



LITTLE VILLAGE
IOWA CITY'S NEWS & CULTURE MAGAZINE

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JULY 2-29, 2014

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PERFORMS LIVE**

TO REMIND US 'FELA LIVES.' | PAGE 26

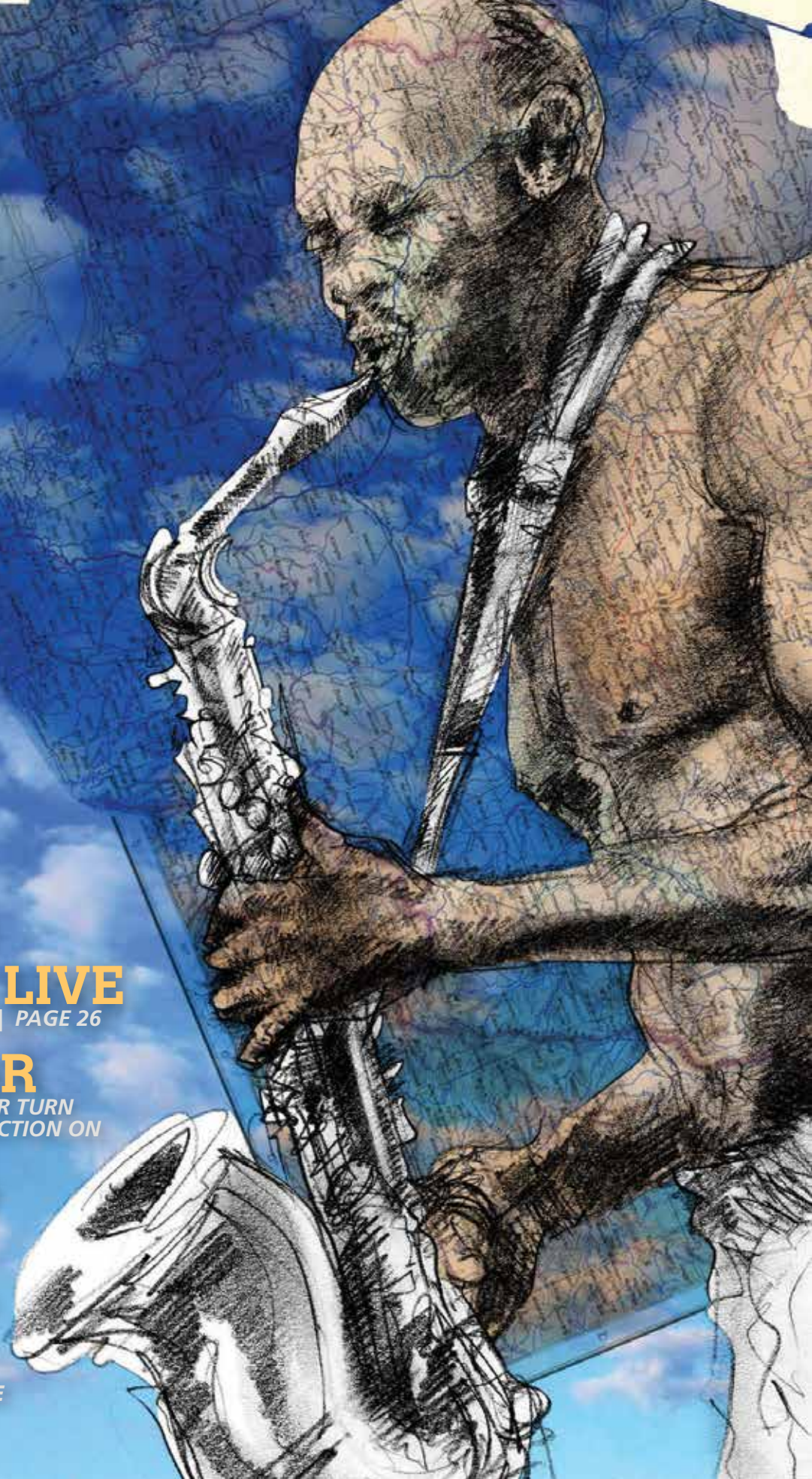
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COMMUNITY AND ALL THAT JAZZ

What makes Jazz Fest special isn't the acts that it brings, but rather the way it strengthens our city's social fabric. • BY THOMAS DEAN



Recently, I wrote about how organizing and attending our local festivals builds social capital. But another dimension of community is the personal bond we form with our place. The stronger our emotional connections, the more we live well in a place. Deep community is affective as much as it's social, a relationship on par with the most profound bonds we have to those closest to us. Scott Russell Sanders goes so far as to make this connection tantamount to marriage. As he says in his essay "After the Flood," "We marry ourselves to the creation by knowing and cherishing a particular place, just as we join ourselves to the human family by marrying a particular man or woman. If the marriage is deep, divorce is painful."

IT IS NOT JUST ABOUT ENJOYING HIGHLY ENTERTAINING PERFORMANCES; IT HAS BECOME PART OF MY FAMILY LIFE, WHICH DEEPENS MY COMMUNITY ATTACHMENT.

This personal stake is why the Iowa City Jazz Festival is my favorite Summer of the Arts event. It is not just about enjoying highly entertaining performances; it has become part

MUSIC FOR OUR CITY'S SOUL

*The Dr. Lonnie Smith Trio performs at Jazz Fest 2013.
Photo by Rachel Jessen*

of my family life, which deepens my community attachment.

For the past five or six years, my children have been saxophone performers on both the youth and main stages. The festival opens each year with a main stage performance by the United Jazz Ensemble, a confederation of selected City High and West High students. My son, Nathaniel, and my daughter, Sylvia, have both had the privilege of playing with this talented group. Both kids have also been part of various City High combos, and when Nathaniel was 17, he pinch-hit on tenor sax with the Senior Center's Silver Swing Jazz Band, to the great amusement of many listeners.

The roots of connectedness have been made even stronger since these performances have also included the kids' friends and classmates, many of whom have become something of an extended family after countless afternoons and overnights in our basement family room, let alone many other shared performances and school activities.

Parental pride certainly plays a role in why I enjoy hearing my kids play on the public stage. But beyond that, the personal stake we



Jazz Fest DOWNTOWN IOWA CITY—JULY 3-5

THURS., JULY 3

Main Stage

5 p.m.—United Jazz Ensemble

7 p.m.—Jared Gold Trio

9 p.m.—The Pedrito Martinez Group

College Stage

6:30 p.m. & 8:30 p.m.—The Andrew DiRuzza Quintet

Local Stage

6:30 p.m. & 8:30 p.m.—George Jazz Trio

Youth Stage

6:30 p.m. & 8:30 p.m.—Smith Studio Jazz

FRI., JULY 4

Main Stage

3 p.m.—North Corridor All-Star Jazz Band

5 p.m.—Nordic Connect

7 p.m.—Etienne Charles Creole Soul

9 p.m.—Joe Lovano Us Five

College Stage

2:30 p.m. & 4:30 p.m.—Grake Shalong

6:30 p.m. & 8:30 p.m.—The Mike Conrad Small Group

Local Stage

12:30 p.m.—Dandelion Stompers

2:30 p.m. & 4:30 p.m.—Steve Grismore Group

6:30 p.m., 8:30 p.m.—James Dreier and Ritmocano

Youth Stage

2:30 p.m. & 4:30 p.m.—BP & The Spill

6:30 p.m. & 8:30 p.m.—East-West Compromise

SAT., JULY 5

Main Stage

2 p.m.—The Commons Collective

4 p.m.—Melissa Aldana & Crash Trio

6 p.m.—Anat Cohen Quartet

8 p.m.—Tom Harrell Colors of a Dream w. Johnathan

Blake, Wayne Escoffery, Ugonna Okegwo, Jaleel

Shaw and Esperanza Spalding

9:30 p.m. City of Iowa City Fireworks

College Stage

1:30 p.m. & 3:30 p.m.—The Scott Barnum Group

5:30 p.m. & 7:30 p.m.—The Thrio

Local Stage

1:30 p.m. & 3:30 p.m.—Ze Emilio and Brazil '14

5:30 p.m. & 7:30 p.m.—The Dan Padley Group

Youth Stage

Noon & 3:30 p.m.—Dan Dimonte and the Bad Assettes

5:30 p.m. & 7:30 p.m.—Silver Swing Band



have driven into this community festival has opened up a richer connection to this event—and thus our place—than if we merely enjoyed some stellar performances by people we do not know personally. The love we have for our children as they perform seeps into a love for this singular community gathering.

My community fabric is tightly woven into the Iowa City Jazz Festival not just because my kids are on stage. The Jazz Fest is rightly renowned as one of the country's premier jazz festivals thanks to its remarkable array of national acts. Of course, I've thrilled to performances by the likes of Dr. Lonnie Smith and Trombone Shorty. But honestly, I always enjoy strolling the smaller local stages even more because I'll no doubt hear others who have become part of our musical family circle. For example, I can usually hear local legend Saul Lubaroff, whom we know as a family friend. Nathaniel has taken some jazz lessons and improvisation classes with Saul; our kids and his kids became good friends long ago; and Saul has been a staunch supporter of Sylvia as they have both dealt with their Tourette syndrome.

Over the years, we've also headed for the college stage to hear the improvisational prowess of talented University of Iowa graduate students whom my kids have gotten to know and work with as clinicians and guest artists at City High over the years.

For all these reasons, the Iowa City Jazz Festival has become much more than yet another tremendous cultural program, the kind we enjoy so much and so often in this vibrant community. It's become a binding to the tapestry of personal threads that constitute my life in this place.

Sylvia graduated high school this year, so our family's era of high school performances at Jazz Fest is ending. As my wife, Susan, and I leave behind many of the personal attachments that come with school activities, we are entering a new phase of life when we must nurture and cultivate our community ties in new or rediscovered ways. After this year, our Jazz Festival experience will most likely be very different, but experience and memory can remain powerful knots in the weave of our personal community bonds. **lv**

Thomas Dean is close enough for jazz.

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THIS MODERN WORLD

by TOM TOMORROW

SO THE MEMO DETAILING THE LEGAL JUSTIFICATION FOR THE DRONE KILLING OF ANWAR AL-AWLAKI WAS FINALLY RELEASED.

YES--THE NEW YORK TIMES CALLED IT A "SLAPDASH PASTICHE OF LEGAL THEORIES."

HEY, DID SOMEBODY MENTION... **DRONES?**

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YOU NEED TO WORRY ABOUT... **TERRORISTS!!**

THEY'RE VERY **SCARY!** AND THEY'RE OUT TO **GET YOU!**

AND WHEN THERE ARE **SCARY TERRORISTS** OUT TO GET YOU, THE **ONLY** RELEVANT LEGAL THEORY IS THE WELL-ESTABLISHED DOCTRINE OF "**BECAUSE WE SAY SO!**"

A.K.A. **MIGHT MAKES RIGHT.** AS **FEAR MAKES CLEAR.**

UM, OKAY--BUT WHAT ABOUT THE **CIVILIAN CASUALTIES** I KEEP READING ABOUT?

LOOK, LADY--DRONE STRIKES ARE **SURGICALLY** PRECISE!

IF YOUR SURGEON USES **HELLFIRE MISSILES** INSTEAD OF A SCALPEL.

BUT IF WE **DO** OCCASIONALLY MISTAKE A JOYOUS WEDDING PARTY FOR A TERRORIST TRAINING CAMP-- WELL, THESE THINGS **HAPPEN.**

YOU CAN'T MAKE AN **ANTI-TERROR OMELET** WITHOUT BREAKING A FEW **RANDOM CIVILIAN EGGS!**

WELL, AS LONG AS YOU'RE KEEPING **US** SAFE!

OH, ABSOLUTELY! I MEAN, UNLESS WE'RE ACTUALLY MAKING THINGS MUCH, MUCH **WORSE!**

WHO CAN REALLY SAY?

WAIT, WHAT?

TOODLE--OO!

TOM TOMORROW ©2014

A NEW DIRECTION?

Citing the need for criminal justice reform, some Republicans are calling for new policies on the War on Drugs. • BY ADAM B SULLIVAN



When Kanye West said George Bush doesn't care about black people, a lot of people probably thought he had a point.

The former president was under heat for his handling of Hurricane Katrina's destruction of New Orleans. But long before that, some Republicans had earned the reputation from their opposition to the civil rights movement and, more recently, their support for the War on Drugs—the anti-drug push Richard Nixon started in 1971 that continues to put millions of black people behind bars.

PAUL, CALLED A LIBERTARIAN-REPUBLICAN BY MANY, OPPOSES THE WAR ON DRUGS BECAUSE IT INFRINGES ON INDIVIDUAL RIGHTS, BUT IT LOOKS LIKE HE ALSO SEES THE MOVE AS POLITICALLY EXPEDIENT.

But Republican U.S. Sen. Rand Paul is trying to steer his party in a new direction. The potential presidential candidate tackled criminal justice reform in part of his remarks to the Iowa State Republican Convention in June. He's calling on the party to take a hard look at incarceration disparities and rethink the War on Drugs.

"White kids are doing (drugs), too ... but

EYES TOWARD THE FUTURE

Potential Republican presidential candidate Rand Paul encouraged Iowans to rethink drug policies during his visit in June.

the prisons are full of black and brown kids because they don't get a good attorney, they live in poverty, it's easier to arrest them," Paul told me and some 1,400 other delegates in Des Moines, almost all of us white. "... If you go to the African American community and ask if you think the law is fair, they'll tell you no."

The Kentucky Republican even knocked a policy of Iowa Gov. Terry Branstad's—setting high hurdles for released felons who want back the right to vote—though Paul didn't mention the Iowa governor specifically. Branstad ended the Vilsack-era policy of automatic re-enfranchisement after he took office in 2011.

Those are some of the same issues that have gained wide attention in Iowa since last year when the American Civil Liberties Union's (ACLU) released a study showing Iowa has the worst racial disproportionality in marijuana arrests. The widely circulated report from the ACLU said black and white Americans smoke marijuana at similar rates, but data from the FBI and Census Bureau show black Americans are about 3.7 times more likely to be arrested for pot. In Iowa, the disparity is reportedly eight-to-one; "devastating numbers," according to the ACLU of Iowa.



What's more, 2010 data analyzed by the Prison Policy Initiative shows Iowa is one of the worst states in disproportionately incarcerating people of color. While 89 percent of Iowans are white, just 66 percent of the prison population here is white. And while 3 percent of Iowans are black, according to the report about a quarter of those in Iowa's jails and prisons are black.

It's stuff that hits close to home for many in Johnson County, where incarceration is racially disproportionate and where these issues have pulled a substantial weight in local politics in the last two years. Voters have narrowly shut down two attempts to fund the construction of a big new Justice Center, Iowa City elected a city council member who called for more attention to disproportionate police contact with minorities and the War on Drugs was the leading theme in the heated Democratic county attorney primary last month.

Paul, called a libertarian-Republican by many, opposes the War on Drugs because it infringes on individual rights, but it looks like he also sees the move as politically expedient. Not only are Republicans faring terribly with voters of color—Mitt Romney reportedly earned support from less than 10 percent of black voters and less than 30 percent of Hispanic voters nationwide—minorities are voting more; 2012 was the first time a higher portion of black Americans than white Americans cast presidential ballots, according to the U.S. Census Bureau.

"Part of our message has to reach out to people where they are. I've spent a lot of time in the last year going to historically black colleges, to predominantly Hispanic audiences, going to Berkeley," Paul said.

If the Republicans don't take the lead on drug reform like Paul would like, it probably won't be because the Democrats beat them to it. President Barack Obama has made small efforts toward reining in the War on Drugs, but he's dragged his feet to do so.

During the president's first term, the federal government cracked down harder on marijuana than during the Bush years, leading the director of the Marijuana Policy Project to call Obama, "the worst president on medical marijuana." By his second inauguration, Obama's



MILLIONS OF LIVE & ACTIVE CULTURES
THAT'S A LOT OF CULTURE, EVEN BY IOWA CITY STANDARDS

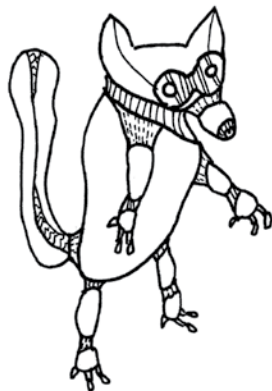
White House took on a slightly softer tone on pot, saying they wouldn't halt Washington's and Colorado's moves to legalize recreational marijuana, but reserved the right to take over if the states failed to "implement strong and effective regulatory and enforcement systems," for distributing the non-toxic plant.

But to be clear, Republican politicians have usually been the proponents of the War on Drugs and Paul's views are still unique in his party. For instance, Iowa's own U.S. Sen. Chuck Grassley has harshly criticized Obama's move not to squelch recreational pot in states that choose that route, calling it "an irresponsible detour from the important fight against illicit drugs." And at the state level, Democrats like Iowa City's Sen. Joe Bolcom have led the push for drug reform.

However, it's clear many other Republicans are evolving on the drug issue. Branstad, a long-time marijuana opponent, this year signed a very narrow medical cannabis bill. Aj Spiker, the Paul-aligned former chairman of the Republican Party of Iowa, published a Des Moines Register guest-op calling for marijuana reform. And even conservative southern governors Bobby Jindal and Rick Perry have said they're open to the idea.

There's little room for reasonable people to debate whether the War on Drugs and our incarceration culture are good policy, but there's no sign the so-called establishment Republicans or Democrats are set to take leadership on the issue. A solution will require a cross-partisan coalition, and the United States won't have a less destructive drug policy as long as reform is mistakenly seen as solely the Democrats' effort. **IV**

Adam B Sullivan is an activist, writer and Iowa City native. He was a delegate to the 2014 Iowa GOP Convention.



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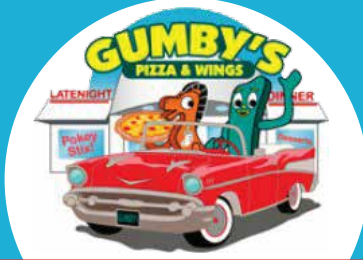
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Skip the complicated cocktails, this delicious Bourbon-based drink will both ease and please. • BY FRANKIE SCHNECKLOTH



Photos by Frankie Schneckloth

SUPPLIES

FOR SYRUP:

8 OUNCES GINGER, UNPEELED

4 CUPS WATER

2 CUPS SUGAR (YOU CAN REDUCE AMOUNT OF SUGAR FOR A LESS SWEET SYRUP)

PINCH OF SALT

FOR DRINK:

BOURBON

GINGER SYRUP

SODA WATER

ANGOSTURA BITTERS

LEMON OR ORANGE TWIST, FOR GARNISH.

Sticking with the theme of last month's column, party preparation, let's bring our attention to the main event: dinner and drinks. As a relatively social person, I've hosted groups of friends and family at my house for dinner, drinks and dessert numerous times over the years. Sometimes I get overly ambitious and attempt to make something I've never tried before with the world's longest recipe in hopes of making our dinner a meal to remember. This usually leaves me disappointed in the results and exhausted from the effort. I've since learned, after many stressful moments in the kitchen, it's best to stick to what you know so you can relax and enjoy your company. The best meals, I've found, are the ones I feel most confident making, where I can basically work on autopilot. This also translates to the beverage department—no need for elaborate multi-step drinks. Sure, those are delicious and great for a night out on the town when someone else is making them, but maybe not the thing to execute in your tiny kitchen with 12 people looking on.

Enter: the signature house cocktail. It's a drink you know like the back of your hand; one you can make without wildly swiping at your iPhone or paging through the *Mr. Boston: Official Bartender's Guide*. It's your very own secret weapon and contains ingredients you feel confident improvising with. At our house, this would be a Big Man on Campus (B.M.O.C.), an interpretation of a cocktail

BREW OF THE MONTH: JULY PSEUDOSUE

Toppling Goliath Brewing Company | Decorah, Iowa

once enjoyed in Portland. A bourbon-based drink with a ginger syrup, a dash of bitters and soda water for brightness. It's proven to be a drink that pleases a variety of people, assembles itself with hardly any thought and goes down easy. While this specific drink may not be up your alley, I encourage you to experiment with different spirits and syrups to find one that's for you. If bourbon isn't your spirit of choice, try an aged rum or even vodka. Don't like the zippiness of ginger? Try a mint syrup instead.

STEP ONE | Chop ginger into thin slices. Chop again into rough, smaller pieces.

STEP TWO | Place ginger, water, sugar and salt in a large, heavy saucepan. Bring to a boil, and then reduce to a simmer. Allow to cook for 45 minutes.

STEP THREE | Let cool. Strain syrup through fine-mesh strainer and discard leftover ginger. If you aren't using right away, store in a covered container in the refrigerator for up to two weeks.

STEP FOUR | Once your syrup has completely cooled, fill a rocks glass with ice cubes. Pour 2 ounces of bourbon over ice. Add 1 ounce (or less depending on your taste) of ginger syrup and a splash of bitters. Top with bubbly soda water. Using a zester, remove a piece of lemon or orange peel and wrap into a spiral. Float on top of drink. Enjoy! **lv**

Frankie Schneckloth likes to sip her B.M.O.C.s in the garden.

Toppling Goliath Brewing Company's pseudoSue is an American pale ale that puts other beers to shame with its ferocious aroma and flavors of citrus and tropical fruit.

Created as a more hop-forward version of Toppling Goliath's other pale ale, Tsunami Pale, Toppling Goliath brewmaster Michael Saboe said pseudoSue was first called Pseudo Tsu. However, "Tsu" was changed to "Sue" because, Saboe said, "There were just too many problems with pronunciation."

It's best to serve pseudoSue in a pint glass. The color is light, golden amber. A finger of beige-colored, dense, buttery head dissipates slowly, leaving an even skim with a few bubbles and a ring around the edge. The citrus from the hops are immediately noticeable and lures you in, with aromas of grapefruit and mango goodness. There is also orange and a good dose of pine.

The flavor is simply delicious. It is invigorating and zesty from the citrus, but malts and caramel are also noticeable. Flavors of grapefruit, mango, orange and pine pair perfectly with a gritty hop bitterness. Alcohol provides a noticeable sting and intermingles with this bitterness, but it thankfully fades as the beer warms and the citrus really starts to shine. **lv**

SERVING TEMPERATURE: Saboe said, "Keep pseudoSue refrigerated at all times and drink it fresh. Don't save it for a rainy day!"

ALCOHOL CONTENT: 5.8 percent ABV.

FOOD PAIRINGS: Saboe said he loves drinking pints of pseudoSue while eating burgers.


WHERE TO BUY: Toppling Goliath beers are served at a number of area establishments like Short's, Blackstone and Joe's Place, and Saboe said "pseudoSue makes the rounds in Iowa City all the time." He recommends checking the tap accounts listed on the Toppling Goliath website and calling ahead to inquire about pseudoSue's availability. pseudoSue is also bottled twice a month and sold at local liquor stores. Supplies vanish almost immediately, so get a bottle or two if you are lucky enough to find it.

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Casey Wagner lives in Iowa City.



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LOSING TOUCH

Part 2 in this literary nonfiction series. • BY DANIEL BOSCALJON



Through the dimming haze of an autumn sun I see smoke pillar above idle students awaiting busses. The fortunate ones remain engrossed by iPhones and Droids, each distanced from nearby strangers despite physical proximity. I pass through unobserved and untouched, ephemeral as a shadow on a cloudy day, and enter the cavernous building. Immediate smells of cookies and coffee invite me inward, relics of a past time when the building had been a space of commerce, reminders of a past life when love had guided me.

A Muzak version of “Sea of Love” grates through tinny speakers. Although its truth has been replaced with lulling synthetic regularity, this bland arrangement stupidly spawns echoes of love she sang to me like a fading audio Xerox. The enfleshed forms around me remain steadfastly indifferent to the invisible perversion engulfing the room—indifferent, but not wholly oblivious: They hear without listening, their expressions and gestures choreographed as illustrations of the Muzak’s false beats.

The sight nauseates me. I remember having strolled through this space heedless of its grotesque axis; but now, deprived of the meaning that had once carried me through unmolested, the space presents itself as another version of a lobby where we linger, lifeless, awaiting the final articulation of our names in the obituaries.

The fluorescent glare of lights punishes my eyes. I squint, searching for shadows, but the obstinate beige emptiness defeats me. Bodies persist at the edge of my vision: Unnatural lights transform fading summer tans into pale, preserved corpseflesh. The reek of these bodies attacks me. I inhale flagrant fragrances, the costly colognes and perfumes that cover the lifeless hope and real despair anchored in each.

There is nothing real, nothing alive, nothing to love, nothing to bring joy. But their nothing is not my nothing: The tedium that poses as truth within their inhospitable inhabitations cannot entice me now. I avoid the chairs they idle in. I avoid the stores with the objects their fingers have grasped. I avoid the mothers raising children to thrive in a world of betrayal and greed. I avoid the doorways and drinking fountains, avoid the false tones of laughter and the pretense of studiousness. I avoid those in suits gripping telephones weighted down with the illusion of importance.

There are more before me: sticky fingers and dirty feet, breath drowning in cheap beer. Mouths with bright white teeth mimic laughter, despite lifeless eyes staring nowhere. My heart slows—or time does—as I avoid touching a flock of schoolgirls tittering past, tottering near the abyss that only I perceive.

And then, with horror, I see its malignant blandness encroaching on their young flesh, caressing each in turn. Numbed, the girls

remain ignorant of the terror that overwhelms me as if I were cursed to re-experience the first moment when, trained to expose myself to the world’s joys, tastes, textures I had for the first time experienced the shock of shame. I walk faster, skin clenching sinews, apprehensive of a touch I want to lose.

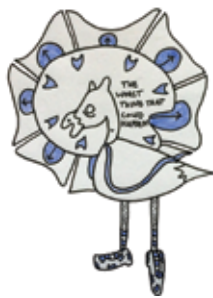
My legs navigate toward the exit, toward a darkness more true than the exterior lights that fail to wholly destroy it. The aftermath of their aromas still clings to me, occupying my flesh, imposed upon and imprinting my skin, infusing my nostrils with cheap floral traces.

VAGUE SPACES IN FAMILIAR PLACES

Illustration by Zoë H. Brown

Exiting, I look above me at the emptiness emerging between two buildings and see a black patch of sky that resembles a fist. I want to become elevated within it, to experience the gentle annihilation it promises. Arrested by this momentary hope, I watch the blankness become obscured by a cloud chasing starlight. With horror, I watch as the ephemeral presence of vapor blots out its particular nothingness until what once was blank fades into non-existence. I am alone again.

I wander down an alley flanked by a trendy yoga studio and a corporate coffee store, encountering the stench of discarded food left to rot beneath the suffocating heat of the sun. With a potent shock that awakens a tremor deep within me, as though it too wanted to become my lover and grasp my soul in an unending instant, I behold the image of a slaughtered beast whose bloated bovine body both beseeches and warns me. Transformed from life into meat by our voraciousness, it fixes me with dead eyes: I see through them its cooling muscle and fat scattered in Styrofoam cases and shrouded with black plastic bags, reeking within metal dumpsters. More revenants join it, appealing and appalling, lamenting the brevity of life and the unmet longing for free pasture and bright skies. I strain to hear their last refrain bleat as it fades into concrete-covered earth, to remain attuned to the final summons of a spectral cry only my ears can hear,



but I am interrupted by a car stereo blasting “Alone in my Home” from unrolled windows. The song dies. I hear nothing.

BUT THEIR NOTHING IS NOT MY NOTHING: THE TEDIUM THAT POSES AS TRUTH WITHIN THEIR INHOSPITABLE INHABITATIONS CANNOT ENTICE ME NOW. I AVOID THE CHAIRS THEY IDLE IN.

With a sudden gust of hot stink I realize that these unnoticed presences, mere remnants of hungry mouths that fed until overfull, still linger here as sentinels, policing the gap between the lifeless flesh and undead meat. Indeed, death belongs here where I walk, welcomed into each restaurant and onto each plate. The living feast on and dispose of death in dumpsters.

Every alley is a graveyard, each street a cemetery, every table a testament to mindless, bloody thirst. The guardian stares, eyes too weighted with sorrows to weep or rage: It bows its head and offers absolution. I stretch out a hand, and hope to feel the reality of a rough tongue’s caress to cleanse the taint of the mall from me. I want to reach out and touch the face of each departed thing that lingers despite itself.

Nothing touches me, but I feel that their undying continuance is an indigestible occurrence that generously allows the postflesh community to shower me with its gifts, inviting me, too, to become a nothing that is also a something. I stifle a shudder and realize that they offer an opportunity to overwrite my oncelover’s absence with a more potent version of nothingness than what she left behind. Touched, I weep past the dance of plants and ghosts around The Mill to my right and the drunken shouts from the beer garden to my left, finally exiting through an arched pavilion, feeling reborn into the possibility that even if I remain deprived of life, at least someday I may experience a true and real death. **lv**

Daniel Boscaljon, author of Vigilant Faith, will spend the year teaching about secularism in the Department of English at the U of I.

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SHERLOCK ON THE BLOCK

This new comic series *Watson and Holmes* reimagines the classic sleuth as a Harlem-dwelling street detective. • BY ROB CLINE



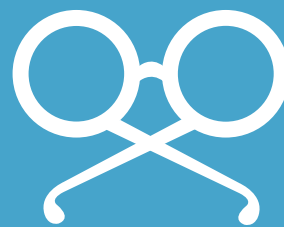
Writer Kent Bollers and artist Rick Leonardi invite you to look up Sherlock Holmes at a new address. Oh, the detective still resides at 221B Baker Street. But in *Watson and Holmes*, Baker Street isn't in London—it's in Harlem.

In the crowded landscape of recent and ongoing Sherlockiana, *Watson and Holmes* stands out because the famous friends are reimagined as black men solving crimes in contemporary New York City. Watson, whose

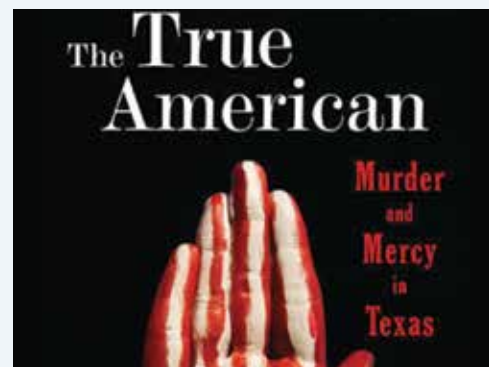
WATSON AND HOLMES IN HARLEM

The detectives are still making deductions but kicking more ass.

top billing in the title hints at the characters' more equal footing in this imagining, is a war veteran and medical intern who meets Holmes when the latter bursts into a hospital emergency room seeking information from a patient. In short order, the two team up, facing down danger and unraveling a twisty plot over the first four issues of the series.



BOOK PLUG



Blood Will Out: The True Story of a Murder, a Mystery, and a Masquerade | By Walter Kirn

The True American: Murder and Mercy in Texas
By Anand Giridharadas

HBO'S LATEST HIT, *True Detective*, shows just how far the detective story has come. Edgar Allen Poe's *The Murders at the Rue Morgue* launched the genre's formulaic success, and Sir Arthur Conan Doyle solidified the buddy-cop schtick that's alive and well in *True Detective*.

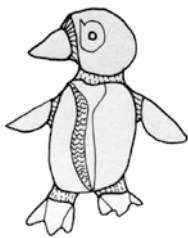
But would we have detective fiction if crime weren't ever, well, true?

The true crime genre can be even more thrilling than what springs from the imagination. Here, the author is the detective, piecing the story together for us eager readers. The following are a couple stand-out titles to put on this summer's reading list.

In Walter Kirn's *Blood Will Out: The True Story of a Murder, a Mystery, and a Masquerade*, the novelist and contributing editor to *Time* magazine details his 15-year relationship with a man who calls himself "Clark Rockefeller" and unravels his discovery of Rockefeller's real identity—a child kidnapper and murderer. Fans of Truman Capote's *In Cold Blood* will love this one.

Shortly after 9/11, a white supremacist plots revenge on three different convenience stores in Texas, killing an Indian man, a Pakistani and seriously wounding Bangladeshi Muslim Raisuddin Bhuiyan. Author Anand Giridharadas explores this mystery in *The True American: Murder and Mercy in Texas*, detailing the survivor's quest to save his near-executioner from death row.

—Melody Dworak



While intrigued by the concept, I was worried in the first issue that perhaps Bollers and Leonardi were too concerned with hitting the standard marks that Sherlock fans expect: We get our first “It’s elementary” just a few pages in; the “irregulars” (Holmes’ motley band of young helpers) appear soon after; and Holmes shouts, “The game’s afoot,” before the issue’s end. But we also get a Sherlock Holmes with dreadlocks, a couple of funny “Sup, Holmes?” moments and a nicely handled recurring hint of a pervasive danger to come.

IN THE CROWDED LANDSCAPE OF RECENT AND ONGOING SHERLOCKIANA, WATSON AND HOLMES STANDS OUT BECAUSE THE FAMOUS FRIENDS ARE REIMAGINED AS BLACK MEN SOLVING CRIMES IN CONTEMPORARY NEW YORK CITY.

Leonardi’s art, richly colored by Paul J. Mendoza (and by Archie Van Buren in the fourth issue), is sometimes quite detailed and sometimes rather impressionistic. In both cases, he communicates the mood and action of a scene well. For example, in the opening pages of the first issue, he established both the frenzy of an emergency room and the quiet grief Watson feels over the death of a child.

Bollers and Leonardi find a solid rhythm over the course of the first four issues. Holmes draws conclusions and Watson takes action (often rather more violent action than readers of the original stories might remember), and their burgeoning partnership feels authentically developed rather than merely required by the source material. There may be more action than signature Sherlock deduction, but Holmes is still portrayed as a fellow who sees what others do not and is able to put those observations to quick use. His insights drive the action, which Leonardi vividly depicts.

The fourth issue closes with a return to the problem first presented in the opening pages of the first issue: Why are babies being left in dumpsters around the city? Watson and Holmes tackle this mystery in the fifth issue.

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>> COMICS CONT. FROM P. 15

Larry Stroman handles the art for issue five, and his style is a bit crisper than Leonardi's, but still in keeping with the book's overall tone. The wrapping up of a mystery in one issue, rather than four, changes the pace, but Bollers still finds time to deepen Watson's backstory while bringing a potential nemesis's name fully onto the page for the first time. Holmes' backstory remains largely unexplored in these first five issues—collected as *Watson and Holmes: A Study in Black*—but Bollers has dropped some hints that seem ripe for further exploration.

The sixth issue was written by Brandon Easton with art by N. Steven Harris, and its standalone story centers on the death of a politician's wife. Toward the issue's end, our heroes share a conversation meant to inform the reader of certain unpleasant facts in the real world. It reads a little too much like a public service announcement rendered as dialogue, and the author's afterword makes it clear that he wants to be sure you don't miss the message. Still, the story he has to tell works well. Harris' art is solid and lifelike, though he draws heads that seem to rest uncomfortably upon their necks.

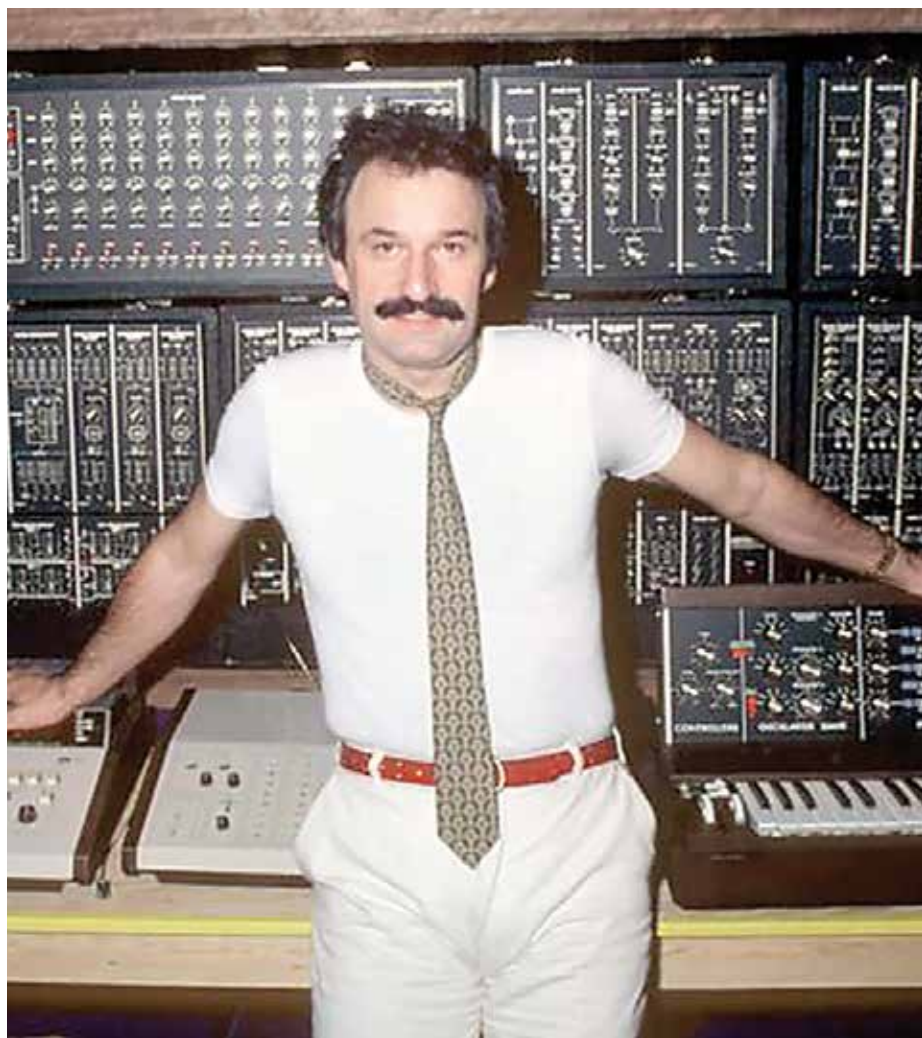
A seventh issue was scheduled for January but did not appear, and the series has gone on hiatus as the creators plan to retool its distribution. The book, which was initially funded through a Kickstarter campaign and debuted as a digital-only comic, will return to its digital roots for individual issues with physically published collections to follow. In an interview for *DiamondBookShelf.com*, Brandon Perlow, whose New Paradigm Studios publishes *Watson and Holmes*, suggests that the next several issues will feature more standalone stories by various authors and artists leading up to a new, longer arc written by Bollers.

I'm hopeful that the title can survive the transition. With luck, current readers will continue to seek it out once it returns and new readers will continue to discover it. In addition to the physical collection, all six of the initial issues (including alternate black and white versions of the first four) are available digitally from *Comixology.com*. I encourage you to take the trip to this new 221B Baker Street. **lv**

Rob Cline seeks out the good and bad across the comics landscape as the Colorblind Comics Critic.

STILL FEELING THE LOVE

How electronic music pioneer Giorgio Moroder laid the foundation for modern dance music. • KEMBREW MCLEOD



When Giorgio Moroder appears at this year's Pitchfork Music Festival on Friday, July 18, he'll be the oldest artist there—by a long shot. Nevertheless, this 74-year-old electronic dance music producer has certainly earned his place among festival cool kids St. Vincent, Grimes and tUnE-yArDs, as well as hipster heritage acts like Beck, Neutral Milk Hotel and Slowdive.

Giorgio Moroder first made a name for himself in 1975 as the producer of the Donna Summer classic "Love To Love You Baby." This funky disco confection is remembered for its wall-to-wall orgasmic moans and epic

length (17 minutes, which was said to be timed out for the ultimate lovemaking experience—though that hardly seems very ambitious for tantric sex fiends like, say, Sting).

Moroder's 1977 hit with Summer, "I Feel Love," changed the course of popular music by employing nothing more than the human voice and electronic machines. Brian Eno, who was working with David Bowie in Berlin when the song was released, reportedly interrupted a recording session with a copy of the record in hand.

"I've heard the sound of the future," the visionary producer exclaimed, clutching an "I Feel Love" 12-inch. "This is it, look no



further. This single is going to change the sound of club music for the next 15 years.” The only error in Eno’s judgment was that the song still continues to influence dance music, 37 years after its release.

Last year Moroder was introduced to a new generation of listeners by Daft Punk, whose song “Giorgio By Moroder” appeared on 2013’s *Random Access Memories*. Over a Moroder-esque backing track, Daft Punk sampled a recording of the producer talking about making “I Feel Love” and his other adventures in electronic music. Musically, it was one of the highlights of Daft Punk’s album, though “Giorgio By Moroder” barely holds a candle to the legendary producer’s classic recordings.

In crafting “I Feel Love,” Moroder took direct inspiration from another German group, Kraftwerk, who pioneered the use of synthesizers, sequencers and computers in popular music. Kraftwerk’s “Trans-Europe Express” was a moderate commercial hit in 1977, but the Moroder-Summer collaboration was a truly global smash that quickly turned heads.

Forward-thinking artists like David Bowie and Brian Eno, who were already fans of Kraftwerk, took notice—as did Blondie. Group members Debbie Harry and Chris Stein both recall that their massive hit “Heart of Glass” was directly inspired by the music of Kraftwerk and Giorgio Moroder. (Blondie later had another worldwide number one hit with “Call Me,” which was produced by Moroder.)

Aside from working as a producer, he also produced a series of robo-tastic solo albums, like 1977’s *From Here To Eternity* and 1979’s *E = MC²*. Moroder never rested on his laurels, and he continued to work slowly and steadily over the decades until the rest of the world finally caught up with the sound he created four decades ago. If there’s one adjective that describes Giorgio Moroder, it’s retro-futuristic. **lv**

Longtime Little Village contributor Kembrew McLeod plans to take a journey to the center of Uranus this summer.

GIORGIO MORODER singlehandedly invented the electro-rockin’ sound of eurodisco, and since the late-1970s, European artists have continued to expand the possibilities of dance music. This year’s **Pitchfork Music Festival** features some of the most cutting-edge dance artists from across the pond.



NENEH CHERRY | JULY 18, 4:35 P.M.

Neneh Cherry first rose to prominence in 1989 with her worldwide hit single “Buffalo Stance,” though she had been a working musician for a decade, playing in various incarnations of The Slits, Rip Rig + Panic and New Age Steppers (dabbling in punk, post-punk funk and dub reggae psychedelia in the process). Her stepfather was jazz legend Don Cherry—who helped raise her in

Stockholm, Sweden—and at the age of 16, Cherry moved to England at the tail end of the punk explosion.

Cherry’s debut solo album, *Raw Like Sushi*, was a groundbreaking mix of

American R&B, hip-hop, Jamaican sound systems and European club music that was co-written by Cameron McVey (they eventually married and have continued their musical collaborations on each of her sporadic releases, including this year’s superb *Blank Project*).

Cherry played an important behind-the-scenes role in shifting the landscape of 1990s electronic pop music, ushering in the spliffed-out “trip hop” era. Future members of

Massive Attack played on her 1989 debut album, and she wrote arrangements for that group’s debut album, *Blue Lines*. Portishead’s Geoff Barrow also contributed to 1992’s *Homebrew*, a sophomore album whose aural influence was much greater than its success in the marketplace.



THE FIELD | JULY 19, 6:45 P.M.

Also hailing from Sweden is Axel Willner, better known as The Field. Willner specializes in long, hypnotic tracks that contain echoes of Steve Reich’s minimalist compositions, the pulsating Krautrock rhythms of Can and, of course, Giorgio

Moroder. The Field’s appearance at the 2012 Pitchfork Music Festival turned this jaded 40-something into a dancing fool when yours truly stumbled on his set.

Willner evolved from creating his music primarily on a laptop to, on 2013’s *Cupid’s Head*, using no computer at all—“except to record on,” he notes. (For all you gearheads out there, he tells me that the latest album was recorded with an “Elektron Octatrack, Elektron Machinedrum, Elektron Analog Four, Roland SH-101, Roland JX-3P and bass.”)

Lately, Willner’s live performances have come full circle. “It has changed, as I went back to where I began, playing live shows solo,” he says. “I started solo at the club and then got a bit weary of it, so I invited friends to play with me, which was great for a long time. But now, since the release of the last album, I decided to give solo a chance again and I was very surprised by how much I enjoyed it. Things always change.”

Live, or on record, The Field’s subtly psychedelic soundscapes provide the perfect musical accompaniment for a journey into the center of your mind, or Uranus. —*KM*



SAYURI'S WORLD | Photographers Sandra L. Dyas, Dawn Frary, Tonya Kehoe and Barry Phipps visit the studio of Sayuri Sasaki Hemann
Background image via Sayuri's World / The Weaver House



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ACTING ON A MISSION

Combined Efforts Theatre's is yielding some of the most creative, inclusive theatrical productions in the state of Iowa. • BY JORIE SLODKI



In a place that prides itself on its variety of cultural offerings—especially when it comes to theatre—there is one company in Iowa City that stands out both for the ways that it is extraordinary and for the ways that it is just like any other theatre company. Combined Efforts Theatre (CET) has some of the most varied creative output in town, and yet it remains under the radar of most Corridor residents looking for entertainment.

CET UTILIZES ACTORS WHO MAY OR MAY NOT HAVE ALL OF THOSE TRADITIONAL TOOLS AT THEIR DISPOSAL, SO THE MEANS BY WHICH THEY COMMUNICATE THE STORY CAN BE WILDLY INVENTIVE AND WONDERFUL!

—RIP RUSSELL

CET began while founder Janet Schlapkohl worked as a special education teacher at City High School. “I saw so much untapped talent in the classroom,” Schlapkohl recalls.

After serving as an assistant director for drama production, she decided to stage her own play in 2002 in which students in both mainstream and special education could perform together. That play was the beginning

TRUBBESOME TYMES AT THE

FAIRE | Combined Efforts Theatre will perform their summer production July 25-26 at 7 p.m. Photo courtesy of Combined Efforts Theatre

of a theatre company that would expand beyond City High School, eventually becoming a 501(c)(3) nonprofit organization in 2009.

Today, CET remains the only theatre company in Iowa that is purposely inclusive of people with disabilities. It has as many as 60 members at any given time. The acting company performs several times throughout the year in its own shows, at city events and at fundraisers for other organizations. The performances vary between longer plays and short one-acts, but all of the material is original and written by company members. The company has also expanded beyond acting to form a dance company and a men's choir. They receive all of their funding from tickets and individual donations.

While the mission of the company is inclusivity, members are quick to point out that their productions don't focus on disabilities. Board president Mary Vasey explained, “I like the fact that we are inclusive, but when we are into doing a play we don't think about disabilities.”

They draw from a variety of subjects to produce plays that are relaxing, fun and creative. For example, their upcoming *Trubblesome*



Tymes at the Faire is a farce set in Elizabethan times. Co-writer Calvin Goodlaxon said that he likes writing for the company because, “I can [put] my knowledge to use for the plays in order to make my area of interest ... what I like to do.”

Board member Rip Russell acts in CET productions in addition to his work at other theatre companies (most recently *The Price* at Old Creamery Theatre). “CET is no different than other theatres in the fact that we are telling a story through action, spoken word and movement,” explained Russell. “However, CET utilizes actors who may or may not have all of those traditional tools at their disposal, so the means by which they communicate the story can be wildly inventive and wonderful!”

It is this discovery of personal expression that members often cite as their favorite part of being involved with CET.

“I really like seeing people start to blossom as they perform, and feel good about their performance,” said Vasey.

Shulman Hillel director Jerry Sorokin has been performing in CET with his teen daughter Phoebe for several years and offers the Hillel building for use as rehearsal space.

“I think [CET is] one of the real points of pride that this community ought to show off,” said Sorokin. “That people coming from all these different backgrounds are working together to create art in a way that is entertaining, meaningful and from the heart in a sense that nobody has anything great to gain from this. This is genuinely art for art's sake.”

The opportunity to create art is so meaningful for its members that one actor and his family moved from Vermont to Iowa City to participate in the company.

Like other Iowa City theatres, CET does not have a permanent rehearsal or performance space. They rehearse in a variety of places around town, including Shulman Hillel and Uptown Bill's. Schlapkohl feels that this can make it hard for the community to identify the theatre as its own entity. “You feel like a raven borrowing someone's nest all the time,” he said. But their space issues might be resolved in the near future: Recently, CET and Dreamwell Theatre announced that they are working together to find a permanent space.

CET faces additional challenges.



Transportation, in particular, is difficult when members have a variety of driving abilities and living situations.

“Group homes have shifting staff, so the person who used to transport a cast member to rehearsals might no longer be there,” explained Schlapkohl. “Cast members might not be able to advocate for themselves to say they are in our group.”

Schlapkohl would like to see CET continue to grow in new areas. She wants to start a puppetry workshop, as well as a mime company for nonverbal members.

Ultimately, Schlapkohl’s dream is that CET will become a professional company, one where they can pay members for their time creating a show and hire local actors as job coaches. She realizes that this is a lot to ask in a town where paid opportunities are limited for actors, but she believes in the legitimacy of acting as a profession.

“Why not pay someone to do something as a community service, and pay them like they do at Goodwill?” she asked. “Why not pay someone to be an actor? Why can’t that be valid?”

Other theatre companies, like Interact in Minneapolis, have successfully achieved a model that allows actors with disabilities to be paid for their work. As CET grows, Schlapkohl hopes there will come a day when company members will respond to the question, “What do you do?” with the answer, “I am an artist.” **lv**

Jorie Slodki earned her MA in theatre research from University of Wisconsin, Madison, and has experience in directing and playwriting.

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NOVA LABS TURNS ONE

The Ames-based label put out 26 releases in its first year of operations.
BY MAX JOHNSON



July marks the first anniversary of Nova Labs, a small, independent record label based out of Ames and founded by Bryon Dudley and Matt Dake. Their first year was a big one—with 26 releases from an all-Iowan artist roster—and the label shows no signs of slowing down. Focusing on avant-garde artists on the fringes of the Iowa scene, yet still allowing room for less-eclectic strains of pop and rock, Nova Labs has taken a remarkably detailed snapshot of Iowa music as it is right now.

Recently, Dudley took the time to answer some questions with *Little Village* via email about the label and what lies ahead for Nova Labs.

Little Village: How did Nova Labs begin?

Bryon Dudley: My buddy Matt Dake and I both operate studios here in Central Iowa, and we were talking one day about how we'd turn over a master disc to a band, and sometimes they'd say, "Okay, what now?" We've both been in bands for many years, and took it for granted that everyone knew what happens next—getting discs made, planning release shows, etc.—but it felt like there was a need

AIMING HIGH | Bryon Dudley and Matt Dake have big plans for what lies ahead for Nova Labs. Photo by Megan Geha

for that in the music scene. It also felt like there were a lot of great bands making great music, and not many labels to represent them.

What releases are you working on now?

We'll be releasing albums by Fiszt, Morning Sex and the Good Weed, Moonrabbit and Strong Like Bear. We're releasing our first vinyl full-length soon, a Des Moines band called The Seed of Something, which is pretty exciting. And we have a pretty full schedule of releases coming up, with ... our first year anniversary party in July, which so far we have, like, six releases planned for. Our original plan was to have four release parties a year, but it's already kind of growing on us. So we're also trying out some different kinds of shows and just figuring out what works.

How does the label fit into your work at The Spacement, your home studio?

In my head, they're very separate endeavors,

and I think we've done a good job of releasing albums that neither Matt nor I have anything to do with, in terms of the recording process. But there's no denying that it's pretty easy to be in the process of recording a band, getting excited about their music and figuring out if they're interested in releasing it on Nova Labs. I've done a number of things for Maximum Ames in The Spacement as well, amongst other projects, but there's probably always going to be some overlap, just because it's convenient. You get to be friends with bands while recording, because you spend large chunks of time together, so it's nice, and generally natural, to keep working together.

Nova Labs seems to have a good relationship with Maximum Ames Records—how do you think the two labels fit together in the Iowa scene?

The Maximum Ames guys have been friends for years, and we look up to them as sort of a big brother. We ask them for advice for things when we hit snags, and we generally try to involve them in our shows when it makes sense to do so.

They do mostly vinyl, and we're not really able to do that, so we specialize more in CDs. Since the cost of discs is a lot lower, we can put out a lot of releases in a shorter amount of time. I think what that allows us to do is rep a lot more of the underground stuff in Iowa. A handful of our releases are studio projects that would be impossible to play live, for example, and we can release things that may not sell a ton of copies and still be okay, because we hand make our digipaks. It's a very DIY, make-on-demand sort of affair. We're hoping to collaborate on some things with the Maximum Ames guys in the future, though. It'd be a shame not to, really.

What do you envision Nova Labs turning into?

When we started, we thought of it as very underground and DIY and were happy to just do that. I think it's probably gotten bigger and been more successful than either Matt or I anticipated. We're certainly not getting rich off



of this, but we're having a lot of fun doing it, and it seems to be well-received. I think our current goal is to try to make sure the label itself is self-sustaining, which can be a challenge by itself. And luckily, the model we came up with for our DIY approach seems to be flexible enough that it can scale up and it seems to work so far. I have a dream of sometime being able to do some publishing, like lo-

WHEN WE STARTED, WE THOUGHT OF IT AS VERY UNDERGROUND AND DIY AND WERE HAPPY TO JUST DO THAT. I THINK IT'S PROBABLY GOTTEN BIGGER AND BEEN MORE SUCCESSFUL THAN EITHER MATT OR I ANTICIPATED.

—BRYON DUDLEY

cal poets or short story anthologies by Iowa authors, that sort of thing, but one thing at a time—we need to make sure we're good at being a record label first!

There seems to be a huge appreciation for the Ames music scene at the heart of Nova Labs—do you have any re-releases planned?

On the horizon is a re-release of a '90s band from Ames called Great Big Freak. I can't wait to put that out, because it's really good. It has to be one of the first Iowa bands that incorporated hip hop, so it feels really historic and ground-breaking to me, and it's been out of print for a long time. That one's definitely going to happen, and I remember going to see them, long ago, so it feels special.

I'd love to be involved with some sort of re-release plan for someone like House of Large Sizes, who were a big influence on a lot of Iowa bands and still play killer shows. I think we'd probably have to be quite a bit bigger than we are to pull something like that off, though, so it's just a fun dream at the moment. **lv**

Max Johnson lives, writes and cooks in Iowa City. He probably wants to start a band with you.

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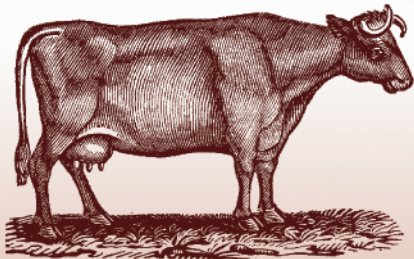
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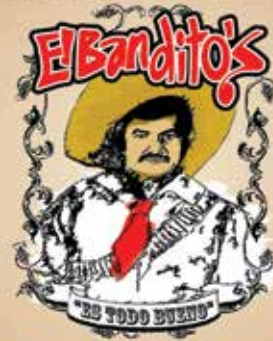
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THE NEW SOUND OF THE AFROBEAT

Pushing for Africa's future, Seun Kuti takes us back to the beginning.
BY SCARLETT CERNA



In March of this year Seun Kuti & Egypt 80 released *A Long Way to the Beginning*, hailed as their most politically driven album to date. The cover displays a red fist in the shape of Africa, and the back has a picture of Seun with the tattooed words, "Fela Lives," across his back.

To understand the journey Seun has made with Egypt 80 to this point, it's important to delve into the story of his father Fela Anikulapo Kuti.

Fela was greatly influenced by the social movements in the United States that occurred in the 1960s. He assembled his signature Afrobeat sound that melded highlife and other African rhythms with the musical styles of jazz, funk and soul to address the social and political unrest in his native Nigeria. Despite the violence Fela endured from Nigerian authorities who felt threatened by the implications in his lyrics, he continued to use music as a tool to express the various issues Nigerians faced until his death in 1997.

Seun was 14 when his father died, and it was that same year that he made the decision to take up where his father left off. He took the lead of his father's band, Egypt 80. Needless to say, this decision did not come without

RIISING SEUN | Seun Kuti at Mission Creek 2012. He returns July 15 at 8 p.m. (Photo by Sandra L. Dyas)

criticism—especially concerning how Fela's youngest son could ever live up to his father's legacy.

Today, Seun Kuti & Egypt 80 have incorporated their own brand of Afrobeat with a modern twist of hip hop and R&B. *A Long Way to the Beginning* demonstrates the evolution of their sound, and like his father, Seun continues to use music as a tool to bring about social consciousness and inspire change. Through his music, Fela lives on.

In anticipation of Seun Kuti's July 15 show at the Englert Theater, I caught up with him over the phone while he was on a tour bus headed to perform at the Bonnaroo Festival in Tennessee.

***A Long Way to the Beginning* is the third album for you with Egypt 80. I saw on this one in particular that you worked with American Jazz pianist Robert Glasper as a producer as well as a guest musician on album. Was this the first time you have worked with Robert Glasper?**

Yeah, the first time we worked together was on the record; it was fun.

How did you come to work together on the album?

Our management thought that it would be a nice if we worked together on some music. So yeah, that's how it first started. We spoke and found we had equal ideas, and we had a lot in common in terms of how we made music.

POLITICALLY, IN AFRICA, OUR FUTURE ROOTS THRIVE.

—SEUN KUTI

You also work with Nneka, M-1 of Dead Prez and Blitz the Ambassador. These are all socially conscious artists. How was it working with them on the album?

These three artists are my very good friends as well, so it was fun. ... We share a common message and a common teaching in music. It was kind of a brief thing working with them on the record.

I am particularly fond of Nneka and enjoyed her contribution to the song *Black Woman*. What inspired you to write *Black Woman*?

I believe that young black women need to be reminded of their true femininity ... we should try to teach them about intellectual equality and not just sexual equality. ... Intellectual equality is important. I wanted young black women of the world to be our strength. ... And to remember that she heals.

After listening to *A Long Way to the Beginning* and listening to your previous album *With Africa with fury: Rise*, I can hear a slight change in sound. The root of Afrobeat is there of course, but on your new album there is also a hip-hop feel in

its approach, which I feel ties into the title of the album, *A Long Way to the Beginning*. Can you talk a little about the approach and sound of the album and how you came up with the title?

For me, as soon as I release one album, I start to think about the next one, and I'll at least try to go a year before the next CD comes out. With our first two albums, we found the opportunity to establish ourselves, and I found that I want my family first, and it took us a while to get back to where we are today. That's why I called the album *A Long Way to the Beginning*.

You know, politically in Africa, our future roots thrive. A lot of young black people in Africa have become more conscious and there's an understanding of change in Africa. We need to continue our political consciousness ... we are in need of awareness for young black people to be bold. And that's a new beginning for Africa as well ... and it's been a long time coming. That is also why I called the album *A Long Way to the Beginning*.

How has the reception of the new album been so far on the road?

It's been really good. We've been having many good shows. And the performance is up.

Last time you played in Iowa City, your set began with a cover of your father's classic track "Zombie": Why did you choose to open the show with that song?

I pick a different song for every tour, and I don't think about it until the tour. The bottom line is that I start my shows that way because of my father ... and in respect to the band. It could be any track, there's not one that I use all the time. And on this tour it's gonna be "V.I.P." ... "Vagabonds in Power." **lv**

Scarlett Cerna has been fortunate to fulfill her goal of working for a public radio station, and has been with Iowa Public Radio's Studio One for the past four years.

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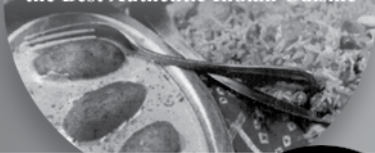
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BUILDING 'THE SHIP'

Poet Stephen Sturgeon and book artist Candida Pagan discuss their unique approach to publishing their chapbook. • BY LIZZY SCHULE

Local poet Stephen Sturgeon's recent piece, *The Ship*, details the macabre account of the narrator's travels down an unnamed river; with the narrative meandering and jouncing as it takes on the expanse and history of the river itself. Candida Pagan, a current candidate for an MFA in the Books Arts at the University of Iowa, worked with Sturgeon to print limited edition chapbooks of *The Ship*. I recently spoke with Sturgeon and Pagan about the process of working together; Sturgeon's experience of composing *The Ship*, his literary influences or other inspirations behind the poem; and Pagan's task of putting together an edition of 80 books. Copies of *The Ship* are available directly through Pagan at candida.pagan@gmail.com or through Prairie Lights bookstore.

Little Village: *The Ship* seems to be a metaphorical vessel, but I wonder if it is based on a specific ship. Does the act of sailing or the image of the river evoke a particular meaning for you—either a personal experience or literary connection?

Stephen Sturgeon: I wrote *The Ship* in a single sitting on a night in May 2010, with some editing, mostly excision, after that, and the flaws in *The Ship* point to those circumstances. There was no plan or intention or preparation, and I had no particular ship in mind. When I say to myself right now, "Think of a ship," I think "Old Ironsides, the Pequod, the Argo,

the Nautilus," and my answer probably would not have been different four years ago. Since I was thinking of no particular ship, those may have been the ships I was thinking about.

I have no interest in sailing anywhere or anything. As for rivers, I've spent the most time with the Charles River in Boston, spent years looking at it. And I remember parts of Huckleberry Finn a lot, nearly always parts that have to do with the Mississippi at night.

When I saw the Cedar River running through Cedar Rapids for the first time, I said that it looked very bright and strong and beautiful. Some Cedar Rapids natives then reminded me of the destruction and misery its flooding caused in 2008. I think the river in *The Ship* is like the Cedar River.

Opening your poem with an epigraph from Frederick Goddard Tuckerman struck me as interesting. Is Tuckerman an influence? Sections of *The Ship* seem to be channeling T. S. Eliot. Are there certain writers that kept popping into your head while writing *The Ship*?

At the time, an edition of Tuckerman's selected poems had just been published by Harvard University Press, edited by my friend Ben Mazer. Ben had sent me a copy, and that's how Tuckerman had got into me. I haven't, I don't think, read him since, and I nearly never think about him. He has good lines, as I remember them.

Other poems of mine come a good deal out of Eliot, but I don't see anything about him in

The Ship, other than two-and-a-half lines: *And it has become difficult to understand / what of our thoughts has been provided / by the river's stalking voice.*

William Empson said something similar about Eliot: "I feel, like most other verse writers of my generation, that I do not know for certain how much of my own mind he invented, let alone how much of it is a reaction against him or indeed a consequence of misreading him. He has a very penetrating influence, perhaps not unlike an east wind." I admit that is an odd single connection for a poem to have to an author the poem allegedly has nothing to do with.

In a very general way, I was thinking a bit about [Samuel] Beckett's translation of "Le Bateau ivre" [by Arthur Rimbaud], and I remember thinking of [Samuel Taylor] Coleridge for a little while during the writing, and I see that superficial aspects were worked in clumsily.

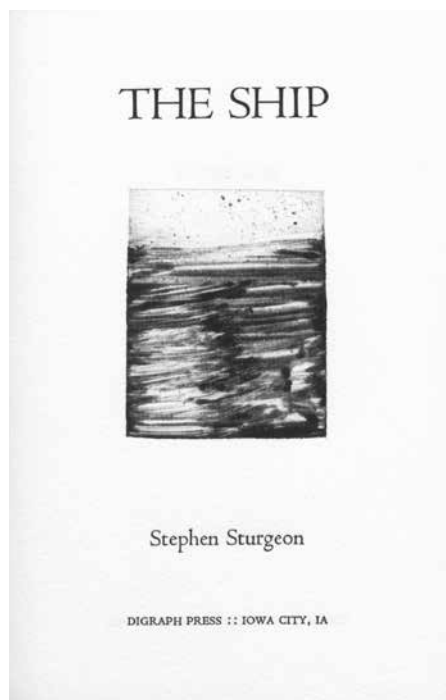
Candida, Did Stephen approach you about publishing *The Ship*?

Candida Pagan: I actually approached him after the reading of a book of variations, a selection of bpNichol's poems edited by Stephen Voyle. Sturgeon's reading was rather captivating and before then I had not known that he was a writer himself. After the reading, I asked if he was still writing, and he said he might have some work. He got back to me with *The Ship* later, and I liked it very much. Letterpress printing and bookmaking are a large part of what I do. I needed a piece of writing that wanted to be published as a fine press edition, and *The Ship* was it for me.

So you had to typeset every page letter-by-letter, how did your relationship to *The Ship* change over time. What jumped out at you the first time you read it and which lines grab you now?

Have you even married a mountain. / Have you even loved a river or lake / visited it / and married it.

That jumped out at me immediately. Perhaps it changed to me, that poem, over the course



80 COPIES ONLY | Candida Pagan and Stephen Sturgeon made a limited edition of 80 books, each containing two monoprints. (Image courtesy of Candida Pagan)

of making this book. I mentioned to someone once that I had married a mountain in deciding to make this book. I married a fucking mountain. Hand-setting takes a long time. Set-up for printing takes a long time. Printing takes a long time, especially an edition of 80. Edition binding takes a long time. But I loved it. And I

STEPHEN AND I TOOK TURNS MAKING, AND SOMETIMES MADE TOGETHER, THE PRINTS FOR THE COVER WHILE READING POEMS FROM THE BOOK ALOUD.

—CANDIDA PAGAN

love the thing, the book, the physical book and what it contains. I read the poems in my own voice while setting, while printing and while distributing. Do you know that you spell every word while setting, read every word while scanning the pages during printing and unspell every word when distributing type? It's a very intimate experience.

Could you talk briefly about the beautiful monoprints? I recall you saying that you used one-of-a-kind prints for each copy of *The Ship*.

Thanks, I'm glad you like them! There are actually two monoprints per book—one on the cover and one on the title page. Prints were pulled, or printed, on a cylinder proofing press from a plate 'painted' with ink diluted with mineral spirits. Stephen and I took turns making, and sometimes made together, the prints for the cover while reading poems from the book aloud. It was pretty fun, he'd never done anything like it, and watching someone make monoprints for the first time was enjoyable for me. Plus, I love doing it. No two are the same, although some are similar and some images are progressive. **lv**

Lizzy Schule is pursuing an MFA in Painting at the University of Iowa. Before moving to Iowa City, she worked for several years as an English teacher in New York and Istanbul.



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TALES OF THE WEIRD

Since its inception, public access television has provided an open platform for residents to be seen and heard. Here are some of its greatest triumphs.

BY MELISSA ZIMDARS



I recently came across the public access program *Beyond Vaudeville*, which aired on the Manhattan Neighborhood Network from 1987-1996. This odd talk show featured New York City artists, musicians and other “weird characters,” including a rapping grandma and whistling postal worker. This low budget public access show became so popular it actually turned into a “real” TV program in 1997, becoming *Oddball*, *MTV*. Watching this program, plus my recently renewed obsession with the saddest public access cooking show—and by cooking I mean microwaving Rice-A-Roni and jars of Cheez Whiz—of all time, *Weber Cooks*, got me thinking about all of the awesome, borderline insane, public access programs flying under our viewing radars.

Public or community access television spread throughout the U.S. in tandem with the development of cable’s infrastructure during the ‘80s. Cable companies offered everyday citizens access to channels at first because the federal government required them to, but they were later offered to help monopolistic companies win over local municipalities. With increasingly nationalized or standardized television content distribution, government officials and citizens worried about people

WACKY WORLDS

PATV is a platform where anyone can produce their television show. For example, The Satanic Monkey offers viewers a worship sermon featuring a mokey.

feeling disconnected from their neighbors or from place-specific happenings. Public access channels were designed to serve as forums for local issue discussion and to foster feelings of community connection.

However, not all public access shows foster feelings of togetherness, in fact, some can be quite alienating or even scary. For example, *Jerry-Jer aka Tampon Man* (Fairfield County, Conn.) is an incredibly racist, sexist and vulgar late-night program featuring a menstrual pad as a character, incessant discussions of his “big dick” and a disclaimer prior to each program: “The Following Program is Offensive to Everyone in the Known Universe.” Woah! Thanks for the warning, Jerry-Jer!

There are also a large number of public access shows about Satan, including Son of the Satanic Tent Revival’s *The Satanic Monkey* (Austin, Texas), a worship sermon featuring a man in a monkey (Chewbacca?) costume and a woman encouraging us to let Satan into our vaginas and penises! Additionally, *The Great Satan at Large* (Tuscon, Ariz.) features



a devil-costume-wearing host mechanically banging his devil’s fork and yelling about righteousness while Nazi imagery projects behind him. Fun fact: *Great Satan* actually aired during dinner time on a Christian-themed public access channel, and, not surprisingly, the under-age strippers and body excrement close-ups lead to accusations of obscenity and cancellation after only one episode. But before you think public access is reserved only for worshipers of Satan, there is also a Christian metal show fighting the good fight out of Texas: *Hatin’ Satan*.

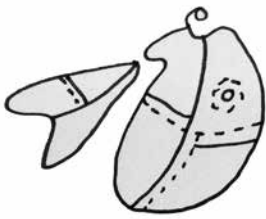
There are tons of other non-Satan-themed, public access programs that are just as weird, awkward and worth watching, even if just for the prank callers trolling each program’s host. Here are some of my top public access program picks (although it should be noted that they are my top picks not because they are high quality, but rather because they are absolutely insane):

LET’S PAINT TV (LOS ANGELES)

This show’s host, John Kilduff, is the king of multitasking. While painting and running on a treadmill, he takes calls from viewers, makes smoothies and cooks other foods, and sometimes plays ping pong or shaves his face. This frantic parody of Bob Ross’s painting program is meant, according to Kilduff, to inspire creativity in others, but most of the show’s callers make fun of his paintings, call him a wuss for not running fast enough or yell gang affiliations and expletives.

FLACID EGO: PSYCHIC READING CALL-IN SHOW (NEW YORK CITY)

This program features host Clarence Baynard “CB” Walker, who gives free psychic energy advice to callers while wearing a pink turban, pink glasses and a pink scarf. While a lot of the calls he receives are just people yelling, “Your Mother!” and hanging up on him, when he isn’t being pranked, it seems like he’s actually the one pranking viewers. For instance, when one caller asks, “Hi, can I get a psychic reading?,” CB responds, “You don’t call here asking for stuff like that! This isn’t a



bodega!” To another caller he says before she even has a chance to ask her question, “Get your life together! Get the hell off my phone!”

THE ROBIN BYRD SHOW (NEW YORK CITY)

Robin Byrd (Robin Cohen) is a former pornographic actress and host of this adult-themed public access show, which has been running and rerunning with only minor legal issues since 1977. The show features her in a crochet bikini while discussing the importance of dental dams and other sex topics. Pornographic actors and strippers make up a majority of the show’s guests, so of course, each episode progresses from dancers on rollerskates wearing pasties to nudity, sex play and all of the guests singing “Baby, Let Me Bang Your Box.”

If you really want to get deep into some public access TV, you can also go on a non-conformist “Hell Ride” with *Goth Public Access* (Columbus, Ohio) or watch “Dr. Jerry Cantor, Ph.D.” incoherently mumble answers to caller questions while wearing a horned hat on *Insanity Defense* (Tampa Bay, FL). And if you have the stomach for it, check out the *Rail Talk* episode “The Dog Food Whisperer with Manfred Kibbles” (Proctor, MN). It’s basically a dude sampling numerous brands of dog food and discussing one, in particular, that simultaneously looks like Salisbury steak, smells like Captain Crunch and taste like barley and tuna despite being labeled “chicken flavor.”

While the heyday of public access, and most of these programs, existed in an early cable TV, pre-YouTube era, many of them are now available there for your viewing pleasure. And, of course, Iowa City isn’t without its own public access tradition. PATV, channel 18, regularly offers its own cool programming, including *Smartest Iowan* (a trivia quiz show), *Lord of the Rings Review* (a discussion of the movies) and *Rap Iowa City* (rap videos by local hip-hop artists). To take in some public access goodness in our area, check out the programming schedule atpatv.tv/blog/pages/programming-schedule/. **IV**

While writing this Melissa Zimdars looped Henrietta and Merna’s amazing public access performance of “Go Tell It On the Mountain.”



Areli “Jamal” Morgan River, also known as John Fields, Jamma Joe, Chapped Reggie and other personae, was an Iowa City writer, performer, painter, video producer, musician and fixture of Iowa City Public Access TV who died tragically last July. To commemorate River’s life and work, friends and fellow artists are putting together a tribute cover album of his songs, released under the name King Toad, that will be released next year.

As a teenager, River collaborated on some zany Iowa City Public Access TV comedy sketch shows that included: *Naughty Pooh Pie*, *Wax Doll* and *Eggnog*. In his 20s, he became a performer and organizer for “No Shame Theater,” a weekly open mic night on the UI campus.

River was eventually hired at PATV as a video programmer where he created hundreds of his own shows, including the sketch comedy programs *Champy the Bee Man* and *My Head Is Shaped Like a Butt*, and music video programs *Cold and Grey* and *Songy Challenge* which were often scored using his own music.

In addition to his King Toad solo music project, River recorded and performed with a variety of music acts including Furious Skinny, Three on a Match and The Michael Tabors. Collaborators on River’s tribute album are drawing from material of the 12 King Toad albums that were originally produced in River’s bedroom studio.

On YouTube and at Kingtoadmusic.com, some of River’s work is preserved including his vlog of cover songs, monologues (in which he talks about his struggles with multiple sclerosis and migraines), music videos and his old PATV shows (like *Naughty Pooh Pie*).

—Adam Burke

SUMMER FILM GUIDE

Little Village's picks for the season's best flicks. • BY PAT BROWN

Blockbuster movie season is in full force, bringing yet another summer full of mutants, robots, aliens, monsters and all manner of CG creatures to our silver screens. Even if monsters and mechs aren't your thing, July is jam-packed with reasons (both CG-heavy and not) to make it out to theaters. Here are recommended films to catch this month:



A HARD DAY'S NIGHT | DIRECTED BY RICHARD LESTER | FILMScENE—JULY 4-10

What are the odds that a film made to help sell the most successful pop group of all time would also be a classic of British comedy and world cinema? Brimming with the formally rebellious energy of an early Jean-Luc Godard film and the irreverence of '50s British TV comedy—director Richard Lester cut his teeth working with Peter Sellers's group The Goons—*A Hard Day's Night* (1964) is a great film before you even get to the music. To paraphrase the advertising exec in the film (talking to George), you'll really “dig” it. It's “fab,” and all the other pimplly hyperboles.

NIGHT MOVES | DIRECTED BY KELLY REICHARDT | FILMScENE—JULY 4-10

Director and co-writer Kelly Reichardt has been doing a bit of genre-hopping over the last decade: She's made the indie bromance *Old Joy* (2006), the neorealist-ish drama *Wendy and Lucy* (2008) and the Western *Meek's Cutoff* (2010). In her new thriller *Night Moves* (2013), Jesse Eisenberg and Dakota Fanning star as two environmentalists whose plan to destroy an environmentally devastating dam lead to one of the genre's staple unforeseen-consequence spirals. As Reichardt says the film promises to be “more about people than politics,” which is to say that the focus of the film is primarily on the morally ambiguous situation in which the characters have lost themselves.

RIFFTRAX LIVE: SHARKNADO | SYCAMORE CINEMA—JULY 10 AND JULY 15

Mike Nelson, Kevin Murphy and Bill Corbett played the main characters in the latter seasons

A HARD DAY'S REDUX

FilmScene showcases the 50th anniversary remaster of the Beatles' classic.

of cult favorite show *Mystery Science Theater 3000* (or *MST3K*, 1988-1999), the show in which a human and two robots mocked bad films. Several years ago, the three actors resurrected the beloved show's format as purchasable audio MP3s, and as live events in digitally equipped theaters. On July 10 and 15, they'll be mocking the B-movie *Sharknado* (2013). With something like *Sharknado*, a self-consciously "bad" film—in fact, a by-product of the culture of irony *MST3K* helped to shepherd into existence—both the charm of the film and the biting snark of the commentary are bound to be less effective. But some measure of *MST3K* is better than none at all.

OBVIOUS CHILD | DIRECTED BY GILLIAN ROBESPIERRE | FILMSCENE—JULY 11-17

Jenny Slate stars in writer/director Gillian Robespierre's comedy about a single 20-something who gets pregnant after a one-night stand. The film is earning overwhelmingly positive reviews as this summer's down-to-earth, indie-comedy antidote to the more cynical, overblown blockbuster fare. One can expect a mostly conventional, albeit quirky, romantic comedy, with the rare distinction that it actually treats abortion as a legitimate option in the lives of women dealing with an unexpected pregnancy. It might be described, it seems, as a more grown-up, responsible *Juno* (2007).

DAWN OF THE PLANET OF THE APES | MATT REEVES | CORAL RIDGE AND SYCAMORE CINEMAS—OPENING JULY 11

Rise of the Planet of the Apes was the surprise of 2011, succeeding as an action film and a drama despite a middling lead performance by James Franco—and despite being a film about highly intelligent apes coordinating a political uprising against their keepers. But for longtime fans of the series (I'm sure they exist), it was probably less surprising. If one returns to the Wikipedia summaries of the latter three *Planet of the Apes* films from the '70s, one finds a compelling sci-fi opera about an orphaned being from the future who rallies his kind to fight for their freedom, complete with stirring descriptions of reversals, betrayals and war—all accompanied by grim apocalyptic overtones that evoke meditation on the end of what some now call the anthropocene,

or human era. Where the '70s films failed in execution, these quasi-remakes (sans time-traveling) promise to shine with their ability to create an empathetic, if not always entirely convincing, CG rendering of Caesar, the chimp who leads the revolt.

MANIAC COP | DIRECTED BY WILLIAM LUSTIG | FILMSCENE—JULY 16

"When a cop turns killer, you have the right to remain silent ... for eternity." What seems strange about *Maniac Cop's* (1988) addition to FilmScene's "Late Shift at the Grindhouse" series is that it adopts the generic formula of a slasher—in which a faceless murderer with quasi-supernatural abilities stalks dimwitted, beautiful people—and inserts a uniformed policeman in the role of the killer. Does placing a "maniac cop" in this role trivialize or relegate to fantasy the reality of police brutality? Or is it a productive way of acknowledging and working out anxieties about the wanton exercising of power by culprits who are allowed to hide behind the facelessness of a uniform? You can debate these things at the screening on July 16.

A MOST WANTED MAN | DIRECTED BY ANTON CORBIJN | CORAL RIDGE AND SYCAMORE CINEMAS—OPENING JULY 25

One of Philip Seymour Hoffman's final roles comes in the latest adaptation of a novel by John Le Carré, whose works adapted to the screen have included the *The Spy Who Came In From the Cold* (1965), *The Constant Gardener* (2005) and *Tinker Tailor Soldier Spy* (2011). In *A Most Wanted Man*, Le Carré gives a post-9/11 update to his morally complex tales about Western intelligence and surveillance apparatuses. Hoffman plays Carré's typical, slightly jaded spy, Bachmann, who himself is caught in a shifting landscape of international espionage and controlled from the shadows by the CIA. With direction by Anton Corbijn, *A Most Wanted Man* provides something of a more thoughtful alternative to the same week's international action-thriller *Lucy*. **IV**

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



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Dean Schwarz, *Gunnar Racing Chester*, 2013. Stoneware, 7 3/4 x 7 inches. Photo: Bob Remme, Milwaukee, WI.

CEDAR RAPIDS: BETTER THAN THE MOVIE

Cedar Rapids' wide array of renovated amenities. • BY SARAH DRISCOLL



The city of Cedar Rapids has seen a number of important upgrades over that past couple of years. If it has been a while since your last visit, here are a few key offerings you should definitely make a point of checking out this summer:

THE CHERRY BUILDING

The historic **Cherry Building** is located between the New Bohemia District and Downtown. This former dairy equipment manufacturing plant is now home to around 30 small businesses and studio spaces. It is

open to the public and filled with artists, entrepreneurs, performers and healers. It's a great place to shop, start your small business, have your office, teach your class, take a class, host your event and create your art. My favorites: **Illuminations Healing Arts Center, MOvMNT Dance Co., Eco Lips, Ceramics Center and Black Earth Gallery.**

DAILY FARMERS' MARKETS

Throughout the summer, there's a farmers market in Cedar Rapids every day of the week. The largest is the Saturday morning **Downtown Farmers' Market**, with over

GET YOUR LEARN ON | *The new Cedar Rapids Public Library offers technology labs and lots of continuing education classes for adults.*
Photo by Sarah Cram Driscoll

200 vendors selling home-grown produce, locally made food, handmade gifts and artwork. **The New Bo Market** is a year-round foodie's paradise, with multiple restaurants, artisan food vendors and locally made creations. Nearby, **Farmer's Daughter's Market** in Hiawatha is a fun place to check out as well: It's a restaurant and market, and she sells her homemade soups, sauces and mixes every day.

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PERFORMING ARTS ARE ALIVE

Cedar Rapids has an immense amount of talent with multiple theatre groups, dance companies, opera, orchestra and the symphony. Here's a smattering of this month's highlights: Theatre Cedar Rapids' production of *Les Miserables*; **Lyle Lovett and Jackson Browne** are playing the Paramount Theatre this month. Legion Arts (CSPS) always has the most interesting and intimate musical performances; highlights this month include *Caravan of Thieves*, *Conjunto Chappottin* and *Suzy Bogguss*.

NEW BOHEMIA AND CZECH VILLAGE

These two historical districts neighbor each other and offer a variety of culture, art, music, local shops and great food. There are museums, galleries, a bike collective, coffee shops, parks and trails. You could spend an entire weekend exploring this area, but here are some of my top places to check out: **African American Museum of Iowa**, **C.S.P.S. Hall**, **New Bo Books**, **CJ's grill**, **Mad Modern furnishings** and **Copper Alligator** vintage.

Sarah Driscoll lives in Cedar Rapids with her husband and dog. She is a yoga instructor and a musician performing with The Diplomats of Solid Sound and the Awful Purdies. Sarah put out CRAM (Cedar Rapids Art & Music) magazine from 2002-2006.



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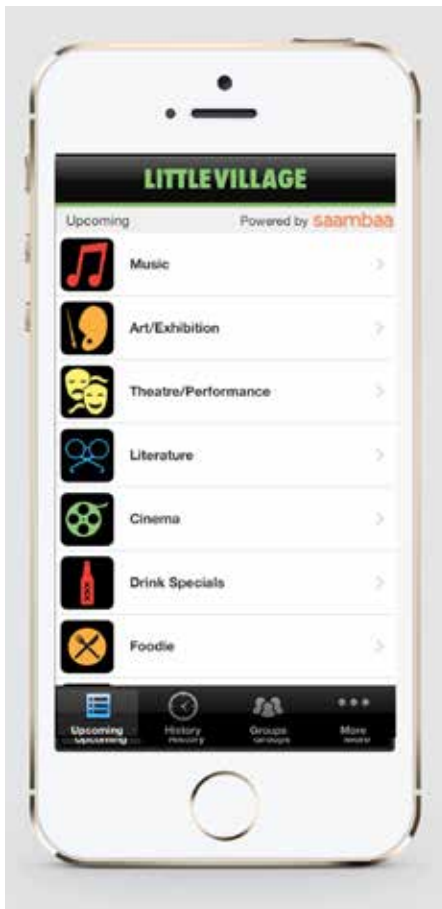
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Music

ONGOING:

July 3 - 5: Iowa City Jazz Festival University of Iowa Pentacrest, Free, 12 pm

July 5 - 6: Bourbon & Blues Festival Cedar Ridge Vineyards, Free, 1 pm

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

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

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

WEDNESDAYS: Acoustic Open Mic Night River Music Experience, Free, 6 pm

Open Mic at Cafe Paradiso Cafe Paradiso, Free, 8 pm

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

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

Free Jam Session & Mug Night Yacht Club, Free, 10 pm

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

Open Mic Uptown Bill's, Free, 7 pm

Soulshake Gabe's, Free, 10 pm

Mixology Gabe's, \$2, 10 pm

Throwback Thursday Studio 13, 10 pm

FRIDAYS: Live Band, Penguin's Comedy Club, 8 pm, Free

Live Music High Ground Cafe, Free, 8 pm

SATURDAYS: Ukulele Social Club Uptown Bill's, 4 pm

SUNDAYS: Unplugged Music Series Fireside Winery, Free, 2 pm

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

Open Mic Charlie's Bar and Grill, Free, 4 pm

AREA EVENTS

Blues Sunday Checkers Tavern, 8 pm

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

WED. JULY 2, 2014

Spiritual Drum Circle Journey Church, Donation, 5 pm

Care Public Space ONE, \$5, 7 pm

THURS. JULY 3, 2014

Art Unveiling Cedar Ridge Vineyards, Free, 6 pm

Jefferson Starship 4thFEST Concert, S.T. Morrison Park, Free, 6 pm

River Monks Yacht Club, \$7, 9 pm

G. Love & Special Sauce River Music Experience, \$35, 9 pm

Jazz Jam The Mill, Free, 10 pm

FRI. JULY 4, 2014

Granger Smith w. Earl Dibbles Jr First Avenue Club, \$13-\$18, 5 pm

Tech Indepen-Dance Gabe's, \$5, 6 pm

Footloose Friday Nights w. Dogs on Skis Fireside Winery, Free, 7 pm

Jaimie Lynn Spears McGrath Amphitheatre, \$15 - \$50, 7 pm

Mirage: Jean Luc Ponty Project Yacht Club, \$5, 9 pm

Chocolate Crackers Chrome Horse Saloon, Cover, 9 pm

Jazz Jam The Mill, Free, 10 pm

Steve Grismore & Co. Clinton Street Social Club, Free, 10 pm

SAT. JULY 5, 2014

Dog Days of Summer Millstream Brewery, Free, 5 pm

Lewis Knudsen Uptown Bill's, Free, 7 pm

Dirt Road Rockers Wildwood Smokehouse & Saloon, Cover, 8 pm

Skeeter Louis & the Cedar Rapid Allstars Parlor City Pub and Eatery, Cover, 8 pm

Dueling Pianos Diamond Jo Casino, Free, 8 pm

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

Jive Coulis Yacht Club, \$5, 10 pm

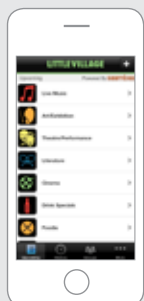
Peter Woods with Curt Oren Public Space ONE, \$5, 10 pm

ABOUT THE CALENDAR

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

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Do or Die w. johndope, Calliko, Skeez, Strangers of Necessity, DJ Johnny Sixx, Fooch the MC

Gabe's—July 12, 8 p.m. (\$15-\$20, 19+)

Do or Die was one of the first Midwestern hip-hop groups to expand their reach beyond the region. The fast-talking Chicago trio attracted the attention of Houston-based Rap-A-Lot Records—home of legends such as Geto Boys and UGK—with their street tales. Their menacing flow and laid-back production make them a good fit for the Texas label; however, like many Houston rappers, Do or Die have been underappreciated over the years. Anyone that likes to blast bass from their trunk will get in their groove at this show. —A.C. Hawley



Grieves w. Sonreal and Fierce Vill | Blue Moose Tap House—July 13, 6 p.m. (\$13-\$15, All ages)

Grieves, a Seattle-based emcee, is interested in life itself and particularly the struggles that we all have to go through. His newest album Winter & The Wolves explores the tension between being young and growing older. Signed to Rhymesayers, Grieves is an emcee that can combine the personal with the universal, the funny with the sad. —AH

Steve Grismore & Co. Clinton Street Social Club, Free, 10 pm

SUN. JULY 6, 2014

Timber City Concert Band Tabor Home Vineyards and Winery, Free, 3 pm

Damn Union Gabe's, Free, 9 pm

WED. JULY 9, 2014

Gillian Welch The Englert Theatre, \$35-\$50, 8 pm

THURS. JULY 10, 2014

8 Seconds Chrome Horse Saloon, Cover, 6 pm

Gavin Degraw & Matt Nathanson US Cellular Center, \$38.50-\$65, 7 pm

Star Spangled 1950's & 1960's Sock Hop Diamond Jo Casino, Free, 7 pm

The Oh Hellos River Music Experience, \$10, 7 pm

The Sleepwalkers Twins Yacht Club, \$5, 10 pm

Throwback Thursday w. DJ BIG Studio 13, Cover, 10 pm

FRI. JULY 11, 2014

Muddy Rutts Cedar Ridge Vineyards, Free, 6 pm

Well Lit Chrome Horse Saloon, Cover, 6 pm

Rosefest 2014 Wild Rose Casino and Resort, \$23.50, 8 pm

The Waiters The Englert Theatre, \$22-\$25, 8 pm

Tipsy McStagger Band Diamond Jo Casino, Free, 8 pm

Ben Kenney River Music Experience, \$15-\$20, 9 pm

Reckless Abandon Chrome Horse Saloon, Cover, 9 pm

Velcro Moxie CD Release Party Yacht Club, \$5, 10 pm

SAT. JULY 12, 2014

Blues & BBQ Centennial Park, Free, 12 pm

Community Folk Sing Uptown Bill's, Free, 3 pm

Sweet Cacophony Uptown Bill's, Free, 7 pm

Eric Taylor & Parker Millsap Legion Arts CSPA Hall, \$16-\$19, 7 pm

Rock River Jazz Band Grandon Civic Center Gazebo, Free, 7 pm

Dennis McMurrin The Mill, \$7, 8 pm

Rosefest 2014 Wild Rose Casino and Resort, \$23.50, 8 pm

Wildcard Wildwood Smokehouse & Saloon, Cover, 8 pm

Soul Fusion Parlor City Pub and Eatery, COVER, 8 pm

Crankshaft Chrome Horse Saloon, Cover, 9 pm

Dan Dimonte and The Badasses Yacht Club, \$5, 10 pm

SUN. JULY 13, 2014

Gayla Drake and Natalie Brown Sutliff Cider Company, Free, 3 pm

Newsboys Adler Theatre, 5 pm

Big Leg Emma Parlor City Pub and Eatery, 6 pm

Grieves Blue Moose Tap House, \$13-\$15, 7 pm

3 Doors Down Acoustic Paramount Theatre Cedar Rapids, \$36-\$75, 8 pm

Dripping Slits Gabe's, Free, 9 pm

TUES. JULY 15, 2014

Seun Kuti & Egypt 80 The Englert Theatre, \$22-\$25, 8 pm

Cadaver Dogs Gabe's, Free, 9 pm

WED. JULY 16, 2014

Caravan of Thieves Legion Arts CSPA Hall, \$15-\$18, 7 pm

New Horizons Band Coralville Center for the Performing Arts, Donation, 7 pm

THURS. JULY 17, 2014

Ages & Ages The Mill, \$10, 8 pm

SocietySociety w. No Coast Criminals Yacht Club, \$5, 10 pm

FRI. JULY 18, 2014

Craig Erickson Old Creamery Theatre, \$5, 5 pm

Terry McCauley Cedar Ridge Vineyards, Free, 6 pm

Danny Whitson Chrome Horse Saloon, Cover, 6 pm

Christine Lavin and Don White Legion Arts CSPA Hall, \$17-\$21, 8 pm

Dopapod w. Mighty Shady, Aitas Gabe's, \$10, 9 pm

Pork Tornadoes Chrome Horse Saloon, Cover, 9 pm

Milk Duct Tape Yacht Club, \$5, 10 pm



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AREA EVENTS

Music (cont.)

SAT. JULY 19, 2014

Quad City Rockfest w. Night Ranger, Firehouse, Cheap Thrill iWireless Center, \$29.50-\$99, 3 pm

Los Voltage with Haunter w. Doug Nye/ Brooks Strause/ Sam Locke Ward and the Garbage Boys Public Space ONE, \$5, 4 pm

Saturday Night Concert Series PedMall, Free, 6 pm

Pete Seeger, Too! Uptown Bill's, Free, 7 pm

Hot Tuna The Englert Theatre, \$35-\$55, 8 pm

Jackson Browne Paramount Theatre Cedar Rapids, \$46-\$185, 8 pm

Ramblers Parlor City Pub and Eatery, 8 pm

Famsquad w. Strangers of Necessity, Thoth, AWTHNTKTS Gabe's, \$10, 8 pm

Richard Buckner w. Jason T. Lewis The Mill, \$12-\$15, 9 pm

Lipstick Slick Chrome Horse Saloon, Cover, 9 pm

SUN. JULY 20, 2014

The Swinging Doors Sutliff Cider Company, Free, 3 pm

Kevin BF Burt Tabor Home Vineyards and Winery, Free, 3 pm

Earth Song & Big Blue Sky Elkader Opera House, \$15, 6 pm

Saint Paul & the Broken Bones w. Christopher the Conquered The Mill, \$12-\$15, 8 pm

Royal Bliss Diamond Jo Casino, \$9.73, 8 pm

Wild Child Gabe's, \$8-\$10, 9 pm

Seun Kuti & Egypt 80

Englert Theatre—July 15, 8 p.m. (\$22-\$25 Day of Show, All ages)

Seun Kuti & Egypt 80 came to Iowa City for Mission Creek Festival in 2012, and I remember that this show was a barn burner: Afterward, the audience filed out onto Washington St. elated and sweaty, having enjoyed hours of grooving music.

For those that aren't familiar with Seun Kuti & Egypt 80, this project has connections with a much larger man in music history: Fela Kuti. Fela became the unofficial ambassador for his home country, Nigeria, and also Afrobeat, an upbeat form of music that emphasizes politics and polyrhythms. Afrobeat fuses popular African styles like Ghana's highlife with the punishing rhythms of funk-era James Brown and the wide-ranging explorations of jazz. The resulting sound can be serious at times—one of his songs details the destruction of his home—but can also lead to ecstatic dancing.

Seun is Fela's youngest son. He began his musical career opening for his father at the young age of nine. At 14, Seun took control over Egypt 80, his father's last backing band. Playing saxophone, just like his father, Seun honed the band to his sensibilities and took them around the globe, playing for large, enthusiastic audiences. Seun's sets are a mixture of his own music combined with classics from his father, many of which were never played live by Fela himself. Anyone who has a passing interest in James Brown, funk music, African music, polyrhythms or dancing should make an effort to attend this concert. —AH

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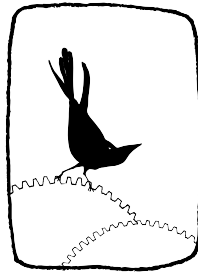
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AREA EVENTS

Music (cont.)

MON. JULY 21, 2014

The Grasshopper Lies Heavy *Gabe's, Free, 9 pm*

TUES. JULY 22, 2014

Hold *Public Space ONE, \$5, 7 pm*

THURS. JULY 24, 2014

Grant Wallace Band w. Quince *Legion Arts CSPA Hall, \$13-\$16, 7 pm*

FRI. JULY 25, 2014

Betty Calling *Cedar Ridge Vineyards, Free, 6 pm*

Everyone Leaves *Public Space ONE, \$5, 6 pm*

Vice Box *Chrome Horse Saloon, Cover, 6 pm*

The FunkDaddies at Friday Night Concert Series *PedMall, Free, 6 pm*

Conjunto Chappottn *Legion Arts CSPA Hall, \$25-\$30, 7 pm*

Jake Owen, Parmalee w. The Cadillac Three *iWireless Center, \$22.50-\$42, 7 pm*

Ultraviolet Hippopotamus *River Music Experience, \$8-\$10, 9 pm*

Strays *Chrome Horse Saloon, Cover, 9 pm*

SAT. JULY 26, 2014

Old Gray with Scowler w. Ice Hockey/ Afterthoughts *Public Space ONE, \$5, 6 pm*

Red Rock Hill *Uptown Bill's, Free, 7 pm*

Bellamy Brothers *Wild Rose Casino and Resort, \$15, 7 pm*

Rebel Bound *Wildwood Smokehouse & Saloon, Cover, 8 pm*

David Zollo *Parlor City Pub and Eatery, Cover, 8 pm*

Suzu Bogguss *Legion Arts CSPA Hall, \$30-\$35, 8 pm*

Decoy *Chrome Horse Saloon, Cover, 9 pm*

Winterland *Yacht Club, \$7, 10 pm*

The Main Squeeze *Yacht Club, \$7, 10 pm*

SUN. JULY 27, 2014

The Problems *Gabe's, Free, 9 pm*

MON. JULY 28, 2014

Sam Moss Folk Show *Public Space ONE, \$5, 8 am*

TUES. JULY 29, 2014

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

Adam Faucett *The Mill, \$10, 9 pm*

Art / Exhibition

ONGOING:

Faces of Freedom: The Czech and Slovak Journey *National Czech & Slovak Museum and Library, \$3-\$10, All Day*

Celebration! Rituals and Revelry of Life *National Czech & Slovak Museum and Library, \$3-\$10, All Day*

July 3 - 4: The Amana's Firecracker 4th Antique Show *Amana RV Park and Event Center Colonies, Free, 8 am*

July 19 - 20: Print, Repeat: Creating and Printing Patterns for Textiles *Public Space ONE, \$60, 12 pm*

July 11 - Sept. 28: Edward Burtynsky: Water *Falconer Gallery, Free, All Day*

Through July 6: Beck Glass: Aesop & Other Fables *Iowa Artisans Gallery, Free, All Day*

Through July 13: Images Gone With Time *National Czech & Slovak Museum and Library, \$3-\$10, All Day*

Through July 18: A Creative Collective *The Chait Galleries Downtown, Free, All Day*

Through Aug. 5: Olio *Englert Theatre Gallery, Free, 5 pm*

Through Aug. 10: Iowa State Fair: A Photo Exhibit *Old Capitol Museum, Free, All Day*

Through Sept. 7: Carl Van Vechten: Photographer to the Stars *Cedar Rapids Museum Of Art, Free-\$5, 12 pm*

Through Sept. 21: Grant Wood: American Impressionist *Cedar Rapids Museum Of Art, \$5, All Day*

Through Nov. 2: Marvin Cone on My Mind *Cedar Rapids Museum Of Art, Free-\$5, 12 pm*

THURS. JULY 3, 2014

Doodlebugs at the CRMA: Pointilism *Cedar Rapids Museum Of Art, Free, 10 am*

Art Unveiling *Cedar Ridge Vineyards, Free, 6 pm*

THURS. JULY 10, 2014

Gallery Talk: Dale Fisher *Figge Art Museum, Free, 7 pm*

MON. JULY 21, 2014

Drop in and Draw *Falconer Gallery, Free, 1 pm*

WED. JULY 23, 2014

Drop in and Draw *Falconer Gallery, Free, 1 pm*

MON. JULY 28, 2014

Drop in and Draw *Falconer Gallery, Free, 1 pm*

Theatre/Performance

ONGOING:

MONDAYS: Catacombs of Comedy *Yacht Club, \$3, 10 pm*

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

Open Mic *Penguin's Comedy Club, Free, 8 pm*

FRIDAYS & SATURDAYS: Weekend Comedy Showcase *Penguin's Comedy Club, Free, 7 pm*

SUNDAYS: Sasha Belle's Drag Race *Studio 13, Cover, 10 pm*

July 17 - Aug. 10: Snoopy! The Musical *Old Creamery Theatre, \$18.50-\$28, 2 pm*

July 18 - 20: Alice's Adventures in Wonderland *Muscatine High School, \$5-\$12, 7 pm*

July 23 - 26: Outdoor Children's Theatre *Brucemore, \$3-\$5, 5 pm*

July 25 - 27: The Wizard of Oz *Coralville Center for the Performing Arts, \$11-\$17, 2 pm*

Through July 13: The Complete Works of William Shakespeare *Riverside Theatre Iowa City, \$18-\$40, 6 pm*

Through July 6: Othello *Riverside Theatre Iowa City, \$18-\$40, 7 pm*

Through July 27: Les Miserables *Theatre Cedar Rapids, \$25-\$40, 7 pm*

Through July 20: Shrek the Musical *The Bell Tower Theater, \$9, 2 pm*

WED. JULY 2, 2014

Tim Sullivan *Diamond Jo Casino, \$10, 8 pm*

WED. JULY 9, 2014

Gillian Welch *The Englert Theatre, \$35-\$50, 8 pm*

Nathan Timmel *Diamond Jo Casino, \$10, 8 pm*

THURS. JULY 10, 2014

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

SAT. JULY 12, 2014

Blackbeard the Pirate *Elkader Opera House, \$5, 2 pm*

Are You There, George? *The Englert Theatre, \$10, 7 pm*

WED. JULY 16, 2014

Mikey Mason *Diamond Jo Casino, \$10, 8 pm*

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AREA EVENTS

Theatre/Performance (cont)

FRI. JULY 18, 2014

Comedian **Ron White** iWireless Center, \$45-\$55, 7 pm

WED. JULY 23, 2014

Don Reese Diamond Jo Casino, \$10, 8 pm



Snoopy!!! The Musical

July 17 - Aug. 10—Old Creamery Theatre; visit Oldcreamery.com for more information.

This sequel to *You're A Good Man, Charlie Brown* focuses on lovable dog Snoopy and his madcap adventures. *Snoopy!!! The Musical* premiered in 1975 in San Francisco, and in 1988, CBS adapted the musical into a TV special in 1988. Bring the kids to watch the whole Peanuts gang and their philosophy on life. —Jorie Slodki



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AREA EVENTS

Cinema

OPENING JULY 4:

A Hard Day's Night FilmScene, \$5-\$8.50

Night Moves FilmScene, \$5-\$8.50

Opening July 11: *Obvious Child*, FilmScene, \$5-\$8.50

WED. JULY 2, 2014

We are the Best FilmScene, \$5-\$8.50, 6 pm

We are the Best FilmScene, \$5-\$8.50, 8 pm

Black Devil Doll From Hell (1984) FilmScene, \$4, 10 pm

THURS. JULY 3, 2014

BIG FilmScene, \$3, 4 pm

We are the Best FilmScene, \$5-\$8.50, 6 pm

Rocky IV Backpacket Brewery, Free, 8 pm

The Dance of Reality FilmScene, \$5-\$8.50, 8 pm

SAT. JULY 5, 2014

Hugo 3D FilmScene, \$2.50, 10 am

MON. JULY 7, 2014

Monday Matinee Iowa City Public Library, Free, 1 pm

TUES. JULY 8, 2014

Hugo 3D FilmScene, \$2.50, 10 am

WED. JULY 9, 2014

The Disco Exorcist (2011) FilmScene, \$4, 10 pm

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AREA EVENTS
Cinema (cont.)

THURS. JULY 10, 2014
Hugo 3D FilmScene, \$2.50, 4 pm
Harold and Kumar Backpacket Brewery, Free, 8 pm

SAT. JULY 12, 2014
Free Movie Series University of Iowa Pentacrest, Free, 8 pm

MON. JULY 14, 2014
Monday Matinee Iowa City Public Library, Free, 1 pm

WED. JULY 16, 2014
Maniac Cop (1988) FilmScene, \$4, 10 pm

THURS. JULY 17, 2014
Family Movie Night Cedar Falls Library, Free, 6 pm
The Princess Bride Backpacket Brewery, Free, 8 pm

SAT. JULY 19, 2014
Free Movie Series University of Iowa Pentacrest, Free, 8 pm

MON. JULY 21, 2014
Monday Matinee Iowa City Public Library, Free, 1 pm

WED. JULY 23, 2014
Blood Soaked (2014) FilmScene, \$4, 10 pm

THURS. JULY 24, 2014
National Lampoon's Christmas Vacation Backpacket Brewery, Free, 8 pm

SAT. JULY 26, 2014
Free Movie Series University of Iowa Pentacrest, Free, 8 pm

MON. JULY 28, 2014
Monday Matinee Iowa City Public Library, Free, 1 pm

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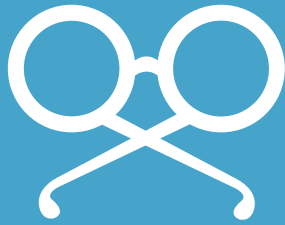
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AREA EVENTS

Literature

ONGOING:

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

FRIDAYS: Rock and Read *Iowa City Public Library*, Free, 1 pm

SATURDAYS: Family Storytime *Iowa City Public Library*, Free, 10 am

SUNDAYS: Spiritual Book Discussion *Journey Church*, Donation, 9 am

Weekdays through July 24: The Eleventh Hour *University of Iowa-Biology Building East*, Free, 11 am

WED. JULY 2, 2014

Art Lovers Book Club *Figge Art Museum*, Free, 1 pm

SUN. JULY 6, 2014

Sit, Stay, R.E.A.D. *Iowa City Public Library*, Free, 2 pm

MON. JULY 7, 2014

Justin Kramon *Prairie Lights Books & Cafe*, Free, 7 pm

TUES. JULY 8, 2014

Robert Hellenga *Prairie Lights Books & Cafe*, Free, 7 pm

SAT. JULY 12, 2014

Ladd Library Book Club *Cedar Rapids Ladd Library*, Free, 3 pm

THURS. JULY 17, 2014

Art Lover's Book Club, The Artist, the Philosopher and the Warrior *Cedar Rapids Museum Of Art*, Free, 4 pm

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

SUN. JULY 20, 2014

Iowa City Poetry *Public Space ONE*, Free, 5 pm

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AREA EVENTS

Foodie

ONGOING:

TUESDAYS: Iowa City Farmers Market Iowa City Marketplace, Free, 3 pm

WEDNESDAYS: Iowa City Farmers Market Ground level of Chauncey Swan Ramp & Chauncey Swan Park, Free, 5 pm

SATURDAYS: Iowa City Farmers Market Ground level of Chauncey Swan Ramp & Chauncey Swan Park, Free, 7 am

SUNDAYS: GLBTQ Community Pot Luck and Bingo Studio 13, Free, 6 pm

SAVAGE LOVE

UNICORN HUNTERS

Pondering the possibilities of becoming a unicorn. • BY DAN SAVAGE

I am a single woman, 31, in LA and on OkCupid. (We all are.) I've gotten a number of unicorn requests. (Maybe because I mention being a subscriber to the Savage Lovescast magnum version in my profile?) I've never responded—until the other day. One unicorn request stood out. I wrote back. They seem like cool, smart, interesting people (a 40-year-old liberal married couple). Their profile is funny, and they're quite attractive! And here I am, not doing anything else or anyone else ... and I'm thinking ... this could be cool. It could be an awesome experience. Why not play around while everything is still slim and perky? But! I have some concerns!

1. Uh ... what now? I gave them my number, but I can't say that I'm definitely a YES on this. I'm also not a NO. What happens now? We meet for drinks? Then what?

2. I've never even had a one-night stand.

FRI. JULY 4, 2014

Freedom Festival Pancake Breakfast Downtown Cedar Rapids, Donation, 8 am

SAT. JULY 5, 2014

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

TUES. JULY 8, 2014

Plant-based Summer Feast with David Burt New Pioneer Food Co-op Coralville, \$20, 6 pm
New Orleans Devotay, \$30, 6 pm

THURS. JULY 10, 2014

Classic Pasta Sauces with Julie Parisi New Pioneer Food Co-op Coralville, \$15, 6 pm

SAT. JULY 12, 2014

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

TUES. JULY 15, 2014

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

SAT. JULY 19, 2014

NewBo City Market's Second Annual BBQ & Brew NewBo City Market, \$10-\$60, 11 am

A+

TUES. JULY 22, 2014

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

Educational

ONGOING:

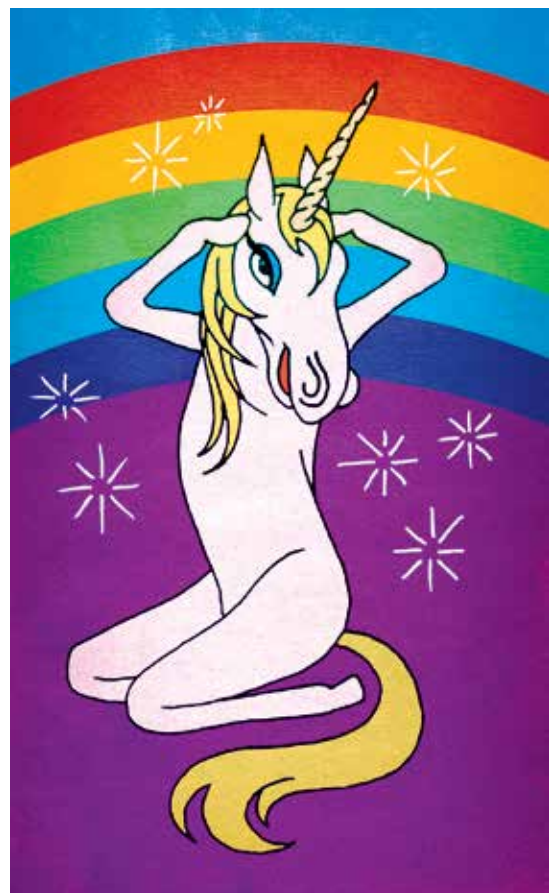
TUESDAYS: Tweens on Tuesday Iowa City Public Library, Free, 2 pm

July 7 - 11: Unsolved Mysteries Camp Iowa Children's Museum, \$105-\$210, 9 am

July 7 - 11: Flowers, Fossils, Birds and Beyond Johnson County Historical Society, \$100, 1 pm

July 14 - 18: 3D Adventures Camp Iowa Children's Museum, \$105-\$210, 9 am

July 19 - 20: Print, Repeat: Creating and printing patterns on textiles Public Space ONE, \$60, 12 pm



WED. JULY 2, 2014

Art Bites: Grant Wood Cedar Rapids Museum Of Art, Free, 12 pm

THURS. JULY 3, 2014

Doodlebugs at the CRMA: Pointilism Cedar Rapids Museum Of Art, Free, 10 am

SAT. JULY 12, 2014

Rabbit's Favorite Food and Other Bugs! Indian Creek Nature Center, Free-\$6, 9 am

Mentor+Match Cedar Rapids Metro Economic Alliance, Free, 10 am

THURS. JULY 17, 2014

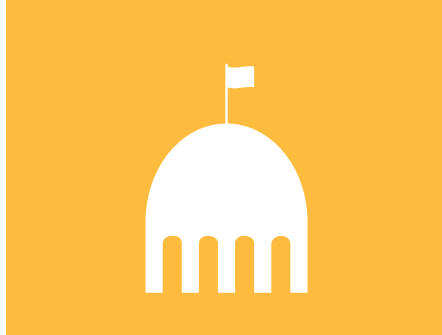
Living in Sync with Nature: Sustainable Grocery Shopping Indian Creek Nature Center, \$5-\$8, 6 pm

FRI. JULY 18, 2014

Meet the Mints Indian Creek Nature Center, \$6-\$8, 6 pm

SAT. JULY 19, 2014

Herbert Hoover's National Parks Herbert Hoover National Historic Site, Free, 2 pm



MON. JULY 21, 2014

Drop in and Draw Falconer Gallery, Free, 1 pm

MON. JULY 28, 2014

Drop in and Draw Falconer Gallery, Free, 1 pm

Community

ONGOING:

July 3 - 4: The Amana's Firecracker 4th Antique Show Amana RV Park and Event Center Colonies, Free, 8 am

July 9 - Aug. 10: Walking tour of Herbert Hoover National Historic Site Herbert Hoover National Historic Site, Free, 6 pm

July 18 - 20: Dubuque Tri-State Travelers Amana RV Park and Event Center Colonies, All Day

July 21 - 25: Johnson County Fair Johnson County

Fairgrounds, Free, 9 am

TUESDAYS: Better Choices, Better Health Sycamore Health Center, Free, 9 am

WEDNESDAYS: Theology Brewed Journey Church, Free, 7 pm

Women's Sexual Violence Support Group Rape Victim Advocacy Program Offices, Free, 6 pm

SUNDAYS: GLBTQ Community Pot Luck and Bingo Studio 13, Free, 6 pm

WED. JULY 2, 2014

Wednesday Women Pitch-In Lunch Prairiewoods, Free, 11 am

THURS. JULY 3, 2014

Yoga in the Gallery with Jackie Hutchison Falconer Gallery, 12 pm

FRI. JULY 4, 2014

Freedom Festival Pancake Breakfast Downtown Cedar Rapids, Donation, 8 am

4thFest Parade McGregors Furniture, Free, 10 am

Freedom Festival's Celebration of Freedom Downtown Cedar Rapids, Free, 10 am

Iowa City Jazz Festival University of Iowa Pentacrest, Free, 12 pm

involved has the green light to call a stop to the whole thing. I'd also lay out my limitation in regards to the wife. But... should I go for it? What should I do or say?

Future Unicorn Nervously Guessing At Logistics

1. Meet, have drinks and talk, FUNGAL—and be sure to tell that nice, funny, attractive couple everything you've told us. And then do what any sane person would do: Fuck 'em if it feels right, don't if it doesn't.

2. Refuse to accept money in exchange for sex—don't let the nice couple pay you—and you won't be a sex worker. (Not that there's anything wrong with being a sex worker.) And if you've only ever had sex in the context of a relationship, and if you want it to stay that way, then make that clear to the nice couple. Developing a relationship with you is a requirement before you can all jump into bed together. And they'll probably be up for it, FUNGAL, as most couples who are out there looking for unicorns—which is hard work—are seeking a regular, reliable third, i.e., someone they see again and again, someone they can get to know better and come to trust and rely on. A couple with a regular third that they're emotionally invested in may not

be what comes to mind when people hear the word "relationship," but it is a relationship, and it can be a fun and rewarding one.

3. Again, tell this couple everything you've told us. The only reason you hesitate, FUNGAL, is that you fear rejection. Your fear is thoroughly common, completely understandable, and totally irrational. I mean, think about it: The reason you're hesitating to tell them that you're not bisexual—that you have no interest in putting your face in a twat (but you're up for having her face in yours if she's cool with no-recip oral)—is that you worry you'll be rejected. What if you're not what they want? But if they have their hearts set on a unicorn that wants to go facedown in twat, then you're the wrong unicorn for them. More importantly, FUNGAL, they're the wrong couple for you. Better to have a nice, clean, honest rejection over cocktails—a mutual recognition that you're not a match—than to find yourself in bed being pressured to do something you don't wanna do.

DEAR READERS: There was a little miscommunication during the production of last week's column—and the fault was entirely mine. Elder-sex expert Joan Price advised Old But Alive, a reader hoping to arrange a

threesome with a female cousin, to hang out in lesbian bars to find a third. I advised OBA to ignore that aspect of Price's otherwise excellent advice, since there's nothing lesbians hate more than opposite-sex couples trolling dyke bars. But here's the thing: Price didn't think she was advising an opposite-sex couple to hang out in lesbian bars. She thought OBA and the cousin were both women. I knew that OBA was a man because I saw OBA's e-mail address and his name. I don't pass along names and e-mail addresses when I share questions with guest experts, so Price didn't have that information in front of her. I should've made it clear to Price that OBA was a man—at the very least, I should've checked in with Price before rapping her knuckles for appearing to advise an opposite-sex couple to cruise a lesbian bar. My apologies to Price! **lv**

On the Lovecast, Dan "Asks Amy" for a Second Opinion: savagelovecast.com. Contact Dan Savage: mail@savagelove.net, @fakedansavage on Twitter

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AREA EVENTS Community (cont.)

SAT. JULY 5, 2014

Level 2 Orienteering Indian Creek Nature Center, \$8-\$20, 9 am

Dog Days of Summer Millstream Brewery, Free, 5 pm

SUN. JULY 6, 2014

Cars & Coffee NewBo City Market, Free, 8 am

Daddy O and Dan Johnson Sutliff Cider Company, Free, 3 pm

TUES. JULY 8, 2014

Evening Centering Prayer Prairiewoods, Free, 5 pm

WED. JULY 9, 2014

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

THURS. JULY 10, 2014

Local Government Affairs Iowa City Area Chamber of Commerce, Free, 7 am

Grant Wood's Impressions of Indian Creek Indian Creek Nature Center, \$10-\$15, 8 am

Yoga in the Gallery with Jackie Hutchison Faulconer Gallery, Free, 12 pm

Party in the Park Court Hill Park, Free, 6 pm

FRI. JULY 11, 2014

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

SAT. JULY 12, 2014

Tour de Brew Millstream Brewery, \$25, 9 am

Mentor+Match Cedar Rapids Metro Economic Alliance, Free, 10 am

Yoga in the Market Ground level of Chauncey Swan Ramp & Chauncey Swan Park, Free, 10 am

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

SAT. JULY 12, 2014

Beach Bash Diamond Jo Casino, Free, 8 pm

Thursnder Moon Walk Indian Creek Nature Center, \$2-\$8, 8 pm

THURS. JULY 17, 2014

Open Coffee Leadership Conversations ActionCOACH Heartland, Free, 7 am

Yoga in the Gallery with Jackie Hutchison Faulconer Gallery, Free, 12 pm

RED-I Networking African American Museum of Iowa, Free, 5 pm

Party in the Park Mercer Park, Free, 6 pm

FRI. JULY 18, 2014

Meet the Mints Indian Creek Nature Center, \$6-\$8, 6 pm

SAT. JULY 19, 2014

Hops & Grapes Millstream Brewery, Free, 5 pm

TUES. JULY 22, 2014

Evening Centering Prayer Prairiewoods, Free, 5 pm

WED. JULY 23, 2014

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

THE STRAIGHT DOPE

STRAIGHT DOPE HEADER

In the midst of a below-zero cold spell, my significant other and I were discussing the sources of humidity in our home that resulted in frost on the windows. He said breath. I said farts were also a factor. He said I was crazy. I'm not saying the two contribute equally, but come on. Cecil, how much moisture is in each of these forms of bodily exhalation? — Barbara Becker

OK, so maybe I should have held this question till January rather than answering it in June. But some things just can't wait. The answer proved more challenging than you might think.

Human flatus is made up primarily of carbon dioxide, oxygen, nitrogen, methane, and hydrogen, with small but often pungent quantities of hydrogen sulfide and other organic compounds in addition. The volume of flatus varies widely based on diet, how much air you swallow, and how efficiently your gut bacteria digest what you eat and produce gas.

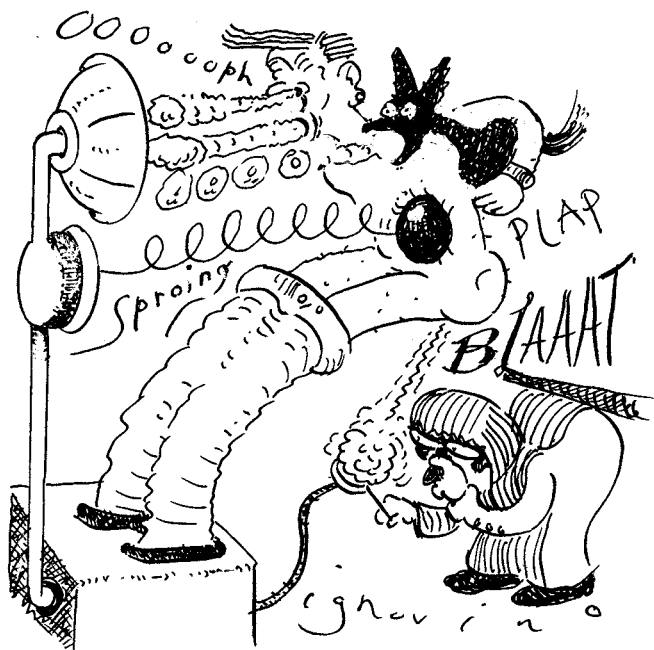
However, while we found many studies detailing the chemical composition of flatulence, none gave a value for water vapor. Sometimes this was due to how the flatus was collected: bubbling the gas into a flask of displacement solution

inevitably means altering its moisture content. No matter—we have other resources. I called in my assistant Una, professional engineer.

I asked Una to calculate the maximum quantity of water vapor contained in a fart. She gave me the look she always gives me. I said what I always say: "It's for science." How she does that thing with her eyebrows only she and Jack Black know. Nonetheless, she bent to her spreadsheets and prepared the following analysis:

1. The amount of flatus produced daily can be more than four liters, but typically it's around 0.4 liters per day.

2. We'll assume that, given how moist we are inside (more on this below), any expelled gases contain water vapor at close to 100 percent relative humidity. Calculating the water





AREA EVENTS

THURS. JULY 24, 2014

Yoga in the Gallery with Jackie Hutchison *Faulconer Gallery, 12 pm*

Party in the Park *Willow Creek Park, Free, 6 pm*

Yoga, Massage, & Live Music *Soul Centric Healing, \$40, 6 pm*

Kids

ONGOING:

June 30 - July 3: Adventures with Roald Dahl Camp *Iowa Children's Museum, \$84-\$168, 9 am*

July 23 - 26: Outdoor Children's Theatre *Brucemore, \$3-\$5, 5 pm*

July 7 - 11: Unsolved Mysteries Camp *Iowa Children's Museum, \$105-\$210, 9 am*

July 7 - 11: Flowers, Fossils, Birds and Beyond *Johnson County Historical Society, \$100, 1 pm*

July 14 - 18: 3D Adventures Camp *Iowa Children's Museum, \$105-\$210, 9 am*

July 21 - 25: Take the Stage Camp *Iowa Children's Museum, \$105-\$210, 9 am*

July 24 - 26: Outdoor Children's Theatre *Brucemore, \$3-\$5, 5 pm*

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

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

Tweens on Tuesday w. *Iowa City Public Library, Free, 2 pm*

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

THURSDAYS: Preschool Storytime *Iowa City Public Library, Free, 10 am*

SATURDAYS: Family Storytime *Iowa City Public Library, Free, 10 am*

FRI. JULY 4, 2014

Fire Museum Fun for Families *Firehouse Ministries Fire Museum, Free, 10 am*

SAT. JULY 5, 2014

Boogie in the Barnyard *Iowa City Public Library, Free, 10 am*

Sensory Storytime *Iowa City Public Library, Free, 1 pm*

SAT. JULY 12, 2014

Rabbit's Favorite Food and Other Bugs! *Indian Creek Nature Center, Free-\$6, 9 am*

Free Family Day *Figge Art Museum, Free, 10 am*

SUN. JULY 13, 2014

Playtime with Mimi *Iowa Children's Museum, Free, 10 am*

FRI. JULY 18, 2014

Friday Teen Crafternoons Intuitive Painting *Grant Wood Studio, Free, 1 pm*

Ol' Fashioned Campfire Sing Along! *Indian Creek Nature Center, \$3-\$5, 7 pm*

FRI. JULY 25, 2014

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

SUN. JULY 27, 2014

Playtime with Mimi *Iowa Children's Museum, Free, 10 am*

MON. JULY 28, 2014

Old Creamery Children's Theatre Camp *Wilson Middle School, \$85 per child. Includes a show T-shirt., 10 pm*

fraction, and multiplying the result times two people, we arrive at a total moisture output of about .04 milliliters per day.

3. That's not much. Assuming an average-size dwelling, well sealed off from the winter air and heated to 70 degrees Fahrenheit with a starting relative humidity of 35 percent, a day's total flatus from two people will theoretically raise that humidity to 35.001 percent.

4. But flatulence accounts for only part of the human contribution to ambient water vapor. Our bodies are made up of 50 to 70 percent water, of which 5 to 10 percent is cycled through us every day. A significant amount of water is lost through breathing and "insensible sweating"—that is, the constant low-level perspiration you don't notice. A typical sedentary adult loses about 300 milliliters of water per day through breath and 1,175 milliliters per day via insensible sweating, or close to a liter and a half all told.

5. Exhaling only through your nose reduces moisture loss by more than 40 percent, but let's assume our two test subjects are mouth-breathing adults who spend the entire day in their house. The total daily water contribution

from their breath and sweat will be about three liters per day—about 75,000 times that produced by flatulence. Assuming the house is completely sealed, this will increase the relative humidity from 35 percent to almost 70 percent. So it's fair to say that, while flatulence makes no appreciable difference, breath plus sweat contributes significantly to the frost on your windows. (Have you thought about getting double-glazed windows? Your house sounds like an energy sieve.)

6. Pets also contribute to indoor humidity. Cats and dogs don't sweat as much as we do; most of their water loss other than through excretion comes from breathing and (in dogs) panting. A typical indoor cat might lose 45 milliliters of water per day through respiration and minor sweating, whereas a Labrador retriever might lose 360 milliliters through breathing, panting, and other sweating.

7. Therefore, a cat will raise the average home's humidity to 35.4 percent—one cat going about its business is a far bigger factor than two people farting. A large dog in that same situation will increase the relative humidity of the house to more than 39 percent.

8. If we assume a household consisting of two people, a dog, and a cat in a sealed home, then the inhabitants' total contribution to indoor humidity is about 3.4 liters (close to a gallon, for you rustics). This would increase the relative humidity of the house from the baseline 35 percent to more than 75 percent. The contribution of flatus is negligible. I don't know that that means you're crazy, but with respect to farts being a factor in winter frost accumulation, you're indisputably wrong.

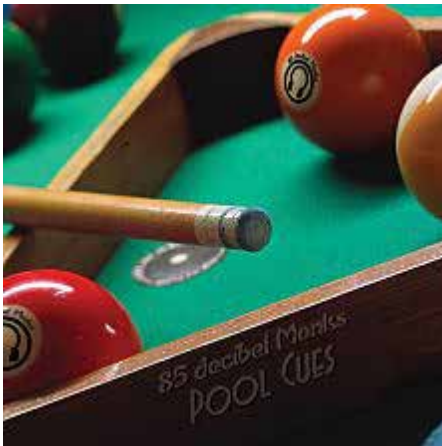
Keep in mind that, in reality, houses leak a fair amount of moisture, and every time you open the door results in an exchange of air, so the practical impact of all that exhaled water is much reduced. Remember also that I don't know your partner. If he's a member of the four-liter club, flatuswise, all bets are off. **IV**

—CECIL ADAMS

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



LISTEN NOW: SCAN THIS PAGE WITH THE FREE **LAYAR APP** TO HEAR TRACKS BY **85 DECIBEL MONKS** AND **VELCRO MOXIE**.



85 DECIBEL MONKS

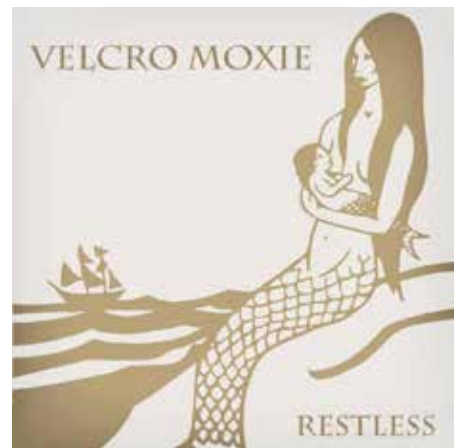
Pool Cues
tackfu.com

8 5 Decibel Monks is the Iowa City-based duo of Tack-Fu and Grover Beats. Their newest release, *Pool Cues*, is a 29-track instrumental odyssey with the cool, light, jazz vibe of chilling with a martini at an upscale lounge or are relaxing on a yacht in Monaco. The third track, “Loopy Parts,” features electronic piano lines

with live horns and drums, and this combination of live and electronic elements continues throughout the entire album, adding to the very light, buoyant feeling; *Pool Cues* definitely has a head-nodding vibe that the Monks seem to be looking for.

THE COOL, LIGHT, JAZZ VIBE OF CHILLING WITH A MARTINI AT AN UPSCALE LOUNGE OR ARE RELAXING ON A YACHT IN MONACO.

But don't get the impression that this album is one-note: *Pool Cues* does a good job of varying its moods. While all of the tracks are mellow—the band keeps the music around 3/4 time—there are a few like “Toast Crunch” that are more uptempo, featuring urgent drum beats, frenetic piano lines and a lively bass line. This particular track also features Pete Balestrieri whose free jazz sax skronk adds the chaos and confusion that makes the song one of my favorites on the album. In addition to this track's free jazziness, there are elements



of hip hop, funk and soul scattered throughout the album, recalling the somewhat-forgotten genre of acid jazz.

But *Pool Cues* creates some problems for me as a listener. Upon first listening, I thought that this album was from back in the early 2000s because of its acid-jazz tendencies and sonic similarity to Thievery Corporation. This isn't a bad thing, but it does make the album sound unnecessarily dated.

While the changing moods are a positive,

VENUE GUIDE

Iowa City

- July 3 - 5: Iowa City Jazz Festival** University of Iowa Pentacrest , Free, 12 pm
- Blue Moose Tap House** 211 Iowa Ave, (319) 358-9206, bluemooseic.com
- Chait Galleries Downtown** 218 E Washington St , (319) 338-4442, thegalleriesdowntown.com
- Englert Theatre** 221 E Washington St, (319) 688-2653, englerttemp.info
- FilmScene** 118 E College St, (319) 358-2555, icfilmscene.org
- First Avenue Club**, 1550 S 1st Ave | (319) 337-5527, firstavenueclub.com
- Gabe's** 330 E. Washington St, (319) 351-9175, icgabes.com
- Iowa Artisans' Gallery** 207 E. Washington St, (319) 351-8686, iowa-artisans-gallery.com
- Iowa City Community Theatre** 4261 Oak Crest Hill Rd SE | (319) 338-0443, iowacitycommunitytheatre.com
- Iowa Memorial Union** 125 N Madison St, (319) 335-3041, imu.uiowa.edu
- Lasansky Corporation Gallery** 216 E. Washington St, (319) 337-9336, lasanskyart.com
- M.C. Ginsberg Objects of Art** 110 E Washington St, (319) 351-1700, mcginsberg.com
- Old Capitol Museum** 21 N Clinton St, (319) 335-0548, uiowa.edu/oldcap
- Prairie Lights Bookstore** 15 S Dubuque St, (319) 337-

- 2681, prairielights.com
- Public Space One** 120 N Dubuque St, (319) 331-8893, publicspaceone.com
- Steven Vail Fine Arts** 118 E. College St, (319) 248-9443 stevenvail.com
- The Mill** 120 E Burlington St, (319) 351-9529, icmill.com
- Trumpet Blossom Cafe** 310 E Prentiss St, (319) 248-0077, trumpetblossom.com
- University of Iowa Museum of Art** 1375 Iowa I, (319) 335-1727, uima.uiowa.edu
- University of Iowa Museum of Natural History** 17 N Clinton St, (319) 335-0480, uiowa.edu/mnh
- Uptown Bill's** 730 S Dubuque St, (319) 339-0804, uptownbills.org
- Wildwood Smokehouse & Saloon** 4919 Dolphin Dr SE, (319) 338-2211, wildwoodsaloon.com
- Yacht Club** 13 S Linn St, (319) 337-6464, iowacity-achtclub.com
- Hawkeye Downs Speedway and Fairgrounds** 4400 6th St SW, (319) 365-8656, hawkeyedownsspeedway.com
- Legion Arts CSPS Hall** 1103 3rd St SE, (319) 364-1580, legionarts.org
- Little Bohemia** 1317 3rd St SE, (319) 366-6262
- McGrath Amphitheatre** 475 1st St SW, (319) 286-5760 mcgrathamphitheatre.com
- National Czech and Slovak Museum** 1400 Inspiration Place SW, ncsml.org
- Opus Concert Cafe** 119 Third Ave SE, (319) 366-8203, orchestraiowa.org
- Paramount Theatre** 123 3rd Ave SE, (319) 398-5211, paramounttheatreocr.com
- Parlor City Pub & Eatery** 1125 3rd St. SE, (319) 247-0000, parlorcitypub.com
- Penguin's Comedy Club** 208 2nd Ave SE, (319) 362-8133, penguinscomedyclub.com
- Shores Event Center** 700 16th St NE, (319) 775-5367, shoreseventcenter.com
- Sip N Stir** 1119 1st Ave SE, Cedar Rapids., (319) 364-3163, sipnstir.com
- Tailgators** 3969 Center Point Rd NE, (319) 393-6621, tailgatorslive.com
- US Cellular Center** 370 1st Avenue NE | (319) 398-5211, uscellularcenter.com
- Veterans Memorial Stadium** 950 Rockford Rd SW, (319) 363-3887
- Theatre Cedar Rapids** 102 3rd St. SE, (319) 366-8591, theatreocr.org

Cedar Rapids

- African American Museum of Iowa**, 55 12th Ave SE, (319) 862-2101, blackiowa.org
- Brucemore Mansion** 2160 Linden Dr SE, (319) 362-7375, brucemore.org
- Cedar Rapids Museum of Art**, 410 Third Avenue SE, (319) 366-7503, crma.org
- Chrome Horse Saloon** 1202 3rd St SE, (319) 365-1234, chromehorsosaloon.net

the primary issue that I have with this album is that it doesn't quite have enough body. Many of the tracks need extra textural elements to elevate them into the realm where they can work both as pleasant background music and as interesting headphone listening. Whether the missing element is a singer, more instrumentation or different percussion, adding texture would be welcome as the tracks end up a bit flat when you hear the same primary musical components (drum kit, electric piano, bass) again and again with little variation. The current tracks are not bad, but with additional elements used judiciously throughout, they could have really stood up on their own much better.

—A.C. Hawley

VELCRO MOXIE

Restless

facebook.com/velcromoxie

Velcro Moxie is a rock and roll band fronted by a remarkable voices of Jasmine Terrell and Nick Carney. They've become a

live mainstay at the Yacht Club since getting together in 2011. If you live in Iowa City when a band plays the Yacht Club frequently, they get pigeonholed as one of "those" bands—a bit jammy, a bit hippy dippy—but that's usually an unfair judgement, both of the bands and of Yacht Club.

Velcro Moxie's debut album, *Restless*, is very much a rock album that doesn't stray far from the band's live sound; slashing, overdriven guitars, big splashy drums and deep, driving bass. Emily Rod's bass gets more love on the album than is usual for rock records—maybe Terrell's tenure with the hip hop group J Trey has something to do with that. Rod's playing is relaxed and tight with Josh Grace's drums. But particularly on "Last Song," Rod's bassline goes way beyond marking the chord changes with almost baroque melodic flourishes, pushing the energy level well out of ballad territory.

Front and center on *Restless* are Terrell and Carney's singing. Terrell has one of the strongest voices on the Iowa City scene: powerful, fearless and always perfectly on pitch. Carney's voice mixes well with Terrell's, and he's a strong enough singer to take the lead.

They work well together, but Terrell has one of those blow the doors off, burn the house down, rock and roll voices. Keeping up with her challenges Carney to match her power; at times they sound like they're trying to shout each other down, but somehow it works, musically, especially on "Street Walker" where they both seem ready to explode.

Though Velcro Moxie doesn't mention

SLASHING, OVERDRIVEN GUITARS, BIG SPLASHY DRUMS AND DEEP, DRIVING BASS.

them as an influence, the dynamic between Terrell and Carney reminds me a lot of Jefferson Airplane's Marty Balin and Grace Slick, who at their peak could upstage anyone in the San Francisco scene. Velcro Moxie has a lot of heart, fire and jump-out-of-your-skin energy; and the best moments on *Restless* makes it hard to sit still. **lv**

—Kent Williams

Coralville

Coralville Center for the Performing Arts, 1900 Country Club Dr, (319) 248-9370, coralvillearts.org

Coralville Recreation Center 1506 8th St, (319) 248-1750, coralville.org

Iowa Children's Museum 1451 Coral Ridge Ave, (319) 625-6255, theicm.org

Mendoza Wine Bar 1301 5th St, (319) 333-1291, mendozawinebar.com

North Liberty

Bobber's Grill 1850 Scales Bend Rd NE, (319) 665-3474, bobbersgrill.com

Mt. Vernon / Lisbon

Lincoln Winebar 125 First St NW, Mt Vernon, (310) 895-9463, foodisimportant.com/

Sutliff Cider 382 Sutliff Road, Lisbon, (319) 455-4093, sutliffcider.com

Riverside

Riverside Casino & Golf Resort 3184 Highway 22, (319) 648-1234, riversidecasinoandresort.com

Fairfield

Cafe Paradiso 101 N Main St, (641) 472-0856, cafeparadiso.net

Orpheum Theater Fairfield, 121 W Broadway Ave | (641) 209-5008, orpheumtheatrefairfield.com

Grinnell

The Gardener Lounge 1221 6th Ave, (641) 269-3317, grinnellconcerts.com

The Faulconer Gallery 1108 Park St, (641) 269-4660, grinnell.edu/faulconergallery

Quad Cities

Adler Theatre 136 E 3rd St, Davenport, (563) 326-8500, adlertheatre.com

Circa 21 Dinner Playhouse 1828 3rd Ave, Rock Island, (309) 786-7733, circa21.com

Figge Art Museum 225 W 2nd St, Davenport, (563) 326-7804, figgeartmuseum.org

Isle of Capri Casino 1777 Isle Parkway, Bettendorf, (563) 359-7280, isleofcapricasinos.com

River Music Experience 129 Main St, Davenport, (563) 326-1333, rivermusicexperience.com

iWireless Center 1201 River Dr, Moline, (309) 764-2001, iwirelesscenter.com

Anamosa / Stone City

General Store Pub 12612 Stone City Rd, (319) 462-4399, generalstorepub.com

Maquoketa

Ohnward Fine Arts Center 1215 E Platt St, (563) 652-9815, ohnwardfineartscenter.com

Codfish Hollow Barnstormers 5013 288th Ave, codfish-hollowbarnstormers.com

Dubuque

Diamond Jo Casino 301 Bell St, (563) 690-4800, diamondjodubuque.com

Five Flags Center 405 Main St, (563) 589-4254, fiveflagscenter.com

The Bell Tower Theater 2728 Asbury Rd Ste 242, (563) 588-3377, belltowertheater.net

Matter Creative Center 140 E. 9th St, (563) 556-0017, mattercreative.org

Mystique Casino 1855 Greyhound Park Rd, (563) 582-3647, mystiquedbq.com

Clinton

Wild Rose Casino 777 Wild Rose Drive, (563) 243-9000, wildroseresorts.com/clinton

Showboat Theater 303 Riverside Road, (563) 242-6760, clintonshowboat.org

Cascade

Ellen Kennedy Fine Arts Center 505 Johnson St. NW, (563) 852-3432

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DANCE MASTER DIAMANTE

This is Pro-Tips. I am Wayne Diamante. You know what I do.
askwaynediamante@gmail.com

Dear Wayne,

My daughter is at the age when I need to have the "talk" with her regarding the birds and bees and the potential consequences of unwanted little birdies and teen-pregnancy bees and so forth. I'm not uncomfortable talking to her about these things, but some pointers on broaching the subject could be helpful. Thanks in advance!

Miriam

Dear Miriam,

Talking to kids about sex and sexuality can be difficult, if not downright intimidating. That's why I don't do it. It's rare for me to point to other experts, but part of my job is knowing what good advice smells and sounds like. Frankly, for the sex talk there's no one better than Shadoew Rose Terrell. In her refreshing 208-page narrative *Why Did You Give Up the Koochie and Now You Mad* (available on Amazon and shadoew-koochie.com) Shadoew deftly interprets and lays bare God's ideas regarding men, women and when it is (and is not) appropriate to give up the koochie. For many ladies, poon-surrender will be one of the most difficult choices they make in their woman-lives. Fortunately, Shadoew is there for them. She provides insightful pointers on:

- the right moments to be quiet
- identifying "swappers"
- submitting to the man in charge of you

As an advice columnist and the father of a daughter, I personally cannot recommend Shadoew's guidance highly enough. If you'd like more information about Shadoew's views on marriage and pussy, you can contact her by inserting a large-caliber handgun into your mouth and pulling the trigger. When you see the light, just ask for Shadoew.

- Wayne

Dear Wayne,

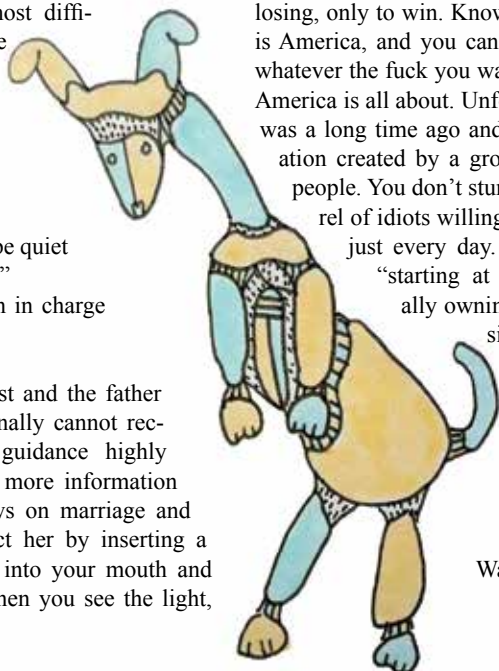
Ten years ago I moved here from Ganzhou, China. I'm considering returning home for better job prospects. Any thoughts?

Sincerely,
Wen

Dear Wen,

When I was a teen, I faced a similar situation. I'd recently moved from Chicago to a small, midwestern farming community to live with my auntie and uncle. A place, I'd come to discover, where my two favorite pastimes—dancing and listening to rock and roll music—were fucking outlawed. Prom was right around the corner and I just couldn't take it. I felt like doing—no, I had to do something rash. I'd fallen in love with a rebellious girl, I don't know, maybe that was part of it. I also didn't know her father was a minister until after we'd finger-banged. Additionally, her shitface boyfriend provided complications. I ended up dueling him with a tractor, which, if you've grown up on a farm in America, you know that's how we solve our disagreements. Anyway, I ended up taking on city-hall and losing, only to win. Know why? Because this is America, and you can listen and dance to whatever the fuck you want here. That's what America is all about. Unfortunately, Wen, that was a long time ago and a very unique situation created by a group of strange white people. You don't stumble on top of a barrel of idiots willing to make you a hero just every day. I guess I'm saying "starting at janitor and eventually owning the company" is a situation long behind us, Wen. Are your prospects any better in China ... ? I don't know. But do I love karate.

Culturally,
Wayne



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JULY 22 } CRYSTAL CITY

JULY 25 } OSG

JULY 29 } ADAM FAUCETT AND THE TALL GRASS

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CURSES, FOILED AGAIN

- Police reported that a gunman forced a 60-year-old man in New Orleans to withdraw money from an automated teller machine, but before the ATM dispensed the cash, the robber fell asleep. The victim alerted police, who arrested Meyagi Baker, 17. (New Orleans's WDSU-TV)
- While shooting scenes for a Fox television show in Chicago, a production crew was granted access to the Cook County Jail but had to undergo background checks because of the "extensive security measures that we impose on any visitor," sheriff's official Ben Breit said. The screening discovered that crewmember James Suhajda, 52, was wanted on a domestic battery warrant dating to 2003. Deputies took him into custody. (*Chicago Tribune*)

MAKIN' BACON

The U.S. Department of Agriculture is funding a study to see if sodium nitrate, the preservative used to cure bacon, can also kill wild hogs. The estimated 5 million descendants of escaped domestic pigs and imported Eurasian boars are "wildly prolific," the USDA says, and cause about \$800 million in damage a year to farms

nationwide. Testing the feasibility of poisoning feral swine with sodium nitrate is part of the department's \$20 million program to control the rampant population. (Associated Press)

SECOND-AMENDMENT FOLLIES

- Siegfried Betterly, 40, shot herself in the leg during a marksmanship competition in Volusia County, Fla. Sheriff's official Gary Davidson said the 9 mm handgun fired when Betterly was holstering it and accidentally touched the trigger. (Orlando's WESH-TV)
- Rachel Mendoza told authorities in Liberty County, Texas, that her 12-year-old son injured himself with a bullet he found. "He held a cigarette lighter under a .22-caliber round to see what would happen," the sheriff's report said. "The bullet exploded, sending bullet fragments through his left middle finger and lodging in the left eye lid." (*Houston Chronicle*)
- Police said L.C. Williams, 70, shot himself in the foot in a supermarket parking lot in Orlando, Fla. Williams told police that his holster had recently broken, so he was carrying the concealed weapon in his waistband. The gun fell out of the waistband, hit his foot and fired. The round then ricocheted into the grill

of an automobile, causing about \$500 in damage, said police, who did not charge Williams. (*Orlando Sentinel*)

- While attempting to holster his .45-caliber pistol at a gas station in Macon, Ga., a man shot himself in the groin area. Authorities reported that when he took off his pants to check the wound, he saw that he had "shot himself in the penis and that the bullet exited out of his buttocks." (Macon's WMAZ-TV)

VACATION AT BERNIE'S

The European Court of Justice ruled that a German man's widow was due payment for the man's 140.5 days of accrued vacation because "the unintended occurrence of the worker's death must not retroactively lead to a total loss of the entitlement to paid annual leave." (Associated Press)

FAMILY FEUD

Two weeks before the death of radio DJ Casey Kasem, 82, the feud between his wife, Jean Kasem, 59, and his daughter, Kerri Kasem, escalated when Kerri arrived at his home in Silverdale, Calif., with an ambulance to take her father to the hospital. While paramedics

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wanted to enter the home, Jean threw a pound of raw hamburger meat at Kerri. She explained that she was following a Bible verse: “In the name of King David, I threw a piece of raw meat into the street in exchange for my husband to the wild rabid dogs.” (NBC News)

SLIGHTEST PROVOCATION

Authorities said Derrick Johnson, 25, shot and killed a 21-year-old man in York, Pa., after they fought because the victim’s friend had asked Johnson and his friends to move aside so he could make a pool shot. (Associated Press)

LOOK OUT BELOW

Operator error and mechanical failure have caused at least 49 large military drones to crash during test or training flights near domestic bases since 2001. Under orders from Congress, the Federal Aviation Administration is preparing to allow civilian drone flights and predicts that as many as 7,500 small commercial drones could be flying in U.S. airspace by 2018. (*The Washington Post*)

GRAY POWER

When Russell Cooper, 77, was unable to

withdraw \$130 at a bank in Boynton Beach, Fla., because a “consistent lack of funds” had caused the bank to close his account, police said Cooper became “increasingly agitated” and used his walker to shuffle over to the branch manager’s desk. He pulled out a pocketknife and demanded to be escorted to a teller. After getting his money, Cooper told the manager he was taking him hostage and forced him outside. By now, police had arrived, but Cooper refused to surrender and had to be subdued with a Taser. (*South Florida Sun-Sentinel*)

PROBLEMS SOLVED

An Oklahoma company has developed a blanket that it declares can protect youngsters from school shootings and tornadoes by providing an “opportunity to survive.” The Bodyguard Blanket is a lightweight bulletproof pad made of Dyneema, a high-density plastic used for ballistic armor. It features backpack-like straps so children can wear it and then, when danger threatens, duck and cover. Developed by podiatrist Steve Walker and one of his patients, inventor Stan Schone, who formed ProTecht with two other men, the Bodyguard Blanket costs \$1,000. Conceding that it won’t

protect as well as a tornado shelter, Walker pointed out that when faced with budget constraints, “this might be a viable alternative.” (*Oklahoma City’s The Oklahoman*)

FIRST-AMENDMENT FOLLIES

Arizona’s Maricopa Association of Governments ordered Dianne Barker, 65, to “immediately cease performing cartwheels at MAG meetings.” Officials said they had warned Barker repeatedly not to perform cartwheels because doing so disrupts meetings. “You have from time to time suggested that MAG cannot prevent you from performing cartwheels during your comments,” their letter to her states. “That position is incorrect.” Barker called the letter “intimidating, threatening and defaming,” and said the agency has infringed on her right of free expression. Michael LeVault, who chairs MAG’s Regional Council, denied the ban is an attempt to shut down public comment but “a safety issue.” (*Phoenix’s The Arizona Republic*)

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



“The Dundee”

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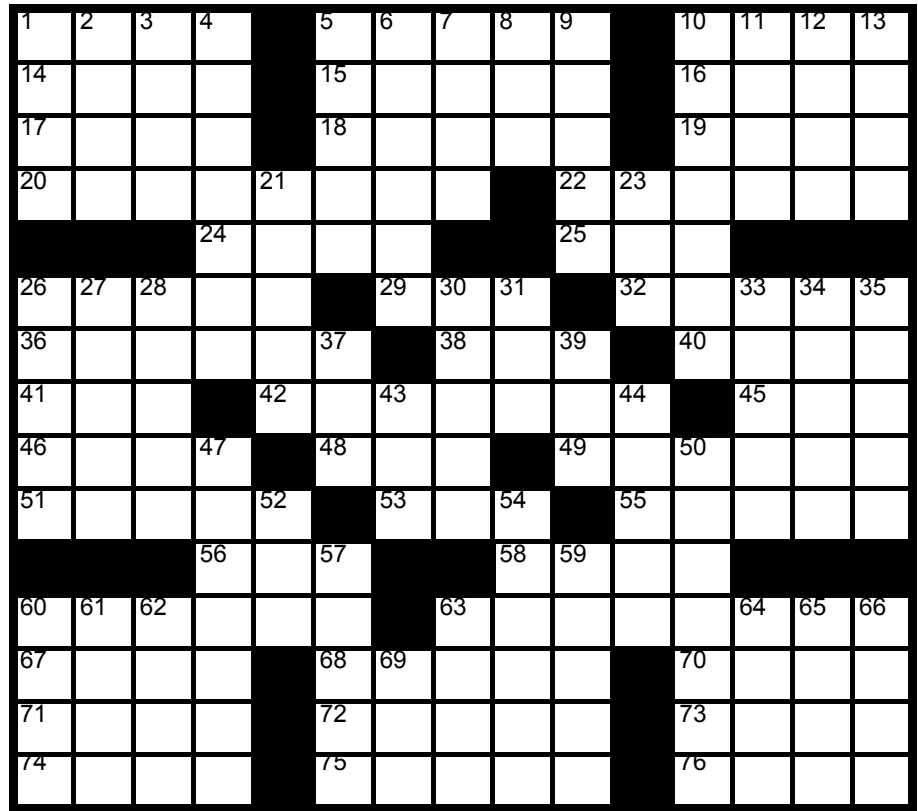
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THE INITIAL PHASE

BY JULIA LIPPERT

ACROSS

1. Puff, puff, _____.
5. In a wild state
10. Circle _____ Square!
14. Gov group that keeps you safe at work
15. January, in Spanish
16. Jackie and Carmela portrayer
17. Surprisingly appropriate acronym for a booze-filled drink
18. Every village has one
19. He said: "Come at the king, you best not miss."
20. _____de Guadalupe
22. Famous table-flipping housewife
24. "99 Luftballons" singer
25. "I, like, totally don't believe it!"
26. What Tom York is
29. Usher's label
32. Coil maker
36. With 42-across, Chicago neighborhood referred to as "Mexico of the Midwest"
38. This bird is big on etsy right now
40. Common naval tattoo
41. Stephen King novel _____ Pupil
42. See 36-Across
45. How texters express surprise or disapproval
46. "Buzz your girlfriend, _____!"
48. Snowden's former employee
49. DFW, JFK, LAX, ORD and MIA
51. Razorback proboscis
53. The back to school shoe store
55. Joe's flatmate in Midnight Cowboy
56. Chicago's T-Rex
58. Hart's counterpart in "About Last Night"
60. Lannister pejorative
63. What happens here, stays here
67. Seminal beat poem
68. Highway 1 scene
70. Many a lesbian crush
71. Slavic tributary to the Danube
72. The _____ Limits
73. He recently played Chavez
74. Egypt's Pres, for now
75. Kate Middleton gained one in marriage
76. Gave the go-ahead



DOWN

1. AP, Coaches and BCS, to name a few
2. 60 percent of the world lives here
3. Weapon usually made from a toothbrush
4. Imitation fabric
5. What one does with ignorance
6. Successfully charm
7. Leather straps
8. Bella and Edward's biggest threat
9. Type of ticket
10. _____ Buffet, Iowa City
11. French sculptor Bouchardon
12. Carrere and Mowry
13. "Que _____."
21. Wear a button supporting your favorite IC news and culture mag, and a clue to this puzzle's theme answers
23. Rescuer
26. Witches wear gloves to hide theirs (so I read)
27. Usually done to someone behind their back
28. A Caesar quote, half translated
30. Pepsi and Coke
31. Bill protecting Fido and Mittens

33. Walk with swagger
34. Gwen Stefani's clothing line
35. "You _____ beautiful."
37. Your unique IRS number
39. NYC Airport
43. Main thoroughfare in the Chi or a mind-altering drug
44. Nobleman that comes after the fourth
47. Edible corkscrews
50. A grazing animal's trade fair?
52. _____ ta-tum-tum
54. Animal House pledge
57. Futuristic city home of the Spaceship Earth
59. 1975 Pontiac
60. "_____ means war!"
61. Northeastern Arizona tribe
62. Lady sheep
63. Sharknado producer
64. "_____ Love" (novel)
65. Henry's Headless Partner
66. Chicago Blackhawk, Brandon
69. Yes in Paris



CANCER (June 21-July 22): The Venus de Milo is a famous Greek statue that's over 2,100 years old. Bigger than life size, it depicts the goddess of love, beauty and pleasure. Its current home is the Louvre Museum in Paris, but for hundreds of years it was lost—buried underground on the Greek island of Milos. In 1820, a farmer found it while he was out digging on his land. I foresee a comparable discovery by you in the coming weeks, Cancerian. You will uncover a source of beauty, love, or pleasure—or perhaps all three—that has been missing or forgotten for a long time.



LEO (July 23-Aug. 22): According to an ancient Greek myth, Sisyphus keeps pushing a boulder up a steep hill only to lose control of it just before he reaches the top, watching in dismay as it tumbles to the bottom. After each failure, he lumbers back down to where he started and makes another effort to roll it up again—only to fail again. The myth says he continues his futile attempts for all eternity. I'm happy to report, Leo, that there is an important difference between your story and that of Sisyphus. Whereas you have tried and tried and tried again to complete a certain uphill task, you will not be forever frustrated. In fact, I believe a breakthrough will come soon, and success will finally be yours. Will it be due to your gutsy determination or your neurotic compulsion or both? It doesn't matter.



VIRGO (Aug. 23-Sept. 22): Many of America's founding fathers believed slavery was immoral, but they owned slaves themselves and ordained the institution of slavery in the U.S. Constitution. They didn't invent hypocrisy, of course, but theirs was an especially tragic version. In comparison, the hypocrisy that you express is mild. Nevertheless, working to minimize it is a worthy task. And here's the good news: You are now in a position to become the zodiac's leader in minimizing your hypocrisy. Of all the signs, you can come closest to walking your talk and practicing what you preach. So do it! Aim to be a master of translating your ideals into practical action.



LIBRA (Sept. 23-Oct. 22): In the last two decades, seven Academy Award winners have given thanks to God while accepting their Oscars. By contrast, 30 winners have expressed their gratitude to film studio executive Harvey Weinstein. Who would you acknowledge as essential to your success, Libra? What generous souls, loving animals, departed helpers and spiritual beings have contributed to your ability to thrive? Now is an excellent time to make a big deal out of expressing your appreciation. For mysterious reasons, doing so will enhance your luck and increase your chances for future success.



SCORPIO (Oct. 23-Nov. 21): You have permission to compose an all-purpose excuse note for yourself. If you'd like, you may also forge my signature on it so you can tell everyone that your astrologer sanctified it. This document will be ironclad and inviolable. It will serve as a poetic license that abolishes your guilt and remorse. It will authorize you to slough off senseless duties, evade deadening requirements, escape small-minded influences and expunge numbing habits. Even better, your extra-strength excuse note will free you to seek out adventures you have been denying yourself for no good reason.



SAGITTARIUS (Nov. 22-Dec. 21): In the Inuktitut language spoken in northern Canada, the term *iminnernaveersaartunnortussaavunga* means "I should try not to become an alcoholic." I encourage you to have fun saying that a lot in the coming days. Why? Now is an excellent time to be playful and light-hearted as you wage war against any addictive tendencies you might have. Whether it's booze or gambling or abusive relationships or anything else that tempts you to act like an obsessive self-saboteur, you have more power than usual to break its hold on you—especially if you don't take yourself too seriously.



CAPRICORN (Dec. 22-Jan. 19): Percival Lowell (1855-1916) was an influential astronomer who launched the exploration that led to the discovery of Pluto. He also made some big mistakes. Here's one: Gazing at Venus through his telescope, he swore he saw spokes emanating from a central hub on the planet's surface. But we now know that Venus is shrouded with such thick cloud cover that no surface features are visible. So what did Lowell see? Due to an anomaly in his apparatus, the telescope projected shadows from inside his eyes onto the image of Venus. The "spokes" were actually the blood vessels in his retinas. Let this example serve as a cautionary tale for you in the coming weeks, Capricorn. Don't confuse what's within you with what's outside you. If you can clearly discern the difference, your closest relationships will experience healing breakthroughs.



AQUARIUS (Jan. 20-Feb. 18): "I believe in getting into hot water; it keeps you clean." So said British writer G. K. Chesterton. Now I'm passing his advice on to you just in time for the Purge and Purify Phase of your astrological cycle. In the coming weeks, you will generate good fortune for yourself whenever you wash your own brain and absolve your own heart and flush the shame out of your healthy sexual feelings. As you proceed with this work, it may expedite matters if you make a conscious choice to undergo a trial by fire.



PISCES (Feb. 19-March 20): "I awake in a land where the lovers have seized power," writes Danish poet Morten Søndergaard in his fanciful poem "The Lovers." "They have introduced laws decreeing that orgasms need never come to an end. Roses function as currency. . . The words 'you' and 'I' are now synonymous." A world like the one he describes is a fantasy, of course. It's impossible. But I predict that in the coming weeks you could create conditions that have resemblances to that utopia. So be audacious in your quest for amorous bliss and convivial romance. Dare to put love at the top of your priority list. And be inventive!



ARIES (March 21-April 19): Would you like your savings account to grow? Then deposit money into it on a consistent basis. Would you like to feel good and have a lot of physical energy? Eat healthy food, sleep as much as you need to and exercise regularly. Do you want people to see the best in you and give you the benefit of the doubt? See the best in them and give them the benefit of the doubt. Would you love to accomplish your most important goal? Decide what you want more than anything else and focus on it with relaxed intensity. Yes, Aries, life really is that simple -- or at least it is right now. If you want to attain interesting success, be a master of the obvious.



TAURUS (April 20-May 20): Your urge to merge is heating up. Your curiosity about combinations is intensifying. I think it's time to conduct jaunty experiments in mixing and blending. Here's what I propose: Let your imagination run half-wild. Be unpredictable as you play around with medleys and hodgepodes and sweet unions. But don't be attached to the outcomes. Some of your research may lead to permanent arrangements, and some won't. Either result is fine. Your task is to enjoy the amusing bustle, and learn all you can from it.



GEMINI (May 21-June 20): The American painter Ivan Albright (1897-1983) was a meticulous creator. He spent as much time as necessary to get every detail right. An entire day might go by as he worked to perfect one square inch of a painting, and some of his pieces took years to finish. When the task at hand demanded intricate precision, he used a brush composed of a single hair. That's the kind of attention to minutia I recommend for you -- not forever, but for the next few weeks. Be careful and conscientious as you build the foundation that will allow you maximum freedom of movement later this year.

Homework: Picasso said, "I am always doing that which I cannot do in order that I may learn how to do it." Your comment? Write uaregod@comcast.net.

—Rob Breznsky

