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A SLOW INTEGRATION

What's left out when Iowa lauds its
progressive racial history.

Clockwise from top left: Leanne Howard, Ester J. Walls, Nancy Henry, Patricia Ray, Virginia Harper, Gwen Davis. Photo courtesy of Iowa Women's Archives/The Ester J. Walls Collection



COVER
by Marcus Parker

10 GENDER IMBALANCE

Where are all the men in yoga?

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Photo by Ingrid Herffelder



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Little Village is an independent, community-supported news and culture publication based in Iowa City. Through journalism, essays and events, we work to improve our community in the Iowa City, Coralville and Cedar Rapids area according to a few core values: environmental sustainability, affordability and access, economic and labor justice, racial justice, gender equity, quality healthcare, quality education and critical culture.

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BOBBY MCFERRIN

An illustrious career in ten questions.

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LIVING HISTORY

THIS ISSUE DROPS at the top of Black History Month, but it is not a Black History Month issue. The concerns that the designation was created to address remain relevant, but isolating attention to black culture during a single month each year implies that the rest of the year belongs to something else. We also can't confine ourselves to using history to distract from the present.

So, while Matthew Byrd's cover story takes a look at a forgotten chapter of Iowa's black history, it does so in order to add nuance to our state's sense of itself as racially progressive, in the long term. It reminds us that there is a distinction between the actions of Iowa's courts and institutions and the actions of Iowans as individuals, and that we have further yet to go, when it comes to "the actual work of forming a non-racist society."

This isn't a Black History Month issue, because it's clear that there is so much more work to do. Our Colorblind Comics critic talks with Dr. Deborah Elizabeth Whaley, a UI professor and scholar, about the work and depiction of black women in comic genres, and readers' desire for diverse characters. A curious yoga instructor crashes a fathers' group at the Dream Center to investigate why the practice is not as popular with men. And the legendary Bobby McFerrin discusses a lifetime of music that constantly looks towards the future.

History is most valuable when it drives us toward a fuller understanding of the present, and deepens our resolve to pursue a better future. As a community, we have both the opportunity and the responsibility to dive together into a critical assessment of race in Iowa today. What can we, and what can you, do to incite change? —LV Editors

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WHAT ARE WE #IOWABRAGGING ABOUT?

Uncovering the forgotten history of black businesses in Iowa City.
BY MATTHEW BYRD



The state of Iowa has a well-worn reputation for racial progressivism. As any left-of-center, Iowa-centric political group will remind you, Iowa has long been ahead of the game on legislative victories over racism: It banned slavery in 1839, legalized interracial marriages before the Civil War, struck down segregated schooling in 1868 and did away with Jim Crow-style segregated public accommodations (restaurants, movie theaters) in 1871. In the words of Progress Iowa, a Des Moines-based liberal political advocacy group, Iowa possesses an “inclusive and forward-looking tradition,” a tradition to be proud of.

And yet when it comes to the actual work of forming a non-racist society, the effort that requires more than passing a good bill or purging racist authorities, Iowa’s progressive reputation doesn’t hold. A look back at the history of Iowa City and the university at its center shows an entirely different tradition. At the core of the progressive society we celebrate has long been a tradition of bigotry, cowardice and discrimination, in which African American students were routinely denied the benefits of an “inclusive and forward-looking” society.

While progressive sentiment may have been present in the Iowa state legal code from the nineteenth century onward, little of it applied to the experienced reality of African

942 IOWA AVENUE *Prior to integration of UI dormitories, the building was purchased by the Iowa Federation of Colored Women’s Clubs in order to house African American female students. Photo by Adam Burke*

Americans in Iowa City prior to the 1950s. While African Americans were permitted to attend the University of Iowa relatively early (the first black student, Alexander G. Clark Jr., graduated in 1879), they were not offered much in the way of infrastructure or support from the University to make attending possible. Black students were even banned from using on-campus housing.

Interestingly, unlike their southern counterparts a generation later, who based their opposition to desegregation on open appeals to racism and legal questions, University of Iowa administrators cited closer-to-home reasons for racial segregation: the hostile racial climate and a desire for order. As then-UI Dean of Men Robert Rienow wrote in a memo in 1935, “It would be quite impossible to permit Negro students to live in our Quadrangle . . .” The reason, he said, “is briefly clear: ‘race prejudice.’ It does not make any difference what we think about this problem, the fact remains that there is a very distinct social line. Whether this will be erased or not I cannot say. I do know that our students would not tolerate the presence of Negro students in their living quarters.”

The residents of Iowa City seemed to

bear out Rienow’s claims, with most white landlords refusing to rent housing to black students and no legal grounds to force them to do so. Scholar Richard Breaux documented the experiences of William E. Taylor, a black student at the University in the 1920s, who said, “The conditions in this city are at present almost unlivable for a colored student. No one will rent to colored fraternities and no one will sell in a livable locality.”

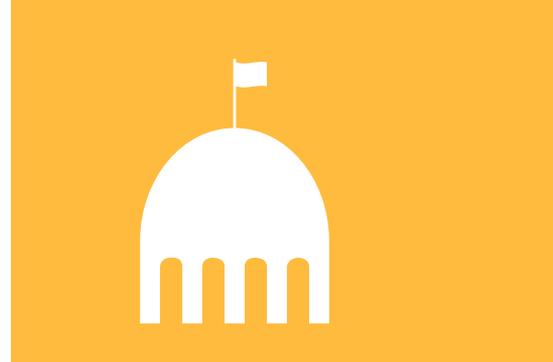
In one instance, according to Taylor, the local chapter of the Ku Klux Klan outbid a group of black students who were looking to purchase a house.

The discrimination branched out beyond housing, affecting the quality of life of black residents just about anywhere they went in Iowa City. White barbers refused to cut the hair of black students. The Iowa Memorial Union was off-limits to blacks. Many downtown restaurants refused to serve black patrons.

There may not have been “white only” signs in the front windows or rioters pouring ketchup on African Americans sitting at a lunch counter, but you could be black and sit for hours in a booth without getting a burger. As another former student explained to Breaux, “They had persons standing at the doors of restaurants in Iowa City and, while I was never refused admission, the person at the door would simply tell the Negro students that they simply didn’t serve Negroes.”

There seemed little in the way of hope for reversing these cultural and institutional attitudes. The fact that Iowa City’s virulent but non-violent racism was considered relatively liberal in comparison to the rest of the nation didn’t help advance progress. So black Iowa Citizens responded by creating their own spaces.

Initially, many African American women obtained money for their educations by serving as domestic workers in the houses of white faculty, often even living with them. But this type of work was both degrading and detrimental to their schoolwork. A source told Breaux, “[These students] ran to school in the morning without a chance to glance in the glass, hurrying back at noon to help with



the midday meal, then another run to school. When the evening work was done, they were [too] tired to study.”

So in 1919, the Iowa Federation of Colored Women’s Clubs (IFCWC), a collection of black women’s clubs which sought to help guide young black women in a society ferociously hostile to their presence, purchased

When it comes to the actual work of forming a non-racist society ... Iowa’s progressive reputation doesn’t hold.

a house at 942 Iowa Avenue in order to give African American women something resembling a dorm experience. They did so by raising money from wealthy liberal whites and blacks of all classes. Local African Americans often opened up their own homes to black students who could not find any lodging elsewhere. One such family, the Lemmes, helped place black students from the early 1900s all the way into the 1940s.

Other individuals tried to alleviate the difficulties caused by Iowa City’s de facto segregation. Vivian Trent, a black woman who graduated from the University in 1934, started a restaurant called Vivian’s Chicken Shack in 1937 with the explicit purpose of serving black students unwelcome in downtown white-owned establishments.

One black woman cut and styled the hair of African American women, who were barred from local barbershops, at the IFCWC house. A white barber, who refused to cut African Americans’ hair at his own shop, nonetheless came by the Lemmes’ house twice a week to cut hair.

By the late 1940s, however, the winds began blowing in a different direction. In 1946, fearing a potential lawsuit from the NAACP, the UI dormitories were officially desegregated. Five black women, Esther Walls, Virginia Harper, Nancy Henry, Gwen Davis and Leanne Howard, became the first to move in in the fall of 1946.

Unlike at many southern public universities a decade or two later, where riots broke out or the National Guard had to be brought in escort black students to class, the University’s housing desegregation seems to have happened relatively peacefully, if

not exactly enthusiastically. The institutional changes were again slow to trickle down to African Americans’ daily experience. If a black student was found socializing with a white student in the dorms, the proctor would be notified and disciplinary action taken. Some white students left the dorms to live in local apartments rather than reside with their

black colleagues. Out-of-state black students remained barred from the dorms until 1949, and it was not until the late 1950s that black and white students were allowed to live in the same rooms.

Around the same time, black patrons began to be admitted to downtown businesses,

and white landlords became more willing to rent to black students. As the most detectable and overt signs of discrimination began to fall out of favor, so too did many of the institutions erected to combat it. The IFCWC home closed in the 1950s and black-owned businesses such as Vivian’s Chicken Shack faded out over time.

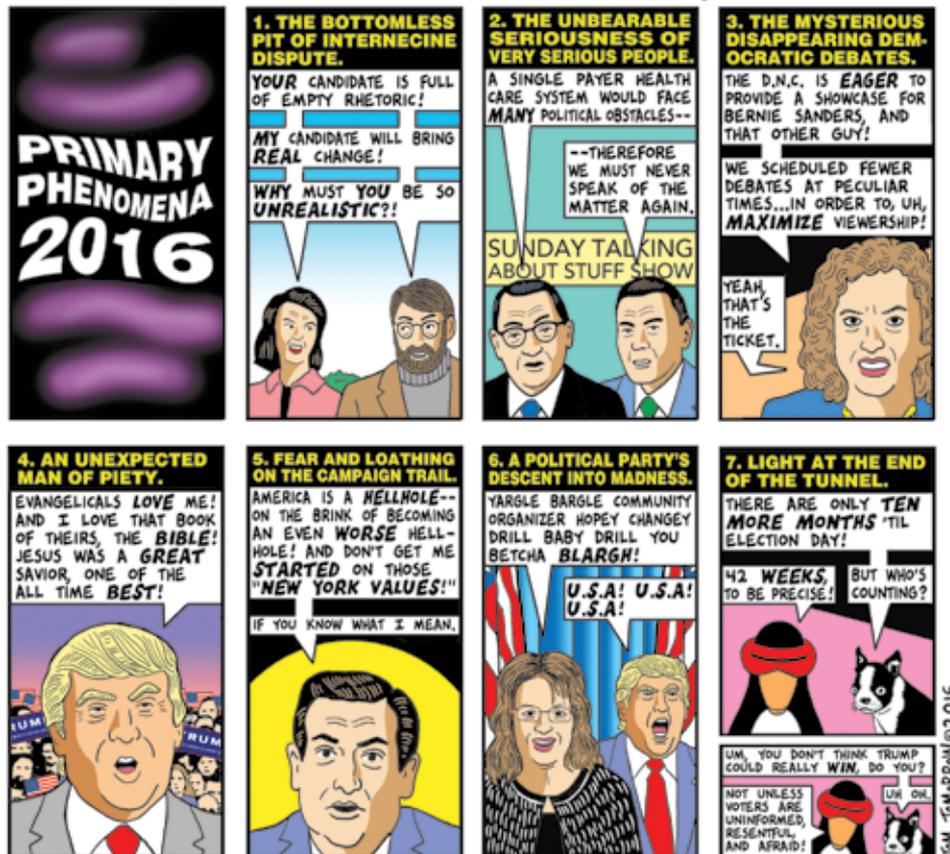
Little public archival information remains about businesses like Vivian’s. The evidence of these black-owned spaces and the experiences of those who occupied them have slowly evaporated.

The price for acceptance in Iowa has, it seems, been paid with amnesia: our troubling racial past faces the ominous danger of giving way to the myth of a progressive past that never was. And if we choose to blind ourselves to the demons of our past, those same demons will continue to haunt us into the future. **lv**

Matthew Byrd, originally from Chicago, is currently a writer and proud resident of the People’s Republic of Johnson County. Angry screeds should be sent to dibyrdie@gmail.com.

THIS MODERN WORLD

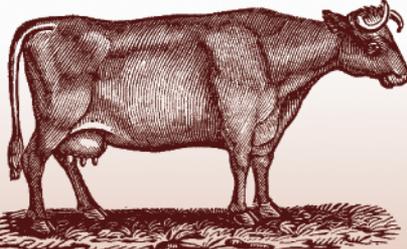
by TOM TOMORROW



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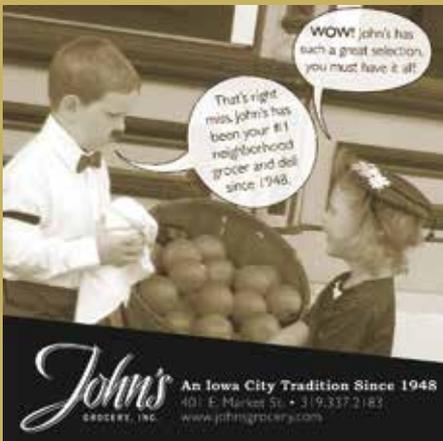
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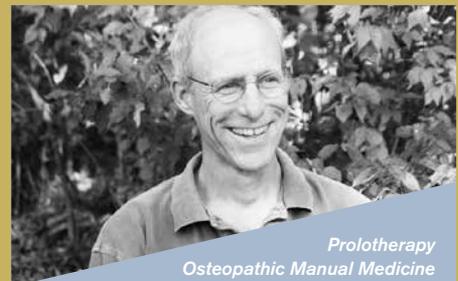
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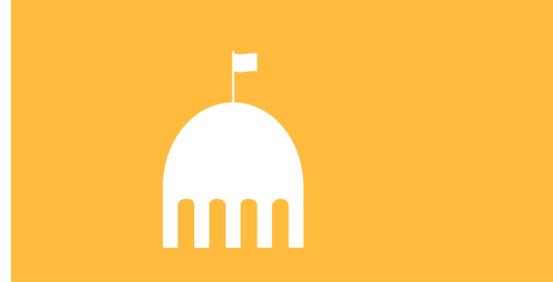
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DOWNWARD DUDES?

The past and future of men and yoga. • BY HELAINA THOMPSON

In the past ten years, exactly one man has made the cover of *Yoga Journal*. Matt Pesendian's March 2011 cover, featuring the California-based yoga instructor seated in lotus pose, is one in 90 female-dominated covers over the last decade of the most popular yoga magazine in the world.

Only 26 percent of those who practiced yoga in the United States in the past year were male. Today, yoga practitioners are more likely to be white, female and college educated (which, it should noted, precisely describes this author).

Multiple studies suggest yoga improves wellbeing, regardless of gender. Why, then, is the gender imbalance in yoga so pronounced? To answer this question, I joined a local support group for fathers, to investigate in what I assumed to be the epitome of masculinity: a circle of men.

Every Tuesday night, a pack of men gathers at the Dream Center, a nonprofit family center located south of Highway 6 in Iowa City. The men call themselves the Fathers United Now group.

If suspicion concerning my arrival existed, the fathers disguised it in indifference. They gazed at the walls, at the pens in their hands or at any subject but me: the lone female figure in the room. A frank, sixty-something

man named Jerry finally interrupted the silence. "And who are you?" he asked. I introduced myself, admitting I was not, in fact, a father.



Illustration by Jared Jewell

At these first fathers' group meetings I met Darin, the group coordinator and a single father of two boys. I met Fred, the Dream Center's founder, who brought a box of Oatmeal Cream Pies every week. There was Carlos, a cook and part-time student hoping to gain visitation rights to his children. There was Jack, who wore camouflage religiously. And there was Nate, a concrete worker, clean of meth for six months—the age of his son, Gary.

The yoga we commonly practice today was created for men in India.

Tirumalai Krishnamacharya is considered the father of many modern yoga techniques. His students included B.K.S. Iyengar and K.

Pattabhi Jois, who largely developed the popular Iyengar and Vinyasa styles of yoga. In the 1930s, Krishnamacharya created postural sequences for young male gymnasts in India. He designed strength-building movements like the chaturanga (a sort of half push up) and flowing, vinyasa-like motions aimed to promote physical fitness.

For years, Krishnamacharya refused to accept women as his students, until begrudgingly allowing a Russian woman named Indra Devi to study with him. Indra would later teach yoga to movie stars in Hollywood, becoming a founding mother of yoga in the



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United States in the 1950s and '60s.

A 1965 U.S. law revision removed restrictions on Indian immigration, inviting a wave of Eastern yoga teachers to the United States. Yoga boomed, and by the 1970s the practice had spread from coast to coast.

I was reluctant to make my yoga motives known to the fathers' group. My job there involved learning about being a man and eating Oatmeal Cream Pies.

At each meeting, Darin passed out

The yoga we commonly practice today was created for men in India.

workbooks called *24:7 Dad® Fathering Handbook*. Some of the workbooks were recycled—the top right corner of mine was labeled “Tony” in black pen.

The National Fatherhood Association created *24:7 Dad®* in the hope of decreasing the number of children growing up with distant dads. The U.S. Census Bureau estimates that one out of every three children in the United States lives in a biological father-absent home. Children raised by single mothers see higher rates of poverty, incarceration, teen pregnancy and suicide.

Many of the Fathers United Now members grew up without their fathers. Darin calls them “first generation dads.” Even those raised in two-parent households recalled their dads as figures of income and discipline, but rarely more. *24:7 Dad®* suggests men tend to shy away from showing emotion or concern for their physical and mental health. Studies indicate that men are more reluctant to visit doctors and therapists.

Not until 1972 was Title IX, the law requiring equal physical education rights for men and women, signed into law. Previously, female and male students were assigned separate physical education classes that offered specific activities for girls, such as aerobic dance, and contact team sports for boys.

This tradition trickled through the years

following Title IX's implementation. Some schools continued to reinforce gender segregation by scheduling football and aerobic dance classes at competing times, or by requiring women to pass a skills test to participate in contact sports. Despite the intention of the law, group exercise developed a largely feminized face.

Aerobic dance inspired rhythmic group exercise classes like Jazzercise and barre. Yoga, which emphasizes flexibility, form and incremental skill development, fit into the picture nicely.

Today, female dominance in group exercise persists. “We’re not drawing in male participants,” says Matt Stancel, assistant director of group exercise at the University of Iowa Campus Recreation and Wellness Center (CRWC). Pat Kutcher, associate director, adds, “This is not unique to

us. In [group] fitness, this is so common.”

Group exercise at the CRWC encompasses everything from Cycle Insanity to Gentle Yoga. But Stancel and Kutcher estimate that less than five percent of group exercise participants at the CRWC are male.

Says Marcie Evans, owner of Serenity Yoga and Pilates and previously a yoga instructor at the University of Iowa, “Unfortunately, Western society tends to expect the male psyche to be drawn to competitive sports and goal-oriented activities rather than activities like yoga that are more process-oriented.”

To generate increased male turnout, Stancel and Kutcher hired more male group exercise instructors. They re-named classes to seem more rugged. Stancel says he figured a class called Semper Fi Fitness would draw in more men. But, he admits, “The strategies that we’ve been using, I’m going to be honest, they’ve failed.”

One week, I brought a photo of a muscular, 6-foot-8 black man to the fathers' group. Firmly standing in Mountain Pose on a white sand beach, his palms lifted toward the sky, he exposed a mural of tattoos across his bare chest and biceps. The fathers inspected the photo. “Is that ... LeBron James?” Darin guessed.

Bingo. Last June, James led a beach yoga

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session for the Nike Basketball Camp in Santa Monica, California. In a *Sun Sentinel* interview, he said he does yoga to “try to stay above the curve.” The New York Giants follow suit with regular team yoga sessions

you wear to class?” and “Where is a good place around here?”

The fathers and I discussed the benefits yoga provides men. For example, Nate, who develops tight shoulders after a day of con-

Icek Ajzen’s theory of planned behavior suggests behavior change comes from the belief that an activity is a good thing to do. When men learn about the good yoga can do for mind and body, there is a greater chance

they will embrace it. Change is also easier when peers or mentors practice that behavior. Darin set an example for the fathers when he shared his own yoga story with the group. Meanwhile, LeBron James sets this example for men nationwide.

24:7 Dad® indirectly promotes yoga, too: Section 1 asserts: “The 24:7 Dad® takes care

of himself. He eats the right foods, works out to stay in shape ... [He] is aware of himself as a man ... He knows his moods, feelings and emotions; capabilities, strengths, and challenges.” This is similar to what yogis have

“We’ve created an atmosphere where you can be yourself. We’re not gonna be judged, we’re not gonna be talked about. So when they come here, men can just be men.”

—Fred Newell

to prevent injuries. Closer to home, the University of Iowa swimming and diving team practices yoga on a weekly basis.

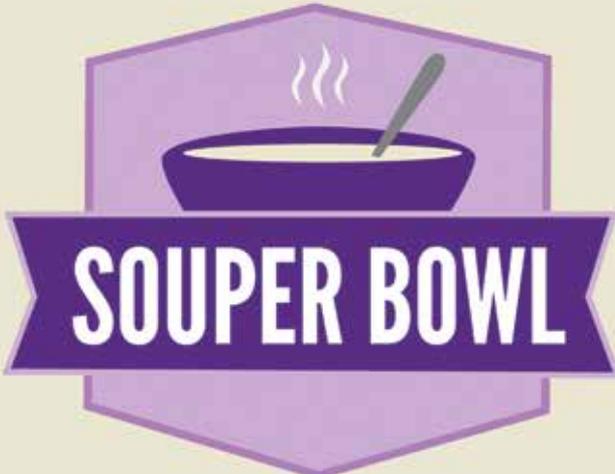
Suddenly, the fathers had questions, like, “What is the hardest pose?” and “What do

crete work, could find relief for his upper back muscles in yoga. Darin told the men he regularly practiced online yoga during a difficult time in his life, and it helped lift his mood.

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been saying for thousands of years, minus the Sanskrit.

Later, I admitted to Fred I was taken aback by how open-minded the men were during my time with the fathers' group. "There's just something different about being here," said Fred, "We've created an atmosphere where you can be yourself. We're not gonna be judged, we're not gonna be talked about. So when they come here, men can just be men."

"Stigmas have been created saying yoga is not hard enough or challenging enough," says CRWC's Stancel, "It's a hard thing to change."

Evans adds, "The process of yoga can be a long and challenging one for men who may already be less flexible due to male hormones and body type. It would be great if more classes could be offered just for men, or for a specific purpose like sport performance."

Male-only yoga classes may catalyze gender balance and reverse the effects of dated physical education practices. At Balancing Healing Arts Studio in Sioux City, Iowa, men of all shapes and sizes are encouraged to try a class called "Old Fat Guys Yoga." The company Broga® offers online and in-class yoga programs nationwide specifically tailored to men, "where it's okay if you can't touch your toes." Last year Lululemon, a popular yoga apparel brand, opened its first standalone men's store in New York's Soho neighborhood.

On the other hand, Kelli Slocum, owner of Downward Dog Yoga & Fitness in Coralville, says she doesn't differentiate between genders. "We don't separate the two at all, we just treat everyone as equals." While Downward Dog rebuffs any yoga affirmative actions, they remain a destination for men seeking yoga in the Iowa City area with an athletic, vigorous style of class.

In Sanskrit, the word yoga means "to unite." Synchronizing breath with movement allows for deeper connection within a pose. At the end of a yoga class, it is common to recite the word Namaste, meaning "we are one."

Easier said than done. **lv**

Some of the names in this article have been changed.

Helaina Thompson is a yoga instructor who teaches clients ranging from student athletes to senior citizens. She offers a \$2 all-levels yoga class at Public Space One at 5 p.m. every Wednesday.



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Photo by Adam Burke

LV RECOMMENDS:

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If I hadn't looked at the reviews online, I would have flown right by it. "Bar'ber Shop? I searched restaurants!"

But upon more investigation, it appeared this place wasn't serving up a shave and a haircut, but meals made from locally sourced foods at an affordable price.

So, we went. And, I've been back. And I'm looking forward to my next chance to go.

The menus are short and might take a bit of explanation from the friendly staff, but pretty much everything I've tried has been

excellent—foods chosen for comfort, but very refined in taste. Their entire menu is à la carte, so don't expect fries with your burger unless you order them. By the way, the fries are pretty dang delish, and they come with a spicy aoli: a simple, yet crazy tasty, extra.

The breakfast isn't unusual, but everything is made incredibly well. We tried the biscuits and gravy and a pretty normal eggs/toast/sausage combination, all fantastic. A superstar on the breakfast menu is the veggie hash. Potatoes, root veggies and sliced Brussels sprouts (who slices Brussels sprouts? That's

patience) served up perfectly cooked with golden edges all around: drool worthy.

For lunch, again, the menu may not seem very surprising, but the devil is in the delicious details. I always get their soup, whatever it may be that day. The surprising taste

**So, we went.
And, I've been
back. And I'm
looking forward
to my next
chance to go.**

combinations reflect what's seasonal, and it's always hearty—the kind of soup that just feels good on the way down.

I've enjoyed their veggie burger, kaleslaw and Thai noodles, and I'm hoping to get back there soon to try a few more items I've seen raves about: their cowandpig burger and the onion rings are particularly in my sights. Bar'ber Shop also offers a wonderful array of beers, many local.

This hip little tucked-away gem is casual and welcoming in ambiance and the food is packed with flavor. I'm looking forward to my next trip there so I can pack that flavor right into my face. **lv**

—Rachel Korach Howell

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BEER OF THE MONTH: FEBRUARY

THE DISASTER AT MEUX

LION BRIDGE BREWERY, CEDAR RAPIDS, IOWA

February's beer of the month is another world-class beer brewed in the City of Five Seasons: The Disaster at Meux.

First brewed in 2014, The Disaster at Meux is named after the London Beer Flood of 1814. According to Lion Bridge brewer and co-owner Quinton McClain, English breweries at that time were racing to build the biggest beer tanks possible. The Meux and Company Brewery in London was home to a massive tank made of wood and metal hoops that was so huge, a dinner party for 30 people was held inside it. Unfortunately, a faulty hoop broke one day and the tank collapsed. The ensuing flood caused the brewery's other tanks to rupture and over 388,000 gallons of beer rushed out of the brewery and into neighboring streets and buildings, killing eight.

Last year, Disaster won the gold medal in the Brown Porter category at the Great American Beer Festival—Lion Bridge's second gold medal at the festival in as many years.

Disaster is a deep mahogany color. A finger of tan, bubble-spotted head leaves a skim and ring around the edge. Dominating the aroma is a pleasing mellow roast that straddles the line between dark toast and coffee. The aroma is biscuit-y, nutty and chocolaty, and touches of dark fruit and caramel are also noticeable. The mouthfeel is creamy and smooth, and the first sip coats the taste buds in roasted bitterness. The mellow roast character from the aroma dominates the flavor, but notes of nuts, caramel, chocolate and dark fruit become much more prominent as the pint warms.



ALCOHOL CONTENT: 5.8 percent ABV.

FOOD PAIRINGS: As an English-style beer, McClain says it pairs well with traditional English pub fare. The Lion Bridge taproom recommends enjoying it with beef stew. The beer is also used in their gravy and in Lion Bridge's Porter Brownie. The chocolate flavor pairs well with roast beef and chocolate desserts.

WHERE TO BUY: Disaster is only available on tap. Look for it at the Lion Bridge taproom, Twelve01 Kitchen and Tap, Vesta, Iowa City and Coralville Hy-Vee Market Grilles, El Banditos, IC Ugliers, Stella, Short's, Blackstone, Mosley's, Gabe's, Trumpet Blossom, Devotay, Iowa Chophouse, Pullman Bar & Diner, FilmScene and Forbidden Planet. A version of Disaster that was barrel-aged with maple syrup will be available for a limited time at Short's and Blackstone.

PRICE: Around \$6 per pint. **lv**

—Casey Wagner

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A SPLASH OF COLOR

Deborah Elizabeth Whaley on the influence of black women as creators and characters in comics. • BY ROB CLINE

In her recent book, Deborah Elizabeth Whaley, an associate professor of American Studies and African American Studies at the University of Iowa, considers black female creators and characters working and appearing in sequential art. *Black Women in Sequence: Re-inking Comics, Graphic Novels, and Anime* introduces readers to a variety of creators from the past and present, and investigates the ways black female characters are portrayed and interpreted in a variety of stories and settings.

Little Village: *Black Women in Sequence* is broad in scope, investigating both black female characters and black female creators in sequential art forms. What were the challenges involved in considering both the created and creators?

Deborah Elizabeth Whaley: Investigating representation, production and circulation was a pleasure. My inclusion of the voices of creators and readers enhanced the project and provided me a better

understanding of the narratives and characters I discuss in the book. However, I did have some trepidation about how the writers and artists would feel about my assessment and interpretation of their work.

Specifically, after writing the book, I wondered if the women creators I discuss in the book would feel I did their work justice and that I accurately reflected their intents. I had a brief exchange with Nara Walker, the author and artist of *Songbirds* and “*Legacy of Light*,” after the book came out.

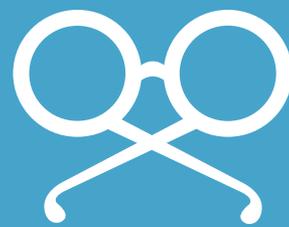
She felt my assessments of her books and art were fair, though she did say that some aspects of the narrative

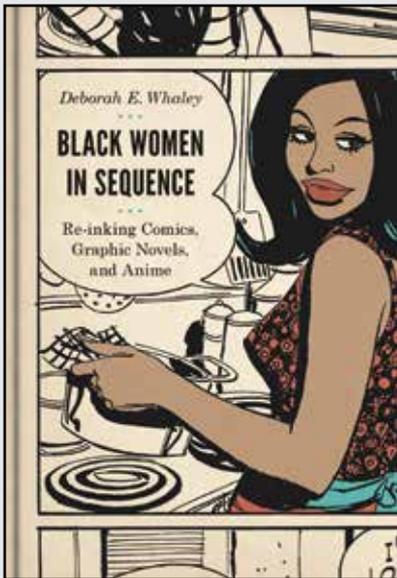
in *Songbirds* were more implied and less explicit than I depicted in my interpretation, but she acknowledged that meaning is also up to reader interpretation, which is the beauty of sequential art. Walker’s response helped allay my fears. As I write in the book, sequential art is a co-creation process between reader and producer.

Similarly, you explore art intended for (or at least engaged with by) various niche or specific audiences, as well as works that are part of the mainstream American culture. What are the different implications of black female characters and creators in, say, the DC and Marvel universes versus those appearing and creating in independent or niche spheres? Sometimes there is a divide in the comics’ subculture between mainstream and independent production. In particular, some readers and critics see DC and Marvel as less progressive and maintain that the more alternative or edgy portrayals are in the titles that are self-published or are indie productions. You see an emphasis on this divide in social media.

Yet, what my book tries to establish is that no representation is without problems and that some titles, characters or moments in mainstream publications are essential to assess for their cultural work and cultural havoc. What can we learn, for example, from erroneous depictions of Black womanhood in mainstream titles? How is there a reproduction of ideas about gender, class, sexuality and nation in dominant produced comics, graphic novels, videogames, film and anime? In other words, by looking at mainstream representations, one can make connections between those representations and larger issues related to international and domestic policy and social relations and politics. Additionally, it establishes what types of images and ideas independent outlets and titles are contesting.

Having said that, my exploration of women working in the independent realm establishes the advantages of producing autonomous work ... that speaks to the diversity and complexity of Black female experiences. This is not to say that some of the independent works are also not problematic and do not in some cases present stereotypes and binary thinking.





LOCAL ISSUE

BLACK WOMEN IN SEQUENCE

AUTHOR: Deborah Elizabeth Whaley

PUBLISHER: University of Washington Press

It is to say, however, that the large majority of women creators I write about bring to the writing and artistic process a genuine desire to rethink and re-present culture, politics and social relations in opposition to dominant and narrow depictions of Blackness. In the book, I refer to this process as “re-inking.”

As your research developed, were there surprises or key revelations that shaped your overall arguments in new ways?

Reader responses to some of the titles I discuss did pivot my analysis and shape my initial research questions. For example, in my chapter on Catwoman, I came to the project with the assumption that readers and viewers would not approve of the Black iterations of the character because of racial assumptions and discrimination. While a minority view did reflect this bias, the viewing and reading process in the comics’ world was much more complex and malleable in regards to readers’ and viewers’ ideas of race. Readers and fans bring a high level of sophistication to the reading and interpretive process and a great deal of genre competency. Their investment in characters, titles, writers and artists are

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connected to wanting to maintain continuity and believability, but most readers and viewers of all racial, ethnic and gender groups

that I would have otherwise anticipated before my research. Many male readers, for example, did admit to being attracted to sexu-

of relationships that the character develops.

In [researching] my chapter on depictions of African female characters, I was surprised to learn that some writers did research or aim to pay tribute to aspects of feminism and African culture to develop storylines. However, this attempt was too often cursory, leading to impoverished ideas about social justice for women, African women and African culture.

“The viewing and reading process in the comics’ world was much more complex and malleable in regards to readers’ and viewers’ ideas of race.”

—Deborah Elizabeth Whaley

Will you continue to explore sequential art in your scholarship? What is up next for you in terms of research and writing?

I am writing separate articles on the comic strip Friday Foster and the Afrogoth comix of Calyn Pickens-Rich. However, my next book is on women and dissociative identity disorder (formerly called multiple personality disorder) in popular culture. **lv**

consulted for the chapter desire diverse portrayals of characters.

I also began to see a closer correlation between the desire of male and female readers

al portrayals of women, but they also looked for the same attributes that women readers espoused were important: character development, strength and vulnerability and the circle

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



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Photo: Petra Hajska

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THE EARLY TEARS WITH VIC PASTERNAK

LESSON 1: CASH UP FRONT FOR UPFRONT CHUFFERS

Vic takes us into his questionable past. • BY SEAN PRECIADO GENNELL



Illustration by Josh Carroll

A *h not this shit again—*
One night a drunk guy threatened to kill me. He'd paid a portion of his fare and I now demanded the balance.

"I'll kill you," he promised. "I'll fucking kill you."

He was more likely to pop off than not. He had muscle for it and was cocky-drunk. So I thumbed off the dome light, then shined my Maglite in his eyes.

"Ay! Get that flashlight outta my face!"

"It's not a flashlight," I said before killing it. Then in the dark I locked us in the cab together.

When I thumbed on the dome light he blinked, robbed by my Maglite of his night vision.

"Give me my money then get the fuck out of my cab."

He coughed up the 75¢ and staggered away.

Rookies—and a few veterans—are likely to ask, "You did all that for 75¢?"

But rookies and those veterans always ask the wrong question just like they take the wrong turn, and go to the wrong call, and generally snafu the situations served to them.

The correct line of questioning is: "How did you get to that point, and why the fuck

are you still driving a cab?"

The first question I can answer. For example:

Dispatch sent me to OCM-Osco and I asked where Osco was. He said it's where the Walgreens is now. Or was then.

"You mean at Old Capitol Mall?"

"THAT'S WHY THE 'OCM,'" said Dispatch. "OCM-OSCO FOR MARI-LOU."

Nearby tracks, angled cross streets, a factory parking lot. You know: Cedar Rapids.

Mari-Lou: Crazy church lady. I went red hot because this was the fifth time I'd haul her and it was only my second night shift, ever. I was getting the shaft because I was the rookie.

"Ah c'mon," I said at the radio, and not over it, "Not this shit again!"

At the start, I was a healthful sport with an eye on a brighter future. If I knew how I'd see things after my 2,000th shift, I might've gone back to mopping the arcade at the jack shack.

But back then I was smarter than the deck stacked against me. I took the long way around downtown and through the loop advertising my empty cab at every bar between me and OCM-Osco.

"Taxi!"

I'd seen him talking to the cab ahead but that cab pulled off and I pulled up.

"Where're you headed, buddy?"

"Cedar Rapids? Mind if I smoke?"

"Well c'mon," I cheered, waving him in with my cigarette, "By all means, please do!"

Dude sat in front beside me and, as I split from the curb, claimed to be a software engineer.

"My girlfriend left my car keys at her sister-in-law's and she was supposed to give me a ride."

"Hang on, pal, I got to tell my dispatcher."

I was not yet able to drive and talk and smoke and use my radio at the same time. I said into the mic: "Number 22, I flagged to Cedar Rapids, Iowa. I don't think I'll be able to get Mari-Lou."

"Go, 22. AND CUT THE VERBOSE CHECKS. 88: OCM-OSCO."

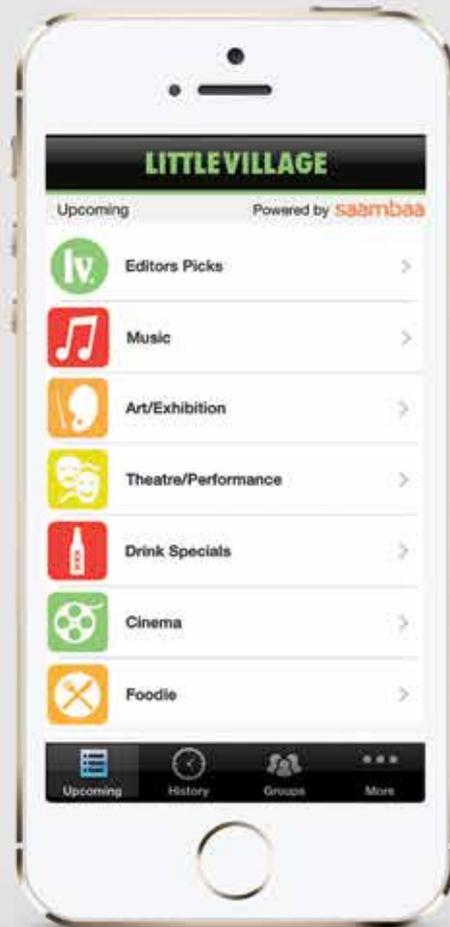
"So you say you design software?"

The fare bent my ear the whole way, telling how he coded his first property in college, how he started a company with a best friend whom he later caught boffing the wife. He said it was his own will to persevere without killing them that turned him seething and hateful, then admitted: "I can be a violent alcoholic."

I cheered again. "Well you don't seem too drunk now!"

He pointed at the windshield: "Cedar Rapids, chief?"

He'd set his hooks so deep that had he not called out I'd have missed the turn, and we rushed over yellow paint to make the cut onto



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380.

I drove and he talked. As we passed Exit 4, he was on about his ex-wife turning him into a cokehead, and as we crossed the river bridge, he got to hitting a glass pipe.

Chuff, chuff: "It's cool I chuff in here?"

"Depends what you're chuffing," I grinned like a fucking idiot even after he let my comment hang. "Seriously: Are you smoking plastic?"

"She's a downtown girl, bro. She likes it downtown. And I mean in the rear entrance. Or exit, whichever it is."

I kept driving and he made another lurid announcement: "I'd suck a dick if I had to. In fact, if you had any pills I'd totally suck your dick. You got any pills?"

"Ah, not that I know of."

"How about cash then? Because we can do like that."

"You're, like, my fourth call and the first three were credit cards." Of all the shit I might have said, why was I going on like this? "And I don't want a blowjob."

He pointed at the windshield: "This exit."

The tires cried to make the ramp.

He directed me south of downtown. I was never able to find it again but I recall an apartment block with bunker windows. Nearby tracks, angled cross streets, a factory parking lot. You know: Cedar Rapids.

With one foot on the curb, he showed from his wallet two crisp \$50s. "What's it cost to wait? I just need my keys and then I'm going back to Iowa City."

"I'll wait right here," I said as I waved off the cash. "I trust you."

Then I watched him hustle up the long sidewalk and key through the door.

Did you notice that? Because I didn't and so I sat at the curb for half an hour. Then forty minutes. Our radios didn't work in CR and this was before mobiles so I moped off to a payphone to call Dispatch and ask what to do.

"You tell me," he said. "Can you get in there and find him?"

"Naw, front door's locked."

That's when it hit me and I cursed a blue streak.

Dispatch said: "Always get cash up front to go out of town. And you got to get paid to work here, 22. So always get paid. Bring it back this way." **lv**

Sean Preciado Genell is author of the Vic Pasternak novel 'All The Help You Need,' available now at Prairie Lights.

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INTERVIEW:
Bobby McFerrin
PG. 24



IT'S ALL JUST SOUND

Spontaneity and flexibility drive Bobby McFerrin's passionate curiosity.
BY GENEVIEVE HEINRICH

In 2008, the University of Iowa's Hancher auditorium closed due to flooding. In the years since, the Hancher team has steadfastly continued to fulfill its vision of "striv[ing] to enrich the life of every Iowan through transformative artistic experiences." Bouncing from venue to venue—never with a place to call home, but always with a purpose—Hancher has managed, deliberately, to live in the moment, all while never losing sight of the goal of coming back to a permanent location.

Now that goal is close at hand. This fall, Hancher will start its 2016-17 season in its new space, located just north of where the old facility once stood. Before that happens, though, Hancher has one more show on the road. On Feb. 12, out in Riverside, the final guest of Hancher's homeless odyssey will perform: Bobby McFerrin. Hancher could not have made a better choice for this celebratory occasion. McFerrin is the poster child for reinvention: He's an internationally renowned vocalist who didn't decide he wanted to sing until his late 20s, and a guest conductor of the world's most prominent orchestras who didn't hone that craft until he was about to turn 40.

More vital than anything, though, is the way that McFerrin shares Hancher's passion for its audiences. As a goodbye gift to Hancher on-the-road, this institution whose tagline is "Great Artists. Great Audiences." will give its audiences an artist who can play them like an instrument—who is famed for teaching those listening what it's like not just to experience, but to BE music. McFerrin answered some questions for *Little Village* on making music and making history.

"There are layers of editing and mixing and arranging that honor the way we listen to recorded music—over and over again, like an old friend."

—Bobby McFerrin

Little Village: As a performer who is so dedicated to improvisation and audience participation, how do you approach the process of recording an album—is it a different animal entirely, or do you try to capture some of that spontaneity?

Bobby McFerrin: Yes and yes. It's a different animal. Of course I try to capture the spontaneity and freedom I love best when I make music, it wouldn't feel right any other way. But then there are layers of editing and mixing and arranging that honor the way we listen to recorded music—over and over again, like an old friend.

How do you apply the lessons and philosophies of improvisation to your everyday life? Constantly.

Your father was the first African American

soloist at the Metropolitan Opera. How has that impacted your own career choices ... do you seek to break new ground, or do you just go where the music takes you? My father was one of the most disciplined artists I've ever met. He was in service to the music he loved. That's been a huge influence on me. I love to be spontaneous and to be surprised, but I never try to be new or different, I try to go where the music leads.

Having been raised in a musical family, and with two of your own children growing up to be career musicians (and having spearheaded music education initiatives), what would you say is the greatest benefit to children from being exposed to music? Just to be clear and fair—I've never really spearheaded music education initiatives. I've been a guest artist, a guest teacher, a member of a team. My hat is off to the music

A-LIST

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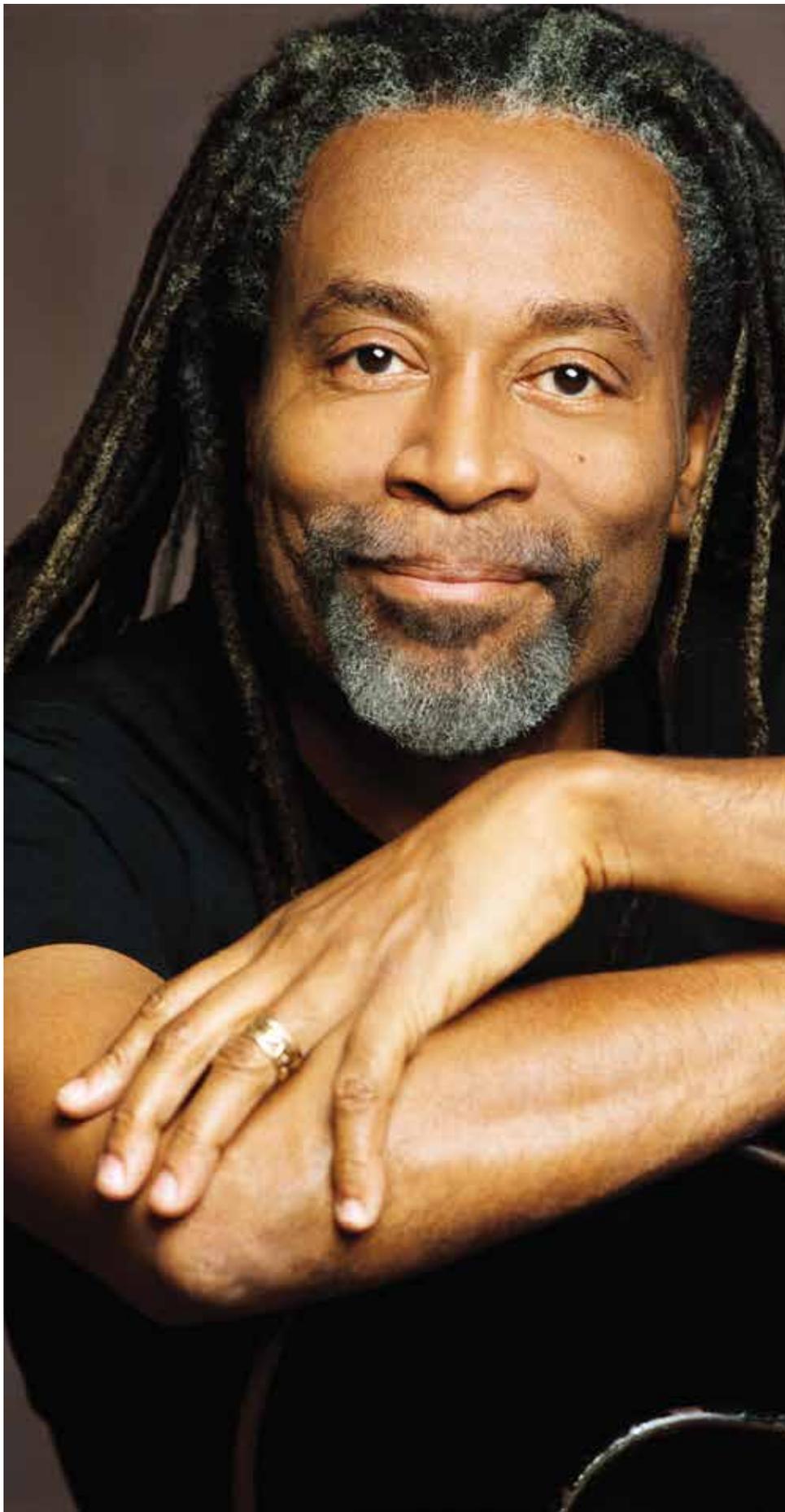
Fri., Feb. 12 at 7:30 p.m., \$10-\$45

Photo by Carol Friedman

educators who make it happen day after day after day. I think including music in the day to day process of living and learning is transforming. It's not about whether kids grow up to be career musicians. It's about the development of their brains and their awareness. Music brings people alive.

You studied piano in school, and spent much of your early career dedicated to singing—what drew you to explore conducting? One of my first memories is of conducting our family's stereo turntable, which was playing the Pastoral Symphony

by Beethoven. I studied clarinet first, and then piano and composition, and I didn't become a singer until I was 27, so I had some sense that music-making was something I did regardless of the instrument. When I was turning 40 I thought, "What's the most grown-up thing I can do to celebrate?" and right away I knew I wanted to have the chance to conduct a real symphony orchestra. I never thought of it as a possible new career, but I did take it very seriously. I started to study right away. I took lots of private lessons, worked on my own, went to the Tanglewood Institute. I talked to friends at the SF Symphony, we made a date for me to conduct on my birthday, and after that it kind of snowballed. I do think of the voice as my primary instrument, but I still do some conducting and it's always lots of fun. I feel very fired up about the survival of orchestras—it's hard for those big groups right now, but they are an incredible resource. There's nothing like



hearing an orchestra play live.

You've had some high profile and highly successful collaborations in the past, with artists as diverse as Yo Yo Ma and Jack Nicholson. Looking forward, who would be your dream collaborator (besides your audiences, of course!)? I'm a very private person when it comes to music, I don't spend a lot of time thinking about these things, I just hear music in my head. But I've been very lucky when it comes to collaborations. I still get to work pretty often with Chick Corea, who is one of my dream collaborators. Just this past year I got to perform with Questlove, and Snarky Puppy, and the Choir of Trinity Wall Street, and the Chicago Symphony. I still have fantasies about playing with Eric Clapton; that one hasn't happened yet, but I'm not complaining. Often I get invited to do things I would never have imagined, and those are always the greatest.

As someone whose instrument is clearly in tip-top shape, what is your main preservation advice for vocalists—how can we stay at the top of our game, as you have? Take care of your overall health. Eat right, drink lots of water, exercise, look for the joy in everything. Sing every day.

Are there any vocal styles that you still hope to master ... have you explored throat singing? Taizé chanting? I love to hear new things and respond to them in the moment. I have a great team, and they put together these "Bobby Meets" programs all over the world. So I'll get to play with a fiddler in Maine or a throat singer in Russia. I drink in the sounds and they always change whatever music I hear next. Some of the vocabulary stays with me. But for me the center of inspiration is how universal it all is, how it comes together, how it's all just sound. I love meeting singers who have devoted a lifetime to going deeper and deeper into one sound—like throat singer or chant or Bach. But that's not what I do. I try to embrace it all and then sing whatever I hear in my head.

Besides yourself, where do you see the greatest innovations happening in vocal music today, and where do you dream of seeing it go in the future? I'm not a musicologist or a soothsayer. I just love to sing. **W**

Genevieve Heinrich is a writer, an editor, a malcontent and a ne'er-do-well. Occasionally, she acts and sings.



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**DREAMWELL THEATRE PRESENTS:
THE GREAT GOD PAN**

Public Space ONE, Opening Night:
Fri., Feb. 5, 7:30 p.m. \$10-13
Francisco Goya, *Witches' Sabbath*

/THEATRE-AND-PERFORMANCE: **OPENING NIGHT: 'The Great God Pan,'** Public Space ONE, \$10-13, Fri., Feb. 5 at 7:30 p.m. Dreamwell Theatre opens the third show in their 2015-16 season, Amy Herzog's 2012 drama 'The Great God Pan.' Directed by Joseph Anderson, the play centers around the turmoil caused in Jaime (Tom Rose)'s life when his old friend Frank (Bryan P. Clark) raises the possibility of a long-forgotten childhood trauma.

WED., FEB. 3

/CRAFTY: Crochet: Granny Square, Home Ec. Workshop, \$35, 6 p.m.

/SPORTS-AND-REC: Iowa Men's Basketball vs. Penn State, Carver-Hawkeye Arena, \$5-33, 6 p.m.

/ART-AND-EXHIBITION: Opening Reception: Grant Wood and Marvin Cone: Barns, Farms, and America's Heartland, Cedar Rapids Museum Of Art, Free, 7 p.m.

Opening Reception: Joanne Ribble: Artist and Advocate, Cedar Rapids Museum Of Art, Free, 7 p.m.

/MUSIC: Jake McVey Blue Moose Tap House, \$5, 7 p.m. Maximus, Gabe's, Free, 10 p.m.

/FAMILY: Pajama Story Time: That's So Corny! Cedar Rapids Museum Of Art, Free, 7 p.m.

/THEATRE-AND-PERFORMANCE: Underground New Play Festival, Theatre Cedar Rapids, \$13, 7:30 p.m.

'Line of Descent,' Riverside Theatre \$12-30, 7:30 p.m.

THU., FEB. 4

/SPORTS-AND-REC: Beginning Tap Dance: Session 2, Iowa City Senior Center, Free, 10:30 a.m.

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I want to dress like an animal and get busy. I feel so alone. Is there a community for this?
HELP! I'm in love with my professor....|

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*Totally anonymous
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from Iowa City pg. 39*

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CEDAR RAPIDS COMIC CON

Cedar Rapids DoubleTree
Sat., Feb. 6, 10 a.m., \$5-10, kids free
Photo by Neon Tommy

/COMMUNITY: Cedar Rapids Comic Con, DoubleTree by Hilton Hotel Convention Complex, \$5-10, Sat., Feb. 6 at 10 a.m. Now in its second year, the Cedar Rapids Comic Con is bigger and better than before. Having exploded the confines of last year's NewBo City Market space, it's moving to the DoubleTree Hotel, for 77 vendor booths, 20+ gaming tables, a cosplay contest and separate rooms for lectures and events with local educators and performers. Among the day's activities is a screening of the fan-made sci-fi series 'Star Trek: Phase II' and the R-rated comedy show 'Show Us Your Pokeballs.' VIP tickets are \$10 (for access to events and gaming areas). Kids 12 and under are free with paid admission.

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FRI., FEB. 5

/FOODIE: Sweetheart Dinner, National Czech & Slovak Museum & Library, \$50/person, 5 p.m.

Hot Soup - Cold Noses Benefit Supper, American Legion - Marion, \$8, 5 p.m.

/CRAFTY: Friday Night Craft Party: Pop-up Valentines, Home Ec. Workshop, \$30, 6 p.m.

/MUSIC: Damani Phillips with Strings, Riverside Recital Hall at UI, Free, 7 p.m.

Soap, Wooly's, \$10, 7 p.m.

The Recliners, The Mill, \$6, 7 p.m.

Summertime On The Road, Iowa City Yacht Club, \$5, 8 p.m.

Zachary Freedom, Parlor City Pub and Eatery, Free, 8 p.m.

Krooked Drivers with Nadis Warriors, The Tripp Brothers, Blue Moose Tap House, \$10, 9:30 p.m.

/SPORTS-AND-REC: Ballroom & Latin Dancing Lesson & Social Hour, Old Brick, \$4-8, 7:30 p.m.

/THEATRE-AND-PERFORMANCE: Underground New Play Festival, Theatre Cedar Rapids, \$13, 7:30 p.m.

'Line of Descent,' Riverside Theatre, \$12-30, 7:30 p.m.

Mike Armstrong, Penguin's Comedy Club, \$17.50 - \$20, 7:30 p.m.

'Avenue Q,' Theatre Cedar Rapids, \$25 - \$35, 7:30 p.m.

Dreamwell Theatre presents: 'The Great God Pan,' Public Space ONE, \$10-13, 7:30 p.m.

'Harvey,' Giving Tree Theater, \$16-26, 8 p.m.

SAT., FEB. 6

/CRAFTY: Make Glass Beads: Flame I - Intro to Lampworking, Beadology Iowa, \$98, 9 a.m.

Wire Heart Pendant, Beadology Iowa, \$68, 2 p.m.

/COMMUNITY: Cedar Rapids Comic Con, DoubleTree by Hilton Hotel Convention Complex, \$5-10, 10 a.m.

/FOODIE: Herbal Preparation Series: Concentrated Syrups, Oxymels and Honey, Public Space ONE, \$15-25 (sliding scale), 1:30 p.m.

Game Day Prep: Super Bowl Feast, NewBo City Market - Kirkwood Kitchen, \$49, 1:30 p.m.

/THEATRE-AND-PERFORMANCE: Underground New Play Festival, Theatre Cedar Rapids, \$8, 2:30 p.m.

'Line of Descent,' Riverside Theatre, \$12-30, 7:30 p.m.

Dreamwell Theatre presents: 'The Great God Pan,' Public Space ONE, \$10-13, 7:30 p.m.

'Avenue Q,' Theatre Cedar Rapids, \$25-35, 7:30 p.m.

Underground New Play Festival, Theatre Cedar Rapids, \$13, 7:30 p.m.

'Harvey,' Giving Tree Theater, \$16-26, 8 p.m.

/MUSIC: Alash Ensemble, Legion Arts CSPPS Hall, \$12-18, 8 p.m.

Switchback, The Mill, \$10-12, 8 p.m.

Brass Transit Authority, Parlor City Pub and Eatery, Free, 8 p.m.

Josh Abbott Band, First Avenue Club, \$15, 8 p.m.

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AREA EVENTS

/MUSIC: Dillon Fuego, Sly Swift, Peer Pressure, *Gabe's*, \$5-7, 8 p.m.

Quad City Symphony Orchestra, *Adler Theatre*, 8 p.m.

Liquid Stranger with Space Jesus, *Au5*, *Blue Moose Tap*, \$15-17, 9 p.m.

13th Annual Bob Marley Birthday Bash, *Iowa City Yacht Club*, \$10, 10 p.m.

SUN., FEB. 7

/FOODIE: Create Your Own Sugar Cookie House, *NewBo City Market - Kirkwood Kitchen*, \$45, 11:30 a.m.

Handmade Bratwurst *NewBo City Market - Kirkwood Kitchen*, \$69, 3:30 p.m.

/THEATRE-AND-PERFORMANCE: 'Harvey,' *Giving Tree Theater*, \$16-26, 2 p.m.

Underground New Play Festival *Theatre Cedar Rapids*, \$8, 2:30 p.m.

'Line of Descent,' *Riverside Theatre*, \$12-30, 3 p.m.

Chonda Pierce: Focus on the Funny Tour, *Paramount Theatre*, \$29-39, 6 p.m.

/MUSIC: Heather Styka with Liv Carrow, *Gabe's*, Free, 9 p.m.

MON., FEB. 8

/CRAFTY: Roaring Twenties Netted Bracelet, *Beadology Iowa*, \$58, 6 p.m.

TUE., FEB. 9

/LITERATURE: Beer & Books, *The Mill*, Free, 5 p.m.

/FOODIE: Pizza From Scratch, *New Pioneer Food Co-op Coralville*, \$15, 6 p.m.

Discovering Pasta Classics: Basil Pesto and Handmade Gnocchi, *NewBo City Market - Kirkwood Kitchen*, \$59, 6 p.m.

/MUSIC: Fat Tuesday with The Dandelion Stompers, *The Mill*, \$10, 6 p.m.

/CINEMA: Bijou Horizons: 'Theeb,' *FilmScene*, Free - \$5, 6 p.m.

WED., FEB. 10

/CRAFTY: Bobbin Lace Making Demonstration, *National Czech & Slovak Museum & Library*, Free, 11 a.m.

/EDUCATION: Hawkeye Lunch and Learn: Emerging Keys to the 2016 Caucuses, *Iowa Memorial Union*, Free, 12 p.m.

/FOODIE: Vegan Indian Cuisine, *NewBo City Market - Kirkwood Kitchen*, \$49, 6:30 p.m.
Cinema

Late Shift At The Grindhouse: 'My Bloody Valentine 3D,' *FilmScene*, \$4, 10 p.m.

THU., FEB. 11

/FOODIE: Lunch and Learn: Cupid's Cuisine, *NewBo City Market - Kirkwood Kitchen*, \$25, 12 p.m.

Chocolate Valentine, *New Pioneer Food Co-op Coralville*, \$25, 6 p.m.

/CINEMA: Free Screening: 'The Black Panthers: Vanguard of a Revolution,' *Iowa Memorial Union*, Free, 4 p.m.

/THEATRE-AND-PERFORMANCE: Australia's Thunder From Down Under, *Penguin's Comedy Club*, \$22-25, 7 p.m.

'Line of Descent,' *Riverside Theatre*, \$12-30, 7:30 p.m.
Comedy Spectacular hosted by Daniel Frana, *The Mill*, \$5, 9 p.m.

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/MUSIC: The Floozies: The Granola Jones Tour with SunSquabi, Defunk, Blue Moose Tap House, \$16-18, 9 p.m.
 Attic Light with Hunter Dumped Us Here, Gabe's, Free, 10 p.m.

FRI., FEB. 12

/COMMUNITY: Iowa City History Series with Tom Schulein: The Rise and Fall of Chautauqua in Iowa, Iowa City Senior Center, Free, 2:30 p.m.

/ART-AND-EXHIBITION: Opening Reception: Benjamin's Banquet ... Our Relationship with Food, The Chait Galleries Downtown, Free, 5 p.m.

Closing Reception: Stone Pharaohs, Little Village HQ, Free, 5 p.m.

/MUSIC: Live Music with Terry McCauley, Lion Bridge Brewing Company, 6 p.m.

Studio Cabaret Series Presents: Heart & Music, Theatre Cedar Rapids, \$19, 7:30 p.m.

Bobby McFerrin, Riverside Casino and Golf Resort, \$10-45, 7:30 p.m.

The Blackberry Bushes with Cedar County Cobras, The Mill, \$10-12, 8 p.m.



FAT TUESDAY WITH THE DANDELION STOMPERS

The Mill, Tue. Feb. 8, 6 p.m., \$10
 Miriam Alarcon Avila

/MUSIC: Fat Tuesday with The Dandelion Stompers, The Mill, \$10, Tue., Feb. 9 at 6 p.m. KCKK - 88.3 FM sponsors a night of New Orleans-style jazz with the Dandelion Stompers, to celebrate Mardi Gras. Doors open at 5 p.m. for the 6 p.m., all-ages show. With hot horns and heavy vocals, the Dandelion Stompers are a perfect taste of Gulf coast revelry in Iowa.

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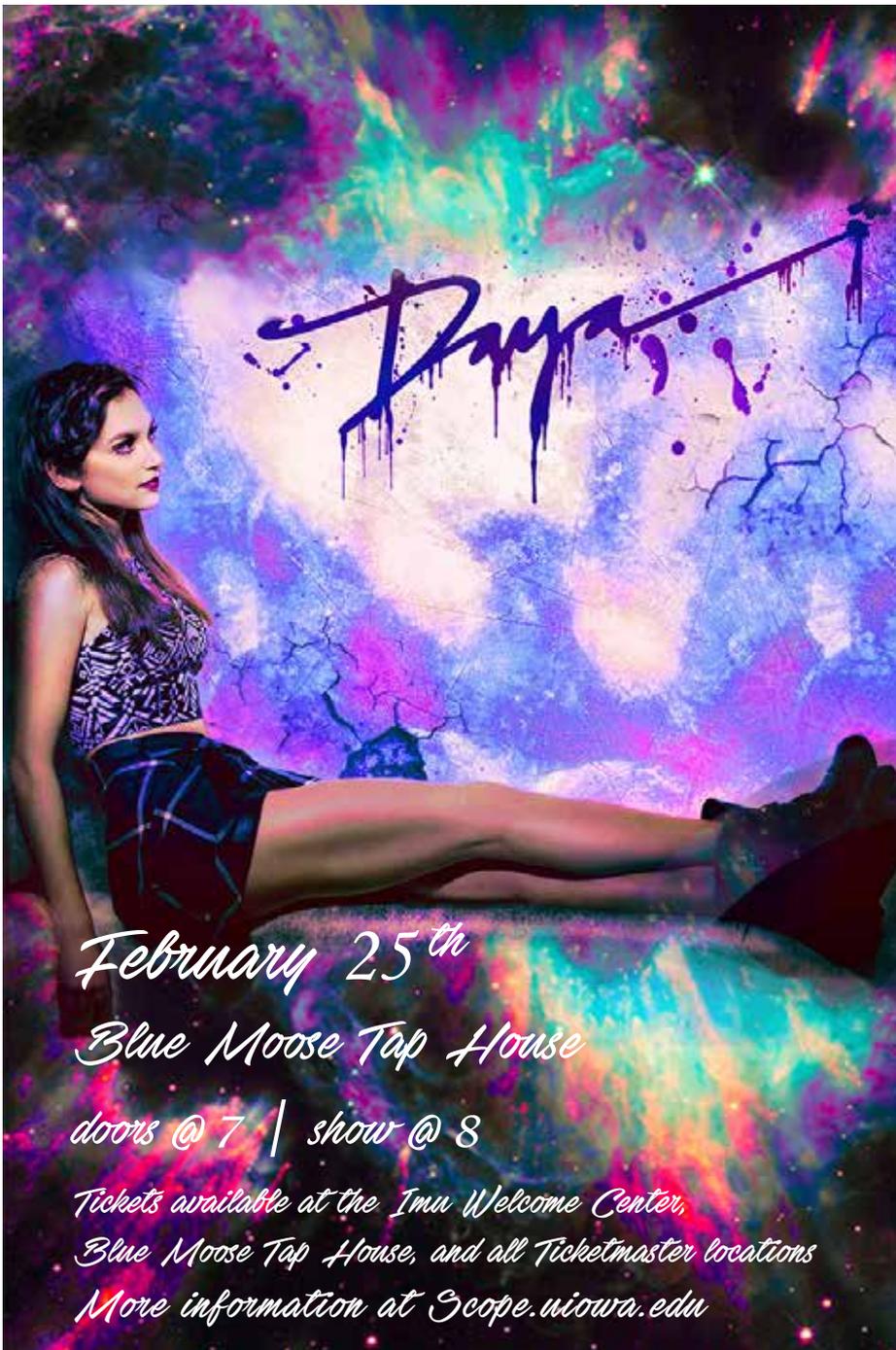


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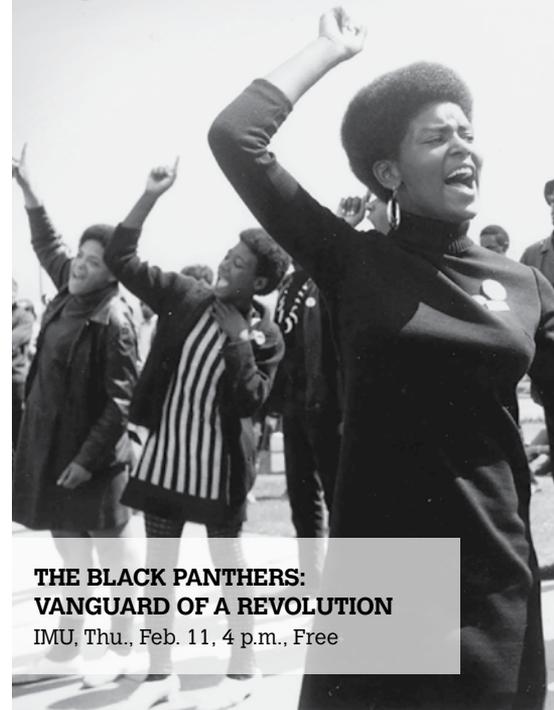
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**THE BLACK PANTHERS:
VANGUARD OF A REVOLUTION**

IMU, Thu., Feb. 11, 4 p.m., Free

/CINEMA: Free Screening: 'The Black Panthers: Vanguard of a Revolution,' Iowa Memorial Union, Free, Thu., Feb. 11 at 4 p.m. Stanley Nelson's 2015 documentary, 'The Black Panthers: Vanguard of a Revolution,' which has been doing the festival circuit in the U.S. and worldwide, and enjoyed a wide release in the U.K. in October, screens on Feb. 7 at the IMU. It chronicles the rise and fall of the Black Panther Party, and includes rare archival footage. Following the screening is a panel discussion with UI History professor Keisha N. Blain, University Special Collections archivist David McCartney and Religion and African American Studies professor Richard Brent Turner.



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/MUSIC: Allan Kingdom // Webster X, Gardner Lounge - Grinnell College, Free, 9 p.m.

Groovement with The Maytags, Iowa City Yacht Club, \$7, 10 p.m.

/THEATRE-AND-PERFORMANCE: 'Line of Descent,' Riverside Theatre, \$12-30, 7:30 p.m.

'Sweeney Todd: The Demon Barber of Fleet Street,' Coralville Center for the Performing Arts, \$12-27, 7:30 p.m.

Heywood Banks, Penguin's Comedy Club, \$20-22.50, 7:30 p.m.

Dreamwell Theatre presents: 'The Great God Pan,' Public Space ONE, \$10-13, 7:30 p.m.



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How Housing Impacts the Health of a Community



In conversation:

Barbara Baquero
(Community & Behavioral Health,
UI College of Public Health)

Maryann Dennis
(The Housing Fellowship)

Sally Scott
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Hooking Up with The Second City, *The Englert Theatre*, \$28.50-33.50, 8 p.m.

SPT Theatre: Tales from the Writer's Room, *Legion Arts CSPS Hall*, \$20-25, 8 p.m.

Jim Jefferies: Freedumb Tour, *Paramount Theatre*, \$39.50, 8 p.m.

'Harvey,' Giving Tree, \$16-26, 8 p.m.

SAT., FEB. 13

/CRAFTY: Make Two Bracelets: Introduction to Stringing, *Beadology Iowa*, \$58, 10 a.m.

Make Three Pairs of Earrings: Intro to Wirework, *Beadology Iowa*, \$58, 1 p.m.

/SPORTS-AND-REC: Snowshoe through the Park, *Herbert Hoover National Historic Site*, Free, 10 a.m.

/FAMILY: Family Fun Day: Grant Wood's 125th Birthday, *Cedar Rapids Museum Of Art*, Free, 11 a.m.

/FOODIE: Date Night: Valentine's Day Dinner, *NewBo City Market - Kirkwood Kitchen*, \$89, 6:30 p.m.

/THEATRE-AND-PERFORMANCE: 'Line of Descent', *Riverside Theatre*, \$12-30, 7:30 p.m.

Dreamwell Theatre presents: 'The Great God Pan', *Public Space ONE*, \$10-13, 7:30 p.m.

Jay Owenhouse: The Authentic Illusionist, *Paramount Theatre*, \$29-69, 7:30 p.m.

Heywood Banks, Penguin's Comedy Club, \$20-22.50, 7:30 p.m.

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AREA EVENTS



CLOSING RECEPTION:
STONE PHARAOKS by Phil Ochs
Little Village Gallery, Fri., Feb. 12, 5 p.m., Free

/ART-AND-EXHIBITION: Closing Reception: Stone Pharaohs, Little Village HQ, Free, Fri., Feb. 12 at 5 p.m.
Drawings and paintings by local artist Phil Ochs have been on display at the new Little Village Mag office since its opening. The series, Stone Pharaohs, depicts buildings in the Iowa City area that either are slated to be demolished or recently have been. This celebration marks the show's final day.

'Sweeney Todd: The Demon Barber of Fleet Street,' Coralville Center for the Performing Arts, \$12-27, 7:30 p.m.

Hooking Up with The Second City, The Englert Theatre, \$28.50-33.50, 8 p.m.

'Harvey,' Giving Tree Theater, \$16-26, 8 p.m.

SPT Theatre: Tales from the Writer's Room, Legion Arts CSPA Hall, \$20-25, 8 p.m.

Drew Michael, The Mill, \$8, 9 p.m.

/MUSIC: Studio Cabaret Series Presents: Heart & Music, Theatre Cedar Rapids, \$19, 7:30 p.m.

Anak1n with Roosevelt the Titan, Sherpa, Iowa City Yacht Club, \$8, 10 p.m.

El Ten Eleven with Shallou, Gabe's, \$12-15, 10 p.m.

Dr.z's Experiment, Parlor City Pub and Eatery, Free, 4 p.m.

Jack & Jack, Wooly's, \$25, 7 p.m.

Gaelic Storm, The Englert Theatre, \$35, 7 p.m.

Reel Big Fish with Suburban Legends, The Maxies, Wooly's, \$20-25, 8 p.m.

Bjorn Olaf, Gabe's, Free, 9 p.m.

/SPORTS-AND-REC: UI Men's Basketball vs. Minnesota, Carver-Hawkeye Arena, \$5-33, 6:30 p.m.

MON., FEB. 15

/MUSIC: WARM Winter Cabaret, Coralville Center for the Performing Arts, Freewill donation, 7:30 p.m.

SUN., FEB. 14

/THEATRE-AND-PERFORMANCE: 'Harvey,' Giving Tree Theater, \$16-26, 2 p.m.

'Sweeney Todd: The Demon Barber of Fleet Street,' Coralville Center for the Performing Arts, \$12-27, 2 p.m.

'Line of Descent,' Riverside Theatre, \$12-30, 3 p.m.

'Ragtime: The Musical,' Paramount Theatre, \$48-63, 7 p.m.

/MUSIC: Studio Cabaret Series Presents: Heart & Music, Theatre Cedar Rapids, \$19, 2 p.m.

TUE., FEB. 16

/MUSIC: Miss May I, Blue Moose Tap House, \$15-18, 5 p.m.

Amy Grant and Steven Curtis Chapman, Adler Theatre, \$45-95, 7 p.m.

Naughty by Nature 25th Anniversary Tour, Wooly's, \$20-50, 9 p.m.

/FOODIE: Food and Fermentation, NewBo City Market - Kirkwood Kitchen, \$29, 6:30 p.m.

MONDAYS

Primitimers Potluck, North Ridge Pavilion, 12 p.m. (3rd Monday) **Moeller Mondays**, Rozz-Tox, \$8-12, 8 p.m. **Open Mic**, The Mill, Free, 8 p.m. **Catacombs of Comedy**, Yacht Club, \$3, 10 p.m.

TUESDAYS

Acoustic Music Club, River Music Experience, Free, 4:30 p.m. **Tuesday Evening Jazz**, Motley Cow Cafe, Free, 5:30 p.m. **Tom's Guitar Show**, Uptown Bill's, Free, 6 p.m. (last Tuesday) **Blues Jam**, Parlor City Pub and Eatery, Free, 7 p.m. **Underground Open Mic**, The Yacht Club, Free, 8 p.m. **Comedy & Open Mic Night**, Studio 13, Free, 9 p.m.

WEDNESDAYS

Low Cost Yoga, Public Space One, \$2, 5 p.m. **Honest Open Mic**, Lincoln Wine Bar, 6 p.m. **Burlington Street Bluegrass Band**, The Mill, \$5, 6 p.m. (2nd & 4th Wednesdays) **Open Mic Night**, Penguins Comedy Club, Free, 6:30 p.m. **Spoken Word**, Uptown Bill's, Free, 7 p.m. (1st Wednesday) **Open Mic**, Cafe Paradiso, Free, 8 p.m. **Karaoke Wednesdays**, Mondo's Saloon, Free, 10 p.m. **Open Stage**, Studio 13, 10 p.m. **Open Jam and Mug Night**, Yacht Club, Free, 10 p.m. **Late Shift at the Grindhouse**, FilmScene, \$4, 10 p.m. **Talk Art**, The Mill, Free, 10:30 p.m. (2nd & 4th Wednesdays)

THURSDAYS

Novel Conversations, Coralville Public Library, Free, 7 p.m. (3rd Thursday) **Thursday Night Live Open Mic**, Uptown Bill's, Free, 7 p.m. **Daddy-O**, Parlor City Pub and Eatery, Free, 7 p.m. **Karaoke Thursday**, Studio 13, Free, 8 p.m. **Gemini Karaoke**, Blue Moose, Free, 9 p.m.

FRIDAYS

Friday Night Out, Ceramics Center, 6:30 p.m. **FAC Dance Party**, The Union Bar, 7 p.m. **Sasha Belle presents: Friday Drag & Dance Party**, Studio 13, 8

p.m. **SoulShake**, Gabe's, Free, 10 p.m.

SATURDAYS

Family Storytime, Iowa City Public Library, Free, 10:30 a.m. **Saturday Night Music**, Uptown Bill's, Free, 7 p.m. **Elation Dance Party**, Studio 13, 9 p.m.

SUNDAYS

Live Music, Sutliff Cider Company, 3 p.m. **Legends League**, Borlaug Elementary, 4:30 p.m. **Drag U**, Studio 13, 8 p.m. **Pub Quiz**, The Mill, \$1, 9 p.m.

/THEATRE-AND-PERFORMANCE:

'Avenue Q,' Theatre Cedar Rapids, \$25-35 (through Feb. 6), **Underground New Play Festival**, Theatre Cedar Rapids, \$13 (through Feb. 7), 'The Great God Pan,' Dreamwell Theatre at Public Space ONE, \$10-13 (Feb. 5-13), 'Sweeney Todd: The Demon Barber of Fleet Street,' Coralville Center for the Performing Arts, \$12-17, (Feb. 12-14), 'Harvey,' Giving Tree Theater, \$16-26 (through Feb. 14), 'Line of Descent,' Riverside Theatre, \$12-30 (through Feb. 21),

/ART-AND-EXHIBITION:

Phil Ochs: Stone Pharaohs, Little Village HQ (through Feb. 12), **Siberia: In the Eyes of Russian Photographers**, Faulconer Gallery (through Mar. 20), **Beverly Semmes: FRP**, Faulconer Gallery (through Mar. 20), **Fidencio Martinez: Legalities of Being**, Legion Arts CSPA Hall (through Apr. 3), **Seema Kapur: Rivers and Bridges**, Legion Arts CSPA Hall (through Apr. 3), **Living with Pots: Ceramics from the Eric Dean and Todd Thelen Collection**, Cedar Rapids Museum of Art (through Apr. 10), **Grant Wood and Marvin Cone: Barns, Farms, and America's Heartland**, Cedar Rapids Museum Of Art (opens Feb.4), **Joanne Ribble: Artist and Advocate**, Cedar Rapids Museum Of Art (opens Feb.4), **Benjamin's Banquet ... Our Relationship with Food**, The Chait Galleries Downtown (opens Feb. 12)

Have an audition or submission deadline coming up? Email details to arts@littlevillagemag.com.

THEATRE:

City Circle Acting Company: Auditions for '1776,' under director Pauline Tyler, will be held Saturday, Feb. 20 and Sunday, Feb. 21 from 2-6 p.m. each day. If necessary, callbacks will be Monday, Feb. 22 at 7 p.m. Details and requirements at citycircle.org.

Young Footliters: Director Jean Grewe will hold auditions for 'King Midas and the Miraculous Golden Touch' on Friday, Feb. 5 at 4 p.m. and Saturday, Feb. 6 at 9 a.m. at the Coralville Library. Children in grades K-5 are eligible. More at youngfootliters.wordpress.com.

WRITING:

Obsolete Press: After a 2-year hiatus, submissions are now being accepted for issue #9, "Post-Reality." All lengths, genres and styles accepted, through Feb. 13, to obmag@feral-tech.com. More info on obsolete-press.com.

Film student and Iowa native Steven Robbins is looking to collaborate with local writers on original stories that they would like to see adapted into film projects. His main interests are dramatic fiction rooted in reality and research. Email him at sarobbin@usc.edu.

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

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Field House, Sat., Jan. 31

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IS THE PETRODOLLAR ABOUT TO TANK THE ECONOMY?

A friend warns that the impending collapse of the petrodollar, devised by Henry Kissinger as the world's reserve currency when the United States dropped the gold standard, will bring down the entire U.S. financial system. How worried should I be? —Kingsley Day

How many gallons of water should you stock in the emergency cellar? Will three AR-15s suffice, or does the well-equipped arsenal really demand four? If these be your concerns, Kingsley, you'll find a fantastic resource in the Internet, the petrodollar and the havoc that'll result from its impending collapse being an extremely popular topic among the black-helicopter set. You can't go wrong with freeze-dried peas, I hear.

A calmer assessment reveals a more prosaic concept. What we talk about when we talk about petrodollars is international oil sales as transacted in U.S. dollars—which is to say, oil sales: the dollar has long been the standard currency for all such dealings.

The primary world reserve currency, meanwhile, is the very same dollar—full stop. The origins of this arrangement hark back to Bretton Woods, the 1944 confab of Allied nations where it was decided that the dollar would be the world's backup buck, backed itself by gold at a fixed rate of \$35 per ounce. International spending, though—and it was a spendy era, what with the rebuilding of Europe, the Great Society, the Vietnam War, etc.—promptly grew to dwarf the Fort Knox reserves, which at one point held only a third of the gold needed to cover the dollars in foreign circulation, prompting fears of a run on the place. In 1971 President Richard Nixon suspended the direct convertibility of the U.S. dollar into gold, bringing about a system of floating, rather than fixed, exchange rates. Among other things this move, the so-called Nixon Shock, increased the ability of the Federal Reserve to influence monetary policy, which in turn, decades later, led yahoos like Ron Paul and Ted Cruz to pine for a return to the gold standard. (Most economists continue to see this as a pretty bad idea.)

But the key development of the era, for our



purposes, was a deal where, in exchange for U.S. military support and other preferential treatment, the Saudis agreed to conduct oil transactions in dollars only. Soon OPEC as a whole signed on. As prices shot up in the '70s, oil-exporting countries in the Middle East found themselves with more dollars than they knew what to do with; they placed them in U.S. and British banks, which in turn used the dollars to make loans to developing countries that needed the money to . . . import oil, the resulting relationship of indebtedness a boon to U.S. global hegemony. Sound a bit Kissingerian? Well, the whole thing was Henry's baby: he called the scheme "recycling petrodollars." ("Petrodollars" as opposed to, say, "dollars" because they don't circulate in the U.S.; economists thought it'd be useful to make the distinction.) Conveniently, the Saudis also used their petrodollar surpluses to buy munitions from American arms manufacturers, who, with Vietnam winding down, were grateful for the business. All around, a shining example of

U.S. foreign policy: we enrich ourselves and impoverish the developing world while selling weapons to jerks.

Doffing your tinfoil hat, then, you come to see the petrodollar bathed in the glow of '70s and '80s nostalgia, like disco and Oliver North. What relevance does it have nowadays? Well, to hear the, er, more concerned parties tell it, if the oil-producing countries decide to stop using the dollar for oil trans-

actions—switching to, say, the euro—it'll send the world economy into a tailspin. There *has* been a little attrition, most notably in 2000 when the United Nations' "oil for food" program gave Iraq permission to sell its oil for euros; hardcore skeptics cite this threat to the rule of the petrodollar as a contributing factor in the U.S. invasion. Since then Iran has switched to conducting its oil transactions in euros, and recently Gazprom Neft, Russia's third-largest oil producer, began selling oil to China in exchange for renminbi. But an abrupt abandonment of the petrodollar system is in nobody's best interest: since most major nations continue to back their own currency with the U.S.

dollar, everybody's got some skin in the game vis-à-vis keeping that currency stable.

That's not to say the petrodollar regime isn't a bit sensitive these days, but it's for another reason: fracking. Environmental implications aside, hydraulic fracturing (as I discussed in 2013) has put major shale oil reserves in play and (for now, at least) upended the world energy market. In 2011, for instance, the U.S. imported about \$360 billion worth of oil; by 2015, that number had dropped to \$120 billion. One estimate last year pegged OPEC's 2015 profits at \$350 billion lower than those in 2014—the largest year-over-year drop ever. Oil gazillionaires who spent the commodity-boom aughts buying up Manhattan penthouses are now rapidly burning through their petrodollar savings; if the trend continues, *Bloomberg* suggested, demand will fall for "everything from European government debt to U.S. real estate." Not nothing, in other words, but neither is it global collapse. ■

—Cecil Adams

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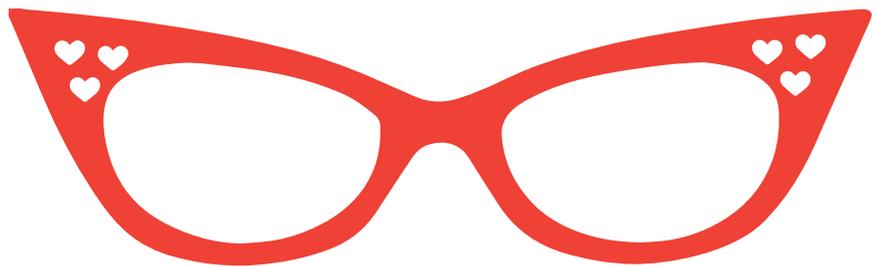
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Dear Kiki,
My long-term partner has gained 15-20 pounds over the last couple months and I don't feel attracted to them anymore. Am I a monster? What is the right thing to do?

Signed, Monster?

Dear Honeybird,

Asking if you're a monster is giving yourself too much credit. On a scale with genocide and, like, Wall Street on it, you're not a monster. I do think your attitude is immature and shallow. For one thing, 15-20 pounds can be a pretty normal fluctuation of weight, and may even be a new normal for this person depending on their age and circumstances. If you're looking to make a long-term commitment to someone, it's extremely naïve to think that "looking the same throughout the relationship" is a reasonable expectation. It's also, to be honest, kind of a shitty expectation. So much of desire and intimacy is touchable, emotionally complex, alchemical: to reduce your lust down to a static image is an alarming thing to do to yourself and a toxic attitude to harbor toward a partner.

Honeybird, as I was narrowing down your concern to one of image, it occurs to me: how much porn do you watch? To be honest, if you so connect your sexual desires to an image such that if something's off, you turn off, then it might be you experience your sexuality mainly through images. I think the first thing to do would be to vary the body types you view in your porn. The beauty of this is no one's feelings get hurt if you don't get aroused the first couple of times you watch scenes with larger people.

In addition to acclimatizing yourself to the reality that many body shapes are desirable, I would encourage you to do your own inner work. Do you hold yourself to strict standards about your own appearance or other perceived measures of desirability? Do you think a partner's looks reflect on you? Are your expectations for appearance fair,

or do you think your partner should do more of the labor of glamor, and, if so, why? (The answer is something like "gender roles," I'm guessing.) Please, please work through these questions in your journal or with a trusted confidant/therapist.

On a scale with genocide and, like, Wall Street on it, you're not a monster.

When you feel like you've done enough work on your own or with a therapist, check in with your partner. For example, how does your partner feel about their weight gain? What's going on in their life right now? Really listen, and only offer suggestions and insights if specifically asked. If they're stressed, see if you can help out in some way. If they want to examine the sources of their weight gain, support them.

By this point, I'm hoping you'll have experienced a lot of internal shifts, and you feel attracted to your partner again. If not, perhaps it's better to move on, and find someone who can explicitly consent to your rigid standards. Either way, getting out of this situation will require you to grow up.

lv —xoxo, Kiki



Questions about love and sex in the city of Iowa City can be submitted to dearkiki@littlevillagemag.com, or anonymously to littlevillagemag.com/dearkiki. Questions may be edited for clarity and length, and may appear either in print or online at littlevillagemag.com.

UNCLEAR ON THE CONCEPT

• Awkward Signals in New Jersey: (1) The government watchdog MuckRock requested records on the cause of death of a dolphin in New Jersey's South River last year (to investigate larger dangers to the animal), but in January 2016 the state's Department of Agriculture initially declined to release them citing "medical privacy" (usually requested, for autopsies, by "the deceased's family"). (2) At the same time, Maria Vaccarella is facing a \$500 fine in Howell, New Jersey, for violating a state law because she illegally rendered "care" to two apparently orphaned baby squirrels when their mother abandoned them. She was due in court as *News of the Weird* went to press.

QUESTIONABLE JUDGMENTS

• The director of senior services for Cranston, Rhode Island, resigned in January after a mayor's press-conference went badly. To publicize a snow-removal program that would benefit seniors unable to shovel for themselves, the director (needing a proper example of a beneficiary of the program) instructed a middle-aged male subordinate to (unconvincingly) don a wig and dress and stand beside the mayor during the announcement.

CULTURAL DIVERSITY

• Weird Japan, Again: (1) Among the sites Japan has submitted for 2017 United Nations World Heritage status is the island of Okinoshima, home of a sacred shrine with which Shinto gods have been "protecting" fishermen as long ago as the fourth century. (The island is so sacred that females have never been allowed on it, judged either too delicate to make the trip or menstrually unclean). (2) A current Tokyo craze, reported an Australian Broadcasting correspondent, involves "stressed out" professionals and office workers publicly outfitted in colorful, full-body lycra suits ("zentai") in a rebellion against the nation's stultifying conformity. Said one, "I'm a different person wearing this. I can be friendly to anyone."

SUSPICIONS CONFIRMED

• Crescent City, California, drug dealer James Banuelos pleaded guilty in January in exchange for a lighter sentence (three years in prison), thus avoiding for police the airing of an embarrassing hidden-camera video of the raid showing arresting officers stealing

the dealer's money and valuables. "Multiple" officers were shown laughing and helping themselves, and a gold chain belonging to Banuelos wound up for sale a few days later on Craigslist. As part of the plea agreement, the prosecutor agreed to give all Banuelos' stuff back to him.

• The United Nations announced at year-end that the book most often checked out last year at its in-house Dag Hammarskjold Library in New York was the nearly 500-page "Immunity of Heads of State and State Officials for International Crimes." The list of borrowers was not revealed. (In general, the book concludes, current heads of state have immunity but not past ones.)

WAIT, WHAT?

• New Age Medical Care: Surgeons treating 4-month-old Teegan Lexcen (born with only one lung and a critically deformed heart) had given up on her, but doctors at Nicklaus Children's Hospital in Miami jury-rigged a surgical tool that saved the infant's life. In a delicate seven-hour procedure, using an iPhone app and \$20 Google Cardboard box virtual-reality viewers, doctors guided themselves through Teegan's chest based on two-dimensional body scans that the app had converted to 3-D. (Old-style 3-D images, they said, were too grainy for precision surgery.)

• Too Much Information: In January, the British sex toy company Hot Octopuss, trying for a spurt of publicity in New York City, unveiled a reconfigured pay phone booth at 5th Avenue and 28th Street in Manhattan that offered a seat, a laptop, a Wi-Fi connection, and a "privacy curtain" to help people (mostly men, one imagines) relieve stress "on both your mind and body." A company rep claimed that about 100 men "used" the booth its first day, but what the men actually did there is "private."

THE CONTINUING CRISIS

• Think Your Commute Was Bad? (1) The main road linking the port city of Mombasa, Kenya, to Nairobi and beyond (to landlocked Uganda) was blocked in mid-November by damage from heavy rains, leading to a 30-mile-long stream of stopped vehicles, stranding more than 1,500 trucks. (2) In October at the end of China's traditional, annual week-long getaway, new traffic checkpoints for the notorious G4 Beijing-Hong Kong-Macau Expressway reduced

the previous 50 lanes of traffic (yes, that's "fifty") to 20. Videos from a TV network's drone showed a breathtaking traffic jam-cum-parking lot that quickly inspired delight, or compassion, all around the Internet (bit.ly/1je9mG6).

• Police chiefs of six small Ohio towns recently demanded an investigation of Sandusky County Sheriff Kyle Overmyer after, comparing notes, they learned that Overmyer had approached each one claiming to be helpfully "collecting" for "disposal" their departments' confiscated drugs on behalf of the U.S. Drug Enforcement Agency. (The DEA, reportedly, knew nothing of this.) The Ohio attorney general is investigating.

LEAST COMPETENT CRIMINALS

• Jason Hayes, 17, was arrested in a Philadelphia suburb in January when he arrived for a scheduled appointment with a robbery victim from the night before. According to police, Hayes had attempted to shake down a woman in her home, but was still dissatisfied with the money she had on hand. Fearful, she agreed to bring more the next day if they met at a local shopping mall, and he agreed (promising to wear the same clothes so she would recognize him). She, of course, called police.

• Dusty Ingram, 38, being searched by jailhouse guards in Crestview, Florida, in January, said she had prescriptions for everything but then said she thought they were in her purse and professed not to know how they got into that plastic bag in her genitals.

READERS' CHOICE

• In December, a judge in Hamburg, New York, dismissed the DUI charge against a motorist who had registered a 0.33 blood-alcohol reading because her lawyer had convinced the court that she suffered from "gut fermentation syndrome" that her digestive system makes so much yeast from ordinary food and beverages that it functions like a "brewery."

• In January, Donald "Chip" Pugh, 45, wanted by police in Lima, Ohio, and Columbus, Georgia, on several charges, texted Lima cops a photo of himself to use as a mugshot because he was dissatisfied with the one on the department's website. "(T)hat one is terrible," he wrote. (However, it was clear enough for authorities in Escambia County, Florida who arrested Pugh a few days later.) ▮

—Chuck Shepherd

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AQUARIUS (Jan. 20-Feb. 18): You may sometimes be drawn to people or places or ideas long before they can give you their gifts. Although you sense their potential value, you might have to ripen before you'll be ready to receive their full bounty. Here's how author Elias Canetti expressed it: "There are books, that one has for twenty years without reading them, that one always keeps at hand, yet one carefully refrains from reading even a complete sentence. Then after twenty years, there comes a moment when suddenly, as though under a high compulsion, one cannot help taking in such a book from beginning to end, at one sitting: it is like a revelation." I foresee a comparable transition happening for you, Aquarius.

PISCES (Feb. 19-March 20): The Leaning Tower of Pisa is eight stories high, including its belfry, and tilts sideways at a four-degree angle. When builders started construction back in 1173, they laid a weak foundation in unstable soil, and the building has never stood straight since then. And yet it is the most lucrative tourist attraction in the city of Pisa, and one of the top ten in Italy. Its flaw is the source of its fame and glory. What's the equivalent in your world, Pisces? Now is a favorable time to take new or extra advantage of something you consider imperfect or blemished.

ARIES (March 21-April 19): The Bible's Book of Exodus tells the story of the time Moses almost met God. "Show me your glory, please," the prophet says to his deity, who's hiding. "You cannot see my face," God replies, "but I will show you my back parts." That's good enough for Moses. He agrees. I hope that you, too, will be satisfied with a tantalizingly partial epiphany, Aries. I'm pretty sure that if you ask nicely, you can get a glimpse of a splendor that's as meaningful to you as God was to Moses. It may only be the "back parts," but that should still stir you and enrich you.

TAURUS (April 20-May 20): The archaic English word "quaintrelle" refers to a woman who treats her life as a work of art. She is passionate about cultivating beauty and pleasure and wit in everything she is and does. But she's not a narcissistic socialite. She's not a snooty slave to elitist notions of style. Her aim is higher and sweeter: to be an impeccable, well-crafted fount of inspiration and blessings. I propose that we resuscitate and tinker with this term, and make it available to you. In 2016, you Tauruses of all genders will be inclined to incorporate elements of the quaintrelle, and you will also be skilled at doing so. If you have not yet dived in to this fun work, start now!

GEMINI (May 21-June 20): Sufi teacher (and Gemini) Idries Shah offered this teaching: "They say that when Fortune knocks, you should open the door. But why should you make Fortune knock, by keeping the door shut?" Let's make this your featured meditation, Gemini. If there is anywhere in your life where proverbial doors are shut -- either in the world outside of you or the world inside of you -- unlock them and open them wide. Make it easy for Fortune to reach you.

CANCER (June 21-July 22): Many Cancerians harbor a chronic ache of melancholy about what they're missing. The unavailable experience in question could be an adventure they wish they were having or an absent ally they long to be near or a goal they wish they had time to pursue. That's the bad news. The good news is that you can harness the chronic ache. In fact, it's your birthright as a Cancerian to do so. If you summon the willpower to pull yourself up out of the melancholy, you can turn its mild poison into a fuel that drives you to get at least some of what you've been missing. Now is a favorable time to do just that.

LEO (July 23-Aug. 22): How will the next chapter of your story unfold? I suspect there are two possible scenarios. In one version, the abundance of choices overwhelms you. You get bogged down in an exciting but debilitating muddle, and become frazzled, frenetic, and overwhelmed. In the other

possible scenario, you navigate your way through the lavish freedom with finesse. Your intuition reveals exactly how to make good use of the fertile contradictions. You're crafty, adaptable, and effective. So which way will you go? How will the tale unfold? I think it's completely up to you. Blind fate will have little to do with it. For best results, all you have to do is stay in close touch with the shining vision of what you really want.

VIRGO (Aug. 23-Sept. 22): "To hell with my suffering," wrote Arthur Rimbaud in his poem "May Banners." I suggest you make that your mantra for now. Anytime you feel a sour thought impinging on your perceptions, say, "To hell with my suffering." And then immediately follow it up with an exaltation from another Rimbaud poem, "It's all too beautiful." Be ruthless about this, Virgo. If you sense an imminent outbreak of pettiness, or if a critical voice in your head blurts out a curse, or if a pesky ghost nags you, simply say, "To hell with my suffering," and then, "It's all too beautiful." In this way, you can take advantage of the fact that you now have more power over your emotional pain than usual.

LIBRA (Sept. 23-Oct. 22): "I like people who unbalance me," says Irish writer Colum McCann. Normally I wouldn't dream of encouraging you to make the same declaration, Libra. My instinct is to help you do everything necessary to maintain harmony. But now is one of those rare times when you can thrive on what happens when you become a bit tilted or uneven or irregular. That's because the influences that unbalance you will be the same influences that tickle your fancy and charge your batteries and ring your bell and sizzle your bacon.

SCORPIO (Oct. 23-Nov. 21): The African Association was a 19th-century British group dedicated to exploring West Africa. Its members hoped to remedy Europeans' ignorance about the area's geography. In one of the Association's most ambitious projects, it commissioned an adventurer named Henry Nicholls to discover the origin and to chart the course of the legendary Niger River. Nicholls and his crew set out by ship in their quest, traveling north up a river that emptied into the Gulf of Guinea. They didn't realize, and never figured out, that they were already on the Niger River. I'm wondering if there's a comparable situation going on in your life, Scorpio. You may be looking for something that you have already found.

SAGITTARIUS (Nov. 22-Dec. 21): Richard P. Feynman was a brilliant physicist who won a Nobel Prize in 1965 for his pioneering work in quantum electrodynamics. He also played the bongo drums and was a competent artist. But excessive pride was not a problem for him. "I'm smart enough to know that I'm dumb," he testified. "The first principle is that you must not fool yourself -- and you are the easiest person to fool." I suggest you adopt him as your role model for the next two weeks, Sagittarius. All of us need periodic reminders that we've got a lot to learn, and this is your time. Be extra vigilant in protecting yourself from your own misinformation and misdirection.

CAPRICORN (Dec. 22-Jan. 19): Food connoisseur Anthony Bourdain has a TV show that enables him to travel the globe indulging in his love of exotic cuisine. He takes his sensual delights seriously. In Charleston, South Carolina, he was ecstatic to experience the flavorful bliss of soft-shell crab with lemon pasta and shaved bottarga. "Frankly," he told his dining companion, "I'd slit my best friend's throat for this." Bourdain was exaggerating for comic effect, but I'm concerned you may actually feel that strongly about the gratifications that are almost within your grasp. I have no problem with you getting super-intense in pursuit of your enjoyment. But please stop short of taking extreme measures. You know why. ♄

—Rob Breszney



THE MULTIPLE CAT

Intricate Maps

www.cartoucherecords.com/the-multiple-cat

Quad Cities producer and engineer Patrick Stolley has been releasing albums as The Multiple Cat since 1994 with a rotating cast of sidemen. Stolley is one of the founding members of Daytrotter and still contributes with sessions from his own FutureAppleTree studio. After a few albums and singles released in the late nineties, Stolley came back in 2013 with the aptly-titled *The Return Of*, which represented a retooling of the band, and, in my opinion, a refining of the sound.

Thankfully, we didn't have to wait as long for the new album, titled *Intricate Maps*, which continues in the same vein.

Stolley likes to build up songs from pieces. Speaking with the website First Order Historians about beginning the latest album, Stolley said, "I will likely just do what I always do and record to a click and overdub everything. I like the way things evolve that way." To that end, *Intricate Maps* is a fascinating headphone experience—it's easy to get lost in lots of levels of instrumentation and audio artifacts. Stolley's soft vocals are passionate and reaching, riding unabashedly hook-laden melodies.

Intricate Maps is an angular and staccato mosaic of elements from the best of New Wave and College Rock. The lead track, "Maps," has a syncopated guitar rhythm that recalls early Police ("Roxanne" comes to mind). The synthesizers and pianos remind me of The Cure at their poppy best. Layers and layers of delay we've not heard since anyone cared about U2 wash over the guitars. Track six, "The Boring Game" is anchored in electronic sequencers that wouldn't sound out of place on a New Order album.

It's tempting to suggest that Stolley's

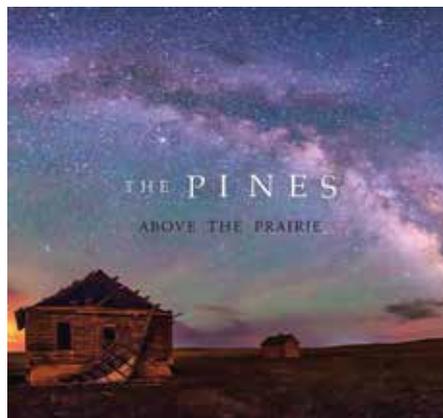
use of these elements makes *Intricate Maps* somehow retro. However, this stitched fabric

cinematographer's precision, they carve out a space in their progressions that reflects the

Layers and layers of delay we've not heard since anyone cared about U2 wash over the guitars.

of sound is more than the sum of its parts. It is a polished work that both honors the tradition of alternative rock and puts a current spin on it with Stolley's signature production work. In the same interview he said, "Make the sounds count. That's what turns me on." The sounds on *Intricate Maps* turn me on, too.

—Mike Roeder



THE PINES

Above the Prairie

Red House Records

On Dec. 8, 2015, a great hero for social justice in the United States passed away. John Trudell was a Santee Dakota-American poet, musician, actor and activist associated with the American Indian Movement. He famously led the "Red Power" occupation of Alcatraz Island in 1969. Near the end of Trudell's list of musical projects and collaborations you will find "Time Dreams," the moving closer on *Above The Prairie* (out Feb. 5).

The band—David Huckfelt, Benson Ramsey and Alex Ramsey (sons of legendary guitarist Bo Ramsey, who co-produced the album)—specialize in applying a subtle, dark pensiveness to the regional folk and blues traditions they were steeped in. With a

expansiveness of their prairie home.

Above The Prairie could be heard as a sequel to *Dark So Gold*, the band's acclaimed 2012 release that brought touring opportunities with Arcade Fire, Mavis Staples and Bon Iver. Where *Dark So Gold* trod lower and slower in its roots, *Above The Prairie* brings a sonic ascension to The Pines' ever deliberate pacing—no longer just ethereal, approaching celestial. Four tracks in, "Hanging From The Earth" bears witness to the band's metamorphosis, with Benson Ramsey's usual hushed vocals rising and rising to an impassioned holler.

Citing the influence of Iowa City musician Dave Moore, Benson Ramsey told LV last year that "traditional music holds (The Pines) together. We're not really chasing a new thing that might cause things to separate. We're still rooted in the Iowa songwriters and the blues/folk tradition of music. I think that's the glue."

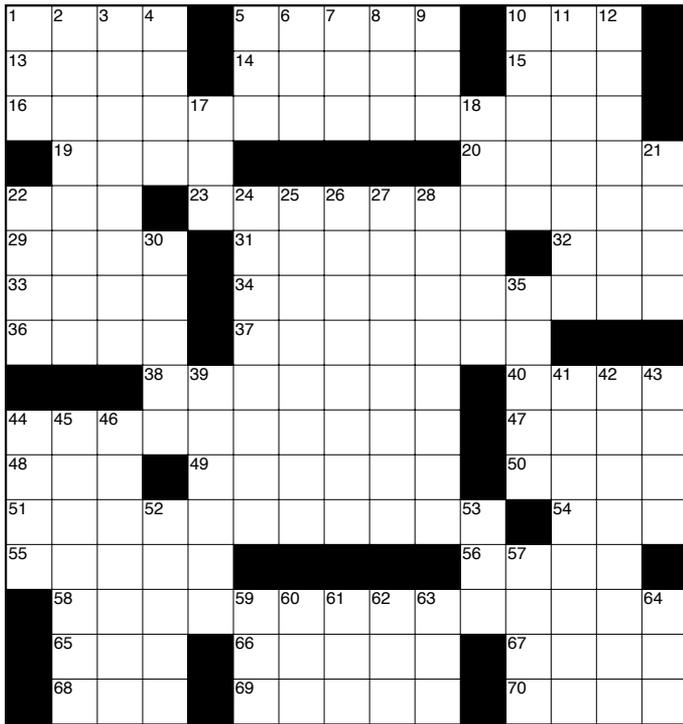
The album's poignancy rests somewhere between The Pines' self-conscious clarity and the thud of Trudell's passing. "Time Dreams" offers a fitting epilogue, so keenly felt, with vocal support from frequent Trudell collaborator, Quiltman:

Our memories come from the earth, and return to the earth. In the reunion, our pulse comes from the sky, and returns to the sky.

Like The Pines' preceding projects, *Above The Prairie* rewards focus, contains plenty of space for reflection and offers kinship to those of us also residing in this sometimes desolate, sometimes blooming prairie context. Family ties are reckoned with, celebrated and taken to new heights. **lv**

—Matt Steele

SUBMIT ALBUMS FOR REVIEW
LITTLE VILLAGE
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ACROSS

- 1. 1978 single from the album "Cruisin"
- 5. Bad thing to drop in church, generally
- 10. Dune buggy relative, briefly
- 13. Ancient kingdom located at the site of modern Jordan
- 14. FX show written, created, and directed by its star
- 15. Utterance from an uddered one
- 16. What 2-Down was designed to be, in principle, by its original creator
- 19. Tetra times two
- 20. Felt the effects of a workout, say
- 22. Letters of concern in "Speed"
- 23. Request to avoid too many walk-insect in India for over one thousand years
- 29. Note alternative

- 31. Cont. of Milanos. on the road
- 32. Rapper Markie
- 33. "Jacta est ____" ("The die is cast")
- 34. Morales who in 2014 won his third presidential biden footrests
- 36. Banks with an old talk show
- 37. Casual hin itself
- 38. Ragend in chemistry
- 40. Potato holder
- 44. Utmost exponentrio of letters on vitamin bottles
- 47. Amway competitor
- 48. Certain option to stash cash, for short
- 49. Informally, one muscle needed to lift up the handspring holiday in Asia

- 50. Missile launch facility
- 51. Occasion when a restaurant might give you a complainspoken way to say OK
- 54. Key that changes what other keys do
- 55. Where part of Dwayne "The Rock" Johnson's family is from
- 56. Regrettable, if not tragic, political motivation
- 58. Something free to all, and what one word in this puzzle is to the words around it
- 65. Like three Chopin nocturnes and Guns N' Roses' "Nightrain"
- 66. "Speed" star Reeves
- 67. Certain bird of prey
- 68. Functional beginning?
- 69. Place invoked in many a moralistic speech
- 70. Austin, TX conference/festival

DOWN

- 1. Sumac of exotica
- 2. Game patented December 31, 1935, as its 16-Across design became a historical irony
- 3. More likely to become an earworm
- 4. Sorta
- 5. Rubio and Bush's home: Abbr.
- 6. Genre that became "hard" in the 1950s
- 7. "Yes, that's the baguette I want ..."
- 8. Univ. with a mascot called Tim the Beaver
- 9. Arthur who was once a Marine (though she denied it, strangely)
- 10. Friends, to Fellini
- 11. Tokyo tablet maker
- 12. Brings to power democratically
- 17. Tesla product
- 18. Ropes on the plains
- 21. Buffer areas between hostile nations, briefly
- 22. Exam for future residents
- 24. Changed frequently, as the lead

- 25. Controversial soccer soundmaker
- 26. Purchase in 2-Down
- 27. Face in the crowd?
- 28. Employee "team-building" events
- 30. Org. for which Rachel Dolezal worked
- 35. Flat-tops in the desert
- 39. Clinton, while at Yale
- 41. Earhart, notably
- 42. Takes what's owed, as the leader in 2-Down frequently does to the point of tedium
- 43. Headphone cable headache
- 44. Penpoints
- 45. Like some salts, in chemistry
- 46. Sympathetic notes?
- 52. Manhattan detention center, with "the"
- 53. Unit of conductance that's another unit of conductance spelled backwards
- 57. Puffins, e.g.
- 59. Doesn't nix
- 60. Prefix with liberal or conservative
- 61. Unit of nuclear absorption
- 62. "Visual Music" author Brian
- 63. Excel function
- 64. "That's rank"

LV 191 ANSWERS



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SAMSUNG Galaxy S6

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