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A L W A Y S F R E E

MAY 6 - 19, 2015

LITTLE VILLAGE

IOWA CITY'S NEWS & CULTURE MAGAZINE

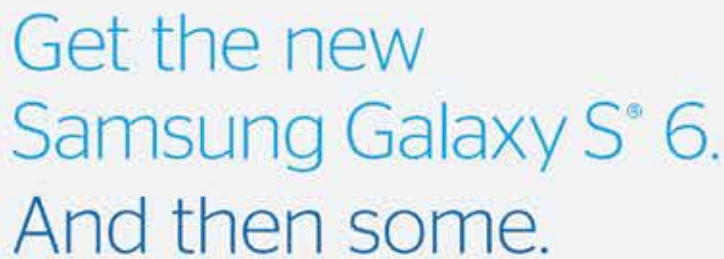


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IOWA CITY'S NEWS & CULTURE MAGAZINE

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MAY 6 - 19, 2015

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Photo by Adam Burke

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As the historic preservation debate heats up, civil discourse suffers.

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Are changes at the State Historical Society harming Iowa's archives?

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

Recently Trending on littlevillagemag.com

How to build a con: UI alum launches campaign for 2016 Cedar Rapids Comic Con

I would love to get involved with this event from a aural standpoint. What are comics, games & sci-fi all sound tracking to? Electronic Dance Music. — Matt Rissi

Mesquakie Park's buried history: After decades of closure, the former dump remains unchecked and unregulated

The history and facts you found are fantastic. Thank you for bringing this "park" into the public conversation. — Bocce Champion 2013

A community divided: Racial segregation on the rise in Iowa City

I'm always amazed by the number of apartment listings that specifically say "No Section 8" — Zach Peterson

As usual — the liberal elites in The People's Republic say one thing and do another. Do as I say and not as I do! And think as I tell you! — DeeDavis

Bread & Butter 2015

I love reading your magazine! I recently got a dog. ... It would be great if you could do an article about dog friendly places and spaces in Iowa City! — Anne Hansen

Minifame, thanks for the I.C. Kings shout out, Little Village Mag!! — Hugh Jindapants



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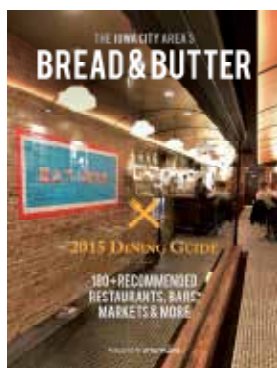
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COTTAGES, CONFLICT & CONTROL

As the historic preservation debate heats up, public discourse takes a misguided turn. • BY THOMAS DEAN



Let's be clear, this column isn't about the debate over Iowa City's Dubuque Street Civil War-era workers' cottages that are being torn down. This is a column about how we talk about it. Acrimony on both sides of the debate has filled our local media, online venues, Planning and Zoning Commission meetings, and City Council meetings. One of the cottages was demolished on Christmas night, and the "save the cottages" effort seems to have failed for the other two as well.

The debate in our community, as usual, has revolved around retaining the heritage and character of our community by preserving buildings of historical value and, on the opposite side, respecting the rights of private property owners. Calling the debate "contentious" is an understatement. At times, the rhetoric has gotten downright nasty.

My specific concern is with those on the private property "side" who have chosen to

CONSTRUCTIVE CONVERSATION

Open, civil and respectful dialog builds community.
Illustration by Zoë H. Brown

call those advocating for historic preservation "control freaks," claiming "all they want to do is control other people's lives." This is a common canard often hurled at liberals by some conservative voices when public and private interests clash. It is, at best, disappointing to see such simplistic rhetoric employed, whether it's in the gutter of the blogosphere or on the public airwaves. At worst, such trash talk stops any true debate in its tracks. To accuse the public good argument of being merely a personal desire for "control" not only demeans the person making that argument but diminishes the debate itself. To impute unfounded personal motivations to a public position is the worst kind of ad hominem attack.

For full disclosure, I will call myself a "liberal," though I find that label too constricting.

I do believe that in a good society—indeed, a democratic society—the public good sometimes outweighs private interests. The true debate should lie in where we draw that line—admittedly a difficult task and one that is perpetual. In fact, this debate may be the very definition of democracy itself as we mutually seek our individual and collective fates.

Given my own leanings, I know many of these "control freaks," as some gleefully call them. I would no doubt fall victim to such name-calling in such a debate as well. The motivation for the historic preservation of the Dubuque Street cottages hardly stems from a visceral, pathological desire to control others. It stems from a belief in the public good. It stems from a belief in one of the crucial elements of community as defined by sociologist Philip Selznick: historicity.

"The bonds of community are strongest when they are fashioned from strands of shared history and culture," Selznick says. "Hitoricity has prima facie moral worth. Rootedness and belonging make for individual well-being as well as commitment to others; and a sense of history is needed for sound collective judgment of means and ends."

It's no hard task to admit that the conflict between public good and private interest is often—even usually—a difficult one. In a capitalist system where historic preservation interests also exist, the conflict can be especially difficult and acute. But the debate must be undertaken. Yes, let's have that discussion. But it must be conducted in good faith on both sides. Name-calling and ad hominem attacks have no place in civil discourse.

In the past several years, when there has

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OLD CREAMERY THEATRE

been discussion over the demolition of several historic or character-laden properties—the Washington Street houses, the building where playwright Tennessee Williams lived, the Unitarian Universalist church building, the cottages, the United Action for Youth houses on Iowa Avenue—our community seems to

Name-calling and ad hominem attacks have no place in civil discourse.

have confronted with the same debate again and again. The best way to alleviate the debate is to inventory Iowa City's historic structures and determine once and for all what can and can't be torn down, while also acknowledging reasonable and appropriate accommodations to private property owners. For some reason, our community has failed at such a task since these situations crop up so often with protests so late in the process.

When the debate must come to public discussion, then, it is imperative that we all do what our early schooling should have taught us—speak with reason and respect our opponent. Not doing so is a major social failure in its own right. **lv**

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WHO'S HANDLING OUR HISTORY?

Cultural affairs officials in Iowa struggle to find a balance between access and preservation. • BY JOHN MILLER



Tallgrass Historians L.C. is a small, Iowa City-based business specializing in the research of historical information. The company is often called on by state and federal agencies planning to do preliminary research to determine if historically significant structures will be affected by large projects, like new roadways.

The work Tallgrass does is critical to maintaining Iowa's cultural history, but to do this type of work, they require ample access to documents housed at the State Historical Society (SHSI) Iowa City Research Center, located in the Centennial Building on the corner of Gilbert and Iowa streets.

Recent changes to the way the SHSI manages this collection, however, are making it increasingly difficult for Iowans—and businesses such as Tallgrass—to access its wealth of historical documentation.

Back in February, the Iowa Department of Cultural Affairs (DCA), drastically cut public hours. The building is now open Thursday through Saturday from 9 a.m. - 4:30 p.m.—a 40 percent decrease from the previous schedule. At the same time public hours were cut, the DCA introduced set “archival retrieval times” for a large portion of the collection, which limits the amount of public archive retrievals to 10 per week. For Full, these changes have fundamentally changed the way her small company does business.

“They will only retrieve things at these [specific] times, so my staff sits around waiting for one thing, or goes away and comes back, which is extremely inefficient,” Full said.

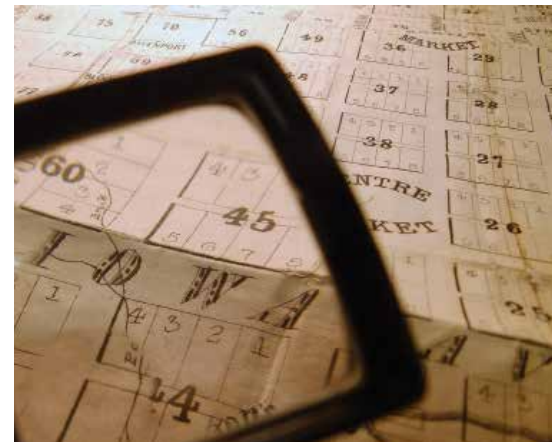
The longer it takes to access that information, the longer the project takes the company, and the more money they end up spending in the process.

“You don’t know in advance what you’re looking for to make a request for a retrieval time,” Full said. “It completely changes the business method that we’ve used here at Tallgrass, and I’m sure for everybody else, too. It’s incredibly chilling on research; it discourages research.”

According to an email from the DCA’s public information officer, Jeff Morgan, these changes to the day-to-day operation of the Centennial Building collection are the result of an ongoing, statewide “comprehensive collections planning process” as part of the DCA’s master plan. Morgan says this constitutes an assessment of the state of Iowa’s entire collection of archival materials, which are housed at about a dozen locations throughout the state.

The collection is comprised of more than 209 million items, including 1 million photographs, 110,000 artifacts, 40,000 cubic feet of State Government records, 75,000 newspaper microfilm reels, 15,000 cubic feet of manuscript collection and 300,000 historic books, Morgan wrote. He maintains that the DCA sees this comprehensive assessment as being necessary for the future of Iowa’s extensive collection. The assessment will be finished by July, and Morgan claims it will help the DCA find ways for the SHSI to adopt modern technology in order to, among other things, “expand access so Iowans across 99 counties can connect with their history.”

Full rejects the idea that an assessment of



PRESERVING IOWA'S ARCHIVES

The Centennial Building holds over 200 million documents, including many that record the history of Iowa City. Photo by Adam Burke

these materials is necessary, however.

“What archivists and librarians do as a profession, for a living on a daily basis, is assess the collection,” Full said. “There’s no one on earth who knows the collection at the Centennial Building better than [current special collections coordinator] Mary Bennett. She knows it by heart. This business about it being an assessment project is just a ruse. I don’t believe it.”

For many, including Full and Tyler Priest, an associate professor in history and sustainability at the University of Iowa, this assertion that Iowa needs to adopt modern technology to reach more people means the DCA is diverting funds toward digitization at the expense of preserving the physical collection itself.

“These people [at the DCA] don’t understand the importance of collections,” Priest said. “They will say that they are going to be providing greater access by digitizing, and creating exhibits, but you can only digitize a very small percentage of what the SHSI has, and if they’re worried about the budget, digitizing is not cheap.”

Priest says that the more often documents like, for example, a Civil War soldier’s diary are handled, the more degraded they become. And given the fact that none of the four current full-time employees at the Centennial Building are tasked with performing highly-technical processes like the deacidification of

paper, which are necessary to guarantee the long-term preservation of very old documents, the process of digitization seems daunting to say the least.

Full echoes many of Priest's concerns about the degradation of the materials themselves,

"We have to be better custodians of our history for our future generations."

—Tyler Priest

and adds that digitized records in an internet database often take more time to sift through than physical items at a library. Archivists save researchers time by knowing where materials are located within their collections, he says, adding that information can also be lost in the digitization process.

"Things can be stapled together in certain ways, or folded in certain ways, or may have smudge marks or little marginalia that may have been erased that just isn't going to transfer to a digital document," Full said.

This raises an important question: If digitization is inherently faulty, as some argue, why bother to digitize anything at all? Some would say, however, that this stance is short-sighted. A digital archive could expand access, especially to those with limited transportation. And while it's true that documents would need to be handled during the digitization process, one could argue a 'one-and-done' approach is more prudent, as opposed to maintaining a non-digital archive wherein the repeated handling of documents is unavoidable.

Though they disagree about the means, it's clear that both sides of the issue have the same interest at heart: striking a balance between accessibility and preservation.

That's not to say Full is entirely against the idea of digitization, either. She laments that the SHSI hasn't been digitizing local newspapers. According to Morgan, the organization has not converted newspapers to microfilm since 2009 due to budget cuts. From 1976 until 1992, the National Endowment for the Humanities supported the Iowa Newspaper Project (INP), which Morgan says allowed

the SHSI to create a preservation unit that was able to prepare newspapers for microfilming.

"After the INP concluded, SHSI contracted with a vendor to microfilm weekly newspapers published in Iowa, and many of the state's daily newspapers contracted directly with a vendor of their choice," Morgan wrote in an email.

There is some good news, however. In September 2014, the SHSI announced that it had secured the second of two grants from the National Endowment for the Humanities so that they could begin the Iowa Digital

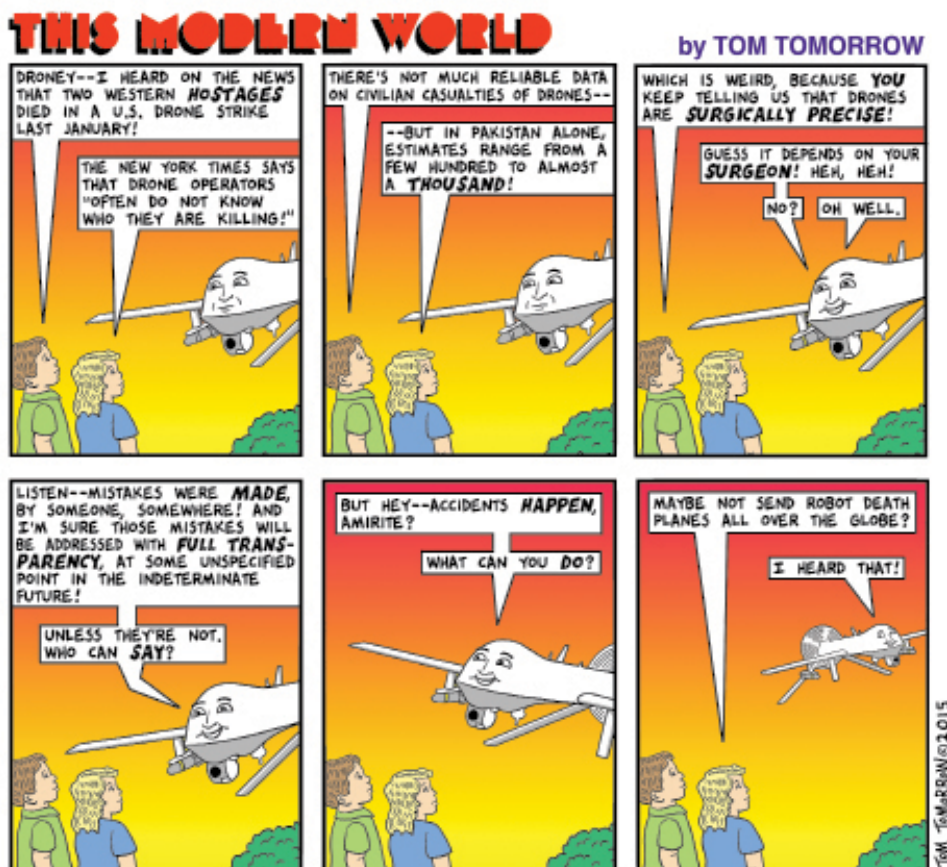
Newspaper Project (part of the National Digital Newspaper Program) to digitize selected Iowa newspapers published before 1923.

Full is still concerned about the present, however. She says newspapers can be one of

the best ways to find information about the history of an area, but due to the cheap material they're made from, they degrade quickly when not properly cared for, digitized or converted to microfilm. She worries that if the SHSI isn't able to act soon, there will be a gap in Iowa's history starting at the time of the budget cuts in 2009.

IowaWatch.org reported in March that newspapers collected since 2009 at the SHSI archives in Des Moines are currently being piled in stacks on the floor because they've run out of space on shelves. When asked about the conditions under which newspapers and other archival materials are being stored at the Iowa City Research Center, Morgan said that, "Our collections are being stored using the current More Product, Less Process archival standard," which is an archiving approach involving minimal processing and used by many libraries, including the Library of Congress.

There is also a growing concern among local historians and members of the community that Iowa City could lose the Centennial Building archive altogether. While the current state budget does not call for any cuts to the DCA's Historical Division through 2016,





there was a 27 percent decrease in funding between 2009 and 2013. While there was an increase of \$400,000 in funds in 2014, the state has not allocated any additional funding for staffing through 2016.

Raising further concerns of closure, last year the DCA hired New York-based consulting firm Lord Cultural Resources at a cost of over \$850,000 to conduct a broad assessment of Iowa's historical resources. Their report suggested that the Des Moines and Iowa City branches of the SHSI be consolidated into one facility. It also concluded that Iowa has one of the lowest ratios of archivist to cubic-feet of archive materials in the country, likely due to the dwindling staff numbers at the SHSI.

In 2012 there were 10 employees at the Centennial Building; today there are only four full-time staff members, tasked with the management of the entire Iowa City collection.

"The fact that there's only three or four people left in the Iowa City office is completely due to the intention on the part of the state agency to close the office," Full said.

Current staff have been instructed not to comment on the ongoing assessment, or the possible future of the Centennial Building. After being asked several questions related to the staffing history of the building, the employee produced a notecard from a pocket marked with official talking-points. As state employees, they aren't allowed to advocate for their jobs, the long-time employee said.

And while the future of the Centennial Building and the jobs of those who work there remains uncertain, so does the future of Iowa's historical archives.

"These materials are being neglected," Priest said. "We have to be better custodians of our history for our future generations, and we are not. How are we going to teach Iowa students Iowa history if we don't have those collections? It's one of the best collections in the country, and moving it to Des Moines would be bad, but what happens to them once they're in Des Moines?"

Priest added, "Given the word that we're hearing about reducing collections, and deaccessioning items, all we get [from the DCA] are platitudes about how these are exciting times for the Historical Society." **lv**

John Miller is an Iowa City-based freelance reporter. He's a University of Iowa grad and can't wait to ride in his first RAGBRAI this July.

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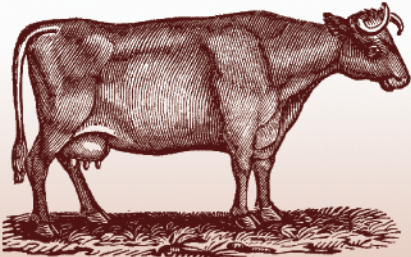


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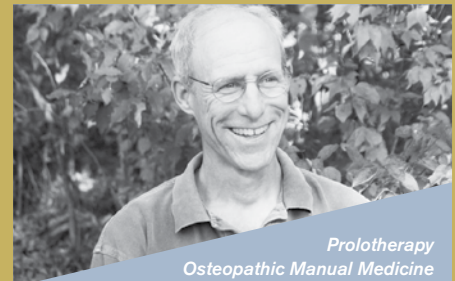
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Spruce up your patio hang time with a macramé hanging planter.
BY FRANKIE SCHNECKLOTH



Photos by Frankie Schneckloth

Macramé is a knotting art that dates to the 13th century, and while it has been popular for a while, it is definitely having a moment. Hanging planters made from knotted rope can be found in the home decor departments of big box stores and hipster retailers alike. But macramé hanging planters are cheap and easy to make on your own; they're also a great way step up your balcony, patio garden or living room.

MATERIALS:

- ROPE OR MASON CORD ABOUT 40 FEET LONG
- O-RING
- CERAMIC POT OR AN ALREADY POTTED PLANT (NOTHING TOO BIG OR HEAVY—IT WILL BE HANGING FROM YOUR CEILING OR BALCONY)
- SCISSORS

STEP ONE | PREP THE CHORD

This is a pretty straightforward project—the only skill you need is the ability to tie a good knot. The mason's cord I used is a little slick, so I was sure to get my knots nice and tight. If you are trying to hang a bigger, heavier pot, think about scaling up your cord to rope for better results.

Cut four lengths of cord that measure between nine and 10 feet each. This is a very generous amount of cord that will give you plenty of flexibility to make it bigger to accommodate a larger pot if you choose.

STEP TWO | SECURE THE HANGER

Line your four cords up together and thread them through the o-ring until you reach the half-way points of the cords. Taking each cord individually, measure an inch down from the o-ring and tie a knot connecting the two sides.

STEP THREE | START THE NET

Decide where you want the net of the plant hanger to begin. Depending on the size of your pot, you'll need about 18 to 24 inches of cord below this starting point that you'll be making to complete your weaving in order to hold the pot. Once you've determined where the net should begin, tie another knot in the folded lengths of each individual cord, doing your best to keep all the knots a consistent distance from the top.

STEP FOUR | BUILD THE NET

Lay your cord out on a flat surface, arrange it so that the loops through the o-ring lay flat, and untangle any unruly cords. Start by working with the two center cords, separating the strands beneath the lowest knot so you have four pieces. Tie the two center strands together in a strong knot about one or 1 1/2 inches from the knot above. Now you'll have a strand on either side with the knotted strands in center.

Repeat this step with the two closest strands to the right of the center, tying a strong knot about one or 1.5 inches from the knot above. Repeat with the two closest strands to the left. Take the two remaining single strands (one is on the far left, the other the far right) and knot together just as you've done previously, one or 1.5 inches from the knot above.

STEP FIVE | FINISH THE NET

The next round of knots will come one or 1 1/2 inches below the previous knots. Tie each strand in a knot with the strand directly to the right until you've tied everything together. Repeat this step again about one to 1 1/2 inches lower to complete your final row of net. Then group all the strands together, tie them all in a knot about half an inch below the last row of net. You will have excess cord that hangs down like a tassel.

STEP SIX | POSITION THE POT

Part the strands near the o-ring to nestle your pot into place. Your net should begin around the lip of the pot and reach the bottom of the pot. If you have a bigger pot, you might need to add another row of net. If that's the case, undo the final knot and repeat Step Five. When you've got a final presentation you like, snip any excess cord, then find a sunny spot and hang your planter. **lv**

Frankie Schneckloth lives and works in Iowa City.

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THURSDAY, MAY 14

HD Broadcast: National Theatre Live

IVAN THE TERRIBLE

SATURDAY, MAY 16

HD Broadcast: Bolshoi Ballet

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BREW OF THE MONTH: MAY
FORBIDDEN TRAVELER APPLE ALE

The Traveler Beer Company | Burlington, Vermont

Among the newcomers to Iowa's beer shelves is The Traveler Beer Company, which began distributing in the state earlier this year. Their shandy-inspired brews are perfect for sipping on sunny, spring afternoons, and Forbidden Traveler Apple Ale is a beer that you'll want to pack inside a cooler to enjoy on a picnic, or while lounging with friends on a patio or porch.

Pour into a favorite pint glass. The color is a cloudy, dirty dishwater straw. A finger of eggshell-colored head will leave an even skim and ring around the edge. Sweet and fruity, the aroma is reminiscent of apple sauce and sparkling apple cider. It is tart, too, much like an apple-flavored Jolly Rancher. Lemon peel is also noticeable, and the combination of lemon and apple aromas makes the beer smell like watermelon.

Forbidden Traveler is a sweet and refreshing wheat ale brewed with real apples. Much like a shandy, it is full-bodied with a soft mouthfeel. Apple is not as dominant in the flavor as it is in the smell, but it is still present, again similar to apple candy. Flavors of lemon and wheat are prominent as well.

SERVING TEMPERATURE: 45°F.

ALCOHOL CONTENT: 4.4 percent ABV.

FOOD PAIRINGS: Though the brewery did not have any specific food pairing recommendations, Randy Mosher's trusty book, *Tasting Beer: An Insider's Guide to the World's Greatest Drink*, suggests pairing cheese and lighter food like salads and chicken with American wheat ales.


WHERE TO BUY: Forbidden Traveler Apple Ale is available at most major beer retailers.

PRICE: \$8-9 for a six-pack of bottles. **lv**

Casey Wagner works and lives in Iowa City.



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ROCK CRITIC RETROSPECTIVE

Jessica Hopper began her career writing punk fanzines. Now *The Pitchfork Review* editor-in-chief, she recently published her groundbreaking work, *The First Collection of Criticism by a Living Female Rock Critic*.

BY KEMBREW MCLEOD

Over the last two decades, Jessica Hopper has established herself as a leading music critic with her sharp, fierce writing. She has also helped make room for more feminist voices in everything from underground punk fanzines to high profile online outlets like *Pitchfork*, where she works as a senior editor and as the editor-in-chief of *The Pitchfork Review*, a quarterly print journal dedicated to long-form music writing.

"I started freelancing when I was 15, so I have an exceptionally large body of work for someone who is 38," Hopper told me a couple weeks after her appearance at Mission Creek Festival. Just a fraction of that material appears in *The First Collection of Criticism by a Living Female Rock Critic*, out this May with Featherproof Books.

In true punk rock style, Hopper's title concisely and forcefully highlights the gender inequity that still exists within the world of music writing. Yes, her book really is the first collection of writing by a living female music critic. (This is 2015, people!)

When Hopper began pursuing the idea of anthologizing her writing, it was greeted with resistance. "What I would hear from people who were either agents or in major book publishing, basically what I was told was that I have to be 'canonical.' I have to be dead." Fortunately, she found a home for the book after her friend Tim Kinsella became editor and publisher of Featherproof Books, which is based in Chicago, where also Hopper lives.

The *First Collection of Criticism by a Living Female Rock Critic* started out as a kind of joke title between Kinsella and Hopper, though it only took a couple days for it to become the actual title.

"The reason is that I don't want any other woman who wants to write an edited collection of music essays to be told there is no precedent. This is like the flag in the ground. The precedent exists, let's have the second, third, fourth, fifth book come out," she said. "Also, it wouldn't be my book if there wasn't a little feminist 'fuck you' in the title."

Based on pre-orders, Hopper's book has gone into its second printing before being sold in stores. This is important because publishers and literary agents pay close attention to previous book sales when considering new projects. "Look at what happened with Roxane Gay's *Bad Feminist*," Hopper said. "The success of that book opened up a market. It made feminist op-ed a thing, in a real way that was not tokenized. People have jobs because Roxane Gay's book did well."

As an independent publisher, Featherproof





genuinely understood what Hopper's work meant "within our punk rock, radical weirdo Midwestern community"—as she put it—compared to a New York trade press editor who was far removed that world. "To be able to do it in a community, rather than as a transaction, very much reflects what I write about in the book and what is important to me," said Hopper.

**"Every female
music critic
I know has
at least one
book in her."**

—Jessica Hopper

Jessica Hopper's politics developed when she was young, and by fourth or fifth grade she began identifying with feminism (though she didn't necessarily call it that at the time). "My parents are editors, and I was a weird loner kid," said the Minneapolis native. "My mom was the editor of the daily paper, and I would get home from school each day and read the paper." Through newspapers and magazines, she became more politically aware. "I was concerned and worried about the world from an early age, so I think that was my nascent feminism."

When Hopper was 12, she became deeply interested in the protracted battles over the state's parental consent law. "There were

BRINGING FEMINISM TO ROCK

CRITICISM | Jessica Hopper has been writing since she was a teenager when she interviewed Kathleen Hanna. Illustration by Cheryl Graham

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these girls not that much older than me having to drive to another state to get an abortion, and even though I hadn't so much as kissed a boy, it was such a lynchpin moment in my life. So during summers I wouldn't go to camp, I would volunteer at the NOW phone bank or NARAL," Hopper explained. "From fourth to seventh grade, I hung out with adult anti-nuclear activists."

A self-identified "super weirdo," she was drawn to punk during this time. "I was doing a fanzine purely out of love of music," Hopper told me. "*Hit It Or Quit It*, which I did for 15 years—from age 13 to 28. I had a commitment." This led to her involvement in the early 1990s feminist movement known as Riot Grrrl, which started at the age of 15 when Hopper interviewed Bikini Kill lead singer Kathleen Hanna during the band's December 1991 stop in Minneapolis.

"I saw her onstage and it scared the shit out of me. I mean, I had seen Babes in Toyland, but this was different." Bikini Kill's first national tour caused ripple effects in every place they played. "Their presence was a paradigm shift," Hopper says. "It was like, 'Oh, Riot Grrrl, what I do has a name.'"

"I brought the [*Bikini Kill* #2] fanzine home and it took two days before I opened it, but it was all I could think about," said Hopper. "This was Sunday, like a hardcore matinee, and by Tuesday I mimicked her entire outfit. I cut off skirts and I made a shirt that said 'Girl,' and I took my tights and made a garter and all this stuff, and by Tuesday I looked like that. It made a big impact."

Bikini Kill carved out a space for women and girls who had been marginalized since the early days of punk—both in the "mosh pit" and within this subculture, more generally. I ask Hopper if she sees a parallel between what Bikini Kill did in the world of music and what she is trying to do with *The First Collection of Criticism* by a Living Female Rock Critic.

"Every female music critic I know has at least one book in her. There's a lot of places where it seems like we have to get permission before that happens, and sometimes someone's success can underwrite that permission," Hopper said. "Not to be a 'pat myself on the back, Jesus-y, feminist martyr' or anything, but that's what I want to do—bring people up with me, in with me through the door." **IV**

Kembrew McLeod still treasures the memory of seeing Bikini Kill for the first time in a friend's basement, which pushed him to confront the sexual politics of "the pit."

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PHOTOS AND WORDS BY DAWN FRARY

Iowa City



6

22

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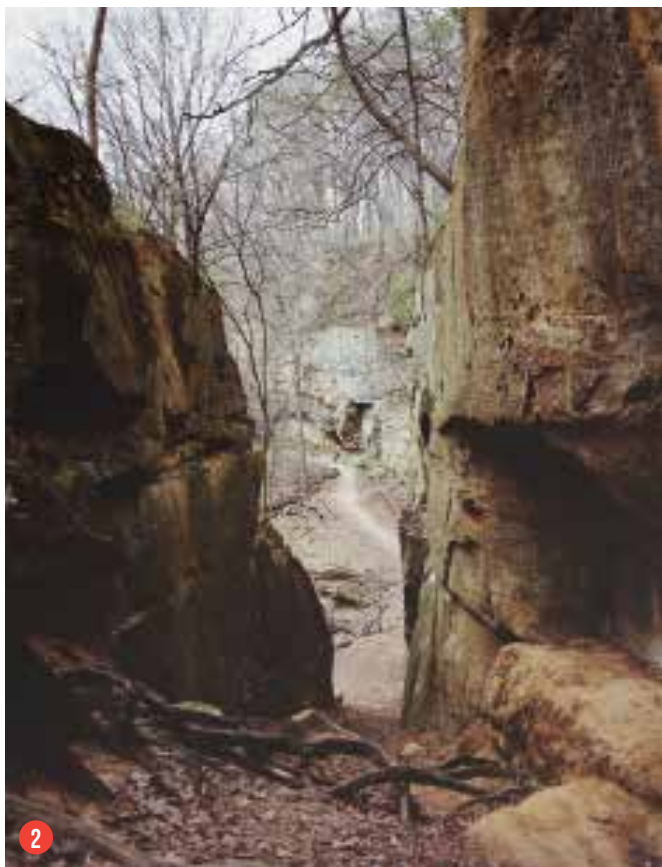
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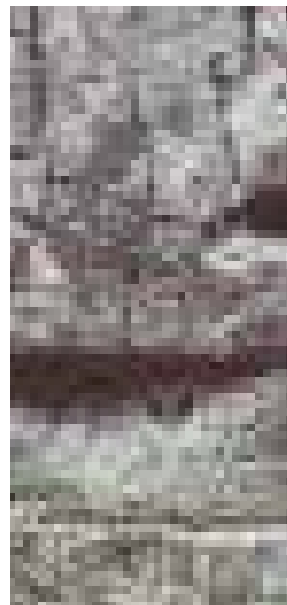
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3



A FEMINIST POLICE PROCEDURAL

From the well-developed female protagonist to empathy for the victims at the center of its plotlines, *The Fall* avoids being another crime show depicting desensitized violence against women. • BY MELISSA ZIMDARS



American television is known for being especially violent against women, or for depictions of sexual violence. Crime shows like *CSI*, *Criminal Minds*, *Stalker* and *True Detective* generally portray women as victims of murder, sexual assault, abduction, stalking and other horrendous crimes. Of course women are more likely to be victimized, making these representations, perhaps, just a reflection of our regrettable reality, but it's arguable that television violence also contributes to that reality.

While I don't believe television directly makes individuals violent, I do believe there to be a relationship between the on-screen and the off-screen, between the violence and objectification we see in crime show after crime show and the violence, victim-blaming and victim-silencing that occurs in our own neighborhoods. Personally, I worry about my own desensitization to these fictionalized images on television and sometimes wonder whether they further numb my emotional response to reports of sexual violence in real life.

And that's why I'm sick of all the sexual violence proliferating our televisions and, of course, our communities. I'm sick of camera shots that linger on bound limbs and exposed skin, on expressions of terror and bloody

Too many women are treated as just another case of the week.

crime scenes. Too many women are treated as just another case of the week to be solved by television detectives, and it's hard to encourage viewer empathy for the inhuman, the body treated as mere evidence.

Given this constant objectification of women's bodies, an objectification that doesn't

stop after death, apparently, it's unsurprising that crime or police series are generally seen as being the antithesis of feminist entertainment.

However, one BBC show, *The Fall*, is working to reverse this trend and is even gaining popularity amongst U.S. viewers, who generally love violence. *The Fall* features Detective Superintendent Stella Gibson, played by Gillian Anderson, who investigates a serial killer, Paul Spector, played by Jamie Dornan (of *Fifty Shades of Grey*). Not only is Gibson portrayed as a superior detective in comparison to her male counterparts, but she is overtly and unapologetically feminist. For example, when asked by a male colleague, "Why are women emotionally and spiritually so much stronger than men?" Gibson responds by saying, "Because the basic human form is female. Maleness is a kind of birth defect." In another episode, Gibson quotes Margaret Atwood in a

EFFECTIVE DETECTIVE | Stella Gibson (Gillian Anderson) hunts a serial killer in *The Fall*.

discussion about the gendered realities of violence: "Men are afraid that women will laugh at them. Women are afraid that men will kill them."

The Fall is a welcome feminist intervention to the police procedural for other reasons, too, including the fact that women are not only the most well-developed and complex characters on the series, but they are also the strongest and most supportive of one another. Further, the show is sex-positive and doesn't

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entertain the too-common television trope of women sacrificing personal success in order to achieve professional success.

But, perhaps, more importantly, *The Fall* humanizes those who have been victimized by Spector, detailing each woman's history, delicately and selectively depicting the bodies of victims, and allowing Gibson to express sadness and anger toward the perpetrators of such crimes, even crying for one deceased woman, Alice Monroe. Conversely, Spector is one-dimensional, hollow, weak and altogether ordinary in his hate for women, and Gibson doesn't hesitate to call him out as being such, saying, "You are a slave to your desires, you have no control at all, you are weak, impotent, you think you are some kind of artist, but you are not ... you try to dignify what you do, but it's just misogyny, age-old male violence against women."

Gibson is also sensitive to the way victims are talked about by her fellow Belfast detectives. When one woman is framed as being "innocent," or virtuous, Gibson points out the implications of such a description by explaining, "What if he kills a prostitute next or a woman walking home drunk, late at night, in a short skirt? Will they be in some way less innocent, therefore less deserving [of our empathy/sympathy]? Culpable? The media loves to divide women into virgins and vamps, angels or whores. Let's not encourage them." This echoes the same push in our own community to stop blaming the victims of crime and to instead focus on those who perpetrate violence as well as the social norms, systems and institutions that implicitly condone such violence.

For these reasons, *The Fall* critiques the very genre to which it belongs and the society within which its narratives resonate. Of course, the show can still be faulted in numerous ways (can we seriously get some more women behind the camera?!), and the violence is still hard to watch, but hopefully it demonstrates a more empathetic, compassionate and nuanced way to tell stories of violence against women, stories that fight against such trends rather than reveling in them. **lv**

Melissa Zimdars just marathoned the first two seasons of The Fall on Netflix and thinks you should, too.

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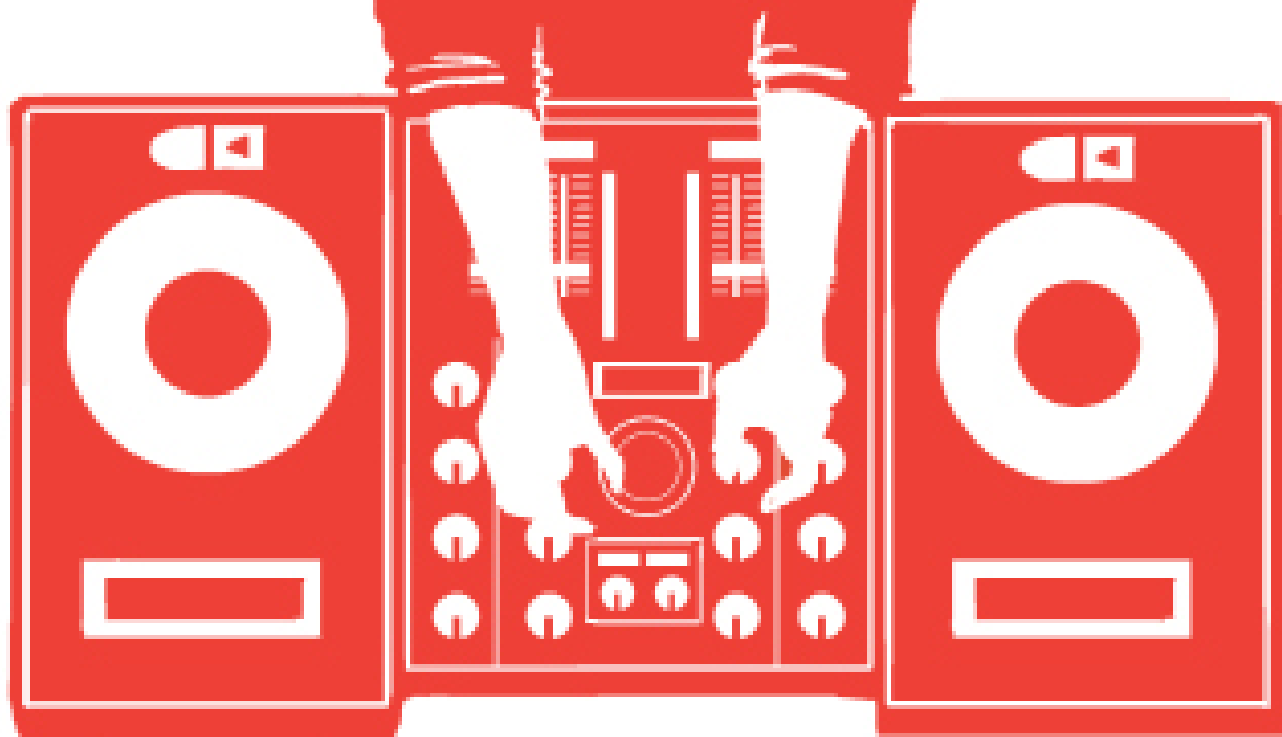
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SOLAR CATHEDRAL | P. 24

HAWKEYE DOWNS, MAY 15

'THE MAKING OF ZOMBIE WARS' | P.29

ALEKSANDER HEMON READS FROM HIS NOVEL AT PRAIRIE LIGHTS, MAY 14

RIVERSIDE JAM | P. 28

CITY PARK, MAY 10

CELEBRATING THE SOLAR CATHEDRAL

Matt Rissi celebrates 15 years of Solar Cathedral Productions with an anniversary party featuring Berlin techno act Pan-Pot. • BY KENT WILLIAMS

Throughout the '90s, rave parties became a pop-culture phenomenon—including the infamous, laughable 'rave' shown in *Beverly Hills 90210*—and a target for tabloid media and law enforcement hysteria. Rave culture flourished in the Midwest, as far-flung ravers connected over AOL and the nascent internet. People would learn about events in neighboring states and travel hundreds of miles to stay up all night and dance, and then take turns sleeping on the way home.

Local DJ, producer and promoter Matt Rissi connected with the Iowa scene in the mid-1990s, attending the now-legendary Digital Perceptions events put on by Rissi's friend and occasional musical collaborator Coleman Greenhaw. Rissi caught the DJing bug and began playing parties soon afterwards. (Full disclosure, Kent Williams was in the Rotation crew that did dance events at Gabe's in the

'90s and booked Matt and Coleman.)

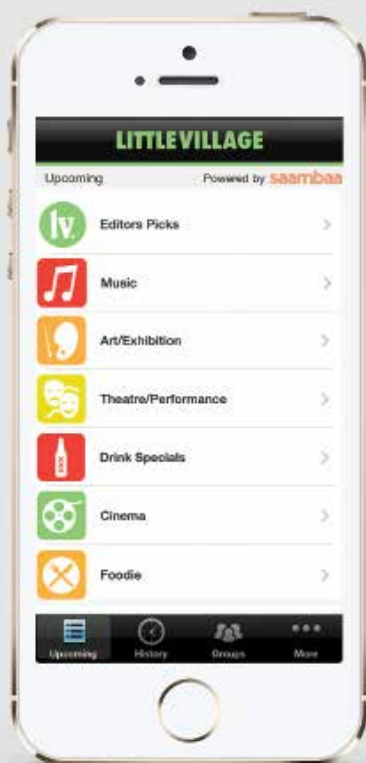
Starting in 2000, Rissi began producing his own events. "I wanted to play on big sound systems, but I didn't want to have to hit up promoters or ask people to put me on," he said. "I just wanted to make it happen for myself."

Using the name "Solar Cathedral Productions," Rissi started out with DIY dance parties, eventually building an audience and graduating to large-scale events with hundreds of loyal fans.

"Fifteen years later, here we are, where we've come from keg parties and folding tables to a full-scale concert event with big flying line array sound systems and light installations," Rissi said.

Solar Cathedral is known for its series of

RISSI'S REIGN | Matt Rissi celebrates 15 years of Solar Cathedral with a special anniversary show at Hawkeye Downs on May 15. Photo by Hazin



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Halloween, New Year's Eve and Pornstar's Ball parties. The Pornstar's Ball events grew naturally out of using Cedar Rapids' gentleman's clubs as venues; they were the only venues licensed to stay open past 2 a.m. It was also natural to include the club's showgirls. In the context of a mixed audience—straight and gay, male and female—they were a sensual visual addition instead of being solely the focus of male prurience.

Rissi's events—presented in licensed venues with uniformed security—are a long way from the outlaw raves of the '90s, or the gigantic cake-throwing spectacles of today's EDM festivals. Musically, Solar Cathedral events focus on current underground techno and

my shit. They are trying to find out where I'm doing shows next and contacting those venue owners to talk them out of working with me," said Rissi. "But I have good relations with the venue owners. They know that a techno party is not a rave like it used to be. They just hear the word 'rave,' and they immediately think of the liability and the drugs. But I want to put on a legitimate event that is legal and safe for all of my patrons, and they're making it hard for me to do that."

Despite his difficulties with the police, Rissi has been able to organize a 15th anniversary party for Solar Cathedral productions at the Hawkeye Downs Speedway and Expo Center on May 15, headlined by Berlin act Pan-Pot.

"They're big-deal guys who very rarely play the United States," said Rissi. "For this leg of their North American tour, they're only playing Montreal, Toronto, New York City and Cedar Rapids."

Pan-Pot's performances blur the line between live perfor-

mance and DJing. They are known for bass heavy, sleeky minimal techno, which on a big sound system becomes as much a physical experience as a musical one. Their tracks have techno's trademark repetitive music figures set against a restless soundscape of abstract crackles and fizzing sound, with each drum hit defining a different reverberant space.

Coleman Greenhaw (aka AGC3) is also performing. Coleman has moved to California, but is flying back to participate. A mainstay of the Iowa City dance music scene for almost 20 years, his performance will in ways be a reunion with several hundred of his closest friends.

Like previous Solar Cathedral events, the 15 year celebration will have an overwhelming audio-visuals, with music purpose-built to make you want to dance. But more than that, it will have the vibe of a reunion, pulling together the current crop of neo-ravers with the old-school dance veterans.

"We've come a long way," Rissi said, "and it's going to be a very special event." **IV**

Kent Williams lives and works on the north side.

It will have the vibe of a reunion ... the current crop of neo-ravers with the old-school dance veterans.

house music. The DJs and performers who've been featured in Solar Cathedral events (like Speedy J and Chris Liebing duo performance as 'Collabs,' DJ Hyperactive, DVS1 and Hoodtek), are usually only familiar to only those already in the techno scene.

Unfortunately, though Solar Cathedral has a great record for safe, orderly events, the Cedar Rapids Police Department and city council have been less than enthusiastic about all-night dance parties.

"We had some noise complaint issues out at the Lumberyard [a Cedar Rapids gentleman's club]," Rissi said. "But it's zoned industrial, so we fought the police about an illegal 24-hour decibel restraint that we weren't breaking. And they let us go all night. But the following year when they saw us there again, they decided to go in and talk to the venue owners and urge them to not work with me."

By invoking an old city ordinance prohibiting dancing on Sundays and past 1 a.m. the rest of the week, and also threatening venues with a "nuisance" status that would accrue fines every time officers were called out, the CRPD and city council have jeopardized Rissi's ability to put on parties.

"The CRPD and the city council are all over

WED., MAY 6

/MUSIC: SunSquabi, Blue Moose Tap House, \$8 - \$10, 9 pm | Self-described "electronic hydro-funk experience" out of Boulder, Colorado.

Ugly Radio Rebellion w. Ike Willis, Gabe's, \$10, 9 pm | Band from Detroit, Michigan, performs works of Frank Zappa with Ike Willis, who was a member of Frank Zappa's touring band.

/LITERATURE: Vivian Gornick, Prairie Lights, Free, 7 pm | Gornick reads from her thoughtful and honest memoir *The Odd Woman and the City*, exploring her personal, decades-long relationship with New York City's people and culture.

Talk Art, The Mill, Free, 9 pm | Writers' Workshop attendees present their works to the public.

/CINEMA: Seymour: An Introduction, FilmScene, \$9, 5:30 pm | This documentary by Ethan Hawke examines the life of Seymour Bernstein, a promising concert pianist who chose many years ago to forgo his career in music to teach, and serves as a meditation on life in the arts.

She Freak, FilmScene, \$4, 10 pm | A waitress seeks out the thrilling life of the carnival, but she finds out that the freakshow is a little too freaky for her liking.

COMMUNITY: Artist Open House, CSPS Hall, Free, 5 - 7 pm | An opportunity for artists of all disciplines to network and to enjoy a tour of CSPS Hall. The event includes a short presentation about services Legion Arts offers to area artists.

THURS., MAY 7

/MUSIC: The Gratest Story Ever Told, Yacht Club, \$5, 10 pm | Grateful Dead cover band from Davenport, Iowa.

Locally Owned, The Unusual Suspects, Gabe's, Free, 10 pm | Local area bands get the spotlight before a set from the multi-genre spanning Unusual Suspects.

/CINEMA: Seymour: An Introduction, FilmScene, \$9, 5:30 and 7:30 pm | This documentary by Ethan Hawke examines the life of Seymour Bernstein, a promising concert pianist who chose many years ago to forgo his career in music.

/THEATRE-AND-PERFORMANCE: Great White Narcs, Public Space One, Free, 7 pm | Local improv troupe performs.

Knock 'Em Dead Comedy Tour, The Mill, \$6, 10 pm | Comedian Andrew Ouellette and filmmaker/cancer survivor Jake Daniels bring their national tour to Iowa City, marrying tragedy and comedy while raising funds for childhood cancer research.

/FOODIE: Mother's Day Sampling Event, New Pioneer Food Co-op Coralville, Free, 4:30 pm | Try samples of wines, chocolates and our chef's take-away brunches.

/EDUCATIONAL: Bookbinding workshop, Public Space One, \$25, 6 pm | Learn how to fashion a leaf/board book.

FRI., MAY 8

/MUSIC: Tallgrass w. Cedar County Cobras, Dead Trains, Gabe's, \$7, 8 pm | *A night of gravel road rock and roll, acoustic and blues performed by the three bands.*

Heatbox w. The Jumbies, Yacht Club, \$10, 10 pm | *Solo acapella beatboxer Heatbox brings his covers, original material and spit to the stage.*

A Lot Like Birds w. I The Mighty, Artífex Pereo, a(void), Blue Moose Tap House, \$13 - \$15, 6:30 pm | *Four bands showcase experimental sounds, as well as indie alternative and punk rock music.*

Figure w. Bear Grillz, Dem Boyz, Kill OG, Blue Moose Tap House, \$15 - \$20, 9 pm | *Alternative electronic, EDM and dubstep bands perform for a night of dancing.*

UNICEF Tap Project Benefit, The Mill, \$5 - \$8, 9 pm | *Musicians and speakers come together to perform, raise awareness and fundraise for access to clean water for children around the world.*

/CINEMA: *Clouds of Sils Maria*, FilmScene, \$9, see website | *A well-regarded actress uncomfortably confronts what it means to be middle-aged in her profession when she is cast against a budding starlet in a play that originally made her famous.*



Photo by Richie Akers

/THEATRE-AND-PERFORMANCE: *Barefoot in the Park* (pictured), Giving Tree Theater, \$16 - \$120, See Website | *Giving Tree Theater, a new company in Marion, is putting on Barefoot in the Park as part of its innovative mission. The classic comedy about newlyweds in New York City was a notable high point in playwright Neil Simon's career—Barefoot in the Park ran on Broadway for 1500 performances over the course of four years. In the movie adaptation, Robert Redford played the male lead, co-starring with Jane Fonda.*

As part of its mission, Giving Tree Theater gives a portion of every production's profits to human services non-profit organizations. In their recent production of *The Miracle Worker* they donated to Camp Courageous of Iowa, a recreational facility for people with disabilities. In a climate where most theatre companies struggle to support themselves with ticket sales and donations, Giving Tree's commitment to helping others is a remarkable achievement. Through May 24. —Jorie Slodki



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/THEATRE-AND-PERFORMANCE: Michael Jackson Dance Forever Party, Public Space One, Free, 6 pm | A marathon dance party featuring the lectures of dance scholar Elizabeth June Bergman. From 6-7 pm, Bergman will be presenting three papers on Jackson's dance work with Q&A following. Dancing at 7:30 pm. Children welcome.

/LITERATURE: Ink Lit Mag No. 8 Reading, Prairie Lights, Free, 7 pm | UI undergrad writers converge to share poetry and prose from the forthcoming issue of Ink.

/ART-AND-EXHIBITION: Arts and Crafts fundraiser, CSPS Hall, \$40, 6:30 pm | This fundraiser features art viewing, a craft beer tasting with appetizers and an art auction featuring works made by local artists. The auction begins at 8 pm. Proceeds support Eastern Iowa Arts Academy. The event is presented by the American Advertising Federation.

/FOODIE: 11th Annual Benz Beerfest, Benz Beverage Depot, \$20-\$30, 1-5 pm | Over 200 beers from roughly 60 breweries available for tasting in one place. Proceeds from the event benefit the American Heart Association.

SAT., MAY 9

/MUSIC: Aaron Kamm & The One Drops w. Das Thunderfoot, Yacht Club \$7, 10pm | A reggae and blues band from St. Louis and a local Iowa City rock band perform.



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Six Organs of Admittance, The Mill, \$12, 9 pm | Acoustic and electronic band that aims to "merge the styles of fingerpicked acoustic guitar with more improvisational drone elements."

John June Year w. Holy White Hounds, KICK, Gabe's, \$5, 9 pm | Midwest bands join forces for a night of bouncy rock tunes.



/CINEMA: Iron Giant, FilmScene, \$2.50, 10 am | Set against 1950s America during the Cold War, a nine-year-old boy finds an alien robot who has crash-landed near a small town.

/THEATRE-AND-PERFORMANCE: This Is Only A Test, Student Comedy Showcase, Englert Theatre, Free, 6 pm | Students in a UI stand-up comedy class put their skills to the test. Hosted by local comedian and professor Megan Gogerty.



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/ART-AND-EXHIBITION: *Looker* opening reception and community forum, Public Space One, Free, 6 pm | Highlighting photography by Taylor Yocum and KT Hawbaker-Krohn with Laurie Haag, this exhibition seeks to showcase and empower women through their projects "Guarded" and "Nudes Leaked."

SUN., MAY 10

/MUSIC: Riverside Jam, City Park, \$10 or ten canned goods, 12-10 pm | The fourth annual Riverside Jam Music and Arts Project returns featuring the music of Zeta June, Jumbies, Soul Phlegm and Candymakers, among others. Proceeds benefit The Crisis Center of Johnson County.

Riverside Jam After Party w. Zeta June, Gabe's, 10 pm, \$5 | The Riverside Jam party continues at Gabe's with a performance by Zeta June, a psychedelic dance-rock band based in Denver, Colorado.

Photo by Elizabeth McClay



Upon a Burning Body (pictured) w. The Point Past Insanity, A Vicious Cycle, Without a Shadow, The Blue Moose Tap House, 6:30 pm, \$15-\$17 | Deathcore metal band.

Tyrone Wells w. Dominic Balli, Emily Hearn, The Mill, 7:30 pm, \$18-\$22 | Acoustic pop singer/songwriter who has been featured on Grey's Anatomy, Vampire Diaries and One Tree Hill, among many others.

TUES., MAY 12



/LITERATURE: Sarah Kanouse & Nicholas Brown, Prairie Lights, Free, 7 pm | Iowa City authors Kanouse and Brown discuss their book on the legacy of European colonization of the Midwest, Re-Collecting Black Hawk: Landscape, Memory, and Power in the American Midwest.

WED., MAY 13

/MUSIC: Phinehas w. War of Ages, Death of an Era, Apollo Skies, The Blue Moose Tap House, 6 pm \$13 - \$15 | Modern death-metal bands sing spiritual Christian lyrics. Shen Teh, Keeley Filgo, Waking Robots, Boh Doran, Gabe's, Free, 9 pm | Four indie sirens perform with haunting vocals and alternative pop.

THURS., MAY 14

/MUSIC: Ancient River w. Dead Feathers, Zuul, Gabe's, Free, 7 pm | Murky psych bands perform a night of crunchy guitar driven metal.

/CINEMA: Iron Giant, FilmScene, \$2.50, 3 pm | Set against 1950s America during the Cold War, a nine-year-old boy finds an alien robot who has crash-landed near a small town.

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/LITERATURE: Aleksander Hemon, *Prairie Lights*, Free, 7 pm | National Book Award finalist Hemon will read from his novel *The Making of Zombie Wars*, described as a "seriously funny rollercoaster ride of sex and violence."

/THEATRE-AND-PERFORMANCE: The Janice Ian Experience, *The Mill*, Free, 9 pm | Iowa City's all-female improv troupe brings their bizarre imaginings to the stage.

/EDUCATIONAL: Bookbinding workshop, *Public Space One*, \$25, 6 pm | Learn how to fashion an accordion book.

FRI., MAY 15

/MUSIC: Inti-Illimani, *Iowa City Ped Mall Fountain Stage*, Free, 6:30 pm | A nationally popular Chilean band known for blending traditional European music with Latin American rhythms. Inti-Illimani were banned from Chile when Augusto Pinochet assumed power in 1973 and were not allowed to return to Chile until 1988.

Jazz After Five w. The Blake Shaw Group, The Mill, Free, 5 pm | Residents and students in Iowa City gather for an intimate jazz session.



Photo by Zak Neumann

Christopher the Conquered (pictured) w. Gloom Balloon, Dagmar, The Mill, \$8, 9 pm | *The Des Moines indie-pop pianist and singer has been likened to Jeff Buckley for his soulful, emotional style.*

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Groovement w. The Candymakers, Yacht Club, \$7, 10 pm | *Groovement*, a funk-rock band from Arkansas, with lead vocal, Alex Carr, who is a 2011 American Idol Hollywood contestant, and The Candymakers, a sultry blues band, perform.

Exit, Emergency w. The Easy Mark, We Have Your Satellite, Survival Soundtrack, Cliffdiving, Gabe's, \$5 - \$7, 5:30 pm | A full night of pop-punk is on the menu as five bands perform their catchy sets.



Photo by Moni Haworth

LA Witch (pictured) w. Jeremy Porter & the Tucos, Paperhead, Burning Hands, Gabe's, \$7, 10 pm | All-female punk band LA Witch headline a night of garage and power-pop tunes.

SAT., MAY 16

/MUSIC: Winterland, Gabe's, \$10, 10 pm | Local Grateful Dead Tribute band will perform a set of covers.

Bones Jugs N Harmony w. Cedar County Cobras, Yacht Club, \$5 - \$7, 10 pm | Bones Jugs N Harmony plays new experimental and acoustic sounds. Cedar County Cobras performs gravel road rock and roll.

SUN., MAY 17

/MUSIC: The Uncredibles w. Dr. Dan, Gabe's, Free, 9 pm | Multi-instrumentalist Ben Daniel of The Uncredibles brings his St. Louis band and its raw, rocking songs to Iowa City.

/THEATRE-AND-PERFORMANCE: Was The Word, Englert Theatre, Suggested Donation, 7 pm | *Will the end come with a bang, or a whimper?* Join this storytelling series for the final show of the season to hear what local writers have to say on the theme "The End is Near." Proceeds from the evening go to a local nonprofit organization. —JS

/LITERATURE: Free Generative Writing Workshop, Public Space One, Free, 5:30 pm | Workshop participants are invited to explore and write on a prompt, and receive feedback from fellow workshopers and the monthly guest writer.

MON., MAY 18

/MUSIC: The Underhills w. The Men From...Beyond, Crystal City, Gabe's, \$5, 9 pm | Three Midwest bands gather for a night of folk and rock and roll.

TUES., MAY 19



/MUSIC: Lovebirds (pictured), The Mill, \$8, 8 pm | San Diego female pop-folk singer/songwriting duo perform their harmonic and tender songs.

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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 **Starlight Story Time**, Cedar Rapids Downtown Library Free, 6:30 pm **Dance Church**, Public Space One, Free, 7 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 **Comedy and Open Mic**, Studio 13, Free, 10pm

WEDNESDAYS

Story Time, Cedar Rapids Downtown Library, Free, 9:30 am **Preschool Storytime**, Iowa City Public Library, Free, 10:30 am **Theology Brewed**, Journey Church, Free, 7 pm **Open Jam and Mug Night**, Yacht Club, \$5, 10 pm **Open Stage** Wednesday, Studio 13, Free, 10 pm

THURSDAYS

Preschool Storytime, Iowa City Public Library, Free, 10:30 am **Zenzic Press Open Studio**, Public Space One, Free, 12 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 **Drag & Dance**, Friday Studio 13, Cover, 10 pm **SOULSHAKE**, Gabe's, Free, 10 pm

SATURDAYS

Zenzic Press Open Studio, Public Space One, Free, 12 pm ***Community Folk Sing**, Uptown Bill's, Free, 3 pm (*Once a month) ***Ukulele Social Club**, Uptown Bill's, Free, 4 pm (*Every third Saturday) **Saturday Night Music**, Uptown Bill's, Free, 7 pm

SUNDAYS


Dance Church, see group's Facebook page, Free, 12 pm **Open Lab**, Beadology, Free, 12 pm **Community Worktime**, Public Space One, Free, 1 pm **GLBTQ Community Pot Luck and Bingo**, Studio 13, Free, 6 pm **Pub Quiz**, The Mill, \$1, 9 pm

/THEATRE-AND-PERFORMANCE:

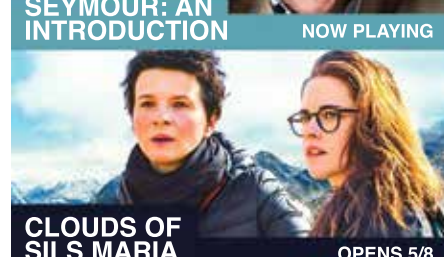
Barefoot in the Park Giving Tree Theater, \$16 - \$120, See Website | (Through May 24) **The Man Who Came to Dinner**, Iowa City Community Theatre, \$8 - \$16 (Through April 26) **The Matchmaker**, Old Creamery Theatre, \$30 (Through May 21)

/ART-AND-EXHIBITION:


Melissa Furness and Rian Kerrane, Legion Arts CSPA Hall, Free (Through May 30) **The ABCs of Children's Book Illustration: Selections from the Zerzanek Collection**, Cedar Rapids Museum of Art, Free - \$5 (Through May 17) **Drawn to Illustration: Selections from the Collection**, Cedar Rapids Museum of Art, Free - \$5 (Through May 17) **From the Grand Tour to American Pop Learning with the Alden Lowell Doud Collection**, Iowa Memorial Union at UI, Free (Through May 17) **Guardians of the Grain: Bamana and Dogon Door Locks**, Cedar Rapids Museum of Art, Free - \$5 (Through July 26) **A Time of Service: Brucemore in the World Wars**, Brucemore, Free (Through July 31)




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March 18 at Davenport's River Music Experience.
Photo by Adam Burke

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BEST WESTERN CANTERBURY INN (27)
BLUE MOOSE TAP HOUSE (30)
BLUE ZONES PROJECT (7)
BORDER HOP BIG SPRING BASH (21)
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CROWDED CLOSET THRIFT SHOP (27)
THE ENGLERT THEATRE (13)
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GEOFF'S BIKE & SKI (27)
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- PAGLIAI'S PIZZA
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CURSES, FOILED AGAIN

- Police responding to a drug complaint in Richmond, Va., spotted two men, who began running away. One of the fleeing men, later identified as Darnell Elliotte, 20, fired several shots at the officers. He missed them but shot himself in the leg, allowing his pursuers to apprehend him. (Richmond Times-Dispatch)
- A subcontractor told police he was working in a subdivision in San Antonio, Texas, when a man approached him, showed a black semi-automatic handgun and asked, "Can I rob the house?" The sub said he replied, "It is not my house," and later saw the man exit the house carrying a microwave. He snapped a photo of the man putting the microwave into an auto, whose license plate led authorities to Danny Acosta, 30. (San Antonio's KSAT-TV)

SCHOOL DAZE

- German student Simon Schröder, 17, filed a freedom of information request asking the education ministry of North Rhine-Westphalia for the questions to standardized senior exams. The ministry acknowledged that it had received the request, which "is being processed." (Britain's The Guardian)
- Cheating on statewide secondary school exams is common in Bihar, India, where students routinely smuggle in textbooks and notes, but this year local newspapers published photos of parents and relatives scaling walls of exam centers to pass on answers to test takers. Some even showed police officers posted outside the centers accepting bribes. "What can the government do to stop cheating if parents and relatives are not ready to cooperate," Bihar Education Minister P.K. Shahi said. "Should the government give orders to shoot them?" (BBC News)

SMOKING HAZARDS

- A Nevada man inspecting a gasoline can for

a leak while smoking a cigarette ignited a flash fire that sent him to the hospital with serious burns. Tim Szymanski of Las Vegas Fire & Rescue said the man's wife suffered burns to her hands after she heard her husband scream and then tried to put out the fire by patting him down. (Las Vegas Sun)

- After an explosion singed the eyebrows, eyelashes and hair of Joseph T. Brennan Jr., and burned his face in Quincy, Mass., he jumped out of his car and told a bystander rushing to his aid, "I'm an idiot. I lit a cigarette with the gunpowder in the front seat." Police who searched the car found 14 liquids and powders, some of which could be combined to create a destructive device. Brennan explained he had gotten the materials from a friend to tinker with but insisted, "I wasn't going to do anything malicious." He was arraigned anyway. (Boston Globe)

GREAT ESCAPE

Kimberly Hope Hatfield, 27, was being processed for release from the Birmingham, Ala., city jail but had to wait while corrections officers checked to see if she had any outstanding warrants from other jurisdictions. Knowing that she did, Hatfield ducked behind another inmate being released and snuck out of the building, according to police Lt. Sean Edwards. (Al.com)

INCOMPETENT OF THE WEEK

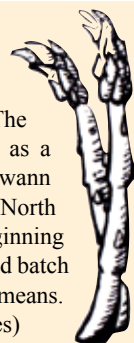
A heavily armed Islamic extremist was unable to carry out his mission to open fire on churchgoers in Paris, French officials said, because he accidentally shot himself in the leg. (Associated Press)

GAME OF DRONES

- A drone marked with a radioactive warning sign was found on the roof of Japanese Prime Minister Shinzo Abe's office. Authorities don't

know when the drone landed but said it tested positive for only "minuscule" amounts of radiation and posed no threat to humans. It also carried a small camera and a water bottle. (Reuters)

- A drone delivering asparagus to a Dutch restaurant crashed on a country road and burst into flames. The delivery had been arranged as a publicity stunt by the De Zwann restaurant in Etten-Leur, North Brabant, to celebrate the beginning of asparagus season. A second batch was delivered by traditional means. (International Business Times)



- A drone carrying mistletoe and a kiss cam at a TGI Friday restaurant in New York City crashed into a woman's face, cutting open her nose. "It was like I couldn't get it off because I guess the mistletoe part had fishing wire on it — that's how it was attached — and it got caught in my hair, and it kept twirling and twirling and twirling while this thing is on my nose," Georgine Benvenuto said. (Britain's The Independent)

THE DEVIL, YOU SAY

- Citing an increase in demonic activity, the Vatican convened a team of experts, including practicing exorcists, to equip doctors, psychologists and teachers with the skills needed to recognize and cope with demonic possession. Organizers said one of the main purposes of the exercise is to teach apprentice exorcists to difference between demonic possession and psychological or medical conditions. "Living in an increasingly secularized society than in the past, there is more tendency to open the door to the occult," warned Father Pedro Barrajón, director of the Sacerdos Institute,

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organizer of the 10th annual "Exorcism and Prayer of Liberation" course. "Demonic activity is increased by the practice of magic and visiting fortune tellers which can increase the likelihood of demonic possession." Last year, the International Association of Exorcists referred to the trend as "a pastoral emergency." (Caribbean360)

- Facing the death penalty for a 2013 killing spree in Nebraska, Nikko Jenkins claims that he acted under orders from a serpent god and is mentally ill. After a Douglas County judge declared him competent to stand trial, Jenkins carved "666" into his forehead, the number of the Beast in the New Testament book of Revelation. But because he mutilated himself while looking into a mirror, the numbers are backward, according to court officials. (Omaha's The World-Herald)

STRANGE ENCOUNTERS

- Guards at a National Security Agency security checkpoint outside Washington, D.C., opened fire on a stolen SUV containing two men dressed as women after the driver refused orders to stop. One died, the other was hospitalized. Authorities said they believe the driver approached the checkpoint by mistake while the two were fleeing from a motel after robbing a 60-year-old man who had paid the transgender sex workers for an overnight tryst. "This was not a planned attack," a law enforcement official said. (The Washington Post)
- French police said a 22-year-old man called emergency services to report a person at a shipyard in Brittany wasn't responsive and needed an ambulance. When rescuers arrived, they found the caller "underneath a boat, on his knees, trying to resuscitate a rubber dinghy." (Britain's The Telegraph) **lv**

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DOES NEGATIVE POLITICAL CAMPAIGNING WORK?

Has a study been done on elections where fear/hate is the motivator? Simply put, do the firebrands win more often than the moderates?

—Art Erickson

Simple (if two-part) question, simple (if two-part) answer:

- 1) Yes, going negative works.
- 2) When did it not?

No question, negative campaigning has been on the rise in recent times. A look at presidential races found that between 2000 and 2012, positive advertising decreased from 40 percent to 14 percent, while negative advertising increased from 29 percent to 64 percent. (Yes, a campaign consists of more than paid advertising, but we have to start somewhere.) A study of congressional campaigns found attack advertising increased from 32 percent in 2000 to 52 percent by 2012.

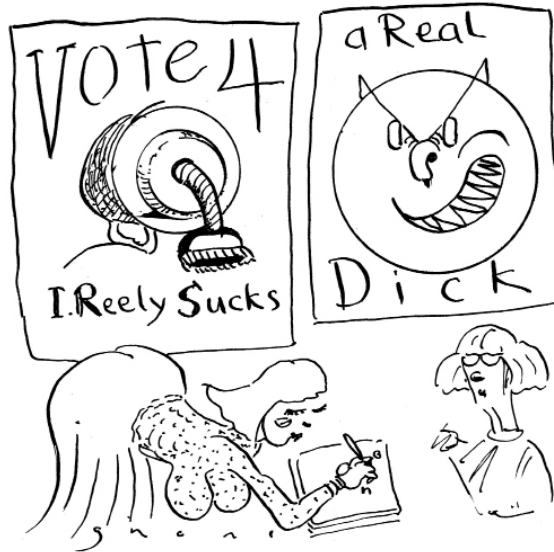
Why? Let me gaze at my navel. It could be the result of the current 24/7 media bath in which only a bold, controversial message has any chance of grabbing the electorate's attention. It could be due to the us-versus-them mentality that's poisoned American politics. Or it could be a byproduct of our thoroughly tabloidized American culture, awash with reality shows and Kardashians.

Or—you'll never guess what I think—it could be few researchers tracked negative political advertising before the 1990s and people have short memories, so we don't have much basis for comparison. One of the most notorious attack ads in American political history aired during the presidential campaign of 1964—the “Daisy” commercial produced by the Lyndon Johnson side, in which a shot of a little girl pulling petals from a flower segues to a missile countdown and then a blast and a mushroom cloud, followed by a grim voiceover: “Vote for President Johnson on November 3. The stakes are too high for you to stay home.” Implication: Johnson's opponent, Barry Goldwater, was an irresponsible extremist who'd drag the country into nuclear war.

The ad ran once. Johnson won in a landslide. OK, single datapoint. But it's easy to come up with others—ask Michael Dukakis

if he thinks the Willie Horton ad hurt him in the '88 presidential race. Inevitably we drift to the conclusion: negative advertising works, and always has.

We needn't rely on anecdotal evidence. While I don't put too much stock in political science research, a study of 143 U.S. Senate elections from 1988 to 1998 found that for every 6 percent increase in negative campaigning, the candidate's performance at the



polls improved by 1 percent—but only for challengers. Incumbents *reduced* their performance at the polls by 1 percent for every 6 percent of their campaigns they devoted to attacking their opponents.

This may be true in general—the default pitch for any incumbent surely has to be that life is better since he or she took office—but it's not *always* true, as the LBJ ad demonstrates. Turning to the political laboratory known as Chicago, we note that incumbent mayor Rahm Emanuel trounced challenger Chuy Garcia 56 to 44 percent last month by suggesting that were his relatively inexperienced opponent elected, Chicago would go the way of Detroit.

(Garcia's given name, you may recall, is Jesus. No great talent as a cartoonist is required to cast Rahm as the Prince of Darkness. It tells you something about politics in America, or anyway in Chicago, that in a confrontation with the Devil, Jesus lost.)

Back to our subject. Riffing through the research and applying the filter of common sense, I offer the following observations:

- To be effective, negative advertising needs to be plausible. The Daisy ad worked because, in those innocent times, Barry Goldwater really did seem like a nut. Had LBJ's opponent been some moderate Republican stalwart like Nelson Rockefeller, that kind of ad would have made Johnson look like the screwy one.
- The least effective strategy is going after your opponent's extramarital affairs, drug or alcohol addiction, or other personal foibles—which is to say, your *campaign* can't be seen as doing this. As any specialist in oppo research knows, it's advantageous to have your opponent revealed as a philanderer provided the news appears to come from third parties. Not that success is guaranteed even so; consider the unsinkable Bill Clinton, repeatedly named in tales of striking tawdriness that mainly provoked the reaction (from both men and women, as far as I can tell): he risked his career over *her*?
- What seems to work best is going after your opponent's inconsistent voting, broken campaign promises, contributions from special interest groups, and dubious business practices. To which I can only say: this is bad?

Getting back to current events, I don't wish to make too much of Rahm, but his recent campaign provides a stark lesson in why negative campaigning is often the logical choice. In an era of straitened resources, where the only responsible course is to ask the public to give more and get by with less . . . good luck trying to win on that message. A demonstrably more effective strategy is to get the electorate thinking: sure, things'll be bad if this schmuck is elected—but under the *other* schmuck they'll be worse. **lv**

—CECIL ADAMS

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

TEACHING MOMENT

Dan Savage breaks down the creep factor of a teacher hitting on former high school students. • **BY DAN SAVAGE**

Last summer, I reconnected with a high-school teacher I hadn't seen for a year. We first met when I was 15, and I had nothing but respect for him and his intelligence. I also had a crush on him for the next four years. Fast-forward a year. He is $\neg\neg$ sexting me and sending dick pics and wants to hook up. He has told me he loves me. I feel violated and tricked, like he was supposed to be someone I could trust and he didn't respect that. Now I wonder how teachers really see underage high-school girls. This whole experience has made me feel dirty. Moreover, he has never respected that I have a boyfriend and that I want nothing to do with his advances. I met up with a former classmate, and she told me that this teacher and another teacher said similar things to her. Ew! Most former classmates of mine still believe him to be a respectable man and a great teacher. But I know him for what he really is, and when I think of it, I get so angry. How do I move on from this?

Schooling Thankfully Over Permanently

I would never want to minimize the creepiness factor of a former teacher sending you dick pics and refusing to take "I want nothing to do with your advances" for an answer. (And you didn't just say "I have a boyfriend" and hope that he would hear "And I want nothing to do with your advances," right? Because if all you said was "I have a boyfriend," STOP, he may have heard, "I would love to fuck you, but I have a boyfriend.") And I definitely believe high-school teachers—all teachers who work with minors—should refrain from fucking current students and sending dick pics to former students. One is statutory rape and an abuse of power (fucking underage students); the other is career suicide (hitting on former students will get your ass fired eventually). As for the other issues you raise...

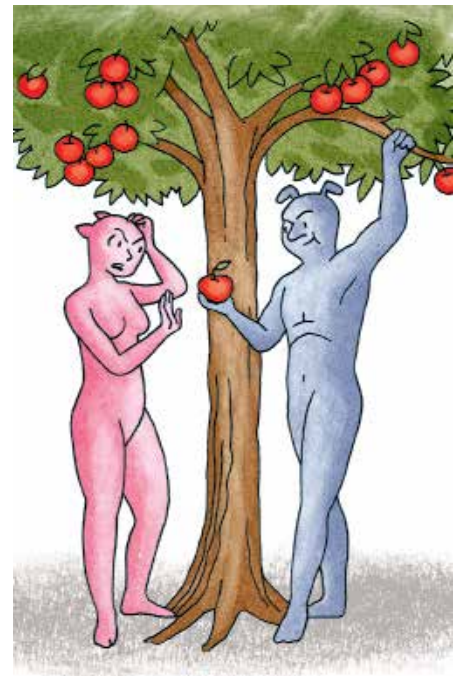
This guy was your teacher when you were 15... you had a crush on him for four years... a crush he doubtless picked up on... and you somehow reconnected with him after not seeing him for a year... and one year after reconnecting, he's still contacting you despite your rejection of him.

If I've got the timeline right (math is still hard!), STOP, you were 19 or 20 when you reconnected with your former teacher and you're 20 or 21 now. Maybe even 22. That means nothing happened—nothing appropriate or inappropriate—until you were (1) no longer his student and (2) legally an adult. Your former teacher did nothing inappropriate when you were his student (you surely would've included that detail), and so far as you know, he's never behaved inappropriately toward a current student. Which means either your former teacher has a solid age-range floor

(he's not attracted to anyone under the age of 18) or he's capable of exercising self-control (not only can he refrain from fucking girls under the age of 18 who he happens to find attractive, but he can conduct himself in such a way that those girls have no idea he finds them attractive).

Your former classmate's story complicates the picture—and yucks the picture—but she was a former student and an adult when these teachers said "similar things" to her, right? That's still creepy, of course, it's still not okay, and it's still potential career suicide for both these idiots. But it's not technically illegal. If you honestly believe that either or both of these idiots are behaving inappropriately toward their current students, STOP, you should approach the administration at your old high school with your concerns. Doing so will result in the end of their careers as educators—but if these guys are trying to fuck their current students and/or grooming their current students for fucking a year or two after they graduate, then both should get the fuck out of teaching.

As for feeling dirty, STOP, I don't understand where that's coming from. You didn't do anything dirty. The realization that this teacher might have had a crush on you back when you had one on him—and he might not have had a crush on you then—shouldn't hurl you into some sort of existential crisis. If knowing that a teacher might have found you sexually attractive back when you were a junior in high school leaves you feeling violated, tricked, and angry, STOP, if that realization has you convinced that all teachers are secret perverts, then you seem to be operating under a



faulty set of assumptions about what teachers are. They're not robots, they're not eunuchs, they're not humanoids from a parallel universe where life isn't occasionally complicated by an unwanted sexual attraction. Teachers are human beings, and like all other human beings*, they sometimes experience sexual attraction, including sexual attraction of the unwelcome and/or inappropriate variety. What they choose to do about it—suppress it, act on it—determines whether they're respectable men and women and (possibly) great teachers or total creeps and/or sex offenders.

This does not, of course, excuse what your former teacher is doing to you now. He's sexually harassing you. Tell him to stop and threaten to take it up with the school board if he doesn't. How do you move on? You do what I do on Twitter: Block and forget the asshole—BAFTA. **IV**



YOUNGER

Younger

weareyounger.bandcamp.com

The self-titled debut by Iowa City trio Younger nicely balances intricate arrangements with more hooks than a box full of fishing tackle. Many of their songs contain verse-chorus-verse-defying breakdowns and changes, though without sounding busy or proggy, like on the album's lead track, "Street Rat." Similarly, "Clash" begins with a lilting guitar riff and rumbling bass line that propels the first two verses before switching gears halfway through—slowing the tempo and descending into a spiral of three-part harmonized, interlocking bah-bah-baaaah vocals. *Younger's* no-nonsense production bolsters

CLOCKING IN AT AN ECONOMICAL 26 MINUTES AND EIGHT SONGS, *YOUNGER* BRINGS ME BACK TO THE GLORY DAYS OF LADY-CENTRIC GROUPS SUCH AS THE BREEDERS AND BIKINI KILL.

the energetic songs played by bassist Amanda Crosby, drummer Sarah Mannix and guitarist Rachel Sauter, each of whom are playing and singing at the top of their game.

Clocking in at an economical 26 minutes and eight songs, *Younger* brings me back to the glory days of lady-centric groups such as The Breeders and Bikini Kill. On "Franny," for instance, they reference the latter group's Riot Grrrl anthem, "Rebel Girl." "That girl thinks she's the queen of the neighborhood,"

Crosby sings on the track, "That girl is the queen of the neighborhood, I wanna be her best friend."

Another standout song is the uptempo "Trenca," which features fuzzed-out guitars, layers of vocal harmonies and some badass lyrics delivered by Sauter about drinking beer and getting into a fight.

It would be reductive to call *Younger* a 1990s revival group—because they bring much more to the table—but the band still taps into the best aspects of that era. "Something was happening in '90s music that isn't happening anywhere in pop culture these days," my old pal and fellow music journalist Rob Sheffield wrote in his memoir *Love Is a Mix Tape*, "with women making noise in public ways that seem distant now." Younger reinvigorates this tradition with barbed lyrics and catchy melodies that leave listeners hitting repeat for another fix.

—Kembrew McLeod

BARRY PHIPPS

The Town

bpapparel.co



The needle drops on Barry Phipps' *The Town* and an uplifting organ crackles and pops, skipping its way through a brief instrumental intro and sighing toward a jolly, aptly titled "Sunny Sunday Afternoon." It may feel a bit too twee for a spring 2015 release, but it is catchy and beautifully arranged, and repeat listens create an emotional reassurance rooted in a kind of imagined nostalgia; it's as if a past that can't be placed is painting a future for us of daily routines carried out with care and civility, and neighbors remembering to love before being left to miss one another.

The Town is full of sharply and sweetly drawn characters. "American Icons of Rebellion" places Phipps as a boy who probably liked comic books and spent rainy days longing to be one of those "Cowboys smoking in the west."

Before moving to Iowa City to focus on his photography career, Phipps was a guitarist who joined Archer Prewitt in the pre-Sea And Cake acoustic lounge outfit The Cocktails, and went on to found Tight Ship records. Prewitt

THE TOWN COULD ONLY HAVE BEEN CAPTURED THROUGH PHIPPS'S LENS, AND IT'S A PLACE WE SHOULD PROBABLY ALL SPEND SOME TIME.

drew *The Town's* beautiful album cover as a faithful illustration of Phipps' vision, including references to song titles like "Sea Rock," "(Glass House of) Gigi" (presumably an ode to his wife, Iowa City artist and conservator Giselle Simón) and "Grass Hut of Music"—the album's most infectious track, a sock-hop-ping, time-warp, island-jam of a love song.

Phipps's eye for detail and knack for endearing portraiture aside, it helps one accept this series of sentimental snapshots to know that the whole album is itself a guestbook—a collection of Phipps's songs, laid down over the course of a few years with musicians he was recording for various Tight Ship releases. Curious researchers can therefore revel in the album's DNA by touring the label's archive. As he allows each guest's influence to come forward, one may wonder if Phipps isn't made entirely of recessive genes, but don't let his generosity and love for his subjects fool you—*The Town* could only have been captured through Phipps's lens, and it's a place where we should probably all spend some time. **IV**

—Matthew Steele

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TAURUS (April 20-May 20): Here's one of the best things you can do for your mental and physical health: Withdraw your attention from the life that lies behind you, and be excited about the life that stretches ahead of you. Forget about the past, and get wildly inventive as you imagine the interesting future you will create for yourself. Forgive everyone who has offended you, and fantasize about the fun adventures you'll go on, the inspiring plans you'll carry out, and the invigorating lessons you hope to learn.



GEMINI (May 21-June 20): In the children's book *The Little Engine That Could*, a little blue engine volunteers to pull a long chain of train cars up a steep hill, even though it's not confident it has the power to do so. As it strains to haul the heavy weight, it recites a mantra to give itself hope: "I think I can, I think I can, I think I can." The story ends happily. The little blue engine reaches the top of the hill with its many cars in tow, and is able to glide down the rest of the way. As you deal with your own challenge, Gemini, I recommend that you use an even more forceful incantation. Chant this: "I know I can, I know I can, I know I can."



CANCER (June 21-July 22): Here's a confession: I have taken a vow to foster beauty, truth, love, justice, equality, tolerance, creativity, playfulness, and hope. To do this work is one of my life goals. I approach it with the devotion of a monk and the rigor of a warrior. Does that mean I ignore difficulty and suffering and cruelty? Of course not. I'm trying to diminish the power of those problems, so I sure as hell better know a lot about them. On the other hand, my main focus is on redemption and exaltation. I prefer not to describe in detail the world's poisons, but rather to provide an antidote for them. Even if you don't normally share my approach, Cancerian, I invite you to try it for the next three weeks. The astrological time is right.



LEO (July 23-Aug. 22): The hill where I take my late afternoon hikes is teeming with the six-petaled purple wildflower known as the elegant cluster-lily. Every one of them -- and there are hundreds -- lean hard in the direction of the sun in the west. Should I deride them as conformists that follow the law of the pack? Should I ridicule them for their blind devotion? Or should I more sensibly regard them as having a healthy instinct to gravitate toward the life-giving light? I'll go with the latter theory. In that spirit, Leo, I urge you to ignore the opinions of others as you turn strongly toward the sources that provide you with essential nourishment.



VIRGO (Aug. 23-Sept. 22): Am I reading the astrological omens correctly? I hope so. From what I can tell, you have been flying under the radar and over the rainbow. You have been exploiting the loopholes in the big bad system and enjoying some rather daring experiments with liberation. At this point in the adventure, you may be worried that your lucky streak can't continue much longer. I'm here to tell you that it can. It will. It must. I predict that your detail-loving intelligence will paradoxically guide you to expand your possibilities even further.



LIBRA (Sept. 23-Oct. 22): According to the three science fiction films collectively known as *The Matrix*, we humans suffer from a fundamental delusion. What we think is real life is actually a sophisticated computer simulation. Intelligent machines have created this dream world to keep us in suspended animation while they harvest our energy to fuel their civilization. Now as far as I can tell, this scenario isn't literally true. But it is an apt metaphor for how many of us seem to be half-asleep or under a spell, lost in our addiction to the simulated world created by technology. I bring this to your attention, Libra, because now is a favorable time to diminish the hold that the metaphorical Matrix has on you. What can you do to at least partially escape your bondage? (Hint: A little more contact with nature could do the trick.)



SCORPIO (Oct. 23-Nov. 21): In the coming weeks, you may be as alluring and intriguing and tempting as you have been in a long time. I suggest you capitalize on this advantage. Proceed as if you do indeed have the power to attract more of the emotional riches you desire. Assume that are primed to learn new secrets about the arts of intimacy, and that these secrets will make you even smarter and more soulful than you already are. Cultivate your ability to be the kind of trusted ally and imaginative lover who creates successful relationships.



SAGITTARIUS (Nov. 22-Dec. 21): Physicist Frank Wilczek won a Nobel Prize for his research into quarks, the tiny particles that compose protons and neutrons. The guy is breathtakingly smart. Here's one of his operating principles: "If you don't make mistakes, you're not working on hard enough problems. And that's a big mistake." Let's enshrine his advice as your meditation, Sagittarius. I think you're strong enough and brave enough to go hunting for some new super-rich dilemmas. Yes, they may lead you to commit some booboos. But they will also stretch your intelligence beyond its previous limits, giving you a more vigorous understanding of the way the world works.



CAPRICORN (Dec. 22-Jan. 19): In 1934, Capricorn baseball player Dizzy Dean was named the Most Valuable Player after winning 30 games. It was a feat that no National League pitcher has repeated ever since. After Dean retired, he was inducted into the Hall of Fame. Never shy about acknowledging his own prowess, he declared that "if you can do it, it ain't bragging." It is in this spirit that I invite you to freely expound on your talents and accomplishments in the coming weeks. You won't be boasting. You will simply be providing information. And that will ultimately result in you being offered an interesting new opportunity or two.



AQUARIUS (Jan. 20-Feb. 18): There has rarely been a better time than now to refine the art of being your own mommy or daddy. You're finally ready to take over from the parental voices in your head and assume full responsibility for raising yourself the rest of the way. What do you want to be when you grow up? You may feel a giddy sense of freedom as it becomes clear that the only authority who has the right to answer that question is you.



PISCES (Feb. 19-March 20): The universe has always played tricks on you. Some have been so perplexing that you've barely understood the joke. Others have been amusing but not particularly educational. Now I sense a new trend in the works, however. I suspect that the universe's pranks are becoming more comprehensible. They may have already begun to contain hints of kindness. What's the meaning of this lovely turn of events? Maybe you have finally discharged a very old karmic debt. It's also conceivable that your sense of humor has matured so much that you're able to laugh at some of the crazier plot twists. Here's another possibility: You are cashing in on the wisdom you were compelled to develop over the years as you dealt with the universe's tricks.



ARIES (March 21-April 19): Benedictine monks observe the Latin motto *Laborare est Orare*. The 19th-century abbot Maurus Wolter interpreted these words to mean "work is worship" or "work is prayer." He was trying to impress upon his fellow monks that the work they did was not a grudging distraction from their service to God, but rather at the heart of their devotion. To do their tasks with love was a way to express gratitude for having been blessed with the gift of life. I propose that you experiment with this approach in the coming weeks, even if your version is more secular. What would it be like to feel contentment with and appreciation for the duties you have been allotted? **IV**

—Rob Breznay

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