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IOWA CITY'S NEWS & CULTURE MAGAZINE

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IOWA CITY'S NEWS & CULTURE MAGAZINE

VOL. 18 | ISSUE 179
JUNE 17 - 30, 2015

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Two generations of Sudanese refugees hold on to their heritage with new traditions.

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DEAR STRAIGHT PEOPLE

A writer addresses friends and foes both within and without the LGBT community.

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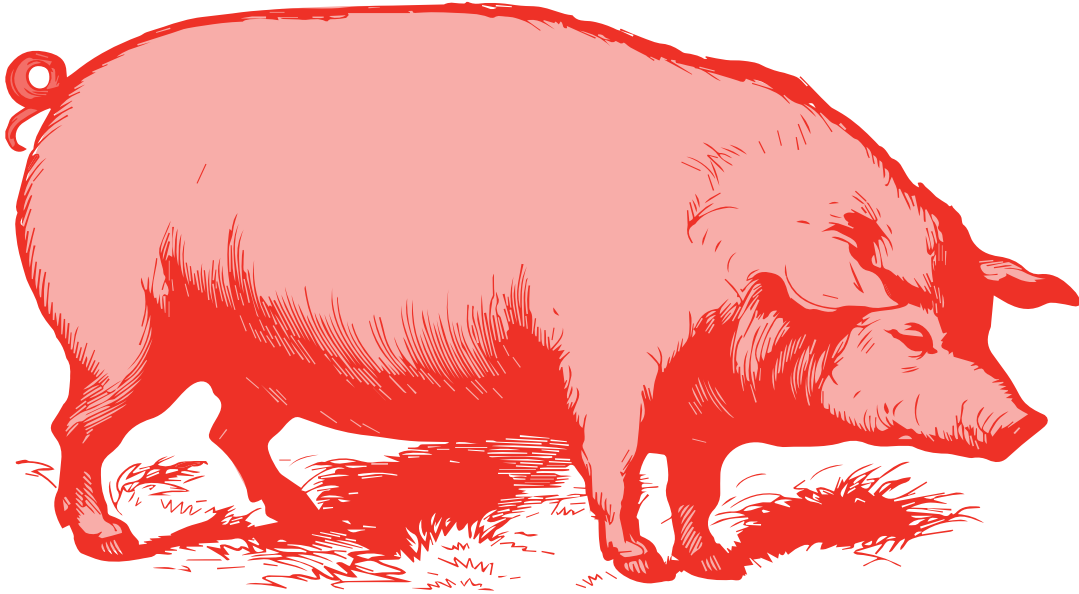
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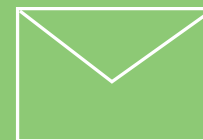
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INTERVIEW: POET DANIEL KHALASTCHI ON HIS NEW BOOK 'TRADITION' AND HIS JEWISH IDENTITY

Just magical. . . . Your respect and love for family and tradition is in itself practicing Judaism in it's highest form. —jamil ezra

SCATTERGOOD FRIENDS SCHOOL CELEBRATES 125 YEARS OF INNOVATIVE EDUCATION

As a student of the '50s I have to disagree with the last comment ("the kids weren't allowed to listen to music, and things like that."). Only Jazz was forbidden. Pop music listening was limited to one afternoon a week. Orchestral and folk music had its place and singing was encouraged on a regular basis. More importantly the academic program was progressive for its day with the learning of farming, and daily tasks of cooking and cleaning considered just as important as the classroom learning. The 'strict head' said she would like to teach classes as an integrated whole but could not find (a) teacher who could do the job adequately.

—Judy McKinney Gibson

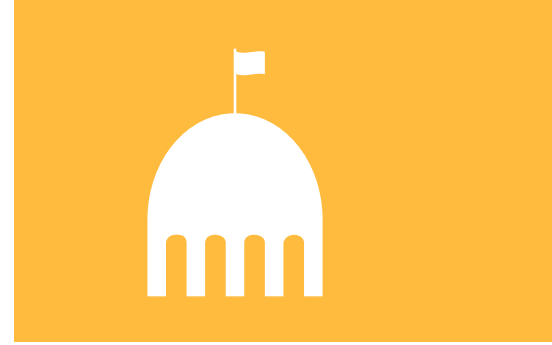
ARE HOPS THE FUTURE OF IOWA'S AGRICULTURAL ECONOMY?

It's amazing to see the domino effect that the craft beer industry is having on local growers in Iowa and the rest of the country. New job creation, great for home brewers providing more options and it will only continue to gain more momentum in the coming years!

—Home Brewer

IN THE HEARTLAND, A NEW HOME

Separated by time and origin, two generations of Sudanese Americans work to maintain heritage while embracing new lives. • BY JULIA DAVIS



From the busy street of Mormon Trek Boulevard in Iowa City, the Pheasant Ridge Apartment Complex looks like an assortment of dull brick and tan-sided units plopped down in seemingly random locations around the block. Drive in just a few hundred feet, however, and the neighborhood is buzzing.

This is the heart of Iowa City's Sudanese American community. The year is 2000, and many of the families have just arrived, having made the lengthy trek from Sudan to Iowa City—7,109 miles to be exact. Fireflies light the dusky sky above the green area in the middle of the complex. Playing children run across the field, each hoping to be the leading scorer of the evening's pickup soccer game. Smells of chai tea and coffee intermingle with the smell of cut grass as adults on the sides of the field drink their brews and gossip about the day.

This gathering spot in Pheasant Ridge marks a nightly ritual among the community. It's their space to unwind, chat, play and be transported back to the old neighborhoods of Khartoum and Omdurman. They call the field

NADI EL TEJANI *Hanadi Elshazali stands in a field that became a gathering place for many in Iowa City's Sudanese community. Photo by Adam Burke*

"Nadi El Tejani," named after the wrinkly man who first started spending his nights on the grass, sitting in his chair and drinking tea alone until, one by one, community members came to join him.

On this particular night, 15 years ago, the sun begins to set and the evening's festivities wind down. On the field, 10-year-old Ruaa Elkhair says goodbye to her friends, who will join her on the bus to Roosevelt Elementary School in less than 12 hours. They are inseparable, and their stories blend in more ways than one. Born in the northern African nation of Sudan, they find themselves growing up worlds away, in Iowa City, Iowa.

Elkhair said goodbye to her homeland at the age of five. Her father had led a coup against the governmental regime, and after spending

some time in prison, he knew that the family had to leave. Elkhair got on a plane with her parents and three brothers and escaped to Egypt, where the family lived for a year before gaining refugee status and moving to the United States.

"A lot of people leave if they can because it's just too hard to live there," Elkhair said.

The political situation in Sudan has been on rocky ground for much of the last 50 years. Multiple governmental overthrows since the early '80s have made for an unstable power struggle that still persists to this day. In 1983, President Jaafar Nimeiry introduced Islamic Sharia law to the nation, leading to a breakout of civil war in the Christian South.

Nimeiry was removed from power in a military coup two years later, and the resulting civilian government was then overthrown in 1989 by Omar al-Bashir and his Islamic Front. President al-Bashir has remained in power since 1989.

For more than two decades, the Sudan People's Liberation Army—the main rebel movement in the south—have fought with the Sudanese government over resources, the role of religion in the country and self-determination.

Hanadi Elshazali is another Sudanese resident who works in Iowa City. She left Sudan in 1998 with her husband because of the tense political situation.

"[The regime] affected the economic and financial status for everybody, and living situations for everybody," Elshazali said. "There were no jobs. There was no future. Nothing. You had to be part of the regime or you wouldn't get any service or offers."

During this time of political instability, refugees started pouring out of Sudan in search of opportunity and a better life. The United States, meanwhile, takes more refugees every year than the rest of the world combined, said Loren Bawn, operations manager at the Iowa Department of Refugee Services.

"I think working with the United Nations and trying to resolve international situations is just part of our country's foreign policy," Bawn said. "Because of that, we fortunately have a pretty strong refugee program."

Many of these refugees, from Syria to

Sudan, Iraq to the Ivory Coast, end up resettling in Iowa.

So what is it about Iowa that makes the state so appealing for those coming from lands far away? According to Lyombe Eko, documentarist of African affairs and associate professor at the University of Iowa School of Journalism, the biggest factor has to do with word of mouth.

"We tried to get the best of both worlds"

—Ruaa Elkhair

"Most refugees who come to the United States do not have any idea where they are going, so they usually go where other people from their country have gone," Eko said. "They have certain contacts or networks already here."

Mahmoud Siddig moved to Iowa City with his family in 1998 at the age of 11. He had aunts and uncles who were already settled in the town, which made his family's transition easier.

"The Sudanese community in Iowa City provided comfort and security. You had a community that you could relate to," Siddig said. "Instead of being just randomly here and lost, they provided guidance on how to adapt in this new system."

The density of the Sudanese community in Iowa City is also a draw. From 2005 to 2009, almost 1,000 Sudanese moved to Iowa, the largest migration from any Arab country to the state, according to the Arab American Institute Foundation.

"If you compare other cities, there are more Sudanese in Chicago, or D.C., or Dallas, but

the overall Iowa City population is not big in itself, so when you compare that, the ratio is pretty big," Siddig said. "We all live in one neighborhood as well."

There's also a certain charm about the Midwest that makes the move a little smoother than it would be in other places, said Eko.

"Iowa is middle America. There is not much crime in Iowa, Iowans are generally nice and accepting people," he said. "It's a welcoming place."

Even with the strong sense of community that Iowa City's Sudanese population offers its newcomers, there were still many things that came as a shock initially due to the drastic differences between cultures.

"It's such a huge shift for everybody, because there's the culture, the language, the weather. Everything is different," Elshazali said. "But the main challenge is the language. Everything is through language, so you have to learn good English so you can communicate in life."

Siddig recalls his first memories of the U.S.,

which took place in Reagan National Airport as soon as he stepped off the plane for the first time in 1998.

"The thing that grabbed my attention was that all of the doors opened automatically, which is not something you see regularly in Sudan," Siddig said. "That was the first sign of being in a well-developed country."

Iowa City has many resources available to Sudanese people working to address cultural changes and differences, including programs offered by the Neighborhood Centers of Johnson County. The center offers support services to assist in housing, jobs, getting licenses, signing up for governmental programs and other necessary services. Elshazali now serves as a family support worker at the center, having receiving the same services herself more than two decades ago.

Ann Hassan's family moved to Iowa City when she was 10 years old, in 2005.

The children stuck together all the time,



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said Hassan, becoming family in the process and living their childhoods in tandem.

"The people I surrounded myself with were all Sudanese Americans. They all had the exact same experiences as myself," she said. "We were as close as can be, and we stuck together."

Although Sudan is thousands of miles away from Iowa City, the first generation Sudanese community in Iowa City worked hard to emphasize Sudanese culture and values to their children growing up in this new land, this "New Sudan." The children would go to school to become fluent in English, but at home only words of Arabic would flow through their mouths as they talked about their days with the adults in the community. While outside Iowa City was often covered in snow, inside the apartments on Pheasant Ridge were kept warm with the scent of Sudanese cooking, as spices mixed with the burning of traditional incense (bakhour), welcoming visitors for a nice chat or a meal together. Posters of family members from back home and verses from the Koran often lined the walls until they were filled with color.

Perhaps the most significant aspect of Sudanese culture is generosity. This is evident in the bonds that the Iowa City Sudanese community has formed.

"Sudanese culture is all about just taking care of others. Having a neighbor is truly like a family member," said Hassan. "My parents put so much emphasis on always taking care of your community and other people."

The importance placed on keeping the culture alive in the younger generation was, in part, the responsibility of the entire Iowa City Sudanese "family."

"I think [the community] helped us nurture our culture. We tried to get the best of both worlds," Elkhair said. "It was just nice to be able to be Sudanese if you wanted and American at the same time."

Over the last decade, the Sudanese community in Iowa City has changed dramatically. As more newcomers have arrived, the community has expanded, becoming more disparate. For a new generation of children born in the United States to Sudanese parents, it is becoming increasingly difficult to instill the same sense of cultural identity.

The generation growing up now has never seen the mosques of Khartoum or been surrounded by Arabic shouting as they walk

through a city bazaar. They are children who, for the most part, know nothing other than the local neighborhoods of Iowa City, and the Sudanese-American version of what their culture represents.

"As a community, we were not ready to move to the U.S. So we have a very big conflict with our children," Elshazali said. "There's a huge gap between us and the children—parents speaking Sudanese, children typically American. They think of us as too Sudanese, we think of them as too American. We need to bridge this gap. We have to."

Although Elshazali agrees that the best option would be to take the children back to Sudan, she realizes that that isn't realistic, affordable or safe. She is looking to address the issue instead on a local level.

"This is something we have to build—through policy, through schools, through community centers—we need to do something really serious and strong about this issue," she said.

Many of the first-generation Sudanese children raised in Iowa City have embraced their unique culture and position in the world, however.

In 2013, Siddig founded Sudanese American Public Affairs Association (SAPAA) "to promote education, leadership, civic and political engagement to the Sudanese American community."

The group tries to target young Sudanese Americans and mentor them to succeed in a professional environment. They also focus on what it means to be a Sudanese American.

"Older folks just consider themselves Sudanese, but for us growing up here, we're speaking both Arabic and English, and kind of relating to both cultures. I listen to American music and Sudanese music, sometimes I'm dressed in traditional Sudanese style, sometimes I'm dressed very Western, so what am I?" Siddig asked. "I don't consider myself to be just Sudanese and I don't consider myself to be just American, so I'm a Sudanese American."

At the University of Iowa, Elkhair serves as one of the co-founders of the Sudanese Student Association (SSA). The association's goal is to create an environment that caters to the specific needs of Sudanese students, including providing the sense of community that Elkhair grew up with in Iowa City.

I think it's important for younger

generations coming up to have that safety net, and be able to come and bond, and have a group to always rely on,” Elkhair said. “We also wanted to show the campus that there is a big Sudanese community, and we wanted to make everyone see it.”

In a reality where many were born halfway across the world, however, one question remains: Where is home?

“The biggest challenge is trying to identify who I am,” Elkhair said. “It’s hard sometimes, since you don’t really fit in with American society but you’re not 100 percent Sudanese either.”

When Elkhair encounters these challenges, she thinks back to the days running around Pheasant Ridge with her friends, yelling a mix of English and Arabic to each other in an unofficial meld of languages that they could all still understand.

She thinks back to the cultural diversity of each year, where she smiled ear to ear while performing traditional Sudanese dance for the citizens of Iowa City who might not have known about the vibrant ethnic community that existed just blocks away from the university.

She thinks back to her mother’s home-cooked meals, to the thousands of cups of chai over the years and to the colorful photos of her homeland on the walls. But most of all, she thinks back to the gatherings at Nadi El Tejani, which have tapered off in recent years as a new generation steps in. Those days when the whole community came out under the stars, it didn’t matter where in the world they were—to Elkhair, that was home.

“I think we’re all trying to better each other, and be proud that we are Sudanese and proud to have grown up here,” she said. “Ultimately we want to give back to the community and go back to Sudan to help our families and everyone to reach their best potential. We are privileged that we got to come here and get a good education and a better life, so I never want to take that for granted.” **IV**

Julia Davis is an freelance journalist and third-year student at the University of Iowa. She can be contacted at juliakc1117@gmail.com and @juliakc1117.

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THIS MODERN WORLD

by TOM TOMORROW



DEAR STRAIGHT PEOPLE

(And “straight” people, queer folk, trans friends and allies.)

BY EDWARD FIALA



Dear Straight People,
My dorm floor was doing a Secret Santa exchange—it was a five-dollar maximum, but since no one sticks to the limit, I went all out. I got some stationary from R.S.V.P., some fancy chocolate, the works.

When the day arrived, my giftee looked at her present and with a nervous giggle remarked, “I’m scared to open this.”

I just smiled and let her prove her fears unfounded. Yeah, that crack pissed me off, but I thought it was just because I talk openly about sex, and something about that didn’t jibe with her. I gave her the benefit of the doubt. I gave you all the benefit of the doubt.

A friend of mine, also openly queer, went up to bat next. Someone said, “I hope this isn’t a dildo or something.”

A lesbian acquaintance opens her gift—a t-shirt emblazoned with a kitty in a state of panicked awe above the caption: “Lesbians eat what!?”

I’ve lived with this kind of “soft” bigotry since I came out four and a half years ago. As much as it would be easier to ignore the reality of the situation, I’d just be lying to myself. Straight people, each human being in the world is infinitely complex, capable of being a great amount of things in a variety of contexts. What frustrates me is when you take that complexity and boil it down to an inaccurate stereotype: that of a nymphomaniac tone-deaf fairy who can’t turn it off.

Straight people, I’m a lot of things. We all are. I’m a writer, speaker, business owner, former Catholic, feminist, journalist, anti-racist, artist, atheist, leftist and ludologist. I could engage with you in any one of these capacities, but if there’s one thing I can count on, it’s that the overriding identity you see in me is my affinity for dick. And I don’t even *like* dick exclusively, or that much! I’m down with trans men and masculine gender-queer people, but do you

see that? No. You nonchalantly assume I’m as repulsed by vaginas as if they were Satan’s very maw.

The only thing being queer means, straight people, is that we’re not one of you. That’s it. And you don’t have the right to determine who we are any more than we do to you.

Dear Straight People,

Are we friends?

Am I already having a frank discussion

about my sexuality?

Do you honestly believe the myopia of my story will enrich your understanding of the world?

If you answered “no” to any of these questions, then it’s probably not fair game to ask me what my coming out story is, or what my first time was like.

Are those narratives important? Of course! Are they all pretty boring? Uh huh. Does your question stem from a privileged perspective that regards my experience as your property? What do you think?

Dear Straight People:

I doubt any of you reading this are actively, virulently homophobic. It’s 2015 after all, and *Modern Family* is on the air! Hell, I can even mire a partner and myself in a binding, capitalistic contract in 35 states—and we wouldn’t have gotten that if it weren’t for y’all on the ballots.

That isn’t enough, however. You need to deal with your own hang-ups when it comes to queer people, and you need to stop tokenizing us, too. When I talk about you, I don’t introduce you as a “black accountant” or an “S&M enthusiast ecologist,” because I try my damndest to recognize that we are each of us a holistic and complex person.

Identifying yourself as queer in a particular context or situation is a complicated decision, and I can remember exactly zero times where I’ve asked any of you to do that for me ... and plenty of times when y’all did so anyways.

Dear Straight People,

When I’m arguing with you over your casual use of the word “faggot,” or you comment about how you don’t want us “shoving it in your face,” try listening for a change. It’s not about what I think about you as a person, it’s about the fact that there’s bad people out there



who find themselves legitimized by the bigotry in your joke. You're not 2000's-era Louis C.K., jeez.

Dear "Straight" People,

Listen, I get it. I was there. By definition, we all were. We understand the fear, disgust and

The ability to be openly gay—hell, openly anything—is a fairly recent delight.

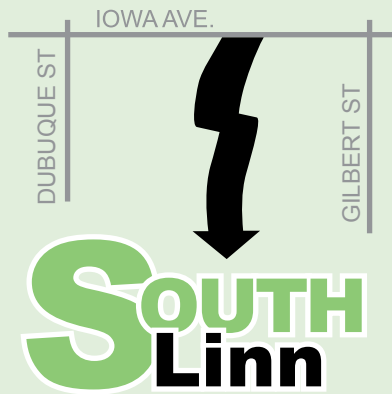
isolation. Every one of us has all gone through some degree of it. And believe me, there are people out there—myself included—who will do everything we can to help you out. We've got hotlines, LGBT centers, friends, teachers, the whole shebang.

That said, it's 2015. I'm not going to indulge you when you talk about how "gross" gay sex is or how your feelings of shame are legitimate. I mean, yeah, they're legitimate in the sense that they are actual feelings that you are in fact experiencing, but sincere bullshit doesn't smell any better.

Furthermore, being gay doesn't make your homophobia acceptable. When you take your internalized self-loathing out on other people, you are understandable and human, but you're still an ass.

(Also, no, I'm not going to go back into the closet to date you.)

Dear Relatively Masculine White Queer Men,
Fact: We're at the tippy top of the privilege



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spectrum compared to everyone else on the same totem pole as us. It is well within our power to be racist, misogynistic, transphobic and/or homophobic, and it's not cool.

Seriously. Open up Grindr and count how many guys will have shit like "no tr*****", "no rice" or "no curry" in their bios. Really, go ahead. It's an enlightening experience.

Not being privileged in one context does not mean you don't exercise privilege negatively elsewhere.

Dear LGBT+ People and Our Allies,

It's rough out there.

But here's the thing: We're making progress. I know that doesn't mean much when faced with all of our pains and struggles, and I don't say this to make light of them. (I know my words may ring hollow to those who deal with the kind of violence I haven't.) Still, I want to celebrate where we are.

The ability to be openly gay—hell, openly anything—is a fairly recent delight. Some of us deride gay marriage as our movements' most myopic focus point (and rightly so, in an opportunity cost sort of way), but the fact that people are willing to support us publicly in any capacity, given historical precedent, is staggering.

In the world's most progressive places, LGBT+ acceptance is less of a struggle and more of a fact of life. People are living bravely and throwing pride parades in countries and cities that sometimes make me wonder if certain headlines are just big jokes. Trans people are starting to break into public conversations and movements in ways they've been denied for so long ... ability to play themselves as actors somewhat notwithstanding. (I'm looking at you, Jared Leto.)

And no, our situation is nowhere close to ideal. We've come far enough to know we've got a long, long way to go.

But we have fought to make a space for ourselves where we can live and live freely. Once, there was nothing for us. Now, there is something.

So if you ask me, we're winning. If you ask me, we can't lose. **lv**

Edward Fiala is a student at the University of Iowa. He is self-employed and definitely majoring in something.



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With my husband as my dining partner, I left my expectations in Iowa City and headed to Big Grove Brewery in Solon. With “Brewery” in its name, Big Grove attracts those who love the craft beer scene, but “come for the beer, stay for the produce” is not a phrase commonly heard at gastropubs.

The salad menu has changed since it was published on the website. I rarely torn between salad choices, but with so many tempting options, I had my husband order his own salad rather than splitting one. My eyes could then enjoy the visual feast, and I steal a nibble. He had the “Green Goddess Salad,” minus what I stole from him: the one very firm and crisp English pea that was neither canned nor frozen.

My roasted beet and burrata salad was delightfully complex. Sour rhubarb, savory roasted beets and sweet strawberries covered a bed of mixed greens topped with a generous

dollop of burrata—a refreshing change from the more standard beet with goat cheese pairings that I’ve had at higher end Iowa City restaurants.

The salad options at Big Grove make me want to challenge other local chefs to give me the best goddamn salad their chef brains can think of. It takes a conscientious chef to compose these beauties, and Chef Benjamin Smart and his team are making highly creative dishes where seasonal vegetables shine.

Apart from the salads, the mushroom pizza we shared also sent my savory-loving food sensors spinning. My husband called the crust one of the best he’s had, and I reveled in the roasted garlic aftertaste. Fresh arugula topped the pizza, adding that spicy bite that elevated the dish a couple notches beyond being simply savory.

Big Grove Brewery sources produce from Kate Edwards’ Wild Wood Farm, also in Solon, as well as Rebal Sweet Corn, Wilson’s Orchard and Anything But Green Gardens. A

server told me that they’re not always able to get everything locally, but they try.

Anyone who can afford it should give Big Grove Brewery a try. Dinner and drinks may set you back \$50 or more.

—Melody Dworak

If you’re like me and you seek the small aesthetic pleasures of bicycle culture within a like-minded community of bike geeks, then pedal your fixie or your old Schwinn down to Ride, the bike friendly restaurant on Iowa Ave. that opened this winter. I was pleased when I first passed by Ride: a cute little red building on the corner of Iowa and Dodge with bikes parked outside and bikes hanging from the ceiling.

According to the wait-staff, a similarly cyclist-friendly diner in the ‘70s called JC’s occupied the building. The current

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owners—Tom Kemmerer and brothers Derek and Kevin Perez—are each involved a number of Iowa City restaurants, including Banditos, Short's East Side and Stella. Similar to these restaurants, Ride maintains a relaxed neighborhood vibe.

Ride offers two things that will please any cyclist, though, and that's beer and carbs. Plenty of craft breweries are represented on the beer menu. Among these are three beers on tap from Confluence, and bottles by Peace Tree Brewing, Madhouse, Backpocket and Millstream.

The menu consists of many classic breakfast dishes and comfort foods, but with a twist: The names of the dishes are cute; the presentation is superb. The "Chain Breaker," for example, is a sandwich with pork shoulder, pickle, swiss and horseradish mustard. The breakfast menu will satisfy diners craving classics like biscuits and gravy, french toast and eggs benedict, but the kitchen doesn't shy away from

getting creative: The granola includes delightful toasted coconut and fat blackberries, and the "Creole" pairs grits, andouille sausage and poached eggs. I was pleased to see Wake Up Iowa City's medium roast coffee.

The owners clearly endeavor to support and connect with the community, and I envision Ride becoming something of a hub for bike commuters. The bulletin board by the front door displays half a dozen bike-related events. During the "Tweed Ride," for instance, a horde of cyclists dressed in dandy caps and knee-high socks chugged beer at Ride and wobbled to a dozen other bars on rusted vintage bikes. Ride itself hosted a free commuter breakfast of coffee and fresh muffins during "Bike to Work Week" and hosts a dinner each Sunday to support a series of local non-profits. **IV**

—Frances Cannon

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PLUS ONE • BY JOSHUA BOHNSACK

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



Benjamin pulled into the farm he had visited only a month prior. He parked his Civic in the pasture alongside a Dodge pickup and walked up the hill. His suit had already started chafing his stout legs and he was sure he had sweated through his undershirt. It was only a matter of time before the perspiration soaked through to his blue, collared button up. He removed the RSVP from his jacket pocket, addressed to Charles Hyatt, followed by a checked box before the words “plus one,” and placed the card on the passenger’s seat.

Charles’ father, Randy, greeted him with a firm handshake, “we’re so glad you could make it, Ben.”

“I wouldn’t miss this day for anything.” Benjamin smiled back, pushing his glasses further up his nose. “How are the bride and groom?”

Randy glanced around as if he were searching for Mike, but Benjamin couldn’t help but feel Randy was simply avoiding eye contact with him. “They’re around here somewhere. Julie is in the house. Mike’s probably making sure the barn is set for the reception. He put in all that work cleaning up around here, I’m sure he doesn’t want anything to get messed up.”

“I heard you poured new concrete and everything. I’m sorry I couldn’t make it to help with preparations.”

“Come on now. We don’t expect you to do anything like that. Linda and I are just happy you came.”

The two men looked at each other, sincere in the mutual loss of Charles, whose funeral preceded the wedding by just thirty-seven days. Randy patted Benjamin’s shoulder, “Take a seat in the front row. Linda will be out shortly. She reserved the front for immediate family.”

Benjamin nodded and turned toward the makeshift backyard chapel. Bales of straw became pews, a relative had crafted a plywood altar, and the lawn was mowed like a putting

green to form an aisle for the bridal party.

Charles suffered a brain aneurysm a week after his twenty-ninth birthday. The funeral was held in his parents’ Methodist church and the wake was hosted at the farmhouse. Fortunately, it landed on a weekday and the would-be protestors were busy with work.

They had been together since college. They lived in Chicago, where Charles taught music at an elementary school and Benjamin worked for a logistics firm called Wolfe Logistics. He hated his company. It reminded him of high school, the way cliques formed and rumors traveled faster than the semis they were in charge of navigating. With days spent mapping truck routes and avoiding the harassment of his co-workers, it was a relief to come home to Charles, the fun-loving band teacher. Since his death, Benjamin had moved out of the apartment, unable to afford the suite on his own salary. He doubted he could stay, anyway, with the constant reminders that Charles was gone.

Guests were starting to fill in. Benjamin recognized some of the faces as Mike’s friends, and he already knew most of Charles’ family. Mike and Linda appeared from the house, arm-in-arm, the son walking his mother to her own straw bale, where she sat down next to Benjamin.

“Take good care of her, Ben,” Mike requested with a wink, giving him a half-hug. He had shaved his beard, revealing a jawline that Benjamin noticed was reminiscent of Charles’.

Linda leaned over to him, “It’s so good to see you here, Benjamin.”

“Of course.”

“We weren’t sure when we didn’t get your RSVP back. Good thing we saved you a seat, huh?”

Benjamin nodded and his gaze shifted to his shoes. They were dress shoes Charles helped him pick out for his interview. Charles had insisted he get brown leather, when Benjamin

had chosen black wingtips. “Brown means business. This way, they’ll know you’re serious.”

Fanfare began to play through the speaker system, and Benjamin felt his chest tightened as he watched Mike follow the path to the altar.

The bridal party came next, each pair stepping slightly out of sync, before separating on their respective sides of the groom.

The track switched over to “Here Comes the Bride,” and the guests’ heads turned in Julie’s direction. The couple was usually graced in band t-shirts and jeans, and Benjamin was in disbelief at how well they cleaned up when Mike wasn’t working on an organic garden and Julie wasn’t baking vegan pastries.

As the ceremony began, Benjamin found it difficult to breathe, though he typically wasn’t one to become emotional in public.

“Let us take a moment of silence to recognize Charles Hyatt, who could not be with us today.”

Everyone bowed their heads in prayer. Linda put her left hand atop Benjamin’s knee, making him feel even more uneasy. His breath became shallower.

He whispered to Linda, “I have to leave.”

Benjamin stood up and, despite Linda’s objections, walked around to the front of the house. As he left he could feel the sting of each set of eyes on the back of his neck. It was the same radiating heat he felt as a child when he broke a ten-point buck head in his father’s den. He stopped to sit on the front porch, put his face into his hands, and released the sobs he had held onto so tightly.

Joshua Bohnsack is a musician, printmaker, and prose writer. Bohnsack is the founding editor of Long Day Press, a hand bound literary publication and co-operates an ice cream shop in rural Illinois with his family.

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FITTING IN

Shopping for gender nonconforming clothes in Iowa City? The struggle is real. • BY ALEA ADIGWEME

When it comes to clothing options for gender nonconforming people living in Iowa City, shopping can be

difficult even if one's aesthetics align perfectly with what retailers consider "on trend."

Carlos Amaya describes his style as "probably '90s revival, not necessarily vintage, but more of an homage." Despite being raised in nearby West Liberty, however, the 24-year-old Iowa City resident says that "when it comes to shopping local for clothing, I couldn't care less."

For both Amaya and Kate Hawbaker-Krohn—who describes her personal style as a "rustic dapper prep boi punk kind of look"—the issue is not only about gender identity, but also about one's size and one's politics.

"Being a fat person and going into a boutique downtown," Amaya said, "I know for a fact I will not find anything in my size."

There are a plethora of U.S.-based companies making affordable, well-made clothes for gender nonconforming consumers. From the business-casual pieces available from Androgyny, Jaguar & Company Clothier and Peau De Loup; to the underwear designed by Play Out Apparel; to the bespoke suits made to order by Saint Harrikan, Sharpe Suiting and Bindle & Keep, entrepreneurs all over the country have recognized that gender-queer people like Hawbaker-Krohn are an underserved demographic.

That list alone, however, highlights the reality that much of the dialogue surrounding gender-queer clothing seems to focus on creating menswear-inspired garments tailored for bodies that were assigned female at birth. This is a national issue, and even on the mighty internet

there's a serious dearth of shopping options for men whose everyday aesthetics range from androgynous to feminine of center.

While Amaya's look has become "more



FINDING STYLE For many gender nonconforming people in Iowa City, shopping for clothing that fits their body, style and ethics is a persistent challenge. Collage by Rachel Jessen

masculine" lately, he says that his style truly "blossomed" three years ago, when it manifested as a more androgynous look. "I loved wearing leggings with pumps, oversized shirts and just lots of jewelry," he said. As he's

developed and refined his gender presentation, he's mostly only been able to buy new clothes online. Alongside various "shops on Etsy and random Asian websites," Amaya prefers ASOS, Big Boy Vintage and the Queer Chicano culture-focused Maricón Collective as the go-to stores he can rely on to fit his body and his conception of his gender. "The online shopping experience," Amaya said, despite the guesswork involved, "is slightly better" than shopping in local stores.

Neither the brands mentioned above nor any of the brands I found in researching this article are stocked in brick-and-mortar stores in the Iowa City-Cedar Rapids area. For a customer who wants to shop local—which adds the benefit of both getting to speak with a knowledgeable salesperson and try on items before buying—having a number of online options is simply not enough.

"I wish we had some kind of clothier like Kipper Clothiers, out of the SF Bay area," Hawbaker-Krohn said, "or Dapper Boi, who just started a Kickstarter [to make] androgynous jeans." Not only would the presence of stores like those allow gender nonconforming shoppers to support their local economy, it would also give said shoppers a safe and supportive place to make their clothes match their gender identity.

While Hawbaker-Krohn says that "the vendors in the [Downtown] area are never negative," shopping at the Coralridge

Mall, on the other hand, has sometimes resulted in stares.

"I find it's easiest to shop in a secondhand store for me," she explained, "as I have more freedom to roam the gendered sections. The divides aren't as strict as they are in an Old Navy, [where the] store is literally split on a binary."

When shopping locally, Amaya also expresses a preference for secondhand stores



like Salvation Army, Stuff, White Rabbit, Artifacts and his favorite, Potentially Yours on First Avenue. "The thrift stores around town have a nice collection of clothing for bigger people," Amaya said, noting his love of "oversized sweaters."

Hawbaker-Krohn, who prefers Second Act, concurs. Not only are secondhand stores a safer-feeling place to shop, they're also ripe for finding really choice pieces on a budget. Because "we live in a highly educated, wealthy area," she said, "at consignment stores, there are literally never-before-worn Banana Republic button downs and pants with the tag still on them, J. Crew gingham [shirts] with original replacement buttons and Gap sweaters with the original price tag."

While that doesn't necessarily solve Hawbaker-Krohn's problems with fit—menswear is not designed with breasts in mind—it's better than nothing. She guesses that

looking to better serve gender nonconforming populations, that's where ethically made clothing manufactured and sold by small, LGBTQ-owned businesses could come into play. Wildfang—an online boutique turned Portland-based brick-and-mortar—is a national retail model for how to serve this community while maintaining a sustainable business model.

"Iowa City is a perfect place for a gender-neutral boutique [because] it seems like the downtown district is trying to get innovative and draw folks in that they normally wouldn't," Kate Hawbaker-Krohn said. "Iowa City is a mecca in this state for queer folks it seems, and instead of making another place to party—another hotbed of misogyny and assault—let's sell pretty clothes for everyone!"

She continued, "I would love to be able to walk into a store and not have to dodge glances from the clerks."

Indeed, any truly community-oriented establishment would make sure to serve customers of all sizes and from all over the gender identity spectrum.

Carlos Amaya, though, doesn't seem to hold out hope for a store in Iowa City that can both sell new clothes and meet his needs.

It's a well-documented reality that queer and trans

teenagers and young adults—especially those who are also people of color—face greater economic insecurity than the general population. Given that fact, perhaps it makes fiscal sense that the bulk of boutiques selling new clothes in Iowa City don't seem interested in serving gender nonconforming LGBTQ people, particularly those who larger than average.

"One thing I really want to see," Amaya says, "is a thrift store that is specifically for fat fashionable people. I would have a heyday and spend all my cash there. Also, I wish I could find some platform shoes in my size." **IV**

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

"I would love to be able to walk in to a store and not have to dodge glances from the clerks."

—Kate Hawbaker-Krohn

"there are a lot of mothers shopping for their teenage boys who never wear these clothes," which allows "butch queer girls (which this town is also a hot bed for) to swoop in and make the most" of living in a town that doesn't exactly serve them.

For a number of reasons—affordability, a more comfortable shopping experience, a wider range of available sizes—secondhand stores continue to fill the needs of consumers primarily ignored by local purveyors of new clothing. Not that shoppers like Hawbaker-Krohn would patronize just any store. When thrifting, she said, "I don't really pay attention to the brands, but I hate buying things new. I don't want to contribute to the demand for sweatshop labor." For local businesses

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CURTAIN CALL

Ron Clark and Jody Hovland step down after 34 years of running Riverside Theatre and welcome a new artistic director. • **BY JORIE SLODKI**



Riverside Theatre has gone through many changes since founders Ron Clark and Jody Hovland staged its inaugural production in the early '80s. Now it is about to experience what is perhaps its biggest change yet: Clark and Hovland are taking a step back on managerial duties and bringing in a new artistic director.

While the news feels like a tectonic shift in the Iowa City theatre scene, Hovland explains that this is part of a “five-year plan,” which began when she and Clark first approached the board about finding new management. “With a founder-driven organization, you have to be careful to plan the transition,” she said.

Though Clark and Hovland will no longer be involved with the day-to-day operations of the theatre, they will continue to be involved as “founding artists” and work in selected production roles for the next three years. “After

that, who knows?” said Clark.

“Who knows?” is an apt summary for how Riverside began in the first place. Clark and Hovland first met in graduate school at the University of Iowa, where they quickly became friends and maintained a close connection, even as Clark spent a year in Seattle. When Clark returned, they decided to put on a play together and see what happened. “It sounds so ‘Mickey and Judy!’” explained Hovland. “We decided to found the company, but we had no long-range vision for it.”

Their first play was Lewis John Carlino’s *The Exercise*, which they performed at the Old Armory Theatre in 1982. (They salvaged the lights from that building for use in their Gilbert Street stage in 1990.) At the time, the theatre scene in Iowa City consisted of the University Theatre and Iowa City Community Theatre (ICCT). Without a professional

SITTING BACK TO ENJOY THE SHOW

Ron Clark and Jody Hovland founded Riverside Theatre in the '80s. This summer, they step down from directing the theatre. Photo by Barry Phipps

theatre in town, the pair felt that there was an unmet need for working artists.

“We didn’t see ourselves as students or community theatre actors,” Clark said. “We wanted to do the kind of work that was essential to us.”

Long-time supporters Julie and Carl Schweser learned about Riverside during its early years. They moved to the area in 1976 and quickly became avid theatre-goers. Even when they were attending almost a play a week at the University Theatre and ICCT, they developed a strong interest in Riverside.

“Riverside Theatre really got me into ‘real’ theatre, more serious theatre,” Julie said. “I

just fell in love with it.”

Compared with existing theatres that performed classic plays, Carl was impressed by the newer and edgier works that Riverside offered. “It was the same kind of shows that were being shown in New York,” said Carl. “It pulled you in, getting you deeper into theatre life.” They attended Riverside Theatre’s first fundraiser, an auction with around 10-15 attendees. Eventually, Julie served on Riverside’s board and several fundraising committees.

“Theatres are like grapes—they do well in bunches.”

—Ron Clark

Today, Riverside Theatre remains Iowa City’s only resident theatre company, but its impact is evident on the flourishing arts scene that has grown around it. The area now boasts about a half-dozen theatre companies, which seem to increase each year. Clark and Hovland feel that these numerous groups help the theatre community grow stronger as a whole. As Clark said, “Theatres are like grapes—they do well in bunches.”

Both of them believe that this growth is, in part, attributable to Riverside’s presence as a professional theatre. “It’s allowed theatre artists to see Iowa City as an artistic home, a place they could actually live and work,” explained Hovland.

Even artists who come here temporarily see its value. New York-based actress Kelly Gibson will return to Riverside for her sixth show, this time as Roxane in *Cyrano*. She feels that Clark and Hovland have created an “artistic haven” for actors.

“I love their motto, ‘Big drama in a small place,’” said Gibson. “For actors who live in cities, it’s amazing to come into a place where you can be in an artistic bubble, with no distractions of a big city.”

The impact of the theatre extends beyond those directly involved, Clark says. When theatres thrive, surrounding restaurants and

other establishments receive more business as a result. Indeed, Riverside has arguably made Iowa City a more attractive place for those skeptical about moving to the Midwest.

“When the University recruits new faculty, the potential recruits never ask about garbage pickup or how efficiently the local government works,” said Clark. “No—they ask about the amenities, what the community has to offer when they are not at work.”

“Between the creative energy and the entrepreneurial spirit,” Clark continued, “I think we are poised to be an important cultural base on a national level.”

Clark and Hovland see this trend continuing under tutelage of the theatre’s new artistic director, Sam Osheroff. They were looking for someone with both a strong track record of producing theatre and eclectic tastes.

“This theatre produces classics and brand new material, so we needed someone with that breadth of curiosity,” Clark said. “We weren’t looking to clone ourselves, but we needed somebody who seemed like they could

grow to understand this community.”

Osheroff says he’s excited to lead an established professional theatre outside of New York or Los Angeles.

“I grew up in Vermont, and Iowa City reminds me a lot of that area, so I immediately felt at home,” he said. “It’s a really vibrant town with a lot of smart, educated people, which is the perfect place to do smart, provocative theater.”

Ultimately, what keeps people involved with Riverside Theatre after 34 years are the strong bonds formed both onstage and off. Schweser said, “You walk into the lobby at the beginning, and it’s like family.”

Gibson echoed this sentiment when describing her experience with last year’s production of *Othello*, which was relocated from the Festival Stage in Iowa City’s City Park due to flooding. To provide closure, they performed a version of the play indoors without costumes and props. “The audience didn’t feel like an audience. It felt like an extension of our circle,” said Gibson. “It’s not the theatre and theatre-goers—just one community.” **lv**

Jorie Slodki earned her MA in Theatre Research from University of Wisconsin. She has experience in acting, directing, playwrighting and dramaturgy.



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LOSING THE STIGMA, NOT THE WEIGHT

By and large, television is fat-phobic, but a number of recent television shows champion an encouraging shift toward body positivity.

BY MELISSA ZIMDARS



As excited as we are for our annual respite from the cold, the heat of summer—also known as “swimsuit season”—can bring with it anxiety, and for some, feelings of shame. What does television have to do with swimsuits and bodies? For one, television has a long history of contributing to and exacerbating body anxiety both because the majority of women on television weigh far less than the statistically average woman (potentially contributing to poor body image among viewers) and, until recently, most fat* bodies on television were only exhibited as part of weight-loss programming. Fatness or any kind of non-idealized body on TV, then, is more likely to be something that is hated and deemed in need of transformation rather than as something to be accepted or even—gasp!—celebrated.

TOO BIG TO FAIL Whitney Thore is a fat acceptance movement activist and she dances on her YouTube channel “No Body Shame.”

In fact, *The Biggest Loser* has long been a popular show about weight-loss, spanning 16 seasons and 28 different iterations around the world. Its popularity spawned numerous copycats, as is television’s way, including MTV’s *I Used to Be Fat*, A&E’s *Heavy*, CW’s *Shedding for the Wedding* and ABC’s *Extreme Weight Loss*. These shows are often criticized for treating fat bodies as undesirable ‘before’ states, positioning weight-loss as necessary not just for health, but also as necessary to begin one’s life (I guess birth is no longer a worthy signifier).

Most participants on these programs exercise six-to-eight hours a day, engage in extreme calorie restriction, and according to

some former-participants, use diuretics and purposeful dehydration techniques to cut weight before the spectacularized weigh-ins that conclude each episode. But the only interest these programs actually serve is that of the dieting industry, which is in perpetual need of individuals dissatisfied with the size of their bodies, or shape of particular body parts, and who are willing to try various services and devices to comport to the thin ideal.

However, the reign of these shows may be coming to an end, as it is unclear whether *The Biggest Loser* will return for a seventeenth season amid continued controversy and a sharp decline in ratings. Further, a recent influx of body positive, or dare I say fat accepting, programs are finding huge followings and generating a lot of buzz as being the antidotes to otherwise body-hating TV: TLC’s *My Big Fat Fabulous Life* and Lifetime’s *Big Women: Big Love*.

My *Big Fat Fabulous Life* started as a viral YouTube video featuring Whitney Thore, “Fat Girl Dancing.” Of course, numerous viewers of the video criticized Thore for her carefree and badass dancing at 380 pounds (I mean, how dare a fat woman dance!), but many praised her body confidence and fat positivity. The TV show documents Thore’s life, particularly her dealing with polycystic ovarian syndrome and wanting to lose weight through dance. And even though she

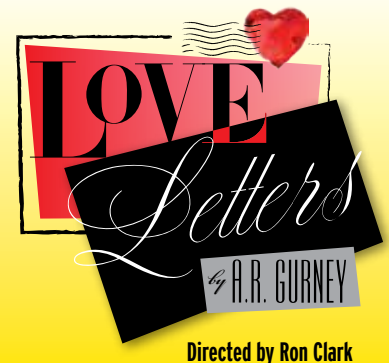
*I use fat not as a pejorative term, but rather as a body descriptor no different from describing people as thin, tall or short.



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does desire to lose weight, she refuses to put her life on hold until she does so, opposite of shows like *The Biggest Loser*. The cameras follow her as she dates, hangs out with her friends, unapologetically indulges in pizza now and then, teaches an empowering dance class for other fat women, and openly discusses the stigma, discrimination and outright hostility that many fat women experience in their daily lives. In other words, Thore shatters a lot of fat stereotypes: she is active, eats healthily and is confident in herself despite the prevalence of media and societal messages telling her she should feel to the contrary.

Similarly, *Big Women: Big Love* follows five “plus-size” women as they navigate the world of dating and relationships. Despite a few annoying fat puns here and there, the show goes a long way to busting the myth that fat women are romantically or sexually undesirable, as well as the notion that fat women are desperate for companionship. Lots of men desire the women on *Big Women: Big Love* (it’s all very heteronormative), but the women are after their perfect matches, displaying self-confidence and high self-worth while celebrating the aspects of their personalities and bodies that they love. Here, again, some of the women want to lose weight, but also again, none of them are willing to follow the common televisual trope of putting their lives on hold until they are thin.

Despite the warm reception of *My Big Fat Fabulous Life* and *Big Women: Big Love*, and the general representational expansion of the types of bodies now exhibited on television, weight-loss programs won’t disappear entirely as long as claims remain that we are in the middle of an obesity epidemic. Case in point: A&E is about to release *Fit 2 Fat 2 Fit*, which will unfortunately depict trainers gaining weight in order to lose weight in tandem with their fat television participants. But, if you’re like me and you want to see programs that are less shaming and sensationalizing of fat bodies and more celebratory of all the shapes and sizes that bodies can be, then check out *Big Women: Big Love* and *My Big Fat Fabulous Life* instead. **lv**

Melissa Zimdars wants to thank everyone for reading The Tube over the last three years! Even though her viewing schedule is now based on Eastern Standard Time, she is happy to always be connected to Iowa Citizens through the shared experience of watching television.

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THE USES OF ENCHANTMENT

New York Times best-selling author Amber Dermont talks about form, her love of Iowa City and how she keeps readers under her spell.

BY GEMMA DE CHOISY

Amber Dermont is the author of *Damage Control*, a short story collection, and *The Starboard Sea*, a New York Times Bestselling Novel. A graduate of the Iowa Writers' Workshop, Amber received her Ph.D. in Literature and Creative Writing from the University of Houston. This July, she will teach a workshop titled "Plot and Action in the Short Story" for the Iowa Summer Writing Festival. *Little Village* spoke with Dermont about Iowa City, writing different genres and her new, collaborative project.

It seems like you visit Iowa City whenever you can! How many times have you returned since graduating from the Iowa Writers' Workshop? What keeps drawing you back? Place is sacred to writers and I've always found that Iowa City is one of the few locations in the world where I feel socially and culturally connected. Most of the time I live alone in my imagination, but when I'm in Iowa City, I engage in my surroundings and find myself eager to say hello, to recommend books to strangers, to flirt with waiters. After graduating from the Writers' Workshop, I stayed away from Iowa City for years because I felt as though I didn't deserve to return until I had a book to read from at Prairie Lights. During the summer of the biblical floods, I was supposed to return to teach, but my class was canceled. I took those rising waters as a direct order to finish my novel and my short story collection. By the time I returned in 2009, I'd sold them both. Since then, I've returned every summer.

Perhaps the real draw for me is that Iowa City is home to some of my favorite writers and closest friends. Amy Margolis, the director of the Iowa Summer Writing Festival, is the

greatest storyteller I've ever met and the smartest person I know. Danny Khalastchi is a dear pal and his new poetry collection, *Tradition*, is the perfect marriage of the sacred and the profane. Also, my godson, Baby Vance, and his two beautiful fathers, Vance and DJ, live in the most welcoming home in Iowa City.

You're teaching a class for Iowa Summer Writing Festival on the short story, but you've written both a short story collection and a novel. What work do the two forms do, and how do they differ? Both the short story and the novel aspire to do the work of great art: To reveal a previously unknown truth about the human condition. The most defining characteristic of a short story is compression while the most important aspect of a novel is the sustained accumulation of detail

A-LIST

IOWA SUMMER WRITING FESTIVAL

JUNE - JULY 2015

The 2015 Iowa Summer Writing Festival offers 138 workshops that last a weekend to a week and that cover a range of genres. The ISWF caters to writers of all ages and levels of expertise, and every weekday at 11 a.m. they hold hourlong workshops that are free and open to the public.

The festival will run until the weekend of July 25. Registration for individual workshops is now open and closes the Wednesday before a given class's start-date. iowasummerwritingfestival.org

and action in the service of narrative. There is more to this than simply, "Short stories are short and novels are long." The method of the short story is to cast a spell on a reader in a single sitting. Short stories are transfixing and magical—both for the writer and the reader. Novels aren't necessarily more work or less magic but they require a different type of focus and endurance both for the writer and the reader. With a novel, a writer needs to justify the scale, scope and length of their story but that doesn't mean that a short story is any smaller than a novel.

How so? In order to write anything, the author needs to live within the world of her story and the more complex the characters, the more innovative the structure, the more questions the author might have about the world. Sometimes, an author needs to write 70 pages in order to discover her story, but once she's discovered the story, she may also realize that the story only needs 12 of those pages. But which 12 pages?

She might also realize that she has merely written the first 70 pages of a much longer project. If you listen, the story will tell you exactly what it is. Mostly, I teach people how to listen to their stories.

Illustration by
Cheryl Graham

You've also taught a screenwriting workshop with Mark Jude Poirier for the Iowa Writer's House. How does that process—conceptualizing a film plot—differ from

with writing a novel since both require primary attention to structure, world creation and character arcs. Though I believe you can write about a hundred pages of a novel without a clear sense of where the story is heading, by the time you reach page 101, you really ought to know the ending you are writing toward, otherwise, you risk stalling out and never finishing your manuscript. With a screenplay, you are wise to work out the entire three-act structure—to know the beginning, middle and end—before you even begin to write dialogue and scenes. On the

ending which surprises the reader.

So the heart of the work remains the same, even if the process changes? All three genres require tremendous revision. Mark Jude Poirier and I first met at the Writers' Workshop. We'd been close friends for years before we attempted to write a screenplay together. The most important thing I learned from Mark is that filmmaking is a collaborative process and a screenplay will always benefit from another revision. A screenwriter cannot have an ego or be a control freak. Actors will interpret dialogue and scenes will be spliced together by directors and editors who have their own ideas about the film. Writing is ultimately a lonely pursuit, but having a great screenwriting partner like Mark made me more motivated, more accountable to my writing and a lot less lonely. **IV**

Gemma de Choisy is a recent graduate of the Nonfiction Writing Program at the University of Iowa., where she began work on a book about religion and reality TV. She lives in Iowa City, IA, and Glastonbury, UK.

"If you listen, the story will tell you exactly what it is."

—Amber Dermont

telling a story through a short story or novel? I adore plot probably because I love mischief, and I'm always anticipating disaster. Writing a screenplay has more in common

other hand, short stories are intuitive and mysterious. With a short story, the more a writer thinks she knows about how her story ends, the less likely she'll be able to write an



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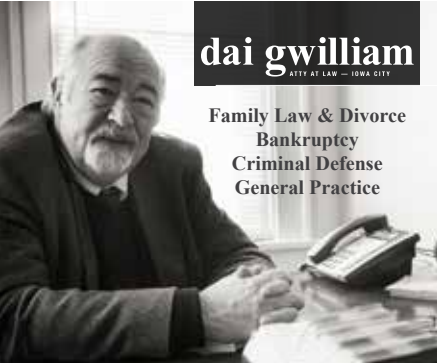
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WED., JUNE 17

/THEATRE-AND-PERFORMANCE: *The Reluctant Dragon*, Old Creamery Theatre, Amana, \$30, 10 a.m. Do you like docile, poetry-writing dragons and unlikely friendships? Check out this musical adaptation of the classic book by Kenneth Grahame for children and adults alike.



/CINEMA: *When Marnie was There* (pictured), FilmScene, \$6.50-7.50, 6 pm When Anna spends her summer in Hokkaido, her whimsical daydreaming cuts her off from those around her until she meets the mysterious Marnie.

/SPORTS: Clinton Lumber Kings vs. Quad Cities River Bandits, Clinton, \$5-8, 6:30 pm Baseball season is upon us, so buy your peanuts and Cracker Jacks and sit back for an evening of good ol' midwestern Class-A ball.

/MUSIC: Free Jam Session & Mug Night, The Yacht Club, Free, 10 pm Bring your love of beer and good music to The Yacht Club. Or, if you're daring, sign up to share some jams of your own.

Joshua Hoyer and the Shadowboxers, Gabe's, 9 pm, Free A seven-piece soul band.

Adam Faucett and the Tall Grass w. Brooks Strause, The Mill, 9 pm, \$10-\$12 This Arkansas folk and blues musician has drawn comparison to Cat Power and Otis Redding. Local favorite Brooks Strause opens.

THURS., JUNE 18

/ARTS-AND-EXHIBITION: Art Lovers Book Club—Caravaggio, Cedar Rapids Museum of Art, Cedar Rapids, Free, 4 pm Take a literature break by discussing Caravaggio: A

Life Sacred and Profane: a book profiling the artistic endeavors of Caravaggio and the Italian sources in which they developed.

Fun folding out: Tunnel & Carousel books: Art Books Workshop, Big River Bindery, \$75, 6 pm Learn the ins and outs of constructing three-dimensional books, specifically accordion folded tunnel and carousel books, at this workshop.

Intro to Glass Fusing, The Ceramics Center, Cedar Rapids, \$115-125, 6 pm Interested in glass fusing in new and creative ways but have zero experience? This intro class will give you the basics to make your own unique projects to show off to your friends.

/THEATRE-AND-PERFORMANCE: *Man of La Mancha*, Brucemore Theater, Cedar Rapids, \$15-20, 7:30 pm Knights, foes and beautiful maidens! All these come together in the theatrical adventures of Don Quixote and his sidekick, Sancho Panza.

/FOODIE: Jamaican Jerk Dinner with Chef Anthony Green, New Pioneer Co-Op, Coralville, \$20, 6 pm Join Chef Anthony Green to learn how to prepare smoked pork empanadas, Jamaican jerk Chicken and a plethora of other Jamaican foods.

/MUSIC: Avon Dale, Gabe's, 8 pm, Free Conrad Polz and Matt McCarter started writing music in college in order to humor their friends. Their joke-turned-passion has resulted in a blend of soul, rock and blues music.

Locally Owned, Gabe's 9 pm, Free Local bands play the Oasis Stage.

Bull Black Nova w. Grandchamp, B-Star, Gabe's, 10 pm, \$5 Cedar Rapids band blending the sounds of noise, shoegaze and British new wave.

Solid Soul Summit w. The Filthy Six, Diplomats of Solid Sound, The Mill, 9 pm, \$10-\$12 Hailing from the UK, the music of this soul-jazz band is make for a grooving evening.

FRI., JUNE 19

/COMMUNITY: 57th Annual State Rose Festival, Free, 5 pm Even after 57 years, the State Rose Festival is a refreshing celebration of history and beauty tucked away in the central-Iowa town of State Center.

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PRIDE PRE PARTY

June 19, Studio 13, 10 pm

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June 19, Upper City Park, 5:30 pm

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June 20, Channing Hall, 10am

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EDITORS' PICKS

/THEATRE-AND-PERFORMANCE: *Cyrano* (pictured), Riverside Theater, \$18-40, 8 pm Enjoy Jo Roet's new adaptation of *Cyrano*, a classic love story about the romantic challenges of a poet-cum-soldier with a remarkable nose.



/CINEMA: *Cheatin'*—A Bill Plympton Film, (pictured) Filmscene, 9:30 pm Jealousy creates a divide between Jack and his lover, Ella, who turns to magic to heal their hearts through tricky means.

/MUSIC: Gabriel & The Apocalypse @ Gabe's, \$8, 10 pm A little bit of angst and a little bit of edge make Gabriel & The Apocalypse the perfect band to rock away your Friday night.

Totojojo and the Unusual Suspects, Yacht Club, 10 pm, \$5 This Midwestern jam, funk and rock band keeps listeners on their toes through their improvisations.

Pleasure and Brooks Brown, Blue Moose Tap House, 9 pm, \$5 Brooks Brown is a 16-year-old dj and entrepreneur from Kansas.

David Zollo and the Body Electric w. Brian Johannesen, The Mill, 9 pm, \$10-\$12 Iowa City staple David Zollo and the Body Electric perform their beautiful, bluesy rock.

SAT., JUNE 20

/COMMUNITY: Insane Inflatable 5k, Kirkwood Community College, Cedar Rapids, \$49-100, 9 am Who says huge, inflatable obstacles are just for children? Join the goofy yet oddly athletic Insane Inflatable 5k for a morning burst of fun.

Rally on the River QC with Blue Oyster Cult, Centennial Park, Davenport, Free to bikers or \$10, 10 a.m. Quad Cities' 21st Rally on the River will host, food, lots of vendors and a live performance by the legendary Blue Oyster Cult. (Oh yeah—and motorcycles!)

/MUSIC: FAIRfest Summer Music Festival, Fairfield, Free, 5 pm FAIRfest brings together the comforts of local music and the extravagance of out-of-state acts in a three-day summer festival

Milk & Eggs, Lincoln Winebar, Mt. Vernon, Free, 7:30 pm Iowa City-based singer-songwriter (and LV's graphic designer) performs with mandolin player April Dirks.

Mom's Kitchen, Gabe's, Get down to this Widespread Panic tribute band.

Flannel Season and Velcro Moxie w. Crystal City, Lever, Yacht Club, 9 pm, \$5 A night of performances by local rock bands.

Martin Carpenter and the Souvenirs w. Lara Wisdom, Justin Swafford, The Mill, 8 pm, \$7 Local songwriters perform.

SUN., JUNE 21



/MUSIC: Mavis Staples (pictured), The Englert Theater, \$35-55, 7 pm Hear classics "I'll take you there" and "Oh happy day," as well as new work from the woman who has mastered soul for more than half a century. Troy Petty, Gabe's, 9 pm, Free This Chicago singer/songwriter's music has been compared to that of Jeff Buckley.

TUES., JUNE 23

/LITERATURE: Comic Book Club: *Ms. Marvel Vol. 1: No Norma*, Iowa City Public Library, Free, 2 pm Fill your comic book needs by discussing the adventures of Kamala Khan, aka Ms. Marvel, who is an average girl from Jersey City given superpowers.

/MUSIC: Kerchief, Gabe's, Free, 9 pm Take a night off to listen to the indie-pop stylings of Kerchief: a middle-American girl with a knack for meaningful music and lyrics. Scotch Hollow, Gabe's, 9 pm, Free Stomp to blues country music played on instruments like slide guitars and ukuleles.

WEDS., JUNE 24

/THEATRE-AND-PERFORMANCE: West Coast swing dance lessons, Environmental Education Center, \$5, 7 pm Trade your swimsuit for a Zoot Suit and get to jumping and jiving!

/ARTS-AND-EXHIBITION: American Moderns on Paper Opening Reception & Curator Talk, Figge Art Museum, Davenport, \$7, 5:30 pm Curator Erin Monroe will chat with museum-goers after the exhibit—a definite can't-miss!

/FOODIE: Dinner at Downton Abbey with Chef Valerie Martin, New Pioneer Co-Op, Coralville, \$20, 6 pm Learn to make Yorkshire pudding, leek and potato soup, stuffed pork tenderloin, and a surprise dessert with acclaimed chef Valerie Martin. (The Dowager Countess Violet's presence is not guaranteed.)

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/MUSIC: Whensday, Gabe's, 9 pm, Free *No that isn't a misspelling. Celebrate your Wednesday by listening to Whensday.*

Burlington Street Bluegrass Band, The Mill, 7 pm, \$5 *The house band performs their bluegrass.*

THURS., JUNE 25

/MUSIC: Bob Log III w. Samuel Locke Ward, Burning Hand, The Mill, 9 pm, \$8-\$10 *See what one man can do with a lot of energy and badass guitar skills.*

Locally Owned w. Tinker Belles, Blue Movies, Gabe's, 10 pm, Free *Local bands take the Oasis stage.*

FRI., JUNE 26

/CINEMA: *The Wolfpack*, Filmscene, \$, TBA *Variety calls this documentary "weirdly fascinating." We call it "Your Friday night plans!"*

/MUSIC: OnCue, Blue Moose Tap House, \$12-15, 7 pm *Before you hit the downtown bars, check out OnCue (AKA Geoff Sarubi) and his unique blend of alt rock and hip hop.*

Winterland, Gabe's, 10 pm, \$10 *Deadheads rejoice! Jam on to this Grateful Dead tribute band.*

Daniel and the Lion w. Teen Daad, Ladyscissors, warren terror, The Mill, 9 pm, Free *Indie-folk from Madison.*

SAT., JUNE 27

/THEATRE-AND-PERFORMANCE: *Babe the Sheep-Pig*, Giving Tree Theater, Marion, \$8-16, 11 am *Password: Baa Ram Ewe.*



Photo by Miriam Alarcón Avila

/MUSIC: Awful Purdies (pictured), The Englert Theater, \$5-15, 8 pm *Join the Awful Purdies as they performing work from their hearth-and-homey third album, All Recipes are Home.*

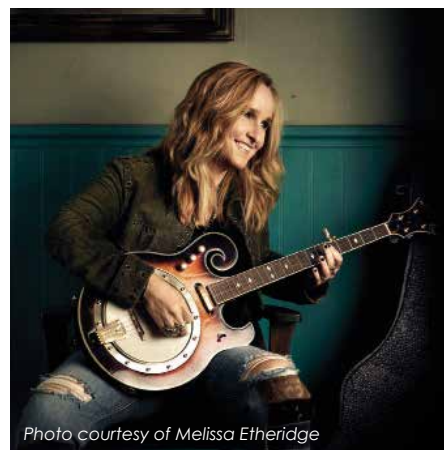


Photo courtesy of Melissa Etheridge

Melissa Etheridge (pictured right), Riverside Casino and Golf Resort, \$40-65, 7 pm *Come to Riverside Casino to hear the singer-songwriter extraordinaire perform classics like "Come to My Window" and "I'm The Only One," as well as work from her latest album, This is M.E.*

Evergreen and Porky's Groove Machine, Yacht Club, 10 pm, \$7 *This high-energy band from Milwaukee likes to jam, bringing in elements of many musical styles.*

Deniss McMurrin, The Mill, 8 pm, \$7 *This Iowa blues guitarist has gained a following over the past 45 years.*

intersections PART 12 OF 12

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ARTS-AND-EXHIBITION: Earring Workshop, Beadology, \$55, 1 pm Learn two wirework skills and leave with three new pairs of earrings.

/FOODIE: Boucherie, Backpocket Brewing, Coralville, IA, \$12, 12 pm Come hungry and stay late at LV's inaugural Boucherie, where Chef Carl Black of Rustik Rooster farms will be serving up meats from four different craft breeds of craft pork.

SUN., JUNE 28

/COMMUNITY: 9th Annual Hennepin Hustle 5k Run/Fun Walk, Kalona \$22-25, 8 am Hoof it for a good cause with Hennepin at this early-morning gathering.

/MUSIC: Sam Llanas, Gabe's, 8 pm, \$15 With his distinctive voice, the singer-songwriter has been involved in bands like BoDeans and Absinthe.

MON., JUNE 28

/THEATRE-AND-PERFORMANCE: Catacombs of Comedy, Iowa City Yacht Club, \$3, 9 pm Head underground for some of the best laughs in town.

TUES., JUNE 29

/THEATRE-AND-PERFORMANCE: Love Letters, Riverside Theater, \$18-40, 3 pm Embrace your amorous side with this play about a life long romance.



/CINEMA: Roar (pictured), Filmscene, \$2.50, 10 a.m. Bring the whole family for a wild weekend with this action-adventure film about a wildlife expert who lives with untamed animals.



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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 YachtClub**, \$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

Book Babies, Iowa City Public Library, Free, 10:30 am **Blue Moose's Friday Specials**, Blue Moose Tap House, Free, 4 pm

SATURDAYS

Family Story Time, Iowa City Public Library, Free, 10:30 am ***Ukulele Social Club**, Uptown Bill's, Free, 4pm (*Every third Saturday)

SUNDAYS

Children's Meditation Class, Lamrim Kadampa Buddhist Center, Davenport, IA, \$5-10, 11 am **Summer Concert Series**, LeClaire Park, Davenport, IA, Free, 7 pm **Pub Quiz**, The Mill, \$1, 9 pm

/COMMUNITY:

Quad City Rally on the River, Centennial Park, Davenport, IA, Free to bikers or \$10 June 18 through June 20

/ARTS-AND-EXHIBITION:

Invisible Faces, Public Space 1, Free, June 5 through June 28 **American Moderns on Paper**, Figge Art Museum, \$4-7, June 20 through September 20

/THEATRE-AND-PERFORMANCE:

Love Letters, Riverside Theater, \$18-40, June 21 through June 30 **Cyrano**, Riverside Theatre, \$18-40, June 19 through July 12 **The Reluctant Dragon**, Old Creamery Theatre, \$30 June 13 through June 27 **Babe the Sheep Pig**, Giving Tree Theatre, \$8-15, June 26 through July 5



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IC AREA VENUE GUIDE



CRACKER AT THE MILL

Wednesday, June 9. Photo by Adam Burke

IOWA CITY

Blue Moose Tap House 211 Iowa Ave, (319) 358-9206, bluemooseic.com

Chait Galleries Downtown 218 E Washington St, (319) 338-4442, thegalleriesdowntown.com

Englert Theatre 221 E Washington St, (319) 688-2653, englert.org

FilmScene 118 E College St, (319) 358-2555, icfilmscene.org

First Avenue Club, 1550 S 1st Ave, (319) 337-5527, firstavenueclub.com

Gabe's 330 E Washington St, (319) 351-9175, icgabes.com

Iowa Artisans' Gallery 207 E. Washington St, (319) 351-8686, iowa-artisans-gallery.com

Iowa City Community Theatre 4261 Oak Crest Hill Rd SE, (319) 338-0443, iowacitycommunitytheatre.com

Iowa Memorial Union 125 N Madison St, (319) 335-3041, imu.uiowa.edu

Lasansky Corporation Gallery 216 E Washington St, (319) 337-9336, lasanskyart.com

M.C. Ginsberg Objects of Art 110 E Washington St, (319) 351-1700, mcginsberg.com

Old Capitol Museum 21 N Clinton St, (319) 335-0548, uiowa.edu/oldcap

Prairie Lights Bookstore 15 S Dubuque St, (319) 337-2681, prairielights.com

Public Space One 120 N Dubuque St, (319) 331-8893, publicspaceone.com

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

Steven Vail Fine Arts 118 E College St, (319) 248-9443, stevenvail.com

The Mill 120 E Burlington St, (319) 351-9529, icmill.com

Trumpet Blossom Cafe 310 E Prentiss St, (319) 248-0077, trumpetblossom.com

University of Iowa Museum of Art 1375 Iowa 1, (319) 335-1727, uima.uiowa.edu

University of Iowa Museum of Natural History 17 N Clinton

St, (319) 335-0480, uiowa.edu/mnh

Uptown Bill's 730 S Dubuque St, (319) 339-0804, uptownbills.org

Wildwood Smokehouse & Saloon 4919 Dolphin Dr SE, (319) 338-2211, wildwoodsaloon.com

Yacht Club 13 S Linn St, (319) 337-6464, iowacityyachtclub.com

CEDAR RAPIDS

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

Brucemore Mansion 2160 Linden Dr SE, (319) 362-7375, brucemore.org

Cedar Rapids Museum of Art, 410 Third Avenue SE, (319) 366-7503, crma.org

Cocktails and Company, 1625 Blairs Ferry Rd, Marion, IA, (319) 377-1140, cocktails-company.com

Daniel Arthur's 821 3rd Ave SE, (319) 362-9340, danielarthurs.net

Giving Tree Theatre, 752 10th St, Marion, IA, (319) 213-7956, givingtreetheater.com

Hawkeye Downs Speedway and Fairgrounds 4400 6th St SW, (319) 365-8656, hawkeyedownsspeedway.com

JM O'Malley's 1502 H Ave NE, (319) 369-9433

Legion Arts CSPA Hall 1103 3rd St SE, (319) 364-1580, legionarts.org

Lion Bridge Brewing Company, 59 16th Ave SW, (319) 200-4460, lionbridgebrewing.com

Little Bohemia 1317 3rd St SE, (319) 366-6262

Mahoney's 1602 E Ave NE, (319) 364-5754

McGrath Amphitheatre 475 1st St SW, (319) 286-5760, mcgrathamphitheatre.com

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

Opus Concert Cafe 119 Third Ave SE, (319) 366-8203, orchestraiowa.org

Paramount Theatre 123 3rd Ave SE, (319) 398-5211, paramounttheatreocr.com

Parlor City Pub & Eatery 1125 3rd St SE, (319) 247-0000, parlorcitypub.com

Penguin's Comedy Club 208 2nd Ave SE, (319) 362-8133, penguinscomedyclub.com

Q Dogs BBQ, 895 Blairs Ferry Rd, Marion, IA, (319) 826-6667, qdogsbbqcompany.com

Shores Event Center 700 16th St NE, (319) 775-5367, shoreseventcenter.com

Sip N Stir 1119 1st Ave SE, Cedar Rapids., (319) 364-3163, sipnstircr.com

Tailgators 3969 Center Point Rd NE, (319) 393-6621, tailgatorslive.com

US Cellular Center 370 1st Avenue NE | (319) 398-5211, uscellularcenter.com

Veterans Memorial Stadium 950 Rockford Rd SW, (319) 363-3887

Theatre Cedar Rapids 102 3rd St SE, (319) 366-8591, theatreocr.org

CORALVILLE

Cafe Crema 411 2nd St, (319) 338-0700, facebook.com/caffecrema.us

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

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

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

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

NORTH LIBERTY

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

AMANA

Iowa Theatre Artists Company, 4709 220th Trail, Amana, (319) 622-3222, iowatheatreartists.org

Old Creamery Theatre, 38th Ave, Amana, (319) 622-6262, oldcreamery.com

Old Creamery Theatre Studio Stage, 3023 220th Trail, Middle Amana, (319) 622-6262, oldcreamery.com

MT. VERNON / LISBON

Lincoln Winebar 125 First St NW, Mt Vernon, (319) 895 9463, foodisimportant.com

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

RIVERSIDE

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

FAIRFIELD

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

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

GRINNELL

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

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

QUAD CITIES

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

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

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

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

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

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

ANAMOSA / STONE CITY

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

MAQUOKETA

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

Codfish Hollow Barnstormers 5013 288th Ave, codfishhollowbarnstormers.com

DUBUQUE

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

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

Eronel 285 Main St, eronelbq.com

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

The Lift 180 Main St, 563-582-2689, theliftdubuque.com

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

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

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

CLINTON

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

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

CASCADE

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

DES MOINES

Civic Center 221 Walnut St (515) 246-2300, desmoinesperformingarts.org

El Bait Shop 200 SW 2nd St (515) 284-1970 elbaitshop.com

Gas Lamp 1501 Grand Ave (515) 280-3778, gaslampdsm.com

Vaudeville Mews 212 4th St, (515) 243-3270, booking@vaudevillēmews.com

Woolys 504 East Locust (515) 244-0550 woolysdm.com

Whiskey Dixx 215 4th St (515) 288-8678

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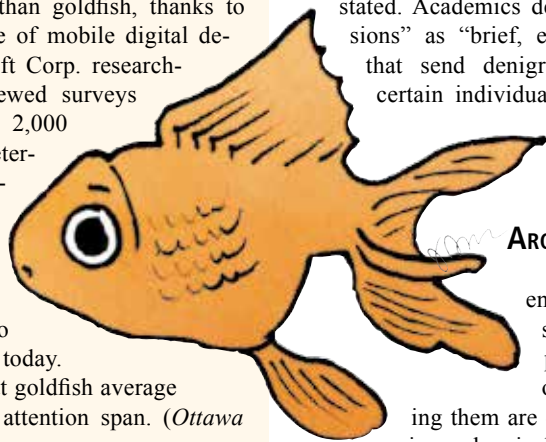
CURSES, FOILED AGAIN

• Police in Virginia Beach, Va., identified Dominyk Antonio Alfonseca, 23, as their bank-robbery suspect after he posted video on social media showing the teller stuffing money into a bag and a picture of a note asking for \$150,000 (but adding “please”). Alfonseca insisted that posting the video proves it wasn’t robbery. “I don’t think I would videotape it, post the picture of the letter and do that all to come to jail,” he said, adding, “There are a lot of things on my Instagram that have nothing to do with what happened.” (Portsmouth’s WAVY-TV)

• Deputies investigating the theft of a cash register at the Build-A-Burger restaurant in Mount Morris, N.Y., said they caught up with suspects Matthew P. Sapetko, 34, James P. Marullo, 35, and Timothy S. Walker Jr., 23, by following “a steady trail of macaroni salad,” which they’d also stolen and “took turns eating along their escape route.” After the suspects’ arrest, the restaurant posted a sign claiming it had, “The best burgers and mac salad worth stealing for.” (Rochester’s *Democrat & Chronicle* and WHAM-TV)

DIGITAL FOLLIES

Canadians now have shorter attention spans than goldfish, thanks to widespread use of mobile digital devices. Microsoft Corp. researchers, who reviewed surveys of more than 2,000 Canadians, determined that attention spans have fallen from an average of 12 seconds in 2000 to eight seconds today. They noted that goldfish average a nine-second attention span. (*Ottawa Citizen*)



SLIGHTEST PROVOCATION

• Thirty people were asked to leave an America’s Best Value Inn in Mason County, Mich., after a disagreement over the waffle maker in the buffet-style breakfast area. “It sounded like one lady walked up and asked the other lady if she was in line for the waffle maker,” Sheriff Kim Cole said. “She didn’t answer, so this lady started to make her

waffle. The other confronted her and said, ‘That was my waffle,’ and the other lady said, ‘No, it’s mine,’ and then it went downhill from there.” Cole said that deputies arrived to find “a large group of people arguing over the waffle maker” and “a lot of yelling and screaming, but no one was assaulted.” (MLive.com)

• Authorities blamed the shooting death of a 19-year-old college student on a dispute over the rules of a beer-pong game. Police said Ronald McNeil, 39, and others attending a graduation party in College Station, Texas, argued until they eventually came to blows. The host asked McNeil to leave. He did but returned with a handgun and fired 14 times. He told police he intended only to scare the guests, but his gunshots injured two and killed the 19-year-old, a bystander. (*Houston Chronicle*)

ONE IS THE LONELIEST NUMBER

Minorities may perceive entering a room full of white people as “microaggression,” according to a report by the University of Illinois at Urbana-Champaign. “Students of color reported feeling uncomfortable and unwelcomed just walking into or sitting in the classroom, especially if they were the only person of color, or one of a few,” the report stated. Academics define “microaggressions” as “brief, everyday exchanges that send denigrating messages to certain individuals because of their group membership.” (*National Review*)

AROMA THERAPY

American law-enforcement agencies seeking ways to disperse rioters without killing or injuring them are considering importing a chemical product that Israeli police insist “prevents casualties to protesters and security personnel.” Called Skunk, it smells like raw sewage mixed with putrefying cow’s carcass. Israeli soldiers regularly spray Skunk from water cannons at Palestinian protestors. The mixture of yeast and protein is non-toxic, according to its manufacturer, pesticide specialist Odortec, and the only reported side effect is difficulty getting the stench out of clothing and off bodies. (*The Economist*)

LOVE HURTS

At the trial of Philip Lyle Hansen in New Zealand’s Wellington District Court on assault and sex charges, dating from 1988 to 2011, Crown Prosecutor Sally Carter told the jury that the defendant liked “gummy ladies.” She bolstered her case by playing a video in which a woman who dated Hansen explained that when they moved to the back seat of his car to have sex, he produced a pair of pliers and pulled six of her bottom teeth. “After that sixth tooth came out, I got him to stop,” she said. At his request, the woman had a dentist remove her remaining teeth and fit her with dentures, which Hansen destroyed by flushing them down the toilet and blaming the cat. When her wisdom teeth started to come through, she said he dug them out of her gums with a screwdriver. (*The New Zealand Herald*)

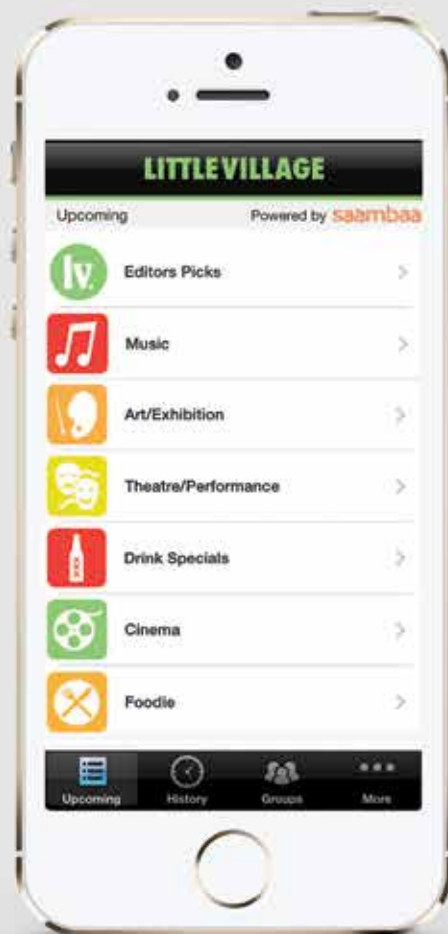
ABOUT THOSE BATTERIES YOU BOUGHT

Among the assets for sale as part of RadioShack’s bankruptcy are customer data that the retailer collected over decades. The records include names, email addresses and phone numbers for 117 million people. Hedge fund Standard General, which bought 1,743 RadioShack store leases to co-brand with Sprint, is the leading bidder for the customer data. (*The Washington Post*)

LITTLE THINGS MEAN A LOT

Following the world’s first penis transplant in South Africa in December, on a 21-year-old man whose penis was amputated following a botched ritual circumcision three years earlier, the head of the surgical team, urologist Dr. Andre van der Merwe, 46, said nine more patients are waiting for the same surgery after losing their penises in similar circumstances. He has also been flooded with requests from around the world. “I’ve had someone email from America who wants his penis removed,” van der Merwe said. “He wants to be genderless and donate his penis to somebody.” He said he was wary of such a donor, who might later change his mind and hunt down “the person who has his penis.” Meanwhile, van der Merwe said he had anticipated that his patient would need two years for sex to be viable, but it took only five weeks. (South Africa’s *Times* and Britain’s *The Guardian*) ■

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WHAT EFFECT WILL GLOBAL WARMING HAVE ON THE NEXT ICE AGE?

I recently reread Bill Bryson's Short History of Nearly Everything. In his chapter on ice ages, he says geologists believe the earth has had numerous glaciation events, we're currently in an interglacial period, and we're likely due for another round of ice. Bryson also writes that global warming could paradoxically accelerate the next glaciation, although no one really knows. I was wondering: what impact would global warming have on an impending ice age? —Ken Chang, North Kingstown, Rhode Island

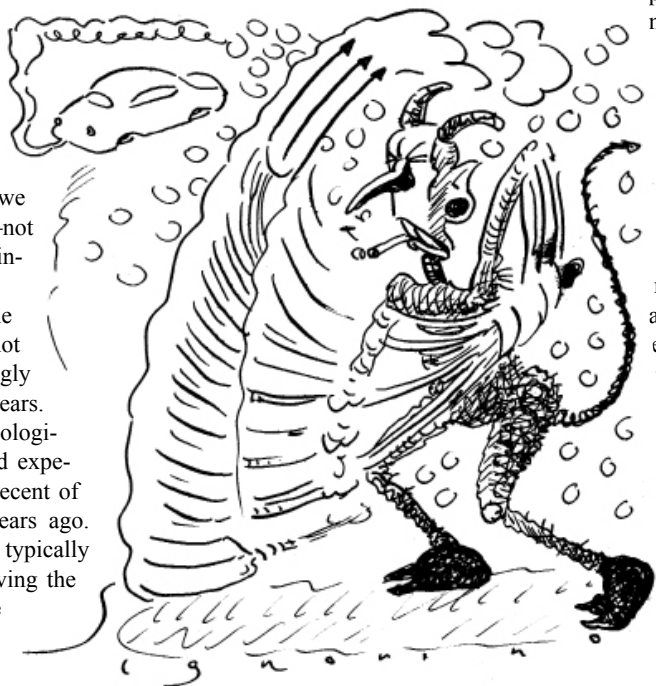
This one's easy. As a result of global warming, the next ice age in all likelihood has been postponed until further notice. Bask in that thought for a moment. OK, time's up. What we may get instead could be worse—not just droughts and hurricanes, but winters from hell.

In the 1970s scientists thought the next ice was going to arrive, if not imminently, at least disconcertingly soon—possibly within 1,500 years. Abundant geological and archeological evidence showed the earth had experienced many ice ages, the most recent of which concluded about 10,000 years ago. Warm periods, or interglacials, typically lasted about 10,000 years (I'm giving the simplified version of this). You see the nub of the problem right there.

Modern humans managed to survive the last ice age, but the experience was brutal. The epicanthic eye folds, flatter facial features, and compact bodies typical of today's east Asians are thought to be the result of having been trapped behind the glaciers. Unprotected eyes, prominent noses, and long limbs were an invitation to frostbite and death.

The entirety of what we now think of as civilization was created during the current interglacial—in the grand scheme, an astonishingly short period of time. The thought that this hospitable era was drawing to a close gave scientists of the time the willies. Yeah, we'd gotten through it before, and we'd get through it again. But cheezit, at what cost—back to the caves?

Thanks to global warming (yay!), we can now put this grim prospect behind us. In a 2013 report, the National Climate Assessment and Development Advisory Committee, convened



by the U.S. Department of Commerce, declared that “humans have so altered the composition of the atmosphere that the next glaciation has now been delayed indefinitely.”

So fine. We, and not untrammelled nature, now control our destiny. That's not necessarily good.

I pause to acknowledge here that, like everyone else who isn't determined to ignore the evidence, I buy the overall contention that human activity affects climate—not just now, but throughout history.

Mostly we've warmed things up. Cutting down forests and draining wetlands for agriculture may have forestalled an ice age about 5,000 years ago. (To simplify again, deforestation added carbon dioxide to the atmosphere.) Soot produced by burning wood, coal, and other fuels coated ice and snow, causing them to soak up more solar heat and melt faster.

This phenomenon is thought to be responsible for ending the Little Ice Age, a colder-than-average period from 1350 to 1800, which in turn had been triggered by the reforestation of Europe after farms were abandoned in the wake of bubonic plague.

So global warming in principle isn't new. What's different is that we're pumping CO₂ into the atmosphere at a greater rate than before, with unpredictable consequences. In his book, Bryson speculates that greater warming would increase cloud cover, cooling the planet. Others posit that as the ice sheets melt and temperatures rise in the northern latitudes, the amount of vegetation will increase, resulting in reduced atmospheric carbon dioxide and again, more cooling.

Still others believe a sudden addition of melted fresh water into the oceans could disrupt critical ocean currents, such as the Gulf Stream, and lead to much colder temperatures in the north and the return of the glaciers. One such event occurred more than 8,000 years ago, when a giant glacier meltwater lake in the middle of North America drained into the ocean and triggered a chilling of the northern hemisphere by more than 5 degrees Fahrenheit.

Change may occur even in the absence of catastrophic events. Global-warming deniers (a dwindling breed, from what I can tell) have made much of the harsh winters of the past couple years in the U.S. northeast and midwest. Granted, two cold seasons don't a long-term trend make. However, a few years ago I analyzed Chicago weather data for late spring (May 15 through June 15) from 1950 to 2009 and found two things. First, year-to-year temperature variation, modest in the 1950s and '60s, increased after 1969 and since 1977 has been characterized by sharp swings. Second, on average, late springs in Chicago now are about 4 degrees cooler than in 1950.

Does that mean the glaciers are about to return? No, but we're pumping enormous amounts of energy into a system with few safety valves. Did that cause the distortion of the jet stream that poured polar air into northern cities, causing the recent catastrophic winter in Boston? It'd be foolish to make such a claim now. Only in hindsight will we be able to say: that was the year the future arrived. **IV**

—CECIL ADAMS

JACKHAMMER

This week, Dan Savage helps readers nail down plans for becoming more versatile in their relationships. • **BY DAN SAVAGE**

My boyfriend and I both spent a lot of time masturbating when we were young, and pretty much trained our brains to come only one way. He can only come from masturbating furiously, or sometimes from a marathon of jackhammer sex. A few years before I met him, I toned down the masturbating to retrain my brain and pussy and tried a bunch of new things, and I can now come from different acts and positions. It wasn't easy, but I am so happy with this versatility. I'm starting to get annoyed that he isn't working harder to overcome this jackhammering reliance. It hurts, it's super boring and it makes me feel like I might as well be an inflatable doll. We've talked about it, and he says he'll masturbate less, and that does help (read: Now it's a half hour of jackhammering instead of hours), but I'm still eager for more variety—and to be able to walk after sex and ride a bike the next day. For what it's worth, about half the time he just lets me come buckets and then gives up on himself. Can you recommend anything that would help him? Since I know firsthand this can be overcome and I accommodate him as much as possible, I think I'm being reasonable, but I'm sure you'll tell me if I'm not.

Hoping A Massive Masturbator Eventually Retrains Exacting Dick

Here's how you retrain his dick: Your boyfriend stops doing what he's always done—no more masturbating or fucking in the style to which his dick has become accustomed—but he keeps on having sex and he keeps on masturbating. But he is not allowed to revert to jackhammering away at your pussy or his fist if he doesn't get off. If he doesn't come, he doesn't come. Eventually his dick, in desperation, will adjust to newer, subtler sensations, and he'll be able to get off without jackhammering.

Or not.

Some guys can retrain their dicks—and some women can retrain their pussies—but some people have carved too deep a groove into themselves and their junk. Other people really do require intense stimulation—jackhammers and death grips and powerful vibrators—to get off, and they have to figure out how to incorporate that intense stimulation into partnered sex without destroying their partners' orifices. But the only way to find out if your boyfriend's dick can be retrained is to try and retrain it. The fact that masturbating less cut his jackhammering down from hours to half an hour is a positive sign.

Oh god, Dan! Help! How do I get over my jealousy over my bisexual boyfriend, who now wants to act on his urges for women? We've been together and had a happy gay life



for 15 years, open with men for only three of those years. He has integrity, and he says he would never cheat on me, but he's getting to the point where he is gonna hook up with women, whether I am okay with it or not. There's more to it, though. He is perfect in every facet of his life. A perfect person and a gift to the world, so any woman would be crazy not to want him for herself. We are deeply in love, but I'm afraid of a woman's ultimate intention for a guy like my partner.

Jealousy Annoys Gay Guy

Gay and bi men are just as interested in having partners who are perfect in every facet of life, JAGG, and yet you trust your

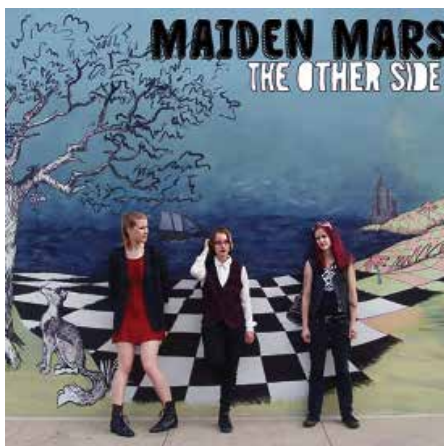
boyfriend to fuck other guys and come home to you. You'll just have to trust your gift-to-the-world boyfriend to do the same with women: fuck a woman now and then but come home to you after. The "ultimate intention" of whatever woman your boyfriend fucks should concern you less than your boyfriend's ultimate intention. Does he ultimately intend to stay with you? Or would he ultimately prefer to be with someone else? If he wants to stay with you—and he's likelier to wanna stay if being with you doesn't mean he never gets to have sex with a woman ever again—then you'll have to trust that your same-sex relationship is strong enough to withstand a little opposite-sex hooking up.

I'm a 25-year-old heterosexual female, and I've been in a long-term friends-with-benefits relationship for a little more than four years. My FWB partner and I have recently decided to move from being FWB to actually dating. The issue is that we've both become so accustomed to the late-night sexting-and-hookup routine that going on dates seems awkward and forced. It doesn't help that neither of us has been in a relationship before, so we both feel a little in the dark on how to navigate this. I really do like the guy (and our sex life is amazing), but I'm not sure how to move past the in-between phase we've found ourselves in. Have we been in FWB-land too long to come back?

Lost In Datingland

Dating is what people do before entering into a relationship—or it's what most people used to do—and you two are already in a relationship. It was a FWB relationship, yes, but it was still a relationship. And people in relationships don't typically go out on dates. So, yeah, the reason going out on a date with your boyfriend feels awkward is because you're not dating, LID, not at this stage. You're together. So be together: Go places, do things, have dinner, see friends, go home, sex amazingly. Spend more time together, build on what you've already established, (i.e., the emotional and sexual connection that carried you through the last four years), and stop stressing about performing the roles of "boyfriend" and "girlfriend." ■

Contact Dan Savage: mail@savagelove.net, @fakedansavage on Twitter



MAIDEN MARS

The Other Side

maidenmars.bandcamp.com

Iowa City bands swap members, and the members swap instruments. Case in point: Maiden Mars, which boasts Lipstick Homicide's guitarist Kate Kane on drums. In this band, Alex Skalla and Katie Rosenberger handle the songwriting, singing and stringed instruments. (And similar to Lipstick Homicide, Maiden Mars is influenced

by Bikini Kill, Sleater Kinney, L7 and Babes In Toyland.) I wouldn't call their new album *The Other Side* innovative, but when punk rock innovates it stops being punk rock; a good band is one that waves the same tattered flag enthusiastically.

Maiden Mars' music isn't generic, though. It's full of energetic riffing and strong vocal melodies, with surprising twists and turns, never settling for a simple verse-chorus structure.

Rosenberg's octave jumps and wandering melody distinguish "Swallow My Pride." She scolds a significant other with "What makes you think I'll wait you, all meek and cheap and sickly sweet?" She's ambivalent: "Swallow my pride, or spit in your face?" You can hear Kane's muscle memory for the guitar informing her drumming—she's traded cymbal crashes for bar chords.

"Other Side," while toying with the idea of suicide, has a joyful thrash, a lot like early jam music. As a contemplation of death, Skalla takes an oblique approach, singing "well someone there went through me and found a signal within me / Oh life's not a linear story." And her "choose life" message is tart and

flippant: "I don't give a fuck about the other side."

"Mouser" begins with a sample of Michelle Pfeiffer's Catwoman, and while it talks obliquely about a relationship ("I'm the pet and you're the mouser") there's no clear narrative meaning. The skuzzy guitars and harmonies are a blast to listen to, ending with Pfeiffer again: "Saved by kitty litter!"

Even as melody and harmony soar, "Proud Planet Negative" goes fully opaque: "You're so funny in my eyes, Proud planet negative in my mind." But the vocals remind one of the B-52s. All the songs on *The Other Side* are short but fully formed, with no solos or messing around. When it's short and sweet, every little bit matters. A favorite moment is the end of "Trigger Warning" where Alex barks "huh! huh! All right!" which is the perfect TL;DR review of *The Other Side*.

—Kent Williams

SUBMIT ALBUMS FOR REVIEW

LITTLE VILLAGE

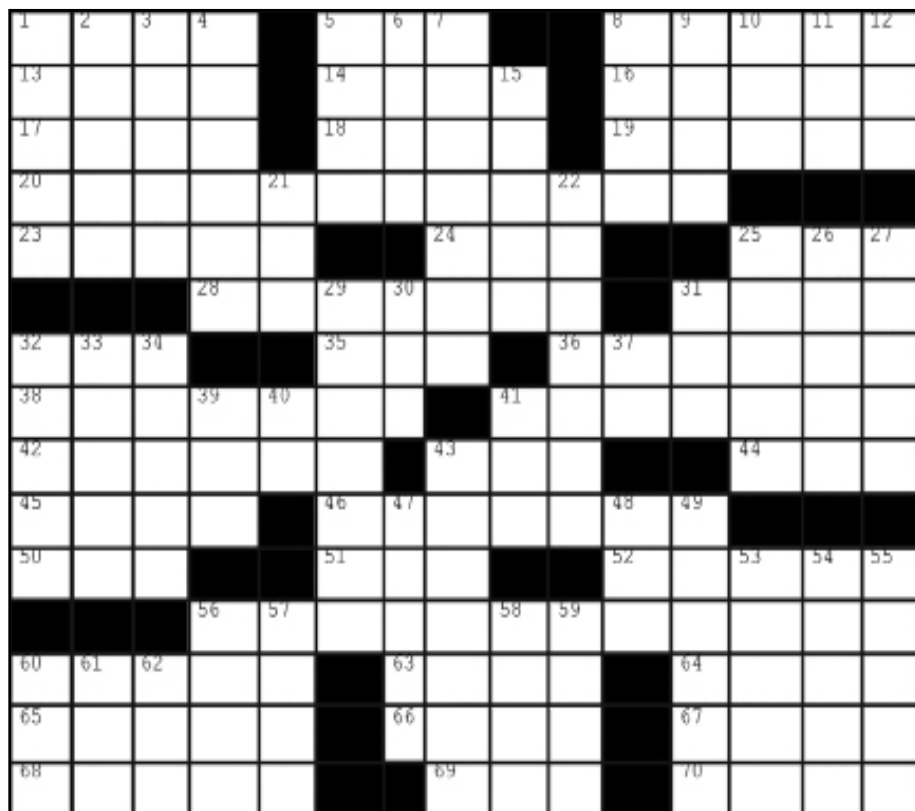
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FROM GRAY TO BLACK



FAMOUS LAST WORDS BY JULIA LIPPERT

ACROSS

1. Places for facials
5. Plastic bottle concern, abbr.
8. Brockovich and Moran
13. Belly button filler
14. Coulter and Curry
16. Depression's opposite
17. NIR cameras
18. Year that happens every four years
19. Boxer "Irish" _____ Ward
20. Joe Dimaggio's described this happy reunion
23. Pittsburgh's industry
24. _____-du-Chat or cat's cry syndrome
25. Bart Simpson advised us against having one
28. The Adam Hamilton's described the choice between good and evil
31. Aragón tributary
32. Consumed
35. _____ *Given Sunday*
36. Not winners
38. Tommy was its wizard
41. Saloon employee
42. Jammy Jam attire
43. Sam _____! (Two Words)

44. "Gangnam Style" singer
45. Smack and switch suffix
46. The rich man's requested his long lost love
50. "_____ Lady Lay"
51. Dope
52. Starve them out military campaign
56. Voldemort's were a spell that backfired
60. Italian balls
63. Straight and soft suffix
64. Chicago's is Navy
65. _____ Allen
66. Genetic sequence
67. Kidnapped Patz
68. "U.G.L.Y. you ain't go no _____."
69. Deserted beach message
70. "Dang it!"

DOWN

1. Protest march to end rape culture is full of these?
2. Political debate technique
3. Licorice flavoring
4. Sesame or Main
5. Essential lip product
6. Dys or a suffix

7. Life, freedom, and common decencies' worst enemy?
8. TV Award
9. Fills our coffers
10. *Monster's _____*
11. Student man Wallenda
12. _____ *Anything...*
15. Church topper
21. Director Roth
22. Affectionate term for a child
25. Radiohead's hit
26. Mr. and Mrs. Shrek
27. Elite golf club pejorative
29. Vector transmitted disease
30. NBC comedy show
31. Don't _____, don't tell.
32. *In Time of War* author Allen
33. Prom accessory
34. Phish's "You _____ myself"
37. Either
39. Chinese bun
40. Arctic Monkey's 2013 album
41. _____ Arthur
43. Indonesia has over 17,000
47. _____ and wiser
48. American money, for short
49. Used early and late in life?
53. One-named politician
54. Ivan the _____
55. Makes (financially)
56. End of the night bar request (two words)
57. _____ vidi vici
58. '80s gambling game
59. Time frames
60. _____ Arthur
61. Midday office door note, for short
62. -beria or -raq prefix

MAY ANSWERS

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

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