

# little village

Iowa City's News & Culture Magazine



it's on. →

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# GABES

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w/ Lick It Ticket, Brainchild

Sat, April 2

## Ana Sia

w/ Avant Garde

Fri, April 8

## Opiate—The Audio and Visual Experience of Tool

w/ Nebula Was

Sat, April 9

## Walk It Out After Party

Tues, April 12

## MIMOSA

w/ Archnemesis

Wed, April 13

## Purple Asteroid Cadillac

Thurs, April 14

## Woodsman

Fri, April 15

## Midwest Explosion

Wed, April 20

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w/ Deejay Kage, Dj Kronik, The Messy Blend,  
Kopiant No. 5 in a Hand, Johnny on Point,  
The Sullivan Gang, Nebula Was, The Ryan  
Persinger Project, Ty James

Fri, April 22

## Wookiefoot

w/ Insectoid

Sat, April 23

## Chasing Shade

Sun, April 24

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Fri, April 29

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## THIS MODERN WORLD

by TOM TOMORROW

**NUCLEAR SAFETY**  
 EXPLAINED BY THE INVISIBLE HAND OF THE FREE MARKET

IF HE'S INVISIBLE, HOW COME--

SERIOUSLY, DO I HAVE TO EXPLAIN THE MAGIC OF THE MARKET EVERY TIME I GO OUTSIDE?

WELL, YES, IT DOES MAKE US WONDER HOW SAFE--

EXCUSE ME--ARE YOU NUCLEAR SCIENTISTS?

ER--WHAT?

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EVERY ENERGY SOURCE HAS SOME DEGREE OF RISK! THE BLADE OF A WIND TURBINE MIGHT COME LOOSE AND DECAPITATE YOU! DID YOU EVER THINK OF THAT?

I--UH--

I DIDN'T THINK SO!

OKAY, BUT STILL--AMERICAN NUCLEAR PLANTS ARE AGING, AND POORLY REGULATED--

REGULATION--HAW! THE INVISIBLE HAND OF THE FREE MARKET LAUGHS AT YOUR CHILDLIKE YEARNING FOR "REGULATION"!

LOOK, YOU HAVE TWO CHOICES! YOU CAN EITHER ACCEPT THE NUCLEAR INDUSTRY AS IT EXISTS TODAY--WITHOUT ANY FURTHER IMPROVEMENT OR OVERSIGHT--

--OR YOU CAN LIVE IN A COAL-BURNING DICKENSIAN NIGHTMARE FULL OF STREET URGHINS WITH BLACK LUNG DISEASE! IS THAT WHAT YOU WANT?

IS IT??

ER--OKAY THEN! NO MORE QUESTIONS FROM US!

I GUESS WE'LL BE GOING NOW!

EXCELLENT! THE IRREFUTABLE WISDOM OF THE FREE MARKET TRIUMPHS ONCE AGAIN!

NEXT

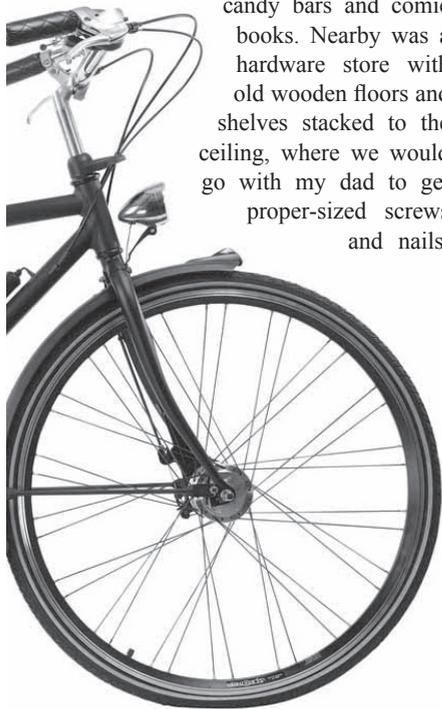
SO I HEAR YOU'RE WORRIED ABOUT E-COLI IN YOUR FOOD?

# THE GEOGRAPHY OF WHOLENESS

I pinpoint my first flash of place-consciousness to a day when I was in elementary school while growing up in Rockford, Illinois. I don't remember precisely how old I was, but it was somewhere between eight and twelve. I also don't remember what I was doing, but I vividly recall the epiphany—that my entire world was encompassed within a six-block radius of my house.

Highland School was about three blocks away, my maternal grandparents' house two blocks beyond that. Two or three blocks away from home, across the street from school, was an older small shopping center—what we would now call a strip mall—which included a neighborhood grocery store and the

drug store where I bought candy bars and comic books. Nearby was a hardware store with old wooden floors and shelves stacked to the ceiling, where we would go with my dad to get proper-sized screws and nails.



My mom's "beauty parlor" sat behind the hardware store.

In the opposite direction, about six blocks away, was a much larger shopping center, Rockford Plaza, a pre-indoor-mall open-air center of 1950s vintage. Our family's regular Kroger supermarket was there, as was the Swedish bakery where my grandpa would buy us "fry pies" (jelly-filled pastries), Walgreens, a full-fledged department store (Goldblatt's, for any of you old Chicagoans), Don's Hobbies and Toys, a dime store (Kresge's), a barber shop, and innumerable other businesses and offices. My younger brother and I would walk to "the Plaza" every Saturday to spend allowance money and go to Circus Treats for popcorn.

Life was not all about commerce. I actually spent more time at the public library branch two blocks from my house. If my mom didn't know where I was, she'd call the library and ask them to send me home, because I was likely there. A church was a block away—not the one we attended, but its parking lot was our regular venue for softball games and bike-riding. Oodles of neighborhood friends were within a one-block radius. If Chris wasn't home to play, I'd just walk a few doors down to try someone else. Within this coherent, walkable distance was everything I needed—commercially, educationally, culturally and socially.

I believe we are always searching for coherence, a primal desire and impulse of human existence. We want to live in a world that is integrated and whole, where the family we love is intact as our center and where our quotidian activities take place within a geographical scale that is comprehensible and cohesive. We seek an identity that is integrated psychologically and emotionally. But that integration is geographic as much as it is psychic—our inner alignment depends on our alignment with the outer world.

As we grow, we naturally expand our world. We reach—and are pushed—beyond the parental home, beyond the grade school, beyond the candy bars at the neighborhood drug store. We perceive ourselves as "maturing" when we give up the small world of childhood for the larger expanses of adult life. That's all fine and good. But we also lose much in this process. As we sail our ships of destiny into the broader self, we are also

We perceive ourselves as "maturing" when we give up the small world of childhood for the larger expanses of adult life.

unmoored from the roots of who we are. It was natural for me to leave Highland Elementary to attend Lincoln Junior High a neighborhood or two over, and then East High School, which was several blocks beyond Rockford Plaza, even. But as I "expanded my horizons," to employ a cliché—as I learned more, met new friends, gained many new experiences—I also left behind that bedrock of geographical wholeness that flashed into my consciousness one profound day.

I suppose that the moment my place awareness occurred was also the moment when my place-anchoredness began to fall away. When we are fully "placed," we are not conscious of the totality of our being within geographicalness—we are simply in the world. As the years went on, the orbit of my life grew larger. College, graduate school, marriage, family and career have all brought me to many new places and experiences. But never again in my life have I fully felt that complete sense of belonging, that full coherence of place that I became aware of one day circa 1970.

The closest I came to rediscovering that coherence of place was when I came to Iowa City and The University of Iowa. Recently married, I was part of a new family to anchor me emotionally and I was immersed in a new phase of personal development in graduate school. The proximity of the university

As I learned more, met new friends, gained many new experiences, I also left behind that bedrock of geographical wholeness that flashed into my consciousness that one profound day.

to downtown and the deep integration of the institution and the town—in community identity and culture—harkened back, in a way, to the coherent geography of my old Rockford neighborhood. I was experiencing a sense of geographical/psychic wholeness that I had rarely felt since childhood. That profound sense of placed-ness continued to call me back to Iowa City after I left. And my wife and I are fortunate that we were able to return over a decade ago, this time with our children, who have spent most of their childhoods in this community.

Psychologists, sociologists, spiritual thinkers, cultural critics—they all spend much thought and spill much ink over the quest for wholeness. The human journey, above all, is a desire for coherence, manifested as some sort of journey to wholeness. Childhood is usually involved in this quest. But our lives spin forth and out and back on contradictory trajectories. As we grow and expand who, what, and where we are—always learning, meeting new people, traveling to new places, trying new careers, living in different communities—we also are always trying to return to something profound, comforting and self-defining. Central to that desired return is the journey back to geographical wholeness. We are always seeking—even if we were never lucky enough to have it in the first place—the coherence of that walk to grade school, that lunchtime at Grandma’s house nearby, that candy bar bought at the drug store after school, that softball game with our neighborhood friends in the church parking lot and that return at the end of every day to a waiting and loving family. This is not mere sentiment, but rather a powerful yearning to return to a rightness in the world. **lv**

Thomas Dean still has the first comic book he ever bought with his own money at Lantow’s Pharmacy (Captain America #113).



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# MARCH

## THE MONTH THAT WAS

### IS THIS HEAVEN...?

In a memo to the Iowa City Council, Police Chief Sam Hargadine and Transportation Planner John Yapp laid out the case for traffic-enforcement cameras in Iowa City. The memo addresses fairly standard stuff—a demonstration that cameras have suppressed accidents in other cities, a list of other Iowa towns that have implemented traffic cameras—and was intended as a conversation-starter toward enactment of changes to the local code necessary for cameras to be installed.

Of note, though, is the memo's concession that cameras have been criticized in other towns as overly opportunistic moneymakers. Hargadine and Yapp are careful to note that revenues from traffic cameras will be applied to such local phenomena as "meth lab clean-ups... Presidential visits [and] natural disasters." What state are we in again? Oh, yeah....

### TIF My SSMID

Iowa City Mayor Matt Hayek, Coralville Mayor Jim Fausett and Johnson County Board of Supervisors Chair Pat Harney signed off on a letter to Iowa Department of Transportation Director Nancy Richardson pledging their financial support for a commuter line running between Iowa City and Chicago. Governor Terry Branstad recently required communities to defer some of the project's ongoing operating costs and, without putting any numbers to the offer, our fair leaders have committed to raising funds "through methods such as the use of a Tax Increment Financing (TIF) district surrounding the depot location."

We're hearing a lot about TIFs lately. So far, some prominent voices have mentioned using TIFs for downtown enhancements, for the Chicago-to-Iowa-City line and for

development south of Burlington Street (SoBur). We're also hearing talk of Self-Supported Municipal Improvement Districts (SSMIDs), which seek to raise taxes in specific neighborhoods and spend the proceeds locally. It's an exciting time to be alive, all right. But let's all take a deep breath and remember what TIFs have done for the economies of California, where they originated, and Illinois, the state in which they're perhaps most widely used.

### THE THING THAT ATE JOHNSON COUNTY

The Council voted to annex 12.65 acres north of Mormon Trek road, near the Iowa City Municipal Airport. As part of the annexation, the land will be rezoned from "county agricultural" to something called "intensive commercial,"

Jane Driscoll, whose grandfather owns some of the adjoining residential land and who has dedicated his acreage to be used as a public park when the time comes around, has made her voice heard on the matter. If you've got an opinion, there'll be a public hearing on April 5, at City Hall.

### MONEYBAGS MARKUS

City Manager Tom Markus now has the authority to directly make grants of up to \$50,000 from the city's Economic Development Opportunity fund, without consulting the Economic Development Committee. The new authority is intended to allow Markus to quickly reach out to companies wishing to set up shop in Iowa City; disbursements must still be recorded with the committee (which consists of council members Regenia Bailey, Matt Hayek and Susan Mims) and must follow its established goals and strategies.

### I'LL TAKE "WHAT I WANT TO HEAR" FOR \$103,842, ALEX

Regular readers of this column, along with you jerks who've never laid eyes on it, know that big changes are coming downtown. Well, the city's arranged for a facelift, too: the council recently agreed to pay

**The council recently agreed to pay RDG Planning & Design \$103,842 for a "comprehensive needs study" and development of a master plan for the city's municipal facilities.**

at the request of developer ILJ Investments. In a possible tip of ILJ's hand, the Planning and Zoning Commission's description of ILJ's application mentions "intensive commercial uses such as auto sales and repair."

Interesting thing about this application, though: the parcels of land located just to the north and south of the one in question are zoned for residential and agricultural purposes and the parcel to the west, while recently rezoned for industrial uses, carries with it an agreement that it will provide an appropriate transition from commercial use to the residential character of its neighbors. An auto dealership, with its perpetual noon lighting, might not provide much of a transition.

RDG Planning & Design \$103,842 for a "comprehensive needs study" and development of a master plan for the city's municipal facilities. RDG recently contributed to the Towncrest Urban Renewal plan. Dollars to donuts a big part of the master plan will involve relocating the wastewater treatment plant at Kirkwood and Clinton. Development south of Burlington—including downtown expansion and the Riverfront Crossings project—needs the space.

**SOBUR AND RIVCO**

Between downtown and Riverfront Crossings lies SoBur, the area south of Burlington Street that's being eyed as the only reasonable spot for downtown expansion. Along with the odd empty lot and a handful of fast-food joints in SoBur and RivCo, the area is home to a smattering of local businesses, including an array of small-but-important light-industry concerns. This column's

**For all of the big talk and soothing artist's renderings already thrown into the conversation over SoBur, not much of the public conversation has had to do with the debilitating effects of displacing an assortment of businesses that represent a vital, if not exactly chi-chi, sector of our local economy.**

not an ad, but plenty of people in town head to SoBur when their cars have trouble and plenty of those people go back after their first experience.

For all of the big talk and soothing artist's renderings already thrown into the conversation over SoBur, not much of the public conversation has had to do with the debilitating effects of displacing an assortment of businesses that represent a vital, if not exactly chi-chi, sector of our local economy. Eggs and omelets, I know. But the conversation's got to involve some serious ways in which we can make changes to SoBur work for the folks who, you know, work there already...and for those of us who are glad that they do. **IV**

*Bob Burton remembers when Iowa City used to be cool. Just like you do.*

  
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## Fuller, Smith & Turner P.L.C. London Pride

**BREW OF THE MONTH: APRIL**

**N**ow that spring has sprung, the ivy at Wrigley is slowly starting to leaf out and all Irish drinking holidays are behind us, the beer version of spring fever takes over. Gone are the cravings for thick, creamy stouts and spicy winter warmers—it is time for the hops, fruit and lightness of warm weather beer. Fuller's London Pride not only epitomizes the English Pale Ale style, it is ideal drinking both during and long after the seasonal transition.

Unlike its hoppier cousins brewed in Oregon and California, London Pride is of the maltier variety more or less impossible to differentiate from English bitter. A descendant of the amber-colored October beers brewed in the English countryside, pale ale became popular in London during the eighteenth century and it eventually became the unofficial national beer of England. It is an excellent hybrid beer offering a malt backbone, well-developed hop notes and hints of citrus.

When poured into a pint glass, London Pride is a clear and clean honey color with an amber tint. Two fingers of thick, eggshell-colored head will develop and dissipate slowly to leave trails of foam along the glass, a creamy cap and a ring around the edge.

Built on a base of a lightly kilned malt, which lends its "pale ale" name to the style, London Pride smells of sweet and slightly toasted caramel, honey, oven-warmed sweet chestnuts, lemon citrus and British hops. The first sip is packed with an adequate, though very tame, floral hop bitterness. Following just behind are sweet and toasted caramel, honey and a little lemon zest, which provides a lingering bitterness after each mouthful.

*Casey Wagner*

**BREWER:** Fuller, Smith & Turner P.L.C. of London, England.

**STYLE:** English Pale Ale.

**ALCOHOL CONTENT:** 4.8 percent ABV.

**FOOD PAIRINGS:** Pale Ales go well with a wide range of food, but meat pie and peppery cheeses like Monterey and Pepper Jack are specific pairings I have seen recommended.

**WHERE TO BUY:** John's Grocery and most area Hy-Vee stores.

**PRICE:** \$11 per six-pack.



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Photos by Bill Adams



**SUPPLIES**

- 2 tsp. borax
- 2 tsp. washing soda
- 1 tsp. castile soap
- 1 tsp. lemon juice
- 18 oz. spray bottle
- hot water



01

It is possible to de-gunkify your home this spring, sans aerosol cans and burnt nostrils. Concocting your own cleaners is easy on both the environment and your wallet: Each batch costs less than a quarter to make. Each ingredient in this all-purpose cleaner can be used for laundry and other household tasks. To make, add all ingredients into an 18-ounce spray bottle and fill the rest with hot water. After you've donned your Rosie the Riveter-esque attire, simply shake, spray and sparkle! **IV**

*Megan Ranegar is the kind of girl who's always packing heat—mostly a glue gun. She's crafted a name for herself as a do-it-yourselfer, student and Hawkeye runner. Contact her at ranegar620@comcast.net*

**M**y post-hibernation to-do list has been growing since the first snowfall, and I'm getting antsy to whip out the sharpie and cross some things off. As the Arctic begins to melt around us, there's a certain activity that's starting to move its way up the list. It's situated somewhere between binge eating marshmallow peeps and buying a new umbrella. It involves no adorably tiny and fuzzy creatures, unless you consider dust bunnies adorable. Say it with me now: spring cleaning.

Yes, time to break out the brooms and floor wax again. Time to sweep up the crumbs from last month (...year?), open your newly shined windows and dust both the nooks and the crannies. There's nothing like singed nose hairs and the lemony-fresh scent of chemicals to put you in the cleaning mood, right? This year, whip up a batch of homemade all-purpose cleaner that's environment (and nose) approved.

**Borax** is an all-natural household cleaner that you can use on just about anything.

It's made from sodium tetraborate and deodorizes while it cleans. Borax removes grease, eliminates odors, and won't scratch your surfaces. A four-pound box will run you less than \$4 at the grocery store.

**Washing soda** cleans everything from your kitchen countertops to your toilet bowls. It cuts grease, neutralizes odors, and boosts the cleaning power of detergents. It's all-natural and environmentally friendly, so it helps you go green while you scrub grime. You can get over three pounds of washing soda for under \$3 at the grocery store.

**Castile soap** is a vegetable oil-based soap that dissolves dirt while leaving a clean scent behind. Dr. Bronner's Magic Castile Soaps (found at your local co-op) are packaged in 100% post-consumer recycled plastic bottles. My favorite scent for this project was lavender. My favorite castile soap is also available in fun scents like almond, rose, peppermint and tea tree.

**Lemon** helps remove stains. It has long been used to clean copper and brass, but it's also useful on cutting boards and laminate countertops. Additional perk: It smells great paired with lavender.



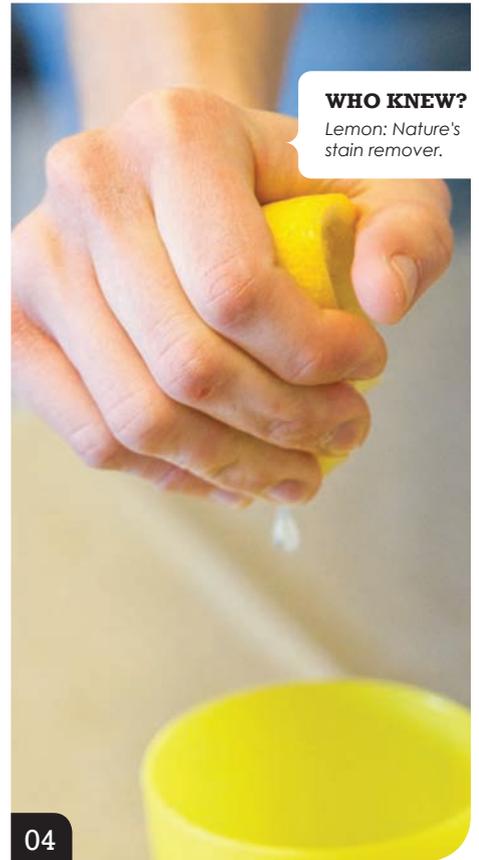
02



**CASTILE SOAP**

Because we all get a little dirty sometimes.

03



**WHO KNEW?**

Lemon: Nature's stain remover.

04

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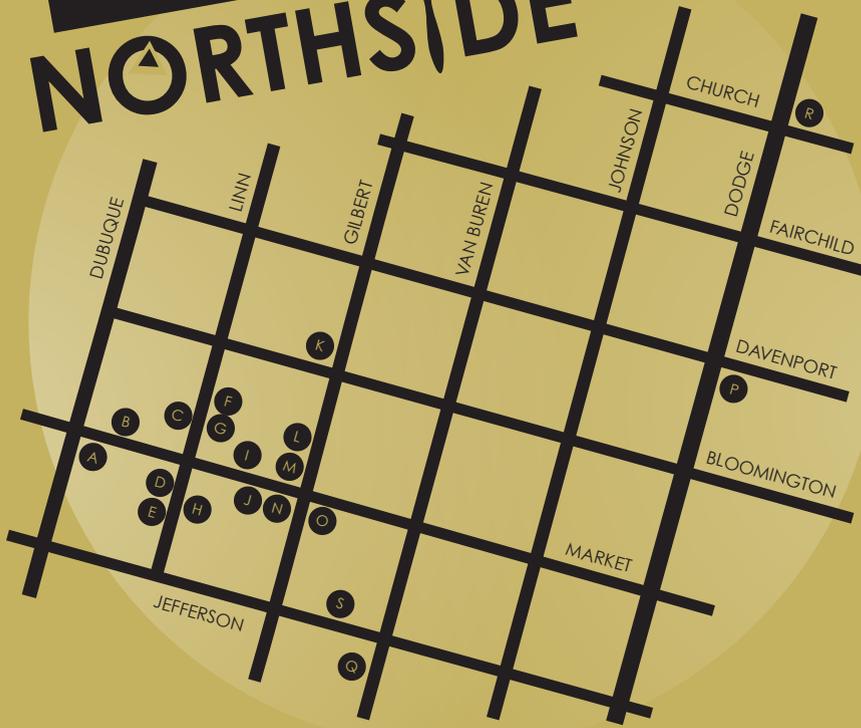
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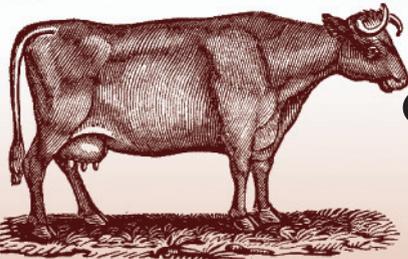
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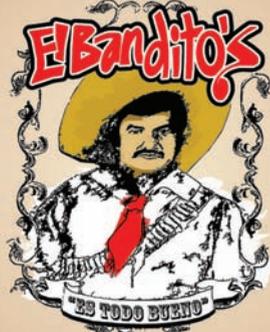
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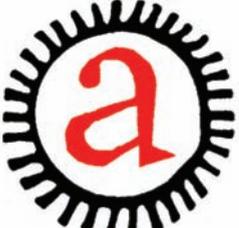
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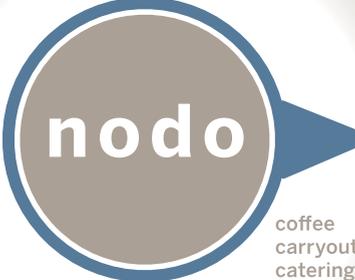
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The 1980s were ground zero for the Satanic Panics, when thousands of children were allegedly kidnapped, defiled and murdered in ritual abuse ceremonies. Even though police statistics made it clear there was no such epidemic, a nation of millions believed the hype. Geraldo Rivera's 1988 prime-time special on the subject—"Exposing Satan's Underground"—became the highest rated two-hour documentary in the history of television.

"The very young and impressionable should definitely not be watching this program tonight," Geraldo disingenuously pleaded with his audience. "I am begging you. ... Please get them out of the room or change the station!" A cadre of "survivors" and "experts"

offered information packets warning of the devilish dangers of rock music, as did the Parents' Music Resource Center. The PMRC sold a \$15 "Satanism Research Packet" that was filled with all sorts of misinformation gleaned from law enforcement and so-called experts.

Throughout the decade, parents brought several lawsuits against heavy metal artists and their record companies. The most prominent suit was filed after two youths shot themselves following several hours of drinking, smoking weed and listening to Judas Priest albums. CBS Records and the band were charged with selling a dangerous product. They allegedly planted subliminal messages on Judas Priest's *Stained Class* album, but audio experts proved

no such messages existed and the suit was dismissed.

"The cassette or CD player in too many teens'

rooms is an altar to evil," radio evangelist Bob Larson warned, "dispensing the devil's devices to the accompaniment of a catchy beat." Larson's *Satanism: The Seduction*

## LARSON'S SATANISM: THE SEDUCTION OF AMERICA'S YOUTH WASN'T THE ONLY BOOK KNOCKING THE ROCK.

made the rounds on the *Oprah Winfrey Show*, *Larry King Live*, *Donahue* and *Sally Jesse Raphael*. The Cult Awareness Network



Love, 1958-59, oil and collage on wood, 976-979.1999, © Estate of Lil Picard, University of Iowa Museum of Art

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of *America's Youth* wasn't the only one knocking the rock. Dozens of books claimed to expose these hidden messages, including Jacob Aranza's *Backward Masking Unmasked* and *More Rock, Country and Backward Masking Unmasked*. He writes that when the chorus of Queen's "Another One Bites the Dust" is reversed, one hears, "Decide to smoke marijuana, marijuana, marijuana."

In Dan and Steve Peters' book *Rock's Hidden Persuaders: The Truth About Backmasking*, they pick apart recordings by Pink Floyd, the Rolling Stones and the dreaded Electric Light Orchestra. The Peters brothers also note that Led Zeppelin guitarist Jimmy Page was fascinated by Aleister Crowley. Many other rockers were curious about Crowley—including the Beatles, who included him in the cast of characters on the cover of *Sgt. Pepper's*. In the 1960s, the John Birch Society implicated *Sgt. Pepper's* in a communist mind control plot, and as recently as 1994 a high-level Vatican official called the group "the Devil's musicians."

*Rock's Hidden Persuaders* draws heavily on the work of Vance Packard. His influential 1957 book first raised alarm bells about subliminal messages, claiming that marketers were placing hidden commands in movies and television. The Peters brothers also cite Wilson Bryan Key's 1977 bestseller *Media Exploitation*, which revived the subliminal trope within popular culture. If you look at advertisements closely enough, he maintained, you could find everything from skulls and

study or hoax they didn't credulously cite. Dan and Steve Peters quote Packard's insistence that, according to his industry sources, jack-rabbit-style television commercials will soon "be coming at us in three-second blasts, combining words, symbols and other imagery."

The Peters brothers then extrapolate this prediction into the world of music, warning readers of backmasking. "Whether these

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**GAINES TAKES LARSON TO TASK, ARGUING THAT "MOST KIDS VIEW THIS STUFF LIKE CARNIVAL AMUSEMENT, AS ART, AS A MEANS OF EXPRESSING PROFOUND ANXIETY AND FRUSTRATIONS OF LIVING. ... LARSON SIMPLY HAS NO RESPECT FOR KIDS' INTELLECTUAL OR AESTHETIC SENSIBILITIES."**

---

messages are Satan-created, or simply Satan-inspired, subliminal stimuli certainly must have the 'Satanic Seal of Approval.'" Their proof? "[O]ne never hears of secular rock albums promoting secretly the gospel of Christ—or even simply wholesome thoughts, such as 'Eat all your vegetables, Maynard,' or 'Would it hurt to visit your grandmother once in a while?'"

The popular role-playing game *Dungeons & Dragons* was also lumped in with heavy metal and backwards masking as a medium of the devil. During the 1980s an entire anti-*D&D*

mini-industry sprouted up—even inspiring a craptastic made-for-television movie, *Mazes and Monsters*, which starred a young Tom Hanks. Bob Larson's take on the role-playing game is typical of the period. "The occult overtones of *D&D* are so explicit that virtually nothing in the world of Satanism is omitted,"

he insists. "Players are told how to have their characters

commune with nature spirits, consult crystal balls filled with human blood and conjure the Egyptian deities that Moses opposed."

Larson didn't have a very good B.S. meter, often quoting fantastical survivor stories like that of "Sean," who claimed, "I became

obsessively involved with *Dungeons & Dragons*. I went frequently to the *Rocky Horror Picture Show* (a rock movie musical based on transvestism, sadomasochism and other perversions)," the boy confessed. "I met a lot of Satanists there. I identified myself by wearing my left shirtsleeve rolled up and keeping my left pinkie fingernail unclipped and painted black. Through Ninjitsu, I delved into the violent aspects of the martial arts, learning how to conceal weapons and commit assassination. I once ate the leg off a live frog in biology class."

To help parents detect whether or not their child is worshipping the devil, Larson's book

includes a checklist of telltale signs: a preoccupation with *D&D*; an interest in Ouija boards and psychic phenomena; an obsession with heavy metal groups like Slayer, Metallica and Megadeth; and an inclination to write poems about Satan or to sketch pentagrams or the number 666, the number of the beast. His list describes, in part or in whole, just about every teenager I knew during the 1980s.

In *Teenage Wasteland*, sociologist Donna Gaines seeks to understand the rising incidences of teen suicide, especially among poor and lower middle class kids who listened to metal. Gaines takes Larson to task, arguing that "most kids view this stuff like carnival amusement, as art, as a means of expressing profound anxiety and frustrations of living. ... Larson simply has no respect for kids' intellectual or aesthetic sensibilities."

The kids who embraced H. P. Lovecraft's *The Necronomicon*, LaVey's *Satanic Bible*, or the works of Aleister Crowley did so not because they were prone to murdering bunnies and babies. Instead, those texts offered something mystical and exotic in a world of strip malls and monotonous minimum wage jobs. Concerned adults like Bob Larson may have had good intentions, but they clearly had no clue about how music and popular culture works in the lives of teenagers. **IV**

*Kembrew McLeod teaches in the University of Iowa's Department of Communication. He once threw a chair across the room during a lecture on punk rock.*



humping donkeys to the word "SEX" spelled out in ice cubes.

Their work was discredited long before the Peters brothers wrote *Rock's Hidden Persuaders*, but no matter. Most Satanic Panic researchers never came across a debunked

## > CONTEST OVERVIEW

Each month a selected piece of creative writing up to 1,000 words will be published in the pages of *Little Village*, Iowa City's News and Culture Magazine.

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Judges will consider creative work in all genres and formats up to 1,000 words. These might include short fiction, short literary nonfiction, poetry, or even two pages of dialogue from a play or scenes from a graphic novel. Work may be pulled from a larger piece, but it will be judged on its ability to stand on its own. We are only interested in work that has not been published elsewhere—in print, online, or otherwise.

The series is designed to highlight new work produced in Iowa City, so entrants must live or work in the Iowa City area at the time of submission. Please include your current address with your submission.

Submit your work to: [htr@littlevillagemag.com](mailto:htr@littlevillagemag.com). Please attach your work as a Word Document, PDF or Rich Text file. Your name and contact information will be removed from your entry and it will be judged anonymously. Judges will be Andre Perry (UI Nonfiction MFA graduate and executive director of the Englert Theatre), Hugh Ferrer (associate director of the UI International Writing Program and board member at Iowa City UNESCO City of Literature) and Matt Steele (publisher and managing editor of *Little Village* magazine).

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Ranking system: At least two judges will read every submission.

Finalists will be read by all three. Deadline will be the last day of the month, every month. Work to be featured in January will have been received between November 1st and 30th; author of the work selected will be notified by December 15th.

Work will not be rolled over for consideration in the next month, no matter how highly it was ranked. However, if your piece is not selected, you may resubmit the same piece for consideration in another month, including the following month.

Winners are eligible to enter again only after 12 months have passed since the publication of their work.

*Little Village* does not publish in July. Work submitted between May 1st and June 30th will be considered for August publication.

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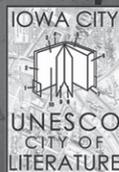
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1

The cage in my chest is rusted, it holds  
robotic nuns. They spew sparks.  
They light each others' cigarettes.

2

The cage in my chest consisted of  
catatonic gnats crawling, bumping heads  
on a hajj to decaying cream cheese.

3

The cage in my chest is still sloshing  
and swishing. The frogs have come back.  
They speak German, and hack up gum.

4

The cage swings and shrills.  
The squirrels inside hang by their toes.  
I watch them in math class.

5

The cage, the wadded nylon stockings,  
a wink, a muddy elbow.

6

The cage is full of closing dandelions.  
Yellowlashed, browning like apple cores.

7

The cage and the tissue paper. The moths  
watch their televisions.  
They lie in the grass, belly up.

8

The cage relocates itself.  
Ladies gasp. The will-o-wisps  
cast off their days.

9

The cage is waterlogged, and my  
fingerprints are goldbronze and white.  
They trace trochees.

10

Cage lined with crepe dough. My gifts  
are beginning to arrive:  
Tylenols. Just you  
wait.

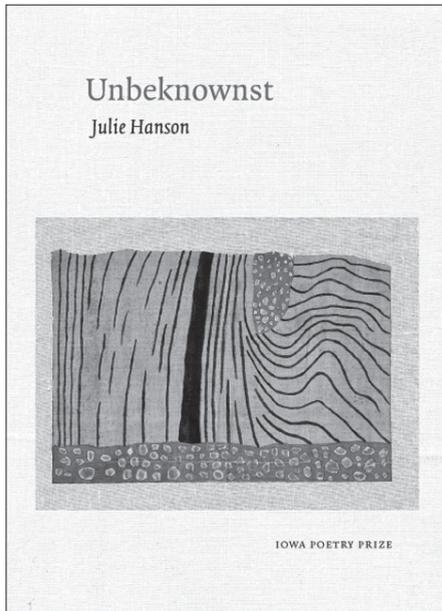
11

The cage is empty except  
for a crest that hasn't stopped  
bleeding for days.  
Bats hang about. They are not interested  
in coming in.

12

The cage is human-sized, warm  
despite the icy fingers of virgins.  
Rattle the bars. I'll find you,  
peacock. Clanging along. Despite  
evidence to the contralto smoker's cough.  
This is not the season of porcelain figures  
or candlesticks. I have no gift but this.  
There. **lv**

*Denise Behrens may be found doling out  
coffee and cigarettes to the masses. She will  
be pursuing her degree in English at the UI  
this fall.*



Hanson's work lies with this patience. She offers meticulously detailed records of her inner seasons, moment by moment, as they come and go. This is her intimacy—nothing is exempt. She understands the value of authenticity, like the Buddhist monk who cleaned his home in anticipation of his guests, only to return it to its usual condition prior to their arrival. This kind of honesty is both sincere and anxiety-inducing for her. "That's why any change at all is presumed to have weight. / That's why any sound is the sound of arrival." She knows that the moment she wakes to discover "what was burning / was the sun, full up and brilliant," has as much transiency as the moment in which she despairs to herself "Once...things happened, / and you were changed by them." This natural continuity between moments is emblematic of a deeper rhythm, a rhythm which, the poet would have us understand, is to be embraced.

In "Double Bed" Hanson harvests nature-imagery again to describe her mental flora, recalling how her eyes "...anchored on a word in the book / and the thought-waters of the day / flooded over it, mucked it up." This melding of nature with that of her own interior landscape occurs often and for good reason: She is aware she finds reassurance in nature's example. "The female cardinal isn't the least bit / disappointed that the shade of red she is is brown." A relationship between the poet's self and nature is necessary for the mediation of cerebral dead ends. "Disappointment is a theme too available to me. / Judgment another. / Would that I were rid of them."

It might be that impatient readers overlook these poems by virtue of the peace around which the poems center. Hanson's work flows from this source in lines so fluid and cadenced that it is easy to underappreciate or miss entirely the delicacy of her ear; a refined delicacy that illuminates her every thought, each one "a fragile threadline of orange." However, if the reader takes Hanson's pace as a guide, the images in these poems steal up and disclose subtle rifts. They parse the doubts that arise in even the most

# WELCOME ROUTINES

"The poet thinks with his poem, in that lies the thought, and that itself is the profundity." William Carlos Williams' famous dictum echoes strongly in Julie Hanson's new collection, *Unbeknownst*. Each poem finds her patiently tracing her fingers along the contours of her life, feeling for the smallest crannies. The opening poem, "Use the Book," begins with an invocation to the reader that becomes an invocation to the writer herself: "...pages so soft they whisper right on by. / Perfect for fishing." Each line in the poem unreels with a smooth unhurried dignity, gently rippling but never disrupting the placidity of Hanson's thought. After all, fishing, Hanson realizes, is not about unbridled force; bringing up the big fish involves soft hands, a keen eye and a whole lot of patience.

Patience is a vital prerequisite of transcendence; transcendence is not a progression but a cycle, like any natural rhythm. "Here I go again, knee-deep through the leaves, knowing / full well now, and with what regularity, everything changes." The continuity of Julie

This rhythm is contained within our daily lives. Attention to the quotidian does not sanctify monotony; like cracking a seemingly innocuous piece of wood to reveal the teeming insects inside, it exposes the bounty of life contained within the smallest moments. Nothing is to be ignored because everything possesses possibility, be it positive or negative: a slaloming neighborhood kid, a yoga session at the Y, a voice-mail from a sibling, a stranger at an airport terminal, the drive to a church function. Detailing inner thoughts requires the detailing of a life's events, objects and people. Even the snippets of conversation in "Grab the Far End" are recorded for the revelatory potential they possess. In *Unbeknownst*, the invitation to discovery is everywhere.

Yet Hanson's poems recognize that discovery does not always offer itself easily. Thoughts, like vegetation, require care. "It is redundant, stubborn work," she declares in "Remedial Weeding," but necessary, especially during "those times when the heart, still / resonant and stunned, / is dominant."

peaceful existence. When her mind seems threatened by shadows, Hanson's lines continue to pulse and glow: "The lightbulbs in their sockets / worked, but seemed past / their greatest power." In moments when "... words never seemed to / help me to my meaning, but swept / the top of what that was, / speaking only of the season," she persists. Always there are these undercurrents that look to threaten

Julie Hanson understands the value of authenticity, like the Buddhist monk who cleaned his home in anticipation of his guests, only to return it to its usual condition prior to their arrival.

our wholeness. Nevertheless, even if hope should flit away before it is glimpsed, Julie is aware of the solution. "Wait." **lv**

*Kyle Natoli is a poet who currently lives and works in Iowa City. He will enter the Writers' Workshop in the fall.*



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# FOOTBALL

As the NFL lockout lurches on and throws the upcoming season into question, it's important to draw attention to the real victims of this bitter labor dispute. Through no fault of their own, television executives stand to lose their top prime-time moneymaker. FOX will lose close to \$1 billion in ad revenue if the football season shuts down and CBS will drop \$825 million. NBC, meanwhile, makes \$850 million

## BUT, OF THE THREE, NBC EMERGES AS THE NETWORK MOST LIKELY TO OFFSET ITS NFL LOCKOUT DEFICITS.

a year from its "Sunday Night Football" franchise. With executives slated to unveil their next fall schedule to potential ad buyers at the May "Upfronts," we have to wonder: How can damaged television networks possibly recover?

It's hard to imagine that anything can compensate for the loss of an entire football season. In the short term at least, all three football-carrying networks will take an unprecedented hit. But, of the three, NBC emerges as the network most likely to offset its NFL lockout deficits.

In the wake of NBC Universal's January merger with Comcast, legendary NBC Sports president Dick Ebersol gains some exciting new properties to work with. Using Comcast-owned cable channels, he can take NBC Sports in lucrative new directions, yielding long-term profits that will eventually white out most of this year's inevitable red ink.

Take the Golf Channel, for instance. Co-founded by Arnold Palmer in 1995, the Golf Channel has long been one of Comcast's most overlooked properties. But in the last few years, golf fandom has spread like wildfire through the American middle class. In partnering with the Golf Channel, NBC Sports can reach a khaki-clad cross-section of the viewing public hungry for swing tips and PGA Tour results. Ebersol can elevate golf coverage to the realm of classical theatre, the same way he packaged "NBA on NBC" games back in the '90s.

Ebersol is a rare broadcasting genius. For the last twenty-two years, he has produced NBC sporting events with quality, taste and epic undertones. He appeals to our love of

# FALL OUT

history and makes us feel like we're watching something *important*.

This guy turned the Winter Olympics, of all things, into must-see television. Every four years, housewives across the country talk about "two-man luge" like it's *The Bridges of Madison County*.

While other TV-sports executives try to produce action movies, Ebersol writes drama. Remember his NBA pre-game shows? Scottie Pippen and Karl Malone seemed like Cassius and Brutus. Narrator Bob Costas perfectly complimented Ebersol's playwriting style: Professorial. Paternal. Profound.

God, can you imagine what Ebersol could do with the Masters tournament?

Or, for that matter, with a Boston Bruins hockey game? The NBC-Comcast merger also gives Ebersol the Versus Network, with its exclusive NHL broadcasting rights. Sure, hockey isn't exactly the young people's favorite these days, but it *does* have a precedent for success. In the early '90s, when Wayne Gretzky played for Los Angeles, NHL ratings ran neck-in-neck with major league baseball. Ebersol can make hockey relevant again,



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the same way he gets people to care about Triple Crown horse races. *Magnify the characters and glorify the stakes.*

Many of the provisions in the NBC-Comcast merger, insiders suspect, were actually designed specifically to give Ebersol the tools to diversify his brand. He's a good man to trust. In the long run, NBC Sports will be fine. CBS and FOX, however, won't be so lucky.

**EBERSOL CAN ELEVATE GOLF COVERAGE TO THE REALM OF CLASSICAL THEATRE, THE SAME WAY HE PACKAGED "NBA ON NBC" GAMES BACK IN THE '90s.**

Thirty-something FOX Sports President Eric Shanks (known mainly for his invention of the "yellow line" first-down marker on NFL broadcasts) has a lot of problems on his plate. Unlike NBC, which transmits only one prime-time game per week during the season, FOX airs every single NFC contest on a regional basis, including playoff games. If the lockout doesn't resolve itself by May, when Shanks gives his Upfront presentation to advertisers, FOX will immediately lose giant sums of money, regardless of whether or not the season ends up getting played. Some advertisers might bail on Shanks permanently, lowering "NFL on FOX" ad rates for subsequent seasons. With weak cable-channel affiliates and a marketing plan predicated entirely on its NFL coverage, FOX Sports might bleed to death if the lockout continues. Considering the relish with which Rupert Murdoch grants severance packages, Shanks might soon find himself in a brand new job, drawing his yellow lines on insurance sales reports.

CBS Sports Chief Sean McManus will fare a little better, but not much. A Les Moonves protégé who successfully negotiated AFC broadcasting rights after the 2004 season, McManus never bothered to diversify, focusing his full attention on football. He was counting on one more lucrative season and an easy renegotiation process when his NFL contract expires after the 2011 campaign. But if the season gets wiped out, the NFL will demand more money from networks in the long term, in order to compensate for its losses. CBS Sports doesn't have much extra money to offer. McManus, like Shanks, will then have only one wish: that his last name could be "Ebersol." **IV**

*Patrick Howley is a UI English major.*

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# ARTISTS

## FUNDING ART

Patrons of the arts are often characterized as cultural or political fat cats who support artists financially to improve their social standing, make more money, or insert other, nebulous, self-serving goals. But recently a new sort of art patron has popped up—artists who have taken it upon themselves to help their own. Rather than relying solely on funds from outside sources, these people are creating microgrants to help other local artists fund their projects.

The scale is small and the grants are modest. However, the gesture is evidence of a highly engaged, DIY art community. The act of giving away money is a practical way to assist fellow artists, who are often struggling financially, as well as a political gesture.

One example is SOUP. Led by University of Iowa graduate student Katie Hargrave, who is studying intermedia, and Public Space ONE directors

Eric Asboe and John Engelbrecht, this fund-raising and community-building event has been

helping local artists for more than a year.

“The model is simple. The first Sunday of the month, people pay \$10 for a meal, but they also pay for a vote on a grant proposal. Applicants discuss their projects, we ask questions, and then we vote,” Hargrave said. The person who cooks is reimbursed for the ingredients, and the surplus goes to the winning proposal.

SOUP, which was originally based on the Sunday Soup project initiated by the Chicago-based group, InCUBATE, is also “a brainstorming forum, as often artists looking for a small amount of funding for their projects are looking for advice, comments and enthusiasm as well,” said Engelbrecht. “Even those who don’t receive part of the pot usually leave with a renewed energy towards their projects.”

Last month SOUP gave BS Gallery more than \$200 to offset travel costs for their April artist, Jason Eisner, who is coming from New York. “It is less than the cost of a nice meal out with friends, and it is even better because we get to fund a local artist or project,” Hargrave said.

Hargrave’s previous funding project was Coffee Microgrant. She contributed the \$2 she used to spend on coffee every day to an artist whose proposal won her over. Like many small consumer purchases, the coffee money was a small enough amount not to miss in her wallet, but once added up it, “funded four friends to the tune of somewhere between \$42 and \$62.” After she kicked the coffee habit, Hargrave discontinued the grant.

David Dunlap, UI associate professor of Art and Art History, also has a \$2 per day grant that he calls Bubble-up Funding. Dunlap, who was inspired by endeavors that “bubble up” from art schools and communities as opposed to what comes down from above, said he plans to contribute to the fund for a full year before appointing a committee to select the best proposal, which, if all goes as planned, will be awarded the \$730.

The precedent for artists helping their own is rich. From the New York City restaurant Food (opened by Tina Girouard, Carol Goodden and Gordon Matta-Clark in the 1970s) to Josh Greene’s “Service Works,” the form is varied, but the goal is consistently focused on artists helping artists. Food was at once an inexpensive restaurant, an employer of struggling artists, a performance and meeting space and a conceptual art project. Greene was a waiter at an upscale San Francisco restaurant who gave away one night’s tips every month—somewhere between \$200-\$400.

Emily Moran Barwick, executive administrator of the LapDance Scholarship and UI graduate student in sculpture, is also involved in a service-funded microgrant, but it’s service of a different sort. In December 2010, Barwick and self-proclaimed “vaginally-funded experience artist,” Hailey Jude Minder, set out to make their own funding source. Moonlighting as a stripper twice a week, “Hailey is bringing funding for the arts into the trenches. She has funded her own art in this manner and now wishes to help her fellow artists achieve their goals,” Barwick said.

## Get Artsy

Put these shows on your calendar for the month of April.

### Amber Ginsburg: *Past Present Perfect*

Public Space One (129 E. Washington St.)  
April 8–30

Amber Ginsburg investigates the concept of dishware in multiple and temporary fragments to imagine a future when we have forgotten what exactly it is. A dinner party dissected and disarrayed, an event told through its traces, this exhibit begs for participation particularly in the closing reception where participants will cook sandwiches by sitting on them (faninis!).

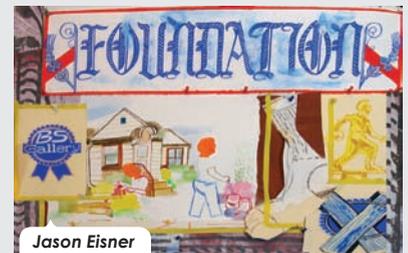
Opening reception: April 8, 6–8 p.m.  
Closing reception: April 30, 12:30 p.m.

### Jason Eisner: *Foundation*

BS Gallery (220 W. Benton St.)  
April 15–29

Jason Eisner (NYC) takes on the structure of stereotypical and sexualized roles in Iowa City’s premier domestic basement space, the BS Gallery. A man with a startling range of projects, from graffiti-esque wall constructions and pseudo-Gap underwear model posters installed all over NYC, to drawings, prints, paintings and sculpture. Artist talk the day before, Thursday, April 14, 7:30 p.m. at PS1.

Opening reception: April 15, 7–10 p.m.



### Kevin Chamberlain: *The Forest of Our Convenience*

Location TBA | April 15–30

Kevin Chamberlain creates sculptures of tree branches out of disposable packaging and other polyethylene commodities, inviting the contradiction between the harshness of manmade materials and nature’s natural forms. Instigated as a personal project undertaken to counteract frustrations, *The Forest of Our Convenience* provokes a space for reflection on man’s relationship to the natural world.

Opening reception: April 22, Time TBA

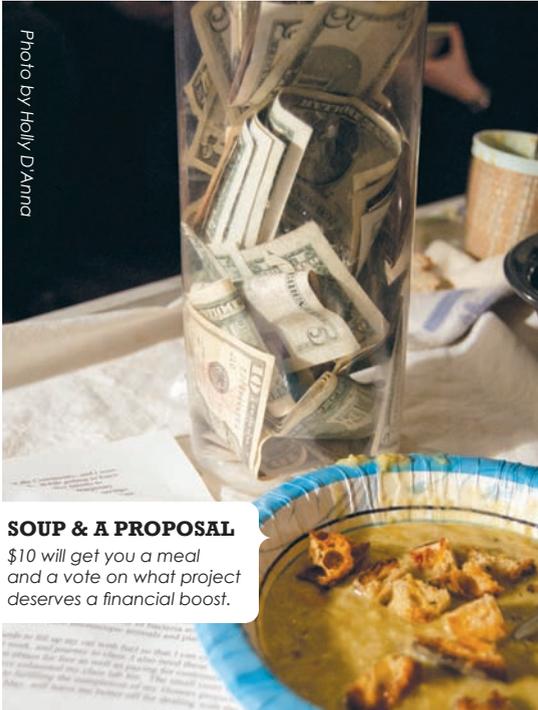


Photo by Holly D'Anna

**SOUP & A PROPOSAL**

\$10 will get you a meal and a vote on what project deserves a financial boost.

LapDance scholarships will be awarded on a continual rolling basis, the amount and frequency subject to Hailey's earnings, which are subject to lap dance traffic. "Hailey is excited about creating a new, possibly controversial, yet undeniably interesting, channel of fine arts funding" Barwick said. This project in particular begs the question: *Is the real project the act of fundraising?*

"It could be 'If Your Story is More Important than Your Object Grant.' It could be 'If Your Story is More Important than Your Object then Your Story is Your Object Grant,'" Dunlap said.

In addition to bubbling, Dunlap is also involved in selling his personal collection of artworks by the late outsider artist, Alva Gene Dexhimer. With the proceeds he funds other artists, in order to make a hard life "better by their fellow traveler Alva Gene Dexhimer."

"I think artists have become dependent on a steadily shrinking pool of money, and we have become trick ponies to get that dough. It can be simpler. Microgranting projects don't require paperwork, 1099s, etc," Hargrave said.

Arts funding is often viewed as an expendable line item in state and federal government budgets, so artists have long been in the practice of attempting to fend for themselves. Private buyers in Iowa City seem to offer swell support for makers of pretty objects—enough to support several galleries and arts festivals—but institutional funding for less consumer-oriented art is limited to two main sources: The University of Iowa and the Iowa Arts Council.

"I think it is important to find and make alternative sources of funding. Plus, this

university does little to monetarily support artists through materials fellowships." Hargrave says that local artists are trying to "fill the gap" by identifying surpluses in their own budgets.

Financial surpluses, here, are relative; none of those involved in microgrants locally are what one would traditionally think of when imagining a benefactor. However, the ability to donate a portion of one's disposable income does in fact illustrate the surplus with which many Americans, even those who consider themselves low-income, really have. Graduate students are notoriously dissatisfied with their teaching stipends, yet both Hargrave and Barwick are willing and able to contribute to the financial well-being of another artist.

"In some ways, SOUP was and is a direct response to typical top-down arts funding in which the eligible artists have no say in how the money is distributed and, in a broader sense, how the arts are funded in non-transparent, non-equal ways," said Asboe. "In a more powerful way, SOUP creates an economy of its own where people are willing to share work, share food, share time without all or, necessarily, any of them receiving any monetary reward."

Even though these projects are small, they have a big impact. "I don't really think it's about the money, directly. I think it's more about the fact that people get together and listen to one another," BS Gallery's Chris Reno says. SOUP impels people to "spend two hours thinking about what others are doing in the community and that starts the snowball down the hill, hopefully picking up speed and mass as it progresses."

Iowa City microgrants have financed postcards for an artist group, props for a performance, a hotel room at the College Art Association conference, material supplies for numerous artists and mapping software, just to name a few.

Reno adds, "The more that people participate, the greater the financial support and the stronger the community."

In return for the support SOUP has provided the BS Gallery, the BS Gallery is hosting SOUP in early May. For information on how you can get involved, please visit [www.publicspaceone.com/soup](http://www.publicspaceone.com/soup). **lv**

*Katie Grace McGowan is an Intermedia alumna who left a little piece of her heart in Iowa City.*

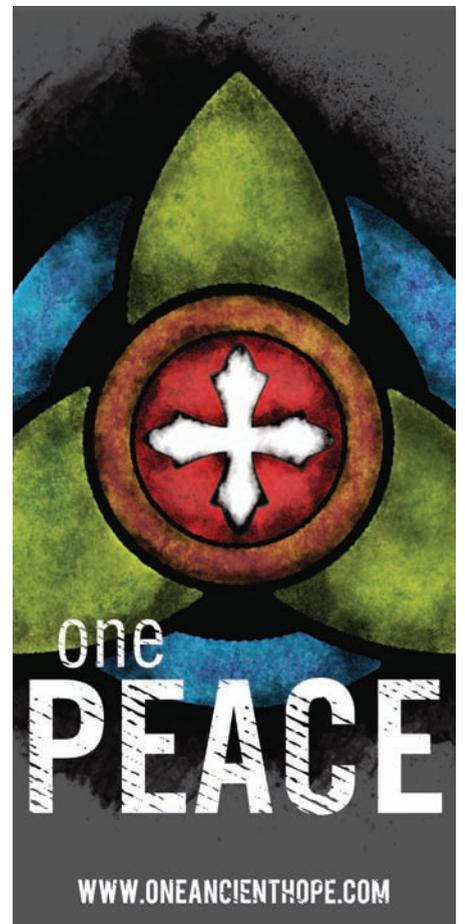
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# GET IN ON THE ACT



Photo by Bob Goodfellow

**SAFFRON HENKE**

takes on 24 roles in *The Syringa Tree*

**Riverside Theatre  
*The Syringa Tree* by  
Pamela Gien**

Directed by Sean Christopher Lewis  
Featuring Saffron Henke  
April 1-17, Thursdays, Fridays, &  
Saturdays at 7:30 p.m.; Sundays at 2 p.m.

Riverside Theatre has been doing larger-than-life shows in its small space for many years now and *The Syringa Tree*, a one-woman show (currently also running off Broadway), is the latest. The play covers the relationships between a black family and a white family in South Africa over the shifting tides of apartheid through four generations.

Tickets and further information at [www.riversidetheatre.org](http://www.riversidetheatre.org).

**Working Group Theatre  
*Make it Better Iowa***

Sunday, April 17 at 4 p.m.  
Grand Ballroom, Hotel Vetro

In the 1990s, United Action for Youth was home to a drama group called the Dating Cellos (full disclosure: This writer was a member for several years). The group began because the center had gotten a grant to do some sort of artsy thing that would educate people about dating violence, but, the story went, no one liked saying, "I'm going to rehearse for my Dating Violence group," and so the name was changed to the Dating Violins and later to the Dating Cellos. In any case, the group did improv sketches that focused on teen issues (sample titles: "Alcoholic Mom" and "One in Three," a reference to a frequently cited date rape statistic). At some point in a performance, the group's moderator would beat a set of drumsticks together twice and we would freeze the action on stage and the moderator would turn to the audience. So? What do you think? What's happening here? What should happen?

Given that the audience for these sketches was high school students and that the time

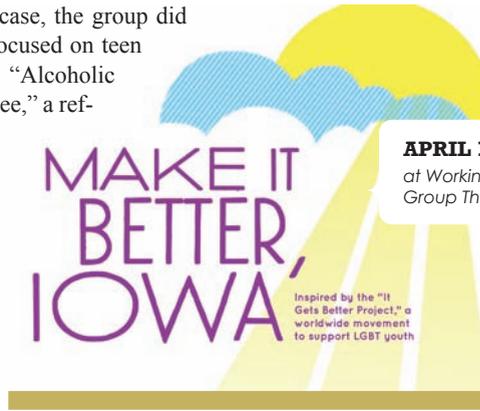
was the early 1990s, a time when attendees at a panel discussion on AIDS at West High were still asking what lesbians did in bed, the answers were often less than forthcoming, or enlightening. One hopes that the audience interactions a decade later at the Working Group Theatre's presentation of *Make It Better Iowa*, later this month, will be better.

Anyone who's been hanging around the Internet in the past year is probably familiar with the "It Gets Better" campaign, a sort of quasi-grassroots response to the suicide of Billy Lucas and other teens bullied because they were gay, or perceived to be. Dan Savage encouraged people to upload videos with just that message

to GLBT teens: It gets better, and hundreds responded. The project has now moved from a statement to an exhortation and *Make it Better Iowa* is a part of that.

Working Group Theatre members have been training in the concepts of the Theatre of the

Oppressed, a movement that, like its other similarly monickered 1970s counterparts, seeks to involve the spectator in the spectacle and to make the theatre an event of community, not an



**APRIL 17**  
at Working  
Group Theatre

Inspired by the "It Gets Better Project," a worldwide movement to support LGBT youth

One actor, 24 characters, set against the backdrop of apartheid-era South Africa.

THE SYRINGA TREE

BY PAMELA GIEN  
DIRECTED BY  
SEAN CHRISTOPHER LEWIS  
FEATURING SAFFRON HENKE

APRIL 1-17

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event of experts. Those interested in learning more about how to use theatre in working with LGBT youth are invited to an all-day workshop on April 2.

The whole project culminates with an “event” on April 17 at 4 p.m. at the Hotel Vetro’s Grand Ballroom. Dan Savage will address the audience via Skype. Since the event costs money, the audience will presumably not consist solely of the oppressed themselves. But audience members will have a chance to interact and take part in the event and part of the proceeds benefit UAY and the Iowa Pride Network.

*More information on the project and on registering for the workshop is available at [www.workinggrouptheatre.org/WGT/MakeltBetter.html](http://www.workinggrouptheatre.org/WGT/MakeltBetter.html) or by calling (513) 545-6195.*



**APRIL 15-24**  
at University of Iowa

**University of Iowa Theatre Arts Triangle**

April 7-9, 8:00 p.m.; April 10, 2:00 p.m.  
Tickets \$5/free for UI students  
University of Iowa Theatre Building Theatre B

April is the cruelest month in poetry, but it's not been the best month for labor, either. 100 years ago this month a fire killed 146 young women at the Triangle Shirtwaist Factory in New York City. 43 years ago this month, Martin Luther King Jr. was shot while in Memphis to talk to striking sanitation workers. 11 years ago this month, students all across the county (including here in Iowa) held sit ins and hunger strikes for workers rights. But what about drama? This month, a series of events at the University of Iowa will explore the legacy of the Triangle Shirtwaist Factory

and the labor movement here and around the world. One of the events is the debut of a play by Janet Shlapkohl simply called *Triangle* which depicts the lives of a group of young women who worked at the factory.

**University of Iowa Theatre Arts Urinetown**

Music by Mark Hollman; Lyrics by Mark Hollman & Greg Kotis; Book by Greg Kotis  
Directed by John Clarence Cameron  
April 15, 16, 21, 22 & 23 at 8 p.m.  
April 17 & 24 at 2 p.m.  
E.C. Mabie Theatre

If you can get over the name (and really, you should—urine even shows up in Shakespeare and some sort of lame reward will go to the first person who can email the reference to [newrambler@gmail.com](mailto:newrambler@gmail.com)), this should be a highly entertaining piece about a society in which the government has decided to regulate toilets, so anyone who needs to take a leak needs to pay a fee. One man decides to lead a revolt. We assume this will involve acting, not actual urination.

*Tickets and further information are available at [uiowa.edu/~theatre](http://uiowa.edu/~theatre) or by calling (319) 335-2700 or (800) 553-IOWA.*

**Iowa City Community Theatre The Drowsy Chaperone**

April 29-May 7, Fridays & Saturdays at 7:30 p.m.

There’s an early episode of “News From Lake Wobegon” wherein Garrison Keillor describes standing in front of his dresser as a young man and singing—imagining, of course, an audience, a show, even a congregation—*someone* who is listening. Instead, enter his mother, with the laundry. “She looks at me, puts the socks in the drawer, walks out,” he says in a monotone. In *The Drowsy Chaperone*, a young would-be star really does have an imaginary stage come to life out of the musical playing on his turntable. Good for all us dreamers.

*Tickets may be purchased at the door or at a variety of locations around town. Further information at [www.iowacitycommunitytheatre.com](http://www.iowacitycommunitytheatre.com) or by calling (319) 338-0443. lv*

*Laura Crossett is a writer, a librarian and an Iowa City native. She has been a theatre-goer since she was tall enough to climb on a seat.*

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**NATE STANIFORTH**

APR 10  
**LOS LONELY BOYS**

APR 16  
**UPRIGHT CITIZENS BRIGADE**  
*Co-Presented with Riverfest*

MAY 5  
**DAVID CHURCH**

MAY 8  
**TODD SNIDER**

MAY 9  
**INTIMATE SERIES: I HEAR IC**

MAY 20  
**ROGER MCGUINN of The Byrds**

JUNE 11  
**JOHN MCCUTCHEON**

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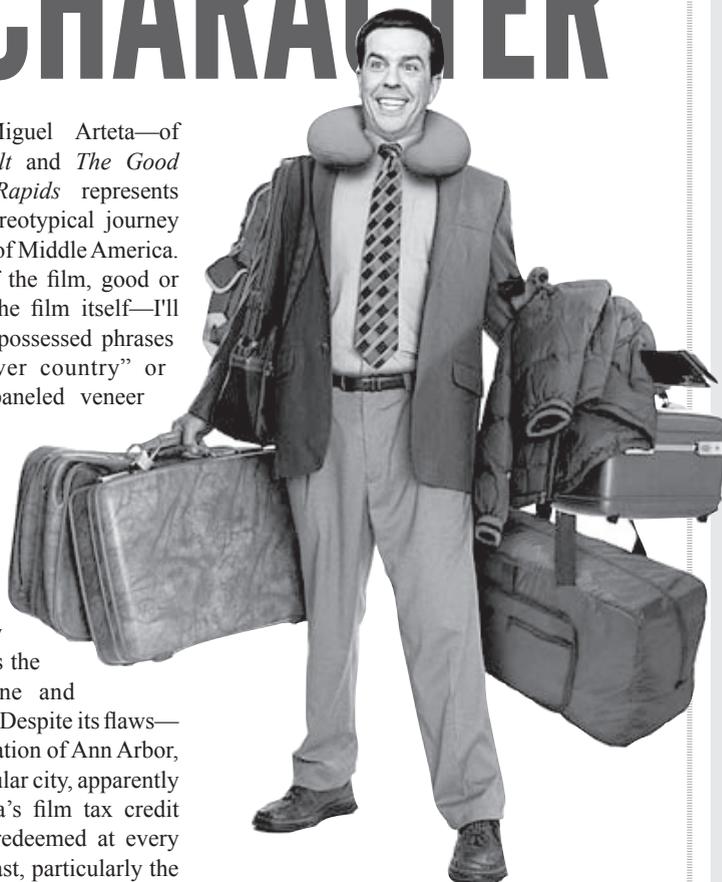
# A CARICATURE WITH CHARACTER

**D**irected by Miguel Arteta—of *Youth in Revolt* and *The Good Girl*—*Cedar Rapids* represents yet another stereotypical journey through the comic banality of Middle America. Amusingly, the reviews of the film, good or bad, are more trite than the film itself—I'll refrain from using such repossessed phrases as “hayseed” and “flyover country” or references to the wood-paneled veneer of Midwest structures. Produced by Alexander Payne and Jim Taylor, the duo responsible for such gems(?) as *About Schmidt*, *Election* and *Sideways*, *Cedar Rapids* is an unambitious comedy as ingenuous and vanilla as the middling characters Payne and Taylor purport to patronize. Despite its flaws—among them a shooting location of Ann Arbor, Michigan rather than the titular city, apparently due to the fallout of Iowa's film tax credit shenanigans—the film is redeemed at every turn thanks to a fantastic cast, particularly the comedic clout of Ed Helms and John C. Reilly and the surprisingly effervescent yet delicate performance of Anne Heche.

Ed Helms has some street cred playing similarly guileless characters on *The Office* and *The Daily Show*; here he plays a small-town

*Lippe wears a fanny pack, he doesn't drink and he's engaged (or pre-engaged).*

Wisconsin insurance salesman by the name of Tim Lippe, whose moxie will be tried in the sin city court of Cedar Rapids. We all know the basic plot. A sheltered, naïve character sheds his innocence through some transformative event (in this case sex and drugs) to



become a well-balanced adult. Lippe wears a fanny pack, he doesn't drink and he's engaged (or pre-engaged) in an Oedipal liaison with his middle-school teacher (Sigourney Weaver), which he jejunely believes will lead to marriage and family. By the time he lands in Cedar Rapids, the writer's hand is overplayed. Lippe mistakes the solicitation of the convention hall's resident prostitute for genuine small-talk and we wonder just how much more unworldly this character could be.

The fictional American Society of Mutual Insurance (ASMI) convention is filled with men in bad suits, speaking in salesman buzzwords and platitudes (a clever bit of screenwriting, actually), all vying for the top prize: the coveted “Two Diamond” award, which Lippe's company has nabbed three years running. Lippe is startled to discover his roommate, Ronald, is a black man (apparently the only one there), but the two hit it off as similarly insipid and bromidic middle-aged men.

## Now Showing

Add these selections to your April to-do list.



### The Wrestler

The Englert | April 13 | 8 p.m.

Darren Aronofsky's *Black Swan* was preceded by a finer film, *The Wrestler*, where Mickey Rourke, the once shining actor whom years of dissolution have scarred, plays Randy “The Ram” Robinson, a washed-up pro wrestler who works at a supermarket during the week so he can body-slam Necro Butcher on the weekend. Unlike Aronofsky's grand fantasy movies, *The Wrestler* is alive to the roughness of reality.

### The Tempest

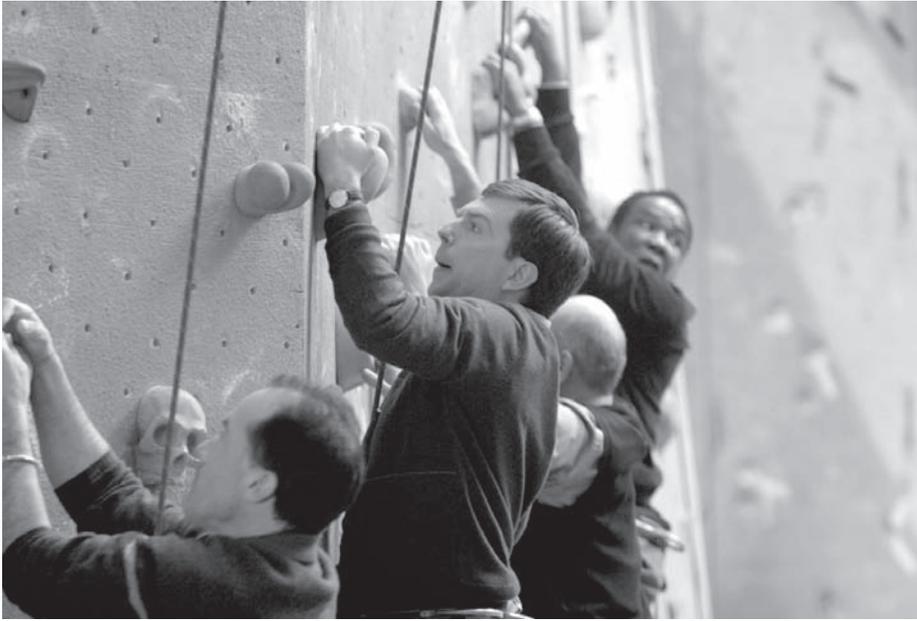
Bijou | Coming Soon

By a stroke of genius Julie Taymor has cast Helen Mirren as Prospero—Prospera, as she's called in the movie—in Shakespeare's summation of his art *The Tempest*. When she says the famous lines, often read as a dreamy epitaph to Shakespearean poetry, “Our revels now are ended. These our actors,/ As I foretold you, were all spirits and/ Are melted into air, into thin air,” Mirren snaps the lines as if to disillusion her daughter and us all.

### To Catch a Dollar: Muhammad Yunus Banks on America

Marcus Coral Ridge 10 | March 31—?

The Nobel-Prize-winning economist Muhammad Yunus has helped revive numerous impoverished third-world communities with his brilliant idea of microloans. Gayle Ferraro's doc explores his new idea: doing the same thing in America.



John C. Reilly has never been funnier as the crude and boisterous life-of-the-party.

His part is played by the dynamic Isiah Whitlock, Jr. of the HBO program *The Wire* and, despite cloying self-referentiality (it's his favorite show and he later imitates another character from it), Ronald may be the most interesting character in the film. He seems to be the locus of all the sexual repression and, obviously, racial tension that is never elucidated, only connoted; see if you can spot the clues.

The third roommate is the one man Lippe was specifically advised to avoid, a souse and a womanizer by the name of Dean Ziegler (John C. Reilly). Deanzie couldn't care less about the Two Diamond award or the Christian-flecked missives of ASMI's self-righteous and hypocritical leader Orin Helgesson (Kurtwood Smith). He's there to have a good time and *maybe* score some business. If Ronald is the black Tim Lippe then Joan Ostrowski-Fox (Anne Heche) is the female Deanzie. She too is married with kids so the convention is her annual vacation (she actually quips, 'What happens in Cedar Rapids, stays here') and she keeps up with the boys shot-for-shot. Joan and Deanzie's fun-loving attitude prevails and Lippe finds himself in a whirlwind of "big-city" sex and drugs with his hopes for the award and the restoration of his company's good name diminishing proportionately.



The crux of the film's humor is the overwrought naivete of Tim Lippe or, rather, his reactions to new experiences. Sometimes this works and sometimes it doesn't, but nevertheless *Cedar Rapids* is often-hilarious, especially in the second half when the *Hangover*-esque dynamic crystallizes. John C. Reilly steals the show here in a role that must have been designed for him. He's never been funnier as the crude and boisterous life-of-the-party, a more complicated man than he appears at first glance, with a pitch-perfect accent to this Southerner's ears. When all is said and done, the film unwinds in typical fashion with a middle-finger to authority, heroic redemption and a strong endorsement for "living a little." *Cedar Rapids* may be a grossly exaggerated caricature of our rural homestead, but it's the kind of characterization we've come to expect. Honestly, if the pay off is laughs, and this is more or less the case, count me in. **lv**

*Matthew Mesaros is a freelance writer and the creator of Cinelogue.com, a film essay website for cinephiles.*

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## TINY FURNITURE

Directed by Lena Dunham | USA

## RABBIT HOLE

Directed by John Cameron Mitchell | USA

## KABOOM

Directed by Gregg Araki | USA

## UN CHIEN ANDALOU/ PHANTOM OF LIBERTY

Directed by Luis Bunuel | Spain

## THE ILLUSIONIST

Directed by Sylvain Chomet | France

## BLUE VALENTINE

Directed by Derek Cianfrance | USA

## RAN

Directed by Akira Kurosawa | Japan

## Blockbuster April

Weekend "New Classics" at the Bijou!

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APRIL 1-2: **JURASSIC PARK**

APRIL 8-9: **INDIANA JONES:  
RAIDERS OF THE LOST ARK**

APRIL 15-16: **BACK TO THE FUTURE**

APRIL 22-23: **MEN IN BLACK**

APRIL 29-30: **BATMAN (1989)**

## SPECIAL EVENTS

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APRIL 12: **BRIDESMAIDS**

APRIL 14-16: **IC DOCS**

APRIL 17: **GEN SILENT**

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# THE Old Revolution

## AN INTRODUCTION TO THE WALKMEN



**APRIL 27**

The Walkmen play the IMU Ballroom with the New Pornographers

Photo by Magnus Aske Blikeng

I'm not as skinny as I used to be, I have some gray hairs, and now my hangovers last for two days. I don't work out as much as I want to and I never feel like I'm as productive as I could be. I sit outside, sipping a gin n' tonic, wondering how it all slipped away so quickly—the promise of my youth, the bright star of my future, a blooming adulthood in flowers—and how I became a soft, relenting cog in the mechanisms of American Life. In a short burst of rebellion I toss my glass onto the lawn. The insurgence only lasts a moment. The ice cubes are spread across the grass and my gin is gone. Hendricks isn't cheap. I call inside to my girlfriend and tell her to pour another. Sometimes it's tough to know if this is real life or if I'm just listening to a Walkmen song. The effect of this band is *that* heavy and they are coming to Iowa City on April 27 (full disclosure: I helped set up the show and I think they are stellar).

Maybe you've heard of them or perhaps they've eluded you but out there, in the shadows, the Walkmen have been around for quite awhile—11 years—and the truth is that they are one of the best bands in contemporary music.

For the uninitiated, consider this your introduction to a fine new act.

If art is about reflecting the aspects of life that we can't readily express then the Walkmen are masters at capturing the moments of realization that everything has escaped us: evaporations of success, failures of romance and detours from sobriety. They dwell in the uneasy space of human inertia and passive

The Walkmen have been around for quite awhile—11 years—and the truth is that they are one of the best bands in contemporary music.

regret and they deal in the condition of those who are both trapped and free at the same time. If this all sounds like a maudlin drag, it isn't. The music is exhilarating. It is alternately charged and anthemic or glacial and dreamy. No contemporary band is as capable as the Walkmen of conjuring vicious sonic peaks on one song before dipping into icy, measured ballads on the next. Their lyrics, uttered with a certain Leonard Cohen all-knowingness, often cut their subjects and characters in half. The overall sound is surprisingly diverse: at times it is abrasive—filled with clanging, echoed guitars, aggressive organs and relentless drums—and at other times it is elegant—lifted by strings, horns and tender melodies.

The band emerged from a Harlem-based studio in 2000, having assembled themselves

from the ashes of two renowned East Coast groups, Jonathan Fire\*Eater and The Recoys. The veterans of Fire\*Eater—Walter Martin (organ, eventually bass), Paul Maroon (guitar, piano, horn), Matt Barrick (drums)—form the basis of the Walkmen's vintage, singular sound. Martin brings an array of thick, wavering organ tones while Maroon exercises an interest in heavily reverbed and intensely plucked guitars. Barrick's drums, anchored by wild detonations on the toms, are the backbone. The former Recoys are Pete Bauer (bass, eventually organ), the modest but essential player tying everything together in the background, and Hamilton Leithauser, the voice of the band whose ancient croon sometimes recalls '50s-era lounge singers before it elevates into an all-consuming howl.

In the early 2000s the Strokes had drawn attention to the NYC scene with their debut *Is This It?* and Interpol had followed-up with *Turn on the Bright Lights*. Soon the Yeah Yeah Yeahs and TV on the Radio would issue their acclaimed debuts. The Walkmen, appearing with an EP in 2001 and then with their full-length in 2002, were lumped into this next wave of NYC bands. Though critics took note of them in the beginning, they never quite achieved the mass adoration of the Strokes. Instead, they built a career, steadily, almost quietly. They were more like the National in their ascent than the hype-deflated likes of Clap Your Hands Say Yeah.



Find this article plus a download link for Andre's Walkmen mixtape at: [www.LittleVillageMag.com/walkmen](http://www.LittleVillageMag.com/walkmen)

Their first record, *Everyone Who Pretended to Like Me Is Gone* (2002), worked up an atmospheric, wintry din while the follow-up and breakthrough, *Bows & Arrows* (2004), expanded on those textures: The ballads were more densely arranged and the anthems more vicious. Both albums reflected the band's penchant for lonely moods as well as unforgettable hooks. They created the middle-class hipster coming-of-age standard with "We've Been Had" (used in a charming Saturn Ion commercial back in 2002) on their first record and coughed out one of the most acerbic and irresistible songs of the decade with "The Rat" on *Bows & Arrows*, the latter becoming their calling card. Meanwhile their live concerts became notable, sometimes divisive experiences with fans swearing by them and interested neophytes leaving somewhat distraught by the thick wall of

sound, loads of new, complicated material and no guarantee of hearing the "hits" that had turned them on. No one, however, could deny the blistering intensity of the band's onstage presence.

2006 brought forth two records. Their misunderstood third album *A Hundred Miles Off* was more transitional than difficult as the band increasingly explored opaque textures, piercing guitars and brooding vocals. Yet, immediate classics—the Dylanesque "Louisiana"—were tucked between noisier gems—the elliptical,



They are masters at capturing the moments of realization that everything has escaped us: evaporations of success, failures of romance and detours from sobriety.



stunning "All Hands and the Cook". On the heels of *A Hundred Miles Off* the band released an indulgent and humorous full-album cover of Harry Nilsson's *Pussycats*. Presented as a throw-away of sorts, the record actually offered the band an opportunity to

explore a sonic levity that would emerge on their later breakthrough records.

*You & Me* (2008) and *Lisbon* (2010) are possibly the band's best known records. On both albums, the Walkmen curb back their trademark menace in exchange for string charts, horns and the most intimate vocal delivery from Leithauser yet. Still, both albums are full of catchy burners—"In the New Year", "Angela Surf City"—and enduring ballads—"Canadian Girl" and "Stranded". If anything, the Walkmen's career has been a study in evolution and consistency. Each of their albums can make an argument for being their best (save for *Pussycats*) and each record also presents a slight evolution in sound. In a time when their former New York, early-2000s classmates (um, Strokes, yeah Interpol) have become less than interesting, the Walkmen continue to impress their longtime fans and bring new ones into the fold. Though, from the beginning, the Walkmen never shaped their sound to popular tastes. Instead they pushed forth in their own way, patiently waiting for the culture to catch up to them... or not. **IV**

*Andre Perry lives and works in Iowa City.*

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BURGER & SHINE

# It's raining shows!

## CATIE CURTIS

w/ Alexis Stevens  
April 14 | \$12/\$15  
8 p.m. | The Mill



In Langston Hughes' 1921 poem "April Rain Song," the thing that everyone hates about April—its big problem—is instead turned into a point of celebration, ending with the lines, "The rain plays a little sleep song on our roof at night / And I love the rain." This point was totally lost on Billie Myers, who borrowed the phrase "Kiss the Rain" (taken from the poem's first line) to create a dramatic speak-sung radio hit about a long-distance romance gone sour. Blech.

It turns out that both rain and April (each subsets of the larger, more glorious category "Spring") frequently get this kind of musical treatment. But as an Iowa Citian, that just

feels wrong. When the weather gets nice I get excited. (It is 60 degrees as I'm writing this! Wool!) But mopey songwriters stay predictably mopey; sometimes stereotypes are true, I suppose. Take Three Dog Night's "Pieces of April" (written by Kenny Loggins' brother, Dave), where the chorus, "I've got pieces of April / but it's morning in May," has a vaguely ominous ring to it—something has changed in this relationship, but we aren't sure what. Things are much clearer in the Paul Simon-penned "April Come She Will," where the love of April is literally dead by August. Even Pat fucking Boone has a song about not letting your April love slip away. We get it already,



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jeez! No regrets this April, everybody. Make it count, and make it rain. Then towel off and go see some shows.

One of the themes of the shows this month is a wealth of talented female songwriters showcasing their stuff. The first is journey-woman Catie Curtis, the New England singer

*One of the themes of the shows this month is a wealth of talented female songwriters showcasing their stuff.*

who has been touring and releasing albums for about 15 years now. I first heard her on WYEP Pittsburgh in 1999, when her fifth album, *A Crash Course in Roses*, came out. A standout track from that album is "What's the Matter," a witty but poignant song about how her hometown of Saco, Maine, reacted when she came out of the closet. Needless to say, it wasn't awesome. Since then, Curtis has committed to GLBT issues as well as song craft. Her 9th album, *Sweet Life*, was out last year and features really traditional instrumentation—banjos, fiddles, mandolins, etc.—so The Mill should be the perfect setting for her show on April 14.

Another songwriter of note is Jen Gloecker, who plays the Blue Moose on April 6. Her website is filled with superlatives about how everyone and their mom wanted to work with her after hearing 30 seconds of her music... and I actually can buy that. There's something familiar in her voice and delivery, but she wraps things up in this gauzy, spooky instrumentation. I'm not sure I love her new record, *Mouth of Mars*, but I am really intrigued by it. Also, her openers are Sarah Cram and Dave Zollo, which would make an awesome show in and of itself, so consider Gloeckner a bonus. I also think the show is a bargain at \$6.

Third on our songwriter tour is local royalty Pieta Brown. Just when I thought she couldn't impress me any more, she did those two December shows at The Mill that were amazing. See the magic happen at The Mill again, on April 9.

**HAPS CONTINUED ON PAGE 30 >>**

## Quick Hits

Put these shows on your calendar for the month of April.

### > JEN GLOECKNER

w/ Sarah Cram, Dave Zollo  
April 6 | Blue Moose | \$6 | 7 p.m.

### > MARGOT & THE NUCLEAR SO AND SO'S

April 8 | Blue Moose | \$12/\$14 | 7 p.m.



### PIETA BROWN

w/ The Vagabonds | April 9  
The Mill | \$10/\$12 | 8 p.m.

### > SKELETONWITCH & 3 INCHES OF BLOOD

w/ The Horde, Blizzard at Sea | April 11  
Blue Moose | \$10/\$12 | 8 p.m.



### MIMOSA

w/ Archne-mesis | April 12  
Gabe's | \$12/\$15 | 9 p.m.



### ROONEY

w/ Skybombers, Voxhaul Broadcast  
April 16 | Blue Moose | \$14/\$16 | 6 p.m.

### > DIPLOMATS OF SOLID SOUND

w/ The Right Now, The Revelations feat. Tre Williams | April 15 | Blue Moose | \$7 | 8 p.m.

### > INSECTOID

w/ Dead Larry | April 20 | Yacht Club | \$6 | 9 p.m.



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Image: Red Grooms, *Mango Mango*, 1973, silkscreen, 40 x 28 in., Faulconer Gallery, Grinnell College Art Collection, Frontline Forstmann-Leff Associates Gift. ©Red Grooms.

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>> THE HAPS CONTINUED FROM 28

The band Rooney is coming through town this month, which might be your only chance to stand very close to someone who has appeared on the show *The O.C.* To me, this band is inseparable not only from that series, but also that specific mid-decade moment when Death Cab for Cutie became the biggest band in America. Rooney has this song called “Popstars” that in retrospect is pretty hilarious:

*This might be your only chance to stand very close to someone who has appeared on the show The O.C.*

“These are the words of the pop stars / these are the words for the unsophisticated money machines / for the killers of rock and roll.” Whoops, turns out you were talking about *yourselves!* Meta. Anyway, they play on April 14 at the Blue Moose and they actually do have some pretty catchy—dare I say it?—pop songs.

It’s been ages since I wrote about or went to a metal show, but that all changes this month as Athens, Ohio band and Ozzfest alumnus Skeletonwitch come into town to play the Blue Moose on April 11. Led by brothers Chance and Nate Garnette, they released their last album, *Breathing the Fire*, in 2009. They’ll be playing with 3 Inches of Blood, The Horde, and the tamely-named-by-comparison Blizzard at Sea, who are (I think) a relatively new local band that just recorded some material.

Iowa City’s most soulful band by a country mile, The Diplomats of Solid Sound, are playing a show at the Blue Moose this month on the 15th. The aforementioned Sarah Cram does duty here as one of The Diplomettes. Expect hip-dropping and a killer horn section.

Also noteworthy this month is Margot & The Nuclear So and So’s, who frankly I don’t get but the kids love it. They’re at the Moose on April 8. The Cave Singers, along with local Americana rockstars Grand Tetons, is at the Moose on April 12 (great month of programming there!). Public Property and Dave Bess are at the Yacht Club on April 22. And dudes, I almost forgot, what would the month of 4 be without the day 20? For those inclined to spend the day dazed and/or confused, the Yacht Club is hosting Dead Larry and Insectoid. **lv**

Craig Eley is a living human.



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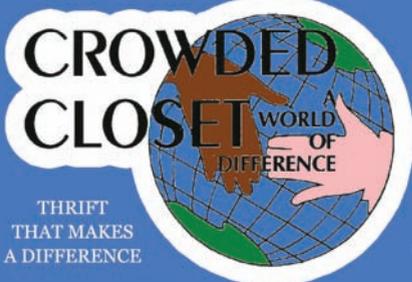
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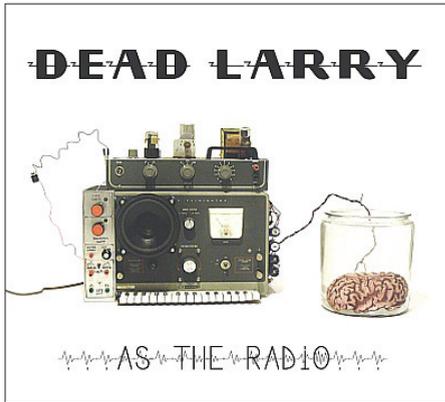
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**Dead Larry**

*...As The Radio*

[myspace.com/deadlarry](http://myspace.com/deadlarry)

Do you remember that great band from high school? Those guys who played in basements, who knew how to have fun and knew the girls who wanted to party? The Iowa City band, Dead Larry, may be the best such band ever. Their second full-length album, *...As the Radio*, demonstrates that Dead Larry hasn't lost their boundless, youthful energy. Some of the innocence of youth remains in their infectious, positive groove, yet they're worldly enough to sing songs about loss and fear with real honesty. Dead Larry's music combines psychedelic rock, funk and pop to create a non-stop party.

The album is presented as a radio show—if your radio has been taken over by psychotic muppets. It begins with tuning noises and snippets of weirdness past—and weirdness to come. The tracks are tied together with interstitial announcements, some hilarious and some just background noise, that help the album move smoothly from track to track. Mark McGuinness has a great rock star voice: scratchy in the right places and smooth in others. The album opens with powerful jams like "Groove-O-Tron Radio," which features a mellow, building groove, spacey guitars, but very tight rhythm. "The New Cheese" demonstrates their song crafting ability as it builds to a face-melting crescendo, but then chills out with a piano/bass breakdown. "Dance Party" is a pure, booty-shaking instrumental. "The Place With No Walls" is a perfect example of their positive attitude, describing an attitude of inclusion and acceptance seldom seen in the wider world. "PB & L" (Peanut Butter and Ladies) features Radiohead-esque guitar at times, but upbeat

syncopation at others. They sing of being pirates ("We Were Pirates," "Plunder in Harmony"), but in character they more closely resemble Peter Pan and his Lost Boys. Never growing up, they make mischief, mirth and music.

*Tim Gavin is a former bus driver, taxi driver, Air Force bombardier, and a lifelong music enthusiast.*



**Coolzey**

*Search For The Hip Hop Hearts*

[myspace.com/coolzey](http://myspace.com/coolzey)

Zachary Eli Lint, the man who would be Coolzey has always had trouble standing still. When he lived in Iowa City, he made beats and rhymes, played in several bands, renovated his fixer-upper house in Fairfield and still had time to prowl the live music venues of downtown Iowa City at night, hugging every third person.

*Search For The Hip Hop Hearts* features twelve songs made with twelve different producers and twelve music videos. Zach dropped these during 2010 as a high-concept stunt, just to prove he could do it. The CD/DVD coming out this month sports remastered

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audio, but it's still a document of a flurry of hip hop creativity. The videos—particularly those featuring Jason Hennesy's manipulation of found footage—break the mold for hip hop music videos, and enhance the music with original visuals. The video for "Ten WA," with its misbehaving kids in clown make-up, stands out for its hilarious creepiness.

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**WED 4.20** 4:20 Mind Melter w/ Dead Larry + Insectoid  
**THU 4.21** Big Funk Guarantee + Amanda Miller & The Super Secrets  
**FRI 4.22** Public Property + David Zollo  
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In *Hip Hop Hearts*, Coolzey visits some of his favorite themes: The love of hip hop itself, as exhibited on “MPC plus MIC”—it name-checks De La Soul and Tribe Called Quest and features micro-homages via vocal impersonation of Slick Rick, Curtis Blow and even Will Smith. Zach’s ear for comedy is exhibited on “Put Me Away,” which is either an infomercial or a love song. Then there’s the indefinable weirdness of life as on “No Solicitations” which is the story of a clueless school supply salesman who stumbles into being arrested for child pornography.

Last year’s “Honey” was a more coherent statement of Coolzey’s sound, but *Search For The Hip Hop Hearts* is consistently entertaining. The wildly different production styles of each songs and the frenetic rhymes reflect a ‘first thought/best thought’ approach to hip hop. The gimmick of the project generates an irresistible momentum that comes through when listened to after the fact.

*Kent Williams would write the Great American Novel if he could figure out how to get people in and out of rooms.*



## Samuel Locke Ward & Toby Goodshank Split 7”

tobygoodshank.bandcamp.com  
samuellockeward.bandcamp.com

Iowa City lo-fi wizard, Samuel Locke Ward, and Brooklyn odd-ball and former Moldy Peaches guitarist, Toby Goodshank, both construct mischievous ear worms for those with anti-establishment leanings. That shared aesthetic makes their split 7” EP a holy artifact for lovers of eccentric pop.

On the A-side, Locke Ward is in fine form with the 50-second blast of scuzzy power-pop, “Nothing For Me,” and the swaggering, Tom Waitsian boasts of “Take It to the Top.” But the real winner is EP-standout “Bliss Blue

Skies.” It’s one of Ward’s most ornate tunes, featuring the lilting violin of Skye Carrasco and a lullaby sax solo from Pete Balestrieri. “Bliss Blue Skies” is also deceptively dark. Like the “10 Little Indians” nursery rhyme, Locke Ward sounds almost euphoric as he recounts how “Ronald got shot between the eyes/The blood came from the hole.” However, the dollop of sugar atop this macabre song makes it go down so smoothly you don’t register how unsettling it should be.

Toby Goodshank also displays his mastery of hiding pain and sadness beneath a playful pop sheen. The acapella opener, “Beach” could have been a twisted b-side to the Beach Boys’ later records (think *Surf’s Up*). It has some of Brian Wilsons’ sunny sound and depressing messages of isolation, crammed into less than a minute.

The beautiful closer, “Virgo Song,” is a beach blanket ballad replete with malaise and mourning. Goodshank’s auto-tuned voice desperately pleads with friends, offering party favors to appease them, desperate for companionship as Autumn begins to creep in. There is a defiant note amidst the list of treats and activities, that not only does Fall limit their opportunities for fun, but maybe age also places limitations on Goodshank and his friends: “this is supposed to be our prime/not become some kind of trial time.”

*Kent Williams*



## The Mountain Goats All Eternals Deck mountain-goats.com

*Let the truth spring free  
Like a jack-in-the-box  
Like a hundred thousand cuckoo clocks  
From the Oregon corners to the Iowa corn  
To the rooms with heat lamps  
Where the snakes get born - “Birth of Serpents”*

My first exposure to paranoia came as a child. I only saw my uncle at birthday parties and holidays, but he always took the time to talk to me in his typical measured speech. To me, he seemed the smartest man in the world.

I only recognized his problem when I proudly repeated a factoid of his in conversation with my parents. My mom said dismissively that I sounded *just like him*. As years passed, I saw him less. For family events someone had to

## HOWEVER, THE DOLLOP OF SUGAR ATOP THIS MACABRE SONG MAKES IT GO DOWN SO SMOOTHLY YOU DON'T REGISTER HOW UNSETTLING IT SHOULD BE.

go find him and clean him up—which usually involved buying him a new suit and taking him to the barber for a haircut and shave.

I mention this not because I think that John Darnielle, who is The Mountain Goats, is paranoid. Nor do I necessarily think that his relatives need to find him and make him presentable for family occasions—for all I know he is well-adjusted and happily married to the woman that he followed to Iowa as she finished her schooling and he began his career in music.

As I listen to The Mountain Goats new album *All Eternals Deck* (Merge Records) I’m reminded of the same vague sense of dread and the desire to expose conspiracy once shared with me as a child. Nestled in alternately bright lush strings and rushed edgy acoustic folk arrangements that any fan of Iron and Wine or The Smiths would appreciate are thickly-veiled references to situations we can only guess about. Enchanted by Darnielle’s passionate delivery, I catch myself singing along with passages like the one above and “Look west and look away from familiar faces / You don’t want to see these guys without their masks on... or their gloves...” and “Ghosts of my childhood: stay with me if you will / Find a place where there’s water, hold you under till you’re still.”

However, in singing along I can’t help but wonder if I sound *just like him*. **lv**

*Michael Roeder is a self-proclaimed “music savant.” When he’s not writing for Little Village, he blogs at www.playbsides.com.*

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### BS Gallery

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Marvin Cone with Terry Pitts, April 6, 12:15 p.m. •  
Spring Metro Gallery Tour, April 7, 5 p.m. •  
Visionaire's Surprise, Lecture, April 10, 1 p.m. •  
Taking Wing: Children's Book Illustrations of Birds,  
Bats, and Flying Bugs Closes, April 17, 12 p.m. •  
Junior Docent Training, April 21, 6 p.m. • Rock'In The  
Barn, Dance, April 30, 7 p.m. • Exhibition Opening-  
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Framing Art in the Liberal Arts: Bridging Communities  
with Liberal Arts through the Ages, April 7, 7 p.m. •  
What are the Ideas and Where are the Bridges?,  
April 14, 7 p.m. • Egypt, Athens, Rome—and  
Us: Five Millennia of Connections through Art,  
April 21, 7 p.m. • Easter Brunch, April 24, 10:30 a.m.  
and 1 p.m. • Linking the Verbal and the Visual Text,  
April 28, 7 p.m. • Crossing the Mississippi: The Quad  
Cities, the Railroad and Art, Jan. 22 thru April 24 •  
Tracks: The Railroad in Photographs from the George  
Eastman House Collection, Jan. 15 thru April 24 •  
Young Artists at the Figge, Jan. 15 thru May 15 •  
The John Deere Art Collection, thru May 22

### Herbert Hoover National Historic Site

110 Parkside Drive, West Branch

[www.nps.gov/heho](http://www.nps.gov/heho)

See website for volunteer details

Underground Railroad Exhibit, Jan. 24 thru April 30 •  
Prairie Reconstruction Volunteer Project, April 23

### Public Space One

129 E. Washington St., Iowa City

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

Opening receptions on the first Friday of each month  
Amber Ginsburg Exhibition, April 8-30 • Gail Simpson  
and Keith Lemley: The Woods, thru April 2

### University of Iowa Museum of Natural History

10 Macbride Hall, Iowa City, IA

[www.uiowa.edu/~nathist](http://www.uiowa.edu/~nathist)

The Fossil Guy: Dinosaurs, April 9, 2 p.m. •  
The Fossil Guy: Mammals, April 16, 2 p.m. •  
The Fossil Guy: Dinosaurs, April 23, 2 p.m.

### University of Iowa School of Art & Art History

1375 Hwy 1 West, Iowa City

[www.art.uiowa.edu](http://www.art.uiowa.edu)

ArtsFest: Friday, April 29 4-7 p.m.

## MUSIC

### Blue Moose Tap House

211 Iowa Ave, Iowa City

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

Sam Adams, April 1, 5 p.m. • Poison Control  
Center with Birth Rites, Land of Blood & Sunshine,  
Mumfords, April 1, 9 p.m. • Guided By Voices,  
April 2, 7 p.m. • Carnifex with Oceano, Tony Danza  
Tapdance Extravaganza, Within the Ruins, April 5,  
4:30 p.m. • Super Happy Funtime Burlesque, April 5,  
8 p.m. • Jen Gloeckner with Dave Zollo and Sarah  
Cram, April 6, 7 p.m. • Emmure with Miss May I,  
Evergreen Terrace, Lower Than Atlantis, April 7,  
5 p.m. • Margot and the Nuclear So and So's, April 8,  
7 p.m. • Bad Fathers with The Uniphonics, Snow  
Demon, and DJ Jethro, April 9, 9 p.m. • Joey Ryan  
& The Inks with The New Century Masters and  
Consolation Champ, April 9, 9 p.m. • Skeletonwitch  
and 3 Inches of Blood with The Horde and Blizzard  
at Sea, April 11, 8 p.m. • The Cave Singers with  
Grand Tetons, April 12, 8 p.m. • Lady Cop with Tulip  
and Aficionado, April 13, 7 p.m. • A Rocket to the  
Moon with Valencia, Anarbor, Runner Runner, and  
Go Radio, April 14, 5 p.m. • The Diplomats of Solid  
Sound with The Right Now and The Revelations  
featuring Tre Williams, April 15, 8 p.m. • Rooney  
with Skybombers and Voxhaul Broadcast, April 16,  
6 p.m. • Daphne Willis and Megan McCormick with  
Dave Tamkin, April 17, 7 p.m. • For Today with  
Chelsea Grin, Motionless in White, For The Fallen  
Dreams, In The Midst of Lions, April 18, 4:30 p.m. •  
Ron Pope and Ari Herstand with Zach Berkman,  
April 19, 6 p.m. • Terror with Stick To Your Guns,  
Trapped Under Ice, Close Your Eyes and Your  
Demise, April 21, 5:30 p.m. • The New Duncan  
Imperials with The Hex Breakers, April 22, 9 p.m. •  
Orquesta de jazz y salsa Alto Maiz, April 23, 7 p.m. •  
Uh Huh Her with Diamonds Under Fire, April 23,  
8 p.m. • Junip with Acrylics, April 26, 6 p.m. • New  
York Night Train's Soul Clap & Dance Off with DJ Mr.  
Jonathan Toubin, April 27, 8 p.m. • Hawthorne Heights

with After Midnight Project, Handguns, Self Centered  
and Worse Case Scenario, April 28, 5:30 p.m. •  
The Fez, April 29, 8 p.m. • Commmeal with TBA,  
April 30, 8 p.m.

### Cedar Rapids Museum of Art

410 Third Ave. SE, Cedar Rapids

[www.crma.org](http://www.crma.org)

Inspirations: Performance and Conversation on Piano  
Music Inspired by Cultural Art Forms, April 3, 1 p.m.

### Englert

221 E. Washington St., Iowa City

[www.englert.org](http://www.englert.org)

John Waters, April 1, 7 p.m. • Gathe Raho 2011, April 2,  
7 p.m. • Percussion Spectacular, April 3, 3 p.m. •  
Carolina Chocolate Drops, April 7, 7:30 p.m. •  
Nate Staniforth, April 8, 8 p.m. • Orchestra Iowa:  
Mahler, Haydn And Mozart, April 9, 7:30 p.m. •  
Los Lonely Boys, April 10, 8 p.m. • Iowa City  
Community String Orchestra, April 17, 3 p.m. •  
*The Elixir Of Love*, comedy opera, April 29 thru May 1

### Figge Art Museum

225 West Second St., Davenport

[figgeart.org](http://figgeart.org)

*Inside the Music*, featuring Mark Russell Smith,  
April 14, 5 p.m.

### Gabe's

330 E. Washington St., Iowa City

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

Lick It Ticket with The Workshy, April 1, 8 p.m. •  
Ana Sia with Avant Garde, April 2, 9 p.m. • That 1  
Guy, April 6, 8 p.m. • Opiate: The Audio and Visual  
Experience of Tool with Nebula Was, April 8, 8 p.m. •  
Walk It Out After Party, April 9, 8 p.m. • MiMOSA  
with Archneimesis, April 12, 8 p.m. • Purple Asteroid  
Cadillac, April 13, 8 p.m. • Woodsman, April 14, 7 p.m. •  
Midwest Explosion, April 15, 7 p.m. • 4/20 at Gabe's:  
Deejay Kage, DJ Kronik, The Messy Blend, Koplant  
No. 5 in a Hand, Johnny on Point, The Sullivan  
Gang, Nebula Was, The Ryan Persinger Project and  
Ty James, April 20, 4:20 p.m. • Wookieefoot, April 22,  
8 p.m. • Chasing Shade, April 23, 8 p.m. • Neutral  
Uke Hotel, April 24, 7 p.m. • Generationals, April 29,  
9 p.m. • Dubstep Summit with Somosphere, Inflect,  
Basstoven and Control Freq, April 30, 8 p.m.

### Hancher Auditorium

[www.hancher.uiowa.edu](http://www.hancher.uiowa.edu)

See website for temporary locations

Discussion with Carolina Chocolate Drops, April 5,  
7 p.m. • Fiddle and banjo workshop with Carolina  
Chocolate Drops, April 5, 9 p.m. • Carolina Chocolate  
Drops, April 7, 7:30 p.m. • Miró Quartet, April 14, 7:30 p.m.

### The Mill

120 E. Burlington St., Iowa City

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

Shows at 9 p.m. unless otherwise noted

Study Hall, the game, Sundays, 9 p.m.-Midnight

Open Mic with J. Knight, Mondays, 8 p.m., call

338-6713 to sign up

Tuesday Night Social Club, Tuesdays, 9 p.m.

## A-List



## Now and Then My Country

### A collaboration with The Eva Luna Project

Friday, April 22 at 8 p.m.  
& Thursday, April 28 at 8 p.m.

#### Public Space One

At around 750 per 100,000 people, The United States has the highest incarceration rate of any country in the world. For the free, it's difficult to fathom what life is like behind bars. But the relative prevalence of imprisonment in our society makes it worthy of our best efforts. Save yourself a personal visit to the clink and explore the phenomenon with *Now and Then My Country*, a poetic and theatrical presentation by The Eva Luna Project, who continually develop new material in collaboration with incarcerated women.

The performances reflect on home, exile, family and mythology as seen through the eyes of female inmates. Each will be followed by opportunities to discuss the play. Interactive community workshops will take place on Saturday, April 23 (11 a.m. - 1:30 p.m.) and Sunday, April 24 (1 p.m. - 3:30 p.m.), creating dialogue around the issues presented in the play.

#### Performances

Friday, April 22, 8 p.m. & Thursday, April 28 8 p.m.

#### Workshops

Saturday, April 23, 11 a.m. - 1:30 p.m.  
& Sunday, April 24 1 p.m. - 3:30 p.m.

A gallery exhibition based on the play runs in PS1 Theatre April 22 - April 29.

Here We Go Magic with Dark Dark Dark, Pillars & Tongues and Skye Carrasco, April 1 • Kurt Vile & the Violators with Brooks Strause & the Gory Details, The Lonelyhearts and Paleo, April 3, 8 p.m. • Wye Oak, Callers with Birth Rites, April 4 • University of Iowa Jazz Performances, April 7, 7 p.m. • Elliott BROOD with The Western Front, April 7, 10 p.m. • Steve Grismore Quartet, April 8, 5 p.m. • Andre Williams with Hex Breakers and Sarah Cram & The Derelicts, April 8 • Pieta Brown with The Vagabonds, April 9, 8 p.m. • Paul Thorn, April 12, 8 p.m. • Burlington Street Bluegrass Band, April 13, 7 p.m. • Catie Curtis with Alexis Stevens, April 14, 8 p.m. • Eric Thompson and the Talented Tenth, April 15, 5 p.m. • Andy Carlson and Casey Cook with Big Wooden Radio, April 15 • The Civil Wars with Nat Baldwin of the Dirty Projectors and White Dress, April 16 • No Joy, April 17, 10 p.m. • Dave Beck, April 19 • Ha Ha Tonka with The Spring Standards and The New Bodies, April 21 • Kevin Gordon, April 22 • Burlington Street Bluegrass Band, April 27, 7 p.m. • Ezra Furman & The Harpoons with Tristen and Apache Relay, April 28 • William Fitzsimmons, April 30

#### Old Capitol Museum

Pentacrest, Iowa City  
[www.uiowa.edu/~oldcap](http://www.uiowa.edu/~oldcap)

See website for locations

Piano Sundays, Showcase II, April 3, 1:30 p.m.

#### Orchestra Iowa

[www.orchestraiowa.org](http://www.orchestraiowa.org)

See website for locations

Mahler, Haydn and Mozart, April 7, April 9-10, 7:30 p.m.

#### Red Cedar Chamber Music

[www.redcedar.org](http://www.redcedar.org)

See website for event times and locations

Chamber music by flutist Jan Boland and guitarist John Dowdall, April 19 • Flute, guitar and string quartet with Jan Boland, John Dowdall and members of Orchestra Iowa and Grinnell College faculty, April 19; 21-22

#### Riverside Casino

3184 Highway 22, Riverside

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

Jason D. Williams, April 16, 7 p.m. and 10 p.m. • Tony Orlando, April 30, 8 p.m.

#### Uptown Bill's

401 South Gilbert Street

[www.uptownbills.org](http://www.uptownbills.org)

Open Words, Wednesdays, 6:30 p.m.

Arts & Music, Thursdays, 6 p.m.

Open Mic, Fridays, 7 p.m.

#### Yacht Club

13 S. Linn St., Iowa City

[www.iowacityyachtclub.org](http://www.iowacityyachtclub.org)

Shows at 9 p.m. unless otherwise noted

High & Lonesome with Shame Train, April 1 • Dennis McMurrin & The Demolition Band with Ragbirds, April 2 • Phaded, April 7 • Sublime Tribute w/Second

Hand Smoke and Synthaholics, April 8 • Natty Nation with Taki Allstars, April 9 • Roster McCabe CD Release with Messy Blend and UV Hippo, April 15 • Talking Heads Tribute with This Must Be The Band and Illphonics, April 16 • Juvenile Diabetes Battle of the Bands, April 17, 7 p.m. • 4:20 Mind Melter with Dead Larry and Insectoid, April 20 • Big Funk Guarantee with Amanda Miller & The Super Secrets, April 21 • Public Property with David Zollo, April 22 • Mountain Standard Time with Pre-Apocalyptic Junkyard Orchestra, April 23 • Sovereign Sect with Hood-TeK, April 28 • Uniphonics with More Than Lights, April 29 • OSG with Jet Edison, April 30

## THEATER/DANCE/PERFORMANCE

#### City Circle Acting Company

[www.citycircle.org](http://www.citycircle.org)

See website for times and locations

Present *Laughter* by Noel Coward, April 8-10

#### Englert

221 E. Washington St., Iowa City

[www.englert.org](http://www.englert.org)

Upright Citizens Brigade, April 16, 8 p.m. • *The*

*Elixir Of Love*, April 29 thru May 1

#### Hancher Auditorium

[www.hancher.uiowa.edu](http://www.hancher.uiowa.edu)

See website for temporary locations

*Universes, Ameriville*, April 1, 7:30 p.m.

#### Penguin's Comedy Club

Clarion Hotel, 525 33rd Ave. SW, Cedar Rapids

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

Check website for showtimes

Dwayne Clark, April 1 • Donny Baker and the Pork Pistols, April 2 • Funniest Person in Iowa, April 6 • Untamed Shrews, April 8-9 • Funniest Person in Iowa, April 13 • Jeff Richards, April 15-16 • Funniest Person in Iowa, April 20 • Hypnotist Jim Wand, April 22-23 • Funniest Person in Iowa, April 27 • Tim Wilson, April 28 • James Johann, April 29-30

#### Performing Arts at Iowa

[performingarts.uiowa.edu](http://performingarts.uiowa.edu)

See website for times and locations

Barr, Genta, Maris Thesis Concert, UI Dance Department, March 31-April 2 • Lecture by Betty Bang Mather, April 4 • Brown Bag Lecture with Rachele Palnick Tsachor, *Dances for the Sun King: André Lorin's Livre de Countredance*, discussion with the editors, April 8 • Characters of the Dance, April 8 • *Triangle* by Janet Schlapkohl, April 7-10 • *Urinetown: The Musical* by Greg Kotis and Mark Hollmann, April 15-17, April 22-24 • Opera Studies Lecture, Phillip Gossett, speaker, April 21

## Public Space One

129 E. Washington St., Iowa City  
[www.publicspaceone.com](http://www.publicspaceone.com)

*Now and Then My Country*, in collaboration with The Eva Luna Project, April 22 and 28, 8 p.m. • *Now and Then My Country* Workshop, April 23, 11 a.m. • *Now and Then My Country* Workshop, April 24, 1 p.m.

## Riverside Theater

[www.riversidetheatre.org](http://www.riversidetheatre.org)  
 See website for showtimes  
*The Syringa Tree*, April 1-17

## Summer of the Arts National Dance Week

[www.summerofthearts.org](http://www.summerofthearts.org)  
 See website for times and locations  
 National dance week kickoff, April 22 • Ped Mall performances and open dance, April 27 • Ped Mall International Dance Day Performances, April 29

## Theatre Cedar Rapids

4444 1st Ave NE, Cedar Rapids  
[www.theatreocr.org](http://www.theatreocr.org)  
 See website for showtimes  
*Eurydice*, April 8-23 • *The Sunshine Boys*, April 15-16

## Working Group Theatre

[www.workinggrouptheatre.org](http://www.workinggrouptheatre.org)  
 See website for times and locations  
*Make it Better*, Iowa, April 14, 4 p.m. • Under Construction Solo Festival, April 22-23; 28-30

## CINEMA

### Bijou Theatre

IMU, UI Campus, Iowa City  
[www.uiowa.edu/~bijou](http://www.uiowa.edu/~bijou)  
 Showings were TBA at time of printing; see website for updates

## Englert

221 E. Washington St., Iowa City  
[www.englert.org](http://www.englert.org)  
 American Filmmakers: Darren Aronofsky: *Pi*, April 11, 8 p.m. • American Filmmakers: Darren Aronofsky: *The Wrestler*, April 13, 8 p.m. • Iowa City Documentary Film Festival, April 14, 10 p.m.

## The Mill

120 E. Burlington St., Iowa City  
[www.icmill.com](http://www.icmill.com)  
 Found Footage Festival, April 23, 9 p.m.

## University of Iowa Museum of Natural History

10 Macbride Hall, Iowa City, IA  
[www.uiowa.edu/~nathist](http://www.uiowa.edu/~nathist)  
*Who Killed the Electric Car?*, April 3, 2 p.m. • *Hoot*, April 17, 2 p.m. • *Earth Days*, April 24, 2 p.m.

## KIDS

### Cedar Rapids Museum of Art

410 Third Ave. SE, Cedar Rapids  
[www.crma.org](http://www.crma.org)  
 Doodlebugs Preschool Program at the Cedar Rapids Public Library: Just Foolin'!, April 1, 10:30 a.m. • SmArt Saturdays, April 2, 10:30 a.m. • Pajama Storytime, April 7, 7 p.m. • Doodlebugs Preschool Program at the Hiawatha Public Library: Poppin' Puppets, April 29, 10:30 a.m.

### Figge Art Museum

225 West Second St., Davenport  
[figgeart.org](http://figgeart.org)  
 Building Bridges to the Past, April 2, 1 p.m. • Family Workshop: Recycled Art, April 9, 10 a.m.

### Iowa City Public Library

123 South Linn St. Iowa City  
[www.icpl.org](http://www.icpl.org)  
 Storytime at 10:30 Mon-Sat, 2 p.m. Sun

## Cedar Rapids Museum of Art

410 Third Ave. SE, Cedar Rapids  
[www.crma.org](http://www.crma.org)  
 HiStory Time for kids!, April 16, 1:30 p.m. • Family Weekend, April 16-17

## UI Museum of Natural History

[www.uiowa.edu/~nathist](http://www.uiowa.edu/~nathist)  
 See website for locations  
 StorytimeAdventures: Prairie Animals, April 17, 3 p.m. • Night at the Museum: "Volcanoes", April 22, 6 p.m.

## MISC

### Amana Heritage Museum

705 44th Ave, Village of Amana  
[www.amanaheritage.org](http://www.amanaheritage.org)  
 Easter egg hunt, April 23, 9 a.m.

### Old Capitol City Roller Girls

[www.oldcapitolcityrollergirls.com](http://www.oldcapitolcityrollergirls.com)  
 See website for locations  
 Versus Kansas City Roller Warriors Plan B Travel Team, April 9 • Versus Eastern Iowa Outlaws (away), April 16

### Old Capitol Museum

Pentacrest, Iowa City  
[www.uiowa.edu/~oldcap](http://www.uiowa.edu/~oldcap)  
 See website for locations  
 WorldCanvass with Joan Kjaer: Women in Post-Socialist Eastern Europe, April 8, 6 p.m.

### Riverside Casino

3184 Highway 22, Riverside  
[www.riversidecasinoandresort.com](http://www.riversidecasinoandresort.com)  
 2nd Annual Race Car Show, April 2, 12 p.m. • Riverside Culinary Classic, April 3, 6 p.m. • Eastern Iowa Sportsman Show, April 9-10

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### Curses, Foiled Again

- Police arrested Michael Trias, 20, after they said he broke into a home in Mesa, Ariz., and became stuck in a clothes hamper underneath the window he climbed through. The homeowner, who heard Trias trying to untangle himself from the clothes, restrained him and called police. (Mesa's *East Valley Tribune*)
- Returning to a pizzeria in Rotterdam, N. Y., after hours to investigate an alarm, general manager Josh Risko discovered that someone tried to break in through a roof vent but had gotten stuck where the 18-inch-wide vent makes a 45-degree bend. "I come in, turn off the alarms, take a peek into the kitchen and see this guy's legs dangling out of the hood over the stove," Risko said. Police arrested Timothy Cipriani, 46, who was covered head to toe in grease from the vents. (Albany's WXXA-TV)

### Stock Up Before the Hoarders Get It

- Fire officials investigating an explosion that blew the roof off a home in Gobles, Mich., noted two barrels of gasoline had been in the basement. The homeowner explained she was stockpiling gas because the price keeps going up. (Kalamazoo's WWMT-TV)
- Panic buying in China drove up the price of salt by as much as 10 times after radiation began leaking at a nuclear plant in Japan because people mistakenly believed the iodine in the salt could stop radiation sickness. The state-owned newspaper China Daily reported national sales of salt, normally 15,400 tons a day, peaked at 370,000 tons on March 17. When stores ran out of salt, people grabbed soy sauce, which also contains iodine. After learning that radiation from the crippled Fukushima Daiichi nuclear plant posed little threat to distant China, the hoarders clamored for refunds. Most were denied. "We can't offer refunds on food products," a worker at a Beijing Wal-Mart store said. (Los Angeles Times and Reuters)

### Firebugger

- A 52-year-old man told police in Lynnwood, Wash., that he set his motel room on fire because Satan was in there and he wanted to protect "the good people." Officials at the Days Inn said the unidentified man, who'd been staying there for a month, repeatedly called employees the "anti-Christ" and "spawn of Satan." (Everett's *The Herald*)
- Authorities in Cook County, Ill., charged Johnell Walker, 28, with starting a fire that spread through his apartment building by lighting a coconut-sized "firecracker" or

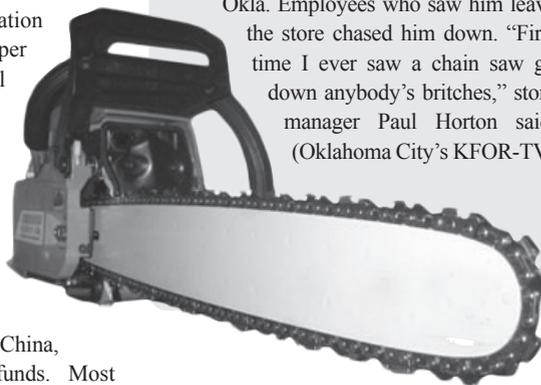
"type of bomb" during an argument with his girlfriend. Prosecutor Erin Antonietti said the blast left Walker's 6-month-old daughter with severe brain injuries, and the fire forced many of Walker's neighbors in the 26-unit building to jump out of their windows and porches to reach safety. (*The Chicago Sun-Times*)

### When Guns Are Outlawed

- Police in Dunbar Township, Pa., arrested Robert Eckhart, 42, and Stacie Moorman, 37, after the two assaulted each other with frying pans while arguing. (Pittsburgh's WPXI-TV)
- Police charged Howard Schultz, 69, with impersonating a law enforcement officer after he stood in the middle of a street in Pompano Beach, Fla., ordering motorists to pull over and waving a 10-inch barbecue fork at them. One motorist obeyed, according to the arrest report, telling Broward County sheriff's deputies he feared for his life. (Miami's WTVJ-TV)

### Most Obvious Crime of the Week

Police arrested Anthony Darren Black, 21, for shoplifting after he stuffed a chain saw in his pants at a store in Chickasha, Okla. Employees who saw him leave the store chased him down. "First time I ever saw a chain saw go down anybody's britches," store manager Paul Horton said. (Oklahoma City's KFOR-TV)



### New-Time Religion

- A new application for iPhones and iPads helps Catholics gain absolution for their sins. "Confession: A Roman Catholic App" is a password-protected, customizable guide to performing the sacrament that lets the faithful check whether their behavior conforms to Scriptures by asking such questions as, "Have I been involved in occult practices?" Although its developer, Patrick Leinen, said he was inspired by Pope Benedict XVI's call to Roman Catholics to put digital technology to good use, the Vatican stressed that it's impossible to confess by iPhone. "The rites of penance require a personal dialog between penitents and their confessor," Vatican official Federico

Lombardi said. "It cannot be replaced by a computer application." (Agence France-Presse)

- The Vatican unveiled a Facebook page dedicated to the beatification of Pope John Paul II, scheduled for May. The site links to video highlights of the late pontiff's 27-year reign. The Vatican also announced that its new web portal, expected to be launched at Easter, would be a news aggregator offering contents specifically designed to be posted, tweeted and blogged. (Associated Press)

### Heil and Farewell

Adolf Hitler's last surviving bodyguard announced that he could no longer respond to fan mail because of his advanced age. Rochus Misch, 93, who also served as Hitler's telephone operator and courier, said he receives a continuous deluge of letters "from Korea, from Knoxville, Tennessee, from Finland and Iceland — and not one has a bad word to say." Misch, who lives in Berlin, used to respond to autograph requests by sending signed wartime photos of himself in a neatly pressed SS uniform. (Reuters)

### Slightest Provocation

- When Ricardo Jones, 37, ordered seven Beefy Crunch Burritos at a Taco Bell drive-through in San Antonio, Texas, he was so upset after learning the price had gone up from 99 cents each to \$1.49 that he shot an air gun at manager Brian Tillerson, 41, behind the window, then put an assault rifle and a handgun on the roof of his car, prompting customers inside to dive under their tables and Tillerson to lock the doors and call police. Jones then jumped into his vehicle and took off. When four patrol cars surrounded him, he got out of the car carrying the assault rifle and pointing it at officers. Police began firing, and Jones got back in his car, drove to a motel and barricaded himself in his room. While sharpshooters trained their weapons on the room, police negotiated with Jones for more than three hours before using tear gas to force him out. Tillerson noted the Beefy Crunch Burritos had been 99 cents, "but that was just a promotion." (*San Antonio Express-News*)
- Police in Naples, Fla., said Hersha C. Howard, 31, attacked roommate Jasmin Wanke while she was sleeping, threatening her with scissors and then hitting her, first with a board and later with a sign. The 400-pound Howard accused Wanke of eating her Thin Mints cookies. (*Naples Daily News*)

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

# Do shadows weigh anything?

I'm aware this is a dumb question, but in a way that reassures me because I'm relieved of the task of checking to see if any of your other readers have posed it before: do shadows weigh anything at all? Of course, I know we're talking extremely small amounts—fractions of fractions of fractions of pounds, or whatever microscopic measuring technique this question would employ. Or perhaps the reverse is true? Does light somehow impose weight on an object, any object at all? Please put a stop to this ridiculous inquiry!

—cHeMiCaL iMBaLaNcE, Toronto

Let's think about this: (a) this question is dumb; (b) the Teeming Millions don't ask dumb questions; ergo (c) this question must never have been asked. Surely you can identify the fatal defect in this logic. We'll let that slide, though, because your question isn't garden-variety dumb—it's dumb but interesting, a rarer and more prized breed. We'll proceed cautiously, as always when dealing with subjects on the cutting edge.

1. Peter Pan is said to have had a tangible shadow, albeit one so flimsy that it was "not more material than a puff of smoke." Peter Pan was, of course, fictional—although at the quantum level that may not be an important distinction—and J.M. Barrie, his creator, lacked scientific training. But we'll accept this estimate as establishing the upper bound.

2. However, it's directionally wrong. In fact, using one frame of reference you could say our shadows actually weigh less than nothing. Four hundred years ago the astronomer Johannes Kepler observed that comets always had a tail pointing away from the sun and concluded that the sun's rays exerted pressure that blasted material away from these celestial bodies. In the late 19th century the physicist James Clerk Maxwell formulated equations predicting the pressure of light, a value confirmed experimentally in 1903.

3. You see where I'm headed with this. If you're standing there catching (so to speak) some rays, said rays aren't impinging on the surface commonly thought of as your shadow, thus creating a shadow-shaped zone of reduced pressure. Compared to the rest of the landscape, then, your shadow (or, more precisely, the area it covers) weighs less.

4. How much less? Not a lot. The pressure we receive from sunlight is incredibly small: less than a billionth of a pound per square inch

Accelerated by Radiation of the Sun) probe launched last May. The idea is that the solar sail uses light pressure plus the solar wind (a much weaker zephyr of charged particles from the sun) to propel itself plus a payload. In June, IKAROS successfully unfurled its sail, a square of ultrathin film 46 feet on a side equipped with solar cells that power the craft's electronics. In July, the Japanese space agency reported that IKAROS was being scooted along by solar pressure of 1.12 millinewtons, or 0.0002 pounds of force—which, OK, is not so much. But it's being produced by sunlight! It's free! The scientists managed to do this from more than four million miles away! So let's have a little respect.

7. More miracles await. Last year researchers based at the Australian National University showed that light could be used to heave tiny particles and have them land at a precise spot 20 inches away. They thought they'd eventually be able to do the same at a distance of 33 feet (10 meters)—which, again, may not seem like much. However, if the tiny particle is a deadly virus, living cell, or gas molecule that can't be moved any other way . . . you get the picture.

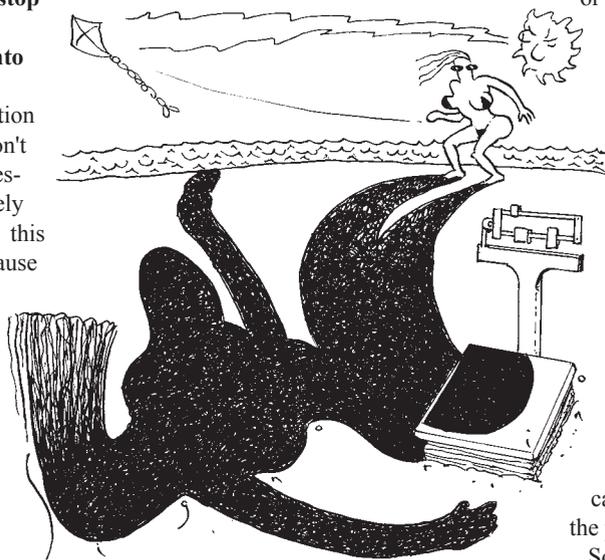
So, cHeMiCaL, is asking whether shadows weigh anything a dumb question? Well, yeah. However, making the small but crucial leap to asking whether *light* weighs anything—that's the impulse of genius, experienced by Kepler, Maxwell and now you.

QUESTIONS WE'RE STILL THINKING ABOUT  
**If a vegan swallows after oral sex, is this considered cheating?**—Dogdriver70

You'll have to let your conscience be your guide, but I hardly think swallowing is the critical . . . oh, wait. You mean cheating on *veganism*.

—CECIL ADAMS

Send questions to Cecil via [straightdope.com](http://straightdope.com) or write him c/o Chicago Reader, 11 E. Illinois, Chicago 60611. Subscribe to the *Straight Dope* podcast at the iTunes Store.



at the Earth's surface. To put that in practical terms, it would take several million human shadows to account for one blocked pound of light force. The light falling on the city of Chicago has a total force of about 300 pounds.

5. However, incredibly small doesn't mean inconsequential. For example, when Japan's Hayabusa space probe approached the asteroid Itokawa in 2005, light pressure equal to 1 percent of the probe's engine thrust had to be taken into account to enable the craft to hover near the big rock rather than blow past or crash into it. This was done with such precision that the probe was able to land on the asteroid, collect dust samples and return to earth last June.

6. Equally cool is the solar sail dreamed of by science fiction writers for at least 50 years and finally realized when the Japanese IKAROS (Interplanetary Kite-craft

## ASTROLOGY FORECAST FOR APRIL 2011

**FOR EVERYONE**—Impasse. Whether its parking space, health care, the public library, education, energy or water, we all share resources—and expenses. We need to cooperate and share expenses at some level to get along. This month it will be clear that the formula we use to decide who pays and who gets what isn't working anymore. At all. We need a new formula for sharing costs and benefits across the board. But these are issues that change lives, partnerships, families and friendships and, BTW, start revolutions. So, brace yourselves, guys.

 **ARIES**—Course correction. The planets are pushing you hard in new directions. It's not just a matter of doing new things. It's a matter of doing new things for new reasons. Relationships will no longer be so much a matter of personal preferences and pleasurable pastimes. Shared ideals and idealistic goals will play a greater role in personal choices. Restlessness and impatience with the status quo will affect your attitudes, too. Intense 'encounters' are possible, especially with authority figures. Cultivate diplomatic skills. They will come in handy from here on out.

 **TAURUS**—Support the one's you're with. Work is especially burdensome and the people at work are, well, getting on your nerves. You'd best stay where you are, though. It's the same all over. Really. You'd end up in a different kind of mess. Learn to change yourself and to bring out the best in others right where you are. New doors will open—all the way—eventually. When they do, your new people handling skills will be priceless. Meanwhile, help bring about the improved conditions you long for.

 **GEMINI**—Bright spot. It's OK to have misgivings about current circumstances. But the planets continue to deal Gemini a good hand in a tough game. Your sunny, upbeat mood will serve you and others well. So will your ability to maneuver and negotiate when agreement eludes everyone else. You're surprisingly good at coping with issues that stump, stymie and rile so many others, including and especially those in charge. On a personal note, despite everything, you should be able to make progress on important goals. Recognition for your efforts is possible.

 **CANCER**—Fancy footwork. This month's turmoil finds you squarely in the middle and uncomfortably close to all the action. Even if you do nothing, even if you try hard to stand pat, you'll get caught up in the flow. Events are affecting you from so many angles, in so many important ways, you'll have to do something just to stay on your feet. Don't count on things settling back down again into old, familiar patterns. This summer, your prospects will take a turn for the better. Finances will improve significantly.

 **LEO**—Teamwork. Leos and their friends might be feeling discouraged or even a little depressed. Times are tough and going it alone doesn't seem to be working anymore—for anybody. People need to band together. Cooperation brings its own challenges. Some will resist. It goes against some people's instincts. Use your leverage to urge group participation. People are a little burned out on one-on-one relationship hassles and are more willing to reach out. It's a bread and butter issue and people are bound to come around sooner or later.

 **VIRGO**—Dense fog advisory. Financial issues are in turmoil. Most of it is out of your hands and you will benefit from the changes, eventually. You do need to deal with a strange, long-term influence now affecting you and your relationships. This influence loosens ties with everyone in favor of a more secluded, spiritually oriented existence. This is a powerful, long-term influence and can easily take your life off course if you aren't careful. Counter it by keeping relationships well defined and keeping your ideas about life simple and practical.

 **LIBRA**—Play for time. You're short on resources. Turbulent currents are flowing through your personal and family life. People are changing themselves and urging changes in the way you do things, too. Graciously accept the support people offer, but don't be pushed into something that isn't right for you. Changes are indeed necessary, but the situation is too complicated for drastic moves. Only you can know what should be done and when. You need to heal some before taking off in a new direction. Still, try not to overthink decisions.

 **SCORPIO**—Innovate. Strong transformative, potentially disruptive currents are running through your community. They will almost certainly trigger major changes in the near future. The stress they bring could easily trigger unusual behavior in people you know. Don't allow old fears or outdated attitudes to determine your responses. Let yourself be guided by thoughts that inspire healing and reconciliation. You are now in greater harmony with mysterious and uplifting spiritual forces than ever before. They will bring experiences that inspire and help free the inner resources you need to meet these challenging times.

 **SAGITTARIUS**—Fancy footwork. There's a lot of exploration and excitement. Much of it is in tune with your hopes and expectations. But there's a lot of confusion and resistance, too. People will try to force your hand; some will try to deflect or even block you. There's certainly a lot of commotion. But there's also the wiggle room you need to stay in the game and keep your options open, too. Progress will remain halting and decisions complicated. It isn't a good time to take anything, or anyone, for granted.

 **CAPRICORN**—Realizations. Higher ups are kind of giving you a hard time. Personally, things are at the boiling point. No relief is in sight from either direction, unfortunately. The answer will come as profound spiritual and psychological breakthroughs. Soon, you'll be able to explore genuinely liberating and empowering ideas, share truly inspiring insights and resolve some deep personal issues that have troubled you for a long time. These seemingly abstract, intangible, inner experiences will yield surprisingly concrete benefits. These will include solutions you can use in both personal and professional areas.

 **AQUARIUS**—Rumblings. Your mind is drawn to abstract issues and people far from home. There's not much you can do about those issues or the far away people. Besides, your immediate surroundings require increasing attention. Friends and neighbors are suddenly very interested in matters dear to your heart. Local events are more distracting than they were, too. It's not at all clear how all these stirrings will affect your finances, or your relations with important players in your life. Decision-makers will soon add more unknowns. Best to proceed with caution.

 **PISCES**—Peak experience. You'll land in completely new territory in April. The major astrological events of the day are hitting Pisces directly and powerfully. You'll feel closer to your fellow human beings. Your experiences will set the pattern for others. However, it will also be harder to stay sober, practical and grounded. The trick will be to channel all the new currents, trends and events pulsing through your life into a livelihood. A restless, nervous-making planetary influence will fade, making it easier to cope, generally. Keep a lid on spending.

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