Quintana Roo. Officials promised to give teachers a list of the errors to correct textbooks manually. Mexico’s National Commission of Free Textbooks, which prints books that are mandatory for both private and public schools, blamed freelance editors for missing the errors. “The telephone rings, you have to go to the bathroom,” commission head Joaquin Diez-Canedo said. “You get distracted. You miss a word.” (*Associated Press*)
- The same day that Georgia state school superintendent John Barge announced his gubernatorial candidacy, his official website misspelled the word “governor.” It appeared as “govenor” until reporters alerted Barge’s campaign staff, which corrected it. (*Atlanta’s WXIA-TV*)
- Authorities investigating a report that Kenneth R. Webb, 29, of Middletown, Ind., repeatedly struck his 3-year-old son in the face said that Webb acknowledged slapping the boy “more than once” because the child “wouldn’t look him in the eye” while he was trying to explain “sentence structure.” Webb said he wanted the child to begin requests with, “May I please.” (*Indianapolis Star*)

## GOVERNMENT GIVEAWAY

Small-town police departments across the country are taking advantage of the Defense Department’s 1033 Program to snap up used equipment being given away by a downsizing military, regardless of whether the items are needed or will ever be used, according to an Associated Press investigation. The program, intended to help local law enforcement fight terrorism and drug trafficking, operates with little oversight and results in a disproportionate share of property going to rural areas with few officers and little crime. In the farming community of Morven Ga., population 700, for example, Police Chief Lynwood Yates acquired three boats, scuba gear, rescue rafts and a couple of dozen life preservers, even though the deepest body of water is an ankle-deep creek. Yates also received a shipment of bayonets, which remain

in storage. “That was one of those things in the old days you got it because you thought it was cool,” he said of the bayonets. “Then, after you get it, you’re like, ‘What the hell am I going to do with this?’” (*Associated Press*)

## SECOND-AMENDMENT FOLLIES

- Robert Hood, 35, and Demario Buchanan, 30, both convicted felons prohibited from possessing firearms, were handling a pistol they intended trading or selling, according to authorities in Lancaster County, N.C., when the weapon accidentally discharged, wounding Hood in the stomach. (*The Charlotte Observer*)
- Mark Cruz, 28, a convicted felon banned from possessing a gun, accidentally shot himself in the leg, according to authorities in Hillsborough County, Fla., when his .22-caliber pistol fell out of his pocket and discharged upon hitting the ground. (*South Florida Sun Sentinel*)

## SLICK TRICKS

- After a Massachusetts school district canceled classes at all six of its schools because of “weather-related building issues,” Amherst Regional High School Principal Mark Jackson explained that the cause was slippery floors. Noting 22 falls were reported throughout the district, Jackson said the schools’ floors had been waxed during the summer, and high temperatures after schools opened melted the wax, making the floors slick. (*Associated Press*)
- Concerned about long-term damage to roads and the environment from using rock salt to deice city streets, Milwaukee’s Department of Public Works announced it will add cheese brine to rock salt. The brine is a liquid waste product left over from cheese making. It has a distinctive odor, but officials expect it to be more effective than the city’s previous deicing experiments: beet juice that turned into an oatmeal-like substance when mixed with road salt, and a sticky molasses-type product that residents complained was being tracked into their homes. (*Associated Press*)

## TAX DOLLARS AT WORK

Taxpayers in Arlington County, Va., are paying \$13,000 for an electronic billboard sign instructing motorists, “Don’t hit the car in front of you.” Police Lt. David Green Jr. defended the sign, saying that previous signs with more subtle messages didn’t reduce accidents at the location, almost all of which “are rear-end collisions.” (*The Blaze*)

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



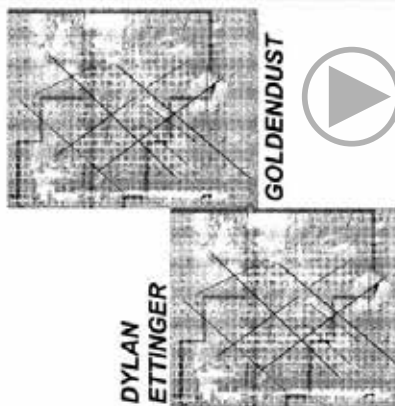
## &gt;&gt; ON THE BEAT CONT. FROM P. 30

the others by relentlessly touring and not falling victim to the hype. These two factors have kept them around longer than some of their contemporaries from that time. Their sound is not revolutionary; they are a power pop band through and through. The thing about power pop though is that it always sounds good, especially when it's done well. SSlyBY can play power pop very well.

**YUPPIES W/ XEROX & LOS VOLTAGE // GABE'S // OCT. 14 // FREE (\$5 SUGGESTED DONATION); 21+**

Hailing from Omaha, Yuppies caught my attention because they are signed to Dull Tools, a label run by Andrew Savage, lead singer of Parquet Courts. Parquet Courts' *Light Up Gold* has been one of my favorite albums of this past year because of its mixing of Americana elements with punk and krautrock. Yuppies take the loose lyricism and apply it to a different sonic template. Rather than merging Americana and punk, Yuppies merge jangle, college-rock (think the sound of Athens in the 1980s and C86) with punk. The result is something that is simultaneously shimmering and shambolic like The Smiths or Aztec Camera being played at high speed with a punk snarl rather than while wearing a cardigan. Given that it is a free show, it is definitely one for the curious listener to check out. **lv**

*A.C. Hawley runs the Chrysanthemum Sound System on KRUI 89.7 FM. It airs each Thursday from 10 p.m. to midnight.*



### DYLAN ETTINGER / GOLDENDUST

*Split 7"*

This two-song single, the first release on new Atlanta lable DKA, feature's Iowa City's Goldendust and Bloomington Indiana's Dylan Ettinger. As with nearly all music on the outskirts of popular music, these songs are a re-imagining of a musical style from the past—in this case, 1980s darkwave synth pop. Both Ettinger and Goldendust favor big

**BOTH ETTINGER AND GOLDENDUST ARE PARTICIPANTS IN A GLOBAL SCENE COMPLETELY ORTHOGONAL TO THE COMMERCIAL MUSIC INDUSTRY. IT'S SPREAD BY WORD OF MOUTH, FACEBOOK POSTS AND BLOG REVIEWS; PERFORMED IN BASEMENTS AND OTHER NON-TRADITIONAL VENUES; AND RELEASED ON CASSETTE AND VINYL BY SMALL, LABOR-OF-LOVE RECORD LABELS.**



analog synth sounds and archaic drum machine rhythms; there's no sound in either song that departs from a musical palette available 30 years ago.

But that doesn't really matter. As far as I know, none of these guys were even alive in 1983. On "Truth," the hungry ghost of Joy Division's Ian Curtis seems to be haunting the singer, which feels just fine. What makes the song sparkle is the sweet synth chords, and the way the instrumental bridge brings in echoey underwater guitar sounds. Brendan O'Keefe said that the song was "EBM Industrial New Wavey," but it isn't harsh or dark and verges on the wistful sunniness of Boards of Canada.

Dylan Ettinger's "The Pale Mare" is darker, riding a filthy synth line over bare-bones percussion. It's almost dubstep, a label that would probably make Ettinger recoil, but it partakes of the original dubstep preoccupation with panoramic bass and beats that leave plenty of space.

Both Ettinger and Goldendust are participants in a global scene completely orthogonal to the commercial music industry. It's spread by word of mouth, Facebook posts and blog

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reviews; performed in basements and other non-traditional venues; and released on cassette and vinyl by small, labor-of-love record labels. This is music that is enjoyable and satisfying, but it's also part of a living culture that has nothing to do with end-stage market capitalism. In their own small way, records like this are the sound of freedom, and you don't have to carry an AK to participate in their revolution.

—Kent Williams

## THE WHITE ELEPHANT

*The White Elephant ("Fly")*

[www.thewhiteelephantband.com](http://www.thewhiteelephantband.com)

The history of distortion effects on guitars dates back to what is usually considered the first rock and roll song, "Rocket 88." Distortion was accidentally introduced by the guitarist Willie Kizart's—of Ike Turner's Kings of Rhythm—broken amplifier. Guitar distortion has come a long way since that fateful 1951 recording—becoming an essential part of electric guitar music and for many artists a signature sound.

Chris Rohr of the Wapello band of brothers The White Elephant brings his signature fuzz distortion back for their second album. Also titled *The White Elephant*, it is referred to as *The Fly Album* due to the album art. The band says that giving an album a title is harder than it appears, so they choose not to name theirs.

Where the first album rode the wave of the low-fi blues of bands like The Black Keys, the second album shows the band starting to veer away from those shores. Extra effort spent on

the production by local legend Tom Tatman has this album revisiting a classic wall-of-distortion '90s sound, at times reminiscent of Dinosaur Jr.

Along with this evolution in sound, the band is also stretching its songwriting chops. A standout song on the album "Airplanes" shows that the band is willing to break things down and ride a fuzzy psych vibe similar to The Doors' "Moonlight Drive." With circular repetition and droning rhythm, it feels almost influenced by an eastern folk tradition with its complement of sympathetic open notes. Rohr boards a plane with an unclear destination, but he's fixated on the flight. Even though he says "on a trip, a first class trip" he also confesses

**CHRIS ROHR OF THE WAPELLO BAND OF BROTHERS THE WHITE ELEPHANT BRINGS HIS SIGNATURE FUZZ DISTORTION BACK FOR THEIR SECOND ALBUM.**

that he's "flyin' the sky to nowhere." This song leaves me wanting to hear the band exploring more songs with similarly non-traditional structure.

*Fly* is an album that shows The White Elephant is evolving as a band, but continuing to embrace the time-proven tradition of using guitars pushed to the edge of feedback to provide an ample canvas on which to create.

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

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# ASTROLOGY FORECAST: SEPTEMBER 2013

BY DR. STAR



**LIBRA** (Sept. 22 - Oct. 21) Librans are making progress in their worldly endeavors, but in relationships, not so much. A new set of expectations is growing, especially in financial relationships. People are feeling uncomfortable with the present arrangement and want to renegotiate. Similar kinds of things are going on in everybody's lives. Relationships are Libra's thing, though, and these pervasive cross-currents will drive them a little nuts. This issue isn't going away and can't be finessed with a little drama. So you need to begin renegotiating, substantively, and advise others to do the same.



**SCORPIO** (Oct. 22 - Nov. 20) Lots of things are going very well. However, little 'imbalances' in relationships and transactions—things you used to ignore or tolerate—are becoming genuinely problematic. Things like fairness and honesty were always issues, but now they are turning into stumbling blocks. They are preventing further progress and unless they are solved, progress to date will be lost. Begin with a quiet heart-to-heart talk. You'll be surprised where it might lead. Many others are feeling the same way and a carefully chosen word could open the floodgates.



**SAGITTARIUS** (Nov. 21 - Dec. 20) Financial and professional plans were proceeding well, but dissatisfaction is spreading rapidly among family, friends and coworkers. Friends and family need more time and attention; co-workers are unhappy with working conditions. Things that were once accepted parts of life are now points of contention; it's causing hesitation and delay. These seemingly intangible concerns about family, friends and fair play on the job could soon turn into very concrete obstacles to your more practical goals. New plans are needed and they must take these concerns into account.



**ARIES** (Mar. 20 - Apr. 18) In your life, relationships that must work well are demanding your immediate attention: home and family; close friendships and key professional relationships. These aren't issues you can fudge or put off. Friction here will drain energy from important projects and resulting distractions will leave you vulnerable to error. There are important principles involved; lines have been crossed; vital resources have been expended; feelings have been aroused. Stop and mend fences before it's too late. Problems will yield to serious discussion and substantive changes in behavior.



**TAURUS** (Apr. 19 - May 19) The present cycle is already socially isolating for Taureans and they're about to learn more about the costs of the relationships that remain. New relationships could also get complicated, and costly, if you choose to pursue them. In any event, you probably can't avoid getting somewhat more involved. That will enrich and expand your activities in the community and further afield. Just be clear at the outset how much you want to take on. Right now, less is more where relationships are concerned.



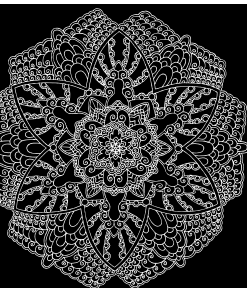
**GEMINI** (May 20 - June 19) Gemini was due for a big financial and professional boost when negotiations bogged down over strong feelings of moral and ethical responsibility. It's more about a newfound determination to go by the book than your qualifications. You might need to remind people, diplomatically, of your suitability and do what you can behind the scenes to make sure all t's are crossed and i's dotted. Attitudes have changed—this is probably the way things will have to be done from now on.

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**FOR EVERYONE:** October brings a different and more serious kind of turning point than the turning points we have become used to, difficult as they might have seemed. We've come through a time when ethics and morality took a back seat--moral and ethical affronts were the problem of those affronted. As for etiquette, forget about it--all of that is changing, with a vengeance. Prepare yourself to be challenged and to challenge others on all these fronts, especially in your closest and most important relationships.



**CAPRICORN** (Dec. 21 - Jan. 18) Everything was moving ahead nicely. However, people you need, whose feelings and opinions matter a great deal, are starting to offer resistance. These people are the glue that holds your personal and professional life together. Trouble with them will ruin everything. If you ignore those signals, then serious trouble is inevitable. You need to begin negotiating sincerely to address lingering grievances. Invest generously in resolving outstanding issues. Your inner and outer life will improve in ways you never realized they needed improving.



**AQUARIUS** (Jan. 19 - Feb. 17) Progress continues in the often-strenuous efforts to fashion a more agreeable lifestyle. There has always been tension over some issues, but no one seemed interested in discussing it except you; forget actually trying to resolve it. You are no longer the only one itching for a chance to get these things into the open. That's over. Other people are drawing lines in the sand. Resolving these issues will mean more work for you, initially. Think of it as a needed investment in your future.



**PISCES** (Feb. 18 - Mar. 19) The summer has brought successes in your efforts to weld the disparate pieces of your life—some of them far flung—into a single livable whole. The problem is that in all that maneuvering you might have lost that loving feeling, or maybe emotional expectations are just greater than they were, not least your own emotional expectations. Everyone needs this to be more than a convenient economic arrangement. To bring back the warmth, you'll need to expand efforts beyond your closest partners.



**CANCER** (June 20 - July 21) Sentiment has shifted strongly; no one can override or roll back this change in attitudes and Cancerians probably wouldn't want to. For years, it's been a question of might makes right, with Cancerians on the losing end of the equation. A new concern among people for moral and ethical subtleties will provide much needed leverage. People who are used to bullying and blustering their way through your life will suddenly find themselves constrained by this newfound concern for the moral and ethical niceties.



**LEO** (July 22 - Aug. 21) Leo has been undergoing strenuous psychological and spiritual transformations. Until now, the turmoil has stayed within. In October, you'll need to make appropriate changes in your outer life, too, or risk complicating personal and professional relationships. Greater honesty will be needed to keep boundaries clear and comfortable. However, Leos will find the adjustments easier than others are finding similar adjustments. You'll also have convenient leverage over difficult situations. Things will go even easier if you don't overreact to the new, overly idealistic expectations of friends and partners.



**VIRGO** (Aug. 22 - Sept. 21) Virgos have little direct leverage over the extraordinarily complex events unfolding around them. However, things are slowly but surely evolving in accordance with their wishes. You also have unusually deep insight into the issues. You should think of yourself as a facilitator. Friction is very possible in financial and professional areas. Changes of attitude suddenly call for greater honesty in all interactions and many are having problems with that. You will need to help resolve troublesome issues created by the faulty reasoning of others.



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