



LITTLE VILLAGE
IOWA CITY'S NEWS & CULTURE MAGAZINE

VOL. 15 | ISSUE 146
JAN. 8 - 21, 2014

LEGACY LESSONS

ICCSA PUTS MARTIN LUTHER KING JR.
DAY UP FOR DEBATE P. 4

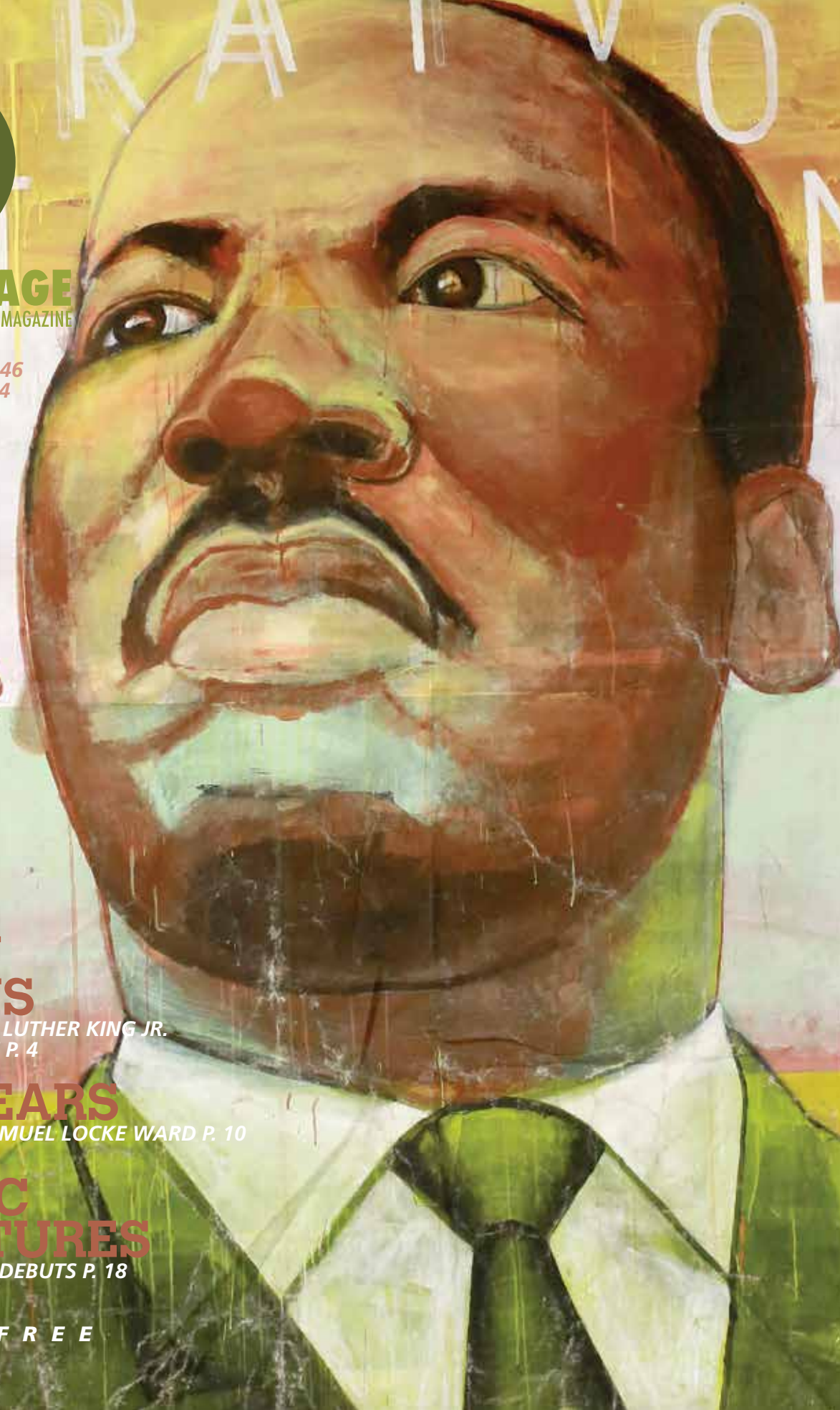
LAME YEARS

INTERVIEW WITH SAMUEL LOCKE WARD P. 10

GRAPHIC ADVENTURES

A COMICS COLUMN DEBUTS P. 18

ALWAYS FREE



IRON HAWK



MONDAYS

Half-Price Draws after 7 p.m.
\$5 Pork Fritters all day

TUESDAYS

\$3 3-Olive Drinks
\$6 Breaded Tenderloins

WEDNESDAYS

\$1 You-Call-It after 8 p.m.
\$5 Pulled Pork Sandwich

THURSDAYS

\$3 Capt. Morgan, Pub Trivia
\$8 Bacon Explosion
\$6 Grilled Loin

FRIDAYS

\$5 32 oz Domestic
\$6 Pulled Pork Nachos

SATURDAYS

\$2 Busch Lite Draws

SUNDAYS

\$5 32 oz Coors Lite
\$5/lb Wings

122 East Washington St.
Iowa City, IA

(319) 333-1040

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

Free Delivery!



Locally owned & raised



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



LITTLE VILLAGE

IOWA CITY'S NEWS & CULTURE MAGAZINE

VOL. 15 | ISSUE 146
JAN. 8 - 21, 2014

STAFF

Publisher | Matt Steele
Publisher@LittleVillageMag.com
Managing Editor | Kate Conlow
Editor@LittleVillageMag.com
Digital Development | Drew Bulman
Web@LittleVillageMag.com
Photo Editor | Rachel Jessen
Photo@LittleVillageMag.com
Accounts Manager | Stephanie Catlett
Ads@LittleVillageMag.com
Calendar Editor | Nick Partridge
Calendar@LittleVillageMag.com

DISTRIBUTION REQUESTS

Distro@LittleVillageMag.com

AD INQUIRIES

Ads@LittleVillageMag.com

SUBMISSIONS

LittleVillageMag.com/submit

CONTACT

Little Village, PO Box 736
Iowa City, IA 52244
(319) 855-1474

CONNECT ONLINE

facebook.com/littlevillage.ic
twitter.com/littlevillage
youtube.com/littlevillagemag
instagram.com/littlevillagemag

MOBILE APP: Little Village Best of IC

Little Village is a free publication from Iowa City, Iowa, featuring regional events, opinions and original creative work in many genres. Distribution is available throughout Linn & Johnson counties, and in Des Moines. Founded in 2001, *Little Village* has published hundreds of the artists that have called Iowa City home. Fully indexed back issues can be downloaded at ir.uiowa.edu/littlevillage, and shared via issuu.com/littlevillage.

I N T H I S I S S U E

COMMUNITY/NEWS

4 - Opinion

MLK Day's demise

6 - Your Town Now

Hot topics for the new year

FOOD & DRINK

6 - 12 oz. Curls

Sierra Nevada Bigfoot Barleywine

ARTS & ENTERTAINMENT

8 - Crafty

This spud's for you

10 - Samuel Locke Ward Interview

Looking back at the Lame Years project

8 - Hot Tin Roof

This month's \$100 winner

17 - Prairie Pop

A power ballad primer

19 - Graphic Adventures

Origin stories

CONTRIBUTORS

WRITERS

Cecil Adams, Mackenzie Bean, Rob Breznsky, Rob Cline, Carol deProse, Caroline Dieterle, Pat Dolan, Melody Dworak, A.C. Hawley, Max Johnson, Kembrew McLeod, Brian Prugh, Amelia Salisbury, Frankie Schneckloth, Jorie Slodki, Matt Sowada, Warren Sprouse, Roland Sweet, Casey Wagner, Kent Williams, Melissa Zimdars

EDITORS

Drew Bulman, Stephanie Catlett, Josh Miner, Evan Prachar

19 - The Tube

Best shows of 2013

24 - The Stage

January's big debuts

CALENDAR/REVIEWS

20 - Art City

The art of collaboration

22 - Talking Movies

John Ridley's good hustle

26 - On the Beat

Timeless talents come to town

32 - Local Albums

In Rooms, The Post Mortems

PLUS

13 - PRO-TIPS

30 - THE STRAIGHT DOPE

31 - NEWS QUIRKS

34 - FREE WILL ASTROLOGY

PHOTOGRAPHERS

Rachel Jessen, Zak Neumann, Frankie Schneckloth

DESIGNERS/ILLUSTRATORS

Denzel Bingaman, David Dunlap, Ben Mackey, Matt Steele

COVER

Painting by David Dunlap

Since 2001
Proudly
Publishing in



DOWNLOAD THE FREE
LAYAR APP TO VIEW
INTERACTIVE CONTENT

RACE TO THE BOTTOM

By scheduling classes on Martin Luther King, Jr. Day, what message does the Iowa City Community School District send? • BY PAT DOLAN



rights but also with respect to economic justice and the war in Vietnam. The notion that the government of the United States led by a white conservative president (by 1983, when it was signed into law) would honor someone that a white conservative had assassinated a decade before seemed obscene to me.

But then the opponents of the MLK Day came out of the woodwork. Jesse Helms filibustered the bill, having earlier articulated the

CITIZENS SHOWED THEIR SUPPORT FOR THE HOLIDAY WITH "HONOR MLK" SIGNS. | Photo by Rachel Jessen

A thought experiment. Imagine for a moment what would happen if Iowa Citizens read the following in the *Daily Iowan*:

While many community members expressed they wanted the day off to celebrate and honor [Thanksgiving], [the board president] said she is not confident that all students and their families celebrate the holiday. She noted that some students' parents have to work, therefore the children might be left unattended during the holiday.

For the currently scheduled school day, the district has planned a plethora of activities to encourage recognition for [Thanksgiving] among students such as assemblies and service-opportunity fairs during [the holiday].

Because these events have already been scheduled, the board worried that moving them would cause issues.

The main issue board members found was finding a day to hold school if classes were canceled on the holiday. Board members had concerns about cutting into graduation and ensuring Carver Hawkeye Arena could hold the ceremony if the time were to change.

I've chosen Thanksgiving advisedly in repurposing this Dec. 11, 2013 news story on the Iowa City schools' decision to hold classes on Martin Luther King, Jr. Day. I am a Canadian immigrant, and hold dual citizenship. We moved to the United States in 1959, as the civil rights movement was beginning to seep into the consciousness of mainstream white America. As a five-year-old, I noticed Houston's

segregation long before I realized that people in the United States celebrate Thanksgiving a month later than people in Canada do. My first political act, when I was nine, was to write a letter to President Kennedy asking him why racism was so strong in the United States.

MARTIN LUTHER KING, JR. DAY ACKNOWLEDGES AND HONORS AFRICAN AMERICANS WHO, FROM THE START, STOOD UP AND SAID, "WE ARE PEOPLE AND WE DEMAND OUR RIGHTFUL PLACE." IT HONORS AMERICANS OF ALL RACES WHO WORKED AND SWEATED AND SHED BLOOD TO MAKE THINGS A LITTLE MORE JUST.

To someone my age, the legacy of Martin Luther King, Jr. has to do with the courage and suffering of black America over hundreds of years, from slavery to Reconstruction to the Great Migration to the Civil Rights era to the first African American presidency. His day acknowledges and honors African Americans who, from the start, stood up and said, "We are people and we demand our rightful place." It honors Americans of all races who worked and sweated and shed blood to make things a little more just.

When the MLK federal holiday was first proposed in 1979, I was ambivalent about it, since while he was alive, the US federal government tapped his phones, slandered his name and opposed his efforts, not only with respect to civil

segregationist party line, "Dr. King's outfit ... is heavily laden at the top with leaders of proven records of communism, socialism and sex perversion, as well as other curious behavior." The vile language around King and the movement he came to signify convinced me that the day was important, not because of the imperfect man it honored, or the sanitized secular saint he's been turned into, but because the United States can be a better place than his enemies imagine or desire.

The Iowa City Community School District would never schedule class for Thanksgiving. It would be—literally—unthinkable. But it's a completely artificial holiday, on a date pulled out of our collective ear, that obscures what actually happened between Europeans and Native Americans during the colonial period and after.

Not everybody celebrates Christmas. No school board president would ever mention that in describing how the board chooses its holidays. Many people work on Labor Day. The schools don't seem to think of that as a reason to hold class and teach about the labor movement.

Children are not stupid. They can see that, to the ICCSD, that is, to us, the adults of Iowa City, Martin Luther King, Jr. and all he stands for are not as important as Christmas or Thanksgiving or Labor Day, or even the University of Iowa's spring break.

That's infuriating. It shouldn't happen.

Pat Dolan is just another white guy who likes to run his mouth. He teaches Rhetoric at Iowa.

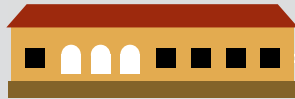
DELIVERY AVAILABLE



**14 south clinton street
iowa city 319.333.1297**
bakery hours:
monday - thursday: 8am - 10pm
friday: 8am - midnight
saturday: 10am - midnight
sunday: 12 pm - 10 pm
facebook.com/icmollys

flavor of the month: January
Chai Latte

E. BURLINGTON
THE Old Train



DEPOT DISTRICT

THE ORIGINAL
Gateway to Iowa City

E. BURLINGTON

PRENTISS

S. CLINTON

S. DUBUQUE

LAFAYETTE

F

E

A

G C

DB

**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



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

**FOUR
SQUARE
MEALS**

by **BURT FAMILY FOOD SERVICES**

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

F

WASHINGTON STREET
WELLNESS CENTER

113 Wright Street
Iowa City, IA, 52240
T 319.466.0026
www.washingtonstwellness.com

Comprehensive, Personalized,
Science-Based
Natural Medicine since 1999

G

You're reading this.
(so are 38,000 other people)



advertise with
us and reach
new customers

Ads@LittleVillageMag.com



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

IOWA CITY'S 2014 OUTLOOK

Educated debate starts with informed citizens. Here's what you should know going into 2014. • BY CAROL DEPROSSE AND CAROLINE DIETERLE



Having appreciated “Auld Lang Syne,” it’s time now, in the cold light of January, to consider several issues that are locally important for 2014.

Emerald Ash Borer Is On the Way

On Nov. 1, the *Waterloo-Cedar Falls Courier* reported that 25 eastern Iowa counties are quarantined because of the emerald ash borer (EAB). If residents of Iowa City were asked if they knew this, a significant number would answer ‘no’—and many of them have ash trees in their home landscaping.

There is no resistance to the EAB: It methodically kills every tree it infests. The first infestation in the state was noted in 2010 in Allamakee County; this year, EABs have been found in Des Moines (July), Jefferson (August) and Cedar (October) counties. This insect’s territory spreads quickly.

Johnson County has many thousands of ash trees that will eventually succumb to the beetle’s attack. Local governmental officials should be putting forth information repeatedly about this impending devastation, detailing for the public what individual homeowners can do about the problem (not much, except possibly delay the demise of individual trees at a rather high cost per tree) and what governments are doing now to curtail the spread of the destruction. We also need to know what the long range plans are for replacing the trees that will be lost on public lands, and officials should provide a list of alternative species that will grow well here and can be

WHAT CHANGES WOULD YOU MAKE IF YOU HELD A LEADERSHIP SEAT?

Photo by Rachel Jessen

planted this spring to begin replacing what we surely will lose.

Once the beetle gets to Johnson County, it will take only a few years to drastically change the landscape, as the EAB quickly kills all species of ash.

It is estimated that once the borer is detected in Johnson County, it will be only eight to 11 years until there will be no living ash trees. Anyone who travels the Coralville strip will quickly grasp how bare it will look after the borer has taken out the many ashes planted there by the city. Imagine that same amount of devastation throughout the county. It is foolish to ignore this impending loss of our trees, and it is irresponsible to not inform the public more fully about the situation.

Waste of Money to Raise Dubuque Street

Billions of taxpayer dollars have been spent on various Mississippi River projects over the years, yet the river still floods, causing catastrophic damage worth further billions of dollars. Much has been written about the Federal Corps of Engineers’ wasteful projects built using faulty analyses and about the corruption and mismanagement that often accompany them.

Iowa City’s plan to spend over \$45 million

to raise Dubuque Street might have been made in good faith. It might be based on competent analysis, and it even might work in a limited way (until the 1,000 year flood hits)—but the cost-benefit ratio is terrible, and no guarantee exists that the plan won’t cause more problems than it’s intended to solve, much like many of the Corps’ previous projects.

As it stands now, the Iowa City Gateway Project includes building a new Park Road Bridge: about 450 feet long by 85 feet wide with five 12-foot lanes and constructed so that the lowest point of the bridge substructure will provide a one-foot clearance over a 500-year flood. This gigantic bridge plan looks like the wet dream of engineers who think they can solve all problems with concrete and steel and a sop to keep UI President Sally Mason happy.

And, if the Mayflower residence hall weren’t under threat of flooding from time to time, the university wouldn’t have this headache: It’s a property that the UI bought and remodeled years ago, despite its location in the floodplain, when more dorm rooms for undergraduates were needed.

THIS GIGANTIC BRIDGE PLAN LOOKS LIKE THE WET DREAM OF ENGINEERS WHO THINK THEY CAN SOLVE ALL PROBLEMS WITH CONCRETE AND STEEL AND A SOP TO KEEP UI PRESIDENT SALLY MASON HAPPY.

Dubuque Street has been closed due to flooding about 150 days over the past 20 years. For argument’s sake, let’s assume the bridge would be closed 10 days every year for the next 20 years for a total of 200 days. At a cost of \$45 million, we would be paying \$225,000 for each of the 200 days the street was kept dry. This large sum of money could very well end up being a waste as this massive project will likely cause more problems than it solves: Channeled water has to go *somewhere*. It would be better to put that \$45 million into replacing the structurally deficient Park Road Bridge to allow water to run more freely under it during excessive rain and using remaining funds to clear away as many man-made

obstacles as possible in the floodplain that impede the flow of water.

Change the City Charter

For the many citizens frustrated by our current city government's structure, there is a glimmer of hope: 2014 is the year for the next review of the Iowa City Charter.

On Jan. 7, the city council will announce the formation of the Charter Review Commission and call for applications from citizens wishing to be members.

FOR THE MANY CITIZENS FRUSTRATED BY OUR CURRENT CITY GOVERNMENT'S STRUCTURE, THERE IS A GLIMMER OF HOPE: 2014 IS THE YEAR FOR THE NEXT REVIEW OF THE IOWA CITY CHARTER.

Do you think the mayor should be elected by the voters? Do you think the existing district versus at-large arrangement for city council elections needs modifying? Hot under the collar because of the current petitioning process for initiative and referendum as well as the restrictions on it? Then watch for the council's announcement and offer your services.

Smoke Screen Update

Since the publication of our *Smoke Screen* articles, several citizens have approached us to express outrage over current local marijuana law enforcement—some of them with personal experience.

Members of the Johnson County Board of Supervisors spoke to state legislators about changing Iowa's marijuana laws at a legislative priorities meeting on Dec. 10. Let the supervisors know you support their efforts to get the laws changed.

The city council signs off on each year's Edward J. Byrne grant application in May or June. Let councilors know that you oppose this funding, spent primarily to arrest and charge those who use marijuana in private; that applications for the Byrne Grant should be discontinued; and that the Johnson County Drug Task Force must be disbanded as it serves no useful purpose.

"WHEN THE PEOPLE LEAD, THE LEADERS WILL FOLLOW." – MAHATMA GANDHI

Carol deProsse and Caroline Dieterle: 85+ collective years of trying to shake up the system.

Stampeding horses, rolling clouds, screeching hawks...Watch Asado make its dramatic (18 sec.) Iowa City entrance!



Asado

MALBEC

A New Pi Private Label Wine from Argentina



Iowa City • Coralville • newpi.coop



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

SALES • SERVICE

GEOFF'S

with BIKE & SKI

Enthusiasts driving our cycle and ski lifestyle

319-338-7202 • 816 S. GILBERT ST.

BIKES SPECIALIZED • RALEIGH • RIDLEY
SURLY • 9ZER07 • CO-MOTION
SKIS/BOARDS FISCHER • SOLOMON

MONTHLY SPECIALS GEOFFSBIKEANDSKI.COM

POTATO PRINTS

Make a bold impression with this month's project.
 BY FRANKIE SCHNECKLOTH



I'm willing to put money down—you've probably done this project before. In elementary school. But don't be fooled! Just because it's super easy and simple enough for a child doesn't mean it can't yield great results.

For a little refresher, read on, find yourself some potatoes and get stampin'!

WHAT YOU NEED:

- BAKING POTATO
- CARVING TOOLS: KNIFE, COOKIE CUTTERS
- FABRIC INK, ACRYLIC PAINT OR STAMP PAD IF PRINTING ON PAPER AND PAPER PLATE
- CARDBOARD
- PAPER OR FABRIC TO PRINT ON

SPIFF UP STATIONERY, TEA TOWELS AND BED SHEETS WITH THIS SIMPLE PROJECT.

Photo by Frankie Schneckloth

STEP 1: MAKE THE DESIGN

Sketch out an image or a pattern you like on a piece of paper. You will eventually transfer this sketch to your potato. You'll want to separate your image over multiple potatoes if you plan to incorporate different colored areas. For example: If you were looking to do an image of a flower, you might put the petals on one potato, and the stem on another. I chose a simple shape to make a graphic pattern.



BIGFOOT BARLEYWINE STYLE ALE

SIERRA NEVADA BREWING COMPANY | CHICO, CALIFORNIA

STEP 2: PREP YOUR POTATOES

When you've finished sketching your image, cut your potato in half lengthwise. Here's where you'll transfer the sketch to the surface of the potato by laying the paper on the fresh cut and carving away what you don't want to print. If you are using a cookie cutter, press the cutter into the potato and break away the excess. Remove the cutter and blot away any moisture.

STEP 3: STAMP AWAY

If you are printing on fabric, put some fabric ink on a paper plate and dip the stamp to cover with ink. Make sure you get an even coat by moving it through the ink a few times. If you are printing a light color onto a dark-colored fabric or paper, you'll want a healthy coating of paint. Since I was printing on paper, I used a stamp pad for more control over the final result. Wipe away any excess ink from the sides of the stamp, and you're ready to stamp the shape onto fabric (with cardboard underneath or between layers) or paper. Press down firmly. Allow to dry before adding another color or any detail. Follow the directions noted on your fabric ink—some require heat-setting. Wash and dry according to directions.

TAKE IT ONE STEP FURTHER.

If you've created a pattern, try playing with different colors or making a gradient by lightening your paint subtly as you fill your fabric or paper.

WHAT TO DO WITH YOUR POTATO PRINTS?

Sew printed fabric into pillows. Send paper prints as postcards to your friends. Make napkins. Stamp a bed sheet. Make your own stationery. Print tea towels. The possibilities are endless! **lv**

Frankie Schneckloth is leaving her stamp on the world.

Finding *Bigfoot* is one of my favorite TV shows. Though I do not watch it religiously, I catch the reruns every now and then and am always sucked in. Why? Because the show is absurd, intriguing and hilarious. Do I believe in Bigfoot? I guess. Until there is scientific proof against Bigfoot's existence, I will at least remain open-minded—and quenched by a beer that matches the legend's stature: Bigfoot Barleywine Style Ale, brewed by the Sierra Nevada Brewing Company.

Bold, complex and boozy, Bigfoot lives up to its billing as “a beast of a beer.” It is ideally served in a tulip glass and its color is a cloudy ruby-amber. Two fingers of dense, beige foam will dissipate slowly, leaving lacing stuck to the side of the glass as it settles. At arm's length away, scents of raisin, caramel, alcohol and citrus entice the nostrils. Up close, the full bouquet of aromas is evident: grapefruit, mango, orange, caramel, raisin, fig, butterscotch, a little cherry licorice, pine sap and gritty hop bitterness. The roasted malts mentioned on the label slowly emerge as the beer warms.

The flavor is boozy and warming at first; however, the alcohol fades into the background and allows the other flavors to shine. Toasted malts create a foundation for molasses, pine, orange, caramel and raisin. There is a dark fruit influence suggesting cherry and fig. Citrus and tropical fruit are not as prominent, but at 90 IBUs the bitterness lingers around the molars and on the back of the tongue. Bigfoot is ideal for aging, so drink a couple bottles now and let one or two bottles mature. **lv**

SERVING TEMPERATURE: 45-50°F

ALCOHOL CONTENT: 9.6 percent ABV

FOOD PAIRINGS: Suggestions listed on the beer's webpage are bread pudding, mission figs, medjool dates and pungent blue cheese.

WHERE TO BUY: There's no need to sneak through the woods to find this Bigfoot. Sierra Nevada brews are widely available around town and Bigfoot should be among the selection at most locations. The 2014 edition will be available starting in mid-January, but bottles from 2013 are still around and taste excellent after a year of aging.

PRICE: \$9-10 per four-pack. Recently, a local retailer sold four-packs of the 2013 vintage for \$7.

Casey Wagner lives in Iowa City.

**Be
Famous.**
(kinda)

Little Village
is looking for writers.

Contact: Editor@LittleVillageMag.Com

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

SPAWN OF SAM

The *Lame Years* project proves that more Samuel Locke Ward is always better. • BY MAX JOHNSON



On Dec. 1, as the clock hit midnight, Samuel Locke Ward posted *Back from Heaven* onto his Bandcamp page. A stadium-rock-in-miniature album with a lyrical focus on the Lovecraft monster Cthulhu, *Back from Heaven* was the final installment of Locke Ward's *Lame Years* project. With all the dust settled, 2013 saw Locke Ward release 12 albums—177 original songs (and two covers) at a total run-time of 7 hours and 19 minutes.

HIS PROLIFICACY IS MORE MIDWESTERN WORK ETHIC THAN HIPSTER GIMMICK, AND IT'S EASY TO IMAGINE THAT THIS STEMS FROM HIS IOWA CITY HERITAGE.

Locke Ward cultivated a reputation as a prolific home-recordist long before embarking on the *Lame Years* project. In addition to his solo output, he's played in countless bands, including Cop Bar and the legendary Miracles of God, adding dozens upon dozens of splits, EPs and full-lengths to his name. This sort of artistic restlessness can have its drawbacks, of course—it can be difficult for an audience to enter a body of work so large, and there's a

danger that the artist is just a bad self-editor.

Locke Ward's total lack of pretension seems to temper these problems, though. His prolificacy is more Midwestern work ethic than hipster gimmick, and it's easy to imagine that this stems from his Iowa City heritage—the city encourages the DIY ethos and it seeps into his lifestyle. Indeed, it's no surprise that Locke Ward's wife, Grace, co-founded the annual What a Load of Craft arts and crafts fest. A Daytrotter session recorded in 2009 spoke to Locke Ward's insatiable drive to make music when it argued, "Locke Ward is to Iowa City, as Daniel Johnston is to Waller, Texas. He might be more stable, but you'd never really get that from his countless releases full of wild experimentations in sound, panning, noise, melodies that get rescued often out of chaotic tremors, prettiness, scariness and brooding exclamations of anxious neurosis."

The 12 albums of 2013 cover a huge amount of ground in terms of style. Each installment takes cues from different genres, starting with the "top 40 dance music" of *7 A.M. New Years Day* and dark folk of *Panther Puss*, to the bubblegum fuzz of *Diamond Dog Shit* and darker folk of *In Case You Have Doubt*. The amazing thing is, the albums don't feel like

"FROM THE GET-GO PEOPLE ARE QUICK TO TELL YOU THAT YOU'LL NEVER DO ANYTHING AGAIN AFTER YOU HAVE A KID, ESPECIALLY NOT ART OR MUSIC." —SAMUEL LOCKE WARD | Photo by Zak Neumann

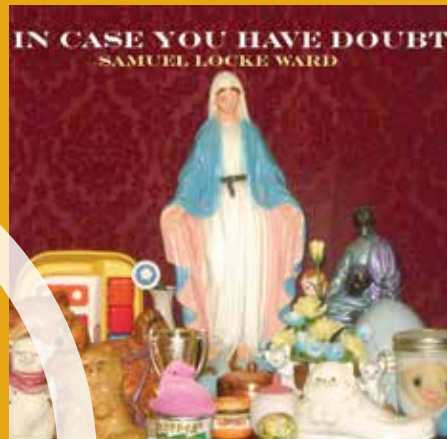
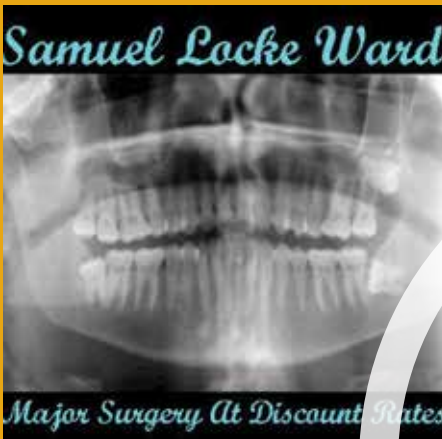
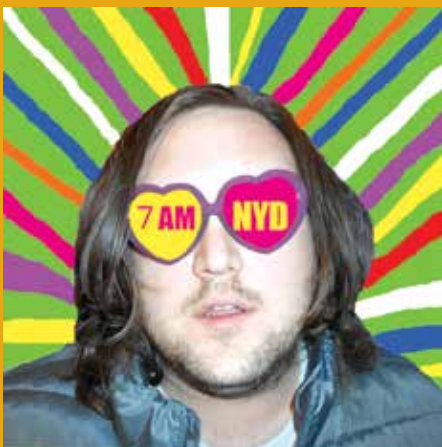
exercises in style. In weaker hands, the songs could feel pieced together with broad genre gestures and little real substance. On stand-out track "Hateful Gaze of the Mind's Eye" (off of September's *BROWNHOUSE*), bizarre manipulated samples pile on top of each other into a trippy, and sometimes nauseating, sludge. But for the track's nearly six and a half minutes, Locke Ward's delay-laden vocals push the song forward, and when the song settles into a more recognizable pop structure around the five minute mark, it feels huge and cathartic and well-earned. Indeed, Locke Ward said, "As I was working on the project I was always convinced that the record I was working on at

LAME YEARS >> CONT. ON P. 17

179 SONGS, 7 HOURS AND 19 MINUTES

Scan page 11 with the free Layar App to listen to all 12 albums from Sam Locke Ward's *Lame Years*.





.341 • BY MACKENZIE BEAN

Hot Tin Roof is a program to support new literary work produced in Iowa City. Each month one writer is published and granted a \$100 honorarium. The series is supported by the Englert Theatre, UNESCO City of Literature USA, M.C. Ginsberg Objects of Art and *Little Village*.

DETAILS: LITTLEVILLAGEMAG.COM/HTR

**@VODKA_SAMM: JUST WENT TO JAIL #YOLO**

Yo-fucking-lo. Guess I can cross jail off my bucket list. That and taking 12 shots in an hour. Everything would've been fine if campus police had just minded their own damn business. Apparently I was trying to go down the wrong staircase at the stadium and a cop grabbed me. I saw my mug shot when I got out. In the picture, I'm slouched against the wall, my eyes half closed. A cop stands next to me holding up a sign with my information on it. Guess I wasn't very compliant. Woops. All in all, I say I still looked pretty fucking good for being so gone.

@VODKA_SAMM: BLEW A .341 IN JAIL

Once the news reporters hear my story, they take it and run. "Drunk Girl Blows .341." "World's Drunkest College Student." "Intoxicated Iowa Student Attempts to Run Onto Field." Most of them look down on me. Talk about the dangers of binge drinking. Say that I could've died, slipped into a coma and just stopped breathing. "When You Read This Girl's Arrest Story, You Won't Believe She's Alive." They all need to calm to the fuck down. I know how to hold my liquor. What else do you think I'm learning at Iowa? I watch a clip of a group of guys discussing the story on a talk show. One guy said he was impressed I was able to even stand. The rest all laugh. Come on, buddy. Give me some credit. I'm always impressive.

@VODKA_SAMM: MY MOM HAD TO GET ME OUT OF JAIL AND HAD TO TAKE A BREATHALIZER [SIC] #LMAO

My mom's pissed. She was at Hyvee when she got the call. Drove the hour and a half up here with four bags of spoiling groceries in the trunk. After she bailed me out, we walked to the car in silence. She dropped me off at my apartment and told me she was disappointed. I'm a fucking legend in Iowa City now, though, so who cares? She'll get over it.

@VODKA_SAMM: I'M GOING TO GET .341 TATTOOED ON ME BECAUSE IT'S SO EPIC

I should just tell my mom to Google my name.

Maybe then she'll understand. The first six pages are all about me. I guess someone made a shirt that says "Samm 3:41". I've seen a few people around campus wearing it. People worship me; I'm basically a vodka-gulping god and campus police can go suck a dick.

@VODKA_SAMM: GIRL WAITING FOR COURT WITH ME GOES "I WISH I KNEW THE GIRL WHO BLEW A .341" I SAID HI.

Everyone's talking about me. I'm more popular than the bottles of Hawkeye freshman sneak into their dorms. The owner of Liquor Downtown called yesterday. Asked for Vodka Samm. He wants me to come down to the store and sign some autographs for his customers. Says he'll make sure I'm compensated. All I know is I better get some fucking free alcohol from this guy; I've given him enough of my money in the past four years as it is.

@ADAMWOLF77: @VODKA_SAMM DOESN'T HAVE TO USE BIRTH CONTROL BECAUSE NOTHING CAN LIVE IN THAT MUCH ALCOHOL.

Why are people giving me so much shit? People I've never even talked to. People who don't even know me. They have no right to look down on me, to treat me like the laughing stock of the school. Fuck all of them. Fuck everyone who stares at me on campus and whispers to their friends: That's Vodka Samm.

@VODKA_SAMM: I'VE GOTTEN SO MANY HATE TWEETS BECAUSE I WAS DRUNK...UH I GET GOOD GRADES SORRY FOR BEING LIKE EVERY OTHER COLLEGE STUDENT.

This is fucking bullshit. I'm no different than any other college kid in this town. Every single student at Iowa has a little of their own Vodka Samm in them. Some just embrace it more than others. Regardless, if you go to Iowa, you're expected to party. It's just what we do. We go out, drink until we puke, pass out and then do it again the next night. It's Iowa Fucking City.

@NOAH_GOUDIE: IF YOU ARE GOING TO HATE ON SOMEONE AND YOU DON'T**HONESTLY KNOW THEM THEN SCREW OFF, YOU HAVE NO RIGHT TO JUDGE THEM #FUCKYOU**

I deleted my twitter account. Noah still has his. He defended me for a while, said how I was a good sister and that all the blogs didn't have the real story. Eventually he gave up, though. There were too many tweets to respond to. I can tell he looks at me differently now.

@COURTNEY_BOSS: THIS WHOLE @VODKA_SAMM CRAP IS SOOO STUPID I CAN'T HANDLE IT. GOOD LUCK GETTING A JOB AFTER COLLEGE.

My professors hesitate before calling my name for attendance. They read off "Samantha Goudie" but all they'll ever see when they look at me is Vodka Samm. Google "Samantha Goudie" and Vodka Samm pops up, the girl everyone wants to party with but no one wants to hire. My future is fucked. All because I drank a little too much for a stupid football game. A football game. What was I thinking? In high school I played in a powder puff football game, juniors against sophomores. It was five bucks to play and the money went to some program called Students Against Destructive Decisions. Kind of ironic now.

@NOAH_GOUDIE: BE WHO YOU WANT TO BE

I don't want to be Vodka Samm anymore. I want to be Samantha Goudie. A daughter. A sister. A student who's going to graduate in May. But I can't escape her. She's in the group of girls huddled together in the Pedmall in their mini skirts and leather jackets trying to find a party. She's in the boy puking in the corner of an empty parking garage. Most of all, I see her reflected in the eyes of people when they look at me. I don't like looking in mirrors anymore.

Mackenzie Bean studies English and writing at the University of Iowa. A native of Illinois, she divides her time between Iowa City and the Chicago suburbs, reading and writing on both sides of the Mississippi.

FREE DELIVERY
(319) 351-9529

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

 **THE MILL**
EST. 1962

Entertainment  nights a week

UPCOMING SHOWS

JAN 17 } DANA T

JAN 18 } THE RECLINERS

JAN 23 } BRIAR RABBIT
W/ MILK & EGGS

JAN 24 } GRAHAM PARSONS
TRIBUTE

JAN 25 } DEADMAN FLATS

FREE JAZZ ON MOST FRIDAYS 5-7PM

MENU & SCHEDULE ONLINE

www.icmill.com

120 E BURLINGTON

 Englert

319.688.2653
englert.org

JAN. 16
JON BATISTE & STAY HUMAN

JAN. 21
**KELLER WILLIAMS
& MORE THAN A LITTLE**

JAN. 24
HAMLET
NATIONAL THEATRE LIVE

JAN. 26
WAS THE WORD
INTIMATE AT THE ENGLERT

JAN. 28
PATTY GRIFFIN

FEB. 4
JOSH RITTER

FEB. 5
ROBERT ELLIS
THE ENGLERT PRESENTS AT THE MILL

FEB. 9
KEB' MO'

FEB. 12
GAELIC STORM

VISIT 221 East Washington St, Iowa City
CONNECT [facebook](https://www.facebook.com/englert) . twitter.com/englert

PRO TIPS

Happy New Year from Pro-Tips with Wayne Diamante! As I sit composing this, gazing through the southern window of my Alpine writing chalet, it's hard to envision 2014 with the sort of clarity I like to have when making the advanced predictions and concise pronouncements I'm known for. Until recently, I'd had on loan a high-powered super computer from Bruce Bueno de Mesquita with his predictive model on board. Long story short, we got drunk at the Little Village Xmas party, got into an argument over the future of Syria and I busted him right in the chops. Lights out, Bruce! Konk. Needless to say, he took his computer and we are not speaking. So, my hotly awaited predictions for 2014 may be less accurate than normal ... or maybe MORE accurate—Bruce, wouldn't that be something for you to chew on? You crusty buzzard.

Right off the bat—last year at this time I predicted the Mayan apocalypse would, in fact, not be the Apocalypse. As for the rest ... ehhh ... hard to say. Some of you, no doubt, probably did go to prison. Others may have, indeed, optioned the rights to their movies. In any event, a whole year's worth of prediction is likely going to have some hits and misses. Despite all that, in lieu of my normal advice column, here are my 2014 predictions. All will be back to normal next issue, so if you have anything you want to talk about hit me up at askwaynediamante@gmail.com.

- With the 50-year anniversary of JFK's assassination having just passed, there will be a lot of interest in JFK movies. Notably, one directed by M. Night Shyamalan which will be a remake of the Zapruder film starring Matthew McConaughey and a digitally reanimated Amy Winehouse. Spoiler alert: The president is assassinated ... or is he?

- In a stunning move designed to drum up media attention and refocus people's hearts and minds on the things that truly matter, Pope Francis, Grand Ayatollah Ali al-Sistani, Brangelina, the Dalai Lama, Yitzhak Yosef, David Lau and Ayatollah Khomeini will all wrap up their special hats in shiny wrapping paper and then play musical chairs. Beyoncé (Jay-Z will be in tow, holding an oscillating fan blowing her hair asunder while she convulses dramatically) will start and stop the music. When it's all said and done, everyone will put on their new hat and be in charge of, you know, whoever those people are in charge of until 2015, when they'll do it all again, but at the MTV Music Awards.

- The long slow decline of the US Postal Service will culminate this year when the Postmaster General replaces all personnel with new and improved mindless drones.

- The FDA will approve both Nicorette and açai berries for use as weight loss suppositories.

- The Fed's long-awaited move to reduce their annual trillion dollar bond buying stimulus will, in fact, not happen. Instead, Janet "Sensual Magellan" Yellen will ratchet up the stimulus by investing heavily in scented massage oils, Barry White albums and French ticklers. Grab your ankle restraints and get ready for a little post Bernanke-panky!

- Lastly, DJ Bashar al-Assad will release an EP that will scorch up the charts and the outside of your eyeballs with a collection of dubstep club anthems entitled Syrious Club Trax! Many of the hits will be featured in a revamp of Konami's classic arcade shooter, Dance Dance Revolution.

OK, that's it for my 2014 predictions! Hope you all have a wonderful year in front of you and keep those questions a-rolling in! I couldn't do it without you!

Thanks,
Wayne Diamante

SHOP THE NORTHSIDE



EAT. SHOP.
ENJOY.

IOWA CITY'S
NEIGHBORHOOD
MARKETPLACE.

WE CATER.

THE PIT
SMOKEHOUSE & BBQ

All of our barbecue is slow smoked with hickory.

130 N DUBUQUE ST IOWA CITY IA
319.337.6653
thepitbbq.com

Dairy Queen

On Market Street

LOCALLY OWNED!

Open 11am-11pm Daily
354-1992

203 N Linn
337-2996

Buy & Sell
Books

The Haunted Bookshop
Downtown Iowa City

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

DEVOTAY

Real.
Good.
Food.

117 N Linn - 354.1001 - Devotay.net

Iowa City's Classic Diner!

HAMBURG INN
NO. 2 INC.
IOWA CITY, IOWA

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

— 140 north linn street • iowa city —

invitations
announcements
stationery
greeting cards
gifts

rsvp

— 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 | 319-358-2636
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

**HIGH
GROUND**

301 E. MARKET ST. | 319-338-5382

Kickapoo Coffee, Sandwiches,
Smoothies and Snacks
Open Daily: 7 am-11 pm
FACEBOOK.COM/HIGHGROUNDCAFE

BREAKFAST
LUNCH
DINNER



BLUEBIRD

330 E. MARKET STREET
IOWA CITY, IOWA 52245
☎ 319.351.1470
THEBLUEBIRDDINER.COM
N. LIBERTY LOCATION
NOW OPEN AT 650 W. CHERRY



OPEN
EVERY
DAY!

artifacts

331 Market St, IC | 319-358-9617

No boring stuff allowed!



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

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

John's
GROCERY, INC.

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

**DESIGN
RANCH**

Classic &
Contemporary
Furniture
Lighting
Housewares &
Gifts Registry

Corner of Dodge &
Davenport Street
Iowa City, Iowa
319-354-2623
info@designranch.com
www.designranch.com




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

POWER BALLADS 101

Esteemed rock doctor Umläut Nideldick explains that crafting the perfect rock ballad requires more than just tangly hair and snarling guitars.

BY KEMBREW MCLEOD



Last year, Little Village turned over Kembrew McLeod's "Prairie Pop" column to Umläut Nideldick—the legendary German song doctor and rock and roll life coach. Once again, we are proud to reprint Nideldick's latest keynote address at the Eurovision Academy of Musical Arts (EAMA).

Thank you, my fellow rockers! I am here to speak about what is surely the most important art form of the 20th century: power ballads. For those unfamiliar with this term, put simply, it is a ballad that packs a powerful punch—a ballad with balls, if you will.

At the dawn of the 1980s, most hard rock and metal concerts were basically one big wiener schnitzel party. The number of man-boobs often outnumbered actual breasts, which is why bad boy rockers embraced the power ballad: Most social scientific studies have shown a strong correlation between a power ballad's chart position and the quantity of a band's female fans.

Over the past quarter century, this genre has been embraced by artists across the musical spectrum—from Bryan Adams and Celine Dion to Cheap Trick and Radiohead (the latter's "Creep" is nothing more than a hipster power ballad). Whiny rockers like the Nirvana and Radiohead often get credit for popularizing the quiet/loud song dynamic, but I can assure you that Night Ranger and Richard Marx are the real innovators.

METAL BANDS BEGAN WRITING POWER BALLADS TO ATTRACT MORE WOMEN TO THEIR SHOWS.

Illustration by Ben Mackey

Unlike power pop, the subject of my 2012 EAMA keynote address, longer songs are not only encouraged, but required. Anywhere between four to six minutes is ideal (or longer, in the case of Guns N' Roses' "November Rain"). Just like when you make sweet love to your special lady, there is no way to achieve a satisfactory feeling of build-and-release in under four minutes. To put it crudely, a short power ballad is the anthem equivalent of premature ejaculation.

I will now walk you through all the steps of Umläut Nideldick's *Patented Power Ballad Hitmaking Method*®. Let's start at the beginning, with the intro. You absolutely must begin with an acoustic guitar or piano. No exceptions! Nein! Nothing ruins a power ballad like a sitar. On rare occasions, a synth may be used during the introduction—such as Pat Benatar's "We Belong" or Whitesnake's "Here I Go Again"—but only highly advanced power balladeers should try that approach.

Now, repeat after me: intro-verse-chorus-verse-chorus-bridge-solo-verse-modulation-



UMLÄUT
NIDELDICK'S

TOP 30 POWER BALLADS

- Harry Nilsson** – Without You
- Eric Carmen** – All By Myself
- Nazareth** – Love Hurts
- Journey** – Faithfully
- Air Supply**
Making Love Out of Nothing At All
- Bonnie Tyler** – Total Eclipse of the Heart
- Pat Benatar** – We Belong
- Night Ranger** – Sister Christian
- Prince** – Purple Rain
- REO Speedwagon**
Can't Fight This Feeling
- Foreigner**
I Want To Know What Love Is
- Survivor** – The Search Is Over
- Bryan Adams** – Heaven
- Chicago** – You're the Inspiration
- Boston** – Amanda
- Whitesnake** – Here I Go Again
- Heart** – Alone
- Cheap Trick** – The Flame
- Skid Row** – I Remember You
- Cinderella**
Don't Know What You Got Till It's Gone
- Poison** – Every Rose Has Its Thorn
- Cher** – If I Could Turn Back Time
- Warrant** – Heaven
- Richard Marx** – Right Here Waiting
- Roxette** – It Must Have Been Love
- Guns N' Roses** – November Rain
- Radiohead** – Creep
- Celine Dion** – The Power of Love
- Aerosmith**
I Don't Want To Miss a Thing
- Mariah Carey and Whitney Houston**
When You Believe

Find a Spotify playlist of Umläut Nideldick's picks at:
littlevillagemag.com/powerballads

chorus-coda. *DO NOT DEVIATE FROM THIS FORMULA!* Power ballads are not a venue for being “arty.” Slight modifications are okay, but only if they enhance the song’s drama—such as when Bonnie Tyler’s “Total Eclipse of the Heart” grows bigger and *bigger* and *BIGGER* with every passing minute.

After two verses and choruses, you need a bridge, which should then be followed by a guitar solo or instrumental break. After one final verse, the song needs to be taken up a notch by introducing a modulation or key change in the final chorus. Done right, and you’ll see thousands of fists punching the air.

Oh yeah, and a *whooooaaa-oooo-ooooo* sing-along coda (*a la* Journey’s “Faithfully” or Prince’s “Purple Rain”) is always encouraged. Speaking of vocals, male singers must do their best to sound like a lady. Baritone voices are power ballad kryptonite.

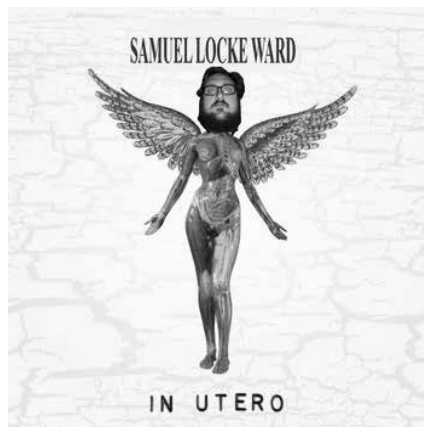
A modest amount of emoting is fine, but don’t go overboard—lightweight lyrics about love, loss or personal empowerment cannot support the slightest hint of emotional depth in one’s vocal delivery.

Backup singers? The more the merrier. Foreigner’s “I Want To Know What Love Is” just wouldn’t be the same without that sweet-ass choir, and the same is true of Air Supply’s “Making Love Out of Nothing At All” (arguably the best of the group’s love trilogy, which also includes “All Out of Love” and “Lost In Love”).

As for the quality of your recording, there is no such thing as a lo-fi power ballad. *Nein!* The production must sound big and expensive, and the drums should explode like a Lamborghini dropped into an empty oil tanker—especially when the chorus kicks in. It’s a guaranteed air-punch moment. Another common trick is to bring the song to a hush right before the concluding chorus erupts (like Eric Carmen’s melancholic, melodramatic “All By Myself”).

What follows is my list of the all-time greatest power ballads of the 20th century, which you can carefully study when constructing your own lighter-waving classic. For now, I will leave you with the universally recognized power ballad battle cry ... *MOTORIN!* **IV**

Early in his courtship with his wife, Kembrew McLeod wrote a power ballad titled “Oh, Lynne”—whose chorus goes, “Oh Lynne Nugent, you are so great, and I know that the word ‘great’ trivializes and doesn’t do justice to the awesomeness that is you.”



>> LAME YEARS CONT. FROM P. 10

the moment was the best one,” suggesting the project was fueled by an exploration, rather than exploitation, of genre.

Though it’s a Herculean task to produce at Locke Ward’s pace, he’s quick to give credit to those around him. “The biggest obstacle was mixing the records on time and getting them to sound as great as they possibly could,” Locke Ward said. “My good friend Jon Hansen teamed up with me pretty early on in the project, helping me to mix the records and taking on the job of mastering the entire project. He also worked as my editor and helped me by being there to constantly bounce ideas off of.”

The recording set-up was small and simple—two four-track cassette decks (one of which was broken), with just a few Radio Shack microphones, all feeding into an old Dell computer. As one can imagine, technical difficulties arose here and there: “Halfway through, the computer I was using took a shit and Phil Maul Frankenstein’ed a passable computer together within the day so the project could continue,” Locke Ward said. “Every time I about lost it my friends were there to help me along.”

Locke Ward’s reverence for his friends and collaborators is the engine of the *Lame Years* project. And, as the project began to wind down, the collaborative element of the project began to really bloom. “*C & W Funeral* and especially *Namedropper* were the wildest to watch come together because those records were exclusively done with everyone overdubbing their parts at different times and places,” Locke Ward said. “Not a single person played in the same room with each other. Just tracks flying around over email. *Namedropper* had 27 different guitar players and remarkably worked out swell.”

Locke Ward insists that certain aspects of the project were difficult from start to finish. “Lyrics never get easier to write,” Locke

SAMUEL LOCKE WARD RELEASED HIS FIRST ALBUM OF 2014—HIS OWN TAKE ON NIRVANA’S *IN UTERO*—ON NEW YEAR’S DAY.

FIND THE ALBUM AND LISTEN TO IT FOR FREE AT SAMUELLOCKEWARD.BANDCAMP.COM

Ward said, “There is no fixing a bad idea—let it die. Also, I’ve found that some people equally wish you success and failure.”

Given the difficulties, this all begs the question—why work like this and at this pace? At its heart, the project is an attempt at getting back to basics: Cutting the bullshit out of what’s expected of DIY artists—the constant touring, the no-pay shows, the glut of merchandise—and zeroing in on what’s enjoyable.

“I am always constantly writing songs in my head: If I record them, they are remembered; if I don’t, they are always forgotten,” Locke Ward said. “So I decided to quit performing live shows and quit practicing with a band and just focus on recording music in my free time.”

Beyond the issues of recording and touring, he says the impetus for the project began with the news of Grace’s pregnancy.

“After years of spinning my wheels touring behind DIY records, I decided to rethink how I was going about things musically,” Locke Ward said. “My wife was pregnant with our first child and I still wanted to be involved with music but I didn’t want go on no-budget DIY tours or be in a do-nothing band to blow off steam. From the get-go people are quick to tell you that you’ll never do anything again after you have a kid, especially not art or music.”

Luckily, Locke Ward shows no signs of quitting music anytime soon. Indeed, the *Lame Years* project still isn’t quite finished. Locke Ward has one final release—a “best of” record, available as a physical release in early 2014. In the meantime, he’s begun posting his earliest recordings (like the “Sam Eggnog” songs) onto his Bandcamp page, to show you how far he’s come in the past 12 years, as well as a re-imagined version of Nirvana’s seminal *In Utero*. **IV**

Max Johnson is a graduate and would like a job, thank you very much.

ORIGINS OF OBSESSION

In his debut review, the Colorblind Comics Critic explores how Batman's rebirth sparked a renewed passion for comics. • BY ROB CLINE



blame Damian Wayne. Well, and Dick Grayson.

In the summer of 2009, I caught wind of the fact that Bruce Wayne was dead. Who would don Batman's cowl? Why, Dick Grayson, the original Robin, of course. But who would be Robin? Young Damian Wayne, son of Bruce and Talia al Ghul.

Wait. What?

See, I hadn't been keeping up with comics. In fact, I had never been a regular reader. Sure, I'd read *The Dark Knight Returns* back in the day. And I'd read *Watchmen* in my "American Novels After 1945" class at the University of Iowa in the early 1990s (odd, given that author Alan Moore is a lot of things, but American isn't one of them). And then another class led me to Moore's *From Hell*. I loved those books, but they didn't draw me all the way into the world of comics. I was just a dabbler.

But I became interested in this new Grayson/Wayne team. The idea of the former apprentice mentoring the original mentor's son was appealing, and so I headed to Daydreams Comics and purchased *Batman and Robin #1*, written by Grant Morrison with art by Frank Quitely.

I read it. I had no idea what was going on.

I might have left it at that, but instead of giving up I went back to Daydreams for help. I learned that I'd jumped in at a complicated moment both in Morrison's ongoing Batman saga and in DC's overall continuity—the intersecting storylines that tie this major comic publisher's "universe" together.

With guidance from the guys at Daydreams

FOLLOWING IN HIS FATHER'S

FOOTSTEPS | Illustration from Andy Kubert's *Damian: Son of Batman*.

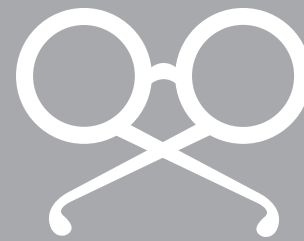
and the aid of the excellent comics collection at the Iowa City Public Library, I set about getting caught up. I went back to the beginning of Morrison's Batman tale, *Batman and Son*. I also went back to 1985-86's *Crisis on Infinite Earths* and read my way through the various "Crisis" events in an effort to understand, as best I could, the past and present of the entire DC universe.

I'd just about caught up when, in 2011, DC decided to relaunch its entire universe with The New 52. I was undaunted. I started looking for Pandora in all the first issues.

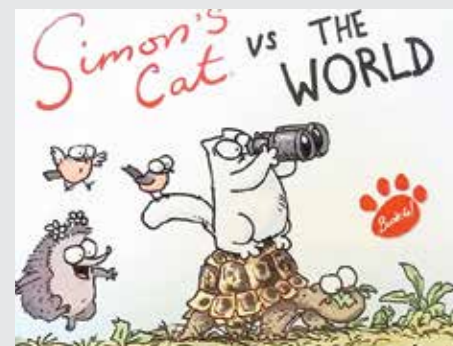
By this time, I was officially hooked. Along the way I had read far more than just DC superhero comics, and this column arises from my more developed (and developing) interest in comics. As all avid fans know, part of the fun of reading comics is talking about them with other fans, and I hope this column will serve as discussion fodder.

Since I started with Damian Wayne, I thought I'd take a look at *Damian: Son of Batman*, a special four-issue mini-series. The first issue was released in late October, with the second following in late November. The third hit the streets on New Year's Eve, and the conclusion is set for Jan. 29.

The story, written and drawn by Andy Kubert (with Brad Anderson, colors, and Nick Napolitano, letters), takes place in what might



BOOKPLUG



Rather than cutting into a books' popularity, sometimes online media propels new titles to the publishing house. As virally shared content challenges the old-media paradigm of expertise-selected manuscripts, fan-tested online publishing only strengthens the case for writers and publishers. Take, for example, Rob Delaney, who tweet-tested the title of his new book, *Rob Delaney: Mother. Wife. Sister. Human. Warrior. Falcon. Yardstick. Turban. Cabbage.*, and received an overwhelmingly positive response in the form of over 3,000 retweets and 2,000 favorites.

Comic books and graphic novels are taking part in this phenomena, and two excellent, recently published graphic novels are *Simon's Cat vs. The World* by Simon Tofield and *Hyperbole and a Half: Unfortunate Situations, Flawed Coping Mechanisms, Mayhem, and Other Things that Happened* by Allie Brosh.

If you like cats on the internet, you will most certainly enjoy *Simon's Cat*, made Internet-famous through Tofield's animated shorts on YouTube. Dog-lovers will similarly enjoy *Hyperbole and a Half*, a memoir started from a Blogspot comic that star's Brosh's dogs.

Melody Dworak is a librarian at the Iowa City Public Library. She selects books for the nonfiction collection, learns tons while working the reference desk and manages the digital history collections at history.icpl.org.

be called the “666” universe. First introduced by Morrison in *Batman #666*, this is a future in which Damian has taken over as Batman. DC has been coy about whether this is an alternate timeline “Elseworlds” tale—given that this continuity should have been destroyed by events in Morrison’s *Batman Incorporated* title—but Kubert takes us back to events prior to those seen in Morrison’s trips to this future, so perhaps it doesn’t matter.

Damian: Son of Batman is an origin story, detailing the events that lead to Damian’s decision to become Gotham’s newest defender. It’s an intriguing set up, and Kubert’s art is, as always, striking and energetic. In particular, he delivers some stunning action shots, including a dynamic two-page spread in the third issue featuring Batman swooping into a moving bus.

But Kubert is a much better artist than he is writer. To his credit, he does pull off a nifty plot twist at the end of the first issue, introduces a mysterious priest who advises Damian (though I have a theory on who he is) and, in the third issue, offers an odd but intriguing change in the nature of Alfred, the Wayne’s loyal and long-suffering butler.

Unfortunately, however, Kubert’s text is so stilted it can be difficult to read. Whether it’s dialogue or Damian’s internal monologue, the words simply don’t flow well. An emblematic example of the overly mannered dialogue comes when Damian yells at a villain: “What kind of *person* commits an act against humanity on this scale ... with *children* involved?”

Damian reminds me of another Batman story written by an acclaimed artist who might have been better off leaving the writing to others: Neal Adams’ *Batman: Odyssey*. In both cases, amazing art is sullied by weak writing.

With only one issue to go, I’m in for a (giant) penny, in for a pound on Damian. But you might save your pennies for a different title. **lv**

Born colorblind and therefore convinced he’d never enjoy graphic forms of storytelling, Rob Cline was first bitten by the comics bug in college. The resulting virus lay dormant for many years before it was activated by the inscrutable work of Grant Morrison. Now Cline seeks out the good and bad across the comics landscape as the Colorblind Comics Critic.

BEST OF 2013

Cuddle up in front of the TV and catch up on last year's best shows.
BY MELISSA ZIMDARS

It’s cold and snowy outside, but despite our desire to stay indoors buried under piles of blankets with Netflix’s virtual fireplace crackling on our laptops, many of our favorite television shows are still on their mid-season breaks. While some started right on Jan. 1 (don’t be ashamed *Dance Moms* fans!), others will pick back up towards end of the month (*Workaholics* on Jan. 22) or throughout February (*The Walking Dead*, Feb. 9; *House of Cards*, Feb. 14; and *Scandal* Feb. 27). There’s nothing like living in the past at the start of a new year, so here are some of the best shows that debuted in 2013 for you to watch through winter.

INSIDE AMY SCHUMER (COMEDY CENTRAL)

Just like it sounds, *Inside Amy Schumer* is a sketch comedy show featuring comedian Amy Schumer. I had no idea what I was getting myself into when I stumbled across what is now one of my favorite sketches: “Lunch at O’Nutters.” Making fun of the ridiculousness of restaurants like Hooters or Tilted Kilt, the servers at O’Nutters are all men with large testicals who get patrons to participate in wet nut competitions. Schumer’s other sketches are equally hilarious and usually offer smart social critiques. Check out “Sexting” and “Compliments” on YouTube if you need more convincing.

THE AMERICANS (FX)

The Americans is a Cold War-era drama starring Keri Russell and Matthew Rhys as Elizabeth and Philip Jennings, two Soviet K.G.B. spies posing as an American couple living in the suburbs of Washington D.C. The show is filled with both tension over their family possibly being exposed and numerous extramarital sexual encounters in the name of espionage. Plus, *The Americans* was created and produced by a former CIA agent, so that’s kinda cool.

SLEEPY HOLLOW (FOX)

This show started a little slow for me, but I’m glad I stuck around. *Sleepy Hollow* is a supernatural drama that features Revolutionary War-era time traveler, Ichabod Crane. While investigating the Headless Horseman in

contemporary Sleepy Hollow, N.Y., Crane’s 18th-century worldview is constantly juxtaposed with the norms of modern society. This is best exemplified by Crane’s observations after purchasing donuts (read with a Colonial American English accent): “This meal cost \$4.95?! Dear God. With an additional tax of 41 cents? ... A 10 percent levy on baked goods. You do realize the Revolutionary War began on less than 2 percent? How is the public not flocking to the streets in outrage? We must do something.”

RECTIFY (SUNDANCE CHANNEL)

Premiering last April, *Rectify* is the first original series developed by Sundance Channel (it’s actually considered a six-part miniseries). The premise: After spending 19 years on death row for the rape and murder of his teenage girlfriend, Daniel Holden (Aden Young) is exonerated after new DNA evidence is revealed. The show follows Holden, his family and the small southern town he resides in as he adjusts to life post-release. Awesomely, Damien Echols, one of the West Memphis Three, reviewed *Rectify* for the *Huffington Post* and praised the creator for capturing “the wonder a man experiences once he’s returned from the land of the dead.”

HANNIBAL (NBC)

This series is based on the novel *Red Dragon* by Thomas Harris, and details the early relationship between FBI investigator Will Graham (Hugh Dancy) and everyone’s favorite cannibal, Dr. Hannibal Lecter (Mads Mikkelsen). Half the fun of this show, for me, are the references to the novel’s sequels, particularly when Hannibal visits the Baltimore State Hospital for the Criminally Insane, which is where he was imprisoned in *The Silence of the Lambs*. The other half of the show’s fun comes from Laurence Fishburne’s performance as Special Agent Jack Crawford. These together make *Hannibal* emotionally engaging and supremely creepy. Watch it!

BANSHEE (CINEMAX)

I recently started watching *Banshee* after finding out that Alan Ball (*Six Feet Under*, *True Blood*) is one of its producers, and I was

not disappointed. Like *Rectify*, *Banshee* tells the story of an unnamed protagonist who is recently released from a 15-year prison sentence. His crime? Stealing diamonds from a Ukrainian gangster named Mr. Rabbit. Upon his release, the diamond thief heads to the fictional Banshee, Pa., in the hopes of reconnecting with his former love. However, problems arise—as they usually do—and he eventually kills the local sheriff and assumes his identity. I could go on about how ridiculous and awesome this plot is, but I think you get the idea.

MASTERS OF SEX (SHOWTIME)

I love Lizzy Caplan (*Party Down*, *New Girl*), so even if this show was horrible (it's not!) I would probably still watch it. Caplan and Michael Sheen play sex researchers, Dr. William Masters and Virginia Johnson, who were famous for their work on human sexuality and sexual responses from the late 1950s through the 1990s. Numerous television critics compare the show to *Mad Men*, which seems a bit obvious given the period its set in, but the show is also garnering such association because it's also visually beautiful and full of scandalous drama. And sex. Lots of sex.

TIME OF DEATH (SHOWTIME)

This six-part documentary follows several terminally ill individuals, and their families and caregivers, during their final months, weeks, days and even seconds, of life. I had never heard the term “actively dying” before as I am fortunately sheltered in the ways of death, so I learned a lot about the process of dying and how it's absolutely nothing like the television and movie depictions we watch on a near constant basis (shocker, right?!). Watching this will make you cry a lot of tears and feel a lot of feels, but it's worth it.

Some other honorable mentions: *Trophy Wife* (ABC), *The Wrong Mans* (Hulu) and *The Returned* (Sundance Channel). Of course *Orange is the New Black* (Netflix) and *Orphan Black* (BBC America) would be on this list, too, but you've already been subjected to an entire column of me praising them. **lv**

Melissa Zimdars' winter TV list, which includes FINALLY starting Doctor Who, will probably take her years to get through.

CONNECTIVE TENSIONS

In *The Work Between*, collaboration between artists and movements of the audience were central to performance.

BY BRIAN PRUGH AND AMELIA SALISBURY



The *Work Between: Collaborative Performance* at Space Place Theater, which ran from Dec. 5-7, 2013, was the outgrowth of a class that brought together artists, dancers, composers, musicians and stage managers for an event that included video projections, sculptural set design, interactive dance and musical performances. There would be much to talk about: stunning visual vignettes, compelling human movement and engaging music—but for the purposes of this review, I would like to specifically consider the collaboration. Collaboration is an important trend in contemporary art today, and it suggests a couple of questions: What can we learn from each other? What happens when we work together?

What awaited them, the audience, as they stood outside in a dim, muffled hall Thursday, Friday and Saturday night at North Hall? They wore warm jackets and navigated programs (as though for a wedding or circus) in which a map-like diagram inscribed their anticipation.

A growing body of theory has developed around some of these questions, and one concept introduced by Charles Green and developed by Grant Kester is that in a collaboration between two people, there is a “third hand” that emerges out of the space

DISPARATE PERFORMANCES BECAME THE SHOW'S FOCUS

Photo by Brian Prugh

between them that shapes the final work. It is the “third hand” that transforms the work from a collection of competing voices into a coherent and potentially transformative whole. The idea of an unseen force guiding work is not unfamiliar to artists working alone, historically bearing the name of the muse or goddess who sings through the voice of the poet.

As the dappled flocks flooded through the door, darkness enveloped them like the lightlessness imagined within a body. Inside-out one might have felt that soft, intertwined space. Some moved awkwardly toward chairs, then drifted forward into the performance.

The Work Between contained a number of features designed to subvert the traditional structure of a dance performance where dancers are on the stage and the seated audience has an ideal vantage point. There was no defined position for the audience, which was encouraged to move around the performance and therefore to view the work from different perspectives. There were multiple, apparently



University of Wisconsin-Madison 2D Faculty Group Exhibition,

THROUGH FEB. 8. | CAFE AT PRAIRIE LIGHTS

Mary Coats has curated an exciting little group show featuring works from the 2D faculty at the Cafe at Prairie Lights. As with any collection of works that is related more by institutional affiliation than theme, the jumps and discontinuities that happen between colleagues is intriguing, leading me to wonder what a departmental meeting between the artists of these paintings and works on paper would look like. The small groupings of a single artist's work offer engaging reads and the juxtapositions are fun and friendly.

Art et Architecture

THROUGH FEB. 7 | STEVEN VAIL FINE ARTS

There is some interesting work in Steven Vail Fine Arts' Art et Architecture, which is up through the first week in February. A sculptural multiple by Kiki Smith and Richard Tuttle is a small delight, and Vito Acconci's "5th Ave Give & Take" is a fun project proposal. I was most engaged by a drawing by Brent Westphal, one of the few non-prints in the show. There are some nice visual surprises in this show, and it is worth the time to stop in the next time you are on the Ped Mall.

independent vignettes performed simultaneously, which, combined with a lack of a defined position for the audience, meant that a "complete" experience of the performance was impossible, even as different perspectives could be assumed throughout. But such interventions have become de rigeur in much contemporary work, allowing the performance to move within these new conventions without the pressure of their novelty, and also allowing the critic to consider the possibilities within this performative mode.

Juicy spotlights shed emphasis on major organs—pockets of intertwined rituals and theatre stages. The audience grouped around these with puffy clothes, and wet eyes opened upon the graceful movements of dancers dancing—vignettes of arms and legs and eyes unfolding. Metaphors and rituals of the contemporary human, human movement and human essences condensed in the dancing. Like a Möbius strip, the audience wrapped around and tangled in the insides and outsides of shifting performance constellations.

Individual performances were situated on the periphery, including Alex Bush's undulations lit by video projection (creating a muscular, twisting screen), Lindsay Fisher's tango with a plastic drop cloth and Kalmia Strong's caresses of a block of ice. These intimate, personal monologues acted as counterpoints to the performers' alter-egos that appeared in the more elaborate multiple-dancer compositions that occupied the central performance space. The effect of the whole spoke of a divide between an interior and social persona—who we are when alone, who we become when together.

One could turn in their footsteps and open upon a new window of condensed human expression, another stage, a shift in happening, and be inside and outside—collaborator and foreign voyeur—in a dark pregnant womb of multifaceted activities. Themes included the body and its rituals, and groupings of these; sinew and tapestries of romance, vacuity, alienation and exuberance; affectations of that otherness which makes many persons one. Soundscape, a lively though haunting music, was lifeblood and lent connectivity to the disparate components of performance assemblage.

In *Traces of Everything*, Bush, Fisher and Jeremy Blair asked each other "get to know you" questions—sometimes quite personal—as they took turns positioning the body of the dancer answering the questions. In *We Three*, by contrast, Alexandros Spyrou's piano composition, Kuldeep Singh's voice and Blair's movements kept their distance from one another, responding to each other with a different kind of call and response.

COLLABORATION IS AN IMPORTANT TREND IN CONTEMPORARY ART TODAY, AND IT SUGGESTS A COUPLE OF QUESTIONS: WHAT CAN WE LEARN FROM EACH OTHER? WHAT HAPPENS WHEN WE WORK TOGETHER?

No one could imagine a nervous system, a chart-maker for this creative vision, as the happening belonged to no specific mind, was seamless and nameless, distinct yet indefinable; an unaccounted kind of magic.

What can we learn from each other? One theme of this performance seemed to be that we push each other into new and unexpected experiences when brought together in pursuit of a common task, or in an intimate engagement in a shared space. What happens when we work together? In the presence of the "third hand," it becomes possible to engage territory foreign toward any particular agenda. Connections appear in unexpected places. In this performance, the lighting and the music were the glue that held many parts together, holding collective and personal actions in tension as the audience moved through subjective and intersubjective spaces. **IV**

Amelia Rose Salisbury is an MFA student in Painting (2014) at the University of Iowa, Iowa City. She earned a previous MFA in Poetry (2008) from the Iowa Writers' Workshop.

Brian Prugh holds an MA in Philosophy from the University of Chicago and is currently an MFA candidate in Painting and Drawing at the University of Iowa. In addition to his art criticism for Little Village, he is editor and co-founder of the Iowa City Arts Review.

DO THE HUSTLE

American Hustle is a surreal encounter with history, lies and strange romance. • BY WARREN SPROUSE



Surely there has never been a more provocative time to make a movie about deception, especially deception by the agencies of the US government. Had the 1978 FBI had access to the sort of metadata that modern intelligence agencies do, they likely could have wrapped up Abscam in about a week, probably with no physical money actually changing hands. This aspect of the story, fortunately, is not of much interest to David O. Russell in his highly fictionalized look at some of the events surrounding Abscam in his most recent film, *American Hustle*.

AMERICAN HUSTLE IS BOTH VERY FAMILIAR AND SIMULTANEOUSLY REFRESHING.

Instead, Russell wants to tell a more complicated story about the complex and compelling relationship between small-scale loan shark and art forger Irving Rosenfeld (Christian Bale) and grifter Sydney Prosser (Amy Adams). The two characters meet at a pool party and bond over bizarre swimwear and a shared love of Duke Ellington. They soon collaborate on a series of fake loans involving imaginary British banking connections and their relationship deepens in the context of

DECEPTION NEVER LOOKED SO

SEXY. | *Amy Adams, Bradley Cooper, Jeremy Renner, Christian Bale and Jennifer Lawrence in American Hustle.*

their scams (since, for both characters, sleeping with someone comes way before actually trusting them). Everything is predictable, and controlled—just as Irving likes it—when suddenly they loan fake money to undercover FBI agent Richie DiMaso (Bradley Cooper). As a result, Irving and Sydney spend the rest of the movie trying to escape doing Richie's bidding as part of a deal to avoid prosecution. His plans come to include stings to catch corrupt politicians who think they are taking bribes from an Arabian sheik (who in actuality is sometimes a Palestinian roofer from Long Island and sometimes a chubby Latino FBI agent).

American Hustle is both very familiar and simultaneously refreshing. It utilizes many of the standard tropes of all con movies: the constant sense of paranoia, the tenseness of the love affair, the ability of actors to play a role within a role (Amy Adams is so good at this that you are shocked to be reminded late in the film that her British accent is fake) and, inevitably, the "con within the con" that leads to the film's resolution. There are huge cinematic names here as well, including Russell staple Jennifer Lawrence in a great performance as



**N O W
S H O W I N G**



Trigger: The Ripple Effect of Gun Violence

JAN. 9, 7 P.M. | CORALVILLE CENTER FOR THE PERFORMING ARTS, FREE

DIRECTED AND PRODUCED BY DAVID BARNHART

Trigger is about how shootings affect not only the immediate victims, but also the wider aspects of the communities in which these tragedies occur and includes interviews with EMTs, family members, law enforcement and clergy. Barnhart will be part of a panel discussion after the film.

Save the Hardacre Theater

Tipton's Hardacre Theatre is holding an Indiegogo crowd funding campaign through the end of this month in an effort to purchase the theater facility as a nonprofit organization. Organizers hope to raise \$65,500 by Jan. 30. More information at thehardacre.org or at indiegogo.com.

The Blazing Saddle Project

PRODUCED BY SHAWN R. JUNE

Shawn R. June would like your help with another crowd-funded project for a film about the history and atmosphere of Des Moines' Blazing Saddle Bar, one of the earliest gay bars in the capital city. More information is at kickstarter.com.



SCAN THIS PAGE WITH
LAYARTO VIEW
TRAILERS NOW

Irving's disaster-prone wife and Robert De Niro as the Arabic-speaking Victor Tellegio, a mob boss who is fronting the money to build casinos in New Jersey—a role De Niro has all but copyrighted.

Russell's deeper themes, though, are modern ones with which the NSA might not be all that uncomfortable: Everyone is lying, but on a different scale and for different reasons. Some lies are for the good, some for the selfish and some for the desperate. But, as Irving warns us repeatedly, the lies cannot be too big: Once ambition gets in the way of strategy, even the best hustle falls apart.

People create stories which they want to believe and the good con merely gives them a way to believe it, whether it is a museum's belief that their forgery is really a great Rembrandt, the gambler's belief that there is a safe way for him to get out of debt or the US government's belief that it can control the corruption within its ranks and provide legitimate safety for its citizens. All these stories fall apart, however, when the ambitions of the liar compromise his or her ability to control the lie.

Russell's visual aesthetic is colorful but unforgiving. We see conversations in close-up—pores, blemishes, stray mustache hairs, the politician's pompadour brushes the con-man's eyeglasses as they lean in for discrete words over a cocktail table. Bale will remind you of Dennis Franz with a New Jersey accent—the opening scene, in which Irving assembles his hairdo with an eclectic combination of toupee, scalp adhesive and comb-over acrobatics is alone worth the price of admission. Bale is ugly and fat in a charming sort of way and at last freed from the absurd, granite-faced proclamations he is forced to deliver in the *Batman* movies. He seems to embrace this freedom and is more appealing for it. The color is '70s

chic—glittery but pale—and the whole film gives us the feel of *Saturday Night Fever* narrated by Henry Hill. As has often been pointed out, the Scorsese references run deep. Jeremy Renner's excellent portrayal of Camden Mayor Carmine Polito will remind you of a straight-laced Joe Pesci, and the scene where he takes Irving out on the town to determine whether or not to buy into the con is almost right out of *Goodfellas*.

PEOPLE CREATE STORIES WHICH THEY WANT TO BELIEVE, AND THE GOOD CON MERELY GIVES THEM A WAY TO BELIEVE IT ...

American Hustle is at the same time the weirdest romantic comedy you will see this year, a quasi-historical morality tale about deceptions and a surrealistic tour through what we can only wish the clothes and hair-styles of the late 1970s actually looked like. Miraculously, it fulfills all of these roles entertainingly, roles that probably no director would actually set out to address in a film. Golden Globe and Oscar voters will have a strange experience determining whether *American Hustle* or *12 Years a Slave* better recaptures a critical period of the American past and the lessons we are supposed to have learned from it. Their better judgment will no doubt suggest a ballot for the commendable project of Steve McQueen and John Ridley, but movie executives, hustlers that they are, may find that their own sympathies demand otherwise. **lv**

Warren Sprouse teaches in Cedar Rapids and reminds readers that spring training starts in less than 45 days.

THIS MAGAZINE CONTAINS

layar

INTERACTIVE PRINT



Download the free Layar App



Look for these emblems



Scan the page



Discover interactive content

You're reading this.

(so are 38,000 other people)



advertise with us and reach new customers

Ads@LittleVillageMag.com

CROWDED CLOSET THRIFT SHOP

319-337-5924/crowdedcloset.org
1213 Gilbert Ct., Iowa City

DEBUT DAY

Jan. 24 marks the premier of several productions on the Iowa City stage.
BY JORIE SLODKI



The holidays are over, school is back in session and local theatres have seemingly decided to declare Jan. 24 as “Play Premiere Day.” Boot up your Google Calendars to make room in your schedule for these productions.

THE WHIPPING MAN | *Dreamwell Theatre*

It’s April 1865. A Jewish Confederate soldier returns home after the end of the American Civil War to find his home ransacked, his loved ones gone and the only people left behind are his family’s two former slaves—and tonight is Passover. In *The Whipping Man*, playwright Matthew Lopez uses a household of Southern Jewish slave-owners (or as their Northern coreligionists called them, “Israelites with Egyptian principles”) and the Exodus narrative to explore the nature of freedom.

The play runs Jan. 10-11 and 17-18 at the Unitarian Universalist Society, along with supplemental presentations. Director Rachael Lindhart and the actors will be at Agudas Achim Congregation in Coralville on Jan. 5 at 10:30 a.m. to discuss the process of creating the production. After the Jan. 18 performance,

THE WHIPPING MAN BRINGS A JEWISH CONFEDERATE SOLDIER FACE-TO-FACE WITH HIS SLAVES.

Photo by Juan Carlos Herrera

George Eaton, the command historian of the Rock Island Arsenal, will give a lecture on Civil War military history. For more information, visit dreamwell.com.

[Full Disclosure: The author of this article acted as a consultant for this production.]

GOOD PEOPLE | *Riverside Theatre*

When David Lindsay-Abair’s comedy *Good People* premiered on Feb. 8, 2011, he had no idea that issues of socioeconomic class would be pushed into the spotlight as a result of the Wisconsin teachers union protests the following week and the Occupy Wall Street demonstrations several months later. Instead of playing out on a world stage, the action of *Good People* brings the debate into the intimacy of a living room.

Margie, a resident of a lower income neighborhood in Boston, panics after she is

fired from her job as a dollar store cashier. Facing the prospect of ending up in poverty with her disabled daughter, Margie seeks the help of her ex-boyfriend Mike, a doctor who believes that he earned his station in life entirely through hard work. Politicians can argue over whether poverty is the result of either bad circumstances or lack of work ethic, but they will never match the stark intensity of two friends from the same neighborhood examining why their lives diverged. The original Broadway production was nominated for a Tony Award for best play, and Frances McDormand won the Tony for best actress in a play’s leading role for her portrayal of Margie.

The play runs Jan. 24 through Feb. 16 at Riverside Theatre. For more information, visit riversidetheatre.org.

OF MICE AND MEN

Iowa City Community Theatre

This year’s season of literary classics at the Iowa City Community Theatre continues with John Steinbeck’s *Of Mice and Men*, a novel about two friends who face obstacles as they try to work their way to California during the Great Depression. The novel was published in 1937, and Steinbeck adapted it into a play the following year. The original production earned several awards (pre-Tonys), and it has been a favorite for frequent revivals. Though it was written in the 1930s, the original novel continues to be the target of many book bans, occupying the fifth spot on the American Library Association’s “Top 100 Banned/Challenged Books” from 2000-2009. Form your own opinion and see this work about friendship in the face of loneliness and powerlessness.

The play runs Jan. 24-26 and Jan. 31 through Feb. 2 at the Johnson County 4-H Fairgrounds, Exhibition Hall A. For more information, visit iowacitycommunitytheatre.com.

HAMLET | *National Theatre Live*

This holiday season, NBC tried to bring back the live stage play broadcast, an old TV staple. The reviews for *The Sound of Music Live* were mixed, focusing on the claustrophobic feeling of confining a musical to a soundstage, the lack



of audience and the choice of casting country singer (and non-actor) Carrie Underwood as Maria in an effort to boost ratings.

Don't write off this one attempt as a sign that the live play broadcast has failed. The Englert regularly shows screenings of National Theatre Live (NTL), a series in which the NTL films its stage performances for broadcast around the world. (For the UK and Europe, the broadcasts actually are live. We Yanks have to settle for later screenings.)

The NTL broadcasts take the opposite strategy as the *Sound of Music Live*. They film in front of a live audience, which provides energy and instant feedback for the performers. Rather than alter the staging to accommodate the cameras, they position the cameras to bring out the best in the performance. Additionally, in past performances they have brought in big-name film actors who are excellent stage actors as well, including Helen Mirren as Phedre and Benedict Cumberbatch as Frankenstein and his monster. The result is an opportunity to see world-class theatre as close as possible to the way it was meant to be seen—and only for the price of a movie ticket, instead of an airplane ticket.

The next NTL screening is the 2010 production of *Hamlet*. The performance will be at The Englert on Jan. 24 at 7 p.m. For more information, visit englert.org

WAS THE WORD—"I'M A HUGE FAN"

Working Group Theatre

If you've ever waited outside a tour bus for a glimpse of your favorite rock star or spent several birthday checks on an obscure piece of memorabilia from your favorite long-running science fiction series, then this evening is for you. In another installment of Working Group Theatre's storytelling series, local actors and poets will entertain the audiences at The Englert with their experiences in the world of fandom. Tickets are "pay what you can," and the money will go to a local nonprofit organization. After the performance, follow the crowd to the Clinton Street Social Club for *Was the Word: After Dark*. An open mic is available for community members to present their own original stories and songs about what they have done for their love of pop culture.

The next performance will be on Jan. 26 at 7 p.m. For more information, visit wastheword.org. **IV**

Jorie Slodki earned her MA in theatre research from University of Wisconsin, Madison.

**EAT
SHOP
PARTY
READ**

CLINTON ST.

IOWA AVE.

SOUTH DUBUQUE

You know you're in
downtown IC when you hit

S. DUBUQUE ST.

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

Dublin



Underground

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

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

BCBG, French Connection, Eileen Fisher, Citizen's of Humanity, Valnet, Splendid, Jolee, Seven for all Mankind, Cosabella, Patter, son J, Kinkaid, J Brand, Jay Godfrey, Linea Pelle, Joe's Jeans, 525 America, Cut Loose, House of Harlow, Bailey 44, Dogeared

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

An Iowa City Landmark

*Prairie
Lights*

OPEN
9AM
DAILY



15 S Dubuque - 337-2681 - prairielights.com



5 S. DUBUQUE ST
319-359-1181

MICKY'S
IRISH PUB
Iowa City, Iowa

{ You're with
friends now. }

11 S. DUBUQUE ST.
BREAKFAST • LUNCH • DINNER • DRINKS

TIMELESS TALENT

These recommended performances offer a range of enduring musical genres. • BY A.C. HAWLEY



Welcome to 2014. Much like everyone else, I will be struggling with actually remembering to write the correct year on anything. The fun thing about music is that the year doesn't really matter; artists live in worlds where time is often mutable. The artists coming to Iowa City over the next four weeks are not beholden to the tick-tock of the clock—each lives in their own worlds of colliding genres.

JON BATISTE & STAY HUMAN // THE ENGLERT THEATRE // JAN. 16 // 8 P.M. // \$20-25; ALL AGES

Jonathan Batiste (pictured at left) comes from a long musical lineage. While he originally began playing drums and percussion in The Batiste Brothers Band, Batiste transitioned to piano, the instrument that he is now best known for. Batiste trained

at Juillard where he further honed his craft. Juillard is also where he met the members of Stay Human: saxophonist Eddie Barbash, bassist Phil Kuehn, drummer Joe Saylor and tubist Ibanda Ruhumbika.

The name Stay Human comes from the band's belief that live musical performances can uplift humanity. There is certainly some truth to this statement as Batiste and Stay Human play truly uplifting music. Given the extensive musical training of the band, the fact that they pull from many different genres is less than surprising.

The primary anchor of the band's sound is jazz, in particular its soloing and free-flowing structure. Batiste and his band add to this by incorporating elements of blues, R&B, gospel and classical. The result is a sound that is compelling and very engaging, creating a positive reaction within listeners—a dynamic that continues in their live shows where the performance style can vary.

Batiste plays songs by himself then some with the band. Batiste will then switch over to playing the melodica, an instrument that is prominently featured in Cake's "The Distance" and Depeche Mode's "Everything Counts." While this could be chintzy, Batiste brings out

C A L E N D A R

FOR MORE EVENTS, VISIT LITTLEVILLAGEMAG.COM/CALENDAR

Music

ONGOING:

MONDAYS: Open Mic with J. Knight The Mill Free, 8 pm

TUESDAYS: Lower Deck Dance Party Iowa City Yacht Club \$2, 10 pm

Blues Jam Parlor City, Free, 8 pm

THURSDAYS: Free Country Dance Lessons Wildwood Smokehouse & Saloon Free, 6:30 - 7:30 pm

Open Mic Uptown Bill's Free, 7 pm

Acoustic Set The Vault-Cedar Rapids Free, 8 pm

Gemini Karaoke Blue Moose Tap House Free, 9 pm

SATURDAYS:

Free Bass Dance Party Blue Moose Tap House Free+, 9 pm

Karaoke Checkers Tavern Free, 9 pm

WED., JAN. 8

Sinfonia Shostakovich Paramount Theatre Cedar Rapids, \$19-\$49, 7 pm

THURS., JAN. 9

Scholarships for Students Benefit Concert Iowa City High School, \$5, 7 pm

JAN. 10 - 12

Ice Fishing: Showcase Chamber Series Opus Concert Cafe, \$20

FRI., JAN. 10

A Modern Salon Brucemore, \$40-\$45, 7 pm

Mark Avery Band Parlor City, Free, 8 pm

Groove Inc. Riverside Casino, Free, 8 pm

Jordan Bergren Cedar Ridge Winery, Free, 6 pm

SAT., JAN. 11

A Modern Salon Brucemore \$40-\$45, 7 pm

The Agency Band Parlor City, Free, 8 pm

Groove Inc. Riverside Casino, Free, 8 pm

Back Home Boys Wildwood Smokehouse & Saloon, \$5, 9 pm

Surrounded by Giants and Unnamed Acoustic Gabe's, \$5, 9 pm

SUN., JAN. 12

Zeta June Parlor City, Free, 6 pm

TUES., JAN. 14

Slices: Performance and Pie Uptown Bill's, Free, 6 pm

WED., JAN. 15

Open Mic - Music The Vault-Cedar Rapids, Free, 8 pm

Centaur Noir & Idpyramid Gabe's, Free, 10 pm

Call for Music Old Brick, Free, All Day

THURS., JAN. 16

Beoga Legion Arts CSPS Hall, \$17-\$21, 7 pm

Daddy-O Parlor City, Free, 7 pm

Dennis Albee Riverside Casino, Free, 7 pm

Jon Batiste & Stay Human Band Englert Theatre, \$20-\$25, 8 pm

FRI., JAN. 17

Cedar Rapids Opera Theatre Presents Carmen Paramount Theatre Cedar Rapids, \$25-\$55, 8 pm

Terry McCauley Parlor City, Free, 8 pm

Final Mix Riverside Casino, Free, 8 pm

Dana T The Mill, \$6, 9 pm

the true musicality of the instrument. Fans of jazz, uplifting music and Trombone Shorty—who trained with Batiste in New Orleans—will find much to enjoy here.

DENT MAY // THE MILL // FEB. 3 // 9 P.M. // \$8; 19+

While his name sounds like a nom de plume, Dent May is the real name of this musician. May explores the commonalities of life—particularly love—and does it in inventive ways. On his debut album, *The Good Feeling Music of Dent May & His Magnificent Ukulele*, he sang his light pop songs with the accompaniment of an ukulele. This drew him comparisons to other solo artists like Jens Lekman due to his fine songcraft.

For May, this album was only the beginning of his musical odyssey. Following his debut, May abandoned the warm ukulele for cold electronic instruments, leading to 2012's *Do Things*. The warmth of May's gentle, wispy voice and pop songcraft mix fabulously with the synths and drum machines creating a breezy, laid back album that recalls the swinging style of Mac Demarco.

This easygoing vibe continues on his

newest album, *Warm Blanket*. While still investigating everyday life topics like paying rent on time, May dials back on the synthetics and brings back more of his initial influences like the Beach Boys and Harry Nilsson. The result is an album that is still easygoing but with more of May's personality. Most importantly, the album maintains the most appealing aspect of May's music: It's damn catchy. Pop kids: Watch out! Dent May is someone worth your time.

RUSSIAN CIRCLES W/ KEN MODE & INTER ARMA // FEB. 4 // GABE'S // 8 P.M. // \$12 ADV., \$14 DAY OF SHOW; 19+

If you ask fans of indie rock what they think of when they think of music in Chicago, there is a good chance that the genre post-rock will come to mind—the city has long been a hotspot for this kind of music. While it did not start there—its contemporary origins can be attributed to a 1994 article—the seminal bands Tortoise, Gastr Del Sol, The Sea and Cake and Don Caballero are based in the Windy City. Russian Circles add to this long history with their own take on post-rock.

Russian Circles' take on post-rock is more

metal-influenced than the jazz-influenced music of their predecessors. Additionally, the trio of Mike Sullivan, Dave Turnkrantz and Brian Cook do not lean heavily on the electronic elements that define many post-rock bands. Using the core rock elements of guitar, bass and drums, Russian Circles make music that has the epic sweep of bands like Godspeed! You Black Emperor and Explosions in the Sky, while having the pummeling force of bands like Boris, Pelican and Earth.

Russian Circles' most recent album, *Memorial*, has been hailed by critics as a masterpiece of the new post-metal genre. A brief album—it runs less than 40 minutes—that is able to balance the heavy and the gentle, *Memorial* has garnered Russian Circles considerable attention. Added to the power and dynamism of their live shows—the band is well-known for playing remixed versions of their songs during concerts—Russian Circles has established itself as a major player on the metal scene. **lv**

A.C. Hawley lives for the day and the night. He prefers the night though.

VIEW EVENTS IN THE LV APP: TEXT IOWA TO 77948

Bigfoot Park Wildwood Smokehouse & Saloon, \$5, 9 pm

A Modern Salon Brucemore \$40-\$45, 7 pm

Hailey Whitters Cedar Ridge Winery, Free, 6 pm

SAT., JAN. 18

The Recliners The Mill, \$6, 7 pm

Ramblers Parlor City, Free, 8 pm

Final Mix Riverside Casino, Free, 8 pm

8 Seconds Wildwood Smokehouse & Saloon, \$5, 9 pm

Iowa City Music Scene Showcase Iowa City Yacht Club, \$5, 9 pm; Gabe's, \$5, 8 pm

A Modern Salon Brucemore \$40-\$45, 7 pm

Robert "One Man" Johnson Live Clinton Street Social Club, Free, 9 pm

SUN., JAN. 19

Cedar Rapids Opera Theatre Presents Carmen Paramount Theatre Cedar Rapids, \$25-\$55, 2 pm

Flypaper Parlor City, Free, 6 pm

The Duhks Legion Arts CSPS Hall, \$17-\$21, 7 pm

The Lone Bellow Gabe's, \$10+, 8 pm

MON., JAN. 20

Jake Bugg Paramount Theatre Cedar Rapids, \$25-\$50, 8 pm

TUES., JAN. 21

Keller Williams and More Than A Little Englert Theatre, \$20-\$22, 8 pm

Cinema

ONGOING:

Thru Feb 5: Jason Bernagozzi Legion Arts CSPS Hall Free, 5 pm

WED., JAN. 8

What does the fox say? Cedar Rapids Public Library-Downtown, Free, 5 pm

THURS., JAN. 9

Trigger: The Ripple Effect of Gun Violence Coralville Center for the Performing Arts, Free, 7 pm

JAN. 10 - 16

20 Feet From Stardom, Stories We Tell FilmScene

JAN. 17 - 23

Cutie and the Boxer, The Punk Series FilmScene

JAN. 24 - 30

The Crash Reel, The Armstrong Lie FilmScene

Art/Exhibition

ONGOING:

THURSDAYS: Open Lab Beadology Iowa \$15-18, 4 pm

Artvaark Uptown Bill's Free, 6 pm

SUNDAYS: Open Lab Beadology Iowa \$0-\$18, 12 pm

WED., JAN. 8

Some Assembly Required Cedar Rapids Museum Of Art Free - \$5, 12 pm

Art Bites - The Restless Spirit Cedar Rapids Museum Of Art, Free, 12 pm

WED., JAN. 15

Call for Art Old Brick, Free, All Day

OPENING JAN. 18:

Conger Metcalf Cedar Rapids Museum Of Art, \$0-\$5, All Day

TUES., JAN. 21

Some Assembly Required Cedar Rapids Museum Of Art Free - \$5, 12 pm

**Theatre/
Performance**

ONGOING:

MONDAYS: Catacombs of Comedy Iowa City Yacht Club \$3, 9 pm

WEDNESDAYS: Spoken Word Uptown Bill's Free, 7 pm

Open Mic - Comedy The Vault-Cedar Rapids, Free, 7 pm

FRI., JAN. 10

Bull Ride Wildwood Smokehouse & Saloon, Free, 7 pm

Steve Kramer Penguin's Comedy Club at The Vault, \$15, 7 pm

Larry the Cable Guy US Cellular Center, \$35-\$85, 7 pm

The Whipping Man Dreamwell Theatre, \$10-\$13, 7 pm

SAT., JAN. 11

Steve Kramer Penguin's Comedy Club at The Vault, \$15, 7 pm

The Whipping Man Dreamwell Theatre \$10-\$13, 7 pm

FRI., JAN. 17

Heywood Banks Penguin's Comedy Club at The Vault, \$22.50, 7 pm

The Whipping Man Dreamwell Theatre \$10-\$13, 7 pm

Sean Christopher Lewis Legion Arts CSPS Hall, \$12-\$15, 8 pm

SAT., JAN. 18

Heywood Banks Penguin's Comedy Club at The Vault, \$22.50, 7 pm

Sean Christopher Lewis Legion Arts CSPS Hall, \$12-\$15, 8 pm

The Whipping Man Dreamwell Theatre \$10-\$13, 7 pm

SUN., JAN. 19

Educating Donkey Owl Glass Puppetry Center, \$5, 2 pm, 4 pm

TUES., JAN. 21

Elvis Lives! Paramount Theatre Cedar Rapids, \$24+, 7 pm

Educational

ONGOING:

SATURDAYS: Scrabble Club Coralville Public Library Free, 1 pm

SUNDAYS: Open Lab Beadology Iowa \$0-\$18, 12 pm

WED., JAN. 8

Stories for Scooters Cedar Rapids Public Library-Downtown, Free, 9 am

Story Time Cedar Rapids Public Library-Downtown, Free, 10 am

THURS., JAN. 9

Senior Tech Zone Iowa City Public Library, Free, 10 am

SAT., JAN. 11

Peyote Stitch Beaded Beads Beadology Iowa, \$55, 10 am

Make Glass Beads: Intro to Lampworking Beadology Iowa, \$90, 1 pm

JAN. 13 - 14, 20 - 21

Dev/Iowa Bootcamp Thinc Innovation and Collaboration Lab, \$5000, 8 am

TUES., JAN. 14

Byzantine Chain Maille Bracelet Beadology Iowa, \$65, 5 pm

WED., JAN. 15

Stories for Scooters Cedar Rapids Public Library-Downtown, Free, 9 am

Story Time Cedar Rapids Public Library-Downtown, Free, 10 am

THURS., JAN. 16

Hyperstream Cedar Rapids Public Library-Downtown, Free, 5 pm

FRI., JAN. 17

Gyrls Night Out: Make a Bracelet Beadology Iowa, \$55, 6 pm

SAT., JAN. 18

Make 2 Bracelets: Intro to Stringing Beadology Iowa, \$55, 10 am

Make 3 Pairs of Earrings: Intro to Wirework Beadology Iowa, \$55, 1 pm

SUN., JAN. 19

R.E.A.D. Dogs Coralville Public Library, Free, 1 pm

Scholastic Chess Club Cedar Rapids Public Library-Downtown, Free, 2 pm

TUES., JAN. 21

Make 2 Bracelets: Intro to Stringing Beadology Iowa, \$55, 6 pm

Community

ONGOING:

WEDNESDAYS: Mendoza Trivia Mendoza Wine Bar, Free, 8 pm

THURSDAYS: Trivia Night The Bent Bucket Free, 7 pm

SUNDAYS: Pub Quiz The Mill, \$1, 9 pm

WED., JAN. 8

Iowa City Open Coffee Iowa City Area Development Group, Free, 8 am

1 Million Cups IC CoLab, Free, 9 am

Iowa Tech Chicks Old Capital, Free, 6 pm

FRI., JAN. 10

New Bo Open Coffee Club Brewed Cafe, Free, 8 am

Friday Night Live Music Cedar Ridge Winery, Free, 6 pm

Bull Ride Wildwood Smokehouse & Saloon, Free, 7 pm

SAT., JAN. 11

Back Home Boys Wildwood Smokehouse & Saloon, \$5, 9 pm

TUES., JAN. 14

Lower Deck Dance Party Iowa City Yacht Club \$2, 10 pm

WED., JAN. 15

1 Million Cups Vault Coworking & Collaboration Space, Free, 9 am

FRI., JAN. 17

Friday Night Live Music Cedar Ridge Winery, Free, 6 pm

Terry McCauley Parlor City, Free, 8 pm

Bigfoot Park Wildwood Smokehouse & Saloon, \$5, 9 pm

SAT., JAN. 18

Dart Tournament The Bent Bucket, \$5, 5 pm

TUES., JAN. 21

Lower Deck Dance Party Iowa City Yacht Club \$2, 10 pm

Kids

ONGOING:

MONDAYS: Toddler Storytime Iowa City Public Library Free, 10 am

Starlight Story Time Cedar Rapids Public Library-Downtown Free, 6 pm

TUESDAYS: Preschool Storytime Coralville Public Library Free, 10 am

WEDNESDAYS: Preschool Storytime Iowa City Public Library Free, 10 am

THURSDAYS: Tot Lot Coralville Recreation Center \$1+, 8 am

Wee Read Coralville Public Library, Free, 10 am, 11 am

Toddler Time Cedar Rapids Public Library-Downtown, Free, 9 am

SATURDAYS: Family Story Time Coralville Public Library, Free, 10 am

Scrabble Club Coralville Public Library Free, 1 pm

SUNDAYS: Art Adventure: Clay Play Iowa Children's Museum Free-\$7, 2 pm

WED., JAN. 8

Stories for Scooters Cedar Rapids Public Library-Downtown, Free, 9 am

It's a Mystery Book Group: Dark Waters Coralville Public Library, Free, 10 am

Story Time Cedar Rapids Public

Library-Downtown, Free, 10 am

What does the fox say? Cedar Rapids Public Library-Downtown, Free, 5 pm

JAN. 9 - 10

Kamber Club Begins: Night at the Museum Iowa Children's Museum, Free-\$7, 9 am

SAT., JAN. 11

Billy Goats Gruff Cedar Rapids Public Library-Downtown, Free, 10 pm

WED., JAN. 15

Stories for Scooters Cedar Rapids Public Library-Downtown, Free, 9 am

Story Time Cedar Rapids Public Library-Downtown, Free, 10 am

THURS., JAN. 16

Wee Read Coralville Public Library, Free, 10 am

Hyperstream Cedar Rapids Public Library-Downtown, Free, 5 pm

FRI., JAN. 17

Toddler Time Cedar Rapids Public Library-Downtown, Free, 9 am

SAT., JAN. 18

Family Story Time Coralville Public Library, Free, 10 am

Big Four Duals Francis X. Cretzmeyer Track at UI, Free, 12 pm

SUN., JAN. 19

R.E.A.D. Dogs Coralville Public Library, Free, 1 pm

Scholastic Chess Club Cedar Rapids Public Library-Downtown, Free, 2 pm

For full listings and to add events go to littlevillagemag.com/calendar.

ABOUT THE CALENDAR

The Little Village calendar serves hundreds of area venues and reaches 150,000 readers per month. To add your venue to our list, please email calendar@littlevillagemag.com.

Listings are published free of charge at littlevillagemag.com/calendar, on the Best of I.C. calendar app (iOS or Android) and in the magazine (on a space-available basis).

To find complete listings, add events or suggest edits, visit littlevillagemag.com/calendar.

All listings are subject to change. To easily verify that your venue's listings are up to date, install the Best of I.C. calendar app, find your event and email calendar@littlevillagemag.com if you spot any errors. For more details on the app, please visit littlevillagemag.com/bestofic.

TOP DOCS JANUARY 10-30

20 FEET FROM STARDOM JAN 10-16

STORIES WE TELL JAN 10-16

CUTIE AND THE BOXER JAN 17-23

THE PUNK SINGER JAN 17-23

THE CRASH REEL JAN 24-30

THE ARMSTRONG LIE JAN 24-30

FILM SCENE

TICKETS AND SHOWTIMES
WWW.ICFILMSCENE.ORG
 118 E. COLLEGE ST. ON THE PED MALL

IS THERE A SCIENTIFICALLY DETECTABLE DIFFERENCE BETWEEN HIGH-PRICE LIQUOR AND REGULAR STUFF?

I was in the Costco liquor section when I happened upon a locked display case with three bottles inside (one whisky, one cognac, one I can't remember), each priced upwards of \$2,500. I imagine anyone who bought and drank one of these would be heavily influenced by "buyer's bias" regarding the actual taste of the product; still, I'd think the difference would be great enough that an average, uneducated drinker could pick out the ultra-expensive bottle from a \$30 one in a blind test. What can science tell us about why an extremely high-quality and typically older alcohol would be so much more pleasant to drink, and thus much more valuable?
—Morton Christopher

Science can tell us plenty about booze, Mort. However, the relevant discipline shifts as we rise in the price scale. At the low end, where we're talking about beverages commonly drunk from paper bags, chemistry can easily demonstrate what separates rotgut from the decent stuff. Above a certain point, however, we find more useful insight in psychology, if you take my meaning. The question is where that shift occurs. In bitter moments I tend to say it's around ten bucks a bottle, although having had a tasty if somewhat pricey Chateaufort-du-Pape the other night I can see where you might objectively demonstrate that \$100 was money well spent. But \$2,500? Sorry, this is prima facie evidence of the madness of crowds.

With the exception of pure ethanol, alcoholic beverages are complex mixtures of chemicals derived from the raw materials plus the containers they're aged and stored in. Variations in taste generally arise from differences in volatile organic compounds (VOCs), which readily vaporize at room temp when the container is opened and give the brew, vintage, or what have you its characteristic smell—*not* the common term, particularly among wine enthusiasts, but let's call a spade a spade.

The VOCs potentially found in alcoholic beverages make for a long list. Most of the terms mean nothing to the nonspecialist, but since you asked, here are some things you might detect if your man cave is equipped with a mass spectrometer:

- Proanthocyanidins, tannin colloids, and flavan-3-ols all contribute bitterness and astringency to wine.
- "Nuttiness," considered a desirable quality in Scotch whisky, can often be traced to the presence of pyrazine compounds, whereas 2-furanmethanol imparts an aroma variously reminiscent of popcorn, earth, and feet.
- Phenols contribute peatiness to Scotch, and Scotches made from malt smoked over peat

fires acquire phenolic traits so distinctive chemists can sometimes identify the original peat bog. When researchers analyzed 1890s Scotch recovered a few years ago from Ernest Shackleton's Antarctic camp, its phenol profile was correctly traced to a bog in the Orkney Islands.

Still, while we know in a general way which VOCs are associated with what taste, that's a long way from saying we can detail with any confidence the chemical differences separating an award-winning beverage from an OK one.

In many cases these differences are minute. For example, the subtle taste of "greenness" in a Sauvignon Blanc, an undesirable quality in other varieties of wine, arises from methoxy-pyrazine compounds, detectable by humans in the parts per trillion. It's surely also true that taste is a result of the interplay between multiple VOCs, some of which chemists have yet to identify. The best means of judging quality, therefore, remains the human nose and palate.

These make for an imperfect instrument. Nowhere is this more evident than in the world of wine tasting:

- In 2005 judges at the California State Fair Wine Competition were unknowingly served certain wines three different times on different days. Individual tasters' scores for the same wine varied widely, in some cases from 87 points (nothing special) to 95 (primo).
- In a blind tasting, 54 students in the wine program at the University of Bordeaux were tricked into perceiving a white wine as a red simply by adding food coloring to it.
- Con man Rudy Kurniawan fooled wine experts from around the world with his counterfeiters of rare wines made with cheap Napa Valley product and photocopied labels. He was finally tripped up when he tried to auction faux vintages dated decades before the wine in question was ever actually produced.



Does that mean alleged differences in alcoholic beverages are BS? Depends on what you consider differences. When nonprofessional tasters were trained to use a standardized whisky-tasting vocabulary and then given samples of 40 blended Scotch whiskies, their assessments generally corresponded with the four categories of whisky being tested (deluxe, standard, cheap, and West Highland). In a separate study, the four categories were themselves found to have distinctive chemical signatures. In other words, it was possible to sense broad variations in quality, and those variations had a chemical basis.

On the other hand, consistently distinguishing a presumably exquisite \$2,500 bottle from a merely excellent \$100 one . . . eh, maybe somebody with an unusually sensitive palate could do it. You or me? That I doubt.

—CECIL ADAMS

Send questions to Cecil via straightdope.com or write him c/o Chicago Reader, 350 N. Orleans, Chicago 60654.

CURSES, FOILED AGAIN

- Drug suspect Miles Parrotta, 46, tried to avoid arrest by fleeing from sheriff's deputies in Cortland, N.Y., on a bicycle. His getaway ended when he crashed into the back of a parked police car. (*Associated Press*)
- Mauricio Contreras Rodriguez, 20, left a courtroom in Snellville, Ga., after answering a summons for driving without a valid license and hopped behind the wheel of a vehicle. A police court officer saw Rodriguez drive off and notified another police officer, who stopped the vehicle and confirmed that Rodriguez had no license. He also had more than an ounce of marijuana in the passenger seat and was arrested. (*Gwinnett Daily Post*)

THE NEW CHRISTMAS STORY

For this year's "Living Nativity" scene, Baptist Temple Church in Fall River, Mass., replaced one of the three Wise Men from the biblical narrative with Santa Claus bowing before Jesus in the manger. "The true message of Christmas is about Jesus' birth," explained Shirley Johnson, whose husband is the church's pastor. "And you know what Christmas has become for many: It's about Santa and the gifts. That's why we're showing Santa bowing the knee to baby Jesus." (*Fall River's The Herald News*)

OPPORTUNITY KNOCKS

Police arrested a 22-year-old man they said stole video games while working as a loss prevention manager at a Kmart store in Plain Township, Ohio, and sold them for cash to a Game Stop store. (*Canton's The Repository*)

TAX DOLLARS AT WORK

- Unnecessary government spending in 2013 amounted to nearly \$30 billion, according to Sen. Tom Coburn, R-Okla. His 177-page annual report of wasted taxpayers' money found, among other expenditures:
 - \$325,000 to fund a National Institutes of Health study that revealed, "Wives would find marriage more satisfying if they could calm down faster during arguments with their husbands."
 - \$3.5 million to install solar panels on the parking garage of a New Hampshire airport that had to be covered with tarps to prevent them from reflecting glare that blinded pilots during landings.
 - \$15,000 to collect thousands of gallons of human urine to test as hay field fertilizer.
 - \$360,000 to pay 20 people whom NASA

recruited to "spend 70 days lying in bed" with their bodies slightly tilted to study how long-term space flights can decondition the human body, even though NASA has no plans for such travel.

- \$566,000 to pay "futurist" Faith Popcorn to envision a viable future for the U.S. Postal Service. (*The Washington Times*)

VIGILANTE JUSTICE

• A customer at a store in Mobile, Ala., noticed a masked gunman leading one of the employees to the front of the store and intervened. "He had the gun to his head," the customer said. "He had him on his knees. I drew my gun on him and I said, 'Hey, don't move.' At that point he swung around and before he had a chance to aim the gun at me, I fired. I didn't want to shoot him." After the wounded suspect, Adric White, 18, was taken to the hospital, his family said the Good Samaritan should have butted out. "What gives him the right to think that it's OK to just shoot someone?" asked a relative who didn't give his name. ""You should have just left the store and went wherever you had to go in your car or whatever." (*Mobile's WALA-TV*)

• After two masked gunmen rushed into a grocery store in Reading, Pa., a man who police described as a "concerned citizen," witnessed the robbery in progress and called 911. As the two robbers left the store, the witness demanded that they stop and wait for police. The robbers refused and pulled their guns. The witness then shot them in self-defense. Surveillance video confirmed the witness's account. Relatives of the dead robbers demanded the witness be prosecuted, however. "He took the law into his own hands and walked away scot-free," Virginia Medina, the mother of one of the robbers, said. A cousin, Peter Ratel, complained, "How about if people just start running around here, policing the city on their own?" (*Allentown's WFMZ-TV*)

IRONY OF THE WEEK

Rahinah Ibrahim, 48, a Malaysian citizen who was placed on the U.S. government's "no-fly" list in 2005 while studying at Stanford University, was eventually cleared to return to Malaysia. She subsequently sued to have her name removed from the "no-fly" list, but when her case came to trial in San Francisco in December, she wasn't permitted to travel to the United States to testify because her name is on the "no-fly" list. (*Wired*)

REVENGE OF THE JILTED

Now that Boeing has moved its headquarters from Washington, opened an assembly plant in South Carolina and is considering bids from 22 states to move thousands of jobs out of Washington, the state is courting Boeing's European rival, Airbus SAS. "Just because we have had a near 100-year history with the Boeing Company doesn't mean we can't work with others," said Alex Pietsch, top aerospace adviser to Gov. Jay Inslee. (*Associated Press*)

JOB INTERVIEW FOLLIES

When the manager of a McDonald's in Norfolk, Va., told job applicant Tevin Kievelle Monroe, 31, that he had to apply online, Monroe lifted his shirt to show her a gun tucked into his waistband. The manager told him to have a seat while she fetched a paper application from the office. She also called police, who arrived as Monroe was filling out the application and arrested him. (*Norfolk's The Virginian-Pilot*)

GOOD INTENTIONS, POOR RESULTS

Only about half of the people who registered for free massive open online courses (MOOCs) ever viewed a lecture, and only about 4 percent completed the courses, according to a study of a million users by the University of Pennsylvania Graduate School of Education. A separate survey by the university found that about 80 percent of those taking its MOOCs had already earned a college degree of some kind when they enrolled. (*The New York Times*)

TRIGGER HAPPY

After a 30-minute, high-speed chase through Dallas suburbs, police Officer Patrick Tuter cornered suspect Michael Allen and yelled for him to get out of his pickup truck. Instead of giving him time to comply, however, Tuter immediately opened fire, according to witnesses. He unloaded 41 rounds, pausing at least once to reload, despite taking no return fire from Allen, who was unarmed. Three of those shots hit Allen, killing him, but 38 of them missed. A Dallas County grand jury subsequently indicted Tuter for manslaughter. (*Dallas Morning News*)

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



IN ROOMS

The Night Has Come
inrooms.bandcamp.com

Heather and Nick Leo form the core of the Des Moines-based tropical pop band, In Rooms. While they describe their sound as a mash-up of dub legend King Tubby and Argentine singer Mercedes Sosa, their new album *The Night Has Come* does not reference either of these artists. The Leos instead reference those artists' musical regions. The eight songs on this brief, very gentle album pull from Latin American genres like Música Popular Brasileira (MPB), cumbia and bossa nova as well as reggae—but rocksteady rather than dub.

In addition to the heavy international influence, *The Night Has Come* displays the pop songwriting skills of the duo. The songs are well-written with dark lyrics hiding underneath the cheery exterior. Additionally, the boy-girl harmonies between Heather and Nick are light and breezy, which matches well with the album's Latin-influenced percussion. The pop and international elements come together on *The Night Has Come* to make a very smooth, relaxing sound. With its 25-minute running time, the album visits the listener quickly like a dream in your sleep.

As one can sense, I found this album to be very pleasant. It is perfect for a relaxing Saturday afternoon of kicking it with friends or cruising down country roads. The opener

“Sweet Pretty” and “Dove” are examples of this casual, calm vibe. While being relaxed and casual is a fundamentally good thing, it is also the album's primary flaw. The album's tone leads the songs to drift by with no one track standing out from the group. Because the tempos and melodies vary little from track to track, the album experience is nice but unmemorable, as it never really rises above being background music. While I was somewhat underwhelmed by this album, I will keep an eye out for In Rooms. As they mature, I think they will find the way to make their gentle sound rise from the background and demand the attention that it deserves.

A.C. Hawley lives for the day and the night. He prefers the night though.

THE POST MORTEMES

Cracked and Crooked
thepostmortems.bandcamp.com

I recently reviewed a new record from Acoustic Guillotine, who, like The Post Mortems, comprise a drummer and bassist. The Post Mortems don't sound at all like Acoustic Guillotine; apparently even the most stripped-down of instrumentation contains many possibilities. The Post Mortems' sound is defined by a clean bass tone and tom-heavy drums. They remind me a bit of Soundgarden: Devin Alexander's voice has some of Chris Cornell's operatic growl when he cuts loose.

On other songs, he sounds more conventionally pop, but Al Raymond hits his drums too hard for them to ever feel like a lightweight haircut band.

While it's easy to locate their overall sound in early '90s Seattle, *Cracked and Crooked* surprised me with “Hope Falls” which channels Radiohead and throws in some melodic curveballs. Their lyrics can be silly—“I heard the smile on your face as the sun kissed the carpet”—but I think they're delivered with a wink. On “Brother,” Alexander's bass is somehow transformed into an otherworldly organ sound. The song builds from an almost whispered beginning to a stadium-sized climax, with a majestic instrumental outro.

The Post Mortems avoid the two-piece trap of sonic limitation on the strength of their song-writing: Every song on *Cracked and Crooked* has distinctive and memorable melodies, and there's plenty of dynamic shifts and tonal changes in the instruments and voice. What really gets me, though, is how exhilarating their sound becomes when they play fast and hard. The song “Jackalope” is the sound of a 300 kids pogoing until the floor upstairs at Gabe's starts bouncing. And while the Post Mortems might get their name out of the autopsy suite, their music is alive and lively.

Kent Williams rides the bus.

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

STEVEN VAIL PROJECT ROOM MODERN + CONTEMPORARY

CURRENT EXHIBITION
ART ET ARCHITECTURE

ANDRE KOMATSU, GUILLERMO
KUITCA, VITO ACCONCI, MATTHEW
MCCASLIN, TOM SLAUGHTER,
JOHN GIORNO, RICHARD MEIER,
JAMES CASEBERE, RICHARD
TUTTLE, KIKI SMITH, ANTONY
GORMLEY, BUCKMINSTER FULLER,
EILEEN GRAY, BRENT WESTPHAL,
SOL LEWITT, & VICTOR VASARELY

IOWA CITY, IA
52240 / USA **HISTORIC PACKING &
PROVISION BUILDING** 118 EAST
COLLEGE ST. TEL 319/248/9443

INFO@STEVENVAIL.COM
STEVENVAIL.COM

Work out like a
dancer.

open barre

Mondays 11:15am
Wednesdays 9am
Drop ins welcome

 **pilates**
at Nolte

PILATESATNOLTE.COM • 1619 2ND AVE, CORALVILLE • 319.688.9289

Always something new!

Silver Spider

Jewelry and
accessories!



Fun gifts,
toys, clothes!

OLD CAPITOL MALL & MOUNT VERNON
www.silverspiderweb.com

ZOMBIES
Tobacco & More
316 E. Burlington St, IC
Open 24/7/365

The Biggest E-Cig,
E-Liquid, Shisha,
Hookahs and
Tobacco Pipes in Iowa

TAXES PLUS
tax preparation and
bookkeeping

6 East Benton Street
Iowa City, IA 52240
319.338.2799

taxesplusic@qwestoffice.net
Walk-ins always welcome!

FREE WILL ASTROLOGY: JANUARY 2014

BY ROB BREZSNY

Longtime readers might remember "Free Will Astrology" from *Little Village's* predecessor publication, *Icon*. Following the December retirement of resident astrologist Dr. Star, in this edition, *LV* welcomes Rob Brezсны back to Iowa City.



ARIES (March 21-April 19): You can blame it on the coming full moon. You can blame it on the gorgeous storm or the epic dream or the haunting song or the suffering you're struggling to vanquish. All I ask is that you don't blame it on the alcohol. OK? If you're going to do wild and brave and unexpected things, make sure they are rooted in your vigorous response to primal rhythms, not in a drunken surrender to weakness or ignorance. I'm all for you losing your oppressive self-control, but not the healthy kind of self-control.



TAURUS (April 20-May 20): When is the last time you did an experiment? I'm not talking about scientific tests and trials that take place in a laboratory. I'm referring to real-life experiments, like when you try out an unfamiliar experience to see if it appeals to you . . . or when you instigate a change in your routine to attract unpredictable blessings into your sphere. Now would be an excellent time to expose yourself to a few what-ifs like that. You're overdue to have your eyes opened, your limits stretched and your mind blown.



GEMINI (May 21-June 20): To help take the edge off the darkness you have been wrestling with, I offer you these lines from a poem by Kay Ryan: "The day misspent, / the love misplaced, / has inside it / the seed of redemption. / Nothing is exempt / from resurrection." In other words, Gemini, whatever has disappeared from your life will probably return later in a new form. The wrong turns you made may lead you to a fresh possibility. Is that what you want? Or would you prefer that the lost things stay lost, the dead things stay dead? Make a decision soon.



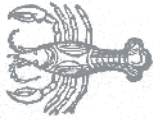
LIBRA (Sept. 23-Oct. 22): As a child, French philosopher and writer Blaise Pascal (1623-1662) loved math. But his father, who homeschooled him, forced him to forego math and concentrate on studying the humanities. Blaise rebelled. When he was 12 years old, he locked himself in his room for days and immersed himself in mathematical investigations. When he emerged, he had figured out on his own some of Euclid's fundamental theorems about geometry. Eventually, he became a noted mathematician. I see the coming weeks as prime time to do something like the young Pascal did: Seal yourself away from other people's opinions about who you're supposed to be, and explore the themes that will be crucial for the person you are becoming.



SCORPIO (Oct. 23-Nov. 21): In 1609, Dutch sea explorer Henry Hudson sailed to America and came upon what we now call Coney Island. Back then it was a barren spit of sand whose main inhabitants were rabbits. But it was eventually turned into a dazzling resort—an "extravagant playground," according to the documentary film *Coney Island*. By the early 20th century, there were three sprawling amusement parks packed into its two square miles of land, plus "a forest of glittering electric towers, historical displays, freak shows, a simulated trip to the moon, the largest herd of elephants in the world and panoramas showing the Creation, the End of the World and Hell." I mention this, Scorpio, because 2014 could feature your very own Henry Hudson moment: a time when you will discover virgin territory that will ultimately become an extravagant playground.



SAGITTARIUS (Nov. 22-Dec. 21): "If men had wings and bore black feathers, few of them would be clever enough to be crows," said 19th-century social reformer Henry Ward Beecher. That might be an accurate assessment for most people, but I don't think it will be true for you Sagittarians in the foreseeable future. Your animal intelligence will be working even better than usual. Your instinctual inclinations are likely to serve as reliable guides to wise action. Trust what your body tells you! You will definitely be clever enough to be a crow.



CANCER (June 21-July 22): "Human beings are often unable to receive because we do not know what to ask for," says the writer Malidoma Somé in his book *Water and Spirit*. "We are sometimes unable to get what we need because we do not know what we want." With that in mind, Cancerian, hear my two pleas: first, that in the next six weeks, you will work diligently to identify the goodies you want most; and second, that you will cultivate your capacity to receive the goodies you want most by refining your skill at asking for them.



LEO (July 23-Aug. 22): Julia Morgan (1872-1957) was the first woman licensed as an architect in California. She designed over 700 buildings in the course of her brilliant career, and thrived both financially and artistically. One key to her success was her humility. "Don't ever turn down a job because it's beneath you," she advised. That's a helpful message for you to hear, Leo. It applies to the work-related opportunities you may be invited to take on, as well as the tasks that your friends, associates and loved ones ask you to consider. You can't possibly know ahead of time how important it might ultimately be to apply yourself conscientiously to a seemingly small assignment.



VIRGO (Aug. 23-Sept. 22): One of Beethoven's music teachers said, "As a composer, he is hopeless." When Thomas Edison was a kid, a teacher told him he was "too stupid to learn anything." Walt Disney worked at a newspaper when he was young, but his editor fired him because "he lacked imagination and had no good ideas." I'm sure there was a person like that in your past—someone who disparaged and discouraged you. But I'm happy to report that 2014 will be the best year ever for neutralizing and overcoming that naysayer's curse. If you have not yet launched your holy crusade, begin now.



CAPRICORN (Dec. 22-Jan. 19): Can you guess what combination of colors makes the most vivid visual impact? Psychologists say it's black on yellow. Together they arrest the eye. They command attention. They activate a readiness to respond. According to my reading of the astrological omens, this is the effect you can and should have in the coming weeks. It's time for you to draw the best kind of attention to yourself. You have a right and a duty to galvanize people with the power of your presence. Whether you actually wear yellow clothes with black highlights is optional as long as you cultivate a similar potency.



AQUARIUS (Jan. 20-Feb. 18): I'm guessing that in a metaphorical sense, you've been swallowed by a whale. Now you're biding your time in the beast's belly. Here's my prediction: You will be like the Biblical Jonah, who underwent a more literal version of your experience. The whale eventually expelled him, allowing him to return to his life safe and sound—and your story will have the same outcome. What should you do in the meantime? Here's the advice that Dan Albergotti gives in his poem "Things to Do in the Belly of the Whale." "Count the ribs," he says. "Look up for blue sky through the spout. Make small fires with the broken hulls of fishing boats. Practice smoke signals. Call old friends. Organize your calendar. Dream of the beach. Review each of your life's ten million choices. Find the evidence of those before you. Listen for the sound of your heart. Be thankful that you are here, swallowed with all hope, where you can rest and wait."



PISCES (Feb. 19-March 20): How do you like your tests? Short, intense and dramatic? Or leisurely, drawn-out and low-pressure? Here's another question: Do you prefer to pick out the tests you take, making sure they're good fits for the precise lessons you want to master? Or do you find it more exciting and adventurous to let fate determine what unpredictable tests get sent your way? Ruminating about these matters, Pisces. You're due for a nice big test sometime soon, and it's in your interest to help shape and define how everything unfolds.



From Nature for Life

Changing Futures. One Person At A Time.

Become a Plasma Donor Today



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

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

Biotest Plasma Center

408 S. Gilbert St.

Iowa City, IA 52240

319-341-8000

www.biotestplasma.com

New donors will receive a \$10 bonus on their second donation with this ad

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

Walk-ins Welcome.

Book your appointment online today!

Ask about our Specialty Programs!



www.facebook.com/BiotestPlasmaCenterIowaCity



@BPClowaCity