



LITTLE VILLAGE

IOWA CITY'S NEWS & CULTURE MAGAZINE

*VOL. 18 | ISSUE 173
MARCH 18 - 31, 2015*



THE PRIDE OF COMEDY

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HURDLES IN THE HEARTLAND

In the run up to the Iowa Caucuses, it could be an uphill climb for the presumptive nominee. • BY ADAM B SULLIVAN



You can't spend more than 40 years in American politics without earning some baggage.

Exhibit A: Hillary Clinton.

The former Secretary of State is expected to announce her second bid for the presidency later this spring. Clinton, also a former U.S. Senator and First Lady, first ran for president back in 2008, when she enjoyed front-runner status before placing third in the Iowa caucuses and eventually losing the nomination to then-relative-newcomer Barack Obama.

The media and political elites are once again painting Clinton, who's been mired in a controversy over her use of 'private' email, as the comfortable (if not inevitable) front-runner for the Democratic nomination in 2016. Yet Clinton's decades in D.C. politics are both her

blessing and her curse—she's got a political pedigree to rival any candidate in modern history, but also a laundry list of potential pitfalls.

WAR

Clinton's boss while she was Secretary of State, President Obama, won the 2008 election in part because of his opposition to the Iraq War. However, as president, Obama dragged out the Iraq War and has now started another conflict there to fight the self-proclaimed Islamic State. He also ramped up the Afghanistan War, kept the Guantanamo Bay detention facility open, repeatedly defended the use of mass surveillance for national security, approved the targeted killing of an American citizen abroad and expanded drone



PITCHING WOO, FALLING SHORT | If Clinton's campaigning helped senatorial candidate Bruce Braley at all, it wasn't enough. Photo by Adam Burke

strikes into additional countries.

In short, Obama has not only continued George W. Bush's War on Terror, he's expanded it in some ways. But Clinton has criticized the president for not being more militarily involved in conflicts in Syria and Libya, for instance.

In an interview with the *Atlantic* last year, Clinton criticized the Obama administration's foreign policy mantra of "don't do stupid stuff," and went on to call for stronger support for Israel, more opposition to Iran and a more aggressive campaign against so-called jihadists. Her foreign policy positions oftentimes overlap with Republican hawks.

Clinton also could be haunted by one key vote she cast as a New York Senator more than a dozen years ago—the Iraq War Resolution. She said just before the vote in 2002 that "the facts that have brought us to this fateful vote are not in doubt." While it's been clear for a while that those facts, in fact, should have been in doubt, Clinton didn't outright say she was wrong for voting that way until just last year.

CORPORATIONS

Clinton's formal campaign and the supporting organizations—like super PACs—will be extraordinarily well-funded thanks to her connections to the wealthy. Cash is a big asset in politics, of course, but it comes at the cost of associating with some sometimes-unpopular allies.

Consider, for example, our nation's richest investment bank—Goldman Sachs. The executives are well-connected and willing to write checks for political causes and candidates. The firm is also a training ground for future government staff, regulators and lobbyists—both President Bill Clinton and President George W. Bush appointed Goldman Sachs alumni to lead the U.S. Treasury.

Clinton has been paid to deliver speeches to Goldman Sachs employees, and she's said to

be familiar with the current leadership, though *Politico*'s top economic reporter recently wrote that the bankers "would be fine with either a [former Florida Governor Jeb] Bush or Clinton presidency." Goldman Sachs and other financial players are known to play both sides in presidential politics—funding both the Republican and the Democrat in return for a sympathetic ear and favorable regulations, no matter who wins.

Recent disclosures from Clinton's family philanthropic foundation showed the organization is getting donations from oppressive foreign governments like Saudia Arabia and Oman as well as some controversial international financial firms in Europe, like Barclays and Duetsche Bank, which are under investigation for gaming exchange rates.

WHILE CLINTON IS STILL POLLING ABOVE 50 PERCENT AMONG IOWA DEMOCRATS, PROGRESSIVES ARE GRUMBLING.

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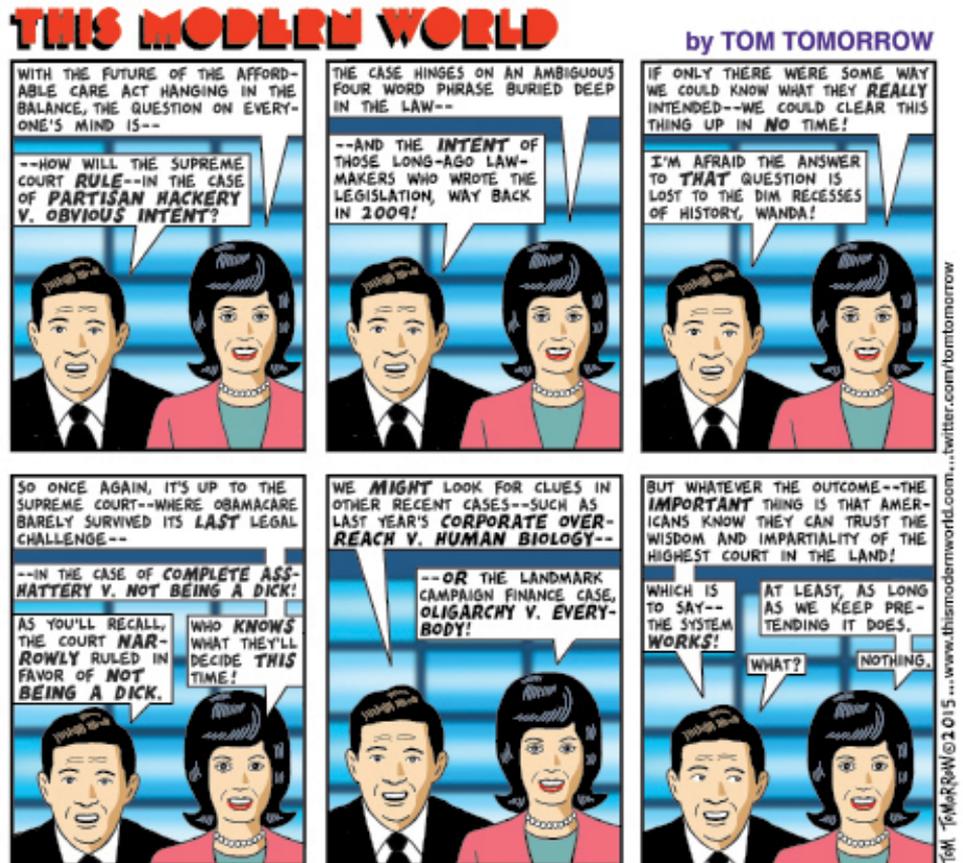
"We reject artificial boundaries between business, government and nonprofits because in our experience, the best way to unlock human potential is through the power of creative collaboration," the narrator says in a Clinton Foundation video titled, "We're All In This Together."

But aren't there some appropriate boundaries between government and business? Maybe that's a question Iowa caucus-goers will bring to her during our famously intimate campaign season.

IOWA

Iowans haven't gotten many chances lately to ask Clinton questions.

She spent plenty of time in the cornfields when she made an effort to win the Iowa caucuses back in 2008, back when she was the favorite for the Democrat nomination. She would end up an underwhelming third place on caucus night, though, and losing Iowa was the first big step to unraveling Clinton's front-runner status. Obama, of course, would go on to win the nomination and bring Clinton into his cabinet.



Since leaving a loser back in 2008, Clinton and Iowa have had a strange relationship. Some activists in Iowa—sometimes Democrats, sometimes openly—have complained that Clinton didn't seem to enjoy visiting Iowa or connecting with Iowans. She nearly left us out of her 2014 memoir *Hard Choices* mentioning only that caucus night was “excruciating.”

She also took her time in coming back to see us: Iowa City activist and the dean of Iowa's left-wing blogosphere John Deeth kept a tally of Clinton's Iowa presence—it reached nearly 2,500 days before she came back for the Harkin Steak Fry this past summer.

While Clinton is still polling above 50 percent among Iowa Democrats, progressives are grumbling.

“It's important to do something and put up someone who stands against ‘Wal-Mart, War and Wall Street’—those are the three W's,” said Jeff Cox, an Iowa City Democrat. “Senator Clinton is not going to address these issues—she will make it worse.”

A few names have come up as possible left-wing challengers to Clinton. Cox and a handful of other Iowa activists are rallying behind U.S. Sen. Bernie Sanders, a no-party politician who describes himself as a socialist. Sanders has visited Iowa over the past year and some Democrats would like him to run on their team.

Deeth, the local Democrat and blogger, writes that Sanders is one of just a few “rock star level potential rivals”—along with Vice President Joe Biden and U.S. Sen. Elizabeth Warren.

Disillusioned Democrats launched an effort back in 2012 to encourage Iowans at the Democratic caucuses to go “uncommitted,” rather than support Obama. That didn't win over a huge share of people, but Cox is hopeful the last few years have given concerned citizens even more reason to explore alternative candidates.

“When you get Senator Sanders in front of people, there's a huge enthusiastic response,” Cox said.

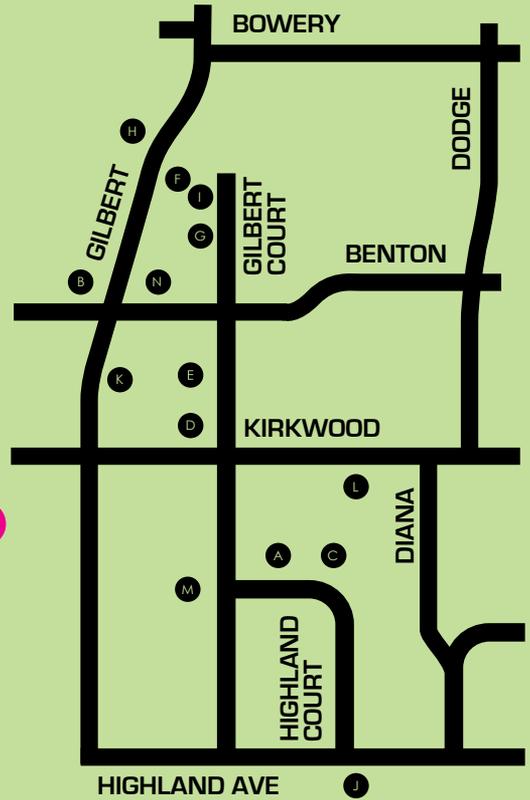
“Somebody's got to do it.” **lv**

Adam B Sullivan is a community organizer and independent journalist in Iowa City.



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The Iowa City area has seen many restaurants open in recent months, and one of these noteworthy newcomers is Haveli Indian Cuisine in Coralville.

With upwards of 120 items on the menu, I'll admit I felt overwhelmed on my first visit. But after being warmly welcomed on multiple occasions, I decided to play a game of diner's roulette and taste the restaurant's many offerings.

On a cold and quiet Sunday evening, the paneer pakora appetizer—essentially an Indian version of fried cheese curds—was delivered from the kitchen almost immediately. The cheese had clearly been made fresh, then fried in chickpea batter and accompanied by three outstanding sauces. The server, who mentioned that the trio's preparation is laborious, identified the sauces: onion chutney heavily spiced with red chile; a dense and sweet tamarind sauce that counterbalanced the chutney nicely; and a thick cilantro sauce that was as palate cleansing as it was cooling.

The menu includes 15 types of sweet and savory naan—the traditional Indian flatbread. Haveli also offers naan baked with various ingredients, but there was very little ground lamb and cilantro served with the keema naan, and the ingredients with the house special—garlic,

SPICY SAMPLING | *Appetizer platters allow diners to taste around Haveli's vast menu. The vegetarian (pictured) includes samosas and paneer pakoras. Photo by Adam Burke*

onion, potato and cheese—were also scant. I recommend sticking with plain.

The aloo gobi—cauliflower and potato teeming with aromatics I couldn't identify—made me, for the first time, fall in love with cauliflower. I requested my aloo gobi to be moderately spiced, heeding the server's warning that the very spicy option could be unmanageable. I don't think I've ever had this lowly vegetable prepared with such intensely satisfying piquancy.

On one visit, my dining partner ordered the botti kabob, which takes extra time to prepare, our server explained. After some time, it arrived and appeared rather small for the \$15 price point: Cubes of lamb kabob with some onion and green pepper slices scattered about the plate. But the appearance was misleading: It was the most tender and juicy lamb we had ever tasted. I am still thinking about it.

And while all the entrees that I've tasted have been delicious, there were multiple occasions when they didn't come with all the sides that were indicated on the menu. But while the dishes may have been incomplete, they were



tasty nonetheless.

On each of my visits, polite servers have tag-teamed the relatively small dining floor, while a couple young men diligently refilled waters, bussed tables and seemed to genuinely care about the dining experience. Their pace sets the overall mood for the restaurant—a relaxed and mostly quiet place, apart from the Bollywood music videos that oftentimes play on a TV.

If there is one thing detracting from the relaxed experience, it's the seven security cameras that frame the inside perimeter of the restaurant. The white machinery matched the white tablecloths and paneling, which I'll chalk up to a thoughtful decorator's touch, but it seemed a bit excessive in a one-room restaurant with space for roughly 50 patrons.

I picture Haveli Indian Cuisine being a place to dine with a close group of friends. It would even be great for company who don't know each other that well, but are looking to break the ice by enjoying a few bombers of Taj Mahal lager and ordering a bunch of items from the menu to share.

I recommend at least trying the \$10 lunch buffet, but you should definitely try ordering something that's 180 degrees different than what you're kind-of-sort-of craving. You'll likely be pleasantly surprised. **lv**

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MY SISTER, MY STRANGER

BY TESSA SOLOMON

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

I am eighteen, and my older sister's fingers grip my hair. There's a rip and sigh. A teapot is shrieking; someone left it simmering over a low flame. A scarlet drop rolls down my cheek. I am face down on the living room floor, and she twists my arm behind. When I attempt to escape it groans like a gnarled branch about to break. With effort, I glance at her; her pale face, partially concealed by wild, whipping streaks of her inky hair, is flushed. My hand is held in a crushing grip, tight with the fury of her manic episode.

I am eight, and a paper mache Frankenstein is chasing us through the Haunted Pretzel. Kiera holds my hand. It's sticky from her caramel apple. I am not yet bigger than her, and I am trembling. I close my eyes, but my sister's grip keeps me from being swept away.

Her mood swings first became conspicuous in junior high school—strange bouts of narcissism followed by excessive anxiety—but these bouts were far apart, and our mother met them with the same denial that my grandmother had used in coping with her own daughter's bouts of cruelty and sadness. Emotional instability was a curse passed down to unlucky Rivera women.

At that time, Kiera was everything I aspired to be. Three years older, she felt worlds apart. As I grappled with a gangly body and a crippling fear of The Penis, Kiera oozed grace. With dark hair undulating like sun-drenched waves, and thickly lashed hazel eyes, she was never bereft of suitors. She cycled through boys quickly, making snap judgments that left me clueless. Though she was always willing, eager even, to help me improve my appearance. When I sought to stop looking like a prepubescent boy, she patiently demonstrated her makeup techniques, gently smoothing blush along my cheekbones.

One of the first major bouts followed a falling out with one of her friends. The details are hazy; possibly, someone had called her a home wrecker (which was probably accurate). She returned from school, her pale face bloodshot,

her midnight hair snarled, and knocked into me when I tried to scurry past her in the hallway. In her room, she rampaged like a savage boar torn from its prey.

After that, her protectiveness became morbid. If I complained about gossipy friends she would advise me to sever all contact.

"Tess, you know you can do better than them," Kiera said. She shook her head in disgust, sending shivers through her glossy hair. She reclined on our leather couch, flipping through fifty TV channels a minute.

I was chewing my nails. "I don't know, they're not so bad." I mumbled. "And the whole no friend thing isn't working so great for you." Immediately, I bit my lip. Kiera shot up and grabbed my arm, wrenching my hand from my mouth.

"Yeah and I am happier now," she said, "You won't have someone to sit with at the big game, who cares. They're fucking basic." Then, in a harsh whisper, "It's better to be alone than have friends like that."

I am fourteen and high on my first boyfriend. Kiera pulls me close and whispers, "If he ever hurts you I'll kill him." Wildfire burns in her forest green eyes. He breaks up with me after I respond to his declaration of love with a comment on the rain. I do not tell Kiera.

Episodes that had been spread months apart started exploding with alarming proximity. During her moments of clarity, time with her was more memorable and exciting than with any of my other friends. My idolization started to fade when I entered high school, and I began to develop tastes independent from hers. But I still looked to her for advice on clothes, boys (who only now were tolerable), and music—she had shown me The Cure, an undying love. Kiera had been the pioneer into the hip wilderness, and I had traced her steps with reverence. I first set up a Facebook profile (yeah, long time ago) on Kiera's laptop, sprawled on the edge of her bed. She was lying on the other side, paging through *Ghost World*.

"What kind of things do you make statuses

about?" I asked.

She put her book down, not checking the page number, and gave me a thoughtful stare.

"Well, you can do song lyrics, or just say how your day was. Just don't make it too long." She blinked once at me, and picked up a wrinkled *Teen Vogue*.

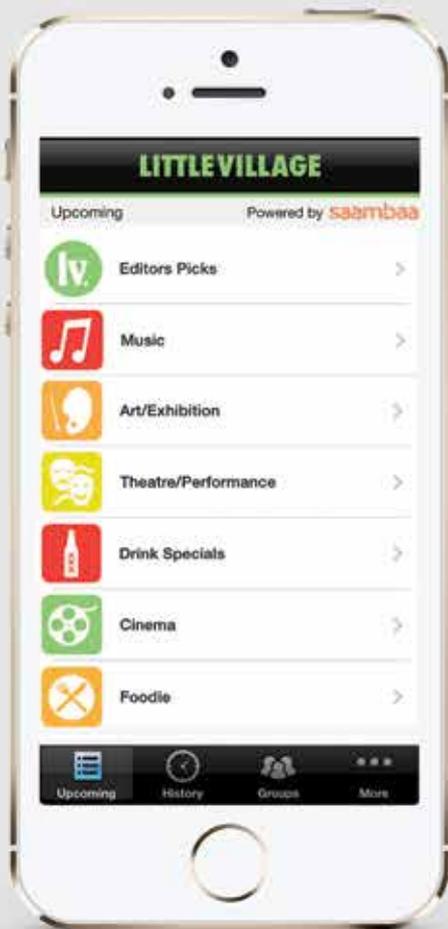
"Kay, thanks," I said, relieved and surprised that she hadn't mocked what I was sure was a stupid question.

I am nine, sitting on my bed, wiping persistent tears. Kiera ducks her head in. "Mom can be mean," Kiera says, perching next to me; "you're not stupid for not knowing where Paraguay is." I nod. She tugs one of curls. "Just ignore her when she gets like that. It never lasts"

Sometimes I felt that she enjoyed her outbursts too much and looked for excuses to release her frustration. At the same time, I felt I was also losing my last ally against our mother, who still experienced her own savage swings. Departing for college became a glittering escape I longed for, yet I couldn't leave Kiera and my mother cold turkey. I still love Kiera. I doubt I would have discovered my own individuality without her influence. Also, sometime during our growing up, I grew into the older sister. I felt drawn towards the same instability (there's safety in lashing out at family), but her instability forced me into the role of the more responsible daughter. I indulged in becoming a second mother who fretted over Kiera's future, who felt a responsibility to try to support her. Though I would never admit it to her, I have relished and despised the maternal instincts that were born from watching my idol unravel at the seams.

I am five, eight, ten, fourteen, and when a subtle light shines, when the mood is a precarious perfect her black hair ripples, she is a beauty far past my atmosphere, my solar system. I am six, nine, thirteen, and my big sister is everything I want to be, everything out of reach.





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THE COWBOY ETHOS

Damon McMahon (Amen Dunes) discusses the birth of *Cowboy Worship*, character creation through music and his musical collaborators.

BY JOHN MILLER

Before he was Amen Dunes, Damon McMahon released *Mansions* in 2006, a record that was almost universally panned by critics. Amen Dunes was born from the ashes of that ill-fated solo endeavor, when McMahon confined himself to a Catskills cabin in 2006 and wrote *DIA* (2009). It wasn't until 2014, when he released his critically acclaimed album *Love*, that he started receiving broader attention.

While Amen Dunes is essentially a solo project, on tour he always plays with a full band, and on March 31, McMahon and his crew will play The Mill as part of the Mission Creek Festival. Damon McMahon took time to talk to *Little Village* about his EP, *Cowboy Worship*, released this past January, as well as his decision to record with members of Godspeed! You Black Emperor and Iceage.

Little Village: Was your most recent record, *Cowboy Worship*, a continuation of the work you did on *Love*?

Damon McMahon: *Love* took a long time to write, and a long time to record. It was like two years of work, so there was tons of stuff that didn't make it onto the record. I wanted to give it a chance to let it see the light of day. That was the reason behind the EP, really. We recorded with Godspeed! You Black Emperor, they played on the record, and a bunch of other people played on the record: One of the players is Harvey Milk, [another is] a guy that plays in Iceage. ... I wasn't able to put it all on the EP, there were alternate versions of the songs that I couldn't get on there as well, but [*Cowboy Worship*] was my chance to get some of that stuff that I couldn't put out originally.

How did you end up working with members of Godspeed! You Black Emperor and Iceage? Did you know them before you began working on *Love*?

Godspeed! You Black Emperor, those guys were fans of my record, and they wrote me like two years ago—well, I mean, whatever, they wrote my booking agent—and they asked us to go on tour with them. That was how we

first met. We really got along on tour, and I mentioned that we were doing a new record and they were like, “Oh, shit, we have two studios in Montreal, you should come do it with us.” It was kind of perfect. Then Elias [Bender Rønnenfelt] from Iceage—we've been friends for a while—we met at a show we played together once and have just always been in touch. I like what he does and he likes what I do. He was in New York and was perfect for the song. He's not included in the *Cowboy Worship* EP. The EP is just me singing the songs.

What was the concept for *Cowboy Worship* itself? I understand that *Love* was kind of your exploration of cowboy worship as an idea, but I just wonder what it means to you as an artist. Why write songs about it?

It's sort of hard to articulate, but I think I've always been drawn to these cowboy figures my whole life as sort of symbols of resilience and stoicism. They're characters who are able to face hardship. There's something very stabilizing about these figures, whether they're in a Western movie, or musicians, or just abstractly that kind of a cowboy idea. My music was a way of channeling that energy for myself. It's always been that way. It's both channeling that energy within myself and a way of communicating or channeling these characters. That's the worship idea.

I can definitely hear some character creation going on in Amen Dunes' records. Through some of the lyrics and stories, you can hear these different people coming through.

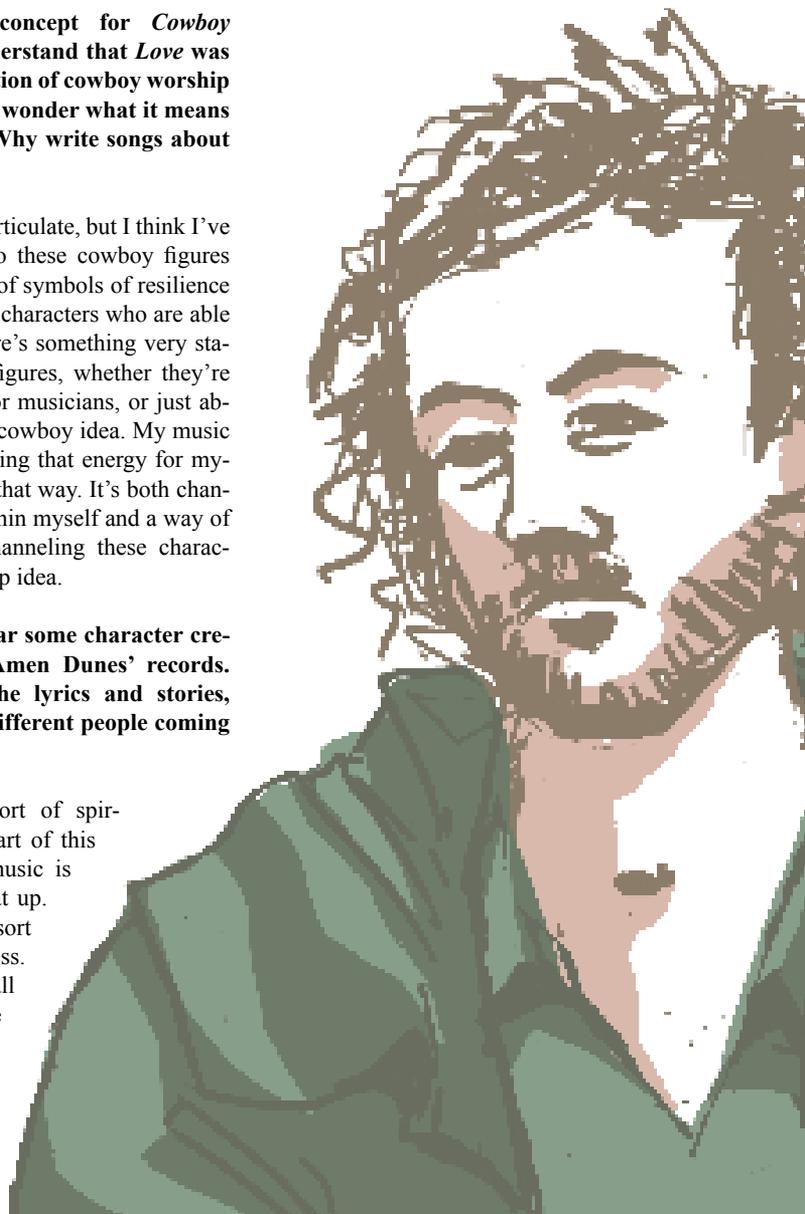
They're all just sort of spirits, I guess. It's all part of this cowboy ethos. My music is a way of bringing that up. Inciting it sort of, and sort of channeling it, I guess. It's tribute. I think all songwriters who come from this tradition are sort of singing

tribute to those who came before them. My music has always kind of been that for me too. Hence the worship part.

Are there specific artists that you're trying to pay tribute to? Some definite influences on your music?

AMEN DUNES AT MISSION CREEK

FESTIVAL | March 31 at 9 p.m., The Mill (120 E. Burlington St.) Illustration by Jared Jewell



Only their spirits. I think musically I've just ended up being my own, whatever. I'm the weird stepchild of all the shit that I've listened to over the years. I am not consciously ever like "I want to do this band's sound." Well, that's not true; every now and then on a record I'll be like, "I want to channel this band's energy," but it's very abstract. No one would ever understand that I was going for some-

I THINK I'VE ALWAYS BEEN DRAWN TO THESE COWBOY FIGURES MY WHOLE LIFE AS SORT OF SYMBOLS OF RESILIENCE AND STOICISM.

thing like that, but it's just very abstract.

This whole *Cowboy Worship, Love* period, I was totally thinking about these great singers. These are people who really inspired me during this period: Elvis, Marvin Gaye, Sam Cooke, Tim Hardin, Van Morrison and Hector Lavoe. ... Those kind of people. And then my family member of all family members is Bob Dylan. He sort of surpasses everything else. It's beyond a musical influence. But, yeah, of course, he's at the center of it all for me really. **lv**

John Miller graduated from the University of Iowa in 2013 with a writing certificate and bachelor's degree in English. He's a regular contributor to Little Village and digs lo-fi cowboy worship, or whatever.

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JARMUSCH IN BLACK AND WHITE

In anticipation of Jim Jarmusch's visit to Iowa City for the Mission Creek Festival, where he'll be performing in his band SQÜRL, FilmScene is hosting a series of screenings of the famed director's black and white films.

BY JASON LIVINGSTON



Many know Jim Jarmusch's recent films for their sun-soaked landscapes and thirsty night owls. International in funding, casting and musical scoring, his last three journeys have delivered on his brand of humorous, off-kilter cool with marquee names: Murray, track-suited and nostalgic; *De Bankolé*, fated, free; the wry, blood-drinking Swinton.

Leading up to Jarmusch's appearance with SQÜRL at Mission Creek, local audiences now have the opportunity to acquaint themselves with his earlier, sharply drawn cinema of American routes, courtesy of FilmScene. Indebted to music—muscular, formal, tough, yet light enough to go celestial or crack Borscht-y jokes—his black-and-white films are emblematic of our domestic independent filmmaking scene, and yet utterly original.

Stranger than Paradise (1984), featuring downtown jazz stalwart John Lurie and the

original drummer for Sonic Youth, stakes a claim on the good ol' bad days of New York City by way of Cleveland and Florida. With crisp cinematography and a scrappy, hard-

INDEBTED TO MUSIC, HIS BLACK-AND-WHITE FILMS ARE EMBLEMATIC OF OUR DOMESTIC INDEPENDENT FILMMAKING SCENE, AND YET UTTERLY ORIGINAL.

scrabbled money plot, Jarmusch established his deadpan voice in this Cannes-storming vision of Reagan-era vagabonding. Watch for a cameo from the legendary Rammellzee and a scene that reintroduced a generation to Screamin' Jay Hawkins.

Lurie appears again in *Down By Law*

DOWN BY LAW | *Bob* (Roberto Begnini) and *Nicoletta* (Braschi) fall in love in the movie; they later married in real life. Jarmusch's black and white films play at FilmScene from March 14 through April 5.

(1986), joined by Tom Waits and Roberto Benigni, in another criminal triangle. New Orleans ain't no place for misdemeanors, but it is the wellspring of all music American, and this genre-bending jailbreak story sings its heart out, on foot, on the glass-smashed streets of the Marigny, in the bayou, on the road. Robby Müller, Jarmusch's director of cinematography, rightly received accolades for his depiction of the Crescent City, dipping into the film noir wayback machine while keeping one broken toe in the proto-gutterpunk '80s.

Müller, after a hiatus in his collaboration with Jarmusch, returns with *Dead Man* (1995), his best known film of the period. Johnny Depp, pre-*Pirates* and fully legit, turns in a career-high performance as William



Blake, an Ohio-based accountant on an unintended vision quest out West. Cameos by the likes of Iggy Pop and Robert Mitchum and a solo-guitar score by Neil Young mark this “acid western” as essential viewing.

Coffee and Cigarettes (2003) is both the one that doesn't look like the others and the through-line that binds them all. Shot over many years on downtime, this gem distills Jarmusch's style into an entertaining assemblage of encounters with his friends and fellow independents, who visit for caffeine and nicotine—those two great drugs that make a road trip possible. Steve Buscemi, Steven Wright, Cate Blanchett, Jack and Meg White, GZA and RZA perform with Bill Murray and more. **IV**



Jason Livingston makes films and teaches filmmaking at the University of Iowa.

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ESPOSITO CONQUERS & QUEERS COMEDY

Cameron Esposito went from being a sexually closeted theology student to being one of the most high-profile LGBT-identifying comedians working today. She performs at the Englert Theater at 7 p.m. on April 1 as part of Mission Creek. • BY MALLORY HELLMAN

Cameron Esposito might be one of the busiest young comedians working in Los Angeles today.

A driven, fiercely candid writer and stand up, Esposito performs on network late-night shows and in comedy venues around the country, authors a regular column for *The A.V. Club* about her experience as a queer female comic, and responds directly to fan (and foe) feedback in her web series, *Ask A Lesbian*. As if that weren't enough to consume her time, she hosts a weekly stand-up show in L.A. called *Put Your Hands Together*, runs the sci-fi movie podcast *Wham Bam Pow* and recently released a comedy album, *Same Sex Symbol*, which debuted at number one on the iTunes comedy charts.

WE'RE NOT THE NORM IN CULTURE, IN SUCH A WAY THAT JUST TO BE REAL ABOUT WHO YOU ARE IS MAKING A GRAND STATEMENT.

—CAMERON ESPOSITO

Though Cameron has more than established her presence in the world of comedy, her entry into it was a bit haphazard. She tried out for Boston College's improv group at the suggestion of a friend and arrived to the audition wearing rugby cleats, covered in sweat and mud. She made the cut, and before long, improv became her primary passion.

"I don't think I made the choice that comedy was going to be something I'd pursue career-wise until I was already doing it," Esposito said. "I sort of backed in."

The BC improv troupe, which had previously been home to Amy Poehler, served as fertile ground for Esposito's inspiration. "It was the first time I saw somebody I had felt tangentially connected to who was doing [professional comedy] and had started in a similar place," she said. "Of course, at the time, I had no idea how many steps there were between college improv and *Saturday Night Live*, but I

thought if Amy can do it, it's possible."

Esposito's comedy takes an unflinching look at the issues that matter to her most: those that affect women and LGBT communities. Her treatment of subjects like coming out, battling stereotypes and contending with male-dominated society have all but defined her career: A Tumblr post on rape culture planted the seed for her *A.V. Club* column, and in a recent episode of *Put Your Hands Together*, she claims to have written "the greatest period joke of all time."

While her engagement with comedy isn't exclusively political, Esposito does believe that exposing underrepresented voices can serve as a catalyst for social change. Simply to be a woman or gay person and express oneself honestly, she says, can be an act of revolutionary significance. "We've been silenced; we're not the norm in culture, in such a way that just to be real about who you are is making a grand statement," she said.

As for feminism, Esposito considers it a no-brainer. "I'm a feminist because I'm a woman," she said. "If you're a woman and you're not a feminist, I don't know what's up with you. Because feminism really just means sharing."

Esposito's work has garnered attention from fans of all genders, LGBT-identified and otherwise. As the title of her series *Ask A Lesbian* might indicate, she's become something of a go-to spokesperson for queer issues, a role she approaches rather thoughtfully.

"The alternative to being the accidental lesbian spokesperson is that a straight white guy becomes the accidental spokesperson for, you know, anyone who's not a straight white guy," she said. "It's always nice to have



CAMERON ESPOSITO AT MISSION CREEK FESTIVAL | April 1 at 7 p.m., Englert Theatre. Illustration by Cheryl Graham



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allies, but when you never hear from the people these issues affect, it becomes a problem.”

Esposito became aware of this representational gap when considering whether to write a standup bit about equal marriage. The topic had risen to near-universal popularity among comics of all backgrounds, and Esposito realized that if she neglected to participate in the conversation, she’d be the only one staying silent. She would also, she said, be one of very few comics for whom the issue bore personal relevance. To combat that potentially harmful dissonance, Esposito’s work engages boldly with the personal.

Despite her focus on LGBT and feminist issues, Esposito estimates that the fans she attracts are mostly straight. What’s great about that, she says, is that it represents real life; queer people live mostly within straight society, so bringing the two groups into dialogue via comedy can serve an invaluable purpose. “Most gay or queer people are minorities in their own families,” Esposito said. “We’re in the mix. And so [my work] is partly instructive, partly just goofing around and allowing people to see something they might not otherwise see.”

Esposito’s minority status within her conservative Catholic family has informed both her comedy and her activism. She recently published an interview in *The A.V. Club* with her father in which the two discuss religion and queerness, specifically in terms of Cameron’s coming out. The interview, as stunningly honest as the rest of Esposito’s work, tenders hope for queer people attempting to come out in reluctant families.

Born to Italian-American Catholic parents in Chicago, Esposito attended a parochial grade school and studied theology at Boston College. The Catholic faith attracted her for its

emphasis on community building. “[Religion] was the only way I knew that people got together, talked about what was important to them and tried to be kind to each other,” she said. “It was my basis for how to process the world.”

Those attitudes changed when Esposito began to consider her own place within the religion. She first stepped away from Catholicism when she studied more closely the religion’s teachings on women; her full break with the faith occurred when she came out. “I was at a very conservative school where sexual orientation was not covered in the non-discrimination policy, so technically, I could have been kicked out of school, which was really stressful and isolating.”

As her family and her community eventually shifted away from some of the less tolerant ramifications of Catholicism, Esposito found a new system of faith in stand up. The topics she once addressed through religious study and prayer she now treats through humor. To Esposito, comedy is simply another means for engaging with the exigencies of being human.

“Standup has been a great way to channel all those questions of ‘What are we?’ ‘How do we connect to each other?’ and ‘What’s important to us?’” explained Esposito. “It’s all just a form of struggling, coming together, seeing what’s real.” **lv**

A recent graduate of the Iowa Writers' Workshop, Mallory Hellman teaches at the University of Iowa. Her nonfiction has appeared on the Forbes Booked Blog and in the Indiana Review. She's currently at work on a novel.



**IOWA
SCREENDANCE**

FilmScene | March 31 | Page 20

THE GREAT GATSBY

Theatre Cedar Rapids | March 20 - April 11 | Page 22

**MAPLE SYRUP
FESTIVAL**

Indian Creek Nature Center | March 21 | Page 24

MOTION PICTURES

The Iowa Screendance brings a female perspective to an evolving artform.
BY CELINE UHL

Screendance is a visual artform that combines elements of live dance performance, post-production and cinematography to create works that couldn't exist independently of this inter-genre space. On Tuesday, March 31, as part of the Mission Creek Festival, the Iowa Screendance will present a collection of screendance work at FilmScene.

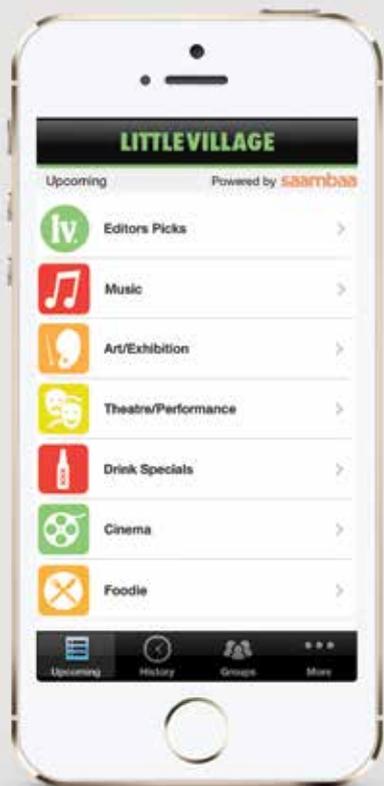
Through their programming, curators Elizabeth June Bergman and Tori Lawrence aim to incorporate a mix of local and foreign screendance, focusing on female choreographers, filmmakers and performers. They hope that this festival will highlight distinctly female perspectives in the male-dominated sphere of filmmaking.

"There is a history of women's bodies being objectified and 'gazed upon' for pleasure within Western concert dance forms and narrative

cinema," said Bergman. "Many of the works we're screening at Iowa Screendance are created collaboratively, and there are many men who were involved in an array of capacities with these films ... but we were drawn to ones that seemed specifically interested in a female's point of view."

The way that the dance films interact with the medium differs from piece to piece. *That Dizzying Crest*, a 16mm film by Lancaster filmmakers Jeremy Moss and Pamela Vail, is one example that took the use of film more literally, manipulating the celluloid itself to produce secondary images; Lawrence's film, *Muirín*, has a more mystical setting in the Irish countryside and tells the story of a woman and

FEMALE-FOCUSED FILM | *Muirín*, a film by Iowa Screendance co-curator Tori Lawrence, is about a woman in the Irish countryside.



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her companion, a sea snail, using the landscape of the area as a creative material for storytelling.

“As curators, Elizabeth and I set out to look for films that aren’t just dances shot in interesting locations,” said Lawrence. “We’re looking for works where the choreography, cinematography and post-production are actively collaborating with one another.”

Bergman and Lawrence will both have films of their own featured at the festival, and will be available after the second showing to talk with attendees about screendance as a genre and what the making of these pieces entails. They hope to inspire a conversation that encourages people’s appreciation of both dance and film.

“Screendance is a smaller niche genre within the dance, performance and intermedia world, but is proving itself to be a really rich and conceptually potent way to frame dance and the moving body,” said Bergman.

“The genre has been growing quite rapidly within the past decade and will no doubt keep developing,” said Lawrence.

The Iowa Screendance is free to attend. The first showing of the films will begin at 6:30 p.m. The second showing at 8 p.m. will be followed by a talkback session with Bergman and Lawrence, moderated by University of Iowa Professor of Dance and media artist Michael Sakamoto. **lv**

Celine Uhl is a sophomore English major at the University of Iowa and an intern with Little Village.

WED., MARCH 18

/MUSIC: Alash, CSPS Hall, \$16 - \$19, 7 pm | *Tuvan Musicians famous for their throat singing.*

Earth Ascending, Gabe's, Free, 9 pm | *Progressive, sometimes improvised funk rock.*

/ART-AND-EXHIBITION: Vino Van Gogh, The Mill, Price TBD, 6 pm | *Bring your friends and learn to paint with an instructor.*



/CINEMA: *The Boxtrolls*, FilmScene, \$2, Free, 2 pm | *A kids film about an orphan boy raised by trolls.*

/EDUCATIONAL: Dutch Spiral Bead Weaving, Beadology, \$55, 5:30 pm | *Learn this variation of the round peyote stitch.*

/KIDS: Spring Break Art Mini Camp, Cedar Rapids Museum of Art, \$35, 10 am | *Children ages 7 - 12 are invited to experiment with colors and mediums to discover their inner mad art scientist (Through March 18)*

Writers and Illustrators Mini Camp, Cedar Rapids Museum of Art, \$35, 1 pm | *Aspiring writers and illustrators ages 13 and up can join this workshop. (Through March 18)*

THURS., MARCH 19

/MUSIC: Eric Thompson Trio, Clinton Street Social Club, Free, 8 pm | *Mellow, moody and groovy music.*

Greg Rekus, Public Space One, Price TBD, 7 pm | *Punk rock music.*

Les Yeux Noirs, CSPS Hall, \$18 - \$22, 8 pm | *Two violin-wielding brothers and their band.*

Sundog, Gabe's, \$6, 10 pm | *This band uses samplers, drum beats and synths to make funky music.*

Bolshoi Ballet: *Romeo and Juliet*, Englert Theatre, \$15 - \$18, 7 pm | *The Englert screens performances from Russia's renowned Bolshoi Ballet.*

/LITERATURE: Paul's Book Club, Prairie Lights, Free, 7 pm | *Discuss *The Member of the Wedding* by Carson McCullers.*

/KIDS: The Comedy Magic of Rick Eugene, Iowa City Public Library, Free, 1 pm | *Spring break special show for the whole family.*



Photo by Nate Sullivan

/THEATRE-AND-PERFORMANCE: *Bob: A Life in Five Acts*, Dreamwell Theatre, \$10 - \$13, 7:30 pm | *Join Bob on his quest to become a "great man," (Through March 21)*

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FRI., MARCH 20

/MUSIC: Plastic Relations, Yacht Club, \$5, 8:30 pm | Drink beer and rock out to the cheesiest tunes from the 1980s. Dress in your best '80s apparel and get \$1 off cover.

Sundog, Gabe's, \$6, 9 pm | Inspired by Japanese video game music and Western rock. Also featuring Slyde and Superchief.

Heart, US Cellular Center, \$55 - \$110, 7:30 pm | Original rocker women Ann and Nancy Wilson bring their classic music to Cedar Rapids.

Carrie Rodriguez, CSPA Hall, \$16 - \$19, 8 pm | Austin-based singer songwriter.

Cantharone, Gabe's, \$5, 9:30 pm | Also featuring Porchburner, In The Mouth of Radness and ASEETHE.

Mayflies, Yacht Club, \$7, 10 pm | Eclectic and energetic roots music.

/THEATRE-AND-PERFORMANCE: Troll Music, Montgomery Hall at Johnson County Fairgrounds, \$15, 7:30 pm | Combined Efforts Theatre presents this play about the spring solstice, when souls are able to heal through music. (Through March 28)

SAT., MARCH 21

Love Changes Everything, Paramount Theatre, \$20 - \$75, 2 pm | Music from the '50s, '60s, '70s and more with proceeds benefiting the St. Luke's Hospital Auxiliary. (Through March 21)

The Spy Who Killed Me, Clarion Hotel Cedar Rapids, \$50, 6:30 pm | Amana's Old Creamery Theatre presents this family-friendly murder mystery. (Through March 28)

/CINEMA: Down By Law, FilmScene, \$6.50 - \$7.50, 1 pm | FilmScene showcases works by iconic filmmaker Jim Jarmusch before he visits IC during Mission Creek Festival.

/FOODIE: Bread Baking Class, Becky's Mindful Kitchen, \$60, 1 pm | Learn to make classic sweet bread, Irish soda bread, beer bread and sourdough.



/THEATRE-AND-PERFORMANCE: Opening Thursday, March 20: *The Great Gatsby*, Theatre Cedar Rapids, \$18 - \$31, See Website | F. Scott Fitzgerald's 1925 novel, *The Great Gatsby*, has been the bee's knees in recent years thanks to director Baz Luhrmann's 2013 film extravaganza. Starring Leonardo DiCaprio as lonely, mysterious millionaire Jay Gatsby, the film inspired a trend of Gatsby-themed parties and flapper fashion. With all the alluring decadence, it is easy for superficial fans to be blind to Fitzgerald's searing indictment of American excess and ambition. Filmmakers play up the riches to emphasize the novel's message, but depicting those riches ends up undermining that same message.

The physical limitations of the stage provide a new opportunity to bring *The Great Gatsby* to life without the pitfalls of previous film versions. Theatre Cedar Rapids presents a recent adaptation by Los Angeles playwright Simon Levy—the only theatrical adaptation authorized by Fitzgerald's estate. Levy had to prove his mettle by adapting *Tender is the Night* and *The Last Tycoon* before the estate would grant their approval.

In reworking the story for the stage, some change is necessary. The novel is from the first-person perspective of Midwestern native Nick Carraway, but the play has a wider range of possible views for character actions and motivations. The theatricality of the 1920s marries well with the artifice of the stage, allowing the production to suggest wild parties and opulent neighborhoods without the exaggeration found in film versions. Most importantly, audiences share the same physical space as the action, allowing them to connect with iconic characters as people instead of as fashion models. (Through April 11) —Jorie Slodki

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32nd Annual Maple Syrup Festival, Indian Creek Nature Center, \$4-\$10, 8 am | *This annual festival celebrates the end of maple syruping season. The event allows visitors to witness the making of maple syrup and taste the Nature Center's own maple syrup with a pancake and sausage breakfast. Syrups are also available for purchase from the Creekside Shop.*

—Joey Ho



/COMMUNITY: **Old Capitol City Roller Girls (pictured) v. Team United, Coralville Marriott Hotel and Conference Center, \$0-\$10, 6 pm**

| *The 2015 season opening will see the Old Capitol City Rollers Girls to up against Des Moines' Team United. First whistle begins at 6 p.m. Tickets are available for purchase at New Pioneer Co-op or at the door. —JH*

/KIDS: **Egg Decorating, National Czech and Slovak Museum, \$30 - \$35, 9 am** | *Master folk artist will show students to use wax to dye eggs.*



Photo by Danforth Johnson

SUN., MARCH 22

/MUSIC: **Dan Bern, CSPA Hall, \$16 - \$19, 8 pm** | *Folk musician and Mt. Vernon native takes the stage.*

The Fights, Gabe's, Free, 9 pm | *Free Sunday night music.*

/LITERATURE: **Poetry Reading in Translation, Prairie Lights, Free, 4 pm** | *Writers perform poetry in Spanish and English.*

TUES., MARCH 24

/MUSIC: **Ice Hockey, Gabe's, Free, 9 pm** | *Screamo from the Quad Cities.*



/CINEMA: **The Patience Stone, FilmScene,**

\$5, 6 pm | *A film adapted from author Atiq Rahimi's bestselling novel. The story unfolds*

as the heroine, a Muslim woman in a war-torn village, speaks openly to her paralyzed husband of her sorrows and sacrifices through their 10 years of marriage. A new relationship with a young soldier allows her to reveal her true colors. —JH

/FOODIE: **Gluten Free Baking Class, Becky's Mindful Kitchen, \$60, 6 pm** | *Becky will introduce some organic wheats and discuss problems with modern wheat.*

Creamy Soup for the Soul, Kalona Brewing Company, \$49,



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6 pm | Learn from executive chef Justine Wieczorak how to make the perfect cream soup base.

/LITERATURE: Jessica Jacobs and Nickole Brown, *Prairie Lights*, Free, 7 pm | Poets will read from their collections, *Fanny Says* and *Pelvis With Distance*.

Bring Your Own Book, Brix, Free, 7 pm | Iowa City Public Library hosts their annual *Books in Bars* meetups in bars around Iowa City. Readers will discuss *The Psychopath Test*.

/COMMUNITY: Shannon Jackson, Iowa City Public Library, Free, 3 pm | Author and artist will discuss the future of dance and art.

/KIDS: Spring Break Day Camp, National Czech and Slovak Museum, Price TBD, 9 am | Children can spend three days learning about puppetry and storytelling.

WEDS., MARCH 25

/MUSIC: Burlington Street Bluegrass Band, The Mill, \$5, 7 pm | IC's finest bluegrass group.

Heather Maloney, CSPS Hall, \$12 - \$15, 7 pm | Singer songwriter from Massachusetts.

Vaski, Blue Moose Tap House, \$7 - \$10, 10 pm | *American dubstep*.

/THEATRE-AND-PERFORMANCE: *Memphis The Musical*, Paramount Theatre, \$43 - \$63, 7:30 pm | Broadway musical set during the Civil Rights Movement about a white radio DJ who wants to save the world and a black jazz singer looking for her big break.

/LITERATURE: Talk Art, The Mill, Free, 10:30 pm | UI Writers Workshop attendees share their work.

Elizabeth Collison, *Prairie Lights*, Free, 7 pm | Writers' Workshop grad reads from her new novel, *Some Other Town*.

THURS., MARCH 26

/MUSIC: University of Iowa Jazz Performances, The Mill, \$3 - \$5, 6 pm | Performances by students in the *Latin Jazz Ensemble* and *Jazz Workshop Combo*.

Loretta Lynn, Paramount Theatre, \$42 - \$59, 7:30 pm | Chart-topping country music artist, famous for her songs "Coal Miner's Daughter," and "Don't Come Home A Drinkin'."

/THEATRE-AND-PERFORMANCE: Paperback Rhino, Public Space One, \$2, 9 pm | IC comedy improv troupe.

/FOODIE: Capture Wild Yeast for Sourdough, New Pioneer Co-Op Coralville, \$15, 6 pm | Create your own starter for sourdough bread using wild yeasts.

/LITERATURE: Randall Potts and Malachi Black, *Prairie Lights*, Free, 7 pm | Two Writers' Workshop graduates read from their works, *Trickster* and *Storm Toward Morning*.

/EDUCATIONAL: Beaded Eyeglass Holder, Beadology, \$55, 1 pm | Use flex wire and crimp beads to make a holder for eyeglasses.

FRI., MARCH 27

/MUSIC: Yellow-Bellied Sapsuckers, Java House, Free, 2 pm | Traditional old-time fiddle tunes.

Is this Heaven? No, It's Tour, Trumpet Blossom Cafe, Free, 7 pm | Iowa musicians, including Curt Oren, Brooks Strause and the Gory Details, The River Monks and Dana T kick off their Midwest tour in Iowa City.

Kol Shira, The Mill, \$10, 7 pm | All-female group brings electric performances with musical influences from across the globe.

intersections PART 9 OF 12

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Santah, Blue Moose Tap House, \$10 - \$12, 9 pm | After the success of their first album, White Noise Bed, this indie powerhouse began performing all over the country, including SXSW, and sharing the stage with bands like Young The Giant and Cults. —SM

Split Lip Rayfield & Cedar County Cobras, Gabe's, \$10, 10 pm | Bluegrass with jazz and metal influences.

Sonny Knight and the Lakers, Yacht Club, \$8, 10 pm | Sonny Knight brings his low gravelly voice with tons of energy.

/ART-AND-EXHIBITION: Opening: Corrections by Zora Murff, Public Space One, Free, See Website | This exhibition explores the effects of the children's criminal justice system through photographs. (Through April 15) —SM

/THEATRE-AND-PERFORMANCE: Janice Ian Experience, Public Space One, Price TBD, 7 pm | All-female comedy improv group.

National Theatre Live: Treasure Island, Englert Theatre, \$15 - \$18, 7 pm | A live production of this play.

/CINEMA: GMO OMG, Iowa City Public Library, Free, 7 pm | This documentary explores GMOs and their effect on society.

/LITERATURE: Riley Hanick, Prairie Lights, Free, 7 pm | Author will read from his work, Three Kinds of Motion.

SAT., MARCH 28

/MUSIC: Flat Black Studios Battle of the Bands, Gabes, \$5, 6 pm | Watch Dead Emperors, Dan DiMonte and the Bad Assets, Well Aren't We Precious, Pets With Human Names, Alpha Bet, Soul Phlegm, One of Us and Fire Sale.

Greg Allman, Riverside Casino, \$37 - \$57, 8 pm | Greg Allman of the Allman Brothers performs his solo work.

Dana Leong Trio, CSPS Hall, \$15 - \$18, 8 pm | Mix of jazz, pop and classical styles.

The 100s, The Mill, \$8, 8 pm | Roots music.

William Elliott Whitmore Album Release, Blue Moose Tap

House, \$17 - \$20, 9 pm | Whitmore will celebrate the release of his album Radium Death.

Aaron Kamm & the One Drops, Yacht Club, \$8, 10 pm | Roots reggae.



/FOODIE: Vintner's Dinner, White Cross Cellars, \$155, 8 pm | The dinner consists of a 4-5 course meal, paired with different White

Cross Cellar wine for different courses. Begin the evening at the Cellar tasting an assortment of wine samples and appetizers, and enjoy the remaining courses at the Ox Yoke Inn. —JH

/LITERATURE: Claudia McGehee, Prairie Lights, Free, 4 pm | Local artist and author will read from her latest work on Alaska.

/COMMUNITY: Comics and Beer, National Czech and Slovak Museum, \$6, 2 pm | Drink a beer and learn techniques for visual storytelling and writing comics.

/EDUCATIONAL: HTML Coding Basics, Iowa City Public Library, Free, 10:30 am | Learn the basics to coding web pages. Space is limited.

Uke Can Do It, West Music Coralville, \$40, 12:30 pm | In this four-week class for all ages, learn basic songs and chords on the ukulele.

/KIDS: For Kids and By Kids CD Release Party, Englert Theatre, Free, 3 pm | Celebrate the release of an album as diverse as the ages of the children who produced it.

SUN., MARCH 29

/MUSIC: Kari Lynch, Gabe's, Free, 9 pm | Midwestern country music. Also featuring The Wells Division.

MON, MARCH 30

/MUSIC: Warren Terror, Gabe's, Free, 9 pm | Live rock music.

/CINEMA: Music of the Moment, FilmScene, \$10, 6:30 pm | Documentary explores improvised music.



/FOODIE: Top Chef: Downtown, hotelVetro, \$40, 5 pm | Downtown and Northside Market restaurants make their signature dishes,

which are judged by culinary experts and attendees can vote for people's choice. —SM

TUES., MARCH 31

/MUSIC: Glenn Kotche and Jeffrey Zeigler, Englert Theatre, \$15 - \$25, 7 pm | Fiery percussion brought by Mission Creek.

Ben Frost & Brendan Hanks, Gabe's, \$15, 8 pm | Mission Creek presents an electronic musician known for collaborating with Brian Eno.

Amen Dunes, The Mill, \$10 - \$12, 9 pm | Damon McMahon's solo lo-fi, psych rock act. Also featuring Delicate Steve and Bull Black Nova as part of Mission Creek Festival.

/ART-AND-EXHIBITION: Barry Phipps Shop, McNutt Gallery, Free, 10 am | Phipps will temporarily relocate his studio to the McNutt Gallery during Mission Creek Festival.

UltraTerrestrial, White Rabbit, Free, 10 am | Mission Creek displays the colorful works of Becca Kancada.

Sayuri Sasaki Hemann Art Installation, Velvet Coat, Free, 10 am | Showcase of handmade textile art as part of Mission Creek.

/CINEMA: Iowa Screendance, FilmScene, \$10, 6:30 pm | Mission Creek presents performances that incorporate elements of cinema and dance.

/FOODIE: Pavelka's Point Pork Feast, Motley Cow Cafe, \$42, 6 pm | Enjoy a four-course meal, featuring chorizo and corn fritters, and Pavelka's Point pork shoulder. Presented by Mission Creek.

/LITERATURE: Ander Monson, Prairie Lights, Free, 6 pm | Author and editor of the New Michigan Press visits IC for Mission Creek Festival.

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FRIDAY, MARCH 20
HD Broadcast: Bolshoi Ballet

WAS THE WORD

SUNDAY, MARCH 22
Intimate at the Englert Series

TREASURE ISLAND

FRIDAY, MARCH 27
HD Broadcast: National Theatre Live

FOR KIDS & BY KIDS

SATURDAY, MARCH 28
Free Event

THE BREAKFAST CLUB

SATURDAY, MARCH 28
30th Anniversary - Co-Presented by FilmScene

TWEEDY

MONDAY, MARCH 30

GLENN KOTCHE & JEFF ZEIGLER

TUESDAY, MARCH 31
Mission Creek Festival

CAMERON ESPOSITO

WEDNESDAY, APRIL 1
Mission Creek Festival - Co-presented by CAB

REAL ESTATE

THURSDAY, APRIL 2
Mission Creek Festival - Co-presented by SCOPE

SHOVELS & ROPE

FRIDAY, APRIL 3
Mission Creek Festival

JAD ABUMRAD (of Radiolab)

SATURDAY, APRIL 4
Mission Creek Festival

FATHER JOHN MISTY

SUNDAY, APRIL 5
Mission Creek Festival

BLACK VIOLIN

WEDNESDAY, APRIL 15

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ONGOING EVENTS

MONDAYS:

Dance Fitness Classes Jazzercise Fitness Center, \$15, 7 am, 3:15 pm **Stories for Scooters** Cedar Rapids Downtown Library, Free, 9:30 am **Play & Learn** Cedar Rapids Ladd Library, Free, 9:30 am **Toddler Storytime** Iowa City Public Library, Free, 10:30 am **Starlight Story Time** Cedar Rapids Downtown Library Free, 6:30 pm **Open Mic** The Mill, Free, 8 pm **Catacombs of Comedy** Yacht Club, \$5, 10 pm

TUESDAYS:

Toddler Storytime Iowa City Public Library, Free, 10:30 am **Scott Barnum Trio**, Motley Cow Cafe, Free, 5:30 pm **Play & Learn** Cedar Rapids Downtown Library, Free, 6 pm **Blues Jam** Parlor City Pub and Eatery, Free, 7 pm **Line Dancing Lessons**, Robert E. Lee Recreation Center, \$5, 7 pm **Upper Deck Dance Party** Yacht Club, Free, 10 pm **Comedy and Open Mic** Studio 13, Free, 10pm

WEDNESDAYS:

New Dance Fitness Classes Jazzercise Fitness Center, \$15, 7 am, 3:15 pm **Story Time** Cedar Rapids Downtown Library, Free, 9:30 am **Preschool Storytime** Iowa City Public Library, Free, 10:30 am **Theology Brewed**, Journey Church, Free, 7 pm **Open Jam and Mug Night**, Yacht Club, \$5, 10 pm **Open State** Wednesday Studio 13, Free, 10 pm

THURSDAYS:

Preschool Storytime Iowa City Public Library, Free, 10:30 am **Children's Meditation** Quaker's Friends Meeting House, \$30, 5:45 pm **Buddhist Meditation** Quaker's Friends Meeting House, \$5 - \$10, 6:30 pm **Open Mic** Uptown Bill's, Free, 7 pm **Karaoke** The Vault Penguin's Comedy Club, Free, 10 pm **Locally Owned**, Gabe's, Free, 9 pm **Mixology** Gabe's, \$2, 10 pm **Karaoke** Thursday Studio 13, Free, 10 pm

FRIDAYS:

New Dance Fitness Classes Jazzercise Fitness Center, \$15, 7 am, 3:15 pm **Kirkwood English Conversation Club**, Iowa City Public Library, Free, 10am **Book Babies**, Iowa City Public Library, Free, 10:30 am, 1:30 pm **Drag & Dance Friday** Studio 13, Cover, 10 pm **SOULSHAKE** Gabe's, Free, 10 pm

SATURDAYS:

***Community Folk Sing**, Uptown Bill's, Free, 3 pm (*Once a month) ***Ukulele Social Club**, Uptown Bill's, Free, 4 pm (*Every third Saturday) **Saturday Night Music**, Uptown Bill's, Free, 7 pm

SUNDAYS:

***Winter Farmer's Market** Johnson County Fairgrounds, Free, 11 am (every other Sunday) **Open Lab, Beadology**, Free, 12 pm **Community Worktime** Public Space One, Free, 1 pm **GLBTQ Community Pot Luck and Bingo** Studio 13, Free, 6 pm **Pub Quiz** The Mill, \$1, 9 pm

/THEATRE-AND-PERFORMANCE:

Dreamwell Presents BOB: A Life in Five Acts, Unitarian Universalist Society, \$10 - \$13 (Through Mar. 21) **Troll Music**, Montgomery Hall at Johnson County Fairgrounds, \$15 (Through Mar. 28) **The Spy Who Killed Me**, Clarion Hotel Cedar Rapids, \$50 (Through Mar. 28) **The Great Gatsby**, Theatre Cedar Rapids, \$18 - \$31, See Website (Through Apr. 11)



/ART-AND-EXHIBITION:

Guardians of Grain: Bamana and Dogon Door Locks Cedar Rapids Museum Of Art, \$0-\$5. see website, All Day **The ABCs of Children's Book Illustration Selections from the Zerzanek Collection** Cedar Rapids Museum Of Art, \$0-\$5. \$5/adults, free for 18 and under, All Day **Drawing on History: Jeni Reeves' Illustrations for Voice of Freedom** Cedar Rapids Museum Of Art, \$0-\$5. \$5/adults, free for 18 and under, All Day **Drawn to Illustration: Selections from the Collection** Cedar Rapids Museum Of Art, \$0-\$5, All Day **Faces of Freedom** The Czech and Slovak Journey National Czech & Slovak Museum and Library, \$0-\$10, All Day **Celebration! Rituals and Revelry of Life** National Czech & Slovak Museum and Library, \$0-\$10, All Day **The Signature of Baseball** Herbert Hoover National Historic Site, \$0-\$10, All Day **Rising Above** Kosek Building in Czech Village, Free, All Day **Jan Friedman: Embracing Nature Framed Fiber Collage** Iowa Artisans Gallery, Free, All Day **Thad Kellstadt** Legion Arts CSPS Hall, Free, All Day **Tom Christison** Legion Arts CSPS Hall, Free, All Day **From the Grand Tour to American Pop Learning with the Alden Lowell Doud Collection** Iowa Memorial Union at UI, Free, All Day **Eva Adderley & Lyndsay Nissen** Public Space ONE, See Website, All Day **A Time of Service: Brucemore in the World Wars** Brucemore, Free, All Day



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Feb. 27 at Riverside Theatre. Photo by Zeynab Ghandour

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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

Riverside Theatre 213 N. Gilbert Street, Iowa City riverside-theatre.org

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African American Museum of Iowa, 55 12th Ave SE, (319) 862-2101, blackiowa.org

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National Czech and Slovak Museum 1400 Inspiration Place SW, ncsml.org

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

Monks 373 Bluff St, (563) 585-0919, facebook.com/MonksKaffeePub

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

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

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

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LOVING COUPLES

What to consider when it takes feeling some pain to get you off.
BY DAN SAVAGE

I'm a straight guy in my 30s dating a woman in her mid-20s. We've been together for a year, and I'm crazy about her. In love, even. She's gorgeous, sweet, kind, loving, and very sexual. She's perfect. In her late teens and early 20s, she had a wild sex life. She attended sex parties, had loads of NSA hookups, sexted with random guys she met online, etc. She revealed this to me slowly and carefully out of fear that I'd look down on her; but what she didn't know is that I have an intense cuckold interest. I've asked her, ad nauseam, for every detail she can recall about these encounters. The ones centering on "alpha jocks" with extremely large cocks are the ones I enjoy most. I'm a nerdy guy, definitely not muscular or athletic. I have intense fantasies of some alpha male taking her away from me, or catching her with a hot young soccer player or a good-looking musician—any guy at the top of the social pile. The idea of watching her have sex with one of them is exhilarating. But it's also gut-wrenching. I haven't told her how much I would like her to go through with an actual hookup. However, I'm certain this would not be well-received on her part; she's made it clear that she's not proud of her wild past. To complicate this, my interest in cuckolding does not come from a healthy place. I experienced a series of rejections in my late teens and early 20s, all of which involved being outclassed by better guys. The first girl I was ever in love with, who kept stringing me along, had sex with another guy while talking to me on the phone. She went into detail about how huge his penis was, how good it felt, and so forth, while I shook with envy and misery and excitement. It was a terrible, traumatizing experience, but now it rules my sexual fantasies. Is it okay to indulge an interest that likely stems from a traumatic experience? (Assuming she's willing.)

—Harrowingly Upsetting Reckless Tendencies Mostly Excite

First things first, HURTME: Your girlfriend can't put this period of her life behind her—all those hung alpha jocks, all those NSA hookups—while she's with a man who demands to have every last detail recounted ad nauseam. So you might wanna check in with your gorgeous, sweet, kind, etc. girlfriend before she decides to put you behind her, too. It's possible she enjoys sharing her stories with you because your enjoyment makes her feel better about those experiences in retrospect; all those meaningless sexual encounters now mean something because they enhance the relationship she's in.

Checking in with her about how she's feeling will give you a better idea of how receptive she would be to cuckolding you. If sharing stories about her past makes her feel sexy (because the encounters were hot) and it feels meaningful (because the stories enhance your sexual connection), then your girlfriend might be open to the idea of coming home with a brand-new story to tell you.

Or she might not. Like I said, you need to check in with her.

As for you, HURTME, your erotic imagination seized on that experience—that cruel girl on the phone—and through a mysterious process that sex researchers don't quite understand, your mildly-to-wildly-traumatizing

early sexual experience emerged in adulthood as a full-blown kink. There may be other boys out there who had the exact same experience—that girl could have had other victims—who don't have any interest in being cuckolded. The alchemy of kinks isn't fully understood.

There's only one way to find out if you would enjoy being cuckolded, HURTME, and that's to do it. But there are three questions (at least) that you need to ask yourself before you act: Have you built a firewall between your sense of your own sexual desirability and your kink, a kink that's about your eroticized fear of sexual inadequacy and not your actual sexual inadequacy? (You landed a gorgeous, sweet, kind, loving, and very sexual girlfriend—you're clearly more than adequate!) Are you sure you won't wind up in the fetal position on the floor after your girlfriend fucks some alpha stud? And if you do react badly, if being cuckolded in reality is painful, not sexy, can you process your feelings without lashing out at or slut-shaming your girlfriend?

A few sessions with a kink-positive shrink might help you answer those questions. You can find one through the American Association of Sexuality Educators, Counselors and Therapists (aasect.org).



I'm a gay man married to a wonderful man. For most of our 12-year relationship, we've had a boring sexual script that is all about him getting blown. He just doesn't seem interested in much else, and although we've talked about it over the years, nothing has really changed. He is selfish in bed. He's a wonderful husband otherwise, and I love him deeply. Recently, he was out of town, and in a weak moment, I ended up meeting an experienced spanking Dom. We've met several times, and I'm counting the days until he whales on my butt again. Not in my wildest imagination could or would my husband EVER do something like this with me. He just doesn't have it in him. I am more sexually fulfilled than I have been in a decade. I'm also lying and cheating. I'm deeply torn. If I tell my husband, my guess is that he won't take it well. It could cause our marriage to unravel. If I keep lying, I bear the moral burden of the lie, and he could find out anyway.

—Still Professing A Normal Kink

We all have sexual limits, we're all entitled to our sexual limits, but expecting your spouse to do nothing but blow you for 12 years isn't a limit. It's bullshit, SPANK. Your husband's complete disregard for your feelings—for your sense of sexual fulfillment—tips over into the sexual abandonment category. His actions don't excuse your affair, of course, but horniness, frustration, and duress drove you to this, and your husband has to take his share of the responsibility. You say your marriage might unravel if you were to tell your husband about this spanking. But whatever the fallout might be—the end of your marriage or renegotiated terms that allow you to get some/most of your needs met elsewhere—is better than the status quo. Tell him.

*Some other point along the gender spectrum.

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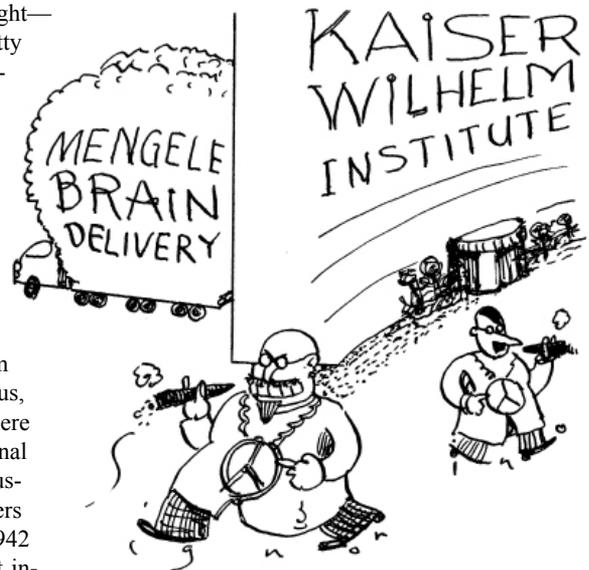
DID JOSEF MENGELE PRODUCE ANY USEFUL MEDICAL RESEARCH?

I once heard that Dr. Mengele's experiments were medicine's "dirty little secret": modern medical science had gained from his atrocities, but such a fact couldn't be made public. Later, though, a friend in the biomedical tech industry told me he had never found any reference to Mengele's work in the literature and that his experiments had no medical value. Can you shed some light on this? —Gilad, UK

You're actually both right—but then again, pretty much all medical research back then was a dirty little secret. These days studies consist of college kids getting paid 40 bucks to smoke weed and sit in an MRI scanner for an hour, but things were different back in the day: The Tuskegee syphilis experiment, where rural men with the disease were kept ignorant of their condition and prevented from getting treatment, is justly infamous, but there's also the '40s case where inmates at a New York correctional facility were directed to swallow suspended fecal matter so researchers could study a stomach bug. In 1942 Jonas Salk himself led a study that injected insane-asylum patients in Michigan with an experimental flu vaccine, apparently with less than fully informed consent. The list goes on.

Of course, if we're talking circles of hell, none of these would place you as deep in the inferno as the experiments conducted in Nazi concentration camps, which regularly crossed the line into pure sadism and horror—like the one where condemned female prisoners were told the date they'd be executed so researchers could study the effect of the psychological trauma on the women's menstrual cycles. But most Nazi medical research was intensely professional; proportionately, more German physicians (48 percent) joined the Nazi party than any other occupation. And Germany was a science powerhouse; through 1939, Germans accounted for more than a third of all Nobel prizes in medicine, chemistry, and physics.

So yes, there's plenty of Nazi-era research that doctors have used and built on ever since: Nazi scientists were pioneers in the study of hormones and vitamins, they were the first to discover the link between smoking and lung cancer,



and they had the most aggressive and successful cancer-prevention program of the time.

But the data gathered in the concentration camps tended towards the gruesome, unscientific, and fairly useless. Two cases where these experiments did have some clear public-health application, though, involved phosgene gas and hypothermia. The latter was part of German efforts to save Luftwaffe pilots downed in the North Sea: working at Dachau, SS doctor Sigmund Rascher had prisoners strapped down naked in freezing weather or submerged in ice water for hours at a time; blood, urine, and mucus samples were taken regularly while their body temperature dropped. On one hand, Rascher obtained data that no responsible researcher ever could, and he developed the life-saving hypothermia treatment technique called rapid active re-warming. On the other hand, he killed as many as 90 people to do it.

The Dachau data were published in a 1946 report by a U.S. medical advisor at the Nuremberg trials and quietly used by various

researchers over the years until in 1988 Dr. Robert Pozos of the University of Minnesota's Hypothermia Laboratory brought Rascher's work to wider attention in hopes of starting a discussion about bioethics. He got one: impassioned doctors, ethicists, and Holocaust survivors weighed in; conferences were organized. The editor of the *New England Journal of Medicine* flatly declared the data unusable.

At around the same time, authors of a draft report for the Environmental Protection Agency cited Nazi data on phosgene from 1943, when doctors exposed 52 prisoners to the gas (used as a chemical weapon in World War I) and timed how long it took them to die. This information was relevant to regulating phosgene use at U.S. plastics and pesticide plants, but 22 EPA scientists wrote a letter objecting, and the cite was deleted.

Josef Mengele's work didn't pose such ethical quandaries. He'd published one pre-war paper on hereditary cleft palates, but his notorious experiments at Auschwitz on hundreds of pairs of twins produced no notable conclusions. He did, however, contribute significantly to a subtler Nazi plot: the channeling of thousands of victims' brains and other organs, cadavers, and blood and tissue samples to major research institutions, including the prestigious Kaiser Wilhelm Institute for Brain Research. Many prominent German neuroscientists worked with the brains: Julius Hallervorden, for example, went on to discover a rare neurodegenerative disorder that until recently bore his name (now it's called NBIA). Most of these doctors died with their reputations intact.

But that was legitimate lab work. By contrast, the camp experiments were never likely to be good science: besides being overly concerned with efficient methods of killing people, they were tainted by racial bias and the use of atypically unhealthy subject groups. Their only really useful outcome was the Nuremberg Code—the first major enumeration of international research ethics, written into the verdict of the Nazi doctors' trial in 1947. It took humanity 200,000 years, but we finally developed the moral maturity to realize you shouldn't feed unwitting schoolchildren radioactive breakfast cereal just to see what happens. **lv**

—CECIL ADAMS

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



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CURSES, FOILED AGAIN

- British police investigating the theft of tools and a shower stall from a home-remodeling project in Crawley arrested Ryan Marsh, 18, after he returned to the job site and tried to sell the items back to the contractor. (Britain's Crawley News)
- Police looking for the man who beat up a woman in Ambridge, Pa., and held her captive for 12 hours, found him trying to flee town by bus. An hour after the victim called 911, suspect Donald Harrison, 22, posted the Facebook message, "IT'S TIME TO LEAVE PA." The next day, she told police she spotted Harrison's selfie on Facebook, announcing, "OMW TO SPARTANSBURG SC." The Spartanburg bus had just left, so officers caught up to it and arrested Harrison. "We like it when dumb criminals assist in our investigation," police Chief James Mann said, noting the Pittsburgh suburb has already been featured on "World's Dumbest Criminals" for "a couple of things." (*Beaver County Times*)

LAW-MAKERY

A bill introduced in the Hawaii House would let people change gender on their birth certificates without first having a sex-change operation. "There's a lot of people out there for whom gender identity and self-expression are fundamental issues," said Rep. Chris Lee, House Bill 631's lead author. Debate over the measure centers on whether the new certificates should indicate a change has been made. (*Honolulu Star Advertiser*)

HOLE-DIGGERY

Japan's 15th annual hole-digging championships awarded 100,000 yen (US\$830) to a team from Saitama that dug down 11.4 feet in the allotted 30 minutes. A record 305 teams entered this year's event, tournament official Ai Okazaki said, adding, "It takes about

a week for our staff to gradually refill the holes." (Agence France-Presse)

SECOND-AMENDMENT FOLLIES

- Authorities accused Stefanie Felicia Stern, 28, of leaving her 3-year-old daughter alone in a liquor store in Deerfield Beach, Fla., while she left to hide a handgun after her boyfriend shot himself in the leg. Her arrest warrant said boyfriend Reginald Leon Lee, 34, got into an argument with another customer and chased him out by waving his gun. While putting the gun back in his waistband, he fumbled, and the weapon accidentally fired. Lee claimed a stranger had shot him, but surveillance video proved otherwise. It showed Stern running out with the gun but without the child. (*South Florida Sun Sentinel*)
- A 4-year-old boy was shot in the leg in Wasilla, Alaska, when his mother's .357-caliber handgun accidentally fell out of its holster, struck the pavement and fired. State troopers said the bullet went through the boy's leg. (Associated Press)

CAR, WHERE'S MY DUDE?

Ride-hailing service Uber announced it is teaming up with Pittsburgh's Carnegie Mellon University to research driverless vehicles. Uber boss Travis Kalanick said not having to pay a driver would make Uber so cheap that users wouldn't need to own a car. (*The Economist*)

TOUGH LOVE

Elizabeth Hupp arranged the armed kidnapping of her 6-year-old son to teach him a lesson, Missouri authorities said, because his family thought he was being too nice to people he didn't know. Officials said the boy's grandmother, an aunt and a co-worker of the aunt also took part in the ordeal, during which the boy was tied up and threatened with a gun,

had his pants removed and was told he could be sold into sex slavery. After four hours, police said the boy "was unbound and told to go upstairs, where the family lectured him about stranger danger." (CNN)

WHEN GUNS ARE OUTLAWED

While delegates at a United Nations disarmament forum in Switzerland were discussing ways to improve transparency, the delegate from Belarus warned that opening meetings to the public posed a threat to security. "What if there were topless ladies screaming from the public gallery throwing bottles of mayonnaise?" the diplomat asked. (Reuters)

BOOM MARKET

Shares of contraceptive companies soared in South Korea after the country's highest court ruled that a law banning adultery was unconstitutional. The law was enacted in 1953, but the five-judge Constitutional Court decided the law "infringes people's right to make their own decisions on sex and secrecy and freedom of their private life." After the ruling, shares of latex-maker Unidus Corp. rose 15 percent. Hyundai Pharmaceutical Co. Ltd., which makes morning-after birth control pills, saw its stock rise 9.7 percent. Prosecutors said the ban had resulted in 892 people being indicted on adultery charges last year, although none went to jail. (Reuters)

GRAND DUPERY

Two convenience store employees almost destroyed the premises after receiving a call from someone claiming to be the store's security company. Police in Globe, Ariz., said the caller told the workers the silent fire alarm was going off and that to stop it, they had to discharge fire extinguishers in the store, throw the extinguishers through the windows and then destroy merchandise, computers, registers

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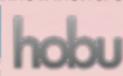
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and security televisions, all while customers were shopping. It was when they were told to destroy the computers that the pair suspected the call was a prank. Damage amounted to \$30,000, and the store closed for 12 hours to clean up the mess. "They thought they were acting righteously," police Sgt. A.J. Castaneda said. (Phoenix's KSAZ-TV)

LITIGATION NATION(s)

- The Utah Court of Appeals ruled that Barbara Bagley could sue herself. The case involves the wrongful death of her husband, Bradley Vom Baur, in a car crash near Battle Mountain while she was driving and lost control of the vehicle. As the designated representative of her husband's estate, Bagley is suing Bagley the driver for negligence. "She has to look out for the estate," said Reid Tateoka, one of the attorneys representing the widow as plaintiff. Her attorneys as defendant moved to dismiss the lawsuit, arguing, "The jury will be highly confused. It cannot order a person to compensate herself." (*The Salt Lake Tribune*)

- Sharlene Simon, 42, acknowledged plowing into three bicyclists on a country road outside Innisfil, Ontario, killing one of them, but is suing the victim's estate, his parents, the County of Simcoe and the two other bicyclists, one of whom was seriously injured. Simon claims the three teenagers were negligent riding their bikes in the middle of the road at 1:30 a.m. Labeling them "incompetent bicyclists," the suit claims the crash, which occurred while Simon was driving 56 mph in a 50 mph zone, caused her \$1.35 million (US\$1.07 million) worth of emotional trauma. Her husband, who was following her, is also suing, claiming emotional trauma. (Canada's QMI Agency)

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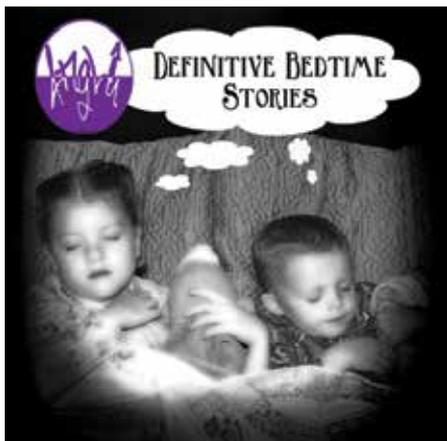
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ANGLE

Definitive Bedtime Stories
angle1.bandcamp.com

It is gratifying to follow the music of someone like Angle over a long period. This writer has known him for 15 years and lost count of the albums and EPs of his that have been reviewed in *Little Village*. Angle (aka Jarid Catrenich) has always had

a distinctive flow and powerful voice, but his writing has gotten deeper over the years.

Last year’s *White Andy* (with Angle rapping and Coolzey producing) was a high point of thoughtful comedic hip-hop music. *Definitive Bedtime Stories* consists of collaborations with producers the Dust Collectors, Sean Vasey, Iowa City’s Tack Fu and others. Guest vocalists include Gadema, Psalm One and Felix Thunder.

Angle likes the head-nod inducing, sample-heavy style of classic hip hop. He’s chosen beats on this record precisely because they inventively re-contextualize fragments of other people’s music, while retaining a feel-good party vibe.

“N.W.A.A.” steals a hook from a ‘70s soul song, but there’s no lack of originality on display. Angle’s staccato delivery and precise diction are necessary to put across dense wordplay like “I’ve got an understanding if you’ve caught the wrong sampling and wandered in the joint to catch some random wackness rambling.”

“Center” rides a tinny lounge keyboard sample laced up with an intricate drum loop full of

of ghost snare hits. Angle sings the hook in a goofy voice full of vibrato, but it fits the lyric. “Life is better when you’re centered,” is a bit self-help and new-agey, but the inventive lyricism redeems the rhyme: “From the fetal to the freezer to the sequel, life is lethal.”

“Better Shake” rides a Hammond organ riff and funk bassline, and Angle’s verse comments on itself, “What? We’re doing a take? Stop? No such thing as mistakes.” Angle’s vocal delivery has become lethally tight over the years. The pattern of syllable accents functions as a percussive counterpoint to the beat: “I’m at home on a microphone, where vocal tones will stab your brain with nose bone.”

Combined with maybe his best collection of beats to date, *Definitive Bedtime Stories* is a high water mark for Iowa hip hop. **IV**

—Kent Williams

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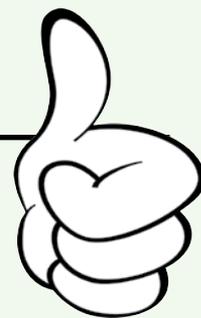
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MELANOMA MELODRAMA

Wayne has had enough of the elitist, science-based opinions of our beleaguered local daily. • BY WAYNE DIAMANTE



Welcome to your Pro Tips for March, with me, Wayne Diamante! Got a real puzzler on your mind? Looking for relationship, medical or legal advice? Cat problems? Insurance trouble? Hit me up at askwaynediamante@gmail.com, and I'll do my best to let you know what your problem is. Scout's honor!

Dear Wayne,

What's your take on the all hubbub regarding the controversial views recently expressed in Press-Citizen's op-ed pages?

Sincerely,
Randi

Dear Randi,

I wish every column could be a light-hearted send-up of the travails haunting the troubled and misfortunate, but there comes a time when even comedy must yield the way to serious discussion.

When the fabric of civic discourse in our tight-knit community is worn threadbare, I take it incumbent upon myself, as Iowa City's premiere columnist for advice-related opinions, to weigh in and take sides.

Many of you already know about, or likely took part in, the spirited online debate frothing up the op-ed pages of the *Press-Citizen*. Now, with the dust settled and the air clear enough to come to an objective judgment let me state the following: Dr. Susan Dale Wall and her cadre of activist dermatologists should keep their laws off the youthful bodies of America's tanning community.

In her barely concealed, medical-elitist fashion, Dr. Wall cites empirical evidence and "studies," likely peer-reviewed, claiming skin cancer rates increase by a mere 87 percent if you've ever stepped into a tanning bed under the age of 35. Well, tell that to the glistening throng of our nation's co-eds on their well-deserved spring breaks in South Padre, Dr. Wall. Go ahead and tell them you saw the best minds of their generation destroyed by madness—starving, hysterical, naked, yet tan and loving it. While you're at it, why don't you tell them about the tens of dollars you've lined your pockets with by pandering to the freckle-faced, redheaded Cassandras of the anti-tanning lobby?

No, Dr. Wall, your feckless campaign of highbrow, health-mongering ends here. You'd be aware, if you had taken time away from your ivory tower, that spring break and getting tan is all about belonging to a merry band of brazen and lusty youths, romping about with skin as supple as newborn calves; not skulking about in the parking lot with the other has-beens—showing off the russet-hued, time-ravaged atrocities offered by 35 years of solar radiation for those brave enough to look.

Lastly, Dr. Wall wouldn't have a pulpit to disseminate her melanoma melodrama and wrinkle cream politics from if not for the ham-fisted editorial policies of the Gannett Corporation and the *Press-Citizen* itself. Her brand of pedantic, tanning-oriented hate speech has no place in the halls of American journalism, op-ed or otherwise, and the *Press-Citizen* is squarely to blame.

The gloves are off. Every Wednesday, some litterbug asshole discards a copy of that advertising supplement on my driveway, and until now I've been able to turn a blind eye. No longer I say! Not a day more! If the *Press-Citizen* needs to pump up its circulation numbers by spouting the odious views of rogue dermatologists and hiring garbage-oriented hitmen to ravage my driveway, perhaps they should reconsider with whom they're dealing. Wayne Diamante will stand for journalism of almost any color, just not yellow.

—Wayne **IV**



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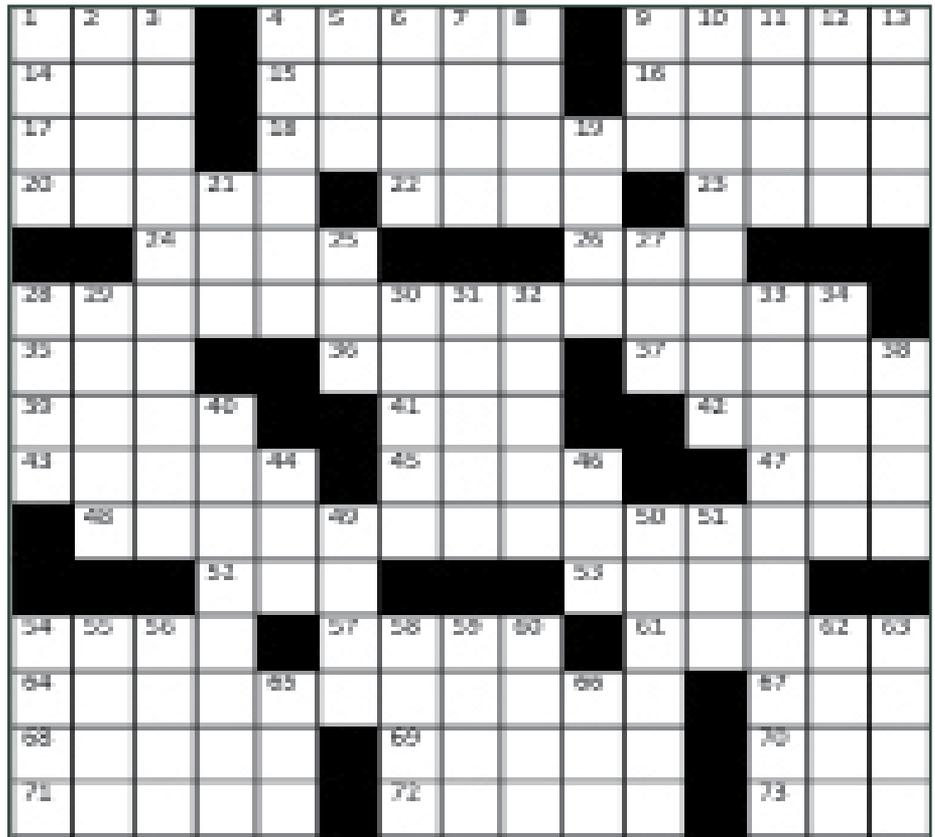
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BINGE BREAK BY JULIA LIPPERT

ACROSS

1. Jude _____
4. College where money-making is taught?
9. Wilde's Husband
14. Web slang for the dangerously skinny
15. Duck insurance
16. Pizza and cake are made up of these
17. Local name for an Iowa City swimming spot
18. *Gilmore Girls* town
20. Hindu religious teacher
22. The Venerable _____
23. Food inspector org.
24. Dallas Stars captain, Jamie
26. Common name for a New York art museum
28. *Paranormal* Task Force
35. "My own worst enemy" band
36. Literary term for attitude
37. "A _____ both your houses" (Two words)
39. Poems for people
41. Sophie's very tall friend
42. MTA Manager
43. Dove and Ivory
45. Bric-a-_____
47. Eminem's *Rap* _____
48. The great high school divide
52. Britain's bankrupt record label

53. _____ Crunch
54. What the smart kid did to their exams
57. Cinematic citizen
61. Part to the whole
64. TV's transition from *Mr. Chips* to *Scarface*
67. *Newsroom* cable network
68. "When the moon hits your eye like a big pizza pie, that's _____."
69. Barnes & _____
70. Middle Eastern flute
71. One of the verbal operants along with mands and echoics
72. German city occupied by Britain during WWII
73. A kind of dirt bike

DOWN

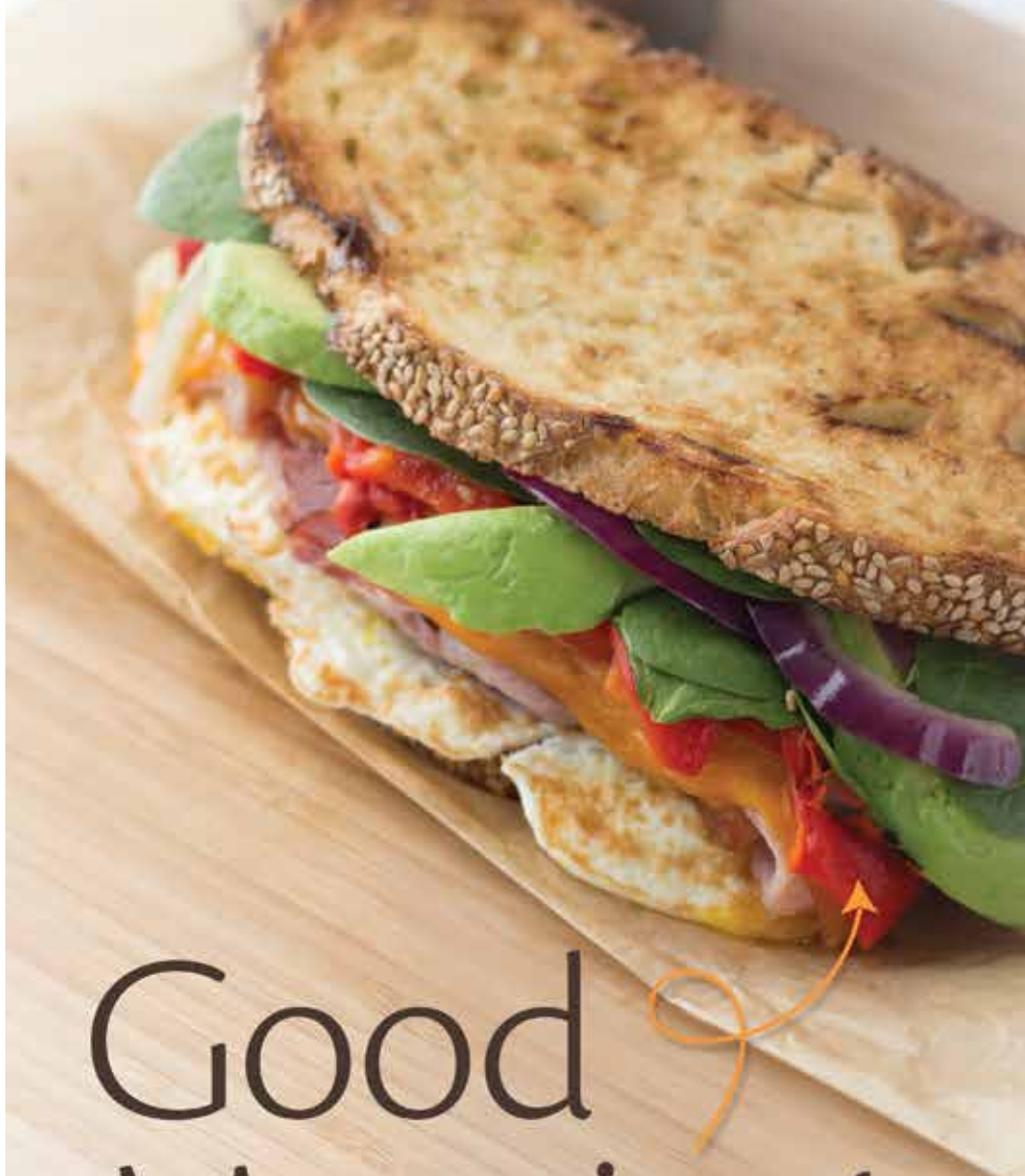
1. Drummer Ulrich
2. Again
3. What runs down your face after spicy sushi?
4. A bullet's covering
5. Not fore
6. Butcher's cut
7. Tortoise foe
8. Science powerhouse located in a beach town
9. Stock market launch, abbreviation
10. The solution to pollution

11. Slithery aquatic animals
12. 2013 Adam Scott movie
13. Kenyan nature preserve
19. Half of a sphere
21. They're from Mars?
25. Nothing but ____
27. Telepathy, commonly
28. Jo and the Progressive spokeswoman
29. Lose, with get ____ ____
30. Conservative, Lou
31. Type of red
32. Hipster diet
33. Used as an "explosive" plot line of Breaking Bad
34. "Very uncool, dude."
38. Balls
40. Louisville's famed museum (two words)
44. "____ I am"
46. Underfunded handler of the Ebola epidemic
49. Scissor Sisters' "Let's have a ____"
50. ____ State
51. Underfunded protector of the earth's resources
54. Iowa City's unwanted springtime houseguest (two words)?
55. The Corridor's home of paintings, sculptures and photos (Abbreviated)
56. Org. where sexual harassment claims are brought
58. Most have read her diary
59. They provide aid abroad, commonly
60. Flow's reactions
62. Term for when the kicker was distracted
63. Rappers from "South Suicide Queens"
65. 1969 movie about a boy and his falcons
66. Type of beer

Due to a misprint in the *Little Village* 172 crossword, published in early March 2015, a corrected version is available at littlevillagemag.com/images/lv172-Crossword.pdf

TOP OF MARCH ANSWERS

c	u	p	i	d		p	a	t		g	l	o	b						
a	f	a	r	e		e	u	v		m	y	n	e	t					
r	o	c	k	f		o	r	d		p	e	a	c	h	e	s			
						j	a	f		i	l	m		r	o	r	a		
z	o	l	t	a	r			t		o	m	h	a	n	k	s			
e	n	d	e	m	i	c		t		a	e		o	e	f				
d	o	s	s		s	o	s			l	a	r	g	o					
						a	s	t		r	o	n	a	u	t				
m	a	d	r	e						l	i	l		a	p	s	e		
a	r	e				e	b	b			k	l	o	p	e	k	s		
d	i	a	s	p	o	r	a				p	o	e	t	i	c			
m	a	c	e			f	o	s	s	i	l								
a	b	o	x	o	f					c	h	o	c	o	l	a	t	e	
n	i	n	e	r						a	y	n		n	o	t	e	l	
						o	s	s	o		t	a	g		g	l	e	e	k



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