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Photo by Britt Fowler

6 HOLLYWOOD LIVE!

Iowa City's premier Oscar party gets political.



LV 193 COVER
Rachel Jessen

8 TOWARD A MORE GRANULAR CITY

An exercise in forced perspective shows us where we walk and why.

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**C H - C H -
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C H A N G E S**

WHEN FEBRUARY BEGINS TO WIND TOWARDS March, we often seem to expect change. Suggestions of longer days increase expectations for rising temperatures. We begin to spend more daylight hours in our streets. We start, tentatively, to look around, to look without, to look ahead.

Thomas Dean, in his consideration of the details of Iowa City's street fronts—and what those details add up to—is looking around, too, at where he and his neighbors walk, where we choose to cross the street and what's dictating those choices. He wonders how that simple question, where we walk, can inform how we build our cities and communities.

Another institution is getting a fresh look, too: New hosts take the reins of the Englert Theatre's traditional Oscar watch party, just as the Academy is assessing its commitment to diversity.

We honor endings in this issue, as well: Our Prairie Pop columnist digs into the ways that sorely-missed Starman David Bowie was first inspired, and the Chamber Singers of Iowa City pay homage to the early last gasps of winter with a performance and celebration of the music of Estonian composer Arvo Pärt.

As impatient as waiting can make us, the stories in *LV 193* are a reminder that periods of percolation are part of any approaching change. Let us know, as always, what you're anticipating, critiquing or reflecting on during this transition. —LV Editors

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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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CHANGE COMES TO TRADITION

Celebrating the Oscars without forgetting their flaws.
BY JARET MORLAN

The Englert Theatre will be hosting an event on Sunday, Feb. 28 for the 88th annual Academy Awards. Co-sponsored for the second year by FilmScene, the live broadcast is billed as Hollywood Live! and will be the sixth ceremony to be screened and enjoyed at Iowa City's historical performance space. The event has firmly established itself as an Iowa City tradition, but rarely has it been surrounded by so much controversy. The Oscars have been under real scrutiny since the announcement of the nominees revealed a second year with no non-white performers in any of the four acting categories. This isn't exactly revelatory regarding an organization whose diversity has improved at a much slower pace than one might expect from Hollywood, a culture often seen as universally progressive.

The history of the Hollywood Live! event also goes back further than the first formal screening in 2011, and it certainly does not begin at the Englert Theatre. Dr. Chris Okiishi, a psychiatrist at Meadowlark Psychiatric Services in North Liberty, has, in his own words, "hosted an Oscar party somewhere in the world since 1989." It was in his home in Iowa City that the story began, and each year the numbers of attendees continued to grow, reaching more than 200 in 2010. Then-Englert employee Nancy Mayfield suggested to Okiishi that he consider hosting the next event at the Englert, perhaps as a fundraiser for the theatre.

So began the shift from household party to official artistic event. And the popularity continues to grow. Okiishi has served as host for the past five ceremonies and remained the face, heart and soul of the event with his tireless enthusiasm. "It's a tough gig—the shortest [event] at the Englert was four and half hours, the longest was six and a half," says Okiishi of the annual epic celebration. "You are hosting from the second the doors open until the last person leaves."

As one might imagine, this is so much more than simply watching the ceremony projected on the big screen. The Englert event begins an hour before the broadcast and the host is responsible for entertaining before and after the show, and during the many commercial breaks. This also includes MCing the "Best Dressed" contest and the "Best Movie Related-Costume" contest, and leading the crowd in filling out their ballots to predict the winners. Due to a demanding schedule this year, Okiishi is taking a break from his hosting gig, leaving big shoes to fill.

The job of filling those shoes fell to Englert Executive Director Andre Perry, who was quick to choose two of Iowa City's

most well-known performers and comedians, Megan Gogerty and Kristy Hartsgrove Mooers. "Because they're awesome," Perry says with a chuckle, "they're engaging in the most fun way possible." It's a popular opinion. Both women teach theatre at the University of Iowa and Mooers also teaches at Coe College. Both are also very successful in public entertainment. Gogerty, a published playwright, has performed multiple one-person shows at Riverside Theatre to sold-out audiences, while Mooers can be seen on stage, also at Riverside Theatre (and others), throughout the year.

And, by the way, they're also friends. "When Andre asked me to do it," remembers Gogerty, "he wanted a sort of Amy/Tina thing for the Englert and wanted me to do it with Kristy. I like Kristy, she's funny." Both women have gained recognition in the field of stand-up comedy, and when asked about her role in this event, Mooers sharply quips, "We are doing about five minutes of jokes and then just telling people about the raffle. We will not be running an illegal betting racket."

The sharp wit of the evening's hosts will surely be on display, and put to the test, as this year's ceremony comes to the screen mired in controversy. For the second

year in a row, the Academy of Motion Picture Arts and Sciences has come under fire for its lack of diversity in nominees, most specifically in its four acting categories, a result that many find to be a disturbing and disappointing indication of our times. Many celebrities have spoken out on the subject, with several, including Hollywood power couple Will Smith and Jada Pinkett-Smith, stating their plans to boycott the ceremony altogether. However, some Hollywood legends, such as Michael Caine, have urged the black community to "be patient" when it comes to demanding diversity within Hollywood's most recognized awards ceremony.

But the call for patience appears, at best, an unreasonable one. Of the 1,668 acting nominations since the ceremony began in 1929, only 118 have gone to non-white actors; a mere 6.7%. Over half of those actors, 62 to be exact, were nominated in the last 25 years. This would certainly indicate that change has been coming, though truly at a snail's pace.

In March of 2002, however, the Academy appeared to be declaring progress. The historic 74th Academy Awards show was hosted by Whoopi Goldberg, and presented an Academy Honorary Award to Sir Sydney Poitier, a Best Actor trophy to Denzel Washington and the Best Actress Award to Halle Berry, the first black actress to ever win. It appeared to be a triumphant and celebratory declaration that the time for change had finally come. Between 2003 and 2014 there were 42 (18%) non-white nominees and nine winners (only 13 non-white actors took home an award between 1929 and 2002). Some years only had one nominee, the most occurring in 2008 with eight nominees and two wins. This of course, leaves many other Oscar categories out of the conversation altogether, though they, too, have similar issues. Notably, the

Academy's oft-overshadowed counterpart, the Golden Globes, has an altogether different type of diversity issue: over 21% of the 2016 nominees were non-white, but only six of them actually took



home the prize.

"It sucks and it has for a long time," states Mooers. Her colleagues agree, and no one is shying away from it. "My hope is that it comes up and that we can definitely talk about it," adds Perry, "make it part of the

come dressed to the nines (or just as they are) to celebrate last year's movies, and may possibly go home with a prize for Best Dressed, Best Movie-Related Costume or Best Oscar Forecasting.

Tickets are currently on sale online or at

Movie Lover tickets are a \$10 suggested donation. Donate what you can at the door or purchase online for \$10, and enjoy the cash bar and light snacks on the orchestra level.

As for who the winners will be, your guess is as good as anyone else's, and most likely better than the hosts. "I saw *Mad Max* ... which I loved. But that's it," says Gogerty. Mooers is a little more on the nose: "I loved [*Star Wars*:] *The Force Awakens* and *Sisters*, but I have a feeling they are not nominated much?" And for Chris Okiishi, the man who started it all? "I am most rooting for Kristy and Megan to have a great night."

The party begins at 6 p.m. Patrons are invited to be photographed on the Blue Carpet, enter the contests, fill out their ballots, visit the bar and enjoy the food. The 88th Academy Awards will begin at 7 p.m. CST. **lv**

"It fits right into the spirit of Oscar hosting to roast the Academy."

—Kristy Hartsgrove Mooers

conversation." Gogerty appears almost eager to take it head-on: "Oh, we're gonna address it. In fact, I think it's great that it's being hosted by Chris Rock, and Kristy and I are a couple of ladies ... we're gonna cut into it." Mooers is utterly simpatico with her co-host, "We will address it, for sure. And I think it fits right into the spirit of Oscar hosting to roast the Academy."

But here, as with most things, these sharp, socially conscious women are not without their optimism. "The nominations are the opinions of a small group," says Gogerty. "This sort of assessment tells us more about the assessors, than anything." It's an apt point she's making, as the social backlash has sent a pretty clear message to the Academy that people expect better, and the message appears to have been heard. On Jan. 22, just a week after the nominations were announced, the Academy announced several aggressive policy changes that will double the number of women and diverse voters by the year 2020. These changes include term limits for members no longer active in the industry, the addition of three Governor seats to be nominated by President Cheryl Boone Isaacs and the addition of diverse members to the executive and board committees. The Board of Governors will also actively seek to add new diverse members to the Academy's ranks. Mooers seems encouraged: "I think the fact that so many people are livid about representation issues shows that we are really getting somewhere as a society."

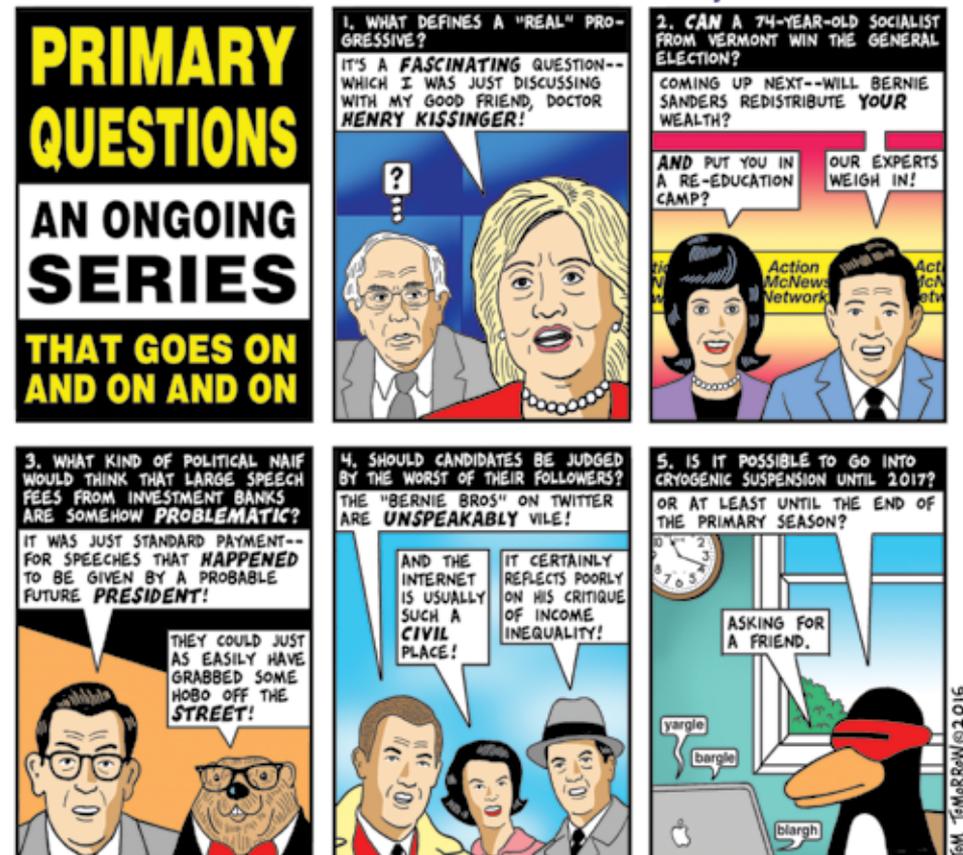
As for the big night, it promises to be filled with wit, satire and a lot of fancy clothes. But the Englert/FilmScene super-event also promises a lot of fun. Patrons are encouraged to

the Englert box office. Blue Carpet tickets (\$45) include complimentary Lion Bridge beer, house red and white wine and food from Clinton Street Social Club, as well as access to balcony seating and the Englert Gallery/Lounge. Food will be served until 9 p.m.

Jaret Morlan has lived in, and loved, Iowa City for roughly 15 years. He is a theatre artist, cinephile, nerd, husband and father. Probably not in that order.

THIS MODERN WORLD

by TOM TOMORROW

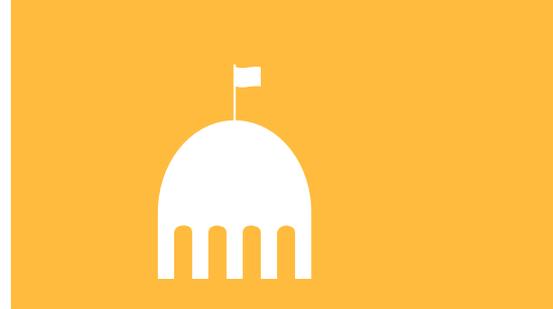


UR HERE

WALK THIS WAY

How variation in building facades can change the paths we take.

BY THOMAS DEAN



Recently, I was sitting at the front window café bar of Iowa City’s Z’Marik’s Noodle Café on Dubuque Street eating my kritha-raki for lunch when I decided to conduct a little experiment. For 15 minutes or so, I kept track of how many people walked past on my side of the street and how many on the other side. Nearly twice as many people walked by Z’Marik’s’ storefront than traversed the sidewalk on the east side of Dubuque.

Acknowledging that this “study” is entirely anecdotal and unscientific, I nevertheless found my results telling (and not surprising). While I kept track of only the tiniest sliver of time, I believe the pattern would hold generally. Why is this so—and why is this

important? Because I believe it tells us something about granularity.

“Granularity” is a term used in urban planning to describe the level of small detail—how “fine-grained” (or not) something is in the city landscape. Most often, “granularity” refers to the size of blocks and the number of lots on a block. The smaller the block size and the more lots on a block, the more granularity exists. In an Oct. 21, 2015 article on the website Strong Towns, Andrew Price folds in the issue of ownership—the more individual lots that exist on a city block, the greater likelihood for diverse ownership. Finer granularity also provides more destinations within walking distance, encouraging the “walkability” that many communities

SOUTH DUBUQUE STREET *What compels pedestrians to a particular side of a block? Photo by Britt Fowler*

strive for. Mentioned less often is aesthetics, which is something I’d like to fold into the conversation.

Let’s hone back in on Iowa City. Our community—in both its official and unofficial voices—invokes the word “walkability” fairly frequently to describe both our perceived (but debatable) reality and our aspirations. In scouring city documents—the comprehensive plan, requests for proposals (RFPs) for city projects, etc.—I find little that specifies what “walkability” exactly means to city leaders aside from trail connections and, by

implication, the support of a complete streets program.

As our city more clearly defines its vision of walkability (which I hope it does), I imagine the concept's typical components will apply: closeness of everyday destinations (businesses, schools, workplaces, parks, public spaces), access to public transit, proximity to a diversity of people, safe street design and so forth. I would advocate adding granularity into the mix—more, and more interesting, places to walk by and to. Put simply, regardless of how well-connected trails are and how technically safe a walking route is, people are more attracted to walking in fine-grained environments.

Which brings me back to South Dubuque Street. In the 10-block, the west side of the street boasts nine distinct storefronts (10 if you include the Dublin Underground entrance), as well as the side wall of a business on each corner. Across the street, only four distinct businesses front the street. On the west side, each storefront is unique, and a number still boast some original architecture, which tends to be more detailed and thus fine-grained in and of itself. Across the street, an entire half-block is consumed by the flat gray expansion of U.S. Bank's side wall—the original building plus at least two now-obscured additional buildings. On the other side of the alley in the middle of the block, a sports bar engulfs three separate buildings. Granted, both the bank and sports bar have mostly maintained the façades of the original second floors of the separate buildings, but at street level—eye level—there is little evidence that individual businesses and storefronts existed. (Regarding the bank, the same applies on Washington Street, where the bank has expanded eastward into additional storefronts, including the former Astro/Varsity/Garden Theater, the loss of which I wrote about in this column in 2011).

Personally, even if I'm just passing through and have no destination on that block, I will intentionally choose the west over the east side of the South Dubuque 10-block to walk on. It is simply more interesting and aesthetically pleasing to do so. When the choice comes down to a half-block-long wall of gray concrete plus a quarter-block-long sports bar, or a variety of windows, entrances, businesses and architecture, I'll choose the latter every time. And apparently my "walkability preference" is not uncommon, as my brief Z'Marik's survey suggested.

I am not suggesting that there should be

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at the entrance that had been obscured for many years.

Kudos as well to Revival: New/Used/Vintage Women’s Clothing Store on the Ped Mall for keeping their old storefront with large display windows and recessed entrance intact, and especially for maintaining the Art Deco façade of the old Soap Opera space they moved into next door. Revival’s expansion could have easily obliterated the uniqueness of that space, one of the most distinctive historic storefronts in all of downtown. Even when a storefront maintains a single occupant, we lose granularity (and heritage) when

other inherent problems. As Price points out, with faux-granularity, we’re usually talking about a large building with a single owner, so the level of granularity, if any at all, is left to the discretion of that single property owner.

Faux-granularity often falls very short of true granularity. Iowa City, for example, has faux-granularity written into its building code for multi-family residential buildings in the Central Planning District (CPD) and planned high density multi-family residential (PRM) zones, which include some modest requirements for bays, projections and recesses in building articulation, and,

detail.

I am not begrudging a business’ success that allows it to expand nor, generally, a city’s and/or developer’s ambition to erect a significant building. However, here in Iowa City, since the days of urban renewal up to the current projects on the docket for city-owned property, we have most often replaced fine-grained buildings with monumental single developments. I cannot recall the last time, if ever, the city sold off one of its properties as individual. The mega-development has reigned supreme. As well, the medium-scale buildings replacing old houses and small

commercial buildings in the near-downtown core tend to merely conform to the city’s very low granularity bar.

I believe that we should take granularity into account whenever inevitable changes come to our downtown streets. Yes, we can gain from a business expansion, a new building or a renovation of an older building, but we should

also be cognizant of the significant losses we also experience. When we lose granularity—whether in architecture, number of walkable destinations, or economic diversity—we lose much. It would be wonderful to see granularity as an explicit value and policy in Iowa City’s future development efforts. I would appreciate being even more pleased and inspired by the human-scale development of the paths I traverse nearly every day. ■

Thomas Dean thinks it’s important to see a world as grains of sand.

The building itself is not as important as how it was created and, after construction, how people interact with it as community members in a living city.

more fine-grained façades are replaced with a single pane of glass, as so often happens today.

Some may consider what Price calls “faux-granularity” as a panacea in new developments. Faux-granularity is “when a large building is divided into many separate destinations at street level to get the impression of fine-grained urbanism.” Faux-granularity is better than nothing, and, in fact, it exists in some older buildings (I’m thinking of the northeast half of the 100-block of South Linn—Record Collector, White Rabbit, Baroncini Restaurant, etc.). But faux is always faux in principle, and it carries with it

in the CPD, requirements for “modules that give the appearance of smaller, individual buildings” in the form of material variation, parapet heights, architectural details, window patterns, balconies and recesses. That sounds good, but, personally, while I think there are a few moderately successful newer buildings in our downtown and near-downtown areas, the majority of the construction falls far short of what a successfully granular development could be, even though it meets city code.

Finding little to no aesthetic pleasure or inspiration in them, I have little desire to walk by most of these extended buildings with “fill-in-the-blank”—and repetitive—faux-granular

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Photo by Susan Bednar Blind

If there is a grapefruit-infused beverage, I'm probably going to order it. Overtly fruity beers should be illegal, yet I'll drink an IPA with hints of grapefruit all day long. So it was with great rejoicing that I discovered my new favorite drink at Sauce Bar & Bistro: Rosemary's Salt of the Dog features Hendrick's spiced gin and their house grapefruit cordial, garnished with a

sprig of rosemary. Shake it and throw it in a stemmed martini glass and keep 'em coming. The salted rim perfectly complements the refreshing tang of grapefruit while the hint of pine from the rosemary offsets any sweetness.

Sauce opened in a beautifully renovated building in Cedar Rapids' Czech Village in mid-2015. I fell in love with their eclectic rotating menu featuring locally sourced ingredients, but it's the amazing cocktails that draw me to their glossy dark wood bar while out for an evening with friends. The tin ceiling and gorgeous floors provide a simple elegance, and the atmospheric lighting flatters my newly-turned-40 features.

A recent visit near closing time allowed me to interact with the friendly, dynamic staff. The low-pressure quiet at the end of the evening let them relax and share their irreverent senses of humor. There are few things I enjoy more than an irreverent sense of humor—Rosemary's Salt of the Dog excepted, of course.

Change is hard, but I force myself to try new things, especially cocktails. I thoroughly enjoy Sauce's summery Rolling Basil Smash with Iowa-grown sweet basil, Hendrick's gin, St. Germain and Benedictine shaken, so the drink menu says, "to make a light aromatic cocktail with a fresh basil overtone." The *Sex & the City*-esque Persephone Martini refreshes with PAMA Liqueur, Cointreau, Absolut and Chambord; add fresh pomegranate and grapefruit juices (again with the grapefruit!) and it's a close second to my beloved Rosemary's.

Rosemary's Salt of the Dog would make an interesting brunch alternative to mimosas or Bloody Marys, but is there really a wrong time for a classy cocktail? The answer is no; no, there is not. **lv**

—Susan Bednar Blind

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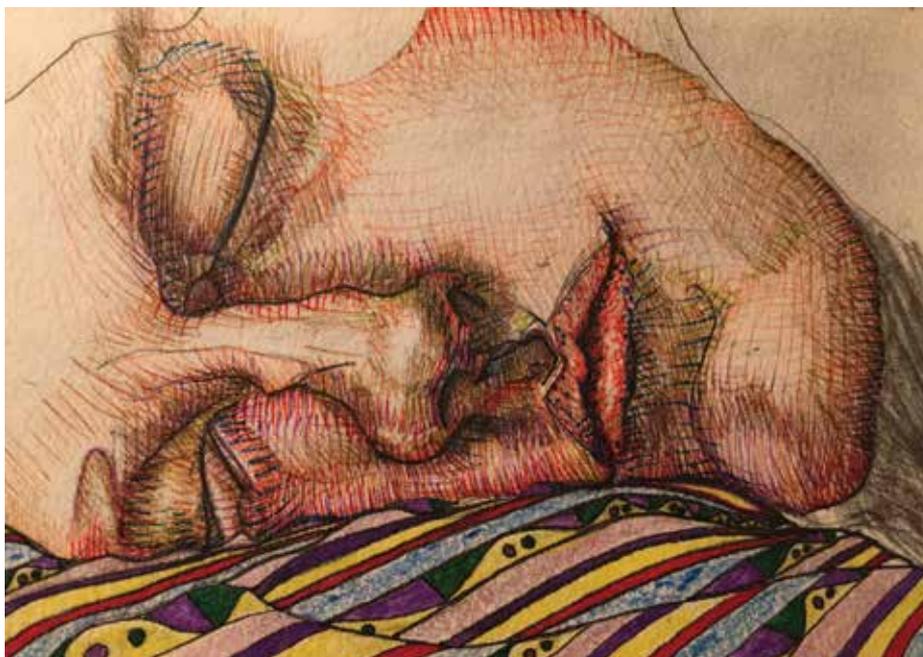
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Illustration by Alexander McShane Bradbury



Hot headed boy broke his arrows. He will shoot no more but instead sneak on them sparrows. Because the boy's got a right to throw down his toys and take all the birds with his hands. When I asked him to take the dirt road to the hollow tree, where he keeps them dead shaded swallows, he looked to the house and held up a fist and said, Girl run. Run for the hills.

Bye bye toward town I ran on the gravel, away from the boy. In the dust he came up behind me with his bike. Just as I jumped in a ditch I heard the boy say, Don't be anxious, hey-girl. I thought, Why why when I crawl them barb wires take hold of my shoe? That boy was after me. I kicked off my shoe and ran to the back forty. The same forty acres Dad was to drag under the harrow next day. Dad oughta put a stop to this. 'Cause he's the law. He's the law and the law says wrestlin' never should take place in fields.

Still, that boy was after me. He brought me down on them cloddy rows. Normally I'd be in control of my breath but that time the

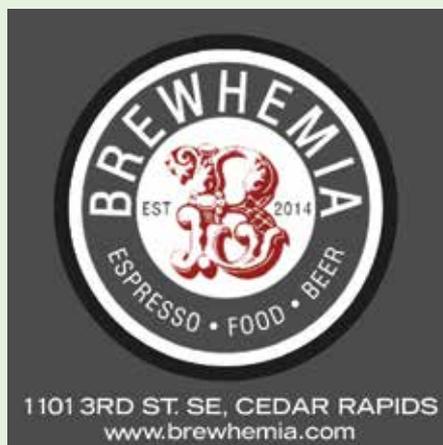
boy broke me. That boy muddied my dress on the outside and inside I felt a bad weather comin' on. The sun was lying down with us, out of sight. I wondered, Old sun ever come up red as it dies? The boy told me to be still. I wouldn't have it. The wind left my chest. I thought, It's okay. Sometimes that wind just gets away whether or not there's any place for it to be escaping to. I felt the boy's paws on my back. The wind whipped up a screaming. I heard his mother, calling him home for supper. But the farmer boy's got no ears for orders. He pressed my face in the soil and hand shoved my shoulders. Still, like Mama, I kept my back taut as all power lines, strung between pine trees. My nerves, like the electric wires, were buzzing steady with energy. Even away from the timber there, in the field I could hear them. Their electric drone got me down. I collapsed. My ears were heavy from the boy's words and other earthly dirt. They were heavy also with what I could say to myself in undertone. It was a sort of prayer, Dear God, and that I might like to get up and walk home now. When could this boy leave me

alone? I'll likely just lay here all sorry-eyed sight. Let the moon set around, a rain cloud come to rub me down and make my clothes clean. Ah-men.

Many many many many's gonna find out this and run that boy out of town. Still, my tractor dad spread alfalfa seeds right where our bodies muddied up the rows. None can afford to work around the mess, for that my mama said the neighbor boy would be goin' to bed hungry. Well as disowned, 'cause he didn't come home when he was called. You hear me up there? As for your supper your Mama had to set it out for the rain dogs. Now they are baying unhappy. I went outside and think, What's run up our oak today? It was you. You're a bending that limb. I see you Boy. Up there, steady creaking with the crows. Who be, I hope, just addin' a great weight on you. Birds and the dogs kept watch 'til I found who run up the oak outside my mama's windows. Between Mama and Dad or anyone the thought came tell to look out, to look up.

And you there taller than the roof. You leave your mind down here with me, Boy? I got it, it's thinkin', So what's the advantage of her, 'cause she's a girl, and also when she's down there? And if that tree don't crack you'll be also frightened for what's coming. My Mama says your mischief busted Dad's dull drums. She said he's all wound up in an authoritative storm. Bad weather on its way. Do you hear in this mind, Treeboy? I tell you I hear it lumberin' along the side yard now. Comin' around to shake up your posture. Dad's gonna grab you down from your perch. Because he's the law. 'Cause he's the law and 'cause I found you. The law law's gonna find you done wrong. We're gonna find out your weight over everything, Treeboy. You'll be brung down like shingles less you run from this house. **lv**

Alexander McShane Bradbury lives and works in Iowa City, IA.



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PRAIRIE POP

STAGE ODDITY

David Bowie's love affair with experimental theater.

BY KEMBREW MCLEOD

Illustrations by
Jared Jewell

The weekend after David Bowie's death, the

Starman's spirit descended on Iowa City, sprinkling magical fairy dust during The Mill's David Bowie Karaoke Party and Glam Costume Contest. A benefit for a local homeless shelter that raised \$1,700, this lively event embodied what made Bowie such an enduring artist: spectacle.

It's no secret that David Bowie had theatrical roots, trying to break into traditional showbiz as a young Davy Jones before opting for a hipper approach. He first exploded into public consciousness in 1969 with his hit single "Space Oddity," though Bowie still wasn't fully formed as an artist. But the creative gears began turning faster after a close encounter with a troupe of underground theater freaks who entered his orbit in 1971.

New York's Off-Off-Broadway world was overflowing with musical talent at the time. In 1969, Patti Smith and gender-bending glam-punk pioneer Wayne County (who transitioned from Wayne to Jayne in the late 1970s) appeared in a show titled *Femme Fatale*, and this dynamic duo returned together in 1971's *Island*. These shows were staged by director Tony Ingrassia, a colorful character who also directed Andy Warhol's *Pork*—which Bowie attended during the show's run at London's Roundhouse theater in August of 1971.

The play featured envelope-pushing sexual content that was more absurd than titillating, but *Pork* nonetheless caused an uproar in England. "In London, the Tony Ingrassia tribe was really loud and vulgar," says actor

Tony Zanetta, who played the Warhol character in the show. "The first press conference we did was for *News of the World*, which we didn't know anything about. So we were very outrageous, and we said things we should never have said to anybody from the press. So we got this reputation."

After meeting *Pork*'s crazy cast, Bowie became friendly with many of them. "I had read about him because there was a little article in *Rolling Stone* a couple of months before," Zanetta recalls, "when he had done a promotional tour of the United States. So I was intrigued by him because he was this guy in a dress. He looked like Lauren Bacall

or Veronica Lake in the [*Man Who Sold the World*] album cover photograph.”

“But in real life, he just looked kind of hippy-ish when he came to see *Pork*. He had long, stringy hair. He was actually kind of, not dowdy-looking, but he wasn’t particularly great to look at.” That changed when Bowie debuted his Ziggy Stardust character—shocked pixie mullet and all. By this time, Zanetta and other *Pork* cast and crew members had been hired to run the New York headquarters of MainMan, the singer’s management firm that plotted his ascension in America.

Bowie had previously been managed by Kenneth Pitt, who was pushing him to become a gay idol *a la* Judy Garland, something the singer thought was old fashioned. “When we came along,” Zanetta says, “I don’t think

Me, Fuck Off.” The backing band was the Backstreet Boys (no, not those Backstreet Boys), who played behind curtains from the side of the stage.

“*Wayne County at the Trucks* was a little bit of a rehearsal for Bowie’s *Diamond Dogs* tour,” Zanetta says, “because we wanted to do this theatrical tour but we didn’t really know what that meant yet.” Blondie guitarist Chris Stein says, “It was one of the first times that a rock show was done with a band behind a screen and the singer was the only one seen. Many people think that was a big influence on the *Diamond Dogs* tour, where Bowie was onstage with a band behind a screen.”

Of course, it’s not as if Bowie ripped off ideas from the downtown scene wholesale. He was clearly a genius who brought a lot to

“I like to think of it like we were sexual outlaws.” —Tony Zanetta

it escaped his attention that there was something very modern and very sexy about this exhibitionistic quality that we had.” These self-proclaimed freaks broke down the barriers between performer and audience, exuding a pansexual energy that was the trademark of downtown New York’s Theatre of the Ridiculous movement.

“We met in London doing *Pork*, and then we became friends and I went on tour with David,” says Zanetta, who remembers how everybody was raving about how “theatrical” Bowie was during his first two tours in America. “I didn’t really get it because compared to the Ridiculous people, he was pretty tame,” he says. “I mean, he was good. I’m not putting him down. He did change his clothes a lot, but otherwise it was a rock and roll band, but he was very, very good at using the stage.”

Compared to someone like *Pork*’s County, however, Bowie was as transgressive as Liberace. Yes, Ziggy was freaky, but County was completely out there. In the 1974 musical *Wayne County at the Trucks*, County wore sculpted cock-and-balls platform shoes while singing songs like “Man Enough To Be a Woman” and “If You Don’t Wanna Fuck

the table. But still, this creative sponge must have been taking notes. “There was an outrageousness about us as a group, and us individually,” Zanetta recalls. “Most of us were pretty much sexually out there, promiscuous, very open about our sexuality. I’m talking men, women—and I don’t necessarily mean gay, straight. I mean everything. I like to think of it like we were sexual outlaws.”

Five months after crossing paths with the people of *Pork*, Bowie famously told the British music paper *Melody Maker*, “I’m gay, and always have been, even when I was David Jones.” It was one of the first and most significant steps towards the gradual acceptance of gay and transgender life, even if it was just a publicity stunt.

“So I think if he picked up on anything from us, it was that,” Zanetta says. “He already had the Ziggy Stardust alien idea he was working with before he met us, but perhaps he did get the idea of being this outlaw.” ■

Kembrew McLeod is the fifth horseman of the apocalypse.

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COMMUNITY DINING CULTURE AREA EVENTS



HUMANITY ON THE INSIDE

Artist Benjamin Wills reaches behind bars for inspiration.

BY ANNE EASKER

When Benjamin Wills picked up the phone in 2011 and heard that a friend from his music scene received a 25-year prison sentence, he was with his dad, a man 25 years older than himself.

"I looked over at him, and it was like, if this was me, the next time I got out of prison, I would look like my dad," Wills says.

This was the second time someone close to Wills would become a prisoner. First, his high school history teacher went to prison for having sex with his students. Then his friend received a sentence for second degree murder—he had been taking heroin with a girl who died in an overdose.

Wills started writing letters to both his friend and his teacher, to let them know he still supported them—that their lives were not the sum of the actions that led there. Prison seemed like an unimaginable situation, and as the correspondence continued, Wills grew increasingly interested in the day-to-day life in prison. The crimes themselves were never something he fixated on. Instead, he wondered how prison affected the inmates and what their lives could be like in these new

confines. Wanting to know more, he searched on the internet for a list of people in prison he could write to and stumbled upon writeaprisoner.com, a website that lists inmates looking for pen pals.

"I started writing these letters saying, 'Hey, my name's Ben. What's going on in prison?'" Wills says. "Then they started returning letters to me, and the content was so rich it became almost addictive."

Wills quickly found himself pen pals with around 40 prisoners. They wrote to him about prison violence, sexuality, boredom, whether or not they were guilty, who was really guilty and the problems in the American criminal justice system.

Their stories fascinated Wills: the lives lived in eight-by-six foot cells, full of strange details. In prison, mirrors have bars over the glass; whenever prisoners see themselves, they are always in a cage. Privacy is constantly under threat of shakedown, when prison guards search for contraband such as drugs, pornography, a shiv. These letters from strangers became stories Wills immersed himself in.

"They became narrators for this world I



PAPER PLANES Objects from inmates are the foundation of Ben Wills' installations. Photo by Adam Burke

wasn't welcome in, or didn't have access to," he says.

After about a year of writing letters, Wills moved to Atlanta in 2012 to focus on his artwork. Originally from Colorado, he went on tour with a rock band after high school, then attended the University of Georgia from 2008-2012, where he got interested in art, particularly sculpture. Now working as a blacksmith in Atlanta, he spent his time applying for grants for his artwork. He wrote to his pen pals in prison, asking if they had ideas for sculptural work he could do. One wrote back and sent a paper airplane, saying, "As far as sculpture goes, I don't think I can help that much. This is about as good as we can do in prison."

Flying the airplane around his studio, Wills realized the airplane itself could be his art. He started writing to more prisoners around the country, asking for paper airplanes, and a few months later, he received a grant from Idea Capital Atlanta to continue the project and find a venue to display the paper airplanes. By the time he received the grant, he had nearly forgotten about applying for it. Instead, he continued the project on his own. He once snuck into a gallery at the University of Georgia on Thanksgiving Day just to have

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COMMUNITY DINING **CULTURE** AREA EVENTS

a place to display the airplanes, photograph them and take them all down again. With help from Idea Capital, he was able to put the airplanes on display at The Goat Farm Arts Center in Atlanta, a hybrid space for art, performance, science, design and technology.

Now a graduate student at the University of Iowa School of Art, Wills has collected over 200 paper airplanes, stored in boxes in his studio. On display last semester, they spread across an entire wall, each casting a shadow of the same basic shape, but colored-in or folded with infinite variation.

One airplane is covered in yellow smiley faces, with a few sad faces sprinkled here and there across the paper. One came in pieces to be assembled, like a model. One has an enigmatic message scribbled into the hidden, folded section: "the development of my mind and the ability to control my emotions." Each is an expression of the individual whose fingers creased the paper, tucked it into an envelope and sealed it, all within a prison's walls.

Now Wills also asks prisoners for drawings of their cells, which he plans to collect in

a book. The drawings all depict essentially identical spaces, but they come on different colored papers, some with 3D shading, some as birds' eye views with everything labeled. "Bed mat is about 1½ inches thick," one reads.

Wills took one of these drawings and built it to its real-life dimensions, projecting the drawing onto the walls and tracing it in charcoal. Stepping inside feels like entering a strange, cartoon world, where one is immediately aware of the confines of the space—eight feet long, six feet wide and ten feet high. Wills says that at times, even building it felt crippling.

"I can't understand what the thinking is in, 'This person's super violent, why don't we put him in solitary confinement for a year and see how it goes?'" he says.

This spring, Wills will conduct Write a Letter to a Prisoner workshops at the University of Iowa Main Library on the first Tuesday of each month through May. The workshops are free and open to the public. He has an event scheduled in Madison, Wis.



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on Mar. 26, and hopes to also hold events in Ames, Iowa, St. Louis and Chicago.

The workshops encompass the heart of what all of Wills' artwork is about: that prisoners are people. Their humanity is not diminished by the actions of one moment, however violent. Most of the prisoners Wills writes to are convicted of murder. Some discuss the details of the crime, some claim innocence and others don't mention it, but for Wills, it's not important. His focus is on the individual in prison—their day-to-day lives, thoughts and dreams.

"People are lonely," Wills says. "That's the common theme. Inside of prison, people are starved for communication. If I send ten letters, I usually get eleven back."

It's not an exaggeration—prisoners now hear about Wills through friends or fellow inmates and write to him with no prior contact. Many feel forgotten and abandoned; many have never heard their name at mail

PEN PAL Artist Ben Wills outside his art studio. Photo by Adam Burke

call. When they hear that someone might be interested in their lives, they are desperate to have their stories noticed.

"We're part of a society that sends people to prison for life sentences when they're 18," Wills says. "I think we have some kind of responsibility to take care of the human that is there. No matter what someone has done, addressing them as a human can be life changing for these people."

By hosting the workshops, and by displaying the airplanes and cell drawings he collects, Wills hopes to create connections between people inside and outside of prison.

"Art can't solve anything, but it can ask a question; it can bring up a topic," Wills says. "I hope my work is in some way directing the narrative about these people once they go to prison. The idea that these people are still individuals, that they need positive contact—that's what I hope my audience gets out of it." **lv**

Anne Easker lives and writes in Iowa City. She is always on the lookout for a good story. Send her yours and she might write it down: anneeasker@gmail.com.

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A SEED OF HOPE IN WINTER

The Chamber Singers of Iowa City will perform Arvo Pärt's 'Passio.'
BY GENEVIEVE HEINRICH



Contemporary composer Arvo Pärt was born in Estonia in 1935. When you listen to his music performed, you can hear echoes of the story that the piano he played as a young child was damaged in the middle register, necessitating his exploration of the upper and lower

again become part of the Soviet Union. They lived in Vienna and Berlin before finally returning to his home in Tallinn, Estonia 20 years later. The country was now a different place than the restrictive environment in which Pärt was raised. Still, the beautiful vistas of his youth remained, continuing to

“His style—radiant and contemplative—is very different than that of any other composer.”

—David Puderbaugh

extremes of the instrument. His music is volatile, always chasing something that can't quite be captured, but at the same time exquisitely beautiful. When Pärt was just five years old, Russia invaded Estonia for the first time. Much of his early creative life was spent in the tension between devotion and secularism, between music as bourgeois indulgence and music as respite from horror.

In 1980, Pärt, with his wife and children, was granted an exit visa and left what had

inform his composing.

Now, in 2016, Pärt has become the most performed living composer in the world, as reported by the website bachtrack.com, which collects a variety of classical music statistics. He earned that accolade in 2015 for the fifth year in a row, according to their records. In 2014, a recording of his *Adam's Lament* won a Grammy for Choral Performance, which was not the only honor heaped upon him and his compositions. He holds no less than

five honorary doctorates from universities all across the world, from Australia to New York. In 2011, he was made a knight in the French Légion d'Honneur.

His appeal is broad and unflagging. Last September, the composer marked his 80th birthday without a breath of a pause in his musical life. In October of last year, the Günter Atteln documentary *The Lost Paradise* was released, chronicling a stage production of *Adam's Passion* helmed by the inimitable Robert Wilson. For the documentary, Pärt allowed a film crew to follow him for an entire year, skewering his accidental reputation as a recluse.

Pärt's music is steeped in faith and devotion, and renowned for its echoing loveliness. Despite setting primarily sacred texts, the aching tones speak to both the religious and the more secular-minded. The composer has spanned decades of experimentation in classical styles, exploring Schoenberg's serialism in his early work, adding collage techniques and ultimately developing his own “tintinnabuli” style, inspired by bells. His work is a challenge and a thrill to perform, especially for vocalists.

The Chamber Singers of Iowa City, an all-volunteer choral ensemble about to enter their 45th year of making music in our community, are taking on this challenging and fascinating composer through his *Passio*, a composition published in 1989 but begun back in 1980, right as the composer was leaving his home to live abroad. It is a setting of chapters 18 and 19 of the Gospel of John, and is among his most well-known, and most-recorded, works. Director David Puderbaugh notes that, “because churches have entered the Lenten season, this is an appropriate time of year to perform it.”

This is the third time the Chamber Singers have engaged with the composer's oeuvre—the first was their 2011 performance of his *Magnificat*; the second, his *Berliner Messe*. “Each time we have ‘upped the ante,’” says Puderbaugh, “performing a larger and more complex piece.” Of the decision to come back to Pärt now, he says: “His style—radiant and contemplative—is very different than that of any other composer. It's a great challenge for the choir and provides our listeners with something quite different than our usual

A-LIST

CHAMBER SINGERS OF IOWA CITY

SUNDAY, FEB. 28

Arvo Pärt's 'Passio,' 3 p.m.

Northern Lights fundraiser, 5 p.m.

Photo by Jason Smith

offerings.”

Their *Passio* will be performed on Sunday, Feb. 28 at 3 p.m. at the First Presbyterian Church. Tickets are \$17 for adults, \$14 for seniors and free for students. Immediately following, at 5 p.m., the ensemble will adjourn to the Clinton Street Social Club, whose owner, Brian Vogel, is himself a Pärt fan. A benefit for the Chamber Singers will be held there, with tickets costing \$25.

The fundraiser is dubbed Northern Lights: A Fundraising Event Celebrating Winter and the Radiant Music of Arvo Pärt. In addition to an intimate musical performance, there will be a curated discussion of the *Passio*. A selection of cocktails and hors d'oeuvres selected to evoke Pärt's native Estonia will be available. The Chamber Singers will also be selling letterpress broadsides as part of the fundraiser, created by designer Kristen A. Hartman with an original translation by Elizabeth Marilla of a Clemens Brentano poem, "Es Sang vor Langen Jahren," the Pärt setting of which will be performed by ensemble members during the event.

Seth Wenger, one of the fundraiser soloists, connects deeply to this music. "Pärt's work has a sonic resonance in a room, and inside of me," he says, "that I don't feel with many other composers. His intricate and deliberate simplification of music, to the point which it begins to blossom from its own purity, is a grand metaphor." The northern forests of Pärt's Estonia and our own frigid winter make for a good pairing. The Chamber Singers of Iowa City have chosen the perfect season to bring us the peace and warmth of Pärt's music. **lv**

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

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AREA EVENTS

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



Iowa City Pride Presents:
**CELEBRATING BLACK HISTORY:
POETRY AND PIECES FROM OUR PAST**
The Mill, Thu., Feb. 18 at 7 p.m., \$5-15
Photo by Pauline Balba

Iowa City Pride Presents: Celebrating Black History: Poetry and Pieces from Our Past, The Mill, \$5-15, Thu., Feb. 18 at 7 p.m. Iowa City Pride is getting intersectional this month with a fundraiser in celebration of Black History Month. The sliding scale admission starts at \$5. Members of the community will be sharing stories, poetry and performances to honor the challenges faced by the trailblazers of the past, and the wisdom learned from them.

WED., FEB. 17

/FOODIE: Beer & Dumpling Tasting, Lion Bridge Brewing Company, \$25, 5 p.m.

/MUSIC: Music Is The Word: Traditional Chinese Music Performance - Wu Man, Iowa City Public Library, Free, 5 p.m.

Rayland Baxter Blue Moose Tap House, \$10-12, 8 p.m.

Wu Man & Shanghai Quartet The Englert Theatre, \$10-33.50, 8 p.m.

/CINEMA: For Your Consideration: 'Brooklyn,' FilmScene, \$6.50-9, 5:30 p.m.

Bijou Horizons: 'Theeb' FilmScene, \$5, 6 p.m.

Musical Series: 'Chicago,' Sycamore Cinema, \$5, 7 p.m.

2016 Oscar Nominated Animated Shorts, FilmScene, \$6.50-9, 8 p.m.

Late Shift At The Grindhouse: 'Night of the Bloody Apes,' FilmScene, \$4, 10 p.m.

/CRAFTY: Indigo Dyeing, Home Ec. Workshop, \$35, 6 p.m.

/THEATRE-AND-PERFORMANCE: 'Ragtime: The Musical,' Adler Theatre, \$37-57, 7:30 p.m.

/CINEMA: For Your Consideration: 'Boy And The World,' FilmScene, \$6.50-9, 5:30 p.m.

2016 Oscar Nominated Live Action Shorts, FilmScene, \$6.50-9, 6 p.m.

Music is the Word film program: 'The Adventures of Robin Hood!' Iowa City Public Library, Free, 7 p.m.

For Your Consideration: 'Brooklyn,' FilmScene, \$5, 8:30 p.m.

/THEATRE-AND-PERFORMANCE: 'Goodnight Moon & The Runaway Bunny,' Coralville Center for the Performing Arts, \$12-16, 6:30 p.m.

'Line of Descent,' Riverside Theatre, \$18-30, 7:30 p.m.

/MUSIC: Daytrotter Downs, Adler Theatre, \$35, 7 p.m.

While She Sleeps with ROYAL'Z, Those Dirty Thieves Blue Moose Tap House, \$12-15, 7:15 p.m.

Desmond Jones, Gabe's, Free, 10 p.m.

/LITERATURE: Sean Preciado Genell and Uzodinma Okehi, Prairie Lights Books and Cafe, Free, 7 p.m.

/LITERATURE: Celebrating Black History: Poetry and Pieces from Our Past, The Mill, \$5, 7 p.m.

FRI., FEB. 19

/CINEMA: For Your Consideration: 'Spotlight,' FilmScene, \$6.50-9, 5:30 p.m.

For Your Consideration: 'Creed' FilmScene, \$6.50-9, 8:30 p.m.

THU., FEB. 18

/CRAFTY: New Beading Stitch: Hubble Stitch Beaded Bracelet, Beadology Iowa, \$58, 10 a.m.

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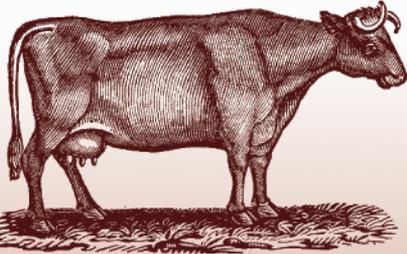
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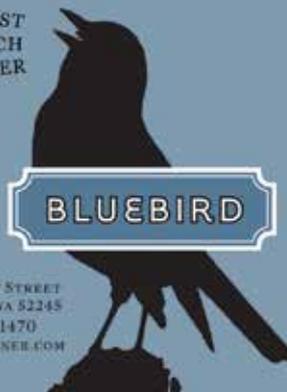
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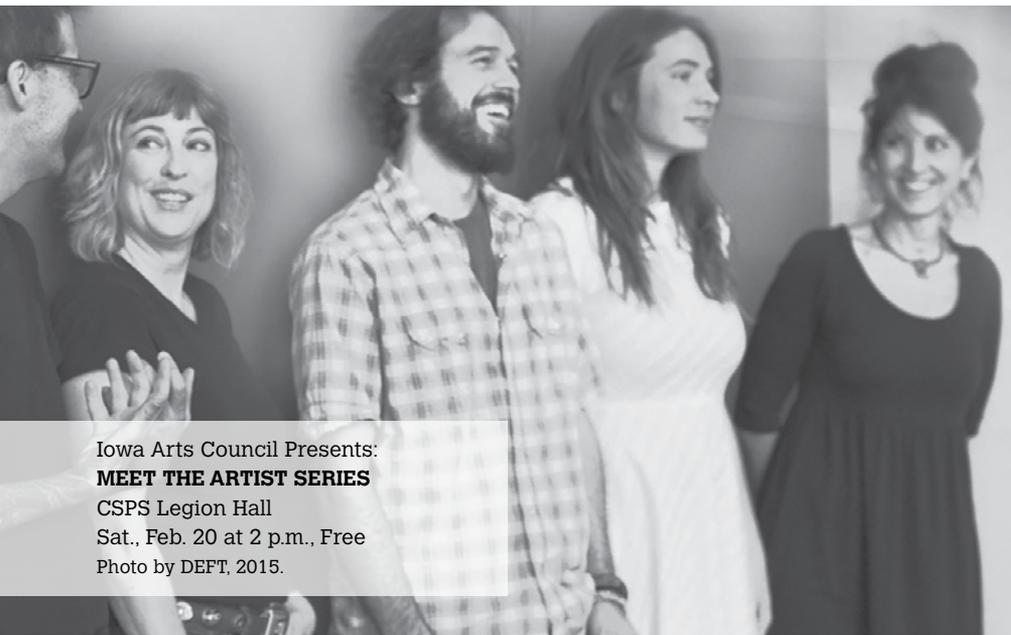
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Iowa Arts Council Presents:
MEET THE ARTIST SERIES
 CSPA Legion Hall
 Sat., Feb. 20 at 2 p.m., Free
 Photo by DEFT, 2015.

Meet the Artist Series, CSPA Hall, Free, Sat., Feb. 20 at 2 p.m. Legion Arts hosts the second in a series of artist talks given across the state for the public to engage with 2015 Iowa Arts Council Artist Fellows. At this event: Rob Stephens, a print maker from Des Moines, playwright Lisa Schlesinger of Iowa City and Rachel Buse, also of Des Moines, a sculptor and painter. The talk lasts for an hour; a reception with light refreshments follows.

/MUSIC: For Today with Like Moths to Flames, Phineas, Vanna, ROYAL'Z, Blue Moose Tap House, \$16-18, 5:30 p.m.

Terry McCauley, Parlor City Pub and Eatery, Free, 8 p.m.

Santah with Dagmar, The Mill, \$8-10, 9 p.m.

Schag Karpit with Kansas Bible Company and Summertown, Iowa City Yacht Club, \$5, 9:30 p.m.

/THEATRE-AND-PERFORMANCE: Tim Cavanagh, Penguin's Comedy Club, \$15-17, 7:30 p.m.

'Line of Descent,' Riverside Theatre, \$18-30, 7:30 p.m.

/LITERATURE: Matt Griffin, Prairie Lights Books and Cafe, Free, 7 p.m.

SAT., FEB. 20

/CRAFTY: Ruffles Galore, Beadology Iowa, \$78, 10 a.m.

Herbal Preparation Series: Bodycare Basics, Public Space ONE, \$15-25, 1:30 p.m.

Knitting: Getting Gauge, Home Ec. Workshop, \$20, 2 p.m.

/THEATRE-AND-PERFORMANCE: Music is the Word Family

Event: Dancers in Company, Iowa City Public Library, Free, 2 p.m.



presents

The Black History Living Museum:
A Moment In Time

Robert A. Lee Community Recreation Center

Saturday, Feb. 20, 2016

Museum Opens: 5:30p

Participates Live: 6:00-8:00p

Free Admission

At the Black History Living Museum, youth will pose as sculptures of African American figures. When a spectator rings the bell in front of the sculpture, the figure will tell the audience members about their character's life or reenact a scene from their character's life.

Donations are welcome and will go toward our performing arts academy.



THE ENGLERT THEATRE



Comedian Dan St. Paul, Cedar Ridge Distillery, \$50, 6 p.m.

Tim Cavanagh, Penguin's Comedy Club, \$15-17, 7:30 p.m.

'Line of Descent,' Riverside Theatre, \$18-30, 7:30 p.m.

The Canaries Raise Hell and Dollars: A Fundraiser for Planned Parenthood Voters of Iowa PAC, The Mill, \$20, 8 p.m.

/CINEMA: 2016 Best Picture Festival: 'Brooklyn,' 'Bride of Spies,' 'The Martian,' 'The Big Short,' Sycamore Cinema, \$28, 11:30 a.m.

For Your Consideration: 'Creed,' FilmScene, \$6-7.50, 2:45 p.m., 8:45 p.m.

For Your Consideration: 'Spotlight,' FilmScene, \$6.50-9, 5:45 p.m.

/SPORTS-AND-REC: English Country Dance, Iowa City Senior Center, Free, 7 p.m.

/COMMUNITY: Mission Creek @ IRL, Iowa River Landing, Free, 2 p.m.

Miss Johnson County 2016 Competition, The Englert Theatre, \$10-50, 7 p.m.

/MUSIC: Basementstormers: Futurebirds and Driftless Sisters, Codfish Hollow Barn, \$13, 8 p.m.

The Agency, Parlor City Pub and Eatery, Free, 8 p.m.

Mass Gothic with MAZED, B-Star, Gabe's, \$7-10, 9 p.m.

SUN., FEB. 21

/COMMUNITY: Wedding Show, Sheraton Hotel, \$10, 11 a.m.

/CINEMA: For Your Consideration: 'Creed,' FilmScene, \$6-7.50, 11:45 a.m., 5:45 p.m.

For Your Consideration: 'Spotlight,' FilmScene, \$6-7.50, 2:45 p.m., 8:45 p.m.

Vino Verite: 'Bob and the Trees,' FilmScene, \$20-25, 7 p.m.

/THEATRE-AND-PERFORMANCE: 'Line of Descent,' Riverside Theatre, \$12-30, 3 p.m.

'GRIT,' The Englert Theatre, \$10, 5 p.m.

/LITERATURE: Phil Latessa, Prairie Lights Books and Cafe, Free, 2 p.m.

/MUSIC: Local on the 8s, Parlor City Pub and Eatery, Free, 4 p.m.

MON., FEB. 22

/CINEMA: For Your Consideration: 'A War,' FilmScene, \$6.50-9, 5:30 p.m.

For Your Consideration: 'Spotlight,' FilmScene, \$6.50-9, 8 p.m.

TUE., FEB. 23

/CINEMA: For Your Consideration: 'Creed,' FilmScene, \$6.50-9, 5:30 p.m.

Bijou Horizons: 'Mustang,' FilmScene, \$5, 6 p.m.

For Your Consideration: 'A War,' FilmScene, \$6.50-9, 8:30 p.m.

/MUSIC: Ty Dolla \$ign, The Union Bar, \$25, 7 p.m.

Great Caesar, The Mill, \$8, 8 p.m.

Daniel Amedee, Gabe's, Free, 9 p.m.

WED., FEB. 24

/CRAFTY: Medallion Quilts, Iowa City Senior Center, Free, 2 p.m.

Sewing: Color Block Pouch, Home Ec. Workshop, \$35, 5 p.m.

/CINEMA: Bijou Horizons: 'Mustang,' FilmScene, \$5, 5:30 p.m.

For Your Consideration: 'A War,' FilmScene, \$6.50-9, 8 p.m.

Late Shift At The Grindhouse: 'The Thirsty Dead,' FilmScene, \$4, 10 p.m.

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'NEXT TO NORMAL'

Theatre Cedar Rapids

Fri., Feb. 26 at 7:30, \$24-34

Photo by Von Presley Studios

OPENING NIGHT: 'Next to Normal,' Theatre Cedar Rapids, \$24-34, Fri., Feb. 26 at 7:30 p.m. Angie Toomsen directs this 2008 rock musical with book and lyrics by Brian Yorkey and music by Tom Kitt. Janelle Lauer is musical director. 'Next to Normal' won three Tony Awards in 2009, including Best Original Score, and the Pulitzer Prize for Drama in 2010. The story centers on a suburban family learning to navigate the tricky territory of the mother's battle with bipolar disorder. The show has won accolades for its honest portrayal of the difficulties of managing mental health care, and the toll it takes on families. The TCR production features Tracie Hodina Van Pelt, Ian Goodrum, Jonathan Schmidt, Nikki Stewart, Steve Goedken and Alex Anderson.

/LITERATURE: Idra Novey in conversation with Garth Greenwell, *Prairie Lights Books and Cafe, Free, 6:30 p.m.*

/MUSIC: An Evening with Paa Kow Band, *Gabe's, \$10, 10 p.m.*

THU., FEB. 25

/CINEMA: For Your Consideration: 'A War,' *FilmScene, \$6.50-9, 5:45 p.m.*

Bijou Horizons: 'Mustang,' *FilmScene, \$6.50-9, 8:30 p.m.*

For Your Consideration: 'Spotlight,' *FilmScene, \$6.50-9, 8:45 p.m.*

/MUSIC: University of Iowa Jazz Performances, *The Mill, \$3-5, 6:30 p.m.*

SCOPE presents: Daya, *Blue Moose Tap House, \$12-15, 8 p.m.*

/LITERATURE: Amy Parker in conversation with Marcus Burke, *Prairie Lights Books and Cafe, Free, 7 p.m.*

/THEATRE-AND-PERFORMANCE: Regina High School: 'High School Musical,' *Coralville Center for the Performing Arts, \$10-20, 7 p.m.*

Drew Lynch, *Penguin's Comedy Club, \$16.50-18.50, 7:30 p.m.*

Randy and Mr. Lahey of Trailer Park Boys, *Gabe's, \$25-50, 8 p.m.*

FRI., FEB. 26

/COMMUNITY: Iowa City History Series with Tom Schulein: *A History of Grocery Shopping in Iowa City Iowa City Senior Center, Free, 1 p.m.*

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/CRAFTY: Gryls Night Out: Wrapped Beaded Bracelet or Necklace, *Beadology Iowa*, \$58, 5 p.m.

/THEATRE-AND-PERFORMANCE: Jim Florentine, *Penguin's Comedy Club*, \$20-22.50, 7:30 p.m.

Opening Night: 'Next To Normal,' *Theatre Cedar Rapids*, \$24-34, 7:30 p.m.

Puppets & Pastries, *Owl Glass Puppetry Center*, \$15-20, 8 p.m.

/MUSIC: The Electric Koolaid Trio, *Parlor City Pub and Eatery*, Free, 8 p.m.

Rebirth Brass Band, *The Englert Theatre*, \$20-25, 8 p.m.

Jason Boland & The Stragglers, *First Avenue Club*, \$15, 8 p.m.

Muuy Biiien, *Gabe's*, \$10, 9 p.m.

Jumbies with Parrandero Latin Combo, *The Mill*, Free, 9 p.m.

Wick-it with Unlimited Gravity, *Blue Moose Tap House*, \$12-15, 9 p.m.

Black Market Brass with The Low Down, *Iowa City Yacht Club*, Free, 10 p.m.

SAT., FEB. 27

/CRAFTY: Bezel a Rivoli Crystal, *Beadology Iowa*, \$68, 9 a.m.

Metal Bezels, *Beadology Iowa*, \$78, 1 p.m.

Herbal Preparation Series: Acetums, Elixirs and Tinctures, *Public Space ONE*, \$15-25, 1:30 p.m.

/CINEMA: 2016 Best Picture Festival: 'Room,' 'Spotlight,' 'Mad Max: Fury Road,' 'The Revenant,' *Sycamore Cinema*, \$28, 11:30 a.m.

/COMMUNITY: Mission Creek Fundraiser Party, *The Englert Theatre*, \$100, 5 p.m.

/MUSIC: Jazz After Five *The Mill*, Free, 6:30 p.m.

Twin Peaks with Uh Bones, *Blue Moose Tap House*, \$12-14, 8 p.m.

/THEATRE-AND-PERFORMANCE: Disney In Concert, *Paramount Theatre*, \$19-49, 7:30 p.m.

'Next To Normal,' *Theatre Cedar Rapids*, \$34, 7:30 p.m.
Jim Florentine, *Penguin's Comedy Club*, \$20-22.50, 7:30 p.m.



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EDITORS' PICKS



Combined Efforts Theatre Presents:
'LEAP!'

Coralville Center for the Performing Arts, Mon., Feb. 29 at 6 p.m., \$10-15
Photo courtesy of LEAP!

'LEAP!,' Coralville Center for the Performing Arts, \$10-15, Mon., Feb. 29 at 6 p.m. Celebrate the extra day in this leap year by attending an old-fashioned variety show presented by Iowa City's disability-inclusive theatre troupe, Combined Efforts Theatre. Host Christopher Okiishi links together a series of performances by CET company members and other community artists, including comedy, music and dance. Work from Combined Efforts' visual arts program will be on display in the lobby. 'LEAP!' is the company's first performance under new artistic director Michael Penick.

/THEATRE-AND-PERFORMANCE: Puppets & Pastries, Owl Glass Puppetry Center, \$15-20, 8 p.m.

SUN., FEB. 28

/THEATRE-AND-PERFORMANCE: Regina High School: 'High School Musical,' Coralville Center for the Performing Arts, \$10-20, 2 p.m.

Disney In Concert, Paramount Theatre, \$19-49, 2:30 p.m.

'Next To Normal,' Theatre Cedar Rapids, \$24-34, 2:30 p.m.

/EDUCATION: In Defense of Freedom: 33rd Annual UI Presidential Lecture University of Iowa, Free, 3:30 p.m.

/MUSIC: Northern Lights: A Chamber Singers Fundraiser Clinton Street Social Club, \$25, 5 p.m.

/CINEMA: Hollywood Live 2016, FilmScene, \$45, 6 p.m.

Hollywood Live! The Englert Theatre, \$10-45, 7 p.m.

MON., FEB. 29

/THEATRE-AND-PERFORMANCE: LEAP! Coralville Center for the Performing Arts, \$10-15, 7:30 p.m.

/FOODIE: Top Chef: Downtown, hotelVetro, \$45, 7 p.m.

/LITERATURE: Ethan Canin in conversation with Curtis Sittenfeld, Prairie Lights Books and Cafe, Free, 7 p.m.

TUE., MAR. 1

/FOODIE: Cedar Rapids Restaurant Week "The Hungry Games," DoubleTree by Hilton Hotel Convention Complex, Free, 8 a.m.

/SPORTS-AND-REC: Self Defense, Iowa City Senior Center, Free, 3 p.m.

/MUSIC: Southside Suicide Tour: Pouya, The Buffet Boys, Fat Nick, & Suicide Boy\$, Blue Moose Tap House, \$20-40, 5:30 p.m.

/THEATRE-AND-PERFORMANCE: Imago's ZooZoo, The Englert Theatre, \$10-30, 6:30 p.m.

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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 Music is the Word: **Music on Wednesdays**, Iowa City Public Library, Free, 12 p.m. **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 I.C. Press Co-op open shop, Public Space ONE, Free, 4 p.m. **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. **New Tribe**, The Barber Shop Tavern, Free, 8 p.m. **Gemini Karaoke**, Blue Moose, Free, 9 p.m.

FRIDAYS Music is the Word: **Music on Fridays**, Iowa City Public Library, Free, 12 p.m. **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. **I.C. Press Co-op open shop**, Public Space ONE, Free, 12 p.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.

/CINEMA: For Your Consideration, FilmScene, \$6-9 (through Feb. 25), 2016 Best Film Festival, Sycamore Cinema, \$28 (Feb. 20 and 27)

/THEATRE-AND-PERFORMANCE: 'Line of Descent,' Riverside Theatre, \$12-30 (through Feb. 21), **Regina High School: 'High School Musical,'** Coralville Center for the Performing Arts, \$10-20, (Feb. 25-28), **'Next to Normal,'** Theatre Cedar Rapids, \$24-34, (opens Feb. 26)

/ART-AND-EXHIBITION: **Siberia: In the Eyes of Russian Photographers**, Faulconer Gallery (through Mar. 20), **Beverly Semmes: FRP**, Faulconer Gallery (through Mar. 20), **Benjamin's Banquet ... Our Relationship with Food**, The Chait Galleries Downtown (through Mar. 27), **Fidencio Martinez: Legalities of Being**, Legion Arts CSPS Hall (through April 3), **Seema Kapur: Rivers and Bridges**, Legion Arts CSPS Hall (through April 3), **Open Call: ICE CREAM: The Iowa City Expo for Comics & Real Eclectic Alternative Media**, Public Space ONE (through April 9), **Living with Pots: Ceramics from the Eric Dean and Todd Thelen Collection**, Cedar Rapids Museum of Art (through April 10), **Joanne Ribble: Artist and Advocate**, Cedar Rapids Museum Of Art (through April 30), **Grant Wood and Marvin Cone: Barns, Farms, and America's Heartland**, Cedar Rapids Museum Of Art (through May 15), **Twist and Shout**, Public Space ONE (opens Feb. 19)

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.

Combined Efforts Theatre: Iowa City's disability-inclusive theatre is holding auditions for 'Middleville' on Thursday, Feb. 18 at 6:30 p.m. in Meeting Room B at the Iowa City Public Library. Many roles available for school-aged children. See more on CET's Facebook page.

Dreamwell Theatre: Now accepting director proposals for the 2016-17 season. The shows for the season, all available at the Iowa City Public Library, are: 'Mine' (Laura Marks), 'Dead Man's Cell Phone' (Sarah Ruhl), 'Antigone' (Mac Wellman), 'Down the Road' (Lee Blessing) and 'Consider the Oyster' (David MacGregor). Send emails of interest to chuck@dreamwell.com by Monday, Feb. 29.

VISUAL ART:

Mission Creek/PS1: Registration now open for ICE CREAM: The Iowa City Expo for Comics + Real Eclectic Alternative Media. The fair will happen on Apr. 9 as part of the Mission Creek Festival. Cost is \$10 for a half table. Cartoonists, zinesters and handmade book artists are invited to email icecream@publicspaceone.com to reserve a spot.

Summer of the Arts: Student artists in high school and above are invited to apply for the Emerging Artists Pavilion at the Iowa Arts Festival. Applicants must reside in Iowa, but may attend school out of state. Deadline is Mar. 21. More info at www.summeroftheARTS.org.

MUSIC:

Irish District Festival: Applications now open for the 1st Annual Band Slam Jam. Competing bands must have 2 or more members, all of which must be 21 or younger. They can never have played the Irish District Festival before, and they must be from the Cedar Rapids area. Entry deadline is Feb. 20. See www.irishdistrictfest.com for more.



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IF CARS GO ELECTRIC, HOW DO WE PAY FOR HIGHWAYS WITHOUT A GAS TAX?

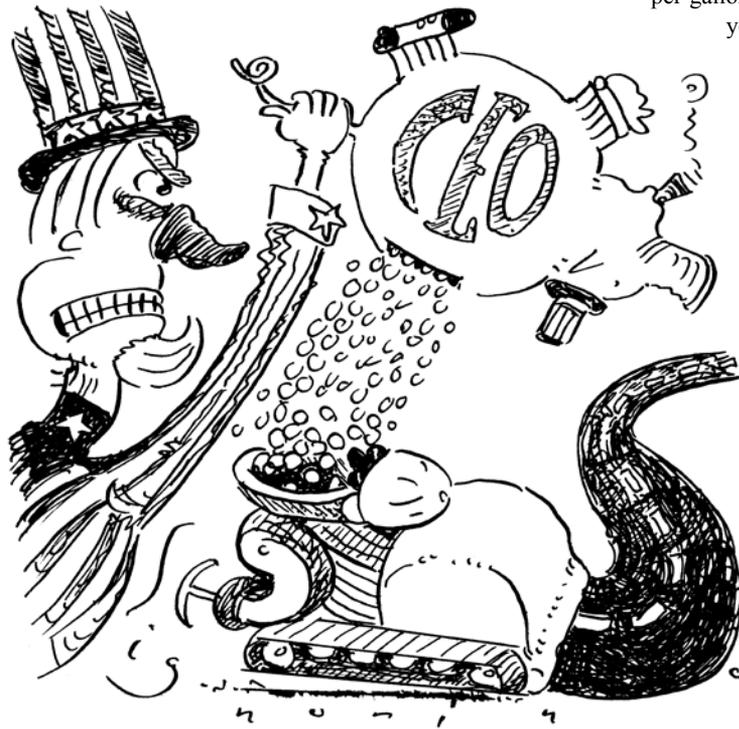
If plug-in cars become a reality, how will we pay for highways without a federal gas tax? —Steve Phelan

You're right that relying on a federal gas tax to pay for highway upkeep is an unsustainable scenario, Steve, but you're not exactly describing some distant carbon-free future. It ain't working now, either.

Consider: The nation's roadways are supported by a tax on gas that goes into the Highway Trust Fund, established in 1956 to help build the interstate system. This arrangement derives from the quaint notion that the feds should be responsible for a few basic infrastructure-related commitments—say, drivable roads. But that proposition's been in question at least since 1993, which was the last time Congress could agree to raise the gas tax (currently 18.4 cents per gallon for regular, 24.4 cents for diesel). According to one estimate, adjusted for inflation the value of the tax fell 28 percent from 1997 to 2011.

To put it mildly, we're not keeping pace. A recent study by the American Society of Civil Engineers found that the U.S. will need to invest \$2.7 trillion by 2020 to maintain roads, bridges and transit systems. The federal levy (there are state and local taxes, too) currently pulls in about \$30 billion a year, which, you'll notice, isn't quite going to make it. We can expect things to get worse. Not only has the tax not gone up; gas sales have been more or less stagnant since 2002. And the Department of Energy expects revenues to decline as much as 21 percent (from 2013 levels) by 2040.

Most of that has to do with stricter fuel-economy standards, and not a whole lot with any widespread adoption of electric cars. Indeed, in 2014 Americans bought a mere 123,000 new electric vehicles, out of a total of 16.5 million new vehicles sold nationwide.



According to government projections, just 7 percent of the cars on the road in 2040 will be hybrid or electric-powered. So, to sum up:

1. *Some* means are needed for dramatically increasing the revenue going to U.S. roads, bridges, etc.
2. Electric vehicles, while depriving the trust fund of a little bit of cash, won't make the situation appreciably worse than it already is.

Still, if we figure out a way to wean ourselves from the gas tax now, we'll be better equipped for some eventual future that involves more widespread use of electric cars and other non-gas-burning vehicles. (High-speed long-distance rail? Hey, a guy can dream ...) Ideas floated in this regard include a federal tax on the purchase of new vehicles, an annual tax on vehicle registrations and a mileage-based tax.

Of these, the mileage-based user fee, or MBUF, seems to have the greatest traction. California is currently looking for 5,000 volunteer drivers for a pilot program to

determine the feasibility of such a regime; Oregon has signed up more than 1,000 since last July. It makes sense on its face, but some logistical issues present themselves: How, for instance, to track the mileage? One way would be an annual odometer inspection, but doing away with the relatively painless per-gallon tax add-on and replacing it with a

yearly lump sum is going to be a tough sell for consumers. What about a device in the car that records mileage continuously—say, via GPS? This raises obvious, and understandable, concerns about privacy; it's not like the government doesn't have access to enough of your personal data already. A study undertaken by the Colorado Department of Transportation investigating the idea of an MBUF system neatly encapsulates the challenges to its implementation: the authors concluded that Colorado would be best off as a "near follower," rather than a "national leader," in adopting MBUF. In other words, let somebody else figure out the details, and then we'll think about it.

That's at the state level, of course. Might such a system be adopted nationally, such as meets the funding needs of the country's crumbling transportation infrastructure? Don't be ridiculous. Meanwhile, this time last year President Obama had just floated a plan to bolster the transportation fund with a 14 percent repatriation tax on offshore cash held by U.S. corporations—a perfectly fine proposal, and one with zero chance of becoming reality in the current political climate.

It's possible we're not thinking nearly far enough outside the box here. A recent *Wall Street Journal* article suggested that, with the dual advent of self-driving cars and ride-sharing concepts such as Uber, individual vehicle ownership might swiftly be on its way out—and good riddance: the piece noted that in the U.S., the usage rate for cars is 5 percent, meaning that the other 95 percent of the time they just sit in the driveway. In the paradigm-shifting scenario envisioned, travelers wouldn't own their driverless cars; they'd pay by the mile. This *still* doesn't solve how to pay for roads, of course. Some things even Silicon Valley can't fix. ■

—Cecil Adams



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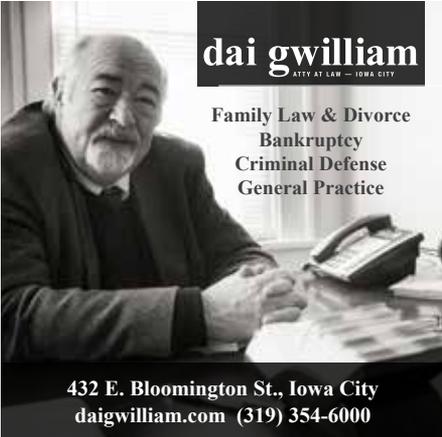
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Dear Kiki,
I don't know what to do with the idea of "commitment." What if I don't think I want a longterm relationship, in general, but I do want one with the specific person I'm dating? (It feels like an important distinction, somehow.) What if I don't care about marriage, but I crave some kind of manifestation of commitment anyhow? What is "commitment" anyway, if I know there is no such thing, in love, as a guarantee? It's hard for me to articulate what I want to my partner when I can't answer these questions.

Signed, Commitment-Probe

Hi Darling,

I've been thinking a lot about "projection" in relationships lately. What I mean by projection is taking a feeling inside of you, bundling it up in a thought process and believing it comes from someone else. If you think, "She's perfect," and that determines how she "should" feel about you (positive or negative, depending on your self-es-

wrong with not wanting marriage but wanting signs of commitment; you could say that you wanting a LTR with your partner is inconsistent with your values, but you could also say it's romantic.

I do think, however, that there's going to be a lot of subtle to very unsubtle pressure in your airspace telling you there is something wrong with what you want. Marriage is institutional for a reason: It can act as a control to our projections. Two people may fundamentally disagree about what commitment looks like, but if they both invest meaning in marriage, they can use that vow as a way to hide from what

Marriage is institutional for a reason.

teen), that's a projection. Her being perfect is not a fact, it's a thought that you have because of the way you feel about her. (To quote Rodgers & Hammerstein, "Do I want you because you're wonderful, or are you wonderful because I want you?") I'm going into this because I think there are few things that occasion projections like commitment.

You're working through your thoughts about commitment arising from feelings of love and attachment you feel for your partner—and that's a good thing! I think that feeling comfortable verbalizing these thoughts, to me, to friends and confidants, perhaps to your partner, is going to be a valuable experience as you come to your own personal answers. There's nothing

they really want. They can use marriage to create an outside authority that determines the shape of their relationship. Being honest about what you want, including your ambivalence, is a threat to people who don't want to think too deeply about what they're doing and feeling.

Closer to home, you may face rejection. Not because what you want is wrong or impractical, but because your partner might not want what you want. And, sometimes, people can hear "I don't want xyz" and project "I don't love you" onto you. You'll have to face your own expectations and the attitudes you're projecting on your partner and see if they can stand on real feet. Good luck! 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.

INTELLIGENT DESIGN

Wired.com's most recent "Absurd Creature" feature shows a toad devouring a larva of a much-smaller beetle, but the "absurdity" is that the larva is in charge and that the toad will soon be beetle food. The larva's Darwinian advantage is that, inside the toad, it bites the hapless "predator" with its hooked jaws and then secretes enzymes to begin decomposing the toad's tissue (making it edible)—and provoking it to vomit the still-alive larva.

GREAT ACHIEVEMENTS IN LAZINESS

An 80-year-old man and a 37-year-old woman were ticketed in separate incidents in Canada the week of Jan. 18 when police spotted them driving cars completely caked in snow except for a small portion of the windshield. The man, from Brussels, Ontario, was driving a car resembling a "pile of snow on the road." The Halifax, Nova Scotia, woman's car was, a police statement said, "a snowbank with four wheels."

GREAT ART!

Fed up with the "pretense" of the art world, performer (and radio personality) Lisa Levy of Brooklyn, New York, sat on a toilet, naked and motionless, at the Christopher Stout Gallery in January to protest artists' "BS" by presenting herself in the "humblest" way she could imagine. Visitors were invited to sit on a facing toilet (clothed or not) and interact with her in any way except for touching. Levy told the *Bushwick Daily* website that too much "ego," "like a drug," "distorts your reality."

WAIT, WHAT?

- In January, the U.S. Department of Justice's inspector general recommended closing down a program of the department's Drug Enforcement Administration that paid employees of other federal agencies (Amtrak and the beloved Transportation Security Administration) for tips on suspicious passengers. (The program apparently ignored that federal employees have such a duty even without a bounty.) DEA was apparently interested in passengers traveling with large amounts of cash—which DEA could potentially seize if it suspected the money came from illegal activity (and also, of course, then keep the money under federal forfeiture law). According to the inspector general, the tipping TSA agent was to be rewarded with a cut of any forfeited money.

- Chiropractor William DeAngelo of Stratford, Connecticut, was charged with assault in January after an employee complained that she was ordered to lie down on a table and let DeAngelo apply electrical shocks to her back—as punishment for being the office gossip, spreading rumors about colleagues. DeAngelo said he was reacting to complaints from patients and staff, but seemed to suggest in a statement to police that he was only "re-educating" the woman on how to use the electrical stimulator in the office's practice (though she felt the need to report to a hospital afterward).

BRIGHT IDEAS

- Christopher Lemek Jr. was arrested in Palmer, Massachusetts, in January and charged in a New Year's Eve hit-and-run accident that took a pedestrian's life. Lemek emerged as a suspect a few days after the collision when police, visiting his home, noticed freshly disturbed earth in his backyard. Eventually Lemek confessed to literally burying the evidence—using a construction vehicle to crush his truck and an excavator to dig up his backyard and drop the truck into it.
- No Need for a Pre-Nup: The 20-year New York marriage of Gabriel Villa, now 90, and Cristina Carta Villa, now 59, apparently had its happy moments, but as Cristina found out when things went bad recently, Gabriel had attempted to protect himself shortly after the wedding—by obtaining a Dominican Republic divorce and keeping it secret. Cristina found out only when she realized in a property accounting that her name was not on the deed to their Manhattan apartment. (She is challenging that divorce as improper even under Dominican law.)

SUSPICIONS CONFIRMED

- Several Connecticut state troopers involved in a DUI checkpoint in September were apparently caught on video deliberating whether to make up charges against a (perhaps obnoxious) checkpoint monitor. Veteran protester Michael Picard, 27, posted the videos on his YouTube page in January, showing troopers (illegally) confiscating Picard's camera and suggesting among themselves various charges they could write up

(at least some not warranted by evidence) to, as one trooper was heard imploring, "cover our asses." (The troopers returned the camera after deliberating, but seemed unaware that it had been running during the entire incident.) State police internal affairs officers are investigating.

OOPS!

Private Parts: (1) A middle-aged woman reported to a firehouse in Padua, Italy, in January to ask for help opening a lock for which she had misplaced the key. It turned out that the lock was to the iron chastity belt she was wearing—of her own free will, she said (because she had recently begun a romantic relationship that she wanted not to become too quickly sexual). (2) Firefighters in Osnabruck, Germany, told Berlin's *The Local* that in two separate incidents in December, men had come to their stations asking for help removing iron rings they had placed on their penises to help retain erections. (The *Local*, as a public service, quoted a prominent European sexual-aid manufacturer's recommendation to instead use silicone rings, which usually do not require professional removal.)

RECURRING THEMES

Few matters in life are weirder than the Scottish love of haggis (sheep's liver, heart, tongue and fat, blended with oats and seasonings, boiled inside a sheep's stomach to achieve its enticing gray color!), and in January, in honor of the Scottish poet-icon Robert Burns, prominent Peruvian chef

Mitsuharu Tsumura joined Scotland's

Paul Wedgwood to create haggis from, instead of sheep, guinea pig.

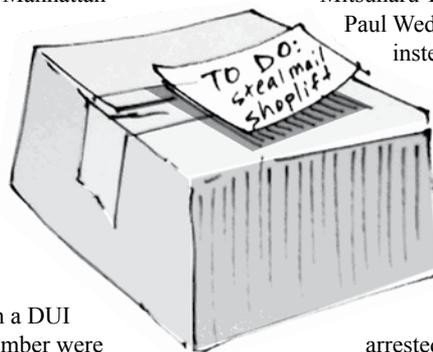
Wedgwood said he was "proud" to raise haggis "to new gastronomic levels."

LEAST COMPETENT CRIMINALS

Kristina Green, 19, and Gary Withers, 38, both already on probation, were arrested in Encinitas, California, in

December after an Amazon.com driver reported them following his delivery truck and scooping up packages as soon as he dropped them off. Inside the pair's car, officers found numerous parcels and mail addressed to others plus a "To Do" list that read, "steal mail and shoplift." ▮

—Chuck Shepherd

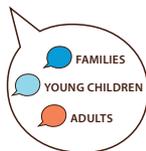


musicistheword is the Iowa City Public Library's nine-month musical celebration to welcome the **University of Iowa School of Music** to downtown Iowa City. Join us for free weekly programs focused on all things musical.



february events

- 17** 5:00-6:00pm | Meeting Room A
Traditional Chinese Music Performance – Wu Man
Wu Man is an internationally renowned pipa (Chinese lute) virtuosa.
- 18** 7:00-9:30pm | Meeting Room A
Movie – Adventures of Robin Hood
Nathan Platte, Assistant Professor of Musicology, UI School of Music will introduce the film and give a short history of the Academy Award for Best Original Score. The Adventures of Robin Hood (1938) 102 min. is a swashbuckler film about the Saxon knight, Robin Hood, who fights back as an outlaw leader against Prince John and the Norman lords. Erich Wolfgang Korngold was awarded the Best Original Score at the 11th Academy Awards.
- 20** 2:00-3:00pm | Meeting Room A
Family Event – Dancers in Company
This show features dances that investigate local and global issues.
- 24** 12:00-1:00pm | Lobby
Music on Wednesdays – Anthony Arnone
- 26** 12:00-1:00pm | Meeting Room A
Music on Friday – UI School of Music Students



march events

- 1** 6:00-7:00pm | Meeting Room A
Winter Reading Program Pizza & Popcorn Party
7:00-9:00pm | Robert A. Lee Rec Center
Yahoo Drummers at the Recreation Center Gymnastics Room



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PISCES (Feb. 19-March 20): In the long-running TV show *M*A*S*H*, the character known as Sidney Freedman was a psychiatrist who did his best to nurture the mental health of the soldiers in his care. He sometimes departed from conventional therapeutic approaches. In the series finale, he delivered the following speech, which I believe is highly pertinent to your current quest for good mental hygiene: "I told you people something a long time ago, and it's just as pertinent today as it was then. Ladies and gentlemen, take my advice: Pull down your pants and slide on the ice."

ARIES (March 21-April 19): "Old paint on a canvas, as it ages, sometimes becomes transparent," said playwright Lillian Hellman. "When that happens, it is possible to see the original lines: a tree will show through a woman's dress, a child makes way for a dog, a large boat is no longer on an open sea." Why does this happen? Because the painter changed his or her mind. Early images were replaced, painted over. I suspect that a metaphorical version of this is underway in your life. Certain choices you made in the past got supplanted by choices you made later. They disappeared from view. But now those older possibilities are re-emerging for your consideration. I'm not saying what you should do about them. I simply want to alert you to their ghostly presence so they don't cause confusion.

TAURUS (April 20-May 20): Let's talk about your mouth. Since your words flow out of it, you use it to create and shape a lot of your experiences. Your mouth is also the place where food and drink enter your body, as well as some of the air you breathe. So it's crucial to fueling every move you make. You experience the beloved sense of taste in your mouth. You use your mouth for kissing and other amorous activities. With its help, you sing, moan, shout, and laugh. It's quite expressive, too. As you move its many muscles, you send out an array of emotional signals. I've provided this summary in the hope of inspiring you to celebrate your mouth, Taurus. It's prime time to enhance your appreciation of its blessings!

GEMINI (May 21-June 20): Coloring books for adults are best-sellers. Tightly-wound folks relieve their stress by using crayons and markers to brighten up black-and-white drawings of butterflies, flowers, mandalas, and pretty fishes. I highly recommend that you avoid this type of recreation in the next three weeks, as it would send the wrong message to your subconscious mind. You should expend as little energy as possible working within frameworks that others have made. You need to focus on designing and constructing your own frameworks.

CANCER (June 21-July 22): The Old Testament book of Leviticus presents a long list of forbidden activities, and declares that anyone who commits them should be punished. You're not supposed to get tattoos, have messy hair, consult oracles, work on Sunday, wear clothes that blend wool and linen, plant different seeds in the same field, or eat snails, prawns, pigs, and crabs. (It's OK to buy slaves, though.) We laugh at how absurd it would be for us to obey these outdated rules and prohibitions, and yet many of us retain a superstitious loyalty toward guidelines and beliefs that are almost equally obsolete. Here's the good news, Cancerian: Now is an excellent time to dismantle or purge your own fossilized formulas.

LEO (July 23-Aug. 22): "I would not talk so much about myself if there were anybody else whom I knew as well," said the philosopher and naturalist Henry David Thoreau. In accordance with your astrological constitution, Leo, I authorize you to use this declaration as your own almost any time you feel like it. But I do suggest that you make an exception to the rule during the next four weeks. In my opinion, it will be time to focus on increasing your understanding of the people you care about -- even if that effort takes time and energy away from your quest for ultimate self-knowledge.

Don't worry: You can return to emphasizing Thoreau's perspective by the equinox.

VIRGO (Aug. 23-Sept. 22): You are entering the inquisitive phase of your astrological cycle. One of the best ways to thrive during the coming weeks will be to ask more questions than you have asked since you were five years old. Curiosity and good listening skills will be superpowers that you should strive to activate. For now, what matters most is not what you already know but rather what you need to find out. It's a favorable time to gather information about riddles and mysteries that have perplexed you for a long time. Be super-receptive and extra wide-eyed!

LIBRA (Sept. 23-Oct. 22): Poet Barbara Hamby says the Russian word *ostyt* can be used to describe "a cup of tea that is too hot, but after you walk to the next room, and return, it is too cool." A little birdie told me that this may be an apt metaphor for a current situation in your life. I completely understand if you wish the tea had lost less of its original warmth, and was exactly the temperature you like, neither burning nor tepid. But that won't happen unless you try to reheat it, which would change the taste. So what should you do? One way or the other, a compromise will be necessary. Do you want the lukewarm tea or the hot tea with a different flavor?

SCORPIO (Oct. 23-Nov. 21): Russian writer Ivan Turgenev was a Scorpio. Midway through his first novel *Rudin*, his main character Dmitri Nikolaevich Rudin alludes to a problem that affects many Scorpios. "Do you see that apple tree?" Rudin asks a woman companion. "It is broken by the weight and abundance of its own fruit." Ouch! I want very much for you Scorpios to be spared a fate like that in the coming weeks. That's why I propose that you scheme about how you will express the immense creativity that will be welling up in you. Don't let your lush and succulent output go to waste.

SAGITTARIUS (Nov. 22-Dec. 21): Asking you Sagittarians to be patient may be akin to ordering a bonfire to burn more politely. But it's my duty to inform you of the cosmic tendencies, so I will request your forbearance for now. How about some nuances to make it more palatable? Here's a quote from author David G. Allen: "Patience is the calm acceptance that things can happen in a different order than the one you have in mind." Novelist Gustave Flaubert: "Talent is a long patience." French playwright Moliere: "Trees that are slow to grow bear the best fruit." Writer Ann Lamott: "Hope is a revolutionary patience." I've saved the best for last, from Russian novelist Irène Némirovsky: "Waiting is erotic."

CAPRICORN (Dec. 22-Jan. 19): "If you ask for help it comes, but not in any way you'd ever know." Poet Gary Snyder said that, and now I'm passing it on to you, Capricorn. The coming weeks will be an excellent time for you to think deeply about the precise kinds of help you would most benefit from -- even as you loosen up your expectations about how your requests for aid might be fulfilled. Be aggressive in seeking assistance, but ready and willing to be surprised as it arrives.

AQUARIUS (Jan. 20-Feb. 18): For a limited time only, 153 is your lucky number. Mauve and olive are your colors of destiny, the platypus is your power animal, and torn burlap mended with silk thread is your magic texture. I realize that all of this may sound odd, but it's the straight-up truth. The nature of the cosmic rhythms are rather erratic right now. To be in maximum alignment with the irregular opportunities that are headed your way, you should probably make yourself magnificently mysterious, even to yourself. To quote an old teacher, this might be a good time to be "so unpredictable that not even you yourself knows what's going to happen." 🐉

—Rob Breznsy



LISSIE
My Wild West
www.lissie.com

Iwant my forty acres in the sun” —“Hero”
Lissie’s latest album *My Wild West* is at once a love letter and a breakup letter.

After 12 years in California chasing her dreams, which included a major label contract, Lissie decided to change the path she was on. In an interview with the *Quad-City Times*, she said, “I got to the point where I figured there’s gotta be more to life than waiting for people to tell you to make an album. That just wasn’t a fun process anymore.” So, she moved to Iowa for a personal and professional reboot.

The result is her third album, and first on her own Lionboy imprint: *My Wild West*—her most honest and personally revealing album to date. On *My Wild West* we get a song cycle of a young woman coming to terms with the decisions she’s made and the hard choices she now faces, and ultimately finding the resolve to make the change. Songs read like pages that fell from her diary.

My Wild West continues the use of driving drums and guitars established with 2013’s *Back to Forever*, which was a departure from the very produced polished pop sound of her debut. Songs like “Wild West,” “Don’t You Give Up On Me” and the anthemic “Daughters” clearly prove that this is the sound that fits her classic female rock vocal style. Lissie’s vocals have been fittingly compared to Stevie Nicks, and she certainly shares both a dusky hoarseness and also the ability to powerfully soar and shout, as her driving passion compels the listener to come along.

The centerpiece of the album for me is

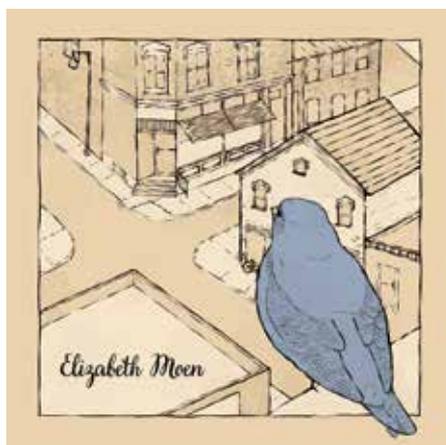
track four—“Hero.” It establishes the crack in the universe for Lissie. Speaking with the website Drowned in Sound, she offered, “‘Hero’ is one of those rare songs that came

It’s like a Raymond Carver story pared down to almost nothing and given a melody.

to me all at once ... I’d been thinking about duality, Schrödinger’s cat, parallel realities and just this general idea of being simultaneously a huge success and failure and what I want my life to look like.” Her chanting refrain of “Could have been a hero, could have been a zero, could have been all these things” perfectly conveys the internal dispute.

By addressing her homesickness for the Midwest and the path she took, Lissie has created her most honest and personal record to date. With *My Wild West* as a calling card, Iowa can welcome her home with open arms.

—Mike Roeder



ELIZABETH MOEN

Elizabeth Moen

www.elizabethmoen.bandcamp.com/album/elizabeth-moen

On “Songbird,” the first track from her eponymous debut album, Elizabeth Moen sings, “Singing at the top of my lungs trying to get through.” It shows off her voice and guitar in a way that perfectly situates her in the singer-songwriter tradition alongside

Joni Mitchell, Janis Ian and Judee Sill. Her clear alto voice covers a wide dynamic range, sometimes within a single word, and the subtlest of vibratos kisses every sustained syllable.

The eight songs of this record are, remarkably, nearly Moen’s entire song-writing output, and most were

written between reserving time at Flat Black Studio and showing up to record them. A musician’s history should be tangential to their music output, but the rush of how these songs were written is there in the music.

Obviously Moen has been singing and playing guitar for some time, but this initial burst of “I can do this!” creativity is remarkable for being so good so quickly. Prior to recording, she’d never played with a band, but she sounds like she’s been doing it forever.

On “Lyn’ Here,” Moen uses the kind of dancing melisma that is a cliché of R&B on the verse, but in such an offhand, quiet way that it becomes something else. It contrasts well with the brassy unadorned tone of the chorus. “Lost It” tells a story of a breakup between two people that makes them both come undone: “Last time we spoke you were playing New York City. Next day you took the subway without your phone and disappeared for days.” The spare, matter-of-fact language artfully conflates love lost with losing one’s mind; it’s like a Raymond Carver story pared down to almost nothing and given a melody.

As a local artist, one can’t get more local and specific than writing a song titled “312 East Market St,” the address of George’s Buffet. “I’m watching people sit in the places and they don’t even got a clue, where they’re making the same jokes and singing along to the same songs we listened to.” Elizabeth Moen may be new to this songwriting thing, but she is what the old hippies at the bar in George’s would call an old soul. This is a remarkable first album, that seems to have come—as the best things sometimes do—out of nowhere. **lv**

—Kent Williams

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ACROSS

- Cockney rhyming material
- Shaker contents
- Club where the Ramones played their first show in 1974
- Elizabeth I's house, but not the style of her houses
- Gargantuan
- "60 Minutes" length (with commercials)
- Upper echelon
- Idris who played Mandela
- Elsa's sister, in "Frozen"
- The giraffe bride wore an ____
- Sch. whose official seal depicts a pelican feeding its young
- Skin pic?
- Bitter drink, sometimes
- Ref. whose 2015 Word of the Year is the "Face With Tears of Joy" emoji
- The weasel grooms exchanged ____
- Beef au ____
- Playing Polo?
- When it ends, it's newly Wed.
- The leopard wedding was followed by a ____
- "...ish"
- Aquatic creatures that gave Electro his power in "The Amazing Spider-Man 2"
- Rent out
- The newlywed Siamese fighting fish fed each other ____
- Rapper featured on the deluxe edition of Justin Bieber's "Purpose"
- Penultimate Greek letter
- McKellen or McShane of "The Golden Compass"
- "Sorry," briefly
- The fireflies' first dance was a ____

- Class in which sin isn't always negative?
- "I Don't Like Shit, I Don't Go Outside" rapper Sweatshirt
- Wedding walkway
- Ho Chi ____ City
- "This tweet is hilarious!"
- Personal heroes
- "Mmmmmhmm ..."
- Jay with a show about cars
- Diminutive iPods

DOWN

- Pittsburgh product
- Periods of relative tranquility
- "See you at next year's French Open!"
- Punishment for a kid who really wanted to know what happens on the next "Dora the Explorer"
- Ali superlative
- Word before rock or metal, or after rap
- 1/1 word
- Letters of the rainbow?
- Single ____ (thing on a bald eagle's face on patriotic murals)
- Spiced, foamy tea house concoctions
- "No more French Open action tonight; see you in the morning!"
- Rev, as an engine
- Sheer item, perhaps
- Just a ____ (not much)
- Simple tercet rhyme scheme
- Off somewhere
- Key's comedy partner
- Tolkien heavies
- Mince word?
- Word that completes either "Gloria in excelsis ____" or "Tin Tin ____"
- Fig. written LK-ET-HIS!

- Baker who was an activist, an actress, a dancer, a singer, and a spy, but not, as far as I know, a baker
- Title word often accidentally swapped for "Wars" by people being careless
- Shed several 9-Downs
- Game opener?
- Senate assent
- Soft-fried fruit
- E-____ (smoker's device)
- "Ehh, I'm good"
- Cooler name
- Type of hadron
- Mello ____ (rhyming citrus soda)
- Sanctify
- "____ You Talmbout" (2015 Janelle Monáe song)
- Tired
- Country where "A Girl Walks Home Alone at Night" is set
- Flo with a nice flow
- "There are some things you should just never tell another person," briefly
- Part of an oven rack?

LV 192 ANSWERS

Y	M	C	A		F	B	O	M	B		A	T	V					
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