



LITTLEVILLAGE
IOWA CITY'S NEWS & CULTURE MAGAZINE

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MARCH 19 - APRIL 1



PHILIP GLASS

*ONE OF THE WORLD'S MOST IMPORTANT LIVING COMPOSERS
TAKES ON HUMANITY'S GROWING PAINS. | PAGE 18*

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AND REJOINS THE REVOLUTION. | PAGE 14*

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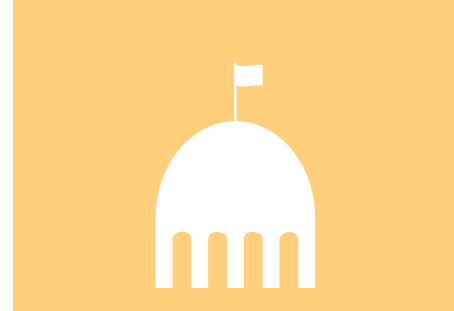
Philip Glass illustration by Jarrett Mitchell



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IS FIBERIGHT RIGHT FOR IOWA CITY?

The City of Iowa City is contemplating a new trash-to-ethanol initiative, but some questions remain. • **CAROL DEPROSSE** and **CAROLINE DIETERLE**



The City of Iowa City is contemplating signing a contract with a company called Fiberight for trash-to-ethanol conversion. Fiberight is a Maryland-based company that creates cellulosic ethanol and biogas from materials that would otherwise end up in a landfill.

After a Fiberight presentation at a city council meeting in early January, it was decided that further investigation should be undertaken, that preliminary negotiations could be started and that public discussion would be scheduled. When things reach the ‘investigate and negotiate’ stage, it is very likely they will come to pass, so it’s important to understand what’s at stake. Public meetings to discuss Fiberight are expected to take place in May

WILL WE LOSE ALL OF OUR SUCCESSFUL WASTE REDUCTION PROGRAMS IN THE APPARENT RUSH FOR TRASHANOL/E85?

or June, and the council will not take up the issue until then. We want the city council to represent the residents of Iowa City in this deal, and, unless members ask tough questions, think about the answers and thoroughly discuss the issue, residents’ interests may not be protected.

LOGISTICS AND ECONOMICS

Before going to Fiberight’s conversion process machinery in Blairstown, Iowa, the collected mixed trash must be sorted in order to remove the non-convertible materials. Will a new processing facility be built in Iowa City to do this initial sorting? Or will all our trash be trucked directly to the Fiberight sorting facility that is planned for construction in Marion—a town that has already signed a contract with the company? Where would a sorting facility in Iowa City be located and at what cost to taxpayers? Who will monitor the sorting process to ensure that it is meeting contractual obligations? What is the cost per ton of pre-processing and sorting waste for inclusion in the biofuel creation process?

Will the cost of a gallon of the finished trashanol include the cost of transportation and processing of material from curbsides in Iowa City to the initial sorting plant and then to Blairstown; including vehicles and their maintenance, road wear, fuel and labor?

Is Fiberight asking for a “put or pay” contract with a minimum tonnage? And if Iowa City fails to meet that tonnage goal will it have to pay Fiberight a penalty (possibly leading to discontinuation of the existing recycling and composting programs to increase tonnage for Fiberight)?

ENVIRONMENTAL IMPACT

Mashed trash will need water to be added to facilitate enzyme action. How much water will be needed to process the waste and run the Blairstown plant? Iowa’s supply of water is already overtaxed. Where will that water come from?

Fiberight’s process uses added enzymes to break down cellulose waste more efficiently and quickly than ordinary physical forces (heat, pressure) can, thereby lowering production costs. How much enzyme addition will be needed and how is this additive manufactured? Is it consumed in the process, or recycled? Or will it need disposal? Will it be delivered as microbes containing it or as an independent product? Will it be a biohazard if it is released accidentally?

Everything in trash is not made of carbon, hydrogen and oxygen (ethanol’s components). How much residual waste will remain after sorting? Where will this waste be stored and disposed? Even if it’s a small amount relative to the initial mass put into the Fiberight processor, it could be nasty stuff—containing toxic heavy metals, VOCs, PCBs, halides, asbestos, etc. Will it be trucked back to Iowa City and put in our landfill?

Will Iowa City’s very successful recycling program partnership with City Carton be maintained? Will curbside pickup of recyclables continue? Will the very successful and expanding composting efforts being done at the Johnson County landfill continue so that local gardeners can go on putting much of our food waste to good use to grow more food? What will happen to all the wood waste that

currently becomes wood chips for mulching and landscaping? Will we lose all of our successful waste reduction programs in the apparent rush for trashanol/E85?

GOING FORWARD

Before moving forward with any contract, we propose: one, that the city hire an independent engineer to review the schematics of the Fiberight conversion facility in Blairstown and the facility proposed near Marion and offer his/her professional opinion regarding the positive and negative aspects of the plant as well as the contract provisions; two, that the city have an ironclad contract that protects the city from any liability, bankruptcy or harm to the environment associated with Fiberight; and three, that the city provide no subsidy or grant of land to Fiberight, that it continue its recycling and composting programs, and not agree to any “put or pay” stipulation in the contract.

Fiberight has raked in approximately \$55 million in government and state loans, grants and private investments. If the EPA’s proposed reduction of the Renewable Fuel Standard moves forward, one has to wonder: Is investing in cellulosic ethanol production a doomed venture?

Why is ever more effort going into producing more liquid fuel for vehicles, instead of making increased efforts to produce energy that is less polluting such as solar and wind energy? Is the ultimate goal to turn absolutely everything fermentable into E85, while ignoring the effects on the food supply, air quality, water resources and the environment as a whole?

Can we curb our consumerist-insane society and economy so that we produce less trash in the first place? Because “throwing away” is really just “moving it to another place”—where it may be out of sight, out of mind for the thrower, but will become a problem somewhere else. **IV**

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

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by TOM TOMORROW



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If you've ever had a hangover and you live in Iowa City, there's a good chance you've already eaten food from Szechuan House, which offers delivery service. Their hangover standbys like orange chicken, crab Rangoon and pork fried rice are all solidly comparable to those at other Americanized Chinese places in town; however, there are 191 items

BRING YOUR FRIENDS

Szechuan House tastes best with company.

on the menu, not including the separate menu of lunch specials, the \$39.95 hot pot, which serves two to three people, or the other separate menu of Americanized Chinese entrees. Despite your hangover, you'd really be best served by

heading to Szechuan House in person to begin your foray into the delicious, occasionally disorienting depths of its authentic Szechuan menu.

But please, be prepared: This is no P.F. Chang's, and if that's your benchmark for Chinese food, approach Szechuan House with an open mind, because that mall shit you're used to isn't even remotely the real deal.

With such a vast list of diverse choices, there are going to be some things that don't suit everyone's palate, but with so many dishes that are flat-out delicious, there has to be something for everyone. I'd recommend picking up a takeout menu on your first visit and crossing out things you don't like, so you remember what to order the next time you go.

So far, I'm addicted to the perfectly fried chicken with spicy and sour garlic sauce, and also the spicy string beans, which stay bright green and crisp after a quick fry with ginger, garlic, green onion and a million little Szechuan chilies. Friends of mine also swear by the dandan noodles, and the silky ma-po tofu. And all of us agree on the entire, perfectly delicious and toothsome family of dumplings.

It's best to go to Szechuan House with at least a few people: The majority of the tables seat eight and have lazy Susans at their centers—in keeping with the overall utilitarian decor—so a divide-and-conquer approach is a great way to try as many things as possible. It's also better if at least a few of your companions are fearless, as you otherwise might not venture to try the ox tongue and tripe with chili sauce, say, or the spicy and hot pork kidney. The ox tongue and

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tripe is a home run—there’s nothing tongueish or tripeish about the tender textures of the two main elements, which are cooked perfectly in a traditional spicy Szechuan sauce. The kidney, on the other hand, reminded me in aroma and texture of a urine-scented hot dog, but a couple people I know gushed about how awesome it was—and how would I have known that I never, ever, want to eat this dish again if I hadn’t tried? It’s a win-win as far as I’m concerned.

THIS IS NO P.F. CHANG’S, AND IF THAT’S YOUR BENCHMARK FOR CHINESE FOOD, APPROACH SZECHUAN HOUSE WITH AN OPEN MIND, BECAUSE THAT MALL SHIT YOU’RE USED TO ISN’T EVEN REMOTELY THE REAL DEAL.

Next time we go, I’m determined to try the hot pot; if you’ve never had (or even seen) a Chinese hot pot setup before, this looks like an incredible place to try it. When we entered the restaurant most recently, a table near us had a veritable mountain of super fresh raw meat, tofu and veggies they were enthusiastically poaching in one of the most exquisite-smelling liquids I’ve ever been near; I can’t even begin to decipher the number of spices and flavors emanating from that pot. The hot pot also offers myriad options for adventure, with a gamut of choices, ranging from the mainstream, like beef and shrimp, to such tidbits as pork intestine or pork blood.

The service at Szechuan House can be spotty, yes, and communicating with some of the less-fluent Chinese servers can be a challenge if you don’t speak Mandarin, so, if you’re vegetarian or gluten free or have some other dietary needs, I can’t assure you’ll be safe eating here—in fact, “pork blood” is listed under vegetarian options on the hot pot menu, and the menu, overall, can be a bit confusing. Also, I don’t recommend reading the online reviews, which are, by and large, pretty racist and generally not helpful. The menu has its misses, to be sure, but the beauty of preferences is that each of us has our own, and, if you’re open-minded and not afraid of the unexpected, you are bound to find something here that will change your palate, your perception of Chinese food and your possibly narrow ideas about how exciting it can be to eat in Iowa City. **IV**

Submit Reviews:
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CREATIVE INTERVENTION

In anticipation for her upcoming visit to Iowa City, a look at artist-activist Laurie Jo Reynolds' life-changing work in Illinois. • BY SAMANTHA DOYLE



The prisoners were allowed to request photographs of anything they wished, real or imagined. Each was carefully composed, and tenderly received.

They were the only connection the men in solitary confinement at Illinois' Tamms super maximum security (supermax) prison had to the outside world.

Some requests were sentimental: "My Auntie's house" or "The Chicago skyline." Others were wishful: "My mother, who died last year, with a pile of money, a hummer and a big castle." And still, more were bizarre: "A lovesick clown holding an old-fashioned feathered pen."

ARTISTS ARE UNIQUELY QUALIFIED TO AFFECT LAW AND POLICY - LAURIE JO REYNOLDS



Like an estimated 80,000 prisoners across the U.S., the men at Tamms were held in small, windowless cells and denied human contact and sensory stimulation. Labeled the "worst of the worst" by government officials and prison proponents, they were left to waste away in isolation.

But, thanks to the work of artists, activists and dedicated community members, Tamms

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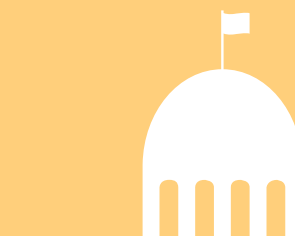
was shuttered in January of last year after more than a decade in operation. At the head of the campaign was Atlanta, Ga. native, Laurie Jo Reynolds.

Reynolds—an artist, policy advocate and researcher—was the driving force behind Tamms Year Ten, a volunteer grassroots legislative campaign founded in 2007 with the goal of closing the now notorious prison. The movement began slowly, beginning with Reynold's involvement in a poetry committee that mailed verse to men behind the prison's walls.

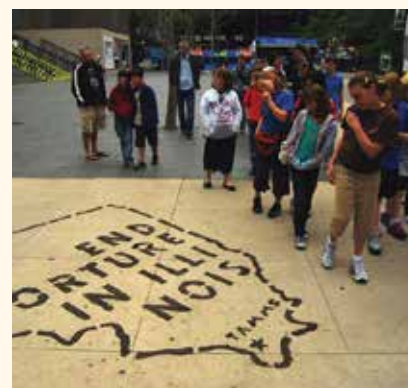
The group's efforts were rewarded in kind, with one prisoner responding "The days pass like a lightning Flash. The night is slow like an earthworm." Others took the opportunity to express their bouts with depression, psychosis and self-mutilation, all symptoms that Reynolds attributes to solitary confinement.

"Interaction and sensory stimulation are physiological needs," she said in a 2013 address. "Without them, our brains go into crisis. When people break down in solitary, it's not because they are weak; it is because they are human."

With that in mind, and fueled by an especially memorable encounter with the mother of a man in Tamms, Reynolds took to her trademark legislative art—work designed to create engagement, awareness and change



MEET LAURIE JO REYNOLDS



Worst of the Worst? Where Did They Come From? Who Are They? Where Are They Going?

116 ART BUILDING WEST, 141 N. RIVERSIDE DR.
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In this public lecture, Reynolds and other Tamms collaborators will speak about the work that led to the closing of the notorious supermax prison in southern Illinois.



Space Ghost

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Reynold's 2007 film explores the experiences of prisoners by making comparisons to those of astronauts.



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through creative intervention in government. She and her team built relationships with legislators, held hearings, spoke with reporters, garnered the support of human rights organizations such as Amnesty International and organized lobby days. They also hosted artistic performances and built the Photo Requests from Solitary program, which catapulted their cause onto the national stage.

In 2012, the last year of Reynold's campaign, Tamms Year Ten was invited to host an exhibition at Sullivan Galleries in Chicago. Overflowing with five years of posters, photos, poems, fact sheets and ephemera, the space became an amalgamated art display, workroom and organizational hub.

It was there that Reynolds convened meetings, recruited gallery visitors and hosted events.

This unique blend of creativity and activism is just the kind of approach the legislative

artist champions: "Artists are uniquely qualified to affect law and policy," she explained in an email. "We are used to working within limits, ignoring limits and attempting the impossible. And, compared to the regular political players, we have the freedom of the outsider: We are in the world, but not of it."

The successful effort to close the Tamms supermax has made Reynold's one of the most lauded artist-activists across the country, and the proud recipient of the Leonore Annenberg Prize for Art and Social Change. But her accomplishments can be seen most brilliantly through the eyes of those she has helped.

"Being in Tamms felt like being held underwater and drowning, not being able to breathe. Leaving that place was as if you suddenly came up for air. You're gulping in air. You feel alive and real again," wrote a former inmate after being transferred to another facility.

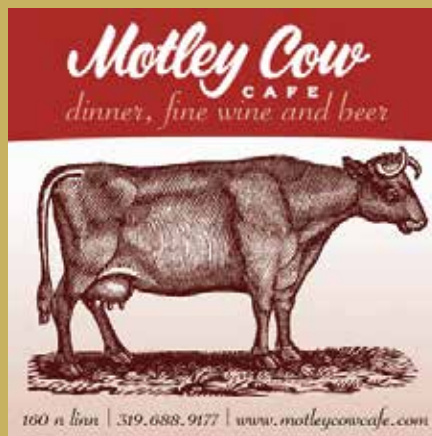
In addition to her work with Tamms, Reynolds is known for her 2007 cult classic *Space Ghost*, an experimental video in which a series of inmate phone calls are juxtaposed with footage of astronauts and prisoners. She has also previously been awarded the Soros Justice Fellowship—supporting her research and advocacy against sexual abuse and recidivism—and a Creative Capital grant for *Honey Bun Comedy Hour*, a video variety show depicting prison life.

Reynolds will be in Iowa City March 24-26 as a guest artist of *Exuberant Politics*, a year-long project by Public Space One and Legion Arts with sponsorship from several UI departments, designed to encourage community discussion, political involvement and awareness. She will give a public lecture, *Worst of the Worst? Where Did They Come From? Who Are They? Where Are They Going?* on Monday, March 24. Her film *Space Ghost* will be screened Tuesday, March 25. Find more about Reynold's upcoming visit at exuberantpolitics.art.uiowa.edu. **lv**

Samantha Doyle lives and works in Iowa City.



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THE TROUBLE WITH LEON

Cabbie Vic is back with a story about a fool and somebody else's money.
BY VIC PASTERNAK



When I get to the taxi shack, everybody's freaking the fuck out.

My dispatcher Paulie Floyd is in the parking yard smoking grass and has three cigarettes burning, two of them wedged in the downspout outside his office door. Our rookie, #12, also wears a long face like he's going to bust out crying.

"Fuck's matter with you two?"

"Leon got robbed," says Paulie.

I point at the rookie and ask, "So then what's the matter with him?"

"I almost got robbed," says #12, "But then I screwed up and Leon took the call instead and then this guy, he robbed him!"

"I'm confused," I confess to Paulie. "So did Leon get robbed?"

"Yes," says Paulie. "Apparently."

We all know the trouble with Leon Bath. The sad shit is that he's got kids at home. Leon swears he and his old lady have kicked the dope, but life is too long for his short lies. He's the low book most nights, yet he high-flags and cheats his tripsheets. In other words, he turns in the least money, we watch him run fares without telling dispatch, and he finds ways to skim any dollar he can.

"So did Leon really get robbed?"

I don't feel so bad saying it when I see in Paulie's face that he's wondering the same.

DINNER IS SERVED

Deception is the order of the day in this edition of Business as Usual. | Illustration by Josh Carroll

"What do you mean?" begs #12, his eyes boiling up tears, "What do you mean?"

Paulie hustles back to his desk to chase a ringing phone and I give Leon a cigarette, encouraging him to tell me what happened.

"What's your play in all this?"

The rookie reports that he was dispatched to a guy at the south side mall who was "acting funny." This fare had #12 running across the river to a house on the west side, then to an apartment block up there, and then back to the south side.

"So how was he acting funny?"

"This whole time the guy's laughing and talking shit about me and pretending to be on the phone, but he wasn't, and I even saw it was shut off but he went on pretending to talk in it."

"That is funny," I tell him. "Then what?"

"He made me go through the taco drive-thru and made me order a shit-ton of food for him and then made me check the receipt before we could leave and he wasn't happy about shit, so he dug through the bags looking for what's wrong and finally they gave him the free shit he kept asking for and then we rolled across

the street to those apartments."

"The Coronets."

"Whatever they are."

"Learn the names of things. It'll help. What'd he look like?"

"He was just some black dude."

"Some other black dudes might disagree, asshole. Was he light-skinned or dark? What was his hair like?"

"He wore a hat and he had hoodie on so I couldn't really tell."

The rookie can't tell me because he can't remember. This is because rookies don't pay attention. And they make mistakes. Rookies turn the wrong way; they don't read their maps; they don't notice shit; they take forever doing shit; and most of their instinctual behavior is alarming. The same can be said for seasoned veterans, yet the difference is veterans have learned to make smaller, more manageable mistakes.

"So then what happened after the tacos?"

#12 carries wearily on. "He said he needed to run inside to get money for the fare, but I told him if he needed to do that then he needed to leave his food in the cab."

Kudos to the rookie. Always hold collateral whenever a fare leaves the cab. This ensures the fare will come back. Take their shoes or jacket. Take their child. Even if they come back unable to pay, people will almost always come back for a kid.

"What'd he do when you asked for collateral?"

"He got in my face and these neighborhood kids circled the cab and they were rocking it and he was yelling and finally I told him, 'Look, alright, take your food inside but go get the money and come right back out and pay me, alright?'"

"And then what?"

"The neighborhood kids kept rocking my cab so I left. I was so mad I came right down here to tell Mister Floyd about it."

I've never heard Paulie called "Mister Floyd" and it makes me laugh my ass off.

"Go on—he never came out and you left. And then what? How did Leon fall in the jackpot? And don't call him 'Mister Bath.'"

"After I left, the guy called back and explained how he owed me money and that he

wanted to pay me. Mister Floyd told me all this over the radio but because he also was giving another address to a different driver I misunderstood and I should've known better because that address was on the other side of town. But I drove over there anyway and just when I was pulling up I saw our other cab and Mister Floyd was asking on the radio where was I because the guy at the Coronets was calling him back."

My understanding of the scene is clearer than the rookie's play-by-play: "So Paulie said you were clear and he sent Leon to the Coronets instead."

"How'd you know that?"

Paulie comes out of his office and asks Leon if he's ready to go.

"I'll go wherever you need me, sir."

I tell the rookie to knock that shit off, and Paulie sends him out to the westside Hy-Vee for a grocery run.

Yet the three of us hold-to a moment while everybody catches a breath. They both look wrecked, each feeling guilty for different reasons. The rookie should've gotten robbed but didn't, and Paulie because he'd put two drivers on the same bad call.

After the rookie has driven out of the yard, I ask Paulie: "So how do we know Leon really got robbed?"

Paulie shakes his head and frowns.

"He's talking to the cops, so let's hope he did." **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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ON FORGETTING NAMES • BY LISA K. ROBERTS

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.

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My grandmother called me Vicki Lisa,
my sister Lisa Vicki, as if she had to
trip first on the wrong name
to land on the right one. She called
the seafood joint where Vicki worked
Green Lobster, naming a place where
you wouldn't want to eat.
She hated the name Pauline,
wished people would call her
the name hidden in her middle — Louise —
which I did on envelopes of letters I wrote
and sometimes remembered to send.
My mother tried to forget her name
three times, her marriages like christenings,
Stanford to Rogers to Roberts to Wilson,
and even baptized herself Melissa Person
when she unfolded our beat-up card table
in a back corner of the Feminist Bookstore,
flung a cranberry bed sheet over it
and wrote astrological charts
for women named Winsome and Strawberry.
This all happened in Lansing, Michigan,
a fact that has not helped me recall
the names of state capitals.
At Post Oak Elementary, in the sixties,
we wrote lots of groovy stories
but no one ever bothered to teach us
the capitals, or give us that catchy song
with eighth notes and a key change
we could take all the way to our nursing homes,
where we'd circle wheelchairs and sing it,

synapses snapping Pierre, South Dakota
before we finished up with Jesus Loves Me
and Home on the Range. The only capital
we'd ever need, apparently, was
Lansing, Michigan, the one we lived in,
a town surrounded by towns with Indian names
like Onondaga, Okemos,
Shiawasee, that settler's stole
to help them forget. I once tried to forget
my father's name. At eleven, I wanted to be Lisa
Casteel — a boy I liked was named "Castillo" —
but still I'm stuck with Roberts:
unthinkable that my mother's daughter would take
another man's name as her own.
Near the end, when I visited my grandmother
at the Protestant Home in Milwaukee,
I could see in her milky eyes
I made the shape of someone she used to love,
but my name? Forgotten
along with the names of all other persons,
places and things of this world.
Like Eden before Adam.
Like Eden before Eden.

Lisa K. Roberts works as a teaching-writer with the Iowa Youth Writing Project and as the editor of Iowa City Poetry. Her poems have appeared in Plainsongs, Poetry in Public, The Daily Palette, and The Untidy Season: An Anthology of Nebraska Women Poets, and she has performed at Strange Cage, VoiceBox, and Was the Word.

THE SKETCHY KID STANDS UP

Sketch-comedy icon Kevin McDonald gets over his fear of stand-up and rejoins the revolution. • BY ARASHDEEP SINGH

Kevin McDonald. Comedy fans may not recognize the name, but I bet most of them, especially those with the good fortune to have been raised by television instead of the internet, know him when they see him. The flailing limbs, the wiry build, the even more wiry hair, the face that seems to function as a volume knob for the audience's laughter, cranking it up ever higher with each contorted look of confusion, panic or joy. *Kids In The*

YES. I GET VERY NERVOUS. I GET SHOWBIZ DIARRHEA ALL DAY. I LONG FOR MY FOUR FRIENDS [FROM KIDS IN THE HALL] TO BE ON STAGE WITH ME. I ALWAYS ASSUME THAT'S HOW IT SHOULD BE

—KEVIN McDONALD

Hall Kevin McDonald: Sir Simon Milligan of "Simon and Hecubus;" "The Real Buddy Hall;" "The Bass Player." And yes, Denim Vest from *Seinfeld*. Pastor Dave from *That '70s Show*. And, oh yes, the irate school administrator in the Outkast video who will stand for absolutely no speakerboxxxing. That Kevin McDonald.

A good chunk of pop culture's comedy landscape is dotted with McDonald's frenetic silliness, and he continues to take it into new

territory. In 2010, McDonald turned his troubled relationship with his abusive alcoholic father into a one-man comedy show, *Hammy and the Kids*, and toured it across the U.S. and Canada, including a stop in Iowa City. McDonald returns to Iowa, this time to Toledo, on March 29 as the headliner of the three-day Green Gravel Comedy Festival.

LITTLE VILLAGE: You mentioned that, in addition to improv workshops, you'll be doing some stand-up performances at the Green Gravel Comedy Festival. I'd actually read you are a little uncomfortable with performing stand-up.

KEVIN MCDONALD: Yes. I get very nervous. I get showbiz diarrhea all day. I long for my four friends [from *Kids in the Hall*] to be on stage with me. I always assume that's how it should be, but we're all living in different cities. We're still working together. We're actually working on a new tour. We're all emailing and writing new sketches. But in between, I have done several stand-up shows. It is not really in my make-up. It does make me nervous. There are pieces of characters in there. I can't really write jokes, so it sort of becomes a sketch stand-up. Kind of like *sketchy* stand-up.

LV: It seems like it has gone full circle with sketch comedy and stand-up. In the late '90s, *Kids in the Hall* seemed to be at the forefront of all this sketch comedy and stand-up seemed to fade away. And now stand-up has had this huge resurgence. Do you see it this way?



KM: Yeah, stand-up is back in a big way. But I think there is also a sketch comedy boom. Now there is the fact that there's the internet and YouTube. You can film things and see them right away. I think there may be less stage sketch comedy because of that.

I am not sure how much we have influenced the actual comedy, but I think we did have influence on people wanting to become comedians. It is sort of like what they say about the Velvet Underground. Only 5,000 people bought that album, but everyone who bought that album bought a guitar and started a band. I think we are sort of the sketch comedy version of that.

LV: *Kids in the Hall*, as you said, are putting on this new tour. Do you think you could kill stand-up again?

KM: Well, I don't think we ever *killed* stand-up, maybe it was dented a bit with all the sketch comedy. I hate to say this about ourselves, but if there was any "sketch comedy revolution" caused by us ... you know, we were young kids in our 20s, and in the show, our early 30s, and I don't think we can cause another revolution, but I think we are still good enough that

KEVIN MCDONALD >> CONT. ON P. 20

KEVIN MCDONALD HEADLINES THE GREEN GRAVEL COMEDY FESTIVAL

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THIS GREAT EXPERIMENT OF OURS

From living room shows to the Met, Philip Glass shares a bit of what he's learned from five decades in music. • BY BRENDAN LEE SPENGLER

When humanity has moved on and all that remains are the insects making their own music, Philip Glass will sit next to Beethoven, Wagner and Schubert in the history books. His work, often misclassified as minimalism, is more accurately described by Glass himself as “music with repetitive structures”—it is hypnotic, emotive and transcendent. During his prolific career he has composed for opera, ballet, film soundtracks, small ensembles, solo piano work and more. He has collaborated with musicians and artists such as Ravi Shankar, Chuck Close, Allen Ginsberg and Errol Morris, as well as acts like The National. He was also the subject of the documentary *A Portrait of Philip in Twelve Parts* directed by Scott Hicks in 2007.

Recently, I had the pleasure of speaking with Philip Glass via telephone about several subjects, including his upcoming performance at the Englert Theatre on April 3 as part of the Mission Creek Festival.

LITTLE VILLAGE: When you were a boy, your father owned a record store. Wasn't that your introduction—how you learned about music?

PHILIP GLASS: My father owned a record store most of his life, actually. He evolved from being a car mechanic to being something of a connoisseur about music. All by ear, all through just listening. In Baltimore, he was famous for being the guy to go to for any kind of music.

LV: I think the record store—the Record Collector here in Iowa City—is a type of center of community; people go there to find out what's going on with the music in town.

PG: My [dad's store] was like that. I was working in the store before we had child labor laws. No one thought there was anything wrong with that, that's what people did. And we weren't paid for [working] either—it was a family business and we did our part.

But, by the time I was 14, I was the record buyer for the classical division of the store. I had learned a lot about music. I had been studying music since I was six, and I was

studying at the Peabody Conservatory since I was eight. So, by the time I was 14 I had a very good background in music. And because of my father's interest in music, which I shared, or which he shared with me, I should say, I was able to keep up with new releases and new composers. It was very natural. When I think back on my childhood, one of the positive things was not that my father was a musician, but [that] he knew music and he loved music and he shared it with everyone he could.

LV: It's important for children to be immersed in music at an early age or at least introduced to music. It seems to change their way of thinking.

PG: Well, of course, music education is a powerful tool. We learn discipline, we learn patience, we learn how to practice. We learn the value of delayed gratification.

LV: Boy, that's rare these days.

PG: Well, you have no way to grow otherwise. One of the great things when I grew up—and I was born in '37—any school you went to in Baltimore, you could have practically handed an instrument to the student when they walked into the school. Music education was pervasive. It's not that most people didn't become musicians, but it was the training that was important. Music has a systemic way of teaching. It's like learning to read, it's like learning to do math. It can be learned. But it's a disaster that music education has been uprooted and abandoned. One of the tragedies of our time is that we've gutted our educational systems. We started with music because it was considered somehow to be filler instead of being a core educational experience, which is what it is. Anyway, don't get me started, I'll burn your ears off with that (*laughs*).

LV: When you returned to New York from your studies with Nadia Boulanger, you were performing in a different environment, in a very uncontrolled environment in lofts and galleries with your ensemble, experimenting with new wave in Polyrock, and also performance art. It's an informal environment compared to your later work, your operas and what not.

PG: It was informal administratively and structurally. But in terms of the music, it was extremely formal. This was not improvised music, it was music that had to be mastered. Some people really thought that we were just wailing away (*laughs*). But you hit the nail on the head when you talked about being informal in that way, in that I was not connected to a university, I was not connected to any school or any publishing company or even a record company. We were out playing music.

ONE OF THE TRAGEDIES OF OUR TIME IS THAT WE'VE GUTTED OUR EDUCATIONAL SYSTEMS. WE STARTED WITH MUSIC BECAUSE IT WAS CONSIDERED SOMEHOW TO BE FILLER INSTEAD OF BEING A CORE EDUCATIONAL EXPERIENCE, WHICH IS WHAT IT IS.

—PHILIP GLASS

I was very lucky to find very good people. At that time I was living in New York and there were very good players around who wanted to play, and we had regular rehearsals and we had very high standards of playing.

LV: How did audiences respond to those performances, “Music in Contrary Motion,” “Strung Out,” “1+1”?

PG: Well, it wasn't an overnight success. But, between '67-'68 when I had my ensemble, we got a few people. I mean, if we had 20 people at a concert it was good: Let's put it this way, if there were more people in the audience than on the stage, we could consider [the show] a success.

LV: That sounds like our local shows here.

PG: But we were doing it. Now, however, by

MISSION CREEK: PHILIP GLASS

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>> PHILIP GLASS CONT. FROM P. 18

'76, about seven years later, I was playing the Metropolitan Opera House to a full house. It was virtually overnight that we found an audience.

LV: I think it's really encouraging for young musicians to hear that you played in front of 20 people, that you were in control of your environment.

THERE'S A GENERATION OF PERFORMERS ... HOVERING AROUND THE AGE OF 30 AND THEIR WORK IS INNOVATIVE AND IT'S STRONG. IT'S SELF-CONFIDENT, IT'S GLOBAL. IT'S TRANSGENERATIONAL, IT'S TRANSRACIAL, IT'S TRANSGENDER. IT HAS NOTHING TO DO WITH THE NORMAL CATEGORIES THAT PEOPLE WORK WITH.

PG: In the early '70s I had a loft on Bleecker and Elizabeth Street where I played every Sunday afternoon to whoever would come. I would put signs up in the neighborhood in the East and West Village, and people would come and put a few dollars into a hat and that's what we did. We played every weekend and we built up an audience and that was interesting.

What happened was that we began to do concerts. You know what it was, it was just luck. There's always luck involved. It must have been a historical moment, a moment where something needed to happen. There had to be a profound change in the way new music was played and listened to. There was a change that was about to take place and it was taking place. It was also taking place in popular music, it was taking place in film and it was taking place in theater. There were big changes going on in the '60s and '70s.

LV: One of my favorite quotes I've read from you says, "When society becomes unhinged, the arts get really good." And I'm thinking the art must be getting really good now!

PG: That's very true. Let me tell you something, I'm living in New York, which is not a bad place to be because you do see things like that. There's a generation of performers—and I'm talking about theater and dance and music—people who are hovering around

the age of 30 and their work is innovative and it's strong. It's self-confident, it's global. It's transgenerational, it's transracial, it's transgender. It has nothing to do with the normal categories that people work with.

LV: Let's talk about your upcoming performance here at the Englert Theatre.

PG: It will be a range of piano music that I have been writing for a while now. And it works in parallel with work I've done in ballet and in film and in opera. I think I will be playing a piece I did with Allen Ginsberg using his voice. That will be a blast from the past.

It's interesting because when you hear Allen and you hear the words, it's very much a part of the experience that we are having in our country today. Not just our country, but a shift into what we call this global information age. It's causing all kinds of profound changes and it's threatening to some people.

But we are redefining what we think is knowledge and what we think is experience, what we think is ethics and what we think is morality. Nothing is untouched by the kind of social and technological changes that are happening. I think humanity is going through a big growing period and I hope we get through it without destroying the environment (*laughs*).

Look, there's very few things on the planet right now that were around half a million years ago. I've read somewhere that the most ancient thing, the thing that has changed the least, is the insect world. The cockroaches have been the same for a long, long time (*laughs*). That may be true, but it's not a very encouraging thought. Still, [this is] our time, whatever it may be and however long it may last. This great experiment of ours—I call it ours, some people may disagree with that on religious grounds, of all things, but we have a responsibility to that—it's a tremendous, innovative experiment, and one of the things that we've learned is that one of the biggest sacrifices is impermanence. Nothing is going to stay the same. It's all going to change. And that's our lesson to learn. **lv**

Brendan Lee Spengler is a writer and musician originally from Memphis, TN. He started taking piano lessons at the age of five. His favorite piano teacher was Kellye Cash, Johnny Cash's niece and Miss America 1987.

>> KEVIN McDONALD CONT. FROM P. 14

we can create great comedy.

Maybe the next revolution will be that as we get older and older and older, we will let people know they can still keep doing it. Maybe a tiny comedian revolution. But I don't think we will ever change the face of comedy again or something like that.

LV: Older and older ... so maybe going from the Velvet Underground to the Rolling The Stones

CANADA, ESPECIALLY WHERE I LIVE, WINNIPEG, REMINDS OF THE MIDWEST. THE SMALL CITY. THE FLATNESS. AND HOW EVERYBODY IS NICE IN A SMART WAY.—KEVIN McDONALD

of sketch comedy. Just never stop touring.

KM: Yeah, maybe. It's weird. It makes sense the Rolling Stones are still performing.

Their heroes were blues legends in their 70s, and now, that is where they are, rock legends in their 70s.

We only had one bible to follow, though. *Monty Python*. We always thought we would be like them. Even when we were a stage troupe, we thought, "oh, we'll get discovered and we'll just do a TV show for five years," which we did, "and then we'll do our first movie when the show is over," which we did, "and then we'll do a movie every three or four years."

And that's the only thing that didn't happen. The first movie kind of bombed, but we're proud of it. But we do get together every three or four years and do a tour. And we did a television mini-series, *Death Comes to Town*, and we hope to do another one from this tour. So we're still following the *Monty Python* bible in a way.

LV: You performed in Iowa City a few years back. I, oddly enough, ran into you when you were here.

KM: Yeah, I did my one-man show there. Was it in one of the bars we went to afterwards?

LV: No, that would probably have been far cooler ... Your sleeve had gotten just slightly stuck on the door of this restaurant you were exiting, and you were playing it off as a joke to your friend, saying "I am stuck, start the revolution without me."

And I, way too eagerly ... slid that bit of your sleeve off the door. A moment later, I realized just how incredibly lame that was. You weren't really stuck and I had abruptly cut off your joke. I had actually managed to step on the joke of a comedian I grew up on.

KM: No. That's nice. Thank you, you saved my life.

LV: As a comedian and a workshop teacher, I'd like to know, how could I have made that situation funnier?

KM: No, it should be left that way. It makes a better story. I hope I said thank you, though.

LV: I can't recall. By then I think I had scurried inside to stare at my feet and contemplate my unyielding lameness.

KM: I actually had a slightly embarrassing moment that night. I was there walking with my guitarist friend Craig and he asked me, "Whatever happened to your friend Daryl?" Daryl is a poet, but I was drunk, and I forgot the word poet and I said, "Oh, he is a poem-writer now." If I ever start a rock band, I am going to call it the "Poem-Writers."

LV: I could see the Poem-Writers easily selling out in Iowa City. Did you enjoy your time out here?

KM: I loved it. The the one-man show went well, and then it was one bar after the other. My friend and I went out and saw a bunch of bands. It was so much fun.

LV: When you perform out in the Midwest, do you feel it's similar to Canada?

KM: Canada, especially where I live, Winnipeg, reminds of the midwest. The small city. The flatness. And how everybody is nice in a smart way. **lv**

Arashdeep Singh likes to lie to pretend that he is writing a book about the 1979 Comedy Store strike and the tension between the comedians picketing and those crossing the mline, entitled Stand Down: Stood-up Stand-Ups Stand up to Fed-Up Stand-Ins.



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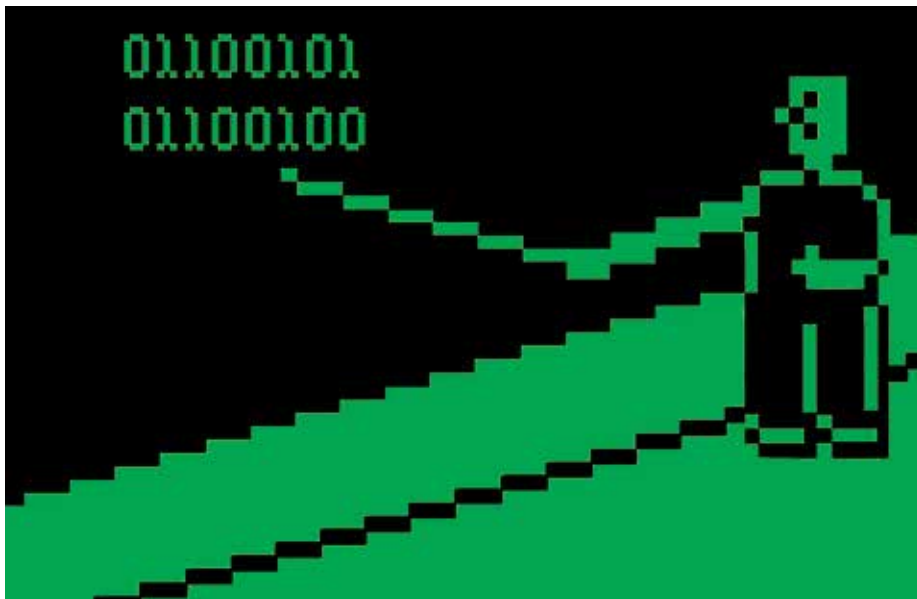


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GAME THEORY

If video games are part of our contemporary culture, why is there so little critical study of them in school? • **BY PAT BROWN**



Ever since the first versions of the video game *Oregon Trail* appeared in the early 1970s, the notion that video games might have a productive place in a classroom setting has been widely accepted. Relatively early adopters of the home computer, my parents stocked my childhood home with edu-taining games like *Reader Rabbit* (1986), *The Playroom* (1989) and, of course, *Carmen Sandiego* (1985). (Full but unnecessary disclosure: In the late '80s, my father worked for Broderbund, the software company that developed *Carmen Sandiego* and *The Playroom*.)

PASTIME PEDAGOGY

It's time for video games to enter the humanities curriculum. | Illustration by Adam Burke

So, video games can be educational—that much many of us know. What I've been trying to figure out recently, however, is how to get them into the humanities classroom—how to incorporate them into the courses I teach.

A serious study of contemporary culture(s) needs to take video games into account. There are a whole number of statistics one could cite to argue this point, but the fact that the video game

industry regularly out-earns the Hollywood box office is perhaps the most condensed illustration of video games' dominant cultural position. Of course, not everyone plays video games, and not everyone grew up with them being an important part of his or her life. But one could say the same thing about Victorian novels or midcentury cinema, both of which are canonical humanities subjects. If studying a culture means analyzing what that culture says about itself (consciously and unconsciously), and if one of the goals of an education in the humanities is to make students conscious and critical of the world around them, video games need to have a place in the classroom.

This also means that more critics and academics, depending on their field or interests, should strive to be conversant with video games, or at least take them seriously. The 20th century saw film and television somewhat reluctantly added to the accepted canon of humanities objects (painting and the plastic arts; poetry, prose, etc.), as well as mainstays of popular criticism next to theater and book reviews in the newspaper. But the point of this move shouldn't have been to incorporate film and TV into a bracketed, exclusive group of "art"—to have "redeemed" them—so that they could then be held as "legitimate" expressions in opposition to the newer medium of video games. Instead, the cultural legitimization of film and television illustrates to us how very historically determined (as well as conservative and culturally elitist) any such boundaries are.

But the question remains: How,



A+

pragmatically and effectively, does one integrate video games into a classroom? It's a problem of resources, of apparatus. The apparatus for studying literature exists largely in the students' minds. They are, presumably, literate—they can both understand and use language, an accomplishment of years of internalizing sets of rules and practices, of forming the neural connections that turn them into reading-machines. Teaching film and television requires the presence of a more thoroughly exteriorized “reading” technology in the classroom. Nevertheless, classrooms, particularly at the university level, are now

A SERIOUS STUDY OF CONTEMPORARY CULTURE(S) NEEDS TO TAKE VIDEO GAMES INTO ACCOUNT ... THE FACT THAT THE VIDEO GAME INDUSTRY REGULARLY OUT-EARNS THE HOLLYWOOD BOX OFFICE IS PERHAPS THE MOST CONDENSED ILLUSTRATION OF VIDEO GAMES' DOMINANT CULTURAL POSITION.

typically designed to accommodate the audio-visual moving image. Because at some level films and TV shows operate like a lecture—a singular address to a multiplicity of spectators who are intended to absorb information—they were relatively easy (if not cheap) to incorporate into the classroom.

Like films, video games are not literature; the “apparatus” that “reads” the games is not as internalized as literacy in a given language. But the analogy with the lecture also doesn't work, because what is demanded of the game player is not simply spectatorial attention. Integrating them into the classroom setting is not, therefore, just a matter of bringing one's Xbox into class (as I have done a couple of times now). It means figuring out how to teach a text that offers multiple, varying experiences based on the interaction of a program and an individual's choices within that program. In some sense, video games are the inverse of literature: Where we bring literature into ourselves, video games bring us into them.

The latter statement, is something that has been observed of the difference between literature and film as well. Games take it one step further than film, however, offering an individual (or a very limited number of

GAME THEORY >> CONT. ON P. 26

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WHERE THE BEACH MEETS THE WOODS

In director Alain Guiraudie's latest film, murder and desire make strange bedfellows. • BY PAT BROWN



The erotic thriller, with its mix of illicit sex and anxieties about bodily harm, can often come off as rather morally conservative. The femme fatale lures the male character into corporeal sin; the man is punished with existential angst and perhaps some physical injury for his transgression, but escapes with his life—the femme fatale is often not so lucky. Thrillers that are reflexive about and even critical of this genre, such as *Body Double* (1984) and *Basic Instinct* (1992), can hardly help but rely on the tropes of anxiety about female sexuality and (hetero)sexual misprudence, even while they mock them.

Director Alain Guiraudie's *Stranger by the Lake* (2013) avoids these potential pitfalls by removing both the women and the heterosexuals from the picture. This by turns slow, sexy, taut and surreal French thriller takes place entirely at a secluded, rocky beach and the surrounding woods of an unspecified lake, where men sunbathe, swim and engage in mostly-casual sex. While the central theme of the story, about the dangerous proximity of death and desire, is not entirely new, the twists of a homosocial/sexual setting and a surreal atmosphere enliven the familiar, generic plot.

Outside of this exceptional space, the identities of these men gathered by the lake remains hidden throughout the course of the film, although Henri (Patrick D'Assumçao), who has recently separated from his female partner, speculates early on in the film that “most” of them date women in their day-to-day life.

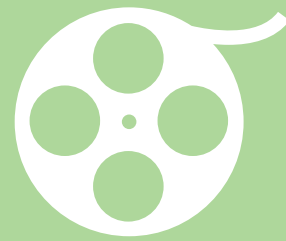
LAKESIDE SCANDALS

On an exceptional lake, not even murder can curb one man's sexual desire.

Henri, one assumes, is projecting just a bit. But his questioning of who these men are and what effect the division between the lake and the “outside world” has, becomes central to the film.

In that scene, the middle-aged Henri is speaking to the film's main character, the young and athletic Franck (Pierre Delandonchamps), whom he has just befriended. He warns Franck of the 15-foot silurus (a giant species of catfish) that might wound and kill; while Henri's anxiety about the silurus is ultimately unfounded, he is correct in perceiving danger in the water. Franck soon witnesses a man he is attracted to, Michel (Christophe Paou), drowning his jealous lover in the lake at dusk. Witnessing the murder, oddly, does not deter Franck, who continues to pursue, and quickly wins, Michel's affection.

Although Franck has witnessed Michel's crime, he not only has sex with Michel, but also begins to insist that Michel treat him as a boyfriend, confessing to Henri that he is falling in love with Michel. Franck either represses the fact that he may very well end up like Michel's previous lover, or is excited by it—such particulars of motivation remain largely un-elaborated in the film, as do the characters' lives outside the beach. Everyone in *Stranger by the Lake* is just that: a stranger.



N O W
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DIRECTED BY JAMES BOBIN

OPENING MARCH 21

SYCAMORE AND CORAL RIDGE THEATERS

Who doesn't love the Muppets? (If you don't love the Muppets, don't answer that.) The follow-up to 2011's *The Muppets*, this movie finds the rebooted gang in Europe, where Kermit has been mistaken for the notorious burglar-frog Constantine. Featuring Ty Burrell, Ricky Gervais, Tina Fey and probably a lot of cameos.



Noah

DIRECTED BY DARREN ARONOFSKY

OPENING MARCH 28

SYCAMORE AND CORAL RIDGE THEATERS

Darren Aronofsky's Biblical epic evidently comes with a preface advising people not to take the story literally. You can decide for yourself, then, what relevance this story of catastrophic ecological disaster possibly has in our contemporary world. Starring Russell Crowe, Emma Watson and Jennifer Connolly.



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This is true even of Franck. While we see him arriving every day—always parking his car in the same spot, as every other man who frequents the lake seems to—we don't get a good sense of who he is outside of this space. Guiraudie keeps us at a distance, preferring, with the exception of the film's numerous and intense sex scenes, long shots to close-ups. An eventually habitual sequence of shots has Franck's car pulling into its spot, followed by a scattershot of alienated gazes meeting Franck at the beach—the other men halfheartedly checking him out in long shot.

Going without a musical score and confining itself to the sights and sounds of a very small and strange area, the film is as much about the particulars (or peculiarities, as it were) of the space as it is about the complexity of desire. Although the film takes place within small confines, the woods and beach retain a surreal mysteriousness. In some of the film's sudden and often bordering-on-comedic manifestations of unseen observers, it seems at any moment that anyone from a police inspector to a masturbating man might emerge from the foliage around the boundaries of the film frame. There's something off about this enclave of seemingly normal individuals.

This is in part why, in the end, the film doesn't seem to be idealizing the sexless and safe relationship between Henri and Franck. The problem isn't necessarily casual sex or even the carelessness Franck displays toward his own well-being, and Michel, in part for obvious reasons, isn't a femme fatale. In *Stranger by the Lake*, it's not necessarily succumbing to bodily temptation that's the bad guy—it's the surreal and repressed way in which these men relate, or are unable to relate, to each other, in the hidden space by the lake. **lv**

Pat Brown teaches and learns Film Studies at the University of Iowa.

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>> GAME THEORY CONT. FROM P. 22

individuals) the opportunity to take action in the world of the game, to affect it uniquely. Practically, what this means in the classroom is that while everyone can read the same book or watch the same movie, it's almost impossible for everyone to play the same game. And the classroom isn't built for an experience that is not shared. While one student plays, the others spectate, and because the spectators don't control what happens, they will have a hard time reaching an understanding of the game.

There are a few ways to try to work around this. Assigning video games as homework would ensure that everyone has the hands-on experience that games require, but this doesn't quite work yet, as consoles and games are quite expensive, and one can't assume that a student has the access to the correct hardware—the way one can assume that, given access to a library DVD, the student will have the means to play it (through the library if not at home). This is why, just as university libraries supply DVD players for assigned films, they should invest in having game consoles available for courses that put games on reserve.

Taking turns in class can give multiple students a chance to play, but classrooms are typically too big, and contemporary games typically too complex, for this to be fully effective. A classroom with multiple gaming devices, so that the class could be broken up into smaller groups, is perhaps the most feasible and theoretically effective option right now, but classrooms with that level of multimedia capability are few and far between.

It's a problem that will have to be addressed in the coming years. A video game, as I understand it, is just one term for the interactive, increasingly personal media forms that have proliferated in contemporary culture; they will have to be studied in the liberal arts classroom.

Pat Brown teaches and learns Film Studies at the University of Iowa. Fun fact: A family friend was the model for the character Skip Tomaloo in Where in America's Past is Carmen Sandiego? (1991).

**Speedy Ortiz w. Pile, Younger** | TRUMPET BLOSSOM CAFÉ—MARCH 20, 9 P.M. (\$7)

At this point, '90s pop culture nostalgia is here to stay and I, for one, welcome our new 18-year-old grunge overlords. Although my references to the LA riots, Tanya Harding and the Menendez brothers may elicit puzzled expressions from my undergraduate students, they tend to be surprisingly familiar with the bygone era's musical offerings. This year's freshmen class may have been born after the death of Kurt Cobain, but some of this demographics' more musically inclined are continuing on (and perhaps improving upon) where their alternative forbearers left off.

Northampton's Speedy Ortiz is a band that represents the best of the '90s-inspired acerbic indie rock revival. Their first LP, *Major Arcana*, evokes the likes of iconic indie bands such as Pavement, and fellow Massachusettsites Sebadoh. Yes, "Massachusettsites" is a word—look it up. Singer Sadie Dupuis' lyrical mix of dry humor and emotional honesty has drawn comparisons to Liz Phair. See for example their ironically titled single "Taylor Swift." Boston's neo-grunge band Pile will be opening the show along with local band Younger, which features members of Emperors Club and The Wandering Bears. The affordable ticket price and Trumpet Blossom's laid back atmosphere should make this a great pre-Mission Creek show to attend.—*Rebecca Robinson*

MUSIC**ONGOING:**

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

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

Live Jazz *Motley Cow Cafe* Free, 5 pm

WEDNESDAYS: Open Mic at Cafe Paradiso *Cafe Paradiso* Free, 8 pm

BSP's Open Jam Wednesdays *Brady Street Pub* Free, 9 pm

Karaoke with Emerald Johnson *11th Street Precinct Bar & Grill* Free, 9 pm

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

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

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

SATURDAYS: Karaoke *Checkers Tavern* Free, 9 pm

WED., MARCH 19

Close to Home, Famous Last Words, Phinehas, Climates, I Cry Wolfe, Doppelganger, Live to Conquer *Gabe's*, \$10-\$12, 6 pm

Pub Rock Bingo *RME - River Music Experience*, \$10, 7 pm

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

Beth Lipman *Figge Art Museum* Free-\$7, All Day
Run Boy Run *Iowa City Yacht Club*, Free, 9 pm

THURS., MARCH 20

Elton John: The Million Dollar Piano VIP Event *West Music Coralville*, Free, 7 pm

Dick Watson Trio *Mendoza Wine Bar*, Free, 7 pm

Dueling Pianos *Diamond Jo Casino*, Free, 8 pm

The Gem Quartet *Clinton Street Social Club*, Cover Charge, 8 pm

Speedy Ortiz, Pile, Younger *Trumpet Blossom*, \$7, 9 pm

The Van Allen Belt *Gabe's*, Free, 9 pm

Siri Soul Storm *11th Street Precinct Bar & Grill*, Free, 9 pm

Gemini Karaoke *Blue Moose Tap House*, Free, 9 pm

FRI., MARCH 21

Dennis Scott *The Capitol Theater*, \$15, 7 pm

Gordon Lightfoot *Paramount Theatre Cedar Rapids*, \$39-\$59, 7 pm

Jen Chapin *Cafe Paradiso*, Free, 8 pm

Metal March Madness: The Oculus, The Desolate, and Sept of Memnon *Gabe's*, \$5, 8 pm

Carrie Newcomer *Legion Arts CSPA Hall*, \$18-\$22, 8 pm

The Nevery Brothers *Diamond Jo Casino*, Free, 8 pm

Andrew DeRuza *Mendoza Wine Bar*, Free, 8 pm

Deja Vu Rendezvous *RME - River Music Experience*, \$8, 8 pm

Leslie and the Lys, Dean and the Delilahs, Boone County Comedy Troupe, I.C. Kings *Blue Moose Tap House*, \$10-\$12, 9 pm Tacky sweaters, big hair and prairie humor will come together for an evening of distinctly Midwestern camp, drag and comedy.

Brass Transit Authority *Parlor City Pub and Eatery, Free, 9 pm*

Never The Less *Chrome Horse Saloon, Free, 9 pm*

Haphazard *11th Street Precinct Bar & Grill, Free, 9 pm*

General B and the Wiz, Crystal City *Iowa City Yacht Club, \$6, 10 pm*

Salsa Night *Wildwood Smokehouse & Saloon, \$5, 10 pm*

DJ Smooth Grooves *The Mill, Free, 10 pm*

SAT., MARCH 22

Elton John: The Million Dollar Piano VIP Event *West Music Coralville, Free, 2 pm*

Old Thrashers VII: Stickman, ConeTrauma, Illinois John Fever, Baggi Spandex, Acoustic Guillotine, Wax Cannon (United Action for Youth Benefit) *The Mill, \$6, 8 pm*

Party old school at this annual event that celebrates the Iowa City punk scene while raising money for the United Action for Youth performing arts program.

The Lizzi Neal Band *Brothers Pub, Free, 8 pm*

Jam-E-Time *Parlor City Pub and Eatery, Free, 8 pm*

The Sea The Sea and Barnaby Bright *Cafe Paradiso, Free, 8 pm*

Chicago Afro-Latin Jazz Ensemble *Legion Arts CSPS Hall, \$16-\$19, 8 pm*

Tack-Fu Presents: 85 Decibel Monk CD Release Party *Gabe's, Free, 8 pm*

The Spazmatics *Diamond Jo Casino, \$10, 8 pm*

Tanya English Trio *Mendoza Wine Bar, Free, 8 pm*

Trampled Under Foot *RME - River Music Experience, \$10-\$12, 8 pm*

Dennis Wayne Gang *Chrome Horse Saloon, Free, 9 pm*

Good Habits, Samuel Locke Ward & The Garbage Boys, Surrounded By Giants, Adam Bolts of Buffalows *Gabe's, \$5, 9 pm*

Mitch Gordon *Wildwood Smokehouse & Saloon, \$5, 9 pm*

Corporate Rock *11th Street Precinct Bar & Grill, Free, 9 pm*

SUN., MARCH 23

Sunday Funday *Wildwood Smokehouse & Saloon, Free, 11 am*

Irish Jam with Tim Britton *Cafe Paradiso, Free, 3 pm*

Marching Band Practice *Public Space ONE, Free, 3 pm*

Astrohillbillies, Bob Bucko Jr., The Ravine, James Kennedy Gabe's, *Free, 9 pm*

Karaoke *11th Street Precinct Bar & Grill, Free, 9 pm*

MON., MARCH 24

Slide Hawks - University of Iowa Trombone Choir *University of Iowa, Free, 7 pm*

IU School of Music Presents: Slide Hawks *Riverside Recital Hall at UI, Free, 7 pm*

Albert's Ride, Dead Feathers, Mark Matos *Gabe's, \$5, 10 pm*

TUE., MARCH 25

Lake Street Dive *The Englert Theatre, \$15-\$18, 8 pm*

Best loved locally for their bassist, Iowa Citian Bridget Kearney, and nationally for their YouTube covers of pop songs, this indie-jazz-soul-country quintet lend a unique sound to familiar songs. In September, they performed songs from the Coen brothers film *Inside Llewyn Davis* at the request of T Bone Burnett.

Blues Jam *Parlor City Pub and Eatery, Free, 8 pm*

Open Mic with Corey Wallace *11th Street Precinct Bar & Grill, Free, 9 pm*

Purling Hiss, Teen Daad, The Sapwoods *The Mill, \$8, 9 pm*

WED., MARCH 26

Live Lunch with Mark Stuart *RME - River Music Experience, Free, 12 pm*

Meklit Hadero *Legion Arts CSPS Hall, \$15-\$18, 7 pm*

Burlington Street Bluegrass Band *The Mill, \$5, 8 pm*
Whale Tales Gabe's, Free, 9 pm

THURS., MARCH 27

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

Martin Sexton *RME - River Music Experience, \$25-\$27,*

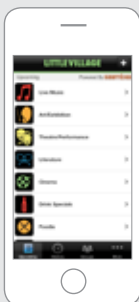


Alberts Ride w. Dead Feathers, Mark Matos and Os Beaches | Gabe's—March 24, 10 p.m. (\$5, 19+)

A showcase of psychedelic rock revival, this line-up features Mt. Pleasant's Albert's Ride, Chicago psych rockers Dead Feathers and Portuguese-American songwriter Mark Matos.

Matos and backing band/collective Os Beaches create an intriguing mix of psych folk, neo-tropicalia and western twanging, which they refer to as America.

Their most recent release *Coyote Dung*, is the second installment of their weird coyote-themed take on the epic western concept album. My favorite track has to be "Me Amigo" from the first in the series, *Coyote and the Crosser*. It features Os Beaches' distinctive blend of Brazilian folk, bossa nova, pop and psychedelic rock with echoed Portuguese vocals and a slightly distorted melody that recalls the early sounds of tropicalia. While Os Mutantes, the pioneers of the tropicalia sound, are often cited as influences by a wide array of musicians, there has yet to be much widespread tropicalia revival in the U.S. Hopefully, Mark Matos will be one of many to make neo-tropicalia and America happen.—RR



ABOUT THE CALENDAR

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MUSIC (cont.)

8 pm

Bryan Adams Adler Theatre, \$31.50-\$77, 8 pm

Happy Hour with The Jefferson Co Green Band Cafe Paradiso, Free, 8 pm

Gemini Karaoke Blue Moose Tap House, Free, 9 pm

Surrounded By Giants, The Ashe Brothers Band Iowa City Yacht Club, \$5, 10 pm

FRI., MARCH 28

Katja Loher: Videoplanet - Orchestra Figge Art Museum Free-\$7, 10 am

Charlie Siren, You're Too Kind, The Easy Mark, Treehouse, A Better Reality Gabe's, \$7, 4 pm

Russ Reyman Trio Rusty Nail, Free, 5 pm

An Evening With Jen Chapin RME - River Music Experience, \$15, 7 pm

Justin Moore US Cellular Center, \$29.75-\$44.75, 7 pm

Chang-xin Guan University of Iowa, Free, 7 pm

Corpus Quartet Recital and Masterclass University of Iowa, Free, 7 pm

UI School of Music Presents: Corpus Quartet Recital and Masterclass Riverside Recital Hall at UI, Free, 7 pm

Terry McCauley Parlor City Pub and Eatery, Free, 8 pm

SFJAZZ Collective The Englert Theatre, \$25-\$35, 8 pm

The LoveMonkeys Diamond Jo Casino, Free, 8 pm

Gayla Drake at Mendoza Mendoza Wine Bar, \$3, 8 pm

Slap 'N' Tickle Chrome Horse Saloon, Free, 9 pm

Justin Morressy 11th Street Precinct Bar & Grill, Free, 9 pm

Moon Shine Run Rusty Nail, Free, 9 pm

Gangstagrass Iowa City Yacht Club, \$10-\$12, 10 pm

SAT., MARCH 29

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

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

Alejandro Escovedo & The Sensitive Boys RME - River Music Experience, \$20-\$25, 8 pm

Travis Tritt Diamond Jo Casino, \$35, 8 pm

Six To The Chest Rusty Nail, Free, 8 pm

Strays Chrome Horse Saloon, Free, 9 pm

Chris Brooks Wildwood Smokehouse & Saloon, \$5, 9 pm

The Jason Carl Band 11th Street Precinct Bar & Grill, Free, 9 pm

OSG White Party, Lady Espina, Fire Sale Iowa City Yacht Club, \$6, 10 pm

Townes Van Zandt Birthday Celebration The Mill, \$8, 8 pm

SUN., MARCH 30

Sunday Funday Wildwood Smokehouse & Saloon, Free, 11 am

Jennifer Brooke University of Iowa, Free, 2 pm

Irish Jam with Tim Britton Cafe Paradiso, Free, 3 pm

Marching Band Practice Public Space ONE, Free, 3 pm

Iowa Percussion Spring Concert University of Iowa, Free, 3 pm

Jen Chapin Trio Legion Arts CSPA Hall, \$15-\$18, 7 pm

String Faculty Chamber Concert University of Iowa, Free, 7 pm

Death Valley High, Deep Sleep Operator Gabe's, Free, 9 pm

Karaoke 11th Street Precinct Bar & Grill, Free, 9 pm

MON., MARCH 31

Voice & Organ Concert Riverside Recital Hall at UI, Free, 7 pm

TUE., APRIL 1

Mission Creek Festival: Mark McGuire, Jenny Hval, Koen Holtkamp, Idpyramid The Mill, \$10-\$12, 7 pm

Mission Creek Festival: Warpaint, Alex Body, Annalibera Gabe's, \$12-\$15, 8 pm

Open Mic with Corey Wallace 11th Street Precinct Bar & Grill, Free, 9 pm v



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THEATRE/ PERFORMANCE

ONGOING:

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

MARCH 28-30

Green Gravel Comedy Festival (Toledo) Details:
greengravelcomedyfest.com

MARCH 21 - APRIL 6: To Kill a Mockingbird Theatre
Cedar Rapids, \$10 - \$30, 7 pm Harper Lee's classic novel to the stage. Loosely based on people in Lee's childhood town, the story centers on siblings Scout and Jem Finch as they grow up in a segregated Alabama. Tensions mount when their lawyer father, Atticus, defends a black man in a racially-charged rape trial.—*Jorie Slodki*

MARCH 27 - APRIL 13: Private Lives Old Creamery
Theatre Studio Stage, \$18.50 - \$28, Various times

FRI., MARCH 14

Time Stands Still by Donald Margulies Dreamwell
Theatre, \$10-\$13, 7 pm

SAT., MARCH 15

Time Stands Still by Donald Margulies Dreamwell
Theatre, \$10-\$13, 7 pm

WED., MARCH 19

Hancher Presents: Alvin Ailey American Dance Theater
Paramount Theatre Cedar Rapids, \$10-\$65, 8 pm
Erik Griffin Diamond Jo Casino, \$10, 8 pm

THURS., MARCH 20

Jim Gaffigan: The White Bread Tour Adler Theatre,
\$39.75-\$49.75, 7 pm

FRI., MARCH 21


Erik Griffin Penguin's Comedy Club at The Vault, \$22.40-
\$25, 7 pm
Time Stands Still by Donald Margulies Dreamwell
Theatre, \$10-\$13, 7 pm
Paperback Rhino Public Space ONE, Free, 10 pm

SAT., MARCH 22

Popo's Spring Surprise Iowa City Public Library, Free, 10
am
Chris "Boom Boom" Johnson The Vault-Cedar Rapids,
\$13, 7 pm
Time Stands Still by Donald Margulies Dreamwell




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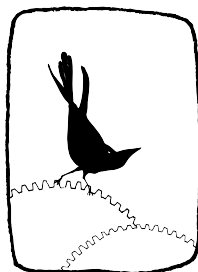
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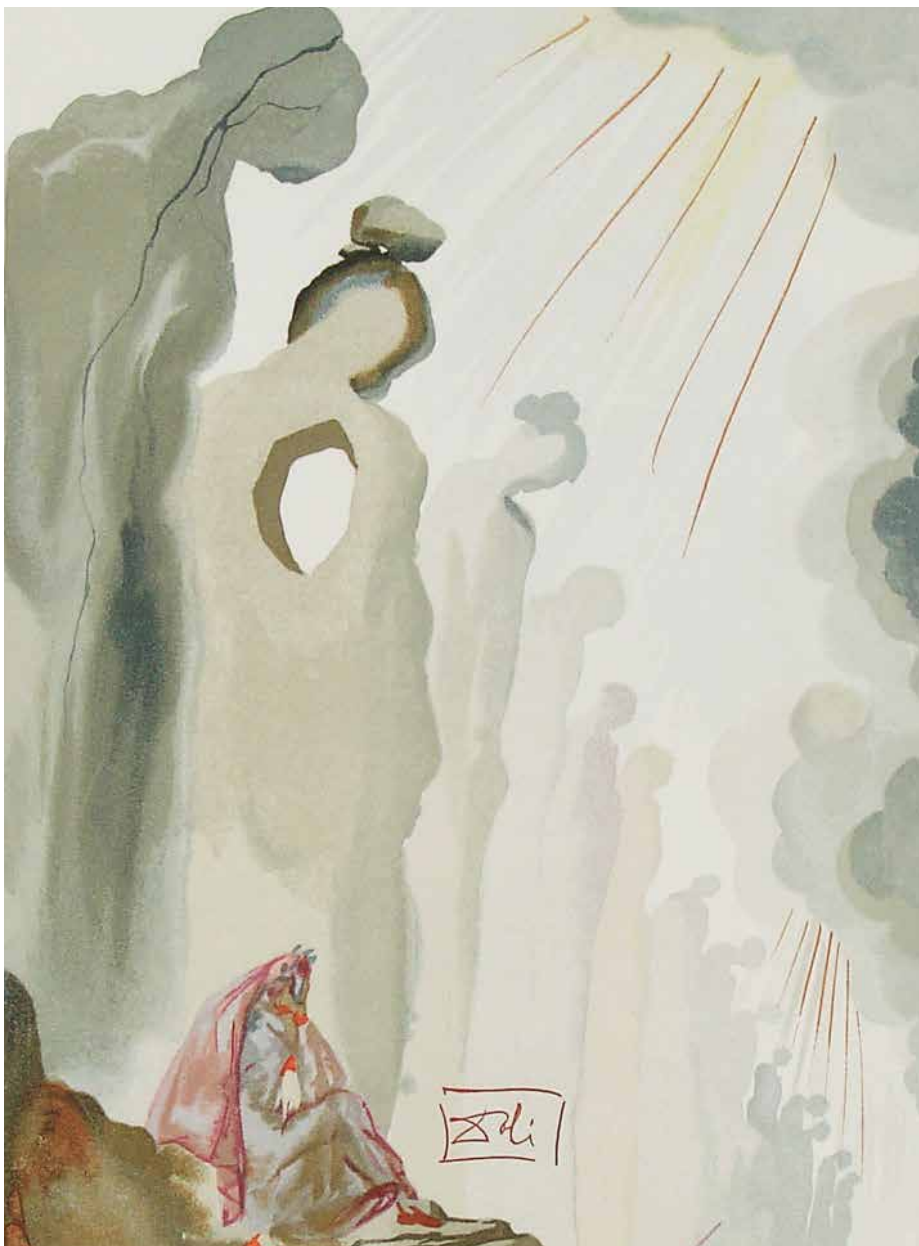
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Farm to School Benefit and Silent Art Auction
THE WEDGE DOWNTOWN—MARCH 21, 6 P.M. (FREE)

The Wedge (136 S Dubuque St.) will play host this month to a silent art auction and raffle to benefit Field to Family's Farm to School project. Half of the proceeds from the auction will be donated to the project, which works to teach students about the importance of local food systems by planting gardens at area elementary and high schools, while the other half will go back to the artists contributing to the auction, many of whom are students.

In addition to work submitted by local artists, the group will be auctioning off an original print by Salvador Dalí: "The Second Cornice" woodblock illustration from his Divine Comedy series. The image is signed with Dalí's cartouche and is considered a rare limited edition. Valentin Potra, current owner of the Dalí print, has been working closely with Field to Family's new president, David Burt, to create the event.

In addition to a real-life Dalí, an array of student work and the chance to enjoy (while supporting!) local, organic food, if weather permits, organizers say there might be a dance or music performance on the Ped Mall outside the restaurant.

The Wedge may seem an unlikely venue for an art auction that features a piece by Dalí, but the groundwork was laid when Burt offered his recipe for Coconut Corn Soup (a favorite menu item from the now-closed Red Avocado, where Burt was a co-owner and chef) to his friend, Wedge owner Steve Harding. After considering their options and talking to Potra, they decided to re-debut the soup at an art auction that, through Farm to School, would benefit local elementary and high schools.

"There's just such potential in Iowa City for getting artists together," Potra said. "Whether it's food and culinary art, whether it's painting or music and dance. For me, it's all art, so let's put it all together."—*John Miller*

city circle acting company of coralville presents

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 Directed by Elizabeth Tracey

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 PHONE: 319.248.9370
 CORALVILLE CENTER FOR THE PERFORMING ARTS

THEATRE/ PERFORMANCE (cont.)

Theatre, \$10-\$13, 7 pm

Erik Griffin *Penguin's Comedy Club at The Vault*, \$22.40-\$25, 7 pm

SUN., MARCH 23

The Emperor's Nightingale *Owl Glass Puppetry Center*, \$5, 2 pm, 4 pm

Chris "Boom Boom" Johnson *The Vault-Cedar Rapids*, \$13, 7 pm

WED., MARCH 26

Open Mic - Comedy *The Vault-Cedar Rapids*, Free, 7 pm
Greg Warren *Diamond Jo Casino*, \$10-\$15, 8 pm

THURS., MARCH 27

CAB Comedy *Public Space ONE*, Free, 9 pm

FRI., MARCH 28

Marion Bridge: A Theatrical Presentation *Riverside Theatre Iowa City*, 7 pm In Marion Bridge, three sisters grapple with their pasts and relationships as they travel back to Nova Scotia to visit their dying mother. Canadian playwright Daniel MacIvor used this 2002 play to transition from his previous improvisational, avant-garde theatrical work into more traditional forms of storytelling.—JS

Love Thy Neighbor *Elkader Opera House*, \$7-\$13, 7 pm

Greg Warren *Penguin's Comedy Club at The Vault*, \$15, 7 pm

The Elixir of Love *Coralville Center for the Performing Arts*, \$8-\$15, 7 pm

Always a Bridesmaid *The Bell Tower Theater*, \$9.50-\$19, 8 pm

SAT., MARCH 29

Murder Mystery *Cedar Ridge Vineyards*, \$50, 6 pm

Marion Bridge: A Theatrical Presentation *Riverside Theatre Iowa City*, 7 pm

BT, David Beck *The Vault-Cedar Rapids*, \$13.50, 7 pm

Love Thy Neighbor *Elkader Opera House*, \$7-\$13, 7 pm

Greg Warren *Penguin's Comedy Club at The Vault*, \$15, 7 pm

Always a Bridesmaid *The Bell Tower Theater*, \$9.50-\$19, 8 pm

SUN., MARCH 30

Marion Bridge: A Theatrical Presentation *Riverside Theatre Iowa City*, 2 pm

Love Thy Neighbor *Elkader Opera House*, \$7-\$13, 2 pm

Always a Bridesmaid *The Bell Tower Theater*, \$9.50-\$19, 3 pm

BT, David Beck *The Vault-Cedar Rapids*, \$13.50, 7 pm

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MISSION CREEK FESTIVAL

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APRIL 2 } **THE OLYMPICS**

APRIL 3 } **S. CAREY**

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A man sets off on a honeymoon with his much younger bride. They settle into their hotel suite—and discover that they are sharing a wall with the man’s ex-wife and her significantly younger groom. In the words of a lesser playwright, this would be the plot of a half-starred rom-com and the backdrop for a needle-drop or “sad trombone” sound effect. In the words of Noël Coward, it’s one of his most popular plays.

Written in 1930, Coward creates a witty and risqué comedy about a relationship that perfectly illustrates the

maxim of two people who “can’t live with ‘em, can’t live without ‘em.” Coward starred in the original production, which included a breakout performance by a young Laurence Olivier. Even though the play received an underwhelming reception when it debuted, its humor and explosive arguments have made it a favorite for the best directors and actors of stage and screen. It has been revived six times on Broadway and London’s West End and was adapted into a 1931 movie starring Norma Shearer and Robert Montgomery. Even if you take a trip to Amana only twice a year to eat a massive German lunch and contemplate buying fudge, consider making an exception to see this gem on Old Creamery Theatre’s Studio Stage.—JS

ART/EXHIBITION

ONGOING:

- THROUGH MAY 4:** Katja Loher: Videoplanet - Orchestra Figge Art Museum Free-\$7, All Day
- THROUGH APRIL 30:** Exuberant Politics Legion Arts CSPS Hall Free, 10 am
- THROUGH APRIL 8:** Exuberant Politics Public Space ONE Free, All Day
- THROUGH MAY 25:** Papier Francais Cedar Rapids Museum Of Art Free - \$5, 12 pm
- THROUGH NOVEMBER 2:** Marvin Cone on My Mind Cedar Rapids Museum Of Art Free - \$5, 12 pm
- THROUGH MAY 11:** Conger Metcalf Cedar Rapids Museum Of Art \$0-\$5, All Day
- THROUGH APRIL 6:** Legacy for Iowa Figge Art Museum Free, All Day
- THROUGH JUNE 15:** Landscape: Ingalena Klenell and Beth Lipman Figge Art Museum Free-\$7, All Day
- THROUGH APRIL 20:** Roman Glass Works Figge Art Museum Free-\$7, All Day

SAVAGE LOVE

DISTRESSED DAD

Don't judge the fetish. • BY DAN SAVAGE

I am a liberal parent. I raised a daughter who is bi and poly. I always thought that I could accept anything that parenthood might throw at me. I knew that I could embrace my son if he were straight, gay, bi, trans, etc. If there is a controlling consciousness of the universe, it has a nasty sense of humor. Putting it bluntly: My son is sexually attracted to Pokémon. He dropped hints that I didn't really pick up on. But over the last few years, I have stumbled across evidence of his browsing habits that left me pretty clear about his proclivities. He is now 17, so thoughts that he would "grow out of it" are fading. My biggest fear is that he won't find someone to pair with. I love my children and want them to be happy. Should I address this with him? Try to discourage an orientation that, to me, seems kind of pathetic?

—Dad Of Pokémon Enthusiast

“It’s possible that DOPE’s son is just a curious kid who finds unusual sex fascinating, with his browsing habits no more revealing than discarded tickets to a carnival act,” says Jesse Bering, PhD, the author of *Perv: The Sexual Deviant in All of Us*. Bering is a research psychologist and science writer who regularly contributes to *Slate*, *Scientific American*, and other publications. “But if it’s true that Pokémon lights this boy’s fire in the ways DOPE imagines, there’s not much DOPE can do about his son’s ‘pathetic’ orientation. By age 17, his son’s singular erotic profile is pretty much fixed, like it or not.”

What might cause a young man to take a sexual interest in Pokémon?



THROUGH APRIL 17: Thirty-Eighth Annual Rock Island Fine Arts Exhibition *Augustana College Art Museum Free, All Day*
THROUGH APRIL 2: Sirius Fountain *Legion Arts CSPS Hall Free, All Day*

THROUGH APRIL 23: Poe: A wilderness of Mirrors *Old Capitol Museum Free, All Day*

THURS., MARCH 20

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

SUN., MARCH 23

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

Community Work Time *Public Space ONE, Free, 1 pm*

MON., MARCH 24

Laurie Jo Reynolds *University of Iowa, Free, 7 pm*

WED., MARCH 26

Thomas Ockerse *Arts Iowa, Free, 7 pm*

THURS., MARCH 27

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

PechaKucha Night *Figge Art Museum, Free, 6 pm*

Camp Fire *Cedar Rapids Public Library-Downtown, Free, 6 pm*

SAT., MARCH 29

Cold Connections: A Beginner's Workshop in Jewelry and Metal Arts *Cedar Rapids Science Center, \$150, 2 pm*

SUN., MARCH 30

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

Community Work Time *Public Space ONE, Free, 1 pm*

Clay Play *Iowa Children's Museum, \$0-\$7, 2 pm*

CINEMA

WED., MARCH 19

Gloria *FilmScene, 5:45 pm, 8 pm*

THURS., MARCH 20

Gloria *FilmScene, 5:45 pm, 8 pm*

FRI., MARCH 21

Dennis Scott *The Capitol Theater, \$15, 7 pm*

Escape From Tomorrow: Bijou After Hours *FilmScene Free-\$5, 11 pm*

WED., MARCH 26

Inuk *University of Iowa, Free, 6 pm*

Marvelous Guests Film Screening for Exuberant Politics *Iowa City Public Library, Free, 7 pm*

FRI., MARCH 28

The Big Lebowski: Bijou After Hours *FilmScene Free-\$5, 11 pm*

SAT., MARCH 29

The Big Lebowski: Bijou After Hours *FilmScene Free-\$5, 11 pm*

SUN., MARCH 30

Zielinski *FilmScene, 12:30 pm*

LITERATURE

WED. MARCH 19, 2014

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

THURS., MARCH 20

Art Lover's Book Club *Cedar Rapids Museum Of Art, Free, 4 pm*

IF IT'S TRUE THAT POKÉMON LIGHTS THIS BOY'S FIRE IN THE WAYS DOPE IMAGINES, THERE'S NOT MUCH DOPE CAN DO ABOUT HIS SON'S 'PATHETIC' ORIENTATION.

—JESSE BERING

“Scientists can’t exactly do controlled laboratory experiments on humans to determine the cause of a given kink,” says Bering. “So nobody knows why some people are more prone to developing unusual patterns of attraction than others. But whether it’s a penchant for Pokémon, feet, underwear or spiders, the best available evidence suggests that some people—mostly males—have a genetic predisposition for being ‘sexually imprinted’ during development.”

It’s like this, DOPE: Some kids are going to sexually imprint on random shit, kids are exposed to random shit all the time, there’s no way of predicting which kids will imprint on what shit, so there’s no way to prevent Pokémon fetishists or foot fetishists or sneeze fetishists or clown fetishists from happening.

A small number of our fellow human beings, your son included, will have kinks that strike others—folks who don’t share their kinks, folks who don’t have any kinks of their own—as pathetic, twisted, sick or silly.

And since being shamed by his dad or mom (see below) won’t save a kid from his “pathetic” orientation, shaming your son is a waste of time that will serve only to damage your relationship with him. As for your fears that your son will wind up alone...

“Although DOPE might prefer a regular old queer child instead of a rare plushophile—someone with an attraction to cartoonlike stuffed animals, such as Pokémon—the good news is that his son grew up in a world where, somewhere out there, other people were being erotically molded by animated Japanese chimeras in exactly the same way,” says Bering. “Reaching out to that community online can only empower him and help him to accept a now unalterable—and completely harmless—part of his nature. In many ways, life can be easier for DOPE’s son: He’s got a ready-made sexual niche, complete with hookup opportunities at annual conventions.”

Follow Jesse Bering on Twitter @JesseBering.

I am a het husband. Before we married, I let my wife know that I loved spanking women and I was not a faithful man. Fast-forward 20 years: She does not like to be spanked and does not want me cheating, despite my earlier proclamation. So I watch spanking porn and remain faithful. Am I cheating on my wife with porn? Was I not specific enough when we got married?

Wannabe Intensely Spanking Husband Received

You are not cheating on your wife when you watch porn—spanking or otherwise. And I don’t think getting together with other women for spanking-only playdates would constitute cheating. Sadly for you, WISH, I’m not your wife.

On the Lovecast: Dan matches wits with 74-time Jeopardy! winner Ken Jennings at savagelovecast.com. Contact: mail@savagelove.net, @fakedansavage on Twitter.

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

LITERATURE (cont.)

SAT., MARCH 22

Society of Great River Poets Meeting *The Capitol Theater, Free, 2 pm*

MON., MARCH 24

Blue Zone Journaling Club *Cedar Rapids Public Library-Ladd Library, Free, 6 pm*

TUES., MARCH 25

Friends Morning Book Discussion *Cedar Falls Library, Free, 10 am*

TUES., APRIL 1

Friends Evening Book Discussion *Cedar Falls Library, Free, 7 pm*

Mission Creek Festival: Leslie Jamison & Adam Fell *Prairie Lights Books & Cafe, Free, 6 pm*

FOODIE

ONGOING:

WEDNESDAYS: Waits, Whiskey and... Oysters? *Clinton Street Social Club Free, 5 pm*

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

FRI., MARCH 21

Farm to School Benefit and Silent Art Auction *The Wedge Downtown, Free, 6 pm*

SAT., MARCH 22

Wine Pairing Dinner *Cedar Ridge Vineyards, \$50, 6 pm*

SUN., MARCH 23

Winter Farmer's Market *Johnson County Fairgrounds, Free, 11 am*

Yoga Dinner *Trumpet Blossom Cafe, \$35, 5 pm*

TUE., MARCH 25

Veggie Sushi with David Burt *New Pioneer Food Co-op Coralville, \$15, 6 pm*

Historic Foodies *Public Space ONE, Free, 6 pm*

WED., MARCH 26

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

THURS., MARCH 27

German Cabbage Rolls and Dumplings with Bill Schintler *New Pioneer Food Co-op Coralville, \$20, 6 pm*

SAT., MARCH 29

Murder Mystery *Cedar Ridge Vineyards, \$50, 6 pm*

Vintner's Dinner *White Cross Cellars, Free, 6 pm*

TUE., APRIL 1

No Foolin' - We love bacon with Chef Bob Newell *New Pioneer Food Co-op Coralville, \$20, 6 pm*

Iowa Pork Dinner *Motley Cow Cafe, \$45, 6 pm*

EDUCATIONAL

ONGOING:

TUESDAYS: Figure Drawing Session II *Cedar Rapids Museum Of Art \$50-\$75, 7 pm*

WED., MARCH 19

Recycled Blooms through Kirkwood *Beadology Iowa, \$40, 6 pm*

THE STRAIGHT DOPE

HOW MUCH POWER IS PRODUCED BY AN ORGASM?

How much power does a typical orgasm produce? Could a man or woman possibly power their Christmas lights for several seconds if they harnessed this energy somehow? —Larry

Christmas at your place must be a hoot, Larry. Nonetheless, I knew immediately that this was the type of investigation we at the Straight Dope were put on this earth to do. Making a preliminary reconnaissance of the journals, I came upon an article entitled "The Male Orgasm: Pelvic Contractions Measured by Anal Probe." This lit a light bulb, so to speak. "Una," I said to my assistant, "I've got a little project for you."

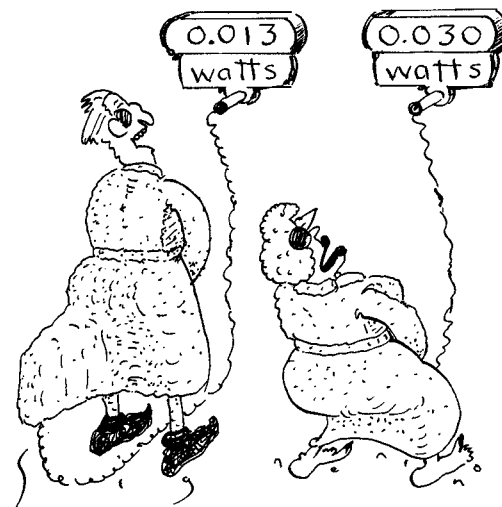
Una wasn't about to experiment on her own person. However, always ready to hit the books and run a spreadsheet or two, she established as follows:

- Recent testing of straight couples suggests men burn about four calories per minute

during sex and women about three. If we charitably assume the average sex act lasts 25 minutes, this equates to about 105 calories for men and 78 calories for women. When that energy is averaged over 25 minutes, the participants consume roughly a quarter of a watt each while having sex.

- A string of 100 incandescent Christmas lights draws about 40 watts, so on average a person engaged in sex uses enough juice to power a disappointing 5/8 of one light.

- Technology to the rescue. A string of 70 high-efficiency LED lights draws about five watts, meaning the average person having sex could power about 3.6 such lights, and a busy couple about seven. This still isn't all that dazzling,



but at least they'll have enough illumination to find the remote and turn the TV back on.

- The above numbers refer to the sex act in toto—the energy that goes into an orgasm is much less. The contractions during climax can last from as little as five seconds for a man to well over a minute for a woman. Typical caloric expenditure during orgasm thus ranges from

SAT., MARCH 22**Wire Bail Techniques** *Beadology Iowa, \$45, 10 am***Make Paper Beads** *Beadology Iowa, \$55, 2 pm***TUE., MARCH 25****An Afternoon And Evening With Colin Milner** *Iowa City Senior Center, Free, 3 pm***Stress Management** *Acupuncture of Iowa, Free, 7 pm***THURS., MARCH 27****The Journey through Loss** *Coralville Center for the Performing Arts, \$5, 8 am***411 On the 5-0 Community Discussion** *The Spot, Free, 6 pm***Master Gardener's Creative Gardening Series** *Cedar Rapids, IA, Free, 6 pm***William Whitaker** *University of Iowa, Free, 7 pm***Explorers Seminar Series: William Whitaker** *Museum of Natural History at UI, Free, 7 pm***In Search of the "African" in Art Museum Installations** *Art Building West at UI, Free, 7 pm***Eat Dessert Make Peace** *Iowa City Public Library, Free, 8 pm***FRI., MARCH 28****STEM Family Free Night** *Iowa Children's Museum, Free, 5 pm***Child Protection: A Global Responsibility** *Old Capitol Senate Chamber, Free, 5 pm***Slip Knot Necklace** *Beadology Iowa, \$35, 6 pm***SAT., MARCH 29****Disability Awareness Event** *Iowa Children's Museum, Free, 10 am***Viking Knit Bracelet in Copper** *Beadology Iowa, \$88, 10 am***Chemists in the Library** *Iowa City Public Library, Free, 1 pm***TUE., APRIL 1****Mission Creek Festival: Laurie Anderson** *The Englert Theatre, Free, 6 pm***COMMUNITY****ONGOING:****WEDNESDAYS: Scrabble at Ladd Library** *Cedar Rapids Public Library-Ladd Library Free, 1 pm***Cedar Rapids Chess Club** *Cedar Rapids Public Library-Downtown Free, 5 pm***THURSDAYS: Brady Street Pub Trivia** *Brady Street Pub Free, 7 pm***SUNDAYS: Pub Quiz The Mill** *\$1, 9 pm***WED., MARCH 19****Iowa City Open Coffee** *Iowa City Area Development Group, Free, 8 am***Short's Eastside Fundraiser for 1105 Project** *Short's Burgers Eastside, Free, 5 pm***FRI., MARCH 21****Brass Transit Authority** *Parlor City Pub and Eatery, Free, 9 pm***Salsa Night** *Wildwood Smokehouse & Saloon, \$5, 10 pm***SAT., MARCH 22****Garage Sale-Amania** *Iowa Theatre Artists Company, \$1, 8 am***Spring Vendor Show and Bake Sale** *Sterling Moose Family Center, Free, 10 am*

about one to two for men, and at most about four to seven for women. In other words, the total body energy used during orgasm is about 0.002 to 0.013 percent of a 550-calorie Big Mac.

“Una,” I said, “surely this understates matters. From observation we know the male orgasm exerts considerable propulsive force. Looking at that anal-probe article, I find a chart depicting the contractions of one subject’s orgasm. The pressure spike from baseline to peak is measured at about 225 centimeters of H₂O. That’s more than seven feet. This guy is feeling his Cheerios.”

Una rolled her eyes, explaining that this figure had nothing to do with the subject’s actual projectile range; it simply told us the maximum anal tension measured during his orgasm was equivalent to the downward pressure exerted by a 225-centimeter column of water. Another letdown. She went on:

- Anal probes, while not without their drawbacks, were an improvement over the previous method of measuring orgasmic strength, namely coaxial needle electrodes, the mere thought of which makes one squirm.

- In the article in question (Bohlen et al, *Archives of Sexual Behavior*, 1980), 11 male subjects were fitted with probes and instructed to masturbate to orgasm. Interestingly, for most participants one of two types of orgasm was seen. In the first, the subjects had a regular series of contractions lasting 10 to 15 seconds, then they were done. In the second, the subjects had 10 to 15 regular contractions followed by additional contractions of diminishing strength at irregular intervals, the whole process taking up to 60 seconds. Subjects always had the same type of orgasm; they never switched around.

- In a 1982 study of female orgasms using similar techniques, Bohlen and company again found multiple types of orgasm, which for the most part corresponded to the male varieties. In the first type, the subjects had a dozen or so contractions over a like number of seconds, at which point game over. In the second, the subjects had a series of regular contractions followed by a longer series of irregular ones, for an average of 22 and in the extreme case 34. The pressure spike during each contraction was considerably less than for the men, possibly due to the fact that the women were

physically smaller. But the type 2 female orgasms on average lasted 50 seconds and in one case 107 seconds—and no man alive can match that.

- Back to the question, Una continued. Using some seriously wild-ass assumptions about the pressure field produced in muscles, I calculate that a typical male orgasm puts out about 0.013 watts, while the female equivalent generates roughly 0.03 watts.

Controversy then erupted. I argued that, notwithstanding the occasional prolonged female orgasm, it was implausible that women on average generated twice the oomph of men. That’s because you’re a sexist pig, said Una. Be that as it may, the energy generated by either sex during orgasm is minuscule. So Larry, next time you fantasize about plugging yourself into the grid, remember: the Hoover Dam you ain’t.

—CECIL ADAMS

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

COMMUNITY (cont.)

MON., MARCH 24

Bob's Your Uncle Fundraiser for 1105 Project *Bob's Your Uncle, Free, 11 am*

Monica's Fundraiser for 1105 Project *Monica's, Free, 11 am*

Health 2.0 Iowa Meetup *IC CoLab, Free, 6 pm*

Blue Zone Journaling Club *Cedar Rapids Public Library-Ladd Library, Free, 6 pm*

TUE., MARCH 25

Pentacrest Museums Director Search Candidate 3 Public Forum *Museum of Natural History at UI, Free, 1 pm*

WED., MARCH 26

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

THURS., MARCH 27

Professional Women's Network *Cedar Rapids Marriott, \$30, 11 am*

Springtime Make & Take Craft at Ladd Library *Cedar Rapids Public Library-Ladd Library, Free, 11 am*

Pentacrest Museums Director Search Candidate 4 Public

Forum *Museum of Natural History at UI, Free, 1 pm*

Future of Public Libraries *Iowa City Public Library, Free, 6 pm*

FRI., MARCH 28

Hawkeye Innovation Summit *Hotel Vetro, Free, 8 am*

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

Rooted in Compassion: Cosmology, Eco-Justice, and Empathic Wisdom *New Pioneer Food Co-op Coralville, \$65-\$75, 7 pm*

TUE., APRIL 1

Job Club: April *IC CoLab, Free, 9 am*

Doodlebugs at Ladd Library: "Gargoyles & Girders" *Cedar Rapids Public Library-Ladd Library, Free, 10 am*

KIDS

ONGOING

MONDAYS: Play & Learn at the Downtown Library *Cedar Rapids Public Library-Downtown Free, 10 am*

Toddler Storytime *Iowa City Public Library Free, 10 am*

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

WEDNESDAYS: Spring Break Day Camps *Iowa Children's Museum Free-\$7, 9 am*

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

Kids Design Glass *Figge Art Museum Free-\$7, All Day*

THURSDAYS: Story Time at Ladd Library *Cedar Rapids Public Library-Ladd Library Free, 10 am*

FRIDAYS: Spring Break Day Camps *Iowa Children's Museum Free-\$7, 9 am*

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

Mother Goose on the Loose at Ladd Library *Cedar Rapids Public Library-Ladd Library Free, 9 am*

Play & Learn at the Downtown Library *Cedar Rapids Public Library-Downtown Free, 10 am*

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

WED., MARCH 19

Celebrate Spring on the Farm! *Iowa City Public Library, Free, 10 am*

Mini-Camp @ Downtown Library: Natl. Irish-American Month *Cedar Rapids Public Library-Downtown, Free, 2 pm*

NEWS QUIRKS

CURSES, FOILED AGAIN

• Stephen Furr, 48, denied breaking into a Boston home and stealing copper pipe from a boiler, even after police found him hiding beneath the basement stairs with a pipe cutter (described as “a burglarious tool”) and copper pipe appearing to have been cut from the boiler. The homeowners called police after the thief’s loud banging on the pipes woke them. (*Boston Globe*)

• Sheriff’s investigators concluded that a burglar who broke into a fishing store in Rochester, Minn., was driven off by a motion-activated singing novelty fish near the door. Sgt. Tom Claymon said the would-be thief fled empty-handed after he knocked the Big Mouth Bill Bass onto the floor, and it began singing “Take Me to the River.” (*Minneapolis’s Star-Tribune*)

LITTERBUGGERY

Hoping to reduce the estimated 50 tons of litter left by people climbing Mount Everest, Nepal ordered everyone descending to carry out 18 pounds of trash. The debris ranges from empty oxygen bottles, torn tents, discarded food containers and the bodies of climbers who died on the mountain. (*The New York Times*)

PROBLEM SOLVED

Chinese officials are considering using giant vacuum cleaners to improve air quality in polluted cities. The device, which resembles a giant hula-hoop, uses an electrified wire to attract smog particles. “It’s not going to cure smog on a large scale,” Dutch inventor Daan Roosegaarde explained, “but at least we can remind people what clean air looks like.”

A separate report noted that in 1970, oil-rich Beverly Hillbilly Jed Clampett considered investing in a scheme to drill a tunnel through the San Bernadino Mountains, stick in a huge fan and suck all the smog out of Los Angeles. (*The Washington Post*)

HOW INCONVENIENT

Dr. Daniel Ubani admitted killing an English patient by overprescribing drugs but moved to Germany, made a plea deal to pay a fine for “gross negligence” and continued practicing. While Ubani was delivering a presentation at a conference in Lindau, Germany, the victim’s two sons interrupted him and called him a “charlatan and killer,” Ubani sued the sons, demanding they pay him 2,800 pounds because their disruption caused him to miss a post-conference dinner for which he had already paid. (*Britain’s Express*)

DEAD-BEAT DINING

A child-nutrition manager dispatched to a Salt Lake City elementary school, to investigate reports of parents owing money to the school lunch program, ordered cafeteria workers to seize lunches from as many as 40 students. District official Jason Olsen said officials tried to alert parents with overdue balances that the child-nutrition manager was coming but couldn’t reach everyone in time. The students had already received their lunches before they were singled out, leaving workers no choice but to throw out the uneaten food because school rules forbid serving already served food to other students. (*The Salt Lake Tribune*)

SOCIAL MEDIA FOLLIES

Shawn Stillinger, 15, responded to a YouTube challenge to try a homemade blow dart experiment but wound up swallowing the dart. “I tilted it up to shoot it out at a tree, and it fell back out of the straw that I had it in, and it went into my throat,” Stillinger explained. After two hospitals were unable to remove the dart from Stillinger’s windpipe, otolaryngologist Dr. David Gudis of the Medical University of South Carolina was able to access his airway through his mouth and operate

THURS., MARCH 20

Spring Craft: Dapper Duck Cedar Rapids Public Library-Ladd Library, Free, 11 am

SAT., MARCH 22

Popo's Spring Surprise Iowa City Public Library, Free, 10 am

TUE., MARCH 25

Mother Goose Nursery Rhyme Time Drake Community Library, Free, 10 am

WED., MARCH 26

Preschool Storytime Iowa City Public Library Free, 10 am

THURS., MARCH 27

Film Festival for Children Cedar Rapids Public Library-Downtown, Free, 9 am

Kids Design Glass Figge Art Museum Free-\$7, 10 am

Preschool Storytime Iowa City Public Library Free, 10 am

FRI., MARCH 28

STEM Family Free Night Iowa Children's Museum, Free, 5 pm

SAT., MARCH 29

Disability Awareness Event Iowa Children's Museum, Free, 10 am

Family Storytime Iowa City Public Library, Free, 10 am

Chemists in the Library Iowa City Public Library, Free, 1 pm

SUN., MARCH 30

Kids Design Glass Figge Art Museum, Free-\$7, 12 pm

MON., MARCH 31

Play & Learn at Ladd Library Cedar Rapids Public Library-Ladd Library, Free, 10 am

Kids Design Glass Figge Art Museum Free-\$7, 10 am

TUES., APRIL 1

Kids Design Glass Figge Art Museum Free-\$7, 10 am

endoscopically instead of having to cut open his throat. (*Charleston's WCSC-TV*)

WHEN GUNS ARE OUTLAWED

• Scottish authorities said Gary Rough, 28, tried to rob a Glasgow betting shop with a cucumber. He showed the clerk a "long cylindrical object covered in a black sock" and demanded money, but she refused. An off-duty detective heard the commotion and pinned Rough to the ground. Rough insisted the matter was "a joke," adding, "It was a fucking cucumber. Am I getting the jail for this?" (*Scotland's STV*)

• Ottawa police reported that a masked man entered a downtown store brandishing a hockey stick and demanded cash. The suspect fled empty-handed after the store's owner grabbed the hockey stick out of his hands. (*CBC News*)

• Police arrested Cara Claffy, 35, after her mother, Sheryl Claffy, 60, reported that she was watching television in their Albuquerque, N.M., home when the two got into an argument. At one point, the daughter "grabbed an electric vibrator" and struck her on the head with it. (*The Smoking Gun*)

• Police arrested Christine O'Keefe, 53, after her daughter, Jessica Caldwell, 25, reported

that the mother smacked her in the face with "a used diaper." (*The Smoking Gun*)

THINGS THAT GO BOOM

• Two men attending the Western Pyrotechnics Association's Western Winter Blast 25 were injured when their trunk filled with fireworks exploded in Lake Havasu City, Ariz. "There were 10-inch bundles of fireworks and sparklers," fire Battalion Chief Mike Quijada said, explaining that when the driver stopped to check out the blast, "That's when the back blew up. He walked into a fire bomb." (*Havasu's Today's News-Herald*)

• Iraqi authorities reported that a terrorist commander training suicide bombers in a secluded camp north of Baghdad was demonstrating with a belt packed with live explosives, which he accidentally triggered, killing himself and 21 other members of the Islamic State of Iraq and Syria. Fifteen others were wounded. An Iraqi Army officer described the militant commander as a prolific recruiter who promised martyrdom as a sure ticket to heaven. (*The New York Times*)

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



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JORDAN MAYLAND AND THE THERMAL DETONATORS

I Wrote It All Down
jordanmayland.bandcamp.com

Jordan Mayland has an insane work ethic, that much is clear. The Ames-based musician has offered his talents to a huge array of bands: indie-pop acts like Keepers of the Carpet and Nuclear Rodeo, electronica projects like Electronidoll and grittier punk bands like the Wheelers and Volcano Boys. When all is said and done, it's his adaptability and versatility as a musician that allows him to get so much done.

THE ALBUM IS CLASSIC ROCK-HERO WORSHIP AT ITS VERY BEST, WITH JAUNTY KEYS, SOARING GUITAR LEADS ON NEARLY EVERY SONG AND A LOOSE RHYTHM SECTION THAT NEVER TAKES THE SPOTLIGHT. BUT BEYOND THAT, THERE'S A TIMELESSNESS TO EVERY SONG OF THE ALBUM.

With so much ground covered in his other projects, it's surprising how he still carves out a unique sound on *I Wrote It All Down*, his latest album produced as part of Jordan Mayland and The Thermal Detonators. *I Wrote It All Down* is peppy and jazzy—piano and guitar-based pop music taking cues from British Invasion bands like The Zombies (who Mayland and the Thermal Detonators opened for last September in Ames), The Yardbirds and yes, even The Beatles.

The album is classic rock-hero worship at its very best, with jaunty keys, soaring guitar



leads on nearly every song and a loose rhythm section that never takes the spotlight. But beyond that, there's a timelessness to every song on the album. Songs like "I Can Control You" and album centerpiece "Jamie" sound like they could have been played on the radio 50 years ago and fit in just fine.

Lyrical, the songs are simple and bare-boned, mostly relying on Mayland's spot-on vocals to carry their emotion. Lines are repeated ad infinitum on songs like "You Used to Call on Me" and "Jamie," but Mayland gives a different shade of meaning with each delivery. "Jamie," in particular, evidences Mayland's strengths, beginning like an Elliott Smith track, softly sung and melancholic, but turning into a rousing and powerful rock song by the third refrain of its first nine lines.

The album represents another collaboration between Mayland and Philip Young—who, together, comprise the excellent electro-pop duo Tires. Mayland played every instrument on the album, with Young handling all recording and mastering. In the notes for the last song, the instrumental "Stop," Mayland describes the recording process for the song, explaining how the two push each other to make better and better music. Here's hoping they never stop.

—Max Johnson

LAKE STREET DIVE

Bad Self Portraits
lakestreetdive.com

Recently, buzz has been building around the band Lake Street Dive. It started with an unexpected appearance on the *Colbert Report* on Feb. 5, where Stephen Colbert asked the band if they were ready for the "Colbert Bump"—the reported spike in popularity

guests and topics receive after being featured on the show. A few weeks later, Lake Street Dive appeared on the *Late Show* with David Letterman, where he was moved to ask the band if they'd come back every night.

The rise in Lake Street Dive's popularity seems to have started with a video the band shot back in 2012 of them performing their jazzy take on the Jackson 5's "I Want You Back." That song was included in their collection of cover songs, *Fun Machine* EP, which, in retrospect, gave us a look into their latest album *Bad Self Portraits*.

The songs on *Bad Self Portraits* are led by the astonishingly big and bold jazz vocals of Rachel Price and anchored by Mike "McDuck" Olson's guitar and trumpet, Mike Calabrese's percussion and Iowa Citian Bridget Kearney's upright bass. In interviews, Lake Street Dive has made no secrets about

THE SONGS ON *BAD SELF PORTRAITS* ARE LED BY THE ASTONISHINGLY BIG AND BOLD JAZZ VOCALS OF RACHEL PRICE AND ANCHORED BY MIKE "MCDUCK" OLSON'S GUITAR AND TRUMPET, MIKE CALABRESE'S PERCUSSION AND IOWA CITIAN, BRIDGET KEARNEY'S UPRIGHT BASS.

their passion for classic R&B and pop, and they bring those influences to this album.

Bad Self Portraits takes their trademark sound—a typically stripped-down acoustic one that sounds like their live sets—and uses the studio to flesh it out. Most noticeably there are keyboards in most of the songs—the band is experimenting and the results add a welcome maturity to the songs' sounds and compositions. I especially love the smouldering torch song "Just Ask" that has an impassioned plea right out of a Janis Joplin live performance.

This is a talented group of musicians, clearly, and we haven't even seen the extent of their skills. Impeccably-written and performed, their soulful pop songs harken back to a time when talent and skill were the factors that determined chart success and popularity.

Speaking of the Colbert Bump, Lake Street Dive is playing a sold out show at the Englert Theatre on March 25. Limited seating may become available the day of the show.

—Mike Roeder

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RHYME TIME

THE IDES OF RHYME TIME

One of my favorite apocryphal stories is of Julius Caesar on his way to the Theater of Pompey. Caesar had been warned by a seer that harm would come to him no later than the Ides of March. The day had arrived and Caesar happened upon the seer where he, according to Plutarch, snidely remarked, "The ides of March have come," which was smart-ass Roman for "Your prediction was bogus." Unfazed by the dig, the Seer looked up and calmly replied, "Aye, Caesar; but not gone," which was smart-ass Seer for, "You're dead, dude."

As we're near the Ides, and because it's one of my favorite stories, this month's Rhyme Time is dedicated to tyrants, conspirators and soothsayers.

For those of you who haven't played this little rhyming game before, 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 the two words, based upon the clues provided. For example: Anxious Scheme (1, 1) would be "fraught plot."

Make sense? Then off you go.

Groovier Potentate (2, 2): Cooler , Ruler

Overlord Flatterer (2, 2): _____ , _____

Hopeful Despot (3, 2): _____ , _____

King Curse (1, 1): _____ , _____

Autocrat Turncoat (3, 2): _____ , Traitor

Insurrection Entrée (3, 3): _____ , _____

Mutiny Logic (2, 2): _____ , _____

Hackneyed Mafia (2, 2): _____ , _____

Italian Portent (2, 2) (Roman Omen): _____ , _____

Flaming Soothsayer (3, 3): _____ , _____

Oracle Ale (2, 2): _____ , _____

ANSWERS FROM THE LAST EDITION OF RHYME TIME:

*Groovier Potentate (2, 2) Cooler Ruler
Overlord Flatterer (2, 2) Caesar Pleaser
Hopeful Despot (3, 2) Aspirant Tyrant
King Curse (1, 1) Rex Hex
Autocrat Turncoat (3, 2) (Dictator) Traitor
Insurrection Entrée (3, 3) Sedition Admission
Mutiny Logic (2, 2) Treason Reason
Hackneyed Mafia (2, 2) Banal Cabal
Italian Portent (2, 2) (Roman Omen)
Flaming Soothsayer (3, 3) Flamboyant Clairvoyant
Oracle Ale (2, 2) Augur Lager*

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