COVERAGE FROM

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THE TIME FOR MISSION CREEK is upon us. There’s a good chance that, by the time you read this, you’ll already have caught a few shows. Its midweek kick-start is not for the faint of heart. If you experience a festival like this in full, you will be tired: blessedly, joyfully tired.

Take a break! Rest. In these pages, you’ll find a compelling argument from Thomas Dean for the value of returning to your comfort zone to recharge. In our cover story, actor, rapper and poet Saul Williams explores the nature of time, and how we have more of it than we’re led to believe.

Filmmaker Terry Zwigoff shows that it’s possible to be and stay at the top of your game even with only five films after 30 years. And visiting writer Lydia Davis answers important questions about the beauty of the brief and the fleeting: captured dreams, essays, short stories and poems that sing.

It is your story, your festival, your work and your life that gets you there. Be kind to yourself. Soak up the spring weather (where applicable), nourish your soul and bloom.

—LV Editors
Looming Medicaid changes leave Johnson County patients in limbo

“Medicaid is costing too much being administered by a non-profit governmental entity so the solution is to hand it off to three for-profit corporations. How could this possibly be a good idea?” —Jim DeSchinckel

“He’s trying to gut education and health care. Why does Iowa keep electing this accessory after the fact to a double vehicular homicide?” —Justin Haines

Uber ordinance draws support and questions at City Council meeting

“After spending 30 min at 2 a.m. waiting for a cab driver to ‘phone in’ my credit card to the ONE incredibly overwhelmed dispatcher, I realized how archaic the cab service is in I.C. If the cab companies expect to hold Uber at bay, they need to stop being Luddites and join the 21st century!” —Geoffrey Geezee

"Cripes, Iowa City. Uber is everywhere and it’s amazing. Living in California now, I feel how Alabama transplants must feel watching their home state continue to debate evolution or something. Just get it done already!” —Bill Delehant

“The cab drivers take advantage of riders pretty consistently. There’s some kind cab drivers out there, but I’ve paid $30+ for a 5 minute ride too many times at this point.” —Andrew DeSio

“If you’ve ever complained about Game Rates you’ll just love Surge pricing on game days.” —Justin Haines

Final touches? Longtime IC massage parlor closes

“That place always creeped me out when I had to deliver pizzas there. They did always tip well, though.” —Brian D. P. Lonberg

Energy expert on Bakken pipeline approval: ‘Pick your poison’

“What about picking an antidote instead of a poison?” —Peter Kokontis

Interactions may be edited for style and clarity.

COMMUNITY DINING CULTURE AREA EVENTS

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RETHINKING THE COMFORT ZONE

The much-maligned space might have more value than we think.

BY THOMAS DEAN

W e often live by notions and aphorisms, sometimes perhaps more than we should. The greatest danger comes when guiding concepts become clichés, yet we still depend on them for understanding and direction. A number of times recently, I have run across the old saw that we should “get out of our comfort zone,” which has prompted me to ponder the value of this geographic metaphor that many take as an unquestioned truth.

“Getting out of our comfort zone” does have good intentions and benefits. The idea is that growth depends on pushing beyond boundaries. Robert Browning’s dictum that our reach should exceed our grasp is largely true. Our limits—physical, intellectual, artistic, emotional—cannot be transcended and comfortable with and secure in our place that we move in almost unconscious ways through the spaces and routines of daily existence. This may seem like ultimate boredom to some, but it’s this groundwork of familiarity that leads to what Seamon calls “time-space routines,” even “body ballets” and “place ballets” that suggest something more transcendent and beautiful.

Being so totally immersed in such a “comfort zone”—what Seamon would call a “field of prerreflective action grounded in the body”—is what allows us to move to a higher plane of consciousness, understanding and discernment. Yes, we want to experience the unfamiliar, but ultimately we do so to incorporate it back into the “comfort zone” itself, so as to continually enhance our lives. The comfort zone is where we live most of our lives and where real personal growth happens. Otherwise, we are just chasing sensations and stimuli that become enervating rather than enriching. The repose of the comfort zone is in fact our best place, our center.

The second presumption about the comfort zone that I’d like to challenge is its supposed shallowness. Here is where the place-based nature of the comfort zone really comes into its own. Once we’ve reached the Zen-like plane of an ever-expanding center, we can focus on the larger purposes of life. If we pursue a line of thinking such as Wendell Berry’s or bell hooks’—for whom a deep sense of belonging, an ethic of care for the natural world around us and an embrace of a mutual fate with our fellow community members is in essence the purpose of our lives—then our grounding, our center needs to be deepened more than broadened. New sensations experienced, new places visited, new people

"Our center needs to be deepened more than broadened."
met don’t mean much if the encounter is fleeting. They are ephemeral, wisping out of our consciousness and our life’s “body ballet” more quickly than not. Our experiences and encounters gain meaning through familiarity and repetition, not a brief, transient touch and then moving on to something else.

We should turn our attention toward deepening where we are more than reaching for where we will be only briefly. As Scott Russell Sanders says in his preface to Staying Put: Making a Home in a Restless World, “The work of belonging to a place is never finished.” If we are thinking of our comfort zone in a more geographical sense—as the place where we live—there are endless opportunities to slip the bonds of our personal, inner comfort zone.

There are all kinds of people different from you. All it takes is attending an ethnic cultural event, visiting a house of worship of another belief, volunteering to help those in another socioeconomic class—the possibilities are endless. And hopefully some of those “different” people will become part of your life on a more long-term basis—something that is less likely to happen on a jaunt to another place.

The history of your community can be a bottomless well of fascination and knowledge. Understanding your local ecosystem and how to care for the land around you, as Wendell Berry tells us, is an intergenerational project, not containable even within one lifetime.

As you deepen your knowledge of the place you’re in, you will no doubt encounter a lot that will make you uncomfortable, and that you will be able to bring back with you into your personal comfort zone for individual growth—and you’ll be building social capital, sharing your talents with others and practicing stewardship of nature for your community all at the same time.

Deepening your comfort zone in place—in both the personal and geographical senses of the word—does not limit your understanding of the world as some claim. Quite the contrary. Russell Sanders tells us that being grounded in the earth and neighborhood nearby helps us “recognize connections to the rest of the planet” if we see our home “as a focus of processes that extend over the earth.”

Of course, you should do some of those other things in life—visit places and people away from home, try something new in an exotic locale. But at the same time we must nurture, care for and dwell in our comfort zone—as an inner place where our new experiences can be transformed into personal growth, as a personal space where we can enact our best talents on a foundation of smooth familiarity and as a home ground that we can commit to deepening and enriching, for ourselves and others, by both being present here and expanding the boundaries of this place that we share.

Thomas Dean has gotten out of his comfort zone in Iowa City for 22 years.
Imagine you’re a time traveler visiting current-day downtown Iowa City from an earlier time. Upon exiting your DeLorean, parked in front of the Airliner, you walk south and hang a left on Washington St. passing the beautifully restored MidWestOne Bank building. As you walk east you focus on the architecture of the buildings around you: stone building fronts, tall storefront windows and beautiful brick buildings like The Jefferson. At the intersection of Washington and Dubuque you look south, down the Ped Mall, and take in the glass of the 14-story Park@201, which at certain times of day reflects the brick of surrounding historical buildings. You take pause. What does it mean: the juxtaposition between new and old? What does it say about the values of this 21st century community? How is the architectural makeup and diversity of the downtown representative of how society has progressed?

After a year as the Retail Development Director for the Iowa City Downtown District, I’m convinced history serves as our greatest asset. From a business and development perspective, this city’s legacy, built on the backs of early Iowa City trailblazers like Chauncey Swan, John Gilbert and Isaac Wetherby, has become our most valuable differentiator. Many municipalities don’t have the well-preserved building stock and rich history we enjoy. Such areas only have black and white snapshots to remind them of their roots. Iowa City’s past has been successfully intertwined with its future. A simple glance while walking in our downtown reminds us not only of where we came from, but where we are going. We have succeeded in this relationship because of balance. It is our responsibility to carry this tradition forward as we grow.

Historic buildings cultivate a sense of authenticity within a city. Laurence Lafore, former University of Iowa history professor and philosopher, expounds in his book American Classic, “Buildings tell us a great deal about our past and about ourselves ... They are human minds, souls and bodies commemorated in material forms, the spirit of the ages in timber and stone.”

Undoubtedly, it’s this “spirit” that plays the leading role in the downtown experience of Iowa City. How do we foster this spirit while continuing to grow and strengthen our downtown? And how do we do this while being constricted by the near-downtown neighborhoods or university campus? Such questions have played a large role in the social narrative over the past four years and at times have caused tension. There seems to be an identity crisis in Iowa City as we face increasing demand for downtown housing, office and retail space. We hesitate to continue mixing new, architecturally unique buildings downtown with beautiful older buildings. Yet we celebrate the artistic, entrepreneurial and educational scenes that have thrived downtown thanks to both the preservation of old and the creation of new developments. We have a proven track record of fostering the authentic Iowa City spirit in the midst of modern buildings like Park@201, Plaza Towers and the...
soon-to-rise Chauncey Tower. The sky has not fallen on Iowa City while these buildings were built. Residents, businesses, entrepreneurs and university employees continue to look downtown for housing and office options. If we don’t continue meeting this demand, it will move elsewhere and the urban core will stagnate. So, how do we do this?

The current options on the table are to expand south across Burlington St. into the area dubbed “Riverfront Crossings,” to better incentivize property owners to rehab older buildings or to create more density in the downtown core by going vertical. Some would argue, myopically, that all new development should be focused solely in Riverfront Crossings, leaving the downtown core in a “preserved state.” But with the highly trafficked Burlington St. serving as a tangible divider and the lack of old building stock to repurpose, Riverfront Crossings will always be separate from downtown and different in the sense that it cannot imitate downtown’s uniqueness of character. This new area of development will, and should, serve solely as a complement to downtown, not a substitute. And demand will reflect that. Some will want to live or rent offices in Riverfront Crossings and some will continue to seek out downtown due to its compactness and proximity to campus and other amenities. Look around the country: Most all city centers have adjacent new(er) districts, yet these municipalities haven’t pushed the pause button on development in their original downtown core.

Plus, key infrastructure improvements to Riverfront Crossings are years away and the demand to be downtown exists now. The most sustainable and efficient way to grow and meet this demand is to remain focused on current opportunities within downtown while thoughtfully building up the area to the south. With a current vacancy rate of less than 2 percent, we risk becoming sluggish in matching the uptick in current demand with increased supply, thus resulting in a continued rise in rent prices.

Most housing options are priced at a level only feasible for a small percentage of highly affluent students or high-income professionals. First-floor commercial rent rates have crept into the $35-$40 (gross) per square foot range. I cringe to think what these rents will do to some of our beloved locally owned shops and the livelihoods of the human beings who own them. Not to mention the numerous other aspiring small business owners
who desire to pursue their dream downtown, but find barrier to entry too high.

Long term, the rare vacancies will go to the highest bidder and inevitably be filled by national fast food chains. Our downtown then runs the risk of taking the form of a glorified food court, similar to those you might find in a mall. The unique Iowa City spirit we are responsible for furthering will succumb to the forces that have sucked authenticity out of so many other cities before us.

Looking out decades into the future, if our urban core cannot accommodate residential demand then the growth will inevitably be pushed outwards to the suburbs (as it has for the past two decades) creating an even heavier reliance on the automobile and choking downtown off even further from the day-to-day user patterns of Iowa City area residents. Ultimately, downtown could become a relic, an amusement park of sorts where people will visit on occasion to be entertained, while the normal day-to-day relevance of downtown is relegated to serving the needs and wants of university students, faculty and staff. Nothing more, nothing less. Just a downtown in form, not true function.

We’re lucky that the demand we face is from baby boomers looking to retire here, the creative class looking to start companies, artists looking for an inspiring and welcoming environment and those coming to further their education. We have the space and opportunity downtown to continue our healthy and vibrant growth.

The surface parking lots on the corners of Washington and Linn and Burlington and Clinton are great places to start. The zone just to the east of Gilbert St. including the future site of the Chauncey and the entire Civic Center campus lends itself to higher density. And non-historically-significant buildings, such as the two properties between Hands Jewelry and The Jefferson on Washington St. are excellent opportunities to build new and scale vertically to meet demand.

Not all progress needs to take the form of new construction. Adaptive reuse of our historically significant buildings is a great way to create attractive commercial and residential space. Recent examples include the 2013 renovation by the Moen Group of the 145-year-old Packing & Provisions Building at 118 E. Washington St. After a multi-million dollar overhaul of the interior, the building now houses a popular women’s clothing store, plus FilmScene, which hosts more than 35,000 moviegoers each year, and Modus Engineering on the second floor.

Mark Ginsberg recently completed the re-vamp of the former Whitey’s building at 112 E. Washington St., which attracted the Raker Rhodes Engineering firm and a soon-to-open men’s clothing store. Many other historic buildings downtown are underperforming and in need of major improvements, especially on the second and third floors.

The Iowa City Downtown District offers an incentive program called the Property Evaluation Program to ICDD property owners to help them evaluate the feasibility of making building improvements. The goal of the program is to provide real data (rather than just assume renovation is implausible) to incent private investments in targeted areas to bring underutilized space back on the market.

Additionally, ICDD advocated to the City of Iowa City in 2012 for matching grants to help incentivize upgrades to historic buildings, in particular improvements to façades. The city responded through its Building Change program which has received, to date, approximately 40 proposals for close to $2 million in improvements to downtown buildings.

Unfortunately, the city doesn’t budget for the Building Change program. Rather, it waits to see if there is any funding left at the end of the year to offer a sort of “flash match” for improvement. Since the city isn’t budgeting this incentive program, property owners can’t plan for improvements and, as a result, the funding isn’t always as impactful (think new awnings versus whole façade re-investment).

The upkeep and adaptive reuse of historic buildings is risky and highly expensive. The ICDD has worked with the city to create a new set of design guidelines to encourage new businesses to respect the architecture and think more broadly about their historic assets. It’s a step in the right direction for preservation hopefuls. The city needs to do more to ensure our historic buildings are attractive and viable for decades to come by adding a dedicated annual line item so property owners are encouraged to continue to invest in and restore these amazing properties.

But any and all developments in downtown are, for a lot of reasons, met with radical opposition from some quarters—especially the development which requires city incentives and participation. Critics claim that the buildings are either too tall or too shiny, they inhibit sightlines and emit light pollution. Some
don’t want any growth at all, arguing that downtown is far too congested in its current state. Others can’t wrap their heads around the whole idea of incentivizing projects that will grow the tax base, create revenue and allow our city officials to enact programs that make Iowa City a leader in affordable housing and sustainability. In the words of outgoing City Manager Tom Markus: “Economic development and social justice are NOT mutually exclusive.”

However, the most perplexing argument I hear in opposition to the construction of new buildings is that they are emblematic of how Iowa City is “losing its identity.” Which raises the question: What is our identity? Who are we? For starters, we are a city founded in 1839 by, as Lafore puts it, “adventurers, promoters, clergymen, merchants, farmers, teachers” who were “tough and shrewd, and they were visionaries.”

So, we were founded by visionaries and pioneers. That’s part of our identity. We are risk takers, innovators, progressive thinkers. We are forever defined by our relationship with the State University of Iowa. We are diverse, open and highly educated. We have a deep love of literature, art and athletics. We are hard working, humble, community-minded. Physically, our downtown is unique in the sense that it is attached at the hip with the university campus and it is relatively compact. It is highly walkable, three square blocks at its core, bite-sized. To me, that’s our identity.

Now, can we evolve and progress without losing our identity? We have no choice. Time is barreling forward. Pragmatic forces are at play. The value of a lively and vibrant urban core, marked with a blend of beautiful historic buildings and innovative new construction, tells a story of our identity that illuminates a path forward through this century. There’s no greater way to pay homage to, and channel, the pioneering spirit of Swan, Wetherby and Gilbert than to untether ourselves from the constraints of preservation for preservation’s sake and strive for new heights for our beloved city.

Nate Kaeding was born and raised in the Iowa City/Coralville area. He has a B.A. in history from the University of Iowa. In addition to his work with ICDD he is a founding partner of three downtown businesses located in historic buildings: Short’s Burger & Shine, Tailgate Clothing and Pullman Bar & Diner.
If you’re anything like me, you know there is no greater tradition than brunch. It’s the perfect midday gathering of friends to top off your weekend. You get a satisfying meal, drink(s) and above all: bacon. My friends and I were a perfect example one recent weekend. After visiting Trumpet Blossom Café and trying an assortment of items from the brunch menu, I was hooked.

Our party arrived around 11 a.m. on a brisk Sunday and was warmly acknowledged upon entering. The café is aesthetically pleasing, timeless and refined, carrying an artistic edge and a certain hipness. We sat ourselves and were quickly greeted by our server, clearly knowledgeable on the variety of organic ingredients. We started off with a cool Cobra Verde energy drink and ordered the Tempeh Reuben sandwich. Substituting out the traditional corned beef and Swiss cheese on rye, the sandwich comes on a lightly toasted whole wheat bread with savory tempeh, fresh onion, pickled cabbage and a house-made Thousand Island dressing. The tempeh provided the necessary flavor and substance of the Reuben sandwich to create an exemplary flavor for both meat and veggie eaters.

As a group we passed around our plates, sampling a bit of one another’s meals—which is how I found my true love in their daily special: a vegan BLT wrap. Yeah, you heard me. It’s made with coconut bacon (bacon made from coconuts!), tomato, lettuce and a maple-cayenne aioli, all packed into one mesmerizing wrap. The bacon tastes just like the real deal. Paired with the sweet ‘n’ spicy burn of the maple-cayenne aioli, it created a match made in a BLT-lover’s heaven.

A self-proclaimed carnivore, I have always found the vegan plates of Trumpet Blossom Café’s dinner to be outstanding and consistent, but the brunch menu was particularly more so for this enthusiast. With a vast array of cocktails, well-portioned appetizers, flavorful entrées and delectable desserts (did I mention the cocktails?), Trumpet Blossom Café denies all of the pesky generalizations regarding the blandness of vegan cuisine. You’ve got no excuse not to dine here, vegan or not, because Trumpet Blossom Café will have something for you to enjoy.

—Joshua Preston
The beer of the month, Pompeii, is a tropical and citrusy dream come true, ideal for enjoying on warm, early spring afternoons when wearing t-shirts and shorts feels weird, but oh-so-familiar and awesome.

Part of Toppling Goliath’s Hop Patrol series of IPAs, Pompeii is inspired by the House of Faun in Pompeii, Italy, where beautifully detailed floor mosaics were preserved beneath layers ash after the eruption of Mount Vesuvius. “In this fashion,” the beer’s description says, “Pompeii IPA preserves and showcases the luxurious taste of the Mosaic hop. This single-hop IPA offers a floral aroma and a truly complex ‘mosaic’ of taste: dark citrus and pineapple flavors, with deep earthy undertones and a persistent bitterness in the finish.”

Pompeii is currently not one of Toppling Goliath’s year-round releases so availability may be spotty. However, brewmaster Michael Saboe says Toppling Goliath is working to provide kegs and bombers of Pompeii to Iowa on a very consistent basis.

Pour Pompeii into a favorite pint glass: The color is hazy and golden amber, and two fingers of bubble-spotted, dense, shiny head dissipates slowly, leaving trails of foam on the glass, a ring around the edge and a center of thicker foam surrounded by a ring of skim. The aroma is deliciously tropical. Scents of kiwi, orange, light caramel and pineapple are most prominent. It is pleasantly earthy, as well. Mostly mirroring the aroma, the flavor features pineapple, kiwi, orange and an earthy bitterness that lingers on the tongue and tonsils. The bitterness really kicks in after the beer has warmed for a while. Pale malt and caramel are also noticeable, but the citrus and tropical fruit shine.

Alcohol content: 5.5 percent ABV.

Food pairings: Pair Pompeii with Thai or curried cuisines; peppery, sharp or pungent cheeses; cheese enchiladas; poultry; or fish.

Where to buy: Look for 22-ounce bottles of Pompeii at major beer retailers, including John’s Grocery, Hy-Vee liquor stores and Lucky’s Market. Also, look for it on tap at 2 Dogs Pub, 30hop, Blackstone, Joe’s Place, Mickey’s Irish Pub, The Mill, Red’s Alehouse, Sanctuary and Short’s. A full listing of bottle and tap locations can be found on the Toppling Goliath website.

Price: $8 per 22-ounce bottle.

—Casey Wagner
own in the dispatch office, Captain Jerry held out the ticket so I could read the call he had for me: Sunrise Trailer Court to Touch of Mink #2, the massage parlor.

“It’s a relay call,” he warned. “Aunt Bea called it in from the Touch, asked you pick up a friend of hers and bring her into work.”

“They must be short-handed.”

“Also: Friend doesn’t have a phone, so you got to get out and knock.”

“I got a horn.”

Jerry shook his head. “Now look, you got to say: ‘Aunt Bea needs you to come work at the dry cleaner.’ Like that. She doesn’t know you’re coming.”

“So then she doesn’t know she is either.” I barked laughing. “But 10-4.”

So I drove out to Sunrise to roust “Aunt Bea’s” friend to the “dry cleaner” at a weird hour.

Touch of Mink #2 used to be on South Dubuque, where the appropriately named Broken Spoke was before it was torn down. “KNOCK HARD,” somebody had Sharpied over the knob. As a rookie, I was on shift every Sunday when the ladies got the nag for Gringo’s enchiladas. I’d get sent to fetch and end up talking shop on the lobby couch, smoking reefer while they ate with sporks, like I was a regular Malcolm Little, or a eunuch.

So I got to know the masseuses. And I knew B. But she didn’t go by “Aunt Bea,” at least that I was aware. She and Jerry were playing at some kind of phone code and I didn’t like it. I could smell a deal.

When I got to Sunrise, I found my way to the trailer, a fine doublewidth with a screened porch. A Leer topper leaned in the drive against cut wood covered with a green tarp. All windows dark, no porch light burning.

I said into the mic: “#22, stepping out.”

The screen door wasn’t held by a spring so it swung out wide and about knocked me off the stair. Then I stumbled across the dimly lit porch tripping on shit, what turned out to be free weights with a lot of poundage on the bars. I wondered if I had the right trailer. Either the woman I was picking up was a serious lifter, or some big fucking dude lived here.

Shave and a haircut, I pounded on the door. Five cents.

The door swung wide, my knock answered by a child no older than three and wearing a bib.

Ah fuck: “Hey little buddy, is your … is there a lady here?”

Inside the trailer behind the child I saw a dark parlor made gloomier by the fluorescent light that beamed out of the kitchen. From around this corner she came and I recognized her at once. The Latina, I’d called her in the office, knowing her as one of our bona fide streetwalkers, having seen her cruise the south side taverns, SoHo’s and RT’s and the Kittyhawk, always scooping her off a corner with a different drunk dude while she was dead sober, which was how I connected her dots. Seeing her and the child, I really hoped she was the aunt of the house.

My words tumbled out like Scrabble pieces: “Aunt Bea needs you to come into work at the dry cleaner … ?”

Now from out of the harsh kitchen light came pounding the Big Fucking Dude. He looked a lot like Lou Ferrigno, no shirt, no shoes, jeans ripped off at the knee. He carried a fork and knife in either hand as if to prove...
to me that I’d interrupted supper.

The woman obediently stepped out of his way and let him take the door. He mad-dogged me and said to her: “Who the fuck is this?”

“I’m here to pick her up,” I said, first pointing at her then throwing a thumb over my shoulder. “Aunt Bea needs her down at the dry cleaner.”

“What’s at a dry cleaner?”

“She needs to get to work. I’m just here to drive her there.”

The woman’s face knotted with terror as she cowered into the gloom of the parlor, pushing the child behind her hip, putting herself between the kid and the big dude. She was shaking her head at me.

The big dude bent to get in my grille, and to shake his fork at my eye.

“Are you talking about her? Because she don’t work outside this house. This is the only roof she’s working under. You got me?”

Like this was exactly what he’d been trying to drill into her head. “Now get off my porch, you white n*****.”

I asked the woman directly: “So you don’t want the cab?”

Dude: “What the fuck did I just say to you?”

Me: “Yeah, what the fuck did you just say to me?” and continuing with the woman: “You sure don’t want the cab?”

In the moment before dude slammed the door, I could see in her eyes that the woman needed more than a cab. She needed a full-blown escape plan.

BAM—door in my face. So I left, tripping on a barbell as I went, pissed that Jerry had put me on another bunk-ass call. I didn’t even bother checking back in on the radio and instead drove straight back to the office to yell at him.

By the time I arrived, Jerry was hanging up the phone and sending another driver out to Sunrise Trailer.

“That lady there snuck out to a neighbor’s to put in another call,” he said, laughing.

“Now she tells me she’s going downtown to ‘babysit.’”

“She must really need the money,” I said, and since that was the case, “She owes me a no-show for that bullshit.”

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

A chat with an auteur for our age. • BY ADAM BURKE

In 2001, a *New York Times* article about Terry Zwigoff predicted that the filmmaker was “not likely to do a lot of pictures.”

In the 15 years since, he has made just two films, the zany and exuberant *Bad Santa* (2003) and the coming-of-age charmer *Art School Confidential* (2006).

Zwigoff has had a filmmaking career like no other. His phenomenal documentary, *Crumb*, captivated audiences in 1994 and he did it again seven years later with *Ghost World*, the script he adapted with Daniel Clowes that earned them an Oscar nomination for screenwriting.

That same *Times* article said that Zwigoff’s unique filmmaking vision “makes it all the more important to cherish those [films] that do pass his rueful, unblinking eye.”

Here’s to hoping he gets another chance.

Little Village: You’ve worked with so many great actors. Who else would you like to work with? Anyone you would have liked to work with who’s now gone?

Plenty who are now gone. I always dreamed of working with Charles Laughton. Sydney Greenstreet. Richard Griffiths. Sadly all long dead now. Why them? I like British stage actors, I guess. They don’t have to be portly, though.

Also, of course, I always loved Elisha Cook Jr. and George Sanders, William Holden, Sterling Hayden, John Cazale, Franklin Pangborn, Marie Windsor, James Mason, Thelma Ritter, Lino Ventura, Louis Jouvet, Kathleen Howard, Victor Buono … I could go on and on.

I guess I should be more realistic and stick to who’s still around. I’d love to work with Emma Stone; she’s such a fantastic actress. She makes everything look so easy. Geoffrey Rush, James Cromwell, F. Murray Abraham, Steve Carell, Oscar Isaac. The list is sort of endless; there are a lot of great actors around.

What/who are some of your favorite and most underrated films/filmmakers?

My favorites are usually pretty well appreciated I love [Luis] Bunuel, [Alfred] Hitchcock, [Billy] Wilder, [Sidney] Lumet, [John] Huston—the same as everyone … Norman McLeod directed the funniest film of all time, *It’s a Gift*, and also did a few of the Marx Brothers’ best films. He never gets much credit these days. Ulrich Seidl, an Austrian director, does some interesting work. I love his film *Dog Days*. I like a lot of older French films by guys like Jacques Becker, Henri Clouzot, Jean-Pierre Melville—the French Old Wave not the “new” wave … but they’re all pretty well known.

What would you tell a younger version of yourself?

I’ve always felt about 80 years old, even when I was in my 20s—so I guess I’d tell a younger version of myself to just have patience and you soon won’t be so at odds with your appearance. I’d also suggest reading more.

What advice do you give to young filmmakers?

Take some acting classes. Learn about acting so you have some clue about how to communicate with actors. Most of the young filmmakers I’ve met seem to have a lot of interest in the camera or special effects, CGI and the like. I always try and suggest they give a little thought to casting and getting a performance. In the end, that’s largely what’s important—the performance. And you’re going to get a lot of help with everything else. The cinematographer will help you with lighting and setting up shots. The costume designer will help you pick out wardrobe—no one will help you with getting good performances.

When you’re editing, how much do you play around with soundtracks? Quite a bit. A lot of trial and error goes into it, oftentimes I have something in mind but it doesn’t always fit. I remember the scene in *Bad Santa* where I cut back and forth between Marcus chopping at a mannequin with a golf club while Willie swings a sledgehammer at a safe. That whole scene wasn’t half as funny until I thought of using “The Anvil Chorus” with it. Music is incredibly important.

In *Crumb* I planned the opening credit shot very carefully (of this slow pan over his spool men sculptures and toys) and talked to the cinematographer at length about it days before. I had the perfect music. But there were ultimately technical and financial issues that prevented it from being used, so I had to find something else.

Sometimes I work backwards, like having a great piece of music in mind and trying to find a place to use it. I’ve saved pieces of music for years and years in hopes of finally …
MISSION CREEK

AN EVENING WITH TERRY ZWIGOFF

FILMSCENE
Thu., Apr. 7 at 7 p.m. (doors open at 6 pm.), $35

Illustrations of Charles Laughton and Richard Griffiths by Adam Burke

Can you talk about the writing process? It's difficult to generalize about the writing process. Usually, I try and find something that strikes a chord with me to begin with—something that I find compelling in some way. Whether it's a fragment of an idea, a documentary subject, a book or a script I might get offered. Something about it grabs me and then I try and add to that and elaborate and embellish it to make it more personal for myself. In Ghost World, for instance, I liked the comic stories about Enid and Rebecca, but what I added to that was more of a cultural critique of modern America. That's what made it more interesting and satisfying for me to work on.

Do you ever think about returning to documentaries? Yes, documentaries are some of the few sources of truth and good journalism left in this country. I just saw some harrowing footage some brave soul took secretly at a factory farm. These factory farms want to keep their disgustingly cruel practices secret. They're pushing for these ag-gag laws that actually make it illegal to take such footage. They don't want the truth exposed about how pigs are kept confined to cages so small they're driven insane. It doesn't help the sale of bacon. I stopped eating pigs long ago after I saw how they're treated. It's disgraceful, just shameful what these companies do for the sake of making a few more pennies here and there.

We already have ag-gag laws here in Iowa, where factory farms are everywhere. Would you make a muckraking documentary about, for example, industrialized agriculture? I'd be interested in something like that, sure. But as you yourself just pointed out, it's now a FELONY to even plainly show what goes on inside these factory farms! I thought we were living in America. That's about the most un-American law I've ever heard of. It's more reminiscent of Hitler's Germany and keeping the concentration camps just out of sight of the townspeople. How can you deny people the right to know the truth? To know of horrible abuse to both animals and the environment? It's scary times. I mean Upton Sinclair wrote The Jungle over 100 years ago and this is the progress we've made since? Disgusting. Iowa should be ashamed; that's really setting a dangerous precedent.

Adam Burke is also known as "Atom" and, occasionally, "Autumn" Burke.
Saul Williams, a poet, rapper, songwriter, musician, actor—pretty much an all-around artist—has been sharing his time and thoughts with the world since the late ’90s. However, his journey as an artist started way before then. Williams is a true testament to how perseverance can shift one’s career, as well as an example of the importance of a single voice, and how it can challenge and shift how we view the world.

Williams has gained a B.A. from Morehouse College and an M.F.A. from NYU’s Tisch School of the Arts. His pursuit of knowledge continues, as he seeks to increase his understanding of life through travel. Williams has performed in over 30 countries and has read at over 300 universities, with invitations that have spanned from the White House to Queen Elizabeth Hall, including his visit to the Mission Creek Festival in Iowa City on Apr. 9.

Williams took the time to speak with me from his hotel room in Geneva, Switzerland, about his journey as an artist, the importance of being a lifelong learner and his newly released album, *Martyr Loser King*.

Little Village: So what got you into writing? Well, I started writing really early as a rapper and I was into that and I quit when I was 16 because I thought I was too old. Then when I was in college I had a double major in philosophy and drama and well … the thing about growing up in the theatre is that when I tell you I love the theatre, we automatically think about the stage but when you are rehearsing for a play, the stage is not the first place you go. The first place you go is you sit around the table and you read the play. You read the play as many times as you can before you start rehearsing and what you do is you start breaking down the literature and finding the objectives of the character and the beats in the scene and what have you. It was the sort of thing I was doing when I was breaking down the literature that kind of grew my nuance and my appreciation for writing.

[The analysis] is a huge part of it. The thing is, very few people write plays for money so there is usually a great deal of depth that can be found. There is usually something the writer is trying to get across through these characters and it’s usually not the first thing you see, so breaking it down is very crucial in finding the layers of meaning. It’s crucial. Then I was dealing with the classics as well, like Shakespeare (the first theatre I was exposed to) and there were so many layers of meaning and everything, from critiques of the government to the commentary on power or pride or honor. There was so many elements … that in fact it clued me into much of what was going on in life beneath the surface before I ever had the life experiences. I experienced war through theatre and in literature initially before I had life experiences to match this sort of stuff that I was playing with in the play.

You made a very interesting comment earlier about how you were into music when you were 16 and you thought you were too old. What gave you that idea that 16 was too old to be pursuing a music career? Because in my head I was competing. As a young kid there as all this talk about LL Cool J being the youngest rapper alive. He was 16 at the time when he came out and I might have been about 10 or something or eight and I was like, “Fuck that, I’m going to kill it,” and I was so inspired by his bravado, you know. I just thought he was the shit when I was a kid, and I was so much younger than him that I was like, “OK.” Then when I became 16 and I had already been trying for like six years I was like, “Oh no … oh no (laughing).”

What advice would you give to someone who may think along the same lines as you did, and feel as if they are too old to continue pursuing what they are doing? The advice would be to persevere … that in fact the construct of time and age as we practice it does not necessarily control or regulate the creative gene. In fact, the sort of thing I ended up sort of memorizing along the way was, I started tuning in to all the different artists that were inspiring me and finding out what their stories were. For example, when I read that Maya Angelou’s first book of poetry didn’t come out until she was 42, as a twenty-something year old reading that I was like OK, I have time (laughing). You know? Or seeing
I was born on leap year. I’ve had 11 birthdays, and it’s helped me to realize in fact all this shit is construct.

—Saul Williams
… I’m like, “Why are you screaming? You have a microphone dude—you could whisper, you’ll be heard.” But I wasn’t seen as a recording artist at the time, and so I hear those things but I wouldn’t turn my back on them.

Since we are talking about albums, could you talk a little bit about your new album, *Martyr Loser King* (*MLK*)? This album is responding to the story that hasn’t been released [yet], in the graphic novel form, that will be about this hacker whose screen name is Martyr Loser King, and the world of people around him. I think that what this project is doing, is [to] streamline, not only ideas and thought, but also my abilities. Meaning, I wanted to put all the stuff I love to do in the same project. In the past, I’ve had an album over here and a book over there and a movie over there; these separate things. With this project I wanted to create under one heading something that would allow me to express myself in all of the ways that I love to express …

With the music itself, I was going for two things: this bareboned minimalism, and this sort of polyrhythmic dynamic that allowed the world between worlds to take shape. The story I am telling takes place is a parallel universe, and I was trying to find a way to convey that and also trying to find a way to convey my own biorhythm through music. Meaning by playing instruments, programming beats and insisting on doing most, if not all, of it by myself, I wanted to be felt on a molecular level.

Heather ‘Byrd’ Roberts is a poet, performer, and teaching artist who was born and raised on the South Side of Chicago. She received her Bachelors in Special Studies in Performance Art from Cornell College, a Masters in Organizational Leadership from St. Ambrose University and a certificate in Spoken Word Pedagogy from Concordia University-Chicago. She is currently the Program Associate at Young Chicago Authors, Home of Louder Than A Bomb, a Teaching Artist for YolloCalii at Richards Career Academy and a member of the Poetic Forum Collective in Chicago. Byrd has recently released her first chapbook, *Mahogany: A Love Letter To Black,* which can be found on Amazon.
Under all this dirt
the floor is really very clean.
DREAMING WITH LYDIA DAVIS

The famed short story writer on found material, routines and the distinctions between genres. • BY RACHEL Z. ARNDT

In Lydia Davis’ story “How I Know What I Like (Six Versions),” the narrator justifies why she might like something: “I think I like it. I show it to her. She likes it. She is like me. Therefore, I might really like it.” The thinking here is precise and comprehensive, tracing a mind as it traces itself, much as the narrators in many of Davis’ stories do—contemplating the word “cremains,” for example, or relationship finances, or boring people—all with the slight weirdness of the deeply quotidian studied up close.

Lydia Davis writes stories that are short (some are just a single sentence). She’s published one novel and seven story collections, including the gloriously thick Collected Stories of Lydia Davis in 2009 and, most recently, Can’t and Won’t (2014). She’s also a celebrated translator of Proust and Flaubert, among others. Davis is the 2016 Visiting Writer-in-Residence at UI’s Magid Center for Undergraduate Writing and, in addition to a reading on Thu., Apr. 14, she’ll do a public Q&A on Fri., Apr. 15 at 10:30 a.m. in the Frank Conroy Reading Room of the Dey House.

Over email, I asked her about narrators, dreams and genre.

Little Village: How does your translation work influence your own writing? And vice-versa?
The translation work—being involved with another language and culture—gives me perspective on English and keeps adding to my understanding of individual words, and how language works. It’s a very good counterpart to my own writing. Also, it is a form of writing without the anxiety of one’s own composition, so that is very enjoyable.

What’s your writing routine? My routine, such as it is, is to take a lot of notes all the time, not necessarily toward writing any individual piece, just for the interest of it—I write down anything that strikes me. That gives me a lot of material to go to when I want to try to shape and finish a piece. Also, if I have an ongoing project, which I usually do, I try to get to the computer by mid-morning at the latest, and then return to it after lunch, and sometimes in the evenings, too. I try to work at least four hours a day, not counting business, emails, etc.

How do you edit (if at all) your dreams for your dream stories? Certainly I edited them. Part of my objective was to shape a little story out of a longer, less coherent dream. Or, if the dream was fragmentary, to use the language of the telling to give it the impact it had on me when I dreamt it.

How do you find your writing has changed over the years? It has changed in at least a couple of ways: I keep trying new forms, whatever seems interesting. And I’m also more and more using “found” material—overheard dialogue, etc.

Do you conceive of a narrator before you begin a story? Or do the two grow together? The story begins in whatever voice (narrator) it seems to ask for. I do not sit back and decide. I try to remain open to what the story itself asks for, rather than impose on it.

I love the way you write about language. I’m thinking specifically of “Grammar Questions.” How do you find your concerns about language playing into your creation of narratives, even when those narratives don’t deal specifically with language? (Or does everything implicitly deal with language?) I write about what interests me, whether it’s an ant walking over the counter or a piece of language I overhear. But, yes, language is always involved, because, especially in the shortest stories, the way the language is handled
makes all the difference. I’m always thinking about language and hearing how it’s used.

I write nonfiction and poetry, and I’m often asked to define the difference between the two—between how I write in each genre and between the genres themselves. On the one hand, I think genre doesn’t matter, but, on the other hand, I often find myself asking: “Is this a poem or an essay? Did this really happen?” How do you see the distinction between, say, a story and an essay? Does that distinction influence how you write? Typically I’m asked about the difference between a prose poem, for instance, and a very short story—both of which look like a single paragraph. I haven’t thought as much about the difference between a poem and an essay because they seem farther apart. Most poems are much shorter than most essays, for instance. The lines between genres, though, are very blurred because, of course, there are all sorts of different kinds of poems. A short prose paragraph by Anne Carson is nothing like “Hiawatha” or “The Raven,” yet they’re all called poems. Does it have to do with intention? Possibly. I write this or that to be a poem or an essay, however it appears to you. But I also think of song: a poem should sing. An essay, perhaps, argues. (But we get into trouble with definitions, because each can do the opposite, too.)

What are you reading nowadays? I am rereading a book on Zen by a Dutch writer—Janwillem van de Wetering, who was the author of police procedurals as well as a student of Zen. It’s what I would call my “spirituality lite” reading—engrossing and not demanding, but also containing some ideas worth thinking about. This followed a rereading of Hesse’s Siddhartha, which was more demanding. I’m also reading the very fine work of W.H. Hudson, 19th-century classics of nature writing—again, very engrossing. These are descriptions of the behaviors of animals and birds—and a few humans. The friendship between a swan and a trout—odd and totally captivating, because he observed so closely and in such detail. And I’m reading many other books. I am in the middle of quite a few at the same time.

What’s an important non-literary influence in your writing? Politics, music? Anything that has an effect on my thinking and my emotions, I suppose.

Is writing fun for you? Yes. Although it’s not always easy or relaxed, of course. Certain kinds of writing are painful in the early stages—until I feel I’m off and running. This is not the case with fiction but rather with non-fiction, which can sometimes return me to a state of school-paper anxiety. But I get past that eventually. Fiction, on the other hand, I do enjoy writing.

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

**AREA EVENTS**

**CAB PRESENTS:**
**MATT BELLASSAI**
Iowa Memorial Union, Wed., Apr. 6, 10 p.m.

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Matt Bellassai, Iowa Memorial Union, $10–15, Wed., Apr. 6 at 10 p.m. The 2016 People’s Choice Award winner (for Favorite Social Media Star) Matt Bellassai will be visiting the University of Iowa for a late-night comedy set sponsored by the Campus Activities Board. The 25-year-old Chicago native’s beloved BuzzFeed web show “Whine About It” went on indefinite hiatus earlier this year, with a Season 2 finale episode titled “Reasons Why Matt Bellassai Is the Worst,” allowing him more time for other projects, including this current tour. Tickets to this event are $10 for students, $15 for the general public.

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**WED., APR. 6**

/FAMILY: Trail Trekkers: Rabbits & Rodents, Indian Creek Nature Center, Free, 10 a.m.
/LITERATURE: MCF: Punk Rock Readings by Lisa Jane Persky and Kembrew McLeod, FilmScene, Free, 5 p.m.
MCF: Robyn Schiff & Mark Levine, Prairie Lights Books & Cafe, Free, 6 p.m.
Spoken Word Night: Poetry and more, Uptown Bill's, Free, 7 p.m.
MCF: Gary Groth, FilmScene, Free, 7 p.m.
/COMEDY: Matt Bellassai, Iowa Memorial Union, $10–15, 10 p.m.

/SPORTS-AND-REC: Low Cost Yoga, Public Space One, $2, 5 p.m.
/FOODIE: MCF: Dinner at Pullman Diner, Pullman, $40, 6 p.m.
/MUSIC: Friday Night Live Music with Billy Heller, Cedar Ridge Distillery, Free, 6 p.m.
MCF: Dawn of Midi with Tyondai Braxton, The Englert Theatre, $10–15, 7 p.m.
MCF: Son Lux with Noveiller, Field Division, Gabe's, $15, 8 p.m.
THURSDAY, APRIL 21ST

Natasha Leggero
8 PM • IMU Main Lounge
PaperWhiteJanice
11 PM • Public Space One
Taco Comedy
12:30 AM • Governor’s Mansion

FRIDAY, APRIL 22ND

Andrew Steele Q&A
4 PM • Riverside Theatre

Amy Schumer
8 PM • Carver Hawkeye Arena
Cream of the Crop
11 PM • Public Space One
7 Minutes in Heaven
11 PM • The Mill
Power Hour
12:00 AM • The Yacht Club

SATURDAY, APRIL 23RD

Youth Improv Workshop
11 AM • Public Space One
Adult Improv Workshop
11 AM • Riverside Theatre
Megan Gogerty Talkback
1:30 PM • Riverside Theatre
Sketch Screening
4 PM • FilmScene
Class Reunion
7 PM • Riverside Theatre
Cup of Jokes
8 PM • High Ground Cafe

Little Gary Improv
9:30 PM • Riverside Theatre
Cocaine Murder Jam
11 PM • Governor’s Mansion
Midwest’s Best Improv Show
11 PM • Public Space One
Yeah Buddy Awesome Time
12:15 AM • The Mill
We Still Like You
2 AM • Governor’s Mansion

SUNDAY, APRIL 24TH

Sunday Brunch with an Acoustic Set
by Liz Moen
2 PM • High Ground Cafe

Why Don’t You Cook?
With Brian Biancardi
2 PM • DP Dough

Comedy Writing Showcase
4 PM • IC Brewlab

Jak Knight
7 PM • The Mill

FOR MORE INFORMATION ABOUT EACH EVENT
FIND US ON FACEBOOK

TICKETS ON SALE NOW
FLOODTIX.COM
SISTER HELEN PREJEAN
Coe College, Thu., Apr. 7, 7 p.m.
UI Pappajohn Business Building
Fri., Apr. 8, 6:30 p.m.
Photo by Dermot Roantree

Sister Helen Prejean, Coe College, Free, Thu., Apr. 7 at 7 p.m. and Pappajohn Business Building, Free, Fri., Apr. 8 at 6:30 p.m. Louisiana’s famed advocate for death penalty abolition, Sister Helen Prejean, will be visiting as part of the University of Iowa’s Just Living Theme Semester. Prejean is perhaps best known as the author of “Dead Man Walking,” her 1993 non-fiction work that inspired the 1995 Academy Award-winning film of the same name, as well as an opera and a play. Prejean has also founded Survivors, an advocacy group for violent crime victims and their families. ‘Dead Man Walking’ has been translated into 10 languages.

THU., APR. 7

/MUSIC: MCF: Adia Victoria with Brooks Strause & The Gory Details, Crystal City, Iowa City Yacht Club, $8, 9 p.m.
Milk and Bone, Gardner Lounge - Grinnell College, Free, 9 p.m.

/ARTS-AND-EXHIBITION: Doodlebugs at CRMA-Meet the Masters: Leonardo da Vinci, Cedar Rapids Museum Of Art, Free, 10:30 a.m.
Opening: Jen P. Harris’ Ghost Prairie, CSPS Hall, Main Gallery, Free, 5 - 7 p.m.
Opening: Katy Collier, Sampler, CSPS Hall, Club Room Gallery, Free, 5 - 7 p.m.
Opening: Tori Lawrence, Man and Woman with Plants, CSPS Hall, Digital Gallery, Free, 5 - 7 p.m.
Free Art School: Drawing Experiments at the IC Press Co-op, Public Space One, Free, 6 p.m.
Lecture on Regionalism with Professor Joni Kinsey, Cedar Rapids Museum Of Art, Free, 7 p.m.

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FOLLIES 2016: "I'M STILL HERE!"
Paramount Theatre
Sat. Apr. 9 & 10, 2 p.m. & 7:30 p.m.
Photo by Von Presley Studios

Follies 2016: 'I'm Still Here!' Paramount Theatre, $32–37, Sat., Apr. 9 at 2 p.m. and 7:30 p.m. and Sun., Apr. 10 at 2 p.m. This year's Follies’ show 'I'm Still Here!' has been 35 years in the making. Taking its name from a song from Stephen Sondheim’s 1971 musical ‘Follies,’ that song is a testament to the kind of perseverance that the Cedar Rapids show has exhibited over the years. Follies honors the practices of singing, dancing and musical comedy, both in practice and execution, gathering a stellar collection of top local names under the musical direction of Damon Cole, with choreography by L.D. Kidd.

FRI., APR. 8
/FAMILY: Read on the Rug, Old Capitol Museum, Free, 10:45 a.m.
/EDUCATION: UI Mobile Museum On Campus Launch, Adler Journalism Building, Free, 11 a.m.
/EDUCATION: Iowa City History Series with Tom Schulein: How East Iowa City Came to Be, Iowa City Senior Center, Free, 2:30 p.m.
Active Learners, Public Space One, Free, 3 p.m.
Playing is Learning! Workshop, Iowa Children's Museum, Free, 6 p.m.
Sister Helen Prejean, Pappajohn Business Building, Free, 6:30 p.m.

/ARTS-AND-EXHIBITION: MCF: X-Offenders: Artist Talk - A Year In The Life of a Proto-Punk (1976,) The Englert Theatre, Free, 12 p.m.
/MUSIC: MCF: International Songwriting Machine, Motley Cow Cafe, Free, 4:30 p.m.
MCF: ASAP 12vy, Remy Banks, Flatbush Zombies, Blue Moose Tap House, $23-93.75, 6 p.m.
MCF: Waxahatchee with Goshi, The Mill, $15, 7 p.m.
Mark Bernat & Friends Concert Series: The Benny Sharoni Jazz Quartet, Old Capitol Museum, Free, 7:30 p.m.
Barry Manilow: One Last Time!, US Cellular Center, $36-169.75, 7:30 p.m.
Willy Porter & Carmen Nickerson, Legion Arts CSPS Hall, $16-20, 8 p.m.

SAT., APR. 9
/FAMILY: Boy Scout Merit Badge Day, Indian Creek Nature Center, Free, 8 a.m.

Hanging Hearts, Cafe Paradiso, Free, 8 p.m.
MCF: Glenn Jones with Paul Metzger, Trumpet Blossom Cafe, $10-12, 9 p.m.
MCF: San Fermin with Esme Patterson, Extravision, Gabe's, $15, 9 p.m.
Porches with Alex G, Your Friend, Gardner Lounge - Grinnell College, Free, 9 p.m.
MCF: Pure Bathing Culture with Pillar Point, Maids, Iowa City Yacht Club, $8-10, 10 p.m.
/LITERATURE: MCF: Lit Crawl, Downtown Iowa City, Free, 5 p.m.
Julian Hoffman, Prairie Lights Books & Cafe, Free, 7 p.m.
MCF: An Evening of Storytelling with Peter Aguero and Friends, The Mill, $15-20, 10 p.m.
/COMMUNITY: MCF: ALT- Digitized: The Evolution of Music in the Age of Connection, Iowa City Public Library, Free, 5 p.m.
/CRAFTY: Craft Party: Colorburst Sampler, Home Ec. Workshop, $30, 6 p.m.
/COMEDY: MCF: Marc Maron, The Englert Theatre, $37.50, 7 p.m.
Bobcat Goldthwait, Penguin's Comedy Club, $22.50-25, 7:30 p.m.
Paperback Rhino, Public Space One, Free, 10:30 p.m.
/THEATRE-AND-PERFORMANCE: Cabaret, McElroy Theatre - Walker Building, $15-25, 7 p.m.
'Dancing Lessons,' Riverside Theatre, $12-30, 7:30 p.m.
"Rosencrantz And Guildenstern Are Dead," Theatre Cedar Rapids, $14-22, 7:30 p.m.
'Completely Hollywood Abridged,' Old Creamery Theatre, $30, 7:30 p.m.
'Hamlet,' Theatre Cedar Rapids, $18-28, 7:30 p.m.
'Ordinary Days' - A Musical Comedy, Giving Tree Theater, $16-30, 8 p.m.
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EDITORS' PICKS

MUSIC TO DESTROY RAPE CULTURE
Public Space One, Mon., Apr. 11 at 6 p.m.

Various performers are gathering at Public Space One on Apr. 11, kicking off local events for International Anti-Street Harassment Week. End Street Harassment - Iowa City is bringing together several advocacy groups for this effort, including the Rape Victim Advocacy Program and the Women's Resource Action Center. Performers include Starry Nights, Maiden Mars and spoken word from Kassia Lisinski and Justin Comer. The event aims to encourage speaking out about street harassment behind the rallying cry of “Not in my community.”

Dustin Prinz, Parlor City Pub and Eatery, Free, 8 p.m.
Vasen, Legion Arts CPS3 Hall, $20-25, 8 p.m.
Hanging Hearts, Artisan's Sanctuary, $10, 8 p.m.
MCF: Mission Beat with Jan van Lier, bTsunami, and Tyler Holst, Blue Moose Tap House, $8, 8 p.m.
MCF: Daisy Chains, Trumpet Blossom Cafe, $5, 10 p.m.
MCF: Slum Village with Black Milk, Guilty Simpson, Phat Kat, Gabe's, $15, 10 p.m.

MCF: ALT- Digital Technology in the Process of Making Design to Connect, Iowa City Public Library, Free, 1 p.m.

MCF: ALT- Distributed Learning: Reshaping Curriculum with Technology, Iowa City Public Library, Free, 2 p.m.
MCF: ALT- High Growth: Technology-Fueled Entrepreneurship, Iowa City Public Library, Free, 3 p.m.
MCF: ALT- Automation: Past, Present, and Future, Iowa City Public Library, Free, 4 p.m.

MCF: Earthwords, Prairie Lights Books & Cafe, Free, 7 p.m.
MCF: Saul Williams with Psalm One, Akwi Nji, and Lova Davis Kidd, The Mill, $20, 8:30 p.m.

/MUSIC: Annual Bill Sackter Birthday Bash!, Uptown Bill's, Free, 11 a.m.

Family Concert: The Magical Music of Disney, Adler Theatre, $5-35, 2:30 p.m.
Community Folk Singing, Uptown Bill's, Free, 3 p.m.
Dsmoines Symphony Masterworks 6: The Moldau, Don Juan & Beethoven's Third Piano Concerto, Des Moines Civic Center, $15-60, 7:30 p.m.
SFJazz Collective: Michael Jackson, Heritage Center, $15-30, 7:30 p.m.

STUDIO FACULTY EXHIBITION APRIL 8 – JUNE 19, 2016
WORK BY JEREMY CHEN, MARY COATS, ANDREW KAUFMAN, MATTHEW KLUBER, EVAN MCLAUGHLIN, ANDREW ORLOSKI, LEE EMMA RUNNING, AND JILL DAVIS SCHRIFT.
Image: Andrew Kaufman, Untitled (Shatter Series), 2016, paint on canvas, 72 x 105 in. Courtesy of the artist.

BAX: BACHELOR OF ARTS EXHIBITION APRIL 8 – MAY 1, 2016
ALL HANDS ON DECK MAY 13 – JUNE 19, 2016

For a full listing of events and programs, visit grinnell.edu/faulconergallery or call 641.269.4660
SUN., APR. 10

/FOODIE: MCF: Mission Creek Brunch, The Mill, $15, 11 a.m.

/THEATRE-AND-PERFORMANCE: Follies 2016: 'I'm Still Here,' Paramount Theatre Cedar Rapids, 2 p.m. $32-37

'Ordinary Days' - A Musical Comedy, Giving Tree Theater, $16-30, 2 p.m.

'Cabaret,' McElroy Theatre - Walker Building, 2 p.m. $15-25

'Completely Hollywood Abridged,' Old Creamery Theatre, 2 p.m. $30

'Hamlet,' Theatre Cedar Rapids, $18-28, 2:30 p.m.

'Rosencrantz And Guildenstern Are Dead,' Theatre Cedar Rapids, $14-22, 2:30 p.m.

'Dancing Lessons,' Riverside Theatre, $12-30, 3 p.m.

/MUSIC: Des Moines Symphony Masterworks 6: The Moldau, Don Juan & Beethoven's Third Piano Concerto, Des Moines Civic Center, $15-60, 2:30 p.m.

Quad City Symphony Orchestra/Quad City Symphony Youth Ensembles Side-by-Side Concert, Adler Theatre, $5-20, 3 p.m.

Groovement, Parlor City Pub and Eatery, Free, 4 p.m.
TobyMac, iWireless Center, $15-69.50, 7 p.m.
MCF: Kurt Vile & the Violators with Purling Hiss, The Englert Theatre, $22-25, 8:15 p.m.
MCF: Mission Creek Festival Dance Party, The Mill, Free, 10 p.m.
/LITERATURE: Kia Corthron, Prairie Lights Books & Cafe, Free, 4 p.m.


TUE., APR. 12

/CRAFTY: Community Bookmakers Project, Public Space One, Free, 2 p.m.


Craig Werner & Douglas Bradley, Prairie Lights Books & Cafe, Free, 7 p.m.

/MUSIC: Friese For Supervisor Campaign with Greg Brown, The Mill, $20 Suggested Donation, 6 p.m.

Community Concerts: Jive Aces, Paramount Theatre Cedar Rapids, $45, 7:30 p.m.

Caleb Hawley, Cafe Paradiso, Free, 8 p.m.

Weekly Old-Timey Jam Session, Trumpet Blossom Cafe, Free, 8:30 p.m.

Twiddle with Soul Phlegm, Gabe's, $15, 9 p.m.

/ARTS-AND-CULTURAL: Creative Matters lecture by Sarah Lewis: The Rise, Art Building West, Free, 6 p.m.

/THEATRE-AND-PERFORMANCE: Feminist Voices Spring 2016 Showcase, Public Space One, Free, 7 p.m.

WED., APR. 13


/SPORTS-AND-REC: Low Cost Yoga, Public Space One, $2, 5 p.m.

/COMMUNITY: Garden Party: Calling All Nature Lovers, Indian Creek Nature Center, Free, 5:30 p.m.

History on Tap: Working Women in Wicked Cities, Lion Bridge Brewing Company, Free, 5:30 p.m.

/LITERATURE: Kyle McCord & Wayne Miller, Prairie Lights Books & Cafe, Free, 7 p.m.

Talk Art, The Mill, Free, 10:30 p.m.

/COMEDY: The Comedians of Gabriel Iglesias Stand Up Revolution, First Avenue Club, $10-50, 8 p.m.

MON., APR. 11

/FAMILY: Home School Program - Woodland Legacy, Indian Creek Nature Center, $5, 10 a.m.

/SPORTS-AND-REC: Little Sluggers, NewBo City Market, Free, 10:30 a.m.

/MUSIC: Not In My Community: Music To Destroy Rape Culture!, Public Space One, Free, 6 p.m.

Thirty Silver with Milk Duct Tape, Johnny Thompson, Gabe's, Free, 9 p.m.
Dear Wayne,
I’ll be attending the Mission Creek Festival this year and I’m wondering if you can provide me with some tips for finding reasonably priced accommodation near downtown.

Thanks, Bernice

Bernice,

Tip #1: You should have taken care of this a long time ago. Tip #2: You need to get your act together.

Look, the Ped Mall is going to fill up quickly, so you’re going to need to get here two, maybe three days in advance and stake out a claim. Don’t worry about finding the best spot to pitch your tent, just find a spot. There’s a lot of horse-trading that goes on, so for a couple loose cigarettes, some Benadryl and a jar of Pruno, you’ll likely be able to parlay your site into something closer to the alley, which is where you’ll want to be if you’re into drifters and urine. If that’s not your thing, alleys I mean, there’s always College Green Park. Plenty of drifters and urine there too, but it has more of a “nature” vibe. Enjoy the shows! —W

Dear Wayne,
It’s recently struck me just how tightly fitting the people’s clothes all are these days. Not just for the gals with the, what are they, the yoga clothes? And the running tights and the slacks and what have you, but fellas, too. With these “skinny” pants and the lumberjack beards and the t-shirts that are too small and these crazy haircuts! My god, have you seen all these haircuts? None of the lumberjacks I know would be caught DEAD in pants that tight. It’s impractical. What happened to normal clothes for normal people with normal haircuts? Has the whole world gone topsy-turvy?

Concerned, Gene Schwartz

Dear Gene,
You’re not wrong. For years now, people on the whole have been wearing clothes that fit more snugly than perhaps you’re accustomed to. Part of this is due to the ever-expanding palette of natural and synthetic fibers textile manufacturers are able to draw from, but it’s also a cultural phenomenon and I predict it’s here to stay. Just have a look at nearly any science-fiction portrayal of the future. It’s all unitards and jumpsuits, Gene, for everyone, all the time. Like it or not, there are going to be a lot of young people in town for Mission Creek (it’s like a Christian youth gathering, or something) soon, and some of them are going to be wearing unitards and jumpsuits. The thing is, Gene, part of aging gracefully and happily is...
Wayne Diamente

anchored in the maintenance of your cultural relevancy. If you don’t stay in touch with the times you’ll soon find yourself adrift in a world that’s moved on without you. Trust me, at that point it’s just a broken hip and some bedsores before it’s off to the Soylent Green factory. So I’d go ahead and order that spandex onesie now. You’ll be ahead of the curve, but not for long.—W

It’s all unitards and jumpsuits, Gene, for everyone, all the time.

Area Events

Thu., Apr. 14

/Community: Coffee & Chat, Indian Creek Nature Center, Free, 9 a.m.
/Crafty: Make 3 Pairs of Earrings: Intro to Wirework through Kirkwood Community College Continuing Education Program, Beadology Iowa, $58, 2 p.m.
/Sew Good! Sew Fun!, Public Space One, Free, 5:30 p.m.

Theatre-And-Performance: Completely Hollywood Abridged, Old Creamery Theatre, $30, 2 p.m.
/Theatre-And-Performance: Dancing Lessons, Riverside Theatre, $12-30, 7:30 p.m.

FRI., APR. 15

/Education: Active Learners, Public Space One, Free, 3 p.m.
/Music: Jazz After Five with Local on the 8s, The Mill, Free, 5 p.m.
/Music: Jennifer Nettles, Adler Theatre, $40-75, 8 p.m.

Theatre-And-Performance: Annie, Paramount Theatre Cedar Rapids, $53-73, 7:30 p.m.

Sew Good! Sew Fun!, Public Space One, Free, 5:30 p.m.

Completely Hollywood Abridged, Old Creamery Theatre, $30, 2 p.m.
/Dancing Lessons, Riverside Theatre, $12-30, 7:30 p.m.

/Iowa All-Star Showcase, The Mill, $8, 9 p.m.

Mick Jenkins and Hurt Everybody, Gardner Lounge - Grinnell College, Free, 9 p.m.

The Surf Zombies, Parlor City Pub and Eatery, Free, 9 p.m.

Lydia Davis Reading, Van Allen Hall, Free, 7 p.m.

/Comedy: Janice, Public Space One, Free, 9 p.m.
/Music: Dan DiMonte and the Bad Assettes with Goose Town, Lewis Knudsen, The Mill, $7, 9 p.m.
/Iowa All-Star Showcase, The Mill, $8, 9 p.m.

Live Broadcast with The Evan Stock Band, Satsang, Iowa City Yacht Club, $5, 10 p.m.
/Cinema: Lunafest, Coralville Center For The Performing Arts, $15-20, 5:30 p.m.
/Family: Boy Scout Eagle Scout and Girl Scout Award Orientation, Indian Creek Nature Center, Free, 6:30 p.m.
/Theatre-And-Performance: Completely Hollywood Abridged, Old Creamery Theatre, $30, 7:30 p.m.
/Dancing Lessons, Riverside Theatre, $12-30, 7:30 p.m.

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/THEATRE-AND-PERFORMANCE: ’Annie,’ Des Moines Civic Center, $30-101, 7:30 p.m.
’Hamlet,’ Theatre Cedar Rapids, $18-28, 7:30 p.m.
’Rosencrantz And Guildenstern Are Dead,’ Theatre Cedar Rapids, $14-22, 7:30 p.m.
’Ordinary Days’ - A Musical Comedy, Giving Tree Theater, $16-30, 8 p.m.
/LITERATURE: Rob Spillman, Prairie Lights Books & Cafe, Free, 7 p.m.
/COMEDY: Kevin McCaffery, Penguin’s Comedy Club, $12-15, 7:30 p.m.
Theresa Caputo Live! The Experience, iWireless Center, $39.75-89.75, 7:30 p.m.

SAT., APR. 16
/CRAFTY: Beginning Scroll Saw Workshop with John Sandor, National Czech & Slovak Museum & Library, $35, 9 a.m.
Make 2 Bracelets: Introduction to Stringing, Beadology Iowa, $58, 10 a.m.
Make 3 Pairs of Earrings: Introduction to Wirework, Beadology Iowa, $58, 1 p.m.
Laced Paper Case Bookbinding Workshop at the IC Press Co-op, Public Space One, $52, 1 p.m.
/FAMILY: Animal Adventure Girl Scout Workshop, Indian Creek Nature Center, $10, 9:30 a.m.
/SOFTWARE-AND-REC: Q7 5th Annual Tweed Ride, Augusta Restaurant, Free, 11 a.m.
Cedar Rapids Titans vs. Billings Wolves, US Cellular Center, Free, 7:05 p.m.
/THEATRE-AND-PERFORMANCE: ’Annie,’ Des Moines Civic Center, $30-101, 2 p.m. & 7:30 p.m.
’Cinderella,’ Coralville Center For The Performing Arts, $5-12, 7 p.m.
’Completely Hollywood Abridged,’ Old Creamery Theatre, $30, 7:30 p.m.
’Dancing Lessons,’ Riverside Theatre, $12-30, 7:30 p.m.
’Rosencrantz And Guildenstern Are Dead,’ Theatre Cedar Rapids, $14-22, 7:30 p.m.
’Hamlet,’ Theatre Cedar Rapids, $18-28, 7:30 p.m.
’Ordinary Days’ - A Musical Comedy, Giving Tree Theater, $16-30, 8 p.m.
/MUSIC: Ukulele Social Club, Uptown Bill’s, Free, 4 p.m.
Jazz 88.3 KCCK’s Annual Taste Of Jazz Event, The Hotel at Kirkwood, Free, 5:30 p.m.
English Country Dance, Iowa City Senior Center, Free, 7 p.m.
Earth, Wind & Fire and Chicago, iWireless Center, $29.50-99.50, 7:30 p.m.
Houndmouth, The Englert Theatre, $26.50, 8 p.m.
The Feralings, Cafe Paradiso, Free, 8 p.m.
Randy Rogers Band, First Avenue Club, $15, 8 p.m.
Manic Focus, Blue Moose Tap House, $15-17, 8 p.m.
Cobras n’ Candymakers, The Mill, $7, 9 p.m.
MARGO JEFFERSON
The Englert Theatre
Tue., Apr. 19, 7 p.m., Free

Photo via Margot Jefferson

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TUESDAYS
Acoustic Music Club, River Music Experience, Free, 4:30 p.m. Tuesday Evening Jazz, Motley Cow Cafe, Free, 5:30 p.m. Tom’s Guitar Show, Uptown Bill’s, Free, 6 p.m. (last Tuesday) Blues Jam, Parlor City Pub and Eatery, Free, 7 p.m. Underground Open Mic, The Yacht Club, Free, 8 p.m. Comedy & Open Mic Night, Studio 13, Free, 9 p.m.

WEDNESDAYS
Music is the Word: Music on Wednesdays, Iowa City Public Library, Free, 12 p.m. Low Cost Yoga, Public Space One, $2, 5 p.m. Honest Open Mic, Lincoln Wine Bar, 6 p.m. Burlington Street Bluegrass Band, The Mill, Free, 6 p.m. (2nd & 4th Wednesdays) Open Mic Night, Penguins Comedy Club, Free, 6:30 p.m. Spoken Word, Uptown Bill’s, Free, 7 p.m. (1st Wednesday) Open Mic, Cafe Paradiso, Free, 8 p.m. Karaoke Wednesdays, Mondo’s Saloon, Free, 10 p.m. Open Stage, Studio 13, 10 p.m. Open Jam and Mug Night, Yacht Club, Free, 10 p.m. Late Shift at the Grindhouse, FilmScene, Free, 10:30 p.m. Talk Art, The Mill, Free, 10:30 p.m. (2nd & 4th Wednesdays)

THURSDAYS
I.C. Press Co-op open shop, Public Space ONE, Free, 4 p.m. Novel Conversations, Coralville Public Library, Free, 7 p.m. (3rd Thursday) Thursday Night Live Open Mic, Uptown Bill’s, Free, 7 p.m. Daddy-O, Parlor City Pub and Eatery, Free, 7 p.m. Live Jazz, Clinton Street Social Club, Free, 8 p.m. Karaoke Thursday, Studio 13, Free, 8 p.m. New Tribe, The Barber Shop Tavern, Free, 8 p.m. Gemini Karaoke, Blue Moose, Free, 9 p.m.

FRIDAYS
Music is the Word: Music on Fridays, Iowa City Public Library, Free, 12 p.m. Friday Night Out, Ceramics Center, 6:30 p.m. FAC Dance Party, The Union Bar, 7 p.m. Sasha Belle presents: Friday Drag & Dance Party, Studio 13, 8 p.m. SoulShake, Gabe’s, Free, 10 p.m.

SATURDAYS
Family Storytime, Iowa City Public Library, Free, 10:30 a.m. I.C. Press Co-op open shop, Public Space ONE, Free, 12 p.m. Saturday Night Music, Uptown Bill’s, Free, 7 p.m. Elation Dance Party, Studio 13, 9 p.m.

SUNDAYS
Live Music, Sutliff Cider Company, 3 p.m. Drag U, Studio 13, 8 p.m. Pub Quiz, The Mill, Free, 11 p.m.


ARTS-AND-EXHIBITION: Jen P. Harris’ Ghost Prairie, CSPS Hall, Main Gallery, Free, (Apr. 7 - Jul. 3) Katy Collier, Sampler, CSPS Hall, Club Room Gallery, Free, (Apr. 7 - Jul. 3) Tori Lawrence, Man and Woman with Plants, CSPS Hall, Digital Gallery, Free, (Apr. 7 - Jul. 3) We Are Survivors, Public Space ONE, Free, (through Apr. 8), Living with Pots: Ceramics from the Eric Dean and Todd Thelen Collection, Cedar Rapids Museum of Art, (through Apr. 10), Amy Richard: Drawing From The Book of Nature, Public Space ONE, Free, (Apr. 10-18), Joanne Ribble: Artist and Advocate, Cedar Rapids Museum Of Art, (through Apr. 30), Grant Wood and Marvin Cone: Barns, Farms, and America’s Heartland, Cedar Rapids Museum Of Art, (through May 15)
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Chait Galleries Downtown 218 E Washington St, (319) 338-4442, thegalleriesdowntown.com
Clinton Street Social Club 18 S Clinton St, (319) 351-1690, clintonstreetsocial.com
Englert Theatre 221 E Washington St, (319) 688-2653, englert.org
FilmScene 118 E College St, (319) 358-2555, filmscene.org
First Avenue Club, 1550 S 1st Ave, (319) 3a37-5527, firstavenueclub.com
Gabe's 330 E Washington St, (319) 351-9175, icgabes.com
Iowa Artisans' Gallery 207 E Washington St, (319) 351-8686, iowa-artisans-gallery.com
Iowa City Community Theatre 4261 Oak Crest Hill Rd SE, (319) 338-0443, iowacitycommunitytheatre.com
Iowa City Public Library 123 S Linn St, (319) 356-5200, icpl.org
Iowa City Senior Center 28 S Linn St, (319) 356-5220, icgov.org
Iowa City Yacht Club 13 S Linn St, (319) 337-6464, iowacityyachtclub.com
Iowa Memorial Union 125 N Madison St, (319) 335-3041, imu.uiowa.edu
Lasanksy Corporation Gallery 216 E Washington St, (319) 337-9336, lasanskyart.org
M.C. Ginsberg Objects of Art 110 E Washington St, (319) 351-1700, mcginsberg.com
The Mill 120 E Burlington St, (319) 351-9529, icmil.com
Old Capitol Museum 21 N Clinton St, (319) 335-0548, uiowa.edu/oldcap
Prairie Lights Books & Café 15 S Dubuque St, (319) 337-2681, prairielights.com
Public Space One 120 N Dubuque St, (319) 338-0443, publicspaceone.com
Riverside Theatre 213 N. Gilbert Street, Iowa City Public Library
Sycamore Cinema 1602 Sycamore St, (319) 358-6773, marcustheatres.com
Taag Studios and Art Expressions 1041 Arthur St, (319) 855-4755, taagstudios.org
Terry Trueblood Recreation Center 4213 Sand Rd SE, icgov.org
Trumpet Blossom Cafe 310 E Prentiss St, (319) 248-0077, trumpetblossom.com
University of Iowa Museum of Art 1375 Iowa I, (319) 335-1727, uima.uiowa.edu
University of Iowa Museum of Natural History 17 N Clinton St, (319) 335-0480, uiowa.edu/mnh

CEDAR RAPIDS/MARION
African American Museum of Iowa, 55 12th Ave aSE, (319) 862-2101, 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
Cedar River Landing, 301 F Ave NE, Cedar Rapids, IA, (319) 364-1854, cedar-river-landing.com
Cocktails and Company, 1625 Blairs Ferry Rd, Marion, IA, (319) 377-1140, cocktails-company.com
Giving Tree Theatre, 752 10th St, Marion, IA, (319) 213-7956, givingtreetheater.com
Hawkeye Downs Speedway and Fairgrounds 4400 6th St SW, (319) 365-8565, hawkeyedowns-speedway.com
Indian Creek Nature Center 6665 Otis Rd SE, (319) 362-2876, indiancreeknaturecenter.org
JM O'Malley's 1502 H Ave NE, (319) 369-9433
Legion Arts CPS Hall 1103 3rd St SE, (319) 364-1580, legionarts.org
Lion Bridgeway Brewing Company, 39 16th Ave SW, (319) 200-4460, lionbridgewaybrewing.com
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Mahoney's 1602 A Ave NE, (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
Newbo City Market 1100 3rd St SE, (319) 200-4050, newbo-citymarket.com
Opus Concert Cafe 119 Third Ave SE, (319) 366-8203, orchestraiowa.org
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Penguin's Comedy Club 208 2nd Ave SE, (319) 362-8133, penguinscomedyclub.com
Q Dogs BBQ 895 Blairs Ferry Rd, Marion, IA, (319) 826-6667, qdogsbbqcompany.com
Shores Event Center 700 16th St NE, (319) 775-5367, shoreseventcenter.com
Tailgaters 3969 Center Point Rd NE, (319) 393-6621, tailgaterslive.com
Theatre Cedar Rapids 102 3rd St SE, (319) 366-8591, theatrcr.org
US Cellular Center 370 1st Avenue NE | (319) 398-5211, uscellularcenter.com
Veterans Memorial Stadium 950 Rockford Rd SW, (319) 363-3887

CORALVILLE
The Barber Shop Tavern 218 1st Ave, (319) 351-3488, barbershop.com
Cafe Crema 411 2nd St, (319) 338-0700, facebook.com/cafecrema.us
Corvalle Center for the Performing Arts, 1900 Country Club Dr, (319) 248-9370, coralvillearts.org
Coralville Public Library 1401 5th St, (319) 248-1850, coralvillepubliclibrary.org
Coralville Recreation Center 1506 8th St, (319) 248-1750, coralville.org
Iowa Children's Museum 1451 Coral Ridge Ave, (319) 625-6255, thecm.org
Luxe Interiors 920 E 2nd Ave suite 110, (319) 354-9000, luxeinteriors.com
New Pioneer Food Co-op 1101 2nd St, (319) 358-5513, newpi.coop

AMANA
Iowa Theatre Artists Company, 1401 5th St, (319) 248-1850, iowatheatreartists.org
Old Cremony Theatre, 38th Ave, Amana, (319) 622-6262, oldcremony.com

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8500, adlertheatre.com
Circa 21 Dinner Playhouse 1828 3rd Ave, Rock Island, (309) 786-7733, circa21.com
Figge Art Museum 225 W 2nd St, Davenport, (563) 326-7804, figgeartmuseum.org
Isle of Capri Casino 1777 Isle Parkway, Bettendorf, (563) 359-7280, isleofcapricasinos.com
Rock Island Brewing Co. 1815 2nd Ave, Rock Island, (319) 793-1999, ribco.com
Rozz-Tox 2108 3rd Ave, Rock Island, (309) 200-0978, rozzfox.com
River Music Experience 129 Main St, Davenport, (563) 326-1333, rivermusicexperience.com
iWireless Center 1201 River Dr, Moline, (309) 764-2001, iwirelesscenter.com
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General Store Pub 12612 Stone City Rd, (319) 462-4399, generalstorepub.com
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Ohnward Fine Arts Center 1215 E Platt St, (563) 652-9815, ohnwardfineartscenter.com
Codfish Hollow Barnstormers 5013 288th Ave, codfishhollowbarnstormers.com
DUBUQUE
The Bell Tower Theater 2728 Asbury Rd Ste 242, (563) 588-3377, belltowertheater.net
The Blu Room at Breezers Pub 600 Central Ave, Dubuque, (563) 582-1090
Diamond Jo Casino 301 Bell St, (563) 690-4800, diamondjodubuque.com
Eronel 285 Main St, eroneldbq.com
Five Flags Center 405 Main St, (563) 589-4254, fiveflagscenter.com
The Lift 180 Main St, (563) 582-2689, theliftdubuque.com
Matter Creative Center 140 E 9th St, (563) 556-0017, mattercreative.org
Monks 373 Bluff St, (563) 585-0919, facebook.com/MonksKaffeePub
Mystique Casino 1855 Greyhound Park Rd, (563) 582-3647, mystiquedubq.com
CLINTON
Wild Rose Casino 777 Wild Rose Dr, (563) 243-9000, wildrosesorts.com/clinton
Showboat Theater 303 Riverside Rd, (563) 242-6760, clintonshowboat.org
DES MOINES
Des Moines Social Club 900 Mulberry St, (515) 369-3673, dmsocialclub.org
Civic Center 221 Walnut St (515) 246-2300, desmoinesperformingarts.org
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Gas Lamp 1501 Grand Ave (515) 280-3778, gaslampdsm.com
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WHAT CAUSES SANPAKU EYES (AND WHAT THE HELL ARE SANPAKU EYES)?

What causes the condition known as sanpaku eyes? As a skeptic I place no credence in the notion that those with sanpaku are doomed to die a tragic death while young, but I do wonder about the condition. Is it indicative of any physical or mental health issues? —Bill Ross, Pittsburgh

First off, Bill, “sanpaku eyes” isn’t exactly a medical term. And second, the phenomenon the phrase refers to isn’t exactly a medical condition, but rather a not wildly uncommon physical trait—it’s like you’re wondering about the condition known as dimples.

The average reader will now be thinking: What the hell are we even talking about? Well, you might ask. Sanpaku describes eyes in which the sclera—the white part—can be seen above or (usually) below the iris. The word is Japanese, from elements meaning “three” and “white,” the idea being that the iris is bounded by sclera on three sides, rather than the usual two.

Whatever dent the sanpaku concept has made in the Western consciousness is largely the doing of George Ohsawa, a Japanese thinker who last century helped bring to the wider world the dietary philosophy called macrobiotics, which emphasizes maintaining one’s yin-yang balance via intake of various whole foods. Ohsawa poached the concept of sanpaku from old Asian diagnostic traditions of facial reading, in which different features were thought to reflect aspects of your physical or spiritual health. In his writings Ohsawa claimed that three-whites was a particularly nasty characteristic, indicative of someone “suspicious, fearful, insecure, quick to misunderstanding and passive.” Furthermore, “his heart, sexual organs, liver, kidney and lungs are very sick,” and so forth, and the condition can only be treated with a macrobiotic diet.

Ohsawa came armed with examples, too: His list of prominent people with sanpaku included John F. and Robert Kennedy, Hitler, Abraham Lincoln and Marilyn Monroe. And to the extent anyone’s aware of the trait today, it’s because they’ve heard this roster of unfortunates, which has since been expanded to include John Lennon and Elvis. Then there’s Charles Manson, who had the dreaded “upper sanpaku,” in which the white is visible above the iris—thought to indicate a dangerous psychopath. Clearly this group had its share of high-profile troubles, one concedes, but not ones that could have been foretold from the visibility of their sclera.

Or could they? Several sources on sanpaku point with satisfaction to an August 1963 interview (by Tom Wolfe, no less) of George Ohsawa in the *New York Herald Tribune*, in which he’s said to have predicted JFK’s death. *Online Herald Tribune* archives, though, stop in the year 1962, leading one to wonder: Just how high up does this thing go, anyway? What are they hiding?

Obviously you’re not buying this theory, Bill, and I have to say I find it a bit wild-eyed myself. Is there anything to sanpaku eyes medically, though? Not really—as an isolated trait, nobody ever died from showing too much sclera. But they’re sometimes seen as a sort of benign effect of certain other conditions:

• Ectropion, or eyelid droop, occurs in aging people as their faces lose muscle tone; as the lower lid droops, you might catch a little more white. Possible medical complication: increased irritation due to greater exposed area of the eyeball.

• Retraction of the lower lid, giving the eye a distinctive rounded shape, is a common complication following cosmetic surgery—specifically lower-lid blepharoplasty, which removes lines and tightens the skin. Fear not, though: plastic surgeons have developed a second cosmetic procedure to remedy the effects of procedure *numero uno*, basically by raising the whole cheek below, thus creating enough slack to restore the shape of the eye and cover up that extra sclera.

• Exophthalmos, or proptosis, is a bulging of the eyeball; among the underlying causes can be Graves’ disease (an immune disorder that leads to hyperthyroidism), or eye injury or cancer, etc. This might cause a sanpaku look, but here the most striking aspect isn’t really exposed sclera *qua* exposed sclera; it’s that your eyes are popping out of your head.

• Finally, a milky white ring around the cornea—not quite sanpaku, but I guess it could be mistaken for such—indicates the presence of lipid deposits. Called corneal arcus or arcus senilis, this is also a byproduct of aging; it doesn’t affect vision.

Anyways, the sanpaku crowd isn’t just swimming against the tide of good science—if we follow one credible theory, they’re up against the whole of evolution. Recall that, among species, humans possess notably visible and well-demarcated sclera. (The sclera of our closest relatives, apes, are either colored or otherwise obscured.) According to what’s called the cooperative eye hypothesis, that’s by design. It’s thought that our eyes evolved to look this way so we’d be better able to communicate—by reading one another’s eyes and tracking each other’s gazes. So more may be better when it comes to the sclera, though I hope this doesn’t mean Charles Manson is the next step in human development. 

—Cecil Adams
Hi Kiki,

Maybe you can help me. I'm kind of new to IC and I'm really shy, so I don't get out much. Is there any place to meet gay girls in town that isn’t some sleazy bar? I’ve tried using Tinder, but bi and lesbian women here are few and far between… at least online. I want to meet some sweet girls, but I don’t know where to start. Please help!!

Signed, Lonely in the City

Dear Honey,

Welcome to Iowa City! Although I do think that IC is, comparatively, a great place to be queer in the Midwest, I too have found that queer community (going lone wolf to Studio doesn’t count) is not so easily found. I say the word community because, tbh, that is where the “sweet girls” are to be found! I think, honey, that you may not like my advice, but here it is: Start by building friendships.

Now it’s possible that you already came to Iowa City with a great set of friends or have automatically made them, but I think it’s telling that you don’t mention that in your letter at all. If Tinder or OkCupid isn’t working out for you, a great way to meet eligible babes is through friends. I don’t necessarily mean having them set you up—though, why not?—but rather, friends can open up your social circle and contexts. Comfortably getting out of your comfort zone is a great way to meet new potential partners and playmates and also will generally make you feel better.

However, the reason why you should focus on friendship is not as a means to a lady end. Rather, having strong relationships where coupling or sex is not the main intention—though, fair warning, you may fall for friends—is going to make you a happier and more secure person. Girlfriends can do a lot, but “be my main source of emotional support and social stimulation” is a tough sell for most people and may be particularly hard to find if you’re shy. If what you really want is advice on how to pick up women while being shy but having no interest in platonic or romantic relationships, I’m not your advice guy. (Though best of luck in finding your guy.)

So, honey, you need to get out more. Tap into natural sources of community: work, school, your favorite activities and passions. It’s a lot easier to strike up conversations with people when you have something built in to talk about. Be on the look out for events geared toward queer people and women and women-adjacent people specifically: film festivals, readings, art exhibits, political rallies, etc. Have friends set you up with other friends until you have buddies who can help get you out of the house and to an event. The more you feel connected to this place, the more you will open up and be available to a lot of different kinds of energy. Including that “sweet girl” kind you crave! xoxo, Kiki

A great way to meet eligible babes is through friends.

Questions about love and sex in the city of Iowa City can be submitted to dearkiki@littlevillagemag.com, or anonymously at littlevillagemag.com/dearkiki. Questions may be edited for clarity and length, and may appear either in print or online at littlevillagemag.com.
**Fun at Work**

Bill Bailey (a former 9-year employee of the water-irrigation network near Grand Junction, Colorado) was awarded unemployment benefits in December for being wrongfully fired. The company claimed Bailey was insubordinate and that any complaints he had were merely because he is “too sensitive” to workplace “fun” and unable to “forgive and forget” his supervisors’ team-building spirit. According to an administrative law judge, the “fun” included, among other things, detonating unannounced, ear-splitting PVC “potato guns” (using golf balls and other items) on the job and Bailey’s boss’s placing his own feces in a bag inside Bailey’s lunch pail. (At one point in the hearing, during the boss’s mirthful, carefree descriptions of the “fun,” the judge felt the need to advise him of his Fifth Amendment right.) (Following the judge’s decision, Bailey’s two supervisors resigned.)

**Questionable Judgments**

The Agony and Tediousness of “Peeling”: The Canadian supermarket chain Sobey’s has recently been selling pre-cut avocado halves, sealed in plastic packages. Said a spokesman, the product “eliminates the guesswork ... if you are not familiar with peeling and seeding a fresh avocado.” Also, recently, Whole Foods began selling peeled mandarin oranges, sealed in “recyclable” plastic, at $5.99 a pound (but withdrew the product in March, with an apology and promise to sell the oranges only in their “natural packaging: the peel”).

**The Continuing Crisis**

• The Most “Florida” Story: State officials have notified retired pro wrestler Mary Thorn of Lakeland that, according to the law, her pet alligator (“Rambo”), age 15, having grown to 6 feet in length, may no longer be kept at home unless she provides at least 2 1/2 acres of roaming space. She made a public plea in March, warning that confiscating Rambo would kill him, as he is super-sensitive to sunlight (having been raised inside her home) and must wear clothes and sunscreen when outside (though Thorn pointed out that he is “potty-trained” and wags his tail when needing to answer nature’s call). (At press time, the investigation of Rambo was still ongoing.)

• The Most “Georgia” Story: David Presley (of Walton County, about 40 miles from Atlanta), 32, for some reason attempted to blow up his riding lawn mower in March—by placing three pounds of the chemical mixture Tannerite in it and then shooting the mower with a semiautomatic rifle. Although he was standing 30 yards away, shrapnel still hit him, severing his leg just below the knee. (His sentence had 20 more years to run.)

• Nicholas Ragin finally got his conviction overturned in March, but it took 10 years before the U.S. Court of Appeals declared that his “right to counsel” had been violated because his lawyer slept during various parts of Ragin’s conspiracy and racketeering trial. (His sentence had 20 more years to run.)

One juror later recalled that lawyer Nikita Mackey slept “almost every day, morning and evening” for “30 minutes at least.” Once, according to court documents, after the trial judge called Mackey’s name loudly, only belatedly getting a response, Mackey “jumped up and sort of looked around and was licking his lips ... and looked sort of confused and looked around the room.” (The prosecutor said she intends to retry Ragin.)

**Can’t Possibly Be True**

• “Wall of Sound,” Updated: Police, finally armed with a warrant after months of neighbors’ complaints about loud music, raided Michael Baker’s small one-bedroom apartment in Croydon, England, in March and confiscated 34 loudspeakers that allegedly Baker had been using at high volume at “all hours.” After entering the home with the aid of a locksmith, police left Baker with only a CD player and a pair of earphones.

• Felicia Burl, 33, who crashed her car (killing her passenger) after running a red light, fled on foot and later tried to foil DNA evidence against her to avoid charges. While in lockup, Burl, with a 29-conviction rap sheet, knew a mouth swab was upcoming and tried to contaminate it by—as police later learned—having two other women spit into her mouth just before the test. She was convicted anyway, and a court in Stamford, Connecticut, is expected to order a 10-year sentence at Burl’s next hearing.

**Bright Ideas**

• North Carolina State University scientists, in a “proof of concept” study published in March, claim they have found a promising alternative for eliminating certain infections—even when no known antibiotic will work. The solution, the researchers write, is to genetically modify maggots (which are well-known to feed naturally off of infected tissue) to gobble up the infections and release, as “waste,” human growth hormone (as they showed in the study could be done with a strain of green bottle fly maggots).

**Least Competent Criminals**

Massachusetts state troopers initially found a few drug items in a search of the vehicle of Carrie Tutsock, 24, at a traffic stop in March along Interstate 91 near Hatfield, Massachusetts, but Tutsock and her two companions proceeded to worsen the situation. The troopers seemed satisfied with finding three drug pipes, a couple of syringes and several bags of drugs, and began to write their report as a “possession” case, but en route to the state police barracks, a trooper said he overheard one suspect whisper to another, “I don’t think they found all the stuff in the car.” The police searched it again and this time found three digital scales with white residue, along with another 230 bags of heroin, and the charges were upped to “intent to distribute.”
Aries (March 21–April 19) French artist Henri Matisse (1869-1954) is regarded as one of the greats, in the same league as Picasso and Kandinsky. Even in his eighties, he was still creating marvels that one critic said seemed “to come from the springtime of the world.” As unique as his work was, he was happy to acknowledge the fact that he thrived on the influence of other artists. And yet he also treasured the primal power of his innocence. He trusted his childlike wonder. “You study, you learn, but you guard the original naïveté,” he said. “It has to be within you, as desire for drink is within the drunkard or love is within the lover.” These are good, sweet thoughts for you to keep in mind right now, Aries.

Taurus (April 20–May 20): Taurus-born Kurt Godel (1906–1978) was among history’s greatest logicians. His mastery of rational thought enabled him to exert a major influence on scientific thinking in the 20th century. Yet he also had an irrational fear of being poisoned, which made him avoid food unless his wife cooked it. One of the morals of his story is that reason and delusion may get all mixed up in the same location. Sound analysis and crazy superstition can get so tangled they’re hard to unravel. The coming week will be an excellent time to meditate on how this phenomenon might be at work in you. You now have an extraordinary power to figure out which is which, and then take steps to banish the crazy, superstitious, fearful stuff.

Gemini (May 21–June 20): For a time, pioneer physicist Albert Einstein served as a professor at the Institute for Advanced Study in Princeton, NJ. On one occasion, a student complained to him, “The questions on this year’s exam are the same as last year’s.” Einstein agreed that they were, then added, “but this year all the answers are different.” I’m seeing a similar situation in your life, Gemini. For you, too, the questions on this year’s final exam are virtually identical to last year’s final exam—and yet every one of the answers has changed. Enjoy the riddle.

Cancer (June 21–July 22): Your personal oracle for the coming weeks is a fable from 2600 years ago. It was originally written by the Greek storyteller Aesop, and later translated by Joseph Jacobs. As the tale begins, a dog has discovered a hunk of raw meat lying on the ground. He’s clenching his treasure in his mouth as he scurries home to enjoy it in peace. On the way, he trots along a wooden plank that crosses a rapidly-flowing stream. Gazing down, he sees his reflection in the water below. What? He imagines it’s another dog with another slab of meat. He tries to snatch away this bonus treat, but in doing so, drops his own meat. It falls into the stream and is whisked away. The moral of the fable: “Beware lest you lose the substance by grasping at the shadow.”

Leo (July 23–Aug. 22): “I never get lost because I don’t know where I am going,” said the Japanese poet known as Basho (1644–1694). In his poem, “The Snowmass Cycle,” Stephen Dunn declares that everyone “should experience the double fire, of what he wants and shouldn’t have.” I foresee a rich opportunity coming up for you to do just that, Scorpio. And yes, I do regard it as rich, even marvelous, despite the fact that it may initially evoke some intense poignance. Be glad for this crisp revelation about a strong longing whose fulfillment would be no damn good for you!

Sagittarius (Nov. 22-Dec. 21): “When I look at my life I realize that the mistakes I have made, the things I really regret, were not errors of judgment but failures of feeling,” wrote Jeanette Winterson. So I’m passing it on to you at the exact moment you need to hear it. Right now, you are brave enough and strong enough to deal with the possibility that maybe you’re not doing all you can to cultivate maximum emotional intelligence. You are primed to take action and make big changes if you discover that you’re not feeling as much as you can about the important things in your life.

Capricorn (Dec. 22-Jan. 19): Psychotherapist Jennifer Welwood says that sadness is often at the root of anger. Feelings of loss and disappointment and heartache are the more primary emotions, and rage is a reflexive response to them. But sadness often makes us feel vulnerable, while rage gives us at least the illusion of being strong, and so most of us prefer the latter. But Welwood suggests that tuning in to the sadness almost always leads to a more expansive understanding of your predicament; and it often provides the opportunity for a more profound self-transformation. I invite you to apply these meditations to your own life, Capricorn. The time is right.

Aquarius (Jan. 20-Feb. 18): “The causes of human actions are usually immeasurably more complex and varied than our subsequent explanations of them.” Fyodor Dostoyevsky said that in his novel The Idiot. And he is right. And now I’m passing it on to you just in the nick of time. In the coming weeks, it’s especially important for you to not oversimplify your assessments of what motivates people—both those you respect and those you don’t fully trust. For your own sake, you can’t afford to naively assume either the best or the worst about anyone. If you hope to further your own agendas, your nuanced empathy must be turned up all the way.

Pisces (Feb. 19-March 20): “Believing love is work is certainly better than believing it’s effortless, ceaseless bliss,” says author Eric LeMay. That’s advice I hope you’ll keep close at hand in the coming weeks, Pisces. The time will be right for you to exert tremendous effort in behalf of everything you love dearly—to sweat and struggle and strain as you create higher, deeper versions of your most essential relationships. Please remember this, though: The hard labor you engage in should be fueled by your ingenuity and your creative imagination. Play and experiment and enjoy yourself as you sweat and struggle and strain!
place for Sensor, who, like many there, is at once achingly familiar and disarmingly new.

On the EP’s opening title track, Sensor leads with the kind of quintessential folk riff that makes you feel as though you’ve been listening to this music all your life. Then his gravel-gargle voice kicks in, with echoes of Tom Waits, but a melodic sense that pulls him more towards David Johansen’s end of the spectrum. It’s a combination that’s impossible to turn away from, rooted deeply in musical history and as compelling as any rasp that’s come before.

The five songs on this too-short recording are incredibly smart, both musically and lyrically. “Nothing Is Fair” is a simple and powerful call-back to traditional protest songs; it could have been written in 1964, if not for its heartbreaking specificity. Sensor is unabashedly keening here, for a broken and suffering modern-day U.S., in the best way he knows how.

What is striking about this song, about this collection, is its utter lack of bravado. There’s no interest in doing anything here but truth-telling. The writing manages sadness without cynicism, which sometimes feels like a modern miracle. It comes from the core, with no affectation. The closing track, a cover of Bruce Cockburn’s 1996 “Pacing the Cage,” is filled with longing and desperation, but it’s also a gift—an invitation to feel less alone, to join Sensor in daring sincerity.

Texas Girls and Jesus Christ
www.trevorsensor.com

Illinois-born Trevor Sensor, recently seen opening for the Halfloves at the Englert Theatre in Iowa City, has spun his songwriting skill—honed and perfected while studying English at Central College in Pella, IA—into an EP, Texas Girls and Jesus Christ. It dropped Mar. 25 on Indiana’s Jagajuguwar, an idiosyncratic label home to only 25 artists, including Sharon Van Etten, Moonface and Dinosaur Jr. It’s a fitting listening to this music all your life. Then his gravel-gargle voice kicks in, with echoes of Tom Waits, but a melodic sense that pulls him more towards David Johansen’s end of the spectrum. It’s a combination that’s impossible to turn away from, rooted deeply in musical history and as compelling as any rasp that’s come before.

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Texas Girls and Jesus Christ covers a broad spectrum of everything folk music has the potential to be. This EP is overflowing with promise; I can’t wait to see what Sensor can accomplish when he has the space of a full album to play in.

—Genevieve Heinrich

SUBMIT ALBUMS FOR REVIEW
LITTLE VILLAGE
623 S DUBUQUE ST, IOWA CITY
ACROSS
1. 1. Something tourists get shaved in Hawaii
4. “... Mia!” (2008 musical film)
9. Assless____
14. Prefix that’s a quasi-homonym of 62-Across, for those mystified by the verb ending
15. “A little birdie told me...”
16. Impresario Sol who managed Marian Anderson and Anna Pavlova
17. Subway sandwich named for a New York City subway line
20. Kriegsmarine vessel
22. Rapper with the line “real G’s move in silence like lasagna”
23. Seven-times platinum 1978 Foreigner album
26. “Oz the Great and Powerful” director Sam
27. With 53-Across, setting for “Anchorman”
28. Grand_____(winemaking classification)
31. Long queues to land on the tarmac
34. Floral symbol of Belgium
35. Quibbles over meaning
39. Takes to court, say
40. Doggedly optimistic “David Copperfield” character
41. “... a Tramp” (song from “Lady and the Tramp”)
42. Conductance unit replaced by the siemens
43. Haas of “Inception” (yeah, I don’t remember him in it, either)
46. Totally losing it
50. What Trump said to the devil, apparently
53. See 27-Across
54. 1980s fashion trend... and a clue to this puzzle’s four longest answers
57. Bugler with a harem, perhaps
58. Only Disney princess who became a mother
59. Pear variety
60. Podophile’s nibble
61. Transmits
62. Worked over by beavers
63. Trinity figure

DOWN
1. About to flower
2. Quartet, say
3. Posses
4. Moist and fine
5. Nigiri fish
6. John sign
7. Bootmaker Bruno
8. HBO comedy that reran on ESPN Classic
9. Thoroughly consider
10. Province where Mao was born
11. Pretentious, perhaps
12. Adult material for many teenagers
13. Terrier type
19. “Viva Zapata!” director Kazan
21. Old counter
24. Layers of large eggs
25. Pass receivers?
28. Cheaters’ aids
29. Arancini ingredient
30. Letters on outdated globes
31. “Little Miss Sunshine” prop
32. PolitiFact rating category opposite “Pants on Fire”
33. Half a school yr., unless you’re on quarters
34. Melodramatic confession
36. Kunis of “Black Swan”
37. Lingerie specification
38. 1957 Isaac Asimov whodunit, with “The”
42. Lot selections
43. Hurried, old-style
44. Carousing, with something in your system
46. Opened wide and said nothing
47. Future politician John depicted in “The Right Stuff”
48. Cold pad
49. Small marker
50. After-work options, briefly?
51. Flag
52. P.R. B.S.
55. Steely Dan album between “The Royal Scam” and “Gaucho”
56. “Quit dawdling!”

The American Values Club Crossword is edited by Ben Tausig. Subscription information can be found at avxword.com.

LV 195 ANSWERS
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SATURDAY, MAY 7th

Skottie Young
I Hate Fairyland, Rocket & Groot,
Oz Series, Giant Size Little Marvel AvX

Kat Leyh
Lumberjanes, Adventure Time,
Bravest Warriors, Steven Universe

Phil Hester
Mythic, Green Arrow, Darkness,
Swamp Thing, Firebreather, Godzilla

Eric Gapstur
Flash Season Zero, Batman Lotdk,
Superman Adventures, Wyatt

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