



LITTLE VILLAGE
IOWA CITY'S NEWS & CULTURE MAGAZINE

VOL. 15 | ISSUE 142
OCT. 16 - NOV. 5, 2013

UNSOLVED

IOWA CITY'S COLD CASES P. 6

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CANDIDATES**

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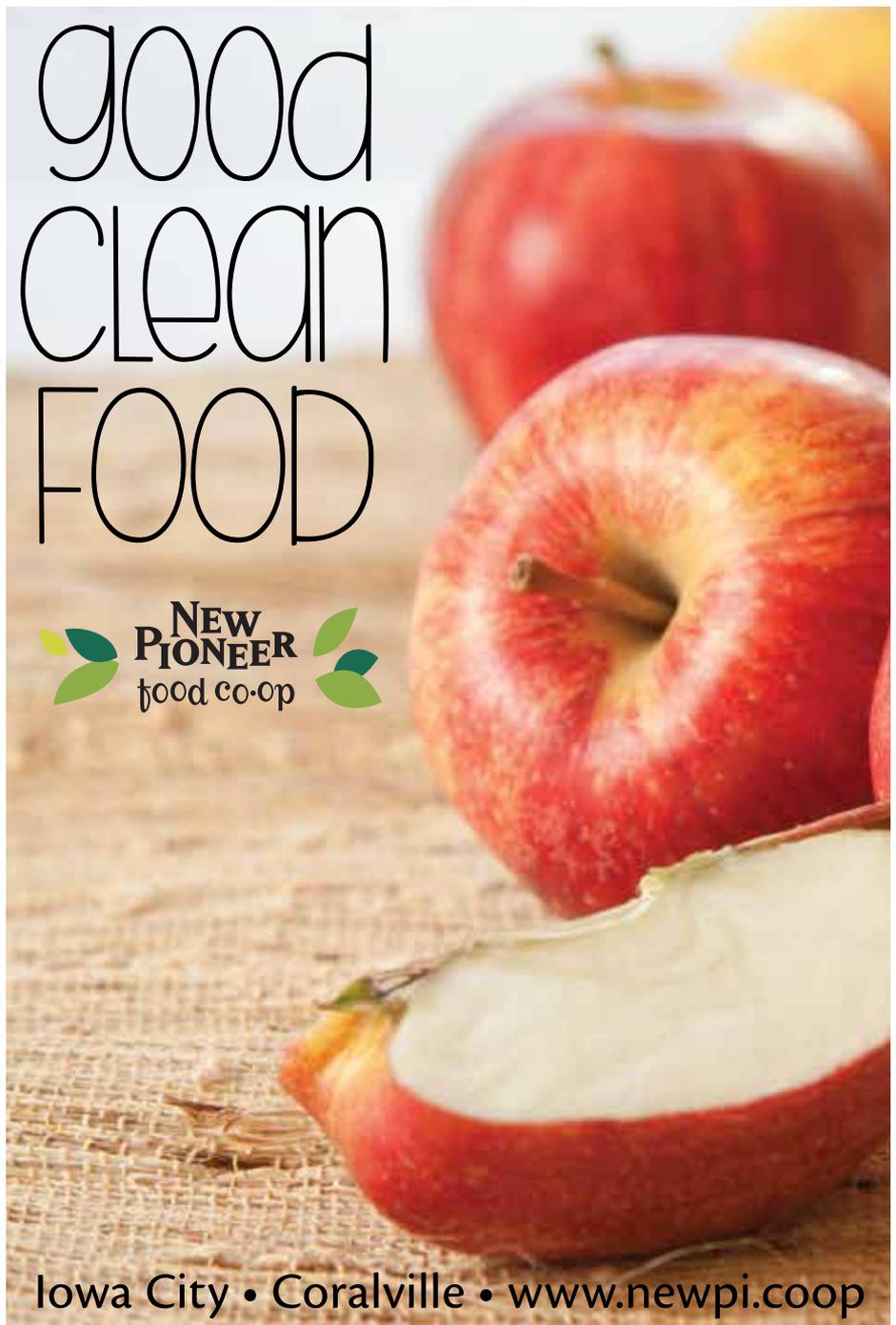
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APP: Little Village Best of IC

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

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ON THE MORALS OF HEALTH CARE

Is an ounce of prevention worth a pound of legislation?
 BY VIKRAM PATEL AND MATT SOWADA



Photo by Rachel Jessen

On the first of this month, health care exchanges facilitated by the Affordable Care Act (ACA) were brought online. How might changes from ACA, a.k.a. Obamacare, affect the way we view the health of our fellow citizens?

WE KNOW THAT REGULARLY EATING FAST FOOD OR MICROWAVE DINNERS IS UNHEALTHY, SO WHY NOT TAX THEM?

MATT SOWADA: I predict the ACA is here to stay and we will find ourselves more involved in each other's health decisions. We already have a moral obligation to strive towards health, because our community might justly call upon us to provide bodily service (sandbagging in a flood for example) and it is our duty to be prepared. Obamacare will deepen that moral obligation due to the financial effects our actions will have on health costs for the rest of society. Vik, do you feel we have a moral obligation to strive for health and will the ACA affect it?

VIKRAM PATEL: Yes, we have a moral responsibility to try to be healthy, but the real question is: Should the moral aspects of health also carry legal weight? An apt analogy comes from how our society handles lying. Lying

always has a moral dimension, but rarely does it carry legal consequences. When it does, the legal consequences fall into two categories: significant harm to another individual (e.g. fraud) and harm to the public (e.g. perjury). I can't see the harm done to another individual by our health decisions rising to a level necessitating legal intervention (even with the ACA). However, I can envision new legislation intended to incentivise better health decisions justified by the financial burden that poor health decisions can place upon society. These inducements to avoid poor behavior would correspondingly take a financial form—taxes and subsidies. I think this is reasonable, within limits.

MATT: Well, I think that this is a tricky sort of problem: a real, serious concern with (ever-growing) externalities that does not avail itself of a just and effective governmental response. Whether it's the negative incentives that taxes offer or the positive incentives of subsidies, I don't see what more the federal government can really do. When, exactly, should the government use its power to part me from my money?

One approach would be to encourage people to make wise daily decisions. The problem here is that there are a million different healthy lifestyles. Just looking around my kitchen I can see that most of the food that I consume falls into the category of "part of a healthy diet, in moderation." A couple of glasses of red wine per night is good for the body and

Ten Things You Should Know About the Affordable Care Act (ACA)

1. Learn about health insurance and get to know some key vocabulary: premiums, deductibles, out-of-pocket maximums, copayments and coinsurance.
2. Go to healthcare.gov or idph.state.ia.us/HBE to learn about your insurance options. Open enrollment in the health care exchange lasts from Oct. 1 - March 31, 2014.
3. No current coverage? The individual mandate makes it your personal responsibility to enroll or else be subject to tax penalty. If you opt out, the penalty will occur when you file your 2014 taxes.
4. Consider the healthcare marketplace like the Amazon.com for health insurance.
5. Prices for individuals will vary on four criteria: age, tobacco use, location, family size.
6. Undocumented individuals will not be eligible for coverage—only lawfully present, permanent or U.S. Citizens can receive insurance.
7. No insurance company can deny coverage or raise premiums based on any pre-existing conditions.
8. The amount of government subsidy you receive will depend on MAGI (modified adjusted gross income) in relation to FPL (federal poverty level) guidelines.
9. For 2014, six insurance companies will offer coverage in Iowa through the ACA health care exchange. Only two will offer coverage to all 99 counties: Coventry HealthCare and CoOpportunity Health.
10. In Iowa, there are three "navigators" with trained professionals able to guide individuals and small businesses through the process of obtaining health care: Planned Parenthood, Visiting Nurses Association and Genesis Health System.

—Natalia Espina

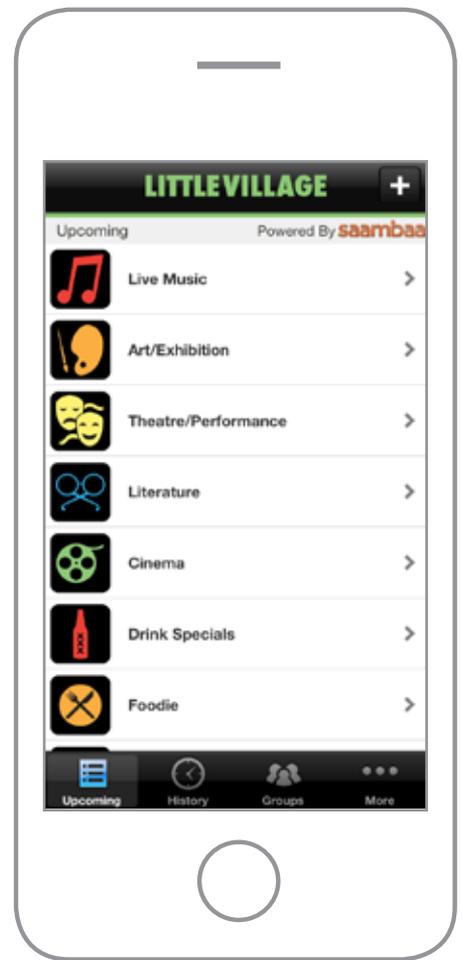
soul, but nine glasses of wine a night will kill you. A little butter to sauté some vegetables is great, but half a stick is horrendous. How is the government supposed to walk that tight-rope? How do the health benefits of a banana compare, in dollars, to those of a head of kale? Furthermore, how much money will you give me for jogging an hour? For swimming 30 laps? These questions are absurd, but even if they weren't I wouldn't trust the feds to answer them. It's too complicated to govern; You have to trust the individual.

The alternative would be for the government to apply financial pressure to outcomes, but all men are not created equal. Vik, you and I are blessed in that we are able-bodied young men with the finances to make wise health decisions pretty easily. Someone born with a serious disability will have a *much* more difficult path to health than I do; they don't deserve to be financially punished. Again, it seems that we must trust and expect individuals to do the very best they can.

VIKRAM: Well, if we had to implement incentives in the ways that you outlined, the process would be absurd. However, there are

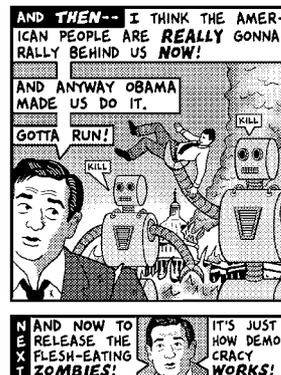
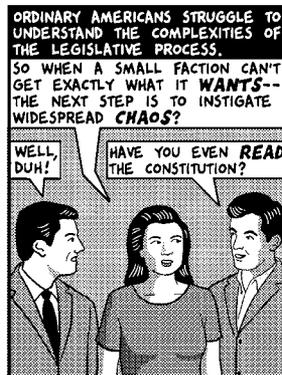
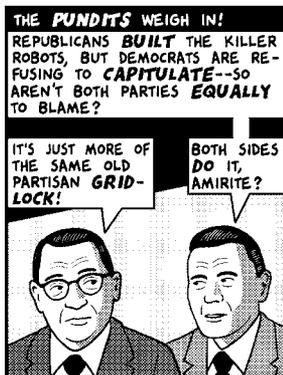
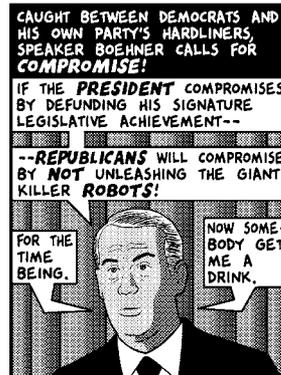
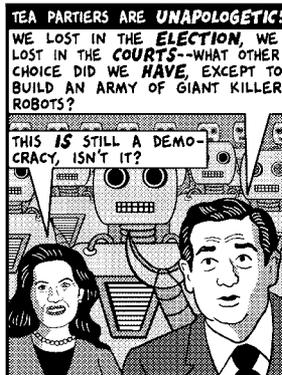
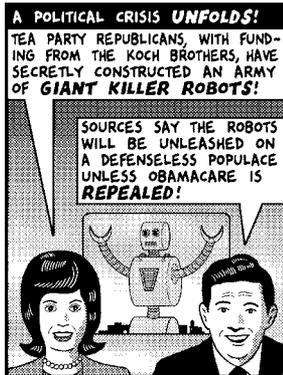
other, more successful injunctions we can seek to model. Smoking and excessive drinking are *such* unhealthy behaviors that we tax those products to discourage their regular use. Many states require motorcycle riders to have a minimum level of health insurance if they decide that they aren't going to wear a helmet. We know that regularly eating fast food or microwave dinners is unhealthy, so why not tax them? In a more benefits-based approach we have the Women, Infants and Children (WIC) program which subsidizes some generally accepted healthy foods for new mothers who have a low income. The public would likely benefit from this program's expansion. Preventative care is important to maintaining one's health, so why not subsidize annual medical exams? The federal government could balance the public good against individual choice using fairly straightforward (if creative) incentives. **IV**

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



THIS MODERN WORLD

by TOM TOMORROW



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IOWA CITY'S MISSING AND MURDERED

Reexamining the cold case files • BY MARLIN R. INGALLS



In 2003 he was honored by Johnson County's nine enforcement agencies.

On Nov. 10, 1962, 43-year-old Edward A. Kriz, former owner of George's Buffet, was murdered behind Hamburg Inn No. 2, at 214 N. Linn St. After closing the bar early and dining at the next door restaurant, Kriz and his wife left out the backdoor. Upon leaving, they encountered a man wearing a Halloween mask and trying to enter his bar. As Kriz attempted to stop the man, shots were fired and the killer fled. A button was torn off the attacker's coat that eventually led police to 18-year-old Joseph Schneider. The collective evidence was hand-delivered to the FBI lab in Washington D.C. for testing, but when returned, the damning button was missing, and all charges were dropped against Schneider.

Another unsolved case involved 30-year-old Ronald F. Lipsius, from Williamsburg. Lipsius ran the Clover Farm Food Market at 812 S. Summit St. On Monday, May 16, 1966, around 8:30 a.m., a young woman stole \$50 from the till of his store. When he chased the woman down the sidewalk she shot him dead with a .22 caliber pistol, drove away and was never identified.

THE FACES OF IOWA CITY'S UNSOLVED CRIMES

Clockwise from bottom left: Susan Kersten, James Hall, Edward Kriz, Edward Leeney, Ronald Lipsius, Joseph Scheifer, Jane Wakefield, Sarah Ann Ottens (Images courtesy of lowacoldcases.org)

Though Iowa City has never experienced a debacle on the scale of the Villisca axe murder, or crime rates like those seen in big cities, it has had its share of unsolved murders and missing persons. In late 2009, a state cold case unit was established and nearly 150 cases were listed on their website in the hopes of solving them using the latest advancements in DNA technology. The cold case unit closed in December 2011 due to lack of funding, but the Iowa Division of Criminal Investigation (DCI) continues to pursue some cold cases on which they have made progress. lowacoldcases.org, a non-profit run by dedicated volunteers, is actively updated with new information and advocates for missing persons and their loved ones by keeping victims' stories alive and active, working with law enforcement and even aiding in making convictions.

Despite the passage of time, I can't help but think of or write about these cases from a very

personal place because they affect me deeply. In researching these cases, several things intrigued me, as I already knew where they had occurred. All of these events occupied the public and press for many years and many still have grieving family and unpunished perpetrators. Many thanks to the nonprofit Iowa Cold Cases; most of the information provided here has been sourced from their in-depth archives. Their motto is: "Where Hope is Never Laid to Rest."

The oldest known Iowa City cold case is for the murder of the handsome 32-year-old motorcycle patrolman, Edward M. Leeney. On April 29, 1926, he died after colliding with a city street car at Market and North Dubuque streets while in pursuit of a speeding vehicle. According to Iowa Code Chapter 707, "if a person kills another person while escaping or attempting to escape from lawful custody" it is considered murder. Leeney's case remains unsolved as the person he was pursuing escaped.

In the mid-1970s, several women were murdered in the Iowa City area. At age 20, Sarah Otten was a nursing student living in Room 429 of Rienow Hall on the UI campus. On March 13, 1973, just before midnight, another student found her severely beaten and dead from asphyxiation. Six months later, fingerprints and DNA evidence led authorities to arrest former UI football player James Hall. In May 1974, he was found guilty of second-degree murder and sentenced to 50 years in prison at Fort Madison. In 1983, Hall's conviction was overturned on a technicality and he was released. Tragically, in 1992, Hall was convicted of strangling to death another woman, Susan Hajek. No one else was ever charged in Ottens' murder.

A double homicide occurred near the Coralville Reservoir in a wooded camping area just south of Marina 218. A pickup truck found in high weeds with two charred bodies inside was found on Labor Day in 1975. The

gas cap had been removed, extra gas had been added and matches were found in the trunk bed. Identified through dental records they were Karen Ann Christensen, 27, of Cedar Rapids, and her cousin Larry Gordon Wells, 25, of Marathon. Karen was a 1969 double major who graduated summa cum laude from UNI; Larry attended college in Nebraska and served with the Navy in Vietnam, after which he lived in his childhood home in Marathon, working on its restoration with the help of Karen.

Jane Ellen Wakefield, 26 at the time, was last seen on Sept. 9, 1975 at the Bon-Air Mobile Home Lodge. A UI grad, she taught at Penn Elementary in North Liberty. When she she did not show up for work, the school reported her missing. Some people suggested that she had left with a religious cult, but that proved wrong. She had filed for divorce six months earlier and was involved with another man. Two city lagoons near the trailer court were drained but no evidence was uncovered. Testing on bone fragments found at the incinerator of her apartment led nowhere. When it was reported that she was murdered, cremated and the ashes had been spread along I-80, local authorities performed a search but found nothing conclusive. The prime suspect in the case has never been charged due to lack of evidence; Jane is still missing and assumed dead. She was one of three divorcees that went missing that summer.

Vicki Lynn Klotzbach, a 22-year-old lab technician at the University of Iowa, was found raped and shot dead in Coralville in 1981. According to a 2002 article from the Fort Madison *Daily Democrat*, the bullet was traced to the gun's owner who became the prime suspect, but the prosecutors lacked enough evidence to make an arrest at the time. After more than 20 years, advancements in DNA testing technologies confirmed that the original prime suspect was indeed the murderer of Vicki Klotzbach. He was convicted in 2003.

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Susan Pearl (Bollinger) Kerstan's burned body was found in her car on Sept. 24, 1995. At age 38, Kerstan was a talented artist and a divorced mother of four. Beaten severely, she was placed inside her vehicle, rolled through two fences and into a field off Highway 923 about a mile south of her home at Regency Mobile Home Village and then set afire. She was identified through dental records. Since her murder, her living children, family and even members of the community have actively tried to find who murdered Kerstan. Suspicion fell upon her estranged boyfriend and father of the twin girls, but no one was ever convicted.

The death of Iowa City child care worker Laura Van Wyhe is strange and compelling. Laura was found by a truck driver on Oct. 25, 1996, along the shoulder of Highway 136 near Kahoka, Mo. Alive but incoherent, troopers said she may have been hit by a car, but not where she was found. She died three hours later of brain trauma, massive blood loss and blunt force trauma to the legs. She had gone to Bonapart with her 14-month-old son to visit family on her birthday. Due to sleeping arrangements she stayed in Kahoka with her boyfriend's family. Apparently leaving in haste, her baby bag was found in a tree and her clothing was in a cornfield near her body. She was wearing her brother-in-law's unsullied jacket. Who killed her, as well as other elements following her death, still remain a mystery.

English-born Frances Bloomfield went missing on Sept. 20, 1997. Her husband, who had just returned home from Europe, reported her missing after finding pools of blood in their home. Her car was also missing. Later that day, her body was found in a ditch along U.S. 20, a half mile south of Rockford, Ill., hands and feet tied with rope and wrapped in black trash bags. The cause of death was strangulation by ligature. Her car was found in a New Jersey airport.

For more details or if you have information on these cases and others in the state please consult lowacoldcases.org. **IV**

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



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ROYCEANN PORTER

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?*

ROYCEANN PORTER: Members of the city council must be committed to evaluating and changing policies and procedures involving the system of arrest in Iowa City. They can start by being well-informed of ongoing statistics that paint a picture of Iowa City as discriminatory when enforcing the law. The trend of inequitable arrests of African Americans, Hispanics and other minorities in Iowa City can be reversed. There are no quick fixes so we must work all the time to change the approach of law enforcement towards minority residents from the present one of “control and monitor” back to the right one of “protect and serve.”

The city council can look at models of programs developed by other cities and communities that have successfully started the reversal of disproportionately arresting and incarcerating African Americans, Hispanics and other minorities. The council must also review the kinds of government funding provided to law enforcement agencies and make recommendations on how this funding can support equitable enforcement of the law.

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?*

RP: In order to discourage the rise in housing costs, reduction in services and help facilitate more affordable housing and services for lower

income individuals, I will work with other council members in three key areas: 1. To become informed about the goals of inclusionary zoning and begin to think outside of the box when brainstorming strategies that would impact the rise in housing cost. 2. I would continue to work closely with the Iowa City Housing Authority and encourage my fellow council members to evaluate the current regulations that drive services to low income families and where possible recommend changes. 3. Continue to partner with successful affordable housing developers like the Housing Fellowship and Habitat for Humanity as additional support to facilitate affordable housing for low income individuals.

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?*

RP: It is my opinion that the county should re-evaluate their options and develop new strategies to convince residents of Johnson County that passing a referendum for a new jail will be of benefit to people who must be confined in jail and their families, as well as the community as a whole. The publicity surrounding the failed referendum for the new jail leads one to believe that the local elected officials who were strong supporters of the referendum may find it necessary to review the current proposal and make changes that would yield a more positive outcome. Supporters of adding to jail capacity need to clearly address the perception of many that, “if they build it, they will fill it.”

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?*

RP: We must remember that the Americans with Disabilities Act requires that the cities in Johnson County provide paratransit services to individuals with disabilities. People with special needs look to all leaders in Johnson County for support. A user friendly and user affordable transit system for people with disabilities must be the priority of every local elected leader. As the most populous city in the county and home of the greatest number of SEATS riders, Iowa City should be a leader in providing paratransit services.

I support keeping half-priced fares for qualifying SEATS users and keeping Sunday service. Most SEATS riders are dealing with very limited incomes and they do not need to pay twice the standard fare for public transportation which meets their specific needs. Sunday service allows people who otherwise have no transportation to attend worship services if they so choose and to have access to transportation throughout the week.

I will sit down with the Board of Supervisors and work out how shared public services can be financed with fairness to all. These are not difficult questions and can easily be resolved by people of good will. It is never acceptable to force a loss of valuable services on lower income residents simply because some elected officials are miffed at other elected officials.

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?*

RP: Racial profiling is the single most important issue facing all residents of Iowa City. Two recent studies reveal to the whole community what has long been daily reality for minority residents: that even in Iowa City, people experience different opportunities and quality of life depending on the color of their skin or ethnic background.

The Iowa City Council recently created the Ad Hoc Diversity Committee to “study the operations of City law enforcement ... as it relates to minority populations.” The Diversity Committee found that “participants in the public information gathering sessions shared multiple concerns about a lack of consistency of how officers carried out police policies” and stated “it is the belief of the Committee that the police department is currently functioning under a ‘control and monitor’ approach to dealing with our minority citizens, which has

<< **ROYCEANN PORTER**

Photo by Barry Phipps.

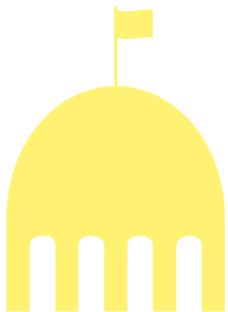
led to mutual feelings of distrust.”

The Coalition for Racial Justice's report *Racial Equity in Iowa City and Johnson County* concludes that, “Significant and troubling racial disparities exist in our community in education, juvenile justice, adult criminal justice, economic well-being, housing and representation in community leadership.”

I believe that my years of experience in the community of giving one-on-one support directly to individuals and families and gaining personal insight into how people are having to live will make me uniquely able to resolve many of the issues of racial inequity we are now facing. Embracing the diversity of Iowa City by engaging with the whole community is my passion. It is who I am.

A short while ago I discovered on Facebook that a young woman who lived much of the time on the Ped Mall in Iowa City had passed away. While searching on the Ped Mall for the woman's surviving loved ones, I found her partner and asked how I could help. I offered assistance, offered to make a meal for his late partner's memorial service, or to help in any way I could. I spent some time offering information about resources that might help him with his work and his life situation. I just wanted to tell this brief story as a way of saying that I want our community to relate personally to people no matter where they're living or what their circumstances may be. I have a vision of putting compassion back into public office: Building tall buildings or not are tasks for us to work on; helping people to make their lives better is what we are called to do. **lv**

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



FAITHFUL SKEPTICISM

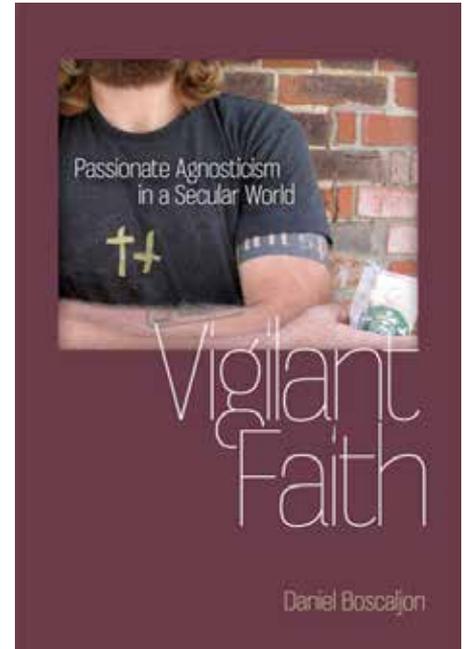
In an increasingly secular world, Daniel Boscaljon's new book asks readers to take another look at religion. • BY KENT WILLIAMS

As someone who has not successfully read any works of philosophy—not made it past the preface in most cases—my motivation to read *Vigilant Faith* came directly from the mission of *Little Village*: to celebrate and critique the community in which we live. Dan Boscaljon is an Iowa Citian who has Ph.D.s from the University of Iowa in Religious Studies and English. He was my son's debate coach in high school. He's someone I see at The Mill, in the corner reading while the bands play, or out shopping the Farmers' Market. We live in a place where people we see every day go about the low-key business of doing remarkable things.

Vigilant Faith is a book concerned with the philosophy of religion. It reviews and summarizes the works of philosophers and theologians like Kant, Kierkegaard and Heidegger, as they speak to the project of the book, which is to rigorously describe and explain a kind of faith open to agnostics, skeptics and atheists.

As such, it is not an easy read. Boscaljon's writing is not the problem: As a prose stylist he is as concise and fluent as he can be given the subject, which explicitly and necessarily dwells right at the limits of language's expressive capacity. Compared to the classics of modern philosophy, whose turgid discursiveness are the price of admission, *Vigilant Faith* is as simple and clear as the subject matter allows. And the heavy going of the first two-thirds of the book is preparation for some remarkable, straightforward writing in a summation that gives one the sensation of the sun coming out after a grey day of sustained rain.

The title, *Vigilant Faith*, is Boscaljon's formulation of a faith that can connect the skeptically minded to something that their refusal to accept religious belief has previously denied them: A spiritual connection to what is outside and beyond themselves. Human beings yearn to bridge the gap between their finite lives and the infinite. In an increasingly secular world, the place of religion in many people's lives has shrunk to the point of vanishing, while for others it has inflated into a malignantly rigid fundamentalism. Skepticism and its toxic cousin cynicism can lead to isolation and despair. Living with the conflict between science



"WHEN WE LISTEN, THE WORLD SOMETIMES WHISPERS SECRETS THAT WE CANNOT UNDERSTAND."

- DANIEL BOSCALJON, *VIGILANT FAITH*

and traditional religion, and the dehumanizing anonymity of consumer capitalism, there seem to be only two choices: Trusting nothing, and surrendering to a dogmatic religious faith.

Vigilant Faith suggests another way of being. The native skepticism of non-believers and agnostics becomes a way into an abiding encounter with the indescribable and unknowable absolute. Paul Tillich called this the "The God Above God." Rather than an obstacle to faith, skepticism becomes the dynamic faculty for experiencing faith. Given an experience whereby one feels the presence of the infinite, a vigilant faith exists in the balancing opposite propositions about the experience: "I think I experienced the presence of God" and "I don't know if I experienced the presence of God." At the same time this skeptical facility watches itself, always seeking to rigorously evaluate its own process. What is spiritually sustaining is that it trusts that eventually, in the end, the

truth of the matter will be unveiled.

About the practice of vigilant faith and its eventual ‘unveiling’ in the final chapters, I don’t want to say much more. Unusual for a book of philosophy, there are surprises that should be left for readers to be surprised by. No spoilers!

There are examples from the world of art along the way—notably, the plastic bag drifting in the breeze from the film *American Beauty*—which illustrate worldly phenomena that point to a hidden divinity within the finite. There’s *en passant* mentions of the extremities of philosophical discourse, like Kierkegaard’s *Concluding Unscientific Postscript*, of which Boscaljon says, “... does the exhaustive (and exhausting) work of demonstrating that a human being is capable of nothing at all.” The struggle for a language equal to the task of understanding understanding itself is highlighted by his use of Heidegger’s invented words like “thingness” and “over-againstness.”

What is most affecting about this book is its voice. Though there is no specifically personal anecdotes, there are dramatic moments when Boscaljon shares what must have been his own points of revelation. When he switches from the third person to the first, it may be a grammatical convenience, but with it comes an intimation of the ‘I’ behind the text. The reader feels invited into a strange, arduous journey with the author. Words like ‘self’ and ‘belief’ and ‘truth’ become more active and elusive than in everyday discourse, but the connection to the commonplace is never lost.

Unlike some academic philosophy, which is as hard to connect to the mundane as string theory, *Vigilant Faith* has a purpose outside the academy: It invites the reader to participate in a process of finding a way of faith, without asking them to, as Mark Twain would say, “swallow any stretchers.”

Jesus said, “Blessed are the poor of spirit, for theirs is the kingdom of heaven.” The poor of spirit (and who isn’t?) are to whom Boscaljon addresses this book. The vigilant faith he describes can be an opening, a possible healing of what is broken, without asking those of a skeptical mind to cast aside their doubts. The vigilantly faithful are “subjectively convinced of the uncertainty of objective certainty,” but may abide in the comfort of the possibility of a connection with the infinite. **IV**

Whereof Kent Williams cannot speak, thereof Kent Williams must be silent. But rarely is.

CHICKEN LITTLE REVIEWS:

LINCOLN CAFE | 117 W. 1ST ST, MT. VERNON, IA



place is always packed, and nights get booked fast.

The demand to eat at this restaurant is warranted. Chef and Owner Matt Steigerwald and his committed staff care about food deeply, and it shows in their unpretentious menu and thoughtful approach to service.

While many talented chefs whose restaurants have cult-like followings (more on that later) have decided to rebel against the deluge of various dietary restrictions and eating habits, Lincoln Cafe has quietly included a little for everyone. Alongside high-quality meats butchered and cured in-house, interesting vegetable entrees are equally enticing.

The most ubiquitously inviting aspect of the menu is that, while the price of some entrées can exceed \$30, their regular menu always boasts several amazing and filling sandwiches that are all under \$10. The clichéd portabella mushroom becomes delicious and mildly addictive on a sandwich served with pungent herby pesto and roasted seasonal vegetables. Burgers prepared with various fresh ingredients are another good options for those on a budget.

CHEF AND OWNER MATT STEIGERWALD AND HIS COMMITTED STAFF CARE ABOUT FOOD DEEPLY, AND IT SHOWS IN THEIR UNPRETENTIOUS MENU AND THOUGHTFUL APPROACH TO SERVICE.

boasting of organic and local ingredients (even though they source much of their food from area purveyors). Instead, questions about the menu are answered; drinks are brought; food is delivered. When a server does decide to break from their efficient routine, it is to add a little well-placed fun into the evening. On one occasion, beef sliders topped with quail eggs on a bed of jasmine rice were delivered with an anecdote. Quick and to the point, the server told us the story that inspired the recipe and unusual presentation. It was charming and elevated the experience.

Steigerwald is committed to experimenting with new cuisines, ingredients and cooking methods, and he shares the results at monthly Sunday dinners. Special and sometimes unusual ingredients are purchased for these meals—an opportunity for

It wasn’t long ago that a trip to the Lincoln Cafe also meant spending two hours noodling around Mt. Vernon while waiting for a table to become available. Waits were long and, after peeking into a kitschy shop or two, it wasn’t uncommon to end up down the street at the cafe’s wine bar where the small selection of wines and craft beers subdued hungry diners and even became an anticipated part of the Lincoln Cafe experience. Now, pre-dinner drinks will have to be planned as the restaurant recently started accepting reservations, and it’s highly recommended to make one well in advance: This

Muted lighting, retro booths and two-bladed fans rotating hypnotically overhead distinguish the spacious yet cozy dining room at Lincoln Cafe. Service is brief and efficient with a dash of surprise: It is rare to see a waiter lording over a table, rattling off lists of specials

PRICE:

1-3



Golden Eggs
(\$10-30)

SERVICE

5/5



TASTE:

4/5



ATMOSPHERE

4/5



open-minded diners to try something new. Each time a theme is chosen that inspires the menu. One month it was Montreal, another time it was Carolina Fish Camp. In October, the meal was inspired by cuisine from the South Pacific. Ahi poke, a raw tuna dish typical in Hawaiian cuisine, was followed by other dishes including fluffy house-baked rolls and banana-leaf wrapped pork. While the meal seemed to get less interesting as it drew on (the pork was at times dry and a vat of macaroni salad indiscernible from the Midwest potluck staple seemed like a filler course), the banana fritters with coconut ice cream were stellar, and the extremely reasonable price (\$35 for five courses) made any complaining seem silly.

LINCOLN CAFE HOSTS SPECIAL DINNERS MONTHLY IN WHICH A THEME IS CHOSEN THAT INSPIRES THE MENU. ONE MONTH IT WAS MONTREAL, ANOTHER TIME IT WAS CAROLINA FISH CAMP. IN OCTOBER, THE MEAL WAS INSPIRED BY CUISINE FROM THE SOUTH PACIFIC. AHI POKE, A RAW TUNA DISH TYPICAL IN HAWAIIAN CUISINE, WAS FOLLOWED BY OTHER DISHES INCLUDING FLUFFY HOUSE-BAKED ROLLS AND BANANA-LEAF WRAPPED PORK.

The cozy atmosphere, delicious food and community-oriented experimental dinners have earned Lincoln Cafe a dedicated following, one that the restaurant seems to want to stamp in place, literally. At 25 customers and counting, in exchange for a lifetime of free French fries, the cafe encourages customers to tattoo three simple words that make up both the website name and what seems to be their guiding principle: Food is important. **lv**

Submit Reviews:
ChickenLittle@LittleVillageMag.com



SCARY SEXY

Tips to trick out your treats this Halloween • BY CARMEN MACHADO



One of the pleasures of Halloween is seeing the hilariously improbable costumes that some companies manage to create. Some of them are just stressful—a child's geisha costume?—but others are just gloriously strange. Iowa City is gonna be full of sexy [insert random profession, object or cartoon character here], and if you can't beat 'em—well, you know the drill. Here's your guide to (occasionally copyright-infringing) erotic ensembles that are sure to titillate, confuse and make your All Hallows Eve bash a little more interesting.

SEXY COUPLE'S COSTUMES

Sexy Lion Tamer: The heels will make it hard to run from a rogue feline, but you'll be disemboweled in style with this *roaringly* sensual outfit. All you need is a short red jacket, black leggings, fake equestrian boots and a riding crop from your kinky neighbor.

Sexy Lioness: Slaughter your cruel tamer and make an ill-fated break for freedom while flaunting those haunches. Stitched-together mop heads make a perfect mane.

Sexy Lumberjack: Your scruples aren't the *only* thing that's barely there. The environment is the enemy and there's no hotter way to

STOP TRAFFIC IN A SEXY SWEET-CORN DISGUISE Collage by Rachel Jessen.

show it. Roll that flannel up your toned arms, and no one will notice that you're wielding an axe. This is a Thneed that you definitely need. **Sexy Lorax:** Ruffle folks' *Truffula* trees while fighting environmental degradation, even if your selfless mission is entirely in vain. An orange pillowcase with a hole for your head and a fake yellow mustache is a must-have. If you can find a plastic bucket to paint like a tree stump, even better. Make sure to stand on it at random intervals and sob-yell self-righteously at passers-by.

Sexy Bureaucrat: Slash government backing for space exploration, the arts, the social safety net or anything else your heart desires while you're in this slinky thing. All you need is a button-down dress shirt and a pair of glasses to slide up and down your nose as needed. Red pen not included.

Sexy Astronaut: You'll be way too fine for decompression sickness or ebullism. Get exposed to the fatal vacuum of space due to underfunded R&D and turn heads at the same time. A white crop top, white underwear and a glass fishbowl over your head will recreate that sensual asphyxian sensation.

PROLIFIC PARTNERS

An interview with Michael Timmins about the past influences and present production of the Cowboy Junkies • **BY KEMBREW MCLEOD**

Sexy Marie Antoinette: Let those housecleaners and horsemen eat cake. You'll be a-head of the game with this guillottirrific getup. Wear clothes that no one else can afford and walk around eating caviar and laughing at people.

Sexy Peasant: You've never been hotter—or hungrier. Don't worry, your lack of health insurance will only kill you after you take out the bourgeoisie. You can find a burlap sack at Kmart.

Sexy Winnie the Pooh: Others will get rumbly in their tumbly when you're in this little number. Stuff a gold t-shirt and your gold underwear with whatever you can pull out of your roommate's pillow without her noticing. Isn't this a clever disguise?

Sexy Honey Bee : Spend the whole party avoiding your archnemesis who keeps breaking into your home, stealing your food and occasionally eating members of your family. All you need for this gold-and-black ensemble is your Hawks game-day attire—cut up all sexy-like—and honey smeared all over your face. Tut tut, it looks like rain.

FOR THOSE OF YOU GOING SOLO

Sexy Ear of Corn: Aw, shucks! Be a troubling yet integral part of the Midwestern agricultural-industrial complex and the stuff of UI frat boy's corn-fed fantasies. Just glue corn husks to your body and wait for them to come.

Sexy Sharknado: The perfect racy rig to drop some chomping hotness on the soon-to-be-dead denizens of Los Angeles. They'll never see it coming. Buy a few plastic sharks, then occasionally spin in a circle and launch them at strangers.

Sexy Grumpy Cat: Let everyone know how displeased you are with everything and everyone. Print out Grumpy Cat's face and wear it over your face. That's it. What were you expecting?

Sexy Jonathan Franzen: The Sexy Grumpy Cat costume, but with come-hither hipster glasses and a pedestal. **IV**

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



To paraphrase Grand Funk Railroad, Cowboy Junkies are a Canadian band—and a family band. It features siblings Margo Timmins on vocals, Michael Timmins on guitar, Peter Timmins on drums and longtime friend and collaborator Alan Anton on bass. Their quiet, hypnotic sound (imagine the Velvet Underground backing Patsy Cline) was cemented on their breakthrough 1988 album *The Trinity Session*.

Recorded in one evening with one microphone in Holy Trinity church in Toronto, *The Trinity Session* was one of the great—though sometimes overlooked—albums of the 1980s. It is fitting, then, that Cowboy Junkies will be playing on Nov. 1 in Iowa City at the First United Methodist Church (a magical venue that has hosted a handful of very special live musical performances).

Hipper groups like Low and Codeine have been credited with inventing “slowcore” in the 1990s, but Cowboy Junkies had already developed that hushed aesthetic years before. Given this background, the band's roots in post-punk noise are a bit surprising. Michael Timmins explains, “For Margo and Peter, the Cowboy Junkies were their first band, but for me and Alan, we were in two earlier bands.”

“We started forming bands in 1979. The first band was Hunger Project, which was

COWBOY JUNKIES | NOV. 1

First United Methodist Church | 8 p.m. | \$35+
Illustration by Jacob Yeates

influenced by the music coming out of England at the time—a Siouxsie and the Banshees, Joy Division kind of thing. And then we moved to London and formed Germinal, which was a very avant-garde instrumental noise band.” He adds, “It was very fun to do and very horrible to listen to.”

“WE KNEW THAT A FORM WOULD GRADUALLY SUGGEST ITSELF AND THEN IT WAS UP TO US TO RECOGNIZE IT. BY THE END OF THE [NOMAD SERIES] WE REALIZED THAT THE FOUR ALBUMS REFLECTED THE FOUR SIDES OF OUR MUSICAL PERSONALITY.”

- MICHAEL TIMMINS, COWBOY JUNKIES

I wonder aloud, how does one go from extreme noise to beautiful minimalism? “After Germinal ended, Alan and I took some time off for about half a year and I began to rethink my next musical project,” Timmins tells me. “At that time, I was listening to a lot of blues,

and I was really enjoying its simplicity. The first Cowboy Junkies album was our take on the blues, and from there the country influence sort of crept in.”

Two years after their 1986 debut album—*Whites Off Earth Now!!*, which was heavy on covers—the band emerged into the world fully formed with *The Trinity Session*. It was composed mostly of originals and peppered with some killer covers, like the Velvet’s “Sweet Jane” and Hank Williams’ “I’m So Lonesome I Could Cry,” which the band made their own.



I saw them in 1988, and it was the quietest and most awe-inspiring show I have ever witnessed (though over the years they have learned to turn up the volume when playing live).

Today, Cowboy Junkies are coming down from an absurdly prolific burst of creativity. Between 2010 and 2012, the band released a set of four albums under the umbrella of *The Nomad Series*, plus a fifth bonus disc of outtakes. I spoke with Michael Timmins in 2010 just after they recorded the first album in the series, and I asked him how the group planned to pull off the planned four album set. “If you move fast,” he said, simply, “you won’t lose momentum.”

Three years later, Michael Timmins and I resumed our conversation about *The Nomad Series*. “The project continually evolved, because at the start we really didn’t know what shape each album was going to take,” he says. “We didn’t really have the content mapped out, but we had faith in ourselves and in the process. We knew that a form would gradually suggest itself and then it was up to us to recognize it. By the end of the series we realized that the four albums reflected the four sides of our musical personality. *Renmin Park*

LISTEN WITH LAYAR

Scan this page with Layar to watch Cowboy Junkies play their classic cover of “Sweet Jane”

touched on the experimental side; *Demons* focused on our penchant for cover songs; *Sing In My Meadow* reflected our live sound; and *The Wilderness* was all about our singer-songwriter, folk roots.”

Back in 2010, I jokingly asked him if they had plans for a follow up album. Timmins laughed and said, “We’ll do the four albums, then we’ll figure out what we will do next.” However, it turned out that they *did* have another album up their sleeve—*The Kennedy Suite*, which will be released in the U.S. in 2014.

“The demos for *The Kennedy Suite*, created by the writer Scott Garbe, were given to me by a friend,” Timmins said. “I immediately recognized how intelligent the songs were and wanted to get involved. I played the demos for the rest of the band and they felt the same way. So we have been working on it for a few years in between our tour schedule and our recording of *The Nomad Series*.”

“It is a concept album,” he adds, “A rock

opera, song cycle, post-modern musical that tells the story of the JFK assassination through the fragmented narratives of a series of characters, each of whom experiences the tragedy from their own intensely personal perspective. The recording has more than a dozen Canadian singers and musicians on it, performing various songs.”

I noted that their upcoming album is a concept album and that their *Nomad Series* also emphasized the album format, in the way that they organized their songs into four discrete groups of compositions. “Yes, albums are what we are about,” Timmins says. “I think it’s our age. We grew up in the golden age of the rock album in the late 1960s to mid 1970s. It’s hard to shake those first impressions, so we look upon a musical statement as being one told in 10 to 12 songs over a period of 40 to 50 minutes.”

And why, exactly, have Cowboy Junkies been so prolific lately? “Part of the reason is the freedom that we have gradually achieved as we have weaned ourselves away from the more traditional music biz models. It has allowed us to experiment without having to ask permission or go into extensive negotiations, which can be soul-sucking and exhausting and ultimately defeating,” Timmins concludes, “These days, if we come up with an idea which excites us, we just run with it.” **IV**

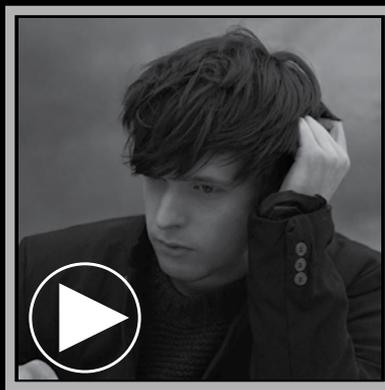
Kembrew McLeod will spend his Halloween birthday stealing candy from little children—using force, if necessary.



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IMPEDANCE VALUES

Vic's cab gets taken for a ride. (Part 2 of 12) • BY VIC PASTERNAK



Our taxi shack is south of town and across the river—back where the county used to weigh its trucks. I've rolled out of bed late and race into thunderheads all the way there.

Paulie Floyd is scheduled to dispatch, but when I get to the shop I find him atop the garage at the peak of its roof fiddling with our radio antenna, which looks dramatic against the boiling clouds.

"I figured out why the radio's fucked, yo."

"The lightning's fucked, yo. Get off that roof."

Paulie Floyd is our little shit geek of a brother all-grown-up. Or as much as he'll grow up around here. He'd become a dispatcher after driving out his license and, given a few heavier duties, has taken to building our website, performing repairs, cleaning office and toilet, hiring/firing—and still he doesn't have his own desk. Unless he buys a cab company, Paulie is as high as the career goes.

Thunder shudders out of the southlands and he monkeys with the antenna.

"Bad news," he shouts. "Wayne Linder took your cab."

"What's wrong with Wayne's van?"

"Alternator crapped out."

I see three taxis left in the yard, none worth a shit.

INSTEAD OF COMPETING WITH CORPORATE SEEDS AND FEEDING HIS FARM TO PREDATORY LENDERS, WAYNE KEPT MOST OF HIS LAND AND TOOK WORK IN THE TAXI SHACK. A LAZY RED BEARD GROWS OUT OF HIS FACE LIKE VOLUNTEER TOMATOES AND I CAN SMELL THE RURAL ON HIS BOOTS.

"So what'm I driving?"

"Don't worry, I had Wayne pick up a new alternator but—"

Cue the thunder as more of the antenna busts loose. Paulie lifts the bundle of copper yarn at the sky and shouts a blue streak like he really wants his ticket punched.

I hear ya, Paulie. Wayne swapped into my cab after his died, which is fine. But it cranks me that he got a replacement part and left the repair to somebody else.

"Where this alternator at? I'll just put it in myself."

"It's up here with me."

This takes a moment to grasp but I've heard him right.

"Is Wayne's taxi up there too?"

Paulie wants to explain everything as the rain blows down in silver dollars. I take shelter

in the garage and find Wayne's van in the bay, hood up. The place stinks like an electrical fire and I open the overhead door to air the room. NO SMOKING, fuck that.

And here's Paulie scaling down off the roof sopping wet, new alternator stuffed under his arm like a rescued baby, the first day of the rest of my life unfolding as if I've joined a highwire act.

I have to ask: "So who's dispatching?"

"I got to finish that antenna," he says. "And city says no smoking in here."

I make him hand over the new part and send him back up the ladder into the lightning.

For mechanically disinclined readers, the alternator charges your battery and sends juice to onboard electronics. Taxis suck the life out of them through business radios, credit card readers, computers and never mind a GPS or 4G phone charging in the cigarette bung. Repair is easy enough, however. I disconnect battery, undo bolts and belt, remove connectors from the dead part and lift it out, install new part and button it all back up.

The process should take 15 minutes but lingers half an hour when I tip into the dispatch office. Another driver, Zina Schram, is manning the helm and the air smells like peaches. Not for the first time I notice the office is tranquil when Paulie isn't in it.

"We're down this car until I'm finished. Are we busy?"

"Nothing going on but #12 getting lost in Manville Heights."

"You said it's on 'lust'?" the radio barks. "I'm not finding 'lust' on my gps."

Rookie of the month, #12, lacks the chops for this work and he's lasting longer than I'd hoped. Zina wants to blow his lights out.

"Dumb as a two-headed cow," she says before slapping the radio key, announcing, "Maps are available in the office, #12."

I go back to the repair and am tying down the last bolt when Wayne Linder rolls onto the apron.

"So's my cab fixed yet?"

I show him my dirty hands.

"Another driver stole my rig and this one's been left for me to patch into service. So I'm driving this one tonight."

"But that's my cab."

"Then you might've come put the alternator in it."

Wayne Linder lives down in Washington County where he can be a man of his own principles. Instead of competing with corporate seeds and feeding his farm to predatory



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lenders, Wayne kept most of his land and took work in the taxi shack. A lazy red beard grows out of his face like volunteer tomatoes and I can smell the rural on his boots.

"Look," I tell him. "I'll let you drive it but I need an hour of labor."

"I wouldn't have to pay for Paulie to fix it."

"Paulie didn't fix it."

Wayne scratches his messy beard when I call my labor at \$40. But I know he sees my angle because he digs his wallet from the bib of his overalls.

"I only took your cab because I didn't think about it," he says, forking over the cash. "We didn't get no blood in it, or nothing."

"What's that supposed to mean?"

"Paulie didn't tell you? My personal car's still down so's my kid dropped me off and Paulie sent me out for that part and when I come back here she is, 'Daddy, I'm having my baby!' So we shot off to hospital in your taxi without even thinking."

"Holy shit and congratulations. But why didn't you stay at the hospital?"

"I needed to get back here and fix my cab."

I stuff the cash back in Wayne's hands.

"But you need to get paid."

"I'm fucking with you, gramps. Paulie fixed that shit before he climbed on the roof."

Wayne Linder puzzles up his eyes.

"What's a dummy doing up there in this storm?" **lv**

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

BIG FUN

In Rebel Wilson's new show, light comedy is weighed down.

BY MELISSA ZIMDARS



Photo by Rachel Jessen

ABC's *Super Fun Night* features Rebel Wilson as awkward, yet successful, New York City lawyer Kimmie Boubier (yes, it is a boob joke, pronounced like "boobie-yay!"). Together with her also awkward roommates, Marika (Lauren Ash) and Helen-Alice (Liza Lapira), Kimmie decides that instead of staying home every Friday night like they have for over a decade, they are going to go out in the world and find some fun. As Kimmie puts it, "We're never gonna bust out of our cocoons if we don't put our busts out there!"

As an Australian comedian, Wilson is probably best known in the U.S. for her role as Fat Amy in *Pitch Perfect* (2012) or as Kristen Wiig's crazy roommate, Brynn, in *Bridesmaids* (2011). Her unique style of self-deprecating humor, and the fact that she

both created and stars in this Conan O'Brien produced show, helped generate a lot of early buzz for *Super Fun Night*; however, upon release of the pilot screeners, the critical excitement quickly turned into critical aversion. The reason for the unenthusiastic response: too many fat jokes.

Kevin Fallon wrote for *The Daily Beast*, "... the frequency of the weight-related punchlines, not to mention the droll way in which Wilson delivers them, ends up being depressing." Similarly, Lily Rothman notes in her review for *Entertainment Weekly*, "Wilson has burdened [her character] Kimmie Boubier with constant tiresome references to her less-than-perfect physique."

These responses, plus the original pilot teaser with its relentless body-shaming and scenes of social rejection, pretty much convinced me

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S C R E E N**New Fall Shows to Check Out***Sleepy Hollow* (Fox)*Masters of Sex* (Showtime)*Hello Ladies* (HBO)*Trophy Wife* (ABC)*The Blacklist* (NBC)*Reign* (CW)**New Fall Shows to Avoid***Dads* (Fox)*The Millers* (CBS)*Mom* (CBS)*Betrayal* (ABC)*Ironside* (NBC)*Dracula* (NBC)

I was going to hate this show as well. But then something weird happened. When I watched the revised pilot, I actually liked it.

Yes, fat humor can be a sign of lazy writing. This is exemplified by CBS's *Mike and Molly*, where the two main characters, played by Melissa McCarthy and Billy Gardell, often embody fat stereotypes and humor constantly revolves around dieting and overeating. Shows like *The Honeymooners*, *The Simpsons*, *Family Guy*, *King of Queens*, *Fat Actress* and *The Drew Carey Show* are also guilty of using easy fat guy/girl jokes.

But does it always have to be offensive and perpetuating of negative stereotypes about weight or physical appearance? No.

One joke depicts Wilson running down the hallway of her office, warranting a colleague to call out, "Boubier, what's the rush?" She responds, "Gary just tweeted that there are jelly donuts in the break room." This exchange clearly taps into stereotypes concerning the amount and types of foods that fat individuals eat. However, when the thin colleague expresses an equal amount of excitement over the donut rumor and rushes out of the office with her, this scene not only shows that the love for donuts transcends all body types, it also doesn't shy away from embracing the idea that, regardless of body size or gender, people can and should be able to enjoy eating whatever they want. Maybe I am giving this scene a generous read, but I am so sick of television shows, films and advertisements trying to convince women, in particular, that salads are fun and inspiring of smiles.

Still, there are some off-hand remarks by other characters that do come across as lazy fat jokes and that encourage viewers to laugh at Kimmie because of her size instead of the silly situations in which she finds herself. For instance, a fellow lawyer tries to explain how Kimmie may be involved in a secret romance by saying, "You get a big one on the leash, you wanna keep it on the DL," implying that anyone dating Kimmie would or should be embarrassed because of her size. Later, Kendall, Kimmie's nemesis and the show's mean girl says, "You have the heart of a lion, and the body of a much much larger lion." Unfortunately, neither of these lines are particularly funny, and when you combine them with repeated Spanx jokes I can see why viewers or critics may take offense.

The Spanx jokes, to me, seem to make more fun of Spanx themselves as opposed to Kimmie's body wearing them. An opening

scene involves a sight gag in which an elevator door closes, tearing off Kimmie's dress to reveal her beige Spanx. When Kimmie's love interest returns to find her in a state of partial undress, she takes a sip of her smoothie and grins with an expression that simultaneously conveys embarrassment and a kind of an endearing, clumsy coolness. The Spanx exposure and her reaction to the situation are the source of humor, not her body.

Another Spanx joke marks Kimmie's exit from a piano bar later in the night, she says "Well, I'm gonna go now before my boob sweat seeps into my Spanx." And finally, a montage at the end of the episode shows Kimmie dancing around her apartment, straining to get her Spanx on. Again, this could be read less as pointing out the incompatibility of her fat body and Spanx, and more as exposing the futility and silliness of *anyone* wearing Spanx in the first place. Aren't all our bodies sweaty, less-than-perfect and often sources of both embarrassment and humor?

Ultimately, there are elements of the show where it is clear that Rebel Wilson is making light of her size and showing that fatness itself isn't always as serious as the "obesity epidemic" context may frame it to be. She generally seems to accept her body, and if the show continues, I think it has the potential to be one of the few that promotes body acceptance—assuming it doesn't veer off into overeaters anonymous territory or switch to an endless string of failed diet jokes.

While it's nice to see critics being sensitive to fat jokes, especially considering the fact that they've long been an easy and offensive source of comedy that may perpetuate size discrimination and fat stigma more broadly, I wonder what the difference is between Kimmie in *Super Fun Night* and Rebel Wilson's other characters, or even the physical humor of male comedians like Chris Farley or John Candy, that inspires such sensitivity to this show. If you are going to hate the show, don't hate it because of its focus on fat just yet. Hate it because it has thus far only succeeded at proving itself better than the series premiere of *Dads*. **IV**

Melissa Zimdars refuses to wear Spanx and will always run for jelly donuts.

POLITICAL EXPRESSION

Artists Sarah Kanouse, John Engelbrecht and Josh MacPhee discuss their collaboration, *Exuberant Politics*. • BY BRIAN PRUGH

During Josh MacPhee's visit to Iowa City last month as part of *Exuberant Politics*, a year-long celebration of political art and action sponsored by a long list of departments and organizations within the University of Iowa and community organizations including ps-z and Legion Arts in Cedar Rapids, I sat down with MacPhee and two of *Exuberant Politics*' organizers, Sarah Kanouse and John Engelbrecht, to talk about art, politics and what could be exuberant about them.

LITTLE VILLAGE: I'd like to start with the two main ideas bouncing around in the program, *Exuberant Politics*: What is politics, and why exuberance?

SARAH KANOUSE: I think that for all of us, politics isn't about elections, and in Iowa, that's what politics is about. I prefer to take a much more expansive view of it that has to do with the capacity of people to imagine things to be other than what they are: to see themselves as actors in actually producing a vision of another, more livable reality. For some people that is satisfied through party political action, but for a lot of people it isn't. So we've organized this in a really broad way intentionally to touch on things that might allow people to re-imagine the nature of the political as a necessary first step in a politics.

JOHN ENGELBRECHT: Exuberant politics is tricky because in some ways so much of politics is about this crushing overwhelming-ness about everything once you start digging into any of these topics we touch on. In some way I feel like I'm trying to come from the more exuberant perspective because that's just the way I have to come at it in order not to feel overwhelmed.

JOSH MACPHEE: For me, politics is about the relationships between people. That is the terrain and field of politics. That is how we negotiate our world everyday. We're social beings and our relationships build other things. They build the places that we work, the ways we feed ourselves and the roofs we put over our heads. I think it is useful to have [the electoral

system] out there and say that, "You know, this is actually a perversion of what politics is." It's taken that terrain and colonized it and it tells us everyday that this is what it means to be political: to go and vote. But the reality is that every conversation that we have with our co-worker or neighbor is a political act. Once you can break open that field, then you can start to understand and engage in your relationships in more conscious ways. You can start to build them and engender the world that you want to live in and realize that that work doesn't happen in a ballot box—it happens with your neighbors and your co-workers and your fellow students in that realm ...

SK: One of the things that has emerged is ideas of intensity through exuberance—the intensification of all kinds of emotions, both ones that are ecstatic and celebratory and ones that are intensely painful. It became a way of thinking about creative intensity, creative responses to politics that exist in a realm of intense emotion and feeling. In the *Migration Now* portfolio [on view at ps-z], there's a lot of things that are sharply critical and angry, but there are also a number of prints that are about love and about the things that motivate people to move from one country to another and to reunite themselves with their family—about how the border is an anti-love device, as a thing that hurts people's lives and prevents them from being able to care for their loved ones and flourish in those relationships. So, I think if we re-frame the border, and think about that and how it impacts the ability for people to love, it somehow changes the discussion about migration in a way that's important and powerful.

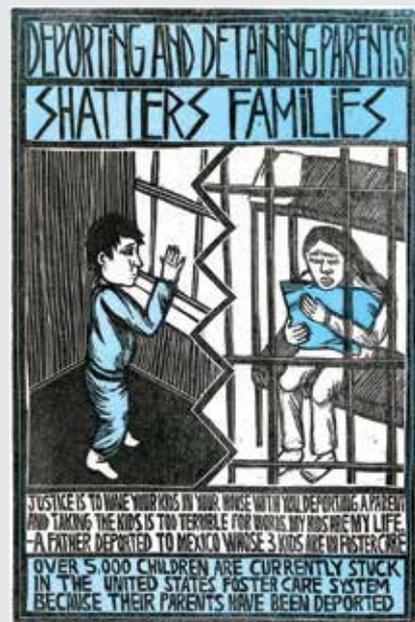
LV: That definition of exuberance helps me place the role of art within politics—that there's a way of using a work of art to focus or intensify emotions associated with political issues. Is this related to how you think about your various art practices?

JM: There are two axes that I think about in terms of both politics and cultural production. One is this axis of scarcity vs. surplus and this is one of the ways that I have been thinking about this idea of exuberance. We live in a



Jamie Boling: American Standard

THROUGH NOV. 2 | HUDSON RIVER GALLERY
This show has a little bit of everything, formally speaking, but holds together as a reflection on America's pastimes and fascinations—drinking, surfing, naked women and a forgotten past. Through Nov. 2.



Exuberant Politics Film Screenings

OCT. 22, NOV. 12, DEC. 3, 8 P.M. | PAPPAGJOHN BUSINESS BUILDING
As part of *Exuberant Politics*, there will be three curated film screenings: *Dream Factory*, on Oct. 22; *An Ingenious Response to Colonialism* on Nov. 12; and *God's Special Envoys*, on Dec. 3. Screenings will be held in Room 151 at the Pappajohn Business Building and all start at 8 pm.

society that is deeply scarcity-driven. My most recent experience with large-scale movement was with the Occupy Wall Street movement in Zuccotti Park. In the early days of Occupy Wall Street, one of the things that was so striking was this conversion ... of that way of understanding the world from scarcity to surplus. So, we exist in a park in which there is more of everything than you could want: There's more food than people can eat, there's more books than people can read, there's more drumming than anyone ever wants to hear ... For some people, that 24-hour rhythm was exuberant in this extremely positive way and then for other people, that excess was brutally crushing ... How do you navigate different people's relationship to these questions of surplus and exuberance?

Connected to that is this quality vs. quantity question. And this gets into this relationship to art. More and more our society and our worldview is structured around the question of quantity—how much of anything do we have. And what gets lost in that is the question of the quality of whatever that is ... That's one of the realms I think that art can really speak to is the question of quality ...

JE: I've been thinking about this and the Strawman performances as very much a political thing. When I was most fulfilled in making art was when I would cover myself in straw and walk out in public. And there's no monetary reward for that, there's no context for that, it's just pure celebration of the moment. The first time I did it a little girl just came up and hugged me—a four-year-old girl at the playground came up and hugged me, and to me that was about the surplus of what we have when we just do it, when we just forget about how we're supposed to do everything within the system.

SK: There is one thing that I wanted to circle back to about the idea of exuberance. I think one of the dominant affects of visual art, especially contemporary art, is cool detachment. For political content to enter into the blue chip space it has to be flattened of an intensity of emotion either positively or negatively, and it becomes a very cerebral and heady thing. There's a way that universities and galleries and museums discipline people out of an ecstatic or deeply felt emotion. A new academic field called "Affect Studies" is trying to reintroduce questions like: What does it mean to *feel* and think? How do the spaces where

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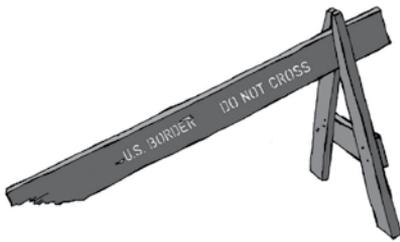
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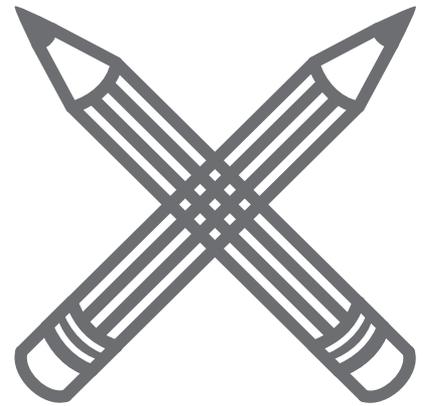


<< ALL BORDERS ARE TEMPORARY

Artwork by Josh MacPhee

we work as academics and culture producers *feel*? How does that influence the work that's produced? How is art experienced as a felt thing by its audience? Next semester there's going to be an Obermann Symposium called On Affect and Inquiry. While it has a more literary bent, there's some way in which we're operating in the same corner of the galaxy, in thinking about the role of emotion in our lives and in our politics. **lv**

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



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Paradise

NATIONWIDE OCT. 18

Directed by Diablo Cody

Diablo Cody, tattoo-haver and writer of *Juno*, writes this little flick about a small town girl who heads to Vegas to lose some of her virginity, if not her virginity. Russell Brand is in it, lookin' foxy.

24 Hour Film Festival

OCT. 25-26 | GROUNDSWELL

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Screening on Oct. 26 at Groundswell in Cedar Rapids

Do you like movies but think they take too damn long to make? If so, you will love the 24 Hour Film Festival in which all entries were made in a single day.

Ender's Game

NATIONWIDE NOV. 1

Directed by Gavin Hood

A kid named Ender has to play a game and end it. There are aliens that get killed. Alien sympathizers may not like the outcome.

Check out these spooky films, screening one night only:

Friday the 13th

OCT. 21, 9:30 P.M. | SYCAMORE CINEMA

Directed by Sean S. Cunningham

Night of the Living Dead

OCT. 24, 7 P.M. | SYCAMORE CINEMA

Directed by George A. Romero

The Rocky Horror Picture Show

OCT. 26, 11:59 P.M. | ENGLERT THEATRE

Directed by Jim Sharman

A SPOOKY DISSECTION

What lurks behind the fear? • BY KIT BRYANT



Warning: In honor of Halloween, this edition of *Talking Movies* is very, very spooky. Those with weak or cowardly hearts should be apprised of the extreme amounts of spookiness contained herewithin.

I don't need to tell you how important my job as a film critic is, but I will anyway: It's so important it's spooky! For you, the average dum dum, movies exist (spookily) as a sort of Schrödinger's cat, simultaneously good and bad, until people like me tell you how to feel about the film you just saw. You're welcome. However, besides saving you from having to think about quantum superposition (with the cat thing), did you know that film critics can do plenty of other critiquing tricks? It's true! "Good" and "bad" are the black and white terms, but we critics can use every color in the box to shade your perception of a film. Anyway, here are some different ways critics have interpreted film ... spooky film.

FREAKY FEMINISM

You know how to survive a knife-murderer, don't you? No? The secret is to be a tomboyish girl who doesn't do sexy partying or sexy sex, (for example, responsible babysitter Laurie Strode in *Halloween* or responsible camp counselor *Alice in Friday the 13th*). After you run around scared for an hour and a half, you grab a big phallic knife and use it penis-ily to kill the bad guy, and as a bonus release all of your pent-up non-sex-havin' rage. The lady responsible for identifying this trope, called the "final girl," is a film critic named Carol Clover who outlined the trend in her book *Men, Women and Chainsaws: Gender in the Modern Horror Film*. Yes, women in horror

SCREAM QUEENS

Freak meets chic in *The Rocky Horror Picture Show* (1975).

films are often pieces of meat, their naked bodies presented to be drooled over like a velociraptor drools over a goat, and then butchered like a velociraptor butchers a goat. Clover argues though, that the "final girl" might be a positive for the ladies in that you get dude audiences identifying with the girl on screen as the protagonist. If you ask me (and I do like myself a lady protagonist), the girl lead in horror films is a product of society being able to accept a chick screaming and crying all over the place and not a hysterical snot-nosed bloke.

MONSTERS ARE SPOOKY. GHOSTS ARE SPOOKY. DEVILS ARE SPOOKY, TOO. BUT SOME OF THE SCARIEST CREATURES AROUND ARE THOSE WILY HUMAN BEINGS.

SPOOKY PSYCHOANALYSIS

Monsters are spooky. Ghosts are spooky. Devils are spooky, too. But some of the scariest creatures around are those wily human beings. Think about it: Most of us have similar brains and reactions, brains and reactions that generally keep us from flipping out and murdering each other, but some of us just love going nuts and stabbing other people. The scary thing is that we all have the capacity for going berserk. It can happen to regular Joes. Some critics, like Charles Derry in his book *Dark*

Dreams, like to think that horror films are a way to bring subconscious social fears to the surface in order to confront them. Kinda like on *Fear Factor*—how they'd put you in a box of snakes if you're scared of snakes ... or they'd make you eat a sheep testicle at least. Anyway, Derry argues that in films like Alfred Hitchcock's *Psycho*, we're dealing with not only our fear of other people with knives, but of our own capacity for lunacy. Norman Bates seems fairly "norm"al, not like a serial murderer with an Oedipal complex, or at least mostly relatable, so it's extra freaky that not only is he stabbing ladies to death, he's also his own mom. That's what we're all afraid of: Turning out to be our mothers.

THE SCARY THING IS THAT WE ALL HAVE THE CAPACITY FOR GOING BERSERK. IT CAN HAPPEN TO REGULAR JOES.

MYSTERIOUS MISCELLANEA

Think it's easy to be a critic? Just sitting there, pointing out which things are like penises, telling people why stuff is scary and how some dudes are crazy? You're dead wrong, baby! It's a terrifying rabbit hole from which there is no return. Por ejemplo, the 2012 documentary *Room 237* (Rodney Ascher) elucidates the depths of madness spawned from amateurs trying to interpret film. These poor loons watched the same exact film and one says it was about the Holocaust, another says it was about the Apollo 11 moon landing and yet another swears it is about the genocide of the Native Americans (and there are a couple more that say it's about other stuff). Which movie did they see? Why, Stanley Kubrick's *The Shining*, of course. Are they right? Can they all be right? Perhaps, but doubtful. You don't want to mess with this stuff, kids. Film analysis becomes a dangerous obsession that can consume your very sanity. And *The Shining* was obviously about the Titanic. **lv**

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

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GETTING SCHOOLED

October shows offer a lesson in mid-semester stress relief.

BY REBECCA ROBINSON



LEE RANALDO AND THE DUST // GABE'S // OCT. 17 // 9 P.M. // \$15

The word 'genius' tends to get used too loosely when describing musicians: It's a way to emphatically describe people who are really good at what they do. When I say that Lee Ranaldo is a genius, I mean that he is a straight-up *genius*. The Sonic Youth co-founder has had a profound impact on countless musicians yet maintains a relatively low profile compared to some of his contemporaries. This seems to have allowed him a great deal of creative freedom to experiment with multimedia performance art, author multiple books and become a well-respected music producer. He has collaborated extensively with the likes of John Madeski, Alan Licht and Nels Cline, and produced the soundtrack for Todd Haynes' Bob Dylan biopic *I'm Not There*. Ranaldo has continued to explore and perfect his signature style as a solo artist, playing with the tensions between noisy punk dissonance and melodic pop sweetness. As a performer, Ranaldo oscillates between folk storyteller, avant-garde noise man and beat poet. In short, he is a master of combining things that should not go together and making them sound beautiful, as if

they did. This is definitely a show you don't want to miss.

THE HORDE W. DISINTEGRATOR // THE MILL // OCT. 18 // 9 P.M. // \$6

Although I generally have a deep fondness for the beautiful young people who make up our undergraduate population, by the time that October rolls around my patience for Ped Mall crowds, repetitive dance club thumping and sing-alongs to jam band cover songs begins to wear very thin. And as the semester stress begins to really take its toll, the ubiquitous and obnoxiously upbeat party culture can become irritating to the point of inducing rage. It is at this point that I recommend exercising your pent-up mid-semester demons with a cathartic evening of Viking-inspired thrash metal. The Horde, based out of Rock Island, Ill., will be playing fast, loud, no-nonsense metal that satisfies that need to rage with some gnarly-looking bearded guys. With songs about epic monster battles, Nordic gods, demon warriors and witch curses, The Horde will be providing some much needed escapism. This show also provides a great opportunity to support your local metal scene and earn some street cred. Just try not to sprain your neck.

DUSTIN WONG W. TAKAKO MINEKAWA // TRUMPET BLOSSOM CAFÉ // OCT. 25 // 9 P.M. // \$6

For those wishing to escape the stresses of late October in a decidedly less agro manner, head over to the Trumpet Blossom Café and spend an

evening drifting out into Dustin Wong's ethereal guitar-looped magic land. Wong, who has played in art rock bands Ponytail and Ecstatic Sunshine, creates intricately textured and hypnotic soundscapes inspired by themes of technology and spirituality. His music has the potential to blow minds and induce some high quality space-out time. The fact that his latest album is called *Meditation of Ecstatic Energy* pretty much says it all. Japanese songwriter and cloud admirer Takako Minekawa will also be performing after a 13-year hiatus. Influenced by the synth experimentation of Kraftwerk and French pop styling of artists such as Françoise Hardy,



Minekawa creates unique pop songs that are nearly impossible to dislike. Earlier this year, Minekawa and Wong collaborated on the album *Tropical Circle*, which was released on the Thrill Jockey record label. The pairing of these two artists should make for a most pleasant journey into some sonic planes of spacey electronic goodness.

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



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Music

ONGOING:

MONDAYS: Open Mic *The Mill, Free, 8 pm*
TUESDAYS: Blues Jam *Parlor City, Free, 8 pm*
WEDNESDAYS: Free Jam Session & Mug Night *Iowa City Yacht Club, Free, 10 pm*
THURSDAYS: Open Mic *Uptown Bills, 7 pm*
Mixology *Gabe's, \$1, 10 pm*
SUNDAYS: Blues Sunday *Checkers Tavern, Free, 8 pm*

WED., OCT. 16

Bayside *Blue Moose Tap House, 6 pm*
Smith Studio Jazz Combo Concert *El Dorado Mexican Restaurant, Free, 7 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*
Granger Smith *Wildwood Smokehouse & Saloon, \$15, 8 pm*
Dopapod *Iowa City Yacht Club, \$5, 10 pm*

THURS., OCT. 17

3rd Thursday Jazz - Soul Town *Campbell Steele Gallery, Free, 6 pm*
West Music Metal Drum Clinic and Show *Iowa City Yacht Club, Free, 7 pm*
Christoph Keggenhoff Performance *University of Iowa-Riverside Recital Hall, Free, 7 pm*
Daddy-O *Parlor City, Free, 8 pm*
Lojo Russo *Mendoza Wine Bar, Free, 8 pm*
Karaoke *The Bent Bucket, Free, 9 pm*
Lee Ranaldo & the Dust *Gabe's, \$15, 9 pm*

FRI., OCT. 18

Jazz After Five *The Mill, Free, 5 pm*
SoMo *Blue Moose Tap House, \$15-\$17, 6 pm*
Kantorei/University Choir Performance *Iowa Memorial Union, Free, 7 pm*
10,000 Blades *ps-z, 8 pm*
Jason Clothier *Mendoza Wine Bar, Free, 8 pm*
Eddie Butts *Riverside Casino & Golf Resort, \$10+, 8 pm*
Flatbush Zombies *Blue Moose Tap House, \$13-\$15, 9 pm*
Party Hardigans *Wildwood Smokehouse & Saloon, 9 pm*
The Horde *The Mill, \$6, 9 pm*
Thriftworks *Gabe's, \$10-\$13, 9 pm*
Craig Erickson Expedition *Parlor City, 9 pm*
Dueling Pianos *The Vault-Cedar Rapids, 9 pm*

SAT., OCT. 19

Dave Paris Group with Sharon Jackson Band

Groundswell Gathering Place, \$5, 7 pm
Rob Lumbard Live *Clinton Street Social Club, Free, 7 pm*
Aimee Mann *Englert Theatre, \$22.50+, 8 pm*
Silver Wings *Parlor City, 8 pm*
Dick Watson Trio *Mendoza Wine Bar, Free, 8 pm*
Tom Nothnagle *Mendoza Wine Bar, Free, 8 pm*
Eddie Butts *Riverside Casino & Golf Resort, \$10+, 8 pm*
The Olympics *Blue Moose Tap House, \$5, 8 pm*
Back Home Boys *Wildwood Smokehouse & Saloon, 9 pm*
Family Groove Company *Gabe's, \$10, 9 pm*
Oct.Grass *Iowa City Yacht Club, \$7, 9 pm*
Dueling Pianos *The Vault-Cedar Rapids, 9 pm*

SUN., OCT. 20

Vermeer and Music Exhibition Series *Englert Theatre, \$15-\$18, 3 pm*
Dick Prall w/ Jason Myles Goss *Legion Arts CSPA Hall, 7 pm*
SAVOY *Blue Moose Tap House, \$13-\$15, 9 pm*
Black Milk *Gabe's, \$10, 9 pm*

MON., OCT. 21

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

TUES., OCT. 22

Tom's Guitar Show *Uptown Bills, 6 pm*
Ha Ha Tonka *The Mill, \$12, 9 pm*
Baauer *Blue Moose Tap House, \$15+, 9 pm*

WED., OCT. 23

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

THURS., OCT. 24

Clarinet Studio Recital *University of Iowa-Riverside Recital Hall, Free, 5 pm*
UI Jazz *The Mill, Free, 6 pm*
Latin Jazz Ensemble *University Capitol Centre, Free, 7 pm*
Paul Basler Performance *University Capitol Centre, Free, 7 pm*
Daddy-O *Parlor City, Free, 8 pm*
The Envy Corps *Blue Moose Tap House, \$5-\$7, 8 pm*
The Mutts *Gabe's, Free, 10 pm*
Heatbox *Iowa City Yacht Club, \$10, 10 pm*

FRI., OCT. 25

A Little Lunch Music, School of Music Student Performance *University Capitol Centre, Free, 12 pm*
Camerata/Women's Chorale Performance *University of Iowa-Riverside Recital Hall, Free, 7*

pm
Jason Stuart Cobalt Blue *Parlor City, 8 pm*
Area Code *Riverside Casino & Golf Resort, 8 pm*
Dustin Wong (of Ponytail) *Trumpet Blossom Cafe, 9 pm*
Distant Correspondant *Gabe's, \$5-\$7, 9 pm*
Dueling Pianos *The Vault-Cedar Rapids, 9 pm*
Public Property *Iowa City Yacht Club, \$10, 10 pm*

SAT., OCT. 26

Peter Yarrow Live *Englert Theatre, \$25-\$27.50, 8 pm*
The Malah *Gabe's, \$10+, 9 pm*
Mitch Gordon Unleaded Band *Wildwood Smokehouse & Saloon, 9 pm*
Magnetos *Parlor City, 9 pm*
Dueling Pianos *The Vault-Cedar Rapids, 9 pm*

SUN., OCT. 27

Suzu Bogguss *Legion Arts CSPA Hall, 7 pm*

MON., OCT. 28

Needtobreathe *Blue Moose Tap House, \$20+, 7 pm*
Juicy J *IMU Main Lounge, \$26, 8 pm*

TUES., OCT. 29

Blues Jam *Parlor City, Free, 8 pm*

WED., OCT. 30

Loretta Lynn *Theatre Cedar Rapids, \$25 and up, 7 pm*

THURS., OCT. 31

Daddy-O *Parlor City, Free, 8 pm*
Unlimited Gravity *Gabe's, \$10-\$15, 10 pm*
Mayflies Play Led Zeppelin *Iowa City Yacht Club, \$5, 10 pm*

FRI., NOV. 1

Jazz After Five *The Mill, Free, 5 pm*
People Brothers Band *Iowa City Yacht Club, \$7, 8 pm*
Cowboy Junkies *Englert Theatre, \$35-\$38, 8 pm*
Dick Prall & Freedy Johnston *The Mill, \$12-\$15, 9 pm*
Delorean *Blue Moose Tap House, \$12, 9 pm*
Human Aftertaste *Gabe's, \$7, 10 pm*
Brad Morgan *Wildwood Smokehouse & Saloon, Free+, 10 pm*

SAT., NOV. 2

Irish Sessions *Uptown Bills, Free, 4 pm*
Bleeding Through Farewell Tour *Blue Moose Tap House, \$16-\$18, 5 pm*
Travis Garland *Blue Moose Tap House, \$12-*

\$14, 7 pm

Colt Ford *US Cellular Center, \$25+, 7 pm*

Tech N9ne *Hawkeye Downs, \$29+, 8 pm*

Zeta June *Iowa City Yacht Club, Free+, 8 pm*

Caroline Smith & The Goodnight Sleeps

Gabe's, \$12-\$15, 9 pm

Lonesome Road *Wildwood Smokehouse &*

Saloon, Free+, 9 pm

TUES., NOV. 5

Slices: Performance & Pie *Uptown Bills, Free, 6 pm*

Jazz Faculty Jam Session *George's Buffet, 8 pm*

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

Art/Exhibition

ONGOING:

THROUGH DEC. 29: Cultures in Clay:

Puebloan Vessels *Old Capitol Museum, Free, 10 am*

THROUGH MAY 25: People of the North Star Exhibit *Old Capitol Museum, Free, 10 am*

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: Inaugural Exhibition: Art et Architecture *Steven Vail Fine Arts - Iowa City, Free, 11 am*

THROUGH OCT. 24: Pilgrims BFA Exhibition *The Ark Gallery, University of Iowa Studio Arts Building, Free, 8 am*

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

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

THURSDAYS: Aartvaark *Uptown Bills, 6 pm*

OPENING OCT. 19: Some Assembly Required: Collage and Assemblage Exhibition *Cedar Rapids Museum Of Art, \$5, All Day*

THURS., OCT. 17

Art Lover's Book Club: What Are You Looking At? *Cedar Rapids Museum Of Art, Free, 4 pm*

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

UIMA Smart Talks: Explorations in Light 240 *Art Building West, Free, 7 pm*

FRI., OCT. 18

Pilgrims Reception *The Ark Gallery, University of Iowa Studio Arts Building, Free, 5 pm*

SAT., OCT. 19

Annual SouthEast Iowa Artists' Studio Tour *Max Cast, Free, 9 am*

Marvin Cone's Main Street *Marvin Cone's Main Street, Free, 10 am*

Art Club *Corridor Arts Studio, \$25, 10 am*

Illuminate the Night: Tanager Place

Expressive Arts Gala *Cedar Rapids Country Club, \$100, 6 pm*

SUN., OCT. 20

Annual SouthEast Iowa Artists' Studio Tour *Max Cast, Free, 12 pm*

WED., OCT. 23

Making a Statement with Pins *National Czech & Slovak Museum and Library, \$15-\$17, 10 am*

THURS., OCT. 24

Family Fun Night at the CRMA *Cedar Rapids Museum Of Art, Free, 4 pm*

Vinnie Van Vino *Thou Art Gallery, \$30, 6 pm*

SUN., OCT. 27

Art Club *Corridor Arts Studio, \$25, 6 pm*

MON., NOV. 4

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

Cinema

SUN., OCT. 20

Girl Rising *FilmScene's Scene 1, \$10, 12 pm*

Opening Reception: Interpretations of Vermeer *The Chait Galleries Downtown, Free, 1 pm*

Vermeer and Music Exhibition Series *Englert Theatre, \$15-\$18, 3 pm*

MON., OCT. 21

Sexy Baby Documentary Screening *Iowa Memorial Union, Free, 6 pm*

TUES., OCT. 22

Dream Factory Film Screening *Pappajohn Business Building, Free, 8 pm*

THURS., OCT. 24

Film: A Man with a Pipe *National Czech & Slovak Museum and Library, Free, 7 pm*

FRI., OCT. 25

24 Hour Film Festival - Production Starts! (Prop & Phrase Announcement) *Groundswell, Free, 12 pm*

SAT., OCT. 26

24 Hour Film Festival - Public Screening and Awards Ceremony *Groundswell, Free, 6 pm*

The Rocky Horror Picture Show - 2013 *Englert Theatre, \$16, 11 pm*

TUES., OCT. 29

LitFlicks: The Silence of the Lambs *Coralville Public Library, Free, 6 pm*

Literature

WED., OCT. 16

John Freeman Reading *Prairie Lights, Free, 7 pm*

Margot Livesey *Dey House- Frank Conroy Reading Room, 8 pm*

THURS., OCT. 17

Robert Fernandez & Mary Hickman Reading *Prairie Lights, Free, 7 pm*

FRI., OCT. 18

Mark Angeles & Erez Volk Readings *University of Iowa-Shambaugh House, 5 pm*

Peter Bagge Reading *Prairie Lights, Free, 7 pm*

SAT., OCT. 19

Don Snyder Reading *Prairie Lights, Free, 7 pm*

SUN., OCT. 20

Iowa Youth Writing PROJECTILE *Ped Mall, Free, 12 pm*

IWP Zeyar and Mohebal Presentation *Prairie Lights, 4 pm*

Hoboes, Heroes, Villains, and Zeroes *Cedar Valley Bible Church, Free, 6 pm*

MON., OCT. 21

Fiona Sze-Lorraine Reading *Prairie Lights, Free, 7 pm*

TUES., OCT. 22

The Creative Genius Book Club *New Bo Books, Free, 11 am*

Food For Thought Book Discussion Group *Marion Public Library, Free, 12 pm*

Open Access and Scholarly Publishing Panel Discussion *University Capitol Centre, Free, 3 pm*

WED., OCT. 23

Francesca Rendle-Short Reading *Prairie Lights, Free, 7 pm*

THURS., OCT. 24

Jeff Griffin Reading *Prairie Lights, Free, 7 pm*

Joy Harjo Public Lecture *University of Iowa-*

Seamans Center, 7 pm

FRI., OCT. 25

Lee Chi-leung & Tong Wei Ger Reading
University of Iowa-Shambaugh House, 6 pm

SUN., OCT. 27

IWP Al Saeed and Faris Presentation Prairie Lights, Free, 4 pm

MON., OCT. 28

Don Waters Reading Prairie Lights, Free, 7 pm

THURS., OCT. 31

Eliot Weinberger Reading Prairie Lights, Free, 7 pm

FRI., NOV. 1

Doug Bauer Reading Prairie Lights, Free, 7 pm

Kids

ONGOING:

Corn Maze and Fall Festival Bloomsbury Farm, \$8.50-\$11.50, 9 am

Barnyard Blooms Corn Maze Barnyard Blooms Corn Maze, Free-\$6, 10 am

Bloomsbury Farm Fall Festival Bloomsbury Farm, \$8.50-\$11.50, 11 am

WEDNESDAYS: Preschool Story Time Iowa City Public Library, Free, 10 am

Preschool Story Time Marion Public Library, Free, 10 am

THURSDAYS: Wee Read Coralville Public Library, Free, 10 am & 11 am

Preschool Storytimes Iowa City Public Library, Free, 10 am

THURS., OCT. 17

Kamber Club Begins: Happy Campers! Iowa Children's Museum, Free, 9 am

Children's Museum, Free, 9 am

Baby Time Marion Public Library, Free, 10 am
Wii Gaming for School-Age Children Iowa City Public Library, Free, 3 pm

Autumn Kindergarten -- 5th Grade Creativity Studio, \$40, 5 pm

Easy Dinner Kids Love New Pioneer Food Co-op, 6 pm

FRI., OCT. 18

Kamber Club Begins: Happy Campers! Iowa Children's Museum, Free, 9 am

Pumpkin Patch and Corn Maze Pride of the Waspi, \$8, 4 pm

SAT., OCT. 19

Pumpkin Patch and Corn Maze Pride of the Waspi, \$8, 11 am

Disney Junior Live on Tour! US Cellular Center, \$15+, 1 pm / 4 pm

Meet the Meat Butterfly Organics, 1 pm

SUN., OCT. 20

Pumpkin Patch and Corn Maze Pride of the Waspi, \$8, 11 am

Safe Halloween for Kids Ushers Ferry Historic Village, \$7, 1 pm

Art Adventure: Clay Play! Iowa Children's Museum, Free, 2 pm

THURS., OCT. 24

Kamber Club Begins: Happy Campers! Iowa Children's Museum, Free, 9 am

Scrabble Club Marion Public Library, Free, 2 pm

Wii Gaming for School-Age Children Iowa City Public Library, Free, 3 pm

Lego Club Marion Public Library, Free, 3 pm

Family Fun Night at the CRMA Cedar Rapids Museum Of Art, Free, 4 pm

Autumn Kindergarten -- 5th Grade Creativity Studio, \$40, 5 pm

FRI., OCT. 25

Kamber Club Begins: Happy Campers! Iowa Children's Museum, Free, 9 am

Pumpkin Patch and Corn Maze Pride of the Waspi, \$8, 4 pm

STEM Family Free Night Iowa Children's Museum, Free, 5 pm

Creepy Campus Crawl: Adventures Through Time & Space University of Iowa Museum of Natural History, Free, 6 pm

Ringling Brothers Barnum & Bailey: Fully Charged US Cellular Center, \$15 and up, 7 pm

Scary Stories Around the Campfire Indian Creek Nature Center, \$2-\$5, 7 pm

SAT., OCT. 26

Monster Mash Celebration Iowa Children's Museum, Free, 10 am

Ringling Brothers Barnum & Bailey: Fully Charged US Cellular Center, \$15 and up, 11 am / 3 pm / 7 pm

Pumpkin Patch and Corn Maze Pride of the Waspi, \$8, 11 am

SUN., OCT. 27

Pumpkin Patch and Corn Maze Pride of the Waspi, \$8, 11 am

Ringling Brothers Barnum & Bailey: Fully Charged US Cellular Center, \$15 and up, 1 pm / 5 pm

Family Storytimes Iowa City Public Library, Free, 2 pm

Art Adventure: Clay Play! Iowa Children's Museum, Free, 2 pm

THURS., OCT. 31

Kamber Club Begins: Happy Campers! Iowa Children's Museum, Free, 9 am

Scrabble Club Marion Public Library, Free, 2 pm

Wii Gaming for School-Age Children Iowa City Public Library, Free, 3 pm

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City Public Library, Free, 3 pm

FRI., NOV. 1

Kamber Club Begins: Happy Campers! Iowa Children's Museum, Free, 9 am

North Meets South Eulenspiegel Puppets, \$5, 7 pm

SAT., NOV. 2

Broadway Buddies Iowa Children's Museum, 9 am

SUN., NOV. 3

Art Adventure: Clay Play! Iowa Children's Museum, Free, 2 pm

Theatre/ Performance

ONGOING:

OCT. 10 - NOV. 10: Dial M for Murder Old Creamery Theatre, \$18-\$27.50, 3 pm

OCT. 10 - 20: Water by the Spoonful University of Iowa-Theater Building, \$5+, 8 pm

OCT. 17 - 26: Dance Gala 2013 University of Iowa-North Hall, \$5+, 8 pm

OCT. 18 - NOV. 3: Play: "Birth Witches" Riverside Theatre Iowa City, \$15-\$30, 7 pm

OCT. 11 - 20: The Dining Room Show Iowa Theatre Artists Company, \$10-\$22.50, 7 pm

OCT. 11 - NOV. 2: Jesus Christ Superstar Theatre Cedar Rapids, \$20-\$35, 7 pm

OCT. 11 - 12, 18 - 19: Dreamwell Presents Fictional Murders by Mike Moran Unitarian Universalist Society, \$10-\$13, 7 pm

OCT. 19 - NOV. 2: The Legend of Sleepy Hollow Old Creamery Theatre, 10 am

OCT. 25 - NOV. 3: Spamalot Coralville Center for the Performing Arts, 2 pm

OCT. 18 - 27: Romeo and Juliet Johnson County Fairgrounds, \$16, 7 pm

NOV. 1 - 24: The Old Guy Iowa Theatre Artists Company, \$10-\$22.50, 2 pm / 7 pm

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

WED., OCT. 16

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

FRI., OCT. 18

Drew Carey Stand-Up Show Englert Theatre, \$42-\$55, 7 pm

April Macie Penguin's Comedy Club at The Vault, \$15-\$17.50, 7 pm

SAT., OCT. 19

Brian Regan Riverside Casino & Golf Resort, \$40+, 6 pm

Dracula Theatre Cedar Rapids, 7 pm

April Macie Penguin's Comedy Club at The Vault, \$15-\$17.50, 7 pm

Brian Regan Riverside Casino & Golf Resort, \$40+, 9 pm

SUN., OCT. 20

Was the Word Englert Theatre, \$10, 7 pm

TUES., OCT. 22

Jason and the Argonauts Englert Theatre, \$15-\$25, 6 pm

FRI., OCT. 25

Lisbon-Mt. Vernon Murder Mystery Dinner Theatre Lisbon Public Library, \$25, 6 pm

Willie Farrell Penguin's Comedy Club at The Vault, \$12, 7 pm

The Bob & Tom Comedy Show Theatre Cedar Rapids, \$30, 8 pm

SAT., OCT. 26

Lisbon-Mt. Vernon Murder Mystery Dinner Theatre Lisbon Public Library, \$25, 6 pm

Willie Farrell Penguin's Comedy Club at The Vault, \$12, 7 pm

SUN., OCT. 27

Steven Curtis Chapman Theatre Cedar Rapids, \$23-\$38, 7 pm

FRI., NOV. 1

Neil Simon's Jake's Women Theatre Cedar Rapids, \$10-\$25, 7 pm

SAT., NOV. 2

Broadway Buddies Iowa Children's Museum, 9 am

Neil Simon's Jake's Women Theatre Cedar Rapids, \$10-\$25, 7 pm

SUN., NOV. 3

Neil Simon's Jake's Women Theatre Cedar Rapids, \$10-\$25, 2 pm

For full listings go to littlevillagemag.com/calendar.



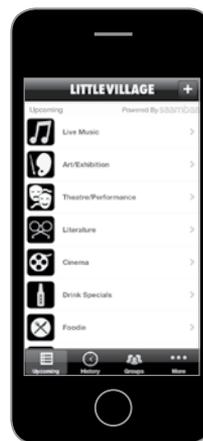
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WHY CAN'T ALCOHOLICS LEARN TO DRINK IN MODERATION?

I have a dear friend who's an alcoholic. When he came out of treatment, I told him I couldn't see why he wasn't able to condition himself to have, say, a single glass of beer and stop at that. He said it didn't work that way, but never got specific. Why can't an alcoholic learn to drink in moderation? —Name withheld

Because alcoholics, by definition, are incapable of drinking in moderation. Sorry if that seems like a kiss-off answer, but research and experience tell us that's how it is.

Alcoholism is no trivial problem. The estimated 75 million or more alcoholics worldwide cost society from 1 to 5 percent of its gross domestic product. In Russia, where the problem is especially acute, male life expectancy is only 60 years, 15 years less than for U.S. men, largely due to alcohol abuse.

The question of how to control heavy drinking—abstinence or moderation—has been surprisingly controversial for something like 60 years. I say surprising because the basic facts have never been in dispute.

The dominant school of thought favors abstinence, arguing that alcoholics are too fragile ever to resist temptation and that a single drink can trigger a binge. Alcoholics Anonymous, founded in 1935 and at something like 2.1 million members the largest alcoholism support and treatment organization in the world, is a strong proponent of abstinence.

Abstinence has an impressive success rate, researchers have found. But some say it's not the only way.

Investigation into alternative approaches was kicked off by a study of 97 English heavy drinkers in the 1950s, who were tracked for several years and generally found to be able to control their alcohol consumption without abstinence. In 1978 a Rand Corporation followup of U.S. heavy drinkers who'd received abstinence treatment found that 18 months later 22 percent could drink in moderation without problems, and after four years 18 percent were still doing so. Other work in the 1970s found that some with seemingly severe alcohol issues could be successfully trained to drink moderately, and had better life outcomes than those who stuck to abstinence.

These findings aroused bitter argument, for an obvious reason: if 18 percent of heavy drinkers can learn to drink in moderation, 82 percent presumably can't. Nonetheless, over

the years strategies were developed to teach heavy drinkers to control but not necessarily halt their consumption.

An approach that became a lightning rod in the 1990s was Moderation Management, a nine-step self-help program. "Prominent figures in the treatment and research communities denounced MM as a 'dangerous temptation to alcoholics' that was 'built on the illusion' that alcoholics could return to controlled drinking," writes Stanford addiction researcher Keith Humphreys in a 2003 review of the program's effectiveness.

Exhibit A: MM's founder, Audrey Kishline. She "left MM, joined AA, and several months later caused the deaths of two people in a horrific car accident while severely intoxicated," Humphreys reports.

But he points out the MM and AA crowds don't fundamentally disagree. MM participants are told initially to abstain from drinking for 30 days, then switch to moderate consumption. If moderation fails, then a return to abstinence is recommended. The implication is that some heavy drinkers can control their habit and some can't.

AA, he notes, says the same thing. Both groups "make explicit distinctions between problem drinkers who are able to return to controlled drinking and alcoholics. Both [groups] also concur that failure at the goal of moderate drinking indicates that a drinking problem is serious and is best addressed by abstinence."

Research supports a two-pronged approach, finding that the most out-of-control drinkers generally get better results with abstinence, while those with less severe drinking issues often do OK with moderation.

So what's the dispute about? A key element in AA theory is alcoholics' capacity for denial, and its advocates see only the potential for tragedy in a system that lets drinkers decide they're capable of drinking on occasion.

Humphreys, though, says his research showed people who sought help for excessive drinking for the most part were pretty clear-eyed and tended to correctly self-sort. AA



members were more likely to be older males with severe alcohol-related problems—recent episodes of binge drinking, things like that. No doubt partly for that reason they had a greater chance of being jobless or otherwise socially and economically unstable. (Other research suggests they're also more likely to be minorities.)

MM participants, on the other hand, tended to be younger, female, and white, with fewer indications of severe alcohol abuse.

But not all of them. About 15 percent of MM members, Humphreys reports, had major alcohol problems—"shaking when not intoxicated, delirium tremens, blackouts, convulsions or fits after drinking, and cravings for alcohol upon waking," plus alcohol-related job issues. These people, he says, fit the profile for alcoholism—they just don't admit it.

Thus your friend's response. You don't say whether he was in AA, but the first of the 12 steps is to acknowledge you're powerless over alcohol. The research suggests no one arrives at this stark conclusion unless it's true.

—CECIL ADAMS

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

CURSES, FOILED AGAIN

• When an unidentified burglar entered a San Francisco bank through a ventilation shaft, he triggered a silent alarm. Police Chief Greg Suhr said that when officers responded, the 230-pound suspect fled to a nearby building and promptly fell through the roof into an apartment, where officers arrested him. (*Associated Press*)

• British police identified Afrasayab Khan, 18, as the suspect in an assault on a Staffordshire University student after he stole her phone and changed her profile picture on a phone app to his. Friends noticed and notified the victim, who gave police the photo. Officers investigating an unrelated matter in Hanley spotted Khan and recognized him from the photo. He pleaded guilty. (*Stoke on Trent's The Sentinel*)

THE PRICE IS SPITE

New York's Suffolk County hoped to get at least \$10 at an auction for a lot that's only a foot wide but runs 1,885 feet from a highway to an Atlantic beachfront. It wound up selling for \$120,000, however, because the owners of adjoining lots got into a bidding war. "I gathered one guy really did not want the other one walking over his property to the water," county property manager Wayne R. Thompson said. Winning bidder Marc Helie now owns two narrow strips on both sides of losing bidder Kyle N. Cruz, who has no direct route to the beach without trespassing on Helie's property. (*Long Island's Newsday*)

WHEN GUNS ARE OUTLAWED

Seattle police accused Joseph V. Floyd Jr., 58, of repeatedly hitting a man in a wheelchair over the head with a 16-pound tub of I Can't Believe It's Not Butter! Floyd admitted pouring ersatz butter on the victim's head because he objected to the man's playing his television too loudly but denied hitting him. (*Seattle's KIRO-TV*)

MODERN MALADIES

• Sleep texting is the latest side effect of technology, according to Seattle neurologist Dr. Lina Fine, who reported growing numbers of patients expressing concerns that they're texting in their sleep but don't remember. "The smartphone has become a common way to communicate," Fine said. "It's reflexive to go for something we use the most." She added that people are engaged with so many digital devices nowadays, "we never really fall asleep." Sleep medicine specialist Dr. William DePaso said people have to be awake at least

30 seconds to remember. "My son can probably send 20 text messages in that time," he commented. (*Seattle's KOMO-TV*)

• Scottish health authorities reported a rash of injuries to babies from swallowing laundry detergent capsules. The brightly colored pods attract infants, but their alkaline chemicals can burn throats and prove fatal, according to the National Health Service Greater Glasgow and Clyde. In response, the Royal Society for the Prevention of Accidents launched a safety campaign that includes distributing 16,000 cabinet door latches to all families with 12- to 16-week-old babies to help keep the pods out of reach.

In Florida, meanwhile, authorities reported the death of a child in August who ate a detergent pod. The capsules "just became available in the U.S. last year, and within weeks to months of them becoming available we began to get reports through the poison centers of children ending up in the hospital following exposure to these packets," Dr. Cynthia Lewis-Younger, medical director of the Florida Poison Information Center of Tampa, said. (*Scotland's STV and ABC News*)

MYSTERY MEAT

• Chicken nuggets contain only 50 percent or less chicken muscle tissue from breasts and thighs, according to Mississippi researchers. The rest is a mix of fat, blood vessels and nerves from skin and internal organs. "Some companies have chosen to use an artificial mixture of chicken parts rather than low-fat chicken white meat, batter it up and fry it and still call it chicken," said Dr. Richard D. deShazo of the University of Mississippi Medical Center, who reported the study's findings in the *American Journal of Medicine*. (*Reuters*)

• Two years after concerns over pink-slime prompted Fairfax County, Va., to replace additive-filled hamburgers on school lunch menus with all-beef patties, it's returning to adulterated burgers because students complained the beef burgers didn't look or taste right. For one thing, their centers were pink, since the all-beef patties lacked caramel coloring. The old burgers contained 27 ingredients, including caramel coloring and pink slime, a combination of beef scraps and connective tissue sprayed with ammonia gas to kill pathogens. The all-beef burgers contained only beef. The new patties have 26 additives, including the caramel coloring but lacking pink slime. "Students are our customers," Penny McConnell, the county's

food and nutritional service director, said, "and we listen to them and implement their requests if possible." (*The Washington Post*)

SUPPLY AND DEMAND

Coupon-dealing Groupon offered its Indian users onions for 9 rupees per kilo (6-plus cents a pound) just as the price of onions skyrocketed to 100 rupees per kilo. Groupon sold 6,613 pounds of onions in 44 minutes and 15,000 pounds total by the time its website overloaded and crashed. Explaining that the promotion was aimed at getting shoppers' attention, Anur Warikoo, CEO of Groupon in India, said that even before the price of onions tripled in two months, they hadn't been priced at 9 rupees since 1999. "We wanted to sell it at a price that most of us have completely forgotten," he said. (*Al Jazeera America*)

IT'S ALL HAPPENING AT THE ZOO

A British safari park hired guards to enforce a new dress code aimed at keeping visitors from scaring the animals. The restrictions against clothing resembling the hides of giraffes, zebras, leopards, cheetahs and tigers affect a 22-acre, Serengeti-style reserve at Chessington World of Adventure, where visitors are driven while animals roam free. "Animals are getting confused when they see what looks like zebras and giraffes driving across the terrain in a 7.5-ton truck," park official Natalie Dilloway said. (*Britain's The Guardian*)

HAZARDS OF (E)SMOKING

A 3-year-old boy received first- and second-degree burns while riding with his mother in Provo, Utah, after an e-cigarette exploded in their car. Kinzie Barlow said she noticed a strange smell while charging the device, "then there was a big bang, and kind of a flash, and there's smoke everywhere." She explained that a white-hot copper coil shot out into the boy's car seat, where it burned through the fabric, melted the hard plastic and sent flames up the boy's body. Barlow tried to smother the flames with her shirtsleeve, but it caught fire. She finally doused the flames with iced coffee. (*Salt Lake City's KSTU-TV*)

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

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DANA T

abr. relation

danatelsrow.bandcamp.com

Dana Telsrow is a guy who recently graduated from the University of Iowa and works at Public Access TV. Over the summer he was ps•z's first artist in residence. He's also a composer and songwriter, and took classes in the university's music department.

abr. relation is a four song concept EP with undeniable ambition; I can't think of many people in Iowa City who write songs

I CAN'T THINK OF MANY PEOPLE IN IOWA CITY WHO WRITE SONGS WITH ELABORATE HORN ARRANGEMENTS AND ANGULAR JAZZY INTERLUDES, WHILE ALSO INCORPORATING BANJO AND A FULL COMPLEMENT OF ORCHESTRAL PERCUSSION.



with elaborate horn arrangements and angular jazzy interludes, while also incorporating banjo and a full complement of orchestral percussion. Brian Wilson's *Smile* is an obvious influence, but where Wilson is relentlessly sweet and poppy even at his most complex, Telsrow is a little more astringent and way more acquainted with the ins and outs of music theory.

Each of these songs is a mini-suite comprising of divergent styles. Rock and roll, folk music, big band jazz and wistful pop start, stop, mingle and argue with each other. This could put them in an uncomfortable category for some listeners; a Fleetwood Mac fan (as one example) could grab on to one verse as being right in their sweet spot only to be blindsided 30 seconds later by a raucous blast of atonal horn bleats.

His lyrics are interesting in how they use clear words to say emotionally ambiguous things: "We are too smart to stay together, you can't nurse me this time, even though I wish you could. I can't afford to be the best thing for you, even though I wish I could." His elliptical humor is never far off: On "Star Projector" he

sings, "My everyday is Avant Garde, laugh at me, it's all Art," and follows up with a saxophone and trumpet literally laughing.

The loveliest song "Sylviane"—apparently about an imaginary romance with a barista (who hasn't had one of those?)—combines Steely Dan guitar flourishes with Syd Barrett wandering melodies to make something cohesive, topping it off with a sing-along chorus. As much as I enjoy the short-attention-span theater of the other songs, "Sylviane" comes together as an indivisible chunk of unexpected pop. I never want to tell anyone as talented as Telsrow what to do, but I want more of that.

—Kent Williams

LOVE OVER GOLD

Fall to Rise

love-over-gold.com

Love Over Gold is the name of a new collaboration between Pieta Brown and Australian singer-songwriter Lucie Thorne, who met during a tour of the land down under a couple of years ago. The two became fast friends, and, after some correspondence and planning, they formed the group named after a Dire Straits song.

With established solo careers already, a new collaboration between the two musicians might at first glance seem unnecessary. That said, the pair's first album *Fall To Rise* is impressive in its cohesiveness and a testament to the easy partnership they have built: Recording was done during Thorne's brief stop in Iowa City while en route to Europe.

The songs paint dreamy abstract images of personal moments. Thorn and Brown sing together in soft harmonies over chiming

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FRIDAY NIGHT RHYME TIME

acoustic strumming and gently picked electric guitar atmospherics. It could easily be assumed that Bo Ramsey played electric guitar on the album—Thorne’s guitar has a similarly understated, clean-ringing reverb and vibrato that pleasantly accentuates the sparse arrangements.

The centerpiece of the album is “350 Parts Per Million”—the first environmentally-themed song in Brown’s canon and the source for the album’s title. The title refers to the the-

THORN AND BROWN SING TOGETHER IN SOFT HARMONIES OVER CHIMING ACOUSTIC STRUMMING AND GENTLY PICKED ELECTRIC GUITAR ATMOSPHERICS.

oretical threshold level of carbon dioxide that can safely exist in earth’s atmosphere, but it is inspired from a more personal place: Prior to performing the song at CSPS in early October, Brown said that she had been recording her next solo album at Justin Vernon’s (of Bon Iver) studio in Eau Claire, Wis., and he had said to Brown that, to him, her father Greg’s songs capture the essence of the Midwest. Her story gives context to “350 Parts” lyrics, which mention Eau Claire and indirectly her father:

10,000 years of Holocene / Disappearing just like snow / And every spring you still grow / On the earth among the butterflies / Up from the ground, the colors of the crow / Sing the dirt, sing the fields / Sing the forest while it’s here

Fall To Rise provides the fans of Brown and Thorne with a beautifully-crafted addition to both of their careers. They clearly enjoy working together—it was hard not to notice their giddiness from playing live together at the show in Cedar Rapids. Hopefully this is the beginning of a long partnership with future releases.

—Mike Roeder

Each Halloween I’m reminded of that famous quote by Abraham Lincoln, who said: “Trick or treat smell my feet give me something good to eat, if you don’t I don’t care I’ll pull down your underwear.” Captured in this phrase is that inimitable spirit of greed and bullying that makes America the great country it is- and what makes Halloween the most patriotic of our holidays.

Anyhow, Happy Halloween everyone. As always, listed below are synonyms for two words that rhyme followed by the number of syllables in each of those rhyming words. Your challenge is to figure out those two words based upon the clues provided. So for example- “Foolhardy Costume (2, 2) would be “Unwise Disguise”.

Make sense? Off you go then—and, don’t go into any basements or log cabins: Those places aren’t safe this time of year.

BY BOO-CAS BENSON

Spooky Nymph (2, 2): SCARY , FAIRY

Lousy Tut (2, 2): _____ , _____

Phantom Tweet (1, 1): _____ , _____

Hag Camp (1, 1): _____ , _____

Saccharine Confection (1, 1): SWEET , _____

Mint Souvenir (2, 3): _____ , _____

Candy Bar Priest (2, 2): _____ , _____

Anagram/Interjection, Chocolate/Caramel Confection (2, 2):
_____ , _____

Jason's Pits (2, 2): _____ , _____

Michael's Flames (2, 2): _____ , _____

Freddy's Pistols (2, 2): _____ , _____

The Church of Latter Day, Bates (2, 2): _____ , _____

Challenger: *The chichi crowd of Imps, Succubi, and The Damned all quieted down as Beelzebub tapped the podium with his baton and began to conduct the (3,4)*
_____ , _____

ANSWERS FROM THE LAST EDITION OF RHYME TIME:

Bothered Robot (2, 1): Annoyed Droid

Han's Shirts (2, 2): Solo's Polo's

Bounty-Hunter Swimsuit (2, 2): Greedo

Speedo

Underwearless Calrissian (3, 2):

Commando Lando

Leia's Fruits (3, 3): Organa's Bananas

Binks Chopped (2, 2): JarJar Tartare

Emperor Inebriant (3, 1): Palpatine Wine

Admiral Nosh-station (2, 2): Ackbar

Snack bar

Sniper Knight (2, 2): Deadeye Jedi

Darth Legend (1, 1): Sith Myth

Chewie Coitus (2, 2): Wookie Nookie

Jawa Cocktail (3, 3): Ooteenee Martini

If Yoda decided to partner with Han and

set up shop on his home planet to sell

wine, groceries and smuggled plants with

“high” metachlorian counts, the name of

the shop would be the (3,3): Dagobah

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