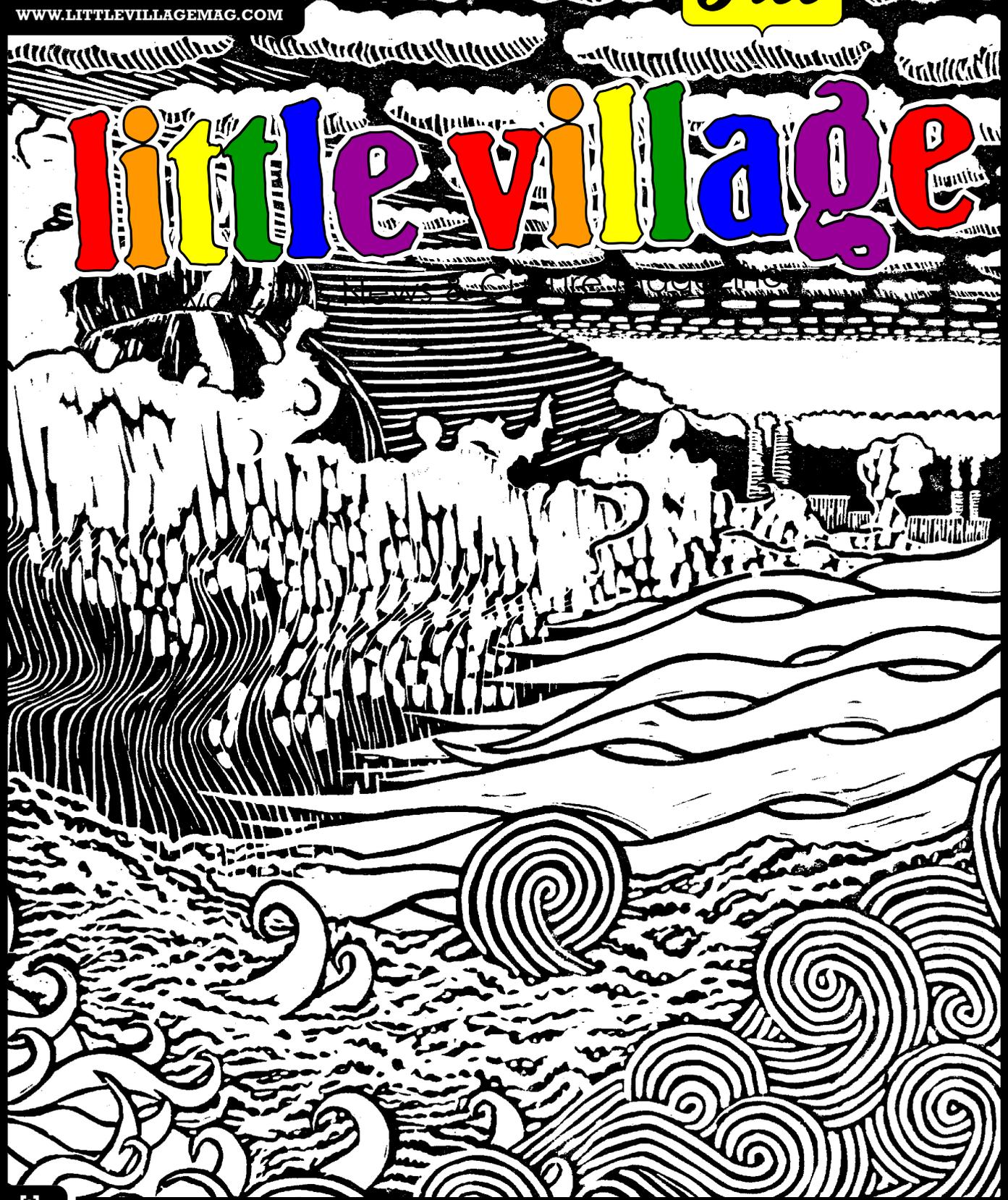


Always
Free

WWW.LITTLEVILLAGEMAG.COM

little village



INSIDE

**HSIEH WHAT?
SUGARCOAT IT** PAGE 8

**LIVING WITH
FLOODS** PAGE 12

**LOCKE WARD
V. COOLZEY** PAGE 38

IRON HAWK

122 East Washington St.
Iowa City, IA.

(319) 333-1040

10:30 a.m. to midnight,
Monday through Sunday.



Proudly serving



Locally owned & raised



14 south clinton street
iowa city
319.333.1297
bakery hours:
monday-thursday 8am-10pm
friday 8am-midnight
saturday 10am-midnight
sunday 10 am-9 pm
facebook.com/icmollys

**DELIVERY
AVAILABLE**

PRESENT THIS COUPON FOR A

FREE CUPCAKE

BUY ONE GET ONE FREE - EXP. 6/30/13

Where Every Purchase is a
Gift to the World

Clothing: Furniture: Books: Vinyl: Vintage: Household



1213 Gilbert CE, Iowa City, 319-337-5924 | facebook.com/crowdedclosetic

The Broken Spoke

Iowa City's Premiere
Commuting Bicycle Shop Since 2003

- Sales of New & Used Bicycles -
Service On All Makes & Models

Authorized **KONA** Dealer

(319) 338-8900

602 South Dubuque Street
www.thebrokenspoke.com

VOLUME 14 | ISSUE 134

JUNE 5 - 19 2013

PUBLISHER | Matt Steele
Publisher@LittleVillageMag.com

MANAGING EDITOR | Kate Conlow
Editor@LittleVillageMag.com

DIGITAL DEVELOPMENT | Drew Bulman
Web@LittleVillageMag.com

CONTRIBUTING EDITORS
Drew Bulman, Stephanie Catlett,
Kate Conlow, John Miller, Josh Miner,
Julia Whicker

CONTRIBUTING WRITERS
Cecil Adams, Luke Benson, Pat
Brown, Stephanie Catlett, Craig Eley,
David Gould, A.C. Hawley, Carmen
Machado, Brian Prugh, Jared Rogness,
Scott Samuelson, Frankie Schneckloth,
Jorie Slodki, Dr. Star, Roland Sweet,
Casey Wagner, Kent Williams

CONTRIBUTING PHOTOGRAPHERS
Neko Case, James Davies, Steve
Erickson, David Gould, Kelsey Hastings,
Frankie Schneckloth

DESIGN | Natalia Araujo, Matt Steele

DISTRIBUTION MANAGER | Austin Morford
Distro@LittleVillageMag.com
Jessica Carbino (UI Campus, CR),
Charles Hoffman (Des Moines)

ARCHIVE
Jessica Carbino, Melody Dworak

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

ADVERTISING
Ads@LittleVillageMag.com

SUBMIT WRITING
LittleVillageMag.com/submit

INTERNSHIPS
Publisher@LittleVillageMag.com

CONNECT
LittleVillageMag.com/podcast
Twitter.com/LittleVillage
Facebook.com/LittleVillage.IC
YouTube.com/user/LittleVillageMag

TIP LINE | 319-855-1474
Editor@LittleVillageMag.com

NEXT ISSUE | June 19, 2013

On the cover:

Study of Mists, Winds and Fogs
by Daniel Peterson

Since 2001
Proudly
Publishing in  Iowa's
creative
corridor

- 4 UR Here**
Smells of the Season
- 6 Crafty**
Simple Beautification
- 8 Student Life**
A small class hits the big stage.
- 10 On the Table**
Might as well enjoy it, right?
- 11 12 oz Curls**
I'll take two, please and thanks.
- 12 Community**
Feels like it just flooded
yesterday.
- 16 Prairie Pop**
The Voice of Daisy Buchanan
- 18 Screenshot**
A Gaming Enterprise.
- 19 N.S.F.W.**
What's in a Nom de Plume?
- 20 Art City**
Art on Two Wheels
- 26 Talking Movies**
It's better *Upstream*.
- 28 The Stage**
Locations: TBD, Fun: Guaranteed.
- 30 Events Calendar**
Anything but more sandbagging.
- 32 The Straight Dope**
Speaking of the Unspeakable
- 35 A-List**
Love is in the air.
- 36 The Straight Dope**
Smoke and Mirrors?
- 37 News Quirks**
Silly Criminals
- 38 Local Albums**
Battle of the Overachievers
- 39 Astrology**
Stars over Iowa City.

THIS MODERN WORLD

by TOM TOMORROW

RELATIONSHIP TALK

DRONEY! I DIDN'T SEE YOU THERE!

YES, WELL--THAT FIGURES.

UM--SOMETHING ON YOUR MIND?

AHEM.

OH NO. NOTHING IMPORTANT.

I MEAN, I DID HEAR ABOUT THAT LITTLE SPEECH YOU GAVE.

OH, NOW--DON'T TAKE THAT PERSONALLY!

WELL, EXCUSE ME--BUT IT SOUNDS LIKE YOU WERE TRYING TO DIS-TANCE YOURSELF! LIKE YOU'RE ASHAMED TO BE SEEN WITH ME!

NOW DRONEY--THAT'S NOT TRUE! I MEAN, SOME PEOPLE HEARD WHAT THEY WANTED TO HEAR--

--BUT OTHERS EVEN SUGGESTED THAT MY SPEECH LAID THE GROUND-WORK FOR AN EXPANSION OF THE TARGETED KILLING PROGRAM!

IN ANY CASE--I'M NOT DONE WITH YOU YET!

R-REALLY?

OH, BARACK--I'M SORRY I EVER DOUBTED YOU!

IT DOESN'T MATTER WHAT THE WORLD THINKS OF US, DRONEY--WE'VE GOT A BEAUTIFUL THING TOGETHER!

NOW GO KILL SOME SUSPECTED MILITANTS.

ON IT, TIGER!

TOM TOMORROW @ 2013 ...www.thismodernworld.com...twitter.com/tomtomorrow

NOXIOUS NOSTALGIA

Summer is here, and those distinctive smells of the hot season abound: trees and flowers in bloom, humidity in the air, the ozone before a late-afternoon thunderstorm, your fired-up backyard grill, the chlorine in a refreshing pool. Many of these smells no doubt spark pleasant memories of childhood—those lazy summer days when time felt endless and fun seemed limitless. With our olfactory nerve so close to the amygdala and hippocampus, smells become powerful triggers for emotional memory.

Some summer smells have gone extinct, and for good reason: They're deadly. But sometimes I miss these odors, despite their toxic provenance. Not everyone loved these smells, but I sometimes recall them with fondness in my olfactory memory as best I can.

First, gasoline. Now, this was not everyone's cup of tea, but the smell of freshly pumping gasoline was ambrosia to my nostrils. Today's gas tank openings have minimally sized holes, flaps that shut when we remove the pump nozzle and many also sport vapor-capturing mechanisms. We've come to realize that those fumes are not only flammable but can cause cancer and nervous system damage. But when I was a kid, when my dad pulled into the gas station during the summer, I would love to roll down the window, stick my head out and deeply inhale those slightly pungent, slightly sweet vapors. They held many wonderful promises—a vacation car trip to "The Lake" up north, a jaunt to the drive-in theater to see a second-run Disney movie, a surprise expedition to Kiddieland to ride the mini-train.

Next in my inventory of summer odor oddities is lead paint. The dangers of lead paint are now widely known. The possibilities for brain damage (especially in children) and other organ damage are so severe that lead paint is banned from sale. While having our 1925 Dutch colonial house repainted when we lived in Moorhead, Minnesota, in the late 1990s, the smell of the old white lead paint being removed brought me back to my grandparents' house. One summer my younger brother and I painted my grandparents' white garage for them. Another summer,

my project was painting pantry cupboard doors and anything else wooden in their basement. As we cleaned up the toxic residue of our house in Moorhead, my nostrils realized I was awash in lead paint during those summers at my grandparents'.

My leaded memories of Grandma and Grandpa's weren't entirely about child labor, though. My grandparents' garden of tomatoes, lettuce and other Midwestern staples was next to the garage. When I would tromp and play in the dirt with them as they tended their plants, the warm summer breeze seemed to free the garage's paint odor into the air. I don't know if there is any scientific truth to heat releasing lead paint odor, but to this day I still associate Grandpa's tomatoes with the smell of his garage.

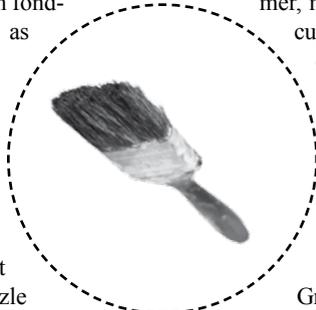
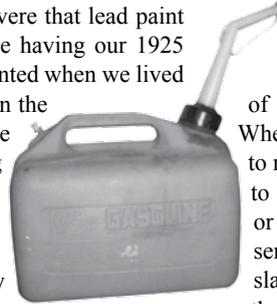
When I was especially young, my grandparents' backyard was surrounded by the proverbial white picket fence. Even today, I still

remember my three-year-old body slamming into the lead-laden wood while kicking a ball around the yard with my brothers. My arms slid across the white surface, and that distinctive odor would rub onto my skin and burst into the air once again.

My last stroll through the memory lane of toxic aromas takes me to Tar Street. When I was a kid, utility companies seemed to revel in tar, or what I now know (thanks to the magic of the Internet) is creosote, or coal tar. Creosote is a great wood preserver, and telephone poles seemed to be slathered—and often reslathered—with the gooey black stuff. For me, freshly tarred telephone poles—which seemed to be a special summer project for the linemen of the county—were a special olfactory treat, though many of my friends thought I was crazy. The toxic soup of coal tar, to no surprise, is no good for anyone: It damages skin, lungs and other organs, in addition to being carcinogenic. Tarred-up poles, at least to the extent of those liberally creosoted days of my childhood, are a thing of the past. And another summer odor has passed into the archive of memory.

I obviously know that these aromas from times past are gone for good reason. But the impressions of childhood, for better or worse, are powerful totems of foundational memory and experience. As a kid growing up in the 1960s and 1970s, many of those sensory impressions I gained, we now know, were from harmful substances. Even so, I sometimes long for those bizarre, industrial odors of toxic summer. They should have been lost, but they are still a loss. **lv**

Thomas Dean does not plan to spend this summer sniffing asphalt or tasting paint.





www.thewalruspizza.com

2 DELICIOUS LOCATIONS!

Iowa City's Gourmet Pizza Joint!

DOWNTOWN

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

RIVERSIDE

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

Calzones
Breadstix &
Salads too!



VISA MasterCard DISCOVER

local checks accepted. 50¢
check & credit card surcharge

LARGE 14" 1-topping Pizza

ONLY \$7.99

add a second for \$6.99

Valid at both locations. Carry out or delivery available to a limited campus delivery area. Expires 6/30/13

Two slices for ONLY \$5.00

Valid at both locations. Expires 6/30/13

BREADSTIX add to any order ONLY \$6.50

Valid at both locations. Expires 6/30/13

HOUSE SALAD add to any order ONLY \$5.00 ✂

Valid at both locations. Expires 6/30/13

4 JUNE 5 - 19 2013 | LITTLE VILLAGE



AMMA

COME MEET MATA AMRITANANDAMAYI, A RENOWNED HUMANITARIAN AND SPIRITUAL LEADER

*"Amma is the embodiment of pure love.
Her presence heals." ~ Dr. Deepak Chopra, M.D.*

CEDAR RAPIDS, IOWA

FREE PUBLIC PROGRAMS:

JUNE 25th – 10 am, 7:30 pm

JUNE 26th – 10 am, 7pm

(Devi Bhava on 26th evening)

Double Tree by Hilton

Cedar Rapids

350 1st Ave NE,

Cedar Rapids, Iowa



Visit www.amma.org/tour or call 319 • 330 • 8595 or 641 • 472 • 9336

E. BURLINGTON

PRENTISS

S. CLINTON

S. DUBUQUE

THE Old Train

DEPOT DISTRICT

LAFAYETTE

THE ORIGINAL Gateway to Iowa City

A

B

C

D

E

ENDORPHINDEN TATTOO

Custom tattoos by award-winning female artist **KRIS EVANS**

632 South Dubuque Street | Iowa City
www.endorphindentattoo.com | 319.688.5185

A

YOUR NEIGHBORHOOD NETWORK

PATV 18

WWW.PATV.TV
319-338-7035
206 LAFAYETTE ST

B

CUSTOM SCREENPRINTING AND AD SPECIALTIES FOR YOUR GROUP OR ORGANIZATION

OLD CAPITOL SCREEN PRINTERS

338-1196 | 709 South Clinton St. | www.oldcapitol.com

C

Uptown Bills
Coffee House & Neighborhood Arts Center

703 S. Dubuque St.
(319) 339-0804

Coffee • Community • Conversation
Abilities Awareness

D

319-325-7673

music makers

628 S. Dubuque St.
www.musicmakersstudio.com

Piano and Voice Instruction
Audition Preparation - Music Arrangement

E



Photos by Frankie Schneckloth

Spruce up your Space Quick & Easy Bargain Bouquets

One of my 2013 New Year's resolutions was to fill my home with fresh flowers on the regular. My aesthetic preference in arranging flowers leans towards the non-fussy, uncomplicated variety which is lucky because, as anyone who has purchased a dozen roses or other fancy bouquet may know, fresh blooms can cost. Since I like to indulge in simple luxuries like flowers, but don't want to break the bank—I came up with some quick, easy tips for making floral arrangements on the cheap!

TIP 1: VISIT YOUR LOCAL GROCERY STORE

Most grocery stores have pre-made bouquets of mixed stems that can be purchased for just a few dollars. Usually filled with sturdy blooms, these bouquets are meant to hang tough for more than just a few days. Get even more bang for your buck by separating your store-bought bundle into multiple tiny arrangements. Divide your bouquet and group stems together that are alike in color, size or texture. If there is a standout bloom in your bunch, consider placing it in a vase by itself. Also, ditch that weird filler fern—it's a sure-fire indicator of a pre-fab arrangement.

Join Our Team

Plasma Donors Needed Now



Please help us help those coping with rare, chronic, genetic diseases.

New donors can receive \$50 today and \$100 this week!

Ask about our Specialty Programs!

Must be 18 years or older, have valid I.D. along with proof of SS# and local residency.

Walk-ins Welcome.

Increased fees!

New donors that bring in this ad will receive a \$10 bonus on their second donation within the same week.



BOOK YOUR APPOINTMENT ONLINE AT: BIOTESTPLASMA.COM

Biotest Plasma Center
408 S. Gilbert St.
Iowa City, IA 52240
319-341-8000

www.biotestplasma.com



flowers in your hand or right in the vase. Typically, tall blooms go in the center and the shorter ones towards the outside, but you don't have to follow the rules. Don't be afraid to adjust stem length (being sure to cut on the diagonal if you do!). Fill in

TIP 2: TAKE A SECOND LOOK

Carnations and baby's breath have gotten a bad rap and don't get as much play as they used to, but they are pretty inexpensive and with not much work can become a striking centerpiece. When bunched together by themselves, these flowers become less about the individual bloom and more about the impact of the bouquet as a whole. So, how about a mod arrangement and play on proportions with a full bundle of monochromatic carnations placed in a squat vase? Or a big handful of baby's breath spilling out of a blue Mason jar. Not so bad anymore, eh?



TIP 3: SCOUT YOUR YARD

If you've already got a green thumb, chances are your backyard is scattered with fresh flowers and plants. Got ornamental grasses or ferns? Even some fresh herbs can be lovely. A grouping of various greens with different textures can make a stunning impact. Choose a few different colors, heights and sizes for the best result.

TIP 4: FIND THE RIGHT CONTAINER

Just about anything purchased at the store or found in your yard will look great when put in the right vessel. You certainly don't need a fancy vase. Save an interesting wine bottle from the recycling and scrub off the label. Visit your favorite thrift store to find a new-to-you kitschy fave. Even that chipped teacup could become the perfect home for a peony in bloom.

TIP 5: SHAPE IT

An arrangement that's all one height can look a little funny. Go for a shape that is balanced with your vase. You can arrange the

holes or gaps with extra sprigs. To keep the shape, you can tie the bundle together with a bit of string or a rubber band. Hide it by wrapping a leaf around the outside.

TIP 6: DON'T FORGET YOUR FRIENDS

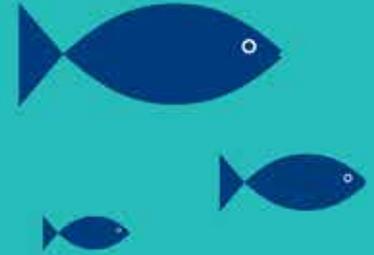
A simple floral arrangement can be a beautiful gift. Whether you purchase it from the store, or assemble it from your yard, a few extra touches will make it stand out. If you purchased from the store, cut off the cellophane wrapping. Soak a few paper towels in water and wrap around the ends of the stems. Using a piece of brown Kraft paper and some ribbon, wrap up your bouquet. You can also arrange your flowers in a container you don't mind not seeing again. Tie a color-coordinating ribbon around the neck of the vase and you're set!

Some DONT'S when making your next arrangement:

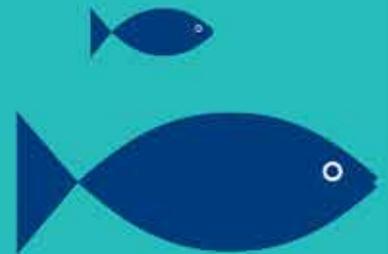
- Don't forget to freshen the water in your vase.
- Don't aim for perfection! Loose and free-form is better than stiff and stuffy.
- Don't pick wildflowers while on a hike in the woods. It's illegal and you'd be destroying a natural resource.
- Don't raid your neighbors yard. How would you feel if someone snipped your prized lily just as it was opening? **lv**

Frankie Schneckloth enjoys the simple things in life.

Joy to the fishes and the deep blue sea



New Pi's seafood is 100% sustainable!



100% sustainable following the guidelines of Monterey Bay Aquarium Seafood Watch and the Marine Stewardship Council (MSC)



Iowa City
Coralville
www.newpi.coop



SUGARCOAT

While smart corporations rightly identify creativity as their most precious commodity, far too often higher education is stuck in an old Industrial Age model that rewards students with the best memories and the highest scores on bubble sheet exams. The good news is that it doesn't have to be that way.

The great Kurt Vonnegut, author of such classic works of literature as *Slaughterhouse-Five* and *Cat's Cradle*, understood the spirit of a true academic adventure. Addressing his 1965 Writer's Workshop class as "Beloved," Vonnegut described the twist and turns their inquiry together might take. "As was said to me years ago by a dear, dear friend," Vonnegut wrote on the course syllabus, "Keep your hat on. We may end up miles from here." As my class prepares to spend the next two months 1,600 miles from home, Vonnegut's words seem almost prophetic.

This spring the University of Iowa's new course entitled "Reimagining Downtown" linked 14 undergraduate students with Zappos CEO Tony Hsieh's visionary \$350 million dollar Downtown Project initiative in Las Vegas. Mr. Hsieh provided the students with a \$50,000 budget and charged them with creating an idea that would contribute to the Las Vegas community. He also requested that the class spend its



spring break exploring the city, learning both what it needs and cares about.

At the end of the spring break visit, the students pitched their three best ideas to Tony and two of his senior leaders. One plan proposed to connect the bleak 12 block stretch between Fremont East and the Art District with a series of public art pieces; the second suggested using interactive games to accelerate "serendipitous collisions" on the downtown streets; and a third argued for a food truck serving raw, vegan treats, while inconspicuously educating the Las Vegas community on eating right.

The gathering took place in what will soon be the shopping, dining and entertainment destination known as Container Park. But on this day, the students made their presentation standing on fake grass, sandwiched by a couple large trailers, as the three executives eagerly listened from a kid's picnic table. It was a great moment. Tony found each of the

ideas interesting, and encouraged the students to continue developing them when they returned to Iowa City. He also cautioned that while many people can come up with an idea, very few have the ability to actually execute it.

Over a year ago, when I first began daydreaming about creating this class, I worried about the same thing. I knew once this endeavor was started, the students and I would be writing our story as we went. While the freedom to create "anything" is electrifying, working in ambiguity can be paralyzing as well. I learned several years ago that the simple act of calling something an "experiment" somehow diffuses the pressure. Experiments by their very nature are about trying something new, and while the potential for failure is always there,

The course was entitled "Reimagining Downtown," but the larger discussion may have been about reimagining education.

the possibility that something magical can happen exists as well. In fact, I'd argue that this is where magic is most often found.

Once back on campus, the students produced business plans for the three ideas, and defended them in our own version of the reality TV series *Shark Tank*. While the proposals continued to improve, the semester was beginning to slip away. Still no closer to a decision, the class decided to send the three plans back to Las Vegas and let the community decide. After all, it was the needs of the community that we were trying to serve.

On Monday, April 8, just a few hours before class, I heard from Mr. Hsieh. The food truck proposal, carrying vegan gelato to the people of Las Vegas, had been selected. The truck would be coupled with a creative education program, bringing both the product and the science

What happens when the threat of rote exams and mandatory attendance is removed?

When students take notes because they want to remember a point, and not because they fear having to recall it?

behind it into the metropolitan schools. That afternoon, I shared the news with the students, as they sat outside, shielded in the shadow of the Old Capitol. I feared that the students who had steadfastly committed themselves to the two proposals not chosen would be disappointed. The prevailing emotion, however, was quite the opposite: The students celebrated being together again, focused on a singular objective.

In the weeks that followed, the students established committees and set about planning for their summer launch. The initiative was soon branded "Sugarcoat," with the educational component called "SugarcoatED". As the students explained, the verb sugarcoat means "to make (something difficult or distasteful) appear more pleasant or acceptable." To help insure the initiative's sustainability, the students partnered with Las Vegas author and nutritional mixologist, Shane Stuart.

While the course was entitled "Reimagining Downtown," the larger discussion may have been about reimagining education. What happens when you remove

the traditional "carrots and sticks" that tend to keep students in place, and instead trust their innate curiosity to guide the way? What happens when the threat of rote exams and mandatory attendance is removed? When students take notes because they want to remember a point, and not because they fear having to recall it? When the objective is not simply a "grade," or hours toward a major, but a deeper, more meaningful education? The answer is that students will do amazing things!

Someone recently asked me how I will ultimately measure the success of the class. From a practical perspective, it will be whether my students are able to get a mobile food truck and an educational program up and running by the end of July. The personal calculation, however, will be much less precise, and will take a little longer to determine. It will be the duration of the students' friendships, the deepness

of their memories and how this experience influences the trajectory of their lives. Stay tuned ... **lv**

Author's Note:

I would like to thank Associate Dean Dettmer for her deep commitment to students and unwavering support; Jeanne Markel, Zappos Downtown Team Director, for her help facilitating this experience; Zappos CEO Tony Hsieh, whose bold model of making a difference inspires others to be more courageous and compassionate; and my students who already know how I feel.

David L. 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.

**EAT
SHOP
PARTY
READ**

CLINTON ST. IOWA AVE. SOUTH DUBUQUE

You know you're in downtown IC when you hit

S. DUBUQUE ST.

Dublin



Underground

There's a fresh pint of Guinness just down the steps.
5 S. Dubuque - 319.337.7660

BCBG, French Connection, Eileen Fisher, Citizen's of Humanity, Vanel, Splendid, Jola, Seven for all Mankind, Casabella, Patten
son, J. Kirkald, J Brand, Jay Godfrey, Linea Pelle, Joe's Jeans
595 America, Cut Lenses, Hones of Hatrow, Bailey M4, Donaghy

Catherine's
We love you so much we're giving you a present!
XXOO
Catherine's
7 S. Dubuque Street, Iowa City, Iowa 52240

Dine-In, Carry-out & Lunch Buffet 7 Days-a-Week

MASALA
the Best Authentic Indian Cuisine



MONDAY NIGHT DINNER SPECIAL \$8.99 ONLY

338-6199 | 9 S. Dubuque St, Iowa City
www.masalaiowacity.com

dulcinéa.

cool clothing for women of all ages

2 south dubuque street
downtown iowa city
3 1 9 . 3 3 9 . 9 4 6 8

mon - sat 10 - 5:30
sun 12 - 5

An Iowa City Landmark

Prairie Lights

OPEN 9AM DAILY



15 S Dubuque - 337-2681 - prairielights.com



Photo by James Davies

TAKE A BLOODY BREAK

Here's the conundrum: I've found myself at an unpleasant crossroads. I'm in my 30s, have high blood pressure and need to lose weight; but I am, by nature, an epicure.

Until a little while ago, this *joie de vivre* served me relatively well—but I had a health scare recently and have been forced to question my heretofore carefree lifestyle, wondering if perhaps a life of minor indulgences is not all it's cracked up to be.

Old habits being what they are, I've struggled to know how to best proceed. Should I count calories? Or perhaps I could exercise more and eat less?

These are fine approaches, especially if you're the type who likes "guaranteed results"—but having never been a big fan of guarantees, I have opted, instead, to seek out loopholes and easy fixes—and I am happy to report that I have found the perfect marriage of both.

So to my fellow aging-fatso-epicures, do yourself a favor and google, "stress, weight gain, blood pressure." Go on, check it out ...

Do you see what I see? It's a clinical fact that stress causes weight gain and high blood pressure. Facts: You can't argue with those.

So with this *fact* in mind, I would like to introduce you to my revolutionary diet plan, one that is bound to change the lives of thousands, if not millions of lazy asses across the globe: I call it the "eat-whatever-you-want-when-ever-you-want-so-long-as-doing-so-reduces-your-stress diet."

**(ULTIMATE) BLOODY MARY
FULL OF GRACE AT THE
DEADWOOD TAVERN
(5. S. DUBUQUE ST.)**

In my campaign to reduce my stress and "indulge my way to health," I decided to visit places that I associated with stress-free times.

Walking into the Deadwood, I was instantly reminded that the smoking ban in Iowa City passed. Though it's been over five years, my mental image of the Deadwood remains something that crawled out of a wharf in London.

With the smoke now cleared, though, I was struck by the fact that the Deadwood actually has a beautiful—if somewhat deranged—lumberjack-hipster-aesthetic. The Leinenkugel's canoe with the braided woman, the clapboards with the scythes attached, the immense dolphin and many-mounted walleyes—the whole experience was weirdly relaxing.

Not being much of a daytime drinker (a saving grace), but being pressed for an order, I fell back on my early-drinking exception: the Bloody Mary.

This drink, if you would like to justify with me, is really more of a liquid brunch. And, as you may be aware, the Deadwood brags of having the best Bloodies in town.

Ordering "The Ultimate" will cost you an extra dollar but it comes with a necessary 2-by-4 inch hunk of beef-jerky, which, if you're able to restrain yourself from tearing into right away, will end up being the perfect soggy-toughness texture by the time your drink is finished. It's a worthwhile payoff, one that is made all the easier by the perfect blend of pepper infused in every sip, with a hint of charcoal that rests right at the back of your throat.

I don't mean to sound sentimental, but there

are so few opportunities in life to sip Tabasco and gnaw on soggy jerky—god bless the Deadwood for providing a space for this experience to happen.

Wooh. I can feel myself getting healthier by the second.

SHAKESPEARE'S REUBEN
FULL OF GREASE AT
SHAKESPEARE'S
(819 S. 1ST AVE.)

To eat, or not to eat: That is the question ...

Lofty rhetoric for Shakespeare's, the most blatantly literary-named, yet least literary bar in Iowa City.

Though dubbed after the Bard, this NASCAR-themed, dimly lit bar with bellied up, good-natured, folksy clientele proved to be quite a shift from the hipster cynicism of the Deadwood. It also took me back in time to my rural roots, and as soon as I was greeted by the 'Iowa-nice' waiter, I instantly felt my health improving. As I sat down and began to scan the plastic menu, my eyes instantly locked in on the sandwich section and a line that read, "The best Reuben in town."

Before I continue, I should explain something: I have a deep love for the Reuben. Have

IT'S A CLINICAL FACT
THAT STRESS CAUSES
WEIGHT GAIN AND
HIGH BLOOD PRESSURE.

FACTS:
YOU CAN'T ARGUE WITH THOSE.

you ever noticed that no one ever asks you how you want your Reuben prepared? You want to know why? Because the Reuben is a perfect sandwich and it doesn't need your advice. The ingredients, the composition of flavors—the way it sits on the plate, splayed out, meaty, swirling rye with dripping sauerkraut and the frilly toothpick jutting from the middle ... I feel slightly embarrassed admitting this, but when I look at a Reuben I can't help but imagine the feeling of a married man alone with an attractive woman.

This gustatory fetish acknowledged, I have to say I'm quite impressed with Shakespeare's Reuben. The Thousand Island recipe (so critical) and the texture of the tangy sauerkraut are delicious but don't overpower the beef, which becomes the central flavor, before leading to a tangy finish.

Brouwerij Lindemans—Vlezenbeek, Belgium

Lindemans Framboise

Stieglbrauerei zu Salzburg GmbH—Salzburg, Austria

Stiegl Grapefruit Radler

BREWS OF THE MONTH: JUNE

Last summer's recommendation of PBR, my favorite lawn mower lager, disappointed at least one reader. Feeling the need to redeem myself this June, I am recommending two refreshing and tasty brews that even my mom likes: Stiegl Grapefruit Radler and Lindemans Framboise.

Radler is the German equivalent of shandy: a mix of beer and lemonade or lemon soda. It sounds nasty, but is excellent. The color is hazy straw. The aroma offers strong and invigorating citrus reminiscent of freshly sliced lemons and, especially, grapefruit. Though not fizzy or effervescent, the smell is very soda-like. The mouthfeel is exactly what I would expect from 7-Up or Sprite mixed with lemonade. The flavor is much more like lemonade, too, though the grapefruit is noticeable in the aftertaste. Pour into a pint glass and enjoy after a long bike ride. (Note: Radler is the German word for "cyclist.")

Lindemans Framboise is a raspberry lambic from Belgium. Unlike most beers that are fermented with carefully cultured yeast strains, lambics are fermented through exposure to wild yeast and are often brewed with whole fruit. The bottle features a cap and cork, so have a corkscrew handy and serve in a flute or snifter. Lindemans Framboise is dark cherry or rose in color and the smell offers an intense fruitiness reminiscent of juice. Beyond the potency, an aroma of freshly-picked raspberries stands out. For me, the first sip was super, lip-puckering tart. The tartness even lingers in the aftertaste, much like hop bitterness does. After the initial shock has faded, it becomes much more palatable. At first there are hints of cranberry, apple and grapes, but as the beer warms the raspberry begins to dominate. **IV**

SERVING TEMPERATURE: Drink both cold at around 40°F.

ALCOHOL CONTENT: Both weigh in at 2.5 percent ABV.

FOOD PAIRINGS: Pair the sweet flavors in both beers with something sweet, especially light, fruity desserts.

WHERE TO BUY: Stiegl Grapefruit Radler is only available at John's Grocery, but Lindemans Framboise can be found at John's, New Pioneer Food Co-op, most Hy-Vee locations and Bootleggin' Barzini's.

PRICE: \$10.99 per six-pack for Stiegl Grapefruit Radler; Lindemans Framboise costs \$5-6 per 12-ounce bottle and \$10-11 per 750 ml bottle.

Casey Wagner lives in Iowa City.

Try a new brew!



The
Liquor
House

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

Always offering the
 Little Village Brew of the Month

At the end of my meal, the waiter stopped by and asked again how everything was, to which I was able to honestly say, “Fantastic.”

Granted, I feel like I’m in an intense legal negotiation with my body, convincing it not to stroke out, but on a soul level I feel 10 years younger. Good-natured, honest people are the best kind of medicine.

MOZZARELLA FRITTAS
TASTE REFINED AT BASTA
(121 IOWA AVE.)

If the Deadwood and Shakespeare’s provided me a sense of tapping back into old familiar experiences, the exact opposite would have to be said for Basta, one of the more surprising developments in the Iowa City restaurant scene.

When I came here as a freshman, this dank hole was known as Malones and was the site for countless uncouth, unmentionable experiences. 808 came next, which seemed like a new girlfriend who stuck around longer than she should have.

As my party indulged in Quattro Formaggi pizza (with extra arugula, please) and Mozzarella Fritta (homemade mozzarella, breaded and fried, with a Calabrian chile tomato sauce), we agreed that the current incarnation of 121 Iowa Ave. is a wonderful addition—a good reminder that sometimes change can be a good thing.

PUTTING THE DIE IN DIET

Alas, we live in an imperfect world. I stepped on a scale and have gained an improbable amount of weight (my stomach looks like a paused still from the dinner scene in *Alien*). Still, I don’t regret my indulgences. Sure, some of the food may not technically have been good for my heart, but the experiences surrounding them could not have been better. Have I cracked the health code? No, I suppose I haven’t. But say what you will about epicures—at least we know how to have a good time. And isn’t it more the way the hours were spent than the number of hours lived?

Either way, I gotta start running. **lv**

Lucas Benson is trying to lighten up.

Flooded With Memories

Whether it’s floodwaters churning through sheetrock and siding, or tornadoes ripping up foundation by the roots, the devastation wrought by natural disaster hardly seems cause for celebration. Organizers for Living With Floods, an educational and artistic collaboration between Hancher and several other University and statewide organizations, couldn’t have foreseen the events currently unfolding, but as Iowa City braces for what could be the state’s third flood in five years, one must wonder if this is indeed the new normal, if living with floods is exactly what we are learning to do.

The Living with Floods concerts create a space to reflect on what has been lost, learned and gained—to celebrate the resiliency of both people and place.

Charles Swanson, executive director of Hancher, has had a lot of time to think about living with floods. Since Hancher Auditorium was destroyed by the flood of 2008, staff have been relocated to the University of Iowa’s Seashore Hall, and Hancher events have been performed throughout the city. For five years, Hancher has collaborated with local theatre companies and music venues to continue to offer the unique performances upon which they’ve built their reputation.

As a result of the flood, Swanson said, “We’ve learned to think more creatively. We’re thinking more about our partnerships, more about our collaborations.”

This collaborative spirit is manifested in Living with Floods, a series of events and educational outreach programs created through a partnership between Hancher, the University of Iowa Colleges of Engineering and Education, iExploreSTEM and other



statewide organizations. The 2 ½ year series culminates this summer with outdoor concerts by New Orleans' Preservation Hall Jazz Band in seven Iowa cities. The concerts will commemorate the five-year anniversary of the 2008 flood, as well as the two-year anniversary of the floods of 2011 in western Iowa.

Through the project, iExploreSTEM (a project of the State Hygienic Laboratory and the Health and Human Physiology Department at the UI) has conducted science, technology, education and mathematics (STEM) fairs to educate students on careers in these fields. The Iowa Flood Center has held forums on flood preparedness and response and the University of Iowa Colleges of Education and Engineering have invited teachers from participating communities to two-day training workshops designed to integrate flood-related learning into all aspects of classroom curriculum, from social studies to music.

Shannan Belden, ELP (talented and gifted) instructor at Stilwell Jr. High and Indian Hills Jr. High in West Des Moines, attended the UI training workshops and created coursework for her students based on what she learned there. Belden's students researched the history of flooding in Iowa and gave presentations on their findings. They built terrariums, wrote "I Am From" poems based on a field trip to nearby

Preservation Hall Jazz Band

<<< The Living With Floods Concert Series: Presented by Hancher and partners statewide.

June 7 - Des Moines

Simon Estes Riverfront Amphitheater

June 8 - Council Bluffs

Bluffs Bash (River's Edge Park)

www.bluffsbash.com

June 11 - Muscatine

Riverfront Park

June 13 - Cedar Rapids

Brucemore Greenhouse Lawn

June 14 - Davenport

LeClaire Park Bandshell

June 15 - Iowa City

Pentacrest

June 16 - Dubuque

America's River Festival

(McGraw Hill Parking Lot)

www.americasriverfestival.com



We're Hiring

MetaCommunications is an Iowa City-based software company known for its workflow and collaborative productivity software that helps thousands of companies worldwide be more productive.

JavaScript Engineer

We're seeking a full-time JavaScript developer to join our small, focused team. We are currently building the next generation of applications for marketing & creative teams, using JavaScript for full system development including UI, server business logic and everything in between.

If you have a genuine interest in programming, user interface design, and, of course, JavaScript, we'd love to talk to you!



To apply or for more information:
www.javascriptengineer.com

MetaCommunications

1210 S. Gilbert Street • Iowa City, IA 52240

www.metacommunications.com



/MetaCommunications •



/MetaComm

A few of our customers:

BonTon • Merck • Crate & Barrel • Texas Roadhouse • Yamaha
National Geographic • AllState • TJX • Northrop Grumman

Walnut Creek and interviewed residents, business owners and emergency-response workers who had been affected by flooding.

"Many of [my students] know what to do in the event of a tornado, but living in Iowa we get far more flooding than we do any other disaster and many people aren't aware of what to do," said Belden in an email. Students learned of the importance of tetanus shots and avoiding contact with flood waters. "In the end my students made connections on how knowing about the risk of flooding can help with purchasing a house and starting a business in the right or wrong area!"

At Johnson County School of the Arts, instructors Melissa Summers and Barbara McCuskey focused on incorporating the Living with Floods training into their 4th

"We want to acknowledge how far we have come since the flood, what we have learned, and take time to reflect on our memories of the disaster."

- Charles Swanson

grade classrooms. The students showed great interest in flood recovery after a trip to the Paramount Theatre in Cedar Rapids, which was devastated by the '08 flood.

"It was very interesting that many of these 4th grade students actually couldn't remember much about the flood of 2008—because they were so young at the time," said Summers, "so they did research: used the internet, books, looked at photos, interviewed members of their families, teachers [and] community members about the CR flood experiences ... to gain a deeper understanding."

Connected

I like when the water flows.
It's a home for fish.
When the wind blows, leaves fall
And I go fishing on the river.

—Dalton Dudley, 4th Grade, Johnson Elementary School of the Arts, Cedar Rapids

I can take a boat on the river.
A lot of fish are around the globe.
All the waters are connected
And I go fishing on the river.

Students at Johnson also collaborated with JSA Resident Guest Artist Ben Schmidt to write and produce a play, *Once Upon a Flood*. The musical was set in the Czech Village and focused on helpfulness between neighbors during flooding there. Students also researched the connections between New Orleans and Cedar Rapids, and studied historical preservation and jazz music. Their Living with Floods curriculum culminated in a tour of the National Mississippi River Museum in Dubuque, Iowa, which one student gleefully described as "better than Adventureland!"

Johnson students displayed their flood-related poems, art, music and research, and debuted *Once Upon a Flood* for students, families and community members on May 14.

As a victim of the Flood of '93, and a resident of Iowa City during the flooding of '08, I have experienced firsthand the feelings of powerlessness and loss of control that come with watching your home and the homes of loved ones overcome by water. Some things can be painful to remember: The singled-out feeling of displacement, the loneliness of watching others' lives go on around you while yours has been so savagely undone. The money worries. The stench of stagnant water. The endless cleanup and rebuilding.

Yet there are positive impressions as well: The countless neighbors and friends lined along a levee or the banks of a seething river, lost in the choreography of sandbagging. Scoop, dump, fill, tie, pass, repeat. There is immeasurable

value in the nods of neighborly recognition down a line of filthy sandbaggers, a feeling of connectedness that can scarcely be imitated by any organized, deliberate community-building event. It is a bond stamped in mud. Written in rain. Something worth commemorating.

"We want to acknowledge how far we have come since the flood, what we have learned," says Swanson, "and take time to reflect on our memories of the disaster."

This June, the New Orleans Preservation Hall Jazz Band will be touring a flood-affected city near you. They bring with them a 50-year history of the jazz tradition in New Orleans, and their stories of Katrina.

"They have their own flood experience, so when they found out about this project, they were intrigued by the whole concept of this living with floods," Swanson explains.

In most cities, the outdoor concerts will be held near a river, and each community involved has experienced flooding on some level. The concerts create a space to reflect on what has been lost, learned and gained and to celebrate the resiliency of both people and place.

"It's been very satisfying working together with all of these groups in the University and all of these community partners," says Swanson. "Five years is a long time. And we're not really celebrating, we're just commemorating. It's been a labor of love for all of us." **IV**

Stephanie Catlett once took a boat to her front door.

DEADWOOD Tavern

ANGRY HOUR MONDAY-SATURDAY 4-6:30PM

☞2.50 Domestic Pints & Miller Lite Bottles

MONDAY: ☞3.50 Premium Pints 9pm-close

TUESDAY: Pub Quiz ☞2.00 16oz Tall Boys 9pm-close

WEDNESDAY: ☞2.00 Pbr Cans 8pm-close

THURSDAY: ☞3.25 All Bottles 9pm-close

FRIDAY: ☞2.75 Pints Of Leinie's Red 9pm-close

SATURDAY: "Special K" Saturday! ☞2.50 Kessler & Korski

Sunday: "Whiskey Sunday" Whiskey ☞3.25 7pm-close

WEEKLY SPECIALS

6 S. DUBUQUE STREET - IOWA CITY

> CONTEST OVERVIEW

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

Oh, and the author receives an honorarium of \$100. That's right: \$100, to one writer, every month.

> SUBMISSION GUIDELINES

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

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

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

**CHECK THE MID-MONTH ISSUE
FOR THE NEXT HONOREE**

HOT IN ROOF



Englert



m.c. ginsberg

little village
Iowa City's News & Culture Magazine

WWW.LITTLEVILLAGEMAG.COM/HTR

WIN \$100 +GET PUBLISHED

Ranking system: At least two judges will read every submission. Finalists will be read by all three.

Response time is one-to-three months, with high-ranking pieces being held for consideration for up to three months. Honorees are eligible to enter again only after 12 months have passed since the publication of their last selected piece.

> RIGHTS

Submitted work must be the intellectual property of the entrant only.

For all published pieces Little Village buys first North American serial rights for the print magazine and first worldwide serial rights for our website. All subsequent rights revert back to the author.

Submit your piece now to htr@littlevillagemag.com!

**A PROGRAM TO SHOWCASE
CURRENT LITERARY WORK
PRODUCED IN IOWA CITY**

THE SOUND OF MONEY

Daisy's Voice in *The Great Gatsby*

Carey Mulligan has always wanted a killer line. In a 2009 interview with the *New York Times*, she wondered where all the good lines had gone, the ones she remembered from a youth spent watching family friendly action films like

arrangement of notes that will never be played again. Her face was sad and lovely with bright things in it, bright eyes and a bright passionate mouth, but there was an excitement in her voice that men who had cared for her found difficult to for-



Indiana Jones. "Someone's almost fallen off a cliff," she said, "and then they don't, and then they say this killer line ... " Some four years later, Mulligan's memories of her childhood action heroes seem like an almost perfect description of Daisy Buchanan, a woman who is always almost falling off a cliff, then not, then delivering a killer line.

Mulligan's portrayal of Daisy in Baz Luhrmann's new adaptation of F. Scott Fitzgerald's classic novel *The Great Gatsby* demonstrates a deep understanding of something essential to Daisy's character, if not the story as a whole: Daisy's voice. From the minute we meet her in the book, her cousin Nick (who serves as the narrator in both versions) describes her voice as the most memorable thing about her, more than her lovely physical appearance. He says:

"It was the kind of voice that the ear follows up and down, as if speech is an

get: a singing compulsion, a whispered 'Listen,' a promise that she had done gay, exciting things just a while since and that there were gay, exciting things hovering in the next hour."

Daisy's voice casts such a strong spell over her suitors because it manipulates the way that men think about time—her voice is simultaneously the past, the present and the future. It suggests where she has been as well as where she is going, all while demanding that the listener be present right now in order to hear it. After all, it is an arrangement of notes that will never be played again.

Mulligan delivers Daisy's lines beautifully, from the barely contained excitement of first hearing his name—"What Gatsby?"—to the emotional confusion of being reunited with him—"I've never seen such beautiful shirts!"—to the deep scorn she finally shows her husband—"You're revolting." Yet one of the story's most troubling aspects is that in key moments

of her life, Daisy becomes unwilling or unable to exercise that voice. In the climactic argument between Tom and Gatsby, where Daisy's future hangs in the balance, "she draws further and further into herself," eventually becoming only "that lost voice across the room."

Daisy's character is often criticized as being shallow, something that Mulligan herself had to wrestle with. In an interview with *The Hollywood Reporter*, she said there is "a real weakness and cowardice to how she behaves at the end, so there's huge holes in her character." However, the holes in her character are meant to expose the much deeper holes in the society where Daisy and Tom are certified members, a society in which Gatsby is only a tourist. In the

From the minute we meet her in the book, her cousin Nick (who serves as the narrator in both versions) describes her voice as the most memorable thing about her, more than her lovely physical appearance.

novel, Nick and Gatsby once discuss Daisy's voice with each other. Nick is the narrator in the following passage, speaking to Gatsby:

"She's got an indiscreet voice,' I remarked. 'It's full of—' I hesitated.

"Her voice is full of money,' he said suddenly.

"That was it. I'd never understood before. It was full of money—that was the inexhaustible charm that rose and fell in it, the jingle of it, the cymbals' song of it High in a white palace the king's daughter, the golden girl"

The power of Daisy's voice, and ultimately all of its weaknesses, comes from money. This is one of the central conceits of *Gatsby*, perhaps one of the most obvious ones: Money gives people the ability to do horrible things and get away with them.

Luhrmann's cinematic *Gatsby* ultimately falls somewhat short in fully confronting this

This is one of the central conceits of *Gatsby*, perhaps one of the most obvious ones:

Money gives people the ability to do horrible things and get away with them.

truth. *Gatsby* is often presented, not always positively, as a story about "the American dream," a story about a man who wants something so badly that he literally transforms his life through the back channels of market capitalism in order to get it. It was this interpretation of the film that drew Luhrmann to his executive music producer, Jay-Z. Luhrmann said that when he discussed the project with Jay-Z, "[Jay-Z] totally nailed that the book was aspirational. That the book was really about, if you've got a cause, you can move towards a green light. That you don't reach it isn't the point; that you aspire is." What's lost in this analysis is the fact that what *Gatsby* is reaching for is disgusting.

Luhrmann has always believed in emotional excess and visual spectacle as aesthetic devices that provide insight to some deeper, more fundamental truths: the love shared by Romeo and Juliet, for example, or his equally star-crossed protagonists Christian and Satine, whose feelings for each other in *Moulin Rouge!* can overpower the wealthy bad guy. But in *Gatsby*, of course, the bad guy wins.

For all of his devotion to Fitzgerald's original text, Luhrmann misses a key moment of Daisy's voice that brings, if just for a minute, some of the human warmth that he has historically been so talented at drawing out of visually elaborate sequences. It's a moment where Daisy Buchanan sings. She is sitting on the front steps of *Gatsby's* mansion, waiting for the car with her husband Tom and her cousin, Nick Carraway. The party wasn't much fun for any of them, and they left before it was over, the music wafting around to the front of the house. And then: "Daisy began to sing with the music in a husky, rhythmic whisper, bringing out a meaning in each word that it had never had before and would never have again ... each change tipped out a little of her warm human magic upon the air." **lv**

Craig Eley is a graduate student at The University of Iowa, currently residing in Austin, TX

CLINTON STREET SOCIAL CLUB




The perfect mixer for all of your
Iowa City summer festivities.

*Grandpa's Coffin: Winner Best Cocktail Downtown Iowa City 2013

LUNCH ♦ DINNER ♦ PENTACREST VIEWS

BURT
family food services

Gift Certificates available for weekly prepared meals

Veggieburgers now available at both New Pioneer Food Co-ops

burtfamilyfoodsolutions.com

You're reading this.
(so are 24,000 other people)

little village
Iowa City's News & Culture Magazine

advertise with us and reach new customers

Ads@LittleVillageMag.com



WHY CAN'T THERE BE A GOOD *STAR TREK* VIDEO GAME?

To accompany May's release of *Star Trek: Into Darkness*, Paramount released a *Star Trek* video game as well, developed by Digital Extremes. While the critical reaction to the film sequel was middling (as a lifelong Trekkie, I thought it was just fine, but then these new movies are barely *Star Trek* at all), the critical reaction to the game has been pretty much unanimously negative. Like the films, the point of the game seems to be to make the *Star Trek* universe a little bit sexier, which in gaming means making it a shooter.

The game's story takes place between those of the two films. The Vulcans, in trying to replace their planet (Eric Bana blew up their homeworld in *Star Trek* [2009]), have accidentally ripped a hole in the universe, or something. And through this hole in the universe comes an aggressive, monstrous species Kirk and Spock must defeat to save New Vulcan—no, fellow Trekkies, it's not Species 8472, it's the Gorn. The Gorn, of course, are enormous lizard-like beings, one of whom Captain Kirk famously faced off against in the classic Original Series episode "Arena." There, Kirk, unable to defeat

the Gorn in hand-to-hand, constructs a rudimentary bazooka out of a hollowed tree trunk, some sulfur and a rock. Yes, it's one of the silly episodes, but one of the most fun silly episodes.

I suppose it's appropriate, considering the silly machismo of the original episode, that a game featuring the Gorn would be an equally silly shoot-em-up. The Gorn are eight-foot reptiles in short shorts, after all. But the game has been criticized for being poorly paced, buggy, short, uneven, unoriginal—just all-around bad. It's hardly surprising that yet another game licensed from a popular film franchise is bad: Almost all licensed games are made in a hurry, have storylines derived from and dependent on the films, and rely on simply being tie-ins for their massive sales numbers, rather than by offering original gameplay. But this is just another in a long line of disappointing *Star Trek* games.

Star Trek seems like it should be one of the exceptions to the unspoken "licensed games are bad" rule: It's an immersive and expansive universe with a dedicated but occasionally picky fan

base who, we can assume, overlap a fair amount with those who play video games—especially PC games. *Star Wars*, after all, has a dozen classic games (but then, LucasArts was one of the best early video game developers even outside of the *Star Wars* franchise). Both *Star Wars* and *Star Trek* have expansive enough universes that games needn't be tied to individual films, which can mean no arbitrary studio release date for de-

Like the movies, the point of the new *Star Trek* game seems to be to make the universe a little bit sexier, which in gaming means making it a shooter.

velopers to meet and no pre-existing script, written for a different medium, to conform to. Yet the new *Star Trek* game is not alone: For years, *Star Trek* games have been disappointments—even *Star Trek Online* (2010), the MMO (massively multiplayer online) game disappointed fans, and it wasn't tied to any current television or film iteration of the franchise.

Why can't *Star Trek* have a good game? Well, actually, it can: 1995's *Star Trek: The Next Generation: A Final Unity* is a fantastic game. It was a big-budget game with good (for the time) graphics and animation as well as the voices of the entire cast of the hit TV show from 1987-1994. It features an original plot involving a dispute between the Federation and the Romulan Empire. These things don't hurt, but they alone are not what makes the game good.

Occasionally, episodes like "Arena" give us villains that are only giant monsters, but more often, *Star Trek* is about learning how to communicate, not how to build a bazooka.

Instead, the 1995 game's genre is what makes it a good *Star Trek* game: It's a graphic adventure. Much of the gameplay consists of strategically choosing actions and controlling verbal interactions by choosing options from a list. As Captain of the USS Enterprise, you must make measured decisions in order to keep a political conflagration from turning into all-out war. Avoiding war, fixing problems with words: These things are anathema to contemporary big-budget video gaming and to the contemporary iteration of the *Star Trek* movie franchise.

There's an episode of the original *Star Trek* series ("Errand of Mercy") in which both Starfleet and their enemies the Klingons are vying for political alliance with a comparatively weak planet that lies between the Federation of Planets and the Klingon Empire. At the end of the episode, both forces are surprised to learn that the meek, humanoid inhabitants of the country are actually something like powerful energy fields who kick both the Klingons and the mostly-human Federation off the planet. Kirk and crew are left to face the fact of their equivalence with their supposedly barbaric enemy in the eyes of these peaceful beings.

Beyond the obvious Vietnam War allegory, this episode communicates ideas that are at the heart of *Star Trek*: ideas about the responsibilities of utopia, the complexities and importance of ethical interaction with other cultures and the possibility of mutual recognition

SCREENSHOT >> cont. on pg 23

Should you Nom de Plume?

When I decided to write erotica, I approached a professor who was openly known for both his literary and erotic fiction. I had been dabbling in the genre for a while, and wanted to begin to submit stories around, but first I had to establish the answer to an important question: to pseudonym or not to pseudonym?

He gave me a few things to think about—What kind of jobs did I want in the future? Did I care if people knew I was writing erotica?—and reminded me of a cold, hard truth: Society is not always kind to women who talk openly about sex. He also, wisely, pointed out that you can always link your pseudonym to your real identity, but unlinking your erotic fiction published under your name from your other work is impossible once it's out in the world. So, in the end, I decided to put a nom de plume to my prose.

There are so many reasons to write under a pen name. The name might fit the project better than your actual name (Lemony Snicket), might be a necessity given gender prejudice (George Eliot) or can help to combine more than one author into a manageable identity (Lewis Padgett). It may assist in experimenting with radically different genres (Anne Rice and her foray into BDSM fairy tales under the name A. N. Roquelaure), or help you to publish more books than might be acceptable in a given year (the ever-prolific Stephen King and his alter ego Richard Bachman).

So, should you be writing your smut under a pseudonym?

PROS

IT CAN PROTECT YOU.

If you're worried that writing what you want to write might make future job prospects harder, or if you're writing something (ah-hem) that you don't want your family to read (ah-HEM), a pen name will make that process much easier.

IT CAN HELP YOU WORK ON YOUR PROJECT.

Sometimes, writing under a different persona gets you in the right headspace for writing in a different genre. It may be hard to write a racy scene as your plain ol' self, but slip into that sassy sex writer's shoes and you'll be steaming up the coffee shop.

IT CAN HELP WITH YOUR (UGH) BRANDING.

"Branding" can be an ugly word that a lot of writers, myself included, sometimes shy away from. However, it can't be denied that if you're interested in doing work that is radically different in genre from your normal writing, having an erotica (or mystery, or thriller, or whatever) pen name might help with marketing in the long run.

IT CAN BE FUN!

I took a real pleasure in selecting my erotica pen name. I experimented with a bunch of polysyllabic, old-fashioned first names (Miranda, Lucinda, Beatrice) and monosyllabic last names (Wilde, Stone); considered allusions, family names and puns; made lists of varying combinations and polled my friends; checked to see what domains were available—it was delightful. I enjoy doing readings under a pretend name. There's something weirdly exciting and play-like when I receive emails addressed to her, and not me. If you're the sort of person who enjoys occasionally pretending you're someone else, this may be the route for you.

CONS

IT MAY FRACTURE YOUR WRITERLY IDENTITY TOO MUCH FOR YOUR OWN LIKING.

If you publish under another name, it may be stressful to keep up with submissions and publications under more than one name. You may not like having to manage a bunch of websites, or not enjoy receiving emails made out to someone other than you. Or maybe you'll feel weird if one name takes off and the other doesn't.

N.S.F.W. >> cont. on pg 23

DYLAN MINER
 Anishnaabensag
 Biimskowebshkigewag
 (Native Kids Ride Bikes)
 UIMA Blackbox Theater
 through July 28



Photo by Steve Erickson

BLIND SPOT

Sometimes artwork can be difficult to see. There are times when I have looked at a work and been unable to understand why the artist has gone to so much trouble. Most of the time, when this happens, I am missing something. Certainly, I am looking at the work—I am noticing its physical properties, thinking about how it was made, placing it within my own previous contexts—but I am not seeing it. The source of the work lies in my perceptual blind spot.

Such was the case when I first encountered Dylan Miner's exhibition, Anishnaabensag Biimskowebshkigewag (Native Kids Ride Bikes). The exhibition had all the trappings of a typical sculptural installation, with the bikes

displayed on shallow pedestals, preparatory drawings installed on the wall and a video describing their creation projected on the other wall. The description of the project places it clearly within the art-theoretical category of "social practice," in which the social interactions surrounding the project are often more important than the physical remains of that interaction.

The social interactions at the center of Anishnaabensag Biimskowebshkigewag were between Miner, who is a member of the Métis people, and native children at local schools in Michigan where Miner teaches. His project also contained an aspect of community-building: Students learned about the culture of their people and were introduced to native concepts

and values that could not be discussed in a public school classroom. They spent time working together to make these objects, and connections necessarily formed between the students, the artists and others involved.

There is a temptation to view these connections as the work itself: The work was done in a particular arena, and the physical object produced is simply "the result of this encounter." Within this view, the encounter is of primary importance and the art object is of secondary importance. Miner himself, in his artist's talk on April 18, said that he considered his "work" to be the time spent with the students collaborating on the project. And this, too, was my initial reading of the work in the museum.

The problem with this reading is that in it the physical work—the bicycle—has only instrumental value. The bicycles exist as means of bringing a community together, of forming and grounding relationships. And perhaps they mean something to the people for whom they were made—as means of transportation or a personalized artwork with a particular kind of

cultural caché. But, beyond being a manifestation of communal labor, they have little to say to me—especially in the context of an art museum—other than to announce that someone has been doing something worthwhile with a particular community.

But I do not think that this is the most important aspect of this work. For me, it took something the artist said in his talk to open up a more significant interpretation. As he introduced himself, Miner took a moment to acknowledge the peoples who originally lived in this area. He said that it was something he had been taught to do. The nod of respect to the native inhabitants of the now-thoroughly developed university-owned parcel of land upon which he spoke was both humble and humbling. It contained within it an acknowledgement of a history that we all know, but for the most part choose to forget, to overlook, to ignore.

By taking these bikes and making them visibly “native,” Dylan Miner and his collaborators show themselves to be actors within this contemporary urban culture—not relics of a lost historical era.

That moment remained with me, and it later became clear that the real work in Miner’s project—for the audience who encounters it in a museum—is to make visible a people (or their history) who have become invisible. The tremendous failure of justice that persists in European and American dealings with native peoples is hard to look at, so most people ignore it. At the center of Miner’s work, it seems to me, is an attempt to present the face of that legacy so that it can be seen and acknowledged.

The low-rider bicycle is a contemporary and urban cultural artifact shaped by hip-hop culture—it is deeply tied to the spaces in which Miner’s collaborators live. By taking these bikes and making them visibly “native,” Miner and his collaborators show themselves to be actors within this contemporary urban culture—not relics of a lost historical era. That these particular people made these particular things means that I cannot confront their existence through a romantic or historicizing lens. Instead, I am required to look at my contemporaries, recognize their roots, acknowledge the historical injustices



Left: *Bush*, 1999. Gelatin silver print, 72 x 49 in.
Right: *Birds & Flowers (detail)*, 2008. Gelatin silver prints, 108 x 228 in. © Lorna Bieber

FROM A DISTANCE THE ART OF LORNA BIEBER

On view May 17 – September 8, 2013

Free and open to the public. For a full listing of events and programs, visit grinnell.edu/faulconergallery or call 641.269.4660.

GRINNELL COLLEGE 



Illness is never convenient.
But **UI QuickCare** is.



Coralville
(near Texas Roadhouse)
319-384-8500
2510 Corridor Way, Suite 6A
Coralville, IA 52241

East
(near Sycamore Mall)
319-467-8350
1843 Lower Muscatine Road
Iowa City, IA 52240

Mormon Trek
(near Fareway)
319-384-8333
767 Mormon Trek Blvd
Iowa City, IA 52246

Old Capitol Town Center
(ground floor near Blick's)
319-384-0520
201 S. Clinton St., Suite 195
Iowa City, IA 52240

Hours: Mon.–Fri. 7 a.m. to 7 p.m., Sat. and Sun. 8 a.m. to 5 p.m.

uihealthcare.org/quickcare

and acknowledge the ways these are perpetuated through current political structures.

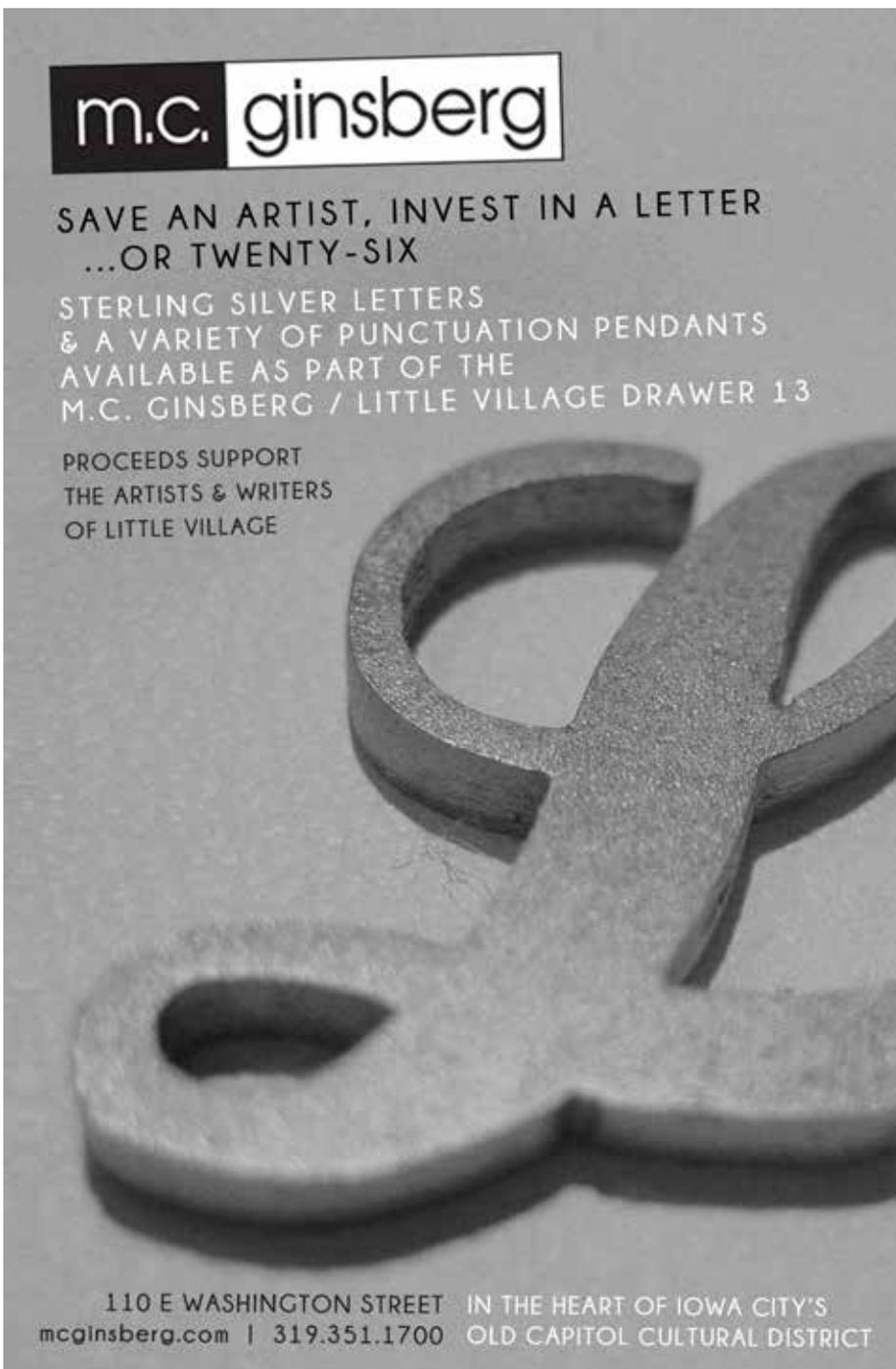
As this aspect of Anishnaabensag Biimskowebshkigewag has become clearer to me, I see Miner's project more and more in the light of James Baldwin's characterization of the artist's mission in his 1962 essay, *The Creative Process*, as he outlines the artist's duty to reveal the interior of the self, both personal and national: "We know, in the case of the person, that whoever cannot tell himself the truth about his past is trapped in it, is immobilized in the prison of his undiscovered self. This is also true of nations."

The real work in Miner's project—for the audience who encounters it in a museum—is to make visible a people (or their history) who have become invisible.

The significance of telling the truth about a nation's past is that this history is inflected through its current citizens. And to stand in proper relationship to these citizens, citizens who have suffered from historical injustice, I must first face them as my contemporaries—that is, I must see them. It seems to me that the promise of Miner's work, as it moves about in the sphere of art museums and galleries, is to make possible this kind of visibility. But I must also ask the question: If some historical wrong has been done, and if that historical wrong continues to wound this person I see before me, what would be a fitting penance? What would reconciliation look like?

The low-rider bikes, insofar as they attempt to hold together the contemporary moment, historical tradition and an acknowledgement of historical injustice, are working to give a shape to a potential space for genuine recovery. The punch of the exhibition and talk, for me, is to demand that I face that question. How do I respond? **lv**

Brian Prugh is a graduate student studying painting at the University of Iowa. He also writes art criticism for the Iowa City Arts Review, found online at iowacityartsreview.com.



m.c. ginsberg

SAVE AN ARTIST, INVEST IN A LETTER
...OR TWENTY-SIX

STERLING SILVER LETTERS
& A VARIETY OF PUNCTUATION PENDANTS
AVAILABLE AS PART OF THE
M.C. GINSBERG / LITTLE VILLAGE DRAWER 13

PROCEEDS SUPPORT
THE ARTISTS & WRITERS
OF LITTLE VILLAGE

110 E WASHINGTON STREET IN THE HEART OF IOWA CITY'S
mcginsberg.com | 319.351.1700 OLD CAPITOL CULTURAL DISTRICT

Spoken Word Wednesdays

Uptown Bill's Coffee House
730 S. Dubuque St.



7:00 PM

facebook.com/groups/wednesdaysUB

>> **SCREENSHOT** cont. from pg 19

between alien races. Not all episodes, even the good ones, always get these ideas straight, or explore them without falling into the usual ideological traps of mainstream media, but there's a constant striving toward and revision of these ideas for all 716 television episodes of the franchise across 40 years. Occasionally, episodes like "Arena" give us villains that are only giant monsters, but more often, *Star Trek* is about learning how to communicate, not how to build a bazooka.

Unfortunately, these ideas are not well-suited to current video game tie-ins meant to feed off the consumer frenzy of multi-million dollar film franchises. I suspect the problem with *Star Trek* games, really, is that the universe of *Star Trek* clashes at its core with the current world of blockbuster gaming. **lv**

Pat Brown is a graduate student in Film Studies at the University of Iowa. No, that doesn't mean he makes movies; he just likes them a lot.

>> **N.S.F.W.** cont. from pg 19

IT'S NOT YOU.

It can be stressful to feel like you're being swallowed by a pseudonym—I don't know how Charles Lutwidge Dodgson or Samuel Clemens (Lewis Carroll and Mark Twain, respectively) felt about having their famous nom de plumes being immortalized in lieu of their birth names, but I would never want my non-erotic work, were it to live on past my lifetime in any way, to be known under a pseudonym.

So who are you gonna be? **lv**

Carmen Maria Machado is a fiction writer and essayist whose work has been featured or is forthcoming in The American Reader, VICE Magazine, Five Chapters, Indiana Review, Best Women's Erotica 2012, The Hairpin, Los Angeles Review of Books, The Paris Review Daily, and many other publications. She is a graduate of the Iowa Writers' Workshop and the Clarion Science Fiction & Fantasy Writers' Workshop.

JUNE 13
LOW MOVIE (HOW TO QUIT SMOKING)

JUNE 18
KELLY HOGAN

JUNE 22
SONNY & THE SUNSETS

JULY 5
BRANDI CARLILE

JULY 10
ARLO GUTHRIE

JULY 13
GLENN JONES

JULY 14
DAWES

JULY 19
MAVIS STAPLES

JULY 27
DON MCLEAN

AUGUST 15
BOB MOULD BAND

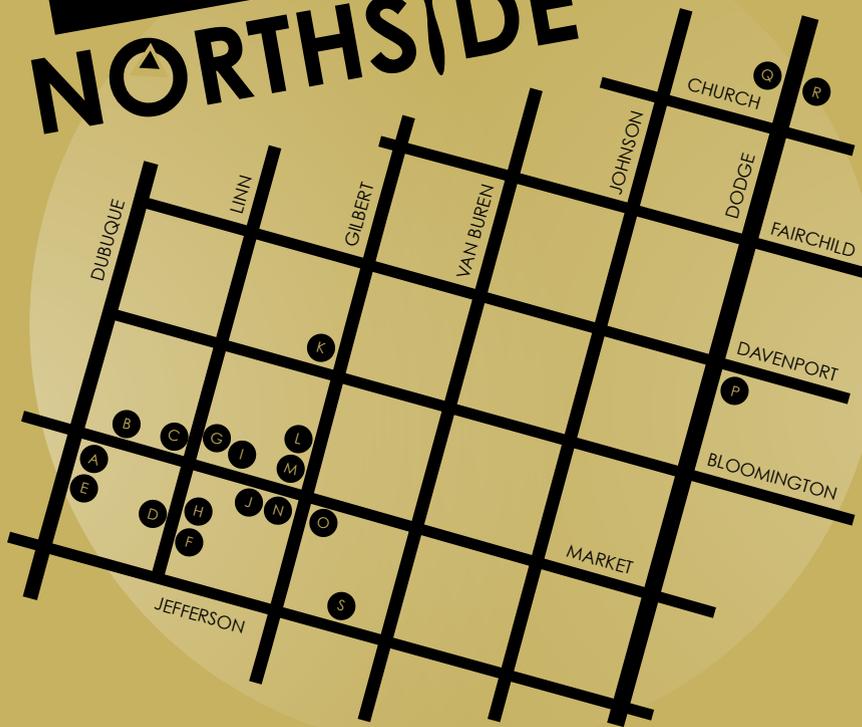
VISIT 221 East Washington St, Iowa City
CONNECT facebook . twitter.com/englert

GREEN STREET by Jared Rogness

PART 10 of 12 | LittleVillageMag.com/greenstreet



SHOP THE NORTHSIDE



EAT. SHOP.
ENJOY.

IOWA CITY'S
NEIGHBORHOOD
MARKETPLACE.

WE CATER.

THE PIT
SMOKEHOUSE & BBQ

All of our barbecue is slow smoked with hickory.

130 N DUBUQUE ST IOWA CITY IA
319.337.6853
thepitmarketplace.com

Dairy Queen

On Market Street

LOCALLY OWNED!

Open 11am-11pm Daily
354-1992

203 N Linn
337-2996

Buy & Sell
Books

the haunted bookshop
downtown iowa city

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

DEVOTAY

Real.
Good.
Food.

117 N Linn - 354.1001 - Devotay.net

Arts Emphasis

An interactive exploration of the arts and sciences for kids ages 8-13

DRAMA CLUB
MONDAYS 6-8PM

SCIENCE CLUB
TUESDAYS 5-7PM

COMIC BOOK CLUB
WEDNESDAYS 5-7PM

FILM CLUB
WEDNESDAYS 5-7PM

GLEE CLUB
THURSDAYS 5-7PM

TALENT SHOW EVERY 4th FRIDAY OF EACH MONTH. EMAIL TO SIGN UP!

ENROLL TODAY!
ArtsEmphasis@gmail.com
facebook.com/ArtsEmphasisKidsClubs

at
PUBLIC SPACE Z

140 north linn street • iowa city

invitations
announcements
stationery
greeting cards
gifts

r.s.v.p.

p. 319.337.4400 • www.rsvp-asap.com

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

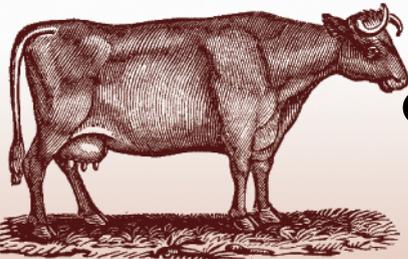
oasis
THE FALAFEL JOINT

Open 11-9 Daily

WINNER 2012 PRESS-CITIZEN
BEST GYRO, BEST MEDITERRANEAN,
BEST VEGETARIAN

menu at www.oasisfalafel.com
206 N. Linn St, Downtown IC | 358-7342

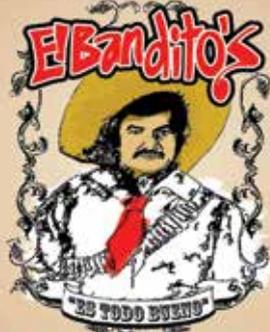
Motley Cow
CAFE
dinner, fine wine and beer



160 n linn | 319.688.9177 | www.motleycowcafe.com

George's
est. 1939
IC's original northside tap, serving
up cold brews, lively conversation,
& our award-winning burgers.
312 E Market
351-9614

BRUNCH SERVED SAT & SUN 9-2



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

Russ'
Northside
Service, Inc.

Your Neighborhood Service Station
Auto Repair | Foreign or Domestic

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

Murphy-Brookfield



BOOKS

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

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

BREAKFAST
LUNCH
DINNER



BLUEBIRD

330 E. MARKET STREET
IOWA CITY, IOWA 52245
☎ 319.351.1470
THERLUERBROODER.COM
N. LIBERTY Location
Now Open at 650 W. CHEERY



OPEN EVERY DAY!

artifacts

331 Market St, IC | 319-358-9617

No boring stuff allowed!



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

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

John's
GROCERY, INC.
An Iowa City Tradition Since 1948
401 E. Market St. • 319.337.2183
www.johnsgrocery.com



HermanMiller **SUMMER SALE 15% off**



SALE

May 31 to June 14

Dodge & Davenport
Iowa City, Iowa
319-354-2623
www.designranch.com

DESIGN RANCH

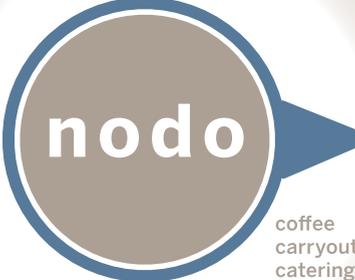
Locally Owned For All Your
Tire and Auto Service Needs



337-3031
BRIAN SEKAFETZ (Owner)

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

LEAN GREEN SERVICE
www.dst-ic.com



nodo

coffee
carryout
catering

319.512.5028
600 N. DODGE ST, IOWA CITY
ACE ADJACENT



SPOT HAIR DESIGN

BECAUSE IT
**FEELS GOOD
TO LOOK GOOD**

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



THE HORROR! THE HORROR!

Upstream Color, the eagerly awaited second film by indie director Shane Carruth, is extremely difficult to describe. It's partially a mind-blowing sci-fi film along the lines of his first movie, *Primer*, which won the 2004 Grand Jury Prize at Sundance. It's also kind of a romance. But if I were forced to label it, I'd call it a horror movie, not because it meets any of the usual expectations of that genre, but precisely because it does something that horror movies almost never do: It inspires deep horror.

Shane Carruth—the writer, director, co-producer, music composer and star of *Upstream Color*—is an interesting character. A graduate of Stephen F. Austin State University, he

of this story of two engineers who accidentally invent a time machine in their garage.

Carruth is self-releasing *Upstream Color*. It premiered at Sundance, where it won various awards, and has played at a few select theaters around the country. But the main way that most of us will access *Upstream Color* is by downloading it from his site, buying the DVD or renting it from Amazon, iTunes, Vudu or Google Play. I'm cautiously enthusiastic about this fresh approach to connecting an out-of-the-way film to an audience (Terence Malick just tried a similar approach with *To the Wonder*). Still, I hope that *Upstream Color* is one of the first movies shown at the new FilmScene location, because its cinematography has a bizarre visual beauty, both warm and

Upstream Color's cinematography has a bizarre visual beauty, both warm and chilling, that I hanker to see on the big screen.

majoring in math because of an epiphany about calculus and storytelling. Before turning his attentions to filmmaking, he worked as a developer of flight-simulation software. Carruth's *Primer*, which was made on a shockingly small budget, took the indie-film world by storm. Devotees are still trying to puzzle out, with graphs and timelines, the exact meaning

chilling, that I hanker to see on the big screen.

The story begins with the discovery of a worm that, when ingested, puts disparate organisms in sync. Next thing we know, an inscrutable character, referred to in the credits as the Thief, stuns Kris (played by Amy Seimetz) and forces her to swallow the worm. She enters into a zombie-like condition where she's susceptible to whatever he commands. Over

Pre Production



WHO FUNDS INDEPENDENT FILMMAKERS?

Well, you can. For instance, Florina Titz, who received her M.F.A. in Film and Video Production from the University of Iowa and now teaches Film and Video at the Pratt Institute in New York, is trying raise \$20,000 in financing by June 17 through the website Indiegogo.com. You can pitch in seven bucks and get a secret link to the film; 19 bucks gets you a thank-you in the credits; if you have \$2,500 you don't know what to do with, give it to our Iowa alum, and she'll tattoo your name on her body. The film she's trying to finance, *Caihong City*, is a post-apocalyptic fairy tale about class divisions on a distant planet that speaks a language made up by the filmmakers. For more on *Caihong City* and to donate to the project, search indiegogo.com for *Caihong City*.

the next several days, the Thief makes her do things like copy out Thoreau's *Walden* page by page, treat a glass of water as her greatest desire and sign over her money and possessions to him. All the while the mysterious worms visibly burrows in her flesh.

Finally, Kris wakes from her zombie state to find her life in shambles. Unable to remember what happened, she tries with raw desperation to keep herself together. Eventually, she meets Jeff (played by Carruth himself), and they fall in love, or something like love, and we slowly discover that he has a similar blank trauma in his past.

Woven into the lovers' plot (though it's only so useful to speak of a plot in this dream-like movie) are images of piglets that have been injected with the same worms forced into Kris and Jeff. In fact, a whole drove of infected pigs, all with human counterparts, is kept by a character referred to in the credits as the Sampler. Because of the mysterious properties of the worm, the fates of the pigs mirror that of the humans. Thus, the Kris-piglet and Jeff-piglet fall in love and suffer the same struggles and humiliations as Kris and Jeff.

The pig part of the movie sounds in my description more farfetched than it seems on screen. In fact, the pig scenes are shot—*mirabile dictu*—with more compassion than the people scenes, which have a creepily scientific feel to them. Moreover, the pigs are what give *Upstream Color* its deep, genuine horror.

It's unsettling enough to think that our lives are governed by what pigs do, or even that what we do directly influences the fate of pigs. But what Carruth does is more horrifying. We're unsure who's governing whom, or if

Steven Soderbergh has called indie Director Shane Carruth "the illegitimate offspring of David Lynch and James Cameron."

either animal has any genuine freedom at all. Worse yet, we don't know why this strange experiment is happening, even though the movie stirs in us a strong desire to figure it all out. But unlike *Primer*, which inspired intricately graphed exegeses, *Upstream Color* leaves us feeling that our understanding will forever approach but never touch its central horror, like an asymptote infinitely chasing its line.

The great movie that evokes a similar religious horror is Hitchcock's *Vertigo*, with its creepy mirroring of lives within lives. Steven Soderbergh has called Carruth "the illegitimate offspring of David Lynch and James Cameron." At times *Upstream Color* is even suggestive of Kafka. But comparisons, which are odious to begin with, are almost useless in the case of Carruth. His films are unique: low budget, exactly crafted, eccentric, heady, soulful, almost nerdy and, in the case of his new movie, genuinely nightmarish. **lv**

Scott Samuelson teaches philosophy at Kirkwood Community College and blogs about music with his son at billyanddad.wordpress.com.

FREE DELIVERY
(319) 351-9529

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



UPCOMING SHOWS

- JUNE 8 } CATFISH KEITH
- JUNE 14 } ERIC PETTIT TRIO
- JUNE 20 } CURSIVE
- JUNE 26 } FINNDERS & YOUNGBERG
- JULY 3-4 } FIRECRACKER 500 FESTIVAL
- JULY 9 } LUELLA & THE SUN
- JULY 11 } MEAT PUPPETS

FREE JAZZ ON MOST FRIDAYS 5-7PM

MENU & SCHEDULE ONLINE
www.icmill.com
120 E BURLINGTON

Kinderfarm EARLY CHILDHOOD LEARNING CENTER



Now Accepting Registration
for Summer and Fall Classes
5048 B HIGHWAY 6 SE, IOWA CITY
info@kinderfarmpreschool.com 319-351-3438

27 Import & Craft Draft Hoppy Hour 4-6pm \$2 off ALL Draft beers

EAT LATE - Dinner 'til 11pm Snacks later

405 S. Gilbert Iowa City open @ 4pm Mon-Sat sanctuarypub.com



New Summer selections
chenin blanc, Provence rose,
cucumber salad,
broccoli & roasted red pepper salad,
local elk 'jucy lucy',
pigs in a blanket,
special summer dinners
and as always Iowa's best
selection of craft beers

JUNE: THE MONTH IN THEATRE

Riverside Theatre

Hamlet

The School for Scandal

Riverside Theatre has been Iowa City's source for outdoor theatre entertainment since 2000, the inaugural summer of their Shakespeare Festival. With the recent name change to Riverside Theatre in the Park to reflect "a greater variety of summer programming," theatre patrons can see more than just Shakespeare at the company's Festival Stage in Iowa City's Lower City Park. This year, the festival will be staging productions of Shakespeare's *Hamlet* and Richard Sheridan's 1777 comedy of manners *The School for Scandal*.

One hour before each evening's show, the public can bring a picnic to the lawn near the Festival Stage's concession stand where they

can dine while watching a free Green Show, a condensed version of that night's play performed by the festival's apprentice company. Riverside Theatre in the Park runs from June 14 through July 7. For more information on show times, tickets, location (check back often in case of flood) and accessibility, visit riversidetheatre.org.

Theatre Cedar Rapids

Our Town

Spring Awakening

Theatre Cedar Rapids has two very different theatrical experiences to enjoy this month. Thornton Wilder's *Our Town*, the modern American classic about life and death in a small town, will be staged in TCR's Grandon

Studio, an intimate "black box" style space. Instead of a full production, the play will be presented as a staged reading, with scripts in hand and minimal props and sets. Even with the sparse surroundings, you *will* need to bring a packet of tissues to use during the play's famous, heartbreaking climax. This production will take place June 6-16.

TCR's auditorium space will feature *Spring Awakening*, the Tony Award winning rock musical about teens struggling through puberty in 19th Century Germany. With its catchy songs and wealth of parts for young actors, the play is quickly gaining popularity among independent theatres across the country. German proto-expressionist playwright Frank Wedekind wrote the original play in 1891, which was not performed in public until 1906—and not performed uncensored until 1974. In 2006, one-hit wonder Duncan Sheik presented this musical adaptation, streamlining the action and making the young characters express their angst through original rock music songs like "Mama Who Bore Me," "The Bitch of Living" and "The Dark I Know Well." Wedekind dedicated the original play to "parents and teachers." In a time where adults still argue over whether teenagers should have access to



emergency contraception and comprehensive sex education, this play presents a warning of the tragedies that can occur when society deprives teenagers of basic facts about their bodies and feelings. *Spring Awakening* will be staged June 28 through July 20.

For more information on show times and tickets for both productions, visit theatreocr.org.

University of Iowa Theatre

No Fish in the House

The Bad Seed

The Who's Tommy

The University of Iowa has presented summer theatrical productions since 1920. Today, the University's Iowa Summer Rep is a professional summer repertory theatre company that also tours some shows around the state.

No Fish in the House is a slapstick comedy in the style of Commedia dell'arte, the 16th century Italian form of improvisational theatre that was a major influence on modern comedy. Centered on the antics of a group of rehearsing

actors, this family-friendly show will be touring the state in June and July. Free performances will take place in Iowa City on June 8 at Downtown Iowa City's Summer of the Arts and at the University's Theatre B on June 14, 28-29, and July 5-6, 12-13.

Based on William March's novel, *The Bad Seed* is an over-the-top 1950's drama focusing on the demons lurking underneath the suburbs. Christine is the mother of Rhonda, a seemingly perfect eight-year-old girl. When a classmate dies under mysterious circumstances and Rhonda's eyewitness account has major holes, Christine begins to suspect that her precious little girl is a cold-blooded monster. The play and its movie adaptation have become campy classics, and the UI repertory company will be performing it in the style of "Father Knows Best squared." The production will be at UI's David Thayer Theatre from June 28 through July 13.

If you have worn out the grooves on your vinyl copy of The Who's *Tommy*, come see

The UI Summer Rep will tour the state in June and July with family-friendly slapstick show *No Fish in the House*.

the live-action story of the "deaf, dumb and blind kid" who "sure plays a mean pinball." The double album, released in 1969, was the first to be billed as a "rock opera." Pete Townsend and theatre director Des McAnuff then adapted the album into its currently stage musical form in 1993. See performances of rock classics like "Pinball Wizard," "The Acid Queen" and "I'm Free." The musical runs at the University's E.C. Mabie Theatre July 18-21, 25-27.

For more information on Iowa Summer Rep show times and ticket prices, visit theatre.uiowa.edu/production/iowa-summer-rep. **lv**

Jorie Slodki earned her MA in Theatre Research from University of Wisconsin, Madison, and has past experience in acting, directing and playwrighting.



WARMING UP
Actors at Riverside Theatre rehearse for *The School for Scandal*, an 18th-century play about manners.manners.

Photos by James Davies



LIVE MUSIC

P R E V I E W

The Woggles w/ Cool Boobs & The Men From Beyond ... // June 5 // The Mill // 9 p.m. // Free, 19+

If your first thought when seeing this headliner's name was the children's band that Jenna tried to break up during *30 Rock*, you wouldn't be alone. Luckily, the real Woggles are much cooler than their fake namesakes. Hailing from Atlanta, the quartet recalls the thrashing, trashing spirit of The Milkshakes, The Mummies and other garage rock royalty. While you have an idea of what they sound like, The Woggles separate themselves with their incendiary live show.

In some situations, a band's written profile can be so breathless that it is laughable; the Woggles' uses this same grandiose tone and florid adjectives like 'nitro-fueled.' But, unlike the touting PR emails I receive from other mediocre indie rock bands, The Woggles fully live up to their descriptions. With two decades of experience rocking crowds, the band starts

Calendar

Art/Exhibitions

WEDNESDAY, JUNE 5

Arbites: "The Restless Spirit" with Phil Morris
Cedar Rapids Museum of Art, Free, 12:15 p.m.

THURSDAY, JUNE 6

Wine and Art

Figge Art Museum, Free, 5:30 p.m.

Given Space: Writing Your Own Cartography

Figge Art Museum, Free, 6 p.m.

Steampunk Printmaking Mini Class with Mary Zeran

Cedar Rapids Museum of Art, \$20, 5:30 p.m.

FRIDAY, JUNE 7

June First Friday: Carnival!

Domby, Free, 5 p.m.

Exhibition Opening - Fujita Project

Public Space One, Free, 5 p.m.

Opening Reception - The Space in Between

Englert Theatre, Free, 5 p.m.

Gallery Walk

Iowa Artisans Gallery, Free, 5 p.m.

JUNE 7 - 9

Iowa Arts Festival

Downtown Iowa City, Free

SATURDAY, JUNE 8

Steampunk Jewelry Class with Mary Zeran

Cedar Rapids Museum of Art, \$75 + \$10 materials fee, 10 a.m.

Lecture by Sculptor Albert Paley

Cedar Rapids Museum of Art, Free, 2:30 p.m.

Isabel Barbuzza Artist Demonstration

Englert Theatre, Free, 10 a.m. - 6 p.m.

JUNE 7 - 29

The Untitled Bombsite Project: Jonathan Rattner & Jill Baker

Public Space One, Free

JUNE 7 - JULY 20

Pieces and Resistance: Art Quilts of Pat Pauly

Iowa Artisans Gallery, Free

SATURDAY, JUNE 15

Exhibition Opens - Faces of Freedom: The Czech and Slovak Journey

National Czech and Slovak Museum and Library, \$10 for adults

JUNE 15 - JULY 7

Trunk Show Exhibition! Elizabeth Garvin

Iowa Artisans Gallery, Free

JUNE 15 - SEPT. 29

From Houdini to Hugo: The Art of Brian Selznick

Cedar Rapids Museum of Art, Free

THROUGH OCT. 27

Read My Pins: The Madeleine Albright Collection

National Czech and Slovak Museum and Library, Free

THROUGH MAR. 9, 2014

Eye on UI Faculty: Byron Burford, Stuart Edie, and James Lechay

Figge Art Museum, Free

THROUGH MAY 6, 2014

A Legacy for Iowa

Figge Art Museum, Free

THROUGH JUNE 14

Michael Hunt & Naomi Dalglish

Akar Design, Free

Featured Artists: Karl Borgeson, Billy Cho, Stacey Stanhope

Akar Design, Free

off with their foot on the throttle and leaves a mess of sweating, heaving bodies in their wake. Lead singer The Professor Mighty Manfred takes it right to the crowd—literally, he likes to dance in the audience—while Flesh Hammer, Dan Elextro and Buzz Hagstrom stomp out the beat. If you like going to the Soulshake and Pressure Drop dance nights at Gabe's, this show is right up your alley.

Pressed And w/ It Is Rain In My Face // June 15 // The Mill // 9 p.m. // \$7, 19+

A little over a year ago, I talked about the band Pressed And, but I wasn't previewing their show. Instead, I was discussing how I wanted folks to take more chances on music around town. I used Pressed And as the example simply because it was the show I had gone to most recently at the time, and I really liked what they played. Their music was relaxed and soothing. The sound of the Durham, N.C. duo embodies a journey through the empty iciness of space. Their music is spare and simple, but it does require engagement from the listener. Sonic touchstones for Pressed And include Manuel Gottsching's *E2-E4*, witch house artists like Party Trash and Modern Witch, Com

Truise and a more human Kraftwerk.

While it was not necessarily one of the most entertaining performances I've watched in terms of showmanship—they didn't do David Lee Roth high kicks or anything like that—it was a show that stuck with me for many months after I had seen it. The set engaged me mentally and spiritually. I felt loose after their show, a sensation that I really liked. Check them out this time around and maybe you can experience the feeling that I had back in February 2012.

Mac DeMarco w/ Brooks Strause & The Gory Details // June 17 // Gabe's // 9 p.m. // \$10, 19+

When I wrote about Montreal-based Mac DeMarco a few months ago, I discussed his infamous live performances and the quality of his music, which pulls from indie pop as much as it does from the smooth tunes of Steely Dan. As I walked into The Mill to see him then, I wasn't really sure what to expect. I've known of artists that were supposed to put on crazy live shows then proceeded to play a quiet show with no fireworks to speak of (i.e. Cat Power).

Luckily for me, Mac DeMarco wasn't one of those people. While he was not having beer poured on him, he played a lively, energetic show that is, easily, the best show that I have seen so far this year. DeMarco and his band were extremely charming, ribbing the folks sitting to the right of the stage and cracking jokes with everyone else. He and his band rifled through songs from his albums *Rock 'N' Roll Nightclub* and *2* with great skill. They even added a super long melody of songs which included the immortal "Taking Care of Business" by *BTO*. If there was one problem with the show last time, it was that the tight confines of The Mill didn't give people enough space to move. Dance space will not be a problem this time as he will be playing at Gabe's. If you came out last time, I expect to see you there again. If you didn't, put on your dancing shoes and expect to have a real good time. **IV**

A.C. Hawley is a guy. He rides a large frame red Schwinn. You've probably seen him at a concert. You may have even seen him drinking beer in your basement. You can follow him on Twitter at @acethoughts.

LITTLEVILLAGEMAG.COM/CALENDAR

Calendar

THROUGH JUNE 16

Trouble the Water

Legion Arts (Cedar Rapids), Free

Marking Territory: Cartographic Treasures of the Mississippi River and the World Beyond

Figge Art Museum, Free

THROUGH JUNE 30

Animals Among Us

Faulconer Gallery, Free

THROUGH JULY 28

Native Kids Ride Bikes

Black Box Theater, Iowa Memorial Union, UI campus, Free

THROUGH AUG. 11

American POP! Selections from the CU Art Museum Collection

Figge Art Museum, Free

THROUGH AUG. 25

Questionable Architecture: Terry Rathje in Collaboration with Steve Banks and Monica Correia
Figge Art Museum, Free

THROUGH SEPT. 8

From a Distance

Faulconer Gallery, Free

American POP! Selections from the CU Art Museum Collection

Figge Art Museum, Free

THURSDAYS

Artvaark (Art Activities)

Uptown Bill's, Free, 6 p.m.

Music

WEDNESDAY, JUNE 5

Micawber

Gabe's, \$5, 9 p.m.

The Woggles

The Mill, Free, 9 p.m.

THURSDAY, JUNE 6

Paa Kow's By All Means

Yacht Club, \$6, 10 p.m.

William Stonewall Monore

The Mill, \$6, 9 p.m.

Tom Nothnagle

Mendoza Wine Bar (Coralville), Free, 7 p.m.

The Trishas

Redstone Room (Davenport), \$10, 7:30 p.m.

NEW MOBILE SITE

Visit LittleVillageMag.com/calendar for updated show information when you are on the go.

SUBMIT EVENTS

calendar@littlevillagemag.com
weekender@littlevillagemag.com

GET REGULAR UPDATES

littlevillagemag.com/weekender



Photo by Neko Case

KELLY HOGAN

Englert Theatre | June 18
8 p.m. | 18-22

FRIDAY, JUNE 7

Natty Nation w. Two Peace

Yacht Club, \$10, 10 p.m.

Coiltap

Gabe's, \$10, 6 p.m.

The Olympics

Gabe's, \$5, 10 p.m.

Dan DiMonte and the Bad Assettes

The Mill, \$6, 9 p.m.

Tony Brown

Mendoza Wine Bar (Coralville), Free, 8 p.m.

SATURDAY, JUNE 8

Night Music: Mike Reeb

Uptown Bill's, Free, 7 p.m.

West Water Outlaws

Yacht Club, \$6, 10 p.m.

Kelly Pardekooper & the Horse Buyers and Eric

Straumanis CD Release Party

Gabe's, \$5, 10 p.m.

Catfish Keith

The Mill, \$10-12, 8 p.m.

Iowa City Community String Orchestra Family Concert

Englert Theatre, Free

Collectible Boys

Mendoza Wine Bar (Coralville), Free, 8 p.m.

MONDAY, JUNE 10

Real Friends

Gabe's, \$5, 6 p.m.

August Burns Red

Blue Moose Tap House, \$15-17, 6:30 p.m.

WEDNESDAY, JUNE 12

Dale Thomas Band

The Mill, \$5, 7 p.m.

Pokey LaFarge

Redstone Room (Davenport), \$8, 8 p.m.

THURSDAY, JUNE 13

You're Too Kind

Yacht Club, \$5, 10 p.m.

Wymyns Prysyn

The Mill, \$6, 9 p.m.

Living with Floods: Preservation Hall Jazz Band

Brucemore Mansion, Free, 7 p.m.

Andrew DiRuzza Trio

Mendoza Wine Bar (Coralville), Free, 7 p.m.

FRIDAY, JUNE 14

Kaivama and The Polka Chicks

Legion Arts (Cedar Rapids), \$17-21, 8 p.m.

1st Annual Brian Fest

Yacht Club, \$10, 9 p.m.

Electric Thunder

Gabe's, \$2, 10 p.m.

Eric Pettit Trio

The Mill, \$6, 8 p.m.

All Night Kitchen

Mendoza Wine Bar (Coralville), Free, 8 p.m.

Ben Kenney (of Incubus)

Redstone Room (Davenport), \$17-20, 9 p.m.

SATURDAY, JUNE 15

Night Music: B. John Burns

Uptown Bill's, Free, 7 p.m.

Evergreen Grass Band

Yacht Club, \$6, 10 p.m.

Mad Monks

Gabe's, \$6, 9 p.m.

Pressed And

The Mill, \$7, 9 p.m.

Music IC 2013

Englert Theatre, Free, 7:30 p.m.

Preservation Hall Jazz Band

UI Pentacrest, Free, 4 p.m.

Jason Clothier

Mendoza Wine Bar (Coralville), Free, 8 p.m.

MONDAY, JUNE 17

Mac DeMarco w. Brooks Strause & the Gory Details

Gabe's, \$10, 10 p.m.

TUESDAY, JUNE 18

Kelly Hogan

Englert Theatre, \$18-22, 8 p.m.

Aaron Carter

Redstone Room (Davenport), \$15, 7:30 p.m.

WEDNESDAY, JUNE 19

The Other Elements

The Mill, \$5, 9 p.m.

MONDAYS

Open Mic w. J. Knight

The Mill, Free, 8 p.m.

TUESDAYS

Lower Deck Dance Party

Yacht Club, \$1, 10 p.m.

WEDNESDAYS

Free Jam Session

Yacht Club, Free, 10 p.m.

THURSDAYS

Open Mic

Uptown Bill's, Free, 7 p.m.

Gemini Karaoke

Blue Moose Tap House, Free, 9 p.m.

Soulshake

Gabe's, Free, 10 p.m.

FRIDAYS
Strictly Vinyl
 Gabe's, Free, 10 p.m.

Theatre

JUNE 6 - 16
Our Town
 Theatre Cedar Rapids, \$10-15

JUNE 7 - 8
SPT Theatre
 Legion Arts (Cedar Rapids), \$20-25, 8 p.m.

SATURDAY, JUNE 8
This House
 Englert Theatre, \$15-18, 7 p.m.

JUNE 12 - AUG. 17
Oma Tales
 Iowa Theatre Artists Company (Amana), \$10-22

JUNE 14 - JULY 16
Shrek the Musical

Coralville Center for the Performing Arts, \$12-22
Hamlet
 Riverside Theatre (Either at the Riverside Festival Stage in Iowa City's Lower City Park, or, if the Festival Stage floods, in an indoor venue that will be announced at riversidetheatre.org), \$24-40

JUNE 15 - JUNE 29
Diary of a Worm, A Spider, and a Fly
 Old Creamery Theatre (Amana), \$18-27.50

THROUGH JUNE 30
Cookin' With Gus
 Old Creamery Theatre (Amana), \$18-27.50

Literature

WEDNESDAY, JUNE 5
Jeff Chu
 Prairie Lights, Free, 7 p.m.

THURSDAY, JUNE 6
Dmitry Samarov reading
 Prairie Lights, Free, 7 p.m.
Strange Cage

Englert Theatre, Free, 8 p.m.

MONDAY, JUNE 10
Benjamin Lytal reading
 Prairie Lights, Free, 7 p.m.

TUESDAY, JUNE 11
B.K. Loren reading
 Prairie Lights, Free, 7 p.m.

WEDNESDAY, JUNE 12
Rob Cline reading
 Prairie Lights, Free, 7 p.m.
UI Summer Writing Festival Weekly Reading
 Beadology, Free, 7 p.m.

THURSDAY, JUNE 13
John T. Price reading
 Prairie Lights, Free, 7 p.m.

SUNDAY, JUNE 16
Simon Van Booy reading
 Prairie Lights, Free, 4 p.m.

MONDAY, JUNE 17
Anthony Marra reading
 Prairie Lights, Free, 7 p.m.

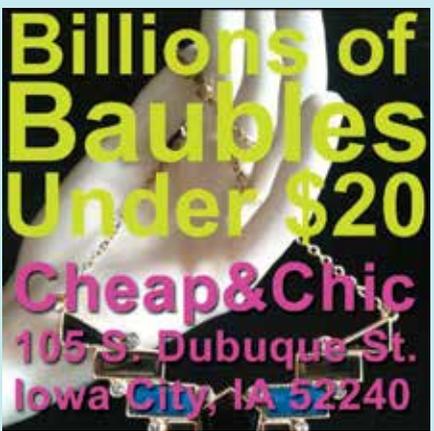
It's Everybody's
PED MALL
 For shopping, dining, or just killing time, Iowa City's premier destination is right downtown, at Dubuque and College Streets

RAYGUN
 THE GREATEST STORE IN THE UNIVERSE.
 103 E COLLEGE . IOWA CITY

NEW • USED • VINTAGE
REVIVAL
 WOMEN'S CLOTHING & ACCESSORIES
 BUY • SELL • TRADE
 WWW.REVIVALIOWACITY.COM
 319.337.4511 • 117 E College St. On the Ped Mall



Billions of Baubles Under \$20
Cheap & Chic
 105 S. Dubuque St.
 Iowa City, IA 52240



Iowa City's Original ProYo

 152 South Clinton Street
 MILLIONS OF LIVE & ACTIVE CULTURES
 THAT'S A LOT OF CULTURE, EVEN BY IOWA CITY STANDARDS
 Get 10% off when you mention Little Village

HEMINGWAY (U)
COMPUTER //
REPAIR // (0)
 - Laptop, desktop, and console repair
 - Mac, PC, and GNU/Linux support
 - Photo and document recovery
 - OTC Bitcoin Exchange
 319-333-6473
 www.hemingwayrepair.com

TUESDAY, JUNE 18

Kyle McCord and Caryl Pagel reading
Prairie Lights, Free, 7 p.m.

FRIDAY, JUNE 19

Ben Miller reading
Prairie Lights, Free, 7 p.m.
UI Summer Writing Festival Weekly Reading
Beadology, Free, 7 p.m.

WEDNESDAYS

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

Cinema

SATURDAY, JUNE 8

Scene 1 Open House
Film Scene, Free, 12 p.m. - 5 p.m.

TUESDAY, JUNE 11

Micah bloom "Codex" screening
Public Space One, Free, 6:30 p.m.
The Terrible Life of Terry: Season 1 Screening and Panel
The Mill, Free, 8 p.m.

THURSDAY, JUNE 13

Low Movie (How To Quit Smoking) - Film Screening
Englert Theatre, \$5-8, 8 p.m.

JUNE 14 - 20

Stoker
Bijou Theatre, \$3-7, 8 p.m.

Comedy

WEDNESDAY, JUNE 5

Daniel Tosh: The June Gloom Tour

Paramount Theatre (Cedar Rapids), \$49.50-65

JUNE 7 - 8

Dwayne Clark
Penguin's Comedy Club, \$12.5, 7:30 p.m.

JUNE 14 - 15

Mike Green
Penguin's Comedy Club, \$12.5, 7:30 p.m.

WEDNESDAY, JUNE 19

Comedians of Gabriel Iglesias Presents Stand Up Revolution w. Martin Moreno
First Avenue Club, \$15, 8:30 p.m.

MONDAYS

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

THURSDAYS

The Everyone Gets Laid Comedy Show
Gabe's, \$3, 8 p.m.

Kids

FRIDAY, JUNE 7

Doodlebugs Preschool Program: Ella Sarah Gets Dressed
Ladd Library (wing of the Cedar Rapids Public Library), Free, 10:30 a.m.

SUNDAY, JUNE 9

Mind in the Making Book Club
Iowa Children's Museum, Free, 6:30 p.m.

TUESDAY, JUNE 11

Kids Science Club
PS-Z, Free, 5 p.m.
Kids Comics Club
PS-Z, Free, 5 p.m.

THURSDAY, JUNE 13

Story Time: The First Music
African American Museum of Iowa, Free, 10:30 a.m.

FRIDAY, JUNE 14

Draw Me a Story: Family Fun Day
Cedar Rapids Museum of Art, Free, 11 a.m.

MONDAYS

Kids Drama Club
PS-Z, Free, 6 p.m.

THURSDAYS

Toddler Story Time
Cedar Rapids Museum of Art, Free, 1:30 p.m.
Art Adventure: Clay Play!
Iowa Children's Museum, Free, 3:30-4:30 p.m.
Wee Read
Coralville Public Library, Free, 10:15 a.m. and 11:15 a.m.

SATURDAYS

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

Misc.

THURSDAY, JUNE 6

Zumba Fitness
Figge Art Museum, \$15, 6 p.m.
Terry Pitts Retirement Reception
Cedar Rapids Museum of Art, Free, 5 p.m.

SATURDAY, JUNE 8

Dress Up and Dance: Pajama Jam
Redstone Room (Davenport), \$5, 9 p.m.

WEDNESDAY, JUNE 12

Mendoza Trivia
Mendoza Wine Bar (Coralville), Free, 8 p.m.

Shorts Burger & Shine

Open 7 Days a Week18 S Clinton Street



18 Tap Handles Featuring Iowa Breweries

Van Houzen · Peace Tree · Toppling Goliath · Millstream · Confluence · Backpacket · Sutliff Cider Co.

A-List



Simon Van Booy

Sunday, June 16 | 4 p.m.
Prairie Lights

Let the swooning commence. Literary heartthrob Simon Van Booy is set to yet again grace the podium of Prairie Lights, this time to read from his new novel *The Illusion of Separateness*. Van Booy is the Frank O'Connor Prize-winning author of the short story collection *Love Begins in Winter* and his widely-heralded debut, *The Secret Lives of People in Love*.

Van Booy is an unapologetically romantic writer, which is refreshing in a literary landscape that often shuns the sentimental in favor of the graphically, violently "real." His writing expresses no doubt that love is a profound and worthwhile topic, and his stories spin yearning into magic, elevating the loves lost and found in everyday lives. Through his deft, clear prose Van Booy creates characters who dignify heartbreak, validate euphoria and elicit respect for emotions all too often relegated to pop-song cliché.

If you have yet to attend one of Van Booy's spellbinding readings, your chance arrives on Sunday, June 16 at 4 p.m. It's quite likely that the boy you haven't seen since you slow-skated at Super Skate in 1988 will be sitting two seats down from you, or that you will lock eyes with a dark-eyed woman who will forever alter the course of your future, so we highly recommend you don't miss it.

THURSDAY, JUNE 13

Grilling on the Patio

Figge Art Museum, \$10, 5 p.m.

SATURDAY, JUNE 15

Juneteenth

African American Museum of Iowa, Free

JUNE 8 - 9

Carnival Costumes

PS-Z, Free, 2 p.m.

MONDAYS and THURSDAYS

Yoga in the Gallery with Monica St. Angelo

Falconer Gallery, Free, 12:15 p.m.

SUNDAYS

Pub Quiz – Sunday Funday

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

Venues

Akar 257 East Iowa Ave., Iowa City,

(319) 351-1227, akardesign.com

Beadology 220 East Washington St., Iowa City,

(319) 338-1566, beadologyiowa.com

Bijou Cinema The University of Iowa, 166-B Iowa

Memorial Union, Iowa City, (319) 335-3041,

bijou.uiowa.edu

Blue Moose Tap House 211 Iowa Avenue, Iowa

City, (319) 358-9206, bluemooseic.com

Cedar Rapids Museum of Art 410 3rd Ave.

Southeast, Cedar Rapids, (319) 366-7503, crma.org

Coralville Center for the Performing Arts 1301

5th St., Coralville, (319) 248-9370, coralvillearts.org

Coralville Public Library 1401 5th St., Coralville,

(319) 248-1850, coralvillepubliclibrary.org

Englert 221 East Washington Street, Iowa City,

(319) 688-2653, englert.org

Figge Art Museum 225 West Second St.,

Davenport, (563) 326-7804, figgeart.org

FilmScene Starlite Cinema - Festival Stage, City

Park, Iowa City, icfilmscene.org

First Avenue Club 1550 South First Ave., Iowa

City, (319) 337-5527, firstavenueclub.com

Frank Conroy Reading Room The University of

Iowa, Dey House, 507 N. Clinton, Iowa City

Gabe's 330 East Washington St., Iowa City

(319) 351-9175, icgabes.com

Hancher Auditorium (Space Place Theater) The

University of Iowa, North Hall, 20 W. Davenport

St., Iowa City, (319) 335-1160, hancher.uiowa.edu

Iowa Artisans Gallery 207 East Washington St.,

Iowa City (319) 351-8686, iowa-artisans-gallery.com

Iowa Childrens Museum 1451 Coral Ridge Ave.,

Coralville, (319) 625-6255, theicm.org

Iowa City Public Library 123 South Linn Street,

Iowa City, (319) 356-5200 icpl.org

Iowa Theatre Artists Company 4709 220th Trl,

Amana, (319) 622-3222 iowatheatreartists.org

Johnson County Fairgrounds 4265 Oak Crest

Hill Road Southeast, Iowa City, (319) 337-5865,

johnsoncofair.com

Legion Arts (CSPS) 1103 3rd St. Southeast, Cedar

Rapids, (319) 364-1580, legionarts.org

Mendoza Wine Bar 1301 5th St., Coralville,

(319) 333-1291, facebook.com/mendozawinebar

Paramount Theatre 123 3rd Ave SE, Cedar Rapids,

(319) 398-5226, paramounttheatreocr.com

Penguin's Comedy Club 208 2nd Ave SE, Cedar

Rapids, (319) 362-8133, penguinscomedyclub.com

Prairie Lights 15 South Dubuque St., Iowa City,

(319) 337-2681, www.prairielight.com

ps-z 120 N Dubuque St, Iowa City, (319) 331-

8893, pszic.com

Public Space One 129 East Washington St., Iowa

City, (319) 331-8893, publicspaceone.com

Red Cedar Chamber Music (Ballantyne

Auditorium, Kirkwood, Cedar Rapids) 1495 Douglas

Ct., Marion, (319) 377-8028, www.redcedar.org

Redstone Room, River Music Experience

129 N Main St., Davenport, (563) 326-1333,

rivermusicexperience.org

Riverside Theatre 213 N Gilbert St., Iowa City,

(319) 338-7672, riversidetheatre.org

Rozz Tox 2108 3rd Ave, Rock Island, IL, (

309) 200-0978, rozztox.com

The Mill 120 E Burlington St. Iowa City,

(319) 351-9529, icmill.com

Theatre Cedar Rapids 102 3rd St. Southeast,

Cedar Rapids, (319) 366-8591, theatreocr.org

Theatre Building The University of Iowa, 200

North Riverside Dr., (319) 335-1160

theatre.uiowa.edu

University of Iowa Museum of Art 1375 Hwy 1

West, Iowa City, (319) 335-1727, uima.uiowa.edu

University of Iowa Museum of Natural History

Macbride Hall, Iowa City, (319) 335-0480,

uiowa.edu/mnh

Uptown Bill's 730 South Dubuque St., Iowa City,

(319) 339-0804, uptownbills.org (Spoken Word

Wednesdays at 6:30, Artvaark Thursdays at 6 p.m.,

Open Mic Thursdays at 7 p.m.)

Yacht Club 13 South Linn St., Iowa City, (319) 337-

6464, iowacityyachtclub.org (Flight School Dance

Party on Tuesdays, Jam Session on Wednesdays)

Submit venues and events:

Calendar@LittleVillageMag.com

Are electronic cigarettes noncarcinogenic?

In a staff report on your site about whether nonsmoking actors use fake cigarettes when playing a part, the writer said there's no such thing as noncarcinogenic smoke, implying smoke is the primary danger. What about the new electronic cigarettes—since they're smokeless, are they noncarcinogenic?

—Amit Anand

Well, that's the theory. Browsing online, we find claims like this: “[Our] premier line-up of smokeless electronic cigarettes utilizes innovative technology to provide a smoking experience without the dangers, hassle and even expense of traditional cigarettes.” Here one recalls the miracle drug diacetylmorphine, introduced in 1898 as a nonaddictive alternative to morphine by the German drug company Bayer, which also gave the world aspirin. Diacetylmorphine is better known by its trade name, Heroin. You see how well that worked out.

Like traditional smokes, electronic cigarettes, or e-cigarettes, are a nicotine delivery device. The difference is that whereas the paper-and-weed variety involves burning tobacco and inhaling the smoke, e-cigarettes merely heat nicotine to produce vapor, and you breathe that—hence the vernacular term for this activity, “vaping.”

An e-cigarette consists of a mouthpiece, a battery, some electronics, a filament-type heater, and a disposable cartridge containing a mix of nicotine, propylene glycol, glycerin, and flavorings. When the electronics detect that the smoker has taken a drag, they switch on the heating element, warming air that's then pulled through the cartridge, vaporizing some of the nicotine mix for easy inhaling. Many e-cigarettes are designed to mimic the tobacco kind, often with a colored LED tip that glows when the user inhales. However, other less literal-minded formats abound. For those who like wearing tweed and driving cranky British automobiles, an e-pipe version is available.

These things clearly have their advantages. The absence of combustion means no combustion byproducts—including tars, carbon monoxide, and other noxious chemicals—and also no risk of fires and burns. Those in the user's vicinity don't choke on tobacco smoke, although if you sit too close you can still get a snootful of secondhand vapor.

Relatively little research has been done on e-cigarettes since their appearance on the

market roughly six years ago. However, while it would be foolish to say they're harmless, studies so far suggest they're orders of magnitude safer than conventional cigarettes.

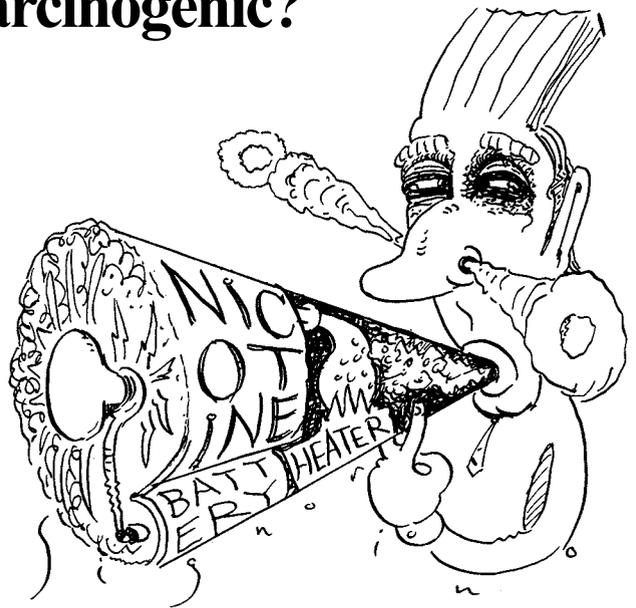
In investigating e-cigs, the FDA has focused on two types of chemicals: tobacco-specific nitrosamines (TSNAs), which are carcinogenic, and diethylene glycol (DEG), a plain old poison. E-cigarettes were found to provide a 500- to 1400-fold reduction in TSNAs compared to traditional cigarettes, and DEG was found in only one cartridge tested.

Of 16 studies reviewed in 2010, none found more than trace amounts of the carcinogens typical of tobacco smoke in either the nicotine solution or the vapor thereof. Nonetheless, since there's no minimum safe level of a carcinogen, the FDA still warns against e-cigarettes.

Although you're not sucking in smoke with e-cigs, you are inhaling vapor, which can be problematic. One study I came across reported that vaping for just five minutes made breathing more difficult. The propylene glycol in the nicotine solution can cause respiratory inflammation and increase asthma risk.

A test of 35 nicotine refills in various flavors found several were toxic to human cells, primarily due to the flavorings. Another study found that because of contamination by the heating filament, some vapor contained tiny particles of silica and metals such as tin, nickel, and chromium. Nine of eleven elements found in e-cigarette vapor were at an equal or higher concentration than that found in conventional cigarette smoke, with what fell implications no one knows.

The main thing, though, is that e-cigarettes can help reduce or eliminate smoking, even among those not trying to quit. Researchers in Italy furnished a group of volunteer smokers with e-cigarettes, excluding anyone who was consciously trying to stop smoking and providing no encouragement to do so. Despite this, 22 of 27 participants had reduced their consumption of conventional cigarettes by at



least 50 percent after six months and nine had quit altogether.

Other studies have found that despite delivering minimal nicotine, e-cigarettes satisfy regular smokers and significantly reduce the craving to smoke. Compared to things like nicotine patches, e-cigarettes may make it easier to stop smoking because they preserve the ritual of holding a cigarette, taking a puff, and exhaling visible fumes. E-cigarette users we've talked to unanimously report the product is a passable substitute for the real thing, although some say they still smoke an occasional cigarette when under peer pressure.

Overall, notwithstanding my instinct that all change is for the worse, the evidence to date strongly suggests e-cigarettes beat smoking, which kills 443,000 Americans annually and is notoriously hard to stop doing—among people who try to quit on their own, 80 percent relapse within a month. Long-term research on health impacts is needed, and no doubt breaking the nicotine habit altogether is preferable to vaping. But e-cigarettes look like a good plan B.—CECIL ADAMS

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

- Looking to steal copper wiring to sell as scrap, Dalton Newhouse and Charles Raymond Norris, both 22, used rifles to shoot down high-tension power lines in West Virginia's Beury Mountain Wildlife Management Area. Newhouse was electrocuted when he touched a live cable on the ground, according to Fayette County deputies and National Park Service rangers, who found his body entangled in downed lines. (*Charleston Daily Mail*)

- When deputies signaled a weaving vehicle to pull over in Pinellas County, Fla., the driver, later identified as Bryan Zuniga, 20, fled on foot. After kicking a hole in a vinyl fence behind a water-treatment plant, he was attacked by an alligator, which bit his face and arm. Pinellas authorities charged Zuniga with breaking or injuring fences, fleeing and eluding, and driving with a suspended or revoked license. (*Tampa Bay Times*)

Heck of a Job, Fugate

To evaluate the impact of natural disasters, the Federal Emergency Management Agency uses the "Waffle House Index." The informal index, instituted by FEMA head W. Craig Fugate, has three levels. If the local Waffle House is up and running, serving a full menu, a disaster is classified as green. If it is running with an emergency generator and serving only a limited menu, its status is yellow. If it's closed, badly damaged or totally destroyed, it's a red. Fugate chose Waffle House because the chain has a large number of branches in tornado-prone areas and a robust emergency management plan. Even though the tornado that hit Moore, Okla., closed the suburb's only Waffle House, FEMA classified it as yellow because "we are hoping to get a generator," Waffle House official Kelly Thrasher said the day after the tornado hit, and "serve a limited menu, maybe a full one." (*Britain's The Guardian*)

Unclear on the Concept

- After a man in Springfield, Mo., called 911 to complain about his Jimmy Johns sandwich, authorities noted the same man has made similar calls for non-emergency issues 77 times since 2010. "We have a few callers like that," Assistant 911 Emergency Communications Director J.R. Webb said, citing one asking how to spell "Wichita," another requesting underwear and a man who said he needed a woman because he had taken a Viagra pill, but his girlfriend canceled their date. (*The Springfield News-Leader*)

- Police arrested Elizabeth Niemi, 57, in Hooksett, N.H., after she called 911 seeking medical help. When rescue personnel arrived,

they learned she really just wanted help ordering Chinese food. (*Boston's WBZ-TV*)

- Police reported that Jarvis Sutton, 34, admitting calling 911 in St. Petersburg, Fla., approximately 80 times in one evening "because he 'wanted Kool-Aid, burgers and weed to be delivered to him.'" Instead, he was arrested. (*Tampa Bay Times*)

What'll You Have?

The price of lowbrow beers has been climbing at U.S. bars and restaurants, according to a study by Massachusetts-based research firm Restaurant Sciences, whose president said the leading cause is hipsters ordering Pabst Blue Ribbon. "It has become quite fashionable," Chuck Ellis said, noting that the price of expensive craft beers has also climbed, but at only half the rate of sub-premium beers, "specifically PBR." (*Los Angeles Times*)

Anti Pro Yes or No

A resolution forbidding members of Michigan's Ypsilanti City Council from abstaining from voting on measures was defeated when two councilors and the mayor abstained from voting to show their disapproval. Two members voted for the measure and two against it. (*Associated Press*)

Homeland Insecurity

Eugenio Pedraza, 49, the former head of the Department of Homeland Security's Office of the Inspector General in McAllen, Texas, was indicated in a scheme with DHS agent Marco Rodriguez to falsify investigative documents to disguise a lack of progress by their office. (*Associated Press*)

Nervous Nellies

- When someone reported to police that a man "armed with a long-barrel assault weapon" had boarded a light rail train leaving New Jersey's Liberty State Park around 8 a.m., NJ Transit officials held several trains while police combed surveillance videos. Authorities eventually tracked down the man and determined the "weapon" was an umbrella. (*New York's WNYW-TV*)

- Mission College went into a lockdown after a student at the Santa Clara, Calif., school called police to report seeing a person with a gun. Investigators determined the "weapon" was a cardboard cutout being carried by a student as part of a sociology of criminology class project where students dressed as criminals. (*San Francisco's KPIX-TV*)

Weekend Worriers

Even though Father's Day and Mother's Day fall on Sunday, Astral Drive Elementary

School in Dartmouth, Nova Scotia, announced it would no longer celebrate the occasions so children who are part of non-traditional families won't feel left out. Instead, students were asked to write the names of all the people who supported them in their lives on a large tree hung in the school gym. (*Canada's CTV News*)

Slightest Provocations

- Minheng He, 18, a student at a British boarding school in Loddon, Norfolk, was sentenced to four years in jail for stabbing a fellow student who refused He's request to borrow a bottle of soy sauce. (*Britain's Daily Mail*)

- Authorities accused Barry Swegele, 51, of using a bulldozer to destroy three houses, damage another home, and crush two sheds, a pickup truck, lawn mower and other property in Clallam County, Wash., because he was upset that a neighbor's fence made it difficult to maneuver his bulldozer and other heavy equipment he owns. (*Port Angeles' Peninsula Daily News*)

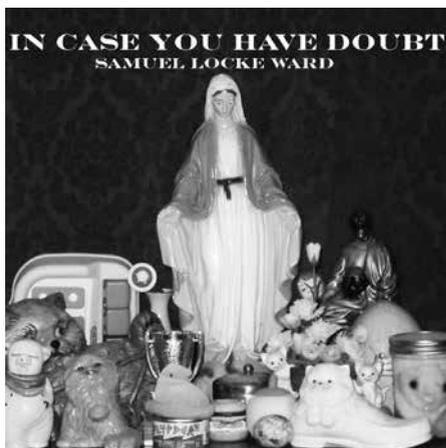
Try Getting a Table Now

When Mexico City restaurant wouldn't seat Andrea Benitez, the daughter of Mexico's federal consumer protection agency head, at the table she wanted, she sent inspectors to close it down for violating consumer-protection rules. Her father, Humberto Benitez Trevino, responded to publicity over the incident by apologizing but insisted he would never resign "because I adhere to republican values, and among those values is a cult of personal manliness." Although there was no evidence of wrongdoing, President Enrique Pena Nieto fired him because, according to Interior Secretary Miguel Angel Osorio Chong, the scandal had "damaged the agency's image prestige." (*Associated Press*)

Close Shave

After an unidentified man called 911 in Largo, Fla., to report an explosion, he told responders he suffered injuries because he wanted a hot shave and heated a can of shaving cream on the kitchen stove. The can blew up, sending aluminum shards at his face. "Not a good idea, in my estimation," Largo Fire Division Chief Dave Mixson said. (*Tampa Bay Times*)

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



Samuel Locke Ward

In Case You Have Doubt

samuallockeward.bandcamp.com

Iowa City's under-employed over-achiever Sam Locke Ward is back with the 6th installment of his year-long "album a month" project, proving once again that he must not sleep in order to have the time to be this prolific.

One moment he's an indie rocker, the next he's a soul singer and then he's some sort of goofy corn field Kanye West.

This latest album highlights his obsession with R Stevie Moore and The Beach Boys, not as imitation but as homage. Sam's songwriting process is akin to what happens to obsessive Twitterers and Facebookers: If you write all the time, you increase in fluency and shorten the distance between the ideas in your head and their manifestations in the real world.

From R Stevie SLW takes a complete

disregard for the sort of entertainer-esque pandering audiences expect from commercial pop. From the Beach Boys he's assimilated the way they wrote instantly accessible music that still incorporates plenty of tricky harmonic surprises. But his version of Sloop John B turns the Beach Boys' sunniness on its head with distorted vocals of uncertain pitch, underlining the seagoing desperation of a sailing trip gone wrong.

This is the SLW modus operandi in a nutshell: He is helplessly in love with American pop music, but hates the shiny happy veneer that gets glued onto music built for mass consumption. By incorporating some deliberate ugliness, distorting its shallow glib surface funhouse mirror-wise, he's trying for something more emotionally true and unsettling.



Coolzey

Hit Factory

coolzey.bandcamp.com

The only reason Coolzey isn't the most productive Iowa musician is that Sam Locke Ward has whatever's the pop songwriting equivalent of Tourette Syndrome. Still, I think he may have the edge on Sam for stylistic range. One

Instantly accessible music that still incorporates plenty of tricky harmonic surprises.

moment he's an indie rocker, the next he's a soul singer and then he's some sort of goofy corn field Kanye West.

On *Hit Factory* he's all those things and more. "Life Without You" features his almost Bowie-esque crooning about lost love. Then he samples the slow jams for some hyperactive verbal gymnastics ("It takes all personalities to make humanity, even idiots like Glen Beck and Sean Hannity") and a smooth hook he sing himself. "Glasses" is based on a raw sawtooth wave bass with a filthy drum loop: "I can't believe I got this far with these glasses falling off the end of my nose."

And THEN "Yr Gonna Get Us Killed" sounds a bit like Dinosaur Jr. (after all he name-checked J Mascis in the last song). The variety of different sorts of music on *Hit Factory* can rather give a listener whiplash. "Pay Me Slow" is redolent of anthemic urges recalling The Pixies. He has so many verses under his belt between all his various guises over the past 15 odd years that he must dream in rhymed lines; it shows on this record with an unselfconscious hyperactive fluency, as though having a half-sung, half-chanted conversation with his audience is as natural as breathing.

Full disclosure: In addition to his musical accomplishments, Coolzey sanded and stained our back porch. But that only reinforces how I feel about his relentless creative output—if he's awake he's working on something. Coolzey is a lot like the weather in Iowa—if you don't like what he's doing right now, wait a minute. **lv**

Kent Williams aspires to be the Rush Limbaugh of experimental electronic music.

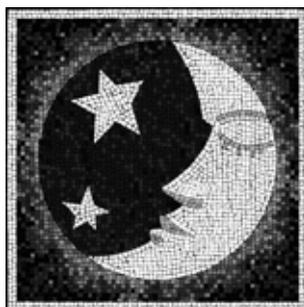

RIVERSIDE
THEATRE IN THE PARK

June 14—July 7, 2013

Lower City Park, Iowa City

riversidetheatre.org

319-338-7672



This summer, one great drama, one wicked comedy. All outdoors.

Hamlet by William Shakespeare
directed by Kristin Horton

The School for Scandal
by Richard Brinsley Sheridan
directed by Theodore Swetz

ASTROLOGY FORECAST FOR JUNE 2013

FOR EVERYONE—June's chart tells us we have arrived at a new starting point. The period of testing and preparation are over. A time of difficulty is ending. There's always a catch, though. Fulfilling the opportunities opening before us will mean squaring our personal circles, or doing something we have always wanted to do but never thought possible. Like overcoming a lifelong case of stage fright, or surpassing our personal best. You'll succeed if you're willing to wrestle the occasional demon, or angel, along the way.

♊ **GEMINI (May 20 - June 19)** Professional goals, working conditions and opportunities for financial growth and self-betterment are dovetailing. It will take time and effort to make it happen. You must support your boss's agenda, which means added work and compromise. Still, your goals and those of your boss's basically coincide. Things look good; however, potential supporters are making big changes. Their lives are in flux. They can't commit. There are also interminable quarrels over how to proceed. Your best bet is to tend your own garden, for now ... and your boss's.

♋ **CANCER (June 20 - July 21)** The transition that's coming blends deep spiritual and psychological progress with professional and financial advancement. It's a major life reorientation. You'll also need to introduce a whole new you to the world. Expect challenges from partners and allies. They expect the old you, and they're dealing with life changes of their own. Despite a sometimes argumentative, dismissive reaction from preoccupied friends, the new you will eventually grow on them and your new perspective will benefit them. For now, though, get used to explaining yourself.

♌ **LEO (July 22 - Aug. 21)** Leo has exciting plans for the future. Opportunities are arising. Leos have leverage. Pieces are lining up like proverbial ducks. But you will need focus and an unusually peaceful mind to make it work. Many people in your life are experiencing life changes, too, just not as smooth as the one you are experiencing. Disruptions overflow too often into your life. Support friends and associates. For the foreseeable future, though, you'll be forgiven for prioritizing your own goals and insulating yourself from the turmoil.

♍ **VIRGO (Aug. 22 - Sept. 21)** The world is a daunting blend of challenges and opportunities, right now. Solutions for others involve lots of juggling. For Virgo, the challenges and opportunities are arranged more conveniently so they can pursue their goals more directly. You'll also have the time and space to complete the necessary adjustments gracefully. Best of all, the key for Virgo is something Virgos do better than anyone: thinking things through thoroughly. This rare combination of circumstances will let Virgos make a vital life change in comparative peace.

♎ **LIBRA (Sept. 22 - Oct. 21)** Librans love harmonious relationships and they're good at tuning up disharmonious ones, but they'll have their hands full in June. Change, especially in financial and professional areas, is disrupting new alliances and old. Even soft words can trigger big overreactions. However, relationship difficulties will be balanced by opportunities for personal growth. Chip away at relationship issues, but focus strenuously on self-development. Paradoxically, the spaces opened up by tensions in close relationships will make room for experiences that ultimately strengthen and deepen all your relationships.

♏ **SCORPIO (Oct. 22 - Nov. 20)** To most Scorpios, the world looks like it's in a blender set on high. Also, Scorpios are, well, feeling their age. I can see why they might think they're at a disadvantage. In fact, they are well-positioned to guide events wisely, and benefit from them. This advantage will persist, even increase in coming months. More, Scorpios will feel entitled to exercise their power on their own behalf. They can and should retake control of their own lives to once again set their own course.

♐ **SAGITTARIUS (Nov. 21 - Dec. 20)** With personal finances and workplace politics both threatening to get completely out of control, I can see why Sagittarians would be apprehensive. But this is one of those times when attitude really counts. The facts on the ground can be turned to your advantage. They can become stepping stones to a much more secure and rewarding position. Abandoning a few outdated, self-defeating attitudes will quickly lead to greater self-confidence and an almost instinctive ability to successfully navigate the tense and turbulent currents around you.

♑ **CAPRICORN (Dec. 21 - Jan. 18)** Capricorns could experience June as an outstanding success or a nerve-wracking ordeal. It depends on which of June's events you focus on. True, June will be fraught with contention and dissension, particularly among family, friends, work associates and other key alliances. Your administrative and diplomatic skills will be sorely tested. June will also begin a remarkable Capricorn success story. You can move a complex and ambitious plan decisively forward. Only Capricorn could pull this off. So don't let your trial's will eclipse your triumph.

♒ **AQUARIUS (Jan. 19 - Feb. 17)** Aquarians are both idealistic and practical, but the idealistic (i.e. impractical) side often dominates. Nowadays, Aquarians are feeling especially driven to manifest both their idealistic and practical sides, to make idealism self-supporting. They'll have to trade their occasionally combative, crusading style for a more mellow, personable one. And they'll need to blend their idealistic and spiritual attitudes with more than a modicum of business sense. It's even harder than it sounds; however, the planets are now supporting just such an ambitious makeover.

♓ **PISCES (Feb. 18 - March 19)** Your drive for a more fulfilling lifestyle often puts you at odds with the world around you. Home has become a safe-haven where you too often retreat, avoiding the work necessary to build that better lifestyle. Under present conditions, it's understandable. Wouldn't it be great, though, if you could learn to engage the world with the same ease and warmth you bring to home life—without compromising your ideals? It's the missing piece of the puzzle. Present planetary conditions strongly support exactly that goal.

♈ **ARIES (March 20 - April 18)** Aries is confronting opposition from the powers that be and family too. It's all but overwhelming and there's little you can do to prevail. The good news? When all is said and done, you will agree with the outcome. People will come to conclusions you can live with. You will find the new status quo quite agreeable. An irrational, disruptive influence is affecting relationships, especially with female family members, but it will bring healing in the end. Your budget will tighten in coming months.

♉ **TAURUS (April 19 - May 19)** Taurus's personal attitudes and their financial situation evolved significantly in recent months. The two processes followed separate tracks. But now, as both trends reach fruition, they are dovetailing, bringing you quickly to a major turning point. The new attitudes will fit neatly into the new livelihood. The new Taurus and a new livelihood will emerge more or less simultaneously, and successfully. The new livelihood will bring new social bonds and the new Taurus will bring new energy to old ties. Finances will improve noticeably. **IV**

—DR. STAR



the Full Kit

Corner of Gilbert & Washington St.

downtown Iowa City's
premier store for exclusive
men's footwear and apparel

319-248-1083
follow us @thefullkit
facebook • twitter • instagram

Hancher presents joyous music –
free and outdoors
for the whole community!

Preservation Hall Jazz Band

Cedar Rapids / Thursday, June 13, 7 pm / Brucemore Greenhouse Lawn
Iowa City / Saturday, June 15, 4 pm / University of Iowa Pentacrest

LIVING
WITH
FLOODS



Hancher Site Ceremony

Join us as we gather together for a celebration at the site of the new Hancher facility. Longtime Hancher friends San Jose Taiko and Rinde Eckert will present a ceremonial performance that will invoke memories of the past, gratitude for the present, and hope for future.

Saturday, June 29, 4-5 pm



SUPPORTED BY JOHN AND SUE STRAUSS