REALITY: NICE

Janeane Garofalo talks Downton Abby, dietary impunity, and her thin-skinned fear of the interweb  PAGE 18
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THIS MODERN WORLD
by TOM TOMORROW

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I HAVE JUST THE THING!

THE SEQUESTRATOR WILL DEMOLICIZE APPROXIMATELY FIVE TO TEN PERCENT OF GOVERNMENT OFFICES AND PERSONNEL.

NOT REALLY SURE WHAT I WAS THINKING WHEN I CAME UP WITH THIS ONE, TO BE HONEST.

JOIN THE COUNTDOWN HAS BEGUN: IF WE DON’T HAVE A BUDGET AGREEMENT BY THE DEADLINE, ACROSS-THE-BOARD DEMOLICIZATION WILL COMMENCE! NO RATIONAL PERSON COULD EVER ALLOW THAT.

MIS PR噪音 DAY: AS THE DEADLINE DRAWS NEAR--INITIATING THE SEQUESTRATOR WAS ENTIRELY MIDDLE-MAN’S IDEA?

I DON’T UNDERSTAND IT! IT’S AS IF OUR ESTIMATED GOVERNMENT-RUNNING RIVALS DON’T CARE IF GOVERNMENT IS SUBJECTED TO ACROSS-THE-BOARD DEMOLICIZATION!

FINDING THE PUNITIVET HE WHO COULD HAVE FORSEEN SUCH INTRANSIGENCE?

NEXIT: THE PUNISHMENT WEINS?

THIS IS ALL MIDDLE-MAN’S FAULT!

GCRY CAN’T HE TRY COMING PROMISING FOR ONCE?
ANONNCER: Home stereo equipment expert and noted celebrity juice-machine huckster Wayne Diamante is once again at your service in this edition of PRO-TIPS, starring Wayne Diamante!

WAYNE: Thank you! Thank you so much. Thank you. It means a lot to me, really, to be able to be here this month. Thank you for the questions, readers; in so many ways, it’s all of you who have touched me, sometimes without warning and against my will. HAhaHA HH aha … I’m kidding. Seriously though, I couldn’t do this without my team. Especially you, Linda from wardrobe, Chastity from craft services and Shane, my barber. You guys are titty city. I mean that. I’d also like to thank….

WAYNE: wait, wha..No! Wait! If you have a question you’d like answered send it to ask-waynediamante@gmail.com!

**Dear Wayne,**

What’s up with magnets?

Grover

Dear Grover,

Thanks for your question. Right off the bat, let me say magnets are fucking, way-cool. I’ve been into magnets ever since I met a powerful wizard in the chips aisle at Hy-Vee and he gave me the low-down. All of the magnets we have on Earth today are leftover space-turd fragments from when the mothership that brought us here in the movie Prometheus had to empty its turd pile. Presumably, so they would be light enough to escape the atmosphere of that terrible fucking movie. Fuck Ridley Scott for making that movie. I watched it twice in a row, just to make sure I was as justifiably pissed as I imagined myself to be. Have you seen that piece of shit? It’s like he took some aspect of all the movies he’s ever made and rolled one giant, dog turd doobie and sparked it up. I was really looking forward to it and it turned out to be a YouTube book report on the meaning of symbology, written by one of the dumb kids from your high school. Hey, you know what, Grover? So maybe you loved Prometheus. Maybe you thought it was SOOO000 cool. Guess what? Screw you.

Magnets probably have something to do with electrons,

Wayne

**Dear Wayne,**

Objectively speaking, what is the best possible combination of pizza toppings?

Thanks,

Jared

Dear Jared

Some things just go together, like Canadian bacon and sauerkraut, sausage and mushrooms, or as in your case—and I’m going to hazard a guess here—LSD and sideburns.

Pepperoni and green olive,

Wayne

**Dear Wayne,**

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Wayne
In an unprecedented meeting on Feb. 26, representatives of the City of Iowa City and the University of Iowa student government (UISG) sat down to discuss student concerns, namely with city safety provisions, student-landlord relations and all things downtown.

The town hall-style meeting, which was reportedly the first of its kind, was attended by UISG members, concerned public and several local government luminaries including Mayor Matt Hayek, Councilman Rick Dobyns and Iowa City Downtown District Executive Director Nancy Bird.

Questions from student leaders skewed heavily toward student-landlord relations, a perennial concern among students. For years, anecdotal evidence has been mounting of a small group of similarly named evil enterprises run by profiteering managers who prey on first-time renters and live to squeeze every penny out of students. Companies like Apartments Downtown, which also goes by Apartments Near Campus, Associated University Realty and Michael’s Properties, have drawn the ire of students for allegedly exploitative practices and for purportedly avoiding legal liability by frequently changing names.

City representatives had few concrete solutions for UISG members, who no doubt feel pressure from the student body to take action against unsavory practices by landlords.

Mayor Hayek said that the city had limited ability to restrict behavior by property management companies, particularly with regard to their practice of changing names.

Nevertheless, student leaders received an assurance from Mayor Hayek that city officials would at least informally investigate the issue of illegal landlord practices.

"This meeting was a great first step in identifying city and university issues and concerns," UISG liaison to the City Council, Alec Bramel said.

"I personally will be working with the city to investigate these concerns in further depth. If tenant-landlord relations are an issue, perhaps it's time we start investigating it."

Predictably, the 21-ordinance, and downtown affairs more generally, also garnered significant attention at the meeting. At their Feb. 19 meeting, the City Council unanimously voted to remove some of the more onerous restrictions of the 21-ordinance prohibiting underage students from being present in entertainment-focused venues after midnight.

In response, UISG members sought to learn more about City Council rationale for restrictions related to the ordinance. As reported by the Daily Iowan, Councilman Dobyns stated that the City Council acted to recognize "the people who are doing a good job", in reference to establishments such as The Mill that have a solid track record for focusing on entertainment (presumably over things like FAC drink specials).

One might be inclined to dismiss the gathering as an obligatory nod from the city to the students, or perhaps simply an opportunity for aspiring politicians to rub shoulders with the local bigwigs. But in fact, the meeting represents an important step for students, who collectively have few allies in the local community when it comes to hot-button issues like off-campus student housing and the 21-ordinance.

Establishing a precedent for regular dialogue and cooperation between students and city officials may not only give students a bigger role in city decision-making, but also take a step toward addressing the misconceptions that exist between some more established community members and the student body (read: students as a drunken menace, students as leeches on limited housing, students as destroyers of historical identity, etc.). Kudos to the City Council and UISG, Iowa City’s newest best buds.

A Garbage Solution to a Trashy Problem

The City Council moved on Feb. 19 to indefinitely table a proposal to impose a ban on exposed trash cans, an issue that some in Iowa City believe to be a big deal.

The proposed ordinance would mandate that Iowa City residents stow their garbage cans, yard waste receptacles and recycling containers along the side or rear of their house or building or some other place where the general public will not have to see them, save for on garbage day.

Some see the ordinance as a logical step toward beautification in a world where slovenly neighbors can be an unfortunate fact of life; others see the proposed rule as just another in an overly long list of rules and regulations governing life in Iowa City.

Supporters of the can ban, heretofore known as the Anti-Trashers, are made up primarily of concerned parties within various Iowa City neighborhood associations. They believe that too many people around town leave their receptacles in their front yards for days on end; it makes the neighbor-

This winter’s meeting with City leaders was an important step for students, who collectively have few allies in the local community when it comes to hot-button issues.
YOUR TOWN NOW

A guide to understanding and utilizing Iowa City’s Nuisance Ordinances outlines the city’s existing trash policies and how to lodge a complaint against a non-compliant neighbor.

According to the guide, trash cans “should be removed from the curb on the same day that the collection occurred and should be returned to a location near the side or back of the building.” If a neighbor leaves their trash cans out, the guide instructs Iowa Citians to call in a complaint to Housing & Inspection Services.

Jann Ream, the code enforcement assistant at the city’s Department of Housing & Inspection Services said that when a complaint is filed, the city will send an inspector to verify that the cans have been left out. When and if an infraction is verified, the city will contact the trash can offender and remind them to put their cans away.

The neighborhood guide suggests talking to your neighbors before going so far as to file a formal complaint. (Doesn’t that sound less passive aggressive and draconian than new legislation?) It reads, “No one wants to complain about their neighbors, however, the City of Iowa City needs the assistance of your watchful eyes to help identify problem properties in your neighborhood. Iowa City’s Nuisance Ordinance will not be effective if not enforced. If we all work together we can make Iowa City a more inviting place to call home.”

It seems that we may already have the tools to fix Iowa City’s trash problem.

Skaaren Cossé is an undergraduate at the University of Iowa studying Finance and International Studies.

Zach Tilly is an undergraduate studying Journalism and Political Science. He also writes for The Daily Iowan and the Washington Post’s swing-state blog, The 12.

Field Trip

A RARE VIEW

Zappos.com CEO Tony Hsieh invited UI students to help him rebuild downtown Las Vegas.

Reimagining Inspiration

Instead of reconditioning Las Vegas’ old City Hall into another stunning corporate campus, Zappos.com CEO Tony Hsieh decided to invest his money elsewhere...

...in the community around it.

Faced with a senior design project, Avery Bang and four of her civil and environmental engineering classmates proposed a radical idea to their professor: “What if we actually built something?” As Avery says now, “To see something from concept to implementation was not an experience I had ever had, and I was about to graduate as an engineer.”

While 20-somethings have a unique generational “voice” to offer society, a lack of opportunity, resources and experience often holds them back. This is a loss on both sides. Not only do our cities and communities need their energy and idealism, but young adults need real-world laboratories to start constructing their contributions as well.

Young people also have the capacity to dream big! While frequently dismissed as youthful innocence, those who find a way to protect that fragile quality often make the greatest difference in the end.

Zappos.com CEO, Tony Hsieh is just such a person. From running a pizza business in college, to the $265 million sale of his internet advertising network, LinkExchange, to the reinvention of corporate culture and customer service at Zappos, Tony has been building big ideas on top of another for years. But it is his latest endeavor that has him climbing the steps of the high dive, and asking the boldest questions yet:

What if a company’s value is not measured solely by the bottom line, but also by how well it enriches the lives of the community in which it resides?

What if the start-up skills of a social entrepreneur could be put to use to create the most community-focused large city in the world?

The first phase of Tony’s plan involved buying Las Vegas’ old City Hall—in the heart of the struggling downtown—to become Zappos’ new home. But instead of reconditioning it into another stunning corporate campus, Tony decided instead to invest his money elsewhere… to the tune of $350 million dollars… in the community around it. The budget is being allocated in the following way:

• $ 50M—Small Businesses
• $ 50M—Tech Startups
• $ 50M—Education, Arts, Culture
• $200M—Real Estate

Last August, I decided to travel to Las Vegas and see what is now known as the Downtown Project for myself. While there is still much work to be done, the breadth of
the undertaking is inspiring. At the end of the week, I had lunch with Tony and he asked me what I thought. It was an easy question, and I jumped at the chance to share how much I wanted my University of Iowa students to somehow plug in to his bold experiment. My proposal was to create a semester-long, interdisciplinary class around it. Rather than more mock exercises and bubble sheet exams, these upper-level undergraduate students would focus on creating something “real.” Tony requested that the class spend Spring Break 2013 in Las Vegas to understand the area and offered to host their stay. He then set a $50,000 budget and June through July of this coming summer as the time-frame to execute whatever the class came up with. Before our food had arrived, the Reimagining Downtown course was born.

After a rigorous application process, 14 students were selected to participate in the adventure. They stretch from a dance to a finance major, and to dispel every myth that implies young people are somehow self-consumed or unmotivated.

Tony and I had serendipitously met several years earlier when I stumbled upon his book, Delivering Happiness. I was planning on using the book in a new class and had invited him to record an interview over Skype. Tony said “yes”, and then, realizing he would be traveling through Iowa City on his book tour, suggested we conduct our meeting in person. I noticed the proposed date fell on the second week of the semester and responded, “Why don’t we do it in front of my class?”

As I have shared privately with Tony, and publicly to hundreds of others, Tony’s visit was a defining day in my academic life. Do you want to know what my students—and for that matter every student—silently craves? What makes learning come alive and sets their hair on fire? As with most secrets of the universe, it’s incredibly simple. They want to be inspired. Do you want to know how class ended that day? With 80 students gathering up their belongings, following Tony across campus to his tour bus, and continuing the conversation. I have tried to honor that experience and keep the discussion going ever since.

Motivated by concerns over food scarcity, healthcare, financial education, the role of the arts and much more, the Reimagining Downtown class departs for Las Vegas on March 17 to begin our lesson in community building. The big bet is: If this course can help manage the barriers to entry for these students, can they come up with something truly remarkable? I think they can! lv

David Gould is the Associate Director for Professional Student Development in the University of Iowa’s College of Liberal Arts & Sciences. Along with the Reimagining Downtown course, he created the class Life Design, and most recently won the University of Iowa’s Outstanding Staff Award.

Next Steps: With a $50,000 budget, students in Gould’s Reimagining Downtown course will concept, design and execute a real-world building project in downtown Las Vegas. Follow the Reimagining Downtown class online at LittleVillageMag.com/downtownlasvegas to view their proposals; learn how their plans develop while visiting Vegas over Spring Break and discover which plan will become a reality.
With his failure to get the Dream Act passed, President Obama was unable to deliver on his promise of immigration reform last term. This term, immigration looks to be one of the President’s top priorities and some sort of a new bill should come to a vote in Congress soon. However, there are a number of persistent concerns which may hold up these reforms.

Vikram Patel: Current discussions about immigration reform include many ideas from recent legislative attempts to address the issue such as: a path to citizenship for current illegal immigrants, a stricter employee verification system, streamlined green card process, etc. The one proposal drudged up from the past that may prevent the passage of all of these reforms is a requirement that border security be increased before we make any changes to our immigration system. Though understandable on its face, such a requirement ignores the ineffectiveness of our border security system at curtailing illegal border crossings in comparison to much cheaper employer focused initiatives. Despite great increases in border security spending over the past couple of decades there has been a disproportionate growth in the population of undocumented workers. The dip in illegal immigrant population during the Great Recession showed us that access to employment is the largest factor contributing to illegal border crossings. Therefore, any required increase in funding for border security would be better spent on enforcement of labor laws. Matt, are there effects of increased border security that I am missing that would justify a required increase of funding?

Matt Sowada: It’s not that you’re missing anything, it’s just that you and I appear to have slightly different definitions of the term “border security.” You seem to think that the term only applies to physically stopping people from entering the country, like with fences and border agents. I consider “border security” to be any and all measures that a nation might take in order to regulate the passage of human beings across its borders. Using resources to meaningfully enforce labor laws is really just an attempt to remove the positive incentives that might entice someone to break the law and enter the country illegally, which is absolutely within my definition of “border security.” So the question “Should we spend money on border security or on employer focused initiatives?” has a simple answer: yes.

V.P.: Well, if we agree that lawmakers are improperly focused on physical border security and we also agree on the best form of deterrence then what should the immigration debate focus on?

M.S.: There are two distinct questions that we need to consider when thinking about comprehensive immigration reform. The first question (the one that border security addresses) is what would we like the immigration system to look like in the future? The system has been broken for some time now, and since no one status is not only unfair to those workers, it drags down the wages that legally employed laborers can demand in exchange for their toilings. It is true that this will increase the costs of some goods, but if it means that workers are treated ethically I’ll gladly pay five dollars for a head of lettuce. I think everyone deserves a government as capable as possible of controlling and monitoring who enters and works in this country. Aside from obvious safety concerns, achievement of this would help all workers in America in more immediate ways as well. A manual labor market flooded with workers who are unwilling or unable to report employer abuses because of their legal

Potential immigrants need a straightforward system that doesn’t try to use bureaucracy as a deterrent.

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and achievable solution is a one-time only amnesty, perhaps coupled with a fine as a nod to the rule of law. However, this only makes sense if you establish (my definition of) effective border security first, otherwise you’re creating a moral hazard that will inevitably lead to a repeat of this situation in 20 to 30 years. Can you think of any other way to avoid that?

V.P.: You’re right that reforms require advances in your definition of border security and the measures we have outlined are the best methods to curb any possible moral hazard. Thus far though, we’ve mainly looked at deterrence as a means of preventing illegal actions, but an often equally important part is providing a simple legal avenue. For a Mexican citizen to receive a visa to come to the United States based on family sponsorship the wait is more than 150 years, thereby making this legal option impossible to exercise. Simple changes like lifting or raising the per country limits on visas would go a long way toward making this a viable option. There’s also the matter of how complicated our immigration system is. When my father immigrated to the United States in the 1970s, he was able to do so without the assistance of a lawyer. However, for someone who has come here more recently like my stepmother (college educated, married to an American citizen and could draw on the experience of many friends who have successfully come to the United States), the process requires thousands of dollars in legal fees with possibly years to wait for a successful response (about a year and a half in her case). Potential immigrants need a straightforward system that doesn’t try to use bureaucracy as a deterrent.

Achieving the goals we have outlined above will require concessions from liberals and conservatives. Liberals will need to give up opposition to employment verification systems like E-Verify. Conservatives will need to give up increasing the funding for physical border security and redirect it to enforcing employment regulations and to overhaul the current immigration bureaucracies. Taking a hardline stance will only leave us with the destructive system that we already have in place.

Vikram Patel and Matt Sowada are the friendly adversaries behind the twice-weekly ethical debates series, American Reason. Listen on KRUI every Sunday from 4-5 p.m., and find an archive of the shows (as well as exclusive web-only content) online at LittleVillageMag.com.
There Oughta Be a Law ... and a Bus

On Jan. 8, the City Council’s Ad Hoc Diversity Committee held a meeting at Pheasant Ridge Center on the west side of Iowa City to gather information about the state of transportation and police enforcement for three segments of the larger community: youths and Sudanese and Latino immigrants. More than 50 men, women and children attended and shared concerns about gaps in transportation services, police neighborhood surveillance and police interactions, putting racial relations in Iowa City under heavy scrutiny.

The meeting was part of a larger group of meetings hosted around town by the city’s committee, and Ad Hoc Diversity Committee member LaTasha Massey used the term “growing pains” to express the complex relationship between Iowa City’s minority communities, city government and majority populations. Synthesizing concerns voiced by minority and immigrant communities, Massey said, “There definitely are issues when it comes to how we treat people of color. As a city, we need to stand up and say we are going to accept everyone.” “At the end of the day,” Massey added, “it is about community relationship building.” While pockets of people are advocating for better relations between majority and minority communities, Massey noted that the majority of Iowa Citians are not willing to act to make things different.

In regards to transportation, participants at the Pheasant Ridge meeting spoke about the difficulties faced by students on the west side of town; the need for additional morning, night and weekend bus service; as well as the need for additional routes to address the needs of students on the west side of town; the need for additional routes to address the needs of students on the west side of town; the need for additional routes to address the needs of students on the west side of town; the need for additional routes to address the needs of students on the west side of town; the need for additional routes to address the needs of students on the west side of town; the need for additional routes to address the needs of students on the west side of town; the need for additional routes to address the needs of students on the west side of town; the need for additional routes to address the needs of students on the west side of town; the need for additional routes to address the needs of students on the west side of town; 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the perceptions that certain low-income neighborhoods that are home to many immigrants are being over-policed.

Ann Hassan, who came to Iowa City from Sudan seven years ago and attended the meeting to translate for her parents, agreed with community perceptions about police surveillance. And, although she has been in this community for a while and will remain here to begin her first year at the University of Iowa in the fall, she is not invested in Iowa City because she feels that since she arrived, she has been treated like a second-class citizen. She put it bluntly when she said, “Americans think foreigners are stupid.” While she appreciates Iowa City’s safety, she added, “People seem afraid, like they’re not used to diversity. That’s what I don’t like about here.”

At the Pheasant Ridge meeting, community members spoke about feeling dismissed when they complained to law enforcement about issues such as the over-response of police (multiple squad cars responding to minor incidents) in their neighborhoods. Their stories suggested that the main objection by law enforcement officials to their anecdotal and perceptual data was akin to Stephen Colbert’s explanation of “truthiness”—although such experiences may feel like profiling, that explanation doesn’t stand up to the verifiable facts. This response devalues minority experiences of Iowa City’s racial politics and instead puts the onus on minorities to provide “facts” that would support bona fide claims of racial discrimination.

Pheasant Ridge forum attendees expressed the desire for competent policing that accepts the truths of Sudanese and Latino experiences in Iowa City. Such culturally competent policing would require an understanding of the larger national and historical contexts in which relations with minority and immigrant communities in Iowa City evolve. Attendees’ comments about gaps in transportation services and their shared sense that the police are not serving Sudanese and Latino communities exposed both tensions between different communities in Iowa City, as well as the shared values of wanting to create a city where one can work, be safe, and be treated with respect. To build such a city would require a willingness of the majority to actively examine deep-rooted racial, cultural and economic patterns that exist in cities all over America and continue to shape policy and perceptions even here, in Iowa City. 

Raquel Lisette Baker is pursuing a PhD in English Literary Studies at the University of Iowa, specializing in Postcolonial Studies. She is currently working on her dissertation about representations of whiteness in black literatures.
In the second half of the 19th century, three breweries operated along Linn and Jefferson streets. Their money and influence ruled much of the Northside's economy, and they were known as the German Beer Mafia. Hundreds were happily employed in their operations but it all turned very dark one day in 1884. In the worst beer riot in Iowa City history, lynch mobs ranted, women and children were threatened, city lawyers were tarred, and drunken mobs reigned in the streets.

It started in 1882, when the Iowa legislature prohibited all alcohol, but things got really heated two years later when the new prohibition laws went effective on July 4, 1884. With the law, Iowa brewers were instantly and abruptly left with hundreds of thousands of gallons of beer and liquor that was illegal for selling. Many faced criminal charges for possession with intent to sell. Enforcing the law was extremely difficult, and Iowa City struggled to comply.

To protest the new law and have a belated July 4th celebration, Iowa City brewer and good German democrat Conrad Graf tapped a keg at his saloon, drawing quite a number of people thirsty for beer. As lines piled up, and waits for a mug reached half an hour, the tipsy townsfolk became rowdy. When city officers locked the bar, the crowd was persistent and threw empty kegs through the windows in order to enter the building. Discovering beer locked in the cellars they forced it open and managed to drink every last drop.

A week later, the county sheriff gave warnings to the brewers and leaders of the German beer mafia, Conrad Graf, John Englert and John Dostal, who had all ignored the law. Graf and Englert tore up the papers that forbade them from illegally manufacturing and selling liquor and were immediately given citations. The citation ignited the brewery mafia’s wrath which they directed towards the men who had prosecuted or informed on them. They planned to hang the informers and tar the lawyers in order to scare the Republican prohibitionists and city officials into backing off. This plan was to commence on Aug. 13, the day when Graf, Englert and Dostal were going to trial before County Justice John Schell.
On Aug. 13, the defendants rode east out of town, ropes and tar in tow, to Schell’s house accompanied by a mob of 150 to 200 brewery men and numerous onlookers. Encircling the house, the mob was restive until city prosecutor A. E. Maine went outside to deliver some legal briefs. Suddenly surrounded, he was kicked down, stripped bare and tarred. Vigorously defended by a Constable named Parrot, County Deputy Sheriff Fairall and Justice Schell, he escaped to the porch and finally found refuge in the house.

In the melee, Parrot was stabbed in the leg and Justice Schell pummeled. Rioters pulled out their revolvers and reputedly shot at and definitely threw stones into the house. These actions terrified Schell’s wife and children, and Mrs. Schell implored the mob to desist as her mother, who was also inside, was on her deathbed. A few men persuaded all to leave on account of the critical condition of the elderly lady in the house.

This deterred them, but Englert, codefendant and also a city councilman, turned back and swore they would tear down or set fire to the house unless the men inside were surrendered. Ropes were readied as the mob again attacked the house. Fairall stood on the porch and swore he would shoot the first man who broke in the door. Graf yelled, “You will shoot, will you, damn you shoot,” and shouted for the mob to storm the house. Graf yelled, “You will shoot, will you, damn you shoot,” and shouted for the mob to storm the house, take the men out and hang them. This continued for hours. Finally leaving at dusk, they armed men and numerous onlookers. Encircling the house, the mob was restive until city prosecutor A. E. Maine went outside to deliver some legal briefs. Suddenly surrounded, he was kicked down, stripped bare and tarred. Vigorously defended by a Constable named Parrot, County Deputy Sheriff Fairall and Justice Schell, he escaped to the porch and finally found refuge in the house.

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Alleged informants, city attorneys and brothers, John and L. G. Swafford were also in the fray at Schell’s home and had barely escaped the mob’s brutalities. With tar prints on their shirts they had walked back to town over fence and field. Espying them in Church Park, Graf could not control his anger and assaulted them with 30 men. Englert and Graf incited the men, and Graf personally assisted in tarring them and beating John Swafford to a pulp. With the aid of nearby citizens the brothers were pulled loose near citizens the brothers were pulled loose.

When prohibition first struck Iowa City, Lynch mobs ranted, women and children were threatened, city lawyers were tarred and drunken mobs reigned in the streets.

BEER RIOTS

Dining Review

CHICKEN LITTLE

REVIEWs: BARONCINI

When planning a night of fine dining in Iowa City, one often gravitates north. The Motley Cow, Devotay and Linn Street Café have built their reputations on serving elevated cuisine with a focus on local flavor. But there’s a downtown option that offers classic upscale Italian fare in an atmosphere that counters the Northside’s trendy ambiance with a traditional, elegant setting.

Baroncini Ristorante is tucked in a cubbyhole just next door to Chili Yummy near the corner of Linn and Iowa. My party arrived around 8 p.m. without a reservation on a Friday, and we were lucky to get a seat. Though it is a small space with limited seating, the fact that it was packed on the day after Valentine’s Day was taken as a good sign.

We kicked off the evening with two appetizers, one of which ended up being my favorite dish of the night. The smoked salmon with gorgonzola mousse and carrot and onion salad—or as they say at Baroncini, the Salmone Affumicato con Insalata di Carote e Erba Cippolina e Mousse al Gorgonzola—featured house-smoked salmon that was utterly melt-in-your-mouth. The fish was very subtly smoked, moist and delicate and sprinkled with salty black caviar. The portion was generous, although there weren’t enough of the tiny breads served alongside to carry all of the cheese or salmon. The onion and carrot salad lent a refreshing tang to the richness of the dish. Bellissima!

Our accompanying appetizer, the Bruschetta Alla Caprese featured mozzarella balls, good balsamic and pungent, fresh basil—but ordering this dish out-of-season was my faux pas, as the tomatoes were exactly what you’d expect of February tomatoes in Iowa.

For an entrée, I ordered a classic Tagliolini Al Frutti Di Mare. The “narrow fettuccini” (read: angel hair) was served with a light seafood sauce and loaded with shrimp, crawfish, scallops, calamari and mussels. The perfectly al dente homemade pasta was served with just the right amount of sauce. The scallops were the best bite—while small, they were fresh and buttery.

On a Friday night, our server was busy, and it took some time to get our plates cleared and water filled. The small tables at the front of the restaurant were pretty close together, so there was a dangerously small amount of arm space. If you enjoy gestulating, you may want to request a booth when you make your reservation.

I tend to judge a restaurant’s cleanliness by its bathrooms, and the ladies room was cool and spotless. My only complaint was the photograph of Sophia Loren at her porcelain-skinned prime hanging opposite the mirror. Note to the management: No woman on earth wants to powder her nose with her face reflected next to one of the most beautiful women who ever walked the earth.

Our post-Valentine’s day feast nearly complete, we opted in for dessert. We selected the Gelato Affogato Con Espresso e il Biscotto Toscano based on the fact that seemingly everyone else in the restaurant was having it. Served in a rather ostentatious martini glass, this dessert did not disappoint: Vanilla ice cream suspended in a moat of warm espresso dribbled with dark chocolate sauce and garnished with a homemade biscotti. The ice cream, melted by the warmth of the espresso, puddled into the chocolate and created a slurry reminiscent of the dregs of a hot fudge sundae. Silly glass or not, I couldn’t help but my back.

As we left the restaurant satiated and slightly espresso-buzzed, I couldn’t have wished for a lovelier evening out. Next time you’re craving some killer Italian, or considering a special night out, give Baroncini a try. Iv

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PRICE: 3 Golden Eggs ($20-30)
TASTE: 5/5

PRICE: 4/5
TASTE: 4/5

PRICE: 3
TASTE: 5/5

PRICE: 3
TASTE: 5/5

SERVICE: 5/5
ATMOSPHERE: 4/5

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>> RIOTS cont. on PAGE 14
RIOTS >> CONT. FROM PAGE 13

from the angry mob as they were being carried off for hanging. All night the mob terrorized citizens and ruled the streets while supporters from Marengo and Ames were set to come to town for further support of the brewery mafia.

The riot gained much national attention, and while much ink was spilled, city officials were reluctant to make arrests because of Englert, who sat on the city council. Finally, arrest warrants were issued for Graf, Englert and Dostal, but they couldn’t be found. A grand jury in Iowa City refused to make indictments against the brewery mafia leaders, causing the trial to move to Marengo and finally Marion in order to reach a settlement. For his egregious injuries, Swafford sued Graf for $20,000 which was eventually lowered to $7,000 (the equivalent of $164,227.64 today) and the unabashed brewers shared that cost.

When national prohibition settled the alcohol issue, the breweries operated as ice houses and soda bottling plants. In the end, Dostal’s Great American Brewery at 332 E. Market St. was suspiciously destroyed by fire in 1909. Englert’s Old City Brewery at 311 E. Market St. was razed by urban renewal leaving only Graf’s Union Brewery (231 N. Linn St.) to remind us of Iowa City’s period of prohibitionists, scofflaws, the German Beer Mafia and alcohol fueled civil disobedience.

Marlin R. Ingalls is a professional archaeologist, historian and architectural historian within Iowa’s Office of the State Archaeologist. He is a member of the State Historical Society of Iowa’s Technical Advisory Network and former member of Iowa’s State Nomination Review Commission, which reviews nominations for listing on The National Register of Historic Places. He is also a consultant specializing in helping preservationists and communities evaluate, document and restore their historic buildings, neighborhoods and other historic resources.
Grandma likes to keep her people close

Grandma likes to keep her people close. I think the strawberries are ready, she says, and we follow her across the plank to the garden, eating our lunch of hot berries on the spot. When the bread is out of the oven, rows of loaves cover the counters, waiting to be caressed with rags dipped in butter. We gather around by our noses.

The little ones are easy to keep by, with the recipes for happiness close at hand — if not in the garden or kitchen, in her apron pocket, where just the right words are kept tucked. She’s always prepared to love.

The old ones, now passed, are right here too. They stare out from behind the wood stove, framed in their wedding days and looking severe, but Grandma says they loved to laugh. They sit up on the knick-knack shelf, names engraved in carnival glass — from Mother to Sophia. Their lives, in black and white, are narrated in the photo albums, and only a mile away is the cemetery. Everyone is there, just needing some mowing from time to time.

It’s the grown ones who have wriggled out, travelled, bumped into modern times and got stuck somewhere, like gum on a shoe, that are harder to reach. She calls and sends care packages. Even Halloween is an occasion for a card with the word “special” underlined twice. She gets on buses. Spends weekends. Crochets surrogate arms in afghans to hold us from afar. She believes her prayers matter and keeps God busy saving us from our own foolishness.

She tries to accept the changing times, with their journeys to the moon — What will they think of next? — while strengthening her grasp against the centrifugal force of modern society’s pull on her heartstrings. Did you hear about the family who weathered a tornado in their bathtub? The uncle later described the baby being sucked out of his arms — You can’t imagine how that felt — and how he found the baby by its cries, unharmed on a pile of boards that had been their living room.

Today, we are surrounding Grandma with our collective arms, forty or more deep, resisting the centrifugal force of death. This tornado was inevitable and we weather it in a hospital room. I think she doesn’t want to leave us either, even though, while we swab her lips, we give her permission to go, just as we were told, until the generations gone before suck her from our arms back into theirs.

Ginny Paulson has lived and worked in Iowa City for over 20 years. This poem combines three loves — of her grandmother, her rural upbringing, and her professional work in the field of aging.
I HOPE YOU KEPT your black combat boots and grunge tees from the '90s, because, if you haven’t, you are going to wish you had for spring! The difference is that in 2013, we juxtapose them with beautiful feminine pieces like a draped neon dress (Catherine’s) and delicate necklaces (graphic, beaded necklace from Revival) instead of exclusively with the baggy oversized jeans and plaids of yore. A deconstructed tee pairs well with an oversize chunky wood necklace (hand-dyed by Heather Atkinson Art) and cut-off jean shorts (Revival) with an upcycled tee-fringe necklace by Ramona Muse (White Rabbit) styled as a belt. Spring is supposed to be fun!

FOR MAKE-UP a bright lip (coral and fuchsia are huge right now!) goes a long way with simple, polished eyes. Bold double-layered lashes are a girls’ best friend when it comes to achieving maximum flutter.
SPRING FASHION

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**GRAPHIC BLACK AND WHITE** outfits (peplum top and scarf print pants from Catherine’s) set the stage for **signature sunglasses** in bright colors and shapes (on models: from Revival). Sunglasses can never be too big or too bright. EVER. And, Don’t worry, the **neon jeans** you have still are going strong this season! Paired with **expressive shoes** (here platform espadrilles from Catheres and floral pumps from Revival) these heart-lifting colors brighten spring days. A fine, **light cashmere sweater** with a graphic tulip motif is helpful for days that start cool and end warm. (Sweater from Catherine’s)

**AS WE MOVE INTO THE WARMTH**, embrace the amazing graphic prints and bold sporty styling of the **modern day dress**. These dresses can be worn anywhere and even with cute **sneakers, boots or heels**. Let the weather and your mood be your guide. (Dresses from Catherine’s)

Concept, styling, make-up, copy and photography by Tonya Kehoe-Anderson for catalogTKA (www.catalogTKA.blogspot.com or www.facebook.com/catalogTKA)

Hair: Lisa McDougall | Models: Sophie McDougall and Brittney Young
Lady Sibyl to Luddites: A Chat With Janeane Garofalo

Janeane Garofalo began her stand-up career in 1985. In just over a quarter century, Garofalo has been many things to many people. She was one of the faces of the “alternative comedy” boom of the late-’80s and ’90s. If Winona Ryder’s dark and complex manic-pixie-dream-girl in a left-of-center romantic comedy needed a best friend with a biting wit and common sense: Garofalo. Through nearly three-quarters of the George W. Bush administration, she was the co-host of one of the flagship shows on Air America, a left-wing counter to conservative talk radio. On Friday, April 5, Garofalo will join Tig Notaro on stage at The Englert Theatre as part of the Mission Creek Festival.

Note: There will be no discussion of Reality Bites or Wet Hot American Summer here, but there are Downton Abbey spoilers to watch out for.

Little Village: You’ve had a lengthy career, depending on the generation that encounters you, you could mean something very different as a signifier...

Janeane Garofalo: [chuckles] You’re giving me way too much credit.

LV: You have been a signifier for different groups of people over different periods of time. Do you take that into account when you take the stage?

JG: Well, no. I’ve been doing stand-up since I was 19 and I’m in my late 40s, so obviously my material and myself have changed quite a bit; as we are all works in progress. It would be very sad if I were still in my 19-year-old head. If I am a signifier to someone (and I actually don’t know if I am), it doesn’t affect how I do stand-up because I only know one way to do it, which is the way that I do it. It’s not like I try to tailor things for different crowds.

Having said that, if I’m doing a benefit for children, I’m certainly not going to say things that would be immoderate. I take no pleasure in being a provocateur. I don’t work blue, particularly. I’m not the type of person who goes for shock value. I don’t believe that any press is good press; even if it’s bad. I don’t believe that at all. I would prefer to be well-liked by the highest number of people. Be that as it may, I can only do whatever I was going to do that night anyway … just making allowances for children and the elderly.

LV: You have a loose style. You wait till something strikes you as funny, and record it in a notebook, and you have brought that notebook up on stage with you, do you always bring—

JG: Oh, I bring it up every night. I have never gone up on stage without a piece of paper. Not always the notebook, per say, but notes of what I want to get to. Sometimes I don’t even look at it, it’s just a habit I’ve been in since 1985. Maybe it’s a sense of security that it’s there. I just did a show Saturday night at the Wilbur Theatre in Boston, and I did about an hour and 15 minutes with copious notes. I don’t think I ever looked at it once except when it dropped and went everywhere when I was reliving my grief over Lady Sybil and Matthew Crowley from Downton Abbey, whose characters are gone. I knocked it over, and all the papers flew everywhere, that’s the most I looked at it. I have terrible discipline problems with remembering what I want to get to. Also, sometimes it’ll be the first time I’m saying it, just working through it. It’s no different than a musician bringing up a set list.

LV: Since you brought it up, what did you think of the end of the third series?

JG: I love it. I’m an anglophone. I’ll take any Masterpiece Classic, any PBS thing, and that includes the modern detective drama on PBS. I love DCI Banks, Inspector Morse and Taggart and all that stuff… Wallander. I also love any and all corset dramas, as they call them. I love Downton Abbey. I actually did not see Lady Sybil’s demise coming, but I did see Matthew Crowley’s: anyone who’s that joyful, in a car—

LV: Going that fast—

JG: Yes, going that fast, after professing their love for their wife, and can’t live without each other; you know it’s not going to go well. It’s like Walking Dead. If anybody experiences joy for just one second, a herd will come. Never smile, don’t enjoy anything on Walking Dead or you’ve got to watch your back. It’s just a tell on those shows. Even though I know it’s coming, I’m always like, “oh, ouch.”

LV: You’ve said in a couple interviews that you don’t consider yourself a good political comedian—

JG: No. Some people say, “you’re a political comedian,” but I’m not. I am just a comic who discusses politics now and again. There are others, like Bill Maher, George Carlin and others, who really are, from start to finish almost, dealing with politics. Now I definitely deal with it, because I believe it’s no different than life. It’s politics, culture, all these things, it’s the human condition. I don’t segregate. Some people are like, “I don’t talk about politics and religion.” But I feel like, what could be more interesting? It’s part of your everyday life. There are decisions made on your behalf, without your knowledge, that affect you; these things bear discussion. But it’s not the entire [show], some nights it’s not there at all.

When people say “political comic,” I think, “well, that’s misleading.” Because what if somebody thinks that’s what I am? They’re going to feel woefully disappointed if they hear me talking about the latest issue of Allure magazine or some nonsense, or a commercial I saw that, for whatever reason, I thought was funny, or worthy of comment; they would find that to be the greatest fraud perpetrated. So no, I’m not a political comic. I’m not saying that’s a bad thing, I just don’t happen to be one.
LV: I seem to remember it even being that you don’t seem to think you’re even good at political jokes?

JG: No. I’m not a good joke writer. I don’t have that knack for little, succinct nuggets. It takes me a while to get to the point.

LV: But you have a knack for insightful, political comments.

JG: Maybe. Sometimes. And that’s always subjective. (And I thank you for the compliment, if you think that.) I definitely am interested in politics and motivated to discuss it.

I don’t like bullies. I don’t like social injustice. I feel like these things must be discussed whenever you can discuss them. Especially when you have assaults on reproductive justice, assaults on the LGBT community, gender issues or the straight up stupidity that comes out of people in power. Perpetuating ignorance. Very sub-par media coverage on things. I mention things, but I’m not good at writing about them. But I always hope there’s something humorous in what I’m saying.

LV: Okay, I’m going to ask you one of the five questions you’re always asked: You don’t have an internet presence.

JG: Right. I don’t have a web presence.

LV: You don’t really do the internet or computers.

JG: No, I don’t use a computer. [chuckles]

LV: You’re a self-professed luddite.

JG: I’m a neo-luddite. I have a cell phone.

LV: Do you feel like that’s something that puts a barrier between you and the audience or does it give you a different perspective, sort of outside looking in?

JG: I’m old enough to have grown up mostly without this stuff. Now, I did try in the mid-noughts, around 2002, to use this stuff. I got a computer and I used it until about 2005 or six, but it’s too much. I realize there’s a lot of value in the great democratic medium, but there’s also a lot of data-mining, surveillance, hit-and-run cruelty, misinformation and then the email piles up, and that creates anxiety in me. I return every phone call with alacrity, and the email piles up, and that creates anxiety in me. I return every phone call with alacrity, and the email piles up, and that creates anxiety in me. I return every phone call with alacrity, and the email piles up, and that creates anxiety in me. I return every phone call with alacrity, and the email piles up, and that creates anxiety in me. I return every phone call with alacrity, and the email piles up, and that creates anxiety in me.

LV: I want to ask about one more modern hassle you take issue with: Lately, you’ve taken a stand on some of the new food allergies.

JG: [chuckles] It’s not a stand, it’s theories I have. I just cannot believe, I can’t, that there’s that many nut, yeast, wheat, gluten intolerances (and many of them are self-diagnosed). As I have said, I started kindergarten in 1968, graduated college in ’96, I didn’t know anyone who knew anyone with a nut allergy. I had never heard that before.

Now, definitely environments change and there are more toxins in the environment than ever. As people get older, they do acquire allergies, in middle age people do acquire allergies, it tends to be to like pollen or things like that. But you can’t bring nut foods anywhere near a school. Guns are fine on a school yard, not a Snicker’s bar. In your efforts to protect the children, you can’t have nut foods, or you can’t have food that has been manufactured on a machine that may or may not have had nut food on it; but you can bring a gun to school because you’re protecting the children. (Because you’re protecting the children.) If you do go to a classroom, or if you’re tasked with bringing cupcakes or something, it is like an emergency, the questions you’ll get, “are there nuts in there???” Or yeast, gluten, I’m sure there’s more... wheat? That’s gotta be in there.

LV: [chuckles] Yeah, I’ve got issues with some of them.

JG: What are they and how old are you?

LV: I’m 27.

JG: Alright, there we go. So what are they, what’s your issue?

LV: Gluten.

JG: And you’ve had that since birth?

LV: Well... no. It’s sort of like how a lot of
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exp. 4/30/13
Mish Mash

“H
ow the fuck is your nickname Mish?” This was not only the first thought I had when finding out the singer of White Lung’s name, Mish Way, but also the first thing she asked me when I told her that I am also a Melissa who goes by the nickname Mish. It’s quite possible we both could have talked about all of the elements that make this coincidence strange, but we moved on to matters that more than just the two of us would care about, such as discussing White Lung’s upcoming appearance as part of the Mission Creek Festival on Wednesday, April 3, at Gabe’s (with Slut River, Nerv and Gluestick).

Little Village: Your band is often described as a ‘feminist punk band.’ Do you actively try to weave feminist messages into your lyrics? Do all the members in the band share those politics?

Mish Way: I’m a feminist. That’s what my academia is in, although I have been a feminist since I was young. My bandmates are feminists, but it’s not something we really discuss. We aren’t consciously trying to be a political band at all. I talk about feminism because it’s a huge part of my life, but if you read my lyrics, it’s not blatant or very literal. But I also think it’s important to declare my feminism and be proud of it. You know, people are so scared about words ... We act a certain way on stage, are feminists and then it’s like ‘boom,’ Riot Grrrl stamp no matter what. People have to put you into some kind of box so they can figure it out.

LV: Considering the masculinized history of punk music, I wondered if you get any push-back for having feminist messages weaved throughout your songs?

MW: I never really experienced that much sexism in punk. Being a waitress was way worse. So, no, I haven’t experienced any negativity from it.

LV: Considering the masculinized history of punk music, I wondered if you get any push-back for having feminist messages weaved throughout your songs?

MW: I never really experienced that much sexism in punk. Being a waitress was way worse. So, no, I haven’t experienced any negativity from it.

LV: I guess just based on my own involvement in music, and exchanging experiences with female friends in punk and garage bands, I know a lot of women still get ‘mansplained’ to in terms of their equipment, songwriting, playing ability ...

MW: Oh yea, or with like sound guys or when you go into a music store. They are like dangerous nerds ... They are old, they’ve been there for like 75 years, and maybe they’re our drummer, and we became really fast best friends. She is like the only person in the world who really understands my crazy and we get each other. Then we met our bass player, Grady, from playing around the [Vancouver] area. It wasn’t a conscious thing to start a girl band though. Later, we met Kenny and he’s the one that inspired us to start touring because before we just played locally. It takes a special guy to tour with three women that are older than him, and cranky. He puts up with a lot of shit. Or maybe it works in his favor?

LV: This might be dense, but what does White Lung mean? Or what’s the story behind picking that to represent you?

MW: We had our first show, and we didn’t have a name. I had all these terrible names that I was playing around with, but naming a band is hard! We didn’t want to have a “The” name, we didn’t want to have anything too gendered because at the time we were all girls. Our friend Steven, who plays in the band Vapid was working at a bakery and white lung is a slang term for a condition that bakers get when they get flour in their lungs ... I liked that idea because it’s gross, but it seems pure. I mean, basically, we needed a name to put on a show poster and then we just went with it.

LV: You mentioned before the way people automatically connect you to the Riot Grrrl movement, but what current bands do you see White Lung as forming, like, a ‘scene’ with?

MW: On this coming up tour, which starts on Tuesday, we are playing with Merchandise from Tampa Bay, and they are definitely one of my current favorite bands. Carson Cox, their singer, is incredible! I love them, and they just got a new drummer and their set is just wild now. There is also a band from Vancouver, White Poppy, that this girl Crystal Dorval does. She’s like this one-woman project, you should check it out! Her album, I Had a Dream, is absolutely incredible, she loops everything and it’s this sludgy, crazy mess ... There’s a lot of great things going on right now, to go on a tour and actually be really excited to be playing with these bands is great.

***

In talking specifically about White Lung’s show in Iowa City, Mish expressed a lot of enthusiasm for getting to play again with Slut River.

MW: I love Slut River! We played with them last year in Omaha, and they’re so cool! I love Ant(ina), she has such a great voice, she is so badass. I’m really excited to see them again, it’ll be fun, it’ll be a great show.

We ended the conversation by mutually geeking out again over the coincidence of our names, making me doubly excited, not only for what will be an awesome show, of course, but also for meeting a fellow Mish for the first time. Iv

When Melissa/Mish isn’t writing about TV or other random things for Little Village, she is also a host of The Fuzz Fix, which airs on Thursdays from 7-8 p.m. on KRUI 89.7 FM.
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elevision is a medium that has a somewhat tenuous relationship with its own history. While it does have a long, illustrious history, television is constantly finding a way to distance itself from it.

Although people nowadays don't delve into its past as actively as before, film is a medium with a past that is acknowledged and cherished. If it wasn't, there wouldn't be any effort by people like Martin Scorsese to preserve and re-release films that could be lost to time like the Australian outback film *Wake in Fright.* Classic films like *Gone With The Wind,* *The Wizard of Oz* and *Psycho* are still watched and revered by viewers new and old. Additionally, a lot of the older movies can still be seen on channels like Turner Classic Movies.

Like film, literature is a form that revels in its own history. If one walks into a literature class in any school in America, they can conceivably find someone teaching a book that dates to a time before the common era like Virgil's *Aeneid,* the plays of Sophocles or Homer's *Odyssey.* Books like *Decameron,* *Don Quixote,* *Crime and Punishment* and *Narrative of the Life of Frederick Douglass* have influenced generations of writers and activists.

Music works in the same way as literature. Generations of artists are influenced by what has come before them. Hip-hop music was inspired by the dance rhythms of disco music. Disco music was influenced by the sounds of soul and funk. Soul and funk would have never existed without R&B, and that would have never existed without jazz and the blues. Music has always built upon itself. To even play music that never existed without jazz and the blues. Music existed without R&B, and that would have never existed without its past. 

While some artists have been lost to time, many obscure and forgotten ones, with the advent of the internet, have found a new audience. Once again, history isn't lost on music.

Televisions don't prize its history as much as these other media. If I were to turn on TV Land, a channel that started as a repository for historically important television shows, I would find *The Andy Griffith Show; The Dick Van Dyke Show; Gunsmoke; I Love Lucy; Bonanza* and perhaps an episode of *Murder; She Wrote* thrown in for fun. In theory, this doesn't seem like a problem. *The Andy Griffith Show* and *The Dick Van Dyke Show* are excellent shows; the latter is one of my all-time favorites. Your mom and dad probably love the westerns. And, if you can't laugh at the comedy of Lucille Ball, I don't know why you watch television. The problem is that they show only these six shows for half of the day. The other half of the day is wasted showing reruns of unimportant shows like *Full House* and new programming like *Hot in Cleveland,* which is inspired by those old shows.

Meanwhile, a plethora of important shows are fading into obscurity. There are other channels that have tried to fill in this gap like Me-TV, which is one of the digital subchannels of KWWL. While the array of programming is larger with a rotation of great shows like *Bewitched,* *My Three Sons,* *Mission: Impossible* and *The Mary Tyler Moore Show,* it is also full of janky cop shows like *Car 54, Where Are You?*, old man detective shows like *The Rockford Files* and poor quality historical programming such as *Daniel Boone.* This doesn't really serve any purpose other than to entertain your parents and your grandparents.

Classic television shouldn't be just for people who fantasize about the days when they owned a console television and had only 10 channels to watch. Legendary television programs have a universal appeal that spans generations, just like the best works of music, literature and film. While the visual style and content is different in these shows, they bring the same joys as the other forms: They entertain and explore our own existence. Outside of entertainment, legendary television shows do the same work as the classics of literature and film: They inspire generations of future writers who improve and innovate within the format.

*Seinfeld* is one of the great television shows of all-time, if not the greatest. The reason for this is that it completely broke the mold of the sitcom through its use of self-referencing comedy and disdain of moralizing, among other things. If you are a fan of any single-camera comedy show now, you should build an idol of Jerry Seinfeld and Larry David because, without them, shows like *Arrested Development* and *It's Always Sunny in Philadelphia* would not be possible. If you like the moral ambiguity of *Mad Men* and *The Wire,* you can thank *St. Elsewhere,* *Hill Street Blues* and thirtysomething as these shows were the first to create those sort of characters, as well as tell stories that were socially relevant and difficult.

Televisions is a medium that frequently shoots itself in the foot—from changing the format of Nick at Nite from sitcoms (1950s—
Art Outside the White Box

This business of art is a universe of beautiful chaos wherein it is difficult to mount a supernova on your wall. Where does art start and stop, and what’s more, when can it become something defined by ownership or possession? There’s found art, stripped of contexts and reupholstered in newer, shinier thematic bows; there’s pricy gallery store art from local or established national artists trying to make it as movers of meaning and memory. There’s everything in between. And if you want it, how can you get it without being a monocle-wearing walking-money-bag hustling to auctions where they probably have little numbered signs and the auctioneer snootily says your number followed by naming off some huge sum? “Sold, for a thousand, skrillion dollars to number one,” this irksome human wealth-stain might say.

WHY DO YOU WANT TO COLLECT ART?

Is it for cache? For riches? It should be for cache. Do you love art and need to be surrounded with it the way one might surround oneself with kindly stacks of books or particularly tolerable people? Do you love a certain aesthetic and want to maximize it with art, or conversely bend your apartment’s design around an artist or art style? The more you feel it, the better. For collecting art to someday resell it and be rich is a costly gamble that will probably leave you with a gaping hole. In most cases, wealthy art collectors buy established artists’ pieces and if they resell them at all, they do so for comparable value. For some, art collection is an economic game. For others, it’s a lifestyle veneer covering other lifestyles. Do you love art? Do you like art staring back at you? Do you like being watched sometimes? Consider being a collector.

IF YOU TRULY LOVE ART, COLLECTING IT WILL BE LIKE OWNING A GIANTIC BLOCK OF SOAP YOU WHITTLE CONSTANTLY INTO SHAPES.

It’s not marble—marble is too hard to put back together. When you get soap wet, you can sort of mush it back into one form. So it is with art collection—by immersing yourself in artwork, you will ebb and flow with stylistic interests like the artists themselves. Do you prefer minimal work? Loud sculpture? Animal prints? Ugly, smeared portraiture? Photography of all colors or subjects? You will whittle this figurative giant soap block into shapes that interest and intrigue you.

FRAMING IS AN ABSOLUTELY RIDICULOUS BUSINESS.

When it comes to paintings or prints, most frame stores will give you price quotes that vastly out-cost the artwork itself, and they will somehow do it with a human expression on their faces, as if they were living, breathing people who felt empathy (and other emotions) as we do. Yet you must never ever sacrifice work for the frame itself. You will hate yourself for having clipped or folded or bent work that you just know wasn’t meant to be that way. Always measure the art upon acquisition.

I have a couple of more affordable framing options to offer you. One is to make a pilgrimage to Ikea and buy some of their really awesome frames that are totally affordable. Going to Ikea is like a trip to a very well-organized space station, anyway, and maybe you will get some of those horsemeat meatballs that have been in the news lately! My second suggestion is to go thrift shopping for frames. This one amazes me to this day—expensive, high quality frames are often used to house posters or prints that you can simply remove. They have myriad frames, and while you might be shaking thinking about unmatched frames across your living space, consider the different juxtaposition each might have against the “gallery walls” of each room … and ask yourself one more time if it’s about aesthetic, obsession, both or neither.

COLLECTING ART WILL TEACH YOU THAT THERE ARE MANY WAYS TO INVEST IN PEOPLE.

Hanging work by friends and family is another example of just how art can function. It’s not just about challenging yourself with images, but about giving shout outs to your loved ones. Art makes a home out of a house. Art makes a town into a community. In fact, there is an art school here in Iowa City. Why not familiarize yourself with the University’s art buildings and show fliers? They operate out of a once-was-Menards, but it’s an overwhelmingly expansive gallery with endless emerging talent. An almost factory-like art producing studio pumping out the shock of the new at a pace like it does is in many ways utopian. We do not know the directions the art world will take. We cannot map or measure that which is at its core wildly seeking abstraction and subversion. The best you can do is observe. Consider using Facebook (or whatever bigger-fish social networking site ends up eating Facebook) to learn about emerging local artists, THEIR artist friends and THEIR artist etceteras!

WHEN YOU MEET ARTISTS, ASK QUESTIONS.

There’s a troublesome phenomenon I see a lot at readings; I will hear people whispering their questions to one another about the work or know them personally and know they have things they’d like to speak to the writer about, usually about process of esotery of the work. But when a Q and A happens, the energy becomes so pointedly focused that they don’t want to risk implicating themselves in front of everyone by talking. What makes art openings special is that you can approach the artist often in confidence—imagine if YOU were that artist. Wouldn’t you love people expressing interest in your work? No matter how cool and aloof they look, that’s what they’re feeling. Asking is learning.

KNOW YOUR LIMITS.

When I lived in Brooklyn, my ex-girlfriend and I came across an armless, legless sculpture in the trash. It was what looked like a stone Greek sculpture with a few colorful paint splatters—a real found treasure! I had to have it. But carrying it home for no charge came with a price tag: My back will always click a few more times if it’s about aesthetic, obsession, both or neither.

Russell Jaffe is the editor of Strange Cage.
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Oppression’s Cold Embrace

Though the Academy of Motion Picture Arts and Sciences may not envision their award quite this way, the “Best Foreign Language Film” Oscar seems really to recognize the best film of the year made anywhere on Earth except those English-speaking countries, which for the Golden Boy, really means any place not Hollywood. Math king and possible robot, Nate Silver did not even bother to predict a winner in this category for 2013, largely because he had no data—other film organizations in the United States do not give an award for best foreign film.

Subjective human speculation is not in Mr. Silver’s comfort zone, but he nonetheless would have had some basis for prediction. This is the list of directors who have been nominated for the award more times than Michael Haneke: Ang Lee, Frederico Fellini, Ingmar Bergman and Akira Kurosawa. Elite company, to be sure, and only Fellini has been nominated twice in four years, a feat reprised with Haneke’s win for Amour at last month’s Oscars. Haneke’s most recent film, along with 2009’s The White Ribbon, may be the most familiar to American audiences and may ensconce Haneke, for his remaining career, as a perpetual BFLF nominee, at least if there is any sense of justice among the 6,000 well-tanned and wheat-grass-nourished industry insiders who select the Oscar winners.

For Haneke’s characters, life is inherently estranging, and what they thought was their own comfort zone may in fact be a big source of that estrangement. In The White Ribbon, people who have known each other for generations stand watching a mysterious and unexplained barn burning; or in Cache, a comfortable middle class lifestyle is disrupted by threatening phone calls and videos clearly made by someone very well acquainted with the other person’s personal habits. Haneke is consistently interested in the ways in which people construct and then embrace the social, regional, occupational and class roles which may limit their life choices and, at least indirectly, oppress them. His films center on what happens when these same people then realize that they may—after all—not wish to be so oppressed.

Haneke addresses modern alienation in a very social way—characters occupy spaces which are not superficially unique, but rather, are reflections of how comfortably we suppress our own inner experience. This idea is perhaps most bluntly presented in Das Schloß, a film featuring Ulrich Mühe from The Lives of Others, about a land...
assessor’s attempts to reach and evaluate a castle in small-town Germany. The themes are familiar: devotion of a mindless but heroic sort to a job that doesn’t really need doing in a town which doesn’t particularly want it done. It is perhaps unsurprising that Haneke would choose to adapt an unfinished Franz Kafka story, since the completion of the narrative arc in his work always seems secondary to the atmosphere and the way in which characters build, embrace and then resist their own roles. In Haneke’s version, the character K., treading through deep snow early in the film, recognizes that, “the road got no nearer to the castle, but it did not lead away from it either,” an efficient summary of how one’s relentless commitment to the duties of a government job are some comfort against the ravages of a German winter and the hostilities of the German townspeople.

Haneke seems aware of the rather authoritarian vibe that overlays much of his work, especially for non-German audiences. Indeed he openly incorporates that stereotype into many of his films, only it is not as social commentary or ironic joke (Haneke is Austrian), but almost as a character in itself. 2001’s The Piano Teacher, based on the German novel by Elfriede Jelinek, tells the story of an unbelievably uptight music professor who has not only an obsession for Franz Schubert, but some surprising hobbies as well, such as trolling porn theaters, spying on entwined lovers at drive-ins and remarkably casual self-mutilation. Her inner recklessness mirrors her outer reserve. She shares an apartment (and a bed) with her repressive, judgmental and suspicious mother. She is pursued and eventually seduced by one of her talented but non-traditional students, one from outside the normal ranks of other super-obsessive music types, but her revealed desires are too frightening for him to handle, and in fact might raise an eyebrow even on Joffrey Baratheon or the Marquis de Sade. The inside turned out frightens both characters tremendously. If the outer details of expectation are the things that imprison us, then Haneke is very comfortable in this prison. As Isabelle Huppert, who plays the lead in this film, tells us, “A wrong note in Beethoven is better than a bad interpretation,” mistakes in the service of perfection being always preferable to a performer’s misguided creativity.

Haneke seems pretty consistent in supporting his characters’ embrace of their own oppression, whether that oppression comes as a stern dedication to music, to small-town community life, social class expectations, bureaucratic position, the insult of ageing, family life or love. His actors seem to embrace willfully the limits of their position and accept them as comfortable, or if not comfortable, at least familiar and somehow necessary. Internal desires and fears are always present in his films, but acknowledged and accepted only because they heighten our awareness of our limits and our love of the bars which imprison us. In Michael Haneke’s world, we somehow need repression. It’s ultimately bad, but we need it and choose it and sometimes it liberates us, if only because the alternative may be much worse.

Director Michael Haneke is consistently interested in the ways in which people construct and then embrace the social, regional, occupational and class roles which may limit their life choices and, at least indirectly, oppress them.

Warren Sprouse teaches high school in Cedar Rapids. He sends his sympathies to the Cuban national baseball team.
The Mission Creek Festival will soon be upon us, and Iowa City is holding its collective breath until it finally arrives. While Mission Creek’s main entrée is music (with healthy portions of literature and culinary arts), I won’t spend too much time explaining the festival here. That being said, much of this issue’s noteworthy live music doesn’t hit us until the fest starts on April 1.

For more information on Mission Creek, I will direct you to the included insert for the lineup, schedule, artist bios and more. The Little Village and Mission Creek websites, as well as their respective social media pages, will also provide updated information as the festival kicks into full gear.

Our first event is an emotionally heavy multimedia performance by innovative New York dance company, Palissimo. Sure to be a hefty sensory load, Palissimo’s website explains that the group “treats each aspect of the production—dance, movement, sound, light, set and video design—as equal.” The crew will be performing “Strange Cargo,” the third installment of artistic director, Pavel Zuštiak’s The Painted Bird Trilogy. The project touches on themes of identity, otherness, displacement and transformation and has received high critical praise from the New York Times and Dance Magazine. The performance is scored live by Christian Frederickson, a former member of acclaimed chamber rock group, Rachel’s. The

Kendrick Lamar’s 2012 major label debut, good kid, m.A.A.d city made just about every “Best Of” list you can think of last year.
show will take place at CSPS Hall in Cedar Rapids on both March 29 and 30.

It’s no joke—Kendrick Lamar’s April Fool’s day show at the IMU is, in fact, sold out at the box office. There is a reason for this and if you happen to get your hands on some tickets, here’s why this one is important. The Compton-based rapper is one of the country’s most talked about artists right now. His 2012 major label debut, good kid, m.A.A.d city made just about every “Best Of” list you can think of last year, taking the number one spot of many (Pitchfork, BBC, Complex, to name a few). The album is at least loosely autobiographical and, put simply, follows the story of a young dude getting into trouble and contemplating life in a crime-ridden community. His lyrical flow is unique but graceful and the accompanying beats explore the boundaries of his genre.

Ducktails is the solo project of Matthew Mondanile, who perhaps until recently was best known for his other sensational indie rock band, Real Estate. With the January release of The Flower Lane, it is clear that Ducktails has gone from a whimsical bedroom project to a full on musical endeavor. The fourth release under the Ducktails moniker, The Flower Lane exhibits a project that has come into its own. The collaborative effort features members of Cults, Oneohtrix Point Never and Big Troubles and has received positive critical reviews. Opening up the night will be Monopoly Child Star Searchers and local act, Gem Jones. The show will take place on April 1 and is free, though an RSVP is needed to guarantee entry, as this show will likely pack the house. Please see The Mill’s website for more details.

The project that William Basinski is most known for, The Disintegration Loops, was the accidental product of his attempt to salvage old tapes by converting them to a digital format. As the frail tape passed through the device, it began to deteriorate, creating eerie “disintegrating loops” as a result. More eerily still, Basinski finished the project the morning of September 11, 2001. Basinski sat on the roof of his Brooklyn apartment building, listening to his new recorded deteriorating tape loops as the World Trade Center building collapsed. The project is regarded as one of the most important ambient works of the 2000s. Joining Basinski will be Julianna Barwick. Barwick uses reverbed-out vocal loops to create a lush, minimalist, dreamy soundscapes. Basinski and Barwick will perform at Gabe’s on April 2.

White Lung is one of the most acclaimed punk bands out there at the moment. The Vancouver outfit has perhaps tried to stay under the radar, releasing their music on small labels and playing DIY tours around the U.S. and Canada. But their latest album, Sorry, a 19 minute blast of heavy, spastic punk rock has turned a lot of heads since its release in the summer of 2012. Sorry made many “Best of 2012” lists and has received critical acclaim from (very non-underground) publications such as SPIN, Pitchfork, Magnet, Exclaim! and Rolling Stone. White Lung will be joined by a stacked lineup of local acts—Slut River, Nerv and Gluestick—at Gabe’s on April 3.

Steve Crowley is a red blooded Wisconsinite marooned in the fetid morass of Iowa City that had to make due with the yokels and, over the course of five years, came to quite like it here.
Steve Grismore Trio
Bésame Mucho!
www.cdbaby.com/cd/stevegrismore

Steve Grismore is a guy who has had a huge influence on jazz in Iowa City, being a lecturer in the University Department of Music and co-founder of the Iowa City Jazz Festival. But above all, Grismore is a jazz guitarist, and Bésame Mucho! is his latest CD release, performing with organist Sam Salamone and drummer John Kizilarmut. To any jazz-head there’s an immediate, strong connection between this trio’s instrumentation and the work of Jimmy Smith, the famously funky Hammond organ player, whose 1960s trio and quartet records on Blue Note Records defined a certain cool, funky sound.

Bésame Mucho! was conceived by Grismore explicitly as a celebration and homage to that sound. The recording attempts to capture the vibe of Grismore’s performances at The Continental jazz club (Des Moines) with organist Sam Salamone and drummer John Kizilarmut. With Smith you can always feel him lean into the funk; by contrast Salamone has a lighter touch, outlining melodies with spiky runs of short notes. Anyone who has loaded in a B3 for a gig knows what a heavy, cumbersome instrument it is, and Salamone makes you believe it can fly.

According to Tibetan Buddhist doctrine, Kent Williams is the rebirth in a line of tulkus who are metaphorically considered to be manifestations of the bodhisattva of compassion, Avalokiteśvara.
JUNK CULTURE,  
BEER SWILLING 
ANGRY PUNKS 
AND ALIENS.

Decline of Western Civilization, but there is some overlap. I watched Repo Man when it aired sometime in the '80s on late night USA Network when I was in my early teens and it opened a whole world up to me—junk culture, beer swilling angry punks and aliens. The soundtrack has the amazing Iggy Pop theme song and bands like The Plugz, Black Flag, The Circle Jerks, Fear and Suicidal Tendencies.

I mention this because as I listen to the latest album from Iowa City band The Men from ... BEYOND! I am overcome with flashbacks to that soundtrack. The very DIY esthetic that moved all of those angry punks to record the albums represented in those soundtracks exists on The Men’s new album Surf Solaris. The claustrophobic headspace created by haphazard microphone placement, the slight disregard for tuning and the cheap effects pedals make it sound like it was recorded in a basement riding the very curl of the crashing wave of inspiration.

The Men from ... BEYOND! would generally be pigeonholed as ‘surf instrumental,’ but their sound leans towards classic punk, except with surfy arpeggio guitar lines and whammy bar bends. The Men from ... BEYOND! sound more like Shadowy Men on a Shadowy Planet (whose “Having An Average Weekend” was the theme music to Kids in the Hall) or Man or Astroman? than the Ventures or Dick Dale. The few songs that do have vocals—“Shelly Shimmy,” “Hit That Shit” and “Magick Potion”—serve the purpose of giving the band something to yell.

Much as the sorry souls who encountered the ‘64 Chevy Malibu with the dead aliens in the trunk in Repo Man met their untimely demise, the radioactive effect of the The Men from ... BEYOND! on Surf Solaris will either destroy you or make you stronger ... and glow. 

How common is pedophilia?

The Sandusky horror is just the latest in a seemingly endless stream of pedophile scandals. Is there any reliable information on the incidence of these kinds of crimes? —Stan Kaplan

Let’s start with the bright side: There’s no indication sex crimes involving children are more frequent than they used to be—what’s changed is we’re hearing more now about scandals that were previously hushed up. The grim fact remains that the situation was, and is, pretty bad.

The Penn State child sex scandal got a lot of press, as did the revelation of serial child molesters in the Catholic church and the Boy Scouts. You get the impression pedophilia is spreading like wildfire. Is it? Moral panic aside, probably no.

Pedophilia is defined as persistent sexual attraction to children where the perpetrator is at least age 16 and the victim is at least five years younger. As such, it’s a subset of child sex crimes in general, which also include acts between kids of similar age (I can remember an eighth-grade horror story or two) and opportunistic, one-time offenses. Such distinctions may be academic, or, as some critics have argued, irrelevant—it’s been estimated nearly nine in ten child molesters either meet the criteria for pedophilia at the time of the offense or eventually will.

But let’s not sweat those details. In theory, there should be two ways to get a fix on the prevalence of pedophilia: count the molesters, or count the molestees. Unfortunately, collecting reliable numbers for either is as tricky as it sounds.

Statistics on pedophiles are dubious for the obvious reason that cases typically come to light only as part of a criminal investigation or during psychological treatment. Studies of any type of sexual behavior based on self-report are notoriously unreliable, and surveys of pedophilic tendencies surely are doubly so—this doesn’t seem like the kind of thing most people would admit to, even anonymously. That caveat having been made, here’s a sampling of the research:

• A 1989 study of about 200 male college undergards found 5 percent admitted to masturbating to pictures of children, and 7 percent said they’d have sex with a child if they could get away with it.
• A 1991 study found 3 percent of some 600 college men reported having had a sexual experience with a child when they were 16 years or older.
• Lest you think this is strictly a male kink, a 1997 survey of more than 500 college women found 4 percent had at some point had sexual experiences with a child at least five years younger. Just one problem: These women were on average only 12 at the time, meaning we’ve strayed pretty far from pedophilia as usually understood.

We turn to the more important question: How many children do pedophiles victimize? Here too it’s difficult to say—the numbers reported in different studies simply don’t match up, possibly in part because different types of sexual abuse are often conflated.

For example, a 2007 report on pedophilia from the Mayo Clinic cites a survey of 1,500 Canadian young adults that found nearly a third of the women and a sixth of the men had experienced unwanted sexual contact before they were 17. Those are alarming numbers. But the report goes on to say, “Most of the one-time offenses reported by females were committed by another adolescent of similar age.” Is that bad? Absolutely it’s bad. But it’s not pedophilia.

Likewise, a 2010 study says, “There have been marked declines in . . . childhood exposure to violence and abuse from the early 1990s to the recent past,” and as proof gives a long list of indicators, one of which is a 53 percent drop in proven sexual abuse cases.

However, when you dig into the guts of the study, which compares the results of two telephone surveys of violence involving children in 2003 and 2008, you find two things. First, kids’ reports of sexual abuse by adults, as opposed to by other kids, have declined only modestly. Second and perhaps more significant, the incidence of such reports is small, around 0.3 percent.

Reports of other types of abuse, such as flashing and statutory rape, are more common, in the 1 to 3 percent range; arguably some of this qualifies as pedophilia. (For what it’s worth, they’re trending down.) One percent or even a third of one percent is a lot when spread across the whole population. But there’s little sign of a massive unrecognized problem.

Given the state of the data, we can’t draw any definite conclusions, so let’s just call the following observations. It seems reasonable to say pedophilia is one of those ineradicable but not especially common impulses that, unlike other forms of sexual and child abuse, has never been widely tolerated. Given greater awareness and more precautions, therefore, one may suppose that, however often pedophilia occurs now, it’ll happen less in the future. That may be wishful thinking. But notwithstanding news reports, there’s no sign it’s happening more.

—CECIL ADAMS

Send questions to Cecil via straightdope.com or write him c/o Chicago Reader, 350 N. Orleans, Chicago 60654. Subscribe to the Straight Dope podcast at the iTunes.
Curses, Foiled Again

• After finding a gunman in his home in Lauderdale Lakes, Fla., Jacques Baillargeon, 66, sprayed window cleaner in his face. The robber dropped a crowbar and a skullcap, and fled. Sheriff’s officials traced the man, identified as Nathaniel Lee Smith, 29, to his home after he called 911 to report someone had broken into his home and stolen a crowbar and a skullcap matching those left behind.

Investigators concluded that Smith reported the items missing to cover himself if they were traced to him. (South Florida Sun-Sentinel)

• Mario Hili, 64, avoided thousand of dollars in traffic fines by reporting his car stolen each time a traffic camera caught him speeding or running a red light. After the latest incident, Senior Constable Siobhan Daly told an Australian court “it was the 21st time since 2000 that Hili had reported his car stolen. Each time he would find it himself at various locations around Geelong.” Daly said that after the latest incident, police fingerprinted the car and found only Hili’s prints. (Australia’s Geelong Advertiser)

Addicted to Money

• When Maureen O’Connor, 66, a former mayor of San Diego, appeared in court to answer charges that she had stolen $2,088,000 from a charitable foundation set up by her late husband, her lawyers disclosed that she bet more than $1 billion at casinos to feed her gambling addiction. Noting that O’Connor began gambling after her husband, fast-food chain Jack-in-the-Box founder Robert O. Peterson, died in 1994, lawyer Eugene Iredale stated his client’s actions fit “the syndrome known as grief gambling.” She went through her personal fortune of between $40 million and $50 million, took out second and third mortgages on her home, auctioned her belongings and borrowed from friends. After O’Connor accepted a plea deal giving her probation, she appeared in court to answer charges that she had stolen $2,088,000 from a charitable foundation set up by her late husband, her lawyers disclosed that she bet more than $1 billion at casinos to feed her gambling addiction.

When Guns Are Outlawed

• Authorities charged Timothy John Howard, 30, with robbing another man in Tulsa, Okla., by throwing porcelain tiles at him. (Tulsa World)

• Police arrested Erik Brown, 36, in Port St. Lucie, Fla., after they said he struck a teenager relative in the face with a Taco Bell burrito during a domestic dispute. Officers reported the victim had “burrito cheese, sauce and meat all over his clothing and face.” (The Smoking Gun)

CLOAK OF INVISIBLE

A new fashion line aims to make wearers invisible to drone cameras. “Stealth Wear,” by designer Adam Harvey, is made from silver-infused fabric that reflects heat, thereby blocking thermal-imaging cameras. “There’s a lot of products in the stealth area that are too militaristic or are too associated with the tinfoil hat crowd,” Harvey said. “I tried to do something that’s in between.” The line consists of a hoodie, which costs $473, and a burqa, which sells for $2,365. “These are really high-quality fashion garments, not everyday wear,” said Harvey, who previously designed an “anti-paparazzi” handbag that detects and neutralizes camera flashes, and the OFF pocket, which disables cell phone signals. (U.S. News & World Report)

Second-Amendment Follies

• While people entering the State Capitol building in Austin, Texas, wait to be screened by metal detectors and scanners looking for concealed weapons, armed lawmakers may bypass the lines by showing their concealed-carry permit. Of the 181 members of the state House and Senate, as many as half are armed, according to Alice Tripp, legislative director of the Texas State Rifle Association, who said, “There’s a couple who, I used to say, their passion for the welfare of your horses than the people of Dixon you represented.” (Chicago Tribune and Associated Press)

Second Amendment Follies

• When Maureen O’Connor, 66, a former mayor of San Diego, appeared in court to answer charges that she had stolen $2,088,000 from a charitable foundation set up by her late husband, her lawyers disclosed that she bet more than $1 billion at casinos to feed her gambling addiction. Noting that O’Connor began gambling after her husband, fast-food chain Jack-in-the-Box founder Robert O. Peterson, died in 1994, lawyer Eugene Iredale stated his client’s actions fit “the syndrome known as grief gambling.” She went through her personal fortune of between $40 million and $50 million, took out second and third mortgages on her home, auctioned her belongings and borrowed from friends. After O’Connor accepted a plea deal giving her probation, she appeared in court to answer charges that she had stolen $2,088,000 from a charitable foundation set up by her late husband, her lawyers disclosed that she bet more than $1 billion at casinos to feed her gambling addiction.

We’re from the Government, and We’re Here to Help

Because electric and hybrid motor vehicles don’t make enough noise at low speeds to warn pedestrians, bicyclists and the visually impaired, the National Highway Traffic Safety Administration proposed requiring them to make additional noise at speeds slower than 18 miles per hour. The federal agency said it would leave it up automakers how to make the vehicles noisier. (The Washington Post)

Tom Ridge Solution

After the North Carolina House Judiciary Committee approved a bill making it a felony to purposefully expose “private parts,” including a woman’s “nipple, or any portion of the areola,” state Rep. Tim Moore pointed out that women could avoid prosecution by applying duct tape to their nipples. “You know what they say,” Moore quipped. “Duct tape fixes everything.” (Raleigh’s WRAL-TV)

Compiled from mainstream news sources by Roland Sweet. Authentication on demand.
Shopping for tea? Or tires? SoBo’s got it. Second-hand stores with first-class service? Iowa City’s South of Bowery district has that, too. Whether its everyday living or a special occasion, the shops, restaurants and people of SoBo will take care of you.

Iowa City’s SoBo district:
Off Gilbert St between downtown Iowa City and Highway 6
Shopping for tea? Or tires? SoBo’s got it.

Second-hand stores with first-class service? Iowa City’s South of Bowery district has that, too. Whether its everyday living or a special occasion, the shops, restaurants and people of SoBo will take care of you.
Music

Thurs., Mar. 21
Slip Silo The Mill, $6, 9 p.m. Garage Rock Night (DJs) Gabe’s, Free, 10 p.m. Jason Clothier Mendoza Wine Bar, Free, 7 p.m.

Fri., Mar. 22
Dennis McMurrin The Mill, $7, 8 p.m. All Night Kitchen Mendoza Wine Bar, Free, 7 p.m. Histo Douglas Kramer Nye, Suns, Samuel Locke Ward & The Garbage Boys Gabe’s, $5, 9:30 p.m. Jesse White Band Yacht Club, $5, 10 p.m. Naha Greenholtz Englert Theatre, $10-12, 8 p.m.

Sat., Mar. 23
Castle Ridge Uptown Bills, $5, 7 p.m. Eric Sardinas Redstone Room, River Music Experience, $15, 8 p.m. Pride Fest Fundraiser Yacht Club, $10, 10 p.m. Small Houses, Data T., Crystal City The Mill, $6, 9 p.m. Switchback Legion Arts, $15/18, 8 p.m.

Sun., Mar. 24
Mason’s Case, Item 9 & the Mad Hatters, Raw Mojo Gabe’s, $5, 9 p.m. Rene Lecuona, piano, with Hannah Holman, cello Old Capitol Senate Chamber, UI campus, Free, 3 p.m.

Mon., Mar. 25
Casey Maday, trombone Recital Hall, University Capitol Centre, UI campus, Free, 7:30 p.m.

Tues., Mar. 26
Kopecky Family Band Redstone Room River Music Experience, $10, 7:30 p.m. Pale Robin, Megan Buick, Taylor Ross, Owen Felix Public Space One, $5, 8 p.m. The Petrella Ensemble, Nick and Diane Petrella piano/percussion duo Riverside Recital Hall, UI campus, Free, 7:30 p.m.

Wed., Mar. 27
Burlington Street Bluegrass Band The Mill, $5, 7 p.m. Symphony Orchestra Iowa Memorial Union, UI campus, Free, 7:30 p.m. Todd Sucherman from Styx (Drum clinic) Redstone Room, River Music Experience, $10, 5:30 p.m.

Thurs., Mar. 28
Candy Hearts, Pentimento, Allison Weiss, Occult Detective Club, Lipstick Homicide Gabe’s, $10, 6 p.m. CD Release Concert: Nicole Esposito, flute and Alturas Duo – Carlos Boltes, viola and charango; Scott Hill, guitar Riverside Recital Hall, UI campus, Free, 7:30 p.m. Christopher O’Riley & Matt Haimovitz Hancher at Coralville Center for Performing Arts, $10-$37, 7:30 p.m. Katherine Young, oboe master class Recital Hall, University Capitol Centre, UI campus, Free, 5 p.m. The Main

Squeeze Yacht Club, $5, 10 p.m. The Ragbirds Redstone Room, River Music Experience, $8/$10, 8 p.m. Tom Nothnagle Mendoza Wine Bar, Free, 7 p.m. UI Jazz Performances - Zé Emilio Gobbo Trio The Mill, $3 students; $5 general public, 6 p.m.

Fri., Mar. 29
David Zollo & the Body Electric The Mill, $8/$10, 9 p.m. Jason Carl and the Whole Damn Band Redstone Room, River Music Experience, $7, 9 p.m. Jazz After Five - The SEXtet The Mill, Free, 5 p.m. Katherine Young, oboe; Andrew Parker, oboe; Benjamin Coelho, bassoon Riverside Recital Hall, UI campus, Free, 7:30 p.m. Palissimo Legion Arts, $15/$18, 8 p.m. Techno Lincoln & The Technicolor Union Yacht Club, $5, 10 p.m. Way of Dusty Death, My Dad, Pisces at the Animal Fair, The Dead God’s Concussion Gabe’s, $5, 10 p.m.

Sat., Mar. 30
Andrew Epstein’s Fried Egg String Band Uptown Bill’s, $5, 7 p.m. Chance in Hell, Acoustic Guillotine, Electric Coma Gabe’s, $5, 9 p.m. OSG, Miles Kean Epictet, Lady Espina Yacht Club, $6, 9 p.m. Rich Rok, Wolf Mixer, DJ Omatie Gabe’s, Free, 10 p.m. Tim Stop Redstone Room, River Music Experience, $8, 8:30 p.m.

Sun. Mar. 31
Center for New Music presents: Wolfgang David, violin, Timothy Gill, cello, David Gompper, piano Old Capitol Senate Chamber, UI Campus, Free, 2 p.m. PlanetRAWK, Machine Daydream, The Savage Hacks, Nebula Was Gabe’s, $5, 10 p.m.

Mon., April 1
SCOPE Concert: Kendrick Lamar Iowa Memorial Union, UI campus, Sold Out, 7 p.m.

Tues., April 2
Bernie Worrell Orchestra (Mission Creek Festival) Yacht Club, $10, 9 p.m. Corridor Jazz Project Paramount Theatre, $12, 6:30 p.m. Thao & The Get Down Stay Down, Sallie Ford & The Sound Outside, Har-di-Har (Mission Creek Festival) The Mill, $15, 9 p.m. The Ghost Inside, Stick To Your Guns, Stray From The Path, Rotting Out Blue Moose Tap House, $12.5/$15, 5:30 p.m. The U.S. Army Woodwind Quintet "Pershing’s Own" Recital Hall, University Capitol Centre, U campus, Free, 7:30 p.m. William Basinski and Julianna Barwick (Mission Creek Festival) Gabe’s, $10/$12, 8 p.m.

Wed., April 3
Detective, The Multiple Cat, Gloom Balloon, Mirror Coat (Mission Creek Festival) Yacht Club, $8, 9 p.m. Iris DeMent (Mission Creek Festival) Englert Theatre, $29/$33, 8 p.m. March Fourth Marching Band Redstone Room, River Music Experience, $15, 8 p.m. White Lung, Slut River, Nerv, guest stick (Mission Creek Festival) Gabe’s, $10, 10 p.m. Michael Zaprunder’s Pink Thunder (Mission Creek Festival) The Mill, $10, 9 p.m.

April 2-7: Mission Creek Festival Various Venues, See missionfreak.com for lineup and schedule

Thurs., April 4
Elia Goldstein, viola Recital Hall, University Capitol Centre, UI campus, Free, 7:30 p.m.

Tuesdays: Flight School Dance Party Yacht Club, $1-$5, 10 p.m.

Wednesdays: Jam Session Yacht Club, Free, 10 p.m.

Thursdays: Little Village Live Public Space One, Free, 5 p.m.

Thursdays: Mixology: Dance Party Gabe’s, Free, 10 p.m.

Thursdays: Old Capitol Chorus (Weekly Practice) Robert A. Lee Community Recreation Center, Free, 7:30 p.m.

Thursdays: Open Mic Uptown Bill’s, Free, 7 p.m.

Second/Fourth Thursdays: Super Soul Session Gabe’s, Free, 10 p.m.

Saturdays: Free Bass Dance Party Blue Moose Tap House, Free, 9 p.m.

Theatre

Through Mar. 23
Legally Blonde The Musical Theatre Cedar Rapids, $15-$30

Through Mar. 26
A Dream Play UI Theatre Mainstage, Theatre Building, UI campus, $5-$17

Sun., Mar. 24
Community Puppet Production! Eulenspiegel Puppet Theatre, $5, 2 p.m. & 4 p.m.

Sat., Mar. 30
People (National Theatre Live broadcast) Englert Theatre, $15-$18, 7 p.m.

Mar. 22-24
Talley’s Folly Old Creamery Theatre, Amana, $27.50 Blue Man Group Paramount Theatre, $67

Mar. 25-30
UI Theatre Honors Projects Theatre Building, UI campus, Students free; $5 general public, 8 p.m.

Mar. 29-30
Cinderella (Nolte Academy) Coralville Center for
A-List

Calendar

A-List

The Tuesday Agency Presents::
Writing Industry Roundtable
Wednesday, April 3 | 5 p.m.
Brix Cheese Shop & Wine Bar
(209 N. Linn Street)
Part of Mission Creek Festival's
literary lineup

Craving some mid-Mission brain food? Iowa City-based lecture group Tuesday Agency (a full-service lecture agency representing the likes of Colson Whitehead, Ann Patchett, Khaled Hosseini, Jon Ronson, and many more) is serving up slices of literary genius, with extra cheese.

Head to Brix Cheese Shop & Wine Bar as Trinity Ray hosts industry experts to discuss the ways of the writing world. Pour and hear more from editors Janaka Stucky of Black Ocean and Roxane Gay of PANK Magazine.

Black Ocean, based out of Boston, New York, and Chicago, promotes artists through book releases, parties, concerts, exhibitions, and other celebrations around the country. PANK Magazine delivers your monthly dose of experimental poetry and prose.

Arrive chatty (and thirsty) to get literal at the roundtable. The crew talks writing, publishing and public sphere in a free community event as a part of Mission Creek's literary lineup. The conversation starts at 5:00 p.m.

Learn more:
tuesdayagency.com
pankmagazine.com
blackocean.org
missionfreak.com

the Performing Arts, $16-$22

Mar. 30 through April 13
The Life and Times of the Three Little Pigs
Old Creamery Theatre, Amana, $8.50

Opens April 5
Blackbird Riverside Theatre, $15-$28
Neighborhood 3: Requisition of Doom
Dreamwell Theatre

Art/Exhibitions

Thurs., Mar. 21
Art Lover’s Book Club - Provenance: How a Con Man and a Forger Rewrote the History of Modern Art
Cedar Rapids Museum of Art, Free, 4 p.m.
Personal Geography: Charting a Course
Maureen Bardusk, stitched paper work
Figge Art Museum, Free, 7 p.m.

Thurs., Mar. 28
PechaKucha Night
Art Bites - "Revelations on Revelations" with Pat Cancilla
Cedar Rapids Museum of Art, Free, 12:15 p.m.

Mar. 29 through April 12
David Crane & Silvie Granatelli
Akar
Through Mar. 31
Kimberlee Rocca, foil imaging
Legion Arts

March
"Drought Behavior," Patrick Reed
Public Space One
Edward Kelley and Wanda Ewing
Public Space One

April
Liz Davenport
Public Space One

Ongoing
A Legacy for Iowa: Modern Masterworks from the University of Iowa Museum of Art
Figge Art Museum
Eye on UI Faculty
Figge Art Museum
The Restless Spirit: American Art from the Collection
Cedar Rapids Museum of Art
Western Africa: Before the Boats
African American Museum of Iowa
University of Iowa Art Faculty Biennial
Exhibition
Figge Art Museum
Alison Saar: STILL...
(sculpture)
Figge Art Museum
Artists Caught Behind the Iron Curtain: The Freeman Collection
National Czech & Slovak Museum & Library
Bertha Jaques: Botanical Prints and Photographs
Cedar Rapids Museum of Art
Gone to See the Elephant: The Civil War through the Eyes of Iowa Soldiers
Old Capitol Museum, UI Campus, Free
I AM: Prints by Elizabeth Catlett
Cedar Rapids Museum of Art
Prague 1968: Photographs by Paul Goldsmith
National Czech & Slovak Museum & Library
Marking Territory: Cartographic Treasures of the Mississippi River and the World Beyond
Figge Art Museum
Native Kids Ride Bikes
Black Box Theater, Iowa Memorial Union, UI campus

Thursdays: Artvaark (Art Activities)
Uptown Bill’s, Free, 6 p.m.

Cinema

Sat., Mar. 30
American Winter
Englert Theatre, Free, 7 p.m.

Wed., April 3
LUNAFEST
Coralville Center for the Performing Arts, $15/$20, 6 p.m.

Ongoing
See bijou.uiowa.edu for titles and showtimes
Bijou Cinema

Comedy

Thurs., Mar. 21
Yakov Smirnoff
Penguin’s Comedy Club, $22.50, 7 p.m. and 9 p.m.

Thurs., Mar. 28
Pete Lee
Public Space One, 10 p.m.
Ralphie May: Too Big To Ignore
Englert Theatre, $34.50, 7:30 p.m.
Fri., Mar. 29  
Paperback Rhino (Improv) Public Space One, $2, 10:30 p.m. Ryan Kleffman: The Farts That Changed My Life Public Space One, $2, 6:30 p.m.

Sat., Mar. 30  
Comedy Showcase Hosted by Bobby Bunch: Janelle James, Andre TheOBOLD, Derek Moulds, Devon Wiese The Mill, $6, 9 p.m.

Mar. 22-23  
Chris "Boom Boom" Johnson Penguin's Comedy Club, $12.50, 7:30 p.m.

Mar. 29-30  
B.T. Penguin's Comedy Club, $13.5, 7:30 p.m.

Mondays: Catacombs of Comedy Yacht Club, $3, 9 p.m.

Literature

Wed., Mar. 20  
Lee Sandlin, "Storm Kings," journalism/essays Prairie Lights, Free, 7 p.m.

Mond. Mar. 25  
Michelle Herman, "Stories We Tell Ourselves," essays Prairie Lights, Free, 7 p.m.

Tues., Mar. 26  
Mary Szybist, "Incarnadine," poetry Prairie Lights, Free, 7 p.m.

Wed., April 3  
Eileen Pollack & Jen Percy (Mission Creek Festival) Prairie Lights, Free, 7 p.m. The Tuesday Agency Presents: Writing Industry Roundtable (Mission Creek Festival) Brix Cheese Shop and Wine Bar, Free, 5 p.m.

Thurs., April 4  
Mary Jo Bang and Eleni Sikelianos Prairie Lights, Free, 7 p.m.

Dance

Wednesdays: Spoken Word Uptown Bill's, Free, 7 p.m.

Kids

Mondays & Tuesdays: Toddler Storytimes Iowa City Public Library, Free, 10:30 a.m.

Tuesdays: Preschool Storytime Coralville Public Library, Free, 10:30 a.m.

Wednesdays & Thursdays: Preschool Storytimes Iowa City Public Library, Free, 10:30 a.m.

Thursdays: Toddler Story Time at the CRMA

Stage on the Page: A Dream Play Coralville Public Library, Free, 10 a.m. Wells Tower, fiction Dey House, UI campus, Free, 8 p.m.

Fri., Mar. 29  
Elissa Altman, "Poor Man's Feast," memoir Prairie Lights, Free, 7 p.m.

Tues., April 2  
Roxane Gay & John D'Agata (Mission Creek Festival) Prairie Lights, Free, 7 p.m.

Misc.

Thurs., Mar. 21  
Historic Landscape Tour Brucemore, $12-$15, 6 p.m.

Tues., Mar. 26  
Historic Foodies: Civil War Food ps·z, 6 p.m.

Wed., Mar. 27  
Home Ec 5th Anniversary Party Home Ec Workshop, Free, 6-9 p.m. Tiger Parents and Tiger Teachers in Asia, lecture by Benjamin Loh Clinton Street Music, UI campus,

First and Third Sundays: Super Sunday Pub Quiz The Mill, $1, 9 p.m. Free, 1:30 p.m.

NEW MOBILE SITE
Visit LittleVillageMag.com/calendar for updated show information when you are on the go.

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Puzzler!

Hey there, Rhyme Timers, this month’s episode is inspired by the recent papal buzz surrounding Pope Francis. As always, listed below are two synonyms for two words that rhyme followed by the number of syllables in each of those rhyming words. Your challenge is to guess what the two words are based upon the clues provided: For example, “Shnckered Friar” (1,1) would be “Drunk Monk”. (“Hint- In each game, there is always one answer that is a homonym) Good luck; and in the name of the father, the son and the holy spirit, amen.

Average Healer
(2, 2)
(Common, Shaman)

Guru Nerd
(1, 1)
(_______, Geek)

Abstract Predicant
(4, 2)
(_______, _______)

Exciting Sister (1, 1)

Hebrew Hospital (3, 2)

Cereal Lawmaker (3, 4)

Evil Pastor (3, 3)

Papal Fondle (1, 1)

Self-centered Sage (4, 2)

Mystic Mother (2, 2)

Oracle Income (2, 2)

Palsied Recluse (2, 3)

Challenger:

Claiming it as a need to shed his worldly possessions, the Dalai Llama (slightly drunk) changed the entire tone of the party when he ripped off his robe and began walking around introducing himself as the (2, 2)

Last month's answers

Smooch Euphoria (1, 1)

Kiss Bliss

Genuine Fawning (1, 1)

True Woo

Unique Couple (1, 1)

Rare Pair

Coquetry Glee (3, 3)

Flirtation Elation

Clandestine Valentine (4, 2)

Undercover Lover

Fixed Sweetheart (2, 2)

Steady Steady

Healthy Cupidity (2, 1)

Robust Lust

Promises Stir (1, 2)

Vows Arouse

Fasten Jointly (2, 3)

Tether Together

Challenger:

The ill-tempered, libidinous couple often bickered at each other while fooling around. They referred to their lovemaking as (2, 2-2).
Located in the heart of downtown Iowa City next to the historic Englert Theatre, XIE is the perfect place to dine before or after a show.

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