



Pygmalion Music Festival coverage including artist interviews, photos and highlights. Pgs. 2,3,5,7



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Prospectus News

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PYGMALION MUSIC FESTIVAL TAKES OVER C-U

Photos by Josh Grube, Patrick Wood and Sean Hermann for the Prospectus

Pictured from left to right Common Loon, Elsinore, Santah, (middle) Janelle Monae, + / -, and Built to Spill (bottom) More Pygmalion photos on page 8



Prospectus

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 Views expressed are opinions of staff and contributors and not necessarily that of the Prospectus or Parkland College.

- The Prospectus welcomes letters to the editor. We accept submissions from the Parkland community and the public. The editor will also consider original works of fiction and short writings if space is available.

- The rules of correspondence: all submissions must be signed with a phone number and address. The Prospectus staff will verify the identity of letter writers. Correspondence may be edited to accommodate the space requirements of the paper. The deadline for all submissions is 12 p.m. of the Thursday immediately before the upcoming issue.



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Chuck Shepherd's Pygmalion Music Festival, News of the Weird until we meet again..

Lead Story

Civilization in Decline: "Tom Tom," a 2-year-old Yorkshire terrier, was laid to rest at the Oakland Cemetery in Monticello, Ark., in March, even though he was in good health. His owner, Donald Ellis, had just passed away but had left explicit instructions that he wanted Tom Tom buried along with him, and not later on, because he felt that no one could love Tom Tom as much as he did. Ellis' reluctant family finally took Tom Tom to a veterinarian, who tried to change their minds but ultimately acquiesced and euthanized the dog out of fear that they would put him down anyway, less humanely.

The Entrepreneurial Spirit!

Unlikely Successes: In July, the world's largest four-day rodeo, the Pendleton Round-Up, released a signature-brand men's cologne, Let'er Buck, to mark the company's 100th anniversary. A spokesman claimed that the \$69-a-bottle product has the fragrance of "sensuous musk and warm sandalwood."

Thai Airways announced in June that it would begin selling seven curry sauces directly from its airline food menu in take-out shops in Bangkok, Phuket and Chiang Mai.

Weird Science

On an August ABC-TV "Nightline," professor Matt Frerking of Oregon Health and Science University allowed cameras to record his narcolepsy-like "cataplexy," which causes temporary muscle paralysis each time he contemplates romantic love (hugging or holding hands with his wife, viewing wedding pictures, witnessing affectionate couples). He noted that he can often fend off an impending attack by concentrating on his own lab work in neuroscience.

Breakthroughs:

When Ron Sveden's left lung collapsed in May, doctors initially diagnosed a tumor, but on closer inspection learned that Sveden, of Brewster, Mass., had ingested a plant seed that had somehow migrated to his lung and sprouted open. He is recovering.

A Pomeranian puppy recently found wandering in San Bernardino, Calif., was diagnosed with reproductive-organ complications that destined him to be put down, but a woman volunteered \$1,165 for "transgender" surgery. "Red" is now happy and ready for adoption (and of course neutered).

Leading Economic Indicators

To most, the toilet is a functional appliance, but to thoughtful people, it can be an instrument upon which creativity blossoms. Thus, the price tags were high this summer when commodes belonging to two literary giants of the 20th century went on sale. In August, a gaudily designed toilet from John Lennon's 1969-71 residence in Berkshires, England, fetched 9,500 pounds (about \$14,740) at a Liverpool auction, and a North Carolina collectible dealer opened bids on the toilet that long served reclusive author J.D. Salinger at his home in Cornish, N.H. The dealer's initial price was \$1 million because, "Who knows how many of Salinger's stories were thought up and written while (he) sat on this throne!"

Update

Mississippi attorney general Jim Hood continues in the thrall of what forensic experts everywhere discredit as pseudo-science (everywhere except Mississippi, that is). Hence, death-row inmate Eddie Lee Howard's date with destiny approaches. Although only scant physical evidence was presented at his murder trial, the jury famously heard from local dentist Michael West, who, using fancy equipment, somehow identified scratches on the victim's body as "bite marks" unique to Howard's teeth. (In 2008, News of the Weird mentioned the DNA-inspired release of two accused Mississippi rapists who had served 12 years in prison — having also been positively identified by West on the basis of bite marks. Between then and now, West's theories have been nationally, resoundingly rebuked, but the attorney general has chosen to defend Howard's original, West-based conviction rather than look anew at the case, and Howard remains marked for execution.)

Questionable Judgments

Disrespecting Electricity: New Hampshire teenager Kyle Dubois was critically injured in March when, during an electrical trades class, he and fellow students attached clamps to his nipples and plugged in an electrical cord. Dubois suffered permanent brain damage, and in August his parents sued the school district and the teacher.

As an alternative to the surgical scalpel, zapping a penis with electricity can produce a cleaner cut and with much less blood, according to a team of doctors from the Institute of Biomedical Engineering in Taiwan. Best of all, their July report noted, since the experiments were too risky for ordinary test volunteers, they performed all procedures on themselves.

A News of the Weird Classic (January 2003)

In 2001, a woman filed a federal lawsuit in Minnesota (Engleson vs. Little Falls Area Chamber of Commerce), seeking to recover for injuries she suffered when she tripped over an orange traffic cone. The lawsuit was dismissed in November 2002 by Judge Donovan Frank, who said that since the very purpose of the bright orange traffic cone is to warn of imminent risk, citizens should not need to be warned that they are approaching bright orange traffic cones.

Sean HERMANN
 Publication Manager

4 days, 13 shows, over 3,500 photos, 6 interviews, copious amounts of caffeine, a lot of walking, little sleep, numb fingers and permanent hearing loss. This year, the Prospectus made the most of their press passes and brought you some of the best local coverage of C-U's Pygmalion Music Festival. The festival is now at an end, but by no means has it left forgotten. Who can forget those memorable performances by Janelle Monae, Of Montreal, Cut Chemist, Caribou, and Roky Erickson just to name a few.

Acts of every genre from all over the world took part in the year 6 of Pygmalion and it keeps getting better and better. Nationally touring bands playing side by side with our favorite local artists helps to provide an astonishing atmosphere for every show. This melding of national and local talent is symbolic of the ever-growing Champaign-Urbana area itself. Being close to three major cities, but far enough away to hold its own, Champaign is able to keep making a name for itself, and Pygmalion is one main contributor.

Bringing in Cap'n Jazz, highly touted as one of the most influential true emo bands of the early 90's, for one of their final shows ever was a great closing to the festival. Best of all, it was free. By far one of the best sets I have ever seen live and there were about 200 people there to witness the hour long set that left myself and many others speechless.

While Cap'n Jazz might've put on one of the most daz-

zling performances of the festival, there were many other outstanding acts that definitely created a buzz. Built to Spill, another highly influential 90's band put on a great show on opening night and in the words of Parkland alumnus Darwin Keup, they are "indie music's

Elsinore's premier of the music videos for "Breathing Light," and "Wooden Houses," which brought in an over capacity crowd at the Art Theater and bestowed an unforgettable performance for all who were in attendance.

The last day of the festival



The Art Theater was one of ten venues featuring bands from this year's Pygmalion Music Festival

Josh GRUBE/Prospectus

Rolling Stones."

And there's more! Up and coming "everyone high-fiving everyone" rockers, Fang Island drew in a huge crowd and took the night away at The Canopy Club Thursday night, proving to be a tough act to follow. Their goal of making "music for people who like music" sure seems to be working, as they'll be touring with big name acts such as Matt and Kim and Coheed and Cambria for the rest of the year.

Friday night brought out a potpourri of talent featuring acts such as Owen, Colour Revolt, Light Pollution, and Holy F*ck. One of many highlights of the night, though, was

provided a plethora of shows and good times were to be had at them all. Headlining acts Ted Leo and the Pharmacists blew the crowd away at Kranert, and many faithful Roky Erickson followers were able to relive their dreams of the 60's and say "goodbye sweet dreams" with Roky's fuzzy guitar solos.

Now all we have to worry about is how to keep ourselves occupied until next year. Oh, and get back to that ten page paper that is due a lot sooner than we thought. But nonetheless, we can call Pygmalion 2010 a great success. Can't wait to see what's in store for next year!

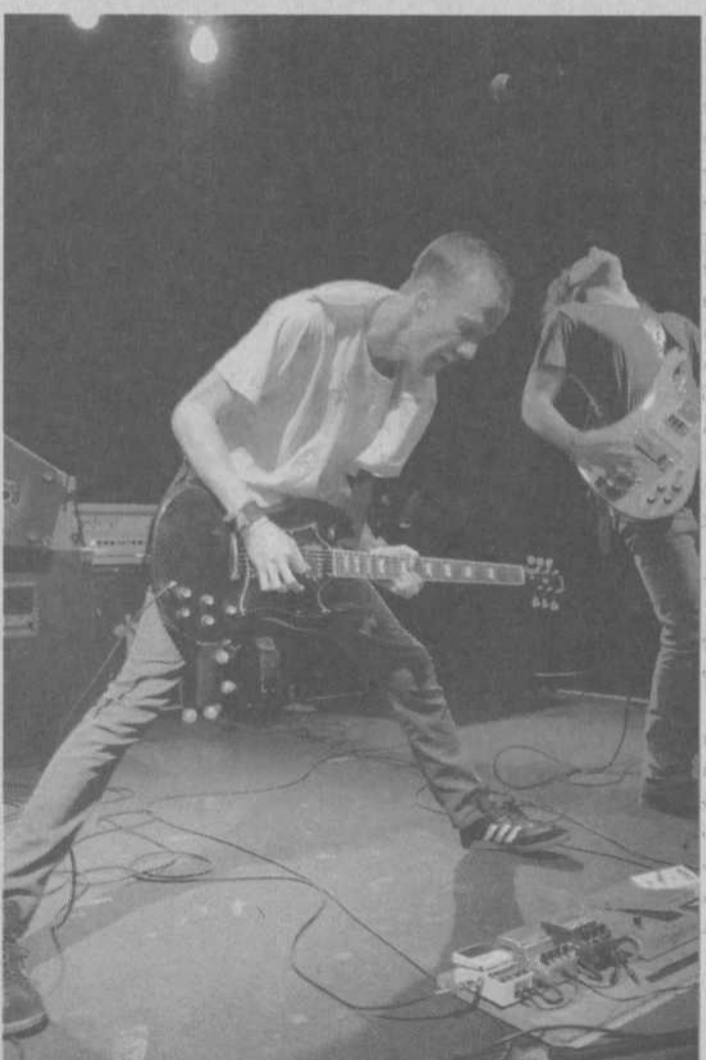
45 Seconds with Fang Island

Patrick WOOD
 Music Columnist

I always think I'm ready for a music festival such as Pygmalion. I think that I've been enough times that I can accurately gauge how things are going to happen and where to be when. But then I find that I'm tragically mistaken. This year I found myself, yet again, in the middle of the craziness that is Pygmalion.

From pajama-clad skeletons during of Montreal's performance, to Ted Leo & The Pharmacists opening with (my all-time favorite) "Timorous Me," to waving to Colour Revolt from across the street, Pygmalion threw me into a musical whirlwind. Fortunately, during this organized chaos, I was able to snag Fang Island for a brief interview.

Prospectus: So you guys are going to be touring with Matt and Kim soon? Think you can't match the type of energy that



Fang Island was one of many of the great acts that performed at this year's Pygmalion Music Festival.

Josh GRUBE/Prospectus

they're known for?

Fang Island: Oh we're definitely going to have to step our game up from what it sounds like. And that game is Scrabble.

Prospectus: With the success of your most recent album, what's in the works new music-wise?

Fang Island: Oh we've got some stuff on the back burners right now, but we're just kind of on hiatus and then we'll be back with new music. We do have a new 7-inch coming out soon though.

Prospectus: Last question and I have to ask given our

location. "The Illinois" song title got its roots where?

Fang Island: It's actually named after one of Frank Lloyd-Wright's last building designs. It was supposed to be like a mile high and like a mile deep. It was crazy.

For more photo coverage of Fang Island, along with more Pygmalion artists from this year, you can go to www.887thewave.com or www.prospectusnews.com.

For questions or comments about this article, music and 887 The Wave, email Patches@887thewave.com.

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A chat with Pygmalion Music Festival founder Seth Fein

Josh GRUBE
Staff Writer

Champaign-Urbana's Pygmalion Music Festival sadly come to an end for this year. Named after the last album by the band Slowdive, Pygmalion is a four-day festival that has just finished up its sixth year. While recuperating, you can sit week's festivities from last week and learn a little bit about the festival by reading a chat with the founder Seth Fein.

Prospectus: How did the concept of Pygmalion come about?

SF: In 2005 when I founded the festival I just felt like the community would be benefited by something of the sort. I grew up here, I went to school, here and I live here so I felt like it would be a really positive thing for the community.

Prospectus: What inspired you to want to be a part of the Champaign-Urbana music scene?

SF: I performed in a band here for about a decade so I was pretty active in the music scene from the mid 90s to the mid 2000s. After I stopped performing I decided that I wanted to continue to be participating any way I can. I just felt like I wanted to continue to promote shows and be as participating as I could.

Prospectus: What had to be done in preparation for the event?

SF: Everything from organizing the sponsorships to booking the bands to arranging with the venues, arranging with publicity, promotion... There's a lot that goes into it but it's something I have a pretty good grasp on and some-

thing I've been doing for a very long time.

Prospectus: In what ways has Pygmalion grown over the years?

SF: I've developed sponsorships enough to where I'm able to afford to bring in some bigger acts and I think that helps with the excitement of the festival and provides artists that hundreds and sometimes thousands of people get excited about. From the start where it was just appealing to a few hundred people, now we're appealing to thousands, and that's a good thing.

Prospectus: How did you decide on having the festival branched out amongst different venues, rather than an outdoor event?

SF: I don't like outdoor shows very much, first of all. Second of all, I wanted to make sure

I was honoring the artists by putting them in environments where they could really be seen in and I don't think outdoor shows always accomplish that. I've considered maybe doing one outdoor stage at some point but I just haven't got to it yet. I really like the venues in town and I like working with them, so that makes the most sense for me.

Prospectus: What is your favorite thing about doing this festival?

SF: I think I just like the idea of being a part of the music scene and trying to have a positive effect on the community and I think that from a cultural perspective Pygmalion brings a lot to the table.

Prospectus: What is the method of choosing which bands to book?

SF: I pay attention a lot to the national music scene and see what's going on and keep my ear to the virtual blog, so to speak. I read the blogs, I read Pitchfork... And because I'm in touch with agents and managers and record labels I just have an understanding of what kind of music festival I want to put together.

Prospectus: How many bands come to you in hopes of playing?

SF: Hundreds, but it's not a situation where I'm able to offer very many spots for the bands to list in the festival. It's pretty much a situation where I'm working with agencies and working with people that I'm friends with and that I trust and people that I know will bring people to the shows.

Prospectus: How long do you plan to be doing Pygmalion in

the future?

SF: I'll do it until I don't feel like it's relevant anymore, but I think it'll continue to grow and I think it'll continue to prosper. So until I croak, I guess!

Judging from the strong amount of interest and enthusiasm being shown by music lovers more and more each year, it looks like Pygmalion will continue to have no problem bringing great independent artists to Champaign-Urbana. If you weren't fortunate enough to participate in the festivities last week, there's always next year!

Interview with So Long Forgotten

Josh GRUBE
Staff Writer

Amongst the Pygmalion Music Festival bill this year was local indie rock band So Long Forgotten. The *Prospectus* was able to have a quick word with vocalist Micah Boyce and bassist Joe Brown last Friday before their show at the Canopy Club.

Prospectus: How did So Long Forgotten start out?

JB: It just kind of derived from two different high school bands a really long time ago. We played a show together and stole some members from both the bands.

Prospectus: What sparked this interest in music for the both of you?

JB: My brother used to listen to Nirvana all the time and I really hated them. So maybe I just wanted to play music that wasn't Nirvana. I don't know, I have no idea. (laughs)

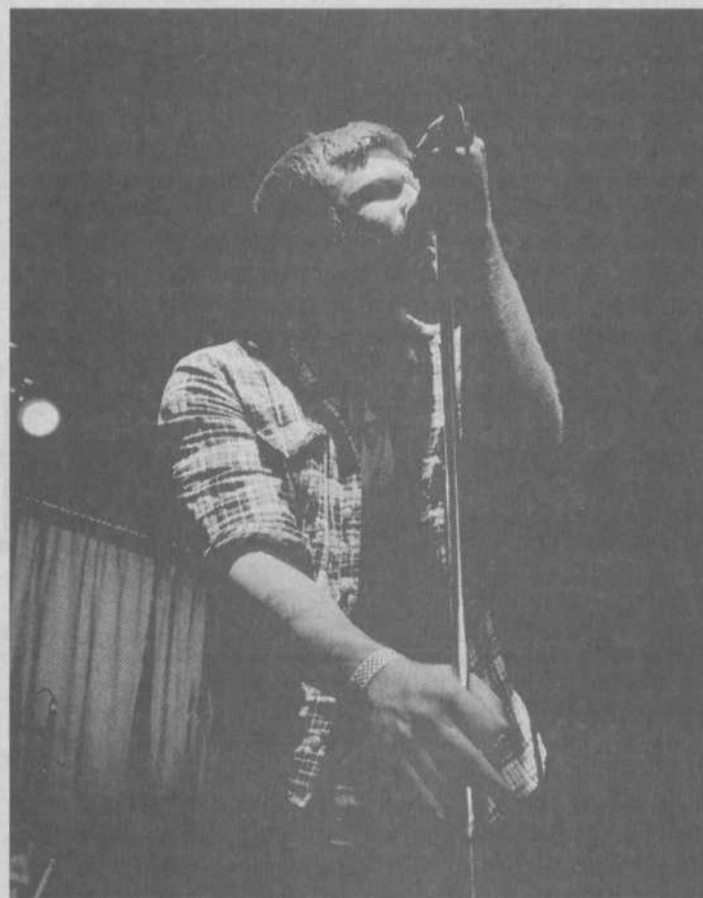
MB: I think for me my older brother had a lot to do with it. He went always into a lot of different types of music so at a young age I was introduced to a lot of awesome classic rock bands. I would always listen to my brother play guitar in the other room and eventually one day I stated going to shows and I decided I wanted to play rock music, and it happened.

JB: Pretty much we just want to be cooler than our older brothers.

MB: Yeah, it has a lot to do with that. (laughs)

Prospectus: Is there anything you've been listening to a lot lately?

MB: Honestly, this is kind of weird because they're next door right now recording an acoustic set and we're playing tonight with them at Pygmalion, but Color Revolt's new album is pretty phenomenal and I've been listening to a lot



Micah Boyce of local indie rockers So Long Forgotten performs as a part of this year's Pygmalion Music Festival.

Photo by Sean HERMANN/Prospectus

of that. Then there's a band called Oceana who put out an EP called "Clean Head," and I've been listening to that quite a bit. Lots of Tom Petty. Some jazz here and there. Joe, Taylor Swift still?

JB: Oh, man... Yeah. Zach Brown just put out a new album and I love it. Country, you know what I mean? It's good stuff.

Prospectus: Micah, since you're such a big fan of Color Revolt, what's it like to be sharing the stage with them later?

MB: It's cool, man. I actually saw them last Friday in Chicago at Schubas and they're an incredible band. We've played with them once before at the Canopy Club. It's cool. They really are one of my favorite bands and they're really nice dudes. I don't know them on a real personal level or anything

but it's just cool to meet a band you really admire musically and they're real down to Earth. And they're incredible live.

Prospectus: I see you've released your music for free digitally. What made you want to give out your music, rather than just sell it?

MB: Just because I think we were afraid people wouldn't buy it. (laughs) No, it's one of those things where we would rather people have it than not.

We kind of came to the conclusion that making a lot of money at this isn't necessarily in the cards for us, so we would rather people have our music than not. It's just easy. When we play our shows we do still sell our music, the physical copies, but just having it online for free is the best way of distributing it at this point for us.

Prospectus: You have a Facebook, MySpace, Twitter. They're consistently updated, it's easy to find your music to stream. How important of a role do you consider social networking Web sites are in promoting your band?

MB: I think it's very important at this point. We've probably played half as many shows as we played last year and the year before. Social networking is one way to let our fans know not to just give up on us. I think if we're not playing shows all the time and there was no way to keep in touch with them through Facebook or MySpace or Twitter or whatever, people may end up just forgetting about us. We can keep in touch with our friends and our fans and people that care about our music, so I think it's made a huge difference even in the last year.

Prospectus: I noticed you've posted a new demo of the song "Maiden Name." Tell me more about that track.

JB: It's the first track we wrote with our new guitarist Todd. It doesn't feel too different from normal So Long Forgotten, but it's just exciting to play because it's kind of a new chapter we're starting. Sometimes when you get new members you go through a trial period where you write songs you don't really care about, but I think we all really dig that song.

MB: I think it's kind of transformed into something even different than the demo. We got to go record it at Great Western Record Recorders

in Tolono. It's a really awesome studio, we got to record live to tape which is something we've never done before. Even still, since we recorded I think that song's become a whole different monster now live and I think I like it even more now. It's a cool song, I dig it and I'm excited to keep writing music with Todd, our new guitarist, and see what happens.

Prospectus: Is it a glimpse of a big upcoming release?

MB: I think the next big thing that we will do is write another record or an EP or something. Just sometimes life takes over so we're taking it slow. We got a new guitarist and then he decided to start coaching JV soccer at Mahomet, so as soon as that's done maybe we'll start writing a new record.

JB: It's all Todd's fault. (laughs)

Prospectus: How does So Long Forgotten tackle the whole writing process?

JB: Terribly. (laughs) We've never really had a set formula, it's honestly just tedious and sometimes annoying. There's no primary song writer, we just have a guitar riff and we jam on it and if something blossoms that's awesome but if it doesn't we just forget about it.

MB: And I always try to put off writing lyrics to the music to the very last minute. It's frustrating but I think it's always so satisfying when we're done.

Prospectus: What are a few of your songs that you enjoy performing the most?

MB: I think one of my favorite songs that we perform live is called "Of Brilliance And Baptism." It's off an EP

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Opinions

Current competition among Internet companies is best path for consumers

Nick SCHULZ
MCT

The U.S. economy remains weak with high unemployment and sluggish growth, but there is at least one bright spot - an industry that continues rapidly innovating, bringing new products and services to market. Information technology - particularly broadband and wireless Internet - is thriving and gives hope that America's economy can get back on track again.

What explains the strength of this sector? At least, two things.

First is strong competition. As technology behemoths Apple, Microsoft, Google, Verizon, AT&T, T-Mobile, Sprint, Comcast, Time Warner and more - slug it out for consumer

dollars, their primary weapon is innovation.

Hence the explosion of new offerings such as the iPad, Netflix's streaming movies, and Virgin's new Mifi wireless broadband, to name a few. No other sector is as dynamic. Investment in R&D remains strong.

Second is a light regulatory framework. Ever since the Internet began transforming American life in the 1990s, Washington policy-makers wisely kept in check their impulses to micromanage this freewheeling sector.

Could anything upset this fortunate state of affairs? Maybe. Pro-regulatory forces are up in arms over the recent release by tech giants Google and Verizon of a blueprint for a proper regulatory approach

to the Internet. The critics fret this Goorizon plan will end the Internet as we know it and are demanding government step in to regulate.

Despite the heated opposition, here's why you shouldn't be alarmed at the Google-Verizon proposal.

For the most part both companies want a continuation of the light regulatory touch for broadband Internet that has prevailed for 15 years. Minimal regulation has been good for both companies, of course. But that's not what is important. What matters is that it has been good for consumers.

What really has the critics of the proposal upset is that both companies oppose new net neutrality regulations for the wireless Internet.

Net neutrality means differ-

ent things to different people. For those critics of the Google and Verizon blueprint, it means that all data that moves over the wireless Internet should be treated equally; and wireless providers should not be permitted to block applications for use over their spectrum.

The problem is that net neutrality has never existed over the wireless Internet and it never will, for good reason.

Wireless spectrum is a scarce resource and managing the increasing flow of telephone calls, text messages, e-mails, video games, audio and video streams and who knows what else in the future - means data can't in any meaningful sense be treated equally or neutrally. Network operators must have the flexibility to manage their networks as they

see fit.

What's more, all wireless providers already block the use of certain applications, such as P2P software, that would be too disruptive to their wireless systems. This is common sense and good business practice.

The critics of the deal say big companies will only act in their own self interest and so they must advocate on behalf of the consumer. They say Washington must step in to regulate the market.

But the best guarantor of a consumer's interest is vigorous competition. And wireless is wildly competitive. Companies in uncompetitive industries do not need to spend money to advertise, innovate or improve their offerings because consumers don't have a choice.

A quick glance at TV, news-

papers, magazines and the Internet, teeming with ads from wireless companies, is just one indicator of how competitive the industry is. The steady stream of new products and services is another.

The last thing a struggling American economy needs is regulators with itchy trigger fingers taking aim at one of the country's most dynamic sectors. Instead, let's watch its continued evolution and act only when consumer harm is obvious. Given the competitive nature of information technology today, that's unlikely to happen any time soon.

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American Enterprise Institute

The media as enabler

Edward WASSERMAN
MCT

The news business, in my experience, has always been bipolar, given to unpredictable mood swings between exuberance and despair. For much of this decade, the industry has been in a purple funk.

It wasn't just that the crumbling of the century-old pillars of advertising support had raised doubts about whether a new microeconomics of news was feasible. There was also dark brooding about whether journalism still had a place in public life, or whether a professional practice of fact-based reporting about contemporary realities would vanish, and be replaced by a clamor of opinion mongering, speculation, gawking and manipulation by marketers and publicists.

But suddenly, it seems, the clouds are parting. We've entered a time of dreams and hopes, of growing buoyancy. I know this from the glut of

industry gatherings. There are conferences as far as the eye can see, conferences on new media, social media, old media and new uses, new media and old uses, entrepreneurial journalism, crowd-sourced journalism, transnational journalism, investigative journalism, new business models, new life for old business models. Sometimes little conferences ride alongside big conferences, like sidecars on motorcycles, or tag behind them, like cabooses on freight trains, or precede them, like cowcatchers. And that's not just in the United States, it's overseas too.

And there's money. Not sustainable new revenue sources, unfortunately. But foundation money and philanthropic money and philanthropic foundation money for cool new ideas. Never has there been such an outpouring of funds for promising media experimentation. A comparable outflow devoted to, say, eliminating poverty in this country

couldn't fail to ensure the next generation of underweight newborns a lifetime of good health.

But OK. It's more of a bubble than a boom, but it still beats the bust we've been seeing. Besides, we're facing the greatest explosion of communicative capability since the advent of speech, and we all benefit from having smart people trying to make sure the emerging era of media abundance is shaped with intelligence and good intentions.

Because at the moment, I look around and shudder. With the unprecedented proliferation of channels, with more people empowered not just to hear but to speak, more information and commentary from an expanded array of sources.

In short, a vast democratization of discourse, what can we conclude? Is the population more knowledgeable, better prepared to approach the things that matter most in their lives, more confidently

entrusted with the duties that a sovereign people in a democratic system must carry out?

I don't see it. To me, it seems more people are ill-informed than ever.

Alarming minorities believe that the president was born abroad and, hence, was elected illegally, that the previous president conspired to destroy the Twin Towers on 9/11 - a crime which, still others believe, Saddam Hussein took time away from his nuclear program to sponsor - that health reforms empower bureaucrats to deny care to old people, that our great-grandfathers hunted dinosaurs. In short, evidence that the fog of ignorance that many of our fellow citizens inhabit has been dispelled thanks to all these hot new media is hard to come by.

In the national news agenda, instead of diversity there's serial unanimity. Has the mainstream media consensus ever moved in such lockstep? First they agreed Obama was FDR,

now he's Jimmy Carter. First the deficit was an irrelevancy, now it's the only number that counts. First Iraq was a fiasco, now it's a triumph.

At the same time, the frenetic metabolism of 24/7 news creates such a ravenous hunger for conflict and turbulence that it continually rewards the most extreme, twitchiest, most irresponsible assertions with prominence and repetition. And these statements flow onto the grid from everywhere: The system is more porous than ever, and the big media whose gaze used to connote significance are terrified to filter out things that are being bruited about elsewhere even if they don't meet elemental standards of veracity or newsworthiness.

Once that would have been called exercising judgment. Now instead we have media-enablers, bringing us balloon boy and the Quran-burner. And Newt Gingrich's latest utterance.

Worst, to me, is the belief that this new informational world is self-correcting. Unconfirmed, even implausible, stuff can be published with impunity. If it's wrong, we'll fix it later. Verifying things before launching them before the public is deemed quaint and pointless. The reality, that falsehoods do harm, that they're never fully expunged even if corrected, and that people who engage in public communication have an obligation to exercise care, is a hindrance to today's news ecology.

So the mood has shifted to optimism, which recognizes the reality of the revolutionary transformations the media are undergoing. But it's worth remembering that there's never a guarantee that any revolution will improve upon the regime it replaces.

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Pygmalion highlights in review

Josh GRUBE
Staff Writer

Pygmalion Music Festival displays how powerful the music scene Champaign-Urbana is by showcasing both well-known and upcoming artists amongst a variety of venues. Although there were fewer bands performing this year, the festival still provided a strong four-day stretch of incredible music amongst ten different venues.

Starting off the festival on Wednesday night at the Canopy Club was pop/funk singer Janelle Monae. Throughout the concert, the audience danced while people continuously appeared on stage dressed in a numerous amount of costumes, including gas masks, vulture masks, pirate hats, and full body white suits. During this performance, various video clips of footage of the show, psychedelic textures, and even scenes from Star

Wars appeared on the huge screens behind the band.

Shortly after, pop band Of Montreal performed, taking the visual spectrum of the concert to a whole new level. While the band played with their faces painted white, vocalist Kevin Barnes sang crowd favorites dressed in glam. Trippy visuals, cartoons, footage of the band, and random videos of women flooded the screen as nightmarish creatures came and left the stage. This time around, the costumes included robotic fish-human hybrids wielding guns and wearing gas masks, skeletons with pajamas, pigs, fire, and other things that cannot be put into words. Overall, the dancing amongst the crowd was much less frantic than during Monae's set, mostly due to the audience staring in amazement at the surreal performance.

If frantic dancing was what you were looking for, then you would have left Dubstep Mas-

sacre on Thursday night feeling completely fulfilled. After a slow start, a large collective packed into The High-dive and proceeded to dance insanely. The DJs Wompstars, Belly, Solo, Nameloc, and Plastician all flooded the venue with intense bass that left my ears rattling for hours after the show.

"I thought it was an incredible show. They brought out one of the pioneers of dubstep, Plastician," said Parkland student Jacob Unterberger. "All the DJs put on great sets."

On Friday the Krannert Art Museum treated guests to free music by local indie-folk band The Palace Flophouse, rock bands Art Majors and Unwed Sailor, singer-songwriters Darren Hanlon, David Dondero, and Owen. For a majority of the performances, the audience size was criminally small. However, later into the evening as Owen was getting ready to perform, the museum

attracted a huge, diverse group of people eager to hear him play.

While Owen was finishing the night for the Krannert Art Museum, the Art Theater was just getting started with its night with local rock band Grandkids. Also performing at the Art Theater was dream pop act Candy Claws, indie electronic band +/- (Plus/Minus), and local favorites Elsinore. With the theater being at capacity, a long crowd had formed waiting to get in and see one of the better performances of the festival, in Elsinore.

Before Elsinore's set, they dimmed the lights and surprised the audience by premiering two new music videos for their songs "Breathing Light" and "Wooden Houses." After a joyous applause by the packed theater, the band performed late into the night, ending around 2:30.

Saturday night, rock band Ted Leo & The Pharmacists

put on a powerful performance to a filled theater at the Krannert Center for the Performing Arts. Literally seconds after the band walked on stage, the audience jumped out of their seats and rushed for a good spot up front. Being such an energetic rock band, playing a seated venue would not have done them justice.

After Ted Leo & The Pharmacists left the stage, the crowd seemed eager for the headlining act Roky Erickson, founding member and lead vocalist of the defunct psychedelic rock band 13th Floor Elevators. Backed by alternative rock band Okkervil River, Erickson released his first album in 14 years last April. Okkervil River looked honored to be playing alongside the legend as many fans constantly shouted, "We love you, Roky!" While lip-synching to the bluesy tunes, the admiration on the faces of the audience was as vivid as Okkervil River's.

Set up outside of the stage room in the Krannert Center was a small stage reserved for post-punk outfit Cap'n Jazz. Reuniting for a couple of shows after a 15-year breakup, fans were certainly not going to miss the performance. Directly after Roky Erickson and Okkervil River's performance let out there was already a large gathering in front of the stage.

Cap'n Jazz's performance contained the most energetic crowd of all of Pygmalion. As the band was rocking out, the audience grabbed vocalist Tim Kinsella, moshing, crowd surfing, jumping, chanting, and screaming along to songs a majority of them were too young to hear live the first time around.

In the end, this year's Pygmalion Music Festival surpassed the one last year, and hopefully will continue to grow. This was only the sixth Pygmalion, and we're just getting started.

A Surgeon's Wingman: Surgical Technicians

Jake GODIN
Staff Writer

Unbeknownst to many students, Parkland has its very own mock operating room, tucked away behind Room L143; a place one would never even know existed. Inside, it looks just like a normal operating room found inside any hospital. All of the necessary instruments required for a real surgery are found in this room, along with anything else that may be required. The only thing missing is a real patient. In its place is simply a dummy. This is the nerve center for Parkland's Surgical Technologies unit. The few students who gain enrollment in the program spend eight weeks studying and testing in this room preparing for their real test, assisting real surgeons

in actual hospitals on live patients. Before going on any further though, we may want to ask ourselves, what exactly is a surgical technician?

In the words of Carolyn Ragsdale, Surgical Technology Program Director and Instructor at Parkland, a surgical technician is, "the guardian of everything that is happening at the wound." She explained that they prepare and pass instruments or medications, suture, help with the tissue by moving it when it's necessary, and maintaining what they call, "sterile techniques." Or they can be simply called the surgeon's right hand man (or woman) during a surgery. When a surgeon cries, "Scalpel!" surgical technicians are the ones who know what scalpel is needed and where to grab it. They are an integral part of

any surgery.

Parkland sends its prospective surgical technicians to hospitals such as Carle and Provena in Champaign Urbana, Gibson Arena Hospital in Urbana, City, Provena in Danville, Sara Bush in Mattoon, St. Anthony's in Effingham and occasionally BroMenn in Bloomington. They can only send one student at a time, and there are only so many operating rooms, so they need a wide selection of hospitals to hit. At these locations the students are immersed in live surgery and are presented with the real problems that any professional surgical technician would face. They are required to stand hours on end while at the surgery and have to know what instruments to pass to the surgeon at what times. They are also required to know the ster-

ilization techniques should any sort of contamination present itself during surgery. They've worked cases ranging from the simple, yet delicate, knee replacements to high-risk brain surgery. About the only thing they haven't actually been able to work on is open-heart surgery, but even during those extremely risky surgeries they are allowed to sit in and observe.

When considering whether or not becoming a certified surgical technician is a difficult task, Ragsdale stuck with a definite yes. Elaborating further, she said that this is because the bulk of the studies that are required for the class are done in the first year while the semesters in the second year are spent in actual hospitals. So having to learn every part of the body and the

surgical techniques for those parts of the body can really be tough to take in. She mentioned that the reading level of the required textbooks is quite high as well, further burdening students who've entered this field. In the end, Carolyn says it is worth it, though. Working with live patients is no joke.

As difficult as that makes it sound, in the years that Parkland has ran the program, all but one have passed the national certification test. There are a few people who later find they don't exactly want to work in this particular field, but everyone else who has graduated have had a 100% employment rate. Jobs in the medical field are only getting more and more desirable with the ever-growing populations of our planet. Although surgical technicians can't directly

move from surgical technology to surgeons, Carolyn said that all of the experience provided with becoming a surgical technician would greatly benefit should one want to become a surgeon later in his or her life.

Surgical technology is a dynamic and growing career. You'll be provided with a new challenge every day whether it be working to save someone who is in critical condition or doing a routine knee replacement. In order to stay up to speed with the surgeon's needs, you'll have to be quick as well. It's not some just some desk job that you just sit around at. No, you'll be on your feet all day working to save and improve the lives of the people in your community and that's what Parkland's Surgical Technology program is all about.

Meet Parkland's President, Dr. Tom Ramage

Kelley HEANEY
Staff Writer

Questions and concerns from students were open for discussion on September 24, 2010, which was the day to meet the President of Parkland College, Dr. Thomas Ramage. Students, both local and from other quarters, found their way to the college's Flag Lounge to convey the things that were on their minds. While several students expressed surprise that the president of Parkland actually cared about what they thought, Dr. Ramage, who has been president for the past 3 1/2 years, said that he usually gives them this opportunity in a formal setting several times every year. In addition, there are informal opportunities, where he will sit in a lounge area with his laptop, and nonchalantly talk to students. He said that several topics that

are continually brought to his attention include parking (or lack thereof), Wi-Fi problems in the building, and the fitness center. Of course, these were the popular topics this time as well.

As students approached, the president would make students feel comfortable by welcoming them, asking questions such as their major or if they had any concerns or problems. He also greeted several in a more casual way, remembering them from previous meetings. This would encourage most students to open up for a few minutes of conversation, telling how they would improve certain things within the establishment.

Addressing the most popular topics several times, Dr. Ramage said that 200-250 parking spaces would probably open up, mostly in the M lots, with the nearing completion of the

Applied Technology Center. Ongoing Wi-Fi issues, particularly in the L wing, were being attended to, with the intent of installing more access points in the building, to bring better and faster connection service. He also related that new nodes were hung in the main food area by Gulliver's last summer.

Many questions and concerns about renovations and additions were brought up. Parkland is in the process of renovating the P building, starting with the gym, in which new baskets and a new floor has been finished. The next step will be the locker rooms, with new lockers and showers. The final step will be the fitness center with a \$3 million makeover. In addition, a new Student Services Center is being constructed at the end of the A wing, an Applied Technology Center, and Diesel Technology Center are also being

built. Concern was expressed about the environmental surroundings, which Dr. Ramage acknowledged as well founded, but pointed out that for every tree that is lost to construction, three more are planted.

Many students compared Parkland to a high school either just like one or not at all like one. Numerous people expressed praise for the teachers and the programs saying that "there isn't just one concentrated area in which the college is strong, but rather it is well-balanced in many areas," and that "many professors and instructors seem to enjoy their job and want to see students learn."

Other discussion issues included dorms, more bike racks, other building renovations and the energy savings from last summer. Be on the lookout for the next talk with President Ramage soon.

Prospectus Pick: Scott Pilgrim



David BUSBOOM
Staff Writer

Gamers rule! If you disagree with this statement, perhaps you should see *Scott Pilgrim vs. the World*, the latest film by *Shaun of the Dead* director Edgar Wright. This is a film designed for gamers, in which weapons can move objects with their minds, humans turn into coins when they die, and (get this) a "pee bar" appears on the screen and moves from full to empty whenever protagonist Scott Pilgrim (portrayed by Michael Cera) relieves himself at a urinal. Of course, like most movies, the source material is what's really worth checking out.

Wright co-adapted the script from the *Scott Pilgrim* graphic novel series by Bryan Lee O'Malley, in which a twenty-three-year-old Toronto-based slacker and part-time bass player must battle the seven super-powered exes of his new squeeze Ramona Flowers (played in the film by Mary Elizabeth Winstead), an Amazonian deliverywoman. But first he has to break up with his seventeen-year-old high-schooler girlfriend, Knives Chau (played in the film by

Ellen Wong), who's got mad martial arts skills. The series consists of six digest-size black-and-white volumes, released between August 2004 and July 2010 by Portland-based independent comic book publisher Oni Press.

The comic book was deservedly well received by both critics and casual readers. O'Malley's simple, cartoonish, manga-inspired artwork manages to get the character's emotions across in a rather effective manner. His writing mixes humor with strong characterization and convincing dialogue. The series abounds with video-game-like fight sequences and effortlessly superhero power fantasies. I don't think it would be too much of an exaggeration to call it one of the best comic books of the decade. The film adaptation is great, but it could only match the appeal of the graphic novels if it was filmed in 3-D...in which case the viewers' heads would be in danger of exploding from actually being "in" O'Malley's speedy, funny, off-beat world.

Odessa : interview with Dan Snaith of Caribou

Sean HERMANN
Staff Writer

Just five days after setting foot in the U.S. on a month long tour, Dan Snaith of the electro-pop act Caribou, sat down with the *Prospectus* to talk about touring, music and the song writing process. Snaith, originally from Canada, now resides in London, UK and has been making a name for himself with not only his music, but his story as well. An avid swimmer and music fanatic, the very observant and down to earth Snaith also holds a PhD in Mathematics. Here's what he had to say.

Prospectus: What all is involved in touring overseas? How do you pack all of the equipment?

DS: People provide drums as we go along, and everything else we just take on the plane.

Prospectus: Is playing in college towns any different than playing in bigger cities?

DS: I like them both, it's a nice variety. It's fun to play in front of newer crowds, especially for people who may or may not know about us or people seeing us for the first time.

Prospectus: Do you have any specific influences for your music or do you just find something you like and put it together yourself?

DS: I'm always listening to a lot of music, both new and old and I'm always trying to find something that I haven't heard yet. As far as my albums go, I like to make a combo of my own musical blend and work



Dan Snaith of Caribou performs at the Canopy Club as the last act of the Pygmalion Music Festival.

Photo by Sean HERMANN/Prospectus

with it on my own.

Prospectus: How long does it generally take you to write a song?

DS: An album generally takes about a year. I'll start with about 60-70 tracks and narrow it down from there. As far as songs, it really varies... There's always an unknown element out there, when writing. One day I'll love a song, and then a few days later I'll listen to it with fresh ears and I won't like it at all... It just depends on the day. There will be times when I can sit down and write songs for weeks, and then other times where it will take me two or so weeks to get an idea for a song going.

Prospectus: There are a lot of remixes out there, what all goes into that?

DS: We actually had a Sun competition for our song "Sun"

in April. We put out individual parts from the song and then let anyone who wanted to participate do what they want with it. It was really great; I think I heard just about every single take on the song across many different genres. Overall we received 250 submissions the winner received nice some goodies.

Prospectus: What do you like your listeners to get out of your music?

DS: I want them to get the same rush I feel when making my music. I make my music for me, nice and honest and I want that emotion to transfer to my fans, too.

Prospectus: What would you like fans to take away from your live performance?

DS: It's similar to what I want my fans to get out of my music. With the live show, there's an

added element of physical things, too. We like to keep our shows spontaneous and unexpected, and it's more fun for us that way, too.

Prospectus: What do you personally like to walk away with after a live performance or recording an album?


DS: In a live performance, it's not only a collaboration of the people on stage. It's a great show for us when the audience gets involved and I can see them really getting into the music. When I'm recording I get a thrill from making music. It's something that I love.

Prospectus: Any plans for the future?


DS: We are releasing a live album and DVD from a show in New York last year. Last September we played at the All Tomorrow's Parties New York festival. We wanted this show to be something special so we put together a 15 piece band including all of our friends - Kieran Hebden (Four Tet), Luke Lalonde (Born Ruffians), Koushik Ghosh (Koushik), a five piece horn section, four drummers and Marshall Allen. It's really special to us and we want to share it with fans. It's also kind of a memento for us as well.

We are also releasing a remix album within the next year.

Caribou was definitely a huge hit this year at Pygmalion Music Festival and served as a fantastic end to the week's festivities. To find out more about Caribou, visit www.caribou.fm



Parkland College Relations Officer Matthew Kopmann



What do you do when you see blue and red lights in your rearview mirror?

To start out, pull over when the officer initiates the traffic stop. Police officers are trained to choose safe areas for their traffic stops, so pull over when the lights are turned on. Also, do not make any suspicious or abrupt movements. Examples of these movements are reaching in your car's glove box, console, or under the seat. To a police officer, these movements are suspicious and are safety concern.

After your vehicle is stopped, stay in the car. From an officer's standpoint, criminals exit their car in an attempt to hide something. Always listen to and respect the officer. Always listen to what the officer is telling you to do. If the officer asks you to do something, comply. When the officer asks for your driver's license and proof of insurance, you should know where these items are, and give them to the officer. Following the directions given to you by the officer will allow them to complete the traffic stop as quickly and safely as possible.

If the traffic stop is at night, there are a few extra items to be aware of. The police officer will shine lights into your car. These lights are not to alarm you; they assist the officer to operate as safely as possible. They are used to see and evaluate the traffic stop.



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ACROSS

- 1 "Get going!"
- 9 Bantam
- 15 Consort of Gustav I
- 16 Like many barber shops
- 17 "Beats me"
- 19 Bulbs in the kitchen
- 20 Speed
- 21 Wins approval
- 23 Fellow
- 24 Contraction of a sort
- 25 Botanical opening
- 27 "Oh, sure!"
- 31 Italian classic
- 34 Many a Middle Easterner
- 36 Reservation opening
- 38 Arrives at
- 39 Vaulter's target
- 40 Before, before
- 41 Cast
- 43 Gasteyer of "SNL"
- 44 Main call
- 45 Points at dinner
- 47 In the habit of
- 50 Big fan
- 52 "And afterward?"
- 56 Explosive solvent, as it was formerly called
- 57 Some tiny rods and spheres
- 58 Funny bit
- 59 Versatile auxiliary wind-catcher

DOWN

- 1 Word with run or jump
- 2 "No way!"
- 3 Regardless of the consequences
- 4 "Star Trek" character — Chekov
- 5 Poem with the line "Who intimately lives with rain"
- 6 Pen emission
- 7 Stats for QBs
- 8 Touching game
- 9 Fake it
- 10 Pass
- 11 Little sucker
- 12 You usually can't walk to one
- 13 Ger.
- 14 Computer filename ending
- 18 Utah County city
- 21 Moe, for one
- 22 "The Spirit" comics writer Will
- 23 Emotionally therapeutic episode
- 25 Convince using flattery
- 26 Badge material
- 27 "God's Other Son" radio host
- 28 Swing time?
- 29 Flammable gas
- 30 Bright swimmers
- 32 "O, swear not by ... the fickle moon ... that thy love prove likewise variable": "Romeo and Juliet"

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By Robert H. Wolfe 9/18/10

Friday's Puzzle Solved

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48 Old man of the sea	

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Cobras Volleyball shines during home invitational

Frank CALABRESE
Staff Writer

NJCAA ranked No. 5 Parkland College Cobras (24-5, 5-0) maintained their national reputation by winning five of six volleyball matches during three days of competition. "I don't know if the tournament could go much better," remarked Parkland College Head Volleyball Coach Cliff Hastings, after winning his fifth match of the Invitational against Rock Valley College of Rockford, Illinois. Parkland College hosted twelve volleyball teams throughout the Midwest during its Volleyball Invitational, September 24 to September 26. The highlight of the Invitational for the Cobras was defeating the reigning NJCAA national volleyball champions Illinois Central College of East Peoria. Assistant Coach Ben Hoppe called the victory a "big win," citing No. 6 ICC as a worthy rival. The only blemish to the Cobras' weekend of matches was a loss to No. 14 Owens Community College of Ohio. Parkland Freshman Jenna Einck remarked that the loss was "disappointing," but she was confident that Parkland would emerge victorious against Owens later this year. Parkland encountered



NJCAA ranked No. 5 Parkland College Cobras (24-5, 5-0) maintained their national reputation by winning five of six volleyball matches during three days of competition this weekend.

Photo by Levi NORMAN/Prospectus

Southwestern Illinois College and Lake Land College for the first day of play, soundly winning both games. Parkland defeated SWIC of Belleville, Illinois 25-7, 25-16, 25-21. The Cobras were lead by Parkland Sophomores Melissa McClain and Alexis Braghini with 9 kills

each. Parkland Sophomore Molly Goodrich had 20 assists and Parkland Sophomore Susie Jean had 11 digs. Parkland then decisively defeated Lake Land College of Mattoon, Illinois 25-23, 25-23, 25-11. Alexis Braghini led the Cobras with kills with an impressive 16,

while Molly Goodrich had an equally impressive 37 assists. Susie Jean posted 12 digs. Coach Cliff Hastings called the victory over Lake Land College "one of the best offensive games of the year," citing Parkland Sophomore Jenna Einck and Melissa McClain as

standouts.

The next day Parkland was met with fierce competition from No. 6 Illinois Central College and Vincennes University of Indiana. Parkland battled through five games against ICC, winning after an intense seesaw match; 25-28, 21-25, 25-18, 20-25, 15-9. Notable Cobra performances were Alexis Braghini with 20 kills, Parkland Freshman Emily Rose with 15 kills, and Susie Jean with 18 digs. Parkland Freshman Devin Houser cited excellent teamwork for the win and was very satisfied with the outcome, saying she was "very excited since they were national champions last year." Then came the resilient girls of Vincennes, which Parkland defeated after four hard fought games, 25-18, 25-13, 23-25, 25-19. The Parkland Cobras won with 9 team aces and were lead by Braghini with 15 kills and Devin Houser with 15 digs.

The final day of competition brought Parkland's toughest game and only loss against No. 14 Owens Community College. Coach Hastings commented that Owens "wanted to beat Parkland in the worst way;" Owens came prepared to challenge Parkland with intense athleticism offen-

sively and defensively. After two straight tough game losses to Owens along with officiating that was routinely challenged by lively Parkland fans, the Cobras refused to throw in the towel and responded with a 25-22 game 3 win. However, Owens defeated Parkland 18-25, 22-25, 25-22, 19-25. The Cobras fought with strong performances from Susie Jean from Devin Houser with 18 and 17 digs respectively. Jenna Einck led the Cobras with kills with 13 and Molly Goodrich posted 38 assists. Parkland made quick work of the final game against Rock Valley College, 25-21, 25-17, 25-21. Notable performances against Rock Valley were by Alexis Braghini and Emily Rose with 11 and 7 kills respectively. Susie Jean had 14 digs and the team had 8 aces.

After a long weekend, Alexis Braghini was proud of her teammates since they "worked well as a team and played hard."

Be on the lookout for this year's Cobras volleyball team as they are creating a huge buzz around the league.

A word with Mike Kinsella of Owen

Josh GRUBE
Staff Writer

Directly after last Friday's show at the Krannert Art Museum, *Prospectus News* was able to have a chat with Mike Kinsella, commonly known as Owen, his acoustic solo project. Kinsella is also the drummer for the post-punk band Cap'n Jazz, who played Saturday night at the Krannert Center, as well as the bands American Football and Joan Of Arc.

Prospectus: What made you choose the pseudonym Owen?

MK: (laughs) I just... I like it more than Mike. The whole thing is I thought I'd be a real ssshole to say "I'm Mike Kinsella, I'm going to play songs!" so I thought I'd call it something else. Like somebody else's name. Or something ambiguous, like maybe it could be a band or a person or something. But then a couple of years after I did it I thought it was more egotistical to name this thing other than what it is. I'm still conflicted by it.

Prospectus: So you don't like the whole singer-songwriter title?

MK: Yeah, I'm aware that I do that. But when I write a song I have more in my head than just "standard tuning G C" type stuff most of the time. I think there's a connotation with singer-songwriter that I wanted to avoid at some point. Although at some point I should probably just accept it.

Prospectus: You've played in a lot of bands. What made you want to take the switch to a solo project?

MK: Just the logistics of not wanting to go to band practice and not wanting to compromise what I heard in my head with what wanted to be recorded.

Prospectus: I see the band Cap'n Jazz reunited this year after a 15 year absence. How did that come about?

MK: It felt pretty organic to us, I think. It's been brought up before. Every few years it gets brought up somehow, but for some reason when it was brought up recently it was like



Mike Kinsella, better known by his stage name Owen, performs at the Krannert Art Museum Friday night as a part of the sixth annual Pygmalion Music Festival.

Photo by Josh GRUBE/Prospectus

"yeah." I think we're all at a place where we won't take it too serious or we won't try to make it anything more than it is. It's just fun now, and we all have our own stuff, and we all enough where we're all comfortable and confident with that. If you go see Cap'n Jazz now and think it's embarrassing that it's a bunch of old guys rocking out, that's fine. We're all content with that, it's just for fun.

Prospectus: What inspired you to start making music?

MK: I don't know... my brother? I was pretty young and he started a punk band in the basement and I used to sit upstairs and wish that I was hanging out with them, so I guess my brother.

Prospectus: What artists have really influenced you?

MK: I don't really listen to music at all anymore, but there's some that sort of stuck with me. Red House Painters,

probably... Jackson Browne, all the usual... Metallica, somehow I feel like... My Bloody Valentine... The Sundays is a band I used to love. I used to be in love with the singer. I used to love her to death.

Prospectus: I noticed last December you played a show consisting of only Morrissey covers. How did that idea come about?

MK: That was a benefit show for Girls Rock Chicago. They said "would you want to play any sort of show" and I don't usually like playing Owen sets, so I said I'd play a show but not Owen songs. So me and some friends all agreed on a band we liked enough in common and it happened to be Morrissey. It was fun. I played bass so I was in the background, but it was really fun.

Prospectus: How would you describe the music of Owen?

MK: I have no idea. I can't tell if it's super embarrass-

ingly serious or if it's just like a big joke. Well not a joke, but sort of sarcastic. It's so sincere it would be like: "holy sh't, how can you say something so honest in front of people or in a context where people you don't know are going to hear it?" But I guess that's sort of why I can say it. It's like I can get away with stuff that I couldn't say to my friends, so it's embarrassingly sincere and sarcastic. You hear it and you kind of think it's so personal that it's funny. You can't process actually considering what somebody's thinking at that moment.

Prospectus: What was the most memorable show you've played?

MK: Right now tonight's show sticks my memory the most, but that might be because it's the most recent. I had some fun shows in Europe with the band Joan Of Arc that I was playing in that sort of as whole nights go down in my book as

the greatest nights of my life.

Prospectus: What is your favorite venue to perform at?

MK: I love a few blocks away from the Beat Kitchen in Chicago, so that's really comfortable to play at. I like all the people there. Schubert in Chicago sounds fantastic; I haven't played there in a while.

Prospectus: Does Owen have anything currently in the works?

MK: Owen's got a lot in the works. I have to clean my deck and paint it... I've got to sand the stairs and put a new finish on them... I've got a lot of projects at home I've got to work on... I started a record this summer that didn't get done, so I'm sort of sitting on that. I think I'll finish it this winter and it'll come out in the summer.

Prospectus: What do you enjoy to do besides music?

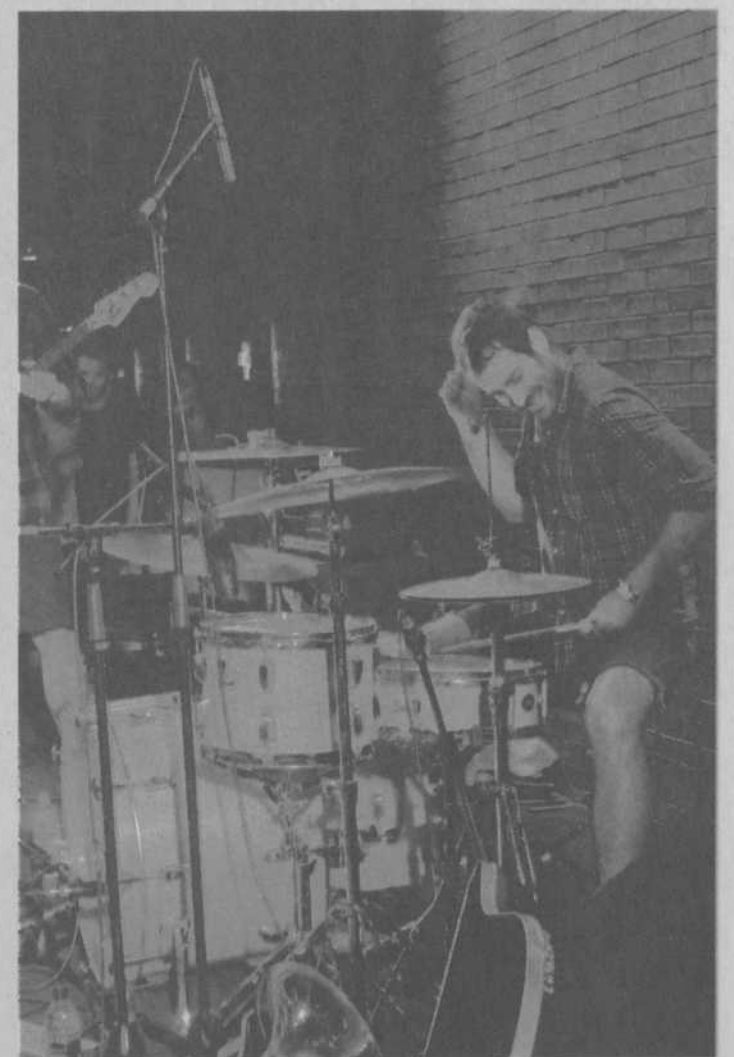
MK: I'm a stay at home mom

and the more I do it the more I enjoy it, so a lot of things. I think that's why I don't finish the record, because I'm pretty happy with what I do. My day-to-day life I'm pretty excited about. It makes me sort of less inspired to make music or write songs.

Prospectus: How old is your daughter?

MK: She's about 18 months. She's hilarious. (laughs)

Both Owen and Cap'n Jazz performed in Champaign-Urbana last week courtesy of the Pygmalion Music Festival. For more information on Owen, check out www.facebook.com/mybandowen.



Mike Kinsella performs with Cap'n Jazz Saturday night at the Krannert Center

Photo by Sean HERMANN/Prospectus

Photos by Levi Norman, Josh Grube, Patrick Wood and Sean Hermann for the Prospectus

Pictured from left to right, Deathtram, Roky Erickson, DJ Solo, (middle) Fang Island, (middle bottom) Ted Leo and the Pharmacists, Cut Chemist and (bottom) Cap'N Jazz.

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