

little village

Iowa City's News & Culture Magazine

REALITY: NICE

Janeane Garofalo talks *Downton Abby*, dietary impunity, and her thin-skinned fear of the interweb **PAGE 18**

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PRO TIPS

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ANNOUNCER: Home stereo equipment expert and noted celebrity juice-machine huckster Wayne Diamante is once again at your service in this edition of PRO-TIPS, starring Wayne Diamante!

applause

WAYNE: Thank you! Thank you so much. Thank you. It means a lot to me, really, to be able to be here this month. Thank you for the questions, readers; in so many ways, it's all of you who have touched me, sometimes without warning and against my will. HAHAHA HH aha ... I'm kidding. Seriously though, I couldn't do this without my team. Especially you, Linda from wardrobe, Chastity from craft services and Shane, my barber. You guys are titty city. I mean that. I'd also like to thank....

fancy music plays

WAYNE: wait, wha..No! Wait! If you have a question you'd like answered send it to askwaynediamante@gmail.com!

Dear Wayne,

What's up with magnets?

Grover

Dear Grover,

Thanks for your question. Right off the bat, let me say magnets are fucking, way-cool. I've been into magnets ever since I met a powerful wizard in the chips aisle at Hy-Vee and he gave me the low-down. All of the magnets we have on Earth today are leftover space-turd fragments from when the mothership that brought us here in the movie *Prometheus* had to empty its turd pile. Presumably, so they would be light enough to escape the atmosphere of that terrible fucking movie. Fuck Ridley Scott for making that movie. I watched it twice in a row, just to make sure I was as justifiably pissed as I imagined myself to be. Have you seen that piece of shit? It's like he took some aspect of all the movies he's ever made and rolled one giant, dog turd doobie and sparked it up. I was really looking forward to it and it turned out to be a YouTube book report on the meaning of symbology, written by one of the dumb kids from your high school. Hey, you know what, Grover? So maybe you loved *Prometheus*. Maybe you thought it was SOOOOoo cool. Guess what? Screw you.

Magnets probably have something to do with electrons,

Wayne

Dear Wayne,

Objectively speaking, what is the best possible combination of pizza toppings?

Thanks,

Jared

Dear Jared

Some things just go together, like Canadian bacon and sauerkraut, sausage and mushrooms, or as in your case—and I'm going to hazard a guess here—LSD and sideburns.

Pepperoni and green olive,

Wayne

KEEP IT SIMPLE STUPID

Dear Wayne,

I've had a number of challenges lately which have led to much introspection and wonderment at what, exactly, the meaning of life might be. I know that's a big question, but anything will help.

Thanks,

Wendy

Wendy,

For centuries philosophers have relied on two powerful tools at their disposal for tackling the really big questions. One of these tools tells us the goal; the other is a guide as to how to achieve it. The A) "guide" may be familiar to you as Ockham's Razor, which more, or less, instructs us to eschew the overly complicated in favor of simplicity: essentially the K.I.S.S. rule—keep it simple, stupid. The second, possibly less familiar maxim B) is Conan's Sword, which states the highest achievable goal in life is "to crush your enemies, see them driven before you and to hear the lamentation of their women." So, in a nutshell, shoot for B in light of A and you'll be golden. Good luck.

Crom count the dead,

Wayne

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NEIGHBORHOOD NIRVANA

STUDENT, CITY LEADERS RUB ELBOWS, HOBOB, ETC.

In an unprecedented meeting on Feb. 26, representatives of the City of Iowa City and the University of Iowa student government (UISG) sat down to discuss student concerns, namely with city safety provisions, student-landlord relations and all things downtown.

The town hall-style meeting, which was reportedly the first of its kind, was attended by UISG members, concerned public and several local government luminaries including Mayor Matt Hayek, Councilman Rick Dobyms and Iowa City Downtown District Executive Director Nancy Bird.

Questions from student leaders skewed heavily toward student-landlord relations, a perennial concern among students. For years, anecdotal evidence has been mounting of a small group of similarly named evil enterprises run by profiteering managers who prey on first-time renters and live to squeeze every penny out of students. Companies like Apartments Downtown, which also goes by Apartments Near Campus, Associated University Realty and Michael's Properties, have drawn the ire of students for allegedly exploitative practices and for purportedly avoiding legal liability by frequently changing names.

City representatives had few concrete solutions for UISG members, who no doubt feel pressure from the student body to take action against unsavory practices by landlords.

Mayor Hayek said that the city had limited ability to restrict behavior by property management companies, particularly with regard to their practice of changing names.

Nevertheless, student leaders received an assurance from Mayor Hayek that city officials would at least informally investigate the issue of illegal landlord practices.

"This meeting was a great first step in identifying city and university issues and concerns," UISG liaison to the City Council, Alec Bramel said.

"I personally will be working with the city to investigate these concerns in further depth. If tenant-landlord relations are an issue, perhaps it's time we start investigating it."

Predictably, the 21-ordinance, and downtown affairs more generally, also garnered significant attention at the meeting. At their Feb. 19 meeting, the City Council unanimously voted to remove some of the more onerous

restrictions of the 21-ordinance prohibiting underage students from being present in entertainment-focused venues after midnight.

In response, UISG members sought to learn more about City Council rationale for restrictions related to the ordinance. As reported by the *Daily Iowan*, Councilman Dobyms stated that the City Council acted to recognize "the people who are doing a good job", in reference to establishments such as The Mill that have a solid track record for focusing on entertainment (presumably over things like FAC drink specials).

One might be inclined to dismiss the gathering as an obligatory nod from the city to the students, or perhaps simply an opportunity for aspiring politicians to rub shoulders with the local bigwigs. But in fact, the meeting represents an important step for students, who collectively have few allies in the local community when it comes to hot-button issues like off-campus student housing and the 21-ordinance.

Establishing a precedent for regular dialogue and cooperation between students and city officials may not only give students a bigger role in city decision-making, but also take a step toward addressing the misconceptions that exist between some more established community members and the student body (read: students as a drunken menace, students as leeches on limited housing, students as destroyers of historical identity, etc.). Kudos to the City Council and UISG, Iowa City's newest best buds.

A GARBAGE SOLUTION TO A TRASHY PROBLEM

The City Council moved on Feb. 19 to indefinitely table a proposal to impose a ban on exposed trash cans, an issue that some in Iowa City believe to be a big deal.

The proposed ordinance would mandate that Iowa City residents stow their garbage cans, yard waste receptacles and recycling containers along the side or rear of their house or building or some other place where the general public will not have to see them, save for on garbage day.

Some see the ordinance as a logical step toward beautification in a world where slovenly

neighbors can be an unfortunate fact of life; others see the proposed rule as just another in an overly long list of rules and regulations governing life in Iowa City.

Supporters of the can ban, heretofore known as the Anti-Trashers, are made up primarily of concerned parties within various Iowa City neighborhood associations. They believe that too many people around town leave their receptacles in their front yards for days on end; it makes the neighbor-

This winter's meeting with City leaders was an important step for students, who collectively have few allies in the local community when it comes to hot-button issues.

hoods look, if you'll pardon the obvious pun, trashy.

One member of the College Green Neighborhood went so far as to spend her Saturday afternoon documenting no fewer than 25 addresses with trash cans in the front yard before taking her complaint to the city.

The ordinance's opponents, let's call them the Canarchists, believe that a ban on visible trash cans is problematic for a few reasons. First, the rule could be difficult to enforce equitably given that it may be difficult to differentiate between a trash can properly stowed and a public nuisance in some cases. Second, not everyone's trash circumstances are the same.

It's also possible that government oversight could lump some innocent people who forget to hide their trashcans immediately after trash day in with serial offenders, causing more harm than good in the long run.

Both arguments have their merits, of course. If there are people fouling up Iowa City neighborhoods with their unsightly trash cans, then the city should take action to make the place look nicer for everybody. Then again, the city also has to consider the potential unintended consequences of a new rule that could be tough to fairly enforce.

There must be a third way, a happy medium. In fact, the third way may already be on the books in Iowa City, strangely enough.

A 2003 document available from the city of Iowa City titled "Neighborhood Calming:

A guide to understanding and utilizing Iowa City's Nuisance Ordinances" outlines the city's existing trash policies and how to lodge a complaint against a non-compliant neighbor.

According to the guide, trash cans "should be removed from the curb on the same day that the collection occurred and should be returned to a location near the side or back of the building." If a neighbor leaves their trash cans out, the guide instructs Iowa Citians to call in a complaint to Housing & Inspection Services.

Jann Ream, the code enforcement assistant at

Some see the [trash] ordinance as a logical step toward beautification in a world where slovenly neighbors can be an unfortunate fact of life

the city's Department of Housing & Inspection Services said that when a complaint is filed, the city will send an inspector to verify that the cans have been left out. When and if an infraction is verified, the city will contact the trashcan offender and remind them to put their cans away.

The neighborhood guide suggests talking to your neighbors before going so far as to file a formal complaint. (Doesn't that sound less passive aggressive and draconian than new legislation?) It reads, "No one wants to complain about their neighbors, however, the City of Iowa City needs the assistance of your watch-ful [sic] eyes to help identify problem properties in your neighborhood. Iowa City's Nuisance Ordinance will not be effective if is not enforced. If we all work together we can make Iowa City a more inviting place to call home."

It seems that we may already have the tools to fix Iowa City's trash problem. **lv**

Skaeren Cossé is an undergraduate at the University of Iowa studying Finance and International Studies.

Zach Tilly is an undergraduate studying Journalism and Political Science. He also writes for The Daily Iowan and the Washington Post's swing-state blog, The 12.

A RARE VIEW

Zappos.com CEO Tony Hsieh invited UI students to help him rebuild downtown Las Vegas.



Faced with a senior design project, Avery Bang and four of her civil and environmental engineering classmates proposed a radical idea to their professor: "What if we actually built something?" As Avery says now, "To see something from concept to implementation was not an experience I had ever had, and I was about to graduate as an engineer."

While 20-somethings have a unique generational "voice" to offer society, a lack of opportunity, resources and experience often holds them back. This is a loss on both sides. Not only do our cities and communities need their energy and idealism, but young adults need real-world laboratories to start constructing their contributions as well.

Young people also have the capacity to dream big! While frequently dismissed as youthful innocence, those who find a way to protect that fragile quality often make the greatest difference in the end.

Zappos.com CEO, Tony Hsieh is just such a person. From running a pizza business in college, to the \$265 million sale of his internet advertising network, LinkExchange, to the reinvention of corporate culture and customer service at Zappos, Tony has been building one big idea on top of another for years. But it is his latest endeavor that has him climbing the steps of the high dive, and asking the boldest questions yet:

What if a company's value is not measured solely by the bottom line, but also by how well it enriches

Instead of reconditioning Las Vegas' old City Hall into another stunning corporate campus, Zappos.com CEO Tony Hsieh decided to invest his money elsewhere ...in the community around it.

the lives of the community in which it resides?

What if the start-up skills of a social entrepreneur could be put to use to create the most community-focused large city in the world?

The first phase of Tony's plan involved buying Las Vegas' old City Hall—in the heart of the struggling downtown—to become Zappos' new home. But instead of reconditioning it into another stunning corporate campus, Tony decided instead to invest his money elsewhere ... to the tune of \$350 million dollars ... in the community around it. The budget is being allocated in the following way:

- \$ 50M—Small Businesses
- \$ 50M—Tech Startups
- \$ 50M—Education, Arts, Culture
- \$200M—Real Estate

Last August, I decided to travel to Las Vegas and see what is now known as the Downtown Project for myself. While there is still much work to be done, the breadth of



THE MIDDLE OF IT ALL

The Beat Coffeehouse & Records shares a building with numerous startups, incubators and art galleries.

the undertaking is inspiring. At the end of the week, I had lunch with Tony and he asked me what I thought. It was an easy question, and I jumped at the chance to share how much I wanted my University of Iowa students to somehow plug in to his bold experiment. My proposal was to create a semester-long, interdisciplinary class around it. Rather than more mock exercises and bubble sheet exams, these upper-level undergraduate students would focus on creating something “real.” Tony requested that the class spend Spring Break 2013 in Las Vegas

Rather than more mock exercises and bubble sheet exams, these upper-level undergraduate students would focus on creating something “real.”

to understand the area and offered to host their stay. He then set a \$50,000 budget and June through July of this coming summer as the time-frame to execute whatever the class came up with. Before our food had arrived, the Reimagining Downtown course was born.

After a rigorous application process, 14 students were selected to participate in the adventure. They stretch from a dance to a finance major, and

Next Steps: With a \$50,000 budget, students in Gould’s Reimagining Downtown course will concept, design and execute a real-world building project in downtown Las Vegas. Follow the Reimagining Downtown class online at LittleVillageMag.com/downtownlasvegas to view their proposals; learn how their plans develop while visiting Vegas over Spring Break and discover which plan will become a reality.

dispel every myth that implies young people are somehow self-consumed or unmotivated.

Tony and I had serendipitously met several years earlier when I stumbled upon his book, *Delivering Happiness*. I was planning on using the book in a new class and had invited him to record an interview over Skype. Tony said “yes”, and then, realizing he would be traveling through Iowa City on his book tour, suggested we conduct our meeting in person. I noticed the proposed date fell on the second week of the semester and responded, “Why don’t we do it in front of my class?”

As I have shared privately with Tony, and publicly to hundreds of others, Tony’s visit was a defining day in my academic life. Do you want to know what my students—and for that matter every student—silently craves? What makes learning come alive and sets their hair on fire? As with most secrets of the universe, it’s incredibly simple. They want to be *inspired*. Do you want to know how class ended that day? With 80 students gathering up

their belongings, following Tony across campus to his tour bus, and continuing the conversation. I have tried to honor that experience and keep the discussion going ever since.

Motivated by concerns over food scarcity, healthcare, financial education, the role of the arts and much more, the Reimagining Downtown class departs for Las Vegas on March 17 to begin our lesson in community building. The big bet is: If this course can help manage the barriers to entry for these students, can they come up with something truly remarkable? I think they can! **lv**

David Gould is the Associate Director for Professional Student Development in the University of Iowa’s College of Liberal Arts & Sciences. Along with the Reimagining Downtown course, he created the class Life Design, and most recently won the University of Iowa’s Outstanding Staff Award.

BEYOND BORDER SECURITY

With his failure to get the Dream Act passed, President Obama was unable to deliver on his promise of immigration reform last term. This term, immigration looks to be one of the President's top priorities and some sort of a new bill should come to a vote in Congress soon. However, there are a number of persistent concerns which may hold up these reforms.

Vikram Patel: Current discussions about immigration reform include many ideas from recent legislative attempts to address the issue such as: a path to citizenship for current illegal immigrants, a stricter employee verification system, streamlined green card process, etc. The one proposal drudged up from the past that may prevent the passage of all of these reforms is a requirement that border security be increased before we make any changes to our immigration system. Though understandable on its face, such a requirement ignores the ineffectiveness of our border security system at curtailing illegal border crossings in comparison to much cheaper employer focused initiatives. Despite great increases in border security spending over the past couple of decades there has been a disproportionate growth in the population of undocumented workers. The dip in illegal immigrant population during the Great Recession showed us that access to employment is the largest factor contributing to illegal border crossings. Therefore, any required increase in funding for border security would be better spent on enforcement of labor laws. Matt, are there effects of increased

border security that I am missing that would justify a required increase of funding?

Matt Sowada: It's not that you're missing anything, it's just that you and I appear to have slightly different definitions of the term "border security." You seem to think that the term only applies to physically stopping people from entering the country, like with fences and border agents. I consider "border security" to be any and all measures that a nation might take in order to regulate the passage of human beings across its borders. Using resources to meaningfully enforce labor laws is really just an attempt to remove the positive incentives that might entice someone to break the law and enter the country illegally, which is absolutely within my definition of "border security." So the question "Should we spend money on border security or on employer focused initiatives?" has a simple answer: yes.

V.P.: Well, if we agree that lawmakers are improperly focused on physical border security and we also agree on the best form of deterrence then what should the immigration debate focus on?

M.S.: There are two distinct questions that we need to consider when thinking about comprehensive immigration reform. The first question (the one that border security addresses) is what would we like the immigration system to look like in the future? The system has been broken for some time now, and since no one

I'm aware of possesses a Delorean equipped with a flux capacitor, all we can do is try to learn from our mistakes. What I would like is a government as capable as possible of controlling and monitoring who enters and works in this country. Aside from obvious safety concerns, achievement of this would help all workers in America in more immediate ways as well. A manual labor market flooded with workers who are unwilling or unable to report employer abuses because of their legal

Potential immigrants need a straightforward system that doesn't try to use bureaucracy as a deterrent.

status is not only unfair to those workers, it drags down the wages that legally employed laborers can demand in exchange for their toils. It is true that this will increase the costs of some goods, but if it means that workers are treated ethically I'll gladly pay five dollars for a head of lettuce. I think everyone deserves that level of dignity and respect.

That leads me to the second question: what to do with the many undocumented workers who are already in this country? I tend to sympathize with the notion that many of these people have been here so long that they've become integral parts of the national community. True, some haven't been here that long but sorting out who's who seems like a Herculean task and I don't think our nation is up to the challenge. I think the most ethical

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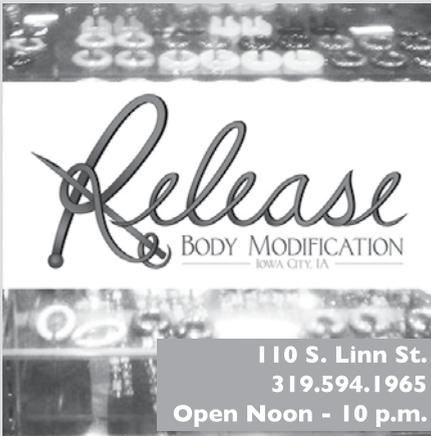
IMMIGRATION

and achievable solution is a one-time only amnesty, perhaps coupled with a fine as a nod to the rule of law. However, this only makes sense if you establish (my definition of) effective border security first, otherwise you're creating a moral hazard that will inevitably lead to a repeat of this situation in 20 to 30 years. Can you think of any other way to avoid that?

V.P.: You're right that reforms require advances in your definition of border security and the measures we have outlined are the best methods to curb any possible moral hazard. Thus far though, we've mainly looked at deterrence as a means of preventing illegal actions, but an often equally important part is providing a simple legal avenue. For a Mexican citizen to receive a visa to come to the United States based on family sponsorship the wait is more than 150 years, thereby making this legal option impossible to exercise. Simple changes like lifting or raising the per country limits on visas would go a long way toward making this a viable option. There's also the matter of how complicated our immigration system is. When my father immigrated to the United States in the 1970s, he was able to do so without the assistance of a lawyer. However, for someone who has come here more recently like my stepmother (college educated, married to an American citizen and could draw on the experience of many friends who have successfully come to the United States), the process requires thousands of dollars in legal fees with possibly years to wait for a successful response (about a year and a half in her case). Potential immigrants need a straightforward system that doesn't try to use bureaucracy as a deterrent.

Achieving the goals we have outlined above will require concessions from liberals and conservatives. Liberals will need to give up opposition to employment verification systems like E-Verify. Conservatives will need to give up increasing the funding for physical border security and redirect it to enforcing employment regulations and to overhaul the current immigration bureaucracies. Taking a hardline stance will only leave us with the destructive system that we already have in place. **lv**

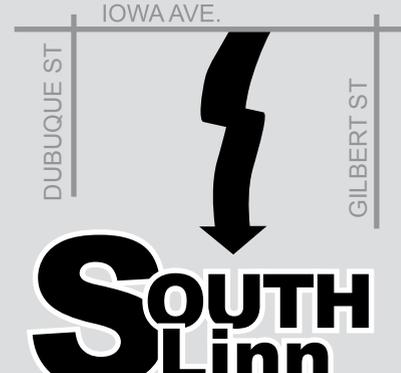
Vikram Patel and Matt Sowada are the friendly adversaries behind the twice-weekly ethical debates series, American Reason. Listen on KRUI every Sunday from 4-5 p.m., and find an archive of the shows (as well as exclusive web-only content) online at LittleVillageMag.com.



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There Oughta Be a Law ... and a Bus

On Jan. 8, the City Council's Ad Hoc Diversity Committee held a meeting at Pheasant Ridge Center on the west side of Iowa City to gather information about the state of transportation and police enforcement for three segments of the larger community: youths and Sudanese and Latino immigrants. More than 50 men, women and children attended and shared concerns about gaps in transportation services, police neighborhood surveillance and police interactions, putting racial relations in Iowa City under heavy scrutiny.

The meeting was part of a larger group of meetings hosted around town by the city's committee, and Ad Hoc Diversity Committee member LaTasha Massey used the term "growing pains" to express the complex relationship between Iowa City's minority communities, city government and majority populations. Synthesizing concerns voiced by minority and immigrant communities, Massey said, "There definitely are issues when it comes to how we treat people of color. As a city, we need to stand up and say we are going to accept everyone." "At the end of the day," Massey added, "it is about community relationship building." While pockets of people are advocating for better relations between majority and minority communities, Massey noted that the majority of Iowa Citians are not willing to act to make things different.

In regards to transportation, participants at the Pheasant Ridge meeting spoke about the difficulties faced by students on the west side of town; the need for additional morning, night and weekend bus service; as well as the need for additional routes to decrease travel time. Massey reported that responses from the other meetings revealed the need to extend Saturday services and to create Sunday routes. She noted that the city's current transportation system, a

hub model where lines converge at the downtown interchange, is hopelessly embroiled in a Monday through Friday, 9 a.m. to 5 p.m. mentality that may serve the majority but also excludes a growing number of Iowa Citians. For example, the current transportation infrastructure could require a two hour commute for a Kirkwood student living in the Pheasant Ridge Apartments or a second-shift Procter & Gamble employee residing in the Forest View Trailer Court on the northwest side of town.

Massey pointed out that it is hard to convince Iowa City Transit or people who work 9 a.m. to 5 p.m. and are happy with the current bus service to advance public policies and invest in rethinking a transportation infrastructure. For Massey, the committee's transportation recommendations to the council should focus on the need for nuanced tweaking of services at specific times, the streamlining of routes and the development of community-building peer mentorship programs for youth riders aimed at increasing ridership safety and fostering a sense of youth ownership of public spaces.

As the Pheasant Ridge meeting transitioned from transportation to policing, Latino and Sudanese immigrants spoke about the need for police to do a better job dealing with their communities by building relationships and understanding cultural differences. Irund A-Wan arrived in Iowa City 12 years ago to study civil engineering at the university. He likes the Iowa City-Coralville area for its safety, as well as for its educated and open-minded people; however, in terms of the relationship between law enforcement and the Sudanese community, A-Wan said, "There is room for improvement, particularly in Iowa City."

A-Wan sees a need for better translation services, multi-lingual community education about

legal rights and education of police in the diversity issues that impact local immigrant communities. He notes that officers are often not patient with communication issues, which leads non-English-speaking communities to feel as though they receive unacceptable treatment.

Marcella Marquez has lived in Iowa City for 10 years and is a member of the grassroots organization the Immigrant Voices Project (IVP). At the Pheasant Ridge meeting, Marquez reiterated A-Wan's concerns. Using a translator, she told a story about being stopped by police because her current car registration sticker wasn't covering her older ones. When

"People seem afraid, like they're not used to diversity. That's what I don't like about here."

Ann Hassan, 7-year Iowa City resident

she asked the officer for a translator, four more police cars arrived. Unnerved, her children, in the car with her, began crying—and still she waited for the translator.

"This is my home and I love it," Marquez said. "My children have been raised here, and I want my children to be good citizens who are educated." Still, she has the perception that minorities are targeted by the police. She described the daily sight of the one to four police cars sitting at the single entrance and exit to her neighborhood.

Maria Cachua, a 10-year Iowa City resident and IVP member, and Fanai Cruz, a 13-year Iowa City resident and IVP member, said experiences with police surveillance—such as police cars hanging out when they are arriving to and leaving from their English class at a neighborhood church—feel like intimidation and contribute to



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10 MAR 20-APR 2 2013 | LITTLE VILLAGE

the perceptions that certain low-income neighborhoods that are home to many immigrants are being over-policed.

Ann Hassan, who came to Iowa City from Sudan seven years ago and attended the meeting to translate for her parents, agreed with community perceptions about police surveillance. And, although she has been in this community for a while and will remain here to begin her first year at the University of Iowa in the fall, she is not invested in Iowa City because she feels that since she arrived, she has been treated like a second-class citizen. She put it bluntly when she said, "Americans think foreigners are stupid." While she appreciates Iowa City's safety, she added, "People seem afraid, like they're not used to diversity. That's what I don't like about here."

At the Pheasant Ridge meeting, community members spoke about feeling dismissed when they complained to law enforcement about issues such as the over-response of police (multiple squad cars responding to minor incidents) in their neighborhoods. Their stories suggested that the main objection by law enforcement officials to their anecdotal and perceptual data was akin to Stephen Colbert's explanation of "truthiness"—although such experiences may feel like profiling, that explanation doesn't stand up to the verifiable facts. This response devalues minority experiences of Iowa City's racial politics and instead puts the onus on minorities to provide "facts" that would support bona fide claims of racial discrimination.

Pheasant Ridge forum attendees expressed the desire for competent policing that accepts the truths of Sudanese and Latino experiences in Iowa City. Such culturally competent policing would require an understanding of the larger national and historical contexts in which relations with minority and immigrant communities in Iowa City evolve. Attendees' comments about gaps in transportation services and their shared sense that the police are not serving Sudanese and Latino communities exposed both tensions between different communities in Iowa City, as well as the shared values of wanting to create a city where one can work, be safe and be treated with respect. To build such a city would require a willingness of the majority to actively examine deep-rooted racial, cultural and economic patterns that exist in cities all over America and continue to shape policy and perceptions even here, in Iowa City. **iv**

Raquel Lisette Baker is pursuing a PhD in English Literary Studies at the University of Iowa, specializing in Postcolonial Studies. She is currently working on her dissertation about representations of whiteness in black literatures.

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ORIGINAL GANGSTERS

THE IOWA CITY BEER RIOTS OF 1884



SCENES OF EARLY I.C.
Late 19th-century Clinton Street,
Downtown Iowa City.

In the second half of the 19th century three breweries operated along Linn and Jefferson streets. Their money and influence ruled much of the Northside's economy, and they were known as the German Beer Mafia. Hundreds were happily employed in their operations but it all turned very dark one day in 1884. In the worst beer riot in Iowa City history lynch mobs ranted, women and children were threatened, city lawyers were tarred and drunken mobs reigned in the streets.

It started in 1882, when the Iowa legislature prohibited all alcohol, but things got really heated two years later when the new prohibition laws went effective on July 4, 1884. With the law, Iowa brewers were instantly and abruptly left with hundreds of thousands of gallons of beer and liquor that was illegal for selling. Many faced criminal charges for possession with intent to sell. Enforcing the law was extremely difficult, and Iowa City struggled to comply.

To protest the new law and have a belated July 4th celebration, Iowa City brewer and good German democrat Conrad Graf tapped a keg at his saloon, drawing quite a number of people thirsty for beer. As lines piled up, and waits for a mug reached half an hour, the tipsy townsfolk became rowdy. When city officers locked the bar, the crowd was persistent and threw empty kegs through the windows in

order to enter the building. Discovering beer locked in the cellars they forced it open and managed to drink every last drop.

A week later, the county sheriff gave warnings to the brewers and leaders of the German beer mafia, Conrad Graf, John Englert and John Dostal, who had all ignored the law. Graf and Englert tore up the papers that forbade them from illegally manufacturing and selling liquor and

were immediately given citations. The citation ignited the brewery mafia's wrath which they directed towards the men who had prosecuted or informed on them. They planned to hang the informers and tar the lawyers in order to scare the Republican prohibitionists and city officials into backing off. This plan was to commence on Aug. 13, the day when Graf, Englert and Dostal were going to trial before County Justice John Schell.



The Palmer House

On Aug. 13, the defendants rode east out of town, ropes and tar in tow, to Schell's house accompanied by a mob of 150 to 200 brewery men and numerous onlookers. Encircling the house, the mob was restive until city prosecutor A. E. Maine went outside to deliver some legal briefs. Suddenly surrounded, he was kicked down, stripped bare and tarred. Vigorously defended by a Constable named Parrot, County Deputy Sheriff Fairall and Justice Schell, he escaped to the porch and finally found refuge in the house.

In the melee, Parrot was stabbed in the leg and Justice Schell pummeled. Rioters pulled out their revolvers and reputedly shot at and definitely threw stones into the house. These actions terrified Schell's wife and children, and Mrs. Schell implored the mob to desist as

When prohibition first struck Iowa City, lynch mobs ranted, women and children were threatened, city lawyers were tarred and drunken mobs reigned in the streets

her mother, who was also inside, was on her deathbed. A few men persuaded all to leave on account of the critical condition of the elderly lady in the house.

This deterred them, but Englert, codefendant and also a city councilman, turned back and swore they would tear down or set fire to the house unless the men inside were surrendered. Ropes were readied as the mob again attacked the house. Fairall stood on the porch and swore he would shoot the first man who broke in the door. Graf yelled, "You will shoot, will you, damn you shoot," and shouted for the mob to storm the house, take the men out and hang them. This continued for hours. Finally leaving at dusk, they arrived in town, congregating in Church Park (now Van Allen Hall) and the brewery district.

Alleged informants, city attorneys and brothers, John and L. G. Swafford were also in the fray at Schell's home and had barely escaped the mob's brutalities. With tar prints on their shirts they had walked back to town over fence and field. Espying them in Church Park, Graf could not control his anger and assaulted them with 30 men. Englert and Graf incited the men, and Graf personally assisted in tarring them and beating John Swafford to a pulp. With the aid of nearby citizens the brothers were pulled loose

>> RIOTS CONT. ON PAGE 14

CHICKEN LITTLE

REVIEWS: **BARONCINI**
(104 N. LINN ST.)



When planning a night of fine dining in Iowa City, one often gravitates north. The Motley Cow, Devotay and Linn Street Café have built their reputations on serving elevated cuisine with a focus on local flavor. But there's a downtown option that offers classic upscale Italian fare in an atmosphere that counters the

Northside's trendy ambiance with a traditional, elegant setting.

Baroncini Ristorante is tucked in a cubbyhole just next door to Chili Yummy near the corner of Linn and Iowa. My party arrived around 8 p.m. without a reservation on a Friday, and we were lucky to get a seat. Though it is a small space with limited seating, the fact that it was packed on the day after Valentine's Day was taken as a good sign.

We kicked off the evening with two appetizers, one of which ended up being my favorite dish of the night. The smoked salmon with gorgonzola mousse and carrot and onion salad—or as they say at Baroncini, the Salmone Affumicato con Insalata di Carote e Erba Cippolina e Mousse al Gorgonzola—featured house-smoked salmon that was utterly melt-in-your-mouth. The fish was very subtly smoked, moist and delicate and sprinkled with salty black caviar. The portion was generous, although there weren't enough of the tiny breads served alongside to carry all of the cheese or salmon. The onion and carrot salad lent a refreshing tang to the richness of the dish. Bellissima!

Our accompanying appetizer, the Bruschetta Alla Caprese featured mozzarella balls, good balsamic and pungent, fresh basil—but ordering this dish out-of-season was my faux pas, as the tomatoes were exactly what you'd expect of February tomatoes in Iowa.

For an entrée, I ordered a classic Tagliolini Al Frutti Di Mare. The "narrow fettuccini" (read: angel hair) was served with a light seafood sauce and loaded with shrimp, crawfish, scallops, calamari and mussels. The perfectly al dente housemade pasta was served with just the right amount of sauce. The scallops were the best bite—while small, they were fresh and buttery.

On a Friday night, our server was busy, and it took some time to get our plates cleared and water filled. The small tables at the front of the restaurant were pretty close together, so there was a dangerously small amount of arm space. If you enjoy gesticulating, you may want to request a booth when you make your reservation.

I tend to judge a restaurant's cleanliness by its bathrooms, and the ladies room was cool and spotless. My only complaint was the photograph of Sophia Loren at her porcelain-skinned prime hanging opposite the mirror. Note to the management: No woman on earth wants to powder her nose with her face reflected next to one of the most beautiful women who ever walked the earth.

Our post-Valentine's day feast nearly complete, we opted in for dessert. We selected the Gelato Affogato Con Espresso e il Biscotto Toscano based on the fact that seemingly everyone else in the restaurant was having it. Served in a rather ostentatious martini glass, this dessert did not disappoint: Vanilla ice cream suspended in a moat of warm espresso dribbled with dark chocolate sauce and garnished with a homemade biscotti. The ice cream, melted by the warmth of the espresso, puddled into the chocolate and created a slurry reminiscent of the dregs of a hot fudge sundae. Silly glass or not, I could barely hold myself back.

As we left the restaurant sated and slightly espresso-buzzed, I couldn't have wished for a lovelier evening out. Next time you're craving some killer Italian, or considering a special night out, give Baroncini a try. **lv**

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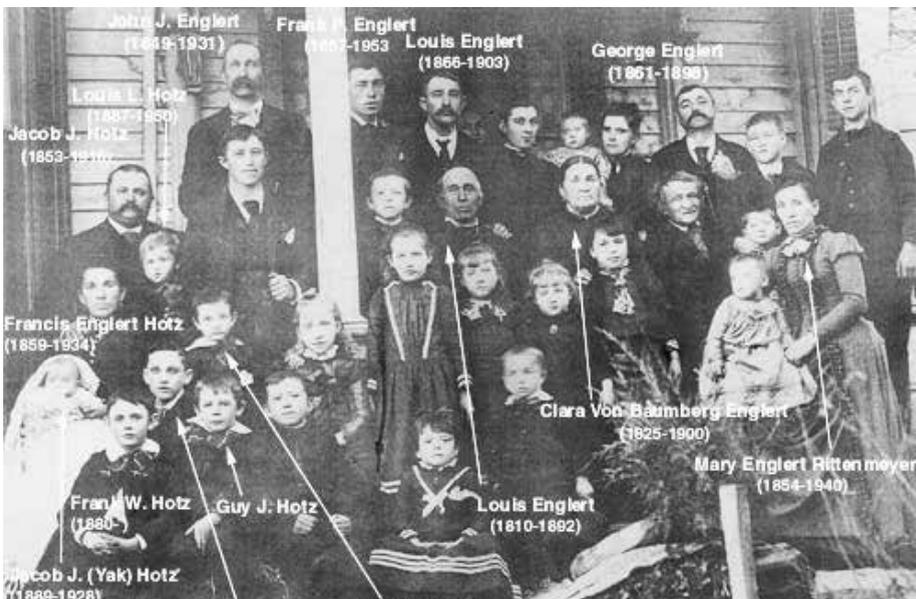
RIOTS >> CONT. FROM PAGE 13

from the angry mob as they were being carried off for hanging. All night the mob terrorized citizens and ruled the streets while supporters from Marengo and Ames were set to come to town for further support of the brewery mafia.

The riot gained much national attention, and while much ink was spilled, city officials were reluctant to make arrests because of Englert, who sat on the city council. Finally, arrest warrants were issued for Graf, Englert and Dostal, but they couldn't be found. A grand jury in Iowa City refused to make indictments against the

brewery mafia leaders, causing the trial to move to Marengo and finally Marion in order to reach a settlement. For his egregious injuries, Swafford sued Graf for \$20,000 which was eventually lowered to \$7,000 (the equivalent of \$164,227.64 today) and the unabashed brewers shared that cost.

When national prohibition settled the alcohol issue, the breweries operated as ice houses and soda bottling plants. In the end, Dostal's Great American Brewery at 332 E. Market St. was suspiciously destroyed by fire in 1909. Englert's Old City Brewery at 311 E. Market St. was razed by urban renewal leaving only Graf's Union Brewery (231 N. Linn St.) to remind us of Iowa City's period of prohibitionists, scofflaws, the German Beer Mafia and alcohol fueled civil disobedience. **lv**



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.

Grandma likes to keep her people close

Grandma likes to keep her people close.
I think the strawberries are ready,
she says, and we follow her
across the plank to the garden,
eating our lunch of hot berries on the spot.
When the bread is out of the oven,
rows of loaves cover the counters,
waiting to be caressed
with rags dipped in butter.
We gather around by our noses.

The little ones are easy to keep by,
with the recipes for happiness close at hand –
if not in the garden or kitchen,
in her apron pocket,
where just the right words are kept tucked.
She's always prepared to love.

The old ones, now passed, are right here too.
They stare out from behind the wood stove,
framed in their wedding days and looking severe,
but Grandma says they loved to laugh.
They sit up on the knick-knack shelf,
names engraved in carnival glass –
from Mother to Sophia.
Their lives, in black and white,
are narrated in the photo albums,

and only a mile away is the cemetery.
Everyone is there,
just needing some mowing from time to time.

It's the grown ones
who have wriggled out, travelled,
bumped into modern times
and got stuck somewhere,
like gum on a shoe,
that are harder to reach.
She calls and sends care packages.
Even Halloween is an occasion for a card
with the word "special" underlined twice.
She gets on buses. Spends weekends.
Crochets surrogate arms in afghans
to hold us from afar.
She believes her prayers matter
and keeps God busy
saving us from our own foolishness.

She tries to accept the changing times,
with their journeys to the moon —
What will they think of next? —
while strengthening her grasp
against the centrifugal force
of modern society's pull on her heartstrings.
Did you hear about the family

who weathered a tornado in their bathtub?
The uncle later described
the baby being sucked out of his arms –
You can't imagine how that felt –
and how he found the baby by its cries,
unharmd on a pile of boards
that had been their living room.

Today, we are surrounding Grandma
with our collective arms, forty or more deep,
resisting the centrifugal force of death.
This tornado was inevitable
and we weather it in a hospital room.
I think she doesn't want to leave us either,
even though, while we swab her lips,
we give her permission to go,
just as we were told,
until the generations gone before
suck her from our arms back into theirs.

Ginny Paulson has lived and worked in Iowa City for over 20 years. This poem combines three loves—of her grandmother, her rural upbringing, and her professional work in the field of aging.

HOTTIN ROOF

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TENDER MEETS

I HOPE YOU KEPT your **black combat boots** and **grunge tees** from the '90s, because, if you haven't, you are going to wish you had for spring! The difference is that in 2013, we juxtapose them with beautiful feminine pieces like a **draped neon dress** (Catherine's) and **delicate necklaces** (graphic, beaded necklace from Revival) instead of exclusively with the baggy oversized jeans and plaids of yore. A **deconstructed tee** pairs well with an **oversize chunky wood necklace** (hand-dyed by Heather Atkinson Art) and **cut-off jean shorts** (Revival) with an **upcycled tee-fringe necklace** by Ramona Muse (White Rabbit) styled as a belt. Spring is supposed to be fun!



TOUGH



FOR MAKE-UP a **bright lip** (coral and fuchsia are huge right now!) goes a long way with simple, polished eyes. Bold double-layered lashes are a girls' best friend when it comes to achieving maximum flutter.

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GRAPHIC BLACK AND WHITE outfits (peplum top and scarf print pants from Catherine's) set the stage for **signature sunglasses** in bright colors and shapes (on models: from Revival). Sunglasses can never be too big or too bright. EVER. And, Don't worry, the **neon jeans** you have still are going strong this season! Paired with **expressive shoes** (here platform espadrilles from Catherine's and floral pumps from Revival) these heart-lifting colors brighten spring days. A fine, **light cashmere sweater** with a graphic tulip motif is helpful for days that start cool and end warm. (Sweater from Catherine's)

AS WE MOVE INTO THE WARMTH, embrace the amazing graphic prints and bold sporty styling of the **modern day dress**. These dresses can be worn anywhere and even with cute **sneakers, boots or heels**. Let the weather and your mood be your guide. (Dresses from Catherine's) **lv**

Concept, styling, make-up, copy and photography by Tonya Kehoe-Anderson for catalogTKA (www.catalogTKA.blogspot.com or www.facebook.com/catalogTKA)
 Hair: Lisa McDougall | Models: Sophie McDougall and Brittney Young



Lady Sibyl to Luddites: A Chat With Janeane Garofalo

Janeane Garofalo began her stand-up career in 1985. In just over a quarter century, Garofalo has been many things to many people. She was one of the faces of the “alternative comedy” boom of the late-’80s and ’90s. If Winona Ryder’s dark and complex manic-pixie-dream-girl in a left-of-center romantic comedy needed a best friend with a biting wit and common sense: Garofalo. Through nearly three-quarters of the George W. Bush administration, she was the co-host of one of the flagship shows on Air America, a left-wing counter to conservative talk radio. On Friday, April 5, Garofalo will join Tig Notaro on stage at The Englert Theatre as part of the Mission Creek Festival.

Note: There will be no discussion of *Reality Bites* or *Wet Hot American Summer* here, but there are *Downton Abbey* spoilers to watch out for.

Little Village: *You’ve had a lengthy career; depending on the generation that encounters you, you could mean something very different as a signifier ...*

Janeane Garofalo: [chuckles] You’re giving me way too much credit.

LV: *You have been a signifier for different groups of people over different periods of time. Do you take that into account when you take the stage?*

JG: Well, no. I’ve been doing stand-up since I was 19 and I’m in my late 40s, so obviously my material and myself have changed quite a bit; as we are all works in progress. It would be very sad if I were still in my 19-year-old head. If I am a signifier to someone (and I actually don’t know if I am), it doesn’t affect how I do stand-up because I only know one way to do it, which is the way that I do it. It’s not like I try to tailor things for different crowds.

Having said that, if I’m doing a benefit for children, I’m certainly not going to say things that would be immoderate. I take no pleasure in being a provocateur. I don’t work blue, particularly. I’m not the type of person who goes for shock value. I don’t believe that any press is good press; even if it’s bad. I don’t believe that at all. I would prefer to be well-liked by the highest number of people. Be that as it may, I can only do whatever I was going to do that night anyway ... just making allowances for children and the elderly.

LV: *You have a loose style. You wait till something strikes you as funny, and record it in a notebook, and you have brought that notebook up on stage with you, do you always bring—*

JG: Oh, I bring it up every night. I have never gone up on stage without a piece of paper. Not always the notebook, per say, but notes of what I want to get to. Sometimes I don’t even look at it, it’s just a habit I’ve been in since 1985. Maybe it’s a sense of security that it’s there. I just did a show Saturday night at the Wilbur Theatre in Boston, and I did about an hour and

LV: *Since you brought it up, what did you think of the end of the third series?*

JG: I love it. I’m an anglophile. I’ll take any Masterpiece Classic, any PBS thing, and that includes the modern detective drama on PBS. I love *DCI Banks*, *Inspector Morse* and *Taggart* and all that stuff ... *Wallander*. I also love any and all corset dramas, as they call them. I love *Downton Abbey*. I actually did not see *Lady Sibyl*’s demise coming, but I did see Matthew Crowley’s: anyone who’s that joyful, in a car—

LV: *Going that fast—*

JG: Yes, going that fast, after professing their love for their wife, and can’t live without each other; you know it’s not going to go well. It’s like *Walking Dead*. If anybody experiences joy for just one second, a herd will come. Never smile, don’t enjoy anything on *Walking Dead* or you’ve got to watch your back. It’s just a tell on those shows. Even though I know it’s coming, I’m always like, “oh, ouch.”

LV: *You’ve said in a couple interviews that you don’t consider yourself a good political comedian—*

JG: No. Some people say, “you’re a political comedian,” but I’m not. I am just a comic who discusses politics now and again. There are others, like Bill Maher, George Carlin and others, who really are, from start to finish almost, dealing with politics. Now I definitely deal with it, because I believe it’s no different than life. It’s politics, culture, all these things, it’s the human condition.

I don’t segregate. Some people are like, “I don’t talk about politics and religion.” But I feel like, what could be more interesting? It’s part of your everyday life. There are decisions made on your behalf, without your knowledge, that affect you; these things bear discussion. But it’s not the entire [show], some nights it’s not there at all.

When people say “political comic,” I think, “well, that’s misleading.” Because what if somebody thinks that’s what I am? They’re going to feel woefully disappointed if they hear me talking about the latest issue of *Allure* magazine or some nonsense, or a commercial I saw that, for whatever reason, I thought was funny, or worthy of comment; they would find that to be the greatest fraud perpetrated. So no, I’m not a political comic. I’m not saying that’s a bad thing, I just don’t happen to be one.



JANEANE GAROFALO
w. Tig Notaro (Mission Creek Festival)
Englert Theatre | April 5 | 8 p.m. | 22/25

15 minutes with copious notes. I don’t think I ever looked at it once except when it dropped and went everywhere when I was reliving my grief over *Lady Sibyl* and Matthew Crowley from *Downton Abbey*, whose characters are gone. I knocked it over, and all the papers flew everywhere, that’s the most I looked at it. I have terrible discipline problems with remembering what I want to get to. Also, sometimes it’ll be the first time I’m saying it, just working through it. It’s no different than a musician bringing up a set list.

LV: *I was going to wait to ask you about *Downton Abbey*...*

JG: Oh please, let’s get to it.

LV: *I seem to remember it even being that you don't seem to think you're even good at political jokes?*

JG: No. I'm not a good joke writer. I don't have that knack for little, succinct nuggets. It takes me a while to get to the point.

LV: *But you have a knack for insightful, political comments.*

JG: Maybe. Sometimes. And that's always subjective. (And I thank you for the compliment, if you think that.) I definitely am interested in politics and motivated to discuss it.

I don't like bullies. I don't like social injustice. I feel like these things must be discussed whenever you can discuss them. Especially when you have assaults on reproductive justice, assaults on the LGBT community, gender issues or the straight up stupidity that comes out of people in power. Perpetuating ignorance. Very sub-par media coverage on things. I mention things, but I'm not good at writing a joke about it. But I always hope there's something humorous in what I'm saying.

LV: *Okay, I'm going to ask you one of the five questions you're always asked: You don't have an internet presence.*

JG: Right. I don't have a web presence. [chuckles]

LV: *You don't really do the internet or computers.*

JG: No, I don't use a computer. [chuckles]

LV: *You're a self-professed luddite.*

JG: I'm a neo-luddite. I have a cell phone.

LV: *Do you feel like that's something that puts a barrier between you and the audience or does it give you a different perspective, sort of outside looking in?*

JG: I'm old enough to have grown up mostly without this stuff. Now, I did try in the mid-aughts, around 2002, to use this stuff. I got a computer and I used it until about 2005 or six, but it's too much. I realize there's a lot of value in the great democratic medium, but there's also a lot of data-mining, surveillance, hit-and-run cruelty, misinformation and then the email piles up, and that creates anxiety in me. I return every phone call with alacrity, and I felt the same way about email. But you can never get on top of it; it just keeps coming, and coming, and coming. Also, it's just a way for

you to not speak to people directly. I prefer to just speak to people directly.

Like I said, surveillance and data-mining is alarming to me. There's no way to avoid it, even if I was completely unconnected, you're never off the grid. They can do the same thing with your cell phone or any time you buy something with credit. Obviously, it's unavoidable, but if I can maintain some distance from that grid, I want to do that. Also I never want to be tempted to Google myself. I wouldn't like it. I don't enjoy being berated in the public forum like that. I don't have a thick skin whatsoever. It's best to just avoid it.

LV: *I want to ask about one more modern hassle that you take issue with: Lately, you've taken a stand on some of the new food allergies.*

JG: [chuckles] It's not a stand, it's theories I have. I just cannot believe, I can't, that there's that many nut, yeast, wheat, gluten intolerances (and many of them are self-diagnosed). As I have said, I started kindergarten in 1968, graduated college in '96, I didn't know anyone who knew anyone with a nut allergy. I had never heard that before.

Now, definitely environments change and there are more toxins in the environment than ever. And as people get older, they do acquire allergies, in middle age people do acquire allergies, it tends to be to like pollen or things like that. But you can't bring nut foods anywhere near a school. Guns are fine on a school yard, not a Snicker's bar. In your efforts to protect the children, you can't have nut foods, or you can't have food that have been manufactured on a machine that may or may not have had nut food on it; but you can bring a gun to school because of your second amendment rights. (Because you're protecting the children.)

If you do go to a classroom, or if you're tasked with bringing cupcakes or something, it is like an emergency, the questions you'll get, "are there nuts in there?!" Or yeast, gluten, I'm sure there's more ... wheat? That's gotta be in there.

LV: [chuckles] *Yeah, I've got issues with some of them.*

JG: What are they and how old are you?

LV: *I'm 27.*

JG: Alright, there we go. So what are they, what's your issue?

LV: *Gluten.*

JG: And you've had that since birth?

LV: *Well ... no. It's sort of like how a lot of*

lactose issues work, apparently, it lies dormant for a while and doesn't show itself for a while. I hit my mid-20s and suddenly the beer didn't go down as well.

JG: So the hops, the malt, the yeast?

LV: *The malted barley is what gets me in trouble with the beer. I don't completely understand the science, but I just know that I basically have the stomach flu or food poisoning when I drink it.*

JG: There's just no way that every student can have nut allergies. Luckily I was in school when we could eat peanut butter with impunity. Or peanut butter cookies, peanut butter Girl Scout cookies. I know Girl Scout cookies were being sold last week, I have no idea how the sales were affected for the peanut butter cookies.

LV: *I saw girl scouts toting them around everywhere.*

JG: Yeah, but what about the peanut butter cookies?

LV: *They came into this household and I couldn't eat them.*

JG: And what about the ingredients in the other cookies, how does that affect you?

LV: *Well, basically, almost all cookies have wheat flour in them which has the gluten.*

JG: Right, so you can't have anything good in the dessert world?

LV: *Ice Cream.*

JG: Oh, yeah, that's just dairy. You can build on that, good for you.

LV: *Well, that pretty much covers everything. Now I'll just have organize this in a way that makes sense to people.*

JG: Or that's what the article is. That's just the way the conversation went. We hit *Downton Abbey* too soon but that's okay. We buried the lede with *Downton Abbey*. [chuckles] **IV**

John Schlotfeld is a regular contributor to Little Village's "Local Album" reviews section. Find his review of Samuel Locke Ward's Major Surgery at Discount Rates on page 30 of this issue.

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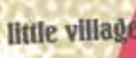
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Mish Mash

“How the fuck is your nickname Mish?” This was not only the first thought I had when finding out the singer of White Lung’s name, Mish Way, but also the first thing she asked me when I told her that I am also a Melissa who goes by the nickname Mish. It’s quite possible we both could have talked about all of the elements that make this coincidence strange, but we moved on to matters that more than just the two of us would care about, such as discussing White Lung’s upcoming appearance as part of the Mission Creek Festival on Wednesday, April 3, at Gabe’s (with Slut River, Nerv and Gluestick).

Little Village: *Your band is often described as a ‘feminist punk band.’ Do you actively try to weave feminist messages into your lyrics? Do all the members in the band share those politics?*

Mish Way: I’m a feminist. That’s what my academia is in, although I have been a feminist since I was young. My bandmates are feminists, but it’s not something we really discuss. We aren’t consciously trying to be a political band at all. I talk about feminism because it’s a huge part of my life, but if you read my lyrics, it’s not blatant or very literal. But I also think it’s important to declare my feminism and be proud of it. You know, people are so scared about words ... We act a certain way on stage, are feminists and then it’s like ‘boom,’ Riot Grrrl stamp no matter what. People have to put you into some kind of box so they can figure it out.

LV: *Considering the masculinized history of punk music, I wondered if you get any push-back for having feminist messages weaved throughout your songs?*

MW: I never really experienced that much sexism in punk. Being a waitress was way worse. So, no, I haven’t experienced any negativity from it.

LV: *I guess just based on my own involvement in music, and exchanging experiences with female friends in punk and garage bands, I know a lot of women still get ‘mansplained’ to in terms of their equipment, songwriting, playing ability ...*

MW: Oh yea, or with like sound guys or when you go into a music store. They are like dangerous nerds ... They are old, they’ve been there for like 75 years, and maybe they’re

pissed off. Although I’d be pissed off, too, dealing with brats all the time. Luckily, I don’t experience it too much as the singer, but I totally know what you mean.

LV: *How did White Lung start? Did you know each other beforehand and decide to start a band?*

MW: I was in some really bad bands ... not serious bands, one with my ex-boyfriend. So, I was playing guitar and kept thinking, ‘I really want to start my own band.’ Then I met Anne-Marie,

I never really experienced that much sexism in punk. Being a waitress was way worse.

**Mish Way
White Lung**



Photo by Lorie Moulton

our drummer, and we became really fast best friends. She is like the only person in the world who really understands my crazy and we get each other. Then we met our bass player, Grady, from playing around the [Vancouver] area. It wasn’t a conscious thing to start a girl band though. Later, we met Kenny and he’s the one that inspired us to start touring because before we just played locally. It takes a special guy to tour with three women that are older than him, and cranky. He puts up with a lot of shit. Or maybe it works in his favor?

LV: *This might be dense, but what does White Lung mean? Or what’s the story behind picking that to represent you?*

MW: We had our first show, and we didn’t have a name. I had all these terrible names that I was playing around with, but naming a band is hard! We didn’t want to have a “The” name, we didn’t want to have anything too gendered because at the time we were all girls. Our friend Steven, who plays in the band Vapid was working at a bakery and white lung is a slang term for a condition that bakers get when they get flour in their lungs ... I liked that idea because it’s gross, but it seems pure. I mean, basically, we needed a name to put on a show poster and then we just went with it.

LV: *You mentioned before the way people automatically connect you to the Riot Grrrl movement, but what current bands do you see White Lung as forming, like, a ‘scene’ with?*

MW: On this coming up tour, which starts on Tuesday, we are playing with Merchandise from Tampa Bay, and they are definitely one of my current favorite bands. Carson Cox, their singer, is incredible! I love them, and they just got a new drummer and their set is just wild now. There is also a band from Vancouver, White Poppy, that this girl Crystal Dorval does. She’s like this one-woman project, you should check it out! Her album, *I Had*

a Dream, is absolutely incredible, she loops everything and it’s this sludgy, crazy mess ... There’s a lot of great things going on right now, to go on a tour and actually be really excited to be playing with these bands is great.

In talking specifically about White Lung’s show in Iowa City, Mish expressed a lot of enthusiasm for getting to play again with Slut River.

MW: I love Slut River! We played with them last year in Omaha, and they’re so cool! I love An(n)a, she has such a great voice, she is so badass. I’m really excited to see them again, it’ll be fun, it’ll be a great show.

We ended the conversation by mutually geeking out again over the coincidence of our names, making me doubly excited, not only for what will be an awesome show, of course, but also for meeting a fellow Mish for the first time. **LV**

When Melissa/Mish isn’t writing about TV or other random things for Little Village, she is also a host of The Fuzz Fix, which airs on Thursdays from 7-8 p.m. on KRUI 89.7 FM.

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Historical Figures



The Dick Van Dyke Show

Television is a medium that has a somewhat tenuous relationship with its own history. While it does have a long, illustrious history, television is constantly finding a way to distance itself from it.

Although people nowadays don't delve into its past as actively as before, film is a medium with a past that is acknowledged and cherished. If it wasn't, there wouldn't be any effort by people like Martin Scorsese to preserve and re-release films that could be lost to time like the Australian outback film *Wake in Fright*. Classic films like *Gone With The Wind*, *The Wizard of Oz* and *Psycho* are still watched and revered by viewers new and old. Additionally, a lot of the older movies can still be seen on channels like Turner Classic Movies.

Like film, literature is a form that revels in its own history. If one walks into a literature class in any school in America, they can conceivably find someone teaching a book that dates to a time before the common era like Virgil's *Aeneid*, the plays of Sophocles or Homer's *Odyssey*. Books like *Decameron*, *Don Quixote*, *Crime and Punishment* and *Narrative of the Life of Frederick Douglass* have influenced generations of writers and activists.

Music works in the same way as literature. Generations of artists are influenced by what has come before them. Hip-hop music was inspired by the dance rhythms of disco music. Disco music was influenced by the sounds of soul and funk. Soul and funk would have never existed without R&B, and that would have never existed without jazz and the blues. Music has always built upon itself. To even play music requires learning about what those before you did, so you can then do your own thing.

While some artists have been lost to time, many obscure and forgotten ones, with the advent of the internet, have found a new audience. Once again, history isn't lost on music.

Television doesn't prize its history as much as these other media. If I were to turn on TV Land, a channel that started as a repository for historically important television shows, I would find *The Andy Griffith Show*, *The Dick Van Dyke Show*, *Gunsmoke*, *I Love Lucy*, *Bonanza* and perhaps an episode of *Murder, She Wrote* thrown in for fun. In theory, this doesn't seem like a problem. *The Andy Griffith Show* and *The Dick Van Dyke Show* are excellent shows; the latter is one of my all-time favorites. Your mom and dad probably love the westerns. And, if you can't laugh at the comedy of Lucille Ball, I don't know why you watch television. The problem is that they show only these six shows for half of the day. The other half of the day is wasted showing reruns of unimportant shows like *Full House* and new programming like *Hot in Cleveland*, which is inspired by those old shows.

Meanwhile, a plethora of important shows are fading into obscurity. There are other channels that have tried to fill in this gap like Me-TV, which is one of the digital subchannels of KWWL. While the array of programming is larger with a rotation of great shows like *Bewitched*, *My Three Sons*, *Mission: Impossible* and *The Mary Tyler Moore Show*, it is also full of janky cop shows like *Car 54, Where Are You?*, old man detective shows like *The Rockford Files* and poor quality historical programming such as *Daniel Boone*. This doesn't really serve any purpose other than to entertain your parents and your grandparents.

Classic television shouldn't be just for people who fantasize about the days when they owned

a console television and had only 10 channels to watch. Legendary television programs have a universal appeal that spans generations, just like the best works of music, literature and film. While the visual style and content is different in these shows, they bring the same joys as the other forms: They entertain and explore our own existence. Outside of entertainment, legendary television shows do the same work as the classics of literature and film: They inspire generations of future writers who improve and innovate within the format.

Seinfeld is one of the great television shows of all-time, if not the greatest. The reason for this is that it completely broke the mold of the sitcom through its use of self-referencing comedy and disdain of moralizing, among other things. If you are a fan of any single-camera comedy show now, you should build an idol of Jerry Seinfeld and Larry David because, without them, shows like *Arrested Development* and *It's Always Sunny in Philadelphia* would not be possible. If you like the moral ambiguity of *Mad Men* and *The Wire*, you can thank *St. Elsewhere*, *Hill Street Blues* and *thirtysomething* as these shows were the first to create those sort of characters, as well as tell stories that were socially relevant and difficult.

Television is a medium that frequently shoots itself in the foot—from changing the format of Nick at Nite from sitcoms (1950s-

A plethora of important shows are fading into obscurity.

70s) into a perpetual marathon of George Lopez and *The Fresh Prince of Bel-Air*, to canceling shows that were quality but never gained an audience like *Wonderfalls* and *Grosse Pointe*—but there remain a ton of excellent shows full of heart, laughs, thrills and reflections on the human existence. If you like anime, watch some episodes of *Speed Racer*, the first anime to hit the American shores. You'll understand how lucky you are to have *Bleach* and *FLCL* now. If you watch a night soap, find episodes of *Melrose Place* or *Dynasty*, two programs that were groundbreaking in the genre. There are tons of great sitcoms to watch from *The Honeymooners* to *Get Smart* to *Designing Women*. Whatever you do, don't think that television is what is being produced now: Television is nothing without its past. **IV**

A.C. Hawley still simmers in anger at the WB for canceling Grosse Pointe.

Art Outside the White Box

>>> **MAKE IT YOURS**

A personalized art collection makes your house a home. Here, local stylist JoAnn Larpenter-Sinclair shows a few of her favorite pieces.

This business of art is a universe of beautiful chaos wherein it is difficult to mount a supernova on your wall. Where does art start and stop, and what's more, when can it become something defined by ownership or possession? There's found art, stripped of contexts and reupholstered in newer, shiner thematic bows; there's pricy gallery store art from local or established national artists trying to make it as movers of meaning and memory. There's everything in between. And if you want it, how can you get it without being a monocle-wearing walking-money-bag hustling to auctions where they probably have little numbered signs and the auctioneer snootily says your number followed by naming off some huge sum? "Sold, for a thousand, skrillion dollars to number one," this irksome human wealth-stain might say.

WHY DO YOU WANT TO COLLECT ART?

Is it for cache? For riches? It should be for cache. Do you love art and need to be surrounded with it the way one might surround oneself with kindly stacks of books or particularly tolerable people? Do you love a certain aesthetic and want to maximize it with art, or conversely bend your apartment's design around an artist or art style? The more you feel it, the better. For collecting art to someday resell it and be rich is a costly gamble that will probably leave you with a gaping hole. In most cases, wealthy art collectors buy established artists' pieces and if they resell them at all, they do so for comparable value. For some, art collection is an economic game. For others, it's a lifestyle veneer covering other lifestyles. Do you love art? Do you like art staring back at you? Do you like being watched sometimes? Consider being a collector.

IF YOU TRULY LOVE ART, COLLECTING IT WILL BE LIKE OWNING A GIGANTIC BLOCK OF SOAP YOU WHITTLE CONSTANTLY INTO SHAPES.

It's not marble—marble is too hard to put back together. When you get soap wet, you can sort of mush it back into one form. So it is with art collection—by immersing yourself in artwork, you will ebb and flow with stylistic interests like the artists themselves. Do you prefer minimal work? Loud sculpture?

Animal prints? Ugly, smeared portraiture? Photography of all colors or subjects? You will whittle this figurative giant soap block into shapes that interest and intrigue you.

FRAMING IS AN ABSOLUTELY RIDICULOUS BUSINESS.

When it comes to paintings or prints, most frame stores will give you price quotes that vastly out-cost the artwork itself, and they will somehow do it with a human expression on their faces, as if they were living, breathing people who felt empathy (and other emotions) as we do. Yet you must never ever sacrifice work for the frame itself. You will hate yourself for having clipped or folded or bent work that you just know wasn't meant to be that way. Always measure the art upon acquisition.

I have a couple of more affordable framing options to offer you. One is to make a pilgrimage to Ikea and buy some of their really awesome frames that are totally affordable. Going to Ikea is like a trip to a very well-organized space station, anyway, and maybe you will get some of those horsemeat meatballs that have been in the news lately! My second suggestion is to go thrift shopping for frames. This one amazes me to this day—expensive, high quality frames are often used to house posters or prints that you can simply remove. They have myriad frames, and while you might be shaking thinking about unmatched frames across your living space, consider the different juxtaposition each might have against the "gallery walls" of each room ... and ask yourself one more time if it's about aesthetic, obsession, both or neither.

COLLECTING ART WILL TEACH YOU THAT THERE ARE MANY WAYS TO INVEST IN PEOPLE.

Hanging work by friends and family is another example of just how art can function. It's not just about challenging yourself with images, but about giving shout outs to your loved ones. Art makes a home out of a house. Art makes a town into a community. In fact, there is an art school here in Iowa City. Why not familiarize yourself with the University's art buildings and show fliers? They operate out of a once-was-Menards, but it's an overwhelmingly expansive gallery with endless emerging talent. An almost factory-like art producing studio pumping out the shock of the new at

a pace like it does is in many ways utopian. We do not know the directions the art world will take. We cannot map or measure that which is at its core wildly seeking abstraction and subversion. The best you can do is observe. Consider using Facebook (or whatever bigger-fish social networking site ends up eating Facebook) to learn about emerging local artists, THEIR artist friends and THEIR artist etceteras!

WHEN YOU MEET ARTISTS, ASK QUESTIONS.

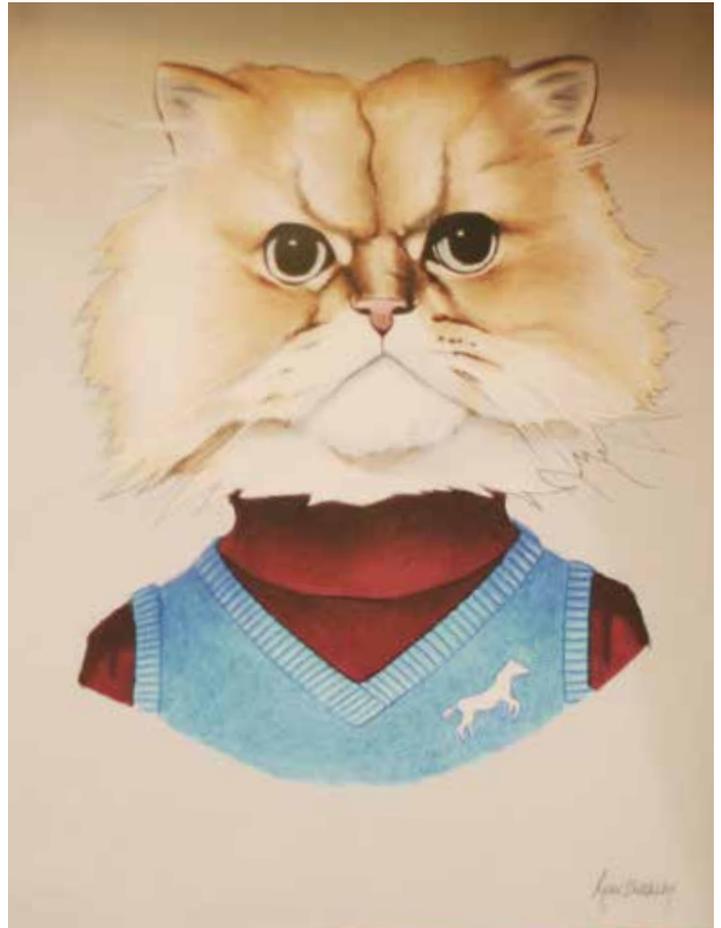
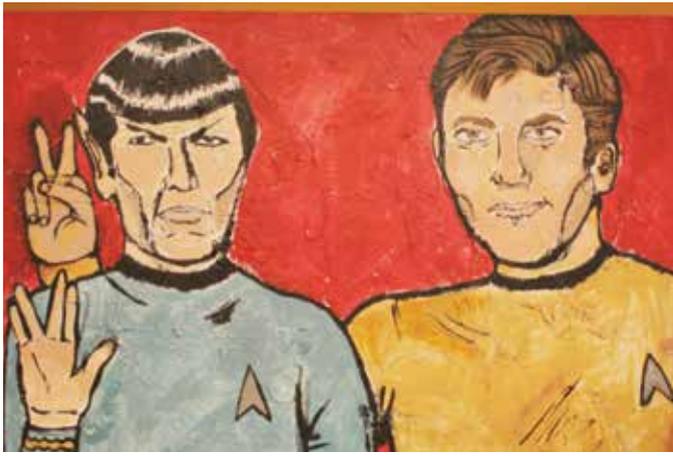
There's a troublesome phenomenon I see a lot at readings; I will hear people whispering their questions to one another about the work or know them personally and know they have things they'd like to speak to the writer about, usually about process of esotery of the work. But when a Q and A happens, the energy becomes so pointedly focused that they don't want to risk impaling themselves in front of everyone by talking. What makes art openings special is that you can approach the artist often in confidence—imagine if YOU were that artist. Wouldn't you love people expressing interest in your work? No matter how cool and aloof they look, that's what they're feeling. Asking is learning.

KNOW YOUR LIMITS.

When I lived in Brooklyn, my ex-girlfriend and I came across an armless, legless sculpture in the trash. It was what looked like a stone Greek sculpture with a few colorful paint splatters—a real found treasure! I had to have it. But carrying it home for no charge came with a price tag: My back will always click a few more times than it normally would when I get up in the morning. Do you have the room for your art? There's nothing sadder than an impotent art collection languishing in butcher paper or cardboard piles unhung and unappreciated.

Collecting art needs to be like a weird umbrella that opens slowly, largely, colorfully and begins to draw attention from wet streetwalkers. Lots of artists like Helvetica-font-and-tons-of-white-space-Tumblr websites. Seek them out. Where you live can be the art community you never realized you were seeking all along. **lv**

Russell Jaffe is the editor of Strange Cage.



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Oppression's Cold Embrace

Though the Academy of Motion Picture Arts and Sciences may not envision their award quite this way, the "Best Foreign Language Film" Oscar seems really to recognize the best film of the year made anywhere on Earth except those English-speaking countries, which for the Golden Boy, really means any place not Hollywood. Math king and possible robot, Nate Silver did not even bother to predict a winner in this category for 2013, largely because he had no data—other film organizations in the United States do not give an award for best foreign film.

Subjective human speculation is not in Mr. Silver's comfort zone, but he nonetheless would have had some basis for prediction. This is the list of directors who have been nominated for the award more times

than Michael Haneke: Ang Lee, Federico Fellini, Ingmar Bergman and Akira Kurosawa. Elite company, to be sure, and only Fellini has been nominated twice in four years, a feat reprised with Haneke's win for *Amour* at last month's Oscars. Haneke's most recent film, along with 2009's *The White Ribbon*, may be the most familiar to American audiences and may ensconce Haneke, for his remaining

career, as a perpetual BFLF nominee, at least if there is any sense of justice among the 6,000 well-tanned and wheat-grass-nourished industry insiders who select the Oscar winners.

For Haneke's characters, life is inherently estranging, and what they thought was their own comfort zone may in fact be a big source of that estrangement. In *The White Ribbon*, people who have known each other for generations stand watching a mysterious and unexplained barn burning; or in *Cache*, a comfortable middle class lifestyle is disrupted by threatening phone calls and videos clearly made by someone very well acquainted with the other person's personal habits. Haneke is consistently interested in the ways in which people construct and then embrace the social, regional, occupational and class roles which may limit their life choices and, at least indirectly, oppress them. His films center on what



happens when these same people then realize that they may—after all—not wish to be so oppressed.

Haneke addresses modern alienation in a very social way—characters occupy spaces which are not superficially unique, but rather, are reflections of how comfortably we suppress our own inner experience. This idea is perhaps most bluntly presented in *Das Schloß*, a film featuring Ulrich Mühe from *The Lives of Others*, about a land

Now Showing

Quartet

Dustin Hoffman (2012)

Now Showing at Marcus Sycamore Mall

Maggie Smith stars in *Quartet*, a somewhat updated version of *Best Exotic Marigold Hotel*, but focused on a retirement home for opera singers. I will likely stick with Helen Mirren and Sophia Loren for this, but if you need other assurances that aging is not the same as dying, then this film may be for you. It also marks Dustin Hoffman's (credited) directoral debut.

Oz the Great and Powerful

Sam Raimi (2013)

Now Showing at Marcus Theatres (Sycamore and Coral Ridge)

In anticipation of the 75th Anniversary of MGM's *The Wizard of Oz*, Disney brings us James Franco in a sort of prequel focusing on the wizard himself. *Oz the Great and Powerful* plays like a cross between the non-copyrighted parts of the original movie and the cinematic look of Tim Burton's *Alice in Wonderland*, whose production team is also behind the Disney film. Now showing in 2D and 3D versions at the Marcus Sycamore Mall.

The 85th Academy Awards

March 24, 6:00 pm
IMU

What could be better than a reprise of Jennifer Lawrence's trip up the stairs to get her award, or seeing which stars get extra speech-making time to thank their makeup assistants and which ones get played off early by the remote-feed studio orchestra. Just in case you missed the 85th meeting of the Oscar Cult, it will be re-shown at the IMU at 6 p.m. on March 24.

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assessor's attempts to reach and evaluate a castle in small-town Germany. The themes are familiar: devotion of a mindless but heroic sort to a job that doesn't really need doing in a town which doesn't particularly want it done. It is perhaps unsurprising that Haneke would choose to adapt an unfinished Franz Kafka story, since the completion of the narrative arc in his work always seems secondary to the atmosphere and the way in which characters build, embrace and then resist their own roles. In Haneke's version, the character K., treading through deep snow early in the film, rec-

Director Michael Haneke is consistently interested in the ways in which people construct and then embrace the social, regional, occupational and class roles which may limit their life choices and, at least indirectly, oppress them.

ognizes that, "the road got no nearer to the castle, but it did not lead away from it either," an efficient summary of how one's relentless commitment to the duties of a government job are some comfort against the ravages of a German winter and the hostilities of the German townspeople.

Haneke seems aware of the rather authoritarian vibe that overlays much of his work, especially for non-German audiences. Indeed he openly incorporates that stereotype into many of his films, only it is not as social commentary or ironic joke (Haneke is Austrian), but almost as a character in itself. 2001's *The Piano Teacher*, based on the German novel by Elfriede Jelinek, tells the story of an unbelievably uptight music professor who has not only an obsession for Franz Schubert, but some surprising hobbies as well, such as trolling porn theaters, spying on entwined lovers at drive-ins and remarkably casual self-mutilation. Her inner recklessness mirrors her outer reserve. She shares an apartment (and a bed) with her repressive, judgmental and suspicious mother. She is pursued and eventually seduced by one

of her talented but non-traditional students, one from outside the normal ranks of other super-obsessive music types, but her revealed desires are too frightening for him to handle, and in fact might raise an eyebrow even on Joffrey Baratheon or the Marquis de Sade. The inside turned out frightens both characters tremendously. If the outer details of expectation are the things that imprison us, then Haneke is very comfortable in this prison. As Isabelle Huppert, who plays the lead in this film, tells us, "A wrong note in Beethoven is better than a bad interpretation," mistakes in the service of perfection being always preferable to a performer's misguided creativity.

Haneke seems pretty consistent in supporting his characters' embrace of their own oppression, whether that oppression comes as a stern dedication to music, to small-town community life, social class expectations, bureaucratic position, the insult of ageing, family life or love. His actors seem to embrace willfully the limits of their position and accept them as comfortable, or if not comfortable, at least familiar and somehow necessary. Internal desires and fears are always present in his films, but acknowledged and accepted only because they heighten our awareness of our limits and our love of the bars which imprison us. In Michael Haneke's world, we somehow need repression. It's ultimately bad, but we need it and choose it and sometimes it liberates us, if only because the alternative may be much worse. **lv**

Warren Sprouse teaches high school in Cedar Rapids. He sends his sympathies to the Cuban national baseball team.

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This show contains adult content.

Una and Ray confront their forbidden past.

KENDRICK LAMAR
 IMU Main Lounge | April 1st
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The Mission Creek Festival will soon be upon us, and Iowa City is holding its collective breath until it finally arrives. While Mission Creek's main entrée is music (with healthy portions of literature and culinary arts), I won't spend too much time explaining the festival here. That being said, much of this issue's noteworthy live music doesn't hit us until the fest starts on April 1.

For more information on Mission Creek, I will direct you to the included insert for the lineup, schedule, artist bios and more. The *Little Village* and Mission Creek websites, as well as their respective social media pages, will also provide updated information as the festival kicks into full gear.

Our first event is an emotionally heavy

multimedia performance by innovative New York dance company, Palissimo. Sure to be a hefty sensory load, Palissimo's website explains that the group "treats each aspect of the production—dance, movement, sound, light, set and video design—as equal." The crew

Kendrick Lamar's 2012 major label debut, *good kid, m.A.A.d city* made just about every "Best Of" list you can think of last year.

will be performing "Strange Cargo," the third installment of artistic director, Pavel Zuštiak's *The Painted Bird Trilogy*. The project touches on themes of identity, otherness, displacement and transformation and has received high critical praise from the *New York Times* and *Dance Magazine*. The performance is scored live by Christian Frederickson, a former member of acclaimed chamber rock group, Rachel's. The

Quick Flits

Put these shows on your calendar for March 20- April 3

PALISSIMO
 CSPS Hall (Cedar Rapids) | Mar. 29-30
 8 p.m. | \$15 Adv., \$18 Day of

DUCKTAILS
 w. Monopoly Child Star Searchers, Gem Jones | The Mill | Apr. 1 | 9 p.m. | Free

WILLIAM BASINSKI
 w. Julianna Barwick | Gabe's
 Apr. 2 | 8 p.m. | \$12

WHITE LUNG
 w. Slut River, Nerv, Gluestick | Gabe's
 Apr. 3 | 10 p.m. | \$10

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"No tree too tall to climb"

show will take place at CSPS Hall in Cedar Rapids on both March 29 and 30.

It's no joke—Kendrick Lamar's April Fool's day show at the IMU is, in fact, sold out at the box office. There is a reason for this and if you happen to get your hands on some tickets, here's why this one is important. The Compton-based rapper is one of the country's most talked about artists right now. His 2012 major label debut, *good kid, m.A.A.d city* made just about every "Best Of" list you can think of last year, taking the number one spot of many (*Pitchfork*, *BBC*, *Complex*, to name a few). The album is at least loosely autobiographical and, put simply, follows the story of a young dude getting into trouble and contemplating life in a crime-ridden community. His lyrical flow is unique but graceful and the accompanying beats explore the boundaries of his genre.

Ducktails is the solo project of Matthew Mondanile, who perhaps until recently was best known for his other sensational indie rock band, Real Estate. With the January release of *The Flower Lane*, it is clear that Ducktails has gone from a whimsical bedroom project to a full on musical endeavor. The fourth release under the Ducktails moniker, *The Flower Lane* exhibits a project that has come into its own. The collaborative effort features members of Cults, Oneohtrix Point Never and Big Troubles and has received positive critical reviews. Opening up the night will be Monopoly Child Star Searchers and local act, Gem Jones. The show will take place on April 1 and is free, though an RSVP is needed

to guarantee entry, as this show will likely pack the house. Please see The Mill's website for more details.

The project that William Basinski is most known for, *The Disintegration Loops*, was the accidental product of his attempt to salvage old tapes by converting them to a digital format. As the frail tape passed through the device, it began to deteriorate, creating eerie "disintegrating loops" as a result. More eerily still, Basinski finished

an eye on right now. The group is fronted by singer-songwriter, Thao Nguyen, who began playing guitar in bands at a very young age. It wasn't until the late 2000s that the ball really started rolling for Nguyen and her backing band, The Get Down Stay Down. Making connections with Sufjan Stevens and Decemberists producer, Tucker Martine, she released her first album on the Kill Rock Stars label and subsequently embarked on separate tours with Xiu Xiu and Rilo Kiley. Her latest release, *We the Common* (Ribbon Music), was released in February of this year and features a brilliant collaboration with fellow songstress, Joanna Newsom. Catch Thao & The Get Down Stay Down at The Mill on April 2.

White Lung is one of the most acclaimed punk bands out there at the moment. The Vancouver outfit has perhaps tried to stay under the radar, releasing their music on small labels and playing DIY tours around the U.S. and Canada. But their latest album, *Sorry*, a 19 minute blast of heavy, spastic punk rock has turned a lot of heads since its re-

lease in the summer of 2012. *Sorry* made many "Best of 2012" lists and has received critical acclaim from (very non-underground) publications such as *SPIN*, *Pitchfork*, *Magnet*, *Exclaim!* and *Rolling Stone*. White Lung will be joined by a stacked lineup of local acts—Slut River, Nerv and Gluestick—at Gabe's on April 3. **lv**

Steve Crowley is a red blooded Wisconsinite marooned in the fetid morass of Iowa City that had to make due with the yokels and, over the course of five years, came to quite like it here.



THAO & THE GET DOWN STAY DOWN

w. Sallie Ford & The Sound Outside, Har-di-Har | The Mill | Apr. 2 | 9 p.m. | \$15

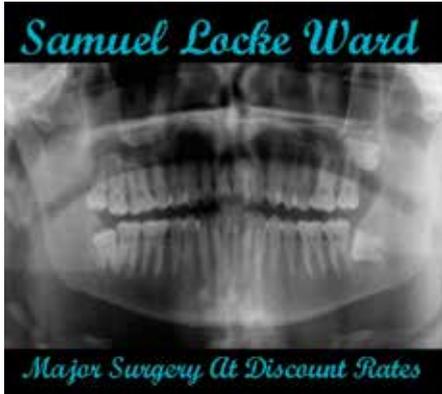
the project the morning of September 11, 2001. Basinski sat on the roof of his Brooklyn apartment building, listening to his new recorded deteriorating tape loops as the World Trade Center building collapsed. The project is regarded as one of the most important ambient works of the 2000s. Joining Basinski will be Julianna Barwick. Barwick uses reverbed-out vocal loops to create a lush, minimalist, dreamy soundscapes. Basinski and Barwick will perform at Gabe's on April 2.

San Francisco-based band, Thao & The Get Down Stay Down are certainly one to keep

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Samuel Locke Ward

Major Surgery at Discount Rates

samuellockeward.bandcamp.com

Major Surgery at Discount Rates finds Samuel Locke Ward in full power pop mode. After some eerie organ pulses, “Uninspired” leaps off the starting line. Locke Ward, playing all the instruments, sets a high-stepping pace with almost claustrophobically tight drumming, phase-shifted guitar lead and chugging rhythm guitar work. The anthemic, fist-pumping chorus belies the bleak ethos of the song: “Uninspired ... I just float along in pity for myself.” It’s the aural equivalent of beer-fueled high kicks and windmill guitar strums after a double-shift at a soul-crushing job.

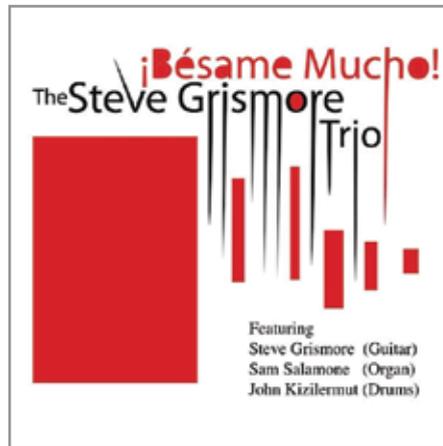
Then there’s the off-kilter, one-two punch of “Sick of Me” and “The Old Gods.” The former is a fuzzed-out speed ball of self-deprecation. The latter, “The Old Gods,” is a creepy death march of a song, full of fire and brimstone and guitar lines unspooling backward.

The second-to-last cut showcases the strength of Locke Ward as a songwriter. With only his voice and an acoustic guitar, he composed one of the most arresting tracks on the album. While “soaked beneath the light / of that blood orange sky” Locke Ward almost cries to someone who is missing his substance. Maybe it’s to an audience who assumes that every one of his songs comes replete with a silly sneer. Somebody missed something somewhere and now we’re all going to feel how deeply it affected Locke Ward.

The album ends with a song that should become the soundtrack to the lingering recession: “Regret to Inform You.” The track is the rejection form-letter so many job-seekers have received in these hard times repeated ad nauseum over a swirling, baroque-pop dirge. Locke Ward only frees us, briefly, from the HR nightmare for a tongue-in-cheek bridge

about how it actually feels to get that email: “It’s crystal clear, like Crystal Lake, / Where all those poor kids died. / See it written across your face, / where all those poor kids died.”

John Schlotfelt has that income tax swag.



Steve Grismore Trio

Bésame Mucho!

www.cdbaby.com/cd/stevegrismoretrio

Steve Grismore is a guy who has had a huge influence on jazz in Iowa City, being a lecturer in the University Department of Music and co-founder of the Iowa City Jazz Festival. But above all, Grismore is a jazz guitarist, and *Bésame Mucho!* is his latest CD release, performing with organist Sam Salamone and drummer John Kizilarmut. To any jazz-head there’s an immediate, strong connection between this trio’s instrumentation and the work of Jimmy Smith, the famously funky Hammond organ player, whose 1960s trio and quartet records on Blue Note Records defined a certain cool, funky sound.

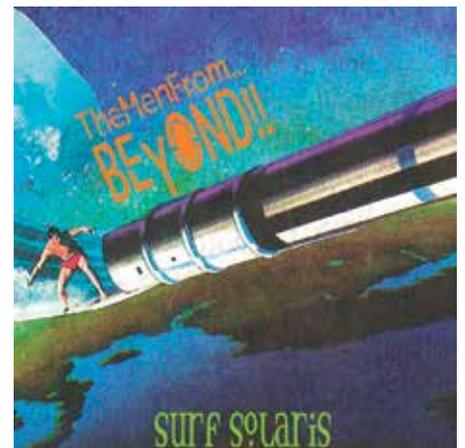
Bésame Mucho! was conceived by Grismore explicitly as a celebration and homage to that sound. The recording attempts to capture the vibe of Grismore’s performances at The Continental jazz club (Des Moines) with organist Salamone and drummer Kizilarmut. With no original compositions, and no attempt to break new ground in the jazz vernacular, the album’s success or failure is determined solely by the quality of the arrangements and playing.

It succeeds. Grismore is a subtle and technically accomplished guitarist whose mellow tone makes even breakneck cascades of notes feel relaxed. Kizilarmut’s drumming does much more than keep time—you can hear

how intensely he listens to the other players. When Grismore or Salamone solo, he maintains the beat while playing a counterpoint duet with their lead line. It’s impossible to praise Salamone’s playing on the Hammond B3 too highly. It’s actually a difficult instrument to play expressively and Salamone’s right up there with past masters Jimmy Smith and Larry Young. In this Trio he’s playing the bass line with his feet while he stabs and riffs effortlessly. With Smith you can always feel him lean into the funk; by contrast Salamone has a lighter touch, outlining melodies with spiky runs of short notes. Anyone who has loaded in a B3 for a gig knows what a heavy, cumbersome instrument it is, and Salamone makes you believe it can fly.

Every so often in jazz someone comes along and revolutionizes the form, but the real heart of the music is the people who keep it a living music by playing it night after night. Doing it right is a continuous act of spontaneous creation, even as you’re playing songs that have been heard a million times before. *Bésame Mucho!* shines as a collection of classic tracks done right.

According to Tibetan Buddhist doctrine, Kent Williams is the rebirth in a line of tulkus who are metaphorically considered to be manifestations of the bodhisattva of compassion, Avalokiteśvara.



The Men from... BEYOND!

Surf Solaris

themenfrombeyond.bandcamp.com

My first exposure to the L.A. punk scene was through the soundtrack to the 1984 movie *Repo Man*. This scene would be documented much more extensively in the movie *The*

JUNK CULTURE, BEER SWILLING ANGRY PUNKS AND ALIENS.

Decline of Western Civilization, but there is some overlap. I watched *Repo Man* when it aired sometime in the '80s on late night USA Network when I was in my early teens and it opened a whole world up to me—junk culture, beer swilling angry punks and aliens. The soundtrack has the amazing Iggy Pop theme song and bands like The Plugz, Black Flag, The Circle Jerks, Fear and Suicidal Tendencies.

I mention this because as I listen to the latest album from Iowa City band The Men from ... BEYOND I am overcome with flashbacks to that soundtrack. The very DIY esthetic that moved all of those angry punks to record the albums represented in those soundtracks exists on The Men's new album *Surf Solaris*. The claustrophobic headspace created by haphazard microphone placement, the slight disregard for tuning and the cheap effects pedals make it sound like it was recorded in a

basement riding the very curl of the crashing wave of inspiration.

The Men from ... BEYOND! would generally be pigeonholed as 'surf instrumental,' but their sound leans towards classic punk, except with surfy arpeggio guitar lines and whammy bar bends. The Men from ... BEYOND! sound more like Shadowy Men on a Shadowy Planet (whose "Having An Average Weekend" was the theme music to *Kids in the Hall*) or Man or Astroman? than the Ventures or Dick Dale. The few songs that do have vocals—"Shelly Shelly Shimmy," "Hit That Shit" and "Magick Potion"—serve the purpose of giving the band something to yell.

Much as the sorry souls who encountered the '64 Chevy Malibu with the dead aliens in the trunk in *Repo Man* met their untimely demise, the radioactive effect of the The Men from ... BEYOND! on *Surf Solaris* will either destroy you or make you stronger ... and glow. **lv**

Michael Roeder is a self-proclaimed "music savant." When he's not writing for Little Village he blogs at <http://www.playbsides.com>.

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How common is pedophilia?

The Sandusky horror is just the latest in a seemingly endless stream of pedophile scandals. Is there any reliable information on the incidence of these kinds of crimes?

—Stan Kaplan

Let's start with the bright side: There's no indication sex crimes involving children are more frequent than they used to be—what's changed is we're hearing more now about scandals that were previously hushed up. The grim fact remains that the situation was, and is, pretty bad.

The Penn State child sex scandal got a lot of press, as did the revelation of serial child molesters in the Catholic church and the Boy Scouts. You get the impression pedophilia is spreading like wildfire. Is it? Moral panic aside, probably no.

Pedophilia is defined as persistent sexual attraction to children where the perpetrator is at least age 16 and the victim is at least five years younger. As such, it's a subset of child sex crimes in general, which also include acts between kids of similar age (I can remember an eighth-grade horror story or two) and opportunistic, one-time offenses. Such distinctions may be academic, or, as some critics have argued, irrelevant—it's been estimated nearly nine in ten child molesters either meet the criteria for pedophilia at the time of the offense or eventually will.

But let's not sweat those details. In theory, there should be two ways to get a fix on the prevalence of pedophilia: count the molesters, or count the molestees. Unfortunately, collecting reliable numbers for either is as tricky as it sounds.

Statistics on pedophiles are dubious for the obvious reason that cases typically come to light only as part of a criminal investigation or during psychological treatment. Studies of any type of sexual behavior based on self-report are notoriously unreliable, and surveys of pedophilic tendencies surely are doubly so—this doesn't seem like the kind of thing most people would admit to, even anonymously. That

caveat having been made, here's a sampling of the research:

- A 1989 study of about 200 male college undergrads found 5 percent admitted to masturbating to pictures of children, and 7 percent said they'd have sex with a child if they could get away with it.

- A 1991 study found 3 percent of some 600 college men reported having had a sexual experience with a child when they were 16 years or older.

- Lest you think this is strictly a male kink, a 1997 survey of more than 500 college women found 4 percent had at some point had sexual ex-

perienced unwanted sexual contact before they were 17. Those are alarming numbers. But the report goes on to say, "Most of the one-time offenses reported by females were committed by another adolescent of similar age." Is that bad? Absolutely it's bad. But it's not pedophilia.

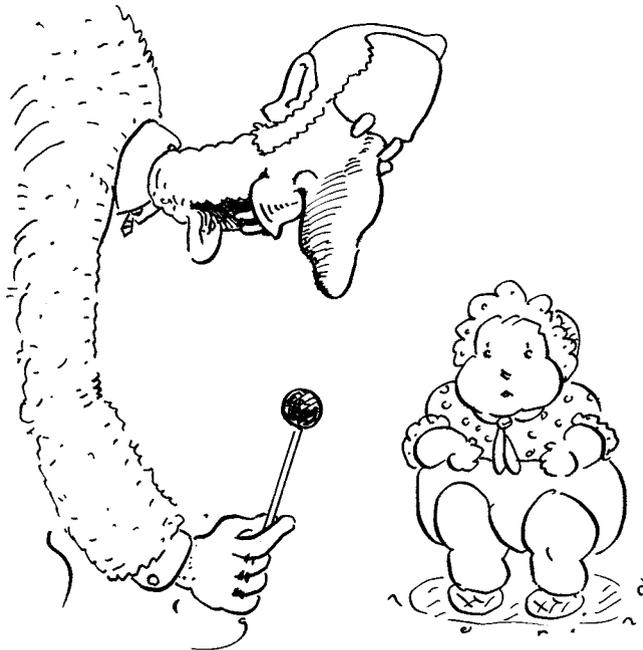
Likewise, a 2010 study says, "There have been marked declines in . . . childhood exposure to violence and abuse from the early 1990s to the recent past," and as proof gives a long list of indicators, one of which is a 53 percent drop in proven sexual abuse cases.

However, when you dig into the guts of the study, which compares the results of two telephone surveys of violence involving children in 2003 and 2008, you find two things. First, kids' reports of sexual abuse by adults, as opposed to by other kids, have declined only modestly. Second and perhaps more significant, the incidence of such reports is small, around 0.3 percent.

Reports of other types of abuse, such as flashing and statutory rape, are more common, in the 1 to 3 percent range; arguably some of this qualifies as pedophilia. (For what it's worth, they're trending down.) One percent or even a third of one percent is a lot when spread across the whole population. But there's little sign of a massive unrecognized problem.

Given the state of the data, we can't draw any definite conclusions, so let's just call the following observations. It seems reasonable to say pedophilia is one of those ineradicable but not especially common impulses that, unlike other forms of sexual and child abuse, has never been widely tolerated. Given greater awareness and more precautions, therefore, one may suppose that, however often pedophilia occurs now, it'll happen less in the future. That may be wishful thinking. But notwithstanding news reports, there's no sign it's happening more.

—CECIL ADAMS



periences with a child at least five years younger. Just one problem: These women were on average only 12 at the time, meaning we've strayed pretty far from pedophilia as usually understood.

We turn to the more important question: How many children do pedophiles victimize? Here too it's difficult to say—the numbers reported in different studies simply don't match up, possibly in part because different types of sexual abuse are often conflated.

For example, a 2007 report on pedophilia from the Mayo Clinic cites a survey of 1,500 Canadian young adults that found nearly a third of the women and a sixth of the men had

Send questions to Cecil via 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

- After finding a gunman in his home in Lauderdale Lakes, Fla., Jacques Baillargeon, 66, sprayed window cleaner in his face. The robber dropped a crowbar and a skullcap, and fled. Sheriff's officials traced the man, identified as Nathaniel Lee Smith, 29, to his home after he called 911 to report someone had broken into his home and stolen a crowbar and a skullcap matching those left behind. Investigators concluded that Smith reported the items missing to cover himself if they were traced to him. (*South Florida Sun-Sentinel*)
- Mario Hili, 64, avoided thousand of dollars in traffic fines by reporting his car stolen each time a traffic camera caught him speeding or running a red light. After the latest incident, Senior Constable Siobhan Daly told an Australian court "it was the 21st time since 2000 that Hili had reported his car stolen. Each time he would find it himself at various locations around Geelong." Daly said that after the latest incident, police fingerprinted the car and found only Hili's prints. (*Australia's Geelong Advertiser*)

Addicted to Money

- When Maureen O'Connor, 66, a former mayor of San Diego, appeared in court to answer charges that she had stolen \$2,088,000 from a charitable foundation set up by her late husband, her lawyers disclosed that she bet more than \$1 billion at casinos to feed her gambling addiction. Noting that O'Connor began gambling after her husband, fast-food chain Jack-in-the-Box founder Robert O. Peterson, died in 1994, lawyer Eugene Iredale stated his client's actions fit "the syndrome known as grief gambling." She went through her personal fortune of between \$40 million and \$50 million, took out second and third mortgages on her home, auctioned her belongings and borrowed from friends. After O'Connor accepted a plea deal giving her two years to repay the foundation, Iredale declared, "This is a woman who has been through real trauma." (*The New York Times*)
- Rita Crundwell, 60, pleaded guilty to stealing more than \$54 million from Dixon, Ill., while she was the small town's comptroller. The thefts occurred over more than 20 years and funded a lavish lifestyle, which included prize-winning horses, expensive jewelry, luxury cars and extravagant parties. During this time, city officials said, her massive thefts crippled Dixon's budget. She blamed the shortfalls on an economic downturn and late payments from the state government. Noting that since her arrest, his client's cooperation with authorities in selling off assets toward

restitution "has been extraordinary," public defender Paul Gaziano urged a short sentence. Instead, U.S. District Judge Philip Reinhard sentenced her to 19 years and seven months in prison, declaring, "You showed much greater passion for the welfare of your horses than the people of Dixon you represented." (*Chicago Tribune* and *Associated Press*)

When Guns Are Outlawed

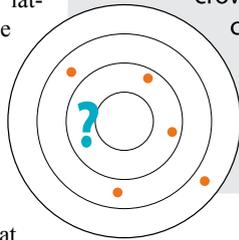
- Authorities charged Timothy John Howard, 30, with robbing another man in Tulsa, Okla., by throwing porcelain tiles at him. (*Tulsa World*)
- Police arrested Erik Brown, 36, in Port St. Lucie, Fla., after they said he struck a teen-

entry. (*The New York Times*)

- Since the Dec. 14 shootings at a school in Newtown, Conn., communities in Maine, Virginia, Utah, Pennsylvania and Georgia have passed or considered laws requiring citizens to own guns. "Basically this is a deterrent ordinance," Councilman Duane Cronic said at the meeting in Nelson, Ga., whose city council unanimously approved mandatory gun ownership. "It's no more than putting a sign in your front yard saying that 'ADT protects this home.' Now the person that may be there (checking) your home out to cause harm to you or your family to break into your house has to decide, 'When I break that door down, what's

CLOAK OF INVISIBILITY

A new fashion line aims to make wearers invisible to drone cameras. "Stealth Wear," by designer Adam Harvey, is made from silver-infused fabric that reflects heat, thereby blocking thermal-imaging cameras. "There's a lot of products in the stealth area that are too militaristic or are too associated with the tinfoil hat crowd," Harvey said. "I tried to do something that's in between." The line consists of a hoodie, which costs \$473, and a burqa, which sells for \$2,365. "These are really high-quality fashion garments, not everyday wear," said Harvey, who previously designed an "anti-paparazzi" handbag that detects and neutralizes camera flashes, and the OFF pocket, which disables cell phone signals. (*U.S. News & World Report*)



age relative in the face with a Taco Bell burrito during a domestic dispute. Officers reported the victim had "burrito cheese, sauce and meat all over his clothing and face." (*The Smoking Gun*)

- Police accused Ryan Herman, 23, of trying to take a dozen employees at a Wal-Mart store in Glendale, Ariz., hostage by threatening them with a fire extinguisher. When police arrived and told Herman to drop the fire extinguisher, an officer said Herman raised it in a "threatening manner" and had to be Tasered. (*Phoenix's The Arizona Republic*)

Second-Amendment Follies

- While people entering the State Capitol building in Austin, Texas, wait to be screened by metal detectors and scanners looking for concealed weapons, armed lawmakers may bypass the lines by showing their concealed-carry permit. Of the 181 members of the state House and Senate, as many as half are armed, according to Alice Tripp, legislative director of the Texas State Rifle Association, who said, "There's a couple who, I used to say, their desks would qualify as a gun show." Several lobbyists, reporters and other regular visitors to the Capitol who don't carry firearms nevertheless underwent training to get a concealed-handgun license just to qualify for the express

on the other side of that door?" (*Associated Press* and *CNN*)

We're from the Government, and We're Here to Help

Because electric and hybrid motor vehicles don't make enough noise at low speeds to warn pedestrians, bicyclists and the visually impaired, the National Highway Traffic Safety Administration proposed requiring them to make additional noise at speeds slower than 18 miles per hour. The federal agency said it would leave it up automakers how to make the vehicles noisier. (*The Washington Post*)

Tom Ridge Solution

After the North Carolina House Judiciary C Committee approved a bill making it a felony to purposefully expose "private parts," including a woman's "nipple, or any portion of the areola," state Rep. Tim Moore pointed out that women could avoid prosecution by applying duct tape to their nipples. "You know what they say," Moore quipped. "Duct tape fixes everything." (*Raleigh's WRAL-TV*)

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Music

Thurs., Mar. 21

Slip Silo The Mill, \$6, 9 p.m. **Garage Rock Night (DJs)** Gabe's, Free, 10 p.m. **Jason Clothier** Mendoza Wine Bar, Free, 7 p.m.

Fri., Mar. 22

Dennis McMurrin The Mill, \$7, 8 p.m. **All Night Kitchen** Mendoza Wine Bar, Free, 7 p.m. **Histo, Douglas Kramer Nye, Suns, Samuel Locke Ward & The Garbage Boys** Gabe's, \$5, 9:30 p.m. **Jesse White Band** Yacht Club, \$5, 10 p.m. **Naha Greenholtz** Englert Theatre, \$10-12, 8 p.m.

Sat., Mar. 23

Castle Ridge Uptown Bills, \$5, 7 p.m. **Eric Sardinas** Redstone Room, River Music Experience, \$15, 8 p.m. **Pride Fest Fundraiser** Yacht Club, \$10, 10 p.m. **Small Houses, Data T., Crystal City** The Mill, \$6, 9 p.m. **Switchback** Legion Arts, \$15/18, 8 p.m.

Sun., Mar. 24

Mason's Case, Item 9 & the Mad Hatters, Raw Mojo Gabe's, \$5, 9 p.m. **Rene Lecuona, piano, with Hannah Holman, cello** Old Capitol Senate Chamber, UI campus, Free, 3 p.m.

Mon., Mar. 25

Casey Maday, trombone Recital Hall, University Capitol Centre, UI campus, Free, 7:30 p.m.

Tues., Mar. 26

Kopecky Family Band Redstone Room River Music Experience, \$10, 7:30 p.m. **Pale Robin, Megan Buick, Taylor Ross, Owen Felix** Public Space One, \$5, 8 p.m. **The Petrella Ensemble, Nick and Diane Petrella piano/percussion duo** Riverside Recital Hall, UI campus, Free, 7:30 p.m.

Wed., Mar. 27

Burlington Street Bluegrass Band The Mill, \$5, 7 p.m. **Symphony Orchestra** Iowa Memorial Union, UI campus, Free, 7:30 p.m. **Todd Sucherman from Styx (Drum clinic)** Redstone Room, River Music Experience, \$10, 5:30 p.m.

Thurs., Mar. 28

Candy Hearts, Pentimento, Allison Weiss, Occult Detective Club, Lipstick Homicide Gabe's, \$10, 6 p.m. **CD Release Concert: Nicole Esposito, flute and Alturas Duo – Carlos Boltes, viola and charango; Scott Hill, guitar** Riverside Recital Hall, UI campus, Free, 7:30 p.m. **Christopher O'Riley & Matt Haimovitz** Hancher at Coralville Center for Performing Arts, \$10-\$37, 7:30 p.m. **Katherine Young, oboe master class** Recital Hall, University Capitol Centre, UI campus, Free, 5 p.m. **The Main**

Squeeze Yacht Club, \$5, 10 p.m. **The Ragbirds** Redstone Room, River Music Experience, \$8/\$10, 8 p.m. **Tom Nothnagle** Mendoza Wine Bar, Free, 7 p.m. **UI Jazz Performances - Zé Emilio Gobbo Trio** The Mill, \$3 students; \$5 general public, 6 p.m.

Fri., Mar. 29

David Zollo & the Body Electric The Mill, \$8/\$10, 9 p.m. **Jason Carl and the Whole Damn Band** Redstone Room, River Music Experience, \$7, 9 p.m. **Jazz After Five - The SEXtet** The Mill, Free, 5 p.m. **Katherine Young, oboe; Andrew Parker, oboe; Benjamin Coelho, bassoon** Riverside Recital Hall, UI campus, Free, 7:30 p.m. **Palissimo** Legion Arts, \$15/\$18, 8 p.m. **Techno Lincoln & The Technicolor Union** Yacht Club, \$5, 10 p.m. **Way of Dusty Death, My Dad, Pisces at the Animal Fair, The Dead God's Concussion** Gabe's, \$5, 10 p.m.

Sat., Mar. 30

Andrew Epstein's Fried Egg String Band Uptown Bill's, \$5, 7 p.m. **Chance in Hell, Acoustic Guillotine, Electric Coma** Gabe's, \$5, 9 p.m. **OSG, Miles Kean Epictet, Lady Espina** Yacht Club, \$6, 9 p.m. **Rich Rok, Wolf Mixer, DJ Omatic** Gabe's, Free, 10 p.m. **Tim Stop** Redstone Room, River Music Experience, \$8, 8:30 p.m.

Sun. Mar. 31

Center for New Music presents: Wolfgang David, violin, Timothy Gill, cello, David Gompper, piano Old Capitol Senate Chamber, UI Campus, Free, 2 p.m. **PlanetRAWK, Machine Daydream, The Savage Hacks, Nebula Was** Gabe's, \$5, 10 p.m.

Mon., April 1

SCOPE Concert: Kendrick Lamar Iowa Memorial Union, UI campus, Sold Out, 7 p.m.

Tues., April 2

Bernie Worrell Orchestra (Mission Creek Festival) Yacht Club, \$10, 9 p.m. **Corridor Jazz Project** Paramount Theatre, \$12, 6:30 p.m. **Thao & The Get Down Stay Down, Sallie Ford & The Sound Outside, Har-di-Har (Mission Creek Festival)** The Mill, \$15, 9 p.m. **The Ghost Inside, Stick To Your Guns, Stray From The Path, Rotting Out** Blue Moose Tap House, \$12.5/\$15, 5:30 p.m. **The U.S. Army Woodwind Quintet "Pershing's Own"** Recital Hall, University Capitol Centre, UI campus, Free, 7:30 p.m. **William Basinski and Julianna Barwick (Mission Creek Festival)** Gabe's, \$10/\$12, 8 p.m.

Wed., April 3

Detective, The Multiple Cat, Gloom Balloon, Mirror Coat (Mission Creek Festival) Yacht Club, \$8, 9 p.m. **Iris DeMent (Mission Creek Festival)** Englert Theatre, \$29/\$33, 8 p.m. **March Fourth Marching Band** Redstone Room, River Music

Experience, \$15, 8 p.m. **White Lung, Slut River, Nerv, gluestick (Mission Creek Festival)** Gabe's, \$10, 10 p.m. **Michael Zapruder's Pink Thunder (Mission Creek Festival)** The Mill, \$10, 9 p.m.

April 2-7: Mission Creek Festival Various Venues, See missionfreak.com for lineup and schedule

Thurs., April 4

Elias Goldstein, viola Recital Hall, University Capitol Centre, UI campus, Free, 7:30 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, 5 p.m.

Thursdays: Mixology: Dance Party Gabe's, Free, 10 p.m.

Thursdays: Old Capitol Chorus (Weekly Practice) Robert A. Lee Community Recreation Center, Free, 7:30 p.m.

Thursdays: Open Mic Uptown Bill's, Free, 7 p.m.

Second/Fourth Thursdays: Super Soul Session Gabe's, Free, 10 p.m.

Saturdays: Free Bass Dance Party Blue Moose Tap House, Free, 9 p.m.

Theatre

Through Mar. 23

Legally Blonde The Musical Theatre Cedar Rapids, \$15-\$30

Through Mar. 26

A Dream Play UI Theatre Mainstage, Theatre Building, UI campus, \$5-\$17

Sun., Mar. 24

Community Puppet Production! Eulenspiegel Puppet Theatre, \$5, 2 p.m. & 4 p.m.

Sat., Mar. 30

People (National Theatre Live broadcast) Englert Theatre, \$15-\$18, 7 p.m.

Mar. 22-24

Talley's Folly Old Creamery Theatre, Amana, \$27.50 **Blue Man Group** Paramount Theatre, \$67

Mar. 25-30

UI Theatre Honors Projects Theatre Building, UI campus, Students free; \$5 general public, 8 p.m.

Mar. 29-30

Cinderella (Nolte Academy) Coralville Center for

A-List



**The Tuesday Agency Presents:
Writing Industry Roundtable
Wednesday, April 3 | 5 p.m.
Brix Cheese Shop & Wine Bar
(209 N. Linn Street)
Part of Mission Creek Festival's
literary lineup**

Craving some mid-Mission brain food? Iowa City-based lecture group Tuesday Agency (a full-service lecture agency representing the likes of Colson Whitehead, Ann Patchett, Khaled Hosseini, Jon Ronson, and many more) is serving up slices of literary genius, with extra cheese.

Head to Brix Cheese Shop & Wine Bar as Trinity Ray hosts industry experts to discuss the ways of the writing world. Pour and hear more from editors Janaka Stucky of *Black Ocean* and Roxane Gay of *[PANK] Magazine*.

Black Ocean, based out of Boston, New York, and Chicago, promotes artists through book releases, parties, concerts, exhibitions, and other celebrations around the country. *[PANK] Magazine* delivers your monthly dose of experimental poetry and prose.

Arrive chatty (and thirsty) to get literal at the roundtable. The crew talks writing, publishing and public sphere in a free community event as a part of Mission Creek's literary lineup. The conversation starts at 5:00 p.m.

Learn more:

tuesdayagency.com
pankmagazine.com
blackocean.org
missionfreak.com

the Performing Arts, \$16-\$22

Mar. 30 through April 13

The Life and Times of the Three Little Pigs Old Creamery Theatre, Amana, \$8.50

Opens April 5

Blackbird Riverside Theatre, \$15-\$28

Neighborhood 3: Requisition of Doom

Dreamwell Theatre

Art/Exhibitions

Thurs., Mar. 21

Art Lover's Book Club - Provenance: How a Con Man and a Forger Rewrote the History of Modern Art Cedar Rapids Museum of Art, Free, 4 p.m. **Personal Geography: Charting a Course, Maureen Bardusk, stitched paper work** Figge Art Museum, Free, 7 p.m.

Thurs., Mar. 28

PechaKucha Night Figge Art Museum, Free, 6:30 p.m. **Public Lecture: "Saddle to Torch" by James Bleakley, founder of Black Sheep Bikes** Art Building West, UI campus, Free, 7:30 p.m. **UI Explorers Seminar: John Doershuk and Mark Anderson** Office of the State Archaeologist Museum of Natural History, UI campus, Free, 7 p.m.

Wed., April 3

Art Bites - "Revelations on Revelations" with Pat Cancellia Cedar Rapids Museum of Art, Free, 12:15 p.m.

Mar. 29 through April 12

David Crane & Silvie Granatelli Akar

Through Mar. 31

Kimberlee Rocca, foil imaging Legion Arts

March

"Drought Behavior," Patrick Reed Public Space One Edward Kelley and Wanda Ewing Public Space One

April

Liz Davenport Public Space One

Ongoing

A Legacy for Iowa: Modern Masterworks from

the University of Iowa Museum of Art Figge Art Museum **Eye on UI Faculty** Figge Art Museum **The Restless Spirit: American Art from the Collection** Cedar Rapids Museum of Art **Western Africa: Before the Boats** African American Museum of Iowa **University of Iowa Art Faculty Biennial Exhibition** Figge Art Museum **Alison Saar: STILL... (sculpture)** Figge Art Museum **Artists Caught Behind the Iron Curtain: The Freeman Collection** National Czech & Slovak Museum & Library **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 **I AM: Prints by Elizabeth Catlett** Cedar Rapids Museum of Art **Prague 1968: Photographs by Paul Goldsmith** National Czech & Slovak Museum & Library **Marking Territory: Cartographic Treasures of the Mississippi River and the World Beyond** Figge Art Museum **Native Kids Ride Bikes** Black Box Theater, Iowa Memorial Union, UI campus

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

Cinema

Sat., Mar. 30

American Winter Englert Theatre, Free, 7 p.m.

Wed., April 3

LUNAFEST Coralville Center for the Performing Arts, \$15/\$20, 6 p.m.

Ongoing

See bijou.uiowa.edu for titles and showtimes
Bijou Cinema

Comedy

Thurs., Mar. 21

Yakov Smirnoff Penguin's Comedy Club, \$22.50, 7 p.m. and 9 p.m.

Thurs., Mar. 28

Pete Lee Public Space One, 10 p.m. **Ralphie May: Too Big To Ignore** Englert Theatre, \$34.50, 7:30 p.m.

SUBMIT EVENTS

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Fri., Mar. 29

Paperback Rhino (Improv) Public Space One, \$2, 10:30 p.m. **Ryan Kleffman: The Farts That Changed My Life** Public Space One, \$2, 6:30 p.m.

Sat., Mar. 30

Comedy Showcase Hosted by Bobby Bunch: Janelle James, Andre TheoBOLD, Derek Moulds, Devon Wiese The Mill, \$6, 9 p.m.

Mar. 22-23

Chris "Boom Boom" Johnson Penguin's Comedy Club, \$12.50, 7:30 p.m.

Mar. 29-30

B.T. Penguin's Comedy Club, \$13.5, 7:30 p.m.

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

Literature

Wed., Mar. 20

Lee Sandlin, "Storm Kings," journalism/essays Prairie Lights, Free, 7 p.m.

Mond. Mar. 25

Michelle Herman, "Stories We Tell Ourselves," essays Prairie Lights, Free, 7 p.m.

Tues., Mar. 26

Mary Szybist, "Incarnadine," poetry Prairie Lights, Free, 7 p.m.

Wed., Mar. 27

Mary Austin Speaker and Sarah Smith, poetry Prairie Lights, Free, 7 p.m. **Talk Art, Writers Workshop readings** The Mill, Free, 10 p.m.

Thurs., Mar. 28

Stage on the Page: A Dream Play Coralville Public Library, Free, 10 a.m. **Wells Tower, fiction** Dey House, UI campus, Free, 8 p.m.

Fri., Mar. 29

Elissa Altman, "Poor Man's Feast," memoir Prairie Lights, Free, 7 p.m.

Tues., April 2

Roxane Gay & John D'Agata (Mission Creek Festival) Prairie Lights, Free, 7 p.m.

Wed., April 3

Eileen Pollack & Jen Percy (Mission Creek Festival) Prairie Lights, Free, 7 p.m. **The Tuesday Agency Presents: Writing Industry Roundtable (Mission Creek Festival)** Brix Cheese Shop and Wine Bar, Free, 5 p.m.

Thurs., April 4

Mary Jo Bang and Eleni Sikelianos Prairie Lights, Free, 7 p.m.

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

Dance

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

Kids

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: Toddler Story Time at the CRMA

Cedar Rapids Museum of Art, Free, 1:30 p.m.

Thursdays: Wee Read Coralville Public Library, Free, 10:15 & 11:15 a.m.

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

Saturdays: Family Storytime Coralville Public Library, Free, 10:30 a.m.

Saturdays: Family Storytime Iowa City Public Library, Free, 10:30 a.m.

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

Misc.

Thurs., Mar. 21

Historic Landscape Tour Brucemore, \$12-\$15, 6 p.m.

Tues., Mar. 26

Historic Foodies: Civil War Food ps-z, 6 p.m.

Wed., Mar. 27

Home Ec 5th Anniversary Party Home Ec Workshop, Free, 6-9 p.m. **Tiger Parents and Tiger Teachers in Asia,** lecture by Benjamin Loh Clinton Street Music, UI campus,

First and Third Sundays: Super Sunday Pub

Quiz The Mill, \$1, 9 p.m.

Free, 1:30 p.m.

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PUZZLER!

Holy Moly

HEY THERE, Rhyme Timers, this month's episode is inspired by the recent papal buzz surrounding Pope Francis. As always, listed below are two synonyms for two words that rhyme followed by the number of syllables in each of those rhyming words. Your challenge is to guess what the two words are based upon the clues provided: For example, "Shnockered Friar" (1,1) would be "Drunk Monk". (*Hint- In each game, there is always one answer that is a homonym) Good luck; and in the name of the father, the son and the holy spirit, amen.

Average Healer

(2, 2)

(Common, Shaman)

Exciting Sister (1, 1)

Evil Pastor (3, 3)

Mystic Mother (2, 2)

Guru Nerd

(1, 1)

(_____, Geek)

Hebrew Hospital (3, 2)

Papal Fondle (1, 1)

Oracle Income (2, 2)

Abstract Predicant

(4, 2)

(_____, _____)

Cereal Lawmaker (3, 4)

Self-centered Sage (4, 2)

Palsied Recluse (2, 3)

Challenger:

Claiming it as a need to shed his worldly possessions, the Dalai Llama (slightly drunk) changed the entire tone of the party when he ripped off his robe and began walking around introducing himself as the (2, 2)

Last month's answers

Smooch Euphoria (1, 1)

Kiss

Bliss

Coquetry Glee (3, 3)

Flirtation Elation

Healthy Cupidity (2, 1)

Robust

Lust

Genuine Fawning (1, 1)

True

Woo

Clandestine Valentine (4, 2)

Undercover Lover

Promises Stir (1, 2)

Vows

Arouse

Unique Couple (1, 1)

Rare

Pair

Fixed Sweetheart (2, 2)

Steady

Steady

Fasten Jointly (2, 3)

Tether

Together

Challenger:

The ill-tempered, libidinous couple often bickered at each other while fooling around. They referred to their lovemaking as (2, 2-2).

Cranky

Hanky-Panky

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