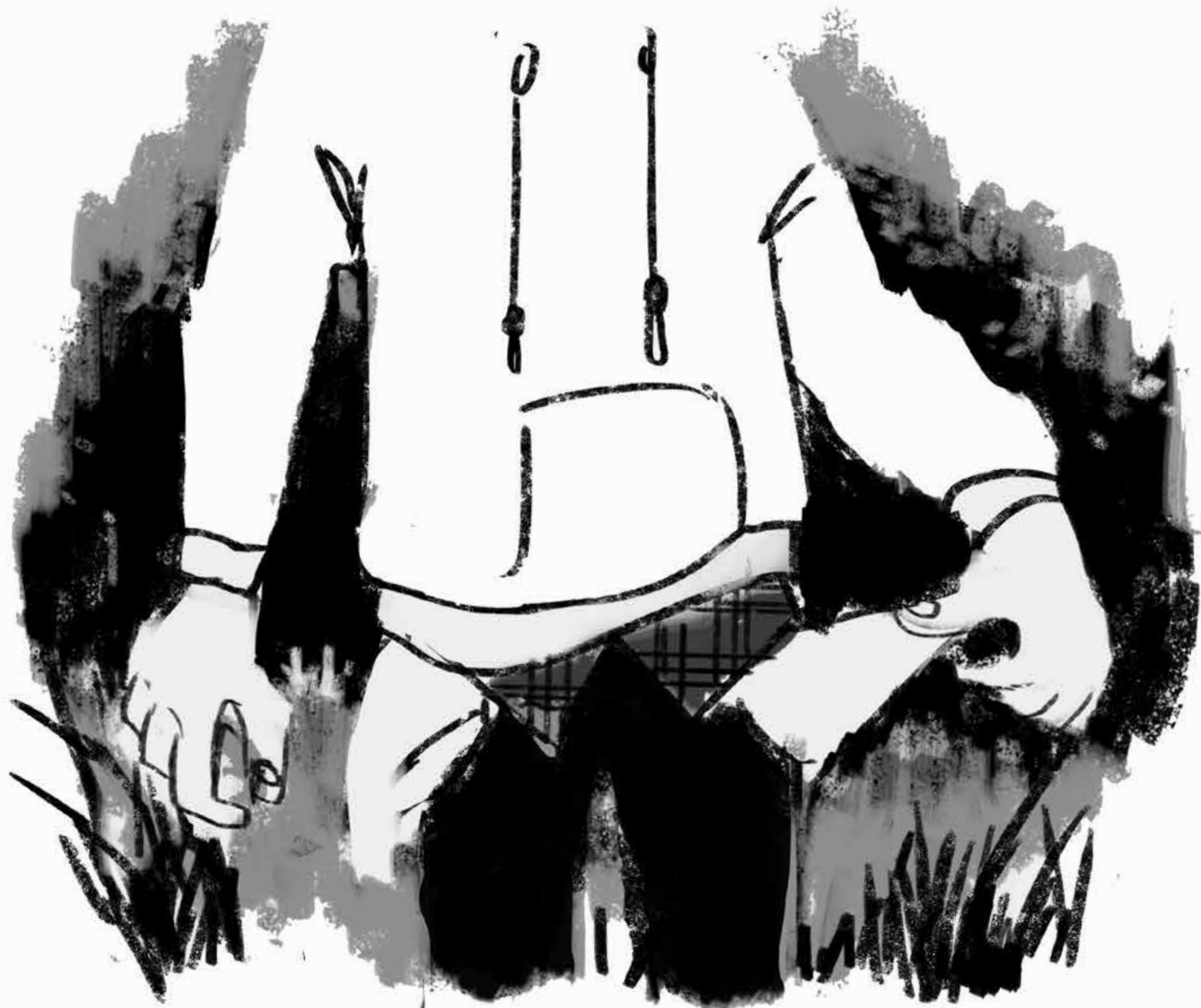


LITTLE VILLAGE



BARE MINIMUM

TEENS & THE MINIMUM-WAGE PG. 8

ZEN & THE ART
OF ENVIRONMENTAL
MAINTENANCE PG 6

HAIR TODAY,
NY TOMORROW
PG. 16

FREAKWATER
RETURNS TO THE STUDIO
PG. 24



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Photo by Jordan Sellergren

6

HAWK AND SQUIRREL

A tense encounter on the Pentacrest turns transcendental.



BARE MINIMUM
by Jared Jewell

8

SMELLS LIKE DISPIRIT

Teens stand at the center of the newest minimum wage challenge.

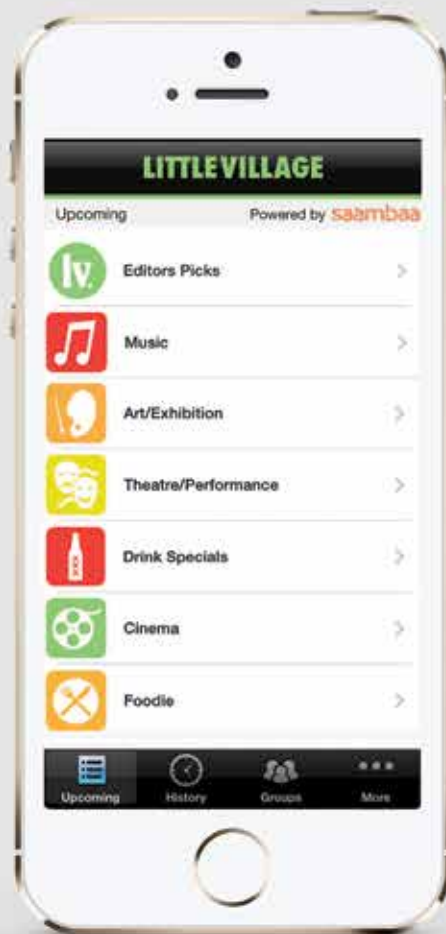
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Photo by Edward Neary



16

FRINGE BENEFITS

Buzz Salon experiences the shear madness of New York Fashion Week: Men's.

- 6 - UR Here
- 8 - Tiffin's Wage Proposal
- 12 - Notes from the Inside
- 14 - LV Recommends
- 15 - 12 oz. Curls
- 16 - Fashion Spread
- 18 - Vic Pasternak
- 24 - A-List
- 26 - Area Events

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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24

FREAKWATER

The band's frontwomen reflect on over a quarter-century of recording together.

- 35 - Open Call!
- 36 - Venue Guide
- 37 - Ad Index
- 38 - The Straight Dope
- 39 - Dear Kiki
- 40 - News of the Weird
- 41 - Astrology
- 42 - Local Albums
- 43 - Crossword



L O C A T I O N

L O C A T I O N

L O C A T I O N

WHERE YOU ARE MATTERS. The spaces that surround us can define us at the deepest levels. Thomas Dean, who has long written *LV's* UR Here column, now takes an internal spin on that notion, as a natural encounter, on a path he traverses almost daily, hits close to home. He delves into what being "here" really means, and how much control we can or should exert over our environments.

With the return of our Notes from the Inside column, inmate-journalists at Oakdale Prison show us what it means to be in their here and now. In their interview with new warden Jim McKinney, he elaborates on how he plans to engage their environment.

Teenagers in Tiffin are learning just how crucial their environment is, as their City Council considers a proposal for a new tiered wage system. For these teens, "being here" means standing at the center of the continuing fallout from Johnson County's minimum wage increase.

Meanwhile, stylists from Buzz Salon venture outside of their native "here" to bring a taste of Iowa City's follicular fashions to New York Fashion Week: Men's, and Vic Pasternak reminds us that no matter where we are and where we're going, we're always on "our ultimate trajectory."

Where we are is so much a part of who we are. Two of your *LV* editors are transplants to Iowa. But we are here, now. We try to honor that, like the subjects of these stories, by working to affect our environment through this magazine.

How our readers seek to impact their environments is always of interest to us. Is it through activism, through conversation, through protest, through large and small acts in daily life? As ever, we invite conversation on these and other topics.

—LV Editors

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UR HERE

THE ABSOLUTE NOW

"You are here" as a powerful touchstone for life. • BY THOMAS DEAN

Recently, as I approached the University of Iowa's Jessup Hall on my way to work one cold morning, a wide wingspan of majesty and terror flashed past my eyeline. A red-tailed hawk swooped past me not six feet away and landed elegantly upon a low branch in the Austrian pine to my left.

A raptor's flight, especially seen so close, is always majestic. But the situation suggest-

predator-prey relationship, the circle of life. And I know that, truly, there's not much of a moral question when it comes to a hawk hunting a squirrel. I understand that nature can be red in tooth and claw.

I understand Eastern religion and philosophy less than I understand ecosystems, but I also very much value their ideas of being present and mindful, of valuing the now and living in the moment as best I can. In a life-

ethic of care for that home place arises from such inhabitation. I take "you are here" as a powerful touchstone for life.

But ecological and "be here now" understandings provide some cognitive dissonance. Inherent in ecology is future process. What happens now has everything to do with what happens next in an ecosystem. The circle of life must be traveled, and the ecological balance implies a future dependent on a present.

In that slice of now-ness in which I live—which is all experience really is—I don't want the squirrel to die.

ed terror as well. Hawks don't fly so low and close for no reason. The terror was not for me but for the squirrel sitting on the same branch the hawk had just landed on, now chattering frantically to avoid becoming the winged predator's breakfast.

The hawk sat calmly, even patiently, about six feet from the terrified squirrel still spouting a furious, desperate rodent tirade. In this frozen moment, I found myself in a moral dilemma. Do I do something to save the squirrel's life?

I fully understand ecosystem balance, the

or-death now, I will choose life.

All of these concepts also underlie my beliefs about living well in our home, place and community. The ecosystem is a fundamental principle of place in my life philosophy. As great visionaries from Aldo Leopold to Wendell Berry tell us, the pattern of nature is the one true guide for living well—and rightly—on the earth. In so doing, we should always commit to being fully present where we currently dwell. The richest life experience arises from being mindful of the world we are immediately immersed within. An

I know the hawk must eat to survive and play its part in the world's cycle.

Several years ago, I had another encounter with one of the Pentacrest red-tailed hawks. Near the north entrance of Macbride Hall one day, I witnessed another *tableau de la nature*. A red-tailed hawk was standing—majestically and calmly once again—on the ground. An odd place for the bird to be, until I looked down and saw a young bunny struggling for its life in the raptor's claw. The predator was waiting patiently for its prey to die.

My instinct was to rush the bird and save



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the bunny, but I didn't. The circle-of-life principle partly overrode my instinct, but even more compelling was my grasp of this particular moment in time. It was already too late for the baby bunny. Although it was heart-wrenching to watch it struggle, I knew that "rescuing" it would be even more horrific for the tiny creature. It no doubt was severely injured already, and the most humane (and natural) thing to do would be to let it die quickly in the hawk's clutches. My more recent squirrel dilemma was different, since the hawk had yet to capture its prey.

So here I am, in this very specific place in a very specific moment in time with a very real squirrel and hawk before me, in a literal life-and-death standoff.

The ecologist in me says to let the natural scenario play out. But the presentist in me says to intervene. All we have in life is this moment. At the core of being in place is being here fully right now. In that slice of now-ness in which I live—which is all experience really is—I don't want the squirrel to die. I don't want harm to come to a beautiful creature, especially one so helpless and small, fully part of my immediate here-ness.

Absolute now-ness is difficult, if not

impossible, to entertain. I can't help but reenter the stream of time. A decision to save the squirrel may temporarily

squirrel a few minutes later, and the bird will be fine.

So in this place, at this moment, mercy compels me to prevent the suffering and death of a living creature, especially when it is within my power to do so, and since I know the future will provide for the raptor. Perhaps the ecosystem and the mindful present can—have to—coexist.

I pick up a couple of pine cones from the ground. The hawk is staring intently at me as the squirrel continues its staccato vocal fire. I toss a cone toward the raptor, then another that comes closer to the mark. The beautiful bird rises on its talons, spreads its wings and glides away. My compassion for a small creature has spared its life in this place in this moment, which is what the here-and-now has guided me to do.

I continue my walk to the doors of Jessup Hall, knowing fully that the circle of life, the pattern of nature, continues apace beyond the ken of my own "I am here" daily progress through life. ■

Thomas Dean brakes for squirrels.



violate the ecosystem balance, but I also am aware that the hawk will soon find another victim, perhaps even this same chattering



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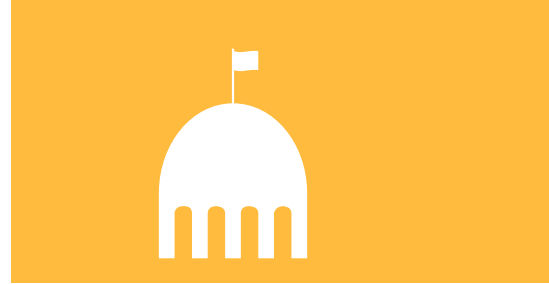
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TEENAGE WASTELAND?

Tiffin teens are the next target in the struggle over Johnson County's minimum wage hike. • BY ADAM BURKE



The town of Tiffin is growing fast. The population was under 2,000 people in 2010, but by 2020 it's expected to swell to 3,400.

Today, there are few jobs for anyone in Tiffin, unless you're building a housing unit. Next to the high school, developer Jim Glasgow is building more than 200 housing units. He's also planned a huge commerce center that includes a medical office complex, over 20 commercial business spaces, a day-care facility and a veterinarian clinic—indicating more jobs could come soon.

New jobs, new people. And that means new laws.

Up for vote at a Feb. 16 Tiffin City Council meeting, on a second of three readings, was an ordinance that would have stripped anyone under the age of 18 of their brand new Johnson County minimum wage raise. That hike takes minimum wage from the current state and federal minimum of \$7.25 to \$10.10

incrementally over the next two years, and began with an initial 95 cent increase last November.

The Tiffin proposal would lower wages for the lowest-paid in town—specifically, teenagers, a group that often works low-wage jobs. According to the Center for Economic and Policy Research, 89% of those making \$7.25 or less per hour are under the age of 20.

At the first reading, the tiered wage plan passed 3-2, and this second vote wasn't expected to be much different.

But then council member Mike Ryan, who has called that plan “exploitation” and discriminatory, proposed a compromise. He said he had chatted with fellow council member Al Havens about a deal to make the minimum wage apply only to anyone under the age of 16, instead of 18.

Their compromise would let 16- and 17-year-olds keep their raises, and the next one due in May, as well as the one in 2017

THE KIDS ARE ALRIGHT Young protestors gather at a Tiffin City Council meeting. Photo by Adam Burke

that brings the county minimum wage to \$10.10. (By 2018 and thereafter, the wage will be determined by the Consumer Price Index.)

The new deal would exclude all workers 15 and under from the raise and hold them to the lower state minimum. The move deflated the dozens of protestors who'd come to voice their opposition to what would make Tiffin the only city in the state with two minimum wages, one for mid-teens and one for everyone else.

The 18-under proposal was scrapped, and at press time, the 16-under compromise had not been put on a council agenda for a first vote.

Ryan secured the support of Havens, the council member who'd brought the age-based

ordinance to the council.

That night, Havens, after reading one of the signs in an audience that included dozens of protesters, said, "My concern is not equal pay for equal work. My concern is jobs—em-

"Because we need the money," she said. She also thought the minimum wage should be \$10.50 an hour.

Another Tiffin teen, Matt, who's 16 and works in construction, said he makes \$10 an

\$8.20.

"I'm paying for my gas, lunch money, etc. while also trying to save for college," she said.

CCA students called Tiffin's tiered wage plan a variety of names: "silly," "stupid," "garbage," "petty" or worse.

Nicole is 16 and makes \$8.30 per hour doing seasonal work in Tiffin. She said, "It's unfair to say that just because someone is under 18 that they deserve less."

Several CCA students said they were saving for college, but a majority of those who responded to the survey worked outside Tiffin, some at Fareway in North Liberty, some at the Coral Ridge Mall, others in Williamsburg, where their wages would not be affected by the council move.

Among those who had heard of the Tiffin decrease, the place where they said they found out about it was Facebook.

A few CCA students supported tiered wages.

"Younger people don't have to pay rent or support a family," said John, 16, who works

"My concern is not equal pay for equal work. My concern is jobs."

— Al Havens

ployment opportunities in the community ... If they [teenagers] can make \$10.10 an hour but there are no jobs, they've got nothing in their pocket."

Amiah Wehrle, 15, has worked in a Tiffin daycare center, Little Clippers, for about five months.

"Some teens have big responsibilities," she said when asked why she should get to keep the raise that crept up to \$8.20 late last year.

The person who hired her, Amanda Rairden, has run Little Clippers in Tiffin for seven years.

Rairden said the Tiffin council's wage decrease for teens was "not fair."

"It doesn't seem right," she said.

She plans to keep Wehrle's or any other employee's hourly pay where it is if the Tiffin council's tiered wage plan goes through.

But, if passed, she said she'd start all new daycare staff at the state minimum, currently \$7.25.

...

In a *Little Village* survey of Clear Creek-Amana High School (CCA) students who were asked about the tiered minimum wage ordinance that would exempt Tiffin businesses from paying the county wage, the overwhelming majority of respondents were against the decrease.

At the time of the survey, Wehrle hadn't known about the proposed wage decrease for 14-17-year-olds, nor the original Johnson County minimum wage increase that prompted the City Council to act. In fact, less than half of the respondents said they had heard of those changes before they took the survey.

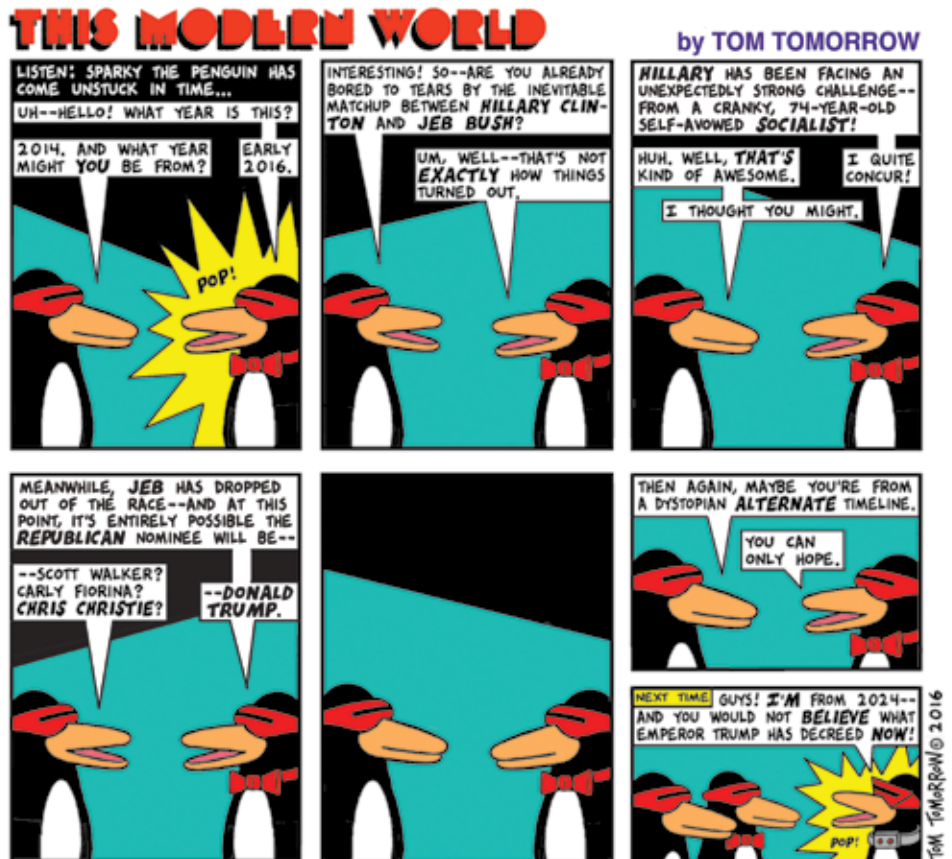
Why does Wehrle think the wage floor should not be tiered in Tiffin?

hour. He thought Tiffin's proposed minimum wage decrease was "not fair" but said the federal wage, \$7.25 per hour, was about right for a minimum wage.

"Young people can work just as hard as older people," and could even do more work than older people, he said.

Chloe, 15, works three jobs, two of them in Tiffin, and makes the county minimum of

CONT. >> ON PG. 22



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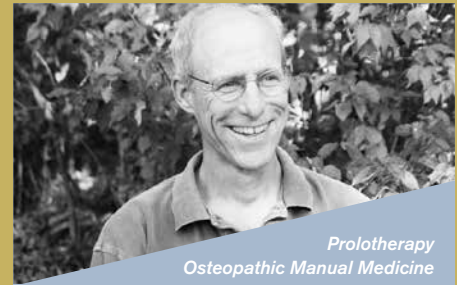
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PATIENCE, RESPECT & HOPE

Notes from the Inside features writing by inmates serving time in Iowa prisons. *Little Village* editors have made only minor adjustments for style. This is an excerpt of a longer interview. • BY TOM S. & JON S.



Illustration by Josh Carroll

On Wednesday, Dec. 23, Warden Jim McKinney was good enough to take some time out of his schedule to share some of his thoughts and perspectives about being our warden and answer some questions to allow us to get to know the man that's running things here. Jon S. and I both met with Jim and the following article includes the questions we asked and the open answers he so kindly gave. Read on and get a view of the heart of the man and the philosophy of our new warden, Mr. Jim McKinney.

In your position as Warden, what elements are most rewarding or satisfying?

Well, things that have always made a difference are working with people. Staff members that started off as secretaries and moved up to treatment directors. Of all the Deputy Wardens in the state of Iowa, four of them worked directly for me, so that's kind of nice to do. A lot of the people I've worked with I get to see excel at their jobs and careers and the other thing that's been kind of neat was walking in the mall and some guy taps you on the shoulder and says, "Hey Jim, thank you." Then they'll tell you they were at Rockwell City or Fort Dodge and now they're out. A lot of time I tell people, because they always tell me they're going to do great when they walk out the door, and I say, "Yeah, everybody tells me that but what I want you to do is in 10 years write me a letter telling me how you're doing. I've

"I just feel like I've had my hand in a lot of stuff that made a difference; at least I hope I have."

—Jim McKinney

actually gotten some letters 10 years later from people that are doing well. The Dog Program that we started at Rockwell City and went over to Fort Dodge, so many people have been helped through that program and then we started the Offender Banquet at Fort Dodge, and started telling guys that we're going to treat you well for behaving

well. I just feel like I've had my hand in a lot of stuff that made a difference; at least I hope I have.

What suggestion can you give our community here so that we can help you with your agenda and your goals at IMCC [Iowa Medical and Classification Center]?

I got to Fort Dodge and everybody wanted me to change everything overnight. And I can tell you, it's the same thing here. You have to work with staff, and you have to work with offenders, and you have to get both sides to start to understand that it takes time and it's hard because everybody wants things. But what is so simple to you is the most important thing in another person's life. So like if you get a newspaper ad, and somebody doesn't like that, and you get a white tank top, somebody doesn't like that, and it's trying to convince people it's not about personal preferences, it's about business decisions. How does the business hurt if we allow something? You know, when you grow up in a system that's always controlled people and you have the ability to control then it's easy to say, "No, they don't need something." Well, none of us really "need" very much in life anyway; but

it's about, "What do you gain by allowing something?" or "What does it hurt if you don't allow something?" and trying to evaluate from a business perspective and it just takes time. My hope when I leave the facility is that when I ask the question, "What's it going to be like when I'm gone?" And it shouldn't be any different because people

should evaluate things based upon solid and good, rational decisions. But to do that takes time because if I walk in the door and say, "I don't care if you wear white tank tops," or "I don't care if you wear shorts to pill line," or "I don't care if you do...whatever," then some people will see that as not a good thing because you're getting something. You've got to take your time to explain what we're getting in return. That philosophy allows you to make decisions that are good for the long-term. Say I've been in prison for five or six years and I think here's this guy that's coming in, and he's going to give us white tank tops and we'll have it by tomorrow. It doesn't quite work that way. You have to make sure everyone is on board otherwise somebody's going to find reasons to say that we shouldn't have it. And then it becomes a bigger issue. Things will happen but they always have to be built upon. Everybody forgets that.

Have you identified any top priorities here that you want to focus on and that we should expect noticeable change in?

I'm not that kind of guy. I walk around the facility and I see things. Should we open the gym more? Should the library be open more? Those are important decisions. Should staffing level be changed? How do we get our overtime down? How is the budget going to look for next year? What staff members do I look for to be the next Security Director? I have Marcy Straub leaving, so I have a Treatment Director's position open over there. What am I going to do with that position? Nursing staff, you know we've got some talented people that work here and they take good care of people and we need more nurses, and can we afford more nurses? If you walk into a place and say, "Here's my top five priorities," I think you miss it. You don't walk into a marriage saying, "Here's my top five priorities." And then if the wife or the husband doesn't meet them then you say, "I'm outta here." What you do is, you build a relationship and from that relationship you start to decide what the needs are? There'll be things five or seven years from now that you work on again trying to figure out how to make it better. You'll never stop doing that. **lv**



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half—much too long—to first try the pie, and I can only wonder how much happier that year and a half would have been had I spent it nourished by Casey’s (slogan: “Famous for Pizza”) slices. Most of the slices have their merits, the chief one being the cheese: Casey’s makes a delightfully cheesy pizza, so cheesy you can barely taste the tomato sauce beneath (you’re not missing much), so cheesy that, if you’re unpracticed, the cheese can slide right off the cushy crust. But no problem: Just use a fork and a knife. Class things up a bit. There’s nothing quite like eating pizza from a bag on a sturdy plate with your grandparents’ silverware—trust me.

But there’s something to be said for eating the pizza off flimsy cardboard, roadside, too. The satisfaction increases the closer you are to bed, whether rising in the morning or turning in for the night. The first Casey’s slice I had was the chain’s “breakfast” variety, which comes topped with eggs and either bacon or sausage. It is, obviously, delicious. And what better way to start your day than at the gas station, greasy-handed?

This winter, Iowa City’s Dubuque St. Casey’s launched something miraculous: delivery service. No longer do you have to walk past the pumps, under the chain’s fake-brick-backed sign and through crowds of what you imagine to be judgy customers to get your delicious, salty slices. No longer do you have to decide whether you’ll get one or two or three—just get however many the pizza happens to be haphazardly sliced into that day.

Of course, if you prefer, you can still stroll down to the station to choose your slice, first watching it rotate slowly on a many-tiered carousel. **lv**

—Rachel Arndt

LV RECOMMENDS

CASEY'S GENERAL STORE

VARIOUS LOCATIONS, WWW.CASEYS.COM

Casey’s is not a gas station, a friend once said: It’s a pizza place that has amenities, and those amenities happen to include gasoline. Looking at it this way takes some of the shame out of gas-station pizza, a shame the chain seems to insist on by putting its slices on triangular

plates that go into rectangular transparent bags that crinkle with grease as you walk them to the register, stand under rows and columns of cigarettes and dip and tell them that yes, one slice is all.

Don’t let that shame keep you from Casey’s pizza. It took me a year and a

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BEER OF THE MONTH: MARCH

COCO STOUT

WEST O BEER, WEST OKOBOJI, IOWA

This St. Patrick's Day, enjoy the world-class, Iowa-brewed cream stout that has brought two straight gold medals home to West Okoboji: CocO Stout, brewed by West O Beer.

According to the Great American Beer Festival (GABF) style description, a sweet/cream stout should be dark, sweet and full-bodied; its flavor should be dominated by chocolate and caramel, but also have a perceptive roast. CocO Stout fits that description to a T, which is probably why it won the gold medal in GABF's Sweet Stout or Cream Stout category in both 2014 and 2015.

Pour CocO Stout into a favorite pint glass. The color is non-opaque black, and nearly half a finger-width of tan head will leave spotted skim and a ring around the edge. Since it is a cream stout, the aroma is not intensely coffee-like or chocolaty. But it is dark and enticing with light scents of dark chocolate and a tame coffee roast. Caramel malt is also noticeable, as well as the bourbon vanilla beans used in the brewing process.

The mouth feel, of course, is creamy and the flavor sweet. Instead of being intense, the flavor is a pleasing balance of roasted malt and chocolate, though chocolate has a slight edge. In fact, the flavor may be more toasted than roasted. Much like in the aroma, hints of caramel and vanilla are also noticeable.

ALCOHOL CONTENT: 6 percent ABV.

FOOD PAIRINGS: West O Beer owner Matt Matthiesen recommends barbecued pork, corn-fed beef steak, spicy Mexican dishes, mild cheese and almost any dessert.

WHERE TO BUY: Look for six-packs of CocO Stout at most major beer retailers. It is on tap at 30hop, FilmScene, Mellow Mushroom, Mosley's, Need Pizza, Parlor City Pub and Eatery, Reds Alehouse, Shorts, Twelve01, White Star Ale House and the Yacht Club.

PRICE: \$10 per six-pack. **lv**



—Casey Wagner

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FASHION

NYC IS ALL A-BUZZ

Is Iowa City the hair apparent of men's fashion? • BY ALEA ADIGWEME

A recent trip to a conference in Miami turned out to be fortuitous for hairstylist George Eganhouse and four of his colleagues at Iowa City's Buzz Salon, all of whom scored passes to work backstage last month at New York Fashion Week: Men's.

During a whirlwind day in NYC, Eganhouse styled models for designers David Hart and Lucio Castro. He switched to the latter at the last minute, he said, "because they needed someone who could do some ethnic fading and shaping."

While the agencies that represent professional models typically don't want their clients' hairstyles to change dramatically, Eganhouse was surprised to end up cutting quite a bit of hair. "It was actually kind of nice to be able to show my talent," he said. "I guess they were pretty impressed with my work."

Styling models at Fashion Week was "a big dream come true" for the Iowa City native, who has spent his twelve-year career exclusively with Buzz. In that time, Eganhouse has observed a shift in the ways his predominantly male clientele approaches style. Where men might have previously brought



in a picture of a celebrity ripped out of a magazine, now "we get guys bringing in their Pinterests [and] our Instagrams of work that we've done."

"Men are more aware of their looks," Eganhouse said, "because they're in more photos on Instagram and Facebook. [My clients] are taking the steps to look better. They're buying more product, they're

getting a haircut more and more on the regular, they're looking for better hairdressers, they're coming in to us with ideas that they want to achieve."

Fortunately for fashionable Iowa City denizens with masculine-of-center style, "There's a good selection of talented hairdressers in Iowa City if you look around," Eganhouse said.



TOOLS of the trade. Photos courtesy of George Eganhouse

“I travel quite a bit [and] I’ve worked downtown pretty much since I was 17 years old,” the stylist said, “Hair [in Iowa City right now] looks pretty good, and I’m not doing it all.” **lv**

Alea Adigweme is a writer, artist and educator.

 Obermann Conversations

Photo: Iowa City/Johnson County Senior Center



Creativity for a Lifetime

In conversation with:

Anita Jung (Art & Art History)

Dave Gould (Obermann Public Scholar)

Louie De Grazia (Volunteer, Iowa City/Johnson County Senior Center)

Matt Gilchrist (Rhetoric)

WEDNESDAY, MARCH 9, 4:00–5:00 PM
Iowa City/Johnson County Senior Center

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THE EARLY TEARS WITH VIC PASTERNAK

LESSON 2: KEEPING YOUR TRAJECTORY

Vic drives his fare straight into the tiger's den.
BY SEAN PRECIADO GENELL



Illustration by Josh Carroll

People live like they drive. By this marker alone, cab drivers are complete assholes. But the sentiment doesn't quite apply to us. Driving for money makes for a different animal. You'd change too if driving was a capital investment, if it was tied to the roof overhead and the food on your plate and the people in your life.

Before dropping out of college, I took an art class to meet art chicks. First assignment was to buy a specific sketchbook and draw freehand straight lines, 50 lines per page face,

from left to right then right to left, and for 50 pages of the sketchbook, right to left then left to right, 5,000 unwavering lines like the EKG of a person dead a long time. Our second assignment was a repeat of the first so I spent sketchbook money on dollar draws and dropped that fucking class, which kept with my ultimate trajectory.

I had to drive a cab before I understood both the assignment and the path I'd taken, for despite the apparent twists and turns it always was a straight line.

And that's the kind of asshole I've become:

An asshole that sees the straight line in every curve.

I'm at the Coral Ridge Mall, 5 o'clock, dropping a kid off late for a shift at the bookstore. As I wheel out of northwest parking, I get flagged by a man waving desperately.

He climbs in front and hands me two 20s, telling me an address up off North Dubuque. "I got to get home before my girlfriend gets there. She left two minutes ago."

I burp off, and we'd get going in no time except for local rush hour, which puts me last in a train of six sedans turning onto I-80. The

entrance isn't posted with a limit but the red hatchback in lead is obeying the speed traditional to exit ramps. As we rise to meet the interstate, I check the roadway for my opening. It's congested for shitty weather and the time of day and we merge into a wolf pack at 45 mph.

Before he's fully taken the lane, I snap back to the left then punch into his former slot.

A white van rips past and sedans ahead of me fall in behind the van. I check the mirrors. Both middle and left lanes are open and I sweep all the way left.

My fare leans both hands on the dash. He wears a wedding band.

"I got to beat her home."

"We're trying, homie."

Getting through traffic is all about backing the right horse and as I go wide around the wolf pack, I pass every sedan that joined the road ahead of me. The right lane is stuck at the speed limit led by a wheel-gripper in a blue Fiesta and there's a Swift truck way up in the middle lane. I'm in the left behind four SUVs and a black truck, which holds us to 70 mph, though is bound to pass the Swift. Like dogs sniffing the neighbor's ass, each SUV rides the bumper of the one ahead, and the leader is drafting in the truck's tailwind.

The fast white van signals in behind the blue Fiesta and leaves the middle lane wide open. I dump into it and push my speed to get past the SUVs. The lane ahead is clear for a hundred yards, occupied only by that Swift truck.

As I pass, the last SUV of the four breaks off to fall in behind me. Then we pass the third SUV and it breaks off to join us as we gain on the Swift truck, which I know is driving on an engine governed in the 60s. I've edged the pace to 74 and we're bearing down fast.

The fare points at it: "We got a dead-end coming up."

The driver of the second SUV sees his chase cars have gone and, never to be usurped, jumps into the lane ahead of me.

My move: Before he's fully taken the lane, I snap back to the left then punch into his

former slot while he's forced to brake-test his rig lest he pile into the Swift truck.

The fare pounds on the dash: "Yeah, bro!"

Last man standing: I've kept my eye on the lead SUV drafting behind the black truck and I can tell the trucker doesn't like him back there. Soon as we've cleared the Swift, the

SUV cuts in front of it to get a jump on the truck ahead. But the trucker jumps his cab in the lane first, running his blinker as he ever so slowly creeps into place ahead of the SUV, which has disappeared in my rearview.

In fact, I've cleared every vehicle for the next quarter mile. The roadway curves slightly here and I keep straight as the paint runs under my wheels, so that when the paint straightens out again, I've ended up in the far right of the roadway, ready for my exit. I'll be first off at Dubuque.

My fare at last falls back in his seat and says, "Slick wheelwork."

"So what's your play if we don't beat her home? You going to need a ride?"

"I dunno," he says, sitting on his fists.

"Lady or tiger, we're going to find out."

Lady or tiger, indeed. You know the story: The king gives you the choice of two doors. Behind one is a beautiful woman you'll win in marriage. Behind the other door is a tiger that'll eat your guts out. And given the way this guy throws money at his problems, plus the wedding band, the girlfriend and the house on North Dubuque, I bet he's in far deeper than the \$40 given to me. And I believe whatever choice he makes next will be in keeping with his ultimate trajectory.

We come up North Dubuque, winding over the river and onto the hill before I'm directed into a driveway that pitches violent as a ravine and at the bottom of which wait two women, both veiled in crossed arms.

"Ah God," he says, climbing out of the cab to claim his prize. **IV**

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

**SUBMIT.
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PG. 39



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COMMUNITY DINING CULTURE AREA EVENTS



>> CONT. FROM PG. 9

at Subway.

Jordan, also 16, who works in construction, thought that pay should be “based on the worker’s skill,” but also, “it should be lowered for everyone.”

David, another 16-year-old construction worker said the same thing.

None of the students had heard of the “Fight for \$15” campaign that has led fast-food workers to go on strike in cities across the country to demand a \$15 per hour minimum wage.

• • •

In a phone interview, Tiffin council member Jim Bartels said, “It’s morally or maybe even legally wrong,” to pay lower wages based on the worker’s age.

Back in November, the Tiffin council decided to take a wait-and-see approach to the first county wage bump, initially accepting it, unlike Solon, Swisher and Oxford, where councils quickly opted out.

“I was surprised it was back on the list,” Bartels said.

He said most of the people he’d talked to didn’t want the lowered wages in town, “just the businesses [do].”

His fellow council member, Jo Kahler, had a different take on wages.

“I don’t believe we have any right telling businesses what they have to pay for wages,” she said in a phone interview.

“I’m from the old school,” she explained, “I feel that kids—15-, 16-, and 17-year-olds—should be going to school the best they can. We had so many at the meeting that said, ‘Oh, they can buy their own clothes and they can help us with food and stuff.’ No, that’s

WAGE WARS Signs objecting to Tiffin’s proposed tiered wage ordinance. Photo by Adam Burke

not a kid’s problem, that’s for parents.”

Tiffin Mayor Steve Berner said he preferred to go the way Solon and a number of other cities went, with no minimum wage hike. But he said he felt the idea of separate wages for younger workers was “a good compromise.”

After the under 18 wage tiering was voted down for a second time, councilors consulted with the city staff about whether to hold another public hearing and decided against it.

Johnson County Supervisor Rod Sullivan thinks Tiffin’s plan is a “bad idea.” But he defended Ryan’s compromise to limit the Tiffin ordinance to under 16-years-old instead of under 18.

“Mike has been a strong voice for low wage workers,” Sullivan said.

“I wish people would focus on those that forced the compromise,” he wrote in a Facebook post about Tiffin’s tiered wage vote.

Bartels couldn’t understand why his fellow council members wanted to bring the matter back to their agenda: “All it does, it seems like, is bring us more publicity.” **lv**

Note: At a special meeting shortly before press time, the Tiffin City Council voted 4-1 to request their City Administrator craft a \$9 per hour minimum wage regardless of age. See littlevillagemag.com for more.

LV reporter Adam Burke interviewed CCA students about the minimum wage on their lunch breaks in early February.



INTERVIEW:
FREAKWATER

PG.24

PLUS: GIDION'S KNOT
GREEN GRAVEL COMEDY FESTIVAL
SaPaDaPaSo 2016 IRISH HOOLEY
AN EVENING WITH JESSICA ORECK
RANGDA
MARKUS ZUSAK

A TALE OF 3,650 NIGHTS

Freakwater hits the road with their first studio album in nearly a decade.
BY MIKE ROEDER



Janet Beveridge Bean and Catherine Irwin have been collaborating, writing and performing for over 30 years as Freakwater. Often saddled by media with the distinction of having pre-dated the resurgence of alternative country in the late '80s and early '90s, they will sarcastically attribute that to being almost determinedly out-of-step with music trends. The ten albums Freakwater has released since 1989 (when bass player Dave Gay joined the band) have been anchored in the country and bluegrass tradition, with folk and rock seasoning to taste. In February, Freakwater came back after an almost 10 year gap in their recordings with a new album called *Scheherazade* on their new

label, Chicago-based Bloodshot Records. My interview with them took place a week before they kicked off the tour in support of the album, which will stop at The Mill on Mar. 15. Bean and Irwin are lively and engaging, with a kind of gallows humor about the career they've shared. It's clear that they are proud of and very excited about the new record, and are anxious to share it on tour.

Little Village: How did we get here? It's a big gap between *Thinking of You* and *Scheherazade*.

Janet Beveridge Bean: We went out [in 2012] for some shows to sort of celebrate the 20th anniversary of *Feels Like the Third Time*. "Celebrate" might be the wrong word—maybe "mark the occasion." We did that with Jim Elkington—he came along. And we had such a good time and the songs were sounding really great. Jim is like the devil—he just insinuates himself in a band and then it's really hard to imagine it without him after that. Then he goes to another band. He kept saying, "You guys sound really great—you need to make another record!" So, we were always thinking about it and planning on it, but he got us more motivated to do it. We thought he was going to join us to do it, but he got the good fortune to join Tweedy and some other things. So, we're like: "We've got to find another way to do this—we're going to ask some folks from Louisville to play because we've never done it that way. Try to put together a solid band, and not worry about whether they can go on tour with us."

Catherine Irwin: It wasn't that we were never NOT playing shows, and it wasn't that we were never not trying to figure out when we were going to make another record. I think that Janet made at least four records in that time.

Bean: And Catherine made a really great solo record and toured for that. So, we were busy doing stuff.

Irwin: Yeah. We had been playing Freakwater shows. We didn't want to hog the spotlight. We just wanted to let other people make records during that time.

Bean: (laughs) We'd come to realize that there are just SO many records being made, it was probably easier on everyone if Freakwater didn't make a record!

Is the touring band the band that is on

A-LIST

FREAKWATER

WITH JAYE JAYLE & MORGAN
GEER'S DRUNKEN PRAYER

THE MILL

Tue., Mar. 15 at 8 p.m., \$15

Photo by Tim Furnish

the album? Bean: By and large, yeah. There are a couple of people who aren't—the keyboard player is not, the cellist Sara [Balliet] is not, she's on two songs. Warren [Ellis, of Dirty Three]'s not—he played on two songs, but everybody else, pretty

pretty confident that it wasn't going to be on the record. The jam section of the song was really long and we had to trim it down. It grew on us.

Irwin: I think the final mixing of it really made the difference. [Scheherazade studio engineer] Kevin Ratterman did an excellent job on that.

Bean: He got our shit together—

Irwin: His triumphal moment was wrangling that song.

Bean: We added the rhythm after we had the guitars—so it was kind of backwards. So, it was kind of confounding to the person trying to play the drums and then there was the kind of free time section in the middle. All of this was happening kind of simultaneously because I had never played the song and sung it at the same

"I wanted this Isley Brothers-meets-Deliverance kind of sound."

—Janet Beveridge Bean

much.

Irwin: Yeah.

Bean: Jim played on some of it, and he's not going to be with us.

Irwin: Our Moog player [Jonathan Glen Wood] isn't, but pretty much the core band from the record is with us, so it's pretty great.

Bean: Since we made the record last year, we tried to play at least once a month at different things up until about a month or so ago just so we could solidify the band. So, I really feel like we have a pretty solid band. It doesn't feel like we went straight from the studio to playing these shows and figure out how to be a band. We've played enough shows now that it feels like a band.

I can't wait to hear "Down Will Come Baby" live—it has that two-chord extended bridge section. Bean: That will be interesting, we haven't played that one yet. That was one of those things that kind of came together in the studio but people felt

time. I wanted this Isley Brothers-meets-Deliverance kind of sound and Kevin did a great banjo part and Evan [Patterson] with his Wah-Wah ... To me it was everything I had hoped it would be and more.

Irwin: I think it was Jonathan who said, "Make that section longer," when he was doing his Moog part when we were practicing at Dreamland [in Lexington, Ky.]. I think it all came together pretty amazing sounding.

Bean: So we'll see how we can pull this off live.

Irwin: I think we can—as long as it's not a coffeehouse, as long as there is alcohol.

Bean: As long as it is dark and they are serving alcohol. **iv**

Mike Roeder will be the shine in your Japan, the sparkle in your China. When he's not closely examining the deadwax of vinyl copies of LZ II for "RL," he's blogging at www.playbsides.com.

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OPENING NIGHT:

GIDION'S KNOT

Public Space One, Fri., Mar. 4, 7:30 p.m.

Photo by Elisabeth Ross

OPENING NIGHT 'Gideon's Knot,' Public Space One, \$10-13, Fri., Mar. 4 at 7:30 p.m. Doreen Loring and Michele Payne Hinz star as Corryn and Heather, a mother and teacher attempting to detangle a heartbreaking elementary school suicide. Dreamwell's production of Johnna Adams' play is directed by Matthew Falduto, assisted by Madonna Smith. Gideon's short life is put under the microscope as the two women try to come to terms with their own feelings of guilt, anger and shame. Questions of perception and perspective are raised in this tense two-hander. The play runs through Mar. 12.

WED., MAR. 2

/COMMUNITY: 90 Ideas in 90 Minutes, Coralville Center for the Performing Arts, \$35-50, 7:30 a.m.

/FAMILY: Preschool Storytime with Kathy, Iowa City Public Library, Free, 10:30 a.m.

/CINEMA: Late Shift At The Grindhouse: 'Kill, Granny, Kill!', FilmScene, \$4, 10 p.m.

/SPORTS-AND-REC: Gardening with Spirit, Iowa City Public Library, Free, 6:30 p.m.

/MUSIC: SCOPE presents: Old Dominion, IMU Main Lounge, Free, 7 p.m.

Dizzy Wright, Blue Moose Tap House, \$15-17, 8 p.m.
Iowa Singer-Songwriter Songswap, The Mill, \$6, 8 p.m.

THU., MAR. 3

/FAMILY: Preschool Storytime: Dr. Seuss, Iowa City Public Library, Free, 10:30 a.m.

Doodlebugs at CRMA—Meet the Masters: Michelangelo, Cedar Rapids Museum Of Art, Free, 10:30 a.m.

Pajama Storytime at CRMA: When In Rome, Cedar Rapids Museum Of Art, Free, 7 p.m.

/CINEMA: The Picture Show: 'The Peanuts Movie (3D)', FilmScene, \$2.50, 3:30 p.m.

/CRAFTY: Gems of Hope Workshop, *Beadology, Free, 6 p.m.*

/FOODIE: Lipstick & Whiskey, *Big Grove Brewery, \$25, 6 p.m.*

Cobble Hill and Lion Bridge Brewing Anniversary Beer Dinner, Cobble Hill, 6:30 p.m.

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

Uptown Bill's Live: Dustin Busch, Uptown Bill's, Free, 7 p.m.

Luke Caccetta Band, Gabe's, Free, 8 p.m.

Longbottom Leaf, BStar, Texas Hold'em Lava Dome, Trumpet Blossom Cafe, \$3, 8 p.m.

FRI., MAR. 4

/EDUCATION: Kirkwood English Conversation Club, *Iowa City Public Library, Free, 10 a.m.*

/COMMUNITY: Distinguished Young Women, *Coralville Center for the Performing Arts, \$7-10, 7 p.m.*

/MUSIC: First Friday Jazz March, *Opus Concert Cafe, \$12, 5 p.m.*

Friday Night Music with Terry McCauley, Cedar Ridge Distillery, Free, 6 p.m.

Skeeter Louis and the Cedar Rapids Allstars, Parlor City, Free, 8 p.m.

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

Horseshoes and Hand Grenades with Still Shine, Wood Chickens & Flash In A Pan, Iowa City Yacht Club, \$10, 8 p.m.

Halfloves with Trevor Sensor, The Englert Theatre, \$10-15, 8 p.m.

ZutZut, Paul Marmota, Lao, Gardner Lounge, Free, 9 p.m.

/ART-AND-EXHIBITION: Downtown Iowa City Gallery Walk, *Downtown Iowa City, Free, 5 p.m.*

Opening Reception: Things That Look Like Other Things, White Rabbit, Free, 5 p.m.

Night at the Museum: 'Gizmos & Gadgets: Engineering is Elementary,' Museum of Natural History at UI, Free, 6 p.m.

Dream of the Silver Disc, UIMA First Fridays, FilmScene, Free, 5 p.m.

/CINEMA: Green Gravel Comedy Presents: 'Plymptoons: The Shorts of Bill Plympton,' *FilmScene, \$5, 10 p.m.*

/THEATRE-AND-PERFORMANCE: Emo Philips, *Penguin's Comedy Club, \$15-17.50, 7:30 p.m.*

Opening Night: 'Roar!,' Riverside Theatre, \$12-30, 7:30 p.m.

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

Opening Night: Dreamwell Theatre presents: 'Gidion's Knot,' Public Space One, \$10-13, 7:30 p.m.

Green Gravel Comedy Presents: Paperback Rhino & Wisenheimer, The Mill, \$5, 8 p.m.

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march events

- 5 10:30am-11:00am | Meeting Room A
Family Special – Orchestra Iowa Pied Piper: String Quartet
- 9 12:00-1:00pm | Lobby
Music on Wednesdays – Susan and Greg Dirks
- 10 10:30-11:00am | Meeting Room A
Preschool Storytime – Mike Haverkamp
4:00-5:00pm | Koza Family Teen Center
Teen Video Game Tournament – Guitar Hero Live
- 14 2:00-4:00pm | Storytime Room
Sing-Along – The Lion King
- 17 7:00-8:00pm | Meeting Room A
St. Patrick's Day Concert – Dunlavin Green
Larry Mossman, Guy Drollinger, David Hicks, and Kathy Maxey perform traditional Irish music.
- 19 2:00-3:00pm | Meeting Room A
Spring Break Family Concert – Tom Pease
Plan to move to the beat during this show.
- 24 7:00-9:00pm | Meeting Room A
Movie – Theremin: An Electronic Odyssey
A documentary about Leon Theremin, inventor of the electronic musical instrument in 50s sci-fi movie music. (1994) 81 min. Kent Williams will bring his theremin so we can see it in action.
- 25 12:00-1:00pm | Meeting Room A
Music on Friday – UI School of Music Students
- 30 12:00-1:00pm | Lobby
Music on Wednesdays – Kathy Maxey, Larry Mossman, Peter Rolnick
an eclectic mix of songs and tunes-from old time, traditional to contemporary-covering a wide repertoire of great music.
- 31 7:00-8:30pm | Meeting Room A
Concert – Iowa City Classical Guitarist Society
Concert of classical guitar music with a featured soloist.



icpl.org/mitw

EDITORS' PICKS



GREEN GRAVEL COMEDY FESTIVAL
Fri., Mar. 4–Sat., Mar. 5
Photo courtesy of Green Gravel

Green Gravel Comedy Festival, multiple venues, \$5–50, Fri., Mar. 4–Sat., Mar. 5 *The third annual Green Gravel Comedy Festival explodes into Iowa City with a wide variety of events. Things kick off at 7 p.m. on Friday evening with Clare Roth's The Clare Package, at High Ground Cafe. Highlights of the festival include Plymptoons: The Shorts of Bill Plympton, happening Friday night at 10 p.m. at FilmScene, Saturday afternoon's Late Late Breakfast, featuring Sammy Arechar, also at High Ground, and Saturday night's headline show, An Evening with Rachel Bloom, 8:30 p.m. at the Englert Theatre. Festival passes range from \$25–50, and each show is also individually priced, for the comedy dabblers. A full schedule is available on greengravelcomedyfest.com.*

/THEATRE-AND-PERFORMANCE: **Opening Night: 'Steel Magnolias,' Giving Tree Theater, \$16-26, 8 p.m.**
Las Vegas HUNKS Male Revue Show, First Avenue Club, \$10, 8 p.m.
Green Gravel Comedy Presents: Nitey-Nite Show, The Mill, \$5, 11 p.m.

SAT., MAR. 5

/CINEMA: **Saturday Morning Cartoons, Rozz-Tox, Free, 9 a.m.**
/ART-AND-EXHIBITION: **Arts & Crafts Show Riverside Casino and Golf Resort, Free, 10 a.m.**
/CRAFTY: **Feather Bracelet, Beadology Iowa, \$68, 10 a.m.**
Jelly Gelly Jellyfish Workshop (for Kids!), Public Space One, Free, 1 p.m.
Letterpress: Image/Type/Color/Texture, Public Space One, \$92, 1 p.m.
Fairy Houses, Ceramics Center, \$12-15, 2 p.m.

Wire Wrapping Stones, Beadology Iowa, \$58, 2 p.m.
/MUSIC: **All Irish Day!, Uptown Bill's, Free, 3 p.m.**
Foxing with Lymbyc Systym, Tancred, & Adjy, Gabe's, \$14, 6 p.m.
Williams and Wallace, Parlor City, Free, 8 p.m.
Charles Walker Band, Iowa City Yacht Club, \$8, 9:30 p.m.
/THEATRE-AND-PERFORMANCE: **Green Gravel presents: Burger Chug II, George's Buffet, \$5, 3:30 p.m.**
Emo Philips, Penguin's Comedy Club, \$15-17.50, 7:30 p.m.
'Roar!,' Riverside Theatre, \$12-30, 7:30 p.m.
'Next To Normal,' Theatre Cedar Rapids, \$24-34, 7:30 p.m.
Dreamwell Theatre presents: 'Gidion's Knot,' Public Space One, \$13, 7:30 p.m.
Doctors in Concert 2016, Coralville Center for the Performing Arts, \$15-25, 7:30 p.m.
'Steel Magnolias,' Giving Tree Theater, \$16-26, 8 p.m.
Masterworks V: Homegrown Variations - Bancks,

EASTSIDE NEIGHBORHOOD

Klemme, and Timmerman, *Adler Theatre*, \$6-62, 8 p.m.

Green Gravel Comedy Presents: *Closing Arguments, The Mill*, \$5, 10:30 p.m.

/COMMUNITY: Salsa/Swing Dance Fundraiser for Community Transportation, *Old Brick*, Free, 8 p.m.

SUN., MAR. 6

/FAMILY: Tooth Fairy Day, *Iowa Children's Museum*, Free, 11 a.m.

/CINEMA: 'Barista,' *FilmScene*, \$5-10, 10 a.m.

'Les Liaisons Dangereuses,' *The Englert Theatre*, \$15-18, 1:30 p.m.

/CRAFTY: Fundamentals of Borosilicate Glass Work, *Beadology Iowa*, \$98, 1 p.m.

/COMMUNITY: SAPADAPASO 2016 Irish Hooley, *Veterans Memorial Building*, \$2-5, 1 p.m.

/MUSIC: Piano Sundays: Alan Huckleberry and Studio, *Old Capitol Senate Chamber*, Free, 1:30 p.m.

Snake Chasers, *Parlor City*, Free, 4 p.m.

Dave Alvin and Phil Alvin with The Guilty Ones, *The Mill*, \$20-25, 7 p.m.

Carrie Rodriguez & Luke Jacobs, *Legion Arts CSPS Hall*, \$21, 7 p.m.

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

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

'Roar!,' *Riverside Theatre*, \$12-30, 3 p.m.

MON., MAR. 7

/COMMUNITY: Iowa City History Series with Tom Schulein: University Heights—A Unique Community, *Iowa City Senior Center*, Free, 2 p.m.

/MUSIC: Vince Staples, *Blue Moose Tap House*, \$22-25, 6 p.m.

A Night With Janis Joplin, *Paramount Theatre Cedar Rapids*, \$39-49, 7:30 p.m.



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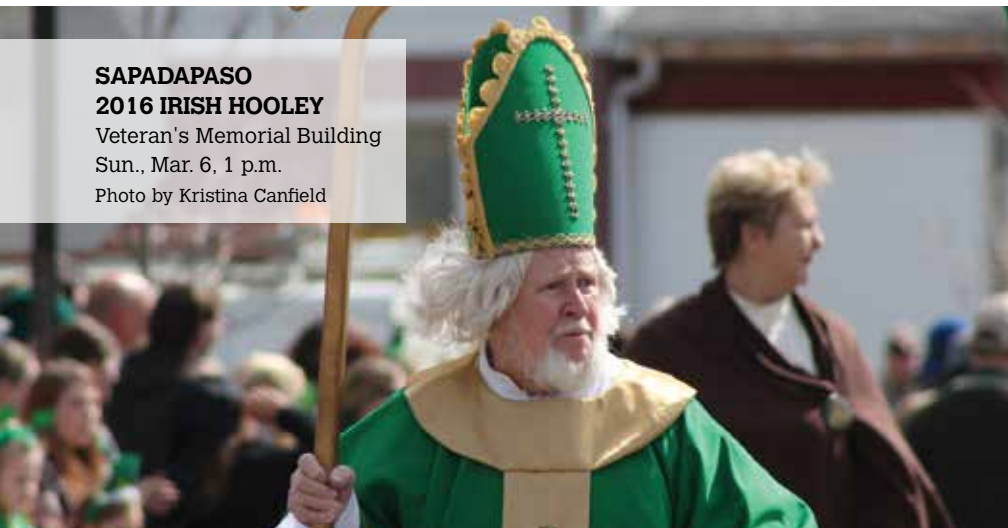


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**SAPADAPASO
2016 IRISH HOOLEY**
Veteran's Memorial Building
Sun., Mar. 6, 1 p.m.
Photo by Kristina Canfield



SAPADAPASO 2016 Irish Hooley, Veterans Memorial Building, \$2-5, Sun., Mar. 6 at 1 p.m. This Mar. 17 will mark the 40th annual St. Patrick's Day parade in Cedar Rapids—and the 38th sponsored by the Saint Patrick's Day Parade Society, affectionately known as SaPaDaPaSo. On Sun., Mar. 6, SaPaDaPaSo hosts their yearly parade fundraiser, a raucously traditional Irish hooley with food, drink and traditional music. Local favorites Wylde Nept provide the soundtrack for the all-ages event, with a set starting at 2 p.m. Tickets are \$5 for adults, \$2 for children; a six-person table can be reserved in advance for \$20. The event boasts door prizes and silent auction items donated by local crafters and businesses, including a drawing for a trip to Ireland. Merchandise, drinks and food will be available for purchase.

/MUSIC: Lewis Knudsen, *Gabe's*, Free, 9 p.m.
/LITERATURE: Christopher Kloeble, *Prairie Lights*, Free, 7 p.m.

TUE., MAR. 8

/FOODIE: Microbiome Means Digestive Health, *The River Community Church*, \$15, 6 p.m.
/COMMUNITY: Dave Loeb sack Reception, *The Mill*, Free, 5:30 p.m.
/EDUCATION: Angela Davis on International Women's Day: The Black Radical Tradition, *The Englert Theatre*, Free, 7:30 p.m.
/LITERATURE: Beer & Books, *The Mill*, Free, 5 p.m.
Jan Netolicky Reading, *Legion Arts CSPS Hall*, Free, 7 p.m.

WED., MAR 9

/CRAFTY: Bobbin Lace Making Demonstration, *National Czech & Slovak Museum & Library*, Free, 11 a.m.
/LITERATURE: Tim Johnston, *Prairie Lights*, Free, 7 p.m.

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/CINEMA: Jessica Oreck in person: Short Films + Aatsinki, FilmScene, Free-\$9, 8 p.m.

/MUSIC: Dan Tedesco with Eric Pettit Lion, Iowa City Yacht Club, \$7, 8 p.m.

Ivy Stone with Milk Duct Tape, Gabe's, Free, 9 p.m.

THU., MAR. 10

/MUSIC: Society of Broken Souls, Gabe's, Free, 10 p.m.

/CRAFTY: Roaring Twenties Netted Bracelet, Beadology Iowa, \$58, 1 p.m.

Free Soft Glass Tutorials, Beadology Iowa, Free, 5:30 p.m.

/THEATRE-AND-PERFORMANCE: 'Roar!,' Riverside Theatre, \$12-30, 7:30 p.m.

Dahlak Brathwaite, Legion Arts CSPA Hall, \$15-18, 8 p.m.

FRI., MAR. 11

/COMMUNITY: Iowa City Lecture Series with Tom Schulein: Making Sense Out of Iowa City Streets, Iowa City Senior Center, Free, 1 p.m.



AN EVENING WITH FILMMAKER JESSICA ORECK

FilmScene,
Wed., Mar. 9, 7 p.m., Free-\$9

An Evening with Jessica Oreck, FilmScene, Free-\$9, Wed., Mar. 9 at 7 p.m. Ethno-biologist and filmmaker Jessica Oreck will be visiting Iowa City on Mar. 9, for a screening of several of her short films as well as her feature-length 'Aatsinki,' followed by a post-screening discussion. FilmScene members are invited to attend for free; non-members pay regular prices. Members can reserve seats either by logging on or stopping by the box office. Oreck crowdfunded her 2013 documentary through Kickstarter. 'Aatsinki,' subtitled "the story of Arctic cowboys," centers on two brothers, Aarne and Lasse Aatsinki, reindeer farmers in Finnish Lapland, following them and their families over the course of a year.

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4/9/16 - Phil Hester & Eric Gapstur
(Green Arrow, Mythic, Ant-Man, Firebreather, Flash Season Zero, Wyatt)

4/9/16 - Sean Lewis & Ben Mackey
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EDITORS' PICKS



RANGDA
The Mill
Sat., Mar. 12, 8 p.m., \$12-15

/CRAFTY: Egg Decorating with Master Czech Folk Artist Marj Nejd (Evening Session), National Czech & Slovak Museum & Library, Free, 6 p.m.

/MUSIC: Orchestra Iowa: New Frontiers Featuring Matthew Ransom, Bassoon, Coralville Center for the Performing Arts, \$10-37, 7:30 p.m.

The Flaming Camaros, Parlor City, Free, 8 p.m.

B. Dolan with AWTHTKTS, Strangers of Necessity, Gabe's, \$10, 10 p.m.

/THEATRE-AND-PERFORMANCE: Opening Night: ICCT Presents: 'Lost In Yonkers,' Johnson County Fairgrounds, \$9-17, 7:30 p.m.

Dahlak Brathwaite, Legion Arts CSPS Hall, \$15-18, 8 p.m.

iHearIC, The Mill, Free, 8 p.m.

Greg Warren, Penguin's Comedy Club, \$15-17.50, 7:30 p.m.

'Roar!,' Riverside Theatre, \$12-30, 7:30 p.m.

Opening Night: ICCT Presents: 'Lost In Yonkers,' Iowa City Community Theatre, \$9-17, 7:30 p.m.

Dreamwell Theatre presents: 'Gidion's Knot,' Public Space One, \$10-13, 7:30 p.m.

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

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

SAT., MAR. 12

/COMMUNITY: Monarch Milkweed Seedball Making, NewBo City Market, Free, 10 a.m.



Rangda, The Mill, \$12-15, Sat., Mar. 12 at 8 p.m. *A furiously explosive supergroup, Rangda brings the combined power of its members' decades of experience to The Mill in advance of a new album due out early this year. The term "rangda," an ancient Javanese word for widow, is often associated with the devilish, Kali-like, child-eating witch leader of that name in Balinese mythology. Sir Richard Bishop, Ben Chasny and Chris Corsano play with as much intensity and ferocity as that image conjures up (though with decidedly less cannibalism). These alums of such acts as Sun City Girls (Bishop), Six Organs of Admittance (Chasny) and Björk's touring ensemble (Corsano) will be headlining a show that also features local heavy-hitters Hot Tang and Samuel Locke Ward.*

/ART-AND-EXHIBITION: **Voices of the Stones Trunk Show, Beadology, Free, 10 a.m.**

/MUSIC: **Counterparts, Expire, Gideon, Knocked Loose, Still Standing, & Cut The Tongue, Blue Moose Tap House, \$13-15, 5 p.m.**

Uptown Bill's Live: Fanad!, Free, 7 p.m.

New Frontiers, Paramount Theatre Cedar Rapids, \$19-49, 7:30 p.m.

Joseph Hall: Elvis Rock 'N' Remember, Coralville Center for the Performing Arts, \$10-35, 7:30 p.m.

Ramblers, Parlor City, Free, 8 p.m.

Rangda with Sir Richard Bishop, Ben Chasny, & Chris Corsano, The Mill, \$12-15, 9 p.m.

Gosh Pith, Gardner Lounge, Free, 9 p.m.

/THEATRE-AND-PERFORMANCE: **Comedian Hypnotist Dan Lornitis, Cedar Ridge Distillery, \$15-20, 6 p.m.**
Greg Warren, Penguin's Comedy Club, \$15-17.50, 7:30 p.m.

'Roar!,' Riverside Theatre, \$12-30, 7:30 p.m.

Dahlak Brathwaite, Legion Arts CSPS Hall, \$15-18, 8 p.m.

ICCT Presents: 'Lost In Yonkers,' Johnson County Fairgrounds, \$9-17, 7:30 p.m.

Dreamwell Theatre presents: 'Gidion's Knot,' Public Space One, \$10-13, 7:30 p.m.

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

SUN., MAR. 13

/THEATRE-AND-PERFORMANCE: **ICCT Presents: 'Lost /**



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Mary Helena Clark

3/31, 6 p.m., FilmScene

New York-based filmmaker presents a program of her lyrical film essays.

Deborah Stratman

4/22, 7 p.m., FilmScene

Fresh from Sundance, Chicago-based filmmaker screens her new feature, *The Illinois Parables*.

Sponsored by the Department of Cinematic Arts, the Public Digital Arts Cluster, the Digital Scholarship & Publishing Studio, UI Office of Outreach and Engagement, the Perry A. and Helen Judy Bond Fund for Interdisciplinary Interaction and Little Village Magazine. Individuals with disabilities are encouraged to attend all UI-sponsored events. If you are a person with a disability who requires an accommodation in order to participate in this program, please contact Cinematic Arts at 319-335-0330 or cinematicarts@uiowa.edu

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LISTEN LOCAL



AREA EVENTS



MARKUS ZUSAK

The Hotel at Kirkwood Center
Sun., Mar. 13 at 5 p.m.
Photo by Blauess Sofa

Markus Zusak, *The Hotel* at Kirkwood Center, Free, Sun., Mar. 13 at 5 p.m. Each year, the Linn Area Reads program of the Metro Library Network (a coalition of the Cedar Rapids, Marion and Hiawatha Libraries) chooses a book for area residents to read and discuss together at a series of free public events. This year's selection was *'The Book Thief,'* an immensely popular 2005 novel that stayed on the New York Times bestseller list for more than 230 weeks. On Sun., Mar. 13, the libraries are bringing in the book's author, Markus Zusak, for a live author event and book signing. The Australian's novel, which has been translated into over 30 languages, uses *Death* as a narrator to tell the story of *Liesel*, a young girl in World War II-era Germany. The Linn Area Reads program follows up the author's visit with a showing of the 2013 film adaptation on Tue., Mar. 15 at 6:30 p.m. in Whipple Auditorium at the Cedar Rapids Public Library.

MON., MAR. 14

/THEATRE-AND-PERFORMANCE: In Yonkers,' Johnson County Fairgrounds, \$9-17, 2 p.m.

'Roar!,' Riverside Theatre, \$12-30, 3 p.m.

/MUSIC: We Are the Willows, Legion Arts CSPA Hall, \$14-17, 7 p.m.

The Infamous Stringdusters with Nicki Bluhm: The Ladies & Gentlemen Tour, The Englert Theatre, \$25, 7 p.m.

Third Day: The Lead Us Back Tour, Paramount Theatre Cedar Rapids, \$28-78, 7:30 p.m.

Surgeons In Heat with Havlin, The Mill, Free, 9 p.m.

/LITERATURE: Markus Zusak, *The Hotel* at Kirkwood Center, Free, 5 p.m.

/FAMILY: Spring Break Camp: Italy, Iowa Children's Museum, \$25, 9 a.m.

/LITERATURE: Amber Tamblin, *Prairie Lights*, Free, 7 p.m.

TUE. MAR. 15

/MUSIC: Freakwater with Jaye Jayle & Morgan Geer's Drunken Prayer, The Mill, \$15, 8 p.m.

/THEATRE-AND-PERFORMANCE: Motown's Greatest Hits: Dancing In The Streets, Paramount Theatre Cedar Rapids, \$38-48, 7:30 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 Bar'ber 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.

/THEATRE-AND-PERFORMANCE: 'Next to Normal,' Theatre Cedar Rapids, \$24-34, (through Mar. 12), **Dreamwell Theatre presents: 'Gideon's Knot,'** Public Space ONE, \$10-13, (open Mar. 4-12), **'Steel Magnolias,'** Giving Tree Theater, \$16-26, (opens Mar. 4), **ICCT Presents: 'Lost in Yonkers,'** Johnson County Fairgrounds, \$9-17, (opens Mar. 11)

/ART-AND-EXHIBITION: Twist and Shout, Public Space ONE (through Mar. 12), **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 CSPA Hall (through Apr. 3), **Seema Kapur: Rivers and Bridges**, Legion Arts CSPA Hall (through Apr. 3), **Living with Pots: Ceramics from the Eric Dean and Todd Thelen Collection**, Cedar Rapids Museum of Art (through Apr. 10), **Joanne Ribble: Artist and Advocate**, Cedar Rapids Museum Of Art (through Apr. 30), **Grant Wood and Marvin Cone: Barns, Farms, and America's Heartland**, Cedar Rapids Museum Of Art (through May 15)

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

THEATRE:

Theatre Cedar Rapids: Auditions for Disney's 'The Little Mermaid' are Mar. 13 and 14. Youth aged 8-16 will be seen Sun. at 3 p.m. Adult (17+) auditions are Sun. and Mon. at 7 p.m. each night. More details at <http://www.theatreocr.org>.

Perfogy: Performers sought for 1-5 minute acts of any sort: juggling, poetry, painting, instructionals, skits, etc. Content must be "PG-13" at maximum. Contact Kimberli.Maloy@gmail.com if interested.

DANCE:

Iowa Dance Festival: InterDance seeks pro-level artists to perform solos, duets, trios and ensembles for the "public performances in unlikely locations" element of the festival. Each slot will be 10 minutes or less; venues include FilmScene and the hotelVetro lobby. Submit at www.iowadance.org.

VISUAL ART:

Summer of the Arts: Students in high school and up may apply for the Iowa Arts Festival Emerging Artists Pavilion. Must reside in Iowa, but may attend school out of state. Deadline is Mar. 21. More info at www.summeroftheARTS.org.

Awesome Autism Awareness and Acceptance Art Show: Artists of all ages on the autism spectrum are invited to submit photographs, paintings, drawing, sculpture, crafts or video for inclusion in the A5 show, which celebrates unique perspectives. Email A5project@yahoo.com. Deadline is Apr. 1.

CULTURE:

Summer of the Arts: Applications are open for Booth Presenters in the Iowa Arts Festival Global Village. Deadline is Apr. 4. Booths should feature a specific country and include a craft for children. For more info, visit www.summeroftheARTS.org.

FILM:

Iowa Dance Festival: ScreenDance seeks short films, less than 10 minutes, connected to dance or movement, to be screened at FilmScene as part of the Festival. Deadline is Mar. 20 at 10 p.m. No more than two submissions per artist. Submit online at screendance.loybarragan.com.

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

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

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

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

Riverside Theatre 213 N. Gilbert Street, Iowa City riversidetheatre.org

Sycamore Cinema 1602 Sycamore St, (319) 358-6773, marcustheatres.com

Taag Studios and Art Expressions 1041 Arthur St, (319) 855-4755, taagstudios.org

Terry Trueblood Recreation Center 4213 Sand Rd SE, icgov.org

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

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

University of Iowa Museum of Natural History 17 N Clinton St, (319) 335-0480, uiowa.edu/mnh

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

Cedar River Landing, 301 F Ave NW, Cedar Rapids, IA, (319) 364-1854, cedar-river-landning.com

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

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

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 The Mill, Wed., Feb. 24
 Photo by Adam Burke

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ART GALLERIES (43)

- IOWA ARTISANS GALLERY

- CHAIT GALLERIES

- BEADOLGY META COMMUNICATIONS (2)

BLUE MOOSE TAP HOUSE (41)

BREAD GARDEN MARKET (13)

THE CONVENIENCE STORE (41)

CROWDED CLOSET (26, 44)

EASTSIDE NEIGHBORHOOD CO-OP (29)

- OUT OF FOCUS PHOTOGRAPHY

- HEYN'S PREMIUM ICE CREAM

- ZENERGI HOT YOGA

- ENDORPHINDEN TATTOO

- SUDS 'N HUGS MOBILE PET GROOMING

- EAST-WEST MASSAGE

THE ENGLERT THEATRE (33)

FAULCONER GALLERY (7)

FILMSCENE (19)

FORBIDDEN PLANET (39)

FOUR SQUARE MEALS (13)

GREEN GRAVEL COMEDY FESTIVAL (20-21)

HEADROOM SCREENING SERIES (34)

IOWA CITY BREW LAB (13)

IOWA CITY PUBLIC LIBRARY (28)

KCCCK JAZZ 88.3 (34)

KIM SCHILLIG (38)

THE KONNEXION (41)

THE MILL (25)

MISSION CREEK FESTIVAL (15)

MOLLY'S CUPCAKES (29)

NORTHSIDE MARKETPLACE (10-11)

- MOTLEY COW CAFÉ

- ARTIFACTS

- RUSS'S

- RIVERSIDE THEATRE

- NORTHSIDE BISTRO

- HABA SALON

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- JOHN MACATEE, D.O.

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- DODGE ST. TIRE

- OASIS FALAFEL

OBERMANN CENTER (17)

THE OLD TRAIN DEPOT (22)

- PATV

- 30TH CENTURY BICYCLE

- TRUMPET BLOSSOM CAFÉ

- EPIC FUNCTIONAL MEDICINE CENTER

PRODUCE IOWA (30)

REUNION BREWERY (31)

REVIVAL (17)

RICARDO RANGLE, JR., REALTOR (35)

RIVERSIDE THEATRE (6)

SCRATCH CUPCAKERY (12)

SOUTH DUBUQUE STREET CO-OP (32)

- DULCINEA SAGE & SKY

- PRAIRIE LIGHTS

- PULLMAN

- DAYDREAMS COMICS

- NODO

- MASALA

- MICKY'S IRISH PUB

- DEADWOOD TAVERN

TAXES PLUS (26)

WORLD OF BIKES (27)

ZEPHYR PRINTING & DESIGNS (34)

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WHAT HAPPENS TO HOSPITAL WASTEWATER?

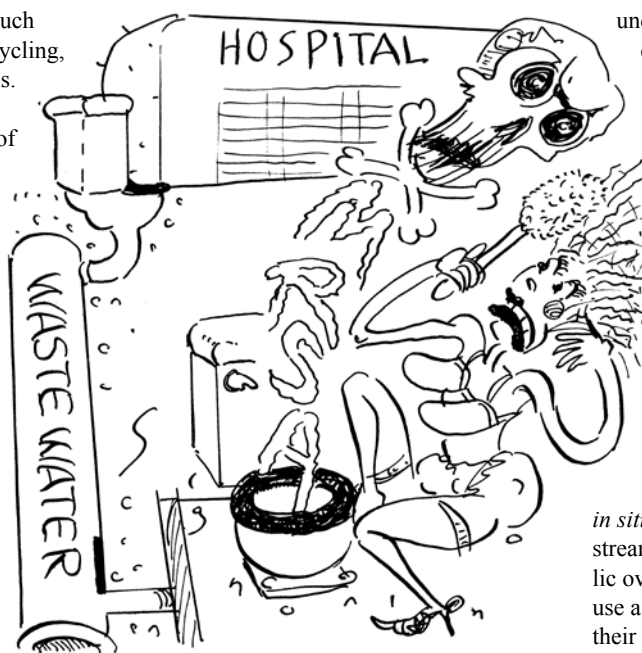
The recent Ebola scare in the U.S. got me wondering: How is hospital wastewater handled? Does it just go straight into the regular sewer? It would seem like they must rinse some pretty nasty stuff down their drains. —Scott

Boy, do they ever. And is such sewage, like Chicago recycling, commingled? You bet it is. In developed countries that don't regularly enjoy epidemics of intestinal diseases, the World Health Organization figures it's generally OK for hospitals to dump their wastewater right into the municipal system with all the other crap.

It's worth spending some time on what it is we're flushing, though. If you're picturing hospital discharge brimming with Ebola-laden blood and other infectious effluvia, my friend, you're not quite thinking big enough: there's viruses and bacteria, of course, but the stuff we use to treat various maladies also has the potential to cause real headaches—despite significant concentrations of pain relievers in the wastewater mix. Here's a grab bag:

Chemicals. Estrogens, for instance, which can at certain concentrations lead to birth defects, reduced fertility and breast and testicular cancer in humans, and in male fish can essentially induce a sex change—an effect that's been observed at the discharge sites of wastewater treatment plants (WWTPs, in the lingo). Interacting with the chlorine used by WWTPs, estrogens can also form chlorinated byproducts whose effects are unclear. (In general, as I explained a few years back, the fact that we don't know how the various medical residues in the sewage system interact with one another is a matter of slight concern.) Painkillers like acetaminophen, meanwhile, are found in relatively high concentrations in hospital wastewater. And don't forget about inorganic chemicals, such as those found in X-ray and MRI contrast media, and disinfectants.

Radioactive waste. Hospitals aren't dumping it directly down the drain—er, one hopes—but still, patients who ingest radioactive isotopes, say, as part of an imaging procedure, will pass some into the toilet. Studies



have found radioactive medical residues in sewage, surface water and food chains, including high levels of technetium and radioactive iodine in algae, seaweed, fish and freshwater mussels that had the misfortune of living downstream from plants that treat hospital wastewater. (And that humans might subsequently be dining on.) The workers in such plants were found to have received measurable doses, too, but nothing sufficient to cause alarm.

Antibiotics. If you're concerned about picking up Ebola while splashing around in the municipal sewer, Scott, you'll be heartened to learn that some studies have found that the concentration of bacteria and viruses can actually be *lower* in hospital wastewater than it is in your given municipal effluent, largely due to the antibiotics that are also in the system. Unsurprising, really: we use a *lot* of antibiotics overall (more than 50 million pounds are produced annually in the U.S.), and 25 to 75 percent of what's administered passes through the recipients' bodies

unmetabolized. Antibiotics running wild in the water system encourage the development of antibiotic-resistant bacteria, such as the famously unpleasant methicillin-resistant *Staphylococcus aureus*, or MRSA; hospital wastewater has been found to have antibiotic-resistant bacteria at two to ten times the level of regular domestic wastewater.

So we know there's a bunch of questionable stuff in hospital wastewater, though our understanding of what it's doing to the environment (and, in turn, us), is limited and varies depending on the substance. Currently, as I mentioned, hospitals direct their effluent to the nearest municipal treatment plant by way of the sewer. OK, but: Are those plants actually equipped to filter all this stuff out? With what's going on in Flint, Michigan, I can't say the American way of water filtration's looking all that robust right now. And what happens when, for instance, heavy rains cause the system to overflow? Better to dump the affluent into the sewers, I say. Other options exist, but are rarer:

Some hospitals treat their wastewater *in situ* and then release it into the nearest stream—which technique requires strict public oversight, for obvious reasons—and some use a combination of the foregoing, treating their output on-site and then pouring it into the municipal system for a second round of treatment.

Where does that leave us? At the reality that, as a 2010 study in the *Journal of Hydrology* put it, there remains “no specific treatment to remove, at high percentage, all the kinds of micropollutants typically found” in hospital wastewater; another paper bemoaned the “remarkable paucity” of information regarding the downstream impacts of such untreated waste, and suggested that what's needed are separate systems for treating hospital wastewater—a “matrix of treatment scenarios.” Reverse osmosis, for instance, could remove endocrine-disrupting compounds such as estrogen. Nanofiltration takes out certain pharmaceuticals. Patients whose treatment involves taking in radioactive materials could relieve themselves into a separate system, their waste set aside for special processing. Given the expense of such technologies, though—and an absence thus far of any clear medical-wastewater horror stories—you couldn't call this a number-one priority. **lv**

—Cecil Adams



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Dear Kiki,
My parents went through an ugly separation. I've begun to believe I've internalized their divorce to the extent that I no longer see myself in any "happy" relationship. Because of this I am beyond self reliant, but incredibly unhappy. How do I let this go to find that special someone that will finally add to my life, and if I do, how do I not let myself be defined by them?

Signed, Self-Reliance

Hey Cutie,

I notice you put the scare quotes around "happy" in "happy relationship," and I'm wondering what would change if you put the scare quotes around "relationship." To me it seems like the biggest questions for you here are about relationship models, healthy dependence and autonomy, rather than "happiness," which is nebulous. The idea of a "relationship" seems set, while your self and your happiness seem malleable and in need of defending. What if it were the other way around?

You deserve to feel happy, (be)loved, (be)held.

Our parents' relationships often set the tone for our own sense of self-with-others, and yours is "unhappy" and self-dissolving. I'd suggest carefully analyzing the relationships you see around you. Consult the whisper-screaming cultural expectations all around us, obviously, but pay even more attention to relationships in your life and unfolding around you. Which ones seem happy? Why are they? If you do know that you want a monogs partnership (even "marriage"), what sets of partners do you know that seem to be happy? If you were happy in an earlier monogs relationship, what made you happy? I think that pursuing this line of thought will already begin to open you up to

other people, while still being centered very much on your happiness.

Cutie, to be honest, I'm coming from a non-monogamous perspective, but I think regardless of your expectations for relationships, learning healthy dependence is a key love intelligence skill. Although this may seem counter to the joy drive investigation task I assigned, I don't think that a "happy relationship" is one in which both people are happy all of the time. To me, the foundation of happiness is practicing the dependable

acceptance of other people as they are. A happy relationship is one where people are allowed to be complex, to have vicissitudes. Chances are if you feel like you're holding back

from intimacy, there are feelings you believe it's not safe to show other people. It could be fear, anger, shame, sexual desire, even joy. Practice showing these sides of yourself in relationships that are lower stakes, to build self-acceptance and resilience in the onslaught of others' projections.

As time goes on, I think that the "relationship" image will come into better focus, either in the form of a person and/or in a different way of relating. You deserve to feel happy, (be)loved, (be)held, and you deserve to blast away any obstacle to that, instead of blasting away parts of yourself to fit a pattern you already know won't make you happy. *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.

CAT CULTURE

Longtime National Symphony cellist David Teie announced in November that his crowd-funding project was hugely successful, freeing him to produce an album of music meaningful to cats. (Cats, for example, relax in response to the earliest sound of their mother's purring, which Teie clocked at 23 harp notes a second.) Teie's work, according to an October *Washington Post* feature, includes examining waveforms of real-time purrs and creating an organ sound to mimic the opening and closing of a cat's vocal chords. His Kickstarter pitch raised so much money that he might also try creating music for bored zoo elephants or stressed-out whales. In tests, cats responded well to Teie's music, according to a 2015 journal article (but with less curiosity at the Washington cat cafe Crumbs & Whiskers).

LEADING ECONOMIC INDICATORS

- Amazon.com has riled up Buddhist temples in Japan, according to a January *Associated Press* dispatch, by offering traveling monks rentable online to conduct funerals and other rituals. The monk would go to a home, grave or funeral home, at fees and upgrades ranging from the equivalent of \$300 to about \$8,500. (Many of Japan's 75,000 Buddhist temples are struggling financially and destined to close. Complained a spokesman for the Japan Buddhist Association, what Amazon is facilitating "is allowed in no other country in the world.")
- In February, Gawker.com introduced the semi-serious Lube Crude Index as a poignant indicator of how far the price of oil has fallen. Comparing the world price of a standard 42-gallon barrel of crude (about \$31) with that of a 55-gallon barrel of Passion Natural Water-Based Lubricant (retailing as, when packaged in smaller quantities, a sexual aid shows that "sex lube" is more valuable than crude oil by a factor of 28—a barrel's worth of the lube recently priced at \$1,175 versus crude's barrel-adjusted \$41. As recently as June 2014, the Lube Crude Index was near 1. (Gawker reported that only two actual barrels of Passion Natural could be found and that the price would likely rise further if one of them were sold.)

UNCLEAR ON THE CONCEPT

(1) Angel Rivera, 49, was arrested in December in Orlando, Florida, on allegations that he punched a child in the face because the boy was not getting dressed for church

fast enough. (The boy was wearing an ankle brace, which slowed him down.) (2) Ryan Dailey, 28, was arrested in Las Cruces, New Mexico, in February on several charges after, police said, he beat his mother by pounding her with a Bible. His explanation, police said, was that when he asked her who her soul belonged to, she repeatedly declined to answer.

WHO KNEW?

The much-maligned pigeon was recently found by researchers to be as skilled as humans at distinguishing between slides of benign versus malignant human breast tissue. Writing in the journal *PLOS ONE*, specialists from the University of Iowa and University of California, Davis lauded the birds' processing of color, contrast, brightness and image compression, marveling that pigeons see more wavelengths of light than humans, even though their brains are one-thousandth the size. (Birds are already known to distinguish "hostile" humans in celebrated dive-pecking incidents.)

POLICE REPORT

- A near-certain robbery of the PNC Bank in Zebulon, North Carolina, on Jan. 28 was prevented, with employees treated to an almost-slapstick scene in which the bank manager kept the suspect outside by winning a tug-of-war for control of the front door. The manager had grabbed the door after noticing an armed, masked man approaching from the parking lot just after the bank opened. (The frustrated perp fled empty-handed, but was at large.)
- Awkward Moments Ahead in Lockup: (1) Joel Sloan, 51, was booked into jail for DUI by a sheriff's deputy in Birmingham, Alabama, in February. Sloan was dressed head-to-toe as a clown. (No explanation was offered.) (2) Vaughn Tucker, 23, was booked into jail in Tulsa, Oklahoma, in February on drug charges. He was wearing a T-shirt with large lettering on the front: "I Would Cuddle You So Hard."
- Didn't Think It Through: The robbers of the electronics store Compucell in Springfield, Massachusetts, in December came up empty, but are still at large. A man with a gun jumped the counter and demanded that the employee give him money from the locked cash register. The gunman moved to the back door to let in his accomplice, but that merely allowed the employee and two customers to

run out the front door, and the accomplice fled, too, sensing that, with no one to unlock the register, the "robbery" was going nowhere.

PERSPECTIVE

American hunters are so trophy-kill-obsessed that, in the decade ending in 2014 (according to Humane Society figures), they averaged nine imported carcasses a day among the "Big Five" African species (lions, elephants, leopards, rhinos and African buffalo)—most of which require special U.S. and foreign permits, with "conservation" conditions. Some countries endanger their own dwindling herds just to sell the lucrative permits, and South Africa even offers 150 captive lions a year to make trophy kills easier. (Total hunting imports of all animal trophies averaged 345 a day, mostly from Canada and Mexico.)

THE LITIGIOUS SOCIETY (FOREIGN)

(1) Chandan Kumar Singh told BBC News in February that his recent lawsuit against the Hindu god Ram was provoked by Ram's mistreatment of his wife in spiritual lore. Said Singh, "(W)e cannot talk about respecting women in modern day India when we know that one of our most revered gods did not treat his own wife with respect." Singh thus wants a court to tell the god to acknowledge he was wrong. (2) After news reports of a male Siberian tiger being playful with a male goat (ordinarily, a tiger's meal) in a Russian safari park, lawyer Alexei Krestyanov pressured the local prosecutor in February to embargo further announcements, claiming that such coverage harmed children by provoking "interest in non-traditional sexual relations."

PEOPLE WITH ISSUES

- Police in Austin, Texas, said in February they had received several complaints (KEYE-TV reported "dozens") from women about a man who approaches them in public genially, but then turns aggressive and tries to stomp their feet (in one case, telling the woman it was "normal" behavior for him). (The suspect apparently has only little in common with the Arkansas recidivist who holds the record for multiple appearances in *News of the Weird*—who merely fondles and sucks women's toes, although without their consent and sometimes after forcefully grabbing the foot.) **IV**

—Chuck Shepherd

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PISCES (Feb. 19-March 20): Unless you work at night and sleep by day, you experience the morning on a regular basis. You may have a love-hate relationship with it, because on the one hand you don't like to leave your comfortable bed so early, and on the other hand you enjoy anticipating the interesting events ahead of you. But aside from your personal associations with the morning, this time of day has always been a potent symbol of awakenings and beginnings. Throughout history, poets have invoked it to signify purity and promise. In myth and legend, it often represents the chance to see things afresh, to be free of the past's burdens, to love life unconditionally. Dream interpreters might suggest that a dream of morning indicates a renewed capacity to trust oneself. All of these meanings are especially apropos for you right now, Pisces.

ARIES (March 21-April 19): Actress Blythe Baird writes about the problem that arises when her dog sees her eating a peanut butter and chocolate chip bagel. Her beloved pet begs for a piece and becomes miserable when it's not forthcoming. Baird is merely demonstrating her love, of course, because she knows that eating chocolate can make canines ill. I suspect that life is bestowing a comparable blessing on you. You may feel mad and sad about being deprived of something you want. But the likely truth is that you will be lucky not to get it.

TAURUS (April 20-May 20): "I do not literally paint that table, but rather the emotion it produces upon me," French artist Henri Matisse told an interviewer. "But what if you don't always have emotion?" she asked him. This is how Matisse replied: "Then I do not paint. This morning, when I came to work, I had no emotion. So I took a horseback ride. When I returned, I felt like painting, and had all the emotion I wanted." This is excellent advice for you to keep in mind, Taurus. Even more than usual, it's crucial that you imbue every important thing you do with pure, strong emotions. If they're not immediately available, go in quest of them.

GEMINI (May 21-June 20): Some night soon, I predict you'll dream of being an enlightened sovereign who presides over an ecologically sustainable paradise. You're a visionary leader who is committed to peace and high culture, so you've never gone to war. You share your wealth with the people in your kingdom. You revere scientists and shamans alike, providing them with what they need to do their good work for the enhancement of the realm. Have fun imagining further details of this dream, Gemini, or else make up your own. Now is an excellent time to visualize a fairy tale version of yourself at the height of your powers, living your dreams and sharing your gifts.

CANCER (June 21-July 22): It's not always necessary to have an expansive view of where you have been and where you are going, but it's crucial right now. So I suggest that you take an inventory of the big picture. For guidance, study this advice from philosopher Friedrich Nietzsche: "What have you truly loved? What has uplifted your soul, what has dominated and delighted it at the same time? Assemble these revered objects in a row before you and they may reveal a law by their nature and their order: the fundamental law of your very self."

LEO (July 23-Aug. 22): Sportswear manufacturer Adidas is looking for ways to repurpose trash that humans dump in the oceans. One of its creations is a type of shoe made from illegal deep-sea nets that have been confiscated from poachers. I invite you to get inspired by Adidas's work. From an astrological perspective, now is a good time to expand and refine your personal approach to recycling. Brainstorm about how you could convert waste and refuse into useful, beautiful resources—not just literally, but also metaphorically. For example, is there a ruined or used-up dream that could be transformed into raw material for a shiny new dream?

VIRGO (Aug. 23-Sept. 22): "There isn't enough of anything as long as we live," wrote Raymond Carver. "But at intervals a sweetness appears and, given a chance, prevails." According to my analysis of the astrological omens, Virgo, you'll soon be gliding through one of these intervals. Now and then you may even experience the strange sensation of being completely satisfied with the quality and amount of sweetness that arrives. To ensure optimal results, be as free from greed as you can possibly be.

LIBRA (Sept. 23-Oct. 22): "For a wound to heal, you have to clean it out," says author Yasmin Mogahed. "Again, and again, and again. And this cleaning process stings. The cleaning of a wound hurts. Yes. Healing takes so much work. So much persistence. And so much patience." According to my analysis, Libra, you should be attending to this tough but glorious task. Although the work might be hard, it won't be anywhere near as hard as it usually is. And you are likely to make more progress than you would be able to at other times.

SCORPIO (Oct. 23-Nov. 21): "The other day, lying in bed," writes poet Rodger Kamenetz, "I felt my heart beating for the first time in a long while. I realized how little I live in my body, how much in my mind." He speaks for the majority of us. We spend much of our lives entranced by the relentless jabber that unfolds between our ears. But I want to let you know, Scorpio, that the moment is ripe to rebel against this tendency in yourself. In the coming weeks, you will have a natural talent for celebrating your body. You'll be able to commune deeply with its sensations, to learn more about how it works, and to exult in the pleasure it gives you and the wisdom it provides.

SAGITTARIUS (Nov. 22-Dec. 21): In his "Dream Song 67," poet John Berryman confesses, "I am obliged to perform in complete darkness operations of great delicacy on my self." I hope you will consider embarking on similar heroics, Sagittarius. It's not an especially favorable time to overhaul your environment or try to get people to change in accordance with your wishes. But it's a perfect moment to spruce up your inner world—to tinker with and refine it so that everything in there works with more grace. And unlike Berryman, you won't have to proceed in darkness. The light might not be bright, but there'll be enough of a glow to see what you're doing.

CAPRICORN (Dec. 22-Jan. 19): Here's the dictionary's definition of the word "indelible": "having the quality of being difficult to remove, wash away, blot out, or efface; incapable of being canceled, lost, or forgotten." The word is often used in reference to unpleasant matters: stains on clothes, biases that distort the truth, superstitions held with unshakable conviction, or painful memories of romantic break-ups. I am happy to let you know that you now have more power than usual to dissolve seemingly indelible stuff like that. Here's a trick that might help you: Find a new teacher or teaching that uplifts you with indelible epiphanies.

AQUARIUS (Jan. 20-Feb. 18): According to poet Tony Hoagland, most of us rarely "manage to finish a thought or a feeling; we usually get lazy or distracted and quit halfway through." Why? Hoagland theorizes that we "don't have the time to complete the process, and we dislike the difficulty and discomfort of the task." There's a cost for this negligence: "We walk around full of half-finished experiences." That's why Hoagland became a poet. He says that "poems model the possibility of feeling all the way through an emotional process" and "thinking all the way through a thought." The coming weeks will be a favorable time to get more in the habit of finishing your own feelings and thoughts, Aquarius. It will also be more important than usual that you do so! (Hoagland's comments appeared in *Gulf Coast: A Journal of Literature and Fine Arts*.) **IV**

—Rob Breszney



PIGS & CLOVER

Pigs & Clover

www.pigsandclover.com

Pigs and Clover are Matt and Jamie Kearney, reliable participants at political protests and labor rallies around Johnson County. If you hear someone blowing a conch shell at a demonstration, that's Matt. Jamie's the snare drummer. They recently released their eponymous third record, following *Raw Iowa Honey* and *High Crimes and Misdemeanors*.

Their political commitment is all over this disc. For instance, the anthemic "Mean Wind" reliably brings down the house at political events:

The mean wind howling down on Main Street

Is the blast from when the rich folks slammed the door

*The people are rising and we're pissed off
We're not gonna take it anymore*

Jamie drums and strums here, while Matt's an ace guitar picker, with his harp often adding the urgent fury some of the songs call for, especially when producer Dustin Duwa overlays some electric guitar. They both write, taking primary vocals on their own songs, harmonies on the other's.

What do they believe in? A gentle and principled anarchy. One of Jamie's songs asks "What Would Alexander Berkman Do?," referencing an associate of Emma Goldman. Matt reminds us that "Doing What You're Told Is a Bad, Lazy Habit to Get In." In "Rules" he sings, "Good folks they don't need them, bad folks pay no mind at all. There's right, there's wrong and then there's rules."

There's a lot more here than politics though. "Beg, Borrow or Steal" is a pretty

Gorgeous harmonies ... like sandpaper for your soul.

straightforward love song, "Sorry I Treated You Bad" an apology. "New World Orderly" channels work rage. "Girl From the Island of Misfit Toys" could almost be one of Donovan's spacier numbers.

Jamie's songs tend to be structurally sophisticated, reflecting her background as a poet. Matt, especially, can be funny as hell, as in this awesome quintuple rhyme: "Whichever pro-war corporate whore millionaire you want to vote for/One thing's for sure, they'll be fucking the poor."

The lyrics are so sharp on these songs, the temptation is just to quote the whole record. It's more rewarding, though, for you to listen to it for yourself.

Smart, heartfelt, funny. What more could you ask?

—John Hiatt



SWEET CACOPHONY

Wind, Sand & Stars

www.sweetcacophonymusic.com

The members of Iowa City-based folk quartet Sweet Cacophony have been playing music collectively for many decades.

However, these lifelong musicians didn't meet each other until recently. Life threw them together at the Hilltop Tavern's Friends of Old Time Music jam sessions, which harmonica/

accordion player Dennis Roseman has long organized. Peter Rolnick (guitars/mandolin), Jim Delaney (guitars/percussion) and Dave Parsons (bass/whistle) were the first to come together, in 2013. Roseman joined them soon after.

The band is a mix of Iowa City natives and transplants. Their backgrounds are all over the place. Delaney was a rock 'n' roller in high school, Parsons has a history as a brass player in big bands and Dixieland bands, Roseman has played everything from traditional Irish music to jazz and Rolnick, according to his bio, "especially resonate[s] with acoustic country blues." This "sweet cacophony" of influences comes together in delightful ways, exploring the deceptively simple-sounding but deliciously complex world of traditional American folk music on their first recording, *Wind, Sand & Stars*, which came out this January.

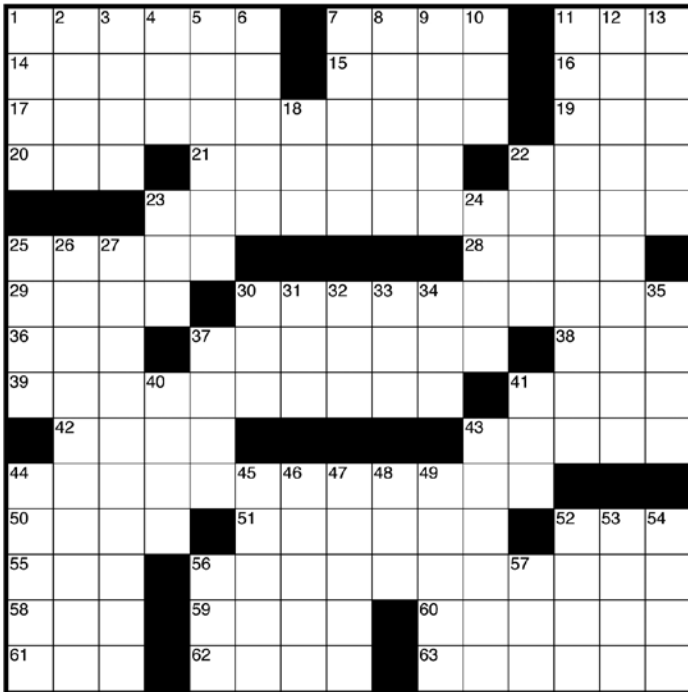
As befits the genre they landed on for this album, Sweet Cacophony is at its best when harmonizing. A stand-out on the record is their take on the Gordon Lightfoot number "In the Early Morning Rain," famously recorded by Peter, Paul & Mary. Parsons' lead vocals fit the tune perfectly and Rolnick's harmonies give it just the right lift. That song also heavily features Roseman's outstanding harmonica work, always a joy when it surfaces (it also shines on "Mean Woman Blues" and "Mama 't Ain't Long 'fo Day").

My favorite track by far, though, is "Home to Home," written by Rolnick. It's a song that seeps under your skin. Those gorgeous harmonies are out in full force, like sandpaper for your soul. It's an anthem for anyone who has ever experienced wanderlust, and speaks powerfully to the sense of place we carry within us. On an album carefully crafted from some of the greatest traditional folk and blues songs from the last century, the original tunes (this one, "Catch a Piece of Snow" and the title track) are most notable for how seamlessly they blend into the whole. But "Home to Home" stands out, too, lyrically and musically. It has that ineffable quality of traditional folk that somehow allows you to feel joy and sadness simultaneously.

"Our stories unravel and we knit them again," sings Rolnick on that track. *Wind, Sand & Stars* is a beautiful re-knitting of the folk canon, with a few new skeins added in. **IV**

—Genevieve Heinrich

SUBMIT ALBUMS FOR REVIEW
LITTLE VILLAGE
623 S DUBUQUE ST, IOWA CITY



ACROSS

- 1. "Hold your horses!"
- 7. Comment made while fanning oneself dramatically
- 11. Unsettled, in a way: Abbr.
- 14. Tofu alternative
- 15. Major Asian opium exporter
- 16. Abbr. no crossword constructor is ever psyched about using
- 17. Confuse the editor of the New York Times crossword and the star of "Concussion"?
- 19. Bro, in el barrio
- 20. Slippery ____
- 21. Ready to rut
- 22. Toll rds.
- 23. Started building trucks in the U.K.?
- 25. Unlikely donor to a Kickstarter campaign
- 28. Dummy when North has the opening

lead

- 29. "Nay" voter
- 30. Place to recharge your jewelry?
- 36. U.N. workers' rights agency
- 37. Cushy conveyances across some rivers in The Oregon Trail
- 38. Bejar of the New Pornographers
- 39. Sloppily rearrange some fine soil?
- 41. Smooch, as one might offer one's 19-Across
- 42. Role reprised by Carrie Fisher after a few decades
- 43. Negative response to "Need anything over here?"
- 44. Paternal rants censored from "Leave It to Beaver" episodes?
- 50. African succulent
- 51. Medical licensing tests
- 52. Maori art co-opted by fire spinners at

- Burning Man
- 55. Is sick with
- 56. Movies of anodes rubbing sensually against cathodes, e.g.?
- 58. Absolute value of i squared
- 59. Space
- 60. Bit of progress
- 61. Is too liberal with the horse?
- 62. Gp.
- 63. Skeptic of the small screen

DOWN

- 1. "Let ____... Naked" (2003 album)
- 2. "Snow Crash" writer Stephenson
- 3. Letters relevant to tuning
- 4. Letters relevant to tanning
- 5. Harder to hold on to
- 6. "24" villain ____ Zhi
- 7. Unfamiliar
- 8. Unlike gummy bears, under Islamic dietary law
- 9. Very, on a score
- 10. Shape traced during a slalom
- 11. Recap subjects
- 12. Nervous wreck
- 13. Costume piece for Jeffrey Tambor's Emmy-winning role
- 18. "____ Happened?" (fake sitcom in "A Mighty Wind")
- 22. Conventional, casually, in music
- 23. "____ Mir Bist Du Schön"
- 24. "Going Deep" host David
- 25. Disfigure
- 26. Spaced out
- 27. "I Wanna Be Adored" band, with "the"
- 30. Creature threatened by neonicotinoids, per the EPA

- 31. "____ longa, vita brevis"
- 32. Geller of pretending to do stuff
- 33. Cartoonist Keane whose strip is now drawn by his son Jeff
- 34. Rent out
- 35. Half Windsor, e.g.
- 37. Spare tire material?
- 40. Literature Nobel André
- 41. Record company absorbed by Sony
- 43. Like a good drill team
- 44. Cry of joy
- 45. Structural beams
- 46. "For. Sure."
- 47. Home of many settlers?
- 48. Charlemagne ruled it: Abbr.
- 49. Able was I ere I saw ____ Elba, but then he was so good in "Beasts of No Nation" I just couldn't even handle it
- 52. It may follow shooting or typing
- 53. Head
- 54. Henry Jones, familiarly
- 56. Sheepish remark
- 57. Nickname of a Boston skyscraper, with "the"

LV 193 ANSWERS



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