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# little village

Iowa City's News & Culture Magazine

## ONCE UPON A TIME ON JEFFERSON STREET

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**RAISING A  
GLASS** PAGE 5

**PUNK'S STRAIGHT  
MAN** PAGE 20

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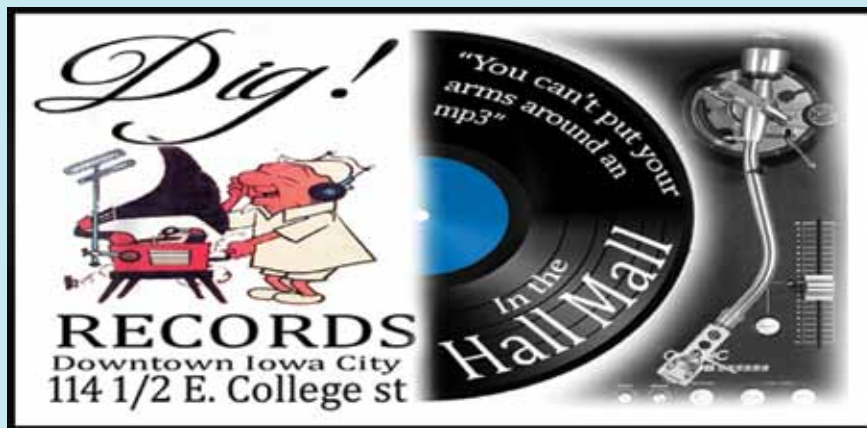
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# little village

Iowa City's News &amp; Culture Magazine

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FEB. 6-20 2013

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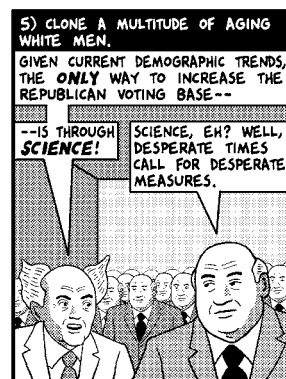
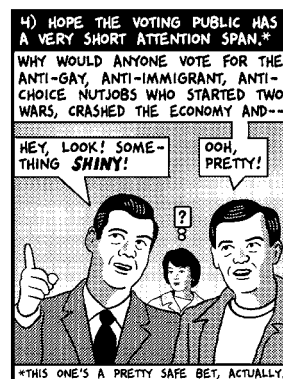
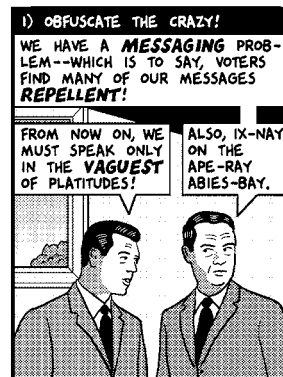
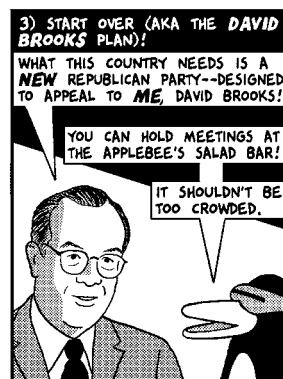
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## Valuing the Faraway



Photo by Thomas Dean

I like to think of this time of year as “in deep.” As I write in late January, no snow is on the ground, and we have had our share of warmth this year. Yet, even though the winter of 2013 has so far been relatively mild, spring and summer still seem far away. I love this time of year for its beauties and challenges. But I also love it for that sense of how far away warmth, light and green really are. For me, the beauty of midwinter is enhanced by its remoteness from everything vernal.

I feel the same way about the sense of home and place. From mid-January to mid-February, I feel grounded in the deep reality of a northern winter. Likewise, being far away from places much different from my home—in climate, culture or landscape—raises my sense of belong-

ing to my place here in Iowa, and it enhances my affection for where I live. I hear about the tragic conflicts in equatorial Congo or the arid Syria on the radio. I listen to my friend tell about her trip to Mediterranean Italy. I immerse myself in the mythical landscapes of the Shire and the Lonely Mountain Erebor in a darkened theater watching *The Hobbit*. As I do all these things, the brown flat fields, the plaintive flights of Canada geese in the purpling dusk and the dormant gardens in our backyard spark in me a wintry affection, aesthetic appreciation and personal centeredness.

By travelling to the faraway, we can also lose the comfort of its mysterious and intangible nature. Perhaps the most important document in American wilderness history is Wallace Stegner's famous 1960 “Wilderness Letter” to the Outdoor Recreation Resources Review Commission, which ultimately was used to in-

**Perhaps we need to be honest about what we're really gaining by often-superficial experiences, as well as recognize what we're losing.**

ing to my place here in Iowa, and it enhances my affection for where I live. I hear about the tragic conflicts in equatorial Congo or the arid Syria on the radio. I listen to my friend tell about her trip to Mediterranean Italy. I immerse myself in the mythical landscapes of the Shire and the Lonely Mountain Erebor in a darkened theater watching *The Hobbit*. As I do all these things, the brown flat fields, the plaintive flights of Canada geese in the purpling dusk and the dormant gardens in our backyard spark in me a wintry affection, aesthetic appreciation and personal centeredness.

I do enjoy visiting other places. Travel certainly can open up minds and senses, as well as enrich our knowledge and experience. But there's also something to be said for keeping a

lot of places remote, for valuing the faraway in our lives. While we undeniably gain something from visiting a faraway place, I don't think a lot of people appreciate that we also lose something. As writers like Scott Russell Sanders and others have often said, even an entire human lifetime is inadequate for learning everything about a place. By going to the faraway, we lose a chunk of time and experience with home, as well as the opportunity to become even more grounded in our sense of place.

Stegner's idea strikes home with me particularly on our annual visits to the Minnesota North Woods near Ely and the one-million-plus-acre

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Boundary Waters Canoe Area Wilderness. For people who know me or may have read some of my writing on the Minnesota North Woods, it may be a shock to learn that I have never canoed in the actual Boundary Waters. We vacation literally on the BWCAW's very edge, and I know much about the area's history—political, cultural and natural. Yet I've never taken

## Wilderness enhances our lives just by its very existence.

a Boundary Waters canoe trip. In recent years, I've been thinking that maybe I never will. It's not that I think my experience on Sundew Pond, where we stay, would simply pale by comparison. But I think it would be diminished by some loss in the sense of mystery and wonder over what lies just beyond. Stegner does not advocate never setting foot in the wilderness, but I resonate with his idea that wilderness enhances our lives just by its very existence.

I'm not advocating for a kind of voluntary agoraphobia. Obviously, never leaving your house or your town can stunt your life. What I am advocating for is some reflection and balance. Is globetrotting for a week or two here and there, collecting pins on a map, really helping you know and understand those places and people in a deep, meaningful way? Certainly visiting other places can help us appreciate home by comparison, but perhaps we need to be honest about what we're really gaining by often-superficial experiences, as well as recognize what we're losing, including the value of the faraway.

We're hearing a lot today about how we should "unplug" more, not necessarily abandoning our Internet connections and smartphones completely but scaling back on our use of them because they lead to a loss of connection with family, community and nature. Similarly, perhaps it's time to think more about demobilizing or unexploring. The faraway can simultaneously enrich our imagination and our connection to home. Sometimes leaving something in the faraway may give us the greatest benefit of all—helping us to be "in deep" right where we are. **lv**

*Thomas Dean has not been on an airplane since 2004, and he likes it.*

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# WHAT ARE YOU drinking tonight?



Photos by Dawn Frary

In these chilly mid-winter months, all it takes is a good spirit to ease the shivers and warm the soul. In the search for winter cheer, Melissa Sinclair, general manager of the Motley Cow Café, and Katy Meyer, owner and chef at Trumpet Blossom Café have shared their thoughts on crafting seasonal cocktails that reflect the time of year.

*Of her preferred winter spirits, Sinclair says "they are the flavor profiles you would expect in a celebration."*

## GUNPOWDER HOT SCOTCH

*A smokey, earthy hot cocktail made with Scotch, gunpowder green tea, black tea, honey and lemon*



## LA RÉVE

*Sparkling wine, sugar cube, lavender bitters and Pernod Absinthe*

*"The sparkling wine is celebratory, and the lavender has floral scents that make me think of Valentine's Day." —Melissa Sinclair*

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**GOOD FORTUNE**

Hendricks Gin, sake, pomegranate and pickled ginger

*An unexpected combination of sake and herbal gin with a kick of pickled ginger and pomegranate, Sinclair says the Good Fortune represents a "cute blessing," perfect for ringing in the Chinese New Year or toasting to a sweetheart.*

**BEAUTIFUL**

Grand Marnier and Courvoisier

*The warmed snifter this cocktail is served in amps up the aromas of the drink while also clearing out the sinuses.*

*At Trumpet Blossom, Katy Meyer collaborated with Manager Paige Harwell and other staff to put together a menu that she says is "all about staying warm and feeling cozy."*

**HOT CIDER**

Choice of liquor, apple cider and mulling spice

*Both Meyer and Sinclair stock this fall staple through the winter months, which Meyer notes "is nice with the addition of a little liquor." For this, she recommends Iowa whiskeys Templeton Rye or Cedar Ridge.*

**PEPPERMINT PATTI**

Choice of liquor, hot chocolate and mint-infused simple syrup

*This more "decadent" cocktail, as Meyer puts it, keeps the hope of summer alive: The simple syrup is made with mint that they grew in the summer and then dried to use this winter.*

**MOSCOW MULE**

Vodka, fresh mint, lime juice and Maine Root Ginger Brew

*The Moscow Mule, Meyer says, is "refreshing but also warming because of the ginger."*

**HOT TODDY**

Whisky, green tea, simple syrup, lemon, ginger and cinnamon

*In the winter, when many are prone to sickness, some of the ingredients in this drink are natural health aids. The green tea, lemon and ginger "keep you healthier and balance out the liquor part of the drink," says Meyer. **lv***

*As with many things in life, Kate Conlow prefers a cocktail with a good story behind it.*

**Great River Brewery - Davenport, Iowa****Farmer Brown Ale****BREW OF THE MONTH: FEBRUARY**

Two weeks after their 800-pound canning line was stolen last summer, the brewers at Davenport's Great River Brewery welcomed Charlene to their team. Hauled from Colorado on a rental truck, Charlene is the brewery's new canning machine. While speaking over the phone with Great River brewer Paul Krutzfeldt last month, I could hear Charlene rumbling in the background, perhaps canning February's beer of the month: Farmer Brown Ale.

This is nothing like the ubiquitous English brown ale that is sold in clear bottles at most grocery and convenient stores. No sir. And, while it has been a long time since I last drank a Newcastle, the two brews don't compare. Farmer Brown Ale is brown ale to the extreme. In fact, it puts some stouts to shame.

Available in 16-ounce cans, Farmer Brown Ale is perfect for serving in an imperial (20-ounce) pint glass. (A regular, "shaker" pint glass will do, but it is a touch too small for an ideal pour.) When I first tasted Farmer Brown Ale from a can, its color and smell made me wonder if the folks at Great River had mistakenly canned their regular stout. Nope. The beer is a luscious, deep brown color that is almost black. A finger or more of creamy, buttery tan-colored head will dissipate slowly and leave an uneven thin ring around the edge.

The smell is rich and malty. Along with a general nuttiness (Great River considers it an "American Nut Brown Ale"), there are aromas of roasted malts, coffee, molasses, brown sugar, toffee, caramel and dark fruit. The mouthfeel is smooth and creamy, almost reminiscent of an oatmeal stout. Though the taste does not feature as much roasted bitterness as the smell, it is still quite toasty, and flavors of brown sugar, molasses, toffee, caramel and cherry licorice blend together nicely. The comparatively high ABV is well-masked, though hints of alcohol do emerge as the beer warms. **lv**

**ALCOHOL CONTENT:** 7 percent ABV

**SERVING TEMPERATURE:** 45-50° F.

**RECOMMENDED PAIRINGS:** In his book *Tasting Beer*, Randy Mosher writes that American Brown Ales pair well with a wide range of foods, including chicken, seafood, burgers and spicy cuisines.

**WHERE TO BUY:** Most area beer retailers will carry it. It is also on tap at the Old Capitol Brew Works & Public House.

**PRICE:** \$7.50 per four-pack and \$2 per 16-ounce can.

*Casey Wagner lives in Iowa City.*



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Photo by Adrienne Behning

#### DEAR LITTLE VILLAGE READERS WITHOUT A SIGNIFICANT OTHER:

Hello, and thanks for reading! It's February, the month of candy hearts, roses, love and chocolate covered things. You're single, and I'm calling you out on it, right here in front of everyone (I just lost a few of you). What kind of crafty monster am I?! I know, but please stay with me. We're going to talk about love letters, and how to write them (I just lost a couple more). If you're still reading, thank you.

I get it. Valentine's Day is lame. That cupid baby isn't even cute. You're probably planning on spending the holiday watching movies on Netflix (not what I'm doing), buying yourself a box of chocolates (okay maybe what I'm doing) and finishing the bottle of wine alone (fine—exactly what I'm doing). So, why would I even expect you to read about how to write the perfect love letter? Because, my friends, we're two months into an Iowa winter, and everyone could use one. That dude who shoveled your driveway for free? He'd like a love letter. The barista who memorized your Wednesday drink, not to be confused with your Friday drink? Someone get that girl a love letter. Your mom, your best friend, your friendly neighborhood crafty columnist—we all enjoy some words of affection once in awhile. Plus, it's great practice for the day when we can put up with someone enough to be in a relationship.

I'm in this with you. It'll be fun, I promise. So, grab a pen and a bag of Hershey kisses—let's do this thing!

XOXO,  
Megan

P.S. All of you lovebirds out there: Thank you for sticking around. I really am excited, and not the least bit jealous, about your Valentine's Day dinner plans. Your boo is going to love this letter.



#### GETTING STARTED

The love letter writing process can be romantic and fun...or downright daunting. I've teamed up with Niki Neems, owner of local paperie RSVP (140 N. Linn St.), to get some expert tips on crafting your perfect letter. Her advice for getting started? "Forget perfection or illegibility. Be brave and pick up a pen," says Neems. "I know no one who would be disappointed to find a hand addressed envelope nestled among a pile of bills and magazines. In fact, I've known people to carry an unopened letter for weeks to prolong the joy."

#### IN A WORLD OF TEXTS AND TWEETS, A HANDWRITTEN MESSAGE IS EXTRA SPECIAL.

#### LOOKS AREN'T EVERYTHING

But hey, they don't hurt. A well-crafted love message should be on equally beautiful materials, so put away that pencil and lined notebook paper. Neems suggests choosing materials that fit both your personal style and that of your recipient. "Letter writing is as much a feeling as a physical act," she says. "I typically begin with the recipient in mind; however, most of my letters are built of similar things. They are layered—I tuck in bits and pieces I've collected over time. Ticket stubs, photos, magazine clippings, poems. Many times I write in places on the card or paper that aren't intended to be used for messages."

#### HANDY-WORD

Nothing says #iloveyou like Times New Roman, right? (Wrong.) In a world of texts and tweets, a handwritten message is extra special. "A handwritten letter is the construction of a moment, shared and kept," says Neems. "The very nature of handwriting implies a more personal connection, a whisper that there is more to the message than what the words convey. An interaction with any handwritten image provides the opportunity to travel from the public world to one more personal." **lv**

*Megan Ranegar will be checking her mailbox five times a day, just in case.*



## Love Notes

Need some more lovey-dovey inspiration? Try riffing off some letters of famous lovers:

"Be calm—love me, today, yesterday ... what tearful longings for you, you, you my life, my all, farewell. Oh continue to love me, never misjudge the most faithful heart of your beloved. Ever thine, ever mine, ever ours ..."

*Ludwig Van Beethoven*  
Immortal Beloved



"I have seen near a score of years roll over our heads with an affection heightened and improved by time, nor have the dreary years of absence in the smallest degree effaced from my mind the image of the dear untitled man to whom I gave my heart"

*Abigail Adams to her husband, John*

"The ring of fire still burns around you and I, keeping our love hotter than a pepper sprout"

*Johnny Cash to June Carter*

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## WEEKLY SPECIALS

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## > SUBMISSION GUIDELINES

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

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

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

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**IF THESE WALLS  
COULD TALK***The Bostick House at  
115 N. Gilbert St.***A GUIDE  
TO WHAT WAS**

In the old residential neighborhood located along the 300 block of East Jefferson Street and the 200 block of North Gilbert Street is a concentration of some of the city's most notable historic homes.

This winter, in the face of potential redevelopment, the City Council voted unanimously in favor of designating the neighborhood a local landmark district. Within this two block frontage are the homes of Iowa City's earliest settlers and most influential citizens: the Bosticks, Rohrets, Englerts and Hutchisons.

**SAVED**

<<The 1851 home of William Bostick (115 N. Gilbert Street) has so much to tell us about the history of Iowa City. Built in the Greek Revival style, it embodies the classical spirit and temper of the times, the post-Jacksonian era of the 1830s to the 1850s. The adjectives straight, strong, sturdy and symmetrical suit it well; it is simple, refined and dignified. Purchased in 1840, the Bostick lot is only three blocks from the Old Capitol. In 1850, Church Park lay between the Bostick House

**When the City Council voted to preserve the Jefferson Street Neighborhood, some of Iowa City's most historic homes were on the line.**

and the Capitol with what must have been an amazing view. With the University's infill of buildings (Seashore, 1899, Van Allen, 1964), Church Park disappeared long ago, but the row of churches that line Jefferson Street attest to its original name. The Bostick House and St.

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### MODEST DWELLING

The Englert family's home  
(324 E. Jefferson), built in 1938

Mary's church steeple one block away bring a commanding ambience to the neighborhood scene, and have dominated the neighborhood landscape for 150 years.

**During the Civil War,  
Morgan Reno was commissioned  
in the Sixth Iowa Cavalry and  
organized regiments  
out of the Bostick House.**

The Bostick House was designed to be public and political. Between 1851 and 1861 the owners were men who made important contributions to Iowa City. It was used as one of Iowa City's unofficial City Halls before the city was incorporated in 1853. In 1855, Bostick left town

and specifically directed Iowa City's first lawyer (and the home's mortgage holder), Hugh D. Downey, to sell the property to Alexander Rider and Dr. Henry Murray. Rider was an early settler who owned a livery stable. Murray was the first regular physician to practice in Iowa City, the personal physician to Governor Henry Lucas and also instrumental in assuring that the railway passed through Iowa City in 1850.

The property was again sold in 1856 to Joseph Zenieschek, who at age 18 reportedly was the first 'Bohemian' to own property in Iowa City. In freewheelin' Bohemian style, he defaulted for taxes two years later and it passed through a state tax sale to mortgage holder Morgan Reno. Reno came to town in 1839 and was mayor of Iowa City by 1857. Not only did he switch from practicing law to banking by opening the second bank in town, he later became a territorial auditor (1840) and then the first-elected treasurer of the state (1846-1850). During the Civil War, he was

commissioned in the Sixth Iowa Cavalry and organized regiments out of the Bostick House.

In 1861, Reno sold the property to George Rohret, an early settler and prosperous farmer. He was one of the famous "ax-men" Rohret brothers who walked five miles into town from their farm to hew the timbers for the Capitol. (In cardboard shoes! Not really.) Rohret moved into the house in 1896 and was the first owner to actually live there. He wanted a new house and in 1908 the Bostick House was picked up, turned and moved to the back of the lot. His wife had their new house, an American Four-Square-style at 328 E. Jefferson St., built atop Bostick's old foundation. Its architect Wm. Goodwin related that George Rohret chose to build a house with the best prospect available in Iowa City; the best architect, the best construction company, the best materials and it was serviced with both gas and electricity. After the construction of his new home, Rohret continued to maintain the old brick Bostick House.

**<<Around the corner at 324 E. Jefferson St.** is a small modern house built in 1938 by the Englert family. This lot had always stood empty and had been used by contractor builders operating from structures and yards between 1878 and 1904. Directly to the north across the alley was the Englert-owned City Brewery, built in 1853, which later became the Englert Ice House after prohibition.

**>>Another Englert residence in this area is the large Queen Anne-style home, now at 320 E. Jefferson St.** It was built circa 1885 and was moved in 1910 from 321 E. Market St., where it had been the only residence on a commercial block.

**>>To the west of the Englert house is the Hutchinson House at 318 E. Jefferson St.** The first owner, Robert Hutchinson, settled in Iowa City in 1839 and worked as a carpenter and joiner. He is credited with erecting the first log house in Iowa City and served as the city's first marshal.

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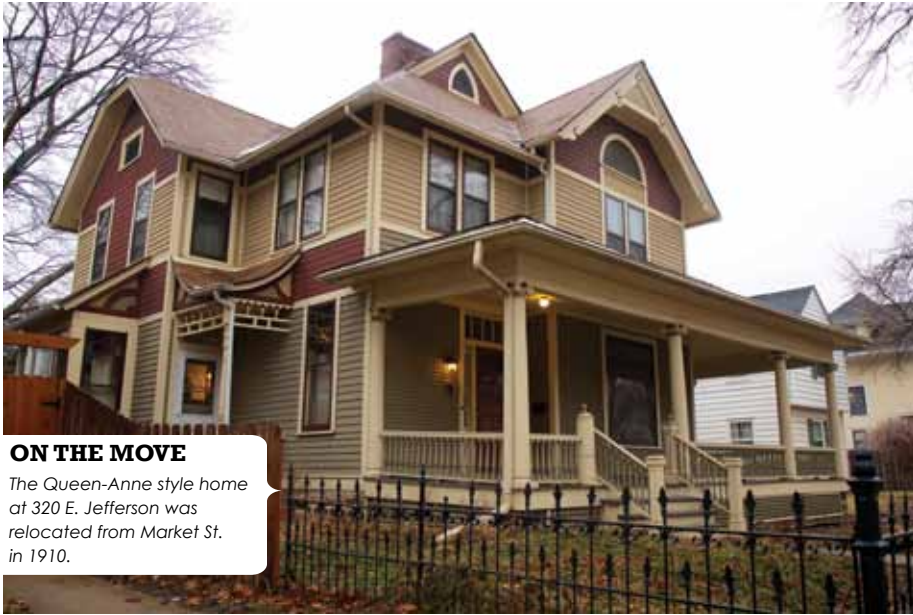
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**ON THE MOVE**

*The Queen-Anne style home at 320 E. Jefferson was relocated from Market St. in 1910.*



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**UNIQUE OUTLOOK**

A full-length veranda and dentil molding make the Hutchinson House an architectural standout.



### Built in 1860, the Hutchinson House (318 E. Jefferson) was the first Victorian-style dwelling to make the Iowa City scene.

infill residential neighborhoods near the University of Iowa campus. In 1908, William and John Englert took ownership and lived there with family for a short while. From around 1911

through 1920 the building served as the State University of Iowa (SUI) Nurses Home and by 1926 it had become the SUI Obstetrical Home.

It was converted to apartments in 1947 and has since been operated as the Jefferson Street Apartment House.

Looking at the neighborhood now, one would not imagine these houses' past. Envision the Bostick House lined with residents doing business at the City Hall or throngs of citizens signing up for Civil War duty. The fashionable Hutchinson House, built during the Civil War and housing the city's first marshal who sold stone from the yard, then later purchased by the Englerts before they built the house next door. Feel the 19th century ambiance, smell the fires of the breweries as they constantly cooked their wort by the tens of thousands of gallons. Hear the constant chopping and banging of carpenters, coopers and blacksmiths echoing across the city, as you bounce along the rutted and muddy road that was once 19th century Jefferson Street. See



your path illuminated by gas lights, kerosene lamps and, finally, bare light bulbs. And, consider the sight of three of these five homes being painstakingly moved to their present locations. **IV**

*Marlin R. Ingalls is a professional archaeologist, historian and architectural historian within Iowa's Office of the State Archeologist. He is a member of the State Historical Society of Iowa's Technical Advisory Network and former member of Iowa's State Nomination Review Commission, which reviews nominations for listing on The National Register of Historic Places. He is also a consultant specializing in helping preservationists and communities evaluate, document and restore their historic buildings, neighborhoods and other historic resources.*



# SPELUNKERS

Once upon a time, *media* were supposed to be *mediums*, agents for revelation. Aristotle defined classic tragedy as a way to trigger catharsis, while Plato believed in poetry as a pedagogical tool that would lead people to virtue. Now there is an attitude that some media are only vehicles for cheap entertainment and alienation, especially TV and video games. But, while I can't speak to television, video games can in fact be a path to epiphany and enlightenment—the way every art form should be.

Ron Gilbert, one of the most influential video game creators of all time, agrees. Trying to explain his brand new video game, *The Cave*, he emphasizes its metaphorical nature: a talking cave lures a set of seven characters so they can “learn something about themselves and who they might become.” The cave acts as a Freudian map of our inner self, something we need to explore in order to transcend our own limitations. *The Cave* is a classic odyssey, proof that video games are not just a distraction, but enriching, meaningful and deep entertainment. Throughout the game, Gilbert draws on depictions of caves from the past to inform the nature of the playable characters and the environment that he creates.

To begin, there is Plato's cave, an insightful allegory about knowledge and the role of the philosopher in society. Way before movie theaters, Plato said most people are compelled to live their lives gazing at shadows cast on a wall in front of them. The philosopher would be the one to stand up and realize that all those projections aren't the world, but mere illusions. The path of the thinker is that of figuring out the difference between mirages and reality. In *The Cave*, The Scientist and The Monk are two playable characters inspired by Plato's philosopher.

There is also Ulysses' odyssey. Remember when he and his crew were trapped in Polyphemus' cave? This time the cave is not a metaphor for knowledge, but for survival. A cunning hero is needed, not a philosopher, to defeat the giant cyclops that eats humans for breakfast. This is exactly the kind of epic (complete with dragons, of course) that The

Adventurer and The Knight, two more of Gilbert's characters, are looking for.

How about Orpheus, playing his lyre while descending to the underworld to retrieve his wife, Eurydice, back from the dead? Or Dante Alighieri, rewriting the Orpheus myth, traversing the nine circles of hell in search of Beatrice. Caves are, for both Orpheus and Dante, abysses of solitude, endless mazes to traverse in the quest for love. This is the kind of labyrinth that The Hillbilly, the next arche-



type of *The Cave*, will try to solve.

If you are tired of pedantic literary references about caves, just think of *The Goonies*. Caves in *The Goonies* are lethal yet fun—the perfect place for The Twins, another playable character in *The Cave*. The Twins are a couple of creepy children that love setting traps and mocking people for the sake of good old slapstick comedy.

Finally, there is a cave within a cave within a cave that takes us back in time. Gilbert's video game is, in a way, a tribute to the origin of all epic video games: *Adventure*, created by Will Crowther in the seventies, to be played by just two people—his daughters.

The reason for such a narrow audience exemplifies the nature of video games as revelatory mediums, not just entertainment media. Crowther was a programmer, a gamer, a spelunker, and a father. He developed software to map Kentucky's Mammoth Cave, which he loved to explore. At that time there were no computer graphics, so the map was a set of descriptions linked to other descriptions that players could navigate using simple commands such as “go north.” The system was

simple, yet effective. After Crowther divorced, he feared losing contact with his daughters and needed a way to communicate with them. In order to be present in their lives, he came up with a fascinating imaginary cave full of adventures. In this cave, the player would love to explore, finding riddles and puzzles everywhere. Adventure was a way to transcend the adversities of divorce, to summon parenthood via a 1975 minicomputer. This story of a father's love for his daughters was the origin of adventure gaming.

As the format of adventure games has changed from text to beautiful graphics and intuitive point-and-click interfaces, thanks in part to Gilbert's innovations, the spirit of the genre—the puzzles, the exploration, and the will to tell a story—have remained. Gilbert's cave is a tribute to Crowther's, inspired by an appreciation for Mammoth Cave and referencing a time when stories were encrypted on—you guessed it—caves. This is perhaps why the final and most playable character in *The Cave* is The Time Traveler.

*The Cave* exemplifies how video games may be treated as art. They embody the archetypes and structures of old narratives with-

in a new format. Video games come through media, but they have the potential to act as

**THE CAVE IS A CLASSIC ODYSSEY, A PROOF THAT VIDEO GAMES ARE NOT JUST A DISTRACTION, BUT ENRICHING, MEANINGFUL AND DEEP ENTERTAINMENT.**

mediums if you learn to play accordingly. This means that you, as a player, are responsible for how you play, the same way you are responsible for how you read a book or watch a TV show. Denying the possibility of video games as art is the contemporary equivalent of burning a book or closing a museum. **lv**

*Pablo R. Balbontin studied Philosophy and Literary Theory in Spain, then moved to the U.S. to write a dissertation on Spanish literature and media.*



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# Vision Quest

I wheel for the curb to snatch a flag at the Deadwood, a shivery black dude waving twenties overhead, international sign for “Avoid Me.” I also see too late a barmaid putting him to the curb, hearing her fume when he opens the door, “—or I will kick your ass myself!”

“Take me to Friendship,” he says, meaning the street.

Dude wears a ball cap that reads Hustler in an urban script and he shivers for real but not because he’s cold. Hustler’s age is tough to judge, 40 or pushing 60, and he has trouble spitting out words over grinding teeth. Either he’s hepped up on goofballs, he’s futs, or he’s both.

As if hearing my thoughts, Hustler pounds the dashboard piano, crooning, “That’s right!”

Out on Friendship St, at a house still decorated for Xmas, I pull in the drive when he tells me to wait a minute. I need collateral before he leaves the taxi and Hustler hands me a fifty.

“Honk if that run out.”

Off the bat he’s not wanted inside. Everybody jumps up and waves their arms. I can make out this action by the shadows thrown on the venetians and through the street-peeper cut in the blades. Door opens, door slams. Ten minutes he’s in there going on fifteen and I hear shouting. Somebody crashes the venetians down so I can see the full set where two men hold a woman back from attacking Hustler. Now the door swings wide and he is put out in the cold.

He hollers back at them, “I love you, bitches!”

Dumping in front beside me, he says, “Coralville,” croaking like it’s a trip to the dentist, “Big Ten Inn, in the back.”

As we drive across town, the conversations he entertains are not with me or his cell phone but with commercials on the pleasure radio. When my business radio pipes up, he argues with it. Hustler is cracked out.

He tips into his room at the Big Ten and

emerges in ten minutes carrying a leather kit, locking the door and twist-checking the knob. Next he wants the backside of Days Inn where he ducks into a room with the kit and after another ten minutes returns empty handed, locking the knob, twist-checking it. Next he orders me to the rear of Iowa Lodge.

The snow piles on the windshield, the wiper arms wand it away. Every motel door shows worn and battered, every lot parked with cars that look like they’ve been lived in. I blow through half my cigarettes waiting for Hustler



## I am only the operator of this spaceship and not its captain

to conduct his business but at 75-cents per minute he is paying for a week of tobacco.

When Hustler returns, I guess our next landing: “Capri Lodge?”

He pop-locks in his seat and cuts his eyes on me.

“How you come to know all that, huh? Motherfucker, how you know the Capri or’d that bitch tell I was coming?”

“Naw, I just guessed.”

“No you din’t, she called you.”

“We’re out of shitty motels, I was deducing.”

“Deducing on what?”

“I’m saying it was a good guess,” now exploring, which isn’t my style, so I downshift: “Are we going to the Capri, or what?”

“I ought to. But for real, my brother: Did that bitch call on you?”

“No, nobody’s called on me but you.”

“And you’re sure?”

“Absolutely. Serious as a heart attack.”

“Good,” he says. “Then let’s go to Cedar Rapids then.”

“What about the Capri?”

Hustler crimps his eyes as he forks over two more fifties.

“I might maybe love that bitch but we got to hit the C.R.”

This kind of ride is what we cab drivers refer to as a Vision Quest, a truly American pastime, the endlessly elaborating journey forward possessed by a moment already past, propelled by needs of fate and circumstance, and whatever the cost—who gives a shit.

Crossing over the threshold of burning cheese that announces Cedar Rapids, Hustler directs me to stop at the Econo Lodge on 33rd Ave, and then to two neighborhood cribs. Spending a few minutes in each, he won’t or can’t tell me where to go between stops without pointing us seven ways across the Southwest Area.

“Take a right—here? No, left! Is it here? Motherfucker,

I’m asking you!”

“I am only the operator of this spaceship and not its captain.”

“You done fuck up, we should’ve gone that other way.”

His fare totals \$158 when we end up at a gas station in a hard luck corner. Shivering in skirts and heels, two hooker penguins stare at us and it’s hard to tell if the station is closed for good or just the night.

Hustler asks: “You got a pistol?”

“Hell naw,” I answer. “What kind of jackpot you got me in?”

“Wait for me,” he says. “I’m just tipping around back. Keep yr fish skinned for five-oh.”



Soon as Hustler sneaks behind the station, I come off the brakes and squeal for the road. In my rearview, his silhouette comes running after the taxi, his arms waving overhead. Then behind him, a burst of cherry lights and the cry of a squad car.

Keeping foot to go-pedal, I deduce the cop is not interested in me. I would later learn it was a Johnson County deputy that discreetly tailed our three-hour tour of Coralville and illustrious Southwest Area. Hustler had violated a no-contact order way back on Friendship St and officers apparently wanted to see where else he would stop before catching up with him. Like everybody else in Hustler's life, I punted him to another party. But what other play did I have?

"You done fuck up," I cackle at the rearview. "We should've gone that other way!"

That other way, alas, whatever it was might have featured less toil and suffering for any of us. Driving blind into the star field of falling snow without care or purpose beyond my hunger and purse to move me, I consider the matter unhappily. **lv**

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

# little village

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## GREEN STREET by Jared Rogness

PART 2 OF 12

Andrew was ambitious. He took risks, and he was a helluva salesman.

My parents invested \$80,000 of their retirement on a flashy stock he was encouraged to push on his growing client base.

It tanked. Quicksand. Someone got rich,

My parents got sucked down into the deep darkness of crushing debt.

Quicksand got me too. IEDs, lost limbs friends dead in my arms. Shoot first, rationalize later...

I could never go home like this, so I kept moving.

# PLAYGROUND PUNK

Most proto-punk legends don't write songs like "I'm a Little Dinosaur" or "Ice Cream Man," but Jonathan Richman isn't your typical rock 'n' roll dude. Since forming The Modern Lovers in 1970, he has made a career out of defying expectations.

Richman began as the Velvet Underground's number one fan. In 1967, at the age of sixteen, he penned a review of their debut album for *Vibrations*, a music magazine from his hometown of Boston. "Three black Vox amplifiers," he wrote, "black lyrics, black rhythms! They seemed unexcited, cool and seldom gyrated." Years later, in his 1992 song "Velvet Underground," Richman summed up what made this foursome so great: "Both guitars got the fuzz tone on/The drummer standing upright pounding along/A howl, a tone, a feedback whine/Biker boys meet the college kind/How in the world were they making that sound?/ Velvet Underground!"

It's fitting that an iconoclast like Jonathan Richman latched onto the Velvets, which he treated as being just as important as The Beatles at a time when virtually no one was listening to them. "Only five thousand people ever bought a Velvet Underground album," Brian Eno famously said, "but every single one of them start-

In 1974, Richman recorded a duet with VU drummer Moe Tucker, whose former bandmate John Cale produced The Modern Lovers' debut album. Richman's signature song, "Roadrunner," was an homage to the



## INFECTIOUS FUN

Kembrew's signed copy of a Jonathan Richman classic.

chugga-chugga-chugging rhythms of VU's, "Sister Ray." He maintained the song's dark, cool vibe, but Richman traded its lyrics about blowjobs and shooting junk for wide-eyed tributes to AM Top 40 radio and loving his parents. Not exactly cutting edge topics for the self-styled 1960s revolutionaries, but that was the point. "The whole reason we're doing what we're doing is to be contrary," he told an interviewer at the time.

## What could be more punk rock than singing "Hey There Little Insect" to a room full of Sex Pistols fans?

ed a band." One of those people was Richman, who attended over 80 (!!!) of the group's gigs. "If the Velvet Underground had a protégé," VU guitarist Sterling Morrison said, "it would be Jonathan Richman." Even the typically acerbic Lou Reed enthused, "I love Jonathan Richman. There's something about Jonathan."

His ties to Reed's former group run deep.

A few years after "Roadrunner" was recorded, it became a hit in Britain during the punk explosion. The Sex Pistols recorded a cover, and Johnny Rotten named it

his favorite song. Another popular track from the first Modern Lovers album, "Pablo Picasso," has been covered by John Cale, Iggy Pop and David Bowie—among many others—and was featured prominently in *Repo Man*. (Adding to Richman's punk rock cred, he briefly served as the Patti Smith Group's first drummer back in 1974.)

Jonathan Richman was a punk rocker before "punk" became codified into a uniform

## Kid Hits

For my fellow parents who want to strangle Raffi—not enough to kill him, but at least to crush his vocal cords beyond repair—I have curated a mixtape, **Jonathan Richman's Greatest Songs for Kids (of All Ages)**, downloadable from [LittleVillageMag.com/richman](http://LittleVillageMag.com/richman)

Hey There Little Insect  
Rockin' Rockin' Leprecanns  
Here Come The Martian Martians  
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The Wheels On The Bus  
Abominable Snowman In The Man In The Supermarket  
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The UFO Man  
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Vincent Van Gogh  
When Harpo Played His Harp  
I Was Dancing In The Lesbian Bar  
Vampire Girl

style and attitude. Attending high school in the Boston suburbs, this Jewish outsider drew treble dials on his jeans and was generally an awkward, misunderstood kid. Richman took up the guitar and began playing at the Cambridge Common, which was loaded with longhairs. "I'm not a hippie!"—he would scream at passersby, intentionally antagonizing them—"I'm not stoned!" He wasn't a right-winger, but Richman still loathed the cookie-cutter conformity of those "bell-bottom-wearing assholes." He kept his hair short, his wardrobe clean-cut, and sang about wanting to be dignified and old. For an era that popularized the phrase "don't trust anyone over thirty," this flew in the face of counterculture orthodoxy—as did The Modern Lovers' music.

Their simple songs rejected the bloated art-rock and bloozy ten-minute jams that dominated



popular music in the late-1960s and 1970s. The Modern Lovers occasionally opened for the Grateful Dead and the J. Geils Band, whose fans largely hated them. When they opened for Tower of Power, the crowd grew increasingly irritated as Richman sang songs like "I'm Straight" ("He's stoned, Hippie Johnny/I'm straight, and I wanna take his place!"). The Modern Lovers fled the stage after the the hippies turned violent, throwing bottles and rocks. When people wanted to beat them up, their friend from Boston, country-rock pioneer Gram Parsons, came to the rescue backstage.

Despite these negative responses, The Modern Lovers developed a large regional following and eventually signed to Warner Brothers Records. The future looked bright for the group until it took up residency as a house

**Jonathan Richman treated the Velvet Underground as being just as important as The Beatles at a time when virtually no one was listening to them.**

band at a Bermuda resort. Richman fell hard for the joyful sounds of the island's music scene, which inspired him to develop a more whimsical songwriting style. He also wanted to wash his hands of the music industry's sleaze, so he broke up The Modern Lovers in 1974.

Richman's new material was a mixture of simple rock 'n' roll styles, kid's songs and folk music from China, Egypt, Ecuador and the Caribbean. He began performing shows for children at hospitals and elementary schools, and then brought that same material to adult audiences. After "Roadrunner" became a hit in Europe, concertgoers who expected to hear the dark, harsh sounds of the John Cale-produced Modern Lovers record were confronted with Richman's new songs. Some reacted with tears of joy while others loudly voiced their displeasure. After all, what could be more punk rock than singing "Hey There Little Insect" to a room full of Sex Pistols fans? **IV**

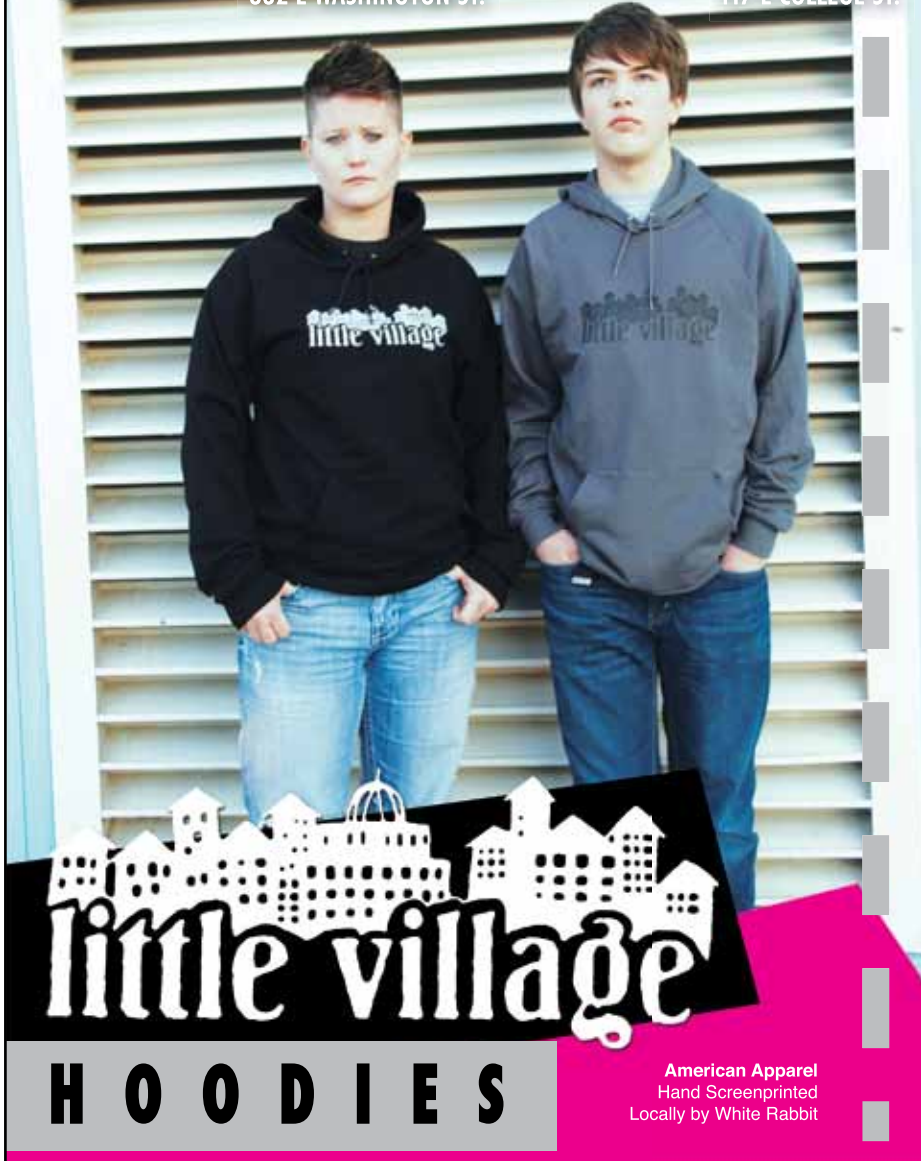
*When not dropping knowledge on his students' asses this semester, Kembrew McLeod will be warping minds with his weekly KRUI radio show, Instru-Mental Madness, on Wednesday mornings from 10 a.m. - noon. Some of the quotes in this column originally appeared in Tim Mitchell's biography, There's Something About Jonathan.*

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# UNBUNDLE YOURSELF

*In the second installment of a two-part series on a la carte television, Melissa Zimdars asks whether viewers can already unbundle themselves by moving away from traditional cable packages and toward streaming television online.*

Rumors of cable or satellite television becoming unbundled, which refers to the ability to purchase a particular channel's content or a specific program instead of an entire package, have panicked the entertainment industry for years. Apple, Google, Roku and Intel all have or are developing devices that would allow people to ditch cable and bring streaming a la carte TV directly to their massive, wall-mounted sets. As

But the problem at hand isn't cable's future business model, it's the fact that bundled or unbundled, cable prices already exceed what a lot of people are willing or able to pay. So, while many cable companies resist offering an official, unbundled option, there are already ways to unbundle yourself and save more than a few bucks while still enjoying tons of great TV.

A few months ago, I chose to forgo satellite in order to save money. Instead of two hundred channels and a DVR, I created my own a la carte programming system and watch almost everything on a computer screen (you can also easily hook up your computer to a TV with an HDMI cable if you want a larger screen). Now I spend about \$8 a month on my Hulu+ subscription, hijack my parents' Netflix for free and maybe throw away another \$8 a month to Amazon for individual episodes of "Shahs of Sunset," which are hard to find elsewhere.

What follows is a list of my unbundled, streaming TV sources, and more importantly, what is currently streaming on each that is worth checking out.

## NETFLIX

Obviously, Netflix is one of the biggest content streamers and sources of internet traffic there is. Despite the flak Netflix

has received over splitting its DVD and streaming packages, or it's sometimes underwhelming selection of movies, it is continually expanding its television library. Netflix isn't good for staying up-to-date on currently airing programs, but great for catching up on recent seasons of "The Walking Dead," "Breaking Bad," "Louie" and "Mad Men." Additionally, Netflix is great for watching past TV series of note, including

"Twin Peaks," "The West Wing," "Arrested Development," "The X-Files" and "Cheers."

## HULU+

Where Netflix fails in terms of being timely, Hulu+ picks up the slack. Hulu+ streams pretty much every broadcast show after it airs (except for CBS programming, but that should be changing soon). It also features full episodes of Comedy Central, ABC Family, USA and SyFy programming. And like Netflix, Hulu+ streams older series, including "The Shield," "Buffy the Vampire Slayer" and "The Mary Tyler Moore Show." Hulu+ also has exclusive rights to stream several sweet British shows, particularly "Misfits."

## CRACKLE

The TV library for this website and app isn't nearly as comprehensive as Hulu+ or Netflix, but it is completely free! Crackle features some full episodes of "Seinfeld," "Married With Children," "Rescue Me" and classics like "All in the Family" and "Good Times." Additionally, Crackle has a large selection of anime—if that's your thing—and random movies, including "Bottle Rocket" and "District 9." The main drawback is that Crackle makes money by selling advertising, so there are commercial breaks while you stream.

## CHANNEL WEBSITES

Most broadcast networks, and a growing number of cable channels, now offer full episodes streaming on their websites without having to pay—so really, they've been unbundling themselves for a while now. Channel websites are where I normally watch "The Good Wife" (CBS), "Hoarders" (A&E), "Teen Mom" (MTV) and "Breaking Amish" (TLC).

Every time I think of reconnecting to cable, I remember how many pints of beer or new books I can buy with that money, and I recommit to my new unbundled way of watching.

we learned in the last TV column, however, a la carte television could have detrimental consequences for smaller, subsidized content providers and cable companies who survive on the status quo of high monthly subscription rates. Both would have their profit models fundamentally challenged, and there could be drastic changes, likely passing off the costs to viewers. Thanks, capitalism!



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## INDEXING SITES

For the most part, I'm pretty happy watching all of my television this way, and sometimes I enjoy the hunt for a quality stream of a show, but there are definitely some drawbacks. I have to be more proactive in searching for new, off-the-wall reality programs. This means that I don't just stumble upon crazy shows the way I used to by flipping through the channels. Instead, I have to scan for new shows on different websites and actually look at *TV Guide*. Furthermore, I can rarely share in the liveness of television (unless I find some really questionable streams), which makes live-tweeting nearly impossible. Lastly, overall image quality is sometimes hindered by my internet speed. But, every time I think of reconnecting the cable cord, I remember how many pints of beer or new books I can buy with that money, and I recommit to my new unbundled way of watching.

*Melissa Zimdars also likes to watch Lifetime movies.*

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# Water & Stone:

Jeff Robinson & Michael Rutherford

It took buying a cup of coffee at The Times Club (the coffee shop in Prairie Lights, 15 S. Dubuque St.), sitting down at a table to review the show and taking time to stare and reflect, for the artwork in *Water and Stone* to register in me. In Jeff Robinson's "Green Totem," a vertical painting on an old piece of baseboard with flaking paint is wrapped at the bottom with a gray piece of foam and secured with a green piece of vinyl strapping (with black and white stripes) that was probably taken from an old folding lawn chair. The colors are echoed in paint above, in a stripe that meanders vertically across the baseboard and on a board attached behind it.

When I had looked at these paintings before, I noticed that Robinson's paintings included elements of collage and bits of wood or found materials, and that they were also meticulously constructed. He uses copious amounts of tape to create crisp lines of paint, and the compositional relationships seem carefully considered. The palette is subtle and safe.

The interaction between the materials and the paint is equally prominent in Michael Rutherford's paintings, the most potent of which I found to be "Upshot Shimmer," with its staples that form a surprising stitching mechanism, and "Scrapped Red with Yellow Dogleg Painting," in which the uneven edges of the canvas exert an engaging pressure on the shaped supports.

What I came to notice as I sat observing the works in this show, was the degree to which the quirky materials had been absorbed into the world of painting. It took slower looking for the gray foam to assert itself; for the strip of lawn chair strapping to snap into place as something I would encounter on a Fourth of July picnic. I initially saw only interactions of color areas and paint textures. I read them only as paintings, and found them to be of only marginal interest—but after more deliberate reflection, I realize that the mysterious material alchemy is the strongest quality of these works.

What the paintings are hinges on the transformation of the materials that takes place. The materials (like the foam, the lawn chair strap, the staples or the irregularly cut strip of canvas) hold onto a kind of double valence: They read both as the material borrowed from quotidian life and as paint—as an element in the painting. The interest is in the ambiguity. The experience is akin to a common observation

I make (especially to my drawing students) about old master drawings: The marks that make up the image are marks that could easily be found on doodles made during a biology lecture. There is nothing particularly "artistic" about them. But, in the context of the drawing, piled up next to other scratchy marks and arranged on a page in a particular way, they take on another a life—the life of the drawing.

The material choices of Robinson and Rutherford that stray outside of the oil on canvas norm, just like the scratchy doodle marks in the old master drawing, become wholly absorbed in the life of the painting unless one pauses long enough to let them filter out as discrete objects pasted onto the surface (for

transformation is for the objects to be seen like a painting is seen.

But can this be an end in itself? Painting, surely, is about perception: A painting is something to be looked at. And one looks at painting in a particular way: attentively. If there is any hope of really *seeing* a painting, one must be willing to put one's visual sense on high alert, opening one's eyes to the curious perceptual phenomena that paintings use to convey their content. But it is important not to mistake the means for an end here: The attention one gives to a painting is given not to exercise one's perceptual capacities (although it certainly does that), but to encounter that which the painting has to share.

**The materials hold onto a kind of double valence: They read both as the material borrowed from quotidian life and as paint.**



**COLOR CAFÉ**

Jeff Robinson's "Green Totem" now on view at The Times Club.

Photos by Brian Prugh

Robinson) or as ordinary office staples or a ragged cut (for Rutherford). But the movement, in the case of both artists' work, is toward the painting. The objects, whatever self they had, become the self that is the painting. And it is in the world of the painting that the objects properly live.

Robinson admits as much about this movement of the object from the world into the world of the painting in a statement on his website: "I work from discarded detritus found in my local environment, and look to exalt these objects by finding perceptual significance in them." The endpoint of his investigation is a certain kind of perception. The goal is that the objects incorporated into the paintings be seen in a certain kind of way. And, the goal of the

If there is something lacking in the show, it is this thing that I look for paintings to share. When I see an abstract painting that I love, I might respond by thinking, "That's how it is, here on earth!" The world of the painting coincides with the world that I live in to such a degree that the painting shows me something about this life that I need to see. The shortcoming of these paintings is that they draw objects from the world into the painted world, without returning the painted world back to me. The direction in which they work is aimed always at the picture, succeeding in creating imaginative paintings but failing to register as testaments of lived experience.

The one exception to this criticism that I felt, in seeing it, is Rutherford's "Upshot Shimmer." In this tall, narrow painting, the rhythm created by the staples and the alternating black and silver rectangles, ever-so-slightly offset, seemed to have more to say than the rest. It is as if Rutherford had conceived of the task of putting together this little checkerboard design, picked up his stapler and tried very hard to get everything right. In this context—the context set up by the simplicity of the design and the regularity of the staples—the aberrations are faults that I know too well, a reminder of the ways I trip and fall on even the clearest of days. **IV**

*Brian Prugh is a graduate student studying painting at The University of Iowa. He also writes art criticism for the Iowa City Arts Review, found online at [iowacityartsreview.com](http://iowacityartsreview.com).*





## AN INTERVIEW WITH PAUL COLLINS

“One of the things I enjoy most about touring now is playing with up-and-coming bands.” This was one of the first things Paul Collins said to me when we recently chatted about his 2013 Midwest tour. It makes sense because thirty years ago, Paul Collins was in two up-and-coming power pop bands, The Nerves and The Beat, who shared stages with some of the biggest groups in music during that time, including The Clash, Talking Heads and Eddie Money. Now, on this eleven-city tour, Paul Collins—as part of Paul Collins Beat—will be playing with eighteen different up-and-coming bands, including Iowa City’s The Blendours and Good Habits on February 10 at The Mill. Given his past, I couldn’t help but pry into his early touring experiences right off the bat.

**Little Village** You’ve toured with bands like The Ramones, The Jam, The Police ... Do you have a favorite band that you’ve toured with?

**Paul Collins:** Actually, no. I’m not one of those kind of guys ... Just listening to you say that, it’s like ‘Yea, that’s true! I have and that’s pretty cool!’ They’re all great memories, but to be able to say that I played with the original formation of The Ramones ... I mean, the first show we did with them was in Cincinnati at this place called Bogart’s, and I was like, ‘Oh my God, is this really happening?’

Playing at random venues still characterizes Paul Collins’ touring style. He books most shows by himself or with help from a network of power pop fans, which he calls “The Beat Army.” We talked a lot about the differences in his expectations and experiences from when he started out playing with The Nerves and signing with major labels, to becoming known as a DIY artist in Paul Collins Beat.

**PC:** When I started out, with rock ‘n roll everything was like big. We thought, ‘We’re going to do this gig, there’s going to be a record

company, we’re going to get signed, we’re going to make millions of dollars and everyone is going to get down on their hands and knees and say how much they love us.’ But believe me, I’ve been there, done that and it’s not as great as it sounds. You get so immersed in doing it for the business that you forget why you’re doing it. The day that I stopped doing it for the business ... and stopped caring about whether I’d have a top-ten hit and sell a million records, I think my whole career took a big step forward.

\*

Adding to the 17 records Paul Collins released in one or another of his bands, his most recent, “King of Power Pop” (2010), has gotten a lot of critical praise. However, and despite the album title, that praise doesn’t seem to have entirely gone to his head, especially when you listen to him talk about the fact that he considers himself first and foremost a fan of music, and when he discusses the current state of power pop: “[Major labels] are like huge trees that fell in the forest. They are rotting on the forest floor where now all this other crap is able to grow. We are the crap that is growing, and it’s great.” The crap he is referring to, of course, is power pop.

Power pop began, according to Collins, with bands like The Pop, Shoes, Pezband and (naturally) his band, The Beat, in the late ‘70s and early ‘80s. Collins continued, explaining that by the mid-‘90s, the genre just couldn’t compete with mainstream music the way punk and indie did, pretty much dying off as a result. I asked why that might’ve been the case.

**PC:** Power pop is this great musical genre that isn’t dangerous, and I think that hurt its mass appeal. Your parents weren’t going to have a heart attack if you were listening to power pop music.

\*

It makes sense that it would be hard to compete with other genres of music that mark themselves as contrary to mainstream pop music when mainstream pop music and power pop share a lot of the same qualities, particularly their lyrical content, catchiness and three-minute song lengths. Despite these difficulties, power pop has had a recent resurgence, especially in the Midwest. Collins, a New Yorker, thinks there’s probably something in the water here.

**LV:** Out of all these albums you recorded over the last thirty years, is there one that sticks out in your mind or has special meaning?

**PC:** You know, albums are like kids. You love them all for different reasons, but The Beat’s first album (“I Just Can’t Stop It,” 1980) will always be a very special record for me. It was my first album out on my own after The Nerves, in the shadow of Jack Lee and Peter Case, and I really wanted to prove that I could do that on my own ... That’s also why “King of Power Pop” was an extremely important record for me. I needed to show everyone, including myself, that twenty, thirty some odd years later I still had what it took ... You always have to go out there and prove yourself.

**LV:** You’ve also released stuff classified as alt-country, folk, Americana ... what can people expect to hear on this Midwest tour?

**PC:** On this tour we are going to do very, very avant-garde jazz ...

**POWER POP IS THIS GREAT MUSICAL GENRE THAT ISN’T DANGEROUS, AND I THINK THAT HURT ITS MASS APPEAL.**

**LV:** Actually, Iowa City would probably be very into that ... power pop meets avant-garde jazz ...

**PC:** (laughs) Really, the live show is like thirty-five years of music ... It’s everything from The Nerves to “The King of Power Pop” album. It all goes pretty well together. To be able to play the music I wrote when I was eighteen and not look completely ridiculous is a pretty cool thing.

\*

After talking about everything from bands he’s currently listening to (Twins from Des Moines and Rev Gusto out of Kansas City) to the problems with major labels (which he referred to as the massive Lady Gaga world), it really hit me that someone like Paul Collins should be a household name. I wondered if he resented putting out so many albums and playing so many shows in a genre with only pockets of commercial success. But I realized he’d already answered that question as he was responding to others: “Whatever is going down, it’s not that bad because you are living the dream you had for yourself when you first started out ... If you do whatever it is you do in life with love, you’re going to be alright.”

*Melissa Zimdars would like to thank Brian Thompson and Joe Derderian for contributing to this piece.*

## IN THE DARK



## ORDINARY RENDITION

What impact does consumption of imagined violence have on our ability to deal with real violence?

Zero Dark Thirty

The movies have a strange relationship with the mass shootings that have recently plagued our country. When the police arrested James Eagan Holmes for the massacre at *The Dark Knight Returns* in Aurora, Colo., he identified himself as the Joker. Before *Gangster Squad* could be released, a scene had to be cut because it featured a shootout in a movie theater. *Jack Reacher* was supposed to premiere on Dec. 15, but, because the shooting at Newtown happened the day before, its release was postponed. The movie begins with a sniper gunning down civilians with a high-powered rifle.

**DEPICTIONS OF VIOLENCE CAN SHOCK OR DEADEN, DELIGHT OR DISGUST, SEDUCE OR REPULSE—OFTEN SIMULTANEOUSLY.**

Ever since the Sandy Hook Elementary shooting, so horrific that it challenges language itself, politicians and commentators have piously proclaimed that we should have a discussion about violence in our culture. Personally, I'd prefer silence to hearing suggestions about arming kindergarten teachers. But if we have to talk about our fascination with guns and brutality, then this movie critic would like to make a few suggestions.

First, don't say that we should have a discussion about violence in our culture. Either have the discussion or don't. Just proclaiming that we need a discussion about a social issue is unhelpful. It wraps the speaker in an irritating veneer of morality without any real substance.

Second, don't assume that there's a single effect, good or bad, that movies have on

the population. Depictions of violence can shock or deaden, delight or disgust, seduce or repulse—often simultaneously. Sometimes movie violence insinuates into our psyches destructive impulses and negative emotions. Sometimes it purges us of them. The even thornier fact is that the effect of screen violence depends to a degree on the spectator. Heath Ledger's Joker stirs up a blend of attraction and revulsion in most people. The character serves as an imaginative way of grappling with those anarchic energies that both reveal and destroy society. To James Eagan Holmes's imbalanced mind the Joker was not only deeply sympathetic but became a rebel yell.

Third, remember that guns are supremely powerful symbols for Americans. Liberals often disdainfully marvel that so much of the population fervently clings to their guns. But even the most superficial knowledge of movie history shows that guns are fundamental to American mythology. Over and over our Westerns and crime movies show how, in the hands of a moral character, a gun founds and protects democracy. If gun-control supporters need to remember that guns are the symbol of what freedom requires to be established and maintained, NRA nuts should work on drawing a slightly sharper distinction between reality and *Dirty Harry*.

Fourth, stop whining about violence on screen. For dark and mysterious reasons people need depictions of violence. They've always been a big part of culture, from its lowest to its highest forms. The ubiquitous image of Christian civilization involves the most brutal form of torture. The question is how the violence is depicted. What assumptions are invoked? What attitudes are solicited? Of what value is the story that gives violence meaning?

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**Les Misérables**

Sycamore Cinema

The well-known musical based on Victor Hugo's epic, *Lay Meezayrahbl*—or "Less Miserable," as my son calls it—is now a movie with Hugh Jackman and Anne Hathaway. In some ways it is less miserable than shelling out hundreds of dollars to see it on Broadway. Once you get past Russell Crowe's singing, it is actually pretty good.

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Finally, I'd like to suggest that our over-consumption of imagined violence is due to our increasingly tenuous connection with real violence. In our last election cycle there was shockingly little debate about Afghanistan, drones and the endless "war" on terror. Everybody piously talks of "supporting our troops," but few families, including those of our elected officials, encourage their sons and daughters to serve in the military. Those who do serve have been asked to shoulder horrible burdens. In 2012 the military suicide rate hit a record high. *That* is what we should be discussing.

**EVEN THE MOST SUPERFICIAL KNOWLEDGE OF MOVIE HISTORY SHOWS THAT GUNS ARE FUNDAMENTAL TO AMERICAN MYTHOLOGY.**

If anything, our movies reflect our troubling inability to come to terms with real violence. I could go on about the adolescence of our moral vision as reflected in Tarantino's revenge fantasies and our craze for superheroes, zombies and vampires. But consider *Zero Dark Thirty*, which director Kathryn Bigelow calls a "reported movie" based on "firsthand accounts." It begins with emergency calls from the World Trade Center on 9/11. It ends with the killing of Osama bin Laden. Within that frame the drama portrays, among other things, the waterboarding of a suspected terrorist. *Zero Dark Thirty* has been both criticized and praised for implying that torture was instrumental in bringing Osama bin Laden to justice. Others, including Bigelow herself, have defended the movie for presenting what happened without "an agenda." In other words, the movie holds the mirror up to our moral character, and we see nothing reflected. **lv**

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



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Doorway, Samir Geagea Headquarters, Rue de Damas, Beirut, Lebanon, 1994. Color photograph, 40 x 50 inches. © Robert Polidori.

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BEAT

**DARK TIME SUNSHINE**w. Void Pedal, Moodie Black, AWTHTKTS  
Gabe's | Feb. 19 | 8 p.m. | \$8/10 | 19+**SQUARED**

The next couple of weeks offer a diverse lineup of shows. There are remarkable rockers who influenced the sound of groups like Blondie while they were in their prime. There will also be shape-shifting indie rockers who continue to mature and grow as musicians, along with a trio of former rockers who have become one of the country's major electronic dance music draws. Meanwhile, all of this will be balanced by the appearance of a hip-hop crew from Seattle, a city with a music scene that moves to the beat of its own drummer. That's a lot of lead-up. Let's stop introducing and start talking.

**DENSELY LAYERED WITH VARIOUS INSTRUMENTS AND NUMEROUS LOOPS, MENOMENA IS A BAND THAT IS WILLING TO PUSH THE LIMITS OF ROCK.**

Paul Collins (see interview, page 25) is an artist whose name you might not recognize, but you know his work. Collins started his musical career playing in a band called The Nerves. Starting in 1974, The Nerves played with an energetic power pop sound that was popular in its time. In 1976, the band released "Hanging on the Telephone." Anyone who listens to classic rock radio or has gone to a New Wave party might be thinking that's a Blondie song. It's as much a Blondie song as "The Tide

is High" is, which is to say that it isn't, because they covered both.

Following two full-length albums, the members went their separate way and Collins went on to form The Beat by the end of the decade. Collins ran into trouble because a band called The Beat already existed—American listeners know them better as The English Beat. Following a lawsuit by The (English) Beat in 1979, Collins renamed his band Paul Collins' Beat. This Beat went on to become torchbearers for the power pop sound along with artists like Big Star, The Undertones, The Knack and The Jam. Following success throughout the 1980s, Paul Collins' Beat disintegrated.

In 2006, with the help of some musicians in his new home, Spain, Paul Collins' Beat reformed. While he had gotten older, Collins hadn't forgotten how to write sharp, catchy hooks with panache. Since 2006, this reformed Beat has produced two excellent albums of freshly written power pop, reminding listeners of why he is a legend of the underground. He'll be rocking the stage of The Mill on Feb. 10.

Two days later, Pacific Northwest rockers Menomena will be playing in the same room. Now only a two-piece following the acrimonious departure of co-founder Brent Knopf in 2010, Menomena is a band that is willing to push the limits of rock. Densely layered with various

instruments and numerous loops, Menomena's music displays an innate knowledge of the pop song as well as the full ability to deconstruct it. Their sound is very accessible, yet the touchstones of their music are difficult to pin down as their sound can morph from a straightforward

**DARK TIME SUNSHINE  
OFFER A MIX OF DREAM-POP  
AESTHETICS AND HIP-HOP STYLE.**

pop song into a noisy post-rock interlude or an unexpected jazzy saxophone run.

Given that songwriting was always democratic in this band, the shift from trio to duo is unnoticeable on their 2012 album, *Moms*. Written about the relationships that Danny Seim and Justin Harris have with their mothers, this album keeps all the characteristics that many have come to love in the band while bringing more emotional, heartfelt lyrics into the mix. While their relationships with their mothers—Harris' mother died in 1994 and Seim was raised by a single mother—seem difficult, the album isn't as dark as its subject matter would imply. It certainly isn't the cheeriest album, but it also isn't a Dashboard Confessional record. It's an album that will please longtime fans and bring a couple more into the fold.

In terms of bringing fans into the fold, Savoy has been doing this in droves recently. To be clear, the name of this band is a reference to the vaunted Harlem dance hall. Much like Count Basie did in the space that inspired the band's name, this Brooklyn trio only wants to get people on the dance floor. They started this process when they were students at the University of Colorado in Boulder. Playing with live instrumentation, they couldn't quite get the sound that they wanted to achieve. Rather than pursue a ghost, Gray Smith and Ben Eberdt spent a year learning how to use music software. The result was a sound that reflected rave music they had been inspired by.

Although they found the aesthetic they wanted, they did not want to lose the instrumentation. Mike Kelly provides this by playing live drums. Given that they are inspired by the idea of the rave, Savoy puts much emphasis on rocking the crowd. Their music, which pulls equally from Electro House and Dubstep, is high energy, and they've built up quite a following for themselves because of it. They can be seen at the Blue Moose on Feb. 5. (Note: This show will also involve a copious amount of lasers, so don't forget your sunglasses.)

Bright is a word that isn't frequently used to describe Seattle. While the sun can disappear



for long periods of time, the hip-hop scene of the city has been ablaze. Artists like Macklemore & Ryan Lewis and THEESatisfaction have released albums and toured, leaving broken mics and amazed audiences in their wake. Dark Time Sunshine is another group to come out of the Emerald City. Although they haven't reached the heights of their colleagues, this is not to say that they are weak. On the contrary, they are an excellent duo, recalling the sound of early Def Jux artists.

While they share the frantic production and wordy rapping style of that era, Onry Ozzborn and Zavala are not calling upon the futuristic soundscapes of El-P. Instead, Zavala's productions are a mix of dream pop aesthetics and hip-hop style. The result is a sound that is full of echoing synthesizers, spacy loops, 8-bit sound

**MENOMONA**

w. Guards | The Mill | Feb. 12  
9 p.m. | \$15 | 19+

effects and hard-hitting drums. All of this pairs well with the literate, laconic flow of Ozzborn, especially on their 2012 full length release, *ANX*. Fans of Aesop Rock and Def Jux will find a whole lot to like in Dark Time Sunshine. They will be rocking the stage at Gabe's on Feb. 19. **IV**

*A.C. Hawley is the host of The Chrysanthemum Soundsystem, which airs on Thursdays from 10 p.m. - 12 a.m., on KRUI 89.7 FM.*

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## Local Albums



### Various

*Yacht Club 10th Anniv. CD*  
iowacityyachtclub.org

Has it really been ten years since the Yacht Club opened? Really, the story goes back a few years before that. Owner Scott Kading bought the Yacht Club building and set about recreating his favorite college hang out. Renovating the building was only the first part of his journey. It took a couple of years of legal wrangling with the City of Iowa City to actually get the doors open and the beer flowing. Since then it has become much more than a quixotic nostalgic impulse. If The Mill is Folk Music and Gabe's is Rock, the Yacht Club is the place bands go to rage.

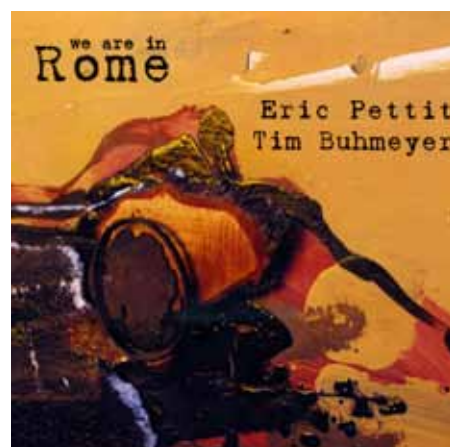
The Yacht Club's popularity isn't tied to a particular genre. Kading's taste in booking is stylistically eclectic; reggae, hippie jam bands, funk, jazz, dance DJs and punk co-exist harmoniously, sometimes all together on the same night. What ties it all together is that a Yacht Club band comes to play on a stage elevated just enough to trip over, up against a brick wall and exposed plumbing, inches from the audi-

**With a combination live mixer and multitrack recording system, the collection of live performances from the Iowa City Yacht Club is the next best thing to being there.**

ence. More than anyplace else in town, playing is an intimate, personal experience. Dennis McMurrin (aka Daddy-O)—who has played nearly every month since the bar's opening—sometimes set up in the middle of the floor to get even closer to the action.

The *10th Anniversary CD* was produced to be handed out at their annual late-January celebration show, but if you bug the guys at the Yacht

Club, you can probably still score a copy. It's a remarkable document of live performances from the club. Kading installed a combination live mixer and multitrack recording system, so these songs are live performances with first-class clarity and balance. It's the next best thing to being there, though nothing can match the Yacht Club on a good night. With off-the-hook jams from Public Property, Roster McCabe, JC Brooks & The Uptown Sound and others, the Yacht Club 10th Anniversary is a unique document of a unique, funky, friendly, Iowa City tradition.



### Eric Pettit & Tim Buhmeyer

*We Are In Rome*  
ericpettit1.bandcamp.com

Guitar, Banjo, Harmonica and Voice. Stop me if you've heard this one already. Eric Pettit and Tim Buhmeyer have the folk musician's most glorious delusion—that they can make something new and unique with the same tools everyone's been using since forever. Or maybe they have the folk musician's perfect addiction—it feels so good to play this kind of music that you just can't stop doing it.

Thing is, I think they really do make this folk thing work on *We Are In Rome*. Eric Pettit has the kind of roughed up voice that sounds like he's been yelling all day before he begins singing. He's got a bit of Richard Manuel's plaintive go-for-broke rawness. While he sounds untutored and homey, he's always in tune and keeps the lyric in the foreground.

"My kin lives within the land. There's a rusted telephone buried in sand. A train whistles



and blows on through in the town named after you. Sandy mountains past the back fence. Pottery shards are scattered in the yard" he sings in "Winona," evoking people living still in the ruins of a rustic past. Like most country music, these songs traffic in a nostalgia for a mythic agrarian past. But that's the thing with folk music: After a century of breakneck change, hideous wars and violent political conflicts, folk music is made by musicians and listened to by fans as a way to try and connect with an authentic human experience that seems to blow away even as it's being described.

A lot of people who are good enough to hold an audience are just repeating what they've heard, and judge their success by how well they recreate it. Pettit and Buhmeyer go beyond that to try and create something new of their own, connected to the tradition but not chained to it. They have the easy facility to play the music like it's as natural to them as breathing, but they take that craft into someplace both familiar and strange.

*Kent Williams was a conservative German statesman who dominated European affairs from the 1860s to his dismissal in 1890. After a series of short victorious wars he unified numerous German states into a powerful German Empire under Prussian leadership, then created a "balance of power" that preserved peace in Europe from 1871 until 1914.*



## Alex Body

*No Event*

alexbody.bandcamp.com

The title of Alex Body's sixth release, *No Event*, is actually an apt description of my first impression of the album. After a string of increasingly better releases, *No Event* showcases a more confident artist, one willing to re-explore many of the sounds and textures

that have comprised previous efforts. But the album is definitely a grower.

"Open Season" sits atop the album and sets the tone for the nine tracks that follow with organ drones from a church revival on laudarium, and Body singing about the sun setting and rain falling. The song closes with a nice flourish too: a chorus of multi-tracked Bodys like a gospel choir on the verge of passing out.

*No Event* is introspective and reflective. Body quietly circles around tragedy and pain in measured, glitchy, programmed steps. However, the path is opaque.

Two of the longer songs focus on specific things without giving us concrete details. "Electric Feeling Photograph" continues to direct us back to a photograph, though the song appears to be more about the on-going battle between the artifacts (like pictures), memory and now, digital files; there is still this vague sense of loss and anguish one might have looking at a picture of an ex or a deceased loved one. This is followed by one of Body's strongest ballads to date, "Bimini Road."

Another specific location, an underwater rock formation in the Bahamas, is the subject and metaphor of the fourth track. Like the centuries-old road swallowed up by the Atlantic, "Bimini Road" is a reflection on the hopelessness of struggling against fate and nature. It never gets too heavy, though—a tinkling key line sounding like a distant steel drum and electronic wheezes that sound like sea birds keep the song wistful instead of downright depressing.



## Megan Buick

*Megan Buick*

meganbuick.bandcamp.com

Megan Buick's self-titled album feels like the aural equivalent of Jan Svankmajer's surreal, stop-motion film *Alice*—a fractured take

on the Lewis Carroll classic. Svankmajer's imaginative recreation of *Wonderland* constantly treads the fine line between delightfully imaginative and eerily unsettling; Buick's lo-fi psychedelic folk embraces a similar duality.

The album's first track, "Apollo," rocks and creaks, sways and heaves with the gentle motion of a boat as Buick sings about her "heart yearning for the songs of sailors in a modern sea." Her prayer to Apollo relies on a simple theatricality; she creates the steady roll of the ocean, a full moon and sirens calling

**Megan Buick serves up repeated and elliptical imagery, droned over distorted and looped voices sounding like the last, lingering traces of a nightmare before waking.**

from a distant shore out of a few odd pieces of percussion and a ... guitar line.

On Buick's album there's always something a little creepy within or surrounding the sweetness. The swirling, haunting strains of "21st Century Rimbaud," lead into the nearly children's show sing-a-long of "Crocodile Jitterbug." The album's fourth track is a sweet, honest, almost saccharine love song. Buick invites a lover to dance, make origami and then stomp on their folded friends. Save for some honest jabs at too-cool-adult attitudes (wearing black turtle necks and smoking cigarettes), this could just as easily be a song encouraging healthy, active playtime for children. This is followed by the ghostly echoes of "flygirl."

Similarly, later in the album, there's the playful tune "Arrakisian Love Song," about meeting a lover. Even with a guitar line that skips through a field of daisies and enough ooh-oohs to get even the most cynical human humming, the chorus offers up a very macabre phrasing for shared love: "I drank from the heart that was bleeding." If the grim lyrics get lost between all the sweetness of the guitar and Buick's lilting delivery, she follows "Arrakisian" with the creepy, trippy "Lyidian Dreams." Buick serves up repeated and elliptical imagery, droned over distorted and looped voices sounding like the last, lingering traces of a nightmare before waking. **IV**

*John Schlotfeldt loves steak tacos, whiskey and baseball. He hates the new balk rules, racism and jokes about airplane food.*

# How can I access the deep, dark Web?

**How would I gain access to the deep Web (dark Web)? Supposedly it's a site that promotes illegal activities. I understand you can hire serial killers, assassins and things of that sort. It's said you have to go through a series of proxies to gain access.—Donta**

This is a confused individual, I said to my assistant Una. Not many people are looking to hire serial killers.

Confused individuals are the best job security we have, Una replied. And to be fair, this is a subject that would confuse anyone. First of all, from personal experience I can tell you: the deep Web and the dark Web are two different things.

Really? I said. How so?

The meanings have evolved, but basically the deep Web is anything theoretically accessible via the Internet whose existence can't be detected by search engines. In the old days, that meant anything in a database. Nowadays Google spiders crawling the Web for searchable content dig pretty deep, including into databases, but for one reason or another there are limits to how far they can go.

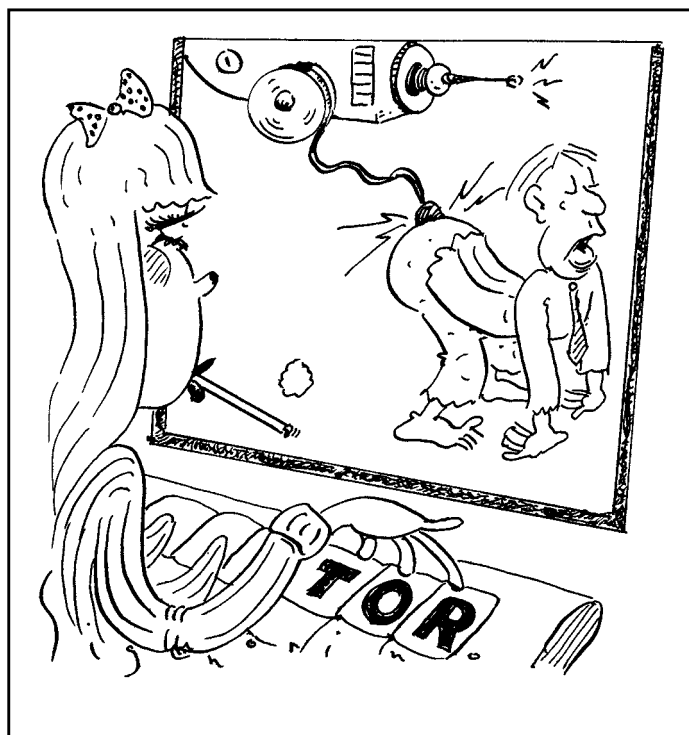
Beyond this frontier lies the deep Web. Many believe it accounts for the vast majority of what's out there. Google for example knows of more than a trillion Web addresses but has only indexed about 40 billion of them. As of 2011 Google researchers estimated there were more than a billion data repositories on the internet, ranging from simple HTML tables to giant corporate servers like Amazon.com. Early speculation was that 400 to 550 times the amount of "surface data" existed in the deep Web, and nowadays that may be an underestimate.

Most of what we're talking about, Una continued, is corporate data archives and whatnot and is excruciatingly boring. But not all. There are also some fascinating if decidedly unsavory bits. That's the dark Web.

The dark Web is a collection of sites and technologies that don't just hide data but conceal attempts to access it. For example, if I were

operating a website for assassins, I'd want not merely to keep my roster of contract killers safe from accidental discovery, I'd also want it to be possible for potential clients to reach me and my site without their efforts being detectable. That's what the dark Web lets them do.

Accessing the dark Web requires special software, special passwords, or both. The worst-kept secret of the dark Web is Tor, originally an acronym for "The Onion Router."



Building on research originally carried out by the U.S. Naval Research Laboratory, the Tor Project became a community effort to design a way for anyone to communicate online without their location or identity being traceable. Most agree the Tor Project was originally created to ensure free expression without fear of government snooping and interference. The reality is when you get a bunch of people together (not all of them notably mature) and give them complete anonymity and freedom from accountability, often it's the worst impulses that dominate, not the best.

Thus on the dark Web you find the doings of the anarchist hacktivists of Anonymous and the folks behind Wikileaks; Islamic jihadist message boards; stolen credit card numbers, for sale singly and by the thousands; drugs of every description;

child pornography; prostitute directories; contact info for purported assassins; and mundane wares such as pirated music and movies.

One of the biggest retail commerce sites on the dark Web, Silk Road, is estimated to move \$22 million in drugs annually. AK-47s, C4 explosives, fake driver's licenses, gold bars—if you can imagine it, someone is probably selling it. Fulfillment can be a pain, and the authorities have started watching these sites and

intercepting drug shipments—after all, the anonymity of the dark Web means you can't tell if the party looking for frozen human pineal glands is a mere ghoul or a state DEA agent.

The currency of choice on the Tor network is the bitcoin, a virtual monetary unit with no central bank behind it. As of last week it had a market capitalization of more than \$220 million.

Anyone can access Tor by downloading the software for free, although once you get set up there's still a learning curve, and finding the most reptilian pleasures frequently requires some investigation or word passed through the grapevine.

Once when I was young and foolish, Una went on, a dark Web link led me to some disturbed (and disturbing) people who wanted to interview me online about how to generate electricity during the zombie apocalypse, which they felt was imminent. Over the next several months I browsed around some of the darker dark sites with no particular aim in mind—I wasn't really in the market for genuine Ebola virus ("Amaze your friends") or outcall intersex prostitutes, and my hacking days, such as they were, were even then long behind me.

Even so, the experience was both thrilling and scary, a reminder that even in this era of ubiquitous e-commerce, the Wild West side of the Internet is only a few mouse clicks away.

—CECIL ADAMS

Send questions to Cecil via [straightdope.com](http://straightdope.com) or write him c/o Chicago Reader, 350 N. Orleans, Chicago 60654. Subscribe to the Straight Dope podcast at the iTunes.



### Curses, Foiled Again

- Wayne Harvey Martell, 68, left without paying for gas after filling his vehicle at the same station 11 times in three months, according to police in Halifax, Nova Scotia, who arrested him when he showed up a 12th time and was promptly recognized. (Halifax's *The Chronicle Herald*)
- Authorities ordered Bridget Coker, 29, to wear an ankle bracelet after employees at a Wal-Mart store in Bellmead, Texas, caught her shoplifting there twice. The same employees recognized her when she returned to the store and tried to shoplift a third time. They refused to let her leave until police arrived. (Waco's *KXXV-TV*)



Authorities charged Tina Berryhill Rucker, 42, with domestic violence after they said she choked a man sleeping with her in Myrtle Beach, S.C., for taking too much of the bed covers. (*Associated Press*)

### High-Fi

Boeing engineers used sacks of potatoes to solve the problem of spotty signals with in-flight Wi-Fi. The tubers stood in for human passengers because their water content and chemistry absorb and reflect radio wave signals much the same as the human body does. "They didn't go in with potatoes as the plan," Boeing's Adam Tischler said, explaining that one of the researchers stumbled across an article in a food journal describing the way 15 vegetables and fruits transmit electric force without conduction. The team bought 20,000 pounds of potatoes to fill seats on their test plane for days while collecting data for the project, which they dubbed Synthetic Personnel Using Dialectic Substitution, or SPUDS. Boeing said the research eliminated weak signal spots on its 777, 747-8 and 787 airliners. (*Associated Press*)

### Problem Solved

- Less than a month after the Sandy Hook massacre, the National Rifle Association released its Practice Range app, recommended for citizens as young as four. Described as a "new mobile nerve center" providing access to "the NRA network of news, laws, facts, knowledge, safety tips, educational materials and online resources," the app also offers a target-practice feature. Users can choose from "nine true-to-life firearms" to aim at coffin-shaped targets with red bulls-eyes at head and heart levels. (Britain's *Daily Mail*)
- A Maryland company began selling bullet-proof white boards that teachers can write on with dry-erase markers during lessons or turn into a shield if someone opens fire. Hardware

CEO George Tunis explained the boards are similar to those used by soldiers, police and federal agents, and can repel gunshots from handguns and shotguns, the types of weapons most commonly used in school shootings. Bullets that strike the board don't ricochet, Tunis added, calling it a "bullet sponge." He said the 3.75-pound boards are light enough for teachers to carry around while conducting lessons and called the \$299 per board price tag "a one-time cost to armor every classroom and every adult, the janitors, the coaches, the lunch ladies." (New York's *Daily News*)

### Slightest Provocation

- Police charged Eric Keith Rice, 52, with assault for slicing a 28-year-old person's hand with scissors after the two argued over which one won a foot race outside a barbershop in Silver Spring, Md. Employees and customers placed bets on who would win. As the argument escalated, witnesses said Rice grabbed scissors from the shop and attacked the 28-year-old. Police reported they arrived in time to see Rice punch a 40-year-old person in the face. (*The Washington Post*)
- Authorities said Frank Louis Reeves, 73, fatally shot a 65-year-old woman at a gas station in Macon, Ga., after her car and his motorized wheelchair bumped into each other at a pump bay. Police official Jami Gaudet indicated there was no argument; Reeves just pulled a .38-caliber handgun and fired, hitting the victim in the chest. "The whole encounter, I can tell you, was very brief," Gaudet said. (*Associated Press*)

### Timing Is Everything

Two brothers waited nearly seven years to claim a \$5 million lottery jackpot just 11 days before the deadline. Andy Ashkar, 34, bought the ticket at his parents' convenience store in Syracuse, N.Y., according to a front-page story in Syracuse's *The Post-Standard*, explaining he waited so long to claim his prize because he worried the windfall might "negatively influence" his life until he planned how to handle it and because he didn't want it to influence his

engagement and subsequent marriage. He also decided to share the winnings with his brother, Nayel Ashkar, 36. The article said that because the claim involved a ticket sold by a relative, New York Lottery officials conducted an inquiry that determined Andy Ashkar bought the ticket legitimately.

Later, however, lottery officials said they planted the story after the brothers offered to take less money if they could avoid a news conference. The investigation actually found the two brothers had tricked the real winner, a customer at their parents' store, by telling him the ticket was only a \$5,000 winner. Onondaga County district attorney William J. Fitzpatrick said the article was intended to "have the real winner come forward," and he did. (*The New York Times*)

### Asking for Trouble

Sheriff's deputies said that while they were checking on a stranded motorist in Maries County, Mo., David L. Williams, 31, pulled up next to them "and asked them if they wanted to race," according to Sheriff Chris Heitman. Williams sped off, pursued by deputies at speeds exceeding 90 mph. They finally cornered him and had to break out his vehicle's window to remove him. (*Pulaski County Daily*)

### Lawmaking, Virginny Style

- Virginia Del. Robert Marshall (R-Prince William) introduced a bill allocating up to \$22,560 for a study to see whether the state "should adopt an alternate medium of commerce or currency to serve as an alternative to the currency distributed by the Federal Reserve System in the event of a major breakdown in the Federal Reserve System." Marshall has introduced similar measures before, declaring them a "creative and savvy" way "to counter the buffoonery that's been plaguing Washington." (*The Washington Post*)
- While longtime civil rights leader Sen. Henry L. Marsh III, D-Richmond, was absent from the capital attending President Obama's inauguration on Martin Luther King Day, Republicans found themselves with a one-vote edge in the otherwise evenly divided Senate. They pushed through a redistricting plan that blatantly favors white Republicans. Then Sen. R. Creigh Deeds, D-Bath, moved to adjourn the Martin Luther King Day session in honor of Confederate general Stonewall Jackson. (*The Washington Post*)

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

## Music

**Wed., Feb. 6**

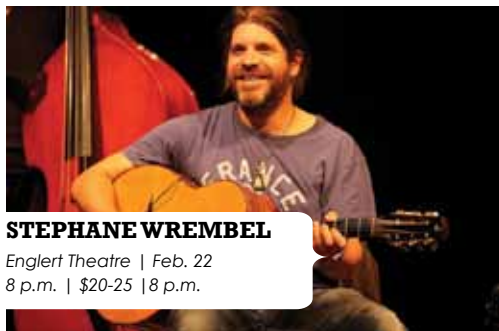
**Danika Holmes, Amanda Miller** The Mill, \$10, 6 p.m. **eighth blackbird** Hancher Auditorium event at Englert, \$10-\$35, 7:30 p.m. **I See Stars, For All Those Sleeping, Get Scared, At The Skylines, Upon This Dawning, Hello Ramona**, Noah Blue Moose Tap House, \$13/\$15, 5 p.m.

**Thurs., Feb. 7**

**Ambient Showcase** featuring: **The Main Sequence** The Mill, \$3, 10 p.m. **Chicago Farmer (CD Release Party)** Gabe's, \$7, 9 p.m. **Keller Williams** Englert (Co-presented with SCOPE Productions) \$20/\$22, 8 p.m. **Levi Lowrey** Redstone Room, River Music Experience, \$8/\$10, 7:30 p.m. **Physical Challenge Dance Party** Gabe's, Free, 10 p.m. **Sam Knutson** Mendoza Wine Bar, Free, 7 p.m. **UIEC Sustainability Fundraiser: Chasing Shade, Home-Grown** Yacht Club, \$4, 8 p.m.

**Fri., Feb. 8**

**Bob Marley B-day Bash** feat. **Natty Nation** Yacht Club, \$10, 9 p.m. **Chicago Farmer** Redstone Room, River Music Experience, \$8/\$10, 8 p.m. **Jazz After Five w/ Equilateral** The Mill, Free, 5 p.m. **Sam Knutson & Milk and Eggs** Trumpet Blossom Cafe, Free, 7:30-10 p.m. **The Steve Grismore Trio** Mendoza Wine Bar, Free, 7 p.m. **The Surf Zombies, The Sapwoods** The Mill, \$6, 10 p.m. **Venus X, Massacooramaan, Cedaa** Grinnell Concerts, Gardner Lounge, Free, 9 p.m.



**STEPHANE WREMBEL**

Englert Theatre | Feb. 22  
8 p.m. | \$20-25 | 8 p.m.

**Sat., Feb. 9**

**Aaron Kamm & The One Drops, OSG, Two Peace** Yacht Club, \$7, 7:30 p.m. **Acoustic Cage Match** Gabe's, \$3, 9 p.m. **Jocelyn, The Morning Exit, Clear Skies, The Strive** Blue Moose Tap House, \$10, 5 p.m. **Laura Ingalls Wilder's Birthday with Marc & Brandi Janssen** Uptown Bill's, \$5 suggested, 7 p.m. **Orchestra Iowa presents Star-Crossed Lovers** Paramount Theatre, \$18-\$48, 7:30 p.m. **The ills, The Men From... Beyond!, Nathan James Kull Is Dead, ConeTrauma** Public Space One, \$5, 9 p.m. **The Nadas** Redstone Room, River



**MIGUEL ZENON**

Club Hancher at The Mill  
Feb. 14-15 | \$10-25 | 7:30 & 10 p.m.

Music Experience, \$13/\$15, 8 p.m. **Unison Piano Duo** Recital Hall, University Capitol Centre, UI campus, Free, 7:30 p.m.

**Sun., Feb. 10**

**BeauSoleil** Redstone Room, River Music Experience, \$18/\$20, 7:30 p.m. **Composers Workshop/SCI Student Chapter concert** Riverside Recital Hall, UI campus, Free, 7:30 p.m. **Paul Collins' Beat, Good Habits, The Blendours** The Mill, \$8/\$10, 8 p.m. **Runa** Legion Arts, \$15/\$18, 7 p.m.

**Mon., Feb. 11**

**Canzoniere Grecanico Salentino** Legion Arts, \$17/\$21, 7 p.m. **Michel Benhaïem, piano** Riverside Recital Hall, UI campus, Free, 7:30 p.m. **Open Mic with J. Knight** The Mill, Free, 8 p.m.

**Tues., Feb. 12**

**Mission Creek Presents: Menomena, Guards** The Mill, \$15, 9 p.m. **Vusi Mahlasela** Legion Arts, \$17/\$21, 7 p.m.

**Wed., Feb. 13**

**Burlington Street Bluegrass Band** The Mill, \$5, 7 p.m. **Excelsior! Trio Guest Recital** Recital Hall, University Capitol Centre, UI campus, Free, 7:30 p.m. **Les Dames du Burlesque & I.C. Kings Present: Bow Chicka Wow Wow!** The Mill, \$6, 11 p.m. **Mod Sun, Cisco Adler, Tayyib Ali, Pat Brown** Blue Moose Tap House, \$15, 7 p.m. **Roberta Rust, solo piano** Riverside Recital Hall, UI campus, Free, 7:30 p.m.

**Thurs., Feb. 14**

**Anti-Valentine's Cabaret** Mendoza Wine Bar, Free, 7 p.m. **Joe Robinson** Redstone Room, River Music Experience, \$15, 8 p.m. **Julianna Barwick**

Grinnell Concerts, Gardner Lounge, Free, 9 p.m. **Van Allen Music Show** Coralville Center for the Performing Arts, Free, 6:30 p.m.

**Fri., Feb. 15**

**Future Rock** Redstone Room, River Music Experience, \$10/\$12, 10 p.m. **Harlem Gospel Choir** Englert, \$25-\$35, 8 p.m. **Jet Edison** Yacht Club, \$6, 9 p.m.

**Sat., Feb. 16**

**Dailey & Vincent** Hancher Auditorium (at the Englert), \$10-\$35, 7:30 p.m. **Doug Nye record release & birthday party** Trumpet Blossom Cafe, Free, 9 p.m. **Smooth Jazz Valentines Concert** featuring **Paula Atherton & Urban Jazz Coalition** Redstone Room, River Music Experience, \$100/couple; \$55 single, 8 p.m. **Soap, Jahman Brahman** Yacht Club, \$7, 10 p.m. **Symphony Band and Iowa Honor Band** Main Lounge, Iowa Memorial Union, UI campus, Free, 7 p.m. **The Beggarmen** Uptown Bill's, \$5 suggested, 7 p.m. **Wylde Nept** The Mill, \$10/\$12, 8 p.m.

**Sun., Feb. 17**

**Arts Share Percussion Concert** Riverside Recital Hall, UI campus, Free, 3 p.m. **Beauty and the Beast** Paramount Theatre, \$47-\$67, 2 p.m. and 7:30 p.m. **Center for New Music Ensemble**, featuring guest composers **Carson Cooman (Boston) and Keith Hamel (University of British Columbia)** Riverside Recital Hall, UI campus, Free, 7:30 p.m. **Mann At The Mill (Musical Fundraiser for Horace Mann Elementary)** The Mill, \$4/\$7, 4 p.m. **Silver Swing Band and Some Like It Hot** Coralville Center for the Performing Arts, \$6, 2 p.m.

**Mon., Feb. 18**

**Open Mic with J. Knight** The Mill, Free, 8 p.m.



**Tues., Feb. 19****Country Mice, The Mutts** The Mill, \$8, 9 p.m.**Wed., Feb. 20****Symphony Orchestra** Main Lounge, Iowa Memorial Union, UI campus, Free, 7:30 p.m.**Tea Leaf Green, Tumbleweeds Wanderera** The Mill, \$12/\$15, 9 p.m.**Thurs., Feb. 21****Garage Rock Night** Gabe's, Free, 10 p.m. **Mavis Staples** Englert, \$35-\$55, 8 p.m.**Fri., Feb. 22****Stephane Wrembel** Englert, \$20/\$25, 8 p.m.**Feb. 14-15****Miguel Zenón** Club Hancher at The Mill, \$10-\$25, 7:30 p.m. and 10 p.m.**Saturdays: Free Bass Dance Party** Blue Moose Tap House, Free, 9 p.m.**Second/Fourth Thursdays: Super Soul Session** Gabe's, Free, 10 p.m.**Tuesdays: Flight School Dance Party** Yacht Club, \$1-\$5, 10 p.m.**Wednesdays: Jam Session** Yacht Club, Free, 10 p.m.**Thursdays: Little Village Live** Public Space One, Free, 4 p.m. **Mixology Dance Party** Gabe's, Free, 10 p.m. **Old Capitol Chorus (Weekly Practice)** Robert A. Lee Community Recreation Center, Free, 7:30 p.m. **Open Mic** Uptown Bill's, Free, 7 p.m.**Art/Exhibitions****Wed., Feb. 6****Art Bites "Bertha Jaques"** with CRMA Curator Sean Ulmer Cedar Rapids Museum of Art, Free, 12:15 p.m.**Opens Feb. 6****I AM: Prints by Elizabeth Catlett** Cedar Rapids Museum of Art**Thurs., Feb. 7****"Iowa's Underground Railroad," talk with African American Museum of Iowa curator Lynn Koos** Old Capitol Museum, UI Campus, Free, 6:30 p.m. **Public Lecture by Photographer Alec Soth** Art Building West, UI campus, Free, 7:30 p.m.**Through Feb. 8****New Works by Michael Kline** Akar**Fri., Feb. 8****"Identity Before Freud: Gauguin's Self Portraits" by Richard Brettell** University Athletic Club, UI campus, Free, 5:30 p.m. **Lecture by Nacho Zamora, visiting artist in Sculpture** Art Building West, UI campus, Free, 6 p.m.**Sat., Feb. 9****Iowa City Darwin Day: Free Public Lectures****Akar** 257 East Iowa Ave., Iowa City, (319) 351-1227, akardesign.com**Beadology** 220 East Washington St., Iowa City, (319) 338-1566, beadologyiowa.com**Bijou Cinema** The University of Iowa, 166-B Iowa Memorial Union, Iowa City, (319) 335-3041, bijou.uiowa.edu**Blue Moose Tap House** 211 Iowa Avenue, Iowa City, (319) 358-9206, bluemooseic.com**Cedar Rapids Museum of Art** 410 3rd Ave. Southeast, Cedar Rapids, (319) 366-7503, crma.org**Coralville Center for the Performing Arts** 1301 5th St., Coralville, (319) 248-9370, coralvillearts.org**Coralville Public Library** 1401 5th St., Coralville, (319) 248-1850, coralvillepubliclibrary.org**Englert** 221 East Washington Street, Iowa City, (319) 688-2653, englert.org**Figge Art Museum** 225 West Second St., Davenport, (563) 326-7804, figgeart.org**FilmScene Starlite Cinema** - Festival Stage, City Park, Iowa City, icfilmscene.org**First Avenue Club** 1550 South First Ave., Iowa City, (319) 337-5527, firstavenueclub.com**Frank Conroy Reading Room** The University of Iowa, Dey House, 507 N. Clinton, Iowa City**Gabe's** 330 East Washington St., Iowa City (319) 351-9175, icgabes.com**Hancher Auditorium** (Space Place Theater) The University of Iowa, North Hall, 20 W. Davenport St., Iowa City, (319) 335-1160, hancher.uiowa.edu**Iowa Artisans Gallery** 207 East Washington St., Iowa City (319) 351-8686, iowa-artisans-gallery.com**Iowa Childrens Museum** 1451 Coral Ridge Ave., Coralville, (319) 625-6255, theicm.org**Iowa City Public Library** 123 South Linn Street, Iowa City, (319) 356-5200 icpl.org**Iowa Theatre Artists Company** 4709 220th Trl, Amana, (319) 622-3222 iowatheatreartists.org**Johnson County Fairgrounds** 4265 Oak Crest Hill Road Southeast, Iowa City, (319) 337-5865, johnsoncofair.com**Legion Arts (CSPS)** 1103 3rd St. Southeast, Cedar Rapids, (319) 364-1580, legionarts.org**Museum of Natural History**, UI campus, Free, 10 a.m. - 1:30 p.m.**Sun., Feb. 10****SOUP: Monthly Microgrant Meal** ps-z, \$10, 7 p.m.**Thurs., Feb. 14****Family Night - Guided Tour of Hageboeck Hall of Birds** Museum of Natural History, UI campus, Free, 6 p.m.**Fri., Feb. 15****Exhibition Preview Reception** Cedar Rapids

## Yennes

**Mendoza Wine Bar** 1301 5th St., Coralville, (319) 333-1291, facebook.com/mendozawinebar**Paramount Theatre** 123 3rd Ave SE, Cedar Rapids, (319) 398-5226, paramounttheatreocr.com**Penguin's Comedy Club** 208 2nd Ave SE, Cedar Rapids, (319) 362-8133, penguinscomedyclub.com**Prairie Lights** 15 South Dubuque St., Iowa City, (319) 337-2681, www.prairielights.com**ps-z** 120 N Dubuque St, Iowa City, (319) 331-8893, pszic.com**Public Space One** 129 East Washington St., Iowa City, (319) 331-8893, publicspaceone.com**Red Cedar Chamber Music** (Ballantyne Auditorium, Kirkwood, Cedar Rapids) 1495 Douglas Ct., Marion, (319) 377-8028, www.redcedar.org**Redstone Room, River Music Experience** 129 N Main St., Davenport, (563) 326-1333, rivermusicexperience.org**Riverside Theatre** 213 N Gilbert St., Iowa City, (319) 338-7672, riversidetheatre.org**Rozz Tox** 2108 3rd Ave, Rock Island, IL, (309) 200-0978, rozztox.com**The Mill** 120 E Burlington St. Iowa City, (319) 351-9529, icmill.com**Theatre Cedar Rapids** 102 3rd St. Southeast, Cedar Rapids, (319) 366-8591, theatrecr.org**Theatre Building** The University of Iowa, 200 North Riverside Dr., (319) 335-1160 theatre.uiowa.edu**University of Iowa Museum of Art** 1375 Hwy 1 West, Iowa City, (319) 335-1727, uima.uiowa.edu**University of Iowa Museum of Natural History** Macbride Hall, Iowa City, (319) 335-0480, uiowa.edu/mnh**Uptown Bill's** 730 South Dubuque St., Iowa City, (319) 339-0804, uptownbills.org (Spoken Word Wednesdays at 6:30, Artvaark Thursdays at 6 p.m., Open Mic Thursdays at 7 p.m.)**Yacht Club** 13 South Linn St., Iowa City, (319) 337-6464, iowacityyachtclub.org (Flight School Dance Party on Tuesdays, Jam Session on Wednesdays)**Submit venues and events:** Calendar@LittleVillageMag.com

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Museum of Art, Free, 5 p.m.

**Sat., Feb. 16**

**Cuentos en el museo (Spanish Storytime)** Museum of Natural History, UI campus, Free, 10:30 a.m.

**Through Feb. 17**

**Clary Illian: A Potter's Potter** Cedar Rapids Museum of Art **Picturing Identity: The Allure of Portraiture** Figge Art Museum

**Sun., Feb. 17**

**Storytime Adventures: Zebras** Museum of Natural History, UI campus, Free, 3 p.m.

**Through Feb. 18**

**Photographs by Pieta Brown** Legion Arts

**February: Lina Anda Dalmar and Regine Osbak** Public Space One

**Ongoing**

**A Legacy for Iowa: Modern Masterworks from the University of Iowa Museum of Art** Figge Art Museum **Artists Caught Behind the Iron Curtain: The Freeman Collection** National Czech & Slovak Museum & Library **Eye on UI Faculty** Figge Art Museum **The Restless Spirit: American Art from the Collection** Cedar Rapids Museum of Art **Robert Polidori: Selected Works, 1985-2009 (Photography)** Faulconer Gallery, Grinnell College **Sculpting with Fiber** Figge Art Museum **Iowa City's Metropolitan Playhouse: Celebrating the Englert's 100th Anniversary** Johnson County Historical Society **Western Africa: Before the Boats** African American Museum of Iowa **Bertha Jaques: Botanical Prints and Photographs** Cedar Rapids Museum of Art **Gone to See the Elephant: The Civil War through the Eyes of Iowa Soldiers** Old Capitol Museum, UI Campus, Free **Prague 1968: Photographs by Paul Goldsmith** National Czech & Slovak Museum & Library

**Thursdays: Artvaark (Art Activities)** Uptown Bill's, Free, 6 p.m.

## Theatre/Performance

**Feb. 7-17**

**Out of the Pan Into the Fire - UI Theatre** Mainstage Theatre Building, UI campus, \$5-\$17

**Feb. 8-16**

**The Trestle of Pope Lick Creek** Dreamwell Theatre (at Unitarian Universalist Society), \$10-\$13

**Through Feb. 10**

**Urinetown (City Circle Acting Company)** Coralville Center for the Performing Arts, \$12-27

**Feb. 14-17**

**Ten-Minute Play Festival** Theatre Building, UI campus, Students free; \$5 general public

**Feb. 14-Mar. 16**

**Death by Disco** Old Creamery Theatre, Amana, \$45

**Feb. 15-16**

**SPT Theatre Writers' Room** Legion Arts, \$20/\$25, 8 p.m.

**Feb. 15-Mar. 9**

**[title of show]** Theatre Cedar Rapids, \$10-\$25

**Through Feb. 17**

**The Exit Interview** Riverside Theatre

**Feb. 21-23**

**Mike Daisey, "American Utopias"** Hancher Auditorium (at Theatre Building, UI campus) \$10-\$30

## Literature

**Wed., Feb. 6**

**Rilla Askew, Kind of Kin (fiction)** Prairie Lights, Free, 7 p.m.

**Thurs., Feb. 7**

**Sarah Lindsay (poetry)** Prairie Lights, Free, 7 p.m.

**Fri., Feb. 8**

**Aaron McCollough, Underlight (poetry)** Prairie Lights, Free, 7 p.m.

**Mon., Feb 11**

**Marjorie Celona** Prairie Lights, Free, 7 p.m.

**Wed., Feb. 13**

**It's a Mystery: Havana Fever** Coralville Public Library, Free, 10 a.m. **Karen Thompson Walker** Prairie Lights, Free, 7 p.m.

### SUBMIT EVENTS

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**TOM ARNOLD**

*Penguins Comedy Club*  
Feb. 14 | 7 & 9 p.m. | \$22

**Thurs., Feb. 14 Patricia Foster and Robin Hemley (nonfiction)** Prairie Lights, Free, 7 p.m.

**Fri., Feb. 15**  
**Anthology for the Morning After** ps-z, Free, 7 p.m.

**Tues., Feb. 19**  
**Paul's Book Club (The White Bone, Barbara Gowdy)** Prairie Lights, Free, 7 p.m.

**Wed., Feb. 20**  
**Lucy Brock-Broido** Dey House, UI campus, Free, 8 p.m.

**Wednesdays: Spoken Word** Uptown Bill's, Free, 7 p.m.

## Cinema

**Feb. 14-16**  
**CAB Movie: Breaking Dawn, Part 2** Iowa Memorial Union, UI campus

**Feb. 15-20**  
**The House I Live In** Bijou Cinema

**Feb. 16-21**  
**The Rabbi's Cat** Bijou Cinema

**Feb. 7-9**  
**CAB Movie: Wreck-It Ralph** Iowa Memorial Union, UI campus, 8 p.m. and 11 p.m.

**Feb. 8-9**  
**Battle Royale** Bijou Cinema

**Feb. 8-14**  
**Francine** Bijou Cinema

**Feb. 8-14**  
**The Loneliest Planet** Bijou Cinema

## Comedy

**Thurs., Feb. 7**  
**Brooks Wheelan, Tom Garland** Public Space One, 10 p.m.

**Thurs., Feb. 14**  
**Paperback Rhino (Improv)** Public Space One, \$2, 10:30 p.m. **Tom Arnold** Penguin's Comedy Club, \$22, 7 p.m. and 9 p.m.

**Feb. 15-16**  
**Brian Haner** Penguin's Comedy Club, \$15, 6 p.m.

**Feb. 8-9**  
**Mike Armstrong** Penguin's Comedy Club, \$15, 7:30 p.m. **The Second City: Laughing Matters** Englert, \$25-\$30, 8 p.m.

**Mondays: Catacombs of Comedy** Yacht Club, \$3, 9 p.m.

## Kids

**Wed., Feb. 13**  
**Wickham's Got Talent - Wickham Elementary School Talent Show** Coralville Center for the Performing Arts, Free, 6 p.m.

**Thurs., Feb. 14**  
**Toddler Story Time** Cedar Rapids Museum of Art, Free, 1:30 p.m.

**Sat., Feb. 16**

**Etch-A By Golly Wow! Family Fun Day** at the CRMA Cedar Rapids Museum of Art, Free, 11 a.m.-3 p.m.

**Sun., Feb. 17**

**Let's R.E.A.D. with the Iowa City READ Dogs** Coralville Public Library, Free, 1 p.m.

**Feb. 16-17**

**STEM in Action! Weekend Celebration** Iowa Children's Museum

**Mondays & Tuesdays: Toddler Storytimes** Iowa City Public Library, Free, 10:30 a.m.

**Tuesdays: Preschool Storytime** Coralville Public Library, Free, 10:30 a.m.

**Wednesdays & Thursdays: Preschool Storytimes** Iowa City Public Library, Free, 10:30 a.m.

**Thursdays: Wee Read** Coralville Public Library, Free, 10:15 & 11:15 a.m. **Toddler Story Time at the CRMA** Cedar Rapids Museum of Art, Free, 1:30 p.m.

**Occasional Fridays: Book Babies** Iowa City Public Library, Free, 10:30 a.m.

**Saturdays: Family Storytime** Coralville and Iowa City Public Libraries, Free, 10:30 a.m.

**Sundays: Family Storytimes** Iowa City Public Library, Free, 2 p.m.

## Dance

**Wednesdays: UI Swing Club** Public Space One, Free, 7:30 p.m.

## Misc.

**Wed., Feb. 6**  
**Pub Quiz** Mendoza Wine Bar, Free, 7 p.m.

**Sat., Feb. 9**  
**Bacon Fest** The Mill, \$15, 2 p.m.

**Sun., Feb. 17**  
**Pub Quiz** The Mill, \$1, 9 p.m.

**Wed., Feb. 20**  
**Knit Nite** Trumpet Blossom Cafe, Free, 7 p.m.

**THE  
EXIT  
INTERVIEW**  
by **WILLIAM  
MISSOURI  
DOWNS**



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## ASTROLOGY FORECAST FOR FEBRUARY 2013

**FOR EVERYONE**—February is a tipping point. Scarcely anyone doubts that major changes are urgently needed. At the same time, though, everyone knows that those in power are against the needed changes. In February, push comes to shove. Each of us in our own lives and in our own way will find it necessary to speak truth to power, or to simply and openly defy the expectations of authority figures. If we don't we will only find ourselves left behind by those who have done so.

♊ **AQUARIUS** (Jan. 19 - Feb. 17) Complex crosscurrents are at work in financial areas. Legislative changes or legal developments of some kind will bring significant economic benefits. You can easily leverage these improvements to improve your overall standard of living. By this summer, you will also benefit from improvements in the workplace, or job market. You might need to protect your interests against ingrained prejudice and unethical practices. They could deprive you of what is rightfully yours. Fortunately, many people are alert to these issues, now. You won't stand alone.

♋ **PISCES** (Feb. 18 - Mar. 19) The authorities in your life are feeling empowered, but they are issuing contradictory orders. In some cases, none of what any of them are saying would work for anyone. Fortunately, you are in an excellent position to 'adjust' their mandates. You have been quietly mulling over the issues involved for some time. If you listen carefully to what your intuition is telling you, you can implement alternative solutions that will serve everyone better. There won't be time to ask permission. Budgets will tighten midyear.

♈ **ARIES** (Mar. 20 - Apr. 18) Pisceans are dealing with potent and conflicting planetary forces. Powerful influences instill a desire for retreat, sanctuary and self-healing. Others inspire a spirited defense of personal choices not everyone will understand. Still other influences bring rapidly changing financial realities. Conditions are generally fluid and hard to predict, let alone control. Everybody's feeling it. However, there's a clear indication that if you persevere, you can win over some critics, at least, and forge a solution that reconciles your conflicting needs. Financial conditions ease appreciably mid-year.

♉ **TAURUS** (Apr. 19 - May 19) The future you planned is almost here. Prospects are encouraging. Details are unclear and specifics are not available, but not enough so to make turn back. Your long-term financial well-being depends on the outcome of a political battle over social and economic priorities that's just beginning. The powers that be are rewriting the social contract. But you can't just wait around for the final draft. Monitor the situation closely. Protect your financial interests during this confusing transitional period. Positive economic influences strengthen further mid-year.

♊ **GEMINI** (May 20 - June 19) The powers that be are pursuing an ambitious and idealistic reform agenda. Their plans could easily go awry and determined opponents will try hard to derail them. You'll need to speak up often to keep reform efforts on track. Rid yourself of unhelpful attitudes that suppress your natural idealism and cloud your native optimism. Fortunately, powerfully supportive forces are at work in your Sun sign inspiring confidence in you and your allies. You're still only beginning a new cycle of personal growth and prosperity.

♋ **CANCER** (June 20 - July 21) Events have reached a turning point. Those who want change are prepared to do whatever is needed to bring it about. Defiance and confrontation are the order of the day. You understand the what's driving people. You know what's at stake and what needs to happen. Use your famous intuition to clarify people's needs and intentions. Help them shape confused and conflicting ideas into a coherent plan. People will have a harder time without your input. Cancerians are heading for an economic turnaround midyear.

♌ **LEO** (July 22 - Aug. 21) You might just have to take control of some challenging situations. Specifically, you will probably have to tell some powerful people they need to back down, for everyone's sake. Although maybe not in exactly those terms. Your future and the futures of many others depends on your ability to deliver this message successfully. You understand the issues, you know the stakes and have the necessary communication skills. Some very old and very deep sources of self-doubt could weaken your resolve. Don't let that happen.

♍ **VIRGO** (Aug. 22 - Sept. 21) Your mind is filled with tough, hot button issues. Your heart is filled with concern for the welfare of those you love. But where decision and action are concerned, Virgos are temporarily sidelined. It might seem frustrating, but the planets want it that way. You are supposed to help others by utilizing your uniquely precise Virgoan thought processes. Many are struggling to make the kind of fine distinctions that come easily to Virgo. Virgo budgets have been tight, but they will ease this summer.

♎ **LIBRA** (Sept. 22 - Oct. 21) Libran's aren't sure how to conduct their relationships anymore. Partners are experiencing deep

psychological changes. They are demanding greater sincerity, loyalty, respect, and sympathy, and so on. Finding the time to work things out together is near impossible. The planets suggest that if you tend to the financial basics and follow some sensible life plan, your relationships will tend to take care of themselves. Not very glamorous, but it will work. Once you figure out how to do this, share the secret with others.

♏ **SCORPIO** (Oct. 22 - Nov. 20) Like everyone else, Scorpios see a rapidly changing landscape. But unlike others, personal challenges keep Scorpios focused on essentials. A heightened sense of purpose has also simplified decision making. The resulting simplicity and clarity of your approach to life is a helpful example for others. However, you mustn't feel obliged to reach out. The planets want you to focus closely on your own needs. It's okay to shut out distractions or withdraw into a private and protective space to think important and private thoughts.

♐ **SAGITTARIUS** (Nov. 21 - Dec. 20) A considerable degree of cynicism and complacency has crept into Sagittarian attitudes over the years. Your tolerance for misbehavior in yourself and others grew considerably. These attitudes are now being openly and directly challenged by partners and associates. Youngsters and potential romantic partners are also demanding change. Your conscience, once a passive co-conspirator, is becoming more active. The planets are making it clear that in coming years your social and economic welfare will depend on your willingness to shed these self-indulgent attitudes and behaviors.

♑ **CAPRICORN** (Dec. 21 - Jan. 18) Let's get a couple of facts on the table. Capricorns like being in charge; they like being the center of attention. They enjoyed both for quite a few years. But the evidence is now in. Increasingly, Capricorns must share the power, the spotlight and the credit. Attitudes toward authority and patterns of behavior have changed. It's time to acknowledge it. You will benefit a great deal by cultivating a more cooperative, conciliatory and egalitarian approach in all areas. Your continued prosperity depends on it.

—Dr. Star



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