You’ll get the Galaxy S® 5 for $0 down. We’ll pay off your old contract.

Hello Better:

U.S. Cellular will pay off your old contract so you can get the Galaxy S 5 for $0 down. Best of all, it comes on a network with 4G LTE coverage for nearly 90% of our customers.

Things we want you to know: A new Retail Installment Contract required. $35 device act. fee and credit approval may apply. Regulatory Cost Recovery Fee applies (currently $1.57/line/month); this is not a tax or pymt, required charge. Add. fees, taxes and terms apply and vary by svc. and eqmt. Offers valid in-store at participating locations only and cannot be combined. See store or uscellular.com for details. 4G LTE not available in all areas. See uscellular.com/4G for complete coverage details. 4G LTE service provided through King Street Wireless, a partner of U.S. Cellular. LTE is a trademark of ETSI. Contract Payoff Promo: Must port in current number to U.S. Cellular and purchase new Smartphone or tablet through a Retail Installment Contract on a Shared Connect Plan. Submit final bill identifying early-termination fees (ETF) charged by carrier within 60 days of activation date to www.uscellular.com/contractpayoff or via mail to U.S. Cellular® Contract Payoff Program 5591-61; PO Box 752257; El Paso, TX 88575-2257. Customer will be reimbursed for the ETF reflected on final bill up to $350/line. Reimbursement in form of a U.S. Cellular MasterCard® Debit Card issued by MetaBank™ Member FDIC pursuant to license from MasterCard International Incorporated. This card does not have cash access and can be used at any merchant location that accepts MasterCard Debit Cards within the U.S. only. Card valid through expiration date shown on front of card. Al ©2014 U.S. Cellular Promo_Promo3_Print_DI_7_5x10

thatcellularplace
Iowa City
19 Hwy. 1 South, 319-338-0580

CALL FOR STORE HOURS.
COMMUNITY/NEWS

4 - Opinion
Is a county manager really necessary?

6 - Education
ICCSD’s redistricting woes

12 - Hot Tin Roof
"Johnny & Martha" by John Steenlage

FOOD & DRINK

10 - On the Table
Chicken Little cools off at Thai Flavors

18 - IC History
75 years of George’s Buffet

ARTS & ENTERTAINMENT

14 - Lit Scene
Paul Ingram’s colorful clerihews

30 - The Stage
Riverside Theatre in the Park preview

PLUS

22 - BECOMING A GHOST

36 - AREA EVENTS CALENDAR

40 - SAVAGE LOVE

42 - THE STRAIGHT DOPE

44 - NEWS QUIRKS

47 - RHYME TIME

CONTRIBUTORS

WRITERS
Cecil Adams, Luke Benson, Dan Boscaljon, Pat Brown, Adam Burke, Carol dePross, Caroline Dieterle, David V. Henderson, Marlin Ingalls, Max Johnson, Dan Savage, Jorie Slodki, Warren Sprouse, Roland Sweet, Casey Wagner, Kent Williams

EDITORS
Drew Bulman, Max Johnson, Josh Minor, Evan Prachar, Kent Williams

PHOTOGRAPHERS
Bill Adams, Miriam Alarcon Avila, Adam Burke, Dawn Frary, Juan Carlos Hererra, Zak Neumann, Barry Phipps

DESIGNERS/ILLUSTRATORS
Denzel Bingaman, Zoë H. Brown, Adam Burke, Matt Steele, Jordan Sellegren, Jacob Yeates

COVER
Cast raven by John Coyne, photographed by Dawn Frary

DOWNLOAD THE FREE LAYAR APP TO VIEW INTERACTIVE CONTENT

Since 2001
Proudly Publishing in
Iowa’s Creative Corridor

LITTLEVILLAGE.COM/LV157 | JUNE 18 - JULY 1 | 3
BUREAUCRACY OR BUST

Hiring a county manager could have a profoundly negative affect on Johnson County’s democratic process.

BY CAROL DEPROSSE AND CAROLINE DIETERLE

At a May 12 forum hosted by the Johnson County Council on Aging, county supervisor candidates were asked, “Do you favor the hiring of a county manager?” Only one candidate, Janelle Rettig, answered “no,” but after the forum, Candidate Mike Carberry said he spoke too hastily regarding his affirmative answer. We wish that all candidates for the board of supervisors had said ‘no.’

Why are we opposed to bringing in a highly paid ‘professional’ to manage the county’s business? One has only to look at the city council-manager form of government: It is the most efficient way for the bureaucracy to get rid of the pesky democratic process—the democratic process that keeps alive the possibility of citizens actually exerting control over local affairs.

In the council-manager form of government, the city council, an elected body, should theoretically develop policy, but it rarely does so. Instead it cedes nearly all authority to an unelected person (the city manager) who in turn supervises an unelected staff. The council-manager form of government is not democratic.

The city council initiates practically nothing on its own. It spends some of its time minimally debating and usually approving various staff proposals, passing resolutions of one kind or another—originated and written either by the staff or community organizations—blandly smiling as the mayor hands out awards to high-achieving eight and nine year olds and allotting a short period of agenda time to public comment. During this time, citizens may stand beneath the council’s elevated platform and talk, not to exceed five minutes per person. While public comment is underway, council members are usually as stone-faced as a local version of Mt. Rushmore. They ask no questions and engage in no debate; the mayor thanks each person for coming and “letting your views be known.” At council work sessions, where the real decisions are made, the public is not permitted to speak.

Watching the bi-weekly formal council...
meetings is nearly as thrilling as watching dust motes drift.

Generally, the responsibilities of the city manager and staff include preparation of the annual budget, informing and advising the council on current issues and future needs of the city, planning future real estate developments and the resulting expansions of public services, recommending zoning changes and directing the day-to-day operations of all city departments except police and legal. Iowa City’s city manager is paid $170,000 with generous benefits. No matter how much economic expansion we have ‘to expand the tax base’ residential taxes continue to increase.

Council members currently make $7,072 annually; the mayor earns $8,070. Given that their main responsibility is to adopt what comes from the staff and is forwarded to them by the manager, they are grossly overpaid; it’s no wonder that so few citizens choose to run for election to the council after they see the pounds of bureaucratic bullshit in the packets delivered to council members for each meeting.

Meanwhile, at the county, the board of supervisors meet in an ordinary room (no elevated throne for them); citizens can address the board on any topic that is being discussed and supervisors often engage with them. The board runs the county’s affairs and makes meaningful decisions. There are five supervisors; terms are four years and staggered, so that either two or three seats are open in each election. If citizens don’t like what’s being done, they can elect new supervisors. Split votes are relatively common, and occasionally noisy policy disagreements occur. Supervisors will make $56,678 for fiscal year 2015, and without doubt they work for that money. The total of their salaries is $283,390. Why would anybody want to hire a professional manager at $170,000 or more a year and leave voters with nothing to vote for but five rubber stamps? We have enough of those already at city hall.

Carol deProse and Caroline Dieterle—85+ collective years of trying to shake up the system.
Here’s what you need to know about the Iowa City Community School District’s recent redistricting efforts. • BY DAVID V. HENDERSON

School redistricting—sometimes called the “R word”—can get ugly. New lines drawn on a map can change the trajectory of a child’s school career, friendships and opportunities, and challenge adults’ commitment to diversity in practice. Beyond letters to the editor, petitions, angry comments on message boards and to school boards, sometimes even lawsuits result.

Earlier this year, parents in Union County, N.C., sued the school board to stop a redistricting plan, citing concerns about the board’s secrecy, the negative impact on neighborhood property values and the disruption of students in the form of busing and being transferred to schools with lower test scores. In 2013, the school board of Greenwich, Conn., in spite of a clear trend of growing inequity and segregation within its school district, as well as warnings from the state’s board of education, voted to take redistricting off the table as a remedy for racial imbalance.

Sixty years after Brown vs. Board of Education and 50 years after the Civil Rights Act, the resolve to eliminate segregation “root and branch” has faded. As a recent ProPublica investigation reminded readers, in the late 1960s and early ’70s, the Supreme Court had lost patience with school districts that sought to limit integration through “race neutral” means or that drew attendance zones to cordon off racially distinct areas. The Court asserted that desegregation efforts were to be measured by how effectively they put an end to racially identifiable schools.

But more recent court rulings gradually weakened previous efforts to pursue integrated school districts. In 1991, the Supreme Court ruled in Dowell v. Oklahoma City that a “neighborhood schools” policy could be restored even if it meant a return to segregation. In 1997, Seattle ended busing designed to restore racial balance in public schools in favor of a neighborhood schools policy. In 2007, Chief Justice John Roberts authored the Supreme Court’s opinion in a 5-4 ruling against programs in Seattle and Louisville that explicitly used race as a factor in admissions or to maintain balance between schools in a district, deeming any consideration of race a violation of the Fourteenth Amendment’s equal protection clause.

The Iowa City Community School District (ICCSD) never used the R word to refer to the series of recent community workshops about redistricting, nor did they ever explicitly mention race as a factor in redrawing those lines on the map. But the ICCSD’s “Attendance Area Development” meetings were contentious all the same.

On May 27, after several months of discussion, community comment and successive drafts of redrawn maps, the school board voted to downplay its diversity policy as the guiding principle for mapmaking and essentially start over. Under the policy, “minority” status is defined not by race or ethnicity but a student’s eligibility for free or reduced-price lunches (FRL), a common metric of poverty.

The goal of redrawing the boundaries under the rubric of the diversity policy was to arrive at a point where all schools’ FRL rates were within a certain acceptable range. Elementary schools would be compliant as long as they were within 15 percent of the average FRL rate. The average FRL rate for the district as a whole is 36 percent. Ideally, the ICCSD would also eliminate attendance zones that maroon students in isolated, geographically non-contiguous areas or “islands”—the Pheasant Ridge neighborhood is perhaps the most glaring example of this phenomenon. A recent statement from the ICCSD’s Board of Directors articulates the rationale for the decision to move away from the diversity policy:

“Based upon the feedback received and our shared concerns regarding various unintended consequences associated with some of the outcomes, we instructed the administration to go back to the table and develop maps that more carefully balance various factors that affect educational outcomes as well as the gathered community input. In doing so, the Superintendent and team were granted the flexibility needed to accomplish the difficult task of developing maps that can provide equity to our district while balancing many of these factors.”

This statement gives the Administration wide latitude to consider many factors to pursue an educationally optimal outcome, however it is defined, but success will not be measured primarily by adherence to the diversity policy. Earlier discussion at school board meetings and work sessions has suggested that magnet schools might help disadvantaged schools draw a more equitable mix of students with less involuntary busing, but things are up in the air.

Nearly 33 percent of students in the district are racial minorities. These numbers overlap with the free or reduced-price lunch figures in the district, and the disparities are vast. Twain and Wood have FRL percentages over 75 percent, while three schools (Lincoln, Shimek and Wickham) have FRL percentages well under 15 percent.

While the following account is a fragmented representation of the larger, more complicated and often confounding concerns and aspirations residents throughout the community are considering, as the administration restarts the process of developing maps based on some new—as of yet undefined—criteria, it is perhaps worth taking a look back at an earlier moment in the process to see how we got to this point, and how the diversity policy, controversial to begin with, lost favor as a guidepost for redrawing attendance boundaries.

On April 24, the ICCSD held a meeting at South East Jr. High to gather feedback from the community about the second draft of a map to determine new attendance areas for elementary schools to better comply with the diversity policy. It rained heavily that evening but the parking lot was mostly full for this third such meeting for “Cluster 2”—a subset of schools in the district which includes Lemme, Hills,
Longfellow, Twain, Weber, Wood and the new South Elementary.

Attendance boundaries in the ICCSD have lagged behind demographic change—census data shows that the percentage of people of color in Johnson County increased from 11 to 17 percent between 2000 and 2010—and certain schools within the district have become racially isolated and imbalanced, which many academic studies conclude produces essentially separate and unequal educational experiences and outcomes. Census data also illustrates that there is more ethnic diversity among young people in Johnson County: Nearly 33 percent of students in the district are racial minorities. These numbers overlap with the FRL figures in the district, and the disparities are vast. Twain and Wood have FRL percentages over 75 percent, while three schools (Lincoln, Shimek and Wickham) have FRL percentages well under 15 percent.

An overwhelmingly white assemblage of about 100 residents sat in beige folding chairs at round tables and worked in 15 small groups in a large multi-purpose room with basketball hoops tucked up toward the ceiling. Color-coded “heat” maps stuck to the walls illustrating the density of student populations by neighborhood and the density of the FRL-qualifying students.

Superintendent Stephen Murley stood near the stage and explained the process and goals for the evening: each group should identify features of the second draft of the ICCSD elementary school boundaries that they like, something they would like to see modified and any other suggestions. One person from each group was responsible for documenting the group’s consensus answers on a worksheet, and a spokesperson from each table would report back to the group as a whole.

Talking with me after the meeting, Murley referred to Attendance Area Development efforts as an iterative process, where ICCSD officials learn what people want and “push it through the filter of the district’s mandate and diversity policy.” This feedback informs how the next map is drawn. After further feedback, there’s another iteration, which, he said, “is the beauty of the process.”

Not everyone at the South East meeting found the process beautiful. The recorder at table six wrote that meetings such as this were an “exercise to placate us.”

The unsigned recorder at table two, however, liked that the ICCSD is doing this and “asking our opinion.”

Draft two of the attendance area map would have placed many children currently attending Longfellow (which, full disclosure, I attended as a child) in the Mark Twain attendance area. Currently the Longfellow attendance area has a FRL rate of 18.5 percent, while Mark Twain is at 77 percent. In some cases the distance from home to school increased by 10 or more blocks. About two-thirds of the people at this meeting were from the Longfellow area and, beyond any other consideration, a desire for “walkability” and neighborhood schools dominated the comments spoken in the room that night and written on the worksheets. “Keep neighborhood schools as the number one priority with those living closest getting priority,” wrote one group’s recorder.

Katie Barreras, recorder for table three, wrote that the group liked that “students changed from Hills to Weber two years ago won’t have to move again” and that “schools are closer to capacity.” Among the table’s suggestions for improvement were: “don’t bus kids that aren’t bussed now” and, again, “maintain walkability and neighborhood schools.”

Chris and Emily (they did not want to give their last name) have two kids at Longfellow. They said their table was concerned about walkability as well. Chris also expressed frustration with the Administration’s division of the district into clusters.

“I understand the clusters were useful for matching small groups of people, but that’s really all they’re doing right now is managing us, and it’s an exercise in futility right now,” he said. “As you heard, a lot of people were kind of upset with a lot of the lines drawn, and they just want to be heard and to actually have action taken based upon their opinions, instead of somebody’s agenda.”

Jason Lewis, who ran unsuccessfully for a seat on the Board in 2013, and has children who attend Twain and Wood, was at a table with a lot of parents and residents in the Longfellow area. They too were concerned about walkability and destabilizing their neighborhood.

“I get that,” Lewis said. “But part of the reason we’re in this process is that we’ve got schools that are really in crisis, that have free and reduced lunch populations at 80 percent, and we have neighborhoods that those kids live in that haven’t had the opportunity to stabilize in the way that other neighborhoods in the area have stabilized. And I would love to see those neighborhoods and those schools thrive in the way that some of these other places have done.”

He said ultimately the people at his table were at loggerheads between a concern for their immediate neighborhood and a concern for the greater community.

“We disagreed about the proposed solutions, disagreed about the overarching philosophies, and whether things needed to be done now or done later,” Lewis said. “There wasn’t a lot of agreement, and ultimately I think we just agreed to disagree.”

I suggested that at least the lines of communication were open.

“Well, maybe,” he said, then laughed. “You know it’s frustrating to see folks of similar backgrounds, similar values at such cross purposes, because there could be the opportunity to do a lot of good in the community. But it seems like Iowa City can never get out of its own way to move toward a better future.”

Marian Coleman, a former equity director for the ICCSD from 1995 to 2008, attended the meeting as an observer. “Right now I’m feeling a little bit in awe of the fact that this is happening, that there are opportunities for people to voice their concerns,” Coleman said. “I remember, back in the day, when decisions were made and community people didn’t have any option but to accept them.”

Coleman said the current process was encouraging, but she thought a wider range of people needed to be there.

“We need to consider having these meetings somewhere where folks who aren’t usually at the table feel comfortable coming,” she said, “and make a bigger effort to get them here. The whole focus is so intense that sometimes the folks we really need to embrace get lost in the shuffle.”

After nearly two hours of discussion and the official conclusion of the meeting, dozens of people stayed at their tables and continued to talk or approached Murley and Board members with questions. Whether at this meeting, or the often-fiery “community comment” portion of regular Board meetings, it’s clear ICCSD residents are invested in education. The unofficial discussion continued even after 5- and 15-minute warnings.

Finally, at 8:20 p.m., Chace Ramey, Chief Human Resources Officer, implored everyone to leave: “Let’s not make it harder for our hard-working custodians to do their jobs.”

The room cleared, but about a dozen people continued talking, huddled outside under a doorway overhang, looking out on the parking
lot as the rain continued.

Another Attendance Area Development meeting was held on May 12 at Parkview Church. About 80 people made it through heavy rain, again, to address how attendance zones from elementary school, to junior high, to high school should best be arranged to accord with the diversity policy while minimizing disruption to students’ lives.

Jean Jordison’s three kids went to Hoover, South East and City High. She said some people at her table didn’t see much need to change boundaries or change much of anything, but she did not agree. “Every kid deserves a great school, and some people in this community don’t even think it’s important to have our facilities be equitable,” she said. “That bothers me a lot.”

“We have all these great resources in our community and all these great kids, no matter what their income level is, and they all deserve to be in schools where they can succeed. I think our school boards of the past have been really reluctant to make significant changes, and it just keeps compounding,” Jordison said.

While talking with Jordison and other people, I couldn’t help but overhear fragments of arguments and venting at nearby tables. “It never works when you force people together.” “It’s going to be like Boston in the ‘70s.”

Later, after waiting for him to finish talking with several parents after the meeting, I asked Murley if he thought this redistricting struggle had to do with an historical legacy that needed to be addressed?

“In a sense, yes, because we have not gone through this in a long time,” Murley said. “The district has grown very rapidly since the last time we went through it, since North Central Junior High opened up. And so, as we’ve grown and have not gone through that transition of attendance zones, it tends to exacerbate some of the conditions that are out there, so that makes it a bit more challenging as we go through.”

“Essentially, most districts, when they go through this, use a similar process in the sense that they define some parameters for doing it;” Murley said in reference to other school districts that have gone through analogous situations. “I think one thing that’s different about our district, I think the district’s diversity policy gives us a little less flexibility, but at the same time it really holds out an absolute standard for us to meet. There’s a little more pressure to meet that standard and a little less flexibility to get there, but the intent it is to come out the other end with better balance.”

Now, with the diversity policy apparently relegated from an absolute to an “aspirational” standard, the ICCSD administration has that flexibility, though—for the moment—few specific guidelines for drawing up new maps on an equitable basis. How that might affect socioeconomic balance and educational opportunity in the district is an open question.

The ICCSD administration is scheduled to present revised maps at the July 8 school board meeting, with another round of “community engagement” slated for August and September. The school board plans to discuss and adopt maps for the 2015-16 school year on September 9.

David V. Henderson lives and writes in Iowa City.
is not for the weak; the salad is served with cooling wedges of green cabbage and a side of rice, though, so as long as you plan your bites strategically, it’s not only bearable, it’s sublime.

I first developed my addiction to Thai Spice when I tried their tom yum kung, a sour and mildly spicy soup with shrimp, lemongrass, galangal, tomato and straw mushrooms. Again, the balance that Thai food is known for is outstanding in this dish, with each bite delivering a perfect complement of complex tastes and textures, ranging from salty to sour, spicy to sweet, with the firm, juicy bite of shrimp and silken smooth mushrooms offsetting one another perfectly.

Because of my curiosity about the cuisine’s complex flavor profiles, I’ve never tried any of the simpler dishes at Thai Spice, like pad thai—though I have heard theirs is well executed and tasty. I can, however, vouch wholeheartedly for the yam woon sen, a cool salad of silver noodles, shrimp, onion and pickled garlic (which might be my very favorite food on the planet); the tao-hoo ob mor din, a clay pot full of shiitake mushrooms, silken tofu and cilantro served in an addictive, savory sauce; the crispy perfection that is the a-cho, or Thai egg rolls, and the tangy sauce they’re served with that I want to eat with a spoon; as well as

It’s no coincidence that people who live in hotter climates enjoy fiery cuisine year-round; it’s basic science: Spicy food makes you sweat; sweat makes you cool down. The aptly named Thai Spice has the best green curry in town, but I don’t find it to be unbearably spicy; the coconut milk cuts the heat with a creamy richness that’s addictive. There are some dishes at Thai Spice, however, that will not only make you sweat, they’ll make your whole face run like a faucet. Still, even with all that spice, so full of flavor and of balance, you’ll find yourself unable to stop eating, despite the discomfort.

Most dishes on Thai Spice’s menu are available on an occasionally inconsistent spice scale of one to five, and my friends and I order the green papaya salad at a level three—which

RED HOT FLAVORS
Thai Spice’s complex cuisine brings the heat.
Photo by Miriam Alarcon Avila
the various curries, all of which display more subtleties than would seem possible for a dish Westerners have reduced to a can of pasty sauce.

The problem with Thai Spice, and I won’t be the first to say it, is the service. While the staff is gracious, it can, occasionally, take way too long for food to be delivered, or to place an order, or to get a refill of water or any other beverage; in the context of food so spicy, this lack of hydration can pose a particular problem. I’m not sure why the servers have such difficulty, although they do, occasionally, disappear into the kitchen for what feels like far too long, so I wonder if they’re also tasked with cooking—I don’t know, and I get frustrated with it every time I go there. But then the food arrives, and all is forgotten. Plus, it’s a beautiful space, full of lush tapestries and sculptures, and if I’m in good company, which I try to be at all times, it’s pleasing enough to wait. They also have takeout, which is ready promptly and might be a better bet if you’re in a hurry or if you just don’t feel like waiting.

Thai Spice is a little pricier than comparable restaurants in bigger cities; I’ve been told by Thais that it would be considered fine-dining in Thailand. It’s still considerably less expensive than American fine dining, though, and the entree portions are generous enough to make two spicy meals of most of them.

Submit Reviews:
editor@LittleVillageMag.com
HOT TIN ROOF

JOHNNY & MARTHA  •  BY JOH STEENLAGE

Hot Tin Roof is a program to support new literary work produced in Iowa City. Each month one writer is published and granted a $100 honorarium. The series is supported by the Englert Theatre, UNESCO City of Literature USA, M.C. Ginsberg Objects of Art and Little Village. Next submission deadline: June 30, 2014.
DETAILS: LITTLEVILLAGEMAG.COM/HTR

When it was time for calving John Jr and Hank would always be at the ready 24/7. Sometimes it would be young Johnny sent by Jr to fetch Hank. And sometimes Martha would ride a pony over to Jr’s place even in the middle of the night. When it was time for calving, mother nature set the schedule. And calving was serious business because it meant a new animal to add to their small herds. Dealing with the cows could also be dangerous backbreaking work as sometimes the mothers had to be repositioned or held in place so they wouldn’t harm the calf. Often the calf would be in bad shape and need to be revived or brought into their houses to be kept warm by the stove. During the calving Johnny and Martha would also be busy running errands like fetching clean water and rags or stoking a stove to make sure it was warm for the calf.

Johnny and Martha became friends over the long Iowa summers watching their fathers help each other with thousands of various tasks that came with being a struggling farmer in the 1930s. However, at the Hickory Creek township one-room school, they often feigned ignorance of each other and seldom spoke outside of their required classroom interactions. The summers were another story, as both often shared the weight of heavy buckets of feed or water on whichever farm their fathers happened to be working at that day. Both were quiet kids, and the chores seldom afforded them a lot of time for play, but occasionally when Jr and Hank were distracted they might sneak down to Hickory Creek for a quick splash or crawfish hunt. During these moments of lightness away from the work they would sometimes casually forget their usual stoicism and let themselves subtly brush against the others side, or place a hand on a shoulder for balance as they waded through the creek. While carrying buckets, work was the focus, and yet on occasion there would be a soft smile when their eyes met. Back in school in the fall, after another difficult harvest, they often shared the same studies since their birthdays were only three months apart. Yet they had an unspoken agreement to keep their shared summer days to themselves.

That changed one calving season when Jr’s barn burnt down with Jr and Hank inside. The sheriff said he thought it was probably a kicked over lantern just as the calf was being born. They found Hank just inside the latched barn door and Jr a few feet behind with the calf. Most likely he had been trying to carry it to safety. Johnny and Martha had been in the house fetching some warm buckets of water and clean rags, and when they saw the barn the roof was already falling into the flames. They ran toward the barn with their buckets of water, but were stopped in their tracks by the heat, and could only watch as the barn quickly came down.

As a convenience to their mothers, Johnny’s Grandpa Jack (John Sr) took both Johnny and Martha to the dual funeral in the little buggy. Grandpa Jack took Johnny to get his first suit and Martha wore the white dress she got for her cousin Ruth’s wedding that spring. While
it really wasn’t appropriate for her father’s funeral, her recent growth spurt meant it was her only nice dress that still fit. Grandma Ruth fixed white spring flowers in Martha’s hair with black ribbons.

After the funeral at the country church, Grandpa Jack took a detour into town with the buggy.

The town was busy with the Bohemian Heritage Festival that weekend and Grandpa Jack thought it might be a good distraction. In truth Johnny and Martha were both in a state of shock and moved through the festival as if in a dream. The shouts from the carnival games were just distant distractions as Grandpa Jack led them through the midway. Somehow they both found themselves on a stage and the next thing they knew they were winning awards for “Best Dressed” at the festival. The prize was a photo portrait, the first photo either had ever had taken. Grandpa Jack had fetched a chair for Johnny because he looked like he might have trouble standing any longer. The bright flash from the photographer was only a momentary shock, which quickly washed over them and failed to wake them from their dreamstates. Johnny and Martha each received a copy of the portrait, with Johnny in his new black suit and Martha standing next to him in her white dress with her arm on the back of the chair.

Despite their fathers’ deaths both families were able to stay on their farms as the grandfathers were still healthy enough to come back to the farms they had started themselves as young men. Martha kept that portrait with the shocked look on their faces on the mantle of her family home for the rest of her life. Johnny and Martha started walking to school together every day and no longer made a secret of their friendship. They helped Grandpa Jack and Martha’s Grandpa Peter keep up the farms and when they were old enough took over the farms themselves. Johnny brought over his copy of the portrait when he moved in the day after they married.
PAUL INGRAM FINDS HIS RHYME

The loquacious literati sheds light on his new book, The Lost Clerihews of Paul Ingram, and talks about his rhyming verbal tick. ● BY LUKE BENSON

Paul Ingram writes clerihew
So I asked if he'd share a few
He replied, "You're a crook—
Go buy the book."

"How's that—did I do it right?" I ask.
Paul's eyes close, his head tilts back as a grin takes over his face and he exclaims, "Wonderful! That's the perfect place to start the interview. 'Clerihew' and 'share a few' is a great rhyme!"

For those of you who haven't met Paul Ingram, he is an Iowa City icon and fixture at Prairie Lights Books. Like countless others, I have, over the years, received numerous book recommendations from Ingram, and, when I'm wise enough to follow up on his suggestions, I have always thoroughly enjoyed his picks.

I SEE IT ALMOST AS MORE OF A NEUROLOGICAL TICK THAN A LITERARY FORM. I'D WAKE UP IN THE MORNING AND SAY, "VIVIAN VANCE PUT CHEESE IN HER PANTS."

AnImpassioned book lover's whole life, Ingram has recently thrown his own hat into the ring with the release of his book, The Lost Clerihews of Paul Ingram. For those unfamiliar, a clerihew is a four line poem about a famous individual that follows the rhyming convention of AABB. Ingram’s book, which has recaptured this forgotten form, is available at Prairie Lights Books, host of the book’s launch party on June 23 from 5-8 p.m. Ingram will also be reading from his book on June 25 at CSPS Hall in Cedar Rapids.

Little Village: Paul, you've been a book lover your whole life. Tell me about these clerihews and how this book came to be published.

Paul Ingram: Let me start by saying it began 15-20 years ago. I'd known about clerihews but had always felt myself ... unequal to them. But I read one in a literary magazine, I think it was by this Canadian writer named Opal Nations. He's mostly a rock critic, but he wrote... "Helen Keller / Had only a smeller / But through her zeal / Learned to talk like a seal!"

Once I saw that, my mind began ... spilling. And ... I'm not sure, but I might have had a kind of ... manic episode. I was talking—I was going up to strangers—and I was talking clerihews, and I did this until I was forced to stop. My wife really did most of the stopping. You know, she had to live with me! But that happened, and about half of them were really pretty good. And that's why the book is called The Lost Clerihews of Paul Ingram.

Are the people you depict all authors?

No! Michael Jackson / Looked anglo-saxon / Due to some nasty / Rhinoplasty

OK! Clearly you haven't limited yourself. So why didn't you publish these 15, 20 years ago?

Well I never believed for a minute that they would sell. I mean, how could I sell these? But I had given them to all my sales reps hoping that they would show them to somebody; and I sent one batch out to a place. And I got them sent them back sooo fast. The worst thing to hear from somebody you're trying to curry favor with is, "How did you get my address?"

Oh no.

Yeah, once you hear that, it's completely over. So I never tried again, but I kept writing them once in awhile, because I'd get those first two lines.

My fastest was: Ethel Mermin / Gets rid of vermin / By singing Cole Porter / For an hour and a quarter

That one just flooooowed out of mouth.

Alright, Ethel Mermin had that brash voice, so there's an element of biographical truth about the individual. Is that intentional on your part?

No. For the most part truth is incidental. If it happens, fine, but for my version of the clerihew—not for G.K. Chesterton's, but for mine—form carries meaning. So, if I've got a good rhyme, that's just too bad. And the rhyme ... the rhyme is like the prize in the Cracker Jack.

But where did these come from? Do you write poetry in a traditional sense?

No. I don't like poetry. Well, I don't understand most poetry. I love about ... 20 poets. I see it almost as more of a neurological tick than a literary form. I'd wake up in the morning and say, "Vivian Vance put cheese in her pants."

Well, that's part of why I enjoy clerihews so much: They're about the absurdity and the rhyme itself.

Yes! It's the elevation of silliness! Still, there are some people that don't want anything said that anyone could misinterpret. I wrote one, and I called the person up and left the clerihew on their answering machine. And I got a call later—they were upset wanting to know what I meant by it, and I had to say, "Nothing. It's going on in my mind. It's a rhyme!"

My experience, though, is that people who are funny tend to like them. People who aren't tend to be suspicious: They want to know what you're up to.

Part of what I like about your clerihews is that they sort of walk the line between being a little dirty but not overly crass. Can you talk a bit about your general aesthetic principle?

I do use a few naughty words. Like: Sebastian Bach / Had a wen on his cock / Said the good doctor Steiner, / “This mass should be minor”

HA!

You have to do that! You can't not do that.

THE LOST CLERIHIEWS OF PAUL INGRAM
LAUNCH PARTY | June 23—Prairie Lights Bookstore, 5 p.m. Photo by Barry Phipps
But as I understand it, the clerihew originally came about from the English novelist Edmund Clerihew Bentley as a sort of retaliation for how crude the limerick had become, right?

Yeah, and for some peculiar reason [Bentley] felt that people wouldn't do the same with clerihews! Clerihews are even better because they're specifically about one person: Brigham Young / Was highly strung / And delivered his rants / In special underpants

And again, there's that nugget of truth in there. Are you sure you're not reading Wikipedia articles or ... 

No. If you are a bookseller for 40 years in Iowa City, you know virtually every name in history. I've looked through thousands of catalogues and I've seen these names, and I've got a great name memory.

Alright, so how did this move from being a hobby and napkin jot to an actual book?

Well, I recited a couple in front of Steve [Semken], the publisher at Ice Cube Press, and he said, "I'll publish them." He said, "How many you got?" I said, "Lots." He said, "I'll publish them," and my sales rep-Bruce Miller was there—and, uh ... rejoiced! And Bruce's wife does illustrations, so the next day I got 25 illustrations from her—she was on task—and thus the book became illustrated.

How many names ended up in the final book?

Between a 100-120.

And that was culled down from how many?

Three hundred or so. Some of them were incredibly juvenile, as you might expect. So I just dropped those completely. They were naughty to be naughty. What was really a pain was deciding what order to put them in.

So how did you go about doing that? Did you try to be chronological? Order them by their profession?

I told my publisher, "You do it." Put 'em in whatever order you want. So the illustrator made a deck of cards of the clerihews and they arranged them all these different ways.

How's the reception to the book been so far?

I got a great blurb on the cover from Roz Chast, who is the most popular current cartoonist for the New Yorker. She wrote a book called, Can't we Talk About Something More Pleasant? which is one of the funniest and one of the saddest books I've ever read. You really need to read it.

Then my friend Richard Howorth, who is probably the most famous bookseller in America, wrote me the nicest blurb that didn't get used on the book. He said, "Ingram has elevated the form." That is what I wanted to hear.

No better compliment than that, right?

Well, when you get overconfident you realize that the world is not a university town. And a lot of people- just aren't getting [my clerihews]. I showed my book to one person; I said, "Take a look," and she said, "Are these real people?" Which is a problem if you want to sell a lot of them. That's why I'm putting them on Twitter.

So what are your future plans with this? Are you going to keep riding this pony?

Oh yeah. T-shirts. I've got a kids shirt already. Mother Goose/ And Doctor Suess / Kept me alive / When I was five

And clearly beyond. Last question for you: You've been a book lover for so long, how does it feel to finally see your own work captured and sitting there, hard copy on the shelf?

It feels great. It feels great.

You know, I had a dream that waved me away from having a reading of clerihews. I dreamt I was at the Englert, and the Englert was as big as Yankee stadium, and I was this tiny guy down there, and I was reading one little four-line poem after another—and [I thought] “No! It doesn't go!” It's an intimate form. Which reminds me—on June 23 at Prairie Lights from 5-8 p.m., we'll be hosting a sort of drop by. It's on a Monday night and I want it to be loose. It's not a reading—it's a party. Stop on by.

Luke Benson now knows that a clerihew is a form of poetry and not a type of nut.
CAKE
CONOR OBERST
ZIGGY MARLEY // BEST COAST
DR. DOG // XAVIER RUDD // THE WHIGS
DAWES // THE ENVY CORPS // BOY & BEAR
KING FANTASTIC // PERT' NEAR SANDSTONE
SURFER BLOOD // THOSE DARLINS // RAZ SIMONE
CAROLINE SMITH // USEFUL JENKINS // SKY BOYS // TREE // SOAP // CIRCLE OF HEAT
CHICAGO FARMER // BLACK DIET // THE RIVER MONKS // PARLOURS // MAX JURY
BROTHER TRUCKER // HAR-DI-HAR // FURY THINGS // THE MAYTAGS // MAIDS
HOLY WHITE HOUNDS // GLOOM BALLOON // TWINS // BONNIE FINKEN // CIRRUS MINOR
THE HOOTEN HALLERS // ZETA JUNE // FRESAŁE // GODOCAT // FOXHOLES
AQUAMARINE DREAM MACHINE // VOLCANO BOYS // M34NSTR33T // JAMES BIBHN
KRY ADAMS // QUICK PIS // DAT DUDE BIGGZ // JESSE JAMZ // GORILLA STOMP SQUAD
BRAD GOLMAN AND TOBIAS CROSS PRESENT CLIMAX // SHAWN SHADDY // DJ RAI
CLOUDY WITH A CHANCE OF TECNOH // TIMEWALKR // JOHNNYRAGE // DJ G MINT

WESTERN GATEWAY PARK + DES MOINES, IOWA + 80-35.COM
TWO DAY $65 • ONE DAY $39 • TICKETS AVAILABLE AT WWW.MIDWESTIX.COM

3 STAGES // MEET 'N' GREETS // STREET ART // KID'S FUN ZONE
COMMUNITY VILLAGE // FOOD, DRINKS & TREATS
One never knows who they’re going to run into or what they’ll see when they visit a bar. I like old bars, especially ones with the right kind of atmosphere; the kind of bar that George’s is and has been for the last 75 years. What is it about a place that seems to give a sense of permanence? What is it at George’s that retains the aura of the old school bartender with red vest and tie, sideling up with ready banter and a beer or cocktail?

George’s is a 75-year cross section of experiences imbued by the owners, patrons and neighborhood. It is a Northside bar, which says something, but it’s not just for visiting for the first time or reliving some decades-past experience they shared with the place.

The essence of George’s arises from the booths, stools and tables humming with avid conversation often interrupted with laughter, exchanges with passersby, jokes loaded with the occasional absurdity or vulgarity, voicings of vociferous curmudgeons, constant traffic from front to back and ever-present smell of cooking cheeseburgers. It was noted by Esquire Magazine as “one of the nation’s 24 best late-night food establishments” in its September 2012 issue: The $4.50 cheeseburgers hold it all together in so many ways, and their preparation keeps them special. Starting with never-frozen chuck from Ruzicka’s Meat Processing in Solon, the meat patties are made by hand and cooked to order in the restaurant’s irreplaceable 1950s Clark electric broiler; that old-fashioned little broiler imparts a savory and unique flavor.

George’s exterior is not flamboyant with its subtle art deco-styled, two-storied symmetrical tan brick façade set up with a street-level central window flanked by two doors. One door leads to the interior and the other to the upstairs apartments. Matching its 20-feet, 5-inch by 62-feet footprint, the interior volume contains the very anniversary-fitting legal capacity of 75 seats. The 9 dark wooden booths feel secure and so very convenient for conversation, laptops, personal space, intellectual reveries and a little romance. Their backs are just low enough to see over from their plank seats. Coat hooks on the pillars supporting the booth’s backs add a period touch, and the piles

As George’s celebrates its 75th year, one of the bar’s regulars looks at what gives this Northside institution it’s charm. • BY MARLIN R. INGALLS

FRIENDLY FACES | Alex Karr, son of George’s current owner, undergoing early on-the-job training (serving water only). Photo courtesy of Mike Karr
of coats make a snug curtain against winter’s chill.

The back bar is original and designed in the Skyscraper-Moderne style, a late version of art deco. The original two-section bar is a good place to settle in for burgers, beers and various nibbles. In the 1960s, flocked wallpaper was popular, and the wallpaper at George’s was bought from Pagliai’s Pizza after their own remodel had some left over around that same time. George’s is the only place in town that Pagliai’s will deliver to due to a 1960s agreement between the owners.

A business and a building pass through many times and lifetimes in 75 years. The first owner was entrepreneur George Kanak, who started construction in 1938 and opened in 1939 with the intent of a running a buffet. Kanak died sometime after 1945 leaving a young widow. Clarence Ruppert leased the space from Kanak’s widow and kept the name. He turned it over to Les Kole who ran the place in the 1950s, and may have been the one who had the tiger murals painted in the 1950s.

In 1962, George’s was sold to Ed Kriz who was murdered later that year, and the case is still unsolved. After closing he had headed out his back door to the Hamburg Inn, where he was confronted by a young armed robber and shot to death. With Kriz’s death, the bar was sold to James Wallace, proprietor for 35 years. Current owner Mike Karr bought the place from Wallace in 1989 and operates it with his wife, son and daughter involved, enjoying their own 25th anniversary as proprietors.

In the 1930s, the next door breweries were closed and the air was absent of hops and malt smells. The lack of liquor due to Prohibition was made up for by bootleggers from the Curtis Bridge area that used the old Red Ball Road, because it was paved, to highball corn
GEORGE'S 75TH ANNIVERSARY

Musicians and a beer tent will highlight the two-day celebration, June 20-21. | Photo by Bill Adams
liquor into Iowa City. From the 1940s to the 1960s, the neighborhood ran on bonded whiskey imbibed with straight cigarettes, spittoons and neon. It was a time of porkpie hats, 1950s women’s fashion and real big autos. Through the early 1970s there was a bit of vice around George’s, which local legend suggests included high-stakes poker, numbers running, gambling and slot machines, along with female entertainers in back rooms and curtained booths fed the more prurient community interests.

Today, George’s serves a variety of brews from the tap and bottles and cans of all sorts including the occasional cold can of Hamm’s beer brought out from the cooler and set upon the bar like a blast from the past. George’s now has live entertainment with amazing local musicians several evenings a month. It’s great to see pedestrians through the front window hear the music and stop to listen, then look in, and on impulse drop in, where ambiance and cheeseburgers take over and keep them coming back.

A favorite personal romantic musing is found in a pair of mid-20th century motorized Hamm’s signs on the back bar. Their endless idyllic, north-woods vignettes of a campsite scene with fire—scrolling in turn to a beached canoe, trout stream with rapids, waterfall, then starting over—are great visual fun. The magic is in personal memories of oldsters back in the day when these first came out telling youngsters that in a minute they’ll see a man come out of the tent and tend the fire—just wait. This bit of perpetual lamp light seems just like what George’s was, and will be for another 75 years—an ever scrolling happy place set between times old and new.}

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. He is also a consultant specializing in helping preservationists and communities evaluate, document and restore their historic buildings, neighborhoods and other historic resources.

**IC HISTORY**

---

**BECOMING A GHOST**

---

**LOSING WORLDS**

*becoming a Ghost, part 1 • by Daniel Boscaljon*

A s she speaks, I shiver and sense a shift as the objects around me expose themselves, becoming reduced to a skeletal framework with a mere capacity to hold worlds.

A moment earlier, my world had been filled with concrete certainties: tangible and thick like the gold dome of the Old Capital shining proudly in the sunlight; like the warm stairs supporting my weight; like the verdant blades of grass prickling in the lawn; like the trees exploding in a fury of colors by the river below. Her words reveal these objects to be nothing but a bare skeletal framework capable of supporting a world. I see how they had anchored parts of my soul, feel them exhaling my spirit from them, watch as the things that were my old friends slough off their former habits of presentation and become alien entities in a hostile environment. Nothing felt like home. She breathes out, “Nothing can fix us,” and smiling, slides a plastic spoon piled with frozen yogurt into her mouth.

She has done nothing wrong, having prepared me for these words with little slights, knowing it would be hard. Knowing it is hard does nothing. Knowing her words were inevitable had generated a work of unwavering, fraying the framework that had held me together for four years of joy. I feel her utterance unknit into nothingness the fragile faith that some love lingered in certain co-existence. Clinging to this belief had enabled me to haunt the skeleton of the city as though it were still the world we shared, refusing intrusions of its public emptiness, keeping alive private passages through classrooms and hallways, allowing them to stay friends and guardians preserving my world. I see as the railing bounding the sidewalk below, a one-time ally that concretized our first fluttuous dance, transforms into stony indifference, giving no sign of the former richness of its depths.

I sink inside, realizing in shame how I had nourished myself with weak and tepid hopes that were nothing more than projections of secret dreams. She had vanished from our world and had been only temporarily summoned in unwilling solidarity from the foreign places she now travels. She is back in my ghostworld, which she experiences as the past. She was a something in my nothingness, but her soft words now spoken sever us and destroy our world. Horror floods me: I realize I had nothing without her; I now have nothing with her.

**Knowing her Words Were Inevitable Had Generated a Work of Unwaving, Fraying the Framework That Had Held Me Together for Four Years of Joy.**

Her smile erases the little triumphs and small scars that had made her unique to me, made her other than part of the background. Her face reveals nothing now. I want to mine and mirror that expression, to share and taste one last trait, even if it is nothing. I want to shrug off her presence the way the stones shed it, with a cold indifference that receives imprints without permanence. After a strained silence, she stands and walks off, carelessly tossing the remains of her treat into the trash.

I breathe in and empty my lungs into a now-empty world. I feel my dead heart push old blood through decaying limbs. It is an old habit—Nothing excites me. I chuckle, then laugh. It excites me, nothing. I can create nothing. I can dive into the deep places of my undone heart and extract the nothingness growing within it, spilling it into the world. I have nothing to do. I can do nothing. I look into the once friendly landscape and see the now-hostile trees that reflect back to me the nothingness that has replaced the love I once projected into the world. I see the nothingness on passing buses and the faces of idle pedestrians. I see it everywhere, now. I smile because now I have nothing to look forward to.

I move south, passing the math building, seeing cars and busses bustle as bikers curse the steep hill ahead: everyone attends to their business as though nothing is changing. I grasp this nothing as a comfort, seeing us reflected through it and watching it transform us into an unchanging union: unspecial, undifferent. But with an insistence, my heart breaks against their massive, anonymous nothingness, refusing its numbing comfort, throbbing...
with a recognition that their bland nothing could replace my particular nothingness, the annihilation of everything I once honored, respected, desired and loved.

Revulsed, I tremble with horror: I despise that nothingness—it is not mine or ours. My acts of annihilation, my making-nothing, will leave the banal skeleton world of steps and streets and stairs untouched—it will negate only the way of understanding the world that we had learned together, the peculiar navigations of memories and desires that had seemed more the marrow of the world instead of lines painted on a map. I never suspected how fragile something so seemingly certain could become, how quickly something so vast and meaningful becomes a trace of memory lost.

Echoes from my last steps momentarily fill the empty spaces around me, but quickly die away. They disclose the blank vastness I walk into, anchoring me into nothingness and liberating me from the shattered fragments I leave behind. I sense only her absence, a loss haunting everything, an emptiness that makes my surroundings seem grotesquely flaccid, as though skin overlaying the sinews of society had become loose and baggy. Everything about me, robbed of her, void of love, possesses only the emptiness of nowness, the bland and abstract impartiality of quick, hurried movements. The appearance of change disguises, but does not erase, the underlying nothingness that I feel supporting the echoes of each step I take toward nothing.

A familiar voice arrests me, breaking into my thoughts: “Hey man! What’s wrong?” I cannot place if the words issue from a friend or a stranger. I have no friends. I am a stranger.

I hear my response: “Nothing.” I realize that this is true. When something is wrong, solutions are possible. When nothing is wrong, the problem haunts you forever.

Daniel Boscaljon, author of Vigilant Faith, is a theologian and a literary scholar who will spend the year teaching about secularism in the Department of English at the U of I.
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 it's 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

Come see us at our new location!
415 Highland Avenue • Suite 100
Iowa City • 319.354.5950

* GUMBY'S GIVEAWAY (MON-FRI) *
BUY ANY PIZZA OR POKEY STIX, GET ONE OF EQUAL OR LESSER VALUE FOR FREE

GUMBY'S PIZZA & WINGS
702 SOUTH GILBERT ST, SUITE 103
319-354-8629

MUSICIAN'S School of Music
702 S. Gilbert St. • 7106
Iowa City (319) 332-3964

Guitars • Basses • Banjos Mandolins • Ukuleles • Amplifiers Drums • PA Equipment • Accessories Lessons • Repairs • Rentals

The Kirkwood Room
At Gortonsway Ridge
Experience the intimate elegance of the Kirkwood Room, perfect for any special event.

319.337.7778
515 Kirkwood Avenue
Iowa City, Iowa 52240
www.kirkwoodroom.com

TeCHnIGRAPhICS
... for all your printing needs!
NOW IN SOBO!

SOUTH OF BOWERY
Come see us at our new location!
415 Highland Avenue • Suite 100
Iowa City • 319.354.5950

RUMOURS SALON
IOWA CITY 830 S. GILBERT ST.
PHONE 319.337.2255
ONLINE RUMOURESSALON.COM

CRITICAL HIT GAMES
Specialty Board & Card Games Magic the Gathering • Pokemon Pencil & Paper Role Playing Games Tactical War Games • Weekly Events

CriticalHitGames.net • 319-333-1260
702 S. Gilbert Street • suite #104 in Kennedy Plaza

McDONALD CHIROPRACTIC
TRADITIONAL CHIROPRACTIC CARE SPINAL REHABILITATION
943 S GILBERT ST | 319-338-2273
WWW.McDONALDCHIROPRACTIC.COM

Where Every Purchase is a Gift to the World
Clothing, Furniture, Books, Vinyl, Vintage, Household

GeOFF'S BIKE & SKI
Enthusiasts driving our cycle and ski lifestyle

319-338-7202 • 816 S. GILBERT ST.
BIKES SPECIALIZED • RALEIGH • RIDLEY SURLY • 9ZERO7 • CO-MOTION SKIS/BOARDS FISCHER • SOLOMON
MONTHLY SPECIALS GEOFFSBIKEANDSKI.COM

WORLD of BIKES
Sales • Service • Rentals
Bikes from Trek, Giant, Salsa Surly • Co-Motion • Electra
732 S. Gilbert St. Iowa City
www.worldofbikes.com • Locally Owned Since 1974
319-351-8337

a division of Rapids Reproductions
NOW IN SOBO!

T-SHIRTS
939 Maiden Lane • (319) 338-9744
www.iowacitysprinter.com

SALES • SERVICE
SALES • SERVICE

GIVE YOUR FURNITURE NEW LIFE
RECYCLING RECOVERING RECREATING
Regeneration Factory
328 E. SECOND ST • 319-621-4050
WWW.REGENERATIONFACTORY.COM
JOHN COYNE’S GOOSETOWN STUDIO

The artist is currently working on five, three-dimensional cast aluminum ravens and woven fish trap for a commission for the Dena’ina Wellness Center in Kenai, Alaska. | Photos by Dawn Frary
Back on the Riverside

Riverside Theatre in the Park triumphantly returns this season to its outdoor festival stage. • BY JORIE SLODKI

Riverside Theatre in the Park (RTP) is making a triumphant return to its outdoor festival stage after last year’s flooding forced productions to move to West High School.

The festival runs June 20 through July 13 at Riverside Festival Stage in Lower City Park and will alternate between two productions: Shakespeare’s drama, Othello, and the comedy, The Complete Works of William Shakespeare (abridged) [revised], by Adam Long, Daniel Singer and Jess Winfield.

When RTP first began offering non-Shakespeare plays three years ago, they selected works by other classic authors: Eugene O’Neill’s Ah, Wilderness! in 2011 and Richard Brinsley Sheridan’s The School for Scandal in 2013.

With its contemporary, irreverent humor, Complete Works breaks the mold. Written in 1987 by members of the Reduced Shakespeare Company, the play features three actors as they attempt to perform all of Shakespeare’s plays in one performance (or at least the gist of them). Since its premiere at the Edinburgh Festival Fringe, it has become a favorite of regional theatres everywhere.

Complete Works costume designer, Jenny Nutting Kelchen, describes the play as “pretty nuts.”

“It’s one of those tiny shows with three actors—but a cast of thousands!” Kelchen said. As part of her work on the production, she has to look through Riverside’s existing costume stock and other sources to find individual items, like wigs and “bad Elizabethan hats,” that can help the audience easily identify each iconic character.

Shakespeare’s Othello

June 20 - July 13—Riverside Theatre in the Park festival stage. Photo by Miriam Alarcon Avila

Company, the play features three actors as they attempt to perform all of Shakespeare’s plays in one performance (or at least the gist of them). Since its premiere at the Edinburgh Festival Fringe, it has become a favorite of regional theatres everywhere.

Complete Works costume designer, Jenny Nutting Kelchen, describes the play as “pretty nuts.”

“The Mystery of Edwin Drood | City Circle Acting Company Coralville Center for the Performing Arts—June 20-22, times vary visit citycircle.org ($12-$27)

Have you ever wished that the concept of “choose your own adventure” books could be applied to live entertainment? If so, go see City Circle’s annual high school performance: In The Mystery of Edwin Drood, a musical adaptation of an unfinished novel by Charles Dickens, the audience gets to pick the ending!—JS

Les Misérables | Theatre Cedar Rapids—June 20-July 27 ($25-$80)

Critics gave the movie adaptation of musical Les Misérables mixed reviews, turning “Les Mis” into “Les Meh.” See the power of the live stage version that no movie can capture as Jean Valjean struggles to find a life after serving as Prisoner 24601.—JS
According to Ron Clark, a Riverside Theatre founder and the director of Complete Works, there were multiple reasons for presenting a ‘revised’ version of the play. “I saw it in 1996 in London at the Criterion and fell in love with it,” Clark explained. “But it rose in popularity so quickly that we didn’t want to be in line with everyone else.”

Clark thought that the new, revised version would attract a younger audience to the festival. “If you look at clips of the original on YouTube and compare it to what we are bringing, there are major differences—the humor is updated, it is more topical and there are cell phones!” Clark explained.

While the RTP organizers hope that Complete Works will bring in new audiences, they also picked it with the hope that it would bring in the same audiences. During the flooding in May 2013, Riverside staff decided to move the festival to an indoor location at West High School Auditorium. Though the indoor space lacked the threat of gnat swarms and high temperatures, it did not have the magic of an outdoor performance space.

“We took a huge hit,” Clark said. “About 40 percent of our audience projections didn’t show up.”

It’s their hope that a bold comedy in conjunction with a classic Shakespeare play might bring people back to the festival at the same level as previous years.

This season marks the first time Othello has been staged at RTP. Set in Venice, the play centers on Othello, a “Moorish” military general who succumbs to jealousy when ensign Iago concocts a plot to make it appear that Othello’s wife, Desdemona, has been unfaithful.

“It is not like any of Shakespeare’s tragedies,” said director Theodore Swetz, who is back for his fifth season with RTP. “It stands alone in its personal evil and psychological power, and this fascinates me.”

Race plays a significant role in the tensions inherent to the play. The term “Moor” is ambiguous—in Shakespeare’s time, it could have meant anything from “African” to “Arab” to “swarthy.” The racial aspects of the play can be uncomfortable for modern audiences, and contemporary productions have tackled the issue in a variety of ways. One production even cast Patrick Stewart as Othello amongst an all-black cast.

Swetz, who played Shylock in Riverside’s 2012 production of The Merchant of Venice, does not believe that a theatre should avoid the more problematic elements of classic plays.
“What makes [the play] relevant, and indeed important to produce, is to shed a light on a part of us that is ugly as humanity and not to shy away from doing so,” explained Swetz. “A relevant theater should always place the burden on the spectator so that they must think something through and determine what their truth is.”

In Othello, one of the truths the audience confronts is the power of jealousy, a quality the play is well-known for due to its coining of the phrase “green-eyed monster.” For Kelly Gibson, who is returning to the festival stage to play Desdemona, part of her truth is about embracing the softer part of her personality in order to better express her character.

“I love that I can play Desdemona from my romantic self and the part of me who dreams of what it would be like to be a princess,” said Gibson. “I wish we all lived a little bit more from our romantic selves, and I find her actions unwaveringly humbling and admirable.”

Tim Budd will be performing the role of antagonist Iago, a character he has always wanted to play. Though Iago is one of the most infamous villains in English literature, Budd is not daunted by the idea of playing such an iconic character.

“I think most people’s concept of Iago lies in terms of his wickedness, but not really in terms of him as a character,” said Budd. “They don’t consider him as a man or have any clear image of him in their head, whereas they might have a strong image of, say, a Romeo or a Hamlet. That allows me some creative room to breathe.”

Othello is Budd’s 50th production at Riverside, a monumental achievement for a regional theatre actor. Budd cites many reasons for why he has continued to perform at Riverside through the decades: The small space allows for connections to form between the actors and the audience, and Clark, along with artistic director Jody Hovland, plan Riverside’s seasons to include a variety of challenging plays. Budd also finds the environment of the theatre to be collaborative, allowing actors to grow as artists.

“It just doesn’t get any better than that, does it?” remarked Budd. “For an actor to be able to say they’ve done 50 shows with the same theatre—that is so rare, and only because Riverside has provided me, and many others, with that kind of artistic home.”

Jorie Slodki earned her MA in theatre research from University of Wisconsin, Madison.

WHAT’S IN A NAME?

Pawlikowsky’s Ida offers a fascinating exploration of fluid identity in post-World War II Europe. • BY WARREN SPROUSE

It is also gorgeously photographed by Pawlikowsky’s cinematographer, Ryszard Lenczewski, this time assisted by Lukasz Zal. His imagery in this film is really a character unto itself and will perhaps be the most striking thing that viewers take away: Every scene performs the work of a carefully-composed photograph, with only the essential elements. Lenczewski’s scenes of urbanity and street life are cut from Henri Cartier-Bresson (right down to the wet pavements and spiral staircases); while scenes of the muddy, hard-bitten countryside are bleaker, wider and remind us of Walker Evans, with their shabby buildings and low horizon lines. Shot entirely in black and white, there is very little black or white, but rather more shades of grey than in the E. L. James trilogy. This creates an inescapably austere but still-nuanced look toward the landscape (especially the sky) and sets a heavier tone for the story.

What makes Pawlikowsky’s war story compelling is that it is not really about the war, but instead about how the specific horror that both characters are seeking to uncover test their separate faiths so profoundly: Ida’s Christianity and the party loyalties of her Aunt Wanda. Pawlikowsky wants to ask if any belief system can hold up in the face of discoveries about the personal evil that individuals are willing to inflict on others just because historical context gives them the opportunity.

At the very start of their journey, Wanda questions her niece’s resolve about her plan to visit the village where her parents lived during that war. “What if you go there,” she asks, “and find that there is no god?”

By the film’s end, the characters have reached different conclusions about this question, and Pawlikowsky’s story ends on a somewhat hopeful note. Along the way, Pawlikowsky gives us much room for doubt, both about the individual actions of our countrymen during wartime and about how we go earnestly to try to uncover their results.

No Polish film has ever won the Oscar for Best Foreign Language Film. Pawel Pawlikowsky’s Ida, his first in his native language, will surely be in that discussion come February.
**NOW SHOWING**

**Back to the Future**
Directed by Robert Zemeckis
Backpocket Brewing—June 18 at Sunset
Though we think there are only about 5000 DeLorean DMC-12s still around, they seem to be available on eBay (though presumably without the flux capacitor). Take delivery of yours prior to June 18 and drive it to Backpocket’s showing of the 1985 classic, *Back to the Future*, as part of their Movies on the Beer Garden series. —WS

**The Fault in Our Stars**
Directed by Josh Boone
Coral Ridge Cinema and Sycamore Theatre
Those with daughters between the ages of 11 and 15 have likely already seen Josh Boone’s adaptation of John Green’s hugely popular young adult novel *The Fault in our Stars*, starring Shailene Woodley, Ansel Elgort and Nat Wolff. The novel and film tell the story of a 16-year-old cancer patient falling in love with a fellow support-group member. —WS
IOWA’S SUMMER MUSIC BEAT

IPR’s Studio One host weighs in on what shows and projects you should be checking out. • BY SCARLETT CERNA

The psychedelic soul revue, King Khan and the Shrines will be making a stop at Gabes on Wednesday, June 18. I caught up with Khan on the phone while he and the Shrines were in North Carolina and talked to him about his musical influences such as Sun Ra, whose free-jazz style King Khan and the Shrines have integrated into their own sound. Khan shared that he had once visited the grave of Sun Ra in Birmingham, Ala. and was quite surprised and saddened by its state: “It is sad to see a talented artist like Sun Ra nearly forgotten after his death ... I wish I could have a pyramid built in his honor.”

Music is a big part of Khan’s life, “I am immersed in an ocean of music ... it is my religion ... my ultimate serenity.” Other artists that have had an impact on King Khan are Alice Coltrane, Little Richard and The Mighty Hannibal.

“He was kindly enough to adopt me and became one of my mentors,” Khan said of the late Mighty Hannibal, who is known for his anti-Vietnam song, “Hymn No. 5.” “He was a message singer, and that is similar to what we do with King Khan and the Shrines.”

King Khan and the Shrines have put together a road trip playlist that can be accessed on their Facebook page. The list includes acts like Shannon and the Clams, Red Mass, Link Wary and of course The Mighty Hannibal.

On the local front, I caught up with various Iowa artists on their upcoming shows and events and also found out what they are currently listening to. Cedar Falls/Des Moines-based folk-rock duo, The Host Country, was originally comprised of Diana Garles (keys/vocals) and Ty Wistrand (guitar/vocals). On their recently released full-length debut, Walk Away, they’ve added more instrumentation, and this past year, they brought in Tom Rue (bass) and Ethan Weishaar (drums) to bring their new sound to life on stage. Lately they have been bonding over their mutual admiration for Dawes, Jason Isbell and the new Head and the Heart album, Let’s be Still. You can catch The Host Country at Fairfest 2014 on Saturday, June 21.

“I’ve been listening to a ton of music my friends have made: Land of Blood and Sunshine, The River Monks, In Rooms, The Multiple Cat, Paleo, Attic Abasement and Ben Driscoll’s new record that isn’t out yet,” says Iowa City musician Brooks Strause.

“I just bought the new J.E. Sunde record, and I’m really excited about that. I also continue to freak out over early George Jones and Kate Bush’s The Dreaming.” Strause also divulged he has two new solo albums due out in the fall, as well as a split LP with Land of Blood and Sunshine. Some of his upcoming shows include the Yacht Club with The River Monks on July 3 and a Friday Night Concert Series performance on August 15 in the Iowa City Ped Mall.

Des Moines’ Gloom Balloon frontman Patrick Tape Fleming is keeping busy this summer performing around the Midwest, including at this year’s 80/35 Music Festival, over the Fourth of July weekend. He is also hosting a monthly musical talk show at the Des Moines Social Club called Call and Response: A Musical Conversation with Patrick Tape Fleming that premiered on June 13. The show features one-on-one conversations between Fleming and his musical guest about the inspirations they share combined with a live performance.

There is more to expect from Gloom Balloon: “We have a new 7-inch coming out this fall and more crazy things in the works for 80/35 that are a bit of a secret right now!” Fleming also disclosed what he has been listening to as summer approaches: “My favorite summer tune right now, ‘Babe City’ by Twins for sure! Been rocking that a lot lately!”

Scarlett Cerna has been fortunate to fulfill her goal of working for a public radio station, and has been with Iowa Public Radio’s Studio One for the past four years.
13TH ANNIVERSARY Bikeride
JUNE 21, 2014

11AM: COLLEGE GREEN PARK
12PM: RED’S ALEHOUSE (N. LIBERTY)
3PM: BACKPOCKET BREWING CO. (CORALVILLE)
6PM: GEORGE’S BUFFET

$25/RIDER INCLUDES:
- FOOD AT EVERY STOP
- $10 DONATION TO MYEP
  (MAYOR’S YOUTH EMPOWERMENT PROGRAM)

More information at littlevillagemag.com/13years
Music

ONGOING:
MONDAYS: Open Mic with J. Knight The Mill, Free, 8 pm
TUESDAYS: Live Jazz Motley Cow Cafe, Free, 5:30 pm
Open Mic with Corey Wallace 11th Street Precinct Bar & Grill, Free, 9 pm
Lower Deck Dance Party Yacht Club, $2, 10 pm
WEDNESDAYS: Open Mic at Cafe Paradiso Cafe Paradiso, Free, 8 pm
BSP’s Open Jam Wednesdays Brady Street Pub, Free, 9 pm
Karaoke with Emerald Johnson 11th Street Precinct Bar & Grill, Free, 9 pm
Free Jam Session & Mug Night Yacht Club, Free, 10 pm
THURSDAYS: Daddy-O Parlor City Pub and Eatery, Free, 7 pm
Open Mic Uptown Bill’s, Free, 7 pm
Soulshake Gabe’s, Free, 10 pm
Mixology Gabe’s, $2, 10 pm
Throwback Thursday Studio 13, 10 pm
FRIDAYS: Friday Night Concert Series IC Ped Mall, Free, 6 pm
Music on the Green Herbert Hoover National Historic Site, Free, 7 pm
Live Band Penguin’s Comedy Club, Free, 8 pm
Live Music High Ground Cafe, Free, 8 pm
SATURDAYS: Ukulele Social Club Uptown Bill’s, Free, 4 pm

SUNDAYS: Karaoke with Emerald Johnson 11th Street Precinct Bar & Grill, Free, 9 pm
Irish Jam with Tim Britton Cafe Paradiso, Free, 3 pm
Open Mic Charlie’s Bar and Grill, Free, 4 pm
Blues Sunday Checkers Tavern, Free, 8 pm

WED. JUNE 18, 2014
The Eleventh Hour - MusicIC and Summer Writing Festival
Iowa City Public Library, Free, 10 am
Hannah Holman and Rene Lecuona University of Iowa
John Coloton Pavilion Atrium, Free, 12 pm
Drumming for Healing Prairiewoods, Free, 6 pm
Acoustic Open Mic Night River Music Experience, Free, 6 pm
The Kreutzer Sonata Trinity Episcopal Church, Free, 7 pm
honeyhoney w. Crystal City The Mill, $10, 8 pm
King Khan and the Shrines w. Red Mass Gabe’s, $15, 9 pm

THURS. JUNE 19, 2014
Stevie Stone w. Young Tone, Alienation, & HT Blue Moose Tap House, $15-$30, 6 pm
David Lindley Legion Arts CSPS Hall, $17-$21, 7 pm
Mendoza Thursdays Mendoza Wine Bar, $3, 7 pm
Music on the Green Herbert Hoover National Historic Site, Free, 7 pm
Samuel Barber: Impassioned by Poetry Trinity Episcopal Church-Iowa, Free, 7 pm
Judy Collins The Englert Theatre, $35-$55, 8 pm
The Dandelion Stompers Clinton Street Social Club, Free, 8 pm
Henhouse Prowlers River Music Experience, $8, 8 pm
Von Stomper Yacht Club, $5, 10 pm

FRI. JUNE 20, 2014
Lojo Russo Cedar Ridge Vineyards, Free, 6 pm
The Grits and Glamour Tour Wild Rose Casino and Resort, $15, 7 pm
Footloose Friday Nights PastMasters Fireside Winery, Free, 7 pm

ABOUT THE CALENDAR

THE LITTLE VILLAGE CALENDAR serves hundreds of area venues and reaches 150,000 readers per month. Listings are published free of charge at littlevillagemag.com/calendar, on the free calendar app Best of I.C. (iOS, Android) and in Little Village Magazine (on a space-available basis).

To add or edit events, visit littlevillagemag.com/calendar. Download the Little Village Best of I.C. app to find thousands of additional listings, bookmark your favorite events, and invite friends via SMS text.

DETAILS: littlevillagemag.com/bestofic | QUESTIONS: calendar@littlevillagemag.com
King Khan and the Shrines w. Red Mass, The Sueves
Gabe’s—June 18, 9 p.m. ($15, +19)

King Khan and the Shrines, the famed Berlin-based garage soul band, have been playing for 15 years now, but listening to their latest record, *Idle No More*, it’s clear they’re still rocking as hard, fast and weird as they ever have.

*Idle No More* marked the band’s first proper album since 2007, a hiatus which saw Khan succumbing to a nervous breakdown after the passing of three close friends (among them was fellow garage-rocker Jay Reatard). It’s fitting, then, that Khan’s new songs have jettisoned some of their former silliness and instead reach for moments of catharsis.

King Khan and the Shrines’ live act has always been what sets them apart from the pack of other garage and soul bands. Khan has been known to cross-dress, strip to his underwear and wear a plastic helmet while performing, all while leading a dance party with his band of horn-players and guitarists.

Red Mass, another psychedelic garage-rock band with roots in Montreal, are on tour with King Khan and the Shrines. With an ever changing line-up, anywhere between three and 16 people may grace the stage. Calling themselves “a gospel revue but without the morals” in an interview with Rolling Stone, they’ll be a great warm-up act before Khan and the Shrines bring down the house.

The Sueves, out of Chicago, will be opening the show. They played a loud, angular set of Thee Oh Sees-esque rock at Mission Creek in 2012. If you missed them before, you’d be wise to come early and see their show. —Max Johnson

### AREA EVENTS

**SAT. JUNE 21, 2014**

**George’s 75th Anniversary Bash**
George’s Buffet, Free, 7 pm

**The Kreutzer Sonata**
The Englert Theatre, Free, 7 pm

**Craig Erickson Expedition**
Parlor City Pub and Eatery, Cover, 8 pm

**FairFest**
Cafe Paradiso, Cover, 8 pm

**Cody Hicks Band**
Wildwood Smokehouse & Saloon, 8 pm

**Laura McDonald and Robert Tomaro**
Diamond Jo Casino, Free, 8 pm

**Haphazard**
11th Street Precinct Bar & Grill, Cover, 9 pm

**Benjamin Carle & The Melismatics**
River Music Experience, $7, 9 pm

**Almost Heroes**
Yacht Club, $5, 9 pm

**FIRESTONE MUSIC SERIES**

SAT. JUNE 21, 2014

**Family Concert**
Iowa City Public Library, Free, 10 am

**George’s 75th Anniversary Bash**
George’s Buffet, Free, 2 pm

**Saturday Night Concert Series**
ICPed Mall, Free, 6 pm

**Sangria Sunset w. The Bamboozlers**
Fireside Winery, $5, 7 pm

**SAT. JUNE 21, 2014**

**Gary & Guy**
Uptown Bill’s, Free, 7 pm

**Jon Pardi**
First Avenue Club, $20-$25, 8 pm

**Shade of Blue**
The Mill, $12, 8 pm

**FairFest**
Cafe Paradiso, Cover, 8 pm

**Jonathan Richman**
Legion Arts CSPS Hall, $16-$19, 8 pm

**Corporate Rock**
11th Street Precinct Bar & Grill, Free, 9 pm

**North of 40**
Wildwood Smokehouse & Saloon, $5, 9 pm

**POOKIE & THE POODLEZ, PRIMITIVE HEARTS, David The Goliath, Rusty Buckets**
Trumpet Blossom Cafe, $6, 9 pm

**SUN. JUNE 22, 2014**

**Unplugged Music Series**
Fireside Winery, Free, 2 pm

**Shade of Blue**
Sutliff Cider Company, Free, 3 pm

**Bob Dorr Duo**
Tabor Home Vineyards and Winery, 3 pm

**Farewell, My Love**
Gabe’s, $10-$12, 5 pm

**David Zollo & the Body Electric**
Parlor City Pub and Eatery, $6, 9 pm

---

**Biotest Plasma Center**

408 S. Gilbert St.
Iowa City, IA 52240
319-341-8000

www.biotestplasma.com

---

**Changing Futures.**

Become A Plasma Donor Today

Please help us help those coping with rare, chronic, genetic diseases.

New donors can receive $50 today and $100 this week!

Ask about our Specialty Programs!

Must be 18 years or older, have valid I.D. along with proof of SS# and local residency. Walk-ins Welcome.

New donors will receive a $10 bonus on their second donation with this ad.
Mean Jeans w. Frankie Teardrop, Lipstick Homicide, Good Habits
Trumpet Blossom—June 24, 8:30 p.m. ($6, +21)

With the recent glut of garage rock bands gaining more and more traction (see: every other write-up in this calendar), Mean Jeans have a refreshingly lackadaisical approach. In interviews, they seem proud of the fact that they barely ever practice. Taking extensive cues from The Ramones (right down to the band members’ themed stage names) the Portland-based trio specialize in two things: slammed-out power chords and snotty lyrics. —MJ
Holy White Hounds w. Surrounded By Giants, The Mutts
Yacht Club—June 26, 9 p.m. ($5, +19)

Des Moines’ Holy White Hounds are a rock and roll band with capital R’s. Lead by Brenton Dean, the three-piece have been playing since 2013 but have already built a reputation for crazy live shows with their in-your-face, tough-guy bravado. Their grimy, dim-lit garage rock will fit in very nicely with Yacht Club’s grimy, dim-lit basement. —MJ

THURS. JUNE 26, 2014
Live Lunch with Moonlight Social River Music Experience, Free, 12 pm
The Heart of a Gypsy Troubadour with Richard Byford River Music Experience, Free, 7 pm
Music on the Green Herbert Hoover National Historic Site, Free, 7 pm
Sour Boy, Bitter Girl Gabe’s, Free, 8 pm

Holy White Hounds Yacht Club, $5, 9 pm
Soulshake Gabe’s, Free, 10 pm

FRI. JUNE 27, 2014
Dogs on Skis Cedar Ridge Vineyards, Free, 6 pm
Footloose Friday Nights w. Silver Wings Fireside Winery, Free, 7 pm
Chris Bell, Erin Ebnet and Melanie Devaney Uptown Bill’s, 7 pm

SAT. JUNE 28, 2014
Community Drum Circle River Music Experience, $3-$5, 10 am
Rock Camp USA Concert, Session 1 River Music Experience, $5, 12 pm
Dizzy Wright Blue Moose Tap House, $15-$17, 7 pm
Richie Lee Wild Rose Casino and Resort, Free, 7 pm
JC Project Parlor City Pub and Eatery, Cover, 8 pm
Catie Curtis Legion Arts CSPS Hall, $17-$21, 8 pm

SAT. JUNE 28, 2014
Tallgrass Gabe’s, $7, 9 pm

SUN. JUNE 29, 2014
Unplugged Music Series Fireside Winery, Free, 2 pm
The 100’s Sutliff Cider Company, Free, 3 pm
Dr. Z’s Experiment Parlor City Pub and Eatery, Cover, 6 pm
Music (cont.)

MON. JUNE 30, 2014
Open Mic with J. Knight The Mill, Free, 8 pm
Blueprint Gabe’s, $8-$10, 9 pm

TUES. JULY 1, 2014
Chicha Libre Legion Arts CSPS Hall, $16-$19, 7 pm
Blues Jam Parlor City Pub and Eatery, Free, 8 pm

Art / Exhibition

ONGOING:
Faces of Freedom: The Czech and Slovak Journey National Czech & Slovak Museum and Library, $3-$10, All Day
Celebration! Rituals and Revelry of Life National Czech & Slovak Museum and Library, $3-$10, All Day
June 9 - June 20: 24th Annual Summer Foil Workshop Arts Iowa, 9 am
June 20 - 21: Print, Repeat: Creating and Printing Patterns for Textiles Public Space ONE, $60, 12 pm
Opening June 20: Grant Wood Cedar Rapids Museum Of Art, Free-$5, 12 pm

Through June 22: Quiet Smiles Faulconer Gallery, All Day
Through June 29: Let’s All Be Friends Exhibition Prairie Lights Books & Cafe, Free, 9 am
Ian Etter Legion Arts CSPS Hall, All Day
Through July 6: Beck Glass: Aesop & Other Fables Iowa Artisans Gallery, Free, All Day
Through July 13: Images Gone With Time National Czech & Slovak Museum and Library, $3-$10, All Day
Through Aug. 5: Olio Englert Theatre Gallery, Free, 5 pm
Through Sept. 7: Carl Van Vechten: Photographer to the Stars Cedar Rapids Museum Of Art, Free-$5, 12 pm
Through Sept. 21: Grant Wood: American Impressionist Cedar Rapids Museum Of Art, $5, All Day
Through Nov. 2: Marvin Cone on My Mind Cedar Rapids Museum Of Art, Free-$5, 12 pm

Theatre / Performance

ONGOING:
Wednesdays: Open Mic Comedy Penguin’s Comedy Club, Free, 7 pm
June 18 - 22 & June 24 - 29: The Sunshine Boys Old Creamery Theatre, $18.50-$28, 2 pm
June 18 - 22 & June 24 - 28: How I Became a Pirate Old Creamery Theatre, $9, 2 pm
June 19 - 21: The Mikado Brucemore, Free-$7, 7 pm
June 20 - 22: The Wedding Singer The Bell Tower Theater, $12, 7 pm
June 20 - 22: The Mystery of Edwin Drood Coralville Center for the Performing Arts, $12-$27, 7 pm
June 20 - 22: The Complete Works of William Shakespeare Riverside Festival Stage in Lower City Park, $18-$40, 8 pm
June 20, 21 & 27 - 29: Cedar Rapids Opera Theatre: Les Misrables Theatre Cedar Rapids, $25-$40, 7 pm

SAVAGE LOVE

NOT ALL MENZ

A man unsatisfied with monogamous relationships gets answers from a poyamorous activist. • BY DAN SAVAGE

I’m a fairly boring person by your column’s standards in that I’ve always identified as a straight male into typical relationships. I’ve realized, after multiple long-term relationships that were unsatisfying, that monogamy isn’t for me. I would like to have a main, fulfilling and committed relationship without limiting myself sexually or emotionally. I’ve struggled to remain faithful in the past and don’t want to cheat on anyone. I just want the rules to fit me so that I don’t have to be considered a cheater. Do you think this detail is something I should disclose to my family and friends? I don’t want to cause unnecessary awkwardness, but I also want people to love and accept me for who I am. I feel like this is an issue that activism isn’t addressing, and while polyamory seems to be more common today than in the past, I don’t see anyone who is publicly “out” as is the case with most of the queer community. I’m also not too deeply involved with that community, so maybe I just don’t see the activism happening.

Pondering Over Life’s Yearnings

If you’re not seeing anyone who is poly and publicly out, POLY, then you’re not watching Showtime, which broadcast two seasons of Polyamory: Married & Dating, and you’re not paying attention to poly activists who are out—like Diana Adams, an attorney (diannaadamslaw.net) who specializes in nontraditional family relationships.

“I applaud POLY for considering boldly coming out as polyamorous to his family and friends,” said Adams. “We need more people to come out in order to destigmatize polyamory. I came out as poly in the national media six years ago, and I built my career as an attorney advocate for queer and polyamorous families.”
Adams recognizes that not all poly folks can be out—some work for conservative employers, some could lose custody of their kids—but she believes that poly people who can be out, should be out. “For those of us who have the privilege to be out, I encourage us to speak our truth, which will support a cultural understanding of healthy relationships beyond monogamy—and, of course, help us find like-minded partners. In POLY’s case, I urge him to learn more about poly first. Poly has become a major subject of media attention, with profiles of out poly people published practically weekly. Link up with groups like Loving More (lovingmore.com) and Open Love NY (openloveny.com), and follow people like me on Twitter (@dianaadamsesq), and he’ll get tuned in to the nationwide activism that’s happening. He’ll also get tapped into resources for creating successful poly relationships.”

And a word about those successful poly relationships: Just like successful monogamous relationships, poly relationships have limits—both sexual and emotional. But instead of coming to an agreement with one partner about those limits, you have to hammer out agreements with two or more partners. So when you say you want to be poly so that the “rules fit you,” POLY, you better be using the plural “you” and not the singular. “Poly may not be easier to maintain than his monogamous relationships,” said Adams. “Poly works for emotional ninjas who possess tremendous emotional awareness and communication skills to create their own agreements with their partner(s). If POLY is ready for that level of effort, poly may work for him so well that he’ll want to tell the world.”

I’m a 27-year-old straight guy, and I’ve been in a monogamous relationship with an awesome girl for four years. Our sex life is pretty open and healthy, although it has lost some steam since the first couple of years—but that’s normal, right? For the last year or so, every time we have sex, I find myself fantasizing that I’m with someone else. A cute barista, an old fling, that MILF on the bus—in my mind, I’m fucking all kinds of people but never my girlfriend. Am I cheating on my partner? Is this a bad sign for our relationship? Should I admit this to my girlfriend? Should we try an open relationship?

Mind Fucking Other Women

If fantasizing about fucking someone else while you’re fucking your partner is cheating, MFOW, then we’re all adulterers. It’s not a great sign that you’re doing it every time—you might wanna will yourself to focus on her at least every other time. As for telling her, well, that depends on how secure she is. If she’s realistic about the fact that you’re both attracted to other people, perhaps you can broach the subject—you may even be able to share your fantasies about others during sex. But that means you’ll have to hear about the baristas, flings, and DILFs who turn her on, too, MFOW. Which raises another question: How secure are you?

On the Lovecast, orgasm control and toe curling: savagelovecast.com. Contact: mail@savagelove.net, @fakedansavage on Twitter.
As I drive through the fruited plains I see more and more windmills twisting in the breeze. These behemoths got me to thinking: taking into account the carbon cost of production, transport and assembly, when does the windmill become both financially and carbon-footprint cost-effective? I’ve asked several energy experts, including one manufacturer, and they had no clue. ––Todd J. Janus

No clue? Where did you find these so-called experts? The carbon cost of wind power is well known—low carbon emissions is one of wind’s main advantages. (Renewability, naturally, is the other.) Wind’s cost-effectiveness from a financial standpoint is likewise no mystery, but frankly the story is less upbeat, particularly in light of the natural gas boom due to fracking. I don’t say it’s game over for wind power; all fossil fuels including gas will run out eventually. But wind has a steep hill to climb.

To gauge the carbon cost of a power-generation source, engineers perform what’s known as a life-cycle analysis. This takes into account everything from construction and transportation of components to the site, pouring of foundations, and stringing of transmission lines to eventual decommissioning costs when the generating device has reached the end of its useful life.

For wind power, these costs aren’t trivial. Some wind turbines are so massive that a single blade is nearly as long as a football field. Wind turbines contain iron, zinc, aluminum, lead, and other metals that must be mined and refined. The cost of transmission lines and transformers can also be sizable, since turbine fields are often in remote locations.

But carbonwise it pays off. A standard unit of measurement for greenhouse gas emissions...
is grams of carbon dioxide (CO2) equivalent per kilowatt-hour (kWh) generated. The worst offenders, coal-fired power plants, typically produce about 1,000 grams of CO2 per kilowatt-hour. Natural gas power plants emit about 600 grams, while solar photovoltaic cells can emit from 50 to 250 grams depending on technology. Nuclear power plants emit just 20 to 30 grams, but nukes have other issues. Wind turbines vary considerably—offshore plants generate more juice due to steadier winds but have much higher carbon costs. On average, though, wind generates less than 30 grams of carbon per kilowatt-hour.

Out-of-pocket costs are where wind power runs into trouble. According to U.S. Department of Energy projections, offshore wind power plants entering service in 2019 will have a net cost of 20 cents per kilowatt-hour, by far the highest cost of any technology except solar thermal. Onshore wind power is much cheaper at 8 cents/kWh, which compares well with coal at 9.6 cents, although coal you can switch on and off as needed, unlike wind.

Natural-gas-fired plants, however, kick virtually every other technology’s butt. They produce electricity for as little as 6.4 cents/kWh, cheaper than all other sources except geothermal—and geothermal has limited availability, while gas is abundant. Gas is also relatively easy to transport and available on demand. If it weren’t for global warming, natural gas unquestionably would be the electricity-generation source of choice.

But global warming can’t be ignored, much as some would like to. Although cleaner than coal, natural-gas plants still produce significant CO2. In the near term, the limits proposed by the Obama administration won’t make natural gas less attractive; on the contrary, if they stick they’ll hasten the switch from coal-fired generation to gas.

However, a carbon tax, which has been proposed with varying degrees of seriousness, would be a different story. Australia recently enacted a controversial carbon tax of more than $23 per metric ton of CO2. This dramatically shifts the financial balance in favor of wind, which can generate power at 70 percent of the cost of natural gas and 55 percent that of coal.

But I don’t see a carbon tax getting much traction in the U.S.—Obama will have a tough enough time holding the line on CO2 limits. Absent such a tax, the prospects for wind are dubious. Till now the wind-power industry has benefited from a tax credit of 2.3 cents/kWh for plants that started construction before 2014. The credit lasts ten years, bringing the cost per kilowatt-hour below six cents, which overcomes a lot of investor hesitation. The credit is currently in limbo because of Republican-led efforts to slash or kill it. Kill the credit and you kill much of the incentive, which is another way of saying the credit is distorting the market.

You ask: Isn’t a tax credit for wind just a carbon tax from a different angle? No. The carbon tax says “Figure out a way to reduce emissions.” The tax credit says “Here’s how you’re going to reduce emissions.” If we’re trying to encourage innovation—and we’d better be—that’s a big distinction.

Over the long term, wind’s prospects are brighter. For 2040, the DOE projects that power-generation costs for natural gas will rise, while those for wind will drop (although offshore wind will still be among the costliest technologies). If so, wind power may make more economic sense. But from a strictly dollars-and-cents perspective, it doesn’t make a lot of sense right now.

—CECIL ADAMS
Send questions to Cecil via straightdope.com or write him c/o Chicago Reader, 350 N. Orleans, Chicago 60654.
EDUCATIONAL (cont.)

June 20, 24, 27: Play & Learn at the Downtown Library
Cedar Rapids Public Library-Downtown, Free, 6 pm
June 24 - June 27: Science Sleuths Camp
Iowa Children’s Museum, $105-$210, 9 am

TUESDAYS: Tweens on Tuesday
Iowa City Public Library, Free, 2 pm

SAT. JUNE 21, 2014
Summer Solstice at Earth Source Gardens
Earth Source Gardens, Free, 1 pm
Elementary Science Fair
The S.T.E.A.M. Room Fab Lab, Sycamore Mall, Free, 6 pm

MON. JUNE 23, 2014
Science Sleuths Camp
Iowa Children’s Museum, $105-$210, 9 am

THURS. JUNE 26, 2014
Here Comes the Non-GMO Food Revolution
with Ken Roseboro
New Pioneer Food Co-op Coralville, $5, 7 pm

NEWS QUIRKS

CURSES, FOILED AGAIN
• After two people reported being maced and robbed by two men, police in Anchorage, Alaska, quickly nabbed one suspect. While searching for the other one, officers spotted a man who appeared in distress, “with tears and mucus running down his face.” When they questioned him, they determined that he wasn’t a victim but the second suspect, Matthew Aaron Campbell, 20, who had accidentally maced himself. (Anchorage’s KTUU-TV)

• Police chasing a stolen car in Port St. Lucie, Fla., said that the car came to a sudden halt after it collided with an alligator. “It’s pretty unimaginable that police officers would be at this point in time looking for these suspects,” Detective Keith Boham said after driver Calvin Rodriguez and two others in the car were arrested, “and that an alligator unfortunately just happens to cross the road and assist us in catching these criminals.” (West Palm Beach’s WPTV-TV)

E-OATHS
Suzi LeVine, 44, became the first U.S. ambassador to be sworn in on an e-reader. The new diplomatic representative to Switzerland and Liechtenstein took the oath of office by placing her hand on a Kindle Touch whose screen displayed a digital copy of the Constitution. Earlier this year, New York’s Nassau County Executive Edward Mangano was sworn in for his second term by taking the oath of office on a digital Bible when a printed copy could not be located. Later, four New Jersey firefighters were sworn in by simultaneously placing their hands on an iPad with the Bible app open. (The Washington Post)

UNCLEAR ON THE CONCEPT
• Carlos Bueno Mir, 49, called 911 in West Palm Beach, Fla., but refused to state the nature of his emergency. Police who responded said he told them that he called because his wife had “thrown out his beer.” After being warned not to call unless he had a real emergency, Bueno Mir proceeded to phone 911 six more times in the next four hours to complain about his wife touching his beer. Police finally arrested him. (West Palm Beach’s WPBF-TV)

• British police reported receiving an emergency call from a Birmingham woman complaining about the way a vendor put sprinkles on her ice cream. “He put bits on one side and none on the other,” she said. “He’s refusing to give me my money back and saying I’ve got to take it like that.” (BBC News)

SECOND-AMENDMENT FOLLIES
Alaska State Troopers reported that James Doppler, 43, accidentally shot himself in the head at his Anchor Point home while “playing around” with a .22 long rifle. He treated himself by putting Neosporin on the wound for five days before he finally checked into a hospital, where the wound was described as “serious but non-life threatening.” (Anchorage’s KTUU-TV)

FOODIE OF THE WEEK
At-large parolee Mark Royal, 51, led police on a high-speed chase from Sacramento, Calif., to Auburn, about 35 miles away, where he pulled over at the Placer County Jail and surrendered. He told police he chose that location because “the food is better here.” Unfortunately for him, officers returned him to the Sacramento County Jail. (Sacramento’s KCRA-TV)

DRINKING-CLASS HERO
Damon Tobias Exum, 37, hit a police cruiser in Dunwoody, Ga., but kept on driving. The officer gave chase, Sgt. Fidel Espinoza reported, and pulled Exum over. When the officer asked for his license, Exum handed him a
beer. DUI was just one of eight misdemeanor charges. (The Atlanta Journal-Constitution)

Drinking-Class Zero
Following a night of drinking, Wendy Simpson, 25, walked to a McDonald’s restaurant in West Yorkshire, England, where she was told that the counter was closed and only the drive-through was open but that she couldn’t be served unless she was in a vehicle. She walked home, got her car and drove back to the fast-food outlet. On her way, police observed her driving erratically, ordered her to stop and arrested her after breath tests revealed that she was three times over the legal limit. After admitting that returning for her car was a “foolish decision,” Simpson was banned from driving for 24 months. (Britain’s Daily Mail)

When Guns Are Outlawed
Police responding to a disturbance at a home in Lufkin, Texas, accused a woman of slapping her sister-in-law in the face with a catfish. (Tyler’s KETK-TV)

Pity the One Percent
After “affluenza” victim Ethan Couch, 17, escaped jail time for killing four people and seriously injuring two others while driving drunk in a 2013 crash in Fort Worth, Texas, his parents also caught a break. The state hospital where Couch is undergoing rehab treatment as part of his sentence costs $715 per day. But the facility used a sliding scale to determine that millionaires Fred and Tonya Couch need pay only $1,170 per month, leaving Texas taxpayers to pony up the balance. (Dallas-Fort Worth’s KDFW-TV)

Surprise Ending
Shortly after his 1993 Chrysler New Yorker was stolen, Derk West of Boonville, Ind., got a call from a 72-year-old man who bought the car for $300. The price had made him suspicious that the deal was too good to be true, so he looked up West, whose name the car thief had used to transfer the car’s title. West met with the older man, who West said “was out $300, and he was really upset.” After evaluating the situation, West told him he could keep the car. “He needed it worse than I did,” West said. Meanwhile, police identified Donald Grisby, 46, as the suspect who stole the car and sold it because he signed the receipt with his own name and Social Security number. (Evansville’s WFIE-TV)

Relative Success
Although the U.S. Supreme Court struck down mandatory, random drug testing in public schools, the Massachusetts-based medical company Psychemedics inked a deal for mandatory drug testing of 2,820 students at three private schools in northeast Ohio by selling the school testing kits for $40 to $50 per student. One of the schools is Cleveland’s St. Edward High School, run by James Kubacki. His brother, Raymond Kubacki, heads Psychemedics. (Cleveland Scene)

Can Anything Else Go Wrong?
After recalling 2.6 million of its most popular vehicles to replace a defective switch linked to 13 deaths, General Motors apologized to families of the accident victims for sending recall notices to have the defective switches replaced after their deaths. What’s more, federal regulators said they believe GM’s death toll is too low. Federal crash data reveal that at least 74 people died in GM cars in accidents similar to those with defective switches. (Reuters)

Compiled from mainstream news sources by Roland Sweet. Authentication on demand.
dance music is ultimately functional: It exists embedded in that scene, but rather because it sounds like techno not because they’re with conventional dance music. Their music is more like outsider techno than they are with conventional dance music. They aren’t slaves to the build-up and breakdown imperatives of techno tracks. There are abstract squiggly noises mixed in, and new rhythmic or melodic phrases are introduced when they feel right, rather than pinned to a strict grid.

Body incorporates a love for melody and evocative chord progressions from his more conventional songwriting. But even as the melodic ideas subvert techno cliches, the loopy, open-ended minimalism of techno subverts the linearity of conventional song-writing. What comes out of this process is not a mish-mash, as one might fear, but something different and unique. The band name is the method: what next? It’s abstract body music. Or maybe Body music.

—Kent Williams

Giant Question Mark shares a lot with mainstream dance music, but they’re on their own mission to create sensually satisfying music.

Giant Question Mark is a project by Alex Body and Joe Heuerman that grew out of a mutual affection for synths and drum machines. Since last December, they’ve existed as a live performance duo, though they occasionally uploaded raw, improvised tracks to Bandcamp as examples of their work. I found these pieces really entertaining and wanted to review them, but for the first time in my history as a reviewer, an artist said no. Body felt like the tracks he uploaded (named “question 1,” “question 2,” and so on) didn’t represent finished work. I still disagree with him on this; their improvisational looseness and raw production values give them a unique playfulness and immediacy.

Giant Question Mark’s first album, The Qualbum, collects Body and Heuerman’s finished tracks. They fit—sort of—into the neo-rave genre, which is techno music made by outsiders from the dance music scene. They fit only sort of, because I doubt Body and Heuerman are any more familiar with the “outsider techno” artists than they are with conventional dance music. Their music sounds like techno not because they’re embedded in that scene, but rather because dance music is ultimately functional: It exists to make people dance, and any other effect, like headphone listening pleasure, is secondary. There’s a limited domain of rhythms and sounds that encourage and demand that listeners move their bodies.

Giant Question Mark shares a lot with mainstream dance music, but they’re on their own mission to create sensually satisfying music. They aren’t slaves to the build-up and breakdown imperatives of techno tracks. There are abstract squiggly noises mixed in, and new rhythmic or melodic phrases are introduced when they feel right, rather than pinned to a strict grid.

Body incorporates a love for melody and evocative chord progressions from his more conventional songwriting. But even as the melodic ideas subvert techno cliches, the loopy, open-ended minimalism of techno subverts the linearity of conventional song-writing. What comes out of this process is not a mish-mash, as one might fear, but something different and unique. The band name is the method: what next? It’s abstract body music. Or maybe Body music.

—Kent Williams

The lush production, intricate arrangements and brilliant lyrics—which are somehow always as hopeful as they are melancholic—will be sure to bring plenty of Sufjan Stevens comparisons. Fans of Fleet Foxes and Akron/Family, or newer big-band folk acts like Mutual Benefit, will find plenty to love here, as well.

Their songs regularly reach past the 6-minute mark, allowing for frequent twists and turns …

Be warned, though: The River Monks rarely settle for straight-forward song structures. Their songs regularly reach past the 6-minute mark, allowing for frequent twists and turns, seemingly at random on first listen, but rewarding after repeated listens. “Of the Land” is perhaps the best example of this: beginning with a chilly acoustic guitar and a single voice; transmuting itself into a Mount Eerie-style black metal song with doomy electric guitars and pounding bass drums; building into a trumpet-led, five-part harmony-laden celebration; then finally, returning to the quiet it began with.

That being said, the album’s clear standout track, “Wish the World Was Still Flat,” is a fairly straight-forward folk song that would fit in seamlessly anywhere in Simon and Garfunkel’s discography. It’s an excellent song that lacks many of the bells and whistles found elsewhere on the album, and supports itself almost entirely with a simple acoustic guitar and quietly pleading lyrics. Listen to it on repeat during a quiet night, perhaps while sitting on a porch this summer and feel yourself become Iowa.

—Max Johnson
Hey RhymeTimers—in light of my interview with Paul Ingram (see page 14) it seems only fitting to devote this month's rhyme time to what the man loves and knows best: books.

For those of you who haven't played before, here's how this puzzler works: Listed below are 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. e.g. “Late Thomas” (2, 2) would be “Tardy Hardy.” Make sense? Then off you go!

Angelou’s Melons (2, 3) Maya’s Papayas
Sylvia Possesses (1, 1): __________________, __________________
Kafka’s Nuts (1, 2): __________________, __________________
Alarming John (3, 2): __________________, __________________

Gustav, My Brother (2, 1-1): Flaubert, __________________, __________________
Italo’s Infants (3, 3): __________________, __________________
Edgar’s Enemies (1, 1): __________________, __________________
Terkel’s Compadres (1, 1): __________________, __________________

Philip Acts (1, 1): __________________, __________________
William Argues (1, 2): __________________, __________________
Robert Failed (1, 1): __________________, __________________
John Chirps (1, 1): __________________, __________________

Clerihew Challenger: This month’s challenger follows the clerihew rhyming scheme of AABB. Warning: This one is a groaner.

(1, 2) ____________   ___________
Orphan (2)  _____________
Were the real (4) __________________
For Great Eggspectations

ANSWERS FROM THE LAST EDITION OF RHYME TIME:
Value Enjoyment (2, 2) Treasure Pleasure
Wonderful Torpor (2, 2) Super Stupor
Erotica Shack (1, 1) Smut Hut
Boozer Ruddiness (1, 1) Lush Flush

Revere Craving (2, 2) Admire Desire
Demand Avarice (1, 1) Need Greed
Solict Pleasure (2, 2) Incite Delight
Prescription Addiction (4, 3) Medication Fixation

Intake Acumen (3,2) Consumption Gumption
Bestial Dionysian (4, 5) Mammalian Bacchanalian
Sensual Somnolent (3, 3) Erotic Narcotic
Peace, Gourmand (2, 3) Shalom, Gastronome

—Luke Benson
WHERE EVERY PURCHASE IS A GIFT TO THE WORLD

1213 S GILBERT COURT, IOWA CITY, IA
(319) 337-5924 | crowdedcloset.org