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ALBUMS OF THE YEAR
FROM INDIE TO ELECTRONIC TO GUITAR ROCK TO HIP HOP, WARM YOUR EARS WITH THE BEST OF 2014. PAGE 20

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No matter how much we might rail against the obscene consumerism of the Christmas season, most of us are no doubt purchasing some holiday gifts to present to people we care about. And of course, that’s fine and wonderful. But most of the gifts that we will exchange under the tree, at neighborhood get-togethers and at office parties will be individual—for our family, friends, co-workers. And, again, that’s fine and wonderful.

In this spirit of giving, many will also no doubt seek out opportunities to give something to the community. It might be canned goods for the food pantry, coats for kids, toys for families in need, a check to a nonprofit organization that is meaningful to us or volunteer time to serve a holiday meal for those who have little. And, again, that’s fine and wonderful.

Yet many of our Christmas offerings to the community are isolated gestures, presented when generalized gift-giving fills the air, reminding us of the plight of others. Often, the impulse for such gifts is people feeling that they need to “give back to the community.” These gestures are of course welcome, but they do grow out of an individualistic sensibility, a kind of quid pro quo—“This community has given so much to me, so now I must make a return gesture of my own.”

These community gifts are perfectly fine. But they are not the gifts that define, strengthen, and enrich community to the fullest. The latter gifts are part of what retired Iowa State University sociologists Cornelia and Jan Flora in their essay “Creating Social Capital” call “horizontal social capital,” which are “egalitarian forms of reciprocity.” In the deepest sense of community, the Floras say that “each person in the community is seen as capable of providing something of value to any other member of the community … ‘gifts’ to all.”

“Gifts to all” is a fundamental, ongoing practice of community, not just a gesture or two at holiday time. This idea resonates with Wendell Berry’s definition of community “membership.” In his essay “Sex, Economy, Freedom and Community,” Berry says that, unlike being part of a “public,” which emphasizes the equality and autonomy of the individual, being part of a community involves membership, which assumes mutual

Redefining ‘Gifts’ | Coralville Optimist Club volunteers package Meals on Wheels for home delivery through Elder Services. Photo by Adam Burke

An exhibit exploring the concept of ‘belonging’ opens this month at PS1. The title of the show comes from Minneapolis-based artist Julia Caston, one of the participants who will venture into the community to collaborate with local businesses (including Little Village) on installing posters that ask, “Do you belong here?” Leading up to the Saturday evening reception on Dec. 13, Caston will sit outside participating businesses with their posters in hopes of engaging with people on the street about what it means to belong. The show runs through Jan. 25 and features Iowa artists, Rachel Buse of Des Moines and David Herwaldt of Waverly.
support in service to each other. A community member, Berry says, will “understand her or his life in terms of membership and service.” Individuals within a public bear no obligation to others, no assumption of sharing “gifts for all,” the very essence of the Floras’ horizontal social capital and thus the very essence of community.

We must be members of our community, rooted together in our obligations to each other …

So we must be more than “residents” of a community, occasionally deigning to “give back.” We must be members of our community, rooted together in our obligations to each other, sharing our gifts in service to one another as the essential character of who and what we are as people gathered together in this place.

So at this Christmastide, as the Muzak carols grow louder at the mall, as the discounts grow deeper at Target, as many thankfully choose to patronize local businesses for the purchase of their presents and as many graciously choose to give some time or treasure to a charity, the more important gift to think about may be your membership in our community: your ongoing contributions to the well-being of all of those living in common in this place, given because you can’t imagine doing anything else. Those gifts might be being the person who always picks up litter on the sidewalk, who shovels snow from his or her elderly neighbor’s walk without being asked or expected to, who regularly volunteers to clean the cages at the animal shelter, who goes every week or month to that local board or commission he or she belongs to, who meets with an at-risk child after school every week to read together, who regularly gives his or her utmost compassion to those who are dying in hospice or who just gives a darn about what happens in our town and shows up to make it better.

Membership is the spirit of giving that is the lifeblood of our community, and perhaps it should suffuse even more of the spirit of the holidays we celebrate at this time of year. Thomas Dean tries to be a good member of the Iowa City community.
IOWA’S GENDER REPRESENTATION GAP

When it comes to politics, female representatives in Iowa are a rarity. Some in the community, including newly elected North Liberty mayor Amy Nielsen, are looking to change that. • BY ADAM B SULLIVAN

When Joni Ernst rode the Republican wave last month to a U.S. Senate seat, it marked the first time a woman in Iowa had won a federal race. Many Iowans were left wondering: What took so long?

Iowa and Mississippi had been the only states never to elect a woman to either U.S. House, U.S. Senate or the governorship. Ernst broke Iowa’s gender barrier this year, nearly a century after women started winning congressional races in other states.

The gender disparity persists throughout Iowa politics: From county townships and city councils to the statewide executives and federal offices, there’s no level of elected office where women are equally represented. It’s partly a self-perpetuating problem—when there are few women holding elected office, there are few qualified women to run in bigger races.

NIELSEN SAID HER DECISION TO RUN STEMMED IN PART FROM A CONVERSATION SHE HAD WITH HER SON SEVERAL MONTHS EARLIER, AFTER HE ASKED NIELSEN WHY WOMEN Couldn’T BE PRESIDENT.

Sparse company

Ernst joins just two other women holding statewide office—Lt. Gov. Kim Reynolds, who was elected with Gov. Terry Branstad and State Auditor Mary Mosiman, who was appointed by Branstad in 2013 and won her first election in November.

That compares to six men who hold statewide office, plus all four congressmen, three-fourths of the state legislature and the whole Iowa Supreme Court. In well over 1,000 statewide races in Iowa’s 168-year history, women have only won about a dozen times, often as runningmates to male governors. And in all that time, we’ve only had two women on the Iowa Supreme Court.

It doesn’t help that women are underrepresented in the business world, where many political candidates tend to come from. A study by American Express in 2012 showed Iowa is dead last among American states for female business ownership.

And the disparities aren’t much better here in supposedly progressive Johnson County: Between the Iowa City Council, Johnson County Supervisors and the elected county department heads, fewer than a third are women. Before the election, half of the lawmakers representing Johnson County were women, but it will be 3-5 in the new year.

“We have a lot of talented women here in Iowa who can [run for office], but I don’t know why they’re not going for it,” Nielsen said.

Silver linings

To be fair, our state isn’t without its gender equity successes. In 2009, Iowa became one of the first states to require gender balance on locally appointed boards and commissions. And historically, Iowa City has the distinction of electing the first female mayor of any sizable American town—businesswoman Emma Harvat back in 1921.

And there’s a lively movement afoot to curb Iowa politics’ gender disparity. One organization, “50-50 in 2020,” hopes to see women holding half of the state’s legislative seats by the year 2020. The bipartisan organization holds candidate training seminars that appear to be somewhat successful—among 2012 candidates who participated in the program, 40 percent won. That compares to just 14 percent success for female candidates who didn’t participate in a “50-50 in 2020” event.

Jean Lloyd-Jones, one of the organization’s co-founders and also a former lawmaker from Iowa City, summed up why we need more female representation last year when she wrote, “Women as a rule choose collaboration over confrontation, pragmatism over polarization, and legislate for the common good.”

Adam B Sullivan is an activist and freelance journalist living in Iowa City.

Starting locally

Amy Nielsen is one of those relatively few women holding elected office in Iowa. The 37-year-old mom and community volunteer won a heated special election for North Liberty mayor this fall.

Nielsen said her decision to run stemmed in part from a conversation she had with her son several months earlier, after he asked Nielsen why women couldn’t be president.

“They can, there just hasn’t been one yet. Women are trying and becoming more prevalent in politics,” Nielsen recalls telling her son. “That really had a lot to do with going for it at this time. It was something I knew I wanted to do, and the opportunity was unique.”

Nielsen’s opponent in the race, Garry Kuhl, served nearly a decade on city council before he was appointed to the seat this year following the previous mayor’s death. Kuhl sharply criticized Nielsen as unqualified, while Nielsen campaigned as “a fresh voice for North Liberty” and pointed to her experience in school politics and in local nonprofits.

She secured 55 percent of the vote, and became the first woman to hold the mayor’s seat in North Liberty. Nielsen said she is facing unique challenges that male candidates may not.

“I wouldn’t go so far as to say I’ve experienced gender prejudice, but you definitely have to prove yourself a little bit more, you have to work a little bit harder,” she said. “On the flip side, I had a lot of folks saying ‘It’s time for a lady mayor.’ I think it can go both ways—negative and positive.”

Female Council Members Mayor

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IOWA WOMEN IN OFFICE | Amy Nielsen was recently elected as mayor in North Liberty. She is one of the few female mayors in the Iowa City area. Illustration by Marcus Parker
IOWA CITY’S NEIGHBORHOOD MARKETPLACE.

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Through community engagement, outreach and an abundance of empathy, there’s no shortage of individuals working tirelessly to make Iowa City a better place. These are some of their stories.

BY AMY MATTSON & ADAM BURKE, ILLUSTRATIONS BY FIDENCIO MARTINEZ

We can’t always pick our callings, our duties and obligations. Yet for some in Iowa City, the needs of the community present an undeniable call to action. Individuals who lead not because they desire fame or glory, but because the community needs it—requires it—lest we suffer as a whole.

These figures are important. Not because they assist the area’s most privileged and capable, but because they have devoted their time to serving the area’s most vulnerable residents—those of us who need help the most, and need it desperately. Those who are unsure of where their next meal is coming from, which bills they might (or might not) be able to pay or where they might turn to for help.

These are the people who answer the phone—who assist our community’s most at-risk and vulnerable individuals when no one else will. They do it not for money, but because they feel they must. And in doing so, these leaders selflessly strive to make our community a better place, regardless of whether or not the public is aware.

They work for organizations full of talented individuals—like-minded confidants who’ve come from different paths, but find themselves in pursuit of a common goal. These are just a few of their stories.

An acquaintance thought her talent would be a good match for the 1105 Project—a collaboration between four human service agencies to renovate and move into vacant building space at 1105 S. Gilbert Ct.

The agencies needed assistance meeting their fundraising goal, and Langenberg needed a new challenge.

A few weeks later, she was at the helm, taking over as capital campaign chair and volunteering her time to re-brand and revitalize the project. She did her research, constructed a website, painstakingly designed marketing materials and encouraged donations.

“I’m very headstrong,” she explained. “Once I set my mind to something I work as hard as I need to get it done.”

For Langenberg and the organizations involved in the Project—the Free Lunch Program, the Domestic Violence Intervention Program, the National Alliance on Mental Illness and the Crisis Center of Johnson County—“done” meant the $1.25 million it would take to make 1105 S. Gilbert Ct. a fully furnished and functional endeavor.

It seemed a lofty goal, but in the course of conducting research to re-brand the fundraising campaign, Langenberg’s attention shifted to the large groups of citizens who depended upon the agencies she was serving.

“I was shocked at the number of people I met living under bridges and in tents—some with masters degrees and Ph.D.’s—who really needed support and a free meal,” she said.
So Langenberg plunged deeper into her mission, and by April of this year, the 1105 Project managed to meet its goal of $1.25 million. She admits that her hard work and her thick skin were important when it came to hearing “no” from potential donors, but it was tremendously thankful to all those who said “yes” in support of 1105.

“We held a benefit concert for 1105, and after the organist’s performance, we had a collection basket,” she recalled. “A sweet, elderly lady bent over and wrote a check for $12. I knew she was a senior who had a limited fixed income. That gift meant as much to me as $100,000.”

Langenberg was hooked. And though she was exhausted in the wake of the 1105 campaign, she couldn’t keep herself from taking on another ... and another. This past summer, she helped introduce a free lunch program to North Liberty, creating an online presence, shopping for supplies, lining up menus and spreading the word through editorials. She knocked on doors for then mayoral candidate Amy Neilson and is currently working to establish a community garden.

“It’s a collective effort,” she said. “Some days I wish I had a paycheck, but the gratitude from people we’ve served is really enough.”

Karen Siler

After finishing school, Karen Siler had no idea what the future might hold. But history degree in hand, she returned to her hometown of Waterloo, determined to find work. She was drawn to a women’s shelter by the promise of a paycheck and accepted a position assisting victims of domestic violence.

“Just until I could get a real job,” Siler explained. 

Fortunately, for hundreds of victims and survivors, that “real job” never materialized. Instead, the recent graduate discovered she had an affinity for the non-profit industry and set upon a career path that would span more than two decades and several counties across Iowa.

A little over half of Siler’s professional life has been spent in Iowa City, where she currently serves as assistant director of the Rape Victim Advocacy Program (RVAP)—an organization that provides counseling, advocacy and support services to victims of sexual abuse and their loved ones. She was appointed to the role in early 2013, and in the time since, Siler has helped the agency weather a host of both rewarding and strenuous transitions.

Her tenure has seen the retirement of RVAP’s longtime director, Karla Miller, and the concurrent expansion of the organization’s service area, which Siler notes more than doubled the number of crisis calls filtering into the office. RVAP hired several new employees—including executive director Jennifer Carlson earlier this year—as Siler buried herself in grant reports and spent long nights manning the agency’s sexual abuse hotlines. Siler’s mother passed away around this time, and a pipe that burst in the dead of winter uprooted her from her home. She says her “stress level was huge.”

“But I have such good people around me. My co-workers were incredibly supportive and understanding,” she said.

That support and understanding has allowed Siler to continue assisting the agency in expanding and improving services to rural communities, while counseling victims and survivors close to home—a role she has played with RVAP since 2003.

“It’s an honor to have a victim or survivor trust me with their story,” she said. “Being a part of their healing journey is incredible. I learn something from every person I come in contact with.”

But Siler also notes that the work can be hard. “It’s difficult to watch clients experience so much pain,” she said. "They look to you for answers, but there is no good explanation for why a person would choose to sexually assault someone.”

Frederick Newell

Growing up, Frederick Newell wanted to become a sports star or a musician. But those dreams quickly faded when the Chicago high school student discovered he was a soon-to-be father. The opportunities he had once envisioned for himself were seemingly replaced by formula, diapers and onesies.

Convinced that college would help secure a more stable future for his son, he enrolled at the University of Iowa. Once there, Newell worked hard to make a home and raise an infant, but was dismayed at the lack of available resources. “I couldn’t get food stamps or government assistance,” he said. “There was no support for single fathers.”

Each time Newell applied for aid—whether funding for childcare or money for formula—his pleas were met with skepticism. “I was always asked for documentation of custody, proof that my son was really my son,” he said.

Sans funding and a daycare provider, the young dad toted his son around campus, carrying him to every lecture. At best, it distracted Newell, and at worst, it invoked the ire of some professors. The once-stellar student, who graduated in the top three percent of his high school class, was fighting to maintain Ds and Cs.

“I struggled tremendously,” he said.

By the end of the academic year, Newell was prepared to withdraw from school. But before he did, a professor approached him and coaxed the young dad to consider a career in social work.
“I didn’t have the courage to drop her class after that,” Newell said. “She empowered me to continue and became a mother figure to me.”

Four years later, Newell earned his degree and went on to become a social worker assisting youth and families. But he was disappointed to find that many of the organizations with whom he interacted focused primarily on women and children.

“As a father, I always wondered why we weren’t engaging dads and asking them to be a part of the conversation,” he said. “I wanted to find a way to do that.”

The solution presented itself in 2012 when Newell piloted a summer program for youth. His goal was eight participants. By the end of the summer he had 68. The group was composed of fifth to eighth graders—“young men people had already given up on,” Newell says.

At the same time, he also started a support group for fathers, a place where men could gather to talk about what it meant to raise children on a daily basis. The first attempt didn’t go well. “Men thought I was trying to tell them they were bad parents,” he said. So Newell rebranded the fatherhood program as a brotherhood meeting, and soon gained a solid foothold in the community.

That foothold turned into the Dream Center, an Iowa City-based organization with a mission to “strengthen families, change lives and restore hope.” The Center—which operates largely through donations and volunteer support—now runs a wide variety of programming, including a performance arts academy for youth and a full-fledged fatherhood academy that provides counseling, training and resources to help dads become financially and emotionally involved parents, and also establish healthy relationships with the mothers of their respective children.

“We want to empower dad to empower mom. We want to connect with him and help him provide for his family,” said Newell.

It seems to be working. The Dream Center now boasts 10 fathers who have been granted full custody of their children after participating in the agency’s programs.

Newell credits success to the fact that his organization has never purported to have all the answers.

“Youth, dads and moms know what they need, and those are the individuals that help us put programs in place,” he said. “Everything we do is a partnership.”

These days, Newell estimates he puts in about 40 to 50 hours per week at the Dream
Center, while maintaining full time employment as a social worker at youth service organization Four Oaks. And as if that weren’t enough, Newell is now a proud husband and father of five. He takes his children to the Center, where he hopes they will one day join other youth in seizing “opportunities to be productive individuals in our community.”

**Mazahir Salih**

When the Center for Worker Justice of Eastern Iowa (CWJ) began meeting two years ago, organizers did not have a place to gather, and they used their cars as offices. Just two years later, the CWJ has an office in Iowa City and from where the nonprofit tirelessly advocates on behalf of low-income workers, fighting against wage theft and educating workers about their rights.

One of the original organizers, Mazahir Salih is now the vice president of CWJ. When she was 21, she moved to the United States from Sudan. Now she is the mother of five children and a student at Kirkwood Community College.

“Finding a job was hard from the beginning,” she said. “You have to work low income.”

She worked two shifts at separate McDonald’s restaurants, and this first-hand knowledge of hard work for low pay has made her a strong advocate for workers’ rights. “I learned a lot from the Center: how I have rights to speak in my workplace,” she said. Now Salih leads leadership training sessions for other immigrant workers.

CWJ goals for worker justice include the right to unionize, a livable wage and workplaces free of discrimination and racism. Protests and pressure from the CWJ was key to getting the $2,300 owed to a woman who had been denied her paycheck for 15 months after cleaning the kitchen of an Outback Steakhouse. She was finally paid this November.

“I feel it is good that we have organizations like this. We really help the community,” said Salih. “I got help from the center. I learned my rights. I couldn’t speak to the people with authority. Now I can speak up for my children and others.”

The group continues to grow and just announced the expansion of their Jobs with Dignity Campaign to the Quad-City area. **IV**

Amy Mattson is a freelance writer and editor with a penchant for travel. You can reach her at amy.e.mattson@gmail.com.
CRAFTY

COVER CRAFT

Spruce up your pillows in a few easy steps. • BY FRANKIE SCHNECKLOTH

If you’ve got basic sewing skills—meaning you can sew a straight line—you can tackle this project, no problem. With this easy pillowcase project, there are no zippers or hidden stitches, and it’s a quick way to revamp the look of your bedroom or living room at very little cost. Find your favorite printed fabric; check out Home Ec.’s selection of interesting prints, or dye some of your own and get to sewing.

Step 1: Measure Your Fabric
To make a basic envelope pillow, you’ll be sewing together three pieces of fabric. First, you’ll need to measure your pillow and then add at least an inch to those measurements. I used a 20 by 20 inch pillow insert, so for the front piece of my pillow, I cut a piece of fabric measuring 21 by 21 inches. To make the backside of the pillow, you’ll have two smaller pieces that overlap. They will be the same height as the front piece, but only 1/2 the width (the dimensions for my two smaller back pieces were 21 by 14 inches each.)

Materials:

Fabric of choice
Use a medium-weight fabric for best results. The amount of fabric you need depends on the size of pillow, it needs to be roughly three times as long as the pillow form and a few inches wider.

Pillow insert
Purchase one new or better yet, recycle a pillow by removing the previous cover.

Thread
Coordinate the color of the thread with your fabric. I chose to use a dark blue in my example so it would show in photos, but I ended up liking the contrasting result.

-Hot iron
-Pins
-Sewing machine
-Ruler
-Scissors

Photos by Frankie Schneckloth
**BREW OF THE MONTH: DECEMBER**

**YETI IMPERIAL STOUT**

Great Divide Brewing Company | Denver, Colo.

Much like its mythical namesake, Yeti Imperial Stout, is beastly and complex. Great Divide Brewing Company recently started distributing their beer in Iowa, and this one is liquid dessert—perfect for sipping with friends after a holiday dinner.

Pour into a snifter. The color is opaque black; when held to a reading lamp, light is indiscernible. A finger of dense, lightly buttery, chocolate mousse-colored head will dissipate slowly and evenly, leaving spots of bubbles and skim, as well as a trail of lacing that sticks to the glass much like the stain of floodwater on a wall.

The aroma is deep, dark and delicious. Much like an uncut chocolate cake waiting to be served for dessert, Yeti is inviting. Scents of roasted malt, dark chocolate, molasses and black raspberry create a pleasing blend to inhale. There are also scents of candy caramel, dark cherry, raisin, plum, black licorice, toffee and brown sugar. Each whiff is tinged with the aroma of dark, syrupy booze.

The mouthfeel is smooth, though not necessarily velvety or creamy. The roasted malt is much more prominent than it is in the aroma, lending a predominant espresso-like flavor. An accompanying bitterness, provided by the 75 IBUs, works the taste buds. As the beer continues to warm, the bitterness remains and flavors of toasted caramel, molasses, dark chocolate, dark fruit and black licorice complement the roasted malt. The alcohol in the beer is noticeable, but not overpowering; reminiscent of alcohol-soaked cherries or raisins, it provides an ever-present warming sensation.

**Serving Temperature:** 55°F

**Alcohol Content:** 9.5 percent ABV

**Food Pairings:** Great Divide is one of the few friendly and helpful breweries that prints pairing suggestions directly on the bottle label. (Three cheers for Great Divide!) The pairings recommended for Yeti Imperial Stout are grilled steak and leeks, rosemary potatoes au gratin, Roquefort blue cheese and creme brulée.

**Where to Buy:** Unlike the elusive Yeti of lore, one can find Yeti Imperial Stout at most major retailers.

**Price:** $13–14 per four-pack of bottles.

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Frankie Schneckloth lives and works in Iowa City.

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**STEP 2: SEAM ONE EDGE**

There are two long edges to each back piece. Three edges of each back piece will be sewn into the pillow’s overall seam, but the remaining long edge on each back piece needs to be finished as it will be exposed on the back of the pillow when we turn it right side out. Using a small back piece, take one of the long edges and fold the outside of the fabric over about half an inch, then iron the fold. Continuing with this same edge, fold the raw edges from the fold in towards the crease of the first fold, iron again and pin in place. Repeat these steps on the second flap. Each flap should have just one folded long edge. Now you’re ready to sew. With the fold facing up, sew along the inner folded edge.

**STEP 3: LINE UP THE EDGES**

Once your two seams are finished, you’ll assemble your pillow. Lay your front piece down flat, with the side you want on the outside of your pillow facing up. Place a smaller back piece, outside facing down, with the seamed edge towards the center of the pillow, lining up the corners. Do the same thing with the remaining back piece, again with the seamed edge toward the center of the piece. The two back pieces should overlap. This overlap hides the pillow form when we turn it inside out, and also makes inserting and removing the pillow easy. Pin layers together around the perimeter.

**STEP 4: SEW UP YOUR PILLOW**

Sew around the perimeter of the fabric in a straight line being sure to leave a 1/2-inch allowance. Turn your cover right side out and insert your pillow form.

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[Image: Try a new brew!]

425 S. Gilbert St. - Parking next to Falbo’s
sisig—a Filipino staple with pork belly, egg and rice—while lacking in the vinegary acidity that makes most Filipino food so piquant, is still authentic and exciting to find included on the menu. There are several other enticing options on the menu, and I take it as a good sign when I’m torn between ordering a dozen equally mouth-watering sounding dishes.

I can never resist sweet potato fries, because for me they act as a barometer for basic quality. 30hop passed the fry test with points for crunch, seasoning and shape.

On the other hand, the crispy skin salmon with green papaya, coconut and lime was underseasoned and lackluster. While I was pleased with the crinkly and fat-lined texture of the fish’s skin, I would have appreciated more than just a garnish of the papaya salad. Luckily the robust tartness and satisfying thickness of the tomato and lemongrass soup made up for the salmon’s flaws.

Brussels sprouts with walnuts, sweet Chinese sausage and the anchovy vinaigrette...
were drowning in dressing, and the kale caesar, while tasty, contained more romaine than kale, but the portions were reasonable and the basic flavors were there. There’s clearly potential; since the restaurant has only been open a few months, I’m eager to see how they work out these kinks.

I take it as a good sign when I’m torn between ordering a dozen equally mouth-watering dishes.

The service at 30hop, while occasionally mechanical, can be impressive. On one visit, my server was extremely accommodating and answered my questions without pause. I had to ask, for example, what the little “63” indicated next to the word “egg” on the menu. She explained that these eggs are prepared for 63 minutes sous-vide, a cooking method that involves vacuum sealing food and then submerging it in water. I was delighted by this blend of modern culinary innovation and traditional fare.

The restaurant emphasizes beer, as evidenced by the expansive drink menu. There are 60 beers available, with a total of 90 taps between 30hop’s two bars. Many of the beers are from local and regional craft breweries, and happy hour features beers from Backpocket, Millstream and Confluence in Des Moines. There is also a small selection of wine and cocktails.

Soon I will have to return to 30hop to try the “firecracker wings” served with sesame, cilantro and blue cheese, and to order some of the dozen beers that caught my eye on the cleverly organized brew list. As for the restaurant’s rooftop bar, I will have to hold tight, hibernate with a pint and wait until Iowa City thaws.

Love food? Kind of a chicken? Submit anonymous reviews for Chicken Little: editor@littlevillagemag.com.

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Today, we are going to watch Judas explode.

According to some reports, the Greek economy shrank by 23% between 2008 and 2013. All the popular economists stood around and scratched their chins. A world record. No one’s ever seen those numbers. Last November, the unemployment rate stood at an outstanding 28%. The homeless count went through the roof, and then off the roof as suicides littered the streets. The health care system almost shut down while black tar heroin became the new currency. Every week, protests erupted like fire in the major cities as aggressive measures were taken by the European Union. The people pleaded like dogs from the cracked and crowded sidewalks. Winter was coming, but all the coats were burned up.

Located between city of Kalamata and the Mediterranean beaches, the village of Astis sits biding its own time and baking in its own grime. Layered in dust and dirt, the streets are barely enough to allow any people through, let alone any traffic. Its small smudged white homes reflect the coarse sun and wrap every ounce of the town in never-ending and angry heat. Hardly ever found on a common map, Astis used to profit from the cozy and heart-warming nature that small towns bring, but that soon died. The people sat in their plastic white chairs and watched as life dried up and ended, but builds and builds until it suffocates everything. That surrounds us, leaving behind only ash and dust. But the fire of the explosion fades and the world rushes back into place. As the voices return, I peak at the field. The Judas is gone. All that is left are blackened fragments and burned up fabrics. My yaya looks over at me with watery eyes. He will burn every year, he says, until we say stop.

On the night before Easter, the villagers of Astis light hundreds of candles and parade through the streets. It is a tradition in almost every part of Greece. Apparently, the celebration in Athens is incredible. Somehow no one burns anything down while thousands of Greeks hold hands and sing at the top of their lungs. Astis isn’t much different. I light my candle and hold hands with my yaya while listening to the chorus of hymns. My mother starts to cry a bit. I want to believe it’s because she hasn’t seen a Greek Easter for almost 20 years, but as we pass two crumbling houses, I begin to guess otherwise. Every so often, she reminds me to hold my candle still. Don’t drop it. Just don’t drop it.

Stuffed with straw and grass, the Judas hangs from a long pole in the middle of Astis’ soccer field. It is draped in a black cloak and a very clumsy face has been drawn on with brown paint. Two village men are down the field, holding several boxes and cords that stretch to the dummy betrayer. Everyone crowds around, standing by the old fence or sitting on their cars and trucks. A neighbor is handing out lamb on a stick while some cunning teens are selling water bottles for a Euro each. I am not prepared when the Judas explodes. There is no count down or chant. There is no song or announcer. The Judas merely rips apart suddenly. It erupts into a ball of fire and for a brief moment, I can feel the heat all over. Moving around me in smooth waves and fading into the air. Eyes closed, I am frozen for a moment. A single second in time when everything is gone and stopped, and I am alone in the debris of Judas. I imagine the heat never ends, but builds and builds until it suffocates everything. That surrounds us, leaving behind only ash and dust. But the fire of the explosion fades and the world rushes back into place. As the voices return, I peak at the field. The Judas is gone. All that is left are blackened fragments and burned up fabrics. My yaya looks over at me with watery eyes. He will burn every year, she says, until we say stop.

Some say that the Greek villages were most impacted by the failing economy. The cities make louder noises, but the towns fall apart in silence.

The neighbor’s dog ran away during the night. It dug a hole in the dirt and broke through the wooden fence, took off down the road in search for smells. For days the villagers look. Finally, it is Michaelis who finds him, painted in the mud just off the side of the highway.

What’d you expect, someone says, it’s just a damn dog.

Originally from the middle-of-no-where Iowa, Elena Bruess is currently studying creative writing and International Relations as a junior at The University of Iowa.
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ELITE 8: 2014’S ESSENTIAL ALBUMS

From the perfectly crafted dance album, to indie rock favorites, to hardcore rap hardcore enough to break hearts, a run-down of eight of the best albums the year had to offer. • BY ANDRE PERRY

Across the spectrum of genres, 2014 was a great year for songs. Singer-songwriters had their revenge: Sharon Van Etten’s “Your Love Is Killing Me,” the break-up song of the year, drove our emotions into the gutter and we liked it, while Sun Kil Moon’s “Richard Ramirez Died Today of Natural Causes” fully possessed us, its rambling, insistent, memorialistic narrative more akin to an essay by John Jeremiah Sullivan than anything else. Summertime bristled with dizzying rap singles: Scarface’s “No Problem”, a one-verse, tough-beat assertion of his enduring grit, hit like a two-by-four to the side of the head, and Busta Rhymes and Eminem owned the second half of the season with their epic rap battle “Calm Down.”

With so much good music happening this year (two new albums from Parquet Courts?) it seemed difficult to stay on top of it all—I mean, Kanye might still release an album before this year is out. Nonetheless, certain records remained in constant rotation and repeat listens revealed the exquisite layers of expertly woven albums. This is the Elite 8 of 2014.

8. STRAND OF OAKS | HEAL

Stepping away from his penchant for highly conceptual songwriting, Timothy Showalter turned his latest effort into a living memoir. *HEAL* is deeply personal, mostly detailing various patches of Showalter’s life from childhood through the present. The lyrics are witty, sad and affecting, yet this is a rock album first. Full of excellent guitar jams, this is the most exciting Strand of Oaks record to date. Despite a vicious guest guitar solo by legend J. Mascis early on, it is Showalter who pulls out the gnarliest riffs on his Crazy Horse-worthy meditation on Jason Molina, “JM.”

7. PETER MATTHEW BAUER | LIBERATION!

The demise of the oft-beloved and sometimes misunderstood Walkmen last year had a silver lining. It offered us three new solo albums from individual members of the band. While lead singer Hamilton Leithauser’s impressive *Black Hours* received the most attention, Peter Matthew Bauer’s inspired *Liberation!* achieved the highest mark. The songs reflect Bauer’s interests in a soulful sort of vintage rock and roll, evoking late-’60s/early-’70s Rolling Stones in the best of ways. There are plenty of high-energy burners on *Liberation!* but also sparse moments like the quiet piano figure of “Istanbul Field Recordings.” “Latin American Ficcones” is the heart of this album, its wild, gritty guitars and powerful drums lay a groundwork for Bauer’s weary, endearing voice.

6. CHAD VANGAALLEN | SHRINK DUST

A wonderful deluge of country-psyche music, *Shrink Dust* is all-things VanGaalen—creepy, magical and enthralling. He wastes no time: The opener “Cut Off My Hands” positions finger-picked guitar, distant pedal steel and eerie keyboards alongside his surrealistic lyrics—“Captured by the jackals and thrown into a hole/They tortured you for days and then let you go home.” His arrangements dance between the traditional and the weird, making great use of every analog synthesizer in his studio. The production is warm, experimental and mesmerizing throughout, further cementing VanGaalen’s ability to create distinct worlds with each of his records.

5. ROBYN & RÖYKSOPP | DO IT AGAIN

Robyn and Röyksopp officially dropped *Do It Again* as an EP, but it feels like a fully formed collaboration nonetheless. Pairing the Swedish pop star’s smart, populist leanings with the work of electronic mainstays Röyksopp has resulted in one of the best dance music albums of the year. The collection of five songs is designed for all aspects of a club night: the downtempo tracks leading up to the big night out (“Monument”), the tracks for the hottest moments on the dance floor (“Say It”, “Do It Again”) and the tracks for the sunrise come-down back at your friend’s loft (“Every Little Thing”, “Inside the Idle Hour Club”). Robyn’s voice is commanding, Röyksopp’s production is exceptional and the conceit, while brief, is exceptionally realized.

4. PERFUME GENIUS | TOO BRIGHT

Rarely is an indie-rock album so approachable, so weird and so good at the same time. Those screams on “Grid,” that insistent synth-bass and the enveloping vocal chanting—it shouldn’t work but it’s all so perfect. Harrowing and measured and wild and rocking and intimate and noisy at different turns, *Too Bright* is the strongest musical statement from Perfume Genius’ Mike Hadreas. He has always had a masterful command over words, only now has he finally discovered the myriad ways in which the music can match the vast range of his powerful lyricism.

3. ANDY STOTT | FAITH IN STRANGERS

Stott’s second record occupies a seductive space between ambient noise, down-tempo and fully-committed dance music. He adorns these tracks with layer after layer of atmosphere, effectively transporting the listener to a new latitude. The attention to detail here is deep—Porishead deep. His skill for expertly crafted compositions applies to the entire album as much as it does to each song. Released in a year steeped with great heady releases from Ben Frost, Ryan Hemsworth and Clark, Stott’s *Faith in Strangers* is the gold standard.

2. ANGEL OLSEN | BURN YOUR FIRE FOR NO WITNESS

Olsen’s *Half Way Home* (2012) put the young songwriter on the map: Her enduring voice and poignant songcraft were immediate. Yet, the record felt distant, homemade and private—almost as if someone had stolen the tapes and put them out without Olsen’s approval. *On Burn Your Fire*, Olsen hits us head-on with a collection of what can only be described as bad-ass love songs that address the beauty of love, the danger of love,
the love between partners and the love within families. The first single “Forgiven/Forgotten” announced this collection like an explosion—quick, destructive, captivating. Its fuzzy edges and rippling guitar felt like an old barn-burner from Neutral Milk Hotel (think “Holland, 1945”). While other songs embrace this newer, tougher version of Olsen, the haunting, methodical songwriting that first introduced her voice remains intact on standouts like “Unfucktheworld” and “White Fire”; yet the crowning moment is “Windows,” an ethereal builder that recalls the work of the Antlers.

This is one of the most assured albums from a singer-songwriter this year.

1. **Freddie Gibbs & Madlib | Pinata**

Popular hardcore rap, despite its explicit, violent themes, has dissolved into parody over the last decade. Rappers seem to drop rhymes about street-life simply because it sells records not because they are actually attempting to reflect a grimy aspect of the human condition. *Pinata* (originally entitled *Cocaine Pinata*), however, is so hard it makes the Game sound like Disneyland. And it’s not because Freddie Gibbs is singing about more ultraviolent topics than the Game—in fact, he’s not—it’s that he has found that key element the Game and others are missing: a voice.

Like a classic author, Gibbs’s aesthetic and delivery is so locked-in that he would be compelling whether he was rapping about selling drug deals or used cars. Recalling the spirit of Mobb Deep on *The Infamous* or Ghostface and Raekwon on *Only Built 4 Cuban Linx*, Gibbs isn’t stuck on the glorification of street life as much as he is interested in reporting it. Bolstering Gibbs’s emerging voice is the untouchable production by Madlib. A genius of reconfigured jazz and soul samples, Madlib’s vinyl soundscapes match perfectly with Gibbs’s reflections.

“Shitsville” and “Thuggin” are among the best songs of 2014, period. Both frightening and hypnotic, they read like dispatches from modern American life belying the reality that two artists took time to pen these lyrics, make these beats and put them down on tape. The key to *Pinata’s* longevity is its diversity—for all of the hard-talk about guns and drugs there is real-talk about Gibbs’s emotions, best reflected on the half-drug-deal, half-heart-break dichotomy of “Deeper.” Ultimately, *Pinata* doesn’t hype street life, it humanizes it.

Andre Perry lives and works in Iowa City.
COMICS FOR EVERYONE

There’s a comic book out there for everyone. Discover your inner-geek, and check out these five highlights. • BY ROB CLINE

Perhaps you need a comics pick-me-up to beat back the winter blahs. Or maybe you’re shopping for those hard-to-please readers on your list. Or maybe time has gotten away from you, and you wonder what comics are worth your attention. Here are five great books for whatever your comics need might be.

**Batman/Superman Vol. 1 Cross World**

Writer Greg Pak and artist Jae Lee take us back to Batman and Superman’s first joint adventure in DC Comics’ “New 52” continuity. And as if one Batman and Superman weren’t enough, Cross World finds our heroes on Earth 2, where older versions of themselves are up to heroic deeds.

Pak’s story is engaging in that it provides rare insight into Batman and Superman’s relationship within the “New 52” continuity—a project launched by DC Comics in 2011 wherein the company canceled 52 existing series and debuted them with new first issues. The story also brings the god Darkseid to the stage—one of the baddest of the bad in the DC Universe.

But what makes the book truly special is Lee’s art. He has a wonderful eye for the architecture of both comics pages and the buildings he creates. Indeed, the book suffers just a bit when the action moves from Gotham City to Smallville because Lee has a less interesting backdrop with which to work. But his slightly elongated, elegantly rendered figures give our heroes a mythic quality that’s very pleasing to the eye.

**Dial H Vol. 1 Into You & Vol. 2 Exchange**

China Miéville calls his writing—which has garnered him many major science fiction and fantasy awards—“weird fiction,” and in Dial H he has found one of the weirder corners of the DC Universe in which to ply his craft.

The story follows Nelson Jent, an everyday, out-of-shape fellow who accidentally discovers an H-Dial. Each time he uses the dial, he turns into a different—often freakishly unusual—superhero for a brief period.

The conceit allows Miéville to dig deep for outrageous heroes—Cock-A-Hoop, Bristol Bloodhound, more—while also exploring how

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**BOOK PLUG**

Beat cabin fever this winter by getting into a fiction series. The recommendations in the following book series can provide enough entertainment to last until the ground thaws.

**Tana French’s In the Woods (Dublin Murder Squad #1)**

Tana French’s literary-minded murder mysteries place vibrant and well-developed characters in vivid settings. They draw the reader in and make them love and loathe the protagonists. If you loved Gillian Flynn’s Gone Girl, pick up the In the Woods series next.

**Greg Iles’s The Quiet Game (Penn Cage #1)**

Unsolved murders also drive the plots in Iles’ Penn Cage series, where the title character investigates as an attorney instead of the traditional police detective. These books are fast-paced psychological thrillers.

**Patricia Briggs’s Moon Called (Mercy Thompson #1)**

Briggs’s Mercy Thompson series is everything-but-the-kitchen-sink urban fantasy—werewolves, vampires and fae. Mercedes Thompson repairs Volkswagens, has a degree in history and can magically shift into a coyote at will. Think: light-hearted steamy romance entanglements through a vulnerable heroine narrator.

—Melody Dworak
such a power might interact with the rest of the DC Universe.

The first volume features art by Mateus Santolouco while Alberto Ponticelli and David Lapham handle most of the art in the second volume. All three are willing and able to follow Miéville’s lead as he tells his weird tale, all of which is told in these two volumes.

## El Deafo

The back cover of *El Deafo* describes Cece Bell’s work as a graphic novel memoir, where she recounts her experiences growing up with a major hearing impairment.

In her author note at the end of the book, she explains that she was “more interested in capturing the specific feelings I had as a kid with hearing loss than in being 100 percent accurate with the details.”

To help her convey those feelings, she represents all of the characters as anthropomorphized rabbits.

Doing so, of course, highlights the prominent role her ears play in her day-to-day experience. We follow Cece’s journey as she struggles to fit in and to help her friends—and herself—understand her situation. When she discovers her Phonic Ear gives her secret access into her teacher’s activities and commentary, she creates a secret alter-ego: El Deafo, a superhero who doesn’t suffer from Cece’s insecurities.

The book will appeal to young people who might be struggling to fit in and offers a funny, heartwarming story that parents and kids might enjoy reading together.

## Lena Finkle’s Magic Barrel

Anya Ulinich’s *Lena Finkle’s Magic Barrel* is a moving story about a woman’s search for love after two failed marriages. Ulinich’s art is rendered in pencil and often the corrections or edits she made, as she worked, are visible on the page, which is wholly appropriate for this story of a woman tentatively finding her way.

**Ulrich’s story stands on its own as a resonant exploration of a woman’s inner life and its outward expression.**

The story, like the art, is textured as Lena recounts her experiences moving from Russia to America as a child, her limited but intense experience with men, and her hopes as a writer, a mother and a lover.

The book is peppered with references to literary fiction. The title, for example, refers to the Bernard Malmud story “The Magic Barrel,” which figures prominently in Ulinich’s story. Philip Roth also makes a cameo appearance.

But *Lena Finkle’s Magic Barrel* doesn’t get bogged down in allusions. Rather, Ulinich’s story stands on its own as a resonant exploration of a woman’s inner life and its outward expression.

## Hawkeye Vol. 1 My Life as a Weapon & Vol. 2 Little Hits

Matt Fraction tells the story of Hawkeye, archer and underappreciated Avenger (you’ve noticed the character hasn’t gotten his own movie, right?). Deep knowledge of what’s going on across the Marvel Universe isn’t necessary to enjoy these books.

As the introduction puts it: “Clint Barton, a.k.a. Hawkeye, became the greatest sharpshooter known to man. He then joined the Avengers. This is what he does when he’s not being an Avenger. That’s all you need to know.”

What’s also worth knowing is that colorist Matt Hollingsworth—perhaps even more than primary artist David Aja—gives *Hawkeye* its distinctively cool look. Hollingsworth describes his approach at the end of the second volume, explaining, “Hawkeye is colored with minimalism in mind. Generally, as few colors as possible are used across the issue.”

Francesco Francavilla handled the color for the 10th issue (which appears in Vol. 2), and though his approach nods to Hollingsworth’s, the sudden shift is jarring. Happily, Hollingsworth was back on the job for the 11th issue.

Rob Cline seeks out the good and bad across the comics landscape as the Colorblind Comics Critic.
How The Village People started out doing tongue-in-cheek, gay-themed dance music and ended up conquering the mainstream.

BY KEMBREW MCLEOD

Prairie Pop

The Party Music Canon, Shot From A Glitter Cannon

How The Village People started out doing tongue-in-cheek, gay-themed dance music and ended up conquering the mainstream.

BY KEMBREW MCLEOD

Performance artists and matrimonial ceremonies usually don’t mix, but The Village People have nonetheless been a wedding party staple for years. Like all great performance art, this group began as a concept—one hatched by two French music producers: Jacques Morali, who was very much gay, and Henri Belolo, a straight man with a sense of humor.

They had previously struck gold with a series glitter-camp disco hits by The Ritchie Family before coming up with an idea for a new group in 1977. While walking the streets of New York’s West Village, Morali and Belolo glimpsed a beautiful young man dressed in a full Native American costume. The curious music producers tailed him into a bar, where he was a tabletop dancer who served as eye candy for customers dressed in macho drag.

“You know, this is fantastic,” Jacques Morali reportedly thought to himself, “to see the cowboy, the Indian, the construction worker with other men around.” The dancer’s name was Felipe Rose, and he became the first member of The Village People (which was named after the popular gay district where “the Indian” was discovered). Before the group had even been fully assembled, Morali sold the idea to Casablanca Records—the biggest disco label of that era.

“Jack was gay,” Henri Belolo said in the 2012 documentary The Secret Disco

Revolution, “and he wanted to make a statement about the fact that he was and was not shy or ashamed about it. He also had a lot of humor and he wanted to do a double-entendre and still have it work on the dance floor.”

The Village People’s self-titled debut album contained just four songs, three of which were named after homosexual hotspots: “San Francisco (You Got Me),” “In Hollywood (Everybody Is a Star)” and “Fire Island” (whose lyrics warned, “Don’t go in the bushes/Something might grab ya!”). This gay vaudeville continued with songs like “Key West” and “Sodom and Gomorrah,” from the group’s second album.

They were the musical equivalent of a rainbow-and-glitter confetti cannon that spewed fairy dust on America, eventually remaking it in The Village People’s own image. Some of the original members were heterosexual, including lead singer Victor Willis—“the cop”—but in a unique twist for that era, the group’s straight members initially closeted their sexuality so not to alienate their gay fan-base.

The Village People played a key role in assimilating gay culture within America’s mainstream after decades of being shoved back into the culture industry’s closet. It was a return of
the repressed, though many sexually repressed heterosexuals were quite clueless about the group—whose music became the frothy soundtrack for aerobics classes, barbecues and other wholesome Middle American activities.

In her book *Hot Stuff*, historian Alice Echols notes that the gay macho drag look adopted by The Village People was often misread by straights as standard-issue masculinity. For instance, Casablanca Records publicist Ken Friedman conducted market research to determine how much heterosexual audiences were aware of the queerness that permeated disco. Friedman concluded that “straights don’t see the gay culture, they’ve only seen what they’ve made—the styles.”

Take, for example, “In the Navy”—a hit song about living in close quarters with other men (sample opening lines: “Where you can find pleasure/search the world for treasure … play in sports and skin dive”). Inexplicably, United States Navy officials allowed The Village People to shoot a promotional video for “In the Navy” on one of its warships. The Navy even seriously considered using the flamboyant performance piece in a recruiting campaign, but, alas, that never came to pass.

Another example of the masses missing the point was “Y.M.C.A.,” an ode to a popular spot on 23rd Street where men cruised for anonymous sex (the song was included on the appropriately titled *Cruisin’* album). As the grandmas, married couples and other assorted breeders spelled out Y, M, C and A with their arms, they obviously tuned out lyrics like “They have everything for you men to enjoy/You can hang out with all the boys.”

Even though many straight people never picked up on all this subtext, the militantly homophobic Christian crusader Anita Bryant saw through the sinister, glittery veil. She apparently once telegraphed the White House, imploring President Jimmy Carter to deport The Village People’s gay, French Svengali to keep him from further perverting the minds of America’s young.

Pop songs are insidious because they can creep past gatekeepers that try to keep the forces of social change at bay. One of the most powerful things about popular music is the fact that records are relatively cheap to make
and distribute—compared to, say, motion pictures and television programs. “It was a no-brainer, and it wasn’t expensive,” said Larry Harris, Vice President of Casablanca Records, about the company’s investment in the group. “I think the initial outlay was $60,000 or something.”

They were the musical equivalent of a rainbow-and-glitter confetti cannon that spewed fairy dust on America, eventually remaking it in the Village People’s own image.

After pumping out four hit albums in rapid succession, The Village People’s party abruptly ended after releasing their craptastic masterpiece Can’t Stop the Music. This minor motion picture landed in theaters dead on arrival during disco’s last commercial gasp in 1980. In a bid to lure in skeptical hetero audiences, the screenwriters turned the cop, army guy, cowboy, construction worker, Indian and, yes, even the leather man into straight lady-lovin’ characters.

To bolster the film’s heterosexual cred, the producers cast buxom b-team actress Valerie Perrine and the all-American Olympic gold winner (and Wheaties cereal box star) Bruce Jenner. After charges circulated in the gay press that Jacques Morali had sold out to the straight mainstream, he insisted, perhaps with a hint of whimsy, “Look, make no mistake about it, I am the number one public relations man for the gay world.”

Even though The Village People had to walk the straight and narrow in Can’t Stop the Music—making due with a wink and nod—straight folks eventually figured out the joke. Many didn’t find it very funny, and some were outright pissed. This helped fuel the “disco sucks” battle cry that sent thousands of hard-rocking Bravehearts on a rampage, and by the time box office receipts were counted, disco was dead. But Jacques Morali had the last laugh, for his pop culture performance art piece continues to live on at weddings, on the radio and in our heads. IV

Kembrew McLeod will be working on the following disco dance moves in anticipation of a New Year’s Eve dance-off: The Bus Stop, The Bump, The Hustle and The Dishrag.
Our friends over at Mission Creek have been busy curating another impressive event list for 2015. The festival is celebrating its tenth birthday and will take place March 31 through April 5 in a variety of venues throughout Iowa City.

Over the past decade we’ve seen Mission Creek grow and evolve from a music festival to an expansive celebration of art and culture in many forms. In the past few years the festival has developed fantastic literature, film, tech and culinary programming.

In addition to an eclectic musical lineup that includes filmmaker Jim Jarmusch and his band, SQÜRL, and bands Foxygen and Father John Misty, this year’s schedule of events promises to expand its non-musical offerings to include a local craft fair (which many will recognize as a reincarnation of What a Load of Craft). The festival also has new partnerships with the University of Iowa, which include a food seminar and a multimedia performance called First Kiss, presented in conjunction with professors from the Intermedia graduate program.

Included below is the current Mission Creek lineup, confirmed as of Dec. 2, with more announcements to follow in 2015.

**MUSIC:**
- Father John Misty (formerly J. Tillman) will make his Iowa City debut in support of his new album *I Love You, Honeybear,*
- Foxygen
- Glenn Kotche and Jeffrey Zeigler
- SQÜRL
- Silver Apples
- Amen Dunes
- Betty Who
- Ben Frost
- Horse Feathers
- Diamond Rugs
- Sir Richard Bishop
- Tashi Dorji
- Chris Forsyth

**LITERATURE:**
- Kiese Laymon (pictured)
- Eula Biss
- Kerry Howley
- Arna Bontemps Hemenway
- Christopher Beha
- Tom Lutz
- Luis Alberto Urrea

**FILM/PERFORMANCE:**
- Isabella Rossellini’s *Green Porno* (pictured)
- SQÜRL (ft. Jim Jarmusch) live score of films by Man Ray.
due out in February. There will be a special collaborative performance by Glenn Kotche (Wilco) and Jeffrey Zeigler (Kronos Quartet). Critically acclaimed indie rockers Foxygen will also be on the bill, as well as Diamond Rugs, a new band led by boisterous frontman John McCauley (Deer Tick). Dance-popstar Betty Who, indie folksters Horse Feathers and electronic-psych legends Silver Apples will also make appearances. See [sidebar?] for full music lineup.

**In addition to an eclectic musical lineup that includes filmmaker Jim Jarmusch and his band, SQÜRL, and bands Foxygen and Father John Misty, this year’s schedule of events promises to expand its non-musical offerings**

**LITERATURE:** Mission Creek will welcome author Kiese Laymon, author of *Long Division* and *How to Slowly Kill Yourself and Others in America*. Laymon will be 2015’s Mission Creek writer-in-residence and will engage in public readings and community outreach throughout the week. Tom Lutz (*Los Angeles Review of Books*) and Christopher Beha (*Harper’s Magazine*) will read from their work and host a special editors’ panel to discuss trends in modern publishing. Award-winning non-fiction writer, Eula Biss will also read from and discuss her new book *On Immunity*.

**FOOD:** The culinary element of the festival is shaping up to be bigger and better than before. The festival will host exclusive dinners at restaurants like The Motley Cow and Leaf Kitchen (more TBA), and a special Sunday brunch at The Mill. New this year will be a food seminar as a part of the *Food for Thought* themed semester at the University of Iowa.

**FILM:** The festival’s film programming will also play a heavier role this year due to an expanding relationship between Mission Creek and FilmScene. Isabella Rossellini will perform a live version of her acclaimed Sundance Channel series, *Green Porno*, a wildly entertaining set of short films in which Rossellini acts out unique mating rituals of various animals. Also on the bill is SQÜRL, a musical ensemble fronted by eccentric filmmaker Jim Jarmusch. SQÜRL will perform a live score to films by surrealist artist Man Ray, as well as a separate rock show.

**CRAFT:** Many readers may be familiar with What a Load of Craft. The popular alt craft fair brought in local and regional DIY artists annually to a large hall at the Johnson County Fairgrounds. After a decade of successful crafting, WALOC held its final fair in its standalone form in December 2013. After some uncertainty about how/if the fair would continue, it is officially confirmed to re-emerge in the spring of 2015 as a part of Mission Creek with more details to come.

**TECH:** Not much has been revealed about Mission Creek: Innovation—the fest’s tech/entrepreneurial conference that debuted last year—except for the fact that it has been expanded to fill two full days for 2015. Stay tuned for more information.

**TICKETS AND PASSES:** Festival Passes will be available for purchase online at Midwestix and the Englert Theatre Box Office starting Friday, Dec. 5, 2014 at 12 p.m. Tickets to individual events will be available beginning in January. For $125, a Silver Pass grants access to all music and comedic performances, as well as guaranteed entrance to all ticketed Blue Moose and Englert events. Tickets for FilmScene screenings, culinary events, and Innovation conference can be purchased in addition, but are not included with this pass.

The Deluxe Pass guarantees entrance to all ticketed music and comedic events, as well as one film screening at FilmScene (SQÜRL’s engagement is available on an extremely limited basis, officials note), a complimentary dinner at one of the official Mission Creek dinners during the week (Motley Cow, Leaf Kitchen and more), complimentary Sunday brunch on April 5 at the Mill, ten complimentary drink tickets for use at the Englert Theatre, and an invitation to a special VIP event on Friday, April 3. The Deluxe Pass will be available for $350.

*Steve Crowley has been involved with Mission Creek in years past and now teaches in Minneapolis. He loves you and misses you very much.*
MEDITATIONS IN 3-D

Goddard’s *Goodbye to Language* teases the limits of our visual and linguistic sensibilities. • BY PAT BROWN

I am not sure whether there is a better way to give you an idea of what Jean-Luc Godard’s 3-D film *Goodbye to Language* is, or what it is about, than simply pointing to its most remarkable aspect: At a couple somewhat confusing points in the film, two different shots are combined into one frame, which, of course, is how stereoscopic (3-D) technology always works. In most 3-D films, two slightly different angles of the same subject are combined and then separated again by the 3-D glasses (one image for each eye); here, instead of two angles on the same thing, we get two shots of entirely different subjects.

The occasionally controversial, always grumpy Godard has been at the forefront of the art cinema since his feature debut, 1959’s *Breathless*. He has, for good, if cantankerous reasons, been protective of his first 3-D film, not releasing a 2D version for less well-equipped theaters to play, insisting that it only be viewed in 3-D. FilmScene will likely be one of the few arthouse cinemas in the U.S. to be screening *Goodbye to Language* when it opens on Dec. 5—perhaps the only time and place in Iowa to see it for years to come.

Godard’s peculiar exploitation of 3-D film reveals the particularities of its technology—and it might give you a headache. This unique device, part of the film’s confrontational style, seemingly demands that you either adapt to the technology, or resign yourself to at least feeling cross-eyed for several seconds. But here’s a pro-tip: to save yourself the discomfort, close one eye, then the other. You’ll now receive one image in each eye: since the shots are of characters talking to one another, you can now edit a “shot/reverse-shot” sequence purely by way of alternating winks.

Perhaps this—learning to adapt to a media environment, to use your body as a cinematic apparatus—is Godard’s point. Regardless, it’s clearly important that he uses 3-D not to enhance realism or spectacle, but to disrupt both: The 3-D technology is used as a new kind of avant-garde split-screen, one in which the splitting happens (or doesn’t) in the viewer’s own head. 3-D film turns the viewer into an editing machine.

It’s a fun discovery in a film full of them, despite its heavy thematic material. As with many Godard films, there is no plot in *Goodbye to Language*, and while there are people you might describe as characters, they’re more like ciphers for Godard’s thoughts on language, images and politics—or at least his assemblage of quotations from major philosophers of the last century on those topics. Covering everything from Nazism to smart phones, from Impressionism to post-colonial warfare,

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**CAGED IN WORDS** | The characters in *Goodbye to Language* serve not to advance a plot so much as communicate philosophical ideas.

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**NOW SHOWING**

*Elf* (Jon Favreau, 2003)

FilmScene—Dec. 6, 10 a.m., Dec. 11, 3 p.m.

If there’s only one Will Ferrell movie worth preserving for our grandchildren, it’s probably this charming holiday movie, co-starring a blond Zooey Deschanel and the perpetually befuddled Bob Newhart. The film is showing as part of the Picture Show Family and Children’s Screenings at FilmScene.

*Big Eyes* (Tim Burton, 2014)

Sycamore and Coral Ridge Cinemas

Opening Dec. 24

Tim Burton’s first biopic—and his best movie—is *Ed Wood* (1994). He returns to the genre this year with the story of another mid-century American eccentric, painter Margaret Keane. My best guess (and best hope) is that this will have more in common with *Ed Wood* than with *Alice in Wonderland* (2010). —PS
the film seems like it’s less about any one subject, and more about the search for one. As viewers, we’re inundated with novel uses of 3-D technology, sudden format changes from hi-def to video, witty wordplay, vaguely deployed titles and Godard’s trademark jarring snippets of recognizable classical music. Just as we’re given only fragments and a loose structure, the (non-)characters in the film also lead fragmentary lives: one woman is continually interrupted by well-dressed, shouting German men, to whose accusations she responds “I don't care.” ... What are we to make of all of this?

Well, there is probably a lot to be gleaned from this often abrasive essay film. Certainly one of the things it would like to talk about is the decline of language—we allegedly live in a post-literate society—and the primacy of digital technology in our lives. Is this all a bit pedantic? Without a doubt. But toward the end, the film finally seems, after a long search, to settle on one subject: a dog, frolicking in tall grass and snow, and just generally being a dog.

It may sound banal, but the dog scenes, mostly shot on low-quality video processed into 3-D, really are the most playful and engaging parts of the film. What is a being without language? Well, an animal, of course, and as a woman recites in voiceover on the soundtrack, a dog is also “the only creature in the world who will love you more than it loves itself.”

Dog-ness, the ability to be naked without being naked, to unselfishly love another without having language—to poop just because it has to—becomes something like the ideal existence by the end of the film, and Godard’s charming dog really makes the movie coalesce. IV

Pat Brown teaches and learns Film Studies at the University of Iowa.
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MILIONS OF LIVE & ACTIVE CULTURES
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RIFF RAFF
BLUE MOOSE | DEC. 4 | PAGE 35

CAMO: THE MUSICAL
JOHNSON COUNTY FAIRGROUNDS OPENS DEC. 5 | PAGE 34

HOLIDAY CRAFT MARKETS
VARIOUS LOCATIONS | DEC. 4-31 PAGE 38

Illustration by Ben Mackey
ON THE HUNT FOR HUMOR

_Camo: The Musical_ takes a comedic look at rural life in the 1970s while touching on heavier themes of the Vietnam war. • BY JORIE SLODKI

If you have always wanted to see a hunting-themed musical, but don’t want to give up a small fortune (and your self-respect) to see the proposed _Duck Dynasty_ musical in Las Vegas, then this is your shot.

Combined Efforts Theatre (CET) and Iowa City Community Theatre (ICCT) are collaborating on an original musical by CET director Janet Schlapkohl. _Camo: The Musical_ is a comedy that takes place in a small farming community during the late 1970s, where the men go hunting in packs while their wives get together for coffee klatches.

The musical is an unabashed comedy, complete with male posturing and Lamaze hijinks, but it also devotes serious attention to the impact that the Vietnam War had on small farming communities. Some characters are men who left their farms to serve in the armed forces, then had trouble adjusting after they came back.

“It was difficult for someone to return home and feel any amount of pride in serving,” Schlapkohl observed. “There were no parades. That was a watershed moment when we started to react differently towards being involved in war.”

One character, My-Dep, is a “war bride” who stands out as one of the few people of Asian descent in her small community. In discussing the character, Schlapkohl recalled one of her teachers, a German woman who married an American soldier after World War II and was able to fit seamlessly into Iowa’s large German communities. My-Dep, meanwhile, has no similar community to ease her transition into American life.

“She didn’t have camouflage,” said Schlapkohl.
Schlapkohl. “How do we try to blend into our surroundings and fit into the culture around us?”

This production is the first time that another theatre company has collaborated with CET, and Schlapkohl feels that the theatre has learned a lot from the experience. She and ICCT board member Brenda Christner came up with the idea during a conversation last summer. CET is the only Iowa theatre company that is purposefully inclusive of performers with disabilities, so accessibility was an important factor when they considered a partnership, and ICCT’s location is very accessible—even in the dressing rooms.

“In my opinion, collaboration between local theatre companies is essential for our collective success,” said ICCT vice-president Rachel Howell. “We can each bring something unique to the table.”

Nothing can be more unique than original material by local artists. Schlapkohl based Camo on hunting stories told by her brother-in-law, Rolley Miller, and set the stories to music written by Chris Okiishi, a member of her playwriting group. “She mentioned she was looking for someone to write ‘some songs’ for a show. That evolved into writing 19 songs,” said Okiishi. “I like musicals where people would be singing songs that they would have listened to or know in their hearts.”

The songs all reflect music from the late 1970s...the audience will be able to recognize the styles of Joni Mitchell, Carole King and Jackson Browne.

The songs all reflect music from the late 1970s, as well as older songs that would have been familiar to people at the time. Okiishi said that the audience will be able to recognize the styles of Joni Mitchell, Carole King and Jackson Browne.

“The amazing thing about working on a new piece is that you can bend the music to fit your actors and musicians,” said music director Jessica Palmer. “We have a wide range of voices in the show, from the Combined Efforts Men’s Choir, to classically-trained singers, to local musical theatre buffs.” Sometimes multiple changes can be challenging for the production team, and at one point Palmer was getting a new script every few days. “I believe that is a necessary part of something new—reworking until you get it right.”

Director Krista Neumann has directed several shows for ICCT, but she has also volunteered with CET since she moved to Iowa City in 2009. She considers it a “dream come true” to stage a new script.

“Working with a playwright and having input on what’s working and what’s not, and being involved in solving the problems, is totally creative,” Neumann said.

Camo: The Musical is an unusual choice for a December show, but in its own way, it is a minor winter miracle. Two local theatre companies are working hard to create an original musical about stories that people in other parts of the country might overlook. In the darkest time of the year, that is something worth celebrating.

Jorie Slodki earned her MA in Theatre Research from University of Wisconsin.
Born in 1961, Crash grew up in the projects of South Bronx and got into street art by the age of 13. Hanging out with older teens in local train yards, he and his friends would spray paint the sides of subway cars and watch their tags circulate throughout the greater metropolitan area. Matos was dubbed “Crash” one day in a computer programming class in high school, when he overloaded the system with information, causing it to malfunction.

In 1980, Crash and other leading street artists organized the now legendary “Graffiti Art Success for America” at Fashion Moda. The show simultaneously helped launch Crash’s career and kick-start the graffiti and street art movement. Graffiti had adopted a new emphasis in the early 80s, especially in the wake of the “Broken Windows Theory” and the NYPD’s campaign to clamp down on vandalism for fear that the very sight of it invited more serious crime. When Crash and others moved graffiti art from its original context in the streets and into a gallery setting, they may have diminished the subversive gesture behind graffiti, yet at the same time, they undeniably popularized a genre that remains a major force in art today. Crash has shown in museums and galleries across the globe and appears in the permanent collections of many national and international museums.

The selection of work on view at Steven Vail Fine Arts shows Crash in typical fashion, cramming the letters of his moniker into a claustrophobic space cluttered with symbols and imagery. Looking at his graffiti art puts me in the mind of a passenger who, peering through the window of a subway car, catches glimpses of signs and advertisements as the train hurtles from station to station.

The opening reception of CRASH! will be held on Thursday, Dec. 4 from 5-8 pm and will be open to the public through February. The gallery will showcase an assortment of Crash’s signed and numbered limited edition screen prints. —Lizzy Schule

/ART-AND-EVENT: CRASH! Paintings and Works on Paper, Steven Vail Fine Arts, Free, 5 pm

/ART-AND-PERFORMANCE: Great White Narcs, Public Space One, Price TBD, 6 pm | IC-based improv group. Collaborative Performance, Space Place Theatre, Free - $12, 8 pm | Performing arts students of all disciplines team up for a show (Through Dec. 6).

/CINEMA: The Maze Runner, Iowa Memorial Union, $3 - $5, 8 p.m. | Thomas has no memory of the outside world and must find clues and escape the maze (Through Dec. 7).

This is Where I Leave You, Iowa Memorial Union, $3 - $5, 8 p.m. | Comedic drama starring Jason Bateman, Tina Fey and Jane Fonda.

/Rosewater (pictured), FilmScene, $6.50 - $8.50, 5:30 pm, 7:45 pm | Based on a memoir written by Maziar Bahari, a journalist who was tortured and interrogated in Iran for 118 days. Polar Express, FilmScene, $2.50, 3 pm | Take the kids to see this classic Christmas tale.

/FRI., DEC. 5

/MUSIC: Jazz After Five w. Colossus, The Mill, Free, 5 pm - 7 pm | Iowa City residents, UI college students, and interested high school students can swing by and enjoy new and original jazz compositions.

David Zollo w. The Body Electric, The Mill, $10 - $12, 9 pm | A local legend’s album release show.

Lil Debbie w. Caskey, Blue Moose, $15 - $17, 9 pm | Former member of Kreayshawn’s “white girl mob,” Lil Debbie has also collaborated with hip-hop oddball Riff Raff.

Josh Heinrichs, Yacht Club, $8 - $10, 10 pm | Former singer-songwriter for Jah Roots.

Crown King Revival w. Nest of Snakes, Acoustic Guillotine, Vietcong Man Song, Gabe’s, $4, 9 pm | Local rock music.

/ART-AND-PERFORMANCE: First Friday: Inspired, FilmScene, Free, 5 pm | See a piece of the NAMES Project AIDS Memorial Quilt.

/THEATRE-AND-PERFORMANCE: Opening: Camo! The Musical, Iowa City Community Theatre, $10 - $18 | An
original musical about a sleepy, Midwest town post-Vietnam War (Through Dec. 14).

Dan Chopin, Penguin's Comedy Club, $14 - $17, 7:30 pm | Stand-up, one-liners and silly songs (Dec. 6, 7).
Opening: Striking 12, Theatre Building at UI, $5 - $18, 8 pm | A quirky retelling of the classic story, The Little Match Girl (Through Dec. 13).
Café Al Andalúz, Trumpet Blossom Cafe, $20 - $25, 7:30 pm | Belly dancing from across the Midwest.
/FOODIE: Informal Cheese and Wine Pairing, White Cross Cellars, $10, 6 pm | Learn food and wine pairing basics.
/COMMUNITY: English Conversation Club, Kirkwood Community College (IC location), Free, 10 am | Join the community conversation! Aimed at helping those trying to hone their english-speaking skills.
Parent's Night Out, Robert A. Lee Rec Center, $10 (registered children) $15 (drop off), 4:30 pm - 8:30 pm | Drop your kids off and enjoy an evening on the town.
Prelude to Christmas, Amana Colonies, Free, All Day | A weekend full of gifts, sweet treats and handmade wares (Through Dec. 7).
Tree Lighting Ceremony & Gathering, Czech Village, Free, 5:30 pm | See beautiful lights and meet Saint Nicholas.

/SAT., DEC. 6/
/MUSIC: The Word Alive w. The Color Morale, Our Last Night, Dead Rabbits, Myka Relocate and Noah, Blue Moose, $16 - $18, 5 pm | Hardcore Metal.
Chandla, Gabes, $6, 7 pm | With Jazzy Prince, King Dough, Young Red and Three’s Band.
Willy Porter, CSPS, $16 - $19, 8 pm | Acoustic guitarist from Wisconsin.
Iowa Music Showcase, The Mill, $7, 8 pm | Featuring Brooks Strause, John June Year, Annalibera and Chrash.
Manic Focus w. Filibusta, Gabes, $12 - $15, 10 pm | Electronic Dance Music.
Mighty Shady & Soul Phlegm, Yacht Club, $6, 10 pm | Fusion of prog-rock and jazz-style rock.

/ART-AND-EXHIBITION: Blue Lava: Island Rush Reception, Public Space One, Price TBD, 5 pm | PS1 invited artists to create a one-square-foot art piece, offset by the blue “lava” floor tiles. Local artists designed 118 small islands that will be on display during the reception. —SM

/THEATRE-AND-PERFORMANCE: A Celtic Christmas by IrishJam, Iowa Theatre Artists Company, $10 - $15, 2:30 pm | Celtic music and spirited storytelling.
The Nutcracker, Theatre Cedar Rapids, $19 - $49, 2:30 pm | Performance of Christmas ballet.
Mannheim Steamroller Christmas by Chip Davis, U.S. Cellular Center, $35 - $73, 8 pm | Directed and produced by Grammy award winner Chip Davis, this performance will feature classic Mannheim Steamroller Christmas songs and multimedia effects.
The Nutcracker, Englert Theatre, $16 - $28, Various Times | Nolte Academy and the Englert Theatre present the classic Christmas ballet (Through Dec. 7).
The Mirage, Iowa Memorial Union, Free, 9 pm | Drag show by Kings and Queens of the Night, featuring a condom casino, burlesque dancing and free HIV testing.
/CINEMA: Elf, FilmScene, $2.50, 10 am | Hilarious story of Buddy the Elf, starring Will Ferrell.
/LITERATURE: Oliver Bendorf, Prairie Lights, Free, 7 pm | IC native Oliver Bendorf will read from his book of poetry, The Spectral Wilderness.

/FOODIE: Jarrett’s Beer Party, Trumpet Blossom Cafe, Free, 5 pm | Featuring Backpocket’s Wake Up Iowa coffee stout. Purchase pints and pitchers until it’s gone.
Informal Cheese and Wine Pairing, White Cross Cellars, $10, 6 pm | Learn food and wine pairing basics.
/EDUCATIONAL: Opera Workshop Scenes Program, Coralville Center for the Performing Arts, Free, 8 pm | Workshop presented by the University of Iowa School of Music.
/COMMUNITY: Nature’s Noel, Indian Creek Nature Center, Free, 9 am | Check out wreaths, centerpieces and more, made fresh from nature.
Holiday Thieves’ Market, Iowa Memorial Union, Free, 10 am | Indoor art exhibition and sale with a free wine tasting on Saturday at 12 pm (Through Dec. 7).
Junior League Holiday Bazaar, World Market Theatre, $5, 1 pm | Proceeds for all holiday gifts benefit local foster youth.

/CINEMA: Arctic Dinosaurs: Warm-Blooded Creatures of the Cretaceous Period, Museum of Natural History at UI, Free, 3 pm | Documentary about polar dinosaurs.
If you are looking for a big box store massage there are plenty of them out there, but if you want one from people who care, then this is the place for you!!! From the minute you walk in you are treated like family; they feel your pain and formulate a plan that is going to make you feel so much better than you did before you walked in. So go ahead and try it, I bet you will not regret it! —Eddy Waldschmidt

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"If you are looking for a big box store massage there are plenty of them out there, but if you want one from people who care, then this is the place for you!! From the minute you walk in you are treated like family; they feel your pain and formulate a plan that is going to make you feel so much better than you did before you walked in. So go ahead and try it, I bet you will not regret it!"

—Eddy Waldschmidt
Teenage Mutant Ninja Turtles, Iowa Memorial Union, $3 - $5, Various Times | Directed by Michael Bay. Story of four unlikely heroes rising from the sewers to save the day (Through Dec. 14).

/EDUCATIONAL: An Evening in the Soil: Regenerative Agriculture to Urban Farms and Food, University Capitol Centre Room 2520D, Free, 7 pm | Performances and presentations from Climate Narrative Project Fellows.

/FRI., DEC. 12

/MUSIC: Kevin "BF" Burt, Java House, Free, 2 pm | Iowa Blues.

Jazz After Five, The Mill, Free, 5 pm | As part of the UI Jazz Combo Festival, the Iowa Grad Combo and other participant combos will play this edition of Jazz After Five.

Jazz Standards w. Andrew DiRuzza, Trumpet Blossom Cafe, Free, 7 pm | Local musician, DiRuzza makes his debut on the Trumpet Blossom stage.


UI Jazz Performances w. Ben Allison & Iowa Jazz Faculty, The Mill, Free - $8, 8 pm | Bassist/composer Ben Allison joins the UI jazz faculty.

A Skaggs Family Christmas, Riverside Casino, $30 - $50, 8 pm | Bring the family together with Christmas tunes.

12 12 Party w. B- tho, Will Murk, Beez, Shakes, Justis, Gimi Hendrix, Felix Thunder, Gabes, $5, 9 pm | Live hip-hop performances, pizza, drink specials and prizes.

Alvvays, Blue Moose, $10 - $12, 9 pm | Two women, three men, a crate of C-86 tapes and a love of jingle-jangle.

/THEATRE-AND-PERFORMANCE: Paperback Rhino, Public Space One, $2, 10:30 pm | Improv comedy.

Opening: A Year With Frog and Toad, Coralville Center for the Performing Arts, $12 - $27, 7 pm | A musical based on the beloved Frog and Toad children's book series (Through Dec. 21).

Charles Fleischer, Penguin's Comedy Club, $14 - $17, 7:30 pm | The comedian who voiced Roger Rabbit.

/SAT., DEC. 13

/MUSIC: Matt Andersen w. TBD, The Mill, $15, 8 pm | Solo blues.

Pieta Brown & The Pines, Englert Theatre, $18 (reserved) $22 (day of), 8 pm | Iowa natives return home for a night of folk roots and prairie stomp music.

Run DMT w. The Car Thief, Trillabyte, Kill OG and Kage, Blue Moose, $10, 9 pm | Heavy bass music.

David Yang w. Mario Smith, Joey Ashby, DJ Commando, Gabes, $10, 10 pm | Hmong rapper, singer and dancer.

/THEATRE-AND-PERFORMANCE: Afro-Cuban Drum and Dance Ensemble, Space Place Theatre at UI, Free, 2 p.m. | Cuban folk dancing.

Charles Fleischer, Penguin's Comedy Club, $14 - $17, 7:30 pm | The comedian who voiced Roger Rabbit.

Sugar & Spice: A Nice and Naughty Cabaret, Coralville Center for the Performing Arts, $10 - $15 7:30 pm & 10 pm | Join City Circle Acting Company for their fourth annual holiday cabaret show. Bring the family and enjoy the kid-friendly performance at 7:30. Then, get a little naughty at the 10 pm showing just for adults. —SM

/ART-AND-EVENT: Opening: Do You Belong Here? Public Space One, TBD, 6 pm | Exhibition exploring sense of place and belonging.

/CINEMA: White Christmas, FilmScene, $2.50, 10 am | Story of two war veterans who save a winter resort.
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SUN., DEC. 14
/MUSIC: My Super Dope Tour w. Rob, Ras Dega, BC, Gabe’s, Free, 9 pm | Hip hop performances.
/CINEMA: The Eye Opener, Sheraton Hotel, $35, 11 am | FilmScene says thank you for a successful year with brunch and a short film.

MON., DEC. 15
/EDUCATIONAL: Invisible Faces, Taller de Fotografia Workshop, Public Space One, TBD, 10 am | A photography workshop (Select Saturdays through Jan. 24).
/Winter Camping Workshop, Indian Creek Nature Center, $10 - $15, 1 pm | Learn how to camp safely and warmly during winter.

TUES., DEC. 16
/EDUCATIONAL: Invisible Faces, Taller de Fotografia Workshop, Public Space One, TBD, 10 am | A photography workshop (Select Saturdays through Jan. 24).
/Winter Camping Workshop, Indian Creek Nature Center, $10 - $15, 1 pm | Learn how to camp safely and warmly during winter.

WED., DEC. 17
/MUSIC: Marc Ribot, CSPS, $16 - $19, 7 pm | Ribot contemporsizes Charlie Chaplin’s 1921 classic, The Kid, with his guitar score.
/THEATRE-AND-PERFORMANCE: Sister Act, Paramount Theatre, $53 - $73, 7:30 pm | Broadway’s musical comedy smash.

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TREATMENT SERVICES:
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Minor surgery
Simple fracture casting
Laceration repair

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Iowa City, Iowa 52245

SUN., DEC. 14
/MUSIC: My Super Dope Tour w. Rob, Ras Dega, BC, Gabe’s, Free, 9 pm | Hip hop performances.
/CINEMA: The Eye Opener, Sheraton Hotel, $35, 11 am | FilmScene says thank you for a successful year with brunch and a short film.

MON., DEC. 15
/EDUCATIONAL: Knitted Bunny, Home Ec. Workshop, $30, 5 pm | Learn to knit a tiny, adorable bunny.

TUES., DEC. 16
/EDUCATIONAL: Invisible Faces, Taller de Fotografia Workshop, Public Space One, TBD, 10 am | A photography workshop (Select Saturdays through Jan. 24).
/Winter Camping Workshop, Indian Creek Nature Center, $10 - $15, 1 pm | Learn how to camp safely and warmly during winter.

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/MUSIC: Marc Ribot, CSPS, $16 - $19, 7 pm | Ribot contemporsizes Charlie Chaplin’s 1921 classic, The Kid, with his guitar score.
/THEATRE-AND-PERFORMANCE: Sister Act, Paramount Theatre, $53 - $73, 7:30 pm | Broadway’s musical comedy smash.
EDITORS' PICKS

EDUCATIONAL: Yoga for Courage and Fearlessness, Heartland Yoga Studio, $25, 7 pm | Learn about the ten bodies, and techniques to manifest the 10th, Radiant Body. Heartland says those who have an underdeveloped Radiant Body may shy away from conflict. Workshop concludes with a relaxing gong bath to alter brain waves into a deep meditation. —SM

THURS., DEC. 18

THEATRE-AND-PERFORMANCE: The Janice Ian Experience, The Mill, Free, 8 pm | An all-female improv group from Iowa City.

CINEMA: White Christmas, FilmScene, $2.50, 3 pm | Story of two war veterans who save a winter resort.

FRI., DEC. 19

MUSIC: Jazz After Five w. Christopher’s Very Happy Band, The Mill, Free, 5 pm - 7 pm | Relax after a long work week.

Eufórquestra, Englert Theatre, $15 - $20, 8 pm | Bring a can of food to donate to the Johnson County Crisis Center.

Dan Dimonte and the Bad Assets, The Mill, $6, 9 pm | Local musicians draw influence from all kinds of rock.

TOKiMONSTA, Bardot, Cover, 7 pm | LA native mixes vintage sounds with progressive styles.

AIR SUPPLY, Riverside Casino, $32 - $52, 8 pm | '80s pop icons.

THEATRE-AND-PERFORMANCE: The Kinsey Sicks’ Oy Vey In A Manger, CSPS, $25 - $30, 8 pm | A night of Christmas acapella, satire, and drag.

EDUCATIONAL: Whose Cute Mitts? Home Ec. Workshop, $40, 5:30 pm | Learn to knit easy, fingerless mittens.

SAT., DEC. 20

MUSIC: Catfish Keith, The Mill, $12 (advance) $15 (day of show), 8 pm | Blues singer, songwriter and bottleneck slide guitarist.

TOKIMONSTA, Bardot, Cover, 7 pm | LA native mixes vintage sounds with progressive styles.

Air Supply, Riverside Casino, $32 - $52, 8 pm | '80s pop icons.

THEATRE-AND-PERFORMANCE: Bolshoi Ballet: Pharaoh’s Daughter, Englert Theatre, Price TBD, 2 pm | The Englert will be rebroadcasting live performances by the Bolshoi Ballet of Russia.

SUN., DEC. 21

KIDS: Magician Geoff Thompson, Iowa City Public Library, Free, 2 pm | Illusory adventure.

MON., DEC. 22

COMMUNITY: Fear not for I am with You: Christmas Worship Concert, Coralville Center for the Performing Arts, Free, 6 pm | Christmas worship with music from the Elim Arrival.

KIDS: Clay Day Camp, Iowa Children’s Museum, TBD, 9 am | Guests will work with potter’s clay and tile to create keepsakes.
NO PURCHASE NECESSARY. THIS CONTEST IS INTENDED FOR PLAY IN THE STATE OF IOWA ONLY AND WILL BE GOVERNED BY IOWA LAW. DO NOT PARTICIPATE IF YOU ARE NOT ELIGIBLE AND LOCATED IN THE STATE OF IOWA AT THE TIME OF ENTRY. IN ORDER TO BE ELIGIBLE FOR VEHICLE, ENTRANT MUST BE OVER AGE 25 AND A LICENSED DRIVER WITH VALID FULL-COVERAGE INSURANCE.
**MONDAYS:**
Stories for Scooters Cedar Rapids Downtown Library, Free, 9:30 am Toddler Storytime Iowa City Public Library, Free, 10:30 am Alcohohics Anonymous, Uptown Bill’s, Free, 12 pm & 6 pm Starright Story Time Cedar Rapids Downtown Library Free, 6:30 pm Open Mic The Mill, Free, 8 pm Catacombs of Comedy Yacht Club, $5, 10 pm

**TUESDAYS:**
Toddler Storytime Iowa City Public Library, Free, 10:30 am Alcohohics Anonymous Uptown Bill’s, Free, 12 pm Play & Learn Cedar Rapids Downtown Library, Free, 6 pm Blues Jam Parlor City Pub and Eatery, Free, 7 pm Upper Deck Dance Party Yacht Club, Free, 10 pm Comedy and Open Mic Studio 13, Free, 10pm

**WEDNESDAYS:**
Story Time Cedar Rapids Downtown Library, Free, 9:30 am Preschool Storytime Iowa City Public Library, Free, 10:30 am Alcohohics Anonymous, Uptown Bill’s, Free, 12 pm Theology Brewed, Journey Church, Free, 7 pm Karaoke Penguin’s Comedy Club, Free, 8 pm Open Jam and Mug Night, Yacht Club, $5, 10 pm

**THURSDAYS:**
Preschool Storytime Iowa City Public Library, Free, 10:30 am Alcohohics Anonymous Uptown Bill’s, Free, 12 pm Thursday Night Lineup, Brucemore, $12 - $15, 5:30 pm

**SATURDAYS:**
Pictures with Santa, FilmScene, Free, 11:30 am - 2:30 pm (Through Dec. 20) *Community Folk Sing, Uptown Bill’s, Free, 3 pm * (Once a month) *Ukulele Social Club, Uptown Bill’s, Free, 4 pm * (Every third Saturday) Saturday Night Music, Uptown Bill’s, Free, 7 pm Weekend Comedy Showcase, Penguin’s Comedy Club, Price TBD, 7:30 pm

**SUNDAYS:**
*Winter Farmer’s Market Johnson County Fairgrounds, Free, 11 am (every other Sunday) Community Worktime Public Space One, Free, 1 pm GLBTQ Community Pot Luck and Bingo Studio 13, Free, 6 pm Pub Quiz The Mill, $1, 9 pm

**ONGOING EVENTS**
Children’s Meditation, Quaker’s Friends Meeting House, $30, 5:45 pm Buddhist Meditation, Quaker’s Friends Meeting House, $5 - $10, 6:30 pm Open Mic Uptown Bill’s, Free, 7 pm Daddy-O Parlor City Pub and Eatery, Free, 7 pm The Salt Company Englert Theatre, Free, 8 pm SOULSHAKE Gabe’s, Free, 10 pm Mixology Gabe’s, $2, 10 pm Twerk It Thursday, Studio 13, Free, 10 pm

**MON., DEC. 29**
/MUSIC: William Elliott Whitmore (pictured at right) w. David Zollo, Gabe’s, $20, 9 pm I Iowa musician renowned for his simple yet mesmerizing songs, Whitmore has shared the stage with the likes of Lucero and the Pogues and become an international draw in his own right.

**TUES., DEC. 23**
/ART-AND-EXHIBITION: Dr. Sketchy’s (pictured) Christmas Special, The Mill, $6 - $8, 8:30 pm I Watch Christmas-y performances interesting costumes, then use your own art materials to sketch performers. Each performer will choose their favorite drawing and the artist wins a prize from Santa’s sack. Then enjoy jazz, electro and swing Christmas music until 1 am. —SM

**WED., DEC. 24**
/CINEMA: It’s A Wonderful Life, FilmScene, $2.50, 3 pm I As a man prepares to jump from a bridge, he’s shown what life in his town would have been if he’d never been born.

**SAT., DEC. 27**
/MUSIC: Holiday Ramble: Crisis Center Benefit, The Mill, $10, 8:30 pm I A celebration of roots music with proceeds going to Johnson County Crisis Center. Paul Kresowik & Friends, Yacht Club, $5, 10 pm I Live music.

**WED., DEC. 31**
/MUSIC: Big Lott Holiday Jam and Open Mic, The Mill, Free, 6 pm I Celebration of IC music staple Sonny Lott.

the Woods, the theatre continues its fantasy-themed shows with this kid-friendly installment. Follow the adventures of Shrek and Donkey as they go on a quest to help Princess Fiona find love in its “true form.”—Jorie Slodki (Through Dec. 20)

Striking 12, Theatre Building, $5 - $18 | Funny, musical look at the meaning of life and the reason for the Christmas season (Dec. 5 - 13).


A Year With Frog and Toad, Coralville Center for the Performing Arts, $12 - $27 | A musical based on the beloved Frog and Toad children’s book series (Dec. 12 - 21).

Holiday Spectacular, Paramount Theatre, $19 - $49 | Featuring Chorale Midwest, Discovery Chorus and other guest artists (Dec. 20 - 21).

COMMUNITY: Downtown IC Elf on the Shelf Scavenger Hunt, Free, All Day | There are 45 elves hiding in downtown businesses. Find 25 to win a prize and for a chance to win the Downtown Hunt for the Elves grand prize (Through Dec. 26).
IOWA CITY
Blue Moose Tap House 211 Iowa Ave, (319) 358-9206, bluemooseic.com
Chait Galleries Downtown 218 E Washington St, (319) 338-4442, thegalleriesdowntown.com
Engler Theatre 221 E Washington St, (319) 688-2653, engler.org
FilmScene 118 E College St, (319) 358-2555, icfilmscene.org
First Avenue Club, 1550 S 1st Ave, (319) 337-5527, firstavenueclub.com
Gabe’s 330 E Washington St, (319) 351-9175, icgabes.com
Iowa Artists’ Gallery 207 E. Washington St, (319) 351-8686, iowa-artisans-gallery.com
Iowa City Community Theatre 4261 Oak Crest Hill Rd SE, (319) 337-2681, icgabes.com
Iowa Memorial Union 21 N Clinton St, (319) 335-3041, umi.uiowa.edu
Lasansky Corporation Gallery 216 E Washington St, (319) 337-9336, lasanskyart.com
M.C. Ginsberg Objects of Art 110 E Washington St, (319) 351-1700, mcginsberg.com
Old Capitol Museum 21 N Clinton St, (319) 335-0548, uiowa.edu/oldcap
Prairie Lights Bookstore 15 S Dubuque St, (319) 337-2681, prairieights.com
Public Space One 120 N Dubuque St, (319) 331-8893, publicspaceone.com
Riverside Theatre 213 N. Gilbert Street, Iowa City riverside-theatre.org
Steven Vail Fine Arts 118 E College St, (319) 248-9443 stevenvail.com
The Mill 120 E Burlington St, (319) 351-9529, icmill.com
Trumpet Blossom Cafe 310 E Prentiss St, (319) 248-0077, trumpetblossom.com
University of Iowa Museum of Art 1375 Iowa 1, (319) 335-1727, uima.uiowa.edu
University of Iowa Museum of Natural History 17 N Clinton St, (319) 335-0480, uima.uiowa.edu/mnh
Uptown Bill’s 730 S Dubuque St, (319) 339-0804, uptownbills.org
Wildwood Smokehouse & Saloon 4919 Dolphin Dr SE, (319) 362-7503, blackiowa.org
Yacht Club 13 S Linn St, (319) 337-6464, iowacityyachtclub.com
CEDAR RAPIDS
African American Museum of Iowa 55 12th Ave SE, (319) 362-2101, blackiowa.org
Brucemore Mansion 2160 Linden Dr SE, (319) 362-7375, brucemore.org
Cedar Rapids Museum of Art, 410 Third Avenue SE, (319) 366-7503, crma.org
Daniel Arthur’s 821 3rd Ave SE, (319) 362-9340, danielarthurs.net
Hawkeye Downs Speedway and Fairgrounds 4400 6th St SW, (319) 369-4333, hawkeyedowns.com
Legion Arts CSPS Hall 1103 3rd St SE, (319) 364-1580, legionarts.org
Little Bohemia 1317 3rd St SE, (319) 366-6262
Mahoney’s 1602 E AVE SE, (319) 364-5754
McGrath Amphitheatre 475 1st St SW, (319) 286-5760, mcgrathamphitheatre.com
National Czech and Slovak Museum 1400 Inspiration Place
SW, ncsml.org
Opus Concert Cafe 119 Third Ave SE, (319) 366-8203, orchestraiowa.org
Paramount Theatre 123 3rd Ave SE, (319) 398-5211, paramounttheatrecr.com
Parlor City Pub & Eatery 1125 3rd St SE, (319) 247-0000, parlorcitypub.com
Penguin’s Comedy Club 208 2nd Ave SE, (319) 362-8133, penguincomedyclub.com
Shores Event Center 700 16th St NE, (319) 775-5367, shoreseventcenter.com
Sip N Stir 1119 1st Ave SE, Cedar Rapids, (319) 364-3163, sipnstrcr.com
Tailgators 3969 Center Point Rd NE, (319) 393-6621, tailgatorslive.com
US Cellular Center 370 1st Avenue NE, (319) 398-5211, uscellularcenter.com
Veterans Memorial Stadium 950 Rockford Rd SW, (319) 363-3887
Theatre Cedar Rapids 102 3rd St SE, (319) 366-8591, theatre Cedar.org

CORALVILLE
Cafe Crema 411 2nd St, (319) 338-0700, facebook.com/ cafecrema.us
Coralville Center for the Performing Arts 1900 Country Club Dr, (319) 248-9370, coralvillearts.org
Coralville Recreation Center 1506 8th St, (319) 248-1750, coralville.org
Iowa Children’s Museum 1451 Coral Ridge Ave, (319) 625-6255, theicm.org
Mendoza Wine Bar 1301 5th St, (319) 333-1291, mendozawinebar.com

NORTH LIBERTY
Bobber’s Grill 1850 Scales Bend Rd NE, (319) 665-3474, bobbersgrill.com

MT. VERNON / LISBON
Lincoln Winebar 125 First St NW, Mt Vernon, (319) 895 9463, foodisimportant.com
Sutliff Cider 382 Sutliff Road, Lisbon, (319) 455 4093, sutliffcider.com

RIVERSIDE
Riverside Casino & Golf Resort 3184 Highway 22, (319) 648-1234, riversidecasinoandresort.com

FAIRFIELD
Theatre Cedar Rapids 102 3rd St SE, (319) 366-8591, theatre Cedar.org

FAIRFIELD
Cafe Paradiso 101 N Main St, (641) 472-0856, cafeparadiso.net
Orpheum Theater Fairfield, 121 W Broadway Ave (641) 209-5008, orpheumtheatrefairfield.com

GRINNELL
The Gardener Lounge 1221 6th Ave, (641) 472-0856, thegardenerlounge.com

QUAD CITIES
Adler Theatre 136 E 3rd St, Davenport, (563) 326-8500, adlertheatre.com
Circa 21 Dinner Playhouse 1828 3rd Ave, Rock Island,
MISSING A VENUE? SEND DETAILS TO: Calendar@LittleVillageMag.com
IS THE STEREOTYPE THAT ASIANS ARE BAD DRIVERS TRUE?

You’ve already tackled the question of whether penis size differs by race [January 11, 1985]. Now I’ve got another question concerning a racial stereotype: I’m sure almost everyone has heard a stereotype about bad driving—the most common being that Asians are bad drivers, but I’ve heard the same said about almost every race. I personally think bad driving is universal. Although car-insurance companies openly discriminate based on age and gender, I don’t think they are allowed to do so based on race—but I bet they still have the figures to prove whether racial stereotypes about bad driving are true or not. What’s the straight dope? Do certain races stand out as worse drivers than others? —Jim, Baltimore

I’m always happy to answer the questions of such a well-read individual. You’re right about auto insurance—companies aren’t allowed to openly discriminate based on race. However, they can vary their prices by zip code, which often ends up having the same effect: car-insurance customers in largely black Detroit, for instance, may pay twice as much as those in the whiter suburbs that surround it. Is this based on some secret set of data, collected by an army of Edward Norton-in-Fight Club types, showing that minorities are worse drivers? As with the Vatican’s porn collection, we can’t prove it’s not there. Looking at public data, however, we’ve arrived at different conclusions.

The most reliable information comes from the National Highway Traffic Safety Administration, which has recorded traffic fatalities by race since 1999 (also providing in the process a record of American bureaucracy’s often awkward struggle to label ethnic groups consistently). The evidence shows that first of all, this is a pretty significant issue: driving accidents are the leading cause of death for all races ages 4 to 34 (the four-year-olds were passengers, not drivers, before you start getting smart). That said, in 2006 (for example) the crash fatality rates for the Hispanic, white, and African American populations were very similar—12.27, 12.50, and 12.31 deaths per 100,000 people, respectively. The real differences show up with Asians—whose fatality rate was only 4.00 deaths per 100,000—and Native Americans, whose rate was more than twice the national average, at 31.17.

Much of this has to do with alcohol use. Asians consistently have lower rates of heavy and binge drinking than any other minority population, while those rates among Native Americans are much higher. (For the record, whites have easily the highest rates of overall alcohol use.) As a consequence, more than half of Native American driving fatalities occurred when the driver was inebriated. For Asians, this number was barely above 20 percent.

This doesn’t account for less serious but still unsafe driving practices like speeding. Unlike the clear-cut facts of driving fatalities, however, data involving police practices allows much more room for subjectivity and bias. For instance, Justice Department statisticians tell us that in 2011 black drivers were more likely to get stopped by police than white, Hispanic, and Asian drivers, and blacks were also more often ticketed. However, among all drivers stopped, they were also the most likely to be allowed to proceed without receiving a ticket—arguably suggesting that police more often stop black drivers without evidence of wrongdoing.

So where does this clearly delusional fear of Asians in cars come from? Perhaps because driving in Asia, regardless of your ethnicity, is legitimately terrifying. It’s believed that more than 150,000 people die annually as a result of road accidents in India alone. (Which honestly may not sound like a lot in a country of 1.24 billion, but think of it this way: according to one estimate, India has 1 percent of the world’s motor vehicles but 15 percent of the traffic fatalities.) That’s likely a result of the fact that Asian countries are among the fastest-developing in the world, meaning more and more people are owning vehicles—in Southeast Asia the number of registered vehicles has jumped by nearly a third in just four years. These cars are often crammed with far more people than in long-industrialized countries, resulting in more deaths when they crash. Road infrastructure and traffic safety regulations in most countries have also not kept up with the increased traffic.

The bad-Asian-driver myth can now be classified as (if I may say so) officially debunked. Shall we consolidate the information here with the data we already have about racial differences to see if penis size correlates with risky road behavior? Maybe next week.

—CECIL ADAMS

Send questions to Cecil via straightdope.com or write him c/o Chicago Reader, 350 N. Orleans, Chicago 60654.
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I have been insecure about the way my vagina looks for as long as I can remember. When I was young, I would fantasize about the day I would grow pubic hair long enough to cover its unsightliness. That day never came, and I was left with an enormous insecurity about it. My labia minora is oversize quite a bit. I know that this is not uncommon, but its unattractiveness holds me back from receiving oral sex. I don’t even let my long-term boyfriend go down on me because I’m afraid he’ll think it’s gross and ugly. He assures me that he doesn’t care about the way it looks, but I can’t bring myself to let him do it. Any advice that might help dispel a lifetime of genital embarrassment?

Minora Is Majora

“I study vulvas and vaginas, and what people think of vulvas and vaginas, so of course I want MIM to love hers,” said Dr. Debby Herbenick, a sex research scientist at Indiana University and a sexual health educator at the Kinsey Institute. Dr. Herbenick coauthored Read My Lips: A Complete Guide to the Vagina and Vulva, and along with her coauthor Dr. Vanessa Schick, she researched what people like or dislike about vulvas and vaginas. What they learned should come as a comfort to you, MIM.

“Just as many people in our study talked about loving long labia as talked about loving smaller labia,” said Dr. Herbenick. “So long labia are not universally regarded as ‘unsightly.’ In some cultures, women start pulling their labia from an early age to make their labia minora longer.”

I would suggest that you get your hands on a copy of Read My Lips, MIM. Dr. Herbenick also recommends Femalita and I’ll Show You Mine, two other books that celebrate the broad diversity of vulvas. “The Vagina Monologues is another must-read,” said Dr. Herbenick, “especially the monologue about Bob. It’s about one woman who, through positive sexual experiences with a vulva-loving partner, comes to appreciate her vulva.”

Which brings us to your partner, MIM. He’s into you and would like to go down on you. If you’re quoting him accurately—if he’s telling you that he doesn’t care how your vulva looks—then he’s doing “assurance” all wrong. He’s saying, “I am willing to go down on you despite the unattractiveness of your vulva,” when he needs to be saying, “Your vulva is beautiful, and I want to go down on you.” Show him this column, MIM, and after he apologizes for screwing up the assurance thing, let him go down on you already.

“What would it cost MIM to allow her boyfriend to try to give her oral sex, even if just for 30 seconds?” asks Dr. Herbenick. “If she thinks she would enjoy the sensations and pleasures of oral sex, if not for her genital embarrassment, why not have a glass of wine or a beer, and kick back and see if she can enjoy it even briefly?”

Or why not pot, MIM? Speaking from personal experience: Pot works wonders for some people with body issues. (Individual results may vary.)

“MIM could do it in the dark if she wants. She should breathe deeply and play music she likes,” said Dr. Herbenick. “Make it less about sex and more about exploration. She might find that she can get over her insecurities. Really! And wouldn’t that be cool and possibly, quite literally, life-changing?"

“There are also events MIM could attend, like Betty Dodson’s bodysex workshops in New York (expensive but empowering) that are all about helping women enjoy their vulvas and their sexuality. For a stay-at-home version, MIM could watch Dodson’s video Viva la Vulva by herself or with her boyfriend.”

So let’s say you’ve read the books and watched the videos and attended the seminars and smoked the pot and allowed the boyfriend—also high, perhaps blindfolded—to go down on you, and you feel no differently about your vulva. What then?

“If nothing helps MIM see her long labia for the national treasure they are, then yes, there’s surgery,” said Dr. Herbenick. “And while marketing for labiaplasty has mostly been a thing for the past 10 to 15 years, doctors have been doing these surgeries for ages. A few tips for MIM if she decides to go this route: Her insurance may not cover it and, yes, it can be painful (it’s surgery), and it will take several weeks to heal before she can have sex or even sit comfortably again. A challenge with vulva surgeries, of course, is a possible risk of loss of or change to sensation, and there is very little research on the long-term outcomes of these surgeries, in spite of the claims on many surgeons’ websites.”

Dr. Herbenick suggests that if you opt for surgery, you look for a surgeon who has done many labiaplasties. “I’m not a fan of the way some doctors market their surgeries, but, yes, some women feel better about their genitals after getting the labia they want,” said Dr. Herbenick. “MIM should review before and after photos first so she can see what kind of labia she’s likely to have afterward. Many surgeons have a certain ‘style’ that they tend to do over and over again.”

But please, MIM, Dr. Herbenick and I both want you to give books and videos and seminars a chance first. “If MIM is open to receiving vulva-loving propaganda from me, I will gladly send her a care package of books, postcards, and other fun things in hopes that she might learn to love her labia,” said Dr. Herbenick. “But I’d also be among the first to send her a congratulatory card on her new labia if she decides surgery is the right option for her. After all, I’m a vulva supporter whether that person’s vulva is the one they were born with or the one they had made for themselves sometime later in life.” Follow Dr. Herbenick on Twitter @DebbyHerbenick.


Contact Dan Savage: mail@savagelove.net, @fakedansavage on Twitter

Read the full Savage Love column every Wednesday at littlevillagemag.com
Curses, Foiled Again
• After John Franklin Forbis, 72, was convicted of possessing 850 pounds of marijuana in Columbia County, N.Y., in 1992, he jumped bail and eluded police for 22 years. Authorities finally caught up with him in Lane County, Ore., because he applied for Social Security benefits in his real name. (New York Daily News)
• Police arrested a 50-year-old man in Folehill, England, after observing him steal the license plates from a parked van that was actually an unmarked police vehicle on assignment. (United Press International)

Not Your Father’s KKK
The Ku Klux Klan is campaigning to boost membership by recruiting Jews, African Americans, gays and Hispanics. “White supremacy is the old Klan,” Klan organizer John Abarr insisted. “This is the new Klan.” Despite the rebranding, applicants to join the Klan, whose membership is estimated to be between 5,000 and 8,000 members, will still have to wear the traditional white robes, masks and conical hats. (International Business Times)

Bargain Shoppers
When office-supply retailer Staples bid to become the exclusive vendor for the State of New York, it offered to sell 219 popular items for a penny apiece, expecting to profit on thousands of items not discounted. But procurement officials for qualifying organizations (state and city agencies, schools, police departments and many charities) went “hog wild,” said Ken Morton, purchasing manager for the Tonawanda school district. “It was like a gold rush.” In the first 15 months of the contract, Staples delivered penny items whose list prices totaled $22.3 million for only $9,300. (The Wall Street Journal)

Second-Amendment Follies
• Police arrested Ashtoni Kidd for having a gun in a baby stroller in Jackson, Tenn. Investigators, who found a bullet hole in the stroller, said Kidd told them she was holding the 1-year-old infant when the gun went off while she rearranged items in the buggy. (Jackson’s WBBJ-TV)
• A 13-year-old boy sleeping at a hotel in Raleigh, N.C., died after a bullet fired from a 9 mm Springfield handgun in the room next door pierced the wall and hit him in the head. Police identified Randall Louis Vater, 42, as the shooter and charged him with involuntary manslaughter, noting that he didn’t know the victim. (Raleigh’s The News & Observer)

Slightest Provocation
• Billy Wall, 61, told police in Fellsmere, Fla., he was forced to stab his nephew in the stomach after the two argued over the number of pork chops each had for dinner. Wall said Charles Williams ate three pork chops, leaving him only one. Wall claimed Williams attacked him with a machete after the argument turned physical; he retaliated with a butcher knife. (United Press International)
• Two groups of people were bowling in adjacent lanes in Owasso, Okla., when a woman in one group spilled a drink on the table they were sharing. The other group objected, sparking an argument. That group left but returned and got into a shoving match with the first group, during which police said James Thomas Foster, 40, bit off the ear of the husband of the woman who spilled the drink. (Tulsa’s KOTV-TV)

Up the Creek
A 20-year-old man stole a 10-foot canoe in Seahurst, Wash., and tried to make his escape on Puget Sound, according to police. Lacking a paddle, he used a shovel. Once on the water, however, he encountered high winds and lost the shovel. He called 911 for help, was rescued by the Coast Guard and arrested. (Seattle Times)

When Guns Are Outlawed
British police arrested a 34-year-old Cambridge man for threatening to kill workers at a supermarket while showing them a photograph of a gun. (Britain’s Cambridge News)

Drone On
• The Federal Aviation Administration began investigating “rogue drones” violating air space restrictions by flying over large outdoor sporting events. At least a half-dozen drone sightings have occurred at major college and professional football games since August. FAA officials insist the drones, costing as little as $500 and small enough to fit in a backpack, pose serious hazards to crowds, especially in the hands of untrained amateurs. After receiving reports of drones disrupting a tennis match at the U.S. Open, an NFL preseason game in Charlotte and a popular rodeo in Cheyenne, Wyo., the FAA warned that reckless drone pilots risk arrest and jail time. (The Washington Post)
• The University of Louisville’s athletic department acquired three small drones to film practices and fan events. It posts the videos on Facebook and YouTube, and Nick Stover, the department’s director of social media, admitted the footage was being used to attract sponsors “to help monetize social media,” even though such an arrangement could violate the Federal Aviation Agency’s commercial-drone ban. “I want to follow the rules and do everything correctly,” Stover said. “But the commercial purposes is just a really gray area.” (The Washington Post)

Stink of the Week
London’s Heathrow Airport installed a “Scent Globe” to give travelers “an exclusive preview of destinations” awaiting them, Normand Boivin, the airport’s chief operating officer, said. The globe, located in Terminal 2, features complex odor infusions, created by Design in Scent, representing Brazil (“embraces the scents of its rich rainforest fauna with a palette of coffee, tobacco and jasmine”), China (“mystical temple incense and subtle Osmanthus Fragrans flower”), Japan (“cool, oceanic tones with a mix of seaweed and shell extracts, green tea and Ambergris, capturing the essence of small coastal villages”), South Africa (“captures the adventure of safari with notes of tribal incense, wild grass and musky animalics through the scent of Huyreacum”) and Thailand (“an appetizing mix of lemon-grass, ginger and coconut”). (CNN)

Lesson Unlearned
After efforts to reduce America’s oil consumption boosted sales of fuel-efficient vehicles, plummeting gas prices since summer have sparked renewed consumer interest in gas-guzzling “trucks,” a category that includes pickups, SUVs and crossovers. Trucks’ share of the market was 53.5 percent in September and 53.6 percent in October, the best two-month stretch since 2005. The fastest-growing used vehicle, according to autotrader.com, is Hummers. (The Washington Post)
ACROSS

1. A new hit song is all about this
5. Large reptile, to his friends
9. Often fashioned out of a toothbrush or a file
13. “You’re my boy _____!”
14. Nonfiction author Mary
15. I’m not hungry.
16. Mojito ingredient
17. Not chronic
18. January 1st’s mission
19. Created quite a frenzy the year Diana and Charles divorced?
22. The _____ Strikes Back
25. Cheap rolling tobacco
26. Half naked tight end, to fans
27. Pirate sound
29. Toppling Goliath Double IPA
34. GDP plus net income received from overseas
35. First name in Jedi?
36. Samantha’s sister married an oily one in Sixteen Candles
37. A must have the year the first Gulf War ended?
41. When high, this is synonymous with powerful
42. Father of John, Robert and Ted
43. Edu. framework, among administrators
45. Twice, an easily tripped war machine
46. Imprisoned Watergate aide, Fred
48. “Born in the _____.”
51. Canadian that rolls with Mayweather
52. All the rage the year of the Million Man March?
58. “I love _____”
59. New Zealand pop star
60. These often follow a goal
64. Mined goods
65. Disney’s Asian princess
66. Screw
67. Inventor of the internet and global warming?
68. What every little boy and girl wants for the holidays and a clue to this puzzle’s theme
69. Chicago’s Sammy

DOWN

1. Mobile communication system, abbreviation
2. G-O-A-T
3. Star at the center of it all?
4. Hank Williams’ “_____ the Woods on Fire”
5. Male foul?
6. Fidel's fill-in
7. It's usually four violins, two violas and two cellos
8. Cancer treatment some call "bug juice"
9. We often have to choose one
10. University of Michigan chant
11. A couple
12. The democrats last hope, after the midterms
14. It depends on horsepower?
20. Annoy
21. Muscle soothing salt
22. Rum-spiked holiday drink
23. He always finishes last, with guy
24. You need them to win
27. Not yet a Ph.D.
28. Spanish wine region
30. Place to get help with financial aid, for short
31. Perceived as a boring place to grow up
32. One, two, in Italy
33. Walter's wife money launderer
35. Iowa City's Public Space ______
36. The new boo
38. ______ Kwon Do
39. Emo kids are full of it
40. HBO's hit
46. White or bold-faced
47. ______ Fables
49. It's no mystery who solves all this machine
50. New sitcom “____ a boy”
51. Fine, in Mexico
52. Internet journal
53. Currency abroad
54. Taiwanese laptops
55. The Big Board
56. Woody's son
57. Born day
61. The queue can get really long
62. Where RNs and MDs triage
63. Link between reggae and punk

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NOVEMBER ANSWERS

pitt pass cope
yogia aloha amir
twelfth man rani
altomegatron
ras best
broadway joe
consious atta
vote clunk brow
slot doug life
purple jesus
casa ares
matty ice esta
stop the lawfirm
etna se le snip
tyet tsar oked
has a slightly nasal edge and subtle growling undertone, can cut through the mix just fine, but his lyrics are maddeningly obscure, mostly seeming like allusions to things never actually described. The lyrics work as sounds, but meaning is elusive.

One might wish for more direct, concrete storytelling from Unknown Component, but musically, these songs are so satisfying and accessible that it doesn’t matter. There’s an emotional payload that gets delivered even when the listener has no idea what he’s saying. That’s a cool trick, and by no means an easy one to pull off.

—Kent Williams

UNKNOWN COMPONENT
Arbitrary Ambiguity
unknowncomponent.com

Keith Lynch (a.k.a. Unknown Component) doesn’t have a band—he produces his music at home and plays all the parts. He uses a group name, though it’s just him. And while he’s a guitar-playing singer-songwriter, his albums are full of electronic sounds.

Unknown Component’s specialty is minor-tinged pop songs with lyrics that hint at bleakness, unrequited love and emptiness. His previous albums had a pronounced Radiohead influence; his latest release, Arbitrary Ambiguity sounds more like the more upbeat songs by the Cure. He’s raised the tempos and brought the beats to the foreground without abandoning his customary high-concept moping.

Lynch’s production skills have also improved since previous albums. Every song features complex, layered production, incorporating synthesizers, sampled strings and over-dubbed guitars. “Sadness Is An Endangered Species” reminds me of 10CC’s elaborate arrangements, where the different instruments are blanketed in reverb until they become billowing clouds of minor chords with indistinct edges. The chugging three-chord roar of “The Insignificant” crescendos into a Phil Spector wall of sound, propelled by a big “When The Levee Breaks” beat.

Every song on Arbitrary Ambiguity has the sort of wide-screen sound that feels way too big for a home studio. Lynch’s voice, which SUBMIT ALBUMS FOR REVIEW
LITTLE VILLAGE
PO BOX 736
IOWA CITY, IA  52244
to increase your control over your own destiny.

This glorious cause. I suggest you make aggressive plans. It is a favorable time to intensify your efforts to succeed in

In a typical Pisces, the answer to those questions is no. The kind of power you are interested in is power over yourself. You mostly want to be the boss of you. Right now is a favorable time to intensify your efforts to succeed in this glorious cause. I suggest you make aggressive plans to increase your control over your own destiny.

SAGITTARIUS (Nov. 22-Dec. 21): With both symbolic and practical actions, Sagittarius-born Pope Francis has tried to reframe the message of the Catholic Church. He’s having public showers installed for the homeless in Vatican City. He has made moves to dismantle the Church’s bigotry toward gays. He regularly criticizes growing economic inequality, and keeps reminding politicians that there can be no peace and justice unless they take care of poor and marginalized people. He even invited iconic punk poet Patti Smith to perform at the Vatican Christmas Concert. You now have extra power to exert this kind of initiative in your own sphere, Sagittarius. Be proactive as you push for constructive transformations that will benefit all.

CAPRICORN (Dec. 22-Jan. 19): The limpet is an aquatic snail. When it’s scared, it escapes at a rate approaching two inches per hour. If you get flustered in the coming week, Capricorn, I suggest you flee at a speed no faster than the limpet’s. I’m making a little joke here. The truth is, if you do get into a situation that provokes anxiety, I don’t think you should leave the scene at all. Why? There are two possibilities. First, you may be under the influence of mistaken ideas or habitual responses that are causing you to be nervous about something there’s no need to be nervous about. Or second, if you are indeed in an authentic bind, you really do need to deal with it, not run away.

AQUARIUS (Jan. 20-Feb. 18): Science-fiction novelist Philip K. Dick has been one of my favorite authors since I discovered his work years ago. I love how he reconfigured my mind with his metaphysical riffs about politics and his prophetic questions about what’s real and what’s not. Recently I discovered he once lived in a house that’s a few blocks from where I now live. While he was there, he wrote two of his best books. I went to the place and found it was unoccupied. That night I slept in a sleeping bag on the back porch, hoping to soak up inspiration. It worked! Afterwards, I had amazing creative breakthroughs for days. I recommend a comparable ritual for you, Aquarius. Go in quest of greatness that you want to rub off on you.

ARIES (March 21-April 19): The National Science Foundation estimates that we each think at least 12,000 thoughts per day. The vast majority of them, however, are reruns of impressions that have passed through our minds many times before. But I am pleased to report that in the coming weeks, you Aries folks are primed to be far less repetitive than normal. You have the potential to churn out a profusion of original ideas, fresh perceptions, novel fantasies, and pertinent questions. Take full advantage of this opportunity. Brainstorm like a genius.

TAURUS (April 20-May 20): I enjoy getting spam emails with outrageous declarations that are at odds with common sense. “Eating salads makes you sick” is one of my favorites, along with “Water is worse for you than vodka” and “Smoking is healthier than exercising.” Why do I love reading these laughable claims? Well, they remind me that every day I am barraged by nonsense and delusion from the news media, the Internet, politicians, celebrities, and a host of fanatics. “Smoking is healthier than exercising” is just a more extreme and obvious lie than many others that are better disguised. The moral of the story for you in the coming weeks: Be alert for exaggerations that clue you in to what’s going on discreetly below the surface. Watch carefully for glitches in the Matrix.

GEMINI (May 21-June 20): Every one of us, including me, has blind spots about the arts of intimacy and collaboration. Every one of us suffers from unconscious habits that interfere with our ability to get and give the love we want. What are your blind spots and unconscious habits, Gemini? Ha! Trick question! They wouldn’t be blind spots and unconscious habits if you already knew about them. That’s the bad news. The good news is that in the next six weeks you can catch glimpses of these blocks, and make a good start toward reducing their power to distort your relationships.

CANCER (June 21-July 22): Now and then, it is in fact possible to fix malfunctioning machines by giving them a few swift kicks or authoritative whacks. This strategy is called “persuasive maintenance.” In the coming days, you might be inclined to use it a lot. That’s probably OK. I suspect it’ll work even better than it usually does. There will be problems, though, if you adopt a similar approach as you try to correct glitches that are more psychological, interpersonal, and spiritual in nature. For those, I recommend sensitivity and finesse.

LEO (July 23-Aug. 22): What feelings or subjects have you been wanting to talk about, but have not yet been able to? Are there messages you are aching to convey to certain people, but can’t summon the courage to be as candid as you need to be? Can you think of any secrets you’ve been keeping for reasons that used to be good but aren’t good any more? The time has come to relieve at least some of that tension, Leo. I suggest you smash your excuses, break down barriers, and let the revelations flow. If you do, you will unleash unforeseen blessings.

VIRGO (Aug. 23-Sept. 22): In 1662, Dutch painter Rembrandt finished “The Oath of Clavius Civilis.” It was 18 feet by 18 feet, the largest painting he ever made. For a short time, it hung on a wall in Amsterdam’s Town Hall. But local burgomasters soon decided it was offensive, and returned it to the artist to be reworked. Rembrandt ultimately chopped off three-fourths of the original. What’s left is now hanging in a Stockholm museum, and the rest has been lost. Art critic Svetiana Alpers wishes the entire painting still existed, but nevertheless raves about the remaining portion, calling it “a magnificent fragment.” I urge you to think like Alpers. It’s time to celebrate your own magnificent fragments.

LIBRA (Sept. 23-Oct. 22): You now have a special talent for connecting things that have never been connected. You also have a magic touch at uniting things that should be united but can’t manage to do so under their own power. In fact, I’m inclined to believe that in the next three weeks you will be unusually lucky and adept at forging links, brokering truces, building bridges, and getting opposing sides to attract. I won’t be surprised if you’re able to compare apples and oranges in ways that make good sense and calm everyone down.

SCORPIO (Oct. 23-Nov. 21): In 1989, Amy Tan birthed her first novel, The Joy Luck Club. Her next, The Kitchen God’s Wife, came out in 1991. Both were bestsellers. Within a few years, the student study guide publisher CliffsNotes did with them what it has done with many masterpieces of world literature: produced condensed summaries for use by students too lazy to read all of the originals. “In spite of my initial shock,” Tan said, “I admit that I am perversely honored to be in CliffsNotes.” It was a sign of success to get the same treatment as superstar authors like Shakespeare and James Joyce. The CliffsNotes approach is currently an operative metaphor in your life, Scorpio. Try to find it in your heart to be honored, even if it’s perversely so. For the most part, trimming and shortening and compression will be beneficial.

——Rob Brezney
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