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FAR OUT!

An Iowa Citian's journey to research laser-powered robots that may one day explore space. • BY HEIDI MCKINLEY



Michael Webb grew up in Iowa City where he cultivated a fascination with all things DIY. That's why, when he submitted his resume to Stone Aerospace last year, it was entitled, "Michael Webb, I'm a Maker."

Stone Aerospace is an aerospace engineering firm founded by Bill Stone, who explained in a TED talk that he would like to send an exploratory robot called Valkyrie to Jupiter's moon Europa. There, it would drill through more than 800 feet of ice to a liquid ocean in order to scan for signs of life. This is no easy task, and until now, the technology to power such a robot hadn't existed. But these possibilities may be changing as a result of Stone's development of high-power fiber optics and laser beams, which Webb has been hired to help research.

Webb wasn't specifically looking to move elsewhere, but his natural curiosity inevitably led him to move to Austin, Texas this past December in order to work for Stone. In his new position, he is researching high-powered robots that will travel farther into space than their copper wire predecessors, potentially heralding in a new age of exploration.

When Webb was in Iowa City he could be found blending smoothies at Jazz Fest for Echollective farm, biking to Busy Coworking (a collaborative office he co-owns with Ben Oakes) or showing kids how his homemade

LOOKING INTO THE FUTURE

Mike Webb's research may result in important space discoveries.

3-D printer worked at the Iowa City Public Library. He also started a local technology group for anyone who wanted to come and talk about projects or, as Webb says, "cool stuff in general," which to him is anything you can make yourself.

Webb became involved in tinkering at a young age. His childhood was spent surrounded by books and inventive people. Webb says, "Rather than going out and buying something, [my parents] would make it themselves or get a book from the library and learn how to do something." Webb also had babysitters that were into science (like the daughter of Dr. James Van Allen) and says, "They'd be like, 'Hey do you want to take these fireworks apart?' You know, what little kid wouldn't want to do that?"

As he grew up, a local repairman encouraged Webb to tinker in his shop full of upright arcade games. It wasn't long before Webb was trying his hand at fixing the broken machines himself. He started out simple, repairing power supply parts, and gradually progressed to fixing the internal computers.

Webb didn't receive much formal education, which he found "so awful and boring." He

got out of high school and went to Kirkwood Community College in Cedar Rapids, where he studied "making things." At Kirkwood, Webb picked up skills like welding and metal-working. He took a few very basic computer classes and was an expert in Novell Netware, which by the time he left school was practically obsolete—Webb's first taste of how fast technology moves.

Looking back, it is easy for Webb to see what led him to Stone: All he did was "follow his fascination." Last year, Webb was finishing up a tiny-house project where he said he had planned to "hibernate all winter," when a friend invited him to come work at Stone Aerospace. At Stone, Webb's wide-ranging skill set adds to a multi-disciplinary team of scientists and explorers who, according to their website, are "novel, lean, fast-moving and cutting-edge." Webb said, "I just finally found a job where I fit."

As part of his job, Webb works on developing autonomous underwater robots. One robot, DEPTHX, has the ability to see underwater with sonar. It has powerful computers that allow it to calculate its location and build maps because GPS won't work underwater.

GPS also doesn't extend to outer space, one reason that the company's Valkyrie robot is funded partly by NASA. Stone's robots are also important to NASA because they have the ability to "choose" when and how to gather samples of biological material to check for signs of life. NASA is especially interested in the moon Europa, because scientists believe there may be liquid water and possibly life under its icy surface. Shortly after Webb's move to Austin in mid-December, Hubble shot pictures of Europa that revealed what looked like a geyser, further propelling the theory.

Webb is especially excited about his research in power sources for the robots. Valkyrie is a cryobot, or robot that can penetrate ice, that uses "high-power fiber-optic laser beam delivery" to melt the the frozen surface. He explained, "Your average red laser pointer is 5 MW or 0.005 watts of power. Just about right for presentations or entertaining the cat. The laser we use (5,000 watts) is approximately one million times stronger than your average red laser pointer." Their goal at Stone is to send enough power down the fiber to power a robot in outer space.

"If you were to hold this laser in you hand you could probably cut a car in half with it, no problem" Webb said. "All that power is going down a glass fiber about the size of the lead in a mechanical pencil."

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Mission Creek Tech + Innovation Conference

APRIL 4-5 | IOWA CITY | \$85

This year's Mission Creek Festival (April 1-6) will feature its first-ever, two-day Tech + Innovation conference. Through presentations and talks, the conference will shed light upon current innovation and the future of technology. It will also offer all who attend opportunities to meet creative and tech-minded people and to gain understanding of their work.

Presenters will cover a wide range of topics from web design, open-source software and crowd-funding, to interactive teaching methods. Confirmed speakers include: web designer and developer Jen Myers, Pear Deck's Riley Eynon-Lynch, Michal Eynon-Lynch and Dan Sweeney; BlueHarvestFeedback.com's Shawn Cornally; Integrated DNA Technology's Fitzgerald Steele, Jr.; Chad Whitacre of Gittip; and UI Obermann Public Scholar David L. Gould, who is now Director of Imagination for Tony Hsieh's Las Vegas-based Downtown Project. The Keynote speaker this year will be Matthew Israel. Israel is the Director of The Art Genome Project at Artsy.com.

Mission Creek Tech + Innovation Conference passes are \$85 and will be available through March 29 via www.missionfreak.com/tech.

Currently the team is planning a mission to Antarctica's Ross Ice Shelf to test their technology, but in the meantime, Webb is using a giant food service freezer to make blocks of ice. "[It] is actually harder than you think because [the ice blocks] want to split and bust and they can't have any air bubbles in them," said Webb, "but

TO WEBB, TECHNOLOGY IS BEST THOUGHT OF AS AN ECO-SYSTEM: IT'S NOT JUST ONE THING, BUT A NETWORK OF DIFFERENT THINGS. IT'S NOT JUST COMPUTERS AND CIRCUIT BOARDS, BUT THE CODES THAT RUN ON THEM, AND THE MATH BEHIND THEM.

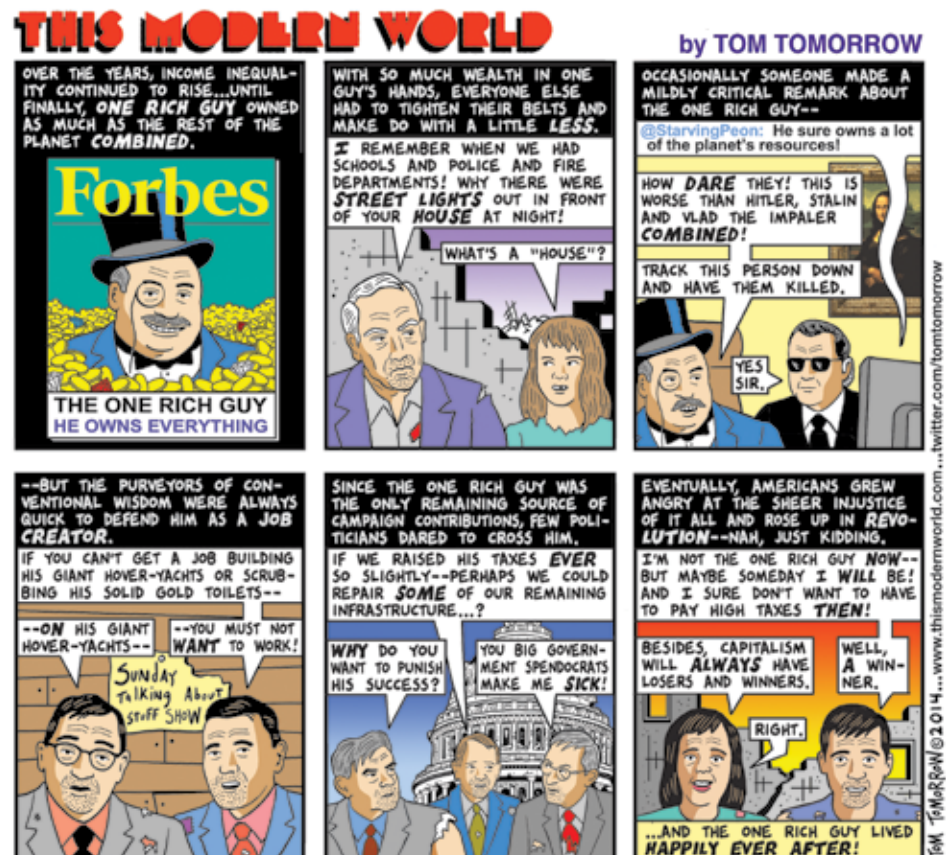
we have to make these giant blocks of ice and we turn the laser-robot loose on them."

Webb thinks that in the future, everything is going to run on high-power fiber optics because energy can travel farther in a more

efficient and cheap way. To him, technology is best thought of as an eco-system: It's not just one thing, but a network of different things. It's not just computers and circuit boards, but the codes that run on them, and the math behind them. That's why he believes it is important to work with a team that employs scientists from multiple fields, including "makers" like Webb.

"You know, I've just been quietly doing this stuff in my spare time for years working whatever job it took—food service, cutting down trees, changing oil, being a mechanic, it didn't matter ... I mean I didn't even really know what was happening until I got down here," said Webb, "You've got to follow your fascination." **lv**

Heidi McKinley is endlessly curious and generally perplexed. She studies web design, journalism and brain science at the University of Iowa, and is allergic to most animals.





CHICKEN LITTLE REVIEWS:
INDIA CAFE LUNCH BUFFET
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1  GOLDEN EGG (\$1-10)	4/5 	5/5  FEATHERS	4/5  HAYSTACKS



Photo by Jay Geisen

every time: They thought I was lost until I put up one finger flashing the international symbol for “one crappy styrofoam plate, please!” Then I’d saddle up to the buffet practically drooling on myself. They jarred their own pickles and were open 24 hours a day—I was hooked. It was one of the places that made leaving New York City feel like a huge mistake. Where would I get my spice infusion? How would I survive without real Indian food?

Upon returning to the city where it all began, I was making lunch meetings at India Cafe before I was even unpacked. My first visit back proved that it was still good, but

I RARELY TAKE THE OPPORTUNITY TO ORDER AN ACTUAL SINGLE-DISH MEAL AT INDIA CAFE BECAUSE IT’S MY LUNCH TIME JAM AND THE BUFFET IS VAST.

When I first moved to Iowa City half a lifetime ago I had never eaten Indian food. The first time I fearlessly dove into the buffet at India Cafe would be the beginning of a lifelong love of Indian spices and preparations. I crave those crazy Indian pickles like other people do chocolate, and I’m pretty sure that my plasma is partially made of the green mint sauce. While my love of Indian and Pakistani cuisine started here in Iowa City in the late ‘90s, I’ve since eaten Indian food all

over the country and the world. The worst was in Rome, and to this day the best was a secret New York City cabbie spot introduced to me by an old Iowa City musician friend who played in Greenpot Bluepot.

The fact that “the restaurant” was essentially the back room of your run-of-the-mill Bowery bodega and that Indian and Pakistani cab drivers were eating there in droves (pun intended) shoveling food economically into their mouths with their fingers, made it reek of legitimacy. Entering this place was the same

it was better than good—it was legit. Cabbie stand legit.

Inside the brightly-colored restaurant, the staff are kind and attentive to the bustling lunch crowd: They keep the spice-relieving water coming and, if you have not been in for a while, at least two of the kind folks that work there will ask, practically with concern, where you have been. They are so attentive that once, when I did not bring work to do while eating, the sunny, personable woman who works there complemented me on enjoying my lunch.



I rarely take the opportunity to order an actual single-dish meal at India Cafe because it's my lunch time jam and the buffet is vast. There are options for the dairy, gluten and meat free among us, but I love getting a bunch of different stuff and mixing it together like the cabbies taught me. The tandoori chicken is perfectly addictive. Slightly charred, fat and juicy, it's one of the less spicy dishes on the buffet and worth the \$10 per person bill alone. The offerings change throughout the week, but there are many constants. There is always a small salad bar, a cold chickpea salad, various relishes and chutneys and a rice pudding that is to die for. The naan is brought out fresh constantly and the basmati rice is fluffy. They've begun offering soups, usually a vegetable or lentil, but as a fan of Indian stews and soups, I wish that the soups were more, well, Indian.

There are at least 10 dishes being kept warm on the buffet, so if you are new to Indian food, this is a great way to get acquainted. My favorites are Saag Paneer (a pureed spinach with Indian cheese) and their okra dish. Seasoned with cumin, ginger and coriander, the okra is solid, not the sloppy joe consistency to which most restaurants reduce this odd vegetable. There is one dish that I have avoided for over a decade that is chicken in a creamy sauce. It tastes great, but the chicken is not deboned. It just kind of freaks me out. The pakoras are good, but not as good as Masala's, and do not pass them up on the free drink that comes with the meal. The chai is divine, but take a minute to enjoy it after the meal. **lv**

Submit Reviews:
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BREW OF THE MONTH: FEBRUARY RARE VOS

BREWERY OMMEGANG | COOPERSTOWN, N.Y.



February's beer of the month is Rare Vos, a "Belgian-style café ale" produced by Brewery Ommegang in Cooperstown, N.Y. Rare Vos ("sly fox" in Dutch) takes its name from a pub in Schepdaal, Belgium, known for being the starting point of pigeon and bike races.

Rare Vos is the perfect beer to celebrate an accomplishment or to cap a long day's efforts. According to Ommegang's website, Rare Vos is its "most quaffable" beer and what the brewers like to drink after a lengthy shift. Indeed, this ale makes for easy drinking: Not only is Rare Vos tasty, it lacks the high ABV of Ommegang's other Belgian-inspired brews.

Rare Vos is cloudy caramel-amber in color and two fingers of dense, beige and buttery head will leave trails of lacing stuck to the glass as it settles slowly. Though Ommegang recommends serving Rare Vos in a "tall glass," a tulip will work just as well and accentuate the beer's inviting and irresistible nose: Aromas of yeast, clove, coriander, pepper, caramel, banana and apple are prominent. As the beer warms, a whiff of orange emerges.

Rare Vos' flavor mostly mirrors the aroma and is couched in a full, thick and breadly mouthfeel reminiscent of wheat beers. Flavors of caramel, light pepper, clove and coriander are most noticeable. Banana and apple are present but underwhelming, and orange peel provides a pleasantly zesty finish. **lv**

SERVING TEMPERATURE: Ommegang recommends serving Rare Vos at 40° F, but beware of the insanely erroneous misprint on the label that notes 50°C as the conversion. The label should read 5°C as 50°C is actually 122°F!

ALCOHOL CONTENT: 6.5 percent ABV.

FOOD PAIRINGS: According to Ommegang, "The balanced flavor, lively spice qualities and ease of drinkability make Rare Vos great on its own or with pub fare like mussels and fries."

WHERE TO BUY: Rare Vos should be available at all major area retailers where Ommegang beers are sold.

PRICE: \$9-10 per four-pack and \$9-10 for 750 ml bottles.

Casey Wagner lives in Iowa City.

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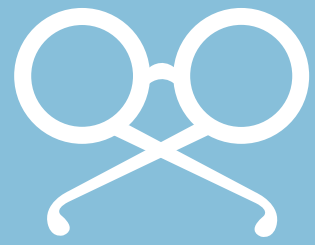
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WORKSHOP WOES

A supposedly bad thing the Iowa Writers' Workshop did to literature.
BY KENT WILLIAMS



On Feb. 10, *The Chronicle of Higher Education* published Eric Bennett's essay, *How Iowa Flattened Literature*. Although it is better researched and more erudite than Stephen Bloom's 2011 critique of Iowa published in *The Atlantic*, Bennett tilts at the twin windmills of the Iowa Writers' Workshop and International Writing Program in a way that has no doubt ruffled some feathers—to mix a metaphor.

Bennett, a graduate of the Writers' Workshop, brings up two different topics in this essay: First, he summarizes his research on the founder of both the IWP and Writers' Workshop, Paul Engle, which reveals that in

SCENE OF THE CRIME

Bennett argues that the CIA & political conservatism has unduly influenced the Workshop's voice.
Photo by Jay Geisen

1967, Engle solicited a CIA front organization for money. This, along with Engle's successful fund-raising amongst wealthy, conservative businessmen, is offered as proof of Engle's ideological conservatism.

How Engle's politics affected Iowa's writing programs, Bennett leaves mostly as an exercise for the reader. He wishes to link Engle's scandalous flirtation with mid-century American neo-liberalism to a more pervasive problem he perceives with writing workshops

in general and the Iowa program in particular: that workshops promote a particular type of writing, and worse, that they discourage other, equally worthwhile literary ambitions. The subtitle of the piece sums it up: "With CIA help, writers were enlisted to battle both Communism and eggheaded abstraction. The damage to writing lingers."

I highly recommend reading the article. It has a peculiarly rarefied sort of lit-crit bitchiness to it—a particularly refined vintage of sour grapes. This might sound like a put-down of Bennett, which I don't intend—I loved this essay. He snipes at Iowa City literary lions in a way heard only sotto voce in Iowa City, after too many *Maker's Marks* at George's. His words crystallize the main criticism of the workshop-ization of literature, that workshops have homogenized writing and discouraged innovation. My only criticism of Bennett is that he could have spent less time taking the piss out of the éminences grises of Iowa writing programs and more time fleshing out the changes he would like to see, using a more positive tone.

Lest anyone think that the University of Iowa is a bad sport about Bennett's criticism, the University of Iowa Press is publishing his *Workshops of Empire*, which goes into depth about the relationship between the Cold War politics and writing programs. I look forward to reading it. Bennett's career as a novelist may have been deferred, but there's no doubt he can spin a ripping yarn.

I am dubious about his idea of the 'harm' the Workshop has done to writing. For as

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long as I've been in Iowa City and around Workshop people, the tension between the officially-sanctioned aesthetic standards and the more unruly impulses of students has been an overt topic of controversy. One can attend the Iowa Writers' Workshop and not end up a cookie-cutter Frank Conroy-approved literary writer. Many people have done so—mystery writer Max Allan Collins being a prime example. He took his MFA from the Workshop and ended up scripting the *Dick Tracy* comic strip for several years. Hell, David Morrell, who wrote *First Blood*, the novel that spawned the *Rambo* movies, is an Iowa Writers' Workshop alumnus.

ANYONE WHO THINKS \$50,000 FROM THE CIA IS GOING TO EFFECTIVELY INFLUENCE THE POLITICS OF WRITERS HAS NEVER ATTENDED A WORKSHOP PARTY.

Many people have gone through the program, learning literary trade-craft without becoming lit-fic drones. And anyone who thinks \$50,000 from the CIA is going to effectively influence the politics of writers has never attended a Workshop party: The writers in the Workshop will disagree about the time of day, at length, with multiple subordinate clauses.

As for Engle's involvement with the CIA, this counts as a minor revelation. But it doesn't make me think less of him. It is actually the case that the intellectual and literary freedom afforded writers in the United States is much broader than it is in many other countries. That aspect of American democracy isn't a bad thing for writers from other countries to experience. The same is true of really good sweet corn. If the CIA wanted to make writers from around the world fall in love with Iowa, I'm sure they succeeded beyond their wildest dreams. Any ideological victories are less clear-cut and perhaps imaginary.

I didn't know Engle except to say 'hi'—I met him when he collaborated with my mother on an orchestral setting of his poetry. I used to run into him around town, most frequently at John's Grocery, where he is said to have had an open liquor tab to fuel IWP soirees. My impression of him was that the idea of the IWP meant more to him than any ideological agenda. He no doubt did well fundraising with conservative businessmen and the CIA because he knew how to tailor his pitch to his audience,



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not because he shared a deep political affinity with them.

He was an American patriot but no ideologue. No one who spends his life with writers can afford to be narrow-minded. He truly

FOR AS LONG AS I'VE BEEN IN IOWA CITY AND AROUND WORKSHOP PEOPLE, THE TENSION BETWEEN THE OFFICIALLY-SANCTIONED AESTHETIC STANDARDS AND THE MORE UNRULY IMPULSES OF STUDENTS HAS BEEN AN OVERT TOPIC OF CONTROVERSY.



loved the Workshop and its participants. I don't think he ever got tired of interacting with writers from all over the world. Engle was a facilitator, not a dictator at the Workshop and IWP. I doubt he cared what anyone wrote, so long as it was good writing. And while it is true that he rates, at this point, as a minor

20th-century poet, no one looms larger in the field of educating writers. Perhaps, as Bennett asserts, Engle has much to answer for, but whatever shortcomings the Workshop method might have, I have a hard time blaming him.

By contrast, Bennett's depiction of Frank Conroy is the most delicious part of the essay:

Conroy's arsenal of pejoratives was his one indulgence in lavish style. "Cockamamie," he'd snarl. "Poppycock." Or "bunk," "bunkum," "balderdash." He could deliver these quaint execrations in tones that made H.L. Mencken sound like Regis Philbin.

I suspect Conroy's disdain for David Foster Wallace (Bennett writes in his essay, "Of David Foster Wallace [Conroy] growled, with a wave of his hand, 'He has his thing that he does.'") had more to do with Wallace's takedown of Conroy in his amazing comic essay *A Supposedly Fun Thing I'll Never Do Again* than it did with Conroy's opinion of Wallace's fiction. Wallace exposed Conroy as someone willing to write a fawning puff piece about a cruise line for financial gain—not the sort of thing for which the head of the Iowa Writers' Workshop would want to be known.

Workshops can actually be good for young writers. They get careful critiques that writers of previous generations only received if they were lucky enough to have good editors. Workshops also connect them personally to other writers, giving them a community in which, maybe for the first time, they're taken seriously. Many a lifetime friend (and enemy!) has come out of attending a workshop. There are things that one can be taught about writing, and workshops teach them. If authors end up writing books that are smaller and flatter than they should be, they only have themselves to blame.

There is a craft of writing, and an art. A work of art has to transcend the prejudices and limits of the artist's teachers. The kind of writers good enough to be accepted at the first-string workshop programs around the country are not a random sample of the general populace; they are exceptional and singular. The idea that they are susceptible to group-think seems like a tough sell. But Bennett deserves credit for doing his damndest to sell it.

Kent Williams writes to sweat out the coffee jitters.

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WHAT HAPPENED TO VIOLET KUBICEK

BY VIOLET ARTHUR VIRNIG

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*.
Next submission deadline: June 30, 2014. **DETAILS: LITTLEVILLAGEMAG.COM/HTR**



I worked night shift at the donut shop in Court Hill a couple of summers ago. It's pretty hard to get used to, and I was getting better at going to sleep at noon so I could be at work by ten, but it was way too hot, so I didn't sleep for more than, like, four hours for a couple of days.

First day of August, I got to work, and it was still 90 degrees after dark and super humid, so even with the A/C the kitchen was hot as hell and the bakers were in a bad mood, and none of the icing would set right, and one of

"WAIT, IS THAT THE NEW *DIABLO* TRAILER OR SOMETHING?" ... "NO, DUMBASS, IT'S UNIVERSITY HEIGHTS."

our mixers was broken anyway, so everybody was feeling, you know, just really great about everything.

And then around 2 a.m., Carol, one of the bakers, decided it was too hot, so she was going to smoke in the store. Like, got a coffee cup for an ashtray, and sat at a table and smoked and was on her phone and suddenly just yelled out "HOLY FUCK ON A CROSS" and we dropped everything and ran out of the kitchen and there, on her phone, is this fucking live video of this shape rising up into the air with, like, fire and smoke and lightning all over and somebody asked her "Wait, is that the new *Diablo* trailer or something?" and Carol said "No, dumbass, it's University Heights," and then they zoomed in and you could see the police station and the Abnormal School, and this huge crowd of people with like a bonfire in the middle and they had fireworks and banners and all kinds of shit.

And, really, this is probably the biggest thing that has ever happened in Iowa City,

just, like, global news freaking out and the government totally speechless, because this is seriously weird. Obviously.

But the only real reaction I had was, well, shit, how am I going to get home? Because I lived in University Heights. I had this tiny little apartment, which was the cheapest thing I could find, and now it might as well have been on the damn moon or something.

So I finished my shift. I mean, what else was I gonna do? And then at 5:30 when I got off work I didn't really know what to do, so I walked down to Rosie's and had some breakfast and watched the news on their TV, which was just a really bizarre feeling, because they had a bunch more news helicopters up now, and I could see my house in some of the shots, and the waiter was looking at it, and he was like "Aw, now I have to drive, like, 20 minutes out of my way to get to class," and I said, "Yeah, and I've gotta climb up 500 feet of rock to get to my apartment," and he just laughed at me. So fuck that guy. Didn't tip him.

About seven a tram finally showed up, and it was totally packed, because everybody downtown, I guess, was freaking out and trying to get as far away from the West Side as they could, so when I got on, everybody else got off, and the conductor asked me if I was seriously going downtown, 'cause he was scared to go, and it took about five minutes to get him to actually start back down Court Street. And all these people were just wandering down the street going towards the edge of town, which, I still don't know what they thought would happen, but, you know, panic. Whatever.

I got off at Chauncey Swan and there were people swarming all over the place, because the tower cut off the Melrose tram and a couple of bus routes, so everybody was trying to figure out how to get home or out to the East Side. What's weird is that nobody was trying to get to the railroad station to actually get

out of town -- they just wanted to get out of the way, 'cause I guess they figured the army was going to come in, and nobody wants to be there when that happens. Obviously.

But no ride home for me. So I decided to walk, and I guess it was when I got past the capitol and was heading towards Burlington I got my first really good look at the tower. And it was . . . it was breathtaking.

I just had to stop and stare at it for a few minutes.

Because it was huge, and weird, and inconvenient, and I was pissed off about the whole thing and everybody was losing their minds, but it was beautiful. The sun was catching it and there were clouds behind it, and, you know, it's this pink granite, it's, like, polished almost, and it was honestly the most beautiful thing I had ever seen.

I think I even cried a little bit.

But then some guy started honking his horn over on the Burlington Street bridge and I kind of came to my senses and just kept walking, and by the time I actually got on Melrose, the tower just kind of filled the entire sky. It was totally unreal.

But then I finally met the cops, and they asked me where I was going, and I told them, and then they arrested me and threw me in the back of a car. And, somehow, handcuffed, in a cop car, with, like, helicopters and sirens and shit going on all over, I just . . . fell asleep. Passed right out. They actually had to carry me out of the car into the county jail. I woke up in the fucking drunk tank.

The rest of the month was better, though.

Violet Arthur Virnig is an Iowa City artist and Riverside Theatre's Technical Director. Her art, writing and theatre work are all collected at postersforrobots.tumblr.com.

WATCH OUT, BIG BROTHER!

Cindy Cohn is taking on electronic surveillance in the name of democracy.
BY KEMBREW MCLEOD

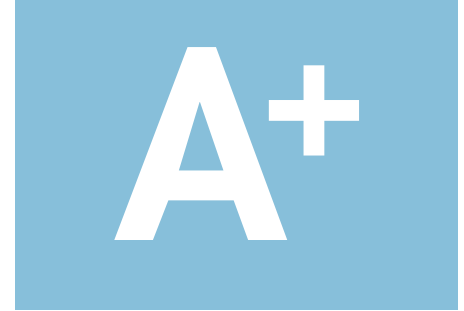


Iowa native and UI alum Cindy Cohn is the Legal Director of the Electronic Frontier Foundation (EFF). The *National Law Journal* named her one of the 100 most influential lawyers in America in 2013, noting, “if Big Brother is watching, he better look out for Cindy Cohn.” On Saturday, March 1—at noon in Meeting Room A in the Iowa City Public Library—she will be speaking as part of a panel on privacy and electronic surveillance with UI law professor, former FCC commissioner and fellow Iowa native Nicholas Johnson. I will be moderating the panel, which is part of the “Community Conversations” series sponsored by UI’s

Department of Communication Studies (where I am a Professor of Ass-Kicking).

As Legal Director of EFF, what are your duties, and what cases relating to electronic surveillance has EFF been involved in?

I’m the leader of a team of 15 crack attorneys, so in a sense I just do my best to herd a very smart group of cats. EFF has been handling cases arising from the NSA spying since 2006, including three cases (two of which are still pending) that are trying to stop the spying. We’ve also done a significant amount of work under the Freedom of Information Act to shed



light on the processes and legal opinions that support the spying. Finally, we handled a challenge to the National Security Letter (NSL) provision of the Patriot Act, where we successfully convinced a judge to declare NSLs unconstitutional. That case is currently on appeal.

What makes electronic surveillance—and in particular, warrantless wiretapping and data mining—one of the most significant issues of our time?

Our democratic processes depend on people being able to learn, communicate and organize without the fear of government looking over

PUTTING IT TO THE POWERS THAT BE

Scan this page with the Layar App to view an *Ethics In Tech* interview with Cindy Cohn, recorded at an Aaron Swartz memorial in San Francisco, Nov. 2013.

our shoulder. From our own independence movement in 1776 to the civil rights movement to the organization against the Vietnam War, change depended on people starting from a private conversation about the need for change. A functioning democracy also depends on one branch of government not being able to spy on the other two. And quite apart from politics, the ability to explore new ideas, especially ideas outside the mainstream, often requires privacy. Electronic surveillance threatens these foundations of a free people.

Many commentators have suggested that there is a certain amount of public “fatigue”



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over this issue, and polls seem to be supporting this notion. What can be done to make this issue feel more urgent for Americans?

Well, each poll also shows an increase in people who think the NSA has gone too far, so while people may be fatigued, they are also becoming more certain that the NSA needs to be reined in. Our goal is to keep organizing times for people to make their voices heard ... We need people to step up when, for instance, a bill is coming up for a vote (Leahy/Sensennbrenner's USA Freedom Act is a step in the right direction, the Feinstein/Rogers bill is awful and must be stopped) or when a court case is heard and decided.

Our Communication Studies "Community Conversations" panel is being held in the Iowa City Public Library. Can you talk about the prominent role that librarians have played in defending privacy—especially in the electronic age?

Librarians are the unsung heroes of our freedom. They have long recognized that freedom of thought requires privacy of intellectual inquiry, and have long had a practice of not keeping records of the books checked out by patrons so that those cannot be made available to law enforcement or third parties in litigation. They also stood up against the Patriot Act. The original fights were about the use of Section 215 (now used for the telephone records programs) to gain library records.

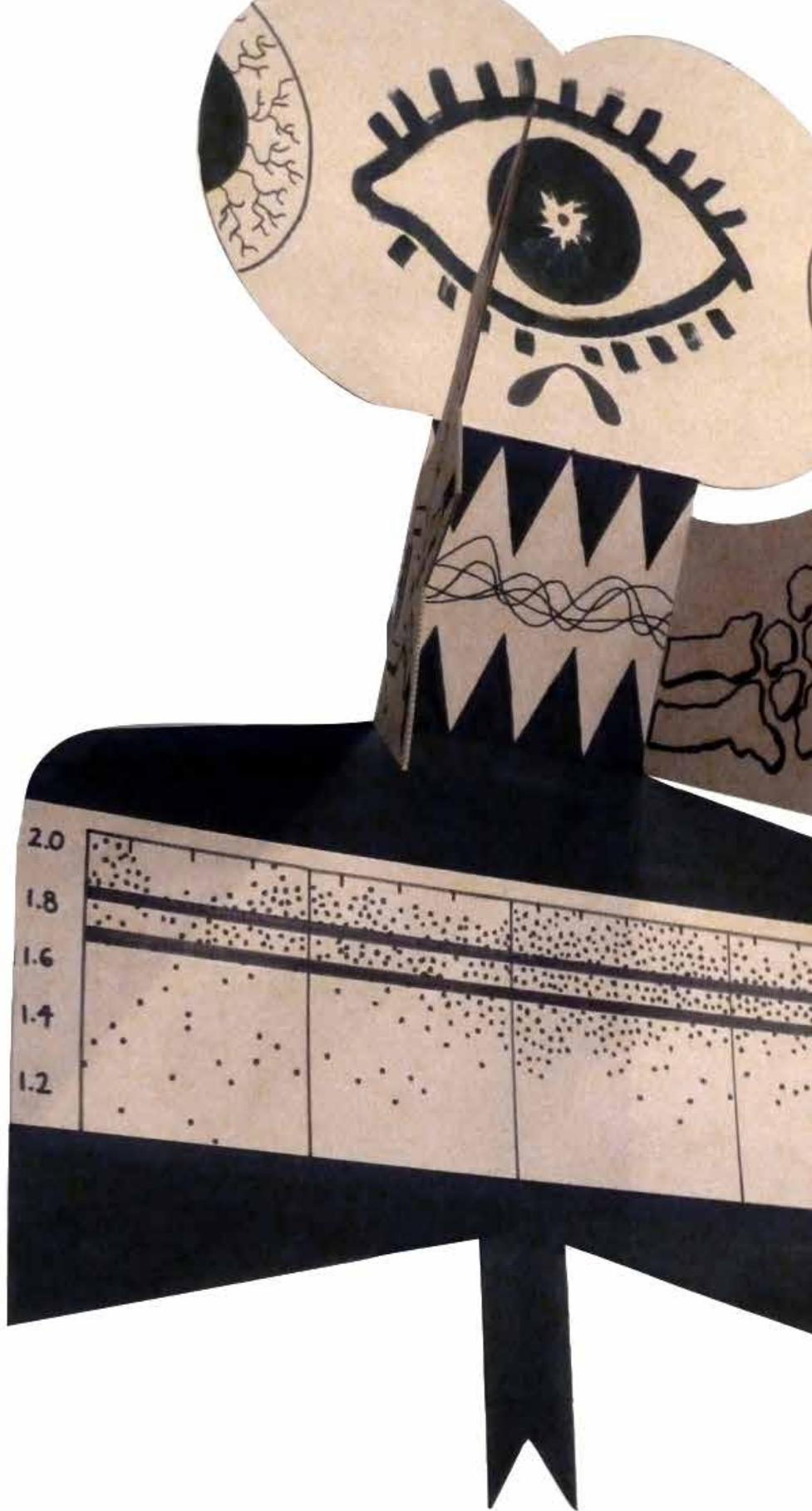
Lastly, what is your connection to Iowa City, and what role did this community play in shaping you as the person you are today?

Iowa City is where I became who I am. I came from Newton as a freshman and discovered a whole world of ideas, music, science, computers and of course literature. I was an English major and loved every minute of it, but also took several computer science classes. Lastly, I learned to bartend so that I'd have something to fall back on if this Internet thing ever falls apart. **lv**

Little Village columnist Kembrew McLeod is eavesdropping on your coffee shop conversations.

NO SPY | by Vincent Romaniello

From the exhibition *Exuberant Politics*, on view this March at Legion Arts in Cedar Rapids (opening reception March 6) and Public Space One in Iowa City (opening on March 7).



BRIGHT LIGHTS, LIT CITY

Misadventure, mayhem and meltdowns—this cabbie sees it all in a shift.
BY VIC PASTERNAK



#1) 2K TO WESTGATE—“Y’ever read those taxi-cab stories?”

I play dumb, telling him I don’t because it would be like being at work.

“I bet it’s crazy in here all the time, yo. All the time—don’t lie to me.”

The night’s first passenger heads home early for having pissed his pants. Despite our mutual protestations, I’ve forced him to sit on my newspaper. The roads are shitty with snow. Four-car pileup on Burlington Street Bridge, tedious traffic.

“So do you like driving a cab?”

“I dunno,” I tell him. “I found this thing running at the Kum & Go.”

HIS VOICE DEEPENS OVER THE COURSE OF THE RIDE UNTIL HE’S SPEAKING NATURALLY LIKE DARTH VADER. SHAKES MY HAND THREE TIMES BEFORE FINALLY LEAVING OFF.

#2) FAREWAY/TREK TO BOSTON WAY—Marilyn prattles about her gentleman-friend who belongs to another congregation; how this is causing him to spiritually slip; how she fears dying by aneurism, stroke, heart attack. Then she exits the cab before I’ve brought it to a halt.

Deadhead back downtown.

#3) BUSTO BOAT—Pretty girl, large hat, light bag, just arrived from Champaign to, as she puts it, “screw another girl’s man.”

#4) GABE’S TO DEMPSTER—Man who has had foot surgery, wife out of town. Help him shop at John’s where he claims to be a connoisseur of wines, cheeses and tobaccos. Nice house, writing a novel, cheap bastard.

Deadhead back downtown.

#5) JEFFERSON BLDG TO SO. LOWELL—Tired woman whose Yorkshire terrier waits for her at home in the front window.

Back downtown, step out Deli-5 for smokes and coffee.

#6) SODO TO DT—Bartender surprised to hear I work 12 hours straight.

#7) OCM-CVS TO HAWKEYE CT.—The guy who works the jewelry kiosk in the mall, singing woes of his girlfriend’s infidelity.

#8) HARTIG DRUG TO 20 AVCV—Creepster dude who asks if I ever worry about getting raped at gunpoint.

“Raped?”

“Yah, you know. Or robbed, or whatever.”

#9) BOSTON WAY TO HY-VEE/RETURN—Diane is in a rare good way, psychologically. She gushes for our local bar scene but

complains there are no men for her.

“They’re all college students.”

She goes into Hy-Vee with a Hefty bag fat with empty cans and returns carrying two fresh cases of Busch Lite.

“And what’s this?” she inquires along the way home, putting an unwanted stroke on my five-day beard. “I don’t know, maybe I’m just desperate. But you’re looking awfully good tonight.”

#10) IRPC TO MAYFIELD—My adventure buddy, Scott. I haven’t seen him in a while so we’re all smiles and whistling assholes. We talk about golf and prostitution. He tips me

ARGUMENTS AND COMPLAINTS

It’s all part of the job. | Illustration by Josh Carroll

plenty and encourages me to get a membership at Finkbine come spring.

#11) SHAKES TO EAGLES—Janet and Ed, drunk and arguing in the parking lot. Janet always sits up front and hollers at Ed over the seat. Always arguing, always stinking of beer sweats and cigarettes.

Ed complains his arm is killing him.

“Because you tried catching a fifteen-hundred pound power broom, you damn idiot. You goddam fool.”

They talk about having lived homeless in Denver, scrounging along Federal Boulevard where they ate out of dumpsters and how a store manager warded them off by pouring ammonia over expired beef.

“Always sunny in the rich man’s world,” says Ed.

#12) 725 BOWERY—Dead call.

#13) 600 S. CAPITOL TO CURRIER—Three mousy women preparing to drink in the dorms. I tell them more snow is coming.

“Yes,” “Yes,” “Yes,” all at once, a triple jinx.

#14) BURGE TO SEVILLE—Woman going home to nap before her night shift in the ICU—Neurology. We share a fascination with death, severed heads, general trauma.

#15) BOAT TO DT—Eight barely-clothed fluffies pile inside this can, three in front nearly sitting in my lap. I am gassed by perfume.

Step out Deli-5 for more smokes, a piss, more coffee.

#16) MILL TO BENTON—Quiet couple.

#17) BENTON TO THE MILL—Equally quiet couple.

#18) BURLINGTON TO 420 NOGO—Argument over the fare in which I play tough guy. Dickweed doesn't believe I know where he lives so I promise a free ride if I can't find the place without help. Dickweed lies in attempt to trick me so I charge everything I can, including for his dog.

#19) SAM'S TO CORNELL—Guy finished with his 14-hour day and finally going home.

Deadhead back downtown by way of the Wendy's drive-thru.

#20) GRIZZLYS TO DT—Two dirty old men going "to sniff the ladies." Guy in front calls himself "Slob" and pays the whole fare. Says he used to drive at Yellow, no tip.

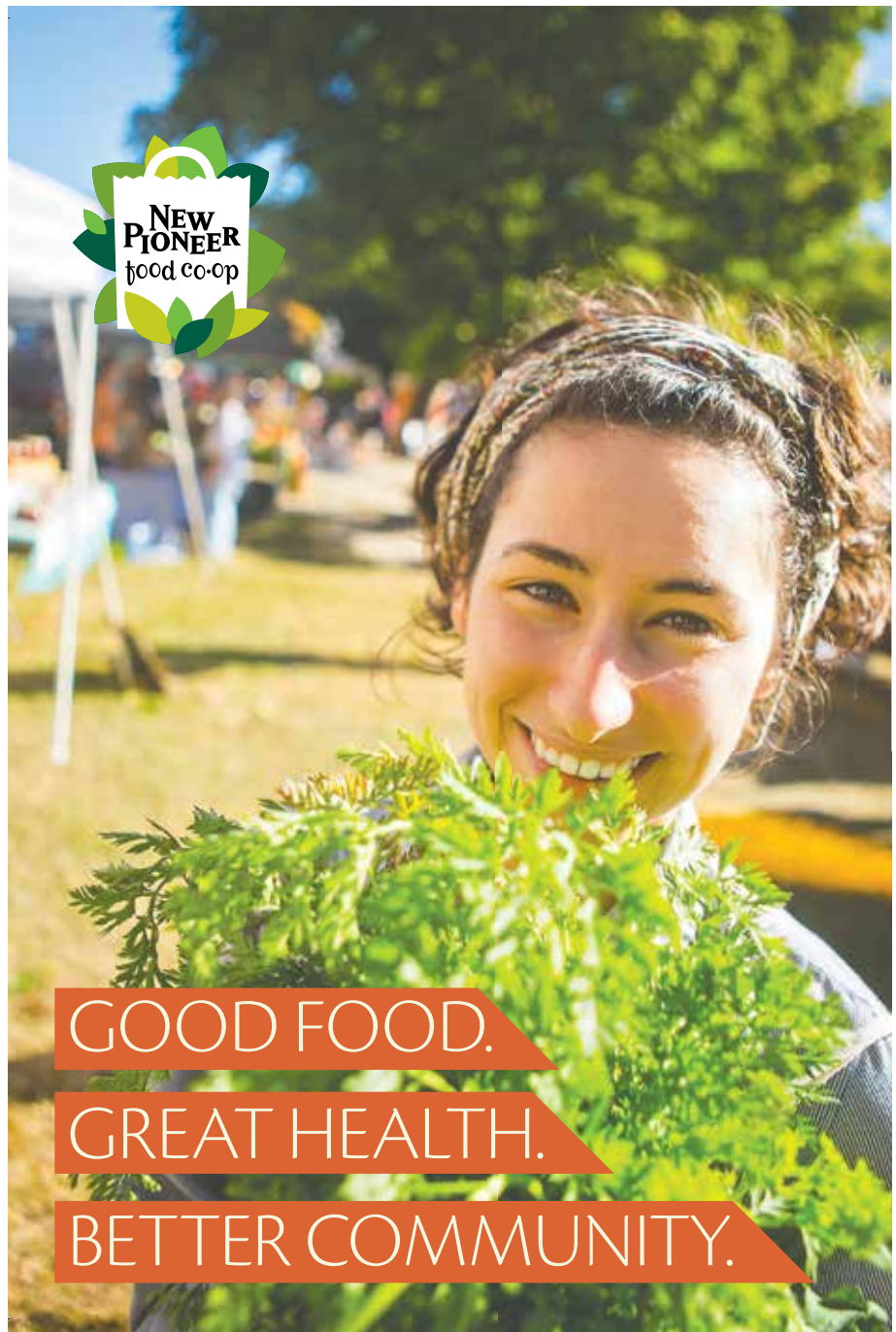
#21) 630 S. CAP—Dead call.

#22) 7TH AVE. TO GABE'S—Mustachioed roofer who has threatened to murder our beloved rookie, No. 12. Pays in quarters.

#23) 328 CLINTON TO THE BOAT—Obnoxious. Low tip, wrong fare.

#24) 328 CLINTON TO RIVERSIDE—Maker-outers. Still the wrong fare, unintended heavy tip.

BRIGHT LIGHTS >> CONT. ON P. 20



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GENERATION GAK

In Nick's golden age, its shows were loved by both children and adults. Marc Summers and Mathew Klickstein tell us what made the network great, and how it has changed. • BY MELISSA ZIMDARS

Have you ever wondered what Nickelodeon slime consists of or how it got the nickname Gak? Well, in Mathew Klickstein's new book, *Slimed! An Oral History of Nickelodeon's Golden Age*, such questions are answered by the people who created and starred in the network's most iconic programs like *Clarissa Explains It All*, *Double Dare*, *The Ren & Stimpy Show* and *The Adventures of Pete & Pete*. While every generation nostalgically believes they had the best music, movies or television (and there are more than a few people looking through rose-colored glasses in this book), the stories in *Slimed!* do capture a special period in television's history.

I recently talked with Klickstein and Marc Summers, the host of *Double Dare* who earned the title "Godfather of Nickelodeon," about *Slimed!*, the golden age of the network and why former Nick kids seem to hate Nickelodeon of today.

IN MY OPINION, IT'S JUST NOT A GOOD NETWORK ANYMORE. - MARC SUMMERS

From 1988 to 1993, Summers hosted *Double Dare*, a trivia and obstacle course show, and *What Would You Do?*, a stunt show that had kids eating hamburgers with honey or ice cream with ketchup and regularly featured people getting pied in the face. "I loved *Double Dare*," explained Summers, "but I never understood *What Would You Do?* I swear to God, I thought it was an odd program ...

"It was so much fun going to work every day, on that set, with those people. It was just a party and we never had one bad day. We were playing television. We had zero supervision so it was like being in a frat house. It put Nickelodeon on the map, it put me on the map and it opened up new genres of television for kids."

In *Slimed!*, many of the interviewees joked about working for a kids channel and not actually liking children, but Summers' situation was a little different. "My deal was I never

wanted to host a kid's game show. It was never of any interest to me whatsoever, but I couldn't seem to get on television hosting anything. So, when I finally got offered a show and it happened to have children on it, I went, 'Here is how I'm going to approach this: I'm pretending they're not kids.' I felt like I was Pat Sajak or Alex Trebek. I treated them like grownups ... I never did cute voices or pretended like I was a Grandmother talking to her grandkids."

In his show, Summers often did impressions of famous actors in order to appeal to adults. "It was me showing off what I could do," he said. "My favorite part of any appearance or walking down the street was when a grownup would come up to me and say, 'I watch the show every day for that one thing you do for me.' When I was doing Jimmy Stewart or Ethel Merman impressions ... referencing Ed Sullivan, I knew not a kid in the studio or watching had any idea what the hell I was doing, but they thought it was funny. They thought I was just some crazy guy doing weird voices ... After a while, when we saw it was catching on, we purposefully wrote in adult things that weren't offensive. We got away with a lot of stuff because the network wasn't even watching the show!" Summers' impressions, along with other notorious battles between network censors delaying episodes of *Ren & Stimpy*, exemplify how Nickelodeon's programming often worked on two levels, catering to kids as well as parents.

Summers frequently speaks out about the fact that he believes Nickelodeon to be going in the "dumper," which lead to TMZ calling him "Angry Marc Summers." "No, I'm not angry," countered Summers. "That's just TMZ doing their thing ... I'm the least angry human in the history of the world. I've had a charmed existence. I've got to do what I've wanted my whole life." Summers continued, "And I know Nick is not working because, for some reason, they are afraid to go back to their roots. Why they wouldn't put a game show on today, like we did, makes zero sense. The management there doesn't get it. They keep putting animated shows on and there are no live human beings for kids to identify with. In my opinion, it's just not a good network anymore."



Summers often pinpoints Nick changing after 2000. "When I was there, they didn't want to do merchandise. We turned down a million dollar deal for a *Double Dare* cereal ... Now,

THE TERM 'GAK' CAME FROM OUR CREW. THAT WAS A STREET TERM FOR HEROINE, BUT NICKELODEON DIDN'T KNOW IT AND MARKETED THIS PRODUCT CALLED GAK WHILE WE WERE LAUGHING OUR ASSES OFF.

when you walk in, the first question is, 'What is the merchandise? What can we sell? How many plush dolls can we put together? How many DVDs can we sell?' as opposed to worrying about the programming."

Klickstein echoed a sentiment similar to that of Summers, pointing out the differences between what he calls "Golden Age" Nick and contemporary Nick. He argues that the channel is no longer transgenerational, whereas "Golden Age" Nick, and shows like *Ren & Stimpy* and *Pete & Pete*, also appealed to stoner college kids and parents.

To prove his point, Klickstein asked me, "Do you know what's on Nickelodeon right now?" anticipating a "No." But as a television scholar/addict, I replied in the affirmative and listed a couple shows, to which he said: "Well, you are weird." Yes, yes I am.

According to Klickstein, Nick has become much more like Disney, more aspirational and too patronizing, as opposed to featuring the average misfit, braces-wearing kid like Nick was known to do. Even so, I asked him about his description of '80s to early '90s Nickelodeon as a "Golden Age" because that phrase frequently, and in my opinion needlessly, gets used to describe different periods of television's history.

"Aside from my own personal preferences and the fact this era was marshaled by

>>GET SLIMED IN IOWA CITY

Slimed author Mathew Klickstein will host a screening of classic Nick shows and answer your questions at FilmScene on Feb. 25. | Illustration by Ben Mackey



Gerry Laybourne and her group,” explained Klickstein, “the shows during this era were ‘truly’ golden, I believe, because they were the foundation shows of Nickelodeon. Say what you will about *Hey Arnold!* or even *SpongeBob*, but the fact remains that without the first three Nicktoons—which all came out together—there would be no *SpongeBob* or *Hey Arnold!*, or even *Dora*. Without *You Can't*, there would be no green slime or the sense of the network's "on the side of the child" mentality ...”

Klickstein does acknowledge that “Golden Age” is a subjective term. He’s even received some flak from people for not talking about Pinwheel (Nickelodeon’s original name as a community channel on the nascent cable service, QUBE), or for not including newer programs, like *Spongebob Squarepants*. But he feels that programming through the ‘80s and early ‘90s, slime and Marc Summers, are most emblematic of Nickelodeon. Klickstein continues, “As the author, I’m glad I get to put my foot down and say this [time period] is the Golden Age [of Nickelodeon]. Forevermore it will at least be discussed in that way, and I’m really happy about that.”

Overall, the book is much less about the channel, or even the shows themselves, and more about the people who made it all happen. Klickstein even became a little emotional sharing his experience of getting to know everyone while interviewing for *Slimed!*. “They are funny, fascinating and strange. They are such unique individuals that have a lot to say about art, politics, life, diversity, political correctness ... I realized at some point that this book was more for them than for us. I sort of made a yearbook for them that ... would resonate with Nick kids today.”

Since *Slimed!* is so much about individual experiences, including a good amount of

behind-the-scenes gossip, I asked Summers for some Nickelodeon dirt not included in the book.

“I think there was a little promiscuity going on behind the scenes,” said Summers. “I remember coming to the set one day and asking for a particular person, and was told, ‘They’re not here.’ I asked, ‘Why?’, and they said, ‘There’s a little problem. Somebody got pregnant and they’re trying to take care of it.’ I was so focused on the show that I didn’t realize there were escapades going on. Were there drugs happening? I suppose there were. The term ‘Gak’ came from our crew. That was a street term for heroine, but Nickelodeon didn’t know it and marketed this product called Gak while we were laughing our asses off.”

I wondered whether Summers would ever get back into kid’s TV but the chances seem slim. “Not that anyone is going to ask me, but if they brought back *Double Dare* ... changed management and did like a one hour special, would I do it? In a nanosecond.”

Ultimately, and despite his dislike of contemporary Nickelodeon, I don’t think Summers is an angry guy, but he will become one if people continue asking him about his OCD in relation to the experience of being slimed on *Double Dare*. “It didn’t affect me. It didn’t bother me. It was never ever ever ever—and you can never write enough evers—an issue!” Summers continued, “People just want it to be a problem.”

If you want to revel in all that is Nickelodeon and learn more from Klickstein and Summers in person, FilmScene, in conjunction with Prairie Lights, is hosting a free Nick Nostalgia Night on Feb. 25 at 8 p.m. **lv**

Melissa Zimdars is a doctoral student in Communication Studies at the University of Iowa, specializing in all things television.

>> BRIGHT LIGHTS CONT. FROM P. 17

#25) 328 CLINTON TO BENTON—Finally the right fare. Racist fucks, no tip.

#26) DT TO EASTMOOR—Scatters a burrito across the backseat then barfs the rest upon exiting the cab.

#27) 420 NOGO, RETURNING TO BURLINGTON—Friendly this time around, minus the dickweed and the dog. Dude tells me: “My buddy got an OWI tonight on a hit and run. Cops came right after you dropped us off.”

#28) IOWA TO RONALDS—Flamboyant dude telling about a puker at the party. At his apartment, we see a drunk kid on a stretcher getting loaded into an ambulance.

“Partytown everywhere you go,” he chimes.

#29) BUS TO SHRADER—Lonely Irish drunk who lives with his dying father. His voice deepens over the course of the ride until he’s speaking naturally like Darth Vader. Shakes my hand three times before finally leaving off.

And then it’s over. I fuel my taxi, park it and turn in the keys, and then I check my math, count my take and tip my dispatcher and with finality say something like, “Fuck this popsicle stand.”

Hy-Vee for breakfast/beer then home in the cold, marching into pink seashell sky turning orange as the sun rises like a mountain fire. **lv**

Vic Pasternak has been driving a taxi in Illinois City, Ohio, for over a decade, ruining his chances for a solid career and shortening his lifespan. He enjoys fishing, preying, chain-sawing and long walks alone.

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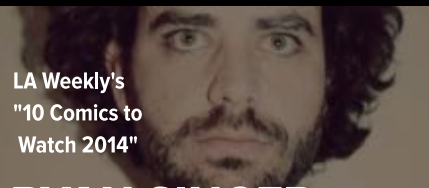
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THE FURRY FACE OF OUTSIDER ART

Unwitting animals offer a new canvas for fringe art at its finest.
BY RUSSELL JAFFE

"Mom, can I be in a Coca-Cola commercial?" begs the caption beneath her photo. She wears a red and white bow, the iconic colors of the can she poses next to. Her eyes are sympathetic and clean, her head lowered in the same crimped way child models from old publications I'd see parodied in *Mad* magazine pose—wincing with cuteness, bowed as if to nudge your hand to their cheeks for a pinch. She's one of my favorite models, and her mother is my favorite photographer. She's Adorable_Little_Lady, a black-and-white Abyssinian guinea pig on Instagram.

Lately, I've started to wonder if Adorable_Little_Lady's my favorite artist, or at least art project. And it's hard to know the difference.

Maybe the real question is one about "outsider art."

I've been following Adorable_Little_Lady for a few months, and I like all of her pictures. I get the same irrevocably intimate feelings from observing the bizarre photos of a bow-wearing guinea pig matched up with pop-cultural ephemera that I do from my interest in outsider art—probably the hardest form (genre?) of art to define.

So I asked on Facebook: "Who are your favorite outsider artists, and what constitutes 'outsider art?'" The responses were varied,

"WHO ARE YOUR FAVORITE OUTSIDER ARTISTS, AND WHAT CONSTITUTES 'OUTSIDER ART?'"

and the most interesting ones came from some friends in Iowa City:

Gage Wentz said, "It's definitely a difficult concept, especially when an outsider artist rises in popularity. [Outsider art] seems to be defined by a combination of hermeticism, eccentricity and the accompanying mysticism of those traits in individuals. So, an outsider artist loses his status as such as soon as he or she makes an effort to be understood, or embraces any of the scene's attention, which seems dumb. ['Outsider art'] kinda acts as a label of 'we don't understand this person and we don't want to try—we just find their minds entertaining.'"

Kristin Owens, a performance artist I've

seen a few times, said, "One possibility: Outsider art is art being made that has some social relevance (not the lady in Nebraska scrapbooking for her weekly scrapbooking club) that the public hasn't been aware of, but becomes 'outsider art' once the public is made aware of it."

Generally, some of my favorite outsider artists—from musicians to writers to painters—exhibit two key traits: They create their art either for an unintended audience or for themselves alone, and they are mentally ill to some degree. For example, The Shaggs—the battering, clattering, out-of-tune '60s sister outfit that Frank Zappa called "better than The Beatles"—were all hermits and purportedly suffered from varying forms of dementia. Henry Darger became one of the most famous "outsider artists"—albeit posthumously—on the back of the vast, complex world of drawings and watercolors captured in his Vivian Girls series. Darger, who worked as a custodian in Chicago, spent much of his isolated life struggling with severe depression. A few Darger scholars suspect he was also Aspergian or had some other high-functioning form of autism.

Defining outsider art, then, seems to be about intention (or rather a lack of it), and being an outsider artist entails creating art for oneself beyond the traditional intentions of art. Perhaps outsider artists are often pegged as mentally ill or unstable because they come from non-traditional pathways into art and don't often have careers or formal schooling. We presume that these artists' minds function in a way that isn't irony-tinged, but of another dimension, and that their art is some kind of clear window into the abstract; we see them as a kind of refreshing form of authenticity.

But when I ask about outsider artists' eccentricities, former Iowa City denizen and artist Jesse Albrecht reminds me that many "normal" artists exhibit mental illness and instability as well. But there's a problem with this belief, and the problem is that we live in a world of so much continuous contact, content and access—sweet access—that we can all, by those standards, function as outsider artists. Aren't we all a little mentally ill or unstable, exhibiting varying and amazing degrees of mania, depression, oversharing and hiding?



In short, aren't we all a little abnormal? If so, then what kind of template is there for human beings and their creative minds? We are all outsider artists taking backroads to subversively capture the attentions of unsuspecting audiences, from grandmothers who don't

OUTSIDER ART DENOTES NEW LEVELS OF SUBVERSION, NON-INTENTION AND DECONTEXTUALIZED REFRAMING; IN OTHER WORDS, IT GOES TO THE ANIMALS.

know how to use Facebook to embarrassing Tumblrs to Deviantart accounts.

So, if we're all outsider artists, does that mean outsider art ceases to exist?

The answer is no.

Outsider art denotes new levels of subversion, non-intention and decontextualized reframing; in other words, it goes to the animals—those who, with their total lack of base context for what we palate as art, have fascinatingly seized the mantle to make room for the unintended, mentally-different art that we once associated with people on the fringe.

Animals are outsider artists whose owners present their work and translate for them. This work is immersive, painstakingly honest, bereft of irony and it eschews divisiveness. Animals like Adorable_Little_Lady. Or the animals that people dress up on YouTube: from Sharky, a pitbull attacked by a cat riding a Roomba, to Tongo, a parrot that jumbles song lyrics with commonplace phrases and shrieks them out in wide-eyed gusto. It is the owners' search for artfulness through their animals' domesticated wildness that formulates this new forefront of unintended avant-garde, but since the animals are alive and carry it out, they need artistic credit as well. It's a beautiful collaboration.

OUTSIDER ART >> CONT. ON P. 26

ADORABLE LITTLE LADY

Can a guinea pig's Instagram be considered outsider art? | Illustration by Jacob Yeates



BLUEGRASS AND TATTOOS IN BELGIUM

The Broken Circle Breakdown attempts to revive the age old reason vs. religion argument. • BY SCOTT SAMUELSON



Let me take you on a quick tour of the first three scenes of *The Broken Circle Breakdown*, the Belgian melo-drama nominated for the best foreign language film Oscar that opens at FilmScene Feb. 21. First, a bluegrass band plays a respectable version of the gospel classic “Will the Circle Be Unbroken.” Cut to the lead singer of the band, Didier, and his wife, Elise, hovering over their six-year-old child as she gets chemotherapy for bone cancer. Cut to Didier and Elise, seven years earlier, having steamy sex for the first time.

Never straying from those coordinates of music, suffering and love, *Broken Circle Breakdown* builds—intense moment by intense moment—to a tear-jerking conclusion. Though the movie jumps back and forth in time, it has an easily-followed plot, which is advanced and punctuated by solid musical performances. Didier and Elise, two Europeans who share a passion for the culture of rural America, fall in love, have increasing success playing bluegrass together, and stumble into having a daughter, who eventually develops cancer. Their marriage and music strain to the breaking point as they struggle in conflicting ways to cope with the trauma.

The two main actors—Veerle Baetens as Elise and Johan Heldenbergh as Didier—fully embody their roles. Both are strikingly

OPPOSITE ATTRACTIONS

In *The Broken Circle Breakdown*, Veerle Baetens and Johan Heldenbergh play a couple whose spirituality and atheism collide.

attractive, particularly the gorgeously-tattooed Baetens (wait till you see her in a star-spangled bikini), and they sing well to boot. The director, Felix van Groeningen, adopts a clean, classic style of camera work and tells the story with real drive. You’ll be hard-pressed not to be entertained and moved.

But there is a problem with *Broken Circle Breakdown*. The best melodramas, behind the intensity of their plot and characterization, vibrate with subtle themes. The theme of *Broken Circle Breakdown*, basically reason versus religion, is even more melodramatic than its child-dying-of-cancer storyline.

On the one hand, you have the paradox of Didier’s character. He’s in love with America and bluegrass, both of which are steeped in religion. At the same time, he’s adamant about his European atheism and regards religion as an impediment to the kind of scientific research that could save his child. Didier can’t envision permanence (he argues that people inevitably come to regret tattoos), yet he longs for a committed marriage (he wants his name permanently tattooed on Elise).

On the other hand, you have Elise who

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deals with the suffering of their child by turning to superstition. Just as she does with the names of her lovers, she joyously tattoos her body with various religious symbols and then writes over them whenever she changes her mind. The mutable world is her delight and ultimately her despair.

The breakdown of Didier and Elise's marriage over the suffering of their child is played out almost exclusively as the clash of his reason and her spirituality. You get lots of discussion about what happens to birds when they die. In the most over-the-top scene, Didier, to the horror of Elise, gives a crazed sermon denouncing God at the band's biggest concert to date.

I know that many people in America and almost everyone in Europe get legitimately worked up about why God allows cancer and why George W. Bush didn't allow stem-cell

FORTUNATELY, THE GOOD ELEMENTS OF THE BROKEN CIRCLE BREAKDOWN GENERALLY OVERWHELM THE MELODRAMATIC THEME.

research. But I find this reason-versus-religion stuff tiresome. It strikes me as a lamentable feature of our age to pit the worst of "reason" (soulless techno-science) against the worst of "religion" (creationist nonsense).

The great tradition of American popular music, from bluegrass to country, from blues to jazz, from gospel to soul, is deeply rooted in the church. No God, no good music—at least not much. Make of that what you will. I give credit to *Broken Circle Breakdown* for acknowledging this awkward truth for atheists.

My problem with the film is that the over-determined thematic oppositions distance rather than immerse us in its powerful emotional center, the main characters' love and music. The movie is based on a play by Heldenbergh, who is also the male lead in both the staged production, and has a certain amount of theatrical heavy-handedness that rarely translates well to the screen.

Fortunately, the good elements of *The Broken Circle Breakdown* generally overwhelm the melodramatic theme. On top of a well-told story of love and loss, you get attractive people having steamy sex and Dutch-speaking Belgians somehow playing good bluegrass. Not a bad deal. **IV**

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



R E M E M B E R I N G P H I L I P S E Y M O U R H O F F M A N

The test I use to determine good actors is if they're able to show conflicting emotions simultaneously in a scene. Philip Seymour Hoffman, who was found dead in his West Village apartment on Feb. 2, built not just scenes but entire roles around such conflicts. It was like he had a hundred and one voices and possibilities on a shelf inside his psyche, and he mixed the three or four or five that were essential to conjure whatever character was put before him.

Multiple performances instantly leap to mind when I think of Hoffman: his lead in *Capote*, his big breakout in *Boogie Nights*, his masterful *Master*, the fun suspicious brat in *The Talented Mr. Ripley*, the soulful nurse in *Magnolia*, the conflicted brother in *The Savages*. Soon I was reproaching myself for forgetting Lester Bangs in *Almost Famous*, Brandt in *The Big Lebowski*, the priest in *Doubt*, the director in *Synecdoche, New York*, the creepy villain in *Mission: Impossible III*, the second violinist in *A Late Quartet*. Then I went to IMDB, looked at his long list of lead and supporting roles, and realized that 30 more of his performances stirred strong emotions in me. Even when he was in movies that weren't all that great, he was riveting.

If Hoffman's in the movie, it's worth seeing. It doesn't really matter if he's the lead or the supporting actor, or even if his part is well-written. How many actors can you say that about? It's not simply the fresh grief at his death that inclines me to think that he was the greatest actor of the past two decades.

>> **OUTSIDER ART CONT. FROM P. 22**

As our human fringe dissipates with expanding access to human thought and conversation, the art world turns thankfully to the frontier inhabited by wild and exotic animals. But we tend to put such animals and their outsider art on display like gallery objects. Just as local pet stores do. Think of Petland in Iowa City as the hands-on, peppy local gallery that lets you

DEFINING OUTSIDER ART, THEN, SEEMS TO BE ABOUT INTENTION (OR RATHER A LACK OF IT), AND BEING AN OUTSIDER ARTIST ENTAILS CREATING ART FOR ONESELF BEYOND THE TRADITIONAL INTENTIONS OF ART.

play with and pet the art. Petco in Coralville is the omnipresent small city downtown gallery filled with stuffy, expensive work. But you're not supposed to pet the "animals" at these establishments; if you absolutely insist on doing so, however, disinterested (or friendly and willing to bury their employer) staff will let you, provided you don't tell anyone working and you do it quickly.

Of course, a huge part of appreciating outsider art is in the response and the intention of the audience. Do we hate the animals (art/ists) we see, like some patrons who are dragged along to museums? Instead of taking trips to galleries (pet stores) in town, make a connection with the animals at the pet store (galleries) who have been genetically and artfully harvested to entertain us, to communicate with us or as Emily Dickenson said, to "tell all the truth but tell it slant."

It is the subjective whim of expressive humanity's burden to apply artfulness, and it is our brave and unsuspecting animals' job to shoulder that burden.

Russell Jaffe is a weirdman doing weirdthings.



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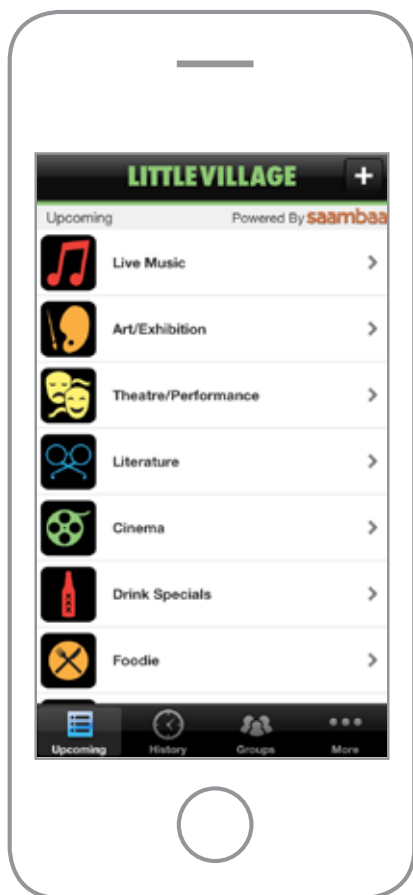
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MONDAYS: Open Mic with J. Knight *The Mill Free, 8 pm*

TUESDAYS: Blues Jam *Parlor City Free, 8 pm*

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

WEDNESDAYS: Free Jam Session and Mug Night *Iowa City Yacht Club Free, 10 pm*

THURSDAYS: Daddy-O *Parlor City Free, 7 pm*

Open Mic *Uptown Bill's Free, 7 pm*

Acoustic Set *The Vault-Cedar Rapids Free, 8 pm*

Acoustic Set *The Vault-Cedar Rapids Free, 8 pm*

FRIDAYS: Friday After Class Dance Party *The Union Bar Free, 6 pm*

SATURDAYS: Karaoke *Checkers Tavern Free, 9 pm*

WED., FEB. 19

Powell *Rusty Nail, Free, 6 pm*

Guy Davis *Legion Arts CSPA Hall, \$17-\$21, 7 pm*

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

Eric Bibb and Ruthie Foster *The Englert Theatre, \$25-\$27.50, 8 pm*

THURS., FEB. 20

Tom Nothnagel Personal concert *Mendoza Wine Bar, \$3, 7 pm*

Live Jazz with the "Gem" Quartet *Clinton Street Social Club, Free, 8 pm*

The Main Squeeze *Iowa City Yacht Club, \$6, 10 pm*

Country Dancing *Wildwood Smokehouse & Saloon, Free, 6 pm*

Soulshake *Gabe's (Oasis Stage), Free, 10 pm*

Mixology *Gabe's, Free, 10 pm*

FRI., FEB. 21

We Butter the Bread with Butter *Blue Moose Tap House, \$12-\$14, 4 pm*

Jazz After Five with Laranga *The Mill, Free, 5 pm*

Nitecrawlers *Rusty Nail, Free, 5 pm*

Adam Beck *Cedar Ridge Winery, Free+, 6 pm*

Orchestra Invitational *Riverside Recital Hall at UI, Free, 7 pm*

Terry McCauley *Parlor City, Free, 8 pm*

Lojo Russo *Mendoza Wine Bar, \$3, 8 pm*

Mostly Water *Riverside Casino & Golf Resort, Free, 8 pm*

Wild Oatz *Rusty Nail, Free, 8 pm*

Mumford's Album Release Show *The Mill, \$6, 9 pm*

Future Legends *Chrome Horse Saloon, Free, 9 pm*

Maids, Crystal City, Barann *Gabe's, \$5, 10 pm*

Milk Duct Tape, Unknown Component, Minus One Member *Iowa City Yacht Club, \$5, 10 pm*

Salsa Night *Wildwood Smokehouse & Saloon, \$10, 10 pm*

SAT., FEB. 22

Phi Mu Alpha Sinfonia *Riverside Recital Hall at UI, Free, 6 pm*

Dance for Humanity 2014 *Old Brick, \$5-\$10, 7 pm*

Bells Olympic *Parlor City, Free, 8 pm*

Red Cedar Chamber Music *Brucemore, \$30-&35, 8 pm*

Lunasa *The Englert Theatre, \$22-\$25, 8 pm*

Pat Smith & Richard Wagor *Mendoza Wine Bar, \$3, 8 pm*

Arch Allies *Riverside Casino & Golf Resort, Free, 8 pm*

Cornmeal, River Glen *Blue Moose Tap House, \$12-\$14, 9 pm*

Tricyclic *Chrome Horse Saloon, Free, 9 pm*

Lonesome Road *Wildwood Smokehouse & Saloon, \$5, 9 pm*

Dirty River Ramblers, Jon Eric *Iowa City Yacht Club, \$7, 10 pm*

Roster McCabe, Surrounded by Giants is Night Phoenix *Gabe's, \$10, 10 pm*

SUN., FEB. 23

Chamber Singers of Iowa City presents Agony and Ecstasy *First Presbyterian Church, \$5-\$17, 3 pm*

Daddy-O *Parlor City, Free, 7 pm*

Nuala Kennedy *Legion Arts CSPA Hall, Free, 7 pm*

An Evening with Hot Buttered Rum *Iowa City Yacht Club, \$12-\$15, 8 pm*





Photo via Gutterth/Violitionist on YouTube

Mumford's w. The Olympics and Brooks Strause and the Gory Details

THE MILL // FEB. 21 // 9 P.M. // \$6

On Friday, Feb. 21, warm your bones with some high energy, genre defying sounds at the Mumford's album release show. Hailing from Ames, Iowa, the self-described "wild freak-folk storyteller dance band with a horn section" have been steadily cultivating a following since 2008. The band has released three albums including their latest, Immediate Family, as well as two 7" collaborations with Samuel Locke Ward and The Wheelers. They have also played a number of local festivals including a memorably frenetic performance opening for Chicago's punk-art marching band Mucca Pazza during last year's Mission Creek. Their shows tend to involve lots of dancing, shirtlessness and sweat, which we could all probably use more of during this last week of February. Local favorites The Olympics and Brooks Strause and the Gory Details will be opening. —Rebecca Robinson

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Photo by Ellie Mitchell Photography

We Butter the Bread with Butter w. LIONS LIONS, Honour Crest, Doppelganger, Kings

BLUE MOOSE TAP HOUSE // FEB. 21 // 4:30 P.M. // \$12-\$14

There will be plenty of opportunities for you to get your 'core on at Blue Moose. One show worth checking out is the German electronica deathcore band We Butter the Bread with Butter, known for incorporating electronic and symphonic elements while singing in their native tongue. —RR

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MUSIC (cont.)

TUES., FEB. 25

Mozart Mania Kirkwood Training and Outreach Services, Free, 11 am

Mitis, Kicks n Licks, Surrounded by Giants Blue Moose Tap House, \$12-\$15, 9 pm

WED., FEB. 26

Holly's Buddies Rusty Nail, Free, 6 pm

Burlington Street Bluegrass Band The Mill, \$5, 8 pm

Line Dance Lessons and Party Wildwood Smokehouse & Saloon, Free, 6 pm

Best of Fools, Unnamed Acoustic Gabes (Oasis Stage), Free, 9 pm

THURS., FEB. 27

University of Iowa Jazz Performances The Mill, \$3-\$5, 6 pm

Kevin Burt Live Mendoza Wine Bar, \$3, 7 pm

Lael Masse & Lynne Rothrock Opus Concert Cafe, \$26, 7 pm

Jack Lion, Limbs, Laranja Blue Moose Tap House, \$5, 8 pm

Vocal Jazz Festival Kirkwood Community College Ballantyne Ballroom, Free+, 8 pm

The Salt Company The Englert Theatre, Free, 8 pm

Soap, EGI Iowa City Yacht Club, \$5, 10 pm

Futuristic, Shakes Gabe's, \$10-\$15, 10 pm

Country Dancing Wildwood Smokehouse & Saloon, Free, 6 pm

FRI., FEB. 28

Band DuJour Rusty Nail, Free, 5 pm

Johnson & Ducey Cedar Ridge Winery, Free+, 6 pm

Hancher Presents: Jupiter Spring Quartet Riverside Recital Hall at UI, \$10-\$35, 7 pm

Lael Masse & Lynne Rothrock Opus Concert Cafe, \$26, 7 pm

Craig Erickson Parlor City, Free, 8 pm

Filibusta, Pleasure Gabe's, \$5, 8 pm

Johnson County Democrats Black and Blue Ball The Mill, Free, 8 pm

Rick K & the Allnighters Riverside Casino & Golf Resort, Free, 8 pm

Powell Rusty Nail, Free, 8 pm

Well Lit Chrome Horse Saloon, Free, 9 pm

Velcro Moxie, Soul Phlegm, Nalani Proctor, Flannel Season, Iowa City yacht Club, \$5, 9 pm



Louis Logic and Ecid w. johndope, DJ Johnny Sixx
GABE'S // MARCH 3 // 9 P.M. // FREE

Catch indie rappers Louis Logic and Ecid at this free show. Brooklyn-based Louis Logic's lyrics often touch on personal and social issues, but don't let the songs' more serious subject-matters deceive: This emcee likes a party and knows how to groove. —RR



Sharon Jones & the Dap-Kings

WED., MARCH 5 | 8 P.M. | ENGLERT THEATRE | \$25-\$50

Sharon Jones is a small woman, but when she sings, the sheer volume and richness of her soulful voice can barely be contained by even the largest of music venues. Jones' music career did not take off until later in her life and she spent much of her younger years putting in long hours as a corrections officer at Rikers prison in New York City. In the meantime she sang backup vocals on records until she was discovered and signed as a solo artist to the now defunct Desco Records. After working under several different names and lineups, the multi-piece Dap-Kings were formed and began recording with Jones in 2002.

Sharon Jones and the Dap-Kings have a distinctly '60s soul aesthetic and are often credited with leading the soul and funk revival of the past decade. They will be performing after the January release of their long-awaited album, Give the People What They Want, which was postponed due to Jones' battle with cancer last year. Despite the hardships that she has overcome, as a performer Jones radiates the kind of joy and exuberance that comes from somebody who is doing what they truly love to do. With Jones' interminable yet sunny spirit and the Dap-Kings highly danceable grooves, this show will surely break you out of the polar vortex blues. —RR

walking the wire

February 28 - March 9 Directed by Jody Hovland

ORIGINAL MONOLOGUES EXPLORING WHAT IT IS TO MERGE



RIVERSIDE
THEATRE

213 N. Gilbert St. · Iowa City, Iowa
319-338-7672
riversidetheatre.org

Rev. Robert B. Jones, Sr, Legion Arts CSPA Hall, \$13-\$16, 8 pm

SAT., MARCH 1

Old Capitol Chorus The Englert Theatre, \$8-\$18, 2 pm, 7 pm

For Today, Like Moths to Flames, Stray From The Path, The Plot in You, Fit For A King, Dividing the Masses, Noah Blue Moose Tap House, \$18-\$20, 4 pm

Irish Sessions Uptown Bill's, Free, 4 pm

Music for Meals Benefit Concert Brown Deer Golf Club Ballroom, \$20, 6 pm

Summecamp Battle of the Bands: Dan DiMonte and the Bad Assettes, Zeta June, Half Naked, Surrounded By Giants Iowa City Yacht Club, \$5, 8 pm

Goitse Legion Arts CSPA Hall, \$20-\$25, 8 pm

The Tanya English Trio Mendoza Wine Bar, \$3, 8 pm

Dennis McMurrin The Mill, \$7, 8 pm

Magnetos Parlor City, Free, 9 pm

Notixx, Gorilla Stomp, Damn Juhl Gabe's, \$10-\$12, 10 pm

Reckless Abandon Chrome Horse Saloon, Free, 9 pm

Resurrection - Signature Symphonic Paramount Theatre Cedar Rapids, \$19-\$49, 7 pm

SUN., MARCH 2

Fortuna Desperata First Presbyterian Church, Donation, 3 pm

Alan Kelly Gang Legion Arts CSPA Hall, \$17-\$21, 7 pm

The Band Perry US Cellular Center, \$35-\$39.75, 7 pm

MON., MARCH 3

Fried Egg Stringband George's Buffet, Free, 8 pm

Louis Logic, ECID, Johndope, DJ Johnny Sixx Gabe's, Free, 9 pm

Bam Margera as Fuck Face Unstoppable, Human Aftertaste, Tom Garland Gabe's, \$20-\$40, 7 pm

TUES., MARCH 4

Royce Wolf Piano Recital Armstrong Hall (Cornell College), Free, 7 pm

It's Everybody's
PED MALL

Catherine's Outlet

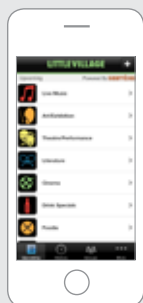
+ American Apparel

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ABOUT THE CALENDAR

THE *LITTLE VILLAGE* CALENDAR serves hundreds of area venues and reaches 150,000 readers per month. Listings are published free of charge at littlevillagemag.com/calendar, on the free calendar app Best of I.C. (iOS, Android) and in *Little Village Magazine* (on a space-available basis).

To add or edit events, visit littlevillagemag.com/calendar. Download the Little Village Best of I.C. app to find thousands of additional listings, bookmark your favorite events, and invite friends via SMS text.

DETAILS: littlevillagemag.com/bestofic | **QUESTIONS:** calendar@littlevillagemag.com

ART/ EXHIBITION

ONGOING:

THURSDAYS: Open Lab *Beadology Iowa* \$15-18, 4 pm
SUNDAYS: Open Lab *Beadology Iowa* \$0-\$18, 12 pm
THROUGH MAY 25: Papier Francais *Cedar Rapids Museum Of Art* Free - \$5, 12 pm
Conger Metcalf *Cedar Rapids Museum Of Art* \$0-\$5, All Day
Taking Shape *Cedar Rapids Museum Of Art* \$5, All Day
Sharon Beckman, Merge: Ephemera Into Collage *Riverside Theatre Iowa City*, Free, 12 pm

THURS., FEB. 20

Art Lover's Book Club ~ Michelangelo and the Pope's Ceiling *Cedar Rapids Museum Of Art*, Free, 4 pm
Victorian Valentines *Johnson County Historical Society*, \$0-\$5, 6 pm
Pajama Storytime: Ancient Artists *Cedar Rapids Museum Of Art*, Free, 7 pm

SUN., FEB. 23

Kid N Canvas @ NewBo *Cork N Canvas Iowa*, \$45, 12 pm
Taking Shape *Cedar Rapids Museum Of Art*, Free - \$5, All Day

MON., FEB. 24

Taking Shape *Cedar Rapids Museum Of Art*, Free - \$5, All Day

TUES., FEB. 25

Doodlebugs at the Marion Library: Look, No Hands! *Marion Public Library*, Free, 10 am

THEATRE/ PERFORMANCE

ONGOING

MONDAYS: Catacombs of Comedy *Iowa City Yacht Club* \$3, 9 pm
THROUGH MARCH 15: Frankly Scarlett, You're Dead *Old Creamery Theatre* \$47, 6 pm

THURS., FEB. 20

SPT Theatre *Legion Arts CSPS Hall*, \$20-\$25, 8 pm
Justin Willman: Full of It Tour, Bushwalla, Kristy Hartsgrove Mooers *The Mill*, \$15, 9 pm

FRI., FEB. 21

Henry Phillips *Penguin's Comedy Club at The Vault*, \$15-\$17.50, 7 pm

IPR Presents The Moth *The Englert Theatre*, \$15-50, 7 pm
Puppets and Pastries *Owl Glass Puppetry Center*, \$15, 8 pm
SPT Theatre *Legion Arts CSPS Hall*, Free, 8 pm

SAT., FEB. 22

Murder Mystery *Cedar Ridge Winery*, \$50, 6 pm
Henry Phillips *Penguin's Comedy Club at The Vault*, \$15-\$17.50, 7 pm
Puppets and Pastries *Owl Glass Puppetry Center*, \$15, 8 pm
SPT Theatre *Legion Arts CSPS Hall*, Free, 8 pm
Comedy Showcase: Collin A. Bullock (Hosted by Daniel Frana) *The Mill*, \$6, 9 pm

WED., FEB. 26

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

THURS., FEB. 27

Theater Day Camp *Iowa Children's Museum*, Free - \$7, 9 am
The Matchmaker *Coralville Public Library*, Free, 10 am
Dancers In Company Home Concert *Space Place Theater at UI*, \$12, 8 pm

FRI., FEB. 28

Coriolanus *The Englert Theatre*, \$15-\$18, 7 pm
Walking the Wire: Monologue Festival *Riverside Theatre Iowa City*, 7 pm

SAVAGE LOVE

CUCK YOU

What's the harm in having some fun? • BY DAN SAVAGE

I am a straight male, married to a woman for 25 years. Our marriage started to go sour about 14 years ago. Sex was infrequent and stultifying. Finally, when the kids were old enough, I made plans to separate. When my wife got wind of these plans, she finally agreed to work on our relationship. We had long and heartfelt conversations. Things got better. Sex got more frequent, if not more exciting. Then I saw a letter referencing cuckolding in your column in the Coast, the weekly paper here in Halifax. I mentioned it to my wife. She asked me to read it to her. This led to a conversation about the possibility of introducing cuckolding into our relationship. She agreed after she made certain it was something I really wanted. She now has a guy in mind. My first choice for this scenario would be all three of us having sex. My second choice would be he and I having sex with her. The third would be me watching. The last would be them having sex and me hearing about it afterward. She has opted for the last option and is reluctant to share all the details. She has asked me why her having sex with another man is so exciting. She speculated it is because

I have a big ego—if other men want her, her value is higher. That sounded weird to me. For me, it is all about sex. The idea of her letting another guy in, going down on him, etc. is exciting to me. We will be breaking the rules for what married couples are supposed to do. I have been on cuckolding websites. It seems a lot of guys go in for humiliation. Some claim they have small dicks and want a larger man to satisfy their wives. None of those things apply to me. I just think it is hot, exciting sex. My question: Has there been research into cuckolding? Why do husbands find it hot and desirable?

—Clearly Understanding Cuckold Kink



Illustration by Joe Newton

Jimmy Pardo *Penguin's Comedy Club at The Vault*, \$17.50-\$20, 7 pm

Dancers In Company Home Concert *Space Place Theater at UI* \$12, 8 pm

SAT., MARCH 1

Walking the Wire: Monologue Festival *Riverside Theatre Iowa City*, 7 pm

Heywood Banks *The Vault-Cedar Rapids*, Free, 7 pm

Jimmy Pardo *Penguin's Comedy Club at The Vault*, \$17.50-\$20, 7 pm, 10 pm

SUN., MARCH 2

Walking the Wire: Monologue Festival *Riverside Theatre Iowa City*, 2 pm

Heywood Banks *The Vault-Cedar Rapids*, Free, 7 pm

TUES., MARCH 4

Frog! *Iowa Children's Museum*, Free - \$7, 6 pm

CINEMA

ONGOING:

FRIDAYS: Bijou After Hours *FilmScene* Free-\$5, 11 pm

THURS., FEB. 20

Elmore Leonard in Film *Iowa City Public Library* Free, 7 pm

FRI., FEB. 21

Memphis 13 *Iowa City Public Library*, Free, 6 pm

SUN., FEB. 23

Girls Rock *The Englert Theatre*, \$10, 2 pm

WED., FEB. 26

Movies Under the Dome *Old Capitol Museum*, Free+, 6 pm

Inuk *Old Capitol Museum*, Free+, 6 pm

THURS., FEB. 27

Elmore Leonard in Film *Iowa City Public Library* Free, 7 pm

LITERATURE

WED., FEB. 19

"Live from Prairie Lights": Bernard Cooper *Prairie Lights Books & Cafe*, Free, 7 pm

FRI., FEB. 21

"Live from Prairie Lights": Sean Strub *Prairie Lights Books & Cafe*, Free, 7 pm

SAT., FEB. 22

"Live from Prairie Lights": Mike Pace *Prairie Lights Books & Cafe*, Free, 2 pm

THURS., FEB. 27

Cheryl Mullenbach: Double Victory *African American Museum of Iowa*, Free, 6 pm

"Live from Prairie Lights": Nicole Helget *Prairie Lights Books & Cafe*, Free, 7 pm

SUN., MARCH 2

"Live from Prairie Lights": John Hadley *Booksigning Prairie Lights Books & Cafe*, Free, 1 pm

MON., MARCH 3

Author and Activist Josh Ruebner *Coralville Public Library*, Free, 7 pm

For full listings or to add/edit events, please visit littlevillagemag.com/calendar.

"There hasn't been a lot of research into the cuckolding phenomenon," said David J. Ley, PhD, a clinical psychologist and the author of *Insatiable Wives: Women Who Stray and the Men Who Love Them*. "Historically, men whose wives cuckolded them were publicly humiliated, and their wives were often severely punished. It is only in the past decade or so that this fantasy has catapulted itself into the public consciousness, largely due to an intersection of female sexual liberation and the ability of the internet to allow men with these fantasies to find each other and learn they are not alone."

Because of this history—cuckolded men publicly shamed, cuckolding wives brutally punished—there hasn't been much nonjudgmental, non-sex-panicky research into men with your desires, CUCK. Ley's book represents the first comprehensive effort to explore your particular kink.

"CUCK's wife is right," said Ley, "in that many men do get an ego boost out of sharing their 'hot wife.' But there are many other motivations as well. Some men are into the idea of cuckolding and humiliation, in a masochistic way. Leopold von Sacher-Masoch, who masochism was named after, explored this fantasy specifically for the humiliation of it."

Men who enjoy the humiliation aspect of their wives sleeping with other men tend to identify with the term "cuckold," CUCK, while men who are into the hot, exciting sex aspect—men like you—tend to identify as "hotwifers."

"There are lots of men who explore this fantasy just because they think it's very sexy to imagine or see their wife having hot sex with someone else and being fully satisfied," said Ley. "One very interesting biological theory for this is related to the concept of sperm competition. Essentially, the theory goes that men get physically aroused when they know that their sperm might have to compete with those of another man, in order to possibly (even theoretically) impregnate a woman. In such circumstances, the men thrust harder and deeper during sex, they ejaculate harder, and their ejaculate contains more sperm."

As for your wife's restrictions—you can't be there, she'll share some details but not all—Ley thinks your wife is testing you. "She's setting boundaries," said Ley. "She wants to see how serious CUCK is, how he's going to react. And she's also establishing some level of independence. It's her body and her sexuality, too, after all." Ley thinks you guys are coming at this from a good place. Your marriage

BECAUSE OF THIS HISTORY—CUCKOLDED MEN PUBLICLY SHAMED, CUCKOLDING WIVES BRUTALLY PUNISHED—THERE HASN'T BEEN MUCH NONJUDGMENTAL, NON-SEX-PANICKY RESEARCH INTO MEN WITH YOUR DESIRES, CUCK.

is on the upswing, you're talking about your desires openly and honestly, and you're willing to compromise. "I've worked with couples who have made this fantasy and lifestyle work," said Ley. "And the key component is communication, grounded by mutual trust and respect. If you pursue this, do it with honest communication on both your parts."

You can follow Dr. Ley on Twitter @DrDavidLey.

Hear the Lovecast recorded live at Seattle's Neptune Theatre on Valentine's Day at savage-lovecast.com. Write: mail@savage-love.net. Follow: @fakedansavage.

READ THE FULL SAVAGE LOVE COLUMN EVERY WEDNESDAY AT LITTLEVILLAGEMAG.COM

FOODIE

ONGOING:

SATURDAYS: Iowa City Winter Farmers Market Iowa City Market Place/Sycamore Mall Free, 10 am

THURS., FEB. 20

Hands-On: Pasta with a Rolling Pin New Pioneer Food Co-op Coralville, \$15, 6 pm

SAT., FEB. 22

Murder Mystery Cedar Ridge Winery, \$50, 6 pm

SUN., FEB. 23

Farmers Market Johnson County Fairgrounds, Free, 11 am

Edible Forest Community Vision New Pioneer Food Co-op Coralville, Free, 1 pm

TUES., FEB. 25

Indian Butter Chicken Dinner with Pramod Sarin New Pioneer Food Co-op Coralville, \$15, 6 pm

Historic Foodies Public Space One, Free+, 6 pm

WED., FEB. 26

Trivia Night Mendoza Wine Bar, \$5, 8 pm

THURS., FEB. 27

Hands-On: Tamale Party New Pioneer Food Co-op Coralville, \$15, 6 pm

FRI., FEB. 28

Doodlebugs: Parisian Cafe Hiawatha Public Library, Free, 10 am

Systems Unlimited 9th Annual Wine & Spirits Gala and Silent Auction Coralville Marriott Hotel and Conference Center, \$35, 7 pm

TUES., MARCH 4

Authentic Italian Culinary Traditions with Chef Gianluca Baroncini New Pioneer Food Co-op Coralville, \$25, 6 pm

Educational

SAT., FEB. 15

Power Hour Cedar Rapids Science Center Free+, 10 am

WED., FEB. 19

Power Hour Cedar Rapids Science Center, Free+, 10 am

FRI., FEB. 21

Gyrls Night Out: Barrette Making Beadology, \$55, 6 pm

SAT., FEB. 22

Pearl Knotting Beadology, \$55, 9 am

Roaring Twenties Netted Bracelet Beadology, \$55, 12 pm

TUES., FEB. 25

Coralville CoLab Jelly IC CoLab, Free, 10 am

How Does Acupuncture Work? Acupuncture of Iowa, Free, 7 pm

WED., FEB. 26

Knock Out Knitting Cedar Rapids Public Library-Ladd Library, Free, 5 pm

THURS., FEB. 27

School's Out Special: Snowed in Iowa City Public Library, Free, 2 pm

UIMA SmartTalk: Museums, Repatriation, and Cultural

THE STRAIGHT DOPE

WHY IS PUBLIC EXPOSURE OF THE FEMALE NIPPLE CONSIDERED INDECENT BUT THE EXPOSED MALE NIPPLE ISN'T?

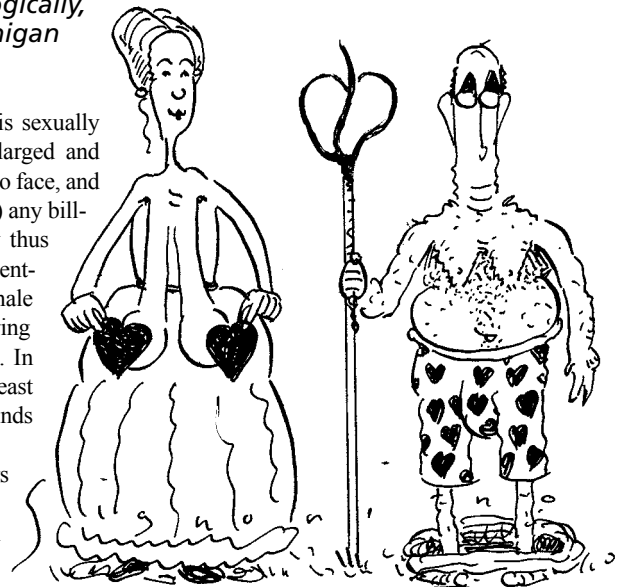
Why is it that exposure of the female areola and/or nipples is considered pornographic while exposure of the male areola and/or nipples is not? I read your answer to the question "Why do men have nipples?" and it seems that, physiologically, nipples are nipples. So why the different reactions? —Sheryl, Michigan

Listen, Sheryl. You know how in some cultures men can show their uncovered mugs in public but women have to wear a bag over their heads? Same idea. Now if what you're really wondering about is the rationale behind the double standard on nipples, fine, let's walk through it.

1. Female humans are the only primates with permanently enlarged breasts, which has led to much harebrained speculation about why. I'm not about to add to it. I merely cite my favorite theory, from zoologist Desmond Morris's 1967 *The Naked Ape* (I elaborate somewhat): (a) male apes mount their paramours from behind; (b) female apes are only in heat at certain times;

(c) as a signal that the female ape is sexually receptive, her buttocks become enlarged and red; (d) humans generally do it face to face, and women may be game at any time; (e) any billboard of human female availability thus would logically be installed permanently in front; (f) inasmuch as the female breast becomes enlarged anyway during lactation, it's the obvious candidate. In other words, men like the female breast because, at a primordial level, it reminds them of a monkey's butt.

2. It's not just women's partners who like boobs. Most women find their breasts a source of sexual



Policy in the United States Art Building West at UI, Free, 7 pm

FRI., FEB. 28

Introduction to Ruby Pappajohn Business Building, \$200, 6 pm

SAT., MARCH 1

PJ's Re-Creations The Salvage Barn, Free, 2 pm

TUES., MARCH 4

Royce Wolf Piano Recital Armstrong Hall, Free, 7 pm

COMMUNITY

ONGOING:

WEDNESDAYS: Wednesday Women Prairiewoods Free, 10 am

Six-Week Start-Up BioVentures Center, University of Iowa Research Park \$149, 6 pm

FRIDAYS: Winter Walk-Abouts Prairiewoods Free, 12 pm

WED., FEB. 19

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



First Annual Iowa City Fight Club 2014

FEB. 28 | REGISTRATION CLOSES AT 5:45 P.M., GAMES BEGIN AT 6 P.M.

GAME GEEKS IN THE HALL MALL (114 1/2 E. COLLEGE ST.)

\$10 ENTRANCE FEE; \$10 ADDITIONAL TO AUTOMATICALLY BE ENTERED INTO THE GRAND PRIZE BRACKET

Come out and kick some old-school keister! Game Geeks' is hosting Iowa City's first annual fight club that will include classic and current games, from *Killer Instinct* to *Super Smash Bros*. Eight players are required for a tournament to fire, so participants are encouraged to sign up prior to registration close in order to see their game make it into the fight club. Ten bucks at the door, \$5 per tournament for the prize pool and another \$10 qualifies you to win the grand prize—which could be a *Shinobi 2* arcade cabinet.

pleasure—more than eight in ten report playing with their breasts and nipples increases their arousal. That said, while the nipple is the most sensitive part of the breast, sex play tends to involve the breast as a whole, not the nipple in particular—excessive concentration on the latter is likely to get your partner annoyed.

3. The male nipple is also a source of sexual pleasure—more than half of men report playing with their nipples increases *their* arousal. So the argument that the female nipple alone must be covered because it's an erogenous zone and the male nipple isn't won't wash.

4. Exposure of much (as distinct from all) of the human female breast is decidedly not taboo. On the contrary, it's the basis of entire industries.

5. For much of the world, seeing a nipple or two is nothing to freak out over, but in significant parts of the U.S. the unspoken assumption seems to be that, except in narrow circumstances, the exposed female nipple is the equivalent of public fornication. Absurd, you say? Keep reading.

6. Sex being the freighted topic it is, many Americans apparently need a bright line between saucy but permissible display of the female breast vs. indecent exposure. Judging from state law, there's a surprising diversity

of opinion on what that bright line is. Some states prohibit exposing any part of the breast, while others ban everything below the top of the nipple or the top of the areola—nowadays a none-too-realistic standard adhered to by such backward localities as Massachusetts. West Virginia, interestingly, comes closest to nailing what in my opinion is the de facto standard, as evidenced on the red carpet at entertainment industry awards ceremonies: it permits display of “any portion of the cleavage of the human female breast exhibited by a dress, blouse, skirt, leotard, bathing suit, or other wearing apparel provided the areola is not exposed, in whole or in part.”

7. For the definitive word on this subject we must turn to the U.S. Supreme Court. In *City of Erie v. Pap's A.M.* (2000), the justices took up the question of whether Erie, Pennsylvania, was legally empowered to prohibit totally nude erotic dancing by women, the difference between illegal total nudity and acceptable partial nudity being that, to comply with the law, “dancers had to wear, at a minimum, ‘pasties’ and a ‘G-string.’”

Pap's argued that Erie was unconstitutionally infringing on its right to freedom of expression. Piffle, said the court: “Even if Erie's

public nudity ban has some minimal effect on the erotic message by muting that portion of the expression that occurs when the last stitch is dropped, the dancers . . . are free to perform wearing pasties and G-strings. Any effect on the overall expression is *de minimis*.”

But never mind the strangely arousing juxtaposition of strip-club jargon and Latin. Look at Erie's SCOTUS-approved ordinance: “A person who knowingly or intentionally, in a public place . . . engages in sexual intercourse, . . . appears in a state of nudity, or . . . fondles the genitals of himself, herself or another person commits Public Indecency.” Nudity is elsewhere defined as including an uncovered female nipple but not a male one.

Ponder the significance of that. A man walks around bare-chested and the worst that happens is he won't get served in restaurants. But a woman who goes topless is legally in the same boat as if she'd had sex in public. That may seem crazy, but in the U.S. it's a permissible law.

—CECIL ADAMS

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

COMMUNITY (cont.)

THURS., FEB. 20

Agile Fundamentals Workshop - Part 2 BioVentures Center, University of Iowa Research Park, \$349, 8 am

Knit Night Trumpet Blossom Cafe, Free, 6 pm

Meditation Class Quaker Friends Meeting House, \$5-\$10, 6 pm

Men's Prayer Group: Getting Perspective on Life Prairiewoods, Free, 7 pm

FRI., FEB. 21

Friday After Class Dance Party The Union Bar Free, 6 pm

Salsa Night Wildwood Smokehouse & Saloon, \$10, 10 pm

SAT., FEB. 22

Partner Yoga Downward Dog Yoga & Fitness, \$15, 4 pm

SUN., FEB. 23

Design Review and Refinement Iowa City Public Library, Free, 2 pm

Wetherby Park Edible Forest Community Vision Design Review New Pioneer Food Co-op Iowa City, Free, 2 pm

TUES., FEB. 25

Lectionary-Based Faith Sharing Prairiewoods, Free, 10 am

Pre-Design Open House For Iowa City Gateway Project Iowa City Public Library, Free, 4 pm

Lectionary-Based Faith Sharing Prairiewoods, Free, 6 pm

Karaoke The Mill, Free, 10 pm

WED., FEB. 26

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

Mini-Camp: Traditional Mardi Gras Cedar Rapids Public Library-Downtown, Free, 2 pm

Knitters & Stitchers Prairiewoods, Free, 6 pm

Bike Expo North Ridge Pavilion, Free, 6 pm

Trivia Night Mendoza Wine Bar, \$5, 8 pm

FRI., FEB. 28

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

Introduction to Ruby C270 Pappajohn Business Building, \$200, 4 pm

Startup Weekend Vault Coworking & Collaborative Space, Free+, 6 pm

First Annual Iowa City Fight Club Game Geeks in the Hall Mall, \$10, 5:45 pm

SAT., MARCH 1

Startup Weekend Vault Coworking & Collaborative Space Free+, 9 am

2014 CSA Fair Iowa City Market Place/Sycamore Mall, Free, 1 pm

Introduction to Ruby C270 Pappajohn Business Building \$200, 8 pm

SUN., MARCH 2

Startup Weekend Vault Coworking & Collaborative Space Free+, 9 am

Pub Quiz The Mill, \$1, 9 pm

TUES., MARCH 4

Job Club: March IC CoLab, Free, 9 am

KIDS

ONGOING:

TUESDAYS: Play & Learn Cedar Rapids Public Library-Downtown Free, 6 pm

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

THURSDAYS: Wee Read Coralville Public Library Free, 10 am

NEWS QUIRKS

CURSES, FOILED AGAIN

• British authorities said habitual burglar Daniel Severn, 27, got his foot caught while climbing through a bathroom window of a house in Howden and wound up hanging upside down over the toilet for an hour and a half. He was found by homeowner Richard Wilson, whose wife took a photograph of Severn before her husband called police. Severn admitted trying to burglarize the residence and explained he tried to call police himself to come rescue him, but he dropped the phone into the toilet. "It would be funny," judge Amanda Rippon told Severn after sentencing him to 28 months in jail, "if it were not such a serious offense." (Britain's Daily Telegraph)

• Surveillance cameras recorded Joshua M. Pemble, 23, stealing a security camera system at a Wal-Mart store in Joliet, Ill. When store security employees tried to stop Pemble after he exited the store, police Capt. Tab Jensen said he took off running but was arrested nearby and charged with shoplifting. Jensen said a charge of unauthorized use of a handicapped parking space was added after security footage showed Pemble parking in one "without a placard in his vehicle." (Joliet's The Herald News)

MISTAKEN IDENTITY

Sculptor Robert S. Davison is suing the U.S. government for copyright infringement because the U.S. Postal Service used his sculpture of the Statue of Liberty on a stamp, instead of the original statue in New York Harbor, without his permission. Davison's replica welcomes visitors to the Las Vegas casino hotel New York New York. Davison's attorneys contend that the post office chose their client's image, which appeared on more than 5 billion forever stamps printed in 2011, because it was more "fresh-faced" and "sultry" than the original. (Associated Press)

GANGNAM STYLE

South Korean teenagers who can't afford plastic surgery are turning to do-it-yourself cosmetic enhancements, using cheap tools bought online. Instead of double-eyelid surgery to give them a "Hollywood look," for example, some teens wear glasses, costing \$5 to \$20, that force their eyes to stay open without blinking. Another popular item is a \$6 jaw roller intended to push the jaw line into a petite, oval form. Another device promises to raise the nose bridge to give a pointed nose. It's painful but costs only \$2. "We want to

become pretty without spending all the money," 17-year-old Na said, explaining that she and her friends started ordering online after seeing Korean talk show guests demonstrate various gadgets. According to the International Society of Aesthetic Plastic Surgeons, South Koreans are the world's most cosmetically enhanced people. (GlobalPost)

WHEN THE OWNER'S MANUAL ISN'T ENOUGH

Truck driver Jeffrey Glossop, 58, was transporting a 58-ton vintage battle tank but couldn't climb a hill outside Gold Beach, Ore., so he decided to unload the tank and drive it up the hill. Glossop had never driven a tank, but "he had the manual, so he thought he could do it," State Police Lt. Gregg Hastings said. The tank slipped out of gear, however, then rolled back down the hill and crashed through a guardrail. Glossop tried again, crossing over the damaged guardrail and heading back up the hill. The tank again slipped out of gear, rolled down an embankment and came to rest in a stand of trees. The tank wasn't damaged, but Glossop was cited for reckless driving. (Portland's The Oregonian)

FRIDAYS: Play & Learn Cedar Rapids Public Library-Downtown Free, 10 am

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

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

WED., FEB. 19

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

Power Hour Cedar Rapids Science Center, Free+, 10 am, 11 am

THURS., FEB. 20

The Very Hungry Caterpillar Coralville Center for the Performing Arts, \$10-\$14, 6 pm

Pajama Storytime: Ancient Artists Cedar Rapids Museum Of Art, Free, 7 pm

FRI., FEB. 21

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

SAT., FEB. 22

Tooth Fairy Day Iowa Children's Museum, Free, 10 am

SUN., FEB. 23

Kid N Canvas @ NewBo Cork N Canvas Iowa, \$45, 12 pm

TUES., FEB. 25

Doodlebugs at the Marion Library: Look, No Hands! Marion Public Library, Free, 10 am

THURS., FEB. 27

Theater Day Camp Iowa Children's Museum, Free - \$7, 9 am

School's Out Special: Snowed in Iowa City Public Library, Free, 2 pm

FRI., FEB. 28

Making Music Day Camp Iowa Children's Museum, Free - \$7, 9 am

TUES., MARCH 4

Doodlebugs: French Fashions Cedar Rapids Public Library-Ladd Library, Free, 10 am

Frogz! Iowa Children's Museum, Free - \$7, 6 pm

For full listings or to add/edit events, please visit littlevillagemag.com/calendar.

MOONLIGHTING BY DAY

University of Colorado Denver officials placed cultural diversity coordinator Resa Cooper-Morning, 54, on administrative leave while they investigated reports that she operated a phone sex business during the hours she was working at the school. Her website, "msresa.com" features numerous nude, provocative photos of Cooper-Morning, and a phone sex component invited callers to talk dirty with her Monday through Friday from 7:30 a.m. until late at night. Her university work hours are 7 a.m. to 3 p.m. After Cooper-Morning was placed on leave, the website stated that she was available for phone sex weekdays only after 3 p.m. (*Denver's KCNC-TV*)

DRINKING-CLASS HERO

A pilot program in the Netherlands that hires alcoholics to collect litter and do other light work in Amsterdam pays them with beer. The 20 men must show up at 9 a.m. three days a week. They start with two beers, work all morning, eat lunch, get two more beers, do an afternoon shift that ends with a beer and sometimes a bonus beer. Besides the beer, participants receive a meal, tobacco and \$13 cash, a lot of which, the men admit, goes to buy

more beer. Amsterdam East District Mayor Fatima Elatik defended the program, which the city operates with the nonprofit Rainbow Group Foundation, declaring, "I am giving the people a sense of perspective, even a sense of belonging. ... We validate them, and we don't ostracize our people." Insisting that the program's goal is to get alcoholics to stop drinking and move back to mainstream society, Rainbow leader Gerrie Holterman said beer was the obvious choice because it's easy for the sponsors to regulate the men's consumption." (*Associated Press*)

PUNCTUATION FOLLIES

England's Cambridge City Council voted to ban apostrophes from street names, insisting that the change will clarify addresses for emergency services. "It was decided potential confusion over incorrectly punctuated street names meant we wouldn't use punctuation any more," council officer Nick Milne explained, pointing out that the move follows guidelines prescribed by the National Land and Property Gazetteer, where all new street names are registered. "Our understanding was that many data users including the emergency services make no reference at all as to whether an apostrophe is used or not." The council's

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new policy affects only new street names and also bans street names that would be "difficult to pronounce or awkward to spell," as well as names that "could give offense" or "encourage defacing of nameplates." (*Cambridge News*)

BIG BREAK FOR WHITE-COLLAR CRIME

The Federal Bureau of Investigation has changed its mission, according to national security lawyer Kel McClanahan, who said he noticed the change in December while reviewing a Freedom of Information Act request from the agency. The FBI fact sheet previously stated, "The primary function of the FBI is law enforcement." Now, McClanahan told Foreign Policy, it's, "The primary function of the FBI is national security." FBI official Paul Bresson clarified that the agency's mission "changed after 9/11," and the number of FBI agents dedicated to counterterrorism doubled between 2001 and 2009. As the FBI focus shifted to counterterrorism, the Seattle Post-Intelligencer reported a sharp drop in the number of white-collar criminal cases investigated. (*MSNBC*)

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



Turn of the Century EP
deathships.bandcamp.com

In interviews with R.E.M. around the time of their '92 album *Automatic For The People*, the band commented that it was difficult to write good uptempo songs. In fact, they originally wrote some “rockers” (their words) for the album but ditched most of them in favor



of slower songs like “Everybody Hurts” and “Nightswimming.”

That interview really stuck with me as a kind of truism about songwriting: It's hard to write good uptempo rock songs. That said, when I look at the slowly growing catalog of songs from former Iowa City power pop rocker Dan Maloney, he has no lack of great “rockers.”

Dan Maloney started Death Ships back when he lived in Iowa City. His debut album *Seeds of Devastation* came out in 2005 and was regarded as a pretty damn good slice of guitar pop. Life happened, he moved to Chicago and put five years between the debut and 2010's *Maybe Arkansas EP* before releasing *Circumstantial Chemistry* in 2011.

Dan has seemingly found his songwriting stride after that period of inactivity, and we are lucky to have his new EP, *Turn of the Century*. The album kicks off with some great power chords on “New Belief” and doesn't slow down until it takes a bit of a breather in the second-to-last song, “Union Shirt.” It wraps up with a storm of guitar distortion and marimbas in the title track, recalling the music of Twin Cities legends Hüsker Dü.

The centerpiece of the album is “Shit Eating Grin,” a six-minute tribute to bittersweet love. The song exemplifies Maloney's self-deprecating songwriting: “I go too far, too soon, after all, I'm the one with the shit-eating grin.”

Turn of the Century is a continuation of the

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sound Maloney established while living in Iowa City and has been working on since. No dramatic re-engineering of his sound or style on this release, but he keeps writing my favorite “rockers.”

—Mike Roeder

MUSCLE

My House Is A Show
riverjonesmusic.bandcamp.com

Kathleen Hanna, the singer for Bikini Kill and original Riot Grrrl, did something important around the time the women in Muscle were born: She stopped asking permission from men to define who she was. She was angry and confrontational and sexy and funny, and she rocked.

Trailblazers like Hanna made bands like Muscle possible, yet Muscle is feminist in a completely different way than the Riot Grrrls. Kate Feldmann’s voice is a high, girlish coo; she sounds innocent, and she plays lyrically on the edge between innocence and experience. She enjoys the fruits of the last century’s feminism; she can take care of herself, but she is unabashedly girly. Muscle can be pop, they don’t have to wear black leather, and they still don’t give a damn about a bad reputation. The band name “Muscle” shouts empowerment, but the music can still have some soft edges.

Musically, there’s a lot of good old Iowa City dirt rock still going on. Coolzey (a.k.a. Zack Lint), token man in the band, adds some big distorted guitars and bombastic drumming. But the songwriting is subtle, poppy and inventive, and the way Feldmann swoops between notes and opens up in full throated crescendos is almost perfect.

I wonder what she means when she sings, “your son could never get a girl as pretty as me and after one mistake he is so much bigger than me ... I have no plans for male relations” in “My House Is A Show.” But she makes you feel something complicated, something better than plain talk. In “When You Talk To Me” she sings about relationship ambiguity—“Are you trying to get closer when you lean in with your ear? Or is it really just the band’s so loud that you can’t even hear?”—but the prize of the song is the counterpoint close harmony in the background of its last minute.

Ultimately, Muscle is fun, hooky pop music just noisy enough to scare the citizens, and it’s the sly details, as when she predicts “We’d share shampoo” in the song “True,” that make you want to return to Muscle for repeated listens.

—Kent Williams

RHYME TIME PRESENTS: CINEMATIC FANATIC

I don’t know about you, but I love movies. I could hang out with friends and do nothing but quote lines from movies for hours and still consider it an incredible conversation—“Alright you primitive screw heads, listen up. You see this? This is my boom stick.”

Given that movies rule, and that it’s Oscars season, this month’s Rhyme Time is dedicated to the silver screen. If you haven’t read the script, here’s how it works: Listed below are two synonyms for two words that rhyme followed by the number of syllables in each of those rhyming words. Your challenge is to guess what the two words are based upon the clues provided. For example, “Cool Film” (2,2) would be “Groovy Movie.” Make sense? Then, lights, camera, action!

BY LUCAS BENSON

Gnarly Film (1, 1): SICK , FLICK

Varmint Movie (2, 2): _____ , _____

Thespian Slanderer (2, 3): _____ , _____

Shortened Lines (1, 1): _____ , _____

Previous Actor (2, 3): FORMER , _____

Calmer Cutup (2, 4): _____ , _____

Lousy Intern (2, 4): _____ , _____

Executive Philanderer (3, 3): _____ , _____

Celebrity Circus (1, 2): _____ , _____

Elegant Scenography (1, 2): _____ , _____

Floozy Ingenue (2, 2): _____ , _____

Movie Censure (2, 2): _____ , _____

ANSWERS FROM THE LAST EDITION OF RHYME TIME:

Salvador’s Absurdities (2, 2) Dali’s Follies:

Georgia’s Themes (2, 2) O’Keeffe’s Motifs; Lecherous Warhol (2, 2) Randy Andy

I speak Picasso (2, 2) Hablo Pablo

Jackson Bellyache (2, 2) Pollock (Colic):

Stinky Sandro (2, 4) Smelly Botticelli; Henri’s Whims (3, 3) Matisse’s Caprices

Empty Frida (2, 2) Hollow Kahlo

Gustav Hustled (1, 1) (Klimt Pimped)

Opulent Hieronymus (1, 1) Posh Bosch; Paul’s Intermediaries (2, 3) (Cezanne’s Liaisons)

René Discharge (2, 1) (Magritte skeet)

Challenge: The original lyrics to the Barrett Strong song were written by art buffs, and went as follows:

“ (Monet) ” don’t get everything it’s true

What it don’t get I can’t use

I need “ (Monet) ” (Yeah, yeah, that’s what I want)

Now give me “ (Monet) ” (That’s what I want)

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