

# little village

Iowa City's News & Culture Magazine



MISSION  
CREEK  
FESTIVAL

OFFICIAL  
PROGRAM  
INSIDE!

INSIDE

THE MAGNETIC  
FIELDS PAGE 11-14

DAVID CROSS &  
AMBER TAMBLYN PAGE 16

IC'S SCENIC  
ROUTES PAGE 24

# GABES

IOWA CITY

## EVERY THURSDAY: MIXOLOGY DOWNSTAIRS

Wed, March 7

**A Place To Bury Strangers**

w/ Alex Body, Surgery

Sat, March 10

**Lipstick Homicide** w/ Hott

North of Grand, The Blendours

Fri, March 16

**Aseethe** w/ Brutus & the Psychedelic

Explosions, Chupacabra

Tues, March 20

**The Men** w/ Nude Beach, Super Sonic Piss

Wed, March 21

**Rubblebucket** w/ The Olympics

Sat, March 24

**The Oculus** w/ Blizzard At Sea

Mon, March 26

**La Dispute** w/ Balance & Composure

Tues, March 27

**Rhys Chatham** w/ Rene Hell, Solid Attitude

Wed, March 28

**Erase Errata** w/ T'Bone, SSP, Slut River

Thur, March 29

**Black Milk** w/ Ion, Rich Rok

Fri, March 30

**The War On Drugs** w/ Dirty Beaches  
Wet Hair, The Savage Young Taterbug

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



13 South Linn  
319.337.6464  
[iowacityyachtclub.org](http://iowacityyachtclub.org)

- THU 3.08 Chasing Shade
- FRI 3.09 S.S. Web w/ Saint Christopher, Half Hearts, The Olympics, Zoo Animal
- SAT 3.10 Porch Builder w/ Natural Oil
- FRI 3.23 OSG w/ Organic Underground, Lady Espina
- SAT 3/24 Cosmic Railroad w/ The Greatest Story Ever Told
- WED 3/28 El Ten Eleven w/ Surgery, Slip Silo
- THU 3/29 Oberhofer w/ Mumfords, The Olympics, Sudden and Subtle
- FRI 3/30 Lulacruza w/ The Miles Kean Epictet, Lady Espina

EVERY MON One Night Stand  
EVERY TUES Flight School  
EVERY WED Jam Session

~~Syzygy!~~ "The straight line alignment of three celestial bodies"

**ANNOUNCES:** ① As Result OF FIRST CELESTIAL BODY ANTHONY CASTRONOVO PRESENTATION, the establishment OF A BUBBLE-UP FUND "GROUND SWELL/ RELIEF!"

In the first five minutes, FROM THE AUDIENCE \$93 WAS RAISED. STAY TUNED!

FRIDAY, MAR 2, 5:00 P.M. ABW 112 MATT BOLLINGER, HE IS FLYING TO PARIS TO OPEN HIS SHOW IN MAY. ② ③ MAR 23, FRI 5:00 P.M. SUSAN WHITE, FOUNDER OF FREE @ FT SCHOOL! LUNCH, OPENS AT HUDSON RIVER GALLERY EACH FRIDAY AT 5:00 P.M. IN ROOM 116 OR 112 ABW, A FELLOW TRAVELER FACULTY ARTIST WILL SHOW WHAT THEY MAKE AND HOW AND WHERE THEY PRESENT WHAT THEY MAKE. FELLOW TRAVELER FACULTY WILL BE INVITED BECAUSE YOU e-mail david-dunlap@uiowa.edu SUGGESTING AN ARTIST. SO FAR YOU HAVE REQUESTED JOHN FREYER AND ADAM KRUEGER. IF ADAM AND JOHN ACCEPT, WE WILL NEED ONE MORE FOR THE SECOND SYZYGY. KEEP THOSE E-MAILS COMING!

Follow me to the FUTURE  
30th Century Bicycle



USED & NEW Bicycles

FULL Service

[30centbike.com](http://30centbike.com)



NOW EXPANDED 312 E Prentiss St  
M-F: 10-6  
Sat: 10-4

# little village

Iowa City's News & Culture Magazine

## VOLUME 12 | ISSUE 112

MARCH 2012

**PUBLISHER** | Matt Steele  
 Publisher@LittleVillageMag.com

**MANAGING EDITOR** | Steve Sherman  
 Editor@LittleVillageMag.com

**CONTRIBUTING EDITORS**  
 Scott Butterfield, Stephanie Catlett,  
 Heather McKeag, Kent Williams

**CONTRIBUTING WRITERS**  
 Cecil Adams, Steve Crowley,  
 Thomas Dean, Sean Gennell, A.C.  
 Hawley, Mark Hunter, Russell Jaffe,  
 Ted Kehoe, Jason T. Lewis, Kembrew  
 McLeod, Todd Parker, Michael  
 Roeder, Scott Samuelson, Levi Smith,  
 Dr. Star, Matt Steele, Roland Sweet,  
 Casey Wagner, Kent Williams

**PHOTOS** | Jay Geisen, Russell Jaffe,  
 Marilyn Manson, Mark Palmberg,  
 David Schmit, Amber Tamblyn

**ILLUSTRATIONS** | Josh Carroll

**DESIGN** | Matt Steele

**WEB EDITOR** | Drew Bulman  
 Web@LittleVillageMag.com

**LITTLE VILLAGE LIVE** | Adrienne Behning  
 Live@LittleVillageMag.com

**DISTRIBUTION MANAGER** | Austin Morford  
 Distro@LittleVillageMag.com

**DEVELOPMENT** | Kristin Anderson

**ARCHIVAL INTERN** | Jessica Carbino

**CONTACT** | P.O. Box 736,  
 Iowa City, IA 52244 • 319-855-1474

**ADVERTISING** | Ash Eastham  
 Ads@LittleVillageMag.com

**SUBMIT WRITING**  
 Editor@LittleVillageMag.com

**INTERNSHIPS**  
 Publisher@LittleVillageMag.com

**CONNECT** | Online at:  
 LittleVillageMag.com/podcast  
 Twitter.com/LittleVillage  
 Facebook.com/LittleVillageMag  
 YouTube.com/user/LittleVillageMag

**SUBSCRIBE**  
 LittleVillageMag.com/subscribe

Advertising and Calendar deadline is the 19th of every month. For a list of ad rates, email Ads@LittleVillageMag.com or call 319-855-1474.

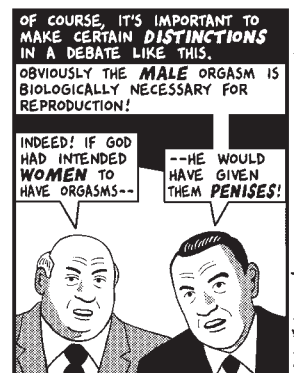
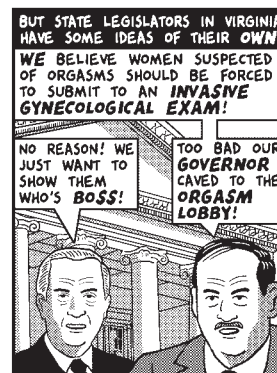
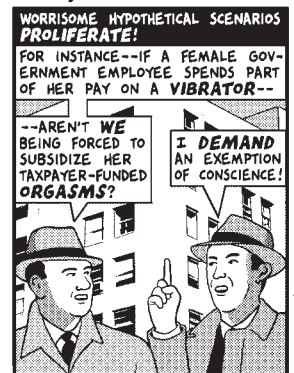
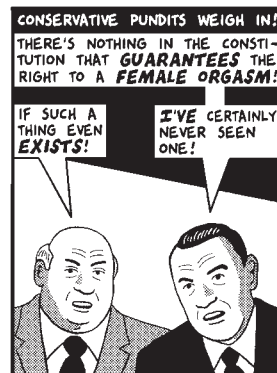
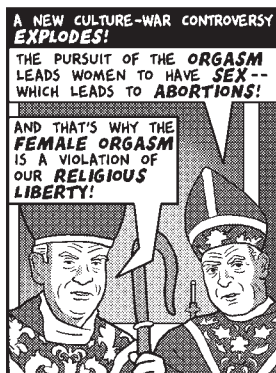
**On the Cover:** "Atomic Bomb," various artists, photo by Mark Palmberg

All Content © Little Village LLC - January 2012

- 4 UR Here**  
Means to an End
- 5 12 oz Curls**  
What would the Pope drink?
- 7 Hometowns**  
Dubuque Pride
- 8 Haulin' Ass**  
The (other) End of the Line
- 11 Prairie Pop**  
Behind Every Great Band...
- 13 Conversation**  
Jason T. Lewis Meets  
Stephin Merritt
- 15 Hot Tin Roof**  
First Place: Left Behind
- 16 Interview**  
The Cross/Tamblyn Effect
- 19 History**  
Tales of the Blank Screen
- 22 The Stage**  
50 Ways To Leave Your Lover
- 24 Museum Tour**  
Open-Air Galleries,  
Free-of-Charge
- 26 Talking Movies**  
Charlie Chaplin: Solid Gold
- 30 On the Beat**  
Let ABBA be your guide.
- 32 Local Albums**  
Keeping it weird with  
Human Aftertaste
- 34 Straight Dope**  
Make the best of excess.
- 35 News Quirks**  
Not My Chicken
- 36 Calendar**  
Where the Fun's At
- 37 A-List**  
Roadtrip to Grinnell!
- 39 Astrology**  
Be careful what  
you wish for.

## THIS MODERN WORLD

by TOM TOMORROW



Tom Tomorrow © 2012... www.thismodernworld.com... twitter.com/tomtomorrow



COMMENTS

<http://LittleVillageMag.com>

POSTED ON

Your Town Now: Slouching Towards Downtown

**"Businesses lose their leases all the time." (No, they don't.) Iowans, "don't, however, like bad work." (Obviously they do, not only do they continue to write about it poorly, but they make statements which are so general as to be patently false. Join a sorority, because, as the first sentence illustrates, you can't possibly mean what you say. And as the second one illustrates, you're pretty good at stereotyping and scape-goating, but if you're going to throw stones, just be prepared for stones to be thrown back at you. Just like Bloom's piece, I couldn't actually read this article. I doubt that proves that I'm an Iowan, but by the logic of this piece, Burton is either wrong or he is not an Iowan.**

—GOVERNOR DODGE

Dear GOVERNOR DODGE,

Not to condone your own stereotyping of sororities, but yeah, we hear you. At Little Village, writers are allowed to have opinions; however, last month's Your Town Now fell far short of our standard of cohesive, well-reasoned arguments that acknowledge the complexity of issues like these.

The article painted an oversimplified portrait of Nila Haug—the former owner of the Washington Street properties in question—who acquired the buildings over decades and spent her career working to beautify them. She broke no laws and, in the opinion of many, she earned her retirement free and clear. She certainly is no "carpetbagger!" Yet, in the column, her life's work was reduced to a few choice words, words that scarcely ring true to those that know her. We can't take back our choice to run it as a straight opinion piece, but we do wish to acknowledge that there was a much more interesting story to tell here, and express our regret for having failed to tell it.

—The Editors

Last month, in the wake of the Washington Street demolitions and the associated community concern, I raised the issue of the vulnerability of older buildings and houses in the near-downtown area. Sadly, the Washington Street houses are gone, including The Red Avocado restaurant. A lot of people raised their voices,

Selznick's seven elements (historicity, identity, mutuality, plurality, autonomy, participation and integration), he said, must be held "in tension as necessary." He cautions that "a common life is not a fused life" and that "it is as wrong to make a fetish of solidarity as it is to glorify unfettered choice or unconditional independence." Regarding historicity, Selznick says, "The bonds of community are strongest when they are fashioned from strands of shared history and culture.

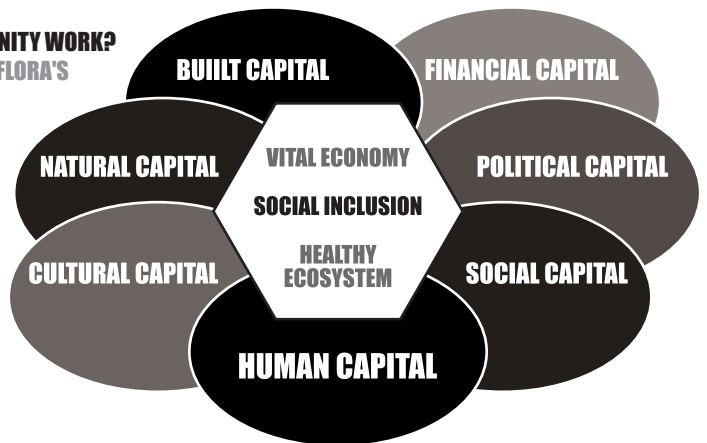
# POSITIONS & PROCESS & PRINCIPLES

... A sense of history is needed for sound collective judgment of means and ends." Our built heritage, I believe, is crucial to this shared history and culture, and its loss leads to the loss of good community judgment of

and the city is now considering zoning changes regarding apartment developments near downtown. However, based on what I have read, the specific new-construction occupancy issues that the city is looking at will have no real effect on the vulnerability of older homes and other buildings.

means and ends (what are we and how do we get there?). The shared history of those old houses on Washington Street, let alone the shared history and experience of those particular businesses, was irrelevant to the decisions ultimately made. The ends made few people happy because the means were so narrow. Selznick's historic-

**HOW DOES COMMUNITY WORK? CORNELIA AND JAN FLORA'S COMMUNITY CAPITALS FRAMEWORK SUGGESTS THE IMPORTANCE OF DIVERSITY, EVEN JUST THE SYMBOLIC KIND.**



Any debate consists of three p's: positions, process and principles. I talked about the positions last time. I'll leave the process to others more knowledgeable and skilled in facilitation. I do refer you, though, to an excellent column by Karen Kubby in the January 27 Press-Citizen advocating for the "good neighbor process," which the city officially has but is voluntary and not often used. In this process, according to Kubby, developers "can share their goals and ideas with the neighborhood, hear the responses and concerns and take those into account as they cultivate ideas for their redevelopment project." Inherent in that process are principles to keep in mind as we debate our community's future.

First, Philip Selznick, noted author on organizational theory, created what I think is the best rubric for the definition of community.

ity slips straight into community identity: "A shared history and fate tends to produce a sense of community, manifested in loyalty, piety and identity." As we discuss what we are going to tear down and build up in our community, we need to keep this sense of shared history and fate in mind as we make our judgments about means and ends.

Iowa State sociologists Cornelia and Jan Flora's idea of "symbolic diversity" is pertinent here. Within a strong community, meanings for objects and interactions may differ, but community members appreciate those differences. "Symbolic diversity brings a recognition of differences, but the differences are not hierarchical. Where there is symbolic diversity . . . there is acceptance of controversy." Of course, no side of the Washington Street debate was absolutely right or wrong.

But we needed to better accept, understand and negotiate the symbolic diversity of those old houses on Washington Street—small local businesses, older architecture, neighborhood

**On Washington Street,**  
the ends made so few people  
happy because the means  
were so narrow.

scale and character, private property owner's wishes, potential new businesses and student housing, increased tax base and so on. What is most salient here, I think, is Floras' point that differences cannot be hierarchical. In other words, developers may have money (and maybe zoning) on their side, but that difference is not superior to the concern for our shared history, fate and identity.

Effective symbolic diversity happens in a "community of place" rather than a "community of interest," concepts that Robert L. Thayer, Jr. deftly articulates in his book *LifePlace: Bioregional Thought and Practice*. Communities of interest tend toward single issues and draw lines in the sand to do battle with ideological enemies, usually in court or via governmental bodies. Such groups or organizations are well and good, and often necessary, but they are inadequate to building a strong community. The community of place, on the other hand, grounds itself not in ideology or "special interest," but in the wholeness and integrity of the local community. Thayer uses the image of a table around which people of the community work to find common ground. If all interested parties—including community members—had had a better opportunity to discuss the fate of the 500-block of Washington Street, the sense of loss and disenfranchisement would not have been as keenly felt, no matter the outcome.

At Thayer's table of the community of place, we realize we are all part of this community, this ground and, indeed, our fate is shared—the commons. Our best, most effective, and truly only way forward is to know that we all live here together, and we should act like it. Zoning and private economic development are necessary but not sufficient to community. In a community of place, those are held in equal regard with our heritage, culture and identity. **lv**

*Thomas Dean is zoned for community.*

## Paulaner Brewery - Munich, Germany

### Salvator

**BREW OF THE MONTH: MARCH**

**L**ike a good Catholic and Bavarian, I imagine the Pope will relax with a brew or two after Saint Patrick's Day Mass—and I guarantee he will not be drinking Guinness. Instead, he will probably kick back a couple bottles of the beer of the month: Paulaner Salvator.

Sometime around the seventeenth century, it was decided that beer was not on God's list of banned Lenten luxuries. The monks at the Paulaner monastery took full advantage of the oversight, brewing a double strong version of bock (doppelbock) to drink for sustenance during their long fast between Mardi Gras and Easter. They named the beer Salvator, which is the Latin word for "savior." As the original doppelbock, Salvator's influence is such that most German doppelbocks feature names ending in "-ator." "Salvator" was basically the name of the style until Paulaner trademarked it in 1896.

Ideally poured into a pilsner glass or mug, the color of Salvator is a hybrid of honey and caramel, and two fingers of dense, buttery head will dissipate slowly. Do not be surprised to find a tiny bit of yeast sedimentation clinging to the bottom of the bottle; as with weizenbier, it is just concentrated goodness. Its aroma is a complex and enticing bouquet: candy caramel, lightly toasted malts, grassy hops reminiscent of a classic German helles, apple, strawberry, a little muskmelon, fig and plum. Scents of toffee and cocoa are also noticeable, and everything is tinged by the typical bock booziness. Salvator's taste is predominantly dry and spicy in that helles way and also reminds me of a hot toddy. The bock booziness is prominent and forms the backbone for the other flavors: caramel, toffee, honey, lemon, a touch of apple and grassy hops offer a nice bite.

**ALCOHOL CONTENT:** 7.9 percent ABV

**SERVING TEMPERATURE:** 48° F.

**FOOD PAIRINGS:** The Pope will tell you it pairs well with a second bottle of Salvator (repeat until Easter), but Randy Mosher, in his book *Tasting Beer*, recommends "rich, roasty foods (like duck!); perfect with chocolate cake."

**WHERE TO BUY:** John's Grocery, The Liquor House and Hy-Vee Wine and Spirits on Waterfront Drive.

**PRICE:** \$12 per six-pack, \$3 per 330 ml bottle.

Since its availability is surprisingly limited, I also suggest Ayinger Celebrator Doppelbock (which sometimes features a complimentary goat ornament with each bottle), Spaten Optimator (my favorite) and Ayinger Weizenbock (for fellow weizenbier lovers).

*Casey Wagner is no longer California dreamin'.*



Try a new brew!



The  
**Liquor  
House**

425 S. Gilbert St. - Parking next to Falbo's

Always offering the  
Little Village Brew of the Month

Make plans to set sail with us to the  
**Mediterranean**

for Table to Table's 16th Annual Fundraising Dinner!

Thursday, April 5, 2012 ~ 6 pm ~ Celebration Farm

4696 Robin Woods Lane NE, Iowa City ~ On Hwy 1, west of Morse Road turn-off

Tickets: \$60 per person. Beer and wine included.



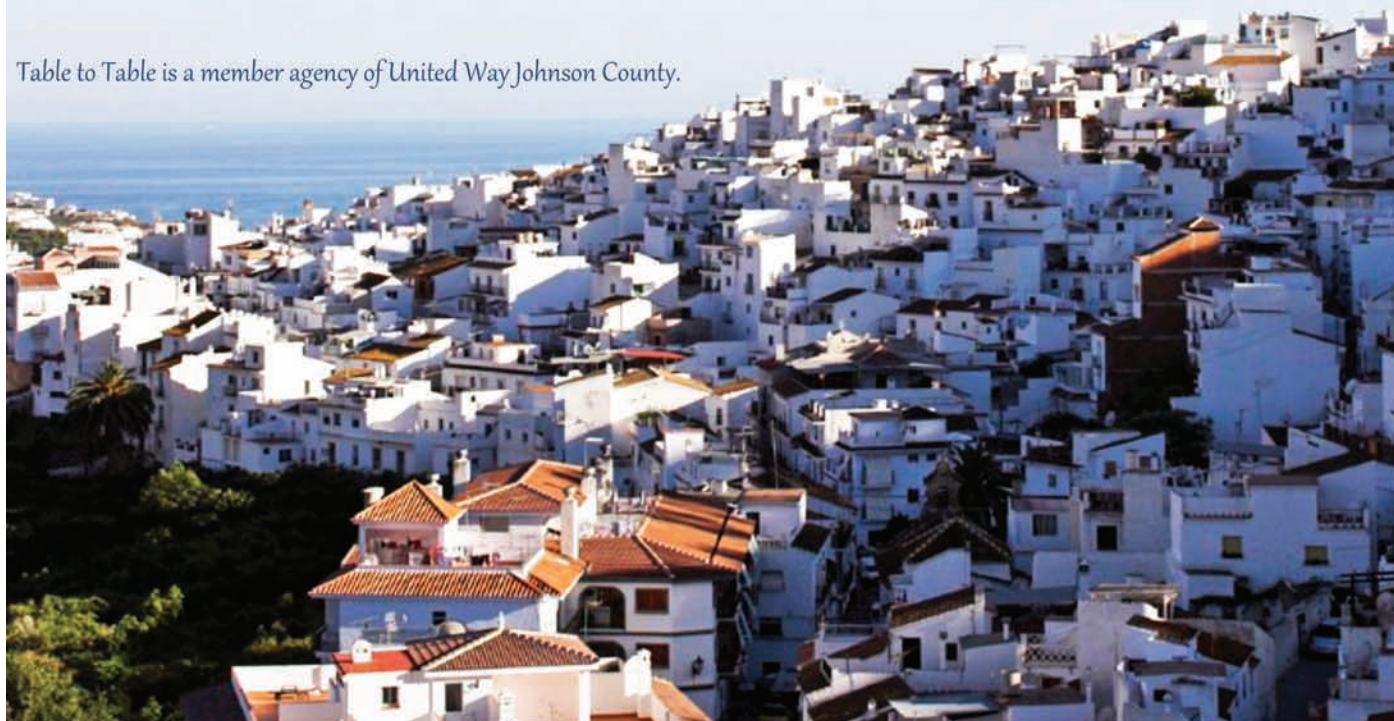
To order tickets, or more information on our dinner, raffle and Silent Auction fundraiser, please visit [www.table2table.org](http://www.table2table.org) after March 1.

Order early to guarantee your seats — last year's event was a sell-out!



Our Mediterranean dinner will be generously prepared and donated by the area's finest chefs and restauranters. All proceeds will be used to support the work of Table to Table, which rescues food that would otherwise go to waste and delivers it free of charge to local agencies for use in their meal programs to help feed the hungry in our community.

Table to Table is a member agency of United Way Johnson County.



To walk through downtown Iowa City on a Saturday evening is to cross paths with people originating from locales as near as Osceola and as far as Nairobi. And while most of us who come to Iowa City develop a deep relationship with the town, it goes without saying that those of us who move here will always have an element of loyalty to our hometowns. It is, after all, where we are from that shapes who we are and often what we believe. Some hometowns are awesome. Some just don't cut it. In light of this self-evident truth, a case can and must be made for my hometown of Dubuque, IA. With so many points of interest, locations of historic significance, and local traditions of accomplishment, Dubuque would take pages and pages to describe in terms of dominance and beauty. But to keep this brief: I will select only a few examples to illustrate a fact that cannot be denied: my town can beat up your town.

**LARGE AND IN CHARGE**

Jack's Chicken Palace  
1107 University Ave. | Dubuque

Photos by David Schmit

## KEY CITY SPIRIT

Here are just a few examples to illustrate a fact that cannot be denied:

My town can beat up your town.

### SWEET ATMOSPHERE

Most people having even a passing familiarity with Dubuque know that it has an abundance of two structures: bars and churches. Guilty as charged on both counts. But I'd be willing to wager that comparatively few towns have a bar that shares a building with a donut shop. Donut-Boy and the Dog House Lounge have had this exceptional relationship on Asbury Road for as long as I can remember. Now, I suppose it's possible that there are those who are either unimpressed with this union in the abstract or who fail to see the merits in practice. That's only because so few people know what it's like to walk into a bar during happy hour and see a sign that says "\$2 Draws" while being seduced by the overpowering scent of pastries. Or it could be because the idea of leaving your car parked at a bar, sleeping under the playground equipment at Allison-Henderson park and then grabbing a pecan roll the size of a hubcap before driving home at 6 a.m. fails to resonate. In



### DRINKING UP AN APPETITE

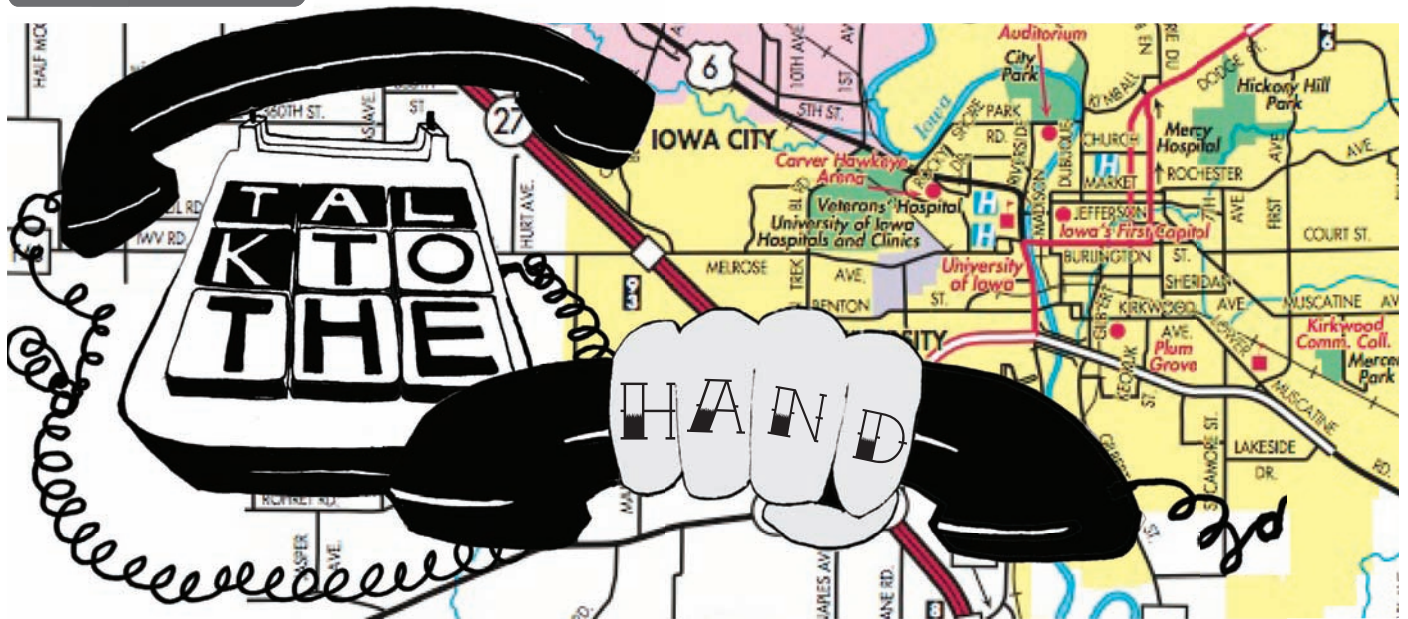
Donut Boy, next door to the Dog House Lounge | 1646 Asbury Road | Dubuque

either case, I assure you that you have no idea what you're talking about.

### STUPOR SIZED

Getting a large order of fries is generally considered not to be a huge lapse in judgment. Sure, it's a lot of fries, but the dude working the counter at some fast food joint isn't going to look at you like you're biting off more than you can chew. Unless, of course, you ask for a large order of french fries at Jack's Chicken Palace on University Avenue. If you did, you would then have to respond to the following statement from the JCP employee: "Uh, our large order serves five to six people." That's right. When it comes to fries at "The Palace," a large is essentially an entire fryer basket of fries. It's about the size of a loaf of bread, comes in a brown paper sack and cannot be consumed for several minutes thanks to the scalding oil soaking through the bag. Sure it'll cost a bit more than fries at a fast food chain, but you'll never have to worry about tepid, butt-of-the-batch orders or free-range onion rings at Jack's. And, of course, you can take comfort

**HOMETOWNS CONT. ON PAGE 10 >>**



Contrary to popular belief, I don't live in my taxi. Indeed, three nights of seven I'm released from the pound to go downtown where I, too, can be fleeced of cash and risk arrest for public intoxication, fighting and/or blowing six pitchers in the gutter. This week, however, I received a testy email from Skip, my editor at LV, because I've blown my deadline. So first night off I grab a six-pack of tall boys and go to the taxi shack for extracurricular research.

In an industrial site outside of town there is a hot little box of an office minded by a guy whose hollering can be heard from out in the lot. Inside, a phone rings unanswered. But the dispatcher already has two phones pressed to either side of his head, this as drivers pile on the radio, and now his cell-phone is bleating. It sounds like the alarm of imminent disaster. Juggling this like he's got Kali's arms, he kills the timer, slaps the key of his desk mic, barks over the radio: "Go #312, go #240, coming out for #118, punching for #993, who else checked?"

The phone rings, he answers this as another phone takes to ringing, everything seeming to

happen at once. He reminds me, in a way, of the unseen lady DJ from *The Warriors*. But he's definitely not as cool. In fact, he's volcanically hot. Let's call him The Hand.

"Look," he says to the phone, "these things aren't helicopters. And you keep calling me back like it's a trick to speed up the taxi."

He is steamed, puffing cheeks and stamping

## THE HAND

REMINDS ME OF THE **SPANISH INQUISITION**

...LIKE HE'D ENJOY POURING MOLTEN LAVA INTO SINNERS

feet like he's going to stroke out, slamming the phone in its cradle, hollering, "D=equals-RT, can't they get that?"

The Hand has barely noticed me, save for his reminder about no smoking in the office. He has six drivers, needs eight. Facing him on the desk is a slotted board where call tickets are organized. Every driver is running and the slots are stacked with follow-up tickets.

Unassigned calls are arranged on the desk in a manner cryptic as a tarot spread.

"Can you drive, or do you need a ride someplace too?"

I wag a tall boy at him: "I came for your tranquil vibes."

"Kumbaya, motherfucker."

The Hand also reminds me, in a way, of the Spanish Inquisition. Like he'd enjoy pouring molten lead into sinners.

Phone rings. He answers, takes the call, the

radio chirps, another phone is ringing. The Hand says to his caller, "I know you are downtown but where?...No, we can't drive into the mall...Yes—you must walk to an exit."

Now a voice hisses over the radio: "#118 is still not finding anybody."

Ringin' off, The Hand slaps the mic key, "#118, I told you she's coming out, she's a good deal, be patient," takes his hand off the



mic. "Fuck me, this shit's crazy tonight."

Truth is this shit is crazy every night. And if you've ever called for a taxi anywhere in the world you've suffered talking to one of these neurotic hyenas. He is the shift manager, the answerer of all phones, inquiries, kudos, wrong numbers, complaints. He routes drivers and controls radio traffic and decides when to pull the plug on weekend nights.

It is an invisible job and here's how it works: Whenever you call for a taxi, dispatch will take your call, posing to you the same three challenge questions:

- *Where are you?*
- *Where are you going?*
- *How many passengers?*

These are neither trick questions nor riddles, and "Home" is an incorrect response. All calls are handled "first-called, first-served," and when your order is up, dispatch will assign your call to a driver. That's when I drive to your house and request a "punch" over the radio. This means I want you notified that your cab is outside. Once you're aboard, I tell dispatch, "Rolling, #202," and drive you to wherever you want. After I get paid and you get out, I check the radio again, "Clear, #202," meaning I've done the job and am ready for another call. Back in the taxi shack, dispatch adds my number to the bottom of rotation. Simple as that. A monkey could do it. Just like driving a taxi.

I'm four cans into my sixer when I make my move.

"I'm interviewing you for my next bit."

"The fuck you are—what about?"

"About you and this fiery little box. Any words for the enquiring public?"

The phone is ringing and The Hand ignores it.

"In terms of suggestions, I mean. Things that you'd want potential fares to keep in mind?"

"Maagh," he blinks his eyes and shrugs.

"Tell them I'm sorry if I sound so prickly. Tell them that it's not them, not usually, but that

## HANDMADE IN IOWA CITY

IT STARTS WITH YOUR IDEA AND THEN WE MAKE A SKETCH. FROM THE SKETCH WE PRODUCE A 3 DIMENSION COMPUTER DESIGN. ONCE APPROVED WE CREATE A PHYSICAL 3 DIMENSIONAL MODEL THAT YOU CAN HOLD IN YOUR HANDS. ONCE THE MODEL IS EXACTLY AS YOU DESIRE, WE MAKE AN INVESTMENT THAT WILL CONSTRUCT A NEGATIVE SPACE THAT WILL BE FILLED WITH THE MATERIAL YOU CHOOSE; SILVER, GOLD, PLATINUM OR SOME OTHER METAL. WE THEN PAINSTAKINGLY POLISH EVERY SURFACE AND PREPARE IT FOR ADDITIONAL MATERIALS SUCH AS GEMSTONES OR INLAY. WE CLEAN AND POLISH THE FINAL RESULT. PACKAGE IT AND HANDMAKE OUR BOWS. AND YOU KNOW WHAT ELSE?

EVERY SINGLE PHASE OF PRODUCTION IS DONE RIGHT HERE...



110 EAST WASHINGTON STREET  
IOWA CITY, IOWA

[HTTP://WWW.MCGINSBERG.COM](http://www.mcginsberg.com)

IN THE HEART OF THE OLD CAPITOL CULTURAL DISTRICT



# DEADWOOD

## Tavern

WEEKLY SPECIALS

ANGRY HOUR MONDAY-SATURDAY 4-6:30 pm \$2 DOMESTIC PINTS

MONDAY \$3 IMPORT PINTS 9 pm-Close TUESDAY \$2 16 OZ TALL BOYS 9 pm-1 am

WEDNESDAY \$1 PBR CANS 8 pm-12 am THURSDAY \$3 IMPORT BOTTLES 9 pm-Close

FRIDAY \$2.50 PINTS OF LEINIE'S RED 9 pm-Close SATURDAY MAKE IT A DOUBLE FOR \$2 MORE

9 pm-Close SUNDAY "SIN" SERVICE INDUSTRY NIGHT: WHISKEY \$3 7 pm-Close

6 S. DUBUQUE ST.  
IOWA CITY

it's just what the job sounds like."

I guffaw on prickly, flushing half my beer through my nose. The Hand, meanwhile, answers the phone, but the caller is gone.

"Tell them it's like herding cats," he says, soldiering on. "Tell them it's like counting spaghetti while it's still boiling in the pot. Tell them it's like—"

"#118 is finally rolling."

Now two phone lines start burning at once and we're cut off as I ask, "You can get paid for counting spaghetti?"

The Hand has pounced on the phones and a third line is ringing. I'm getting a headache just standing in here, so I make a sneak for the door.

But The Hand calls me back.

"I mean it," he says. "I'm sorry for being a dick earlier," throwing a thumb to his shoulder like this was a scene from another room, "That kumbaya bullshit. That was rude. You should come back when it's not so crazy."

I tip my last tall boy overhead and thank him for at least that he's keeping score. **iv**

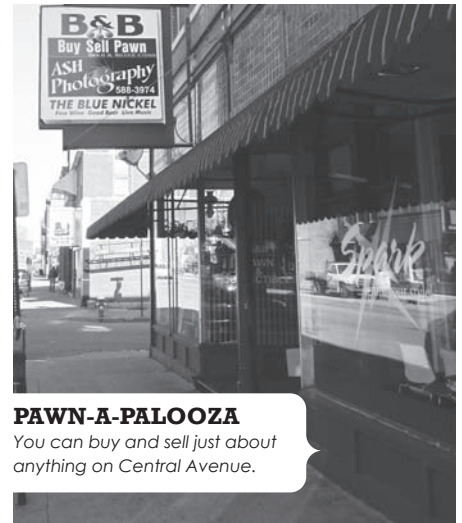
*Vic Pasternak lives in a riverside shack where he works on cars, repairs chainsaws and builds clocks.*

>> **HOMETOWNS CONT. FROM PAGE 7**

in knowing that Jack's and the Key City still appreciate what it really means to be "large."

**PAWN INDUSTRY**

Pawn shops and the concept of "pawning" are hugely popular these days thanks to a number of cable TV shows and a sluggish economy. Whether it's some guy trying to get a few hundred bucks for an obviously fake James Dean autograph or someone trying to buy Christmas presents by cashing in his N64 games, the idea of visiting a pawn shop and leaving with a buck and a story has a lot of appeal right now. However, the number of neighborhood pawn shops seems to be dwindling despite the popularity of the concept. So where do you find your buck and your story? Head down to Central Avenue in Dubuque. Not only will you find a pawn shop, you'll find . . . four of them. On three city blocks. Tony's Jewelry and Loan, 17th St. Pawn, American Pawn and Jerry's Pawn house an assortment of buyables and sellables. Jewelry and electronics are obviously the most popular items, but you can never be totally sure of what you'll find. An exotic bird that won't shut up or probably ever be sold? A



**PAWN-A-PALOOZA**

*You can buy and sell just about anything on Central Avenue.*

display counter covered in bread crumbs? A Dale Earnhardt bedspread and sheet set? They could all be there waiting for you this very moment. In any case, just remember how ahead of the curve Dubuque is next time you're watching the History Channel. **iv**

*Todd Parker works as a performance artist, doesn't enjoy baseball, and has a great appreciation for automobiles*

**Now Serving Breakfast!**

1006 Melrose Ave.  
University Heights  
319-887-5564

**BURGERS • CAJUN  
IOWA BEER**

**IOWA-MADE  
BURGERS & BEERS**

**ALL LOCAL BEEF • IN-STATE DRAUGHTS**

18 S CLINTON ST, IOWA CITY  
319-337-4678

LOCAL • FRESH • HOMEMADE

**SHORT'S**

**BURGER & SHINE**



The Magnetic Fields, the brainchild of pop prodigy Stephin Merritt, hold a unique place in my musical heart. I came across the group purely by chance in 1994 after finding their *Holiday* album in a dollar bin (the record store clerk who priced it clearly didn't realize what a gem it was). Rarely have I placed a bet on an unknown record that paid off so handsomely. Its infectious melodies seemed too good to be true, though I soon discovered most every record Merritt makes is fairly flawless.

There is another reason The Magnetic Fields are special to me, and that has everything to do with living in Iowa City. It's where I met Claudia Gonson, Merritt's childhood friend, musical collaborator and manager. She was dating a friend from the Iowa Writers'

Workshop back in 2000, and they would sometimes come over to my house to watch *Buffy the Vampire Slayer*. For more than a year I had no idea Claudia was in one of my favorite groups, so you could imagine my surprise when I found out!

We stayed in touch and I recently had a chance to talk to Claudia about her three decade-long friendship with Merritt, The Magnetic Fields' new album and the documentary *Strange Powers: Stephin Merritt and The Magnetic Fields*.

Because the film portrays Claudia as a key musician in the group, I asked her why she pri-

hiring musicians for recording sessions, getting Stephin out of bed in the morning to make sure he makes an interview and that sort of stuff."

Claudia reminds me that the group only exists as a touring act once every three or so years, and for just a month at a time. "The fact is that the performing band isn't a big aspect of any of our lives," she says, "but every now and then I get the rewarding and creative job of playing in Stephin's band."

Director Kerthy Fix, who made *Strange Powers* with Gail O'Hara, tells me that they made a conscious decision to anchor the film around Claudia and Stephin. "We were not interested in making a long-genius movie. I think it was clear that the relationship between them is integral to the success of the music." Fix adds, "Many people have nurtured his creativity, and I think those sorts of people are important for the creation of art."

It takes a village—and a good manager—to keep The Magnetic Fields going. "As Stephin says in the film, he can't do anything but write music," Claudia says. "When I met him when



marily identifies herself as Merritt's manager. "It's in no way self-denying about my role as a musician in the band," she says. "But if you drew a pie chart of my life you'd see that 90% of how I spend my time is working as manager—digging through royalty statements,

I was fourteen I made the decision fairly early on that I wanted to help him build a career. I don't think my downplaying my role as a piano player in his band negates my extreme sense of self-worth I get from what I do in my daily life." I tell her how strange it was for me to voyeuristically watch a film about the life of a friend, so it surely must have been weird to be a documentary subject herself. "I've been interviewed in a number of different films now," she says, "and after seeing the other people's treatments of me, I have nothing but praise for Kerthy and Gail's film. It actually made me feel really good about myself."

**Love At the Bottom of the Sea**, out March 6, is The Magnetic Fields' first Merge Records release in thirteen years.

"They weren't very self-conscious about how they were portrayed," Fix tells me. "The only feedback was creative or had to do with biographical details." Claudia agrees, noting that she provided the filmmakers with vintage footage of their 1980s teenage years. "Kerthy and Gail made a great film about us in the 2000s, but I supplied the materials to give it

more depth, in terms of our past." Fix says that the only pushback she got from Merritt had to do with the use of his music on the micro-editorial level, like cutting into a song precisely on the beat. "We had a lot of control over the film spelled out in our contract with the filmmakers," Claudia says. "To Stephin's credit, he chose not to exercise any control over how he was portrayed. They kind of made him look a little difficult at times, but he was a real gentleman about it."

When talking about the different live and studio incarnations of The Magnetic Fields, the conversation turns to the new album, *Love At the Bottom of the Sea*. "In the 1990s Stephin made most of those records at home with his computer and other equipment, but the live band sounded completely different." By the time of their breakthrough album *69 Love Songs*, released in 1999, Merritt began recording with more traditional instruments (guitar, piano, strings, etc.). And throughout the 2000s, every Magnetic Fields album featured little or no electronics, better reflecting the live band's sound.

"*Love At the Bottom of the Sea* signals a

Find more Mission Creek interviews and coverage online at: [LittleVillageMag.com/mission-creek](http://LittleVillageMag.com/mission-creek)

return to the more 1990s sound," Claudia says. "It is predominantly electronic." It is also the first Magnetic Fields record on Merge Records in thirteen years. In the interim, their albums were released by Nonesuch, though Claudia is careful to emphasize that they still have a great relationship with both labels. "It's just that this album fits the style of those earlier Merge records," she says, talking about their flexible contractual arrangements. "Bands these days are not signed for life anymore, and we hope to continue to work with both labels." The Merge connection seems to have worked its magic. After one listen to the electro-pop stylings of *Love At the Bottom of the Sea*, it is clear that the dream of the 1990s is alive and well on this new album. **lv**

*Kembrew's son Alasdair is looking forward to a soundcheck playdate with Claudia's daughter when The Magnetic Fields perform at the Englert on March 28 as part of Mission Creek Festival.*

E. BURLINGTON  
PRENTISS  
S. CLINTON  
S. DUBUQUE  
A  
B  
C  
DEPOT DISTRICT  
LAFAYETTE  
D E  
THE ORIGINAL Gateway to Iowa City

The Broken Spoke  
Iowa City's Premiere Commuting Bicycle Shop Since 2003  
- Sales of New & Used Bicycles -  
- Service On All Makes & Models  
Authorized KONA Dealer  
A  
(319) 338-8900  
602 South Dubuque Street  
www.thebrokenspoke.com

ENDORPHINDEN TATTOO  
B  
Custom tattoos by award-winning female artist KRIS EVANS  
632 South Dubuque Street | Iowa City  
www.endorphindentattoo.com | 319.688.5185

CUSTOM SCREENPRINTING AND AD SPECIALTIES FOR YOUR GROUP OR ORGANIZATION  
C  
OLD CAPITOL SCREEN PRINTERS  
338-1196 | 709 South Clinton St. | www.oldcapitol.com

Uptown Bills  
Coffee House & Neighborhood Arts Center  
D  
703 S. Dubuque St.  
(319) 339-0804  
Coffee • Community • Conversation  
Abilities Awareness

YOUR NEIGHBORHOOD NETWORK  
D  
PATV 18  
E  
WWW.PATV.TV  
319-338-7035  
206 LAFAYETTE ST

All his little words



**THE MAGNETIC FIELDS**  
w/ Kelly Hogan | Mar. 28 | 8 p.m.  
Englert Theatre | \$28/30

In anticipation of this spring's Mission Creek Festival, **Little Village** invited Iowa City novelist and alt-country raconteur **Jason T. Lewis** to record a conversation about music and writing with **Stephin Merritt** of festival headliners **The Magnetic Fields**.



**Jason T. Lewis:** What are you reading and listening to right now?  
**Stephin Merritt:** I'm reading a book on classical English rhetoric. I just bought the new Doris Day album. I also just bought *Bollywood Blood Bath*, music of the Indian horror film industry.  
**JTL:** Are you a big Bollywood fan?  
**SM:** I have this weird inability to tell good Indian music from bad. It's all wonderful to me.  
**JTL:** Does what you're listening to or reading at any given time influence your writing? Do you seek stuff out to fuel your process?  
**JTL:** Usually not, but I certainly did when I was doing *Realism*. I bought every folk record I could lay my hands on.  
**JTL:** What specifically did you find stuck in your head?  
**SM:** The surprising thing is that there was a duo of singing guitarists who were really quite good, but unfortunately their name was Fresh Maggots. It was a terrible name and they never got around to changing it and there was only one album so they were always Fresh Maggots. Maybe they changed it retroactively. And they got sex changes and now they're the Indigo Girls or Everything But The Girl.  
**JTL:** What was the Fresh Maggots sound like? I'm just curious because I might want to check them out.

**SM:** Quiet, contemplative. Not maudlin, not like Nick Drake, but gentle, pretty, simple lyrics.  
**JTL:** I just recently downloaded 37 British folk records from the '60 and '70s. Some are really great and some are really insane.  
**SM:** Are you a Comus fan?  
**JTL:** I haven't heard of them?  
**SM:** They're both really good and really insane. They specialize in the insane part. The phrase acid folk is totally overused, but it's definitely applicable to Comus.  
**JTL:** What is your day-to-day writing life like? I'm curious about how you approach what you do.  
**SM:** I sit around in bars and write songs.  
**JTL:** Particular time of day? Particular type of bar?  
**SM:** I try not to start drinking until the sun goes down.  
**JTL:** That's always a good policy.  
**SM:** In the summertime it's not necessarily a good policy. That means I stay up very late.  
**JTL:** And sometimes it's nice to have drinks in the afternoon in the summer time.  
**SM:** Right.  
**JTL:** So is that primarily where you do your work? Is that where you're generating ideas or do you feel like you're completing ideas there? I'm curious how do you get from the bar to the studio with a song?  
**SM:** I don't do any songwriting outside of bars. Yeah, when I was doing *69 Loves Songs* I would spend mornings in a cafe that was also

a pub and get over-caffeinated and then have to calm down my heart rate with a cocktail.  
**JTL:** So you write the songs there and then do you bring them home and work on them to bring them to the band or whatever project you're working on?  
**SM:** I really start and finish the songs in bars. Not until I decided to record them do I take them out of notebooks.  
**JTL:** How much material do you generate for a project? Is it a lot and then culled down, does it vary?  
**SM:** It varies. When I'm writing for plays it's the nature of the collaborative process that a lot of what I write's going to get thrown out,

What is your day-to-day writing life like?  
**I sit around in bars and write songs.**  
 Any particular time of day?  
**I try not to start drinking until the sun goes down.**

so I overwrite a lot for plays.  
**JTL:** So for something like a Magnetic Fields record, maybe more of it gets kept?  
**SM:** Well, for *69 Loves Songs* I wrote a hundred songs but used 69 of them, obviously.  
**JTL:** Was the goal to use a hundred and you went with 69?  
**SM:** No, the goal was to weed out the worst 31, I guess.  
**JTL:** You've done a lot of different projects

**I like to react against the previous record. I try to make something that's an enormous departure from whatever the previous record happened to be.**

**JTL:** Do you record in Pro Tools and take things back and forth.

**SM:** Yeah, I record in Pro Tools. I wish that there was an analog equivalent, but there isn't. So I have a very analog signal path until it gets to the converters. And I have the most expensive digital converters that I could find.

**JTL:** Do you find that there's a significant amount of degradation even given the high level of conversion?

**SM:** Yes. Well, I think it's important not to think about it as a degradation. All recording is inherently a translation of something that you're not hearing in the first place because you don't put your ear at the soundhole of

over the years and come back to The Magnetic Fields. How do you feel your creative relationship has evolved with the band? Not with the people but with the entity?

**SM:** What relationship?

**JTL:** How do you as a writer make the distinction between "I'm writing for The Magnetic Fields" or "I'm writing for something else?"

**SM:** Having a cold I'm too stupid to come up with an answer for that and I despise talking about creativity. I don't understand how David Lynch can think that way. I can't think that way. He wrote a whole book about it and I just scratch my head.

**JTL:** I had a similar experience with Jimmy Webb's book about songwriting. I couldn't understand how he got so much mileage out of that material.

**SM:** His essential message seemed to be "a good song will contain either ascending or descending chromatic line implied by the chord progression," where I think that's a cliché that I'm really happy David Bowie got tired of very early in his career. I would caution everyone to not follow his advice.

**JTL:** Do you still record most everything at home?

**SM:** I record myself at home studio and then I record the rest of the band at my engineer's home studio.



the cello. In fact, if you put the microphone at the soundhole of the cello there's already an atrocious artificiality that would be bizarre to someone who didn't grow up with recorded music. And anyway, since I'm going to ring modulate the cello into unrecognizability I try not to worry about it. But it's important to have the best possible converters because everything is going to sound like them.

**JTL:** You mention ring modulation and



Find more Mission Creek interviews and coverage online at: [LittleVillageMag.com/mission-creek](http://LittleVillageMag.com/mission-creek)

changing the sounds of things. Is that a part of your songwriting process?

**SM:** No, production has nothing to do with the songwriting. I actually like to pit my production against the songwriting. I do all the songwriting and then I start recording.

**JTL:** So, you think the recording process is at odds with the writing? I'm interested in that distinction. Could you expand on that?

**SM:** On "Going Back to the Country" from the new album there's a cello at the end that sounds like an aircraft taking off and it's something that you'd definitely never hear in a country production and it's a cello solo, which is already something you'd never hear in a country production, but the song is about going on an airplane back to Laramie, Wyoming, so the production does serve the lyric, but it undermines the genre.

**JTL:** What leads you to your instrument palette from one record to the next?

**SM:** I like to react against the previous record. I try to make something that's an enormous departure from whatever the previous record happened to be.

That way I don't get bored and the audience doesn't think, "Oh, another one of those."

**JTL:** Do you see yourself continuing to make records and touring? Is there something else on the horizon you see yourself doing?

**SM:** Oh, I'd love to not have to tour, but I don't know how I'd set that up. Until I retire to write the Great American Novel, sure. **lv**



**HOTTIN' ROOF**

IOWA CITY'S MONTHLY CREATIVE WRITING SHOWCASE

**SUBMIT YOUR WORK IN ANY GENRE (UP TO 1,000 WORDS), GET PUBLISHED AND WIN \$100**

SUBMISSION DETAILS AT [LITTLEVILLAGEMAG.COM/HTR](http://LITTLEVILLAGEMAG.COM/HTR)

IOWA CITY UNESCO CITY OF LITERATURE

Englert

m.c. ginsberg

little village

## THE LEFT COME BACK

I am in love with your brother.  
 All those years he followed  
 now left behind.  
 He has forgotten we lost him as the Wolfman  
 trick-or-treating.  
 He has forgotten we stepped  
 on a horseshoe crab at Crane Beach  
 (we left him on the shingle with spade and pail)  
 and told your father—cornflower trunks, brassy chest hair, angry red skin,  
 raising the cracked, antediluvian helmet like war dead—it was him.  
 No more does it matter  
 in school  
 he was left back.

The radio speaks in his patrol car.  
 He drinks coffee fit for a child—  
 thick and sweet as frosting.  
 His gray scalp is wealed by a scallop of white scar.  
 He was made to eat war like the others.  
 He joked about Hajis,  
 kept mum about the boot he found  
 full of foot.  
 He is not you.  
 He wanted to stay behind.

All that noise made him quiet.  
 There is something in my head  
 when I think of there,  
 like a fever dream—  
 the murmuring of strangers in shadow,  
 the heat,  
 the low black sky,  
 the earth blank as a stadium lot.  
 I feel the thud and gush  
 in dreams  
 of explosions.  
 My privates thrum.

I am not wed to danger,  
 but two-hour parking,  
 and bicycle-safety lectures for the junior high  
 and keg parties busted under Echo Bridge.  
 What is it like for him  
 again  
 to hunt in the dark?  
 Does he thrill with anger  
 now that he is back?  
 Because laughter is the same in any language.  
 Here, too, flame throws shadows on stone walls.  
 But he is different, your brother.  
 Sorry.  
 I love him for the change.

*Ted Kehoe is a recent graduate of the Iowa Writers' Workshop in fiction.  
 This is his first published poem.*

# Think about it, America

DAVID CROSS AND AMBER TAMBLYN PREPARE TO INVADE YOUR SKULLS.

David Cross w/ Jon Benjamin, Jon Glaser, Mary Lynn Rajskub  
Friday, Mar. 30 | Englert Theatre | 7:00 p.m.

Reading: Amber Tamblyn, Beau Sia, Derrick Brown  
Saturday, Mar. 31 | The Mill | 8:00 p.m. | \$8

Was the Word: Poetry Pro-Am  
Sunday, April 1 | Englert Theatre | 5:00 p.m. | Donations accepted for IYWP

When I talked to David Cross he was leaving a celebrity poker tournament. It was a benefit for Dave Eggers' non-profit youth-writing center, 826 Valencia. Cross was heading to the subway, then home to walk the dog and meet up with Amber Tamblyn—actor, poet and fiancé—for their friend's thirtieth birthday party.

I started with the question dominating the news cycle on that day: Who is the true conservative? Santorum or Gingrich?

"Who's the true conservative?" He repeated back to me, "Oh—Santorum. Yeah, come on. He's the great white hope."

Cross' "Open Letter to Larry the Cable Guy" was, for me, one of the more memorable cultural confrontations of the Bush era. "People think of me as a political comic," he says. "But I never called myself that. I just had to talk about it because it was so much of my consciousness."

As frequently happens in David Cross interviews, we wound up suddenly having a fairly serious conversation. David described the confusion of New York City on Sept. 11, getting a weird phone call from a friend and going over to watch whatever was happening at the World Trade Center from a rooftop. By the time he got there the second building had been hit. "I watched the second tower come down through a pair of binoculars," he said. "I really wish I could get that image out of my head."

After we talked inadvertently about politics for awhile, I tried to lighten things up with a question about the tattoo on his left arm—it's kind of a prairie scene so, naturally, I wondered if he had any corn on there.

"Yes," said Cross, "There is plenty of corn. It's an angry, old-testament God spanking Hitler in heaven—he's over his knee with his pants down—and Hitler's crying and his tears from heaven are kind of creating the clouds and when you follow it down the clouds are over a farm, and it's raining." In his best happy-ending voice, he says "That's where we get our bounty



DAVID IS MY  
ETERNAL SMART SAUSAGE

from." Summarizing that "It's my concept of how religion works."

David is hilarious, but he also seems to be attracted to the murkiest waterways of our collective psyche. He talks openly of bouts with anxiety and clinical depression, conditions that are much more common among comedians than one might assume. Maybe it is these semi-frequent trips down the rabbit hole, that uniquely position comics for the kind of cultural cartography we count on them for. Via projects like *Wonder Showzen* and *Freak Show*, Cross questions the accuracy of our internal maps and—even at the expense of broader popularity—accrues relevance by helping us figure out where, exactly, we stand.

David Cross and his collaborators separated themselves from the pack in the late '90s when they started putting together animations for adult audiences. They lead viewers into the parts of the imagination most people try to avoid, and then somehow made them laugh. For his Iowa City

show, three of his earliest and strongest collaborators will be performing with him in a one-of-a-kind showcase. Joined by Amber Tamblyn, Jon Benjamin, Jon Glaser and Mary Lynn Rajskub will all take part in the show.

I asked him if their performance might be an opportunity to do some sketch comedy again, perhaps revisit a few of the characters fans would remember from previous programs, like the breakout sketch-comedy hit *Mr. Show*.

"Oh, God, no," He shuddered, "I've never done any of those 'best of' type things. I wish I could. You know? That's awesome—bands get to release three albums of shit then they can tour for the rest of their lives. But comedians," he said, "have to come up with new material every time." He tells me the show will include a staged reading of an old "really funny, bad, terrible script," and a slideshow, along with some other "audio visual material,"

"Oh, God, no," He shuddered, "I've never done any of those 'best of' type things. I wish I could. You know? That's awesome—bands get to release three albums of shit then they can tour for the rest of their lives. But comedians," he said, "have to come up with new material every time." He tells me the show will include a staged reading of an old "really funny, bad, terrible script," and a slideshow, along with some other "audio visual material,"



MARILYN IS  
MY EMOTIONAL ACCOMPLICE

— AMBER TAMBLYN

he says, proudly noting that the show would be "multimedias."

"Do you have plans for another stand-up release?" I asked, "will this show foreshadow what that might look like?"

"Nope. Not at all. This will be a one-off special for Iowa. I probably won't do this stuff anywhere else."



As a star of *Arrested Development*, Cross has at least one well-publicized acting project coming down the pipeline. But these aren't on his mind: "The next projects I'm doing," he said, "are all writing." I was sort of surprised to hear this; when his first book came out (*I Drink For a Reason*, 2009), he told *TIME* magazine that his experience writing it was "awful." For the reflective Cross, I guess it was the kind of pain that he enjoys.

He couldn't elaborate, but he mentioned that one of two books being negotiated now is "in conjunction with Bob Odenkirk," his principle collaborator on *Mr. Show*. And, having just completed the two-season IFC opus *The Increasingly Poor Decisions of Todd Margaret*, he mentioned that he was about to begin writing a pilot for a show he'd just pitched exclusively to the FX network.

When he arrived at home, he passed the interview off to Amber, who was busily preparing for the party. She'd warned me earlier that she would likely be chopping vegetables throughout our conversation.

"So, what are you making?" I asked.

"Nothing. I didn't make anything, I just got food at Fairway. But I look great, and that's what's important. I look really great."

This, I don't find difficult to believe at all. The poet and actor from Venice, CA, is simply cooler than you and me, for a million reasons, including the fact that her godfather is Neil Young and the book of poetry she is currently working on is being illustrated by Marilyn Manson.

Tamblyn got her start playing Emily Quartermaine on *General Hospital*. She did the role for six years, from age 12 to 18, and her experience growing up in "the industry" definitely informs the trajectory of her literary career. She tells me that her first book, *Free Stallion* (2005), came from "a more volatile voice." It recorded her first notions about "the idea of feminism, and what I felt I was being subjected to as a teenager."

She described editing her second major release, *Bang Ditto* (2009), with David, as he worked on his book at the same time. It quickly becomes apparent where the two, both combining humor with earnest reflection, are meeting each other creatively. "To me," she said, "if you can make people laugh because you didn't get a role in something, because you were three pounds too heavy—and that was a note you'd been given—that's fucking hilarious. It doesn't matter if you're an actress; if you are a woman, you are going to relate to that no matter what job you have, no matter what world or industry you are in."

She says Hollywood is full of "really hilarious, fantastic poetic fodder," and her current project deals with some of the darkest stories the industry has to tell.

SCOPE PRODUCTIONS PRESENT



**CHILDISH GAMBINO**  
CAMP TOUR

WITH GUEST  
**Danny Brown**

**IMU MAIN LOUNGE**  
**APRIL 2 8PM**

TICKETS AVAILABLE AT THE UNIVERSITY BOX WHERE STUDENTS CAN UBILL TICKETS  
AND AT ALL TICKETMASTER LOCATIONS.

NEW ALBUM, **CAMP**, AVAILABLE NOW  
[WWW.IAMDONALD.COM](http://WWW.IAMDONALD.COM)

SCOPE PRODUCTIONS AND MISSION CREEK FESTIVAL PRESENT

**THE ANTLERS**

**03.31.12 8PM** BLUE MOOSE TAP HOUSE

Tickets available at the University of Iowa Box Office, where students can UBill tickets,  
all other Ticketmaster locations, and at the Blue Moose.

[WWW.SCOPEPRODUCTIONS.ORG](http://WWW.SCOPEPRODUCTIONS.ORG)



**American Reason** Sundays 4–5 p.m.  
KRUI 89.7 fm | [LittleVillageMag.com/americanreason](http://LittleVillageMag.com/americanreason)

"The poems are persona pieces about child-star actors who were really famous when they were young, but by their twenties or thirties, they died as unknowns." She said the book deals with "the epidemic of drug and body abuse that happens in the industry, especially with women, and never gets talked about." The first poem in the series, was about Brittany Murphy. It's called "About the Body," and it can be found at poetryfoundation.org, along with a letter from Amber reflecting on Murphy.

Tamblyn credits the poet Rachel McKibbens for encouraging her to develop the idea, but says it wasn't until a mutual friend invited her to Marilyn Manson's house that she really had a clear vision for it. "I didn't know a whole lot about him," she told me, "but when I went to his house and saw his paintings, they blew me away." She said Manson is "an honorary member of Dada." Later, online, I find all kinds of philosophical writing linking Manson to the Dadaists, and a hard-bound collection of his paintings called *Genealogies of Pain* (2010), which he co-authored with David Lynch.

She described visiting Manson's house, and the moment she forged this collaboration with her "emotional accomplice."

"One portrait looked exactly like one of the

women I had written about—Donna Plato—a potential/possible drug overdose/suicide, one of the many cases where you actually don't know if they just drugged themselves because of depression or if it was an accident. I asked (Manson) if he wanted to do this with me and he was like, in his words, 'Fuck yeah, woman.'"

Tamblyn tours regularly as a spoken word performer. On Saturday, Mar. 31, She will be performing with Derrick Brown (Write Bloody Publishing) and renowned slam-poet Beau Sia, perhaps the two biggest rock stars in contemporary performance poetry.

"(Derrick and I) did a couple of tours called *Lazers of Sexcellance*. They involved a lot of fun, drinking, interrupting our own poems to tell shitty anecdotes." She explained that it is "not only about the poem and what's on the page, but how do you turn the room into its own poem, itself?"

"What sort of shape does that take?" I asked her, "How do you involve the audience?"

"By asking how many of them tweet, then telling them to come up on stage and receive a spanking with their pants down. Or by making Derrick Brown stop in the middle of his poem and take off his shirt and rub his disgusting, hairy chest down with Lubriderm while we put R. Kelly on, and then go back into the poem." She

clarifies that she's actually done that one before, and warns, "I'm not afraid to do it again."

On Sunday, April 1, Tamblyn, Brown and Sia will collaborate with Mission Creek and Working Group Theatre and the Iowa Youth Writing Project, to do workshops, culminating in a collaborative, "Pro-Am" performance, that evening at the Englert. Tamblyn especially looks forward to workshoping with Beau Sia, saying "he has the most fascinating and brutally honest things to say about performance poetry, slam poetry and the training that falls under that, and the misguidance that can happen with a lot of youth."

It was becoming time to let everyone get on with their evenings, so I asked if there was anything else she wanted to mention.

"I'm really interested in making out with Dora," she said of Iowa City poet Dora Malech, the founding director of the IYWP. "Please tell her I'm going to pour two shots: one for me, and the other shot is just going to be my mouth, which she has to drink."

"Two shots . . ." I say aloud as I take notes.

"Put it in writing, sir."

For Amber Tamblyn and David Cross, these seem like words to live by.

*Matt Steele is the publisher of Little Village.*

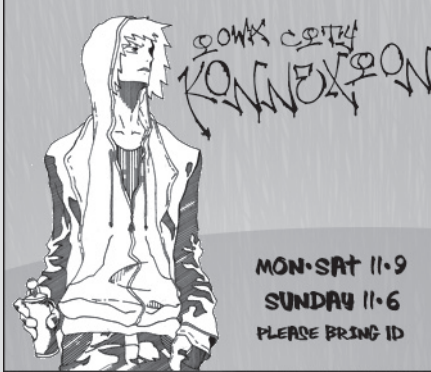
**Going somewhere fun for Spring Break**



Make sure to pack protection

**Condoms 8 for \$1**  
**Dental Dams**  
**Lube**  
**Plan B** emergency contraception helps prevent pregnancy up to 5 days after unprotected sex

**Emma Goldman Clinic**  
*A Feminist Approach to Health Care*  
 227 N. Dubuque St. Iowa City  
 (319) 337-2111  
[www.emmagoldman.com](http://www.emmagoldman.com)




MON-SAT 11-9  
 SUNDAY 11-6  
 PLEASE BRING ID

**KONNEXION • 106 S. LINN STREET IOWA CITY**

IOWA AVE.

DUBUQUE ST. GILBERT ST.



**SOUTH Linn**

**Lorenz 2.0**  
*Shoes and Jewels*  
 What a girl wants!

AFFORDABLE.FUN.SHOES.JEWELS.

 Lorenz 2.0 319-358-7463  
 109 S. Linn St. Iowa City, IA 52240



**white rabbit**

NEW LOCATION 112 S LINN ST  
 M-F 8-7 SAT 10-6 SUN 11-4  
 DIV/HANDMADE/VINTAGE AND NEW-BEST COFFEE

# Blank Screen Chronicle

It seemed like a good idea at the time. Bar-stool logic at its most self-indulgent.

A few days later, having sobered up, I gave the notion some clear-headed thought. Once the echo died out I decided I'd give it a whack and snuck up on my computer, my blank screen, as it were. I sat there staring at the flashing bar thing for what seemed like 45 seconds. Nothing. So I cracked a beer and called it a day. Flashing things make me thirsty.

The first known case of "writer's block" was discovered by a French guy, Sen. John Kerry, who got lost in a cave in late 2004. What he found on the cave wall was a series of crude sketches that appeared to depict a man staring off into space while sitting at a typewriter. The sketches, which some archaeologists have concluded constitute the first panel comic strip, show the man in various stages of his "process" e.g., leaning back in his chair, eyes closed, surfing the web, tossing back shots of absinthe while his fellow cave dwellers stand behind him and point and laugh and issue grunts and oinks. The last panel gives the reason for their amusement: The would-be novelist has forgotten to put any paper in his machine.

Not that paper, or a lack of paper, as the case may be, has anything to do with being stymied. Consider what is perhaps the most well-known occurrence of writer's block, which can be found in Exodus, in the Bible. According to the Biblical scholar Cecile B. DeMille, Charlton Heston, a.k.a. Moses, climbed Mount Sinai to receive the laws of God while the children of Israel milled around below. By most accounts, old Moses was up there for 40 days and 40 nights freezing his staff off while God pecked away at a pair of stone tablets. Forty days! This from the guy who whipped up the universe and Earth and all the neat stuff on it in a mere six days. But when faced with a blank screen, even the omniscient freeze (Moses actually spurred the Almighty along when, in a

bit of prescient profanity, he is reported to have said, "Jesus, Yahweh, get on with it!") Yahweh responded by reminding Moses what happened to Noah. "You think Sinai is cold?"). Of course, Moses smashed the tablets to pieces once he descended Mount Sinai and found his people had uncorked the communion wine and were busy staging the first Burning Man. By the time Moses had hauled himself back up the mountain, God, who had watched the whole thing from behind a rock, had condensed the 10 Commandments into one, which he wrote with a charred stick on a napkin, to wit: "Hey man, be cool." The Texas delegation objected to the

hurling through the void toward Earth. The ensuing uproar nearly caused The Arthur Vining Davis Foundations to pull its funding.

A fantastic resource for students of mental obstructions is a German work by Heinrich Schlüb called *Gehirnkrampf: Eine Geschichte der Schreibblockade*, which translates to *Brain Cramp: A History of Writer's Block*. Schlüb, in a flash of mimetic genius, turned in a manuscript of 375 pages that was completely blank except for the title and a dedication to his wife, who was also his secretary. "Zu meiner wunderbaren Ehefrau Gerta: Haben Sie dies mit Ihren Füßen getippt?"



edited version citing a predisposed intolerance to "hippie-like" statements, dank pockets of Austin notwithstanding.

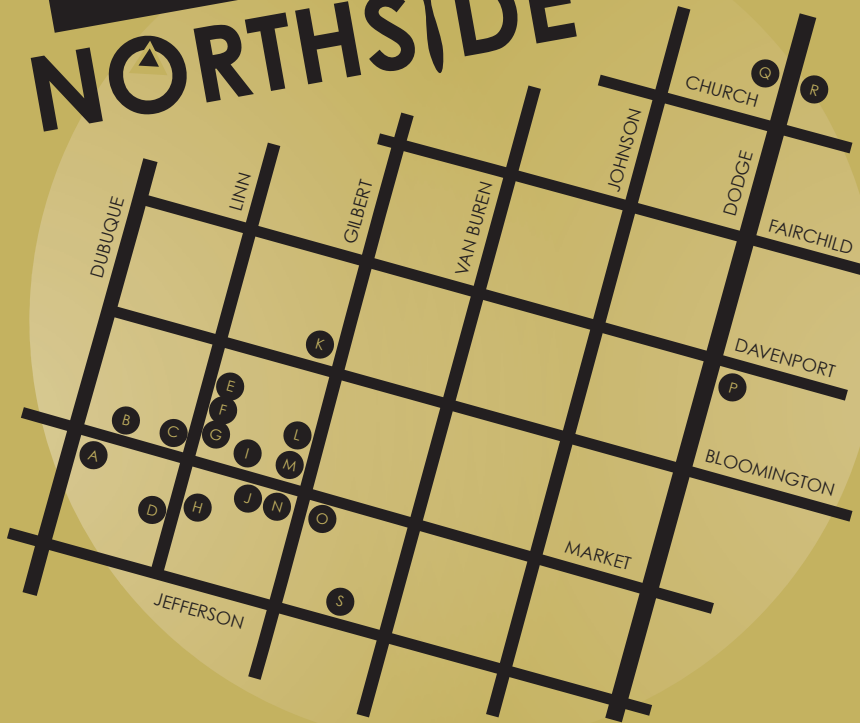
While writer's block is generally considered a condition of the garreted onanist, so to speak, examples of group block are known to exist. One infamous example of a collective failure in creativity happened when writers and producers of the venerable PBS science series *NOVA* aired a show the Tuesday before Thanksgiving in 1986. Rather than offer a rerun when inspiration eluded the team, they slapped together a piece called "Killer Pies from Space." The premise hung on NASA reports that a burst of gamma radiation had blasted a dozen apple trees in an orchard near Tony, Wisconsin. The half-baked episode included runny computer generated images of glowing apple pies

Translated, the dedication reads "To my wonderful wife Gerta: Did you type this with your feet?"

I fell into this book one night while sitting at yet another bar stool, a futile attempt to cure a hobbling case of writer's block. I'd decided a walk around the block would clear my head. I should have been concerned with my feet. An obstinate chair entangled them and a copy of Herr Schlüb's masterwork, left open and doodled upon by a careless patron, greeted my face as gravity overtook me. Who knew writing could be so dangerous? **lv**

*Mark Hunter struggles with writer's block every 45 seconds and has for 20 years. The best cure he's found for the condition is a deadline, real or imagined.*

# SHOP THE NORTHSIDE



EAT. SHOP.  
ENJOY.

IOWA CITY'S  
NEIGHBORHOOD  
MARKETPLACE.

WE CATER.

**THE PIT**  
SMOKEHOUSE & BBQ

*All of our barbecue is slow smoked with hickory.*

130 N DUBUQUE ST IOWA CITY IA  
319.337.6653  
thepitsmokehouse.com

**Dairy Queen**

On Market Street

**LOCALLY OWNED!**

Open 11am-11pm Daily  
**354-1992**

203 N Linn  
337-2996

Buy & Sell  
Books

**the haunted bookshop**  
downtown iowa city

45,000 Books - Toys - Gifts  
Browsers, Academics, Meeting Groups, & Kids Welcome  
11am-8pm Mon-Sat - 11am-5pm Sunday

**DEVOTAY**

Real.  
Good.  
Food.

117 N Linn - 354.1001 - Devotay.net

Iowa City's Classic Diner!

**HAMBURG INN  
NO. 2 INC.  
IOWA CITY, IOWA**

www.hamburginn.com  
214 North Linn St • 319-337-5512

The Coldest Beer And the Hottest Bartenders in Town!

**IC  
UGLY'S  
SALOON**

210 N. Linn St. • Iowa City

Open 7 am - 2 am • 7 days a week • 365 days a year  
Come down and "GET UGLY" with us!

**Hummus Where the Heart Is.™**  
Vegan, Vegetarian & Omnivore Friendly  
Falafel, Hummus, Soups, Salads & Kebobs

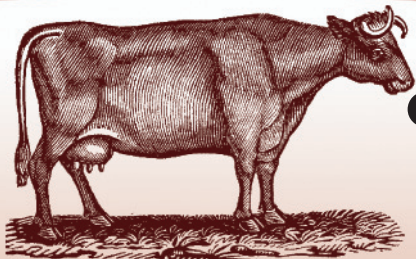
**oasis™**  
THE FALAFEL JOINT

OPEN  
11-9  
DAILY

2011 PRESS CITIZEN BEST OF THE AREA:  
BEST VEGETARIAN AND BEST GYRO

menu at [www.OasisFalafel.com](http://www.OasisFalafel.com)  
206 N. Linn St, Downtown IC | 358-7342

**Motley Cow**  
CAFE  
dinner, fine wine and beer



160 n linn | 319.688.9177 | www.motleycowcafe.com

H

**George's**

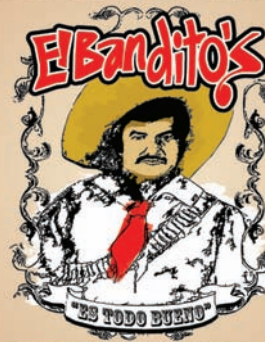
est. 1939

IC's original northside tap, serving  
up cold brews, lively conversation,  
& our award-winning burgers.  
312 E Market  
351-9614



I

BRUNCH SERVED SAT & SUN 9-2



327 E MARKET | 319-358-2836  
WWW.ELBANDITOSIOWACITY.COM

J

**Russ'**  
Northside  
Service, Inc.

Your Neighborhood Service Station  
Auto Repair | Foreign or Domestic

305 N. Gilbert | 319-351-1909  
www.russnorthsideservice.com

K

Murphy-Brookfield



**BOOKS**

Scholarly Used Books in the Liberal Arts  
Philosophy • History • Literature • Psychology  
Women's Studies • Art • Music • Anthropology  
University Press

Mon-Sat 11am-6pm • 219 N. Gilbert • 338-3077

L

BREAKFAST  
LUNCH  
DINNER

**BLUEBIRD**

330 E. MARKET STREET  
IOWA CITY, IOWA 52245  
☎ 319.351.1470  
THEBLUEBIRDDINER.COM



M



OPEN  
EVERY  
DAY!

**artifacts**

331 Market St, IC | 319-358-9617

No boring stuff allowed!

N



That's right miss, John's has been your #1 neighborhood grocer and deli since 1948.

WOW! John's has such a great selection, you must have it all!

**John's**  
GROCERY, INC.

An Iowa City Tradition Since 1948  
401 E. Market St. • 319.337.2183  
www.johnsgrocery.com

O

**DESIGN  
RANCH**

Classic &  
Contemporary  
Furniture  
Lighting  
Housewares &  
Gifts Registry

Corner of Dodge &  
Davenport Street  
Iowa City, Iowa

319-354-2623

info@designranch.com  
www.designranch.com



P

Locally Owned For All Your  
Tire and Auto Service Needs

**DODGE ST.**  
TIRE  
est. 1992

**337-3031**

BRIAN SEKAFETZ (Owner)

Dodge Street Tire & Auto  
605 N. Dodge St. • Iowa City, IA 52245

LEAN GREEN SERVICE

www.dst-ic.com

Q

**nodo**

coffee  
carryout  
catering

319.512.5028  
600 N. DODGE ST, IOWA CITY  
\*ACE ADJACENT\*

R

**g SPOT**  
HAIR  
DESIGN

BECAUSE IT  
**FEELS GOOD**  
TO **LOOK GOOD**

424 E JEFFERSON ST | 319-338-1664  
WWW.GSPOTHAIRDESIGN.COM

S

# LOVE AND DYSFUNCTION

## FROM ACROSS THE GLOBE

### **Big Love** University of Iowa Theatre Building, David Thayer Theatre

March 29-April 14

More than film, literature, painting or almost any medium, theatre is a living, breathing art form. We see the performers on stage, we share a space with them, connect directly to them and, through this connection, also connect to the very text being spoken onstage. Despite the literal liveliness of the perfor-

One of many modern-day adaptations of classical Greek plays by Charles Mee, *Big Love* follows 50 would-be brides as they flee from the altar.

mance, it's incredibly difficult to make ancient texts relevant and engaging to a modern audience. Rare is the show that can be performed in a similar style and vernacular to that which existed hundreds and hundreds of years ago and still reach contemporary spectators the way it would have in its original heyday. People today have access to about as much entertainment as they could possibly ask for, so it's quite a feat that playwright Charles Mee's modern-day adaptation of Aeschylus's *The Suppliant Women*—perhaps one of the oldest surviving texts in Western literature—has become such a popular piece.

One of many modern-day adaptations of classical Greek plays by Mee, *Big Love* follows 50 would-be brides, arranged to be married to 50 brothers, as they flee from the altar

with said grooms hot on their heels. While closely following what remains of Aeschylus's text, the play also updates several details. For example, the show's setting is moved from the ancient city of Argos to modern day Italy, and the 50 grooms arrive on stage via helicopter raid. With its 50 potentially failed marriages, *Big Love* offers both the catharsis that traditional Greek plays are known for and modern-day spectacle equal to the most ridiculously excessive Broadway production. The show involves a great deal of physical theatricality, making it a fitting showcase for Director Paul Kalina's expertise in theater movement.

*Big Love* is a faithful take on the gender conflicts presented in the source material. Through this adaptation, Mee demonstrates that, although many of the superficial details have changed, many of the inequities and tensions of our modern experience are not so different from the ones that plagued humankind over 2,000 years ago.

More information at [theatre.uiowa.edu](http://theatre.uiowa.edu)

### **Iowa City Community Theatre Presents: Gigi The Englert Theatre**

March 1-4

If the grand, ancient cities of Italy or Greece don't grab you, maybe a turn-of-the-century Paris—the true city of love—is more down your alley. Like *Big Love*, *Gigi* resurrects an “ancient”

text whose time has long-since passed: It's based on a Hollywood musical. The 1959 motion-picture musical of the same name was among the last big-budget musical films produced during the genre's original height.

*Gigi* features musical numbers such as “The Night They Invented Champagne”, “I Remember it Well” and the now-infamous “Thank Heaven for Little Girls.” Directed by Josh Sazon, the show features a cast of local familiar faces, including Stephen Swanson, who is performing his one-hundredth singing role in the show (fitting, considering it's also the Englert's one-hundredth year of operation). Musical enthusiasts of all ages aren't going to want to miss this show.

More information at: [www.englert.org](http://www.englert.org).

### **A Steady Rain Riverside Theatre**

March 30-April 15

When the original production of Keith Huff's *A Steady Rain* opened on Broadway back in 2009, the show broke the record for





**PESSIMISTS: DELIGHT**

Riverside Theatre has some marvelously bad ideas to share.

the highest weekly gross of a non-musical production. Of course, it doesn't hurt when your show features A-list stars Hugh Jackman and Daniel Craig but, more than most big-budget, star-studded productions, the show was embraced by critics as well as audiences in its original run.

The show, directed by Joseph Price, follows two police officers and lifelong friends, Joey and Denny, whose friendship is challenged after they realize one of them must take responsibility for the accidental death of a young Vietnamese boy. The two main characters seem at first to be mere character types (the introverted, tormented alcoholic vs. the cordial family man who secretly is cheating on his wife), but they are written well and as we hear each character's side of the story, the complexity of each comes through. *A Steady Rain* is at the same time a gripping noir thriller and an intimate character study.

***Walking the Wire: This Will Never Work***  
**Riverside Theatre**

March 2-11

Riverside's annual collection of monologues is back again this month with a collection of pieces about "hare-brained schemes." This year's selection of twelve pieces features an array of playwrights from around the country as well as several local writers. Directed by Riverside's own Jody Hovland, this year's *WiW* is sure to be one you won't want to miss.

Find a list of this year's *Walking the Wire* monologues at [riversidetheatre.org](http://riversidetheatre.org). **lv**

*Levi Smith has never been to Greece, Italy or even France, but has been an active theatergoer his entire life and is currently an undergrad at The University of Iowa earning a double major in Cinema and Theater Arts.*

**Englert**

319.688.2653  
 englert.org

It all happens here.

MAR. 9  
**THE FEZ**  
 Steely Dan Tribute

MAR. 10  
**LUNASA**

MAR. 10  
**MONTY PYTHON & THE HOLY GRAIL**  
 Midnight Movie Series

MAR. 18  
**WAS THE WORD**

MAR. 24  
**THE COMEDY OF ERRORS**  
 National Theatre Live

MAR. 24  
**HOOK**  
 Midnight Movie Series

MAR. 28  
**THE MAGNETIC FIELDS**  
 Mission Creek Festival

MAR. 30  
**DAVID CROSS** SOLD OUT  
 Mission Creek Festival

MAR. 31  
**SEUN KUTI & EGYPT 80**  
 Mission Creek Festival

VISIT 221 East Washington St, Iowa City  
 CONNECT facebook . twitter.com/englert

You're reading this.  
 (so are 18,000 other people)

**little village**  
 Iowa City's News & Culture Magazine

advertise with us and reach new customers

[Ads@LittleVillageMag.com](mailto:Ads@LittleVillageMag.com)

Open Sun-Wed 11 a.m. - 9 p.m. | Thurs-Sat 11 a.m. - 3 a.m.

245 S. Gilbert St.

(319) 333-1400



**CHICAGO DOG**

Foot Long Hot Dog

BUY ONE  
 GET ONE FREE!

offer expires 3/31/2012

Foot Long Hot Dog  
 COMBO (w/ Fries & Drink)

**\$5.95**

offer expires 3/31/2012

Cheeseburger  
 COMBO (w/ Fries & Drink)

**\$4.95**

offer expires 3/31/2012

Crispy Chicken Sandwich

BUY ONE  
 GET ONE FREE!

offer expires 3/31/2012

# Looking Up



Photos by Mark Palmberg

Street art. Just by reading that, perhaps you've been marginalized. Perhaps you've been freed. It's a provocative rabbit hole of self-generating "what is art?" questions that's easy to tumble down. Recently, on a cold, rainy, cracked-gray day, Deanne Wortman was my spirit guide on a journey through corridors and alleys, the gallery spaces of our local, hidden-in-plain-sight art world.

"When people see a little white haired lady walking around through the alleys, they get a little worried," jokes Deanne. She's lived in Iowa City for nearly 50 years and stumbled into this world years ago while working on a public mural project at what was then the construction site of the new public library. "There was some graffiti getting done secretly overnight. I wanted to know who was doing that because we were, in essence, painting together. One of the friends of the artist said, 'oh, my friend does this.' I wanted to meet him, I wanted to talk to him."

Deanne paints, draws, prints, performs, all with kids and the public. She currently teaches a printmaking class at the university. For her, art is as public as our air, sky and water. "These places and images interest me," she says, explaining how she has carefully documented them over the years, "they're below the surface, around the corners, slightly out of sight. A lot of (the pieces) don't exist anymore,

which I think is interesting, and I photograph over the painted walls."

"Is there a line between street art and graffiti?" I ask her. But maybe the question is the



## BACK-ALLEY DOCENT

Deanne Wortman knows Iowa City's unofficial galleries.

answer to the question: "The city has ordinances. (Street art) is called vandalism. But were cave drawing vandalism? We admire those, but not these. The city did this (showing

me a faded sign in the bank drive-through on Linn, between Washington and Iowa) but doesn't it look like graffiti?"

Much of it exists in the long alleys that start at Linn Street and end at Dubuque and Clinton. They are like spinal cords—central, connective, running the length of our bodies with spines leading into nooks and corners that are not unlike smaller rooms in a greater gallery. We'll call these alleys Spine A (next to the public library and leading to Clinton) and Spine B (starting next to the Yacht Club, stopping in front of Prairie Lights, and starting again next to Which Wich, on Dubuque).

Both alleys run east-west. "Isn't that interesting? . . . East and west goes towards and away from the river. I'm sure the river was a focus, geologically," Deanne describes human life historically seems to spring up around water. On this rainy day an oily residue coats the gallery walls, water cascades off buildings into tight, thin stalactites. "Mission Bleak" adorns Spine A behind Public Space One. There are heads of Simpsons-looking characters. A giant face says NOMA and what is likely a D is covered by a giant face sucking air through a horn-shaped mouth. An entire section of brick up against the Jefferson Building looks like petrified wood frozen in Carbonite. "It's like when people carved their names in trees!"

Iowa City's past drifts above us in the form of old building names and washed-away



instructions to park or shop. Scribbles, images, forms, shapes; the concrete and abstract; the cartoons and the realistic. “People feel compelled to make marks,” she says. In a participatory twist, the words in fresh-blood red “can’t feel at home / can’t feel at home” have scribbled next to them in black marker “can’t means won’t.” We see Groucho Marx, walking bombs, pieces in French. She stands next to one of her favorites: a gorgeous stenciling of the Creature from the Black Lagoon.

We reach the end of Spine A. The closer you get to the public streets, the less art there is. The front is clear, maintained. “No graffiti out here,” Deanne says, “Except advertising. We’re inundated with media and we think it’s okay,” she says, pointing at Hills Bank on the corner of Clinton and Washington, “but if I wanted to put a picture up there, the answer would be no. But I feel advertising,” she whispers, “is much worse defacement. We talk briefly about how damaging ads can be to the human spirit, she mentions that this is especially bad for young people. “When I work with children,” she states, “I have them make pictures.



A sad thing I see is that young kids, elementary kids, have increasingly less ideas of their own. What they make is what they’ve seen on TV or in movies. It’s all taken from someplace else. And that someplace else is commercial America. So I say, ‘no words,’ because they want to write GO HAWKS or their names. ‘This is a picture-picture.’ You can’t put a picture up there that isn’t YOUR picture.” We see, above Mesa Pizza, giant hands shaking. “I love that,” she says.

“In the 60s, there was a move for alternative spaces,” says Deanne. “Abandoned houses, empty storefronts; these new environments were cutting edge, yet people were painting on walls since humans began! How about Pompeii? Do you think that stuff was in a gallery?” I tell her, laughing, I guess Pompeii is a gallery now.

Exactly, she tells me. Iowa City—shops, banks, gas stations and all—is a gallery in time.



“There is public art. There’s a public art committee. You’ve seen those sculptures downtown in the Pedmall, chosen by a public committee approved by government. The interesting question is what gets chosen. But they pick things that aren’t controversial. And art is controversial. It’s an outdoor-but-indoor gallery where everything is smooth, clean and not controversial. Look at the wonderful variety and amazing skill. It always has been, always will be and should be. It should set us to thinking, make us have discussions!”

There’s a quiet dignity to these daytime backstreets, these corridors festooned

**ARTICLE CONT. ON PAGE 28 >>**



# The Best OF ALL POSSIBLE FILMS

**THE GOLD RUSH (1925)**

Directed by Charlie Chaplin  
Mar 3-8 | Bijou Cinema

Charlie Chaplin's *The Gold Rush*, playing from Mar. 3 through 8 at the Bijou in its lusciously-restored original 1925 version, is as unmixed a pleasure as I know. It's what religious optimists imagine creation to be: "The best of all possible worlds"—hilarious without being cruel, romantic without being saccharine, deep without

being heavy-handed, with just the right amount of sadness, evil and suffering to enhance its overwhelming happiness, virtue and justice.

When the character of the Tramp first appeared in 1914 with his signature bowler and toothbrush mustache, a strong streak of malice tempered his charm and ragged nobility. In Chaplin's late phase, the Tramp gets that

malice back in spades. In *The Great Dictator* (1940), he's the shadow cast by the poor Jewish barber, the Hitler character that de-



stroys the world like a child popping a balloon (Chaplin on Hitler: "He stole my mustache!"). He even morphs into a strangely lovable wife-murderer in *Monsieur Verdoux* (1947). But in *The Gold Rush* the Tramp is the pure charmer, the embodiment of the most decent part of

**In Chaplin's late phase**, the Tramp gets his malice back in spades.

humanity, the mythic figure of everybody's lovable desire to be loved, whose blunders are sheerly the results of mix-ups and innocence.

The movie's setting is the Klondike Gold Rush, when in the 1890s a hundred-thousand men trudged into northwest Canada in hopes of striking it rich. Cut to our Tramp, inappropriately attired for the place and time, tottering through the snowy mountains. A giant bear lumbers out of its den and starts stalking our oblivious hero. What kind of life-or-death craziness is to ensue? What exquisite comedy will the master mime weave out of the prospect of being eaten alive? Suddenly the bear

**OLD CAPITOL MALL**

**SushiKicchin**  
fresh · fast · friendly

www.sushikicchin.com • 319.338.1606

Always something new!

**Silver Spider**

Jewelry and accessories! Fun gifts, toys, clothes!

OLD CAPITOL MALL & MOUNT VERNON  
www.silverspiderweb.com

(zī-kā)  
Urdu for flavor

**Zaika**

Taste the difference!

Vegan Friendly • Halal • Catering  
Gyro Specials on Fresh Naan Bread

EXPERIENCE THE BEST OF SOUTH INDIAN CUISINE  
OPEN FOR LUNCH & DINNER | 319-351-3683

## Now Showing

Add these selections to your March to-do list.

### Capone's Whiskey: The Story of Templeton Rye

Kristian Day (2011)

Bijou | Mar. 2 – 4

The story of how some Prohibition-era farmers in Carroll county started cooking some whiskey and made a world-class liquor.



### Monty Python and the Holy Grail

Terry Gilliam and Terry Jones (1974)

Englert | Mar. 10, midnight

If you don't know at least one scene of *Holy Grail* by heart yet, then "go and boil your bottoms, you sons of silly persons!"



### Hell and Back Again

Danfung Dennis

Bijou | Mar. 20, 7 p.m.

An Academy Award nominee for best documentary, *Hell and Back Again* does the immensely important job of making us think about how hard it is for soldiers to transition between war and home. The Bijou is screening it for free; a panel discussion will follow.

disappears into another den: The Tramp was never in danger after all. Funny by not being funny, the scene says something very deep about humanity and nature and art. I'm not sure what, but like all the memorable scenes in *The Gold Rush*, I understand it perfectly well through the sheer pleasure of its unfolding.

Unlike the bear, we do ravenously follow the Tramp as he seeks gold, struggles to survive with Big Jim and the murderous Black Larsen, falls in love with Georgia the saloon girl and finally lucks into great wealth. On one reading, *The Gold Rush* is an allegory of Chaplin's own rise from the rough London music halls to fame and fortune. Equally, the movie can be read as Chaplin's purest take on modern times (to employ the title of his other masterpiece), presenting our lives as the quest for money, food and love—in that ascending order—against the backdrop of total wilderness.

Just as the title suggests, *The Gold Rush* is about desire and how it burnishes the world. Desire can elevate existence out of its squalor, as when the starving Tramp makes a scrumptious Thanksgiving dinner out of his own shoe. Desire can also dehumanize, as in the trope-creating scene when Big Jim gets so hungry that he sees the Tramp as a giant chicken. Georgia's recognition of the intensity of the Tramp's desire finally makes her love him. Likewise, the intensity of the Tramp's desire to be loved by us insinuates every glowing scene into our memory.

We live in an age that regards art exclusively as entertainment. The weird thing is how weakly entertaining so much of our art is. *The Gold Rush* is that rare example of truly entertaining art, the kind that gladdens us from bottom to top, that satisfies our fundamental desire for big laughs and a good story while simultaneously lavishing on us all of the ingenuity and wisdom our intellects could crave.

In one of my favorite scenes of all time, the Tramp wakes up with a bad hangover. Unbeknownst to him, the shack he's sharing with Big Jim has blown to the edge of a cliff; so whenever he walks to one side, the house teeters on doom. The Tramp thinks it's all in his head, simply the wooziness of his hangover. Big Jim suspects something else, and the two pace deliberately back and forth, their alternate paths keeping the house in balance. The scene has all the profundity and elegance of the yin-yang symbol. Whenever I see it, I swell with deep thoughts about the relationship between life and death, man and woman, Republican and Democrat. My kids, who love the movie as much as I do, just laugh their heads off when Charlie finally realizes what's going on. **lv**

*Scott Samuelson teaches philosophy at Kirkwood Community College and blogs about music with his son at [billyanddad.wordpress.com](http://billyanddad.wordpress.com).*

# the bijou cinema

Alternative and Independent Films

A non-profit, student-run cinema screening independent, art house, foreign and classic films since 1972.

MAR 2-4

### CAPONE'S WHISKEY: THE STORY OF TEMPLETON RYE

A film by Kristian Day

This film chronicles the history of western Iowa farmers who cooked whiskey during the 1920s and 1930s to save their farms during the hard economic times.

Showtimes: 3/2:7 pm; 3/3:7 pm; 3/4:3 pm, 5 pm

MAR 2-8

### THE GOLD RUSH

Directed by Charlie Chaplin

The complete 1925 version, newly restored and with a newly recorded orchestral score! Starring Charlie Chaplin, Georgia Hale and Mack Swain

"Here is a comedy with streaks of poetry, pathos, tenderness, linked with brusqueness and boisterousness."

-Mordaunt Hall, The New York Times

Showtimes: 3/3:4:45 pm; 3/6, 7:6:45 pm; 3/8:9 pm

### A DANGEROUS METHOD

Directed by David Cronenberg

Starring Keira Knightley, Viggo Mortensen and Michael Fassbender

"A Dangerous Method begins where other films hope to culminate." -Wesley Morris, Boston Globe

Showtimes: 3/2, 3:9 pm; 3/6, 7:8:45 pm; 3/8:6:45 pm

MAR 20

### HELL AND BACK AGAIN

Directed by Danfung Dennis - Showtime 7 pm

Late Night Movies at Bijou Cinema

FREE for students • \$7 for community

MAR 2 & 3, 11:15 pm:

### FEAR & LOATHING IN LAS VEGAS

Directed by Terry Gilliam

CAB & Bijou Cinema present  
Midnight Movie Series at the Englert

FREE for students • \$3 for community

SAT, MAR 10: MONTY PYTHON  
AND THE HOLY GRAIL (1974)

SAT, MAR 24: HOOK (1991)

PUBLIC  
ADMISSION  
ONLY

\$7

FREE!

UI STUDENT  
ADMISSION

POPCORN,  
CANDY AND  
SODA ONLY

\$1

BIJOU CINEMA | 319-335-3041  
IOWA MEMORIAL UNION, IC

SHOWTIMES & TRAILERS AT  
[bijou.uiowa.edu](http://bijou.uiowa.edu)

## &gt;&gt; ARTICLE CONT. FROM PAGE 25

with wet garbage, lost cables. And poking gutters in all shades of faded red and brown and silver. “Some of these things are kind of sad. These back alleys can be very ugly and the front side is all yuppie, all maintained. We have an interesting dichotomy about what Iowa City is.”

We enter Spine B at the alley right next to Which Wich. It has a wooden bridge that today ends into a thin stomach-shaped pool fed by a thin pipe of water dribbling down the buildings, dripping from the wires and running all down the gallery walls of the cavernous, narrow alleyway. A box-shaped, thick-dripping critter that says “what” inside its rectangular body. “Reminds me of a Medieval European city full of refuse and garbage and wooden bridges.”

There are some stickers back here, too—gaunt, black-and-white pop art adorning fuzebboxes like mushrooms. “WHO’S 5AM” challenges a sticker with a mysterious hooded figure. A giant orange fly, “a stick-on, one to really cherish,” Deanne says, glows from above a dumpster just beyond the busy one-way street. There are a lot of scrawled names and words in sloppy loops; “I’m not so into scribbled names,” she whispers.

There’s a commissioned mural on the side of Studio 13. “That’s my guess, anyway,” she says, “because there’s no way you could paint something like this without getting caught.”

She shows me an image on the third floor of the parking ramp by the Old Capital Mall, “Getting mighty close to the cops! It’s right by the door on the west end of the ramp. It looks like a pumpkin, maybe a bomb, maybe both! I thought, that’s kind of cool! It’s a really public place.”

“The space is absolutely as important the image,” she continues. “It would be interesting to see how many of these artists exhibit in galleries. It would be a different thing and the public would approach it differently. If I take them down the alley and show them where the art is done, they’d have a completely different approach. Are they ‘art’ when they’re pictures in a gallery but not here, where they were made? It’s an interesting question.”

For Deanne and others who see art and controversy as closely intertwined, it’s all about the questions.

“This is a public, open gallery!” Deanne exclaims, sensing the interview coming to a close, “Walk the alley gallery on your own! No admission, no charges, no cost, no walls, no restrictions...art for people!” **lv**

*Russell Jaffe is filling in for R.A.D. Wudnaughton, who has become stricken with image poisoning after encountering some particularly evocative visuals.*



## SOUTH OF BOWERY



Shopping for tea?  
Or tires? SoBo's got it.  
Second-hand stores  
with first-class service?  
Iowa City's South of  
Bowery district has  
that, too. Whether its  
everyday living or a  
special occasion, the  
shops, restaurants  
and people of SoBo  
will take care of you.

## Iowa City's SoBo district:

Off Gilbert St between  
downtown Iowa City & Hwy 6

## YES, EVEN A TIRE SHOP CAN GO GREEN.



- ★ NATIONWIDE WARRANTY ★
- ★ ASE CERTIFIED ★
- ★ FAMILY-OWNED SINCE 1981 ★

## WE STOPPED USING LEAD WEIGHTS.

Iowa City Tire was one of the first shops in Iowa to stop using lead wheel weights and replace them with steel wheel weights. The EPA estimates that up to 2,000 tons of wheel weights fall off each year—one of the largest sources of lead in the environment.

## WE USE NITROGEN TO FILL TIRES.

Most tire manufacturers recommend nitrogen. Tires run cooler, retain pressure longer and wear less, which increases fuel economy.

## WE CARRY GOODYEAR ASSURANCE FUEL MAX TIRES.

Their breakthrough technology offers reduced rolling resistance plus enhanced tread life and traction.

410 KIRKWOOD AVE ★ 338-5401 ★ ICTIRE.COM

**GOODFELLOW PRINTING, INC.**

**Professional Printers for 65 Years**  
408 Highland Ct. • (319) 338-9471  
bob@goodfellowprinting.com

**WHITEDOG**  
IMPORTED AUTO REPAIR & SALES  
Since 1975

**Saab/Volvo/Subaru & other imports**  
Repair: 319.337.4616  
Sales: 319.337.5283  
424 Highland Court, Iowa City  
www.whitedogauto.com

# MCDONALD CHIROPRACTIC

TRADITIONAL  
CHIROPRACTIC CARE

SPINAL  
REHABILITATION

943 S GILBERT ST | 319-338-2273  
WWW.MCDONALDCHIROPRACTIC.COM

D

**Musician's Pro Shop**  
School of Music

702 S. Gilbert St. - #106  
Iowa City  
(319) 338-3964

Guitars • Bases • Banjos  
Mandolins • Ukuleles • Amplifiers  
Drums • PA Equipment • Accessories  
Lessons • Repairs • Rentals

E

# RUMOURS SALON

IOWA CITY 930 S. GILBERT ST.  
PHONE 319.337.2255  
ONLINE RUMOURSSALON.COM

AVEDA

F

GIVE YOUR FURNITURE NEW LIFE

RECYCLING  
RECOVERING  
RECREATING



328 E. SECOND ST • 319-621-4050  
WWW.REGENERATIONFACTORY.COM

G

VOTED  
**BEST**  
RESTAURANT/  
**CHEF**  
IN IOWA

BY THE READERS OF  
EDIBLE MAGAZINE



**LEAF**  
KITCHEN

**BREAKFAST & LUNCH**  
7 DAYS A WEEK  
7:30 A.M. TO 2 P.M.

**TEA TIME**  
2 - 4 P.M. EVERY DAY  
WALK-IN "CREAM TEA"  
AVAILABLE  
QUICHES, SOUPS, DESSERTS,  
TEA, COFFEE & WINE  
AFTERNOON TEA PARTIES  
RESERVATION REQUESTED



ON FACEBOOK &  
TWITTER.COM/LEAFKITCHEN

(319)338-1909  
301 1/2 KIRKWOOD AVE.  
IOWA CITY, IA 52240  
(319) 338-1909

WWW.LEAFKITCHEN.COM

J

The  
Kirkwood  
Room  
*At Governors Ridge*

Experience the  
intimate elegance of the  
Kirkwood Room, perfect  
for any special event.



319.337.7778  
515 Kirkwood Avenue  
Iowa City, Iowa 52240  
www.kirkwoodroom.com

H

**WORLD**  
of **BIKES**  
Iowa City

Winter Tune-Up  
Special \$99  
**\$69.99**  
valid through  
03.01.11

Sales • Service • Rentals  
Bikes from Trek • Giant • Salsa  
Surly • Co-Motion • Electra  
723 S. Gilbert St., Iowa City  
www.worldofbikes.com  
Locally Owned Since 1974

**319-351-8337**

I

Mon-Fri 10:00-5:00 and Sat 10:00-4:30

**CROWDED  
CLOSET** WORLD OF  
DIFFERENCE

THRIFT  
THAT MAKES  
A DIFFERENCE

1213 Gilbert Ct, Iowa City  
(319) 337-5924

K

*Cottage*  
bakery-deli  
catering

Fresh sandwiches, soups,  
and salads every day!

Grab'n Go to class, to work, to the library...

230 e. benton  
319.351.0052

www.cottagebakeryandcafe.com

L

**ALL MUSIC  
ALL ART**

Music Lessons

Drums \* Guitar \* Piano \* Brass  
+ Used Pianos, Guitars, Drums & Sheet Music

319.541.2801 - Matt Downing  
319.471.6161 - Eric (EG) Madison  
TUES 10AM-1PM \* WED 10AM-6PM  
FRI 1PM-6PM \* SAT 10AM-3PM or by APPT.

1016 GILBERT COURT, SUITE A, IOWA CITY

M

# TAKE A CHANCE

As I sat at the Pressed And concert at the Mill on Feb. 7, I watched a couple of young men rock the stage. “Rock” might be inaccurate as they were sitting cross-legged for the show. Anyway, the spacey, hip-hop styled instrumental music that the two were making live fit well with the videos of water and a tourist bus playing on the back wall of the stage. As it progressed, I realized that the show was exactly what I wanted:

a welcome respite from an otherwise hectic period in my own life. It was easy to give my mind over to the band and just let them do what they wanted with it. By the end of the night, though, I was disappointed.

This, certainly, was not the band’s fault as the music was excellent. The reason was that the turnout was low. Usually this doesn’t bother me. I’ve come to expect it at shows, especially

when I go to see bands named To Kill A Petty Bourgeoisie or The Minute Intentions of a Boa Constrictor (for the record, both were fantastic). This Pressed And show hit me differently because it was the kind of concert that I think a lot of people would have been really into if they were willing to step outside of their normal realm and check it out. This got me thinking about one of my favorite groups: ABBA.

In their song “Take A Chance On Me,” Agnetha and Anni-Frid tell a tale that is really representative of how I approach music. It’s also how I want you, fair reader, to approach music this month. In the song, the ladies sing, “You don’t wanna hurt me, baby don’t worry, I ain’t gonna let you/ Let me tell you now/ My love is strong enough to last when things are

rough.” Just like the love of those Swedish ladies, music will always be there for you. All you need to do is take a chance on it. This can be hard because a band can burn you. I have many experiences with that in my past from poor quality psych bands and aging rockers to boring singer-songwriters and whack emcees. While there is always a risk of a show being bad, there are few things more magical than when a show hits you deeply. Music never



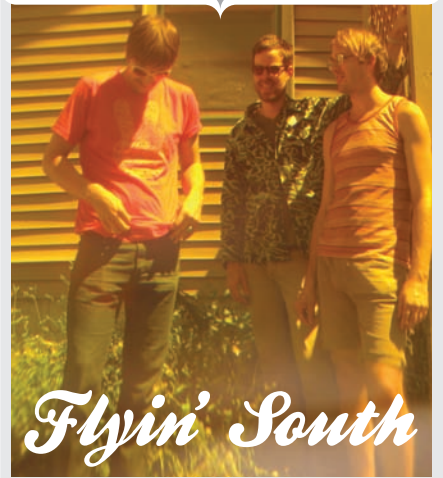
**VOULEZ-VOUS CATCH A SHOW AVEC MOI?**

*ABBA are not coming to Iowa City this month, but everyone else is.*

wants to hurt you. It only wants to treat you well. When you find that special moment with music, it’s like falling in love.

March brings a lot of diverse, interesting music to the area. If you are reading this article in the magazine, there is a good chance that you found the insert for this year’s Mission Creek Festival. From the afrobeat of Seun Kuti & Egypt 80 to the progressive indie pop of Little Scream, there are many shows to try. Read the insert and take a chance on one. You could find your new favorite band. The festival is not until the end of the month. There are shows to entertain in the meantime.

Keeping with the idea of this month’s column, take a chance and visit our neighbors to the North: Cedar Rapids. At CSPS on March 21, NYC-based, Ghana-born emcee Blitz the



## Flyin’ South

The mighty **SXSW** festival celebrates its 25th year in Austin, Texas, Mar. 13-18. A model for multi-venue festivals like Mission Creek, SXSW runs over 2,000 performers on more than 90 stages . . . and those are just the “official” ones.

This year Iowa City is represented by the swinging **Diplomats of Solid Sound**, marking their sixth appearance, and **Wet Hair**, heading down for their second visit.

Neither group is expecting much in terms of “being discovered” by the label honchos and media that allegedly comb showcases for the next big thing.

“I feel like most labels aren’t looking for bands in a live setting anymore,” Wet Hair’s **Shawn Reed** said. “They are finding them on the Internet first.”

“If you have a huge label that’s willing to spend money and make you a star then the ride may have just started,” explained **Doug Roberson** of the Diplomats. “For the rest of us regular Joes, it’s something special to do once a year. . .”

Doug will be bringing down the whole clan, including a horn section and singers **Sarah Cram** and **Kathy Ruestow**. They’ll throw in a few numbers from a new record Doug hopes to release later this year.

Wet Hair will be Shawn joined by **Justin Thye** and **Ryan Garbes**. Their shows will focus exclusively on stuff from their upcoming May release, *Spill into Atmosphere*.

—TODD KIMM

Find more info on Iowa City bands at **SXSW2012: LittleVillageMag.com/sxsw**

**BLITZ THE AMBASSADOR**

Mar. 21 | 7 p.m. | CSPS | \$14/18

Ambassador will take the stage. Possessing a flow that is precise, smooth and impassioned, Blitz's music merges the Ghanaian pop form of highlife with the African-American genres soul and funk as well as an understanding of hip hop as a political force. Spitting conscious rhymes without being preachy, Blitz is an emcee worth listening to. Touring with a full band, fans of The Roots and The Uniphonics will get into this show.

On March 23, the California Guitar Trio will be playing at CSPS. Hailing from Belgium, Japan and the US, the music of CGT reflects their various upbringings around the globe as classically trained guitarists. In their live shows, CGT does not know the meaning of the word "genre" as their sets can merge classical music with popular songs and jazz standards. All are played with supreme precision and technical virtuosity on acoustic guitars. Anybody that wants a nice, mellow start to their weekend should start here.

There is plenty to try in Iowa City as well. March 9 brings A Place to Bury Strangers to Gabe's. Hailing from Brooklyn, APTBS is one of the last real practitioners of old school shoegaze in the vein of My Bloody Valentine and Ride. While their sound is loud, it's not

aggressive. APTBS keeps a strong psychedelic bent to their songs as the guitars and bass swirl to create a space to escape into, something that seems really strange for a band that is as loud as them. Did I mention that they are loud?

The quieter post-punk front brings two different options. On one side, there is Cursive playing at The Mill on March 22 with Cymbals Eat Guitars and Conduits. Along with putting on an excellent live show, Cursive have grown up from being emo. While they are still emotional, lead singer Tim Kasher doesn't whine anymore. The new maturity merges his more sophisticated lyrics with the angular guitar rock for which the band is well known.

The sonic profile of Cursive also holds for We Were Promised Jetpacks, who will be playing March 25 at the Blue Moose. Similar to British rockers Bloc Party and Futureheads, the Scottish WWPJ is twitchy, dynamic and young. When they get older, WWPJ might slow down their sound. For now, their high-intensity approach to rock and roll is one that is always exciting in a live context. They will be supported by Bad Veins.

**CURSIVE**w/ Cymbals Eat Guitars, Conduits  
Mar. 22 | The Mill | 9 p.m. | \$12/14

While I never thought ABBA would influence me or become the basis of a column, I'm glad that they did. The only reason they became important to me was because I took a chance on them. **lv**

*A.C. Hawley learned about The Mission Creek Festival from Little Village. He is fully aware of how the loop has been completed by him writing about The Mission Creek Festival for Little Village. Do you have a scoop? Email it to ac.hawley@littlevillagemag.com or tweet it to @acethoughts.*

**FREE DELIVERY**  
**(319) 351-9529**

\*\*\*\*\* DAILY LUNCH SPECIALS \*\*\*\*\*

**Entertainment 7 nights a week**
**UPCOMING SHOWS**

- MAR 8 } **LAURA GIBSON**  
 MAR 20 } **LANGHORNE SLIM**  
 MAR 22 } **CURSIVE**  
 MAR 24 } **MANSIONS ON THE MOON**  
 MAR 28 } **WILLIAM FITZSIMMONS**  
 MAR 29 } **MIKE DOUGHTY**  
 (OF SOUL COUGHING)  
 MAR 30 } **SHARON VAN ETTEN**  
 W/ BOWERBIRDS  
 APR 1 } **LITTLE SCREAM**

**FREE JAZZ ON MOST FRIDAYS 5-7PM**
**MENU & SCHEDULE ONLINE**  
**www.icmill.com**  
 120 E BURLINGTON


- MAR 7, 7PM **DOOMTREE**  
 MAR 11, 7PM **AN HORSE**  
 THE COMPANY WE KEEP  
 MAR 14, 6PM **COMEBACK KID**  
 MAR 18, 9PM **TOKI WRIGHT**  
 OLD MAN'S WAR  
 MAR 22, 7PM **MIKE STUD/HUEY MACK**  
 MAR 23, 4PM **CHELSEA GRIN**  
 MAR 24, 9PM **PARRANDEROS LATIN**  
 COMBO  
 MAR 25, 8PM **WE WERE PROMISED**  
 JET PACKS  
 MAR 28, 6PM **FOR TODAY**  
 MAR 29, 6PM **KIMYA DAWSON WITH**  
 LESLIE AND THEY LYS  
 MAR 30, 9PM **WILLIAM ELLIOTT WHITMORE**  
 W/ JUSTIN TOWNES EARLE  
 MAR 31, 9PM **THE ANTLERS**

**WWW.BLUEMOOSEIC.COM**  
 TICKETS AT **WWW.TICKETFLY.COM**



## Death Ships

Circumstantial Chemistry  
deathships.bandcamp.com

Back in 2006 Dan Maloney and his band Death Ships were gigging regularly from his Iowa City home-base and gaining some notoriety. Life changes forced a do-over in Chicago which resulted in derailing the band. When Maloney released the collection of four songs titled *Maybe Arkansas* he had recorded since the debut Death Ships album in 2010, he was already working on his new album, *Circumstantial Chemistry*.

That 4-track EP, was a brilliant slice of power pop and I picked it to be one of my favorite releases of 2010. The bar was set high, but *Circumstantial Chemistry* easily clears it.

The energy of the album keeps me quickly moving through the songs and the production provides interest when I listen close. In headphones the texture and complexity of the songs reveal themselves—a guitar subtly moves around left and right in one song, a bit of clave punctuates a beat low in the mix in another.

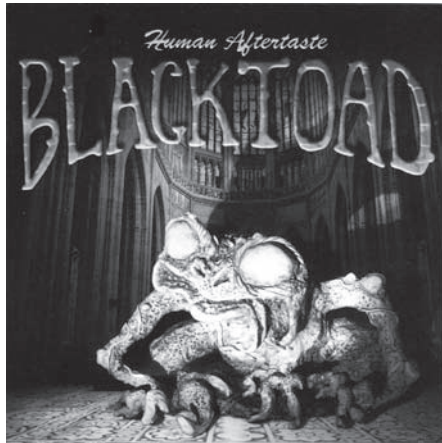
“Overpaid (Is It Just Me)” opens with fairly straight drumming and simple guitar rhythm to draw the focus to Maloney’s

polished vocals which recall Michael Hutchence-fronted INXS. But it’s the song’s brassy crescendo late in the song that really pays dividends.

For me, the title of *Circumstantial Chemistry* speaks to the compound of rock and pop influences Maloney mixes carefully in his laboratory—equal parts Cheap Trick, Tom Petty, Badfinger and Big Star yield a new amalgam of classic melodies and hooks wrapped neatly in muscular guitars and reaching, emotive vocals.

*Death Ships* will be opening for Mike Doughty and Caroline Smith and the Goodnight Sleeps at The Mill Restaurant on Thursday, March 29 during Mission Creek.

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



## Human Aftertaste

*Black Toad*  
[humanaftertaste.com](http://humanaftertaste.com)

DC Comics introduced us to Bizarro World, the cubical world where everything

Even the most ‘normal’ among us has a soft spot for something they know is wrong, and **Human Aftertaste** aim to please.

is the opposite of our world. The Bizarro aesthetic code was “Us love ugliness!” Human Aftertaste would, I guess, be the Bizarro Bieber. They’ve gone through various incarnations through the past several years but there’s a consistent commitment to all that is unholy, bloody, excremental and perverse. Their attraction to all that repels the regular citizens, like Bizarro World, is logically leaky—even the most ‘normal’ among us has a soft spot for something they know is wrong, and these guys aim to please.

Human Aftertaste has always played their decadence for laughs. Their shows are famously messy freak shows, and just when you think you’re in on the joke, things just get weirder. Everyone has a good time, even if that stain never comes out. But *Black Toad* is something of a departure from their earlier CDs. They’ve completed the transition from a rock band to an all-electronic outfit.

The lyrics might not be appropriate for Vacation Bible School, but these songs are actually well-constructed synth-pop. They sound a bit like late-period Nine Inch Nails, but with a sense of humor. In the place of Reznor’s market-tested anguish we get “Pump That Pussy Up.” “Claws in the carpet, don’t hold back, if you need a post, I’ll give you something to scratch.” Count Jabula—a pot-bellied, be-mulleted dirtbag in women’s underpants—delivers lines with unsavory panache.

Human Aftertaste has stepped up their game on *Black Toad*. They’re still clowns, to be sure, but this is better Industrial EDM than what a lot of people make when they’re dead serious. They may be the Devil’s own Cirque Du Soleil, but there’s some serious music to go with the dirty jokes now. You’ll actually want to invite them into your home these days, but keep some professional cleaning products close at hand.





## Imperfekt

*Tunes For Improvement*

MicHandRecordings.com

Imperfekt is a hip-hop MC that produces his own beats. Though locally there are several examples—Rahlan Kay and Coolzey come to mind—it isn't a common thing. MCs and producers tend to specialize, but in the decidedly un-hip-hop environment of Iowa, perhaps these guys feel like they're on their own and

have to go DiY top to bottom. In the case of Imperfekt, I can't argue with the results.

The beats are in the laid back, raw, break-beat style pioneered by A Tribe Called Quest and DJ Premier, a style which has fallen out of favor with the mainstream beat-makers. But

must not know who you're brunchin' with," from the song "Hunger." "Home" stands out both for Afro Jesus' memorable chorus and samples of news reports about the flood of 2008. As a former Cedar Rapiidian, I can't say I remember living there with much affection,

As a former Cedar Rapiidian, I can't say I remember living there with much affection, but Imperfekt makes me feel his love for the place.

Imperfekt doesn't have any trouble finding some new twists within a well-worn tradition. There isn't much variation in rhythm from track to track, but the samples provide enough differences in mood and texture to keep things interesting. The CD includes instrumentals for every track, which, minus the vocals, feels like a second album.

Imperfekt's vocal style shows years of practice paying off. He never stumbles out of the groove or tries to force an awkward line to fit. The album contains some gems like "food for thought authors grab your pot holders and oven mitts / smooth as butter is you

but Imperfekt makes me feel his love for the place. He's a blue-collar, plain-speaking MC. His rhymes aren't flashy or fashionably deranged, but they complement and mesh with the strong, musical beats. It's a sum-is-greater-than-the-parts thing.

And he doesn't waste any energy on hip hop's cliché boasts—something that stopped feeling fresh 30 years ago. Calling himself 'Imperfekt' is an act of humility in a world of braggarts, but this is a CD he can be proud of.

*Kent Williams came to Iowa in 1970 on a three-hour tour and has been shipwrecked here ever since.*



WASHINGTON STREET  
**WELLNESS CENTER**

**505 E Washington Street, (319) 466-0026**

We are proud to welcome  
two new additions to our wellness team:

**Dr. Cody Scharf, DC**  
**Melissa Dobbins, LMT**

Visit  
[www.washingtonstwellness.com](http://www.washingtonstwellness.com)  
for more information.

- Natural/Naturopathic Medicine
- Chiropractic
- Nutritional Medicine
- Wellness Coaching
- Bio-Identical Hormone Balancing
- Healthy Aging Programs
- Individualized Healthcare Plans
- Weight Management
- Massage Therapy
- Yoga
- Counseling
- Acupuncture

# Is excess American body fat a potential energy resource? Plus: Why is prostitution called the oldest profession?

With the population of the United States growing ever more obese and oil becoming scarcer, I wonder if the government has started taking into account the energy its population is storing in body fat. Hypothetically, how much would this add to the nation's energy reserves?—John Prokos, Kathmandu

John, you know I admire outside-the-box thinking, and this is about as out there as it gets. We'll ignore the queasy question of how you'd go about mining this unexploited resource and instead focus on just how much there is. Answer: a lot.

According to a much-quoted 2009 press briefing from the Centers for Disease Control, American adults collectively are hauling around at least 4.6 billion extra pounds of fat. That's the equivalent of four trillion BTUs of energy—an impressive number, but what does it mean in practical terms? The following may give a sense. The same amount of energy would be contained in:

- 700,000 barrels of crude oil, or
  - 35 million gallons of gasoline, or
  - nearly 15 freight trains loaded with coal.
- (I'm telling you, my assistant Una went nuts with the spreadsheet on this.)

Still not grasping the magnitude of the thing? Let's try this. If you could magically liposuction out all of that 4.6 billion pounds of extra fat, it would make a cube 150 feet on a side of quivering yellow . . . OK, not the best visual. But consider:

- If Americans' excess body fat could be converted into something suitable for the solid rocket boosters of the now-retired space shuttle, it could have powered all 135 launches, with enough left for a few more missions after that.
- You could deep-fry more than 83 billion large orders of McDonald's fries in it.

- Alternatively, come Thanksgiving, you could deep-fry about 25 million turkeys simultaneously, and who wouldn't love to do that?

However, let's be realistic. Would excess U.S. body fat, if harvested in a caring and noninvasive manner from free-range livestock, add significantly to the nation's energy reserves? It's at this point that one national crisis collides with another: the answer, sadly, is no. Those four trillion BTUs would satisfy the country's staggering energy appetite for just 53 minutes. Which I guess shows that while we love our French fries and whatnot, we love our SUVs a lot more.



**Why is prostitution called "the oldest profession"? Under both of the definitions of *profession* I know, there's no chance prostitution could be the oldest, these being (1) "an occupation requiring extensive education in science or the liberal arts" and (2) "a way of making a living." Since I know of no university programs in Prostitution: Theory and Practice or Hustling 101, I've discounted the first definition. Under the second, prostitution is certainly a profession, but I can't see how it could be the oldest. I have always assumed the oldest way of making a living, older than *H. sapiens* itself, was hunting and gathering. Is humanity actually descended from a race of hookers, or is there a nonreligious definition of *profession* I'm missing?—Boris**

Boris, relax. It's a joke. One might have guessed this, but for the details I turned to Barry Popik, chairman of the Straight Dope philology department. He responded with a new post to his word-origins blog, at [barrypopik.com](http://barrypopik.com). Based on this we construct the following account:

1. The originator of the notion of prostitution as the oldest profession was Rudyard Kipling. His 1888 short story "On the City Wall" begins: "Lalun is a member of the most ancient profession in the world. . . . In the West, people say rude things of Lalun's profession, and write lectures about it and distribute the lectures to young persons in order that Morality may be preserved." Lalun is, of course, a hooker.

2. Kipling, as is the wont of authors, wasn't offering a learned insight into the labor markets of antiquity but rather making a quip.

3. It was, however, a quip with legs. Previously the oldest profession was generally considered to be farming. For example, Popik notes, in 1883 the *Grand Forks* (North Dakota) *Herald* proclaimed, "In fact agriculture is the first and best as well as the oldest profession." This is defensibly true but hardly a remark to draw appreciative chuckles when told over cigars at the club.

Once Kipling had nominated prostitution for the honor, it immediately chased agriculture from the field and inspired numerous droll variations. For example, in 1922 theater critic Alexander Woollcott recounted a joke about an actor and a streetwalker with the punch line "The two oldest professions in the world—ruined by amateurs." Ronald Reagan in more recent times declared politics to be the second oldest profession.

After the grins fade, Boris, you're welcome to argue that really agriculture is the oldest profession. However, if you think facts are going to trump entertainment value—well, good luck with that.

—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.

### Curses, Foiled Again

Police arrested convicted cockfighter Danny Pham, 36, for violating his parole after he showed up at the post office in Lake Worth, Fla., to claim a live rooster delivered through the mail. Pham insisted the bird in the box was “not his chicken” and that he was “picking it up for a friend.” Palm Beach County sheriff’s deputies found 89 roosters in cages in Pham’s backyard. (*The Palm Beach Post*)

• A gunman entered a London bank and ordered the teller to put 700,000 pounds (\$1.1 million) in a bag. Only instead of giving the cashier the bag, the robber held onto it and handed him his gun. He quickly realized his mistake, but before he could grab it back, the teller had time to activate the bank’s security shutters, locking out the suspect and leaving him empty-handed, except for a bank worker’s bicycle, which he stole for his escape. (Britain’s *The Telegraph*)

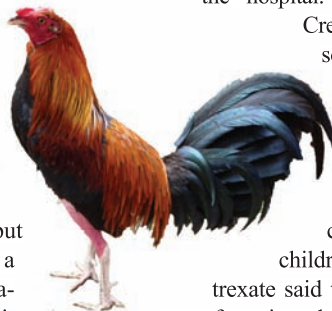
### Better Than Billboards

The Los Angeles Police Department warned city real estate agents to stop using unmanned aircraft to take aerial photos and videos of homes for sale. Noting the pictures being posted on Realtors’ websites have been taken from several hundred feet off the ground, the same altitude many police helicopters fly at, Sgt. George Gonzales explained the drones pose a potential safety hazard and could violate federal airspace regulations. (Los Angeles Times)

• The new FAA Reauthorization Act orders the Federal Aviation Administration to develop rules for the testing and licensing of commercial drones by 2015. Once the agency clears their use, the commercial drone market in the United States could be worth hundreds of millions of dollars. It forecasts that 30,000 drones could be in the nation’s skies by 2020. The FAA has already licensed hundreds of drones to police and other government agencies, including the Department of Homeland Security, and to a handful of research institutions. (*The Washington Times*)

### Current Events

A helium-filled balloon, probably a Valentine’s gift, knocked out power to 15,099 Southern California Edison customers. Edison official David Song said metallic balloons often cause power outages by shorting out lines and transformers, but in this case it shut down an entire substation in Fontana. Song said balloons cause the most outages around Valentine’s Day and June school graduations. (Associated Press)



### Libertarian Health Care

Police said Hubert Lee Credit, 39, stole an ambulance that responded to an emergency call in Tampa, Fla. “I got beat up by four guys,” Credit explained after officers stopped him. “I saw the ambulance, and I was going to drive myself to the hospital.” Instead, police charged Credit and had ambulance personnel drive him for treatment for a head wound. (*Tampa Bay Times*)

### Missing the Point

Five pharmaceutical companies that make the children’s leukemia drug methotrexate said they’ve slowed or stopped manufacturing the drug because a critical nationwide shortage is causing high demand. (*ABC News*)

• At least 37 people were killed in South Sudan during a shoot-out at a peace conference aimed at ending violence. Deputy Defense Minister Majak D’Agoot explained the gunfight in Mayendit began after “a problem occurred” between police attending the conference from Unity state and police attending from neighboring Warab state. “Each side thought they were attacked” by the other and returned fire, D’Agoot said. (*BBC News*)

### Like a Candle in the Wind

A woman who lit a candle at her home outside Manchester, England, to honor songstress Whitney Houston wound up setting the house on fire. Fire official Rick Taylor said the woman apparently failed to snuff the candle when she went to bed. The flame ignited a curtain, starting a blaze that gutted the living room. (*Manchester Evening News*)

### How Rightsizing Works

Concessions International announced it was laying off 530 servers, bartenders, kitchen managers and other workers at its restaurants at Hartsfield-Jackson Atlanta International Airport. The announcement was followed by another that the airport is adding concessions, including several restaurants operated by Concessions International, that will result in some 1,600 new jobs. “We’re hoping that some of the people being laid off will capture some of those 1,600 jobs,” Deborah Lum, executive director of the Atlanta Workforce Development Agency, said. (*The Atlanta Journal-Constitution*)

### There Oughta Be a Law

Conceding that it has no chance of passing, Arizona Rep. Katie Hobbs introduced a bill

that would require advertisers who retouch photos to run a disclaimer alerting consumers: “Postproduction techniques were used to alter the appearance in this advertisement. When using this product, similar results may not be achieved.” Hobbs said she hopes to bring attention to “body-image issues, especially with young girls.” (Phoenix’s *The Arizona Republic*)

### Ammo Upgrades

• U.S. weapons experts are developing a self-guiding bullet that can steer itself to its target. Using an optic sensor to identify the target and tiny fins to correct its course, the 4-inch bullet, developed by a subsidiary of defense contractor Lockheed Martin, is designed to be accurate at distances of at least a mile and a quarter. “We can make corrections 30 times per second,” researcher Red Jones said. Calling the bullet “a revolution for ground forces” that “may help cut down on civilian casualties in future conflicts,” Britain’s Royal United Services Institute think tank worries nevertheless about its being marketed to the public, especially after the researchers issued a press release identifying potential customers as “the military, law enforcement and recreational shooters.” (BBC News)

• U.S. and German researchers have come up with a new gun and bullets that don’t have to hit their target to kill, just come close. Prototypes have been tested by U.S. troops in Afghanistan. Intended to negate the advantage of cover, the 25mm bullets have a small computer that monitors their flight path. A computer in the XM25 rifle programs each round before it’s fired. When the bullet nears the target, it explodes, sending shrapnel that strikes anyone in the vicinity, even those behind cover. The gun costs around \$35,000, and bullets cost several hundred dollars each. They’re made by hand, so the cost could lower to around \$25 once production is automated. (*The Economist*)

### News of Warmageddon

This winter’s weather has been so mild in North America that Winnipeg, which has enjoyed its third-mildest January in more than a century, was forced to truck in 200 loads of faux snow for its annual snow-sculpting competition. Festival du Voyageur official Emili Bellefleur said she knows of only one other year that the 43-year-old festival had to buy artificial snow. (Reuters)

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

## ART/EXHIBITIONS

### Akar

257 East Iowa Ave., Iowa City  
[www.akardesign.com](http://www.akardesign.com)

New Works by Matthew Metz, Feb. 12 through Mar. 9\*2012 Yunomi Invitational, Mar. 12 through April 13

### Cedar Rapids Museum of Art

410 Third Ave. SE, Cedar Rapids  
[www.crma.org](http://www.crma.org)

A Siren Night at the Museum!, Mar. 1, 5pm\*Conquer the Corridor!, Mar. 6, 8am\*Advancing Artists Class with Michelle Fischer, Mar. 6, 9:30am\*Art Bites: Lure of the Local Artist Mary Zeran, Mar. 7\*Advancing Artists Class with Michelle Fischer, Mar. 13, 9:30am\*"Grottos of the Heartland" with Jane Gilmor, Mar. 15, 7pm\*Advancing Artists Class with Michelle Fischer, Mar. 20, 9:30am\*Advancing Artists Class with Michelle Fischer, Mar. 27, 9:30am

### Figge Art Museum

225 West Second St., Davenport  
<http://figgeart.org/>

"Thursdays at the Figge," Thursdays at 5 p.m.\*Fins and Feathers: Children's Book Illustrations from The Eric Carle Museum of Picture Book Art, through April 22\*Young Artists at the Figge, through May 27\*Britten Peace Project: Quad Cities, Feb. 25 through April 15\*Estate Planning Forum, Mar. 1, 7pm\*W(h)ine & Art, Mar. 1, 6pm

### Legion Arts/CSPS

1103 3rd Street SE, Cedar Rapids  
<http://legionarts.org/>

Master Printmakers (Artists Reception), Mar. 9, 5pm\*Clay: My Diversity of Expressions (Artists Reception), Mar. 9, 5pm\*Video by Michelle Ellsworth, Feb. 16 through Mar. 31

### Public Space One

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

March Exhibition: Mollie Goldstrom and Ryan Rasmussen, Mar. 2, 6pm

### University of Iowa Museum of Art

[uima.uiowa.edu/events](http://uima.uiowa.edu/events)

See website for event locations

Jeanne and Richard Levitt Lectureship: American Crafts in Context, Ron Fondaw on "Matter in Our Hands—From Formless to Meaningful", Mar. 27, 7:30pm

### University of Iowa Museum of Natural History

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

UI Explorers Seminar: Stephen Hendrix, Department of Biology, Feb. 16, 7pm\*UI Explorers Seminar Series: Andrew Forbes, Department of Biology, Mar. 22, 7pm

## MUSIC

### Blue Moose Tap House

211 Iowa Ave, Iowa City  
[www.bluemooseic.com](http://www.bluemooseic.com)

Origin of Animal, Daylight Savings Account, Mar. 2, 9pm\*Yelowolf, Mar. 3, 6:30pm\*Doomtree, Mar. 7, 8pm\*An Horse, The Company We Keep, Mar. 11, 7:30pm\*Comeback Kid, Living With Lions, Mar. 14, 6pm\*Toki Wright, Old Man's War, Mar. 18, 9pm\*Mike Stud, Muey Mack, Mar. 22, 6pm\*Chelsea Grin, Attila, For the Fallen Dreams, Chuck! No, Captain Chunk!, Vanna, The Crimson Armada, Mar. 23, 4:30pm\*Salsa Vibe, DJ Edwin Alvarado, Mar. 24, 9pm\*The White Panda, Mar. 24, 9pm\*We Were Promised Jetpacks, Bad Veins, Mar. 25, 8pm\*For Today, A Skylit Drive, Stick to Your Guns, My Children My Bride, Make Me Famous, Mar. 28, 6:30pm\*Kimya Dawson, Leslie and the Lys, Christopher the Conquered, Weed Wolf, Mar. 29, 6:30pm\*William Elliott Whitmore, Justin Townes Earle, Grand Tetons, Mar. 30, 9pm\*The Antlers, Emperors Club, Mar. 31, 9pm

### Coralville Center for the Performing Arts

1301 5th St., Coralville, Iowa  
[www.coralvillearts.org](http://www.coralvillearts.org)

See website for showtimes

Preucil School of Music Orchestra Festival, Mar. 5\*Los Angeles Guitar Quartet, Mar. 6\*Coralville Central General Music Program (Grades 4-6), Mar. 26\*Rebecca Ashe: Electro-Acoustic Flute, Mar. 27

### Englert

221 E. Washington St., Iowa City  
[www.englert.org](http://www.englert.org)

Hot Tuna (acoustic show), Mar. 8, 8pm\*The Fez, Mar. 9, 8pm\*Lúnasa, Mar. 10, 8pm\*The Magnetic Fields, Mar. 28, 8pm\*Seun Kuti & Egypt 80, Mar. 31, 8pm

### Gabe's

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

Mixology every Thursday

Outernational, Mar. 6, 9pm\*Man Overboard, Handguns, Seahaven, Daytrader, Morning Exit, Mar. 7, 6pm\*The Mighty Regis, The ILLS, Muddy Rails, Mar. 7, 10pm\*A Place to Bury Strangers, Surgery, Alex Body, Mar. 9, 8:30pm\*Lipstick Homicide, North of Grand, Hott, The Blendours, Mar. 10, 10pm\*Aseethe, Brutus and the Psychedelic Explosions, Chupacabra, Mar. 16, 9pm\*The Men, Nude Beach, Super Sonic Piss, Los Voltage, Mar. 20, 9pm\*Rubblebucket, The Olympics, Mar. 21, 8:30pm\*The Oculus, Blizzard at Sea, The Desolate,

Lethal by Default, Mar. 24, 10pm\*La Dispute, Balance and Composure, All Get Out, Sainthood Repts, Mar. 26, 6:30pm\*Rhys Chatham, Rene Hell, Solid Attitude, Mar. 27, 9pm\*Erase Errata, T'Bone, Super Sonic Piss, Slut River, Mar. 28, 9pm\*Black Milk, Mar. 29, 10pm\*War on Drugs, Dirty Beaches, Wet Hair, The Savage Young Taterbug, Mar. 30, 10pm

### Hancher Auditorium

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

See website for event locations

Tower of Power, Mar. 2, 7:30pm\*Los Angeles Guitar Quartet, Mar. 6, 7:30pm\*Soweto Gospel Choir, Mar. 27, 7:30pm\*Seun Kuti and Egypt 80, Mar. 31, 8pm

### Legion Arts/CSPS

1103 3rd Street SE, Cedar Rapids  
<http://legionarts.org/>

Kate Campbell, Mar. 10, 8pm\*The Makem and Spain Brothers, Mar. 11, 7pm\*Slide, Mar. 12, 7pm\*Jeremy Kittel Band, Mar. 13, 7pm\*Peppino D'Agostino, Mar. 16, 8pm\*Joy Kills Sorrow, Lake Street Dive, Mar. 20, 7pm\*Blitz the Ambassador, Mar. 21, 7pm\*California Guitar Trio, Mar. 23, 8pm\*The David Wax Museum, Mar. 24, 8pm\*The Steel Wheels, Mar. 25, 7pm\*The Hot Club of San Francisco: Cinema Vivant, Mar. 28, 7pm\*The Hot Club of San Francisco: Meet Me in Paris, Mar. 29, 7pm\*Karla Bonoff, Mar. 31, 8pm

### The Mill

120 E. Burlington St., Iowa City  
[www.icmill.com](http://www.icmill.com)

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.

Old Thrashers V, Mar. 3, 9pm\*Foghorn Stringband, Mar. 6, 8pm\*Benjamin Schmidt, Dustin Busch, Ryan Bernamen, Scott Cochran, Mar. 7, 7pm\*Laura Gibson, Oak Creek Band, Brooks Strause and The Gory Details, Mar. 8, 9pm\*The Heligoats, The Grand Tetons, Mar. 9, 9pm\*Burlington Street Bluegrass Band, Mar. 14, 7pm\*Taboo, Ancestral Diet, Sister Midnight, User 45, Mar. 15, 10pm\*Jazz After Five with Equilateral, Mar. 16, 5pm\*Stuart Davis, Mar. 16, 9pm\*Hoots and Hellmouth, Frontier Ruckus, Mar. 18, 9pm\*Langhorne Slim, John Gordon (of She Swings, She Sways) & Brian Johannesen (of Grand Tetons), Mar. 20, 9pm\*Cursive, Cymbals Eat Guitars, Conduits, Mar. 22, 9pm\*Daryl Hance with more TBA, Mar. 23, 9pm\*Mansion on the Moon, Mar. 24, 9pm\*Mission Creek KRUI Pizza Party with The Poison Control Center, Like Pioneers, The Parlour Suite, Mar. 27, 8pm\*William Fitzsimmons, Denison Witmer, Douglas Kramer Nye, Mar. 28, 9pm\*Mike Doughty, Caroline Smith & the Goodnight Sleeps, Death Ships, Mar. 29, 9pm\*Sharon Van Etten, Bowerbirds, The Lonelyhearts, Alexis Stevens, Mar. 30

## A-List



### Lower Dens w/ Fort Francis Saturday, March 10, 9:00 p.m. Gardner Lounge, Grinnell, IA

If one thing has been made clear in this issue, it is that March is huge for indie music and culture in Iowa City. As we all patiently await the Mission Creek Festival at the end of the month, it might be wise to look to one of our neighbors for a tasty appetizer to tide us over. Grinnell College has historically done an exceptional job of bringing super cool and relevant acts to the middle of Iowa and this month is no different.

Lead singer and guitarist Jana Hunter got her start putting out freak-folk solo records alongside Devendra Banhart on his label, Gnomosong. Her group is currently on the road in anticipation of their second effort, *Nootropics*, produced by Drew Brown, who has done work with Radiohead, Beck, Blonde Redhead and Sandro Perri.

Let March be a celebration of how totally awesome and hip the state of Iowa can be! Almost all Grinnell concerts are free and open to the public, so be sure to check their website for the rest of their spring lineup:

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

### Performing Arts at Iowa

performingarts.uiowa.edu  
See website for times and locations  
Johnson County Landmark, Mar. 3\*William Westney, piano, Mar. 3\*UI Horn Choir, Mar. 4\*Composer's Workshop with David Gompper, Mar. 4\*Chamber Orchestra, William LaRue Jones, director, Mar. 4\*University and Concert Band, Mar. 5\*Kenneth Tse, saxophone and Jason Sifford, piano, Mar. 7\*Johnson County Landmark, John Rapson, director, Mar. 8\*Society of Composers, Mar. 8\*Hannah Holman, cello and Rene Lecuona, piano, Mar. 21\*University Choir and Kantorei, Timothy Stalter, director, Mar. 25\*Michael Tsalka and Sonia Lee, duo-harpsichordists, Mar. 25\*University Symphony, William LaRue Jones, conductor, Mar. 28\*Improvisation for Classical Musicians recital, Mar. 29\*Camerata, Timothy Stalter, director, Mar. 30

### Red Cedar Chamber Music

www.redcedar.org  
See website for event locations  
Music for Seniors event, Mar. 27, 1pm

### Riverside Casino

3184 Highway 22, Riverside  
www.riversidecasinolandresort.com  
George Thorogood & the Destroyers, Mar. 24, 8pm\*Jimmie Vaughan, Mar. 25, 5pm

### Uptown Bill's

730 S. Dubuque St.  
www.uptownbills.org  
Art and Music Night, Thursdays at 6pm  
Open Mic, Thursdays at 7pm  
Saturday Night Music, Saturdays at 7pm

### Yacht Club

13 S. Linn St., Iowa City  
www.iowacityyachtclub.org  
Open Mic every Monday  
Dance Party every Tuesday  
Jam Session every Wednesday  
Dennis McMurrin and the Demolition Band, Bad Intentions, Mar. 3, 9pm\*Chasing Shade, Mar. 8, 10pm\*S.S. Web, Saint Christopher, Half Hearts, The Olympics, Zoo Animal, Mar. 9, 9pm\*Porch Builder, Natural Oil, Mar. 10, 10pm\*OSG, Organic Underground, Lady Espina, Mar. 23, 9:30pm\*Cosmic Railroad, The Gratest Story Ever Told, Mar. 24, 10pm\*El Ten Eleven, Surgery, Slip Silo, Mar. 28, 9pm\*Oberhofer, Mumfords, The Olympics, Sudden and Subtle, Mar. 29, 8pm\*Lulacruza, Lady Espina, Mar. 30, 9pm

## THEATER/DANCE/ PERFORMANCE

### City Circle Acting Company

www.citycircle.org  
See website for times and locations

Our Town, Mar. 23-25 and Mar. 30 through April 1

### Coralville Center for the Performing Arts

1301 5th St., Coralville, Iowa  
www.coralvillearts.org  
See website for showtimes  
The Music Man, Mar. 1-4\*The Elim Arrival Tour: Where Are You Men of War?, Mar. 18\*Our Town, Mar. 23 through April 1

### Englert

221 E. Washington St., Iowa City  
www.englert.org  
Gigi, Mar. 1-4\*Intimate At The Englert: Was The Word, Mar. 18, 7pm\*National Theatre Live: The Comedy Of Errors, Mar. 24, 7pm\*David Cross, Mar. 30, 7pm

### Hancher Auditorium

www.hancher.uiowa.edu  
See website for event locations  
Punk Yankees, Mar. 8, 7:30pm

### Penguin's Comedy Club

Clarion Hotel, 525 33rd Ave. SW, Cedar Rapids  
www.penguinscomedyclub.com  
Check website for showtimes  
Mike Armstrong, Mar. 2-3\*The Midnight Swinger, Mar. 9-10\*Kevin Farley, Mar. 16-17\*James Johann, Mar. 23-24\*Greg Hahn, Mar. 30-31

### Performing Arts at Iowa

performingarts.uiowa.edu  
See website for times and locations  
Dancers in Company Home Concert, Mar. 1-3\*Big Love by Charles L. Mee, Mar. 29-31\*Sidewinders by Basil Kreimendahl, Mar. 2-4\*Johanna Kirk-Dance Thesis Concert, Mar. 5-10\*High School Hero by Mark Smolyar, Mar. 8-9\*Theatre Honors Week, Mar. 19-24\*Dance Thesis Concert I, Mar. 29-31

### Riverside Theater

http://www.riversidetheatre.org/  
See website for showtimes and locations  
Walking the Wire: This Will Never Work, Mar. 1-4, Mar. 8-11\*A Steady Rain, Mar. 30-31

### Theatre Cedar Rapids

4444 1st Ave NE, Cedar Rapids  
www.theatre.org  
See website for showtimes  
Gross Indecency: The Three Trials of Oscar Wilde, Feb. 10 through Mar. 3\*The Wedding Singer, Mar. 9-31

## CINEMA

### Bijou Theatre

IMU, UI Campus, Iowa City  
bijou.uiowa.edu  
See website for showtimes  
Carnage, Mar. 1\*Once Upon a Time in Anatolia, Mar.

1\*Capone's Whiskey: The Story of Templeton Rye, Mar. 2-4\*A Dangerous Method, Mar. 2-3 and Mar. 6-8

## Englert

221 E. Washington St., Iowa City  
[www.englert.org](http://www.englert.org)

Midnight Movie Series: Monty Python & The Holy Grail, Mar. 10, 12am\*Strange Powers: Magnetic Fields Documentary, Mar. 21, 8pm\*Midnight Movie Series: Hook, Mar. 24, 12am

## Herbert Hoover National Historic Site

110 Parkside Drive, West Branch  
<http://www.nps.gov/heho>  
Troublesome Creek: A Midwestern, Mar. 3-4, 24-25 and Mar. 31, 1pm

## Theatre Cedar Rapids

4444 1st Ave NE, Cedar Rapids  
[www.theatre.org](http://www.theatre.org)  
See website for showtimes  
Classic Cinema Series: Footloose, Mar. 13 and 20

## University of Iowa Museum of Natural History

10 Macbride Hall, Iowa City  
[www.uiowa.edu/~nathist](http://www.uiowa.edu/~nathist)  
Movies@MNH: "March of the Penguins", Mar. 4, 2pm

## Uptown Bill's

730 S. Dubuque St.  
[www.uptownbills.org](http://www.uptownbills.org)  
A Friend Indeed: The Bill Sackter Story, Mar. 7, 1:30pm

## LITERATURE

### Figge Art Museum

225 West Second St., Davenport  
<http://figgeart.org/>  
Art Lovers Book Club, Mar. 7, 1pm

### Live from Prairie Lights

15 S. Dubuque St., Iowa City  
[www.prairielight.com/live](http://www.prairielight.com/live)

See website for readings TBA

Kate Kasten, Mar. 1, 7pm\*Reading: Luis Alberto Urrea with Benjamin Hale, Mar. 27, 7pm\*Emerging Writers Reading: Michael Kimball, Johannes Goransson, Jen Percy, Mar. 30, 6pm

## The Mill

120 E. Burlington St., Iowa City  
[www.icmill.com](http://www.icmill.com)  
Talk Art, Mar. 7, 10pm\*blue//green Reading Series, Mar. 21, 8pm\*Small Press & Literary Journal Bookfair, Mar. 31, 11am

## UI Main Library Mission Creek Event

100 Main Library, Iowa City  
Special Collections Reading Room, 3rd Floor UI Main Library  
The Zine Dream and the Riot Grrrl Scene, Mar. 30, 4pm

## Uptown Bill's

730 S. Dubuque St.  
[www.uptownbills.org](http://www.uptownbills.org)  
Readers and Writers Group, Wednesdays at 6pm  
Spoken Word Open Mic, Wednesdays at 7pm

## KIDS

### Cedar Rapids Museum of Art

410 Third Ave. SE, Cedar Rapids  
[www.crma.org](http://www.crma.org)  
Toddler Story Time at the CRMA, Mar. 1, 1:30pm\*Doodlebugs Preschool Program at the Cedar Rapids Public Library, Mar. 2, 10:30am\*Toddler Story Time at the CRMA, Mar. 8, 1:30pm\*Pajama Story Time, Mar. 8, 7pm\*Toddler Story Time at the CRMA, Mar. 15, 1:30pm\*Toddler Story Time at the CRMA, Mar. 22, 1:30pm\*Pajama Story Time, Mar. 22, 7pm\*Toddler Story Time at the CRMA, Mar. 29, 1:30pm\*Doodlebugs Preschool Program at the Hiawatha Public Library, Mar. 30, 10:30am

### Herbert Hoover National Historic Site

110 Parkside Drive, West Branch  
<http://www.nps.gov/heho>

Pajama Storytime, Mar. 6, 7pm\*Girl Scout Ranger Day, Mar. 24, 9am\*Get to Know your National Parks, Mar. 7 and 21, 2pm

## Iowa City Public Library

123 South Linn St. Iowa City  
[www.icpl.org](http://www.icpl.org)  
Storytime at 10:30am Monday - Saturday, 2 p.m. Sundays

## University of Iowa Museum of Natural History

10 Macbride Hall, Iowa City  
[www.uiowa.edu/~nathist](http://www.uiowa.edu/~nathist)  
Storytime Explorers: Lions, Mar. 18, 3pm\*Night at the Museum: Chemistry, Mar. 23, 6pm

## MISC

### Coralville Center for the Performing Arts

1301 5th St., Coralville, Iowa  
[www.coralvillearts.org](http://www.coralvillearts.org)  
See website for showtimes  
Iowa City Hospice Fundraiser: Under the Community Big Top, Mar. 9-10

### Kate Connell Yoga

<http://kateconnellyoga.com/>  
See website for details  
A beginner's guide: Yoga 101 at the North Liberty Rec Center, Mar. 10, 1pm

### Old Capitol City Roller Girls

[www.oldcapitolcityrollergirls.com](http://www.oldcapitolcityrollergirls.com)  
See website for event locations  
Old Capitol City Roller Girls vs. MNRG Rockits, Mar. 10, 7pm.

### Uptown Bill's

730 S. Dubuque St.  
[www.uptownbills.org](http://www.uptownbills.org)  
Friday Afternoon Chess Group, Fridays at 1pm\*Artvaark (Art Activities), Mar. 1, 7pm



**THE Wedge**  
Pizza by the Slice

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

# 2 DELICIOUS LOCATIONS!

Iowa City's Gourmet Pizza Joint!



local checks accepted. 50¢ check & credit card surcharge

---

DOWNTOWN  
136 S. Dubuque St.  
319-351-9400  
Dine In or Carry Out

RIVERSIDE  
519 S. Riverside Dr.  
319-337-6677  
Delivery or Carry Out

\*\*\*\*\*  
Calzones  
Breadstix &  
Salads too!  
\*\*\*\*\*



---

LARGE 14"  
1-topping Pizza  
ONLY \$7.99 add a second for \$6.99

Valid at both locations. Carry out or delivery available to a limited campus delivery area. Expires 3/31/12

Two slices for ONLY \$5.00

Valid at both locations. Expires 3/31/12

BREADSTIX add to any order ONLY \$6.50

Valid at both locations. Expires 3/31/12

HOUSE SALAD add to any order ONLY \$5.00 ✂

Valid at both locations. Expires 3/31/12

## ASTROLOGY FORECAST FOR MARCH 2012

**FOR EVERYONE**—Think twice. First, things really are changing as fast as you think they are, maybe faster. Second, there are some big opportunities out there. Really big. But conditions are almost definitely a lot trickier than you think they are. This is one of those times when you need to be careful what you wish for. Because you might get exactly what you wished for plus an avalanche of unintended and mostly unwanted consequences. There's always a catch when the planets are being this cooperative.

♊ **PISCES**—Inner vs. Outer. A powerful, long-term influence is now affecting Pisceans. It will take you outward into exciting new realms. Many of the opportunities will have a strong technological component and will keep you out among people. However, the same influence will lower your defenses. You will be exposed to more; you will be more sensitive to more things; and you'll be less able to tune it all out. So, as things begin to rev up, schedule more alone time and frequent power naps.

♈ **ARIES**—Due diligence. Rarely do so many things begin moving in the right direction at once. You're getting "go" signals from partners and authority figures. Finances seem ready to take off. You are facing a perfect storm of positive options. And you are definitely getting restless. But resist any temptation to cut corners. The planets are well-positioned to detect flaws in your motives or your methods and they are not in the mood to let it pass. They'll exact a price for carelessness or callousness.

♉ **TAURUS**—Choose. The economic gears are finally turning. The path ahead looks promising, even exciting. Important, long-sought goals are coming within reach. But the immediate future is complicated in ways you might not expect. Recall two things: fears based on past difficulties, and important lessons you learned from those challenges—especially the financial ones. If you build on the fears and forget the lessons you learned, the planets will multiply obstacles. If you build with the lessons in mind, especially the financial ones, the planets will clear a path.

♊ **GEMINI**—Support reality. There are legitimate fears out there. There is also justifiable optimism. But right now, most people are either too fearful or too optimistic. Some are imposing their fears or their unwarranted optimism on others. These days especially, negative emotions, wild optimism and domineering attitudes can bring really unfortunate consequences. The planets will give back what you put in, including things you don't realize you are putting in. Help people set aside fears and unrealistic hopes in favor of realistic and practical plans.

♋ **CANCER**—Be alert. Expectations are building. But the available facts are heavily mixed with speculation and misinformation. Impatience and enthusiasm are also muddling the message. Be careful about what your usually flawless intuition is telling you, too. Don't believe anything or anybody, even your intuition, unless it says that progress requires careful planning and diligence. Your most reliable insights will come during playful, restful activities. Opportunities are definitely emerging. But this isn't the time to abandon caution or the hard won lessons of recent experience.

♌ **LEO**—Update old plans. The situation seems wide open and full of promise. The temptation is to dust off an old dream or ambition and forge ahead. But the path forward is tricky. There are wrong turns, false trails, blind alleys and slippery slopes aplenty. And a lot of those old dreams and ambitions are badly outdated. Get fresh information. The playful, experimental, inclusive approach Leo is famous for will work best. Be sure to follow your best instincts, too; cutting corners will cost you.

♍ **VIRGO**—Keep digging. You need more solid analysis and more hard facts before moving ahead. Others could find this frustrating, but a little delay now will save everyone a lot of grief down the road. Pay especially close attention to the preferences of people who, despite their objections, might have stayed out of the planning process before. This includes some major investors and higher ups. This time, they'll make firm demands. And they'll have a point. Listen carefully to them and convince others to do so.

♎ **LIBRA**—Fine lines. Continued economic progress depends squarely on maintaining important partnerships. Librans have very refined judgment and a strong, native commitment to partnerships. You are entering a lengthy cycle in which both of these strong natural impulses will get you in trouble. The problem will be to maintain important ties while not sacrificing vital principles. Too much flexibility will exhaust you. Too much firmness will strain important bonds. The planets suggest learning how to listen sympathetically...and when to say "no" gently and compassionately.

♏ **SCORPIO**—Filter. Scorpio has a unique role in everything that's going on now. There's as much confusion and commotion as valid thinking. You're under pressure from all sides to lend your support. Your intuition will tell you what people really need to get moving and often it will not be what people expect. You're also well-positioned to influence events. And you will know just what to say and which person to say it to. Your input might seem small, but its effects will be big.

♐ **SAGITTARIUS**—Coordinate, facilitate, and wait. Sagittarians are ready to rock and roll. But not everybody is. Key partners aren't out of the woods. Family members aren't necessarily on board. Superiors are still in the planning stages. Haste or insensitivity to the issues, needs or aspirations—or prerogatives—of others will cause big problems. You also need to fine tune your own long-term goals. You'll need to release outdated ideas about yourself and others. However, ultimately, your sense of what needs doing is accurate.

♑ **CAPRICORN**—Progress plus obstacles. Conditions are right for a dramatic move forward. But Capricorns don't have the free hand they once enjoyed. You cannot safely ignore the objections or protests of others. Respectful negotiations now will save a lot of trouble in the future. A cloud is lifting from your day-to-day financial affairs. However, your status among neighbors and colleagues is shifting, partly because of your bid for greater personal freedom. Make sure long-term investments are secure and sufficient to support the changes you are planning.

♒ **AQUARIUS**—Outward bound. A powerful, long-term planetary influence has moved on, leaving Aquarians more directly and actively involved in the world and more responsive to worldly stimuli. The world itself is changing at an ever quicker pace. You could soon be drawn into exciting, new outlets for your talents and personal energies. However, these changes will bring an element of uncertainty into your financial affairs. Keep financial priorities clear in your mind. Adopt simple and realistic ways of achieving financial goals, especially long-term financial goals. **lv**

**SPRING IS HERE!**

**the Full Kit**

332 E. Washington St. - (319) 248-1083

Join us on **facebook** to see the latest releases

Y. K. Calkin

Anthologies of emerging artists from UI's own Intermedia department will be on view at stations in the Studio Arts building, the Main Library and Art Building West.

Video Classrooms are sponsored by

# MOVING IMAGES

Video Classrooms are sponsored by Mary K. Calkin

This semester, the UIMA continues to "think outside the box" and present ambitious video art in locations around campus.

February 18-April 1  
April 7-June 3

**Black Box Theater, IMU:**  
*Zeno Writing* by William Kentridge  
*Hako* by Hiraki Sawa

Two highly sought-after loans—by South African artist William Kentridge and Japanese artist Hiraki Sawa—offer a glimpse of the sophisticated possibilities of video art in the Black Box Theater.

**Video Classrooms:**  
*Video Cubana*  
*The Intermedia Moment*

Anthologies of emerging artists from Cuba and from UI's own Intermedia department will be on view at stations in the Studio Arts building, the Main Library and Art Building West.

ongoing  
ongoing

ongoing  
ongoing

ba and  
ill be on  
ing, the

# MOVING IMAGES

Video Classrooms at

University of Iowa  
Museum of Art   
[uima.uiowa.edu](http://uima.uiowa.edu)

This semester, the UIMA continues to "think outside the box" and present ambitious video art in locations around campus.