



LITTLE VILLAGE
IOWA CITY'S NEWS & CULTURE MAGAZINE

VOL. | ISSUE 153
APRIL 16 - MAY 6, 2014

BURNING AT BOTH ENDS

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STOP POT PROSECUTIONS NOW

County Attorney candidate John Zimmerman wants to end marijuana prosecution in Johnson County.

BY CAROL DEPROSSE AND CAROLINE DIETERLE

If you generally don't vote in local primary elections but are pissed off by current County Attorney Janet Lyness' practice of prosecuting nearly everyone charged with victimless crimes, such as possession and use of marijuana and public intoxication, you can do something about it.

Make it a priority to vote—and to get your friends to vote—for John Zimmerman, in the upcoming Johnson County June 3 Democratic primary. Early voting for the primary starts April 24 at the Auditor's Office in the County Administration Building (913 S. Dubuque St.), satellite voting locations around town (e.g., the Iowa City Public Library, Coralville Public Library, UI Hospitals) and by absentee ballot.

All across the country, states and municipalities are either legalizing or decriminalizing marijuana, and this election gives Johnson

County voters the opportunity to vote for de facto decriminalization; it's important that we do this, because we'll likely wait years for the state legislature to modernize its thinking on this issue. The marijuana prosecutions now happening in Johnson County can be stopped locally by voting for Zimmerman for Johnson County Attorney.

Electing Zimmerman as county attorney will keep hundreds of people each year from having criminal records because they use marijuana. His policy will mean that residents, no matter their reason for using marijuana, will not have to fear the Drug Task Force arriving at their houses, being intimidated into letting them into their homes and being taken to the jail if pot is found.

Most everyone who is booked at the Johnson County Jail must submit to a mug shot, fingerprinting and strip search. Depending on what



IOWA CLIMATE FESTIVAL

University of Iowa Natural History Museum
April 26, 9 a.m. to 4 p.m. (Free)

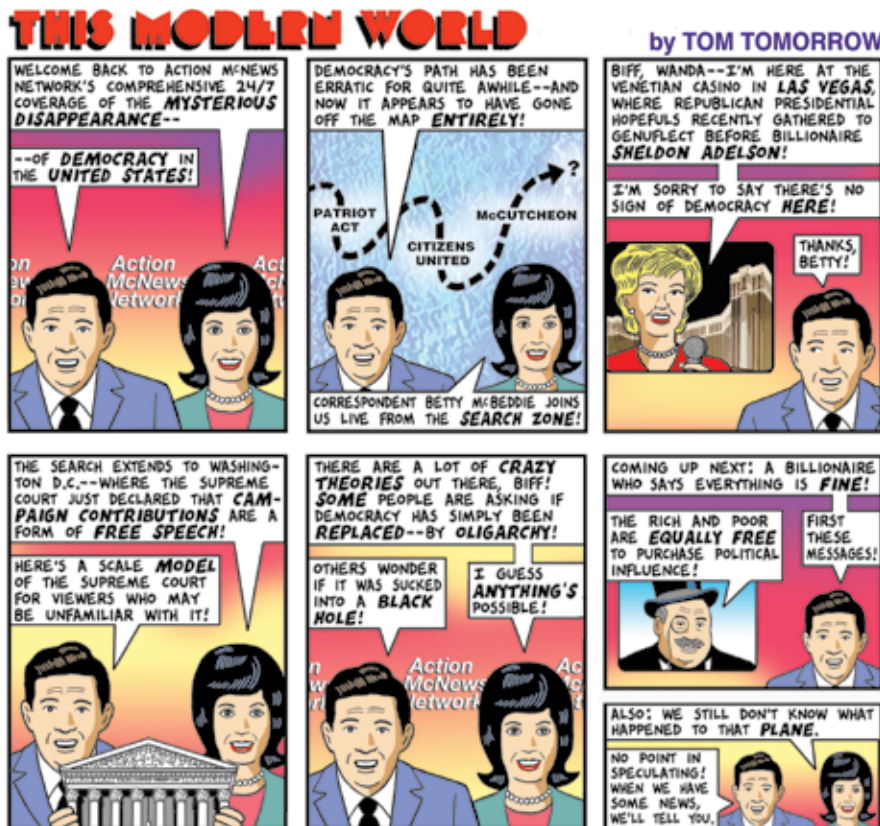
Co-hosted by the American Chemical Society, various UI departments, the City of Iowa City and state-wide organizations, the first-ever Iowa Climate Festival kicks off Saturday, April 26 with opening remarks from UI vice president for research and economic development, Dan Reed. He says that the festival's main goal is to educate the public about issues of climate change using real, tangible terms. Too often, Reed says, climate change is presented as an abstract theory with vague implications for the real world.

"[Climate change] has implications for water availability and rainfall; it has flooding implications," Reed said. "It clearly has agricultural implications for a state like Iowa, and it has public health issues and issues with changes in habitats as well. It's really important that the population be involved in discussing these implications and understanding how they have a voice in shaping the future."

Following Reed's introduction, UI professors Vicki Grassian and Charles Stanier, as well as IDNR environmental specialist Marnie Stein and other experts will give lectures throughout the first half of the day on the basics of climate science and how it affects Iowa's ecosystem.

From 1:30 to 4 p.m., the Climate Science Fair and Biosphere Discovery Hub (and ice cream social) will give festival attendees a chance to learn about climate change by performing experiments of their own. At 2 p.m., children are encouraged to attend "Heat Waves and Big Freezes! Climate, Extinction and the Fossil Record," a 30-minute talk followed by a hands-on activity led by Don "The Fossil Guy" Johnson.

—John Miller



time you arrive at the pokey, you might also spend the night there, possibly with no dinner (if you arrive after 4:30 p.m.) and no breakfast (except a granola bar) before a webcam appearance before a judge who will then, generally, let you out on your own recognizance while your serious misdemeanor charge is going through the overcrowded legal system.

Zimmerman's opponent, incumbent Janet Lyness has repeatedly stated that she is obligated to prosecute every charge that comes into her office. This is simply not true: County attorneys are sworn to uphold the laws of the state, but they have the authority to selectively prosecute as stated in the Iowa Attorneys Association Prosecutorial Standards, 2.1:

The decision to initiate or pursue criminal charges or to divert cases from the criminal justice system shall be within the discretion of the prosecutor, excepting only the grand jury. Within his or her discretion, the prosecutor shall determine whether charges should be filed or pursued; whether an offender should be diverted to other treatment alternatives; what should be filed; how many charges should be filed; and how charges should be prosecuted.

Too often, residents are being arrested for using marijuana or having small amounts of it in their possession when stopped by the police. Recently, a man in North Liberty was arrested because police found marijuana in his possession after he'd been struck by a car while bicycling. Like so many others before and after him, he was arrested, taken to the jail, suffered the indignities described above and spent time in the overcrowded pokey before being released.

The upcoming June 3 primary (early voting begins April 24) gives you the opportunity to bring some sanity to our local system of justice.

It's that time of year when homeowners turn to lawn chemicals. Is this because they find the sickly-sweet odor of toxic chemicals euphoric, never thinking that in their pursuit of weedless, perfect, sterile lawns they could be responsible for their pets' ailments—or their own?

In their desire to make money at the expense of a healthy planet, lawn care chemical businesses managed to get a section into the Code of Iowa preventing local governments from banning these poisons. See Section 206.34.2:

Local Legislation Prohibition: The provisions of this chapter and rules adopted by the department pursuant to this chapter shall preempt local legislation adopted by a local governmental entity relating to the use, sale, distribution, storage, transportation, disposal, formulation, labeling, registration or manufacture of a pesticide. ... Local legislation in violation of this section is void and unenforceable.

In other words, even though Iowa City voted over 40 years ago to be governed by a Home Rule Charter, we cannot regulate or ban lawn chemicals. Companies can make and sell this poison to anyone who wants to buy and apply it. Lawn care companies hired to apply it are supposed to follow directions for application, but sometimes do not, spraying on windy days when the chemical drift can blow far and wide. Homeowners often disregard the directions and use more than is printed on the label in order to make sure that all weeds are thoroughly killed.

Three to four times a year, Johnson County is bathed in a pervasive pesticidal overdose; rain washes much of it off the lawns and into the street where it eventually runs into our

creeks, streams and rivers. When this toxic runoff reaches waterways, it feminizes the frogs and fish and makes rivers and streams largely uninhabitable for many of the smaller creatures that live there. Glyphosate (RoundUp), the innocuously named "Weed & Feed" (containing 2,4D, glyphosate and Dicamba) as well as anti-grub and insect products containing Chlorpyrifos are prominent in the seed and garden stores (they can be smelled as soon as one walks in the door).

"Weed & Feed" is *not* the name of a marijuana-infused snack cracker from Colorado. The toxicity of chemical lawn care products of this kind causes some serious side effects: various cancers as well as diseases caused by hormonal disruptions. Organophosphate pesticides (e.g., Chlorpyrifos) are neurotoxins; research has shown that these neurotoxins are causally involved in various diseases of the nervous system including Parkinson's disease.

Your lawn combined with hundreds of lawns across the county and the many business applications result in thousands of pounds of poison being used each year in Johnson County alone. Please keep this in mind: thousands of pounds of poison being used each year in Johnson County alone.

Valuing a weedless lawn over the health of yourself, your family, your pets and your neighbors is sheer stupidity; stop being foolish and turn your fancies instead to kind thoughts, like 'love the earth, it's the only one we've got.'

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When you're allergic to gluten, going out to eat can be a giant pain in the pancreas. While pizza, sandwiches and pasta are clearly off limits for those that can't eat wheat, the foe of those with this allergy, complex sauces and even the least suspicious salad dressings often contain gluten.

I know what you are thinking: This "gluten problem" is a fad, a diet craze in disguise as an imagined abdominal crisis. No. For those with the daily challenge of navigating around gluten in a gluten-filled world, they wouldn't wish the challenge on anyone. And what they wouldn't give for a crusty piece of bread, fresh from the oven, a symbol of comfort and a full belly.

Bread. Oh, bread. How did I ever quit you?

The good news is that some cuisines are friendlier to the gluten free than others, and Southwestern food is one of them. Mondo's Saloon is nailing a gluten free menu with its authentic, south-of-the-border style fare, that has a few Midwestern flairs.

SOUTH BY MIDWEST

Saloon offers Southwestern fare with gluten free flair.

Photo by Adam Burke.

The first thing that Mondo's Saloon is doing right is their pricing. For the flour tortilla eaters (or gluten tolerant) among us, they have the B.Y.O.B (build your own burrito), a meal in itself, and only \$8 a pop. For our GFFs (gluten free friends), everything on the menu is clearly labeled: Your eyes can skim past the items that you can't eat, and you'll find there are a ton of options available. In fact, most of the menu is gluten free. Corn tortillas abound and, because of the fresh preparation and spices used in Southwestern salsas, guacamoles and moles, you won't end up eating a meal as lacking in flavor as Eucharist.

The staff at Saloon are knowledgeable. If you want something prepared gluten free, they know whether it can be done and done well. I once tried to order a wrap without the flour tortilla and the waiter steered me clear. I went

ahead anyway, and she was right: I should have ordered the fish tacos (my favorite) or the tamales, which come in such a generous portion that you'll need to skip chips and salsa, or split the meal with a friend.

Appetizers are your friend at Mondo's Saloon. The gluten-free Saloon Wings appeal to the Midwestern palate but have a Southwestern twist: mango chipotle or ancho barbecue. Come during happy hour for half-price appetizers and cheap (as in \$3 margaritas) drinks before 6 p.m. Eating off the "small plates" menu alone is a cheap meal, and, if you come with a group of friends, you can really get a good idea of the quality of the food as you sample your way across the appetizers. By the way, the nachos are average but gigan-

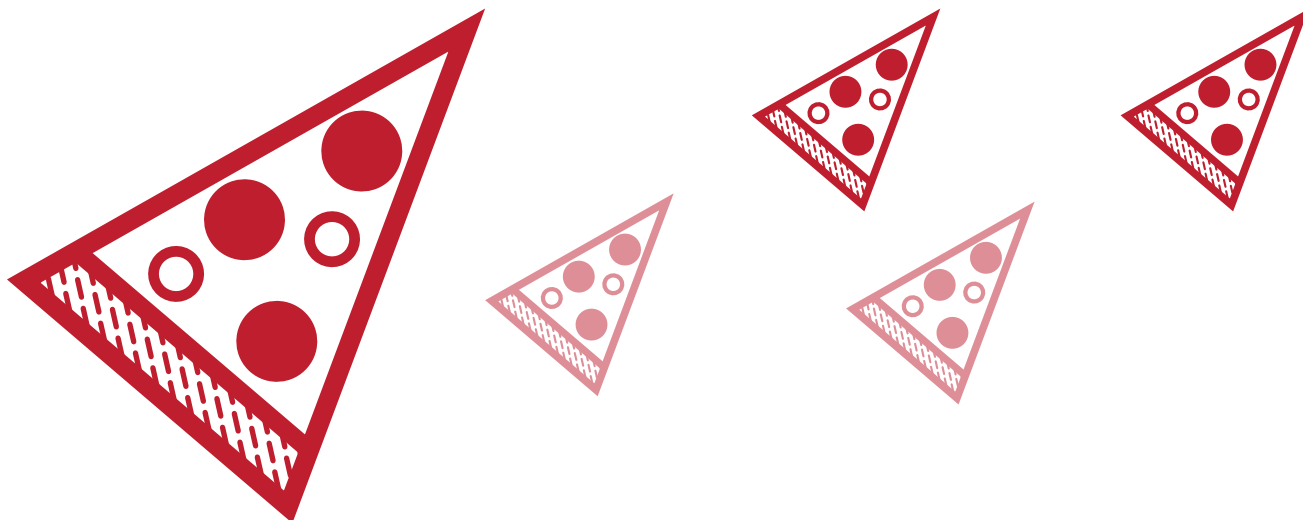
MONDO'S SALOON IS NAILING A GLUTEN FREE MENU WITH ITS AUTHENTIC, SOUTH-OF-THE-BORDER STYLE FARE, THAT HAS A FEW MIDWESTERN FLAIRS.

tic, so come hungry.

The best item on the menu by far is the Steak Flautas. At \$13, this braised flank steak is served with roasted sweet potato (how Midwestern!), caramelized onion, rajas (prepared blackened poblano peppers), charro beans, wilted kale and avocado.

With such complex dishes, you'll think you're eating in a fancy restaurant until you notice that Saloon is decorated like the inside of the fictional Chotchkie's of *Office Space* fame, with a "myriad of antique artifacts" adorning every wall, shelf and surface, swallowing the effect of the gorgeous 200-year-old Brunswick bar. If the T.G.I. Fridays decor gets to you, just go outside, sit on their Ped Mall patio and dream of warmer days and bread. **IV**

Submit Reviews:
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OLD KING COAL

This fossil fuel still reigns supreme as the University of Iowa makes slow progress on its renewable energy agenda. • **BY ERICA BLAIR**

I'm standing on the Burlington Street sidewalk, opposite the University of Iowa Main Power Plant downtown, waiting. I scan the building: a complicated assemblage of cylinders and squares, brick and vinyl, old and new. To keep up with the growing university, the plant made several additions since its construction in 1927, and now the original Romanesque architecture stands in contrast to its contemporary counterparts.

At exactly 1 p.m., I hear it. The whistle starts as a whisper and then swells to a deafening cry. Clouds of thick, white steam seethe from a pipe, and for 20 seconds the whistle screeches throughout town. Then, winding down, the whistle fades. The rush of steam slows. Silence.

Initially, this whistle was a timekeeper for Iowa City, blaring at four intervals daily, marking the beginning, middle and end of work. Today, the whistle is a relic of the past: The need for it is gone, but the tradition has remained. Staff members still perform the task manually, pressing a button from inside the plant.

The whistle is yet another layer of Iowa City's composition. How many notice it? Know where it comes from? Question its necessity? I wonder if the same can be asked about the power plant. How many see it driving by? Know what kind of fuel it burns? Question its necessity today? Will it, too, become a relic?



With two solid fuel boilers and two natural gas boilers, the University of Iowa Main Power Plant burns roughly 93,000 tons of coal, 261 million cubic feet of natural gas and 36,000 tons of biomass each year to generate steam—some of which creates the loud whistle heard in Iowa City throughout the day. In a process called cogeneration, this steam passes through turbines to create electricity—enough to supply between 20 and 30 percent of the university's electric power—before it is sent through underground tunnels to campus, where it is used for heating and air conditioning, cooking and sterilizing.

A 2013 Iowa City sustainability assessment revealed that the UI Power Plant emitted



211,158 metric tons of carbon dioxide in Iowa City in 2011, about 4,655 times the emissions of the average area household. But the power plant only accounts for part of the university's coal use: MidAmerican Energy generates power for most of the school's electrical needs at coal-fired power plants.

Coal is one of the greatest contributors to global warming: It has the highest carbon content of any fossil fuel, and, according to the International Energy Agency, coal is responsible for 43 percent of the total carbon dioxide emissions globally.

In addition to warming the planet, air pollution from coal is linked to a long list of health problems: asthma, stunted lung development, COPD, heart attack, stroke, coronary heart disease, cancer, neurological disorders—all of which disproportionately affect low-income individuals and minorities. In a recent report published by the World Health Organization, one in eight deaths worldwide were due to air pollution exposure, making it the “single largest environmental health risk.”

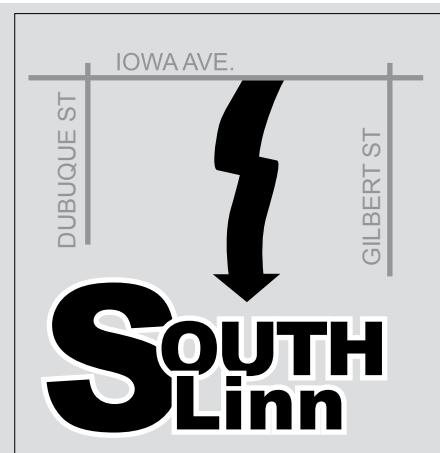
THE POWER PLANT ONLY ACCOUNTS FOR PART OF THE UNIVERSITY'S COAL USE: MIDAMERICAN ENERGY GENERATES POWER FOR MOST OF THE SCHOOL'S ELECTRICAL NEEDS AT COAL-FIRED POWER PLANTS.

Particulate matter emitted from coal plants are composed of minute toxins that enter directly into the bloodstream when inhaled. This past December, the Iowa Department of Natural Resources issued a pollution warning for Iowa City due to high concentrations of fine particulates, which often occurs in winter months when weather conditions limit pollution dispersal. The agency advised that residents “with respiratory or heart disease, the elderly and children limit prolonged outdoor exertion until air quality conditions improve.”

According to Maureen McCue, a physician and founder of the University of Iowa Global Health Studies Program, evidence suggests that coal pollution exacerbates even more illnesses, like obesity and diabetes, but drawing conclusions is extremely difficult due to limited health data and the presence of other airborne pollutants released from vehicles and farming

BLAST FROM THE PAST

The UI Power Plant on Burlington Street burns one of the dirtiest fossil fuels. | Photo by Adam Burke



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BURNING DOWN THE HOUSE

The University of Iowa Power Plant burns 93,000 tons of coal annually. If that was piled on the 50-yard line at Kinnick Stadium, the mound would be over 100 feet tall, cover the playing field and extend into the stands. And, that's only a fraction of the university's coal use: The power plant only generates 20-30 percent of the UI's energy. | Image by Adam Burke

equipment, CAFOs and other industries. And with a transient community like Iowa City, she said, determining the long-term health effects of the UI Power Plant is nearly impossible.

*

In addition to the detriments of burning coal, mining for this fossil fuel is also harmful. Surface mining, one of the most visible forms of environmental degradation, clears off entire mountaintops and destroys thousands of acres of forest. River Trading Company supplies the University of Iowa with coal extracted from underground mines in Illinois and Colorado. In individual interviews, Ferman Milster, the school's principal engineer for the UI Office of Sustainability, and Ben Anderson, the Power

Plant manager, both noted that mountaintop removal was forbidden in their contract.

Even so, other methods of mining are similarly destructive. Underground mines, for example, are left to collapse once coal has been removed, and they are a major source of methane—a greenhouse gas that warms the planet 20 times more effectively than carbon dioxide. In 2012, the EPA reported that underground mining in the United States emitted 1,295,000 metric tons of methane. Furthermore, while the university claims that it wants nothing to do with mountaintop removal, it nevertheless supports a company that does: River Trading is set to profit from a \$7 billion deal that will export 9 million tons of Appalachian coal from West Virginia and Kentucky to India over the next 25 years.

After mining, the transportation of coal also poses risks. Around 60 percent of coal in the United States is, at one time or another, shipped by rail. BNSF Railway, the second largest freight railroad company in the United States, estimates that a single train car can lose 500 pounds of fugitive coal dust en route to its destination, polluting the air and water and contributing to health problems along the way. The UI Power Plant's coal, brought in Monday through Friday

as needed, completes its journey by truck.

After coal has been burned, what remains is coal ash, a waste product containing high concentrations of toxins such as lead, arsenic and mercury that were pulled out of the smoke by pollution control technologies. Despite the health implications (EPA records show that people living within a mile of coal ash disposal sites are more likely to develop cancer) and numerous spills across the country (this February, 80,000 tons of coal ash spilled out of a storage lagoon in North Carolina), the EPA does not regulate its disposal and has only proposed rules.

While some states require inspections of coal ash disposal sites, Iowa's standards are extremely lenient—so much so that other states come here to dump. This winter in Muscatine, coal ash was even applied to roads to melt snow. The University of Iowa, Iowa State University and University of Northern Iowa dump their coal ash in an unlined, abandoned limestone quarry in Waterloo, and the University of Iowa alone disposes of 15,000 to 17,000 tons of the toxic material each year. Monitoring wells used to test water quality were voluntarily added to the site, and in a 2011 press release, the three universities

YOUR TOWN NOW

reported that an independent test revealed “levels of the sampled constituents all well below state and federal standards.”

*

So, what’s more naïve: demanding that the university stop burning coal, or continuing to burn it?

In 2011, a student organization called the Sierra Student Coalition campaigned to stop the University of Iowa’s coal use by 2020—a drastic step further than the school’s current goal of achieving 40 percent renewable energy consumption by 2020. To raise awareness, the group held screenings, hosted plant tours and stood on campus asking passersby to lift 16-pound buckets of coal and 4-pound buckets of oat hulls—the average amount of fuel burned per day, per student at Iowa. The group created a petition, collected over 3,000 signatures and presented their appeal to President Sally Mason. According to Zach Carter, a student who spearheaded the campaign, Mason responded by saying the university’s “top priority is education.”

Not much changed as a result. With less than six years to go, the University of Iowa is still working toward its original 2020 objective. According to Anderson, the university’s renewable energy use is at 12 percent right now. Most of that energy comes in the form of oat hulls, a cereal byproduct purchased from Quaker Oats in Cedar Rapids.

And the University of Iowa plans on burning more biomass—organic matter used for fuel—as its main strategy for reaching 40 percent renewable energy. Milster explained that biomass is carbon neutral: Theoretically, since plants sequester carbon dioxide while growing, they release no additional carbon dioxide when burned. And, unlike fossil fuels, they quickly regenerate. Besides oat hulls, other potential forms of biomass include expired corn seeds, poplar wood chips and switchgrass.

Between 2015 and 2016, the university will grow 2,500 acres of *Miscanthus x giganteus*, a non-native perennial grass that produces a woody stalk. The crops will be planted near Muscatine County on marginal land, managed by a farmer, harvested, processed and co-fired with coal. This alone will bump the university to 25 percent of its 2020 target.

But even this has problems: Biomass, like coal, emits particulate matter, adding to the ever-increasing inventory of ambient pollution. The American Lung Association doesn’t

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support the combustion of biomass for producing electricity, because, without proper pollution controls, biomass contributes to some of the same health problems as coal—asthma, respiratory failure, cancer. And, though biomass is touted as a clean fuel source, controversy remains over just how carbon neutral the process actually is and just how many pollutants it actually emits—especially when burning trees. Furthermore, raising energy crops like *Miscanthus* requires other inputs for growing, harvesting, transporting, processing and disposing of waste, racking up fossil fuel emissions and agricultural pollutants along the way.

“The takeaway message is we need to stop burning things,” McCue said.

Wind and solar energy remain as potential alternatives to coal. The University of Iowa operates a few small-scale projects—an electric vehicle charging station, a solar roof on the Cambus Maintenance Facility and a 2.4 kW wind turbine—but they’re largely symbolic, signifying that the university is working on it.

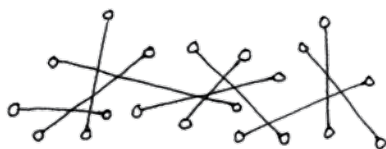
“There’s a practical and regulatory barrier [to wind and solar],” Milster explained when asked why such little progress has been made. As a nonprofit, the university can’t take advantage of tax credits, and as such, setting up wind and solar on campus isn’t cost competitive with what the university can buy.

With so many obstacles and excuses to maintain the status quo, eliminating coal probably won’t happen any time soon. But waiting much longer doesn’t seem like an option, either, when global temperatures are projected to increase if we continue consuming fossil fuels, business as usual. And if universities won’t take the lead, who will?

“There’s a sense that the university could do more,” McCue said. And that the university, which has a commitment to students as well as an interest in the future wellbeing of Iowa City, should do more—despite the many hurdles and despite the bottom line.

“The Stone Age didn’t end because they ran out of rocks,” she said. “It ended because they found a better way.” **lv**

Erica Blair is a graduate of the University of Iowa and received a BFA in Intermedia. She lives in Iowa City and works at the Salvage Barn.



STEPS TOWARD A BETTER WORLD

Miriam Kashia marches across the country to inspire others in the fight against climate change. • **BY HEIDI MCKINLEY**

On March 1, nearly 1,000 people gathered at the Port of Los Angeles to kick off the first ever Great March for Climate Action. Near the petrol refineries of East L.A., over 200 participants took their first steps in a journey that will end in Washington, D.C. by Nov. 1, 2014.

Miriam Kashia, a resident of North Liberty who, at 71, is one of the older marchers, plans to walk the entire way. Her motivation she says, “[is] to inspire and motivate and educate people” in order to battle the dangers of climate change.

Though scientists have been researching climate change since the 1930s, there was little public awareness of this phenomenon until the 1960s. Climate research mushroomed in the 1970s with the creation of the U.S. National Oceanic and Atmospheric Administration. During that time, environmental activists celebrated the first Earth Day, and knowledge of humans’ impact on the environment has grown ever since.

Kashia has been a social justice activist for over 40 years. “When I was a freshman in college I wrote a paper for some class about overpopulation. That’s when Paul Ehrlich’s book, *The Population Bomb*, came out. It absolutely woke me up to the [fact that the] direction we were heading wasn’t good.”

Kashia has been working for environmental justice ever since. After retiring from a career in psychotherapy in 2005, she went to Namibia with the Peace Corps for two years and then returned to work part-time for The Arc, an organization that advocates for families of adults and children with disabilities. Kashia is also an active volunteer and belongs to several environmental groups like the Citizens Climate Lobby and 100 Grannies, whose website invites “all the grandmothers of the world to join in promoting solutions to end activities destructive to Mother Earth.”

Lifestyle choices underscore Kashia’s commitment to ending climate change. She uses Second Nature, an alternative-energy program by Alliant that provides electricity from sustainable sources, and also turns her thermostat down in winter and up in the summer, explaining that she would “rather

be somewhat uncomfortable than be destroying the planet.” The long-time climate activist also gave up using plastic bags long ago and recycles everything she can.

“But you can’t recycle and think you’ve done everything you can do,” she explains. “[Climate change] is a catastrophe on our doorstep; in fact it’s got two feet inside the door. It’s already happening all over the globe.”

A few years ago, Kashia volunteered at a state park in Alaska where she saw the effects of climate change on permafrost.

“What many people aren’t aware of is that as the permafrost melts, it releases methane gas. So the more it melts up there, the more we approach the tipping point where there won’t be anything we can do.”

[CLIMATE CHANGE] IS A CATASTROPHE ON OUR DOORSTEP; IN FACT IT’S GOT TWO FEET INSIDE THE DOOR. IT’S ALREADY HAPPENING ALL OVER THE GLOBE.

—**MIRIAM KASHIA**

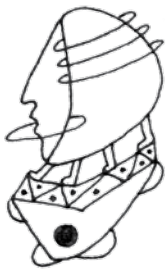
First-hand experiences like this made joining the Climate March an easy decision. “I looked at the [event’s] website,” she says, “and within one minute I had decided to go.”

Kashia spent months preparing for the march. During the winter she listened to audiobooks and walked the indoor track near her home in North Liberty.

“It takes a long time to walk 15 miles, which is what [participants] will average in a day,” she says. “It takes about five hours, and I’m a busy person. I walk six or eight miles several times a week.”

In spite of these challenges, Kashia’s commitment seems to be paying off; as she and a cadre of marchers made their way through the Mojave Desert last month, the avid blogger posted that the effort was “not as exhausting as it used to be.”

By the time the Great March for Climate Action reaches Washington, D.C., participants will have covered nearly 3,000 miles. Kashia



estimates that the distance equals about 7 million steps. Along the way, marchers will stop in many towns and spend the night in private homes or churches. The march plans to stop in Iowa City on August 20.

Those taking part in the march plan to host events in each town along the way in order to promote sustainable living practices like using compost toilets and bio-diesel. In January, Kashia led a workshop named “Awakening the Dreamer” that called attention to current environmental problems while exploring possibilities for a better future.

“It’s an extremely powerful program,” she says. “I would like to see that happen all the way across the country.”

Marchers hope their efforts will make working for better environmental policies a top priority in the minds of legislators and the general public. According to Kashia, many of the problems surrounding climate change are political. “A lot of it has to do with the deadlock in Washington,” she states, “and a lot of it has to do with the incredible power that the carbon industry has because they keep spinning lies and mistruths and the public would rather believe that because it’s easier.”

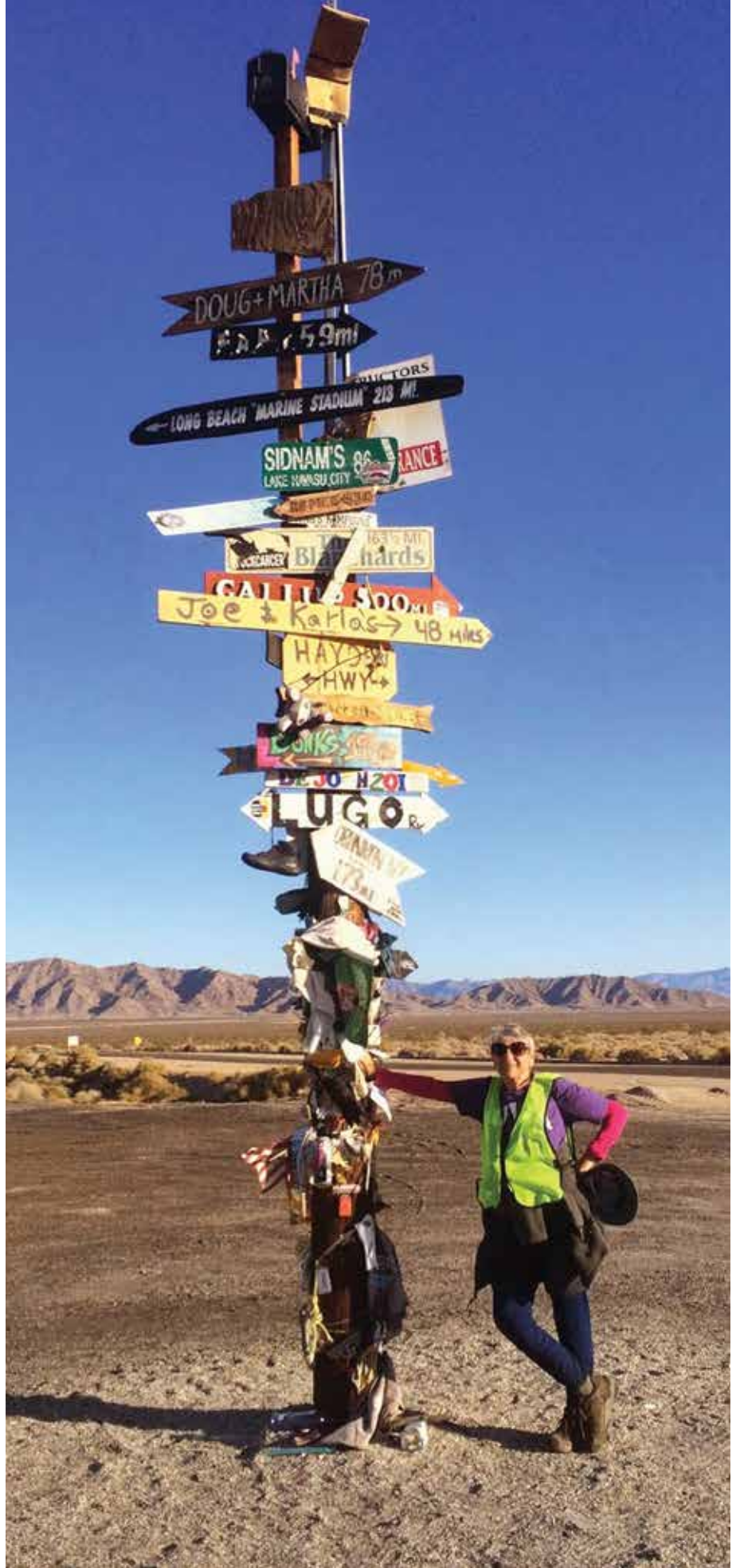
But Kashia’s determination to educate far outweighs her frustration about the obstacles impeding activists’ efforts to end climate change.

“You can’t know what’s going on unless you’re paying attention,” said Kashia, “If people would pay as close attention to what’s happening to our planet as they do to sports, we could solve this in a few years. We just need to pay attention and become informed and then take personal and political action.” **lv**

Heidi McKinley is a student of journalism and psychology at the University of Iowa. She spends most of her time reading self-help books, eating popcorn, and not comprehending the wave-particle duality of matter.

JOURNEY FOR THE EARTH

During the march, Miriam Kashia will visit 150 cities across the U.S. | Photo courtesy of miriammarching.blogspot.com



GOOD LUCK GETTING HOME

All hell breaks loose at the taxi shack when the dispatcher has to deal with a persistent former client. • BY VIC PASTERNAK



Paulie Floyd is fucking pissed. The phone rings and he snatches it up.

“Good luck getting home,” he singsongs before slamming it on the cradle, shouting, “Cocksucker!”

Our dispatcher hammers a fist on his desk when the phone rings anew.

“God, fuck,” he curses and then answers, “Good luck getting home!”

Again he slams the phone down.

As each shift ends, we flutter for the taxi shack to count our earnings, fork over the boss’s cut and figure out tips against expenses—meanwhile telling tales of the night, all at once chirping like birds on speed. War stories, as with herpes, want to be exchanged as soon and often as possible.

Phone rings and Paulie Floyd sighs extra loudly, getting us to shush.

“Good luck getting home!” Then he slams down the phone.

I ask him, “What’s with the chip on your bitch-ass shoulders?”

Paulie spins in his captain’s chair to stick out both hands as if weighing irreducible

CALL WAITING | In this installment of *Business as Usual*, one caller drives Vic’s dispatcher crazy.

Illustration by Josh Carroll

matters.

“Over here I got Jonah Lake being a dickweed and over here I got #69 being his abnormally despondent, self-crucified self.”

If Paulie Floyd is our little shit of a brother all-grown-up then Jonah Lake is our littlest shit of a brother whom everybody ignores. Or so Jonah complains.

“You know what that little dickweed did? Captain Jerry okayed an IOU from that pill-eater over on Glendale. And the IOU, of course, doesn’t pay. So when Jonah comes to relieve me next morning, I show him Jerry’s IOU and the memo I wrote about it, and he just sits there ignoring me, won’t even acknowledge I’m in the room, the passive little bitch.

“Then you know what he does? He tosses my note and the original IOU with all the contact info in the trash and that puts me in the goddamned dumpster digging through

dogshit and whatelse trying to get #17 paid.”

Paulie is a walking hemorrhoid, a cyst swelling for the lancet. His anger likewise swells enormous, a fury weird and elemental as if he’s been tapped into by a darkness from beyond the stars. He gets this way and we give him wide berth like he’s a pregnant lady shooting dope.

“I’m going to kill him. Really—he wants to be passive aggressive? He’s going to see me go active aggressive, you motherfuckers watch.”

The phone chirps, Paulie growls at it and the phone quits and doesn’t ring again. I’m impressed.

“And #69, he’s still got a red ass from me parking him last week, that thorny bitch, cry-babying, otherwise content to sit in his own shit stinking—that obstinate teenage fuck.” The phone rings and Paulie spins ‘round in his captain’s chair.

Then for a long time he just stares at the ringing phone.

“You going to answer that?”

When he does, Paulie singsongs, “Good luck getting home!” Then he slams the phone down.

“More weed, less meth,” I tell Paulie. “Whatever you need, or don’t. Have you tried the orange coffee?”

“Fuck you with a rope.”

“Really man, you need to chill out before you stroke out.”

Shoving out from his desk, Paulie stomps outside to light a cigarette which, by apparent devilry, triggers the phone to ringing and in turn provokes from him an exasperation of profanity. This specific chain of events repeats often enough that his motions have become a fluid yoga—rising, exiting, lighting, hearing phone then screaming, wheeling around for the helm but not before pinning cigarette between building and downspout where two others already burn unattended.

I’ve wondered, would not the whole world collapse if the phone didn’t ring when Paulie lights his cigarettes?

“Good luck getting home!”

SLAM.

I ask him: “So why do you keep telling the phones to fuck off?”



"This d-bag wanted a taxi to the strip club at 5 a.m., I told him the place is closed but he jumped in a gypsy cab anyway. Why not?"

"Thirty minutes later, he calls to demand that I turn around and come back to the strip club, 'They're closed,' he informs me. So I explain I'm a dispatcher not a taxi driver. 'But I left my phone and wallet in your cab.' So I tell him he didn't ride in our cab, and he calls me a goddamned liar, shrieking like a kid, 'You fucker, you idiot liar, you turn around right now.'"

Phone rings, he answers, "Good luck getting home!"

SLAM.

Now I get it.

Paulie dials back through the call log.

"This son-bitch is my last 70 calls. The first hour of this was funny."

This is when #69 arrives to check out and I perk up, hoping to see Paulie's sparks fly.

"Good luck getting home!"

SLAM.

"Hey man," #69 says to Paulie. "I want to apologize. My girl kicked me out last week and I don't know if you knew. For a week I've been sleeping in my car."

Paulie Floyd softens like butter in the microwave.

"Aw jeez, pal. You know I love you, man." He even stands up and throws his arms around #69, asking, "You need a couple of bucks?"

"We all good."

Phone rings, Paulie answers with super-cheer, "Good luck getting home!"

SLAM.

#69 asks me: "What's that all about?"

"Don't even ask," I tell him. "Nothing to see here."

One of us has had the foresight to buy a twelver of PBR and we drink the sun coming up on us, telling war stories and waiting for Paulie to be relieved so we can all get Sunday breakfast. We're there when Jonah Lake shows up and I follow him into the office for another shot at seeing Paulie's sparks fly.

Jonah points at the ringing phone, "You aren't going to answer that?"

Paulie instead rises from the helm and leaves the shack, finally pacified. **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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LOOP COME FULL CIRCLE

After a 22-year hiatus, South London's psych rockers are back and stopping in Iowa City during their U.S. reunion tour. Bandleader Robert Hampson took time to talk with *Little Village*. • BY KEMBREW MCLEOD

This is your brain. *Crack*. This is your brain on Loop. *Sizzzzzzzzzzle*.

Born in 1986, dead by 1991 and recently arisen from the ashes, this seminal British band specializes in a unique blend of psychedelia, drone, distortion and pulsing rhythms. On Friday, April 25, at Gabe's, Loop will melt minds during a rare performance that is not to be missed.

I'M NOT REALLY ONE FOR OVERSTATING OR WEARING INFLUENCES SO READILY ON YOUR SLEEVE. I MEAN, YOU HAVE TO TRY TO CREATE SOMETHING UNIQUE, MAKE IT YOUR OWN.

- ROBERT HAMPSON

"We decided to re-form about a year ago," Loop ringleader Robert Hampson tells me. "We had been chased down over the years to do this, and I always said 'no.' But after a while, quite frankly, I started to question my reasons not to do it. So, instead of instantly dismissing it, I began to get in touch with various members. We were asked to curate the very last All Tomorrow's Parties festival in England, and we ended up playing around 10 shows last year. Basically, it was about testing the waters, and it worked out quite well. We

are now preparing for an extensive U.S. tour and are playing some big festivals in Europe."

During their time together, Loop helped develop a new musical vocabulary by synthesizing a diverse range of influences from the 1960s and 1970s. "There's the references to CAN and bands like Suicide, The Stooges, MC5 and The Velvet Underground," Hampson says. "There was also the freak beat psychedelic side of things, and you also had the more avant-garde and post-punk groups as well—with bands like The Pop Group."

"So it was a hodgepodge of influences," he continues, "but I'm not really one for overstating or wearing influences so readily on your sleeve. I mean, you have to try to create something unique, make it your own." Hampson certainly practiced what he preached. Loop echoed elements of all of the above-mentioned bands, while at the same time developing a distinctive musical personality that was itself quite influential.

During their brief lifespan, Loop was extremely productive, releasing three proper studio albums (1987's *Heaven's End*, 1988's *Fade Out* and 1990's *A Gilded Eternity*), as well as several singles and EPs (which are collected in the excellent compilation album *The World In Your Eyes*). Each is a stone cold classic—full of expansive, trip-tastic freakouts and pummeling proto-punk riffage.

"In the context of what was happening in England at the time," Hampson tells me, "musically, we were definitely apart. For me, my

kindred spirits at the time were Glenn Branca, Rhys Chatham, Sonic Youth and Big Black—the pre-grunge American bands. Nirvana opened for us very early on, but they didn't make a very big impact on me, to be honest."

"For me," he adds, "a lot of those grunge bands were like the Seattle equivalent of what we called in England 'pub rock'—just really generic. I just couldn't get into all those groups who played sub-Black Sabbath riffs all the time. It got really boring really quickly. Unfortunately, Loop often got compared to Black Sabbath, but they were not influences. *At all.*"

Just as those grunge bands helped create a new "alternative" market for bands like Loop, they disbanded in 1991. "There's lots of different reasons why we broke up," Hampson says. "We were under so much pressure at the time, with constant touring and a steady recording output. When you're at a certain level, physically, it's really demanding. And when you have to put up with a lot of other external pressures as well, sadly, it just got the better of me."

"I have said since that, with the benefit of hindsight, I should have just said to everybody—the record company, management—that we needed six months off. We had come

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Illustration by Jacob Yeates



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off an insane period of touring, and it got the better of us. I just felt like I wanted to do something different, and me being me, I took a radical step and did something *really* different. With hindsight, it was a mistake, because we still had at least another good album left in us.”

Does Robert Hampson still think the group has another album left in them? “I’ve got music in me all the time, but as Loop, right now, I don’t know,” he tells me. “We’re still in that

IN THE CONTEXT OF WHAT WAS HAPPENING IN ENGLAND AT THE TIME MUSICALLY, WE WERE DEFINITELY APART. FOR ME, MY KINDRED SPIRITS AT THE TIME WERE GLENN BRANCA, RHYS CHATHAM, SONIC YOUTH AND BIG BLACK—THE PRE-GRUNGE AMERICAN BANDS.

- ROBERT HAMPSON

testing-the-waters stage with this very large American tour and big festivals coming up. So we don’t have any time to do anything other than to rehearse and tour. We’ll just see how it goes and take it from there. I will admit that I am entertaining the idea of entering the studio, but I can’t say right now that it will happen.”

For now, we must content ourselves with seeing the band in its live incarnation during their stop in Iowa City—when they will crack open skulls, scramble brains and leave them splattered on the grimy floor of Gabe’s. **lv**

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THE BED • BY ALYSSA PERRY

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We take all meals in the bed. Crumbs in the bed call fishmoths for morning. Of course dark prevails. Wake, fishes, he and I used to eat crackers, and for that we give ourselves over. I make kerfuffle, him, care, I do not. He does not try to rouse me from sleep, because I don't to distraction. I rouse him. A sign on the door reads PLEASE NO UNNECESSARY DISTURBANCE THERE WILL BE COMPENSATION. Nothing disturbs me but goes by the name of fishmoth. Silverfish. Firebrat. Lepismatidae. They pass through the mosquito net whenever they please. How things get used into being. The children's flashlights take a spindly pauper of my elbow crook. Window like a porthole to out-of-doors, where willow crotch slings the pane shut. As if I'd open for anything. Watch out the snacks, the door, field-tripped children, ceiling, bed under me. Once a maid parted the gauze; once she dusted over our face. Once I knew this room like how a god—forgotten, emerged from mountain crevasse, snow-blind—knows light. Try me: I won't blink more. Still slumbering? No more, impersonal, I blame you. And the rule we don't go for. We haven't. Here we are, and how. I mean everything still smothered in crackers, and the world with us fed up. I stare the willow down and when I turn inward our net holds a paper airplane by the nose. It takes an hour to thread it home. I unfold the corner to encyclopedic C: COMMENSAL. We grub the same sheet. But what hiding's so thick that hunger can't prod it? Partner? Who's spoonfed? Not them. Fishmoth, you, fishmoth, me. And none of us wings. Our bed nest scratches where their feelers crackled off, when shuttling your dreams, they dropped and forgot to retrieve them. I blame your having such dreams even bugs refuse to crawl back to. Maybe nothing can touch me, desire, lunking as a breakneck giraffe. Even when I was allowed the vacation day and restroom visits, I only climbed back up for that I believed ardently in novelty. But crackers? Rid of us these mongers whose efforts at love unbid my thoughts and prevent me to sleep. Sent to night without the story, where are we to find another? If that crooked elbow comes again I'll do something I swear not to.

Alyssa Perry has knocked about Iowa most of her life. She studied theatre and writing at the University of Iowa, and will be returning for graduate school in the fall. She works at Rescue Press.

IC DOCS INCOMING

This student-organized documentary film festival brings a juried selection of shorts to downtown Iowa City. Here are some highlights.

BY PAT BROWN AND WARREN SPROUSE

Co-hosted by FilmScene, the Bijou film board and the UI College of Liberal Arts and Sciences, the Iowa City International Documentary Film Festival (IC DOCS) will run for its 12th season, April 17-19 at FilmScene. The festival seeks to provide a nominally competitive forum for short works of experimental documentary film in order to consider alternative views of what it means to document, and indeed what it means to experience reality itself. IC DOCS is entirely student organized and will feature both locally-produced and international films no longer than 30 minutes in length.

This year's films were selected by two jurors: Dani Leventhal and John Gianvito. Leventhal is a prominent filmmaker whose work has been collected by such institutions as the Museum of Modern Art and Yale University, and also a former resident at the Wexner Center and winner of the Milton Avery Fine Arts Award. Gianvito is an established feature film director whose 2007 documentary, *Profit Motive and the Whispering Wind*, was voted best experimental film of the year by the National Society of Film Critics. Gianvito has taught film history and film production for many years at the university level and has served as curator of the Harvard Film Archive. Here are some of the films they liked.

BURN OUT THE DAY

DIRECTED BY SASHA WATERS FREYER

In their 1982 music video for "Burn Out the Day," Blue Oyster Cult sets a car on fire and a bunch of unidentified people come to watch while the band, dressed in sleeveless lamé, ill-fitting blue jeans and unnecessary leather armbands plays their song in front of it. They were clearly living for giving the devil his due. In Freyer's documentary *Burn Out the Day*, a similar, but more modern, group of Iowan observers dressed in hoodies, cheerleading uniforms and those cheap-looking jeans with snaps on the pockets watch an abandoned house burn to the ground despite the best efforts of somewhat disengaged local firefighters.

Burn Out the Day is elegiac in every sense of the term. Time passes, things fall apart, entropy wins. As this happens, assorted individuals stop to watch and to absorb all the pathos which this burning house conveys. Some of them bring lawn chairs. Freyer, a former UI cinematic arts professor, seems to suggest in her film that, just as natural disasters or school shootings are said to bring a community closer together, smaller everyday losses and occurrences of destruction may have the same effect. This film also seems to suggest documentation as a communal project, which of course all history inevitably is, and seeks to collect the individual reactions to a shared event into a coherent short film.

FRONTIER JOURNALS 03: AZTEC BALDWIN COLLAGE

DIRECTED BY GEORG KOSZULINSKI

What will happen to all those tweets and text messages saved on your phone when new technology arrives? When we start communicating by trans-osmosified thought fusion, will the NSA still care about databasing your suspicious emails? Georg Koszulinski, a recent University of Iowa MFA graduate, thinks they won't and that this very abandonment may present a new opportunity to make political art. He presents this notion through his film *Frontier Journals 03: Aztec Baldwin Collage*, a fractured documentary about Craig Baldwin, a collage-style filmmaker in San Francisco whose main themes deal with the colonial history of Spain in the Americas. Baldwin is interested, to use his own words, in "surfing the wave of obsolescence" and utilizing cast-off technologies like filmstrips, VHS and audio cassettes to retell the historical narrative of Spanish conquest from a more radial perspective.

Koszulinski's document of this filmmaker is itself a pastiche: The documentary uses interview, found footage and extended, un-contextualized video of Native Americans in ritual costume performing a dance ceremony as an alternative way to celebrate Day of the Dead in San Francisco's Mission District. His short



L I G H T S , C A M E R A , L U N A F E S T



CORALVILLE CENTER FOR PERFORMING ARTS—APRIL 23, 6 P.M. (\$12-\$20)

Fans of film and fundraising are in for a treat as the third annual LUNAFEST makes its way through Iowa for a celebration that cannot be missed.

LUNAFEST is a nationwide traveling film festival that will visit 150 cities in 2014. This year's festival features nine award-winning short films by, for and about women. The lineup includes comedy, drama, documentary and animated films. While LUNAFEST is geared towards adults, viewers 16 and older are encouraged to attend.

Proceeds from the silent auction and movie screening will support Girls on the Run of Eastern Iowa (GOTR-EI) and the Breast Cancer Fund. LUNAFEST's efforts will ensure that GOTR-EI has the necessary resources to continue providing healthy living programming to underprivileged girls. GOTR-EI will receive 85 percent of the net proceeds from the evening, with the rest going to benefit the Breast Cancer Fund.

More information can be found at lunafest.org or girlsontheruniowa.org.

—Gianna Canning



BURN OUT THE DAY

film pays a sort of indirect homage to fringe artists and the important role they play in re-conceptualizing social understanding. It also presents a found-object type of filmmaking that mimics the often-disconnected way our life experiences occur.

BEAUTIFUL, BEAUTIFUL, BEAUTIFUL!

DIRECTED BY PILAR ÁLVAREZ

Pilar Álvarez's film *Beautiful, Beautiful, Beautiful!* is hardly a straightforward documentary. If it has a subject, it is Cuba's National Museum of Fine Arts in Havana, where the entire film was shot. The camera explores the holdings of the museum, focusing tightly on details of paintings from the



**FRONTIER JOURNALS 03: AZTEC
BALDWIN COLLAGE**

colonial period to modern day. Interestingly, this museum has closed, and the film presents voices of past visitors that seem to linger. As we track across the empty, darkened spaces of the museum and across the more lively spaces of the paintings, we hear the ambient noise of a bustling museum. The voice of one man in particular guides us through the paintings we see, as he describes his reactions to the paintings and gives us a glimpse into his personal life and emotional history.

In its melding of documentary, narrative and essayistic forms, *Beautiful, Beautiful, Beautiful!* gives us a complex meditation on art, museum space and personal meaning that evokes Alain Resnais's documentary shorts of the 1950s. The opening tracking shot along the path of a white ceiling beam recalls Resnais's

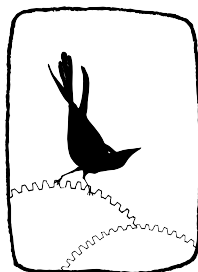


BEAUTIFUL, BEAUTIFUL, BEAUTIFUL!

similarly deliberate explorations of architecture, particularly his *Tout la mémoire du monde* (1956), on the Bibliothèque Nationale in Paris. Unlike Resnais's somewhat cynically-presented library, Álvarez's museum is not a holding cell for books, constructed by a society with what Jacques Derrida would later call "archive fever." Instead, a museum is a lively space that gives us access to other spaces, including those within ourselves. As the unnamed narrator elliptically observes after being moved by a painting of abandoned boats, it is "as if this were the whole world; as if life were like living inside a museum."

IC DOCS >> CONT. ON P. 25

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REVIEW: ART AND LIFE IN AFRICA

Art and Life in Africa uses technology to bring a new depth to a cornerstone of the UIMA's permanent collection. • BY BRIAN PRUGH



When entering a museum or gallery, viewers hold certain expectations for encountering art. The museum is well-suited to display a particular kind of object that often seems, in some sense, made for a museum (like much contemporary painting). So, when museums have set out to display different kinds of objects, they have often encountered considerable growing pains. This has certainly been apparent in the display of African art, and an influential (if infamous) exhibit at the Museum of Modern Art in 1984 is a case in point.

“Doctor Lawyer Indian Chief,” Thomas McEvilly’s November 1984 *Artforum* review of MoMA’s ‘Primitivism’ in 20th Century Art, takes issue with the ahistorical isolation of works of African and Oceanic art placed next to modernist paintings and sculptures. He argues that this aestheticizing of the works led to “the exorcising of the primitive works themselves, which, isolated from one another in the vitrines and under the great lights, seem tame and harmless. The blood is wiped off them. The darkness of the unconscious has fled. Their power, which is threatening and untamed when it is present, is far away.”

While McEvilly’s rhetoric suffers from many of the same faults for which he criticizes MoMA, he makes an important point: The “primitive” works in the MoMA exhibition were unmoored from the life they were

MIXED MEDIA

Using technology, *Art and Life in Africa* contextualizes the UI’s collection. | Photo by Brian Prugh

meant to have and, in that particular exhibition, were set to work serving an ideological agenda wholly foreign to their production and role in society.

Art and Life in Africa attempts to do precisely the thing that MoMA’s ‘Primitivism’ in 20th Century Art did not: to make accessible the history and role in the life and culture of the objects being displayed, and to provide the tools necessary to get a feel for the life of the object before it entered the museum. The idea behind *Art and Life in Africa* is that the objects that form the UI Museum of Art’s collection belong to a way of life, and understanding their role in that life is critical to making sense of their presence in the museum as objects.

It’s a difficult undertaking, and the UIMA has pulled out all of the technological stops to make progress to this end. The exhibition itself is actually quite spare: The works are presented with very little description, arranged on two walls of the gallery. But each work is accompanied by a QR code, which can be scanned either by the viewer’s smart phone or one of the iPads available at the show. The QR code directs the device to the *Art and Life in Africa* website, where the individual works are

placed in context geographically by country and people as well as culturally in terms of the way that the object fits into the broader life of the society from which it has been extracted.

The virtual component of the exhibition is an ambitious project itself. Growing out of a CD-ROM project led by UI professor Christopher Roy, the website supporting the show has been redesigned and made publicly available through the UIMA’s website. The site offers a wealth of information for exploration outside the exhibition, and, as a resource, it will profit in its current form in many of the ways that the CD-ROM found success—as a tool for teaching African art in classrooms, from grade schools to colleges.

The critical question for the show is whether it works—a question for which I don’t have an easy answer. The show feels a bit schizophrenic, with the objects presented in a clean, well-lit and sanitary setting and the story about the life of the object presented in a different realm altogether—in the virtual space. But my hunch is that this contradiction is something that cannot be avoided, and that the problems with the real objects versus the virtual context are endemic to the encounter of objects from another place.

We place these objects in a museum in part because they are incredible to look at; even placed against a plain white wall, they have a vitality that reaches through time and space, becoming palpable even as the objects are isolated from the site of their creation. Yet there is more room for understanding these objects by placing them within the story of a time, place and culture at some remove from where we encounter them. And the best way I can think of to encounter the object is in a clean space with this story already alive in one’s mind—a task to which the virtual information bank, with essays, links to maps, histories of the peoples who made the objects and photographs of the objects in situ, is in a unique position to provide. **lv**

Brian Prugh will graduate with his MFA in Painting from UI this spring (God willing), and will be moving onto a boat parked outside of Miami, Fla. You can follow his adventures on his blog at brianprugh.com/the-floating-bear/.

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IC DOCS >> CONT. FROM P. 23

**LET US PERSEVERE IN WHAT WE
HAVE RESOLVED BEFORE WE FORGET**
DIRECTED BY BEN RUSSELL

Let Us Persevere in What We Have Resolved Before We Forget is set on the South Pacific island of Tanna, Vanuatu, where the "cargo cult" of the messianic figure John Frum still remains prominent. More than 30 years after decolonization, the people of Tanna await the return of Frum, who promised to help them cope with the changes brought by the white man. The documentary explores this forgotten waypoint of the colonial domination through beautiful imagery, shot on 16mm. The island as represented here is intriguing and a bit strange. The film gives us a very specific sense of place and the details—the jungles, the ocean and the active volcano—that shape the lives of the people living there.

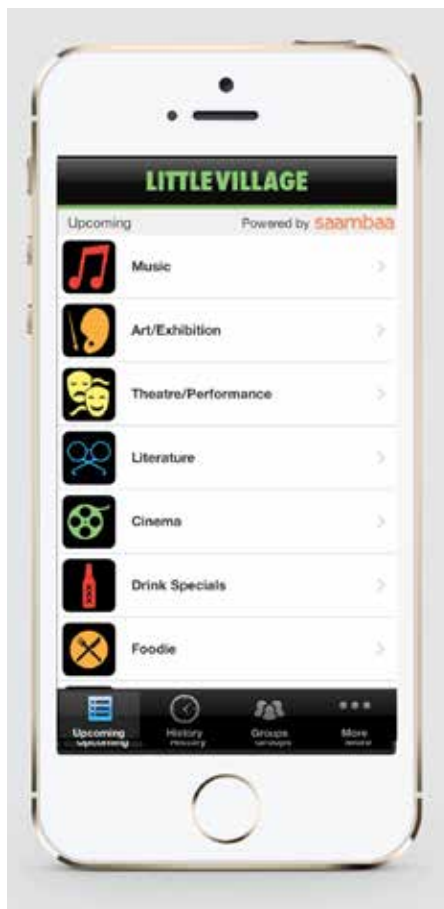
GHOSTLY PULSATIONS

DIRECTED BY ADRIANA TRUJILLO AND JOSÉ INERZIA

The six-minute film *Ghostly Pulsations* engages with the philosophical question of the distinction between human memory and recording media by attempting to document the "things that went un-filmed and un-caught." Of course, as a found footage film, it consists of things that people did record, but the film is damaged, sometimes indecipherable, overexposed, upside down, backwards, burnt or scratched. Focusing on life in the "border region between Mexico and the United States," it shows the importance of faults, interstices, re-orderings and mis-rememberings that typify human experience and memory but that aren't recorded in media archives. In *Ghostly Pulsations*, the border region between Mexico and the States (including home movie footage of Disneyland in Anaheim) meets this border region between life and its storage in our memory. **lv**

Warren Sprouse teaches in Cedar Rapids and watches movies in Iowa City. He has 265 movies on his Netflix queue but still feels that going to the cinema is more fun.

Pat Brown is a graduate student in the Department of Cinematic Arts at the University of Iowa.



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MUSIC

ONGOING:

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

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

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

Live Jazz *Motley Cow Cafe*, Free, 5:30 pm

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

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

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

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

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

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

Karaoke *The Vault-Cedar Rapids*, Free, 8 pm

FRIDAYS: Dueling Pianos *The Vault-Cedar Rapids*, Free, 9 pm

SATURDAYS: Dueling Pianos *The Vault-Cedar Rapids*, Free, 9 pm

Karaoke *Checkers Tavern*, Free, 9 pm

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

WED., APRIL 16

Joshua James *Legion Arts CSPA Hall*, \$13-\$16, 12 am

Drumming for Healing *Prairiwoods*, Free, 6 pm

Fatoumata Diawara *Legion Arts CSPA Hall*, \$22-\$27, 7 pm

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

Shitstorm *Gabe's*, Free, 9 pm

THURS., APRIL 17

Joe Wayne & The Pain, Gone South *Yacht Club*, \$7, 9 pm

FRI., APRIL 18

Java Blend Exclusive Hour With Crankshaft *Java House*, Free, 2 pm

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

Johnson & Ducey *Cedar Ridge Vineyards*, Free, 6 pm

Waubek Trackers *Campbell Steele Gallery*, \$10-\$12, 7 pm

Acoustic Cage Match *Gabe's*, \$3, 7 pm

Virtuoso Flute *Riverside Recital Hall at UI*, Free, 7 pm

Dan DiMonte and the Bad Assettes Album Launch Party *Yacht Club*, \$5, 9 pm

Simon Townshend *Legion Arts CSPA Hall*, \$17-\$21, 8 pm

Ramblers *Parlor City*, 8 pm

Betty Calling *Chrome Horse Saloon*, Free, 9 pm

Rudie Clash of Dubskin *Gabe's*, \$5, 10 pm

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

SAT., APRIL 19

Vocal Recital *Iowa City Public Library*, Free, 3 pm

The 442s *Campbell Steele Gallery*, \$15-\$18, 7 pm

Jazz Fest 14 *Kirkwood Training and Outreach Services*, \$10, 7 pm

Bo Ramsey & Highway 12 *The Mill*, \$12-\$15, 8 pm

Jeremy Kittel Band *Legion Arts CSPA Hall*, 15-\$18, 8 pm

Kid Sister *Blue Moose Tap House*, \$15-\$17, 8 pm

The Flamin Camaros *Parlor City*, 8 pm

Well Lit *Chrome Horse Saloon*, Free, 9 pm

Item 9 & The Mad Hatters, Zeta June *Gabe's*, \$5, 9 pm

Ty Bates *Wildwood Smokehouse & Saloon*, Free, 9 pm

4/20 Pre Party w/Fairhaven, Fire Sale, Stonebelly *Yacht Club*, \$5, 10 pm

SUN., APRIL 20

Fire Sale *Parlor City*, Free, 6 pm

MON., APRIL 21

Latin Jazz Ensemble *Riverside Recital Hall at UI*, Free, 7 pm

TUES., APRIL 22

Tom's Guitar Show *Uptown Bill's*, Free, 6 pm

Gamba, Gamba, Gamba *Riverside Recital Hall at UI*, Free, 7 pm

Sleepwalkers *Gabe's*, Free, 9 pm

WED., APRIL 23

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

Double Vision Tour Featuring Hypercrush *Blue Moose Tap House*, \$15-\$25, 9 pm

THURS., APRIL 24

John Gorka *Legion Arts CSPA Hall*, \$17-\$21, 7 pm

Spoken Word Wednesdays



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Loop w. The People's Temple *Gabe's*—April 25, 10 p.m.
(\$12-\$14, 19+)

This is one of those shows that makes you say, “No way, are they really playing in Iowa City?” Loop was only active for five years in the late ‘80s and early ‘90s, but they cemented themselves as legends of psychedelic rock. After 22 years, the band got back together in 2013, seemingly in an effort to obliterate as many sound-systems as possible.

Known for their deep and detailed sound (and probably for having the most perfectly descriptive band name of all time), the British group makes three-chord riffs into huge and intricate songs that can flatten a room. As such, comparisons to bands like Spacemen 3 and My Bloody Valentine are as frequent as they are apt.—MJ



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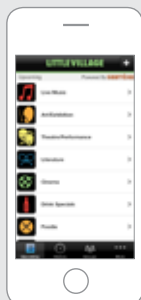


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MUSIC cont.

Ultraviolet Hippopotamus Yacht Club, \$8, 10 pm

FRI., APRIL 25

Taste of Jazz ... An Evening in New Orleans Hotel at Kirkwood Center, \$45, 5 pm

Natalie Brown Campbell Steele Gallery, \$10-\$12, 7 pm

Sacred Voices of Bach Riverside Recital Hall at UI, Free, 7 pm

Joseph Hall: Elvis Rock N' Remember Coralville Center for the Performing Arts, \$18-\$28, 8 pm

David Zollo Parlor City, 8 pm

Kris Delmhorst and Peter Mulvey Legion Arts CSPA Hall, \$16-\$19, 8 pm

BTA Chrome Horse Saloon, Free, 9 pm

Soul Fusion Wildwood Smokehouse & Saloon, Free, 9 pm

Candymakers, Uniphonics Yacht Club, \$7, 10 pm

LOOP Gabe's, \$12-\$14, 10 pm

SAT., APRIL 26

Bach-a-thon 2014 Riverside Recital Hall at UI, Free, 10 am

Velvet Lotus Tattoo Party Gabe's, \$5, 7 pm

Terry McCauley Parlor City, 8 pm

Surf Zombies Legion Arts CSPA Hall, \$10-\$13, 8 pm

Downward Fall Chrome Horse Saloon, Free, 9 pm

Stampede Wildwood Smokehouse & Saloon, Free, 9 pm

Broccoli Samurai, Genome Yacht Club, \$5, 10 pm

SUN., APRIL 27

UI School of Music Presents: Chamber Orchestra Riverside Recital Hall at UI, Free, 3 pm

River Glen Parlor City, Free, 6 pm

UI School of Music Presents: Composer's Workshop Riverside Recital Hall at UI, Free, 7 pm

MON., APRIL 28

Holocaust Memorial Concert Old Capitol Museum, 7 pm

Wolfgang David Riverside Recital Hall at UI, Free, 7 pm

TUES., APRIL 29

Guest Artist Recital Kirkwood Training and Outreach Services, \$10, 11 am





Ghost Mice w. Little Ruckus, Lesbian Poetry, Hooray and Bernays Propaganda *Public Space One—May 1, 8 p.m. (\$5, all ages) | Photo by Zak Neumann*

Ghost Mice has gained traction as a luminary in the national lo-fi scene, playing his endearingly goofy, heart-on-sleeve songs in living rooms and basements across the country. But supporting act, Fairfield's Little Ruckus, will bring the party with his blaring electro-pop beats and generally crazy performance—case in point, last time he played PS1, he scaled one of the gallery walls in a single jump (no, really).—MJ

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CALENDAR

MUSIC cont.

Huey Mack & Colette Carr *Blue Moose Tap House*, \$15-\$17, 6 pm

The Steel Wheels *Celebration Hall--Iowa Mennonite School*, \$10-\$15, 7 pm

Holly Golightly & The Brokeoffs *Trumpet Blossom Cafe*, \$8, 8 pm

ASAP Ferg *IMU Main Lounge*, \$23, 8 pm

WED., APRIL 30

Cloud Nothings and Protomartyr *Gabe's*, \$12 - \$15, 8 pm

THURS., MAY 1

Pierre Bensusan *Legion Arts CSPA Hall*, \$16-\$19, 7 pm

UI School of Music Presents: Jazz Repertory Ensemble *Riverside Recital Hall at UI*, Free, 7 pm

Ghost Mice w. Little Ruckus, Lesbian Poetry, Hooray and Bernays Propaganda *Public Space One*, 8 p.m. (\$5, all ages)

The Janice Ian Experience *The Mill*, Free, 9 pm

IndigoSun *Yacht Club*, \$6, 10 pm

FRI., MAY 2

Bad Girl No Biscuit *Cedar Ridge Vineyards*, Free, 6 pm

Jordan Bergren Group *Campbell Steele Gallery*, \$10-\$12, 7 pm

Slavic Classics - Signature Symphonic *Coralville Center for the Performing Arts*, \$19-35, 7 pm

Concert Chorale *Kirkwood Training and Outreach Services*, \$10, 7 pm

Skeeter Louis & the Cedar Rapid Allstars *Parlor City*, 8 pm

Live Band (TBD) *The Vault-Cedar Rapids*, Free, 8 pm

Skin Kandy *Wildwood Smokehouse & Saloon*, \$5, 9 pm

Fire Sale, Surrounded by Gians, The Casual ties *Gabe's*, \$5, 9:30 pm

SAT., MAY 3

Maifest in Amana Colonies *Millstream Brewery*, Free, All Day

Irish Sessions *Uptown Bill's*, Free, 4 pm

Jocelyn *Blue Moose Tap House*, \$10, 6 pm

BillyLee Janey Band *Campbell Steele Gallery*, \$10-\$12, 7 pm

Slavic Classics - Signature Symphonic *Paramount Theatre Cedar Rapids*, \$19-35, 7 pm

Live Band (TBD) *The Vault-Cedar Rapids*, Free, 8 pm

JC Project *Parlor City*, 8 pm

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

That Freak Quincy *Yacht Club*, \$5, 10 pm

SUN., MAY 4

Maifest in Amana Colonies *Millstream Brewery*, Free, All Day

UI School of Music Presents: Phi Mu Alpha Sinfonia *Riverside Recital Hall at UI*, Free, 2 pm

Cedar Rapids Community Concert *Paramount Theatre Cedar Rapids*, 2 pm

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

Kurt Boche *Millstream Brewery*, Free, 5 pm

The Feralings *Parlor City*, 6 pm

Maifest in Amana Colonies *Millstream Brewery*, Free, All Day

MON., MAY 5

Lapalux, Jack Lion *Gabe's*, \$10-\$12, 9 pm

TUES., MAY 6

Julian Lage & Chris Eldridge *Legion Arts CSPA Hall*, \$16-\$19, 7 pm

UI School of Music Presents: UI Saxophone Studio Recital *Riverside Recital Hall at UI*, Free, 7 pm

William Fitzsimmons *The Englert Theatre*, \$25, 8 pm

MAN OF LA MANCHA | IOWA CITY COMMUNITY THEATRE—APRIL 25-27 AND MAY 2-4 (\$10-\$18)

In their production of *Man of La Mancha*, the Iowa City Community Theatre will turn the Johnson County Fairgrounds into 16th-century Spain for this musical adaptation of Miguel de Cervantes' *Don Quixote*. Since it first appeared on Broadway in 1965, this tale of a knightly dreamer has captured the hearts of the world. It originally ran for 2,328 performances, has had four Broadway revivals, a movie adaptation and the play has been translated into over 16 languages.

Considered by many to be one of the greatest books ever written, the original story concerns an older man who decides to become a knight like the ones he has read about in books. With his sidekick Sancho Panza, he sets off to perform imaginary quests in order to win the heart of his lady love, putting a romantic gloss on his bleak surroundings.

The musical adds a twist to the original novel, presenting it as a play-within-a-play performed by Cervantes as he and a servant are confined in prison. The main role of Cervantes/Don Quixote has been played by such theatrical luminaries as Richard Kiley, Raul Julia, Hal Linden, Robert Goulet—and Sam Beckett (Scott Bakula) in one memorable episode of *Quantum Leap*.

After a career of writing incidental music for some forgettable comedies, the music of *Man of La Mancha* was composer Mitch Leigh's only Broadway triumph. Recently, in March, Leigh passed away, and there's no better way to honor his memory than to see this musical, in which a man dares to imagine something greater out of life.—*Jorie Slodki*

THEATRE/ PERFORMANCE

ONGOING:

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

THROUGH APRIL 19: Stuart Little *Old Creamery Theatre \$9, 2 pm*

THROUGH APRIL 20: Slaughter City *Theatre Building at UI \$5-\$17, 8 pm*

THROUGH MAY 25: Ring of Fire: The Music of Johnny Cash *Old Creamery Theatre \$18.50-\$28, 7 pm*

APRIL 25 - MAY 17: God of Carnage *Theatre Cedar Rapids—April 25-May 17 (\$10-\$15) | YASMINA REZA'S TONY AWARD-WINNING PLAY CENTERS ON TWO CHILDREN WHO GET INTO A VIOLENT PLAYGROUND SCUFFLE. WHEN THEIR PARENTS MEET TO DISCUSS THE INCIDENT, THE DISCUSSION DEGENERATES INTO AN INTENSE ARGUMENT ABOUT A VARIETY OF DIFFICULT SUBJECTS. THE RESULT IS ANYTHING BUT CHILD'S PLAY. ORIGINALLY PERFORMED IN FRENCH, THEATRE CEDAR RAPIDS PRESENTS AN ENGLISH TRANSLATION.—JS*

APRIL 25 - 27, MAY 2 - 4: The Man of La Mancha *Iowa City Community Theatre \$9-\$16, 7 pm*

MAY 1 - 4: Hancher Presents: Working Group Theater - Out of Bounds *Riverside Theatre Iowa City \$10-\$25, 7:30 pm, 2 pm on Sunday, May 4*

MAY 2 - 4: Die Fledermaus *The Englert Theatre, \$5-\$20, 8 pm, 2 pm on Sunday, May 4*

MAY 4-10: New Play Festival *University Theatre (Free-\$5) | THE UI THEATRE ARTS DEPARTMENT SHUTS DOWN FOR A WEEK EVERY YEAR TO GIVE STUDENTS AN OPPORTUNITY TO SEE AN ENTIRE WEEK OF NEW PLAYS WRITTEN BY UNDERGRADUATE AND MFA PLAYWRIGHTS. IN ADDITION TO FOUR FULL PRODUCTIONS, EACH DAY HAS A FULL SCHEDULE OF STAGED READINGS, RECEPTIONS AND DISCUSSIONS WITH VISITING ARTISTS.—JS*

THURS., APRIL 17

The Janice Ian Experience *The Mill, Free, 9 pm*

FRI., APRIL 18

Dwight York *Penguins Comedy Club The Vault-Cedar Rapids Free, 7 pm*

Paula Poundstone *The Englert Theatre, \$35-\$55, 8 pm*

SAT., APRIL 19

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

Ten Tiny Performances *The Englert Theatre, \$12, 7 pm*

MON., APRIL 21

Iowa City Presents: Suzann Westenhoefer *Coralville Center for the Performing Arts, \$30, 7 pm*

Iowa's Rising Star Stand-Up Comedy Contest *Iowa City Yacht Club \$3, 9 pm*



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THEATRE/ PERFORMANCE (cont)

THURS., APRIL 24

Hancher Presents: Gallim Dance Space Place Theater at UI, \$10-\$35, 7 pm

FRI., APRIL 25

Hancher Presents: Gallim Dance Space Place Theater at UI, \$10-\$35, 7 pm

Hunks the Show First Avenue Club, Free, 8 pm

Paperback Rhino Public Space ONE, Free, 10 pm

SAT., APRIL 26

Megan Gogerty & Friends Riverside Theatre Iowa City, \$15-\$25, 7 pm

MON., APRIL 28

Iowa's Rising Star Stand-Up Comedy Contest Iowa City Yacht Club \$3, 9 pm

TUES., APRIL 29

Sesame Street Live: Can't Stop Singing US Cellular

Center, \$18-\$55, 6:30 pm

WED., APRIL 30

Sesame Street Live: Can't Stop Singing US Cellular Center, \$18-\$55, 10:30 am, 6:30 pm

ART/EXHIBITION

ONGOING

THROUGH APRIL 27: Julia Byerly & Curtis Kraetsch Cedar Rapids Public Library-Ladd Library Free, 12 am

THROUGH APRIL 30: Exuberant Politics Legion Arts CSPA Hall Free, 10 am

THROUGH MAY 25: Papier Francais Cedar Rapids Museum Of Art Free - \$5, 12 pm

THROUGH NOV. 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 MAY 25: Poe: A wilderness of Mirrors Old Capitol Museum Free, All Day

THROUGH JUNE 30: Iowa Manufacturing: A Family Portrait Exhibit Brucemore \$3-\$7, All Day

THROUGH MAY 2: MFA Printmakers Exhibition Steven Vail

Fine Arts - Iowa City Free, All Day

THROUGH MAY 25: People of the North Star Old Capitol Museum free, All Day

THROUGH JUNE 1: Jaroslava Sobiskova: Abstract Paintings Iowa Artisans Gallery free, All Day

THROUGH SEPT. 5: Arbe Bareis & Crystal J.L. Hird Cedar Rapids Public Library-Ladd Library Free, All Day

MAY 2 - JUNE 8: The Saint John's Bible Public Viewing Prairiewoods Free, 1 pm

SAT., APRIL 19

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

SUN., APRIL 20

Community Work Time Public Space ONE, Free, 1 pm

WED., APRIL 23

Joshua DeMonte Reception Arts Iowa, Free, 5 pm

FRI., APRIL 25

2014 Grant Wood Symposium Arts Iowa, Free, 8 am

Sabotage: New Work in Visual and Performance Art Art Building West at UI, Free, 3 pm

SAVAGE LOVE

GIRLS

Mixed messages make for messy relationships. • BY DAN SAVAGE

I'm a 26-year-old girl, and my boyfriend is bi. I assumed he would be less jealous than the average man. After all, a lot of bi men have faced irrational jealousy from women. But my BF is more jealous than average. He accuses me of having slept with my male friends in the past. He makes negative comments about how many people I've hooked up with. Whenever I won't divulge something, he says, "Well, obviously that means you did hook up with that guy before we met/you do think that waiter was cute/you were looking at porn on your phone." If I do admit I was involved with someone (or even that I think someone is cute), he gets really upset. He knows he's insecure. He says he's working on it. But do people grow out of this kind of thing? Also, this is especially unfair given that I don't object at all to the shirtless snapchats he gets from guys he used to hook up with.

—Torn In Re Envious Drudgery

Your boyfriend is not insecure, TIRED, your boyfriend is an asshole.

You shouldn't have to put up with slut-shaming or emotionally abusive behavior, TIRED, not even when—especially not when—it comes disguised as “jealousy and insecurity.” Your boyfriend is not, as he would have you believe, the tormented victim of his own psychic demons. He is tormenting and victimizing you—he is abusing you—and conning you into giving him a pass by crying to you about his bullshit insecurities.

While some people do overcome these particular strains of assholery, it usually takes being dumped several dozen times before a guy like your boyfriend starts to do the hard work of unpacking and dismantling his assholery. The longer someone like your boyfriend gets



away with this kind of assholery, the longer he'll be an asshole. So do your boyfriend and yourself a favor, TIRED and DTMFA.

Lastly: I have a hunch your jealous, controlling, emotionally abusive boyfriend is playing a “good offense is the best defense” game with you. By which I mean to say: He's probably doing more—a lot more—than just swapping shirtless pics with guys he “used to” hook up with. His jealous fits about your imaginary

Clue: The Detective Game Cedar Rapids Museum Of Art, 7 pm

SAT., APRIL 26

2014 Grant Wood Symposium Arts Iowa, Free, 8 am

Riverbank Art Fair & Annual Wine Tasting Iowa Memorial Union, Free, 10 am

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

Velvet Lotus Tattoo Party Gabe's, \$5, 7 pm

SUN., APRIL 27

Julia Byerly & Curtis Kraetsch Cedar Rapids Public Library-Ladd Library, Free, 12 am

Community Work Time Public Space ONE, Free, 1 pm

Origami Creations Iowa City Public Library, Free, 2 pm

FRI., MAY 2

ArtsFest 2014 Art Building West at UI, Free, 4 pm

LITERATURE

THURS., APRIL 17

Paul's Book Club Prairie Lights Books & Cafe, Free, 7 pm

FRI., APRIL 18

Karla Kelsey & Endi Bogue Hartigan Prairie Lights Books & Cafe, Free, 7 pm

MON., APRIL 21

David Thoreson Prairie Lights Books & Cafe, Free, 7 pm

TUES., APRIL 22

Paul Street, Michael Steven Smith & Debby Smith Prairie Lights Books & Cafe, Free, 7 pm

THURS., APRIL 24

Bridges to Contemplative Living with Thomas Merton Prairiewoods, \$5, 6 pm

THURS., MAY 1

Women's Studies Reading Group Cedar Rapids Public Library-Downtown, Free, 7 pm

TUES., MAY 6

Witwer Program "Between the Covers" Book Group Cedar Rapids Public Library-Downtown, Free, 9 am

infidelities may be meant to distract you from his actual ones.

I am a 22-year-old bisexual female, and I have a boyfriend who I love. He says he wouldn't mind if I hooked up with other girls, as long as it was a one-night thing. That's not what I want. Ultimately, I want to have a boyfriend and a girlfriend. He is not keen on the idea. He says he feels like he is not enough for me. I reassure him constantly that this is not the case. He is everything I want in a man, but I still crave a woman's company. How can I approach this subject with him so that he will understand and be willing to accept it? I love him and want to be with him, but I also want a woman in my life, and I am not willing to sacrifice that.

—Feeling Emotionally Maligned

Your boyfriend may be everything you want in a man, FEM, but he's not everything you want. If you won't sacrifice your dream of having a woman in your life—for him or any other man—then stop encouraging him to hope otherwise. When he says, "I worry that I'm not enough for you," you should be saying, "You're all the man I need, honey, but

it's true: You're not enough for me." Instead, you're saying, "You're everything I want! You're enough for me! But, um, I totally need a girlfriend, too!"

No more mixed messages, FEM. Say this to him: "I don't wanna have one-night stands with random women. I wanna have a relationship with one woman and a concurrent relationship with one man. I'd like that man to be you, sweetheart. But you'll have to compromise on the only-one-night-stands-with-women thing if you want to be with me. Because, like I told Dan Savage, I'm simply not willing to sacrifice that. Not even for you."

If you'll settle for nothing less than polyamory, FEM, your boyfriend has to be told that in unambiguous terms. No mixed messages, no hedging. The risk, of course, is that your boyfriend will dump you. But if he doesn't want what you want, FEM, then he's not the right guy for you, is he?

On the Lovecast, a scientific study on Facebook creeping: savagelovecast.com. Contact: mail@savagelove.net, @fakesansavage on Twitter.

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CINEMA

ONGOING

APRIL 25-MAY 1: **Particle Fever** FilmScene

APRIL 25-MAY 1: **Tim's Vermeer** FilmScene

WED., APRIL 16

If You Build It FilmScene, \$5, 5:45 pm

LitFlicks Coralville Public Library, Free, 6 pm

The Unknown Known FilmScene, \$7-\$8, 8:15 pm

THURS., APRIL 17

American Movie FilmScene, \$5, 11 pm

FRI., APRIL 18

Ernest & Celestine FilmScene \$5-\$7.50, 4 pm

The Great Flood FilmScene Free-\$5, 11 pm

SAT., APRIL 19

Ernest & Celestine FilmScene \$5-\$7.50, 11 am

Movies Under the Dome: **A 28,000-Mile Journey Around the Americas** Old Capitol Museum, 1:30 pm

Movies Under the Dome: **The Greely Expedition** Old Capitol Museum, 3 pm

12 O'Clock Boys FilmScene \$5, 11 pm

SUN., APRIL 20

Movies Under the Dome: **Minik** Old Capitol Museum, 1:30 pm

Ernest & Celestine FilmScene \$5-\$7.50, 1:30 pm and 3 pm

MON., APRIL 21

Short Term 12 FilmScene, \$5, 5:45 pm

Ernest & Celestine FilmScene \$5-\$7.50, 8:30 pm

TUES., APRIL 22

Ernest & Celestine FilmScene \$5-\$7.50, 5:30 pm and 7:15 pm

WED., APRIL 23

Trashed FilmScene, Free, 5 pm

Girls on the Run of Eastern Iowa presents LUNAFEST Coralville Center for the Performing Arts, \$15, 6 pm

Movies Under the Dome: **The Pit and the Pendulum** Old Capitol Museum, 6:30 pm

Ernest & Celestine FilmScene \$5-\$7.50, 8:30 pm

THURS., APRIL 24

Our Story Iowa City Public Library, Free, 7 pm

Ernest & Celestine FilmScene \$5-\$7.50, 3:30 pm, 5:30 pm and 7:15 pm

FRI., APRIL 25

Gummo FilmScene Free-\$5, 11 pm

SAT., APRIL 26

Gummo FilmScene Free-\$5, 11 pm

MON., APRIL 28

Food Truck Documentary Iowa City Public Library, Free, 7 pm

TUES., APRIL 29

Cousin Jules FilmScene, \$5, 5:45 pm

WED., APRIL 30

After Tiller FilmScene, \$7-\$9, 5:45 pm

SUN., MAY 4

At Berkeley FilmScene, \$5, 12 pm

FOODIE

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

THE STRAIGHT DOPE

WAS FEDERAL TAX REVENUE SPENT MORE WISELY IN 1955 THAN NOW?

I need a good answer for a question from a politically conservative friend. When I pointed out that federal tax rates were higher in 1955 for everyone from the poor to the super rich than they were in 2010, his response was: "Are these taxes spent more wisely today than they were in say, 1955? Or rather, is our federal government spending tax money more or less efficiently now than then?" —*Thomas Holton*

Right, like there's some accepted standard of what constitutes wise or efficient spending. I guarantee you some people think putting dime one into the EPA, the Department of Education, or for that matter the U.S. Marine Band is a foolish waste of funds. Better we just look at how the federal spending breakdown has shifted over the years. You and your friend will still argue fruitlessly about whether that's good or bad, but at least you'll start with the facts.

First let's confirm your premise: federal income tax rates were way higher in 1955 than today. The top rate that year was 91 percent on income over \$400,000 for married couples

filing jointly, which even so was lower than the all-time peak rate, during World War II—94 percent on income over \$200,000.

True, in 1955 few Americans had an annual income of \$400,000, or even \$200,000. To adjust for inflation we turn to my assistant Una, spreadsheet ninja. She computes that in 1955 American families earning the equivalent of \$25,000, \$50,000, \$100,000, \$250,000, and \$1,000,000 in 2012 dollars had effective tax rates (neglecting deductions or exemptions) of, respectively, 20, 21, 23, 31, and 57 percent of their total income.

The highest marginal rate remained at 91 percent until 1964. Let that marinate for a



moment. During the entirety of what conservatives typically regard as the good old days, the high-end tax rate was close to the highest in U.S. history.

After spending nearly two decades at 70 percent, the top rate fell significantly during the Reagan years, bottoming out in 1988 at 28 percent. Today, notwithstanding the machinations of the tax-and-spend element, it remains just 39.6 percent.

THURS., APRIL 17

Hands-On: Festive Cake Decorating *New Pioneer Food Co-op Coralville, \$20, 6 pm*

SAT., APRIL 19

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

TUES., APRIL 22

Cheese Making *New Pioneer Food Co-op Coralville, \$15, 6 pm*

FRI., APRIL 25

Break Into Wine *Bread Garden Market, \$20, 6 pm*

SAT., APRIL 26

Riverbank Art Fair & Annual Wine Tasting *Iowa Memorial Union, Free, 10 am*

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

MON., APRIL 28

Food Truck Documentary *Iowa City Public Library, Free, 7 pm*

TUES., APRIL 29

Hands-On: Vietnamese Spring Rolls *New Pioneer Food Co-op Coralville, \$15, 6 pm*

SAT., MAY 3

Food and Wine Pairing *White Cross Cellars, \$10, 6 pm*

COMMUNITY

ONGOING:

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

MONDAYS: Hatha Way Yoga *Prairiewoods Free, 9 am*

WEDNESDAYS: Wednesday Women *Prairiewoods Free, 10 am*

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

FRIDAYS: Prairiewoods E.C.O. (Evolutionary Cosmic Outing) Walking Group *Prairiewoods Free, 12 pm*

WED., APRIL 16

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

ECO Iowa City: Consumption Film *Iowa City Public Library, Free, 7 pm*

THURS., APRIL 17

Open Coffee Leadership Conversations *ActionCOACH Heartland, Free, 7 am*

Nooks and Crannies Tour *Brucemore, Free, 6 pm*

TUES., APRIL 22

Lectionary-Based Faith Sharing *Prairiewoods, Free, 10 am*

Evening Centering Prayer *Prairiewoods, Free, 5 pm*

Lean Content Marketing *IC CoLab, Free, 6 pm*

How Does Acupuncture work? *Acupuncture of Iowa, Free, 7 pm*

THURS., APRIL 24

Historic Neighborhood Walk *Brucemore, Free, 6 pm*

Reclaim Your Health Using Paleo Principles and Functional Medicine with Dr. Terry Wahls, M.D. *New Pioneer Food Co-op Coralville, \$15, 6 pm*

FRI., APRIL 25

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

Meet and Greet for Iowa Walk for Epilepsy *Iowa City Public Library, Free, 4 pm*

SAT., APRIL 26

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

TUES., APRIL 29

Lectionary-Based Faith Sharing *Prairiewoods, Free, 6 pm*

Now to your question. Having scoured the databases, we learn as follows:

- In 1900 the federal government was pretty much the definition of lean and mean. More than 30 percent of the budget went to defense, with an additional 22 percent to veterans' benefits. The U.S. Post Office, as it was then known, ate up another 17 percent, and 6 percent went for interest on the national debt. That left just 24 percent, allowing for round-errors, for all other government activities.
- By 1920, defense had ballooned to nearly 70 percent of the budget and interest to 15 percent. OK, World War I had just ended. Still, when 85 percent of the government's money goes to the military plus debt, you have to think: the priorities here are seriously askew.
- By 1955 defense was still nearly 55 percent of the government's budget, with pensions plus social security in second place at 7 percent. Healthcare, education, welfare, and transportation all together accounted for less than 8 percent of all government spending.
- In 1980, after Vietnam but before the Reagan

military buildup, the budget was more balanced. Defense was still the largest share of expenses, at 28 percent, followed by pensions and social security at 23 percent and one of the the highest percentages of funding ever for the Department of Education, at 6 percent. Healthcare rose to 9 percent, reflecting a trend of steady increase that started in the 1950s and hasn't ended.

- In 2010 healthcare passed outlays for pensions and social security, with the two together accounting for 47 percent of the budget. Defense still takes a quarter, and welfare a seventh. The postal service, which took 26 percent of the budget in 1910, is pretty much a nonentity. Education takes up about the same percentage of the budget as it did in the 1940s. Interest on the debt, thanks to low rates, is only 6 percent, compared to nearly 15 percent in 1990. But 1990 wasn't the worst it's been; on a decade basis, debt interest was a greater percentage of the Federal budget in 1920 and 1930.

What can we say about the wisdom of government spending through time? For most of a century we sank most federal treasure into defense, sometimes to the exclusion of virtually

all else. Only in relatively recent times have we invested in programs to help people.

Your friend may say: national defense is worth it, whereas coddling the sickly is a waste. Anecdotal insight into this issue comes to us from the annual "Wastebook" published by Oklahoma Republican senator Tom Coburn. Reading through Coburn's 100 examples of squandered federal cash, we notice the money supposedly wasted on social and cultural programs is for relatively small amounts—for example, \$1 million for the Popular Romance Project funded by the National Endowment for the Humanities. The biggest boondoggles, such as the scrapping of \$7 billion in leftover military equipment in Afghanistan, were for defense.

—CECIL ADAMS

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

COMMUNITY

WED., APRIL 30

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

THURS., MAY 1

Nooks and Crannies Tour Brucemore, Free, 6 pm

FRI., MAY 2

Dev/Iowa Bootcamp Thinc Innovation and Collaboration
Lab, \$1000, All Day



NEWS QUIRKS

CURSES, FOILED AGAIN

- Yafait Tadesse went to prison for stealing names and Social Security numbers of a dozen people and using the stolen identities to claim tax refunds. The bogus returns instructed the IRS to load the refunds onto debit cards and mail them to the same address in Georgia that led authorities to Tadesse. Among his victims was Attorney General Eric Holder. (Fox News)
- Police named Travis Devonte Rice, 21, as one of their suspects who stole four cars from a car dealership in Plantation, Fla., because he dropped his photo-identification card at the scene. Rice was on probation for armed robbery. Surveillance video confirmed his identity and showed him and another man leaving the scene through a broken window, even though the door right next to it was unlocked, dealership owner Adnan “Eddie” Radonic said. (*South Florida Sun Sentinel*)

NOT ALL CROOKS ARE DUMB

Police reported that a man walked into a liquor store in Bradenton, Fla., and told the clerk he and a friend were having a disagreement about the new \$50 bills and needed

SAT., MAY 3

2014 Run for Robotics Boyson Park & Trail, \$12-\$15, 8 am
Cedar Rapids iExplore STEM McKinley Middle School, Free, 1 pm

MON., MAY 5

The Plight of the Monarch Prairiewoods, Donations, 7 pm

TUES., MAY 6

Seeing IS Believing, Visio Divina Prairiewoods, \$10, 10 am

EDUCATIONAL

ONGOING:

TUESDAYS: Play & Learn at the Downtown Library Cedar Rapids Public Library-Downtown Free, 9 am, 10:45 am
THURSDAYS: Play & Learn at the Downtown Library Cedar Rapids Public Library-Downtown Free, 6 pm

WED., APRIL 16

Green Living: The Solar Experience Prairiewoods, Donations, 6 pm

THURS., APRIL 24

Explorers Seminar Series: Greg McDonald Museum of Natural History at UI, Free, 7 pm

FRI., APRIL 25

Grant Wood Symposium Art Building West at UI, Free, 7 pm

SAT., APRIL 26

Grant Wood Symposium -- Revolt against the City: Midwestern Culture in Hard Times Art Building West at UI, Free, 9 am
Chemists in the Library Iowa City Public Library, Free, 1 pm

TUES., APRIL 29

Thick Sections Arts Iowa, Free, 5 pm

FRI., MAY 2

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

TUES., MAY 6

Seeing IS Believing, Visio Divina Prairiewoods, \$10, 10 am

a picture of one. He asked the clerk to hold one up while he took a photo, but when the clerk did, the man snatched it and ran away. (Sarasota’s WWSB-TV)

E-HAZARDS

- Fire officials blamed two fires in Medford, Ore., on the lithium batteries that power vaporizers in electronic cigarettes. In the first incident, an overcharged battery caused a mattress to catch fire, but a resident put it out in time. In the second incident, Fire Marshal Greg Kleinberg said an e-cigarette exploded while being charged, sending bits of burning battery flying into the ceiling and walls of a house. One hot piece of battery landed on a pillow, causing it to smolder and filling the house with smoke. (Associated Press)
- Poison centers across the country report a surge in calls involving e-cigarettes, from one per month in September 2010 to 215 per month this February, according to the Centers for Disease Control and Prevention. More than half the calls involve children younger than 6 who swallow liquid nicotine, which is heated to create vapors. The highly toxic substance is readily available on store shelves in flavors

that include bubble gum, chocolate mint and cherry. Urging against “a knee-jerk reaction” to the numbers, Cynthia Cabrera, executive director of the Smoke-Free Alternative Trade Association, said the benefits many consumers claimed to get from using e-cigarettes must be weighed against the relatively small number of accidental incidents linked to them. (*The Washington Post*)

SECOND-AMENDMENT RITES

- Faced with declining memberships, Baptist churches in Kentucky hired Chuck McAlister, the former host of an outdoor TV show, to recruit new members by raffling off guns. “If simply offering them an opportunity to win a gun allows them to come into the doors of the church and to hear that the church has a message that’s relevant to their lives, there’s absolutely nothing wrong with that,” he said. Tom Jackson, one of 1,300 people at a church dinner in Paducah raffling off 25 guns, said he wanted to win a gun because although he believes in turning the other cheek, if “somebody kicks your door down, means to hurt your wife, your kids, you—how do you turn the other cheek to that?” (NPR)

KIDS

ONGOING:

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

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

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

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

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

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

FRIDAYS: 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 Storytime Iowa City Public Library
Free, 10 am

SUN., APRIL 20

Spring Scavenger Hunt Iowa City Public Library, Free, 2
pm

FRI., APRIL 25

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

SAT., APRIL 26

Grossest Weekend Ever Celebration Iowa Children's
Museum, \$0-\$7, 10 am

SUN., APRIL 27

Read to Therapy Dogs Cedar Rapids Public Library-
Downtown, Free, 2 pm

SAT., MAY 3

Night at the Children's Museum Iowa Children's Museum,
\$20, 8 pm

TUES., MAY 6

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

• As the number of guns sold in America rises, gun safes are enjoying record sales and becoming centerpieces of home decor. "Because they are so pretty, people are putting them in their front rooms," said Brandon Payne of Liberty Safe, which sells 500 safes a day, most of them big ones costing more than \$1,000 and able to withstand hours of exposure to fires and being dropped from 200 feet. Its Fatboy model can hold 64 long guns and several pistols. Competitors such as Fort Knox and Browning offer customized safes with wood-paneled interiors, dehumidifiers and lighting kits on the inside, and biometric locks and artwork on the outside. (*The Economist*)

DRINKING-CLASS HEROES

Four Idaho hockey fans sued Boise's CenturyLink Arena for \$10,000, claiming it defrauded customers by charging \$7 for a "large" beer served in a tall, narrow cup and \$4 for a "regular," served in a shorter, wider cup, even though both cups hold 20 ounces. Arena officials blamed a mix-up in cup orders and promised to begin selling large beers in 24-ounce cups. (Associated Press)

FIRST-AMENDMENT FOLLIES

Mark Adams was charged with a felony after he spoke too long at a township board meeting in Saginaw County, Mich., and several police officers had to pull him from the podium. Township supervisor Augie Tausend pointed out that Adams has been asked on previous occasions to curtail his remarks after exceeding the posted public comment time limit of three minutes, but Adams declared, "Freedom of speech doesn't have a time limitation." (Grand Rapids's WXMI-TV)

WHEN TIN-FOIL HATS AREN'T ENOUGH

Forty-nine percent of American adults believe the federal government, corporations or both are involved in one or more conspiracies to cover up health information, according to an online survey reported in the journal JAMA Internal Medicine. Among the findings:

• 37 percent believe the Food and Drug Administration is concealing natural cures for cancer because of "pressure from drug companies." (*San Francisco Chronicle*)

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

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VARIOUS ARTISTS

Flat Black Compilation
flatblackstudios.com

Luke Tweedy, the recording engineer behind Flat Black Studios, had a good year in 2013. “More good bands writing good songs were recorded last year than any other single year,” Tweedy said. “Yet, almost none of [the songs] got released.”

In an effort to share the songs he was still listening to “long after the band[s] walked

THE COMPILATION LEANS HEAVILY ON IOWA CITY’S PUNK SCENE, WITH TRACKS FROM SUPERSONIC PISS, HUGO LEWIS, WET HAIR AND XEROX, TO NAME A FEW.

away from the studio,” Tweedy decided to release a collection of the recordings as a vinyl compilation through his and Will Whitmore’s record label, Long Play Records.

The compilation leans heavily on Iowa City’s punk scene, with tracks from Supersonic Piss, Hugo Lewis, Wet Hair and Xerox, to name a few. It’s important to note, however, that the aforementioned bands have all either broken up or have moved away from Iowa. There’s a clear documentarian impulse behind this compilation, yet it also seems to serve as a eulogy of sorts for a particularly fertile year of local music in our transient little town.

But beyond documentation and eulogizing, it also serves as a hell of a reminder of Tweedy and Flat Black’s capabilities. The production



on every track is clearly in service to each and every song; Tweedy displays an uncanny ability to tap into a band’s energy and let it shine through the recording.

Huge Lewis’ “I Like My Guitar” is just as sneering and irreverent as you’d expect it to be, with sloppy punk guitar juxtaposing a crisp, steady drum beat. Jenny Hoyston’s “The Sky Played Tricks on Me” is pretty, if not a little creepy—a simple song complicated with heavily-effected vocal overdubs. The compilation ends with “Take Pills” by Supersonic Piss, a punishing one-minute and 50-second hardcore punk song that sounds like it was recorded while the studio was burning down.

The album will be released on April 19, Record Store Day, in an edition of 200. Depending on the response, there could be more of these compilations, so get on it, Iowa City. We can’t let Tweedy and these bands just keep these to themselves anymore.

—Max Johnson

TWINS

Tomboys on Parade
twinstheband.com

My passion for music started to deepen when I discovered The Beatles in sixth grade. For the first time, I wanted to know everything about a band. This love of The Beatles opened the door for my appreciation of bands who were clearly influenced by the Fab Four. Often grouped under the genre of “power pop,” I was a sucker for bands like The Smithereens, Urge Overkill and Game Theory.

Recently, I’ve discovered Twins, a band that is carrying on the power pop tradition. The Cedar Falls band is back with their sophomore effort, *Tomboys on Parade*, released

by the fantastic Iowa label, Maximum Ames Records.

Tomboys on Parade brings what can only be described as a survey of power pop, covering British Invasion bands like The Kinks and The Faces, as well as bands like Badfinger, Big Star and another Midwestern power pop band, Cheap Trick.

Over the course of three consecutive songs—“Teenage Lethario,” “Hello World” and “Big Boots”—the band flips into an ‘80s anglophile tip, digging up the bones of XTC, The Police and Elvis Costello and the Attractions.

But *Tomboys on Parade* is much more than just recycled guitars and harmonies. Twins no doubt spends a lot of time listening to the over four decades of music produced by power pop

TWINS NO DOUBT SPENDS A LOT OF TIME LISTENING TO THE OVER FOUR DECADES OF MUSIC PRODUCED BY POWER POP BANDS, BUT THE RESULTS ARE IMPRESSIVE

bands, but the results are impressive—sublimely polished nuggets of pop, washed in harmonies and falsettos, packed in backbeat and propelled by galloping guitars and sparkling arpeggios. The album is a damn fine slice of pop pie, and the vinyl version will spend a lot of time on my turntable.

—Mike Roeder



THOREAU'S CHATEAU

Happy April, Little Villagers. In the spirit of Earth Day, this month's rhyme time is devoted to that inimitable forest hermit and social activist, Henry David Thoreau. Touted by many as the father of the modern day environmental movement, Thoreau's sensibilities towards the relationship between nature and the individual were about as holy and unified as you can get: "Shall I not have intelligence with the earth? Am I not partly leaves and vegetable mould myself?"

For those of you who haven't played this 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 what the two words are based upon the clues provided. So for example: Walden Wine (2, 2) would be "Thoreau Bordeaux."

Make sense? Then off you go!

(*Indicates that the answer is a homonym.)

Wow, Henry (1, 2): _____ , _____
Nice Evergreen (1, 1): _____ , _____
River Trance (1, 1) : _____ , _____
Enjoying Trekking (2, 2) : _____ , _____

Señor Oppositionist (2, 3) Mister , _____
Lagoon Foliage (1, 1): _____ , _____
Forrest Intonation (2, 2)*: _____ , _____
Bluff Bubbler (2, 2): _____ , _____

Crazy Self-Reliant (2, 4): _____ , _____
Forest Vicinage (1,1): _____ , _____
Embankment Aplenty (1, 2): _____ , _____
Rural Philanthropist (4, 6): _____ , _____

Challenger
Ascetic Alcott and Hard Henry were quite the (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

—Luke Benson



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