



LITTLE VILLAGE
IOWA CITY'S NEWS & CULTURE MAGAZINE

VOL. 18 | ISSUE 174
APRIL 1 - 14, 2015

GET YOUR CREEK ON

EVERYTHING YOU NEED TO KNOW FOR MISSION CREEK FESTIVAL, INCLUDING KIESE LAYMON, LAUREN HALDEMAN AND JIM JARMUSCH ON SQÜRL. PAGE 12

HOUSING DISCRIMINATION

WHILE RACIAL SEGREGATION IN TERMS OF HOUSING HAS DECLINED NATIONWIDE, THE RATE IN IOWA CITY HAS DONE THE OPPOSITE. PAGE 6

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Little Village Best of IC



Photo by Adam Burke

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A HOME DIVIDED

The worsening problem of housing segregation in Iowa City.

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TALKING MOVIES

IC Docs carries on, while film festivals struggle in the Netflix Era.

C O N T R I B U T O R S

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Illustration of Sqürl by Sayuri Sasaki Hemann. Created with layers of textures printed at Zenic Press, a community printshop in Iowa City.




HOWARD FISHMAN

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INTERACTION

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**Comments may be shortened or edited for style.*

Iowa City-based startup Pear Deck is one of 12 companies selected to pitch Google

"Very exciting! Break a leg!" —Julie Miles

"And they are all overall awesome human beings. So there is that. Good luck, Pear Deck!" —Katy Gordon Brown

Iowa City to be renamed Iowa Rock City

"... and this is why Kembrew McLeod is a much needed asset to Iowa City and the University of Iowa." —Dennis Lambing

"I would name it Iowa Elite City! But that's just how I see it!" —Jenny J. Arnold

"Rejected Slogans for Iowa Rock City #12: "Iowa Rock City: We're an American Bland" —Garry Klein

Science-themed brewery and fermentation lab to open downtown

"Obviously that building is a monstrosity. But I'll give this place a shot and find out if it's any good." —Matt Drabek

"While I was not thrilled with the loss of small yet "iconic" businesses like the Red Avocado or the Golden Haug, this might just change my mind about having Washington plaza as a neighbor!" —Mark MacCallum

"That whole building is dead to me I'll never set foot in it." —Eric Dickerson

"Ooh, will Ron Swanson be there?" —Melissa Larson

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KIESE LAYMON

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LAUREN HALDEMAN

A local writer talks poetry while sending mutant turtles down manholes at the local barcade.

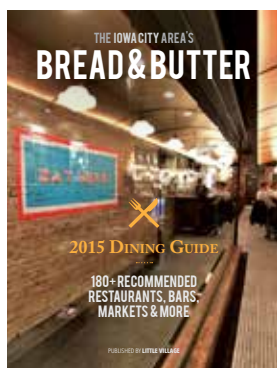
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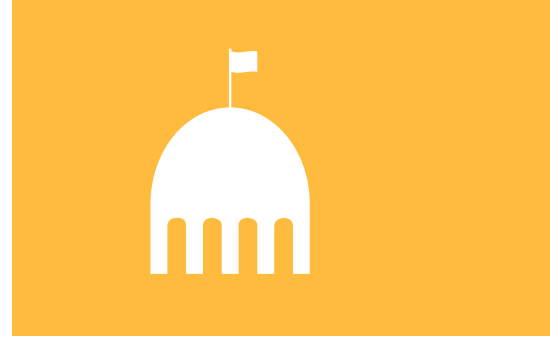


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A SEGREGATED IOWA CITY

Iowa City's black population has become more and more isolated, and obstacles with regard to housing and housing assistance are exacerbating the issue. • BY MATTHEW BYRD



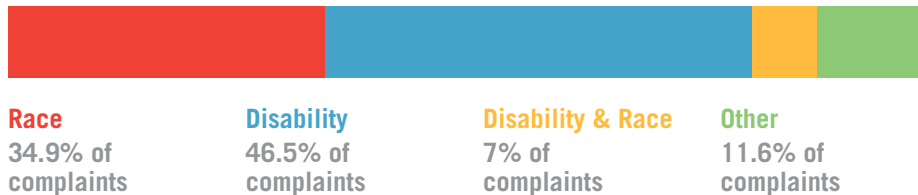
Iowa City is the hub of what has derisively been termed “The People’s Republic of Johnson County”—a reference to the county’s professed left-of-center political and cultural values. A Republican presidential candidate hasn’t won the county since Richard Nixon in 1960. In 2014, meanwhile, GOP governor Terry Branstad won every Iowa county with one exception: Johnson County.

And yet, when it comes to the issue of fair housing discrimination against black residents,

The authors of the study used a demographic tool known as the Index of Dissimilarity (IoD), where the “evenness of distribution” of two groups (in the case of Iowa City, whites and blacks) is measured using a mathematical formula which produces an IoD score which gives the percentage of each group that would have to move in order to give an area “racial parity,” with a score above 60 generally indicating extreme racial segregation. In 1990, Iowa City’s IoD score was 44; in 2010, 55.

“undesirable accents;” others described landlords flat-out refusing to accept any applicant with a housing voucher. Assisted renters (that is, renters who require some form of government assistance in order to rent properties) contacted by the 2013 study frequently cited the possession of Housing Choice vouchers or other forms of public assistance as a reason for being denied a property, with 47 percent of renters who reported being discriminated against saying it was either because they possessed Section 8 or another type of government assistance (discrimination which is legal under both Iowa and Federal law). Indeed, one renter commented that, “Quite a lot of property management companies would stop communication with me, or lose their friendliness toward me when I told them I was in the Section 8 program.”

HOUSING DISCRIMINATION BY CATEGORY Source: University of Iowa Public Policy Center



Iowa City’s progressive nature seems to drop in favor of regression and segregation.

Last year, the University of Iowa Public Policy Center, in conjunction with the City of Iowa City, released an extensive and damning report on the state of fair housing in Iowa City titled “Analysis of Impediments to Fair Housing Choice.” While racial segregation in terms of housing has declined nationwide, with the Manhattan Institute for Policy Research concluding that, “As of 2010, the separation of blacks from individuals of other races stood at its lowest level in nearly a century,” the rate in Iowa City has skyrocketed.

Census maps, meanwhile, provide a stark visual representation of Iowa City on the brink of reaching high levels of segregation, with black residents mostly clustered in Iowa City’s southeast and far-west sides, and white populations dominating most of the rest of the city, particularly downtown and the north side.

So, why do such high degrees of racial segregation exist in Iowa City? Discriminatory practices on the part of local landlords could be part of the problem, the study indicates. Many affordable housing advocates interviewed by the study cited instances of landlords not calling potential tenants back due to having an

Some renters felt the underlying presence of racial bias when discussing public assistance with Iowa City landlords, with one writing, “I would set up viewing for an apartment or housing. They would meet me before the showing. Seeing that I’m black they ask me ‘Are you on any housing assistance?’ I say yes. They say, ‘Sorry we don’t accept that.’ And they will not want to show the apartment they had listed.” Another renter even suggested that landlords in the city just don’t feel comfortable renting units to blacks, stating, “I am black ... and I have, a white friend, he told me that, most landlords won’t rent to blacks because they tear up the units, they are always fighting and are ignorant.”

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There are other plausible explanations as well. A 2013 report issued by the Iowa City Coalition for Racial Justice found a high degree of overlap between race and class within Johnson County, with 40 percent of black residents living below the poverty line compared to 16 percent of whites. The fact that Iowa City is the fourteenth most segregated metropolitan area by income in the country, according to the Martin Prosperity Institute, means that, in a county where you are more likely to be poor if you're black rather than white, segregation by income can also mean de facto segregation by race.

"Seeing that I'm black they ask me 'Are you on any housing assistance?'"



On a similar note, black residents in Iowa City are much more significantly limited in their ability to take out mortgages than whites. The Public Policy center study found that, while blacks comprise nearly 6 percent of the city's overall population, they only account for 1 percent of housing loans and are much more likely than their white counterparts to be denied loans (the study's authors do concede, however, that without access to credit scores they "cannot conclusively assert that the higher denial rates ... is due to race").

Whatever the case may be, the rate of racial segregation Iowa City experiences is disturbingly high. However, Dr. Jerry Anthony, the director of the Housing and Land Use Policy Program at the University of Iowa and one of the prominent authors of the Public Policy Center's study into fair housing in Iowa City, says remedies to the problem are no mystery.

"It is very rare in public policy to have a 'silver bullet' solution to a particular policy problem, but when it comes to a lack of fair housing, there is, and it's called inclusionary zoning," Anthony said.

Inclusionary zoning is a policy wherein municipal governments require any new housing construction project to include a certain proportion of units, which can be affordable to low-income families. According to Dr.

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Anthony, the significant correlation between race and class in Iowa City would mean that spreading affordable housing throughout the city, the ultimate intended effect of inclusionary zoning, could slowly but surely desegregate Iowa City and more evenly distribute black and white families. Dr. Anthony cites communities such as Montgomery County, Maryland, the first municipality in the nation to adopt inclusionary zoning in 1974, as examples of how communities can reduce segregation through inclusionary zoning.

For all its merits though, the way inclusionary zoning has functioned in many American communities has been flawed. If the amount of units allotted for low-income individuals is too low, as has happened in New York City, its effects can be negligible. And if the zoning is not mandated across the entire municipality, only pockets of diversity will emerge rather than a citywide transformation of the demographic landscape. Even Montgomery County, Maryland, ground zero of the inclusionary zoning policy, still deals with very high levels of segregation in the school system despite 40 years of inclusionary zoning.

However, inclusionary zoning as a tool in a broader program to reduce racial and economic segregations (along with additional options such as universal rent control and integrated public housing) is promising. So why hasn't the Iowa City government adopted it or other measures to alleviate segregation in the city? City Council member Kingsley Botchway says that the city government has been slow to take up the issue.

"There just isn't really an urgency on the part of most of city government to try and solve this problem," Botchway said.

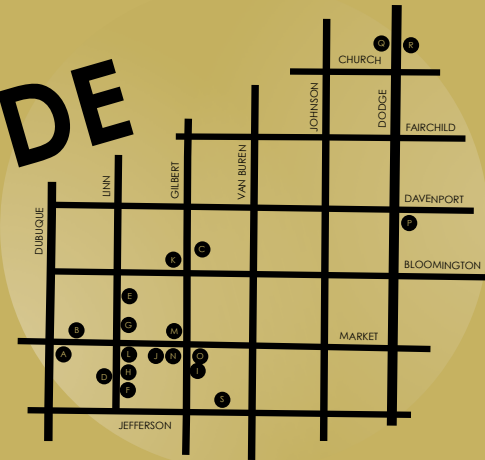
Dr. Anthony agrees, stating, "If you were to take a poll of people in Iowa City, I believe the overwhelming majority of them would support inclusionary zoning. The only thing standing in the way of this is a lack of political will on the part of the city council and a lack of progressive leadership helping to push this policy forward."

Botchway, who supports inclusionary zoning and says that it could do wonders to help create a less polarized, more integrated community, hopes that the upcoming city council elections this fall will spur a "community conversation" to help put pressure on the council to begin taking steps to desegregate Iowa City's housing environment. Whether this comes to pass remains to be seen, and in the meantime, the various peoples of "The People's Republic" remain divided and cut off from one another. **lv**

Matthew Byrd is a writer based in Iowa City.

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MISSION CREEK MASH-UP

Get yourself and your friends ready for the biggest party of the year with a personalized mixtape from the Mission Creek Festival lineup.

BY JOSIE NEUMANN



Photos by Frankie Schneckloth

usually learn about new music either from seeing an artist live, or hearing them on a mix CD given to me by a friend. I also like to make artsy, multi-media gifts for my friends, and while some might opt for sending a link to a Spotify playlist, a mixed CD can be a far more personal gift to give.

STEP 1 | PICK A THEME

Start with a theme for your mixtape: Last summer mine was “songs you’d hear at the pool.” This month, I’m making mixes for the friends who will be in town for the Mission Creek Festival.

STEP 2 | PREPARE THE PLAYLIST

Since I am the host for friends visiting town for Mission Creek, it’s my duty to be informed of the lineup and schedule of who we want to see. Every year, Mission Creek comes and goes with a whirlwind of artists, and my friends and I find that we miss out on groups we would have loved to see live—if only we had heard them before! This year, my pals will be prepared: I’ve included some Mission Creek 2015 acts, like How to Dress Well, Horse Feathers, Shovels & Rope, Sir Richard Bishop and Freddie Gibbs; favorites from previous years (Sharon Van Etten, Tallest Man on Earth, Pieta Brown, the Magnetic Fields),



MISSION CREEK MIX

Make your own CD or listen to this mix at LittleVillageMag.com.

1. **Horse Feathers**—Fit Against the Country
2. **Shovels & Rope**—Birmingham
3. **Diamond Rugs**—Gimme a Beer
4. **Father John Misty**—Chateau Lobby #4 (in C for Two Virgins)
5. **Amen Dunes**—Lonely Richard
6. **The Sea and Cake**—Mr. F
7. **How to Dress Well**—& It Was U
8. **Freddie Gibbs & Madlib**—High (feat. Danny Brown)
9. **Sir Richard Bishop**—Dust & Spurs
10. **Horse Feathers**—Thistled Spring
11. **Sir Richard Bishop**—Bound in Morocco
12. **Greg Brown**—End Of The Party



The Sea and Cake | Photo by Laura Heath

Innovation Conference at Mission Creek

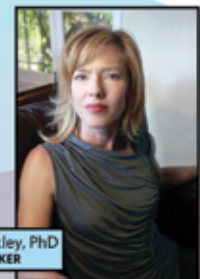
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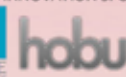
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as well as some staples from the ever popular end-of-festival dance party (ODB, anyone?).

STEP 3 | PACKAGE YOUR CD

To accompany the tunes, I'm tucking in the calendar from *Little Village's* Mission Creek insert with our planned shows highlighted. This festival has a history in our group for being a raucous week of hungover, delirious days and nights where the cops come to break up a three person dance party, so I thought I'd add some ephemera to remind the crew of what to anticipate: a condom, a fortune and a throwback photo.



STEP 3 | BREAK OUT THE GLITTER

Then comes the business of packaging. You could put the CD inside the card or envelope, but since I have included some bonus supplies in there, I'm making a sleeve for each CD so it doesn't get scratched. This is when I let my junior high collage art skills take the wheel, and I cut up old magazines. If you have a metallic ink gel pen, you could write a track list on the outside of the sleeve.

I take great pride in my mail game, so I need to gussy up the envelopes with supplies from my stash of washi tape and glitter letters, found and purchased at my happy place and part-time employer—and also the scene of many Mission Creek events that these friends are expected to attend—rsvp. If you can't deliver the mixtape in person, all that's left is to take these puppies to the post office and make sure they get to their destinations quickly so we can be ready to sing along together. See y'all there! **lv**

Josie Neumann is the princess of Iowa City. She lives, works and dance-parties on the Northside.

BREW OF THE MONTH: APRIL NO COAST IPA

Peace Tree Brewing Company | Knoxville, Iowa

Some think that living on a coast is a requirement for making a good IPA, but Midwestern beer lovers know many fantastic IPAs are brewed across our land-locked region. The beer of the month, Peace Tree's No Coast IPA, is among those that shows, as the label says, "there's more to beer than just a coast."

No Coast IPA was first released in spring 2014 as a one-batch seasonal. Peace Tree co-owner Megan McKay says it was so well received that the brewery began brewing it year-round this January.

Pour No Coast IPA into a trusty shaker pint glass. The color is deep gold, and a half-finger of eggshell-colored head will leave a spotted, bubbly skim and collar of foam around the edge. The enticing aroma is sweet, citrusy and fruity, reminiscent of sticky juice leftover from an orange or slice of pineapple. The most prominent scents are caramel, orange, a little grapefruit, tangerine, kiwi and pineapple. There are also scents of pine and earthy hops, which slowly emerge as the beer warms.

A pleasant bitterness greets the taste buds and lingers after each sip. However, the beer is not overly bitter and flavors of pine, orange, tangerine, pineapple, caramel, earthy hops and citrus zest balance nicely. Alcohol is only noticeable at the end, after the beer has warmed considerably. It is not quaff-able due to the above average ABV, but it is very drinkable.

SERVING TEMPERATURE: 48–50 °F

ALCOHOL CONTENT: 7.25 percent ABV

FOOD PAIRINGS: McKay recommends spicy Thai cuisine and sharp cheeses like blue cheese and sharp cheddar. She said it also pairs well with citrusy salsa.

WHERE TO BUY: No Coast IPA should be available at most local beer retailers, including John's Grocery, New Pioneer Food Co-op, Bread Garden Market and area Hy-Vees.

PRICE: \$11–12 per six-pack. **lv**

Casey Wagner works and lives in Iowa City.



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KIESE LAYMON: KEEPING IT 100

Mission Creek's Writer in Residence this year is author and professor Kiese Laymon. During the week of the festival, he will work on a variety of community outreach projects in Iowa City and will present a reading of his own work. • BY ALEA ADIGWEME

Kiese Laymon is a black Southern writer. He is the author of a novel, *Long Division*, and an essay collection, *How to Slowly Kill Yourself and Others in America*. Laymon is a prolific essayist whose work can be found in *Guernica*, ESPN.com and Gawker, where he curates an essay series. He is also an associate professor of English and Africana Studies at Vassar College. We discussed via email black love, self-care and Laymon's social media presence.

Little Village: I want to discuss your writing, but I want to start somewhere a little different—with your social media presence. Your Facebook posts give me so much life.

Back in February, you gave a birthday shoutout to Toni Morrison and Audre Lorde, women you christened “two loving geniuses who have fought for us, through us, wherever they were and no matter where we are.” You continue, “They remind us that no matter what gutless coward folks think, the work and the potential to love better and transform is everywhere we are.”

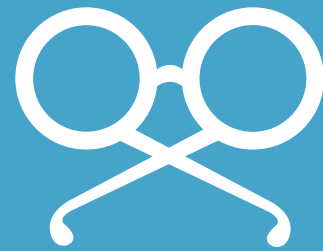
That speaks to me for a number of reasons. In a cultural landscape where black women writers are often the targets of “idea theft,” I love both that you consistently praise black people, living and dead, whose work you love, and that a lot of those black people are women. You seem to be very purposefully rejecting the myth of the lone male artist whose genius springs solely from within.

Kiese Laymon: Yeah, that myth of the black lone male artist whose genius springs from a slab of concrete is as wack as the myth of the black lone male artist who creates dopeness right off the top of his genius head, with little to no revision. My black Mississippi family and community are responsible for me, and I am responsible to them. Most of that community is comprised of incredible, loving, sad, scared, willful black women. I think I stopped wanting to be a strong man at 19, and I just wanted to be better than my grandma, the greatest person I'd ever met.

You often speak publicly about love, its relationship to

being “healthy,” and the ways oppressive structures “want us dead, or alive but unwilling to fight and love.” One of the most affecting essays about black love I've ever read was “Hey Mama,” the March 2014 interview you conducted for *Guernica* with your mother.

In speaking about your home state of Mississippi, she says “There's so much love and history of black excellence in our state, but the state's structural commitment to black death is unparalleled.” She then explicitly says that she wouldn't be in favor of you moving back there. This fall, you'll be the 2015-16 Grisham Writer in Residence at the University of Mississippi. While, yes, every state in the U.S. has a deep structural commitment to white supremacist violence against black people, what prompted your decision to return to a state where that violence is, as your mother says, unparalleled?



Damn, Alea. This one is tough. It's complicated. Because while I'm from Mississippi, I'm not from Oxford. I'm born and raised in Jackson. I felt sorta fucked up about going back to Mississippi and not going home-home. So they offered me this incredible fellowship, and it gave me the opportunity to be closer to my grandma, closer to Jackson, and to confront a fear of Oxford. With all that said, I'm looking forward to being surprised while I'm there. And, truth be told, I'm working on this new novel about a northeastern liberal arts college and all the superbly fucked up shit that happens there, and I needed to finish it in a place as far away from that as possible.



One of your recent posts—in which you said "I spend most of my time really tired, really shocked and honestly, sad"—came at a time when I was feeling the same sort of fatigue. Whether one is working independently or within the confines of an institution, being the target of and doing the work of fighting white supremacist, sexist, heterosexist, classist structures is really fucking exhausting. You've spoken candidly about your own experiences of those emotional and physical tolls. Has self-care gotten any easier for you? What does loving yourself enough to be healthy look like?

Honestly, self-care is harder than ever right now. I'm terrible at it. I don't know how to feel satisfied with my thinking, my writing, my decisions. I also find more and more ways to punish myself for things I should have reckoned with. It also has to do with the food I put in my body. When you're celebrating your novel winning an award with a birthday cake and medicating the sadness of a lost relationship with the same kind of birthday cake, you're kinda not so healthy. That's me. When I am healthiest, though, I'm quietly listening to my friends and students, sweating a lot and sharing with my family.

Many public figures talk about social media in terms of having a "brand" or "strategy," and—even though using the medium for "self-promotion" often feels inauthentic—having a "social media presence" is pretty much required for emerging artists right now. Your posts feel organic, community-oriented and subversive. This question likely sounds much more mercenary than I mean it to be, but do you have a guiding principle for the cultivation of your Facebook feed? Or any advice for folks who want to keep it 100?

I guess my advice for folks who want to keep it 100 is to try to keep a group of friends who will also lovingly keep it 100. I use Facebook in a way to get rid of honest, but bad, essay ideas and to ask for opinions. Sometimes, I forget I have a job, and a mama, and a grandmama, and students, and I say shit that I immediately regret. If I don't delete those kinds of posts, one of my "loving keep it 100" friends will hit me and be like, "Nah, Kie." And then I'm like, "Nah?" and then we both know I crossed a line and I should delete.

As the Writer in Residence for Mission Creek 2015, you're going to be working with Tate

High School students through the Iowa Youth Writing Project, undergraduates at the University of Iowa and fathers and youth through the Dream Center. What might attendees of your respective events look forward to from your visits?

That's a great question. They can look forward to exploring questions they might have never been asked, and imagining different audiences for their writing. I'm really excited to be in Iowa. I'm infatuated with the middles of things. Thanks for asking these tough questions. **lv**

Alea Adigweme is a freelance writer, artist and educator based in Iowa City.

KIESE LAYMON AT MISSION CREEK FESTIVAL

The Mill—April 4, 5 p.m. (Free). Illustration by Cheryl Graham

"My black Mississippi family and community are responsible for me, and I am responsible to them."

—Kiese Laymon

Spring Calendar 2015

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

**MARK BITTMAN'S
THE FUTURE OF FOOD**

WEDNESDAY, APRIL 8
University Lecture Committee

BLACK SWAN

SUNDAY, APRIL 12
HD Broadcast: Bolshoi Ballet

BLACK VIOLIN

WEDNESDAY, APRIL 15
Englert 101

**IOWA CITY COMMUNITY
STRING ORCHESTRA**

SUNDAY, APRIL 19
Englert Family Series - Free Event

WAS THE WORD

SUNDAY, APRIL 19
Intimate at the Englert Series

ESMÉ PATTERSON

WEDNESDAY, APRIL 22
Intimate at the Englert Series

TODD SNIDER

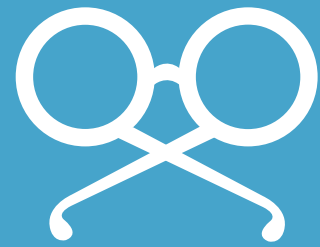
FRIDAY, APRIL 24

MARY ROACH

MONDAY, APRIL 27
Visiting Writers Series

THE IOWA TEST OF BASIC (NUNCHUCK) SKILLS

A brave columnist goes head to head with poet Lauren Haldeman, one of Iowa City's most worthy 8-bit adversaries. • **BY MARGARET REGES**



The place: Forbidden Planet Pizzeria + Video Arcade, home to some of the best classic video games that ever were.

The time: A sleepy Thursday in mid-March, high noon. Spring is in the air as I swagger through the doors of Forbidden Planet. At the bar, gazing nonchalantly at her hand, sits my opponent: Lauren Haldeman, a poet slated to read from her work *Calenday* (Rescue Press, 2014) at rsvp on April 4 at 2 p.m. as part of the Mission Creek Festival.

Written over the course of four years, Haldeman's debut volume of poetry, *Calenday*, deals with her new role as a mother (she began writing the book when her daughter, E, was born) and with the sudden, tragic death of her brother. Some adjectives that might describe her poems include: surreal, playful, elastic, heartbreaking, hilarious. In addition to being a writer, Haldeman is also a skilled puppeteer and visual artist. Haldeman is a computer programmer and is rumored to spend a lot of time playing video games at Forbidden Planet with E.

Though the air is heady with the promise of bloodshed, Haldeman and I remain cordial. We settle on a thin crust vegetarian pie, the so-called "Morrissey." Haldeman turns to me. "We've got to play *Teenage Mutant Ninja Turtles*," she says. "That's my number one game in here."

ROUND ONE: *Teenage Mutant Ninja Turtles* (Konami, 1989)

We learn two things from the game's introductory info screens, which feature stats on the game's main characters:

1. Everyone in the Ninja Turtles universe is really *short*, and
2. They're all really *young*.

"Wait, Rafael's only five foot one?" I'm incredulous. Splinter's info flashes on the screen. "He's only 30? He's supposed to be so ... old."

"He's younger than *me*?" Haldeman says. "He's four feet tall?" We squint at the flashing text on the screen.

"He gets off on the sounds of Zen and heavy metal? This," Haldeman declares solemnly, "is a *poem*."

She selects Donatello, I select Michelangelo and we descend into a flaming hotel with halls as wide as I-80. "This is a very stressful, wide hallway that's on fire," Haldeman observes. It's all, I silently reflect, very much like her poem "The Size," which serves as the conceptual center of *Calenday*. ("Raven the size of a rabbit/ Rabbit the size of a briefcase"); everything seems to be the right proportion, but nothing is in the correct size.

We enter an outdoor level where the cars are as big as small houses. April is huge, but maybe that's because the Ninja Turtles are so diminutive? What kind of universe is this? Is it Haldeman's universe? Is that why she chose this game? *Is this part of her plan to defeat me?*

We mash the buttons. "This is very stressful," Haldeman says as I fall into a manhole. "Do you ever have dreams about video games?" I ask.

"Well, when that James Bond game [*Goldeneye*] came out, I would dream in those hallways," she says.

Our pizza arrives and we agree to allow our Ninja Turtles to die. I hurl Michelangelo into one more manhole, for good measure.

WINNER OF ROUND ONE: It would be a tie, except I kept falling into manholes. I must concede this round to Haldeman.

PIZZA BREAK: We agree that the pizza is delicious. I ask Haldeman what a "calenday" is. She explains that a calenday, to her mind, is a day that seems to contain whole calendars within it. "I had a ton of days like that when I first had E."

I ask her what kind of video game her poems would be. "First person shooter?" I ask. "RPG?"

"No, more like a beautiful world that shorts out suddenly," she says. "Like, do you remember *Myst*? It would be like that. A beautiful puzzle that you almost understand, but when you think you've got it, it cuts out all of a sudden." She pauses, then adds, "I feel like being a mom is like that, too. Like, you think you've figured your kid out, and then they just change. You know, for example, we spent all of this time and research determining how to help E's colic as a baby. We would have spent



THE CHALLENGER: LAUREN HALDEMAN

ALIASES: "HALDY," "MASTER OF PUPPETS," "MOM"

PUPPETEER

Bread and Puppet Theater
GLOVER, VERMONT
(2004 - 2008)

POET

Calenday
RESCUE PRESS
(2014)

DESIGNER

"Jealous"
THE RUMPUS
(2015)

DRUMMER

Coyote Blood
(2004 - 2008)

Illustration by Jessica Smith

all the money just to somehow solve the crying. But then one day, E just stopped, smiled at us and moved on to the next baby challenge.”

ROUND TWO: *BurgerTime* (Data East, 1982)

A Forbidden Planet employee ominously bids us to play *BurgerTime*. Haldeman is skeptical at first, but soon we're sucked into the world of making burgers. I felt pretty confident in my skills. "It's time," I say. "It's *BurgerTime*."

It quickly becomes clear that *BurgerTime* brings out the primal killing instinct in the both of us. "Oh, we can use pepper to stop the hot dog guys!" Lauren cries, a gleam in her eye. "And you can knock down the [antagonistic hot dogs and eggs] with the burger stuff!"

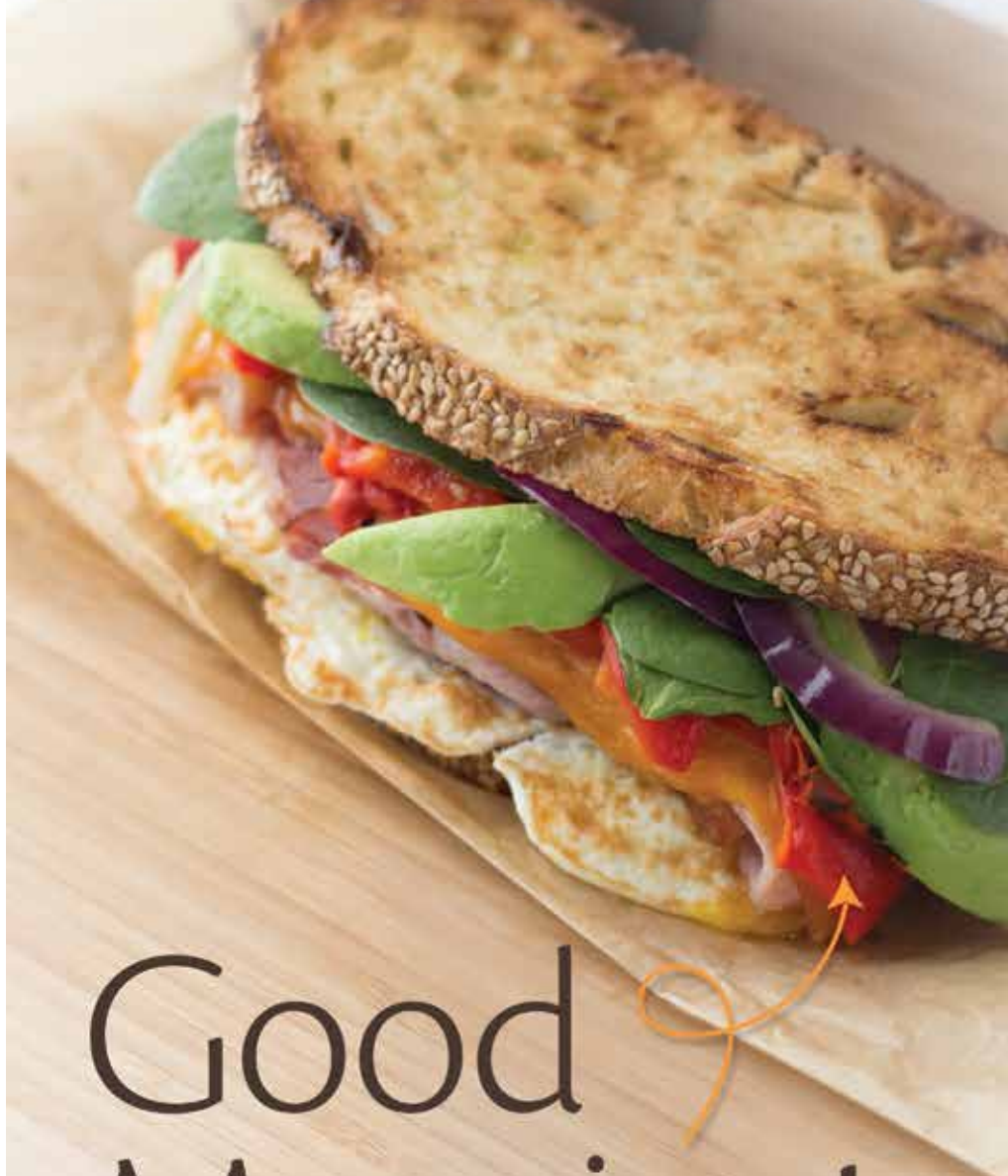
I hurl Michelangelo into one more manhole, for good measure.

"Kill. Kill," I whisper, handing her another token.

A giant anthropomorphic egg, its eye a runny, seemingly fertilized yolk, jiggles up the ladder toward Haldeman. "Now, this is the kind of video game that I have nightmares about," I say. Haldeman is seemingly unfazed by the horrors of *BurgerTime*. She sprinkles pepper on the egg, sending it into seizures. Haldeman proves herself to be not just a formidable poet, but a formidable BurgerTimer. (A sentiment that, to my mind, would make an excellent blurb for her next book.)

WINNER OF ROUND TWO: Haldeman.
**WINNER OF UNSETTLING
FLASHBACKS TO CHILDHOOD
NIGHTMARES ABOUT VIDEO
GAMES:** Me. **iv**

Margaret Reges lives in Iowa City, where she teaches at the University of Iowa. She's terrible at video games.



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MOLTEN MUSIC

Mission Creek headliner Sqürl will play two shows during their visit to Iowa City. *Little Village* spoke with bandmembers Jim Jarmusch and Carter Logan about their films, musical collaboration and being from the Midwest. • BY JASON LIVINGSTON



Jim Jarmusch, the iconoclastic independent filmmaker, is headed to Mission Creek, along with bandmate and film-making associate Carter Logan, to perform as their band Sqürl. Sqürl, whose music is perhaps best known from their score to Jarmusch's 2013 film *Only Lovers Left Alive*, will perform a live score to the films of avant-garde artist Man Ray on April 1 at FilmScene, though good luck getting your hands on tickets: They sold out in one minute. But you still have a chance to see them at the Yacht Club on April 2 for a full Sqürl show. *Little Village* caught up with Jarmusch and Logan at the tail end of winter.

Jim Jarmusch: How are you doing?

***Little Village:* Good. Thanks for making some time for us.**

JJ: How's it going out there, what's the weather like?

One could call it pretty fucking stupid. It's frozen, but we're gonna warm it up for you by the time you guys get out here.

JJ: Alright, good. Start setting fire to things.

When you move out of the studio onto the stage into a live setting, what changes do you see to your own music or the approach to some of your songs?

JJ: Carter?

Carter Logan: Well, there's the one major difference, I think, between the studio and the stage, in terms of the recording studio to the stage, in that, when we're recording, we're working with our collaborator Shane Stonebeck, who is an additional member of Sqürl, who isn't able—because of everything else he is doing—to come on the road. Outside of the studio, Sqürl is Jim and myself, or Jim and Youseff and myself so far. I guess the two of us is the common denominator for it at this point.

JJ: If you have me and Carter, you have Sqürl.

CL: That would be the main difference. We don't have this creative force of Shane with us live. But we do have a lot of things that we created together and that we're pulling back together. I think we're a band that enjoys variations and change, and so we're okay if the live version of this song isn't exactly the same instrumentation as the recorded version.

JJ: When we're in the studio we often have a plan, but we don't want to know exactly what we're doing. We like to keep a little bit off balance so that we're open to whatever might start to come out of us. Whereas live, we're aware it is a show, so we are trying to play a set within which each piece will vary every time, each song.

Do you feel like your collaboration, say on the stage, extends from or is a continuum with your collaboration on set?

JJ: You mean me and Carter's collaboration on set as filmmakers?

You and Carter, when you're making films, it's such a different labor and process.

JJ: We have different roles when we're making a film, so it's quite different. There's something about it that's similar in that we are collaborators and we understand there are a lot of things involved in creating something. But we have different roles when we're making a film. When we're Sqürl, we are Sqürl. We are working together, everything's equal, we just kind of see. We make plans, we discuss them with each other, we try things, we make maps. A film is different. You have more people, and more of a schedule, and more money involved, and time is very precious. For me, it's a big relief to make music because, while making a film, my job every day is to make thousands of little decisions and to be the navigator. That's not the same.

Making music is like a communication, something flowing out of us in an immediate way. Whether we're capturing it in the studio

SQÜRL SUITS UP | Sqürl plays the Yacht Club on April 4 with Younger and Foul Tip at 10 p.m. Illustration by Jacob Yeates

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or we're just playing, it's quite a different thing. It's not the same kind of pressure—not that filmmaking isn't a great pleasure. It's a stress put on it that music doesn't have the same thing, not the way we do it.

We're not trying to be professional pop stars and recreate pop hits. We're droning away, trying to make stuff we like.

"We're not math rockers. We're not slick professionals."

—Jim Jarmusch

Jim, coming out of Ohio, do you feel like that's made an impression on you, or do you draw inspiration? There's so much great experimentation going on around the edges of rock and so many bands in the '70s and the '80s. Does that stick with you? Do you feel like there's something Midwestern? I ask because we're here in Iowa, of course.

JJ: I do. I'm not self-analytical about "where does this come from, and why do I do this?"

I don't really try to analyze it, but it's very ingrained in me. A post-industrial place that I come from, and always being on a fringe, not being in the center, not being in New York, not being in Los Angeles, or Berlin, or Paris or Cleveland. Akron is a different thing, so things that come out of there—whether it's Pere Ubu or Devo—those kind of things when I was young. The Midwest is in me, so I don't really analyze how it comes back out of me, but it's certainly in me.

CL: It's funny that we're a New York-based band, but Jim's from Ohio, I'm from Illinois, and Shane's from South Dakota. Jim and I both grew up in post-industrial cities. And there's a part of that in us. I don't know how it comes out in the music either. We like American music, we like working within certain idioms at times, of country or rockabilly, or even heavy metal.

JJ: We try to learn and play better and stuff, but we're not professional. I feel that's also about filmmaking. I've always felt that—amateur, the root of the word is "the love of something" and professional is to make a career or make money, somehow be a professional. Our love of music is a kind of love. There's something about being from the Midwest: Slickness is not necessarily the end game. We're not math rockers. We're not slick professionals. There's nothing against that. I love all kinds of forms, but what comes out of us, there is something Midwestern in it. We refer to ourselves as enthusiastically marginal. We're not trying to be mainstream. That's not our goal. We don't even care about that.

We're psyched for what you guys do with Man Ray.

JJ: Man Ray wasn't trying to make films that would take him to Hollywood and become a professional director. He was playing with his camera like a toy. He was hanging it out of car windows in 1925. He was figuring out ways to get his beautiful girlfriends to take their clothes off and then photograph them with strange patterns of light. I mean, he was finding joyful—even though the films are dark sometimes in his imagery—he had a love for this imagery. He was playing with things to discover them.

He's a part of a whole line of inspiration, a whole ocean of inspirations for us. We're really happy to make music to his films. They're not linear and they're not logical. They're using juxtapositions to dream. The more we play to it, it's astounding because the films become—we're not getting tired of them, we see new things in them each time.

As you get ready to put together these gigs, are there any surprises we should look for? Any new songs we can anticipate? I know you've been trying out a couple slowed-down, sludged-out country tracks, and they've been fantastic.

JJ: We've always done that kind of stuff, but we haven't quite prepared our set yet for Iowa, so we're not quite sure about it. There'll be some instrumental things and some vocal things, too, probably some of those country things played moltenly.

Moltenly.

JJ: Yeah, we like molten. Molten is good. **IV**

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



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REEL TALK ON FILM FESTIVALS

There's plenty to look forward to at IC Docs this month, but as media trends shift toward digital distribution, new struggles emerge for small, local film festivals. • **BY SCOTT SAMUELSON**



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I've begun to have mixed emotions about film festivals. I used to love them without reservation. I still love them, but with a few reservations. Take the Iowa City International Documentary Film Festival, known as IC Docs, which is exclusively focused on short documentaries, at the Adler Journalism Building (Room 105) on April 10 and 11.

A truly lovable part of the festival is that you never know what you're going to see. As a moviegoer, you're still in thrall to the unpredictability of cinematic art. If you check out IC Docs, in the same viewing you might see a mockumentary about a b-actor (*Rob What*), a low-key depiction with symbolic overtones of wood-tick racing in northern Minnesota (*Of the Iron Range*) and a frame-for-frame re-shooting of a Cuban experimental film using stills from what went down in Ferguson (Now! Again!).

Best of all, you'll discover gems you never would have found otherwise. If not for IC Docs I might have never come across the local director John Richard's *The Simple Gift of Walnut Grove*, a lovely example of short documentary filmmaking, in which a 96-year-old tells the story of his father, an early 20th century Danish immigrant who settled near West Branch. It's the kind of beautifully shot, sensitive film we all wish we had of our ancestors. I don't have a drop of Danish in me, but I found myself tearing up at the stoicism and inventiveness of my own immigrant forebears.

FILMS IN 30 MINUTES OR LESS

IC Docs will take place April 10-11 at the Adler Journalism Building (Room 105). Among the documentaries selected for the festival is *The Simple Gift of Walnut Grove* by John Richard.

So what possible reservations could I have about such a surprising gathering of independent art? My reservations arise out of the transformed ways we go about watching movies.

It used to be that a film festival was the only place to see great independent movies. Now adventurous movie watchers are as likely to peruse the internet (and not just Netflix, Hulu, and Vimeo, but a host of sites with names like IndiePix or Top Documentary Films) as they are to upset their schedules to attend a film festival. Thus, many independent filmmakers ditch the festival circuit to find novel ways of getting the word out about their movies. Even Sundance doesn't have the influence and splashiness it once did.

For the most part, organizers understand that for their festivals to flourish they need to become events. They need to offer something Netflix doesn't: exclusive premieres, opportunities to rub shoulders with directors and actors, buzz. A festival like True/False, with its pay-the-artist initiative, is an example of how a festival can still be intense and exciting.

But little festivals have an uphill battle. Not only do they lack the money and leverage to bring in big-name movies or directors, they're

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no longer the exclusive focus of filmmakers and adventurous viewers, both of whom have found other ways of rendezvousing. The outcome is that their lineups are not as exciting as they once were.

The beauty of IC Docs is that it's found a great little niche: short documentaries. All their films are under 30 minutes. Since few of us seek out short docs outside of film festivals, IC Docs gives us an opportunity to sample a tapas-style meal of movies. Moreover, it's a student-run festival. When you attend, you'll not only be in for some surprising shorts, but you'll also support the kind of art that enlivens a university community.

But I just don't feel the kind of intensity in the lineup of festivals as I once did. Even some of the shorts for IC Docs feel like assignments for a college filmmaking class, where we're supposed to stammer criticisms after seeing them. I highly recommend the ironic kitschiness of *Rob What* to knowing undergrads, but I don't know that anyone over the age of 30 should bother. I give high marks to *Now! Again!* for cleverness (particularly if you're up on experimental Cuban cinema), but I'm not sure that it'll do anything for your conception of Ferguson beyond flattering any left-wing ideas you already possess. *Shwebontha*, a slow-moving short about Burma, could make for some good discussion about which kinds of cinematographic compositions work and which don't. The director's description says, "Past and future swirl in the peeling bells of global imperative. Production: a lilting arrow incites scalar confusion: Like hydro power." OK then.

The organizers of IC Docs have put together a strong festival under our current conditions. You should attend to find your own moments of interest and illumination, for there's still nothing quite like a film festival to make you feel the wonder and surprise of filmmaking. But I regret to say that the excitement of film festivals, even a well put-together festival like IC Docs, is somewhat diminished. **IV**

Scott Samuelson teaches philosophy at Kirkwood Community College. His new book is [The Deepest Human Life: An Introduction to Philosophy for Everyone](#).



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HOW TO MISSION CREEK

Little Village television columnist Melissa Zimdars offers her plan of attack for Mission Creek week. Get her daily updates, as well as other festival coverage at LittleVillageMag.com.

WEDNESDAY

Devotay

6 p.m. | Tapas and drinks

The Englert

7 p.m. | Local, award-winning playwright and comedian Megan Gogerty

8 p.m. | Hilarious and LGBTQ-minded comedian Cameron Esposito

Gabe's

10 p.m. | Electronic psychedelic group, Silver Apples



TUESDAY

Prairie Lights

6 p.m. | Ander Monson, poet and author of *Letter to a Future Lover: Marginalia, Errata, Secrets, Inscriptions, and Other Ephemera Found in Libraries* (Graywolf Press, 2015)

Gabe's

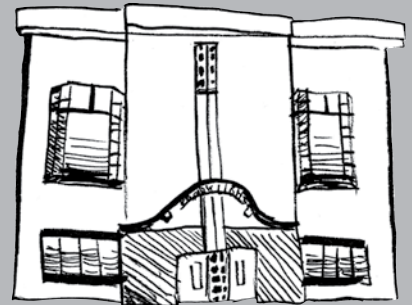
8 p.m. | Brendan Hanks (formerly known as Ex-Action Model)

9 p.m. | Ambient group, Ancient Ocean

10 p.m. | Ben Frost

The Mill

11 p.m. | The folky, fuzzy weirdness of Damon McMahon, aka Amen Dunes



THURSDAY

The Mill

6 p.m. | Jeff Chang, hip-hop and cultural critic and author of *Can't Stop Won't Stop* (Picador, 2005) and *Who We Be: The Colorization of America* (Macmillan, 2014)

Blue Moose Tap House

9 p.m. | Maxilla Blue, a hip-hop trio from Des Moines

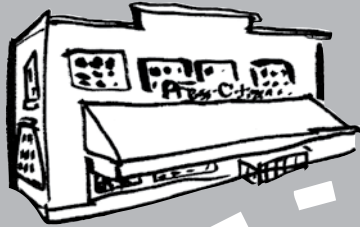
10 p.m. | Iowa City's AWTHTKTS

11 p.m. | Midwest-by-way-of-the-west-coast rapper, Freddie Gibbs

The Mill

12 a.m. | White Mystery, Chicago's red-headed, brother-sister, rock and roll duo





SATURDAY

Trumpet Blossom

11:30 a.m. | Vegan brunch

The Mill

11 a.m. - 6 p.m. | 6th Annual Literary Magazine and Small Press Book Fair

Blue Moose Tap House

11 a.m. - 6 p.m. | What a Load of Craft, Iowa's most unique and non-traditional craft fair

Film Scene

6:30 p.m. | Double feature: "Hobo filmmaker/phototramp" Bill Daniels' *Tri-X Noise* and *Who is Bozo Texino?*

Gabe's

11 p.m. | Diamond Rugs, a rock/alt-country group featuring members of Deer Tick, The Black Lips and Los Lobos

Yacht Club

12 a.m. | Sqürl, a heady rock band with iconic filmmaker Jim Jarmusch

FRIDAY

Prairie Lights

3 p.m. | Publishing Through the Digital Age (free), a panel of editors from *Pitchfork*, *L.A. Review of Books* and *Harper's*

Blue Moose Tap House

6:30 p.m. | Iowa City's The Olympics
7:30 p.m. | Alex Cameron (of the Sydney-based electronic group Seekae)
8:30 p.m. | Foxygen, a pop, rock, garage, psychedelic and even gospel music duo from California

Gabe's

12 a.m. | Com Truise

SUNDAY

The Englert

7 p.m. | King Tuff
8 p.m. | Father John Misty



WED., APRIL 1

/MUSIC: Pierre Bensusan, CSPS Hall, \$18 - \$22, 7 pm | *Talented acoustic musician who can make a single guitar sound like a whole band.*



Photo by Zeynab Ghandour

Silver Apples w. Alex Body, Frankie Teardrop, Gabe's, \$15, 8:00 pm | *A rock act started in the '60s that went on to cult fame for their embrace of electronic instrumentation in their music.*

Are you planning a killer event? Submit event info to calendar@littlevillagemag.com. Include event name, date, time, venue, street address, admission price and a brief description (no all-caps, exclamation points or advertising verbiage, please). To find more events, visit littlevillagemag.com/calendar.



Sidewalk Chalk w. Mumfords, Gloom Balloon, Yacht Club, \$8, 9:00 pm | *A Chicago group that blend the sounds of hip hop, soul and jazz.*

NE-HI w. John June Year, The Mill, \$8, 9 pm | *Nostalgic, dancey rock from Chicago heads to IC for Mission Creek.*

/ART-AND-EXHIBITION:

Art Bites: Discussing Richard Wilt, Cedar Rapids Museum of Art, Free, 12:15 pm | *A discussion on Richard Wilt's mid-20th century illustrations.*

/LITERATURE: 2015 International Edible Book Festival, University of Iowa Main Library, Free, 3 pm | *Come enjoy some creative edible treats in the shape of books submitted by community bakers.*

Michael Morse and Emily Wilson, Prairie Lights, Free, 5 pm | *Writers' Workshop graduates Morse and Wilson read poetry as part of the Mission Creek literature lineup.*

/FOODIE: 4x4x40 Dinner, Devotay, \$40, 6 pm | *Between Mission Creek shows, enjoy a four course meal with beer pairings from Exile Brewing Co.*

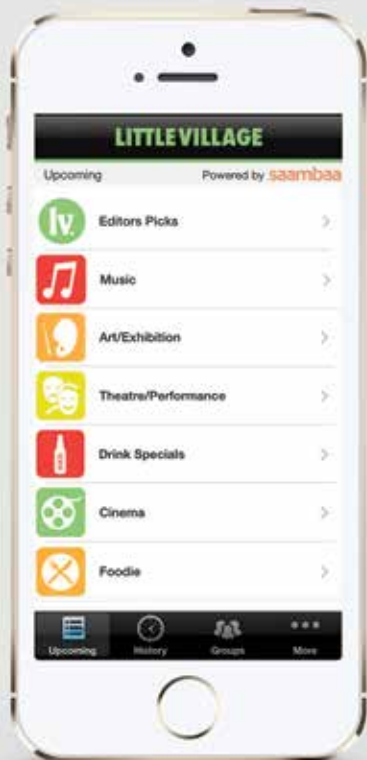
/CINEMA: I Dream of Wires, FilmScene, \$10, 6:30 pm | *A documentary on the history of the modular synthesizer with interviews from musicians, inventors and more.*

Upsidedown Cross, FilmScene, \$4, 10:00 pm | *A horror film about a "drug-addled victim of religious mania."*

Red Army, FilmScene, \$6.50 - \$9, See Website | *Learn more about international relations during the cold war in this biopic about Soviet Russia's hockey team and their rivalry with Canadian and American teams.*

/EDUCATIONAL: Yoga with a Chair Series, Body Moves Fitness and Wellness Center, \$60, 9 am | *Learn about the health benefits of yoga while doing beginner movements with chairs.*

/COMMUNITY: Iowa City Open Coffee, Iowa City Area Development Group, Free, 8 am | *Talk with local entrepreneurs about the latest trends and news in business over a cup of coffee.*



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Photo by Becca Kacanda



VISUAL ARTS AT MISSION CREEK

TUES., MARCH 31 - SUN., APRIL 5, 11 AM - 5 PM

Alicia Kelly, Urbanity

Printmaker and paper artist Alicia Kelly works with cut paper and stencils to create airy installations of biomorphic tracteries.

Barry Phipps Shop, McNutt Gallery

Learn more about Phipps's creative process, as he moves his workshop from his own studio into the McNutt Gallery, then brings it back to downtown as a video projection using imagery from his workday. Video location TBA.

Becca Kacanda, White Rabbit

UltraTerrestrial, aka Becca Kacanda, draws inspiration from visionary folk art and uses bright colors, psychedelic imagery and surreal dioramas to create fanciful designs.

Candida Pagan, RSVP

The founder of Digraph Press, a short-run fine arts press, Pagan will present work about cosmology and early astronomy. She was the guest editor of the Little Village visual arts issue in January.

Sayuri Sasaki Hemann, Velvet Coat

Using felt and textiles to create tactile worlds of rare and imaginary creatures, Hemann is an installation artist with visionary panache.

intersections PART 10 OF 12

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David Gould: The City as Classroom, Obermann Center for Advanced Studies, Free, 4 pm | *Gould will discuss his recent work in Las Vegas on the "Downtown Project" and how it could relate to Iowa City.*

Nicky's Family, National Czech & Slovak Museum, \$5, 7 pm | *The forgotten story of an Englishman who organized the rescue of 669 Czech and Slovak children just before WWII.*

Lecture with Dale Fisher - Food for thought: Inedible Aesthetics, Iowa Memorial Union, Free, 7:30 pm | *Learn about the different functions of ceramics and see some of Dale Fisher's work.*

THEATRE-AND-PERFORMANCE: Cameron Esposito, Englert Theatre, \$15 - \$20, 7 pm | *Cameron Esposito is a rising figure in stand-up comedy, perhaps best known for her "Ask a Lesbian" BuzzFeed videos. See her live during Mission Creek Festival.*

WED., APRIL 1

Photo by Lily Allen-Duenas



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THEATRE-AND-PERFORMANCE: Opening: Billy Bishop Goes to War, Old Creamery Theatre, \$30, See Website

While plenty of Canadian actors and writers have become part of the American arts scene, Americans don't pay as much attention to works that proudly display Canadian origins. We also don't devote as much artistic attention to World War I. Last summer marked the 100th anniversary of the beginning of The Great War, but it received barely a mention in the news. The U.S. didn't enter the war until 1917, and thus did not experience the same level of devastation as the other Allied Powers.

Canada entered the war in 1914 as part of the United Kingdom's military forces. The war remained part of the Canadian conscious in a way that never happened with Americans, and it is this history that inspired the most popular original Canadian musical. The Old Creamery Theatre is staging Billy Bishop Goes to War on their Studio Stage. It is the first play in their season devoted to plays about different facets of WWI and WWII.

Billy Bishop was a flying ace (the kind of person Snoopy pretended to be) and he remains a national hero in Canada. Rather than depict his adventures in a grand epic, the musical turns inward. With a cast of two and one piano, an older Bishop narrates the story of how he changed from a brash young soldier to an icon. While filled with tales of daring-do, the intimate setting and personal perspective inspire complex discussions on the narratives of war, nationalism and heroism. (Through April 14) —Jorie Slodki

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THU., APRIL 2

/MUSIC: Mendoza Bosa Trio, Mendoza Wine Bar, \$3, 7 pm | Enjoy a glass of wine and Pure Bosa Jazz.

Real Estate, Englert Theatre, \$20 -\$22, 8 pm | Indie rock band from New Jersey.

Freddie Gibbs w. AWTHTKTS, Maxilla Blue, Blue Moose Tap House, \$15, 9 pm | Rapper Freddie Gibbs has carved out a niche in hip hop with his honest, gritty depictions of his life in Gary, Indiana.

Mission Beat, Yacht Club, \$8, 9 pm | Mission Beat celebrates its 5th anniversary with a variety of acts that have been a big part of Iowa's electronic music scene.

How to Dress Well, MAIDS, Jack Lion, Gabe's, \$15, 10 pm | R&B inspired Tom Krell, is one of the most influential songwriters in contemporary experimental pop music.

Chris Forsyth & the Solar Motel Band, White Mystery, Burning Hands, The Mill, \$10, 10 pm | Guitarist, Chris Forsyth brings his American influences and his art-rock qualities to stage.

/ART-AND-EXHIBITION: Selfie Series: Fashion Forward with Melissa Collins, Cedar Rapids Museum of Art, \$25, 5:30 pm | Learn about human form while tracing paper and magazines.

BYOBeamers, Public Space One, 7 pm | A community series of one-night multimedia exhibitions.

First Kiss, Old Capitol Mall, Free, 7 pm | Mission Creek will showcase performance art groups with varying mediums.

/LITERATURE: Jeff Chang, The Mill, Free, 7 pm | Jeff Chang is a journalist and a cultural critic known for his works on hip hop and race.

Kerry Howley, Arna Bontemps Hemenway, Prairie Lights, Free, 6 pm | Howley's *Thrown*, which profiles MMA fighters in Iowa, was one of the most critically praised books of 2014.

Women's Studies Education Group, Cedar Rapids Downtown Library, Free, 7 pm | A women's book club featuring literature about or written by women.

Lorrie Moore, Van Allen Hall, Free, 8 pm | Author reads

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EDITORS' PICKS

from her latest work, *Bark*.

/FOODIE: *Small Plates Supper*, Leaf Kitchen, \$35, 5:30 pm
I Typically only open during lunch hours, Leaf Kitchen offers a dinner menu as part of Mission Creek Festival.

/CINEMA: *School of Rock*, FilmScene, \$2.50, 3 pm I
A want-to-be heavy metal guitarist fakes as a school teacher and turns his students into rock musicians.

I'm Not Patrick, FilmScene, \$10, 6:30 pm I A dark comedy about a twin committing suicide and how his brother has trouble coping.

What We Do in the Shadows, FilmScene, \$6.50 - \$9, See Website I A comedy about four vampire roommates struggling to navigate modern technology and split household chores.

/COMMUNITY: Thursday Theater Talk: *Housebroken*, Riverside Theater, Free, 5:30 pm I Discussions on the upcoming show, *Housebroken*.

FRI., APRIL 3

/MUSIC: Doug Collins, Java House, Free, 2 pm I Doug Collins will perform for an hour as part of IPR Studio One's "Java Blend."

Foxygen, Alex Cameron, The Olympics, Blue Moose Tap House, \$15 - \$18, 6:30 pm I Foxygen, a duo from Los Angeles have been writing and recording songs since high school.

SQÜRL, FilmScene, SOLD OUT, 7 pm I Jim Jarmusch and Carter Logan do a live score to the films of *Man Ray*.

Claudia Schmidt, Women's Resource and Action Center, Free, 7:30 pm I Claudia Schmidt will be performing in celebration of her new album.

Shovels & Rope, Englert Theatre, \$25, 8 pm I Frequent collaborators, the husband-and-wife duo began *Shovels & Rope* in 2012 and since have gained commercial and critical success.

Sir Richard Bishop w. Samuel Locke Ward, Tashi Dorji, Jozef Van Wissem, Trumpet Blossom, 9 pm I A founding member of Sun City Girls, Sir Richard Bishop is known for his guitar virtuoso performances.

The Sea and Cake w. Swearing at Motorists, The Multiple

Cat, The Mill, \$15, 9 pm I Chicago-based *Sea and Cake* is a veteran indie rock band known for their jazz influences.

Ben Miller Band w. The Mayflies, Cedar County Cobras, The Yacht Club, \$10 - \$12, 9 pm I The Ben Miller Band would describe themselves as a unique mix of country, bluegrass and folk. Their music brings out their true American heritage.

Com Truise w. Mr. Nasti, Cuticle, Gabe's, \$15, 10 pm I Electronic musician Com Truise's transforms the kitsch sound of '80s synth into an enthralling, dreamy musical landscape.

/ART-AND-EXHIBITION: First Friday: *Capturing China*, FilmScene, Free, 5 pm I The first Friday of every month, enjoy the "Masterworks of the Month" by Wang Wenlan and other art-enthusiasts.

/LITERATURE: Mission Print, Prairie Lights, Free, 3 pm I Sit down with a panel of editors from publications like *Harper's* and *Pitchfork*.

Lit Crawl, Various Locations, Free, 5 pm I Check out work from more than 60 authors. See website for complete details.

The Melting Pot, The Englert Theater, Free, 6:30 pm I A free writing and education series in conjunction with the University of Iowa's "Food For Thought" semester.

/EDUCATIONAL: Advance in 60: Maximizing Web Sales, North Liberty CoLab, Free, 12 pm I A series of learning different web sales practices.

/COMMUNITY: From Local to Global: Photojournalism in the New Millennium, Adler Journalism Building, Free, 8:30 am I An all day symposium featuring international photographers and scholars.

SAT., APRIL 4

/MUSIC: Diamond Rugs w. The Sapwoods, New Madrid, Gabe's, \$10 - \$12, 9 pm I Members of the *Black Lips*, *Deer Tick*, *Los Lobos*, *Dead Confederate* and *Six Finger Satellite* form *Diamond Rugs*.

Horse Feathers w. Nevada Nevada, Nadalands, The Mill, \$12 - \$15, 9 pm I *Horse Feathers* has a "gently gothic" sound with muted emotional qualities.

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SQÜRL w. Younger, Foul Tip, Yacht Club, \$15, 10 pm | Musical project by filmmaker Jim Jarmusch and associate Carter Logan, presented by Mission Creek Festival.

/LITERATURE: Indie Presses Book Fair, The Mill, Free, 11 am | Mission Creek invites you to chat with publishers and editors from some of the best in the indie lit world.

Eula Biss, Prairie Lights, Free, 12 pm | Mission Creek presents author of Notes from No Man's Land: American Essays and The Balloonists.

Kiese Laymon w. Amelia Gray, Patricia Lockwood, Sarah Gerard, The Mill, Free, 6 pm | Hear works from Laymon, author of Long Division and a collection of essays titled How to Slowly Kill Yourself and Others in America.



Photo by Alisabeth Von Presley



THEATRE-AND-PERFORMANCE: *Clybourne Park*, Theatre Cedar Rapids, \$13 - \$20, See Website | Playwright Bruce Norris wrote this drama loosely as a sequel to Lorraine Hansberry's *A Raisin in the Sun*, set in 1959, where the white residents of a Chicago neighborhood try to stop a black family from moving in. In this play set in 2009, black residents of that same neighborhood worry that their area is gentrifying. (Through April 26) —JS

The Secret Garden, Old Creamery Theatre, \$10, 1 pm | Orphaned Mary discovers a sanctuary in a vine-covered garden.

Jad Abumrad, Englert Theatre, \$35 - \$75, 8 pm | Host of NPR's Radiolab, Abumrad present a multimedia lecture on innovation, entitled "Gut Churn."

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EDITORS' PICKS

/LITERATURE: *The Human Body*, 402 Fairchild St. (House Reading.) Free, 8 pm | Monthly reading series featuring local poets.

/FOODIE: *Vegan Brunch*, Trumpet Blossom, \$20, 11:30 am | Presented by Mission Creek Festival. Three courses, featuring breakfast tacos and falafel.

Burger, Bourbon, Beer and Music, Pullman Diner, \$10, 2:30 pm | Grab lunch between Mission Creek shows and enjoy music from *Sour Boy*, *Bitter Girl* and Ryan Joseph Anderson.

/CINEMA: *Coffee and Cigarettes*, FilmScene, \$6.50 - \$7.50, 10 am | Short, comic vignettes featuring pop culture figures like Bill Murray, Iggy Pop and RZA from the *Wu Tang Clan*.

Memphis, FilmScene, \$7.50, 1:30 pm | Mission Creek screens this film about an eccentric singer wandering through Memphis in an abstract search for success.

Dragonslayer, FilmScene, \$7.50, 4 pm | A film on the life of skate legend Josh "Skreech" Sandoval.

Who is Bozo Texino?, FilmScene, \$10, 6:30 pm | *Hobo* documentary filmmaker Bill Daniel's photo collection features 30 years of American subcultures beginning with the '80s punk scene.

/EDUCATIONAL: *Weaving with the Zoom Loom*, Amana Woolen Mill, \$50, 9 am | Learn weaving techniques with this pocket-sized loom.

/COMMUNITY: *Building Communities: Conversation on Social Justice*, Iowa City Public Library, Free, 2 pm | Join activists in Johnson County for a discussion on social justice needs in the area.

Mission Boutique, Various Locations, Free, 2 pm | View artist's installations at *rsvp*, *Catherine's*, *Velvet Coat* and *Revival*.

What A Load of Craft, Blue Moose Tap House, Free, 12 pm | IC's favorite indie craft fair returns with Mission Creek.

Jordan Weber, Dream Center, Free, 3 pm | Motivational speaker presents a mural workshop for high school students preceding a lecture from Kiese Laymon.

SUN., APRIL 5

/MUSIC: *Father John Misty w. King Tuff*, Englert Theatre, \$20 - \$22, 8 pm | Virtuoso folk singer known for work in *Fleet Foxes*.

Wild Savages, Gabe's, Free, 9 pm | Live music at Gabe's.

/FOODIE: *Last Call Brunch Buffet*, The Mill, \$15, 11 am | Closing food event of Mission Creek Festival features a pancake bar, veggie and bacon hash, and grits prepared by Augusta chef, Ben Halperin.

MON., APRIL 6

/MUSIC: *The Things They Carried*, Gabe's, Free, 9 pm | Popular post-progressive metal band gives a free show.

/COMMUNITY: *Diversity in the Sciences and Engineering*, Iowa City Public Library, Free, 4 pm | Lecture by Dan Reed, Vice President of Research and Development at the University of Iowa.

TUE., APRIL 7

/MUSIC: *Happyness*, Gabe's, \$8 - \$10, 10 pm | Up-and-coming band from London.

/FOODIE: *Souffle is a French Treat - Sold Out*, New Pioneer Co-op Coralville, \$20, 6 pm | Valerie Martin will demonstrate how to make cheese, salmon and chocolate souffles.

/CINEMA: *The Boy and the World*, FilmScene, \$5, 6 pm | Animated film with a unique watercolor-like style, by Brazilian artist Alé Abreu.

/COMMUNITY: *Drinking Liberally* Iowa City, Devotay, Free, 5:30 pm | Gather with community members to discuss politics from a liberal perspective.

WED., APRIL 8

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

Joe Pug w. Field Report, Gabe's, \$10 - \$12, 8 pm | Innovative rock musician from Chicago.

Cygne & Bluebirds Ghost, Gabe's, Free, 9 pm | Alternative blues and folk artist.

/FOODIE: *The Future of Food w. Mark Bittman*, Englert Theatre, Free, 7:30 pm | Author and columnist for the New York Times presents a lecture on food.

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THU., APRIL 9

/MUSIC: Dave Zollo, Orchard Green Lounge, Free, 6 pm | An IC favorite performs during dinner.

Jeffery Broussard & the Creole Cowboys, CSPS Hall, \$16 - \$19, 7 pm | Creole favorites featuring an accordion, fiddle and soulful melodies.

Bruiser Queen w. Dueling at Dawn, Gabe's, Free, 9 pm | St. Louis group Bruiser Queen combines punk sounds with '60s girl group grooves.

Joe Smith & The Spicy Pickles, Yacht Club, \$5, 10 pm | Big band, swing and traditional jazz.

/FOODIE: The A List: Artichokes, Asparagus and Avocado, New Pioneer Co-op Coralville, \$20, 6 pm | Genie Maybanks will offer recipes for these three green superfoods.

/CINEMA: Sin and Salvation: An Evening of Liquor and Hymns, Clinton Street Social Club, Suggested Donation, 8 pm | See Iowa-produced films from Jesse Kreitzer, director of soon-to-be-released, Black Canaries.

/COMMUNITY: Guided Meditation, Cedar Rapids Museum of Art, \$10, 6 pm | Illuminations Healing and Arts Center will lead a meditation for living from the heart.

Smart Talk: Amy Frazier, Art Building West at UI, Free, 7:30 pm | Frazier presents a discussion on creativity and success.

FRI., APRIL 10

/MUSIC: Hancher Presents: Howard Fishman, The Mill, \$10 - \$20, 7 pm | Fishman delves into Bob Dylan's unreleased recordings with The Band during 1967.

Claire Lynch Band, CSPS Hall, \$16 - \$19, 8 pm | Grammy-nominated bluegrass musician.

Dead Larry, w. Von Stomper, Intelescope, Yacht Club, \$8, 9:30 pm | Psychedelic jazz-funk band, originally hailing from Iowa City.

Buku, Gabe's, \$10 - \$15, 10 pm | Innovative electronic musician from Pittsburgh.

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THEATRE-AND-PERFORMANCE: **Opening:** *Housebroken*, Riverside Theatre, \$18 - \$30, See Website | Local funny-lady Megan Gogerty is back with a new one-woman show. Her last show, *Feet First In The Water With A Baby in My Teeth*, was filled with humorous observations of life as a mother. This time, she examines another marker of adulthood—buying a home. (Through April 26) —JS

Great White Narcs, Public Space One, Price TBD, 8 pm | IC's newest comedy improv troupe.

SAT., APRIL 11

/MUSIC: **Punx Against Sexual Violence:** Cone Trauma w. Lover's Speed, Growing Cold, Peer Pressure, KO, Public Space One, Donation, 4 pm | Cone Trauma is a group of rad, punk ladies from the IC area.

Flannel Season w. Milk Duct Tape, Knubby, Yacht Club, \$5, 10 pm | A veritable showcase of local rock bands.

CloZee & Sharkweek, Gabe's, \$10 - \$12, 10 pm | Female EDM producer from Toulouse.

/ART-AND-EXHIBITION: **Slow Art Day, Cedar Rapids Museum of Art, Free, 10 am** | Slowly appreciate and discuss five pieces of art.

THEATRE-AND-PERFORMANCE: **Acting a Song Class,** Riverside Theatre, \$20 - \$40, 1 pm | Students should bring a prepared musical number and accompaniment. This class will explore music performance from an actor's perspective.

Sleeping Beauty, Paramount Theatre, \$19 - \$49, 7:30 pm | Ballet Quad Cities presents this two-night performance of the classic fairy tale. (Through April 12)

/FOODIE: **Orchard Crops, Johnson County Fairgrounds, \$30 - \$45, 8 am** | Learn proper care and management of orchard crops. Registration is required.

Cheese Making Class, Becky's Mindful Kitchen, \$60, 1 pm | Learn recipes for fresh mozzarella and ricotta cheeses.

/EDUCATIONAL: **Bike Safety, Cedar Rapids Downtown Library, Free, 10:30 am** | Get a free helmet for your child and learn about bicycle safety.

SUN., APRIL 12

/MUSIC: **The Color Morale w. Vanna, Slaves, Favorite Weapon, Blue Moose Tap House, 5:30 pm** | Alternative emo music.

BUHU w. Hang Union, Gabe's, Free, 9 pm | Energetic indie pop.

THEATRE-AND-PERFORMANCE: **Bolshoi Ballet: Swan Lake**, Englert Theatre, \$15 - \$18, 2 pm | Englert screens performances from Russia's world-famous Bolshoi Ballet.

MON., APRIL 13

/MUSIC: **Big Gigantic w. Cherub, IMU Main Lounge, \$30, 8 pm** | Dancey mix of electronic and jazz music.

Dead Horses, Gabe's, Free, 9 pm | Acoustic band with folk sensibilities.

/ART-AND-EXHIBITION: **Artist Talk and Workshop w. Steven Hill, Art Building West at UI, Free, 7:30 pm** | Chat with ceramics artist Steven Hill.

TUE., APRIL 14

/LITERATURE: **Beer & Books, The Mill, Free, 5 pm** | Discuss literature and drink a few pints.

/FOODIE: **Sassy Sauces, Kalona Brewing Company, \$49, 6 pm** | KBC is partnering with Kirkwood to offer culinary classes. Learn to make alfredo, chipotle and coconut curry sauces.



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ONGOING EVENTS

MONDAYS:

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 **Spoken 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:

Yoga With a Chair Series, Body Moves Fitness and Wellness Center, \$60, 9 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 Stage** Wednesday, Studio 13, Free, 10 pm

THURSDAYS:

Preschool Storytime, Iowa City Public Library, Free, 10:30 am **Gentle Yoga**, Body Moves Fitness and Wellness Center, \$12, 4 pm **Buddhist Meditation**, Quaker's Friends Meeting House, \$5 - \$10, 6:30 pm **Open Mic**, Uptown Bill's, Free, 7 pm **Karaoke**, 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:

Kirkwood English Conversation Club, Iowa City Public Library, Free, 10 am **Book Babies**, Iowa City Public Library, Free, 10:30 am, 1:30 pm **Weekend Comedy Showcase** Penguin's Comedy Club, Price TBD, 7:30 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 **Weekend Comedy Showcase**, Penguin's Comedy Club, Price TBD, 7:30 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

/ART-AND-EXHIBITION:

The ABCs of Children's Book Illustration Selections from the Zerzanek Collection, Cedar Rapids Museum Of Art, \$0-\$5 **Drawing on History: Jeni Reeves' Illustrations for Voice of Freedom**, Cedar Rapids Museum Of Art, \$0-\$5 **Drawn to Illustration: Selections from the Collection**, Cedar Rapids Museum Of Art **Faces of Freedom The Czech and Slovak Journey**, National Czech & Slovak Museum and Library **Celebration! Rituals and Revelry of Life**, National Czech & Slovak Museum and Library **Jan Friedman: Embracing Nature Framed Fiber Collage**, Iowa Artisans Gallery **Thad Kellstadt**, Legion Arts CSPS Hall, Free **Tom Christison**, Legion Arts CSPS Hall, Free **From the Grand Tour to American Pop Learning with the Alden Lowell Doud Collection**, Iowa Memorial Union at UI, Free **A Time of Service: Brucemore in the World Wars**, Brucemore, Free **Tilly Woodward**, Legion Arts CSPS Hall, Free **Jonathan Rattner**, Legion Arts CSPS Hall, Free **Scara McNamara**, Nodo Downtown, Free

/THEATRE-AND-PERFORMANCE:

The Great Gatsby, Theatre Cedar Rapids, \$18-\$31 (Through April 11) **The Secret Garden**, Old Creamery Theatre, \$10 (Through 18) **Clybourne Park**, Theatre Cedar Rapids, \$13-\$20 (Through April 26) **Billy Bishop Goes to War**, Old Creamery Theatre, \$18.50-\$30 (Through April 26) **Housebroken**, Riverside Theatre Iowa City, \$18-\$30 (Through April 25)



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GREGG ALLMAN | March 28 at Riverside Casino. Photo by Ofer Sivan

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CURSES, FOILED AGAIN

- Brian J. Byers crashed his car while driving drunk and then poured water on the road so it would look like black ice caused the crash, according to police in Sparta, N.J. Byers drove the car home and had a friend drive him back to the scene, where an officer spotted Byers carrying two 5-gallon buckets back to his friend's car after emptying them. It's not clear how many trips back and forth Byers made with the buckets, but the town's public works department needed to apply half a ton of salt to make the road safe for driving. The officer charged the friend, Alexander Zambenedetti, 20, with drunken driving, too. (NJ.com)
- David Fanuelsen, 39, and Dean Brown, 22, stole construction equipment worth \$8,000 from their employer, according to police in Key West, Fla. The boss, Stace Valenzuela, identified the workers as the thieves because he had overheard them planning the theft after Fanuelsen unintentionally butt-dialed him. "Talk about bumbling idiots," Valenzuela said. (Reuters)

BOWLING FOR HOLLERS

Two people in east Ukraine were injured while bowling after a player rolled a grenade instead of a ball. The blast occurred at a restaurant that also offers duckpin bowling, which uses a small ball without holes. Emergency services official Sergei Ivanushkin cited the incident as the latest in a rash of accidents in the rebel-controlled area caused by careless use of explosives. (Associated Press)

SMARTPHONES, DUMB PEOPLE

- Ontario researchers announced they've found a link between heavy smartphone use and lowered intelligence. The reason, their survey suggests, is that the devices encourage lazy thinking by allowing users to solve problems with computers rather than exercise their brains. "Decades of research has revealed that humans are eager to avoid expending effort when problem-solving, and it seems likely that people will increasingly use their smartphones as an extended mind," said study co-author Nathaniel Barr of the University of Waterloo. (United Press International)
- Sheena Keyenna Miller, 27, was injured after she walked in front of a freight train while texting on her cellphone. Miller told police in Lakeland, Fla., that she didn't hear the train horn or see the crossing arms down when she stepped onto the tracks. Police Sgt. Gary Gross said the locomotive tossed Miller into the air, fracturing her arm. (Orlando Sentinel)

HOMELAND INSECURITY

- A traveler was allowed to use expedited airport security lines, even after a security officer at the airport recognized the person as a convicted felon and former member of a domestic terrorist group, according to the Department of Homeland Security Inspector General's Office. The official report said the security officer alerted his supervisor but was told to "take no action" and let the passenger through. (NBC News)
- An investigation of a Federal Air Marshal program specialist uncovered evidence that she was rearranging the flight schedules of air marshals to coordinate sexual trysts. The Center for Investigative Reporting said it found that Michelle D'Antonio, 48, had apparently been using access to sensitive government databases to change flight schedules of air marshals she was interested in dating. Federal air marshals are assigned to commercial flights deemed "high risk" because they carry heavy fuel loads or important passengers. More than 60 government workers face scrutiny. (MSNBC)

IRONY OF THE WEEK

A fire extinguisher factory in Chicago burned down, even after 156 firefighters with 26 pieces of equipment responded to the three-alarm blaze, because they had nothing to put it out with. Noting that firefighters couldn't reach the flames with water, First Deputy Fire Commissioner Charles Stewart III explained that firefighters finally "had one engine feed another engine until we got water on the fire." (United Press International)



DEGREES OF GUILT

- Police who spotted a pickup truck matching the description of a stolen vehicle in Destin, Fla., reported that the only occupant, Debra Jean Mason, 58, denied stealing the vehicle. She did admit knowing it was stolen but said, "I didn't think it was that stolen." (Northwest Florida Daily News)
- When a woman pointed a gun at a bartender in La Crosse, Wis., and demanded money, customer Jeff Steele stopped her with his Taser. The suspect, Heidi Thompson, 24, ran away

but was quickly arrested. Police also charged Steele because he didn't have a concealed carry permit for the Taser. "When I bought it off the Internet, it said basically that it's legal to have in the state of Wisconsin but didn't go into any depth on it," Steele explained, "so I assumed it was legal to carry around, otherwise why would you buy one to leave it at home?" (La Crosse's WKBT-TV)

POST-POSTING

Facebook announced that U.S. users can designate a "legacy contact," who is authorized to continue posting on their page after they die, respond to new friend requests, and update their profile picture and cover photo. Users can also ask to have their accounts deleted after their death, a previously unavailable option. (Associated Press)

INJUDICIOUS BEHAVIOR

When reporters spotted Flavio Roberto de Souza, the judge presiding over criminal proceedings against Eike Batista, once Brazil's richest man, driving Batista's confiscated Porsche, Souza insisted, "I did not take it to use, just to look after." He explained the police didn't have a safe place to protect it from exposure to sun, rain and possible damage, so he took it to a covered parking space in the building where he lives in Rio de Janeiro. "I want the car to be preserved in good condition," he said. (Reuters)

THANK YOU FOR YOUR SERVICE

Canada's House of Commons approved a policy change allowing military veterans who've lost limbs to verify their condition every three years, rather than annually. (The Canadian Press) **lv**

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NEVER ENOUGH

Advice on what's appropriate when you get turned on by others while you have a significant other. • BY DAN SAVAGE

I think my husband is addicted to porn. I find porn in his browser history almost every single day. He says I'm the only one he wants, but I find that hard to believe knowing he watches nonstop porn before fucking me. He also parties every time he goes on a business trip. Needless to say, I also suspect he cheats. He says he would never cheat on me because he "doesn't need to." But what does that mean? I think he is a liar. Every time I even try to bring anything up with him, it is flung back in my face because I cheated on him. He has the ultimate trump card. In his eyes, he can do no wrong because it will never be as bad as me having slept with someone else early in our relationship. Anyway, my question is mostly related to porn: Why does he watch it? I feel as though I am not enough. I am 29 and attractive. What should I do?

Wife Is Feeling Entirely Yucky

You should stop looking at your husband's browser history.

I have no way of knowing exactly what your husband means by "doesn't need to [cheat]," WIFEY, but here's the best-case scenario: You're his only sex partner, he's totally into you, but like all humans—including wife humans—he's wired to desire a little variety and some novelty. No one is "enough" for anyone, and anyone who tells you otherwise is a liar. Which is not to say that everyone cheats (because not everyone does) or that cheating is okay (because it rarely is), but cheating is common enough that forgiving an isolated infidelity (or two) should be our default setting, not immediately lawyering up and filing for divorce. (And truly forgiving someone for cheating means not flinging it in her face during subsequent disputes.)

Back to the best-case scenario: Your husband wants to have sex with other people (and so do you) but he doesn't (and neither do you). Instead of cheating, WIFEY, your husband scratches that variety itch with porn. He pops into his favorite sites once or twice day,



just like millions of other people, but he's not cheating on you. (Unless you define viewing porn as cheating—in which case, good luck finding a man who won't cheat on you.) I would advise you, again, to stop scouring his browser history for evidence of what you already know to be true—your husband is attracted to other people and sometimes looks at porn—and make up your mind to enjoy the effect porn has on your husband, i.e., it revs him up and stokes his desire for you.

Now here's the worst-case scenario: Your husband is cheating on you, perhaps during those business trips, and "doesn't need to [cheat]" was an insincere blandishment. But absent some other compelling evidence of cheating—incriminating text messages, mysterious credit-card charges, brand-new STIs—you're just going to have to take him at his word.

I'm 31 and have been with my husband for eight years, married last year, everything's great—sex life included. But I have started a flirtation with a guy who lives next door. He can see into our kitchen, and I caught him watching me one day, and this was a huge

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turn-on for me. Now I wear sexy clothes when I'm home alone, and we stare at each other longingly. Sounds weird, I know, but it gets me so hot that sometimes I have to leave the room to masturbate! If anything, this has improved my sex life with my husband, as I feel sexier than ever. But my real worry is this: Am I being unfaithful? I'm really guilt-tripping myself about it. But then I think, what am I doing wrong? I've never even spoken to the "other man," I'm in my own home, and I don't intend to sleep with the neighbor. Is it possible to enjoy this flirtation in a way that I don't feel like I'm betraying my husband? Do you think what I'm doing is risky?

Wondering If Next-Door Observer Wounds Spouse

Let's say you went to the beach to lie out because you get a secret thrill from getting checked out, WINDOWS, and then you took that sexual energy home and plowed it into your husband. That wouldn't be a problem. Strangers at the beach make you feel attractive, feeling attractive makes you horny, feeling horny makes you wanna fuck the shit out of your husband. You win, your husband wins, and the strangers at the beach win. Everybody wins.

There are two big differences between what's going on in your kitchen and what went down on my hypothetical beach: proximity and regularity. You're not going to see the same people at the beach again, WINDOWS, but your neighbor lives right next door. What happens when you finally and inevitably meet him face-to-face? Hopefully nothing, but the odds of something are much higher. And running into your neighbor and not being able to resist the temptation is not the only risk you're running: You don't know anything about this guy. Your innocent flirtation could be his dangerous obsession—and one day, you could wake up to find him standing at the foot of your bed.

But perhaps the minimal risks—you should be able to keep your hands off him, he's unlikely to show up at the foot of your bed—are worth the very real rewards, i.e., an improved sex life with your husband. This whole thing might seem less like "cheating lite" if you could tell your husband about how much you enjoy teasing the neighbor and how hot it makes you—for your husband. Then instead of retreating to masturbate alone in another room after showing off in the kitchen, WINDOWS, you can retire to your bedroom and fuck the shit out of your waiting husband. **lv**

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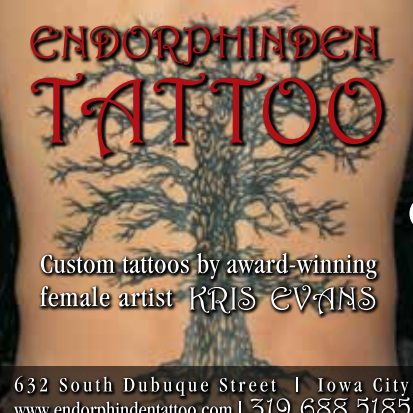
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WHY DON'T STATES DECLARE WAR ANYMORE?

As far as I can tell, nations have stopped formally declaring war since the end of World War II. But can war only be declared between nations? With the rise in terrorist groups, could the U.S. or another country declare war against Al-Qaeda or Isis or some other group rather than another nation? Or is any declaration of war just plain irrelevant these days? —Steve Mirro, Cape Coral, Florida

How quaint, Steve. You're talking about war like it's a card game played by Boy Scouts, with rules enforced by creepy grown men wearing khaki shorts. Back here in reality, though, the U.S. isn't going to forgo its milk and cookies because it launches a missile at someone it wasn't supposed to. Because that's how the international system works: laws are only as strong as the willingness of the most powerful country, or group of countries, to back them up.

That said, you're right: while formal declarations of war were never exactly required, they definitely used to be more common. Between 1800 and 1950, political scientist Tanisha Fazal has pointed out, approximately half of all interstate "wars"—protracted and intense armed violence involving two or more states—were declared. Since then, however, we've had about the same number of conflicts, but only three of them have been declared, and none of those by a so-called Great Power, like the U.S., the UK, China, France, etc.

So what accounts for the decline? At this point, declaring war is worse than irrelevant—it's basically all downside and no upside. Even for powerful countries, international organizations like the UN can make it a pain in the ass to break the rules. This is especially true lately: in 1898 there were three codified laws of war; by 1998 there were 33. Certain strategies and weapons aren't allowed, and the military must be trained to exacting specifications. Lack of compliance means the possibility of being tried for war crimes. (Under U.S. military law, declaring war also empowers the military to court-martial its private contractors; whether you see this as a benefit or a hindrance may depend on how cynical you are about things like



the Abu Ghraib affair.) And a declared war affects countries not directly involved: neutral states must remain impartial in trade, commerce, and diplomatic relations; alliance obligations can be invoked.

As a result, states now tend to avoid saying the W-word even when dispatching roving groups of armed personnel to foreign lands. Even though UN laws apply to "armed conflict," which ought to override the declaration problem, the lack of labeling makes it harder to identify aggressive behavior and therefore trigger punitive action.

In this context, then, George Bush's decision (OK, we all know it wasn't *his* decision) to declare a legally confusing "War on Terror" was a well-calculated move. Congress, the only governmental branch technically empowered to declare war, never did so (though it did authorize military force). But the shocking visibility and scale of the 9/11 attack allowed the U.S. to justify belligerent military

objectives that were both widespread and vague. In Bush's words, the "war" wouldn't end until "every terrorist group of global reach has been found, stopped, and defeated."

The combined facts that (a) the United States in 2001 was the world's undisputed leading power, (b) the attack scared our Western allies too, and (c) it marked a new era of warfare against organized yet transnational non-state actors meant that the U.S. government had more or less free rein to respond however it wished. International law hadn't adapted to deal with new, post-Cold War circumstances (and arguably it still hasn't). For instance, since the object of aggression wasn't a state, the U.S. used the umbrella term "terror" to justify attacking any terrorist, in any country, without warning. CIA agents used a drone to kill six men in Yemen in 2002. But Yemen didn't recognize this act as armed conflict on its land, nor did it or the U.S. consider themselves at war with one another.

Another political benefit (and humanitarian nightmare) of waging quasi-war was made manifest in the November 2001 executive order titled "Detention, Treatment, & Trial of Certain Non-Citizens in the War Against Terrorism"—also known as the catastrophe of Guantanamo Bay. The order authorized the Defense Department to detain potential enemies of the state, citing as justification the national emergency then in progress. What this meant in practice, administration lawyers would later explain, was that the detentions would continue until all the terrorists in the entire world were captured or eliminated—i.e., as long as the U.S. government felt like it.

The grim possibility here is that efforts to impose humanitarian law on the practice of war have been at least in part counterproductive: where once they might have played by at least some of the rules, states now have a greater incentive to avoid them entirely. One wants to believe in progress, but it's hard not to suspect that war can be made only so civilized, and no more.

—CECIL ADAMS

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GAYLA DRAKE

Aunt G and the Stone City Nephews
 gayladrake.bandcamp.com

Gayla Drake is a veteran Iowa singer/songwriter who put out her first album 20 years ago. Her latest release, *Aunt G and the Stone City Nephews*, represents a relaxed, home-grown collaboration with the band Stone City Nephews—John Waite and Jake Niederhauser on guitar, Jim Leland on bass—as well as producer and musician Peter Becker. Dustin Busch also contributes on slide guitar.

It's acoustic, folksy, country music. There's a lot of that going around. Within an hour's drive you have Will Whitmore, Milk & Eggs, the Browns (Pieta and Greg), Dave Moore and many others. Drake shares with them a flair for original songwriting. Where she stands out is with her virtuoso command of the guitar and her unique voice, which has a rough, reedy quality that can follow the twists of her lyrics effortlessly.

In addition to the energetic, two-step bluegrass sound of songs like "100 Miles," Drake

and her band can nail the drifty modal blues drift of "If You Follow The River." The quiet guitar virtuosity of "Tumble Down" has Gayla Drake echoing the sound of that notable folk singer-songwriter who shares her surname, Nick Drake. "If Only To You" features the songwriter on the fiddle, which she plays with the same nimble prowess she brings to her guitar.

Gayla Drake may never be famous, except perhaps in Stone City. Even so, what you hear on this album is an artist who has her priorities straight: write great songs, practice and perform until it sounds effortless and, above all, have fun doing it.



COOLSAY EP

Coolzey and Soce the Elemental Wizard
 coolzey.bandcamp.com/album/coolzey

Coolzey (aka Zack Lint) is a hip-hop all-rounder; he produces most of his own beats, he plays every rock instrument and does his own home studio recordings. On his new *Coolsay* EP though, he turns over production to Soce the

Elemental Wizard, another all-rounder and an east-coast friend with whom he's performed.

Coolzey's own productions feature healthy doses of dusty vinyl samples; Soce's are brighter and cleaner, and are built on his keyboard skills and nerdy command of music theory. Coolzey plays off this sound; when he sings on "Bachelor's Holiday" the effect is a sort of a hip-hop They Might Be Giants. The shiny, happy melody belies the lovelorn tale in the lyrics: "Well that didn't take long, now you're just another song."

On "Near The End," Coolzey speed raps a surreal tale of weeding the yard, that turns into a bad trip where he sees "the other people... just bugging out and killing/Everything they didn't like/Everything that didn't fit." Again the poppy bounce of the beat plays against the words.

COOLSAY IS A WACKY AFTERSCHOOL SPECIAL OF AN EP THAT BALANCES SERIOUS THEMES WITH COMEDY.

Coolsay is a wacky afterschool special of an EP that balances serious themes with comedy. Coolzey and Soce have racked up plenty of this sort of songs apart, and together they're like a bag of Skittles, where some taste like *The Three Stooges*, and some taste like the sorrow of a wasted life. Betcha can't eat just one!

—Kent Williams

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ARIES (March 21-April 19): "Choconiverous" is an English slang word that's defined as having the tendency, when eating a chocolate Easter Bunny, to bite the head off first. I recommend that you adopt this direct approach in everything you do in the coming weeks. Don't get bogged down with preliminaries. Don't get sidetracked by minor details, trivial distractions, or peripheral concerns. It's your duty to swoop straight into the center of the action. Be clear about what you want and unapologetic about getting it.



TAURUS (April 20-May 20): The American snack cake known as a Twinkie contains 68 percent air. Among its 37 other mostly worthless ingredients are sugar, water, cornstarch, the emulsifier polysorbate 60, the filler sodium stearoyl lactylate, and food coloring. You can't get a lot of nutritious value by eating it. Now let's consider the fruit known as the watermelon. It's 91 percent water and six percent sugar. And yet it also contains a good amount of Vitamin C, lycopene, and antioxidants, all of which are healthy for you. So if you are going to eat a whole lot of nothing, watermelon is a far better nothing than a Twinkie. Let that serve as an apt metaphor for you in the coming weeks.



GEMINI (May 21-June 20): You may be as close as you have ever gotten to finding the long-lost Holy Grail—or Captain Kidd's pirate treasure, for that matter, or Marie Antoinette's jewels, or Tinkerbell's magical fairy dust, or the smoking-gun evidence that Shakespeare's plays were written by Francis Bacon. At the very least, I suspect you are ever-so-near to your personal equivalent of those precious goods. Is there anything you can do to increase your chances of actually getting it? Here's one tip: Visualize in detail how acquiring the prize would inspire you to become even more generous and magnanimous than you already are.



CANCER (June 21-July 22): People are paying attention to you in new ways. That's what you wanted, right? You've been emanating subliminal signals that convey messages like "Gaze into my eternal eyes" and "Bask in the cozy glow of my crafty empathy." So now what? Here's one possibility: Go to the next level. Show the even-more-interesting beauty that you're hiding below the surface. You may not think you're ready to offer the gifts you have been "saving for later." But you always think that. I dare you to reveal more of your deep secret power.



LEO (July 23-Aug. 22): Some people believe unquestioningly in the truth and power of astrology. They imagine it's an

exact science that can unfailingly discern character and predict the future. Other people believe all astrology is nonsense. They think that everyone who uses it is deluded or stupid. I say that both of these groups are wrong. Both have a simplistic, uninformed perspective. The more correct view is that some astrology is nonsense and some is a potent psychological tool. Some of it's based on superstition and some is rooted in a robust mythopoetic understanding of archetypes. I encourage you to employ a similar appreciation for paradox as you evaluate a certain influence that is currently making a big splash in your life. In one sense, this influence is like snake oil, and you should be skeptical about it. But in another sense it's good medicine that can truly heal.



VIRGO (Aug. 23-Sept. 22): According to the Biblical stories, Peter was Christ's closest disciple, but acted like a traitor when trouble came. After Christ was arrested, in the hours before the trial, Peter denied knowing his cherished teacher three different times. His fear trumped his love, leading him to violate his sacred commitment. Is there anything remotely comparable to that scenario developing in your own sphere, Virgo? If you recognize any tendencies in yourself to shrink from your devotion or violate your highest principles, I urge you to root them out. Be brave. Stay strong and true in your duty to a person or place or cause that you love.



LIBRA (Sept. 23-Oct. 22): Marketing experts say consumers need persistent prodding before they will open their minds to possibilities that are outside their entrenched habits. The average person has to be exposed to a new product at least eight times before it fully registers on his or her awareness. Remember this rule of thumb as you seek attention and support for your brainstorm. Make use of the art of repetition. Not just any old boring, tedious kind of repetition, though. You've got to be as sincere and fresh about presenting your goodies the eighth time as you were the first.



SCORPIO (Oct. 23-Nov. 21): In Cole Porter's song "I Get a Kick Out of You," he testifies that he gets no kick from champagne. In fact, "Mere alcohol doesn't thrill me at all," he sings. The same is true about cocaine. "I'm sure that if I took even one sniff that would bore me terrifically, too," Porter declares. With this as your nudge, Scorpio, and in accordance with the astrological omens, I encourage you to identify the titillations that no longer provide you with the pleasurable jolt they once did. Acknowledge the joys that have grown stale and the adventures whose rewards have waned. It's time for you to go in search of a new array of provocative fun and games.



SAGITTARIUS (Nov. 22-Dec. 21): The English writer William Wordsworth (1770-1830) wrote hundreds of poems. Among his most famous was "I Wandered Lonely as a Cloud," which is also known as "Daffodils." The poem sprung from him after a walk he took with his sister around Lake Ullswater in the English Lake District. There they were delighted to find a long, thick belt of daffodils growing close to the water. In his poem, Wordsworth praises the "ten thousand" flowers that were "Continuous as the stars that shine / And twinkle on the milky way." If you are ever going to have your own version of a daffodil explosion that inspires a burst of creativity, Sagittarius, it will come in the coming weeks.



CAPRICORN (Dec. 22-Jan. 19): Your subconscious desires and your conscious desires seem to be at odds. What you say you want is not in precise alignment with what your deep self wants. That's why I'm worried that "Don't! Stop!" might be close to morphing into "Don't stop!"—or vice versa. It's all pretty confusing. Who's in charge here? Your false self or your true self? Your wounded, conditioned, habit-bound personality or your wise, eternal, ever-growing soul? I'd say it's a good time to retreat into your sanctuary and get back in touch with your primal purpose.



AQUARIUS (Jan. 20-Feb. 18): Sometimes you're cool, but other times you're hot. You veer from acting aloof and distracted to being friendly and attentive. You careen from bouts of laziness to bursts of disciplined efficiency. It seems that you're always either building bridges or burning them, and on occasion you are building and burning them at the same time. In short, Aquarius, you are a master of vacillation and a slippery lover of the in-between. When you're not completely off-target and out of touch, you've got a knack for wild-guessing the future and seeing through the false appearances that everyone else regards as the gospel truth. I, for one, am thoroughly entertained!



PISCES (Feb. 19-March 20): How can you ripen the initiatives you have set in motion in recent weeks? Of the good new trends you have launched, which can you now install as permanent enhancements in your daily rhythm? Is there anything you might do to cash in on the quantum leaps that have occurred, maybe even figure out a way to make money from them? It's time for you to shift from being lyrically dreamy to fiercely practical. You're ready to convert lucky breaks into enduring opportunities.

—Rob Breznay

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