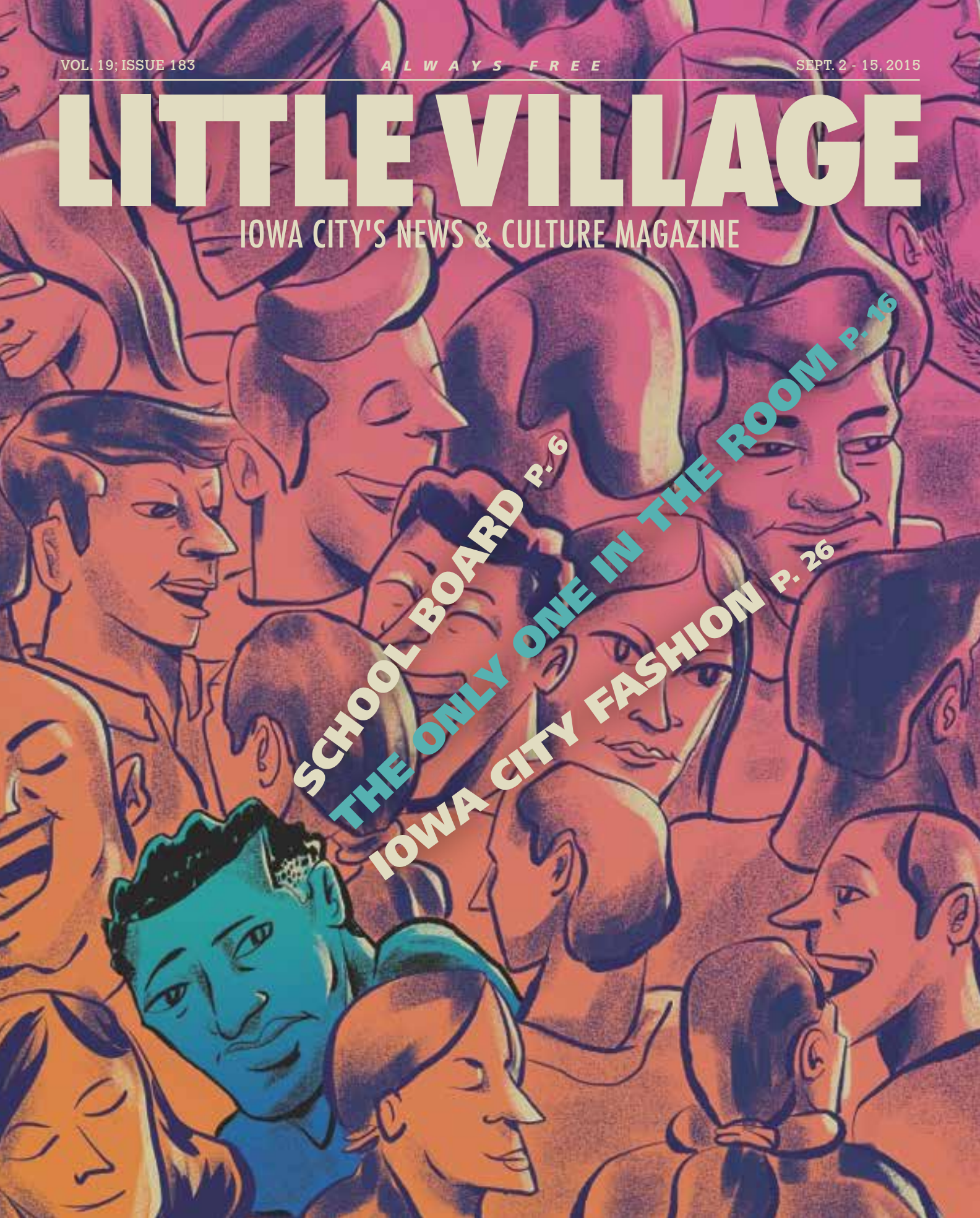


LITTLE VILLAGE

IOWA CITY'S NEWS & CULTURE MAGAZINE

SCHOOL BOARD P. 6
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IOWA CITY FASHION P. 26





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LITTLE VILLAGE

IOWA CITY'S NEWS & CULTURE MAGAZINE

VOL. 19 | ISSUE 183
SEPT. 2 - 15, 2015

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Photo by Rachel Jessen

6 ARE YOU ON BOARD?

Over a dozen candidates vying for open spots on the ICCSD School Board.

13 FIELD TRIP

Meet the tradespeople working to build the next Hancher Auditorium.



M E M B E R



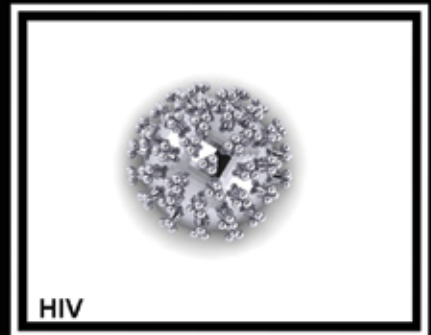
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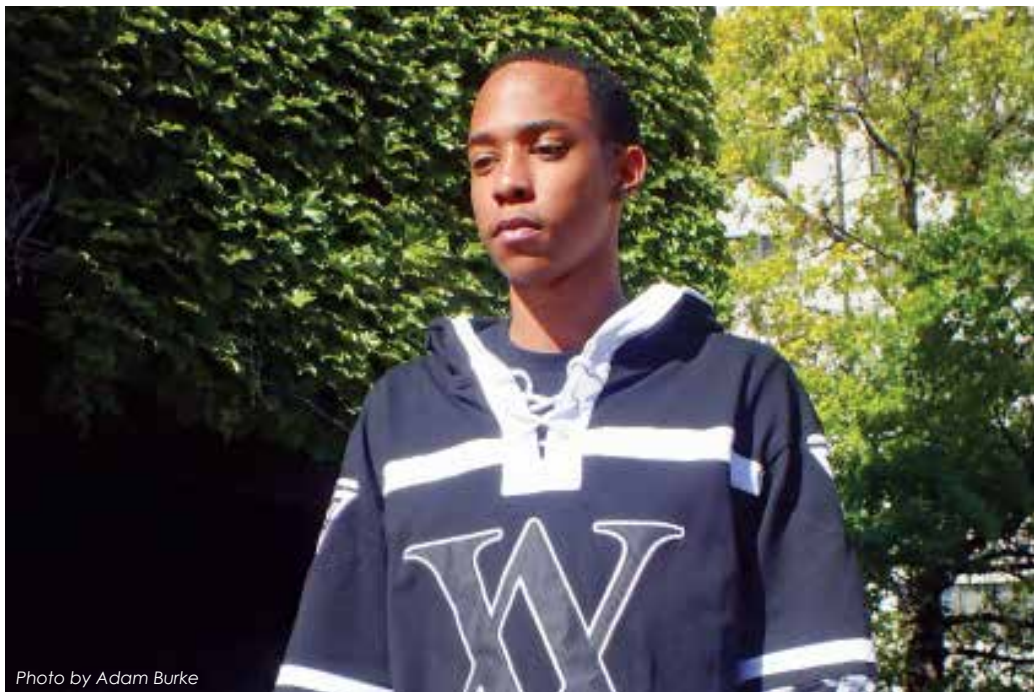


Photo by Adam Burke

16

YOU, AND YOU ALONE

The high-wire chess game that is a 'token' minority's daily life.

- 10 - Notes from the Inside
- 22 - LV Recommends
- 24 - Interview: Jake Hopes of Kind Gesture Records

26

FASHION FORWARD

Dondre Smith's streetwear could be your fall look.

- 28 - Talking Movies
- 36 - Area Events
- 47 - Dear Kiki
- 51 - Advertiser Index

34

A-LIST: RADKEY

The brotherly band's debut album presents a punk rock family portrait.

- 52 - The Straight Dope
- 54 - Local Albums
- 55 - Free Will Astrology



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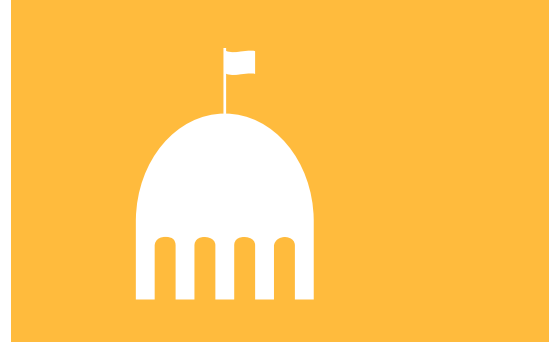
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WIDE-OPEN RACE FOR ICCSD BOARD

More than a dozen people are running for ICCSD school board where infighting and divisive issues, like the closing of Hoover Elementary and redistricting, pose big challenges for public schools. • BY ADAM BURKE



With 13 candidates vying for just five open slots, the Iowa City School District's Sept. 8 school board election could bring a sea change for education in the IC area. Ten candidates are competing for four four-year positions on the board, and three candidates are running for a single two-year spot.

After six-year board member Tuyet Baruah's resignation this summer, the seven-member board will retain just Brian Kirschling and Chris Lynch this September.

The new ICCSD board will face a slew of issues in the next few years including busing, redrawing some school boundaries, starting up a new high school and a huge 2017 bond vote. But the biggest issue at hand might be whether to amend the long-range Facilities Master Plan (FMP) and save Hoover Elementary. The plan also has North Liberty's Liberty High School opening in 2017, as well as school renovation projects.

Each candidate has weighed in on saving Hoover in at least one among many questionnaires being circulated before the vote.

No candidate is against the FMP outright,

MEET THE CANDIDATE *Phil Hemingway meets with voters at the Iowa City Farmers Market. Photo by Adam Burke.*

4 YEAR (FOUR OPEN SEATS)



LATASHA DELOACH

Social worker



SHAWN EYESTONE

Former district parents organization president



TODD FANNING

C.F.O. University of Iowa Community Credit Union



PHIL HEMINGWAY

Auto repair business owner



JASON T. LEWIS

Former PTO president



BRIAN RICHMAN

University of Iowa finance professor



LORI ROETLIN

Social worker at the University of Iowa Hospitals & Clinic

but some want to change it and preserve Hoover Elementary, even as a new Hoover is set to open in 2017.

So far, Baruah, a board member since 2009, has only endorsed one candidate, Megan Schwalm, who's running for the two-year board term. However, Baruah singled out one of the early entrants in the four-year

"It's a lot of money, a big commitment from our district voters," she said.

As new schools open, redistricting will have to occur in some form or another, developed in tandem with a new diversity policy to better balance the socioeconomic makeup of the schools.

In 2013, ICCSD board passed a now-re-

have been 4-3 splits.

Candidate Wills said that board cohesiveness is a big concern for her. She's served on several ICCSD committees and said there has been "a lot of dysfunction between board members" and "disconnect between the board working as a team and the administration."

She added that she and candidate Chris

Leibig will not see "eye to eye" on many issues, noting that they fall on opposite sides of the "save Hoover" debate. (Wills is opposed, noting that "Hoover was voted for closure three years ago and then the master facilities plan was built around that premise.")

Current board president Chris Lynch says some of his top issues moving forward are securing funding in 2017, improving proficiency scores among students and

building a better sense of board cohesion.

But problems that face the board go deeper than team-building and finding consensus.

The original 2013 diversity policy was rescinded earlier this year after being found in violation by the U.S. Dept. of Agriculture. The new policy will take into account student populations of special education (no more than 20 percent per school), populations of low-income students (less than 50 percent) and English-language students (lower than 20 percent) to balance socioeconomic numbers for more equitable district distribution.

The issue surrounding the superintendent's

The incoming Board will take on major issues like busing, redistricting, building a new high school and a huge bond vote slated for 2017.

race, Brianna Wills, citing a lack of decorum.

"I find it completely distasteful for Brianna to go around town asking about me, spreading rumors about my whereabouts, stalking me on social media and asking about whether my ex-husband is still in town," Baruah said.

When reached by phone, Willis declined to comment on Baruah's allegations.

Wills is a parent and stay-at-home mom who never attended public schools but has served as the district's parents organization co-president.

Wills called the district's 2017 vote on a \$140 million school bond "a beast."

rescinded diversity policy that would re-position students based on free and reduced lunch (FRL) student distribution data. Baruah was a vocal opponent of the FRL diversity policy and at the time called it insulting and offensive to associate minority issues with purely economic metrics. The policy would later be rescinded

The hot-button policy is an example of discord on the board which has lacked consensus on key issues for many years. Many votes, like the passage of the original FRL diversity policy and Superintendent Stephen Murley's recent three-year contract extension,

2 YEAR (ONE OPEN SEAT)



LUCAS VAN ORDEN

Veterinary business owner



BRIANNA WILLS

Parent, former district parents organization co-president



TOM YATES

Retired teacher, former teachers union president



CHRIS LIEBIG

University of Iowa professor



PAUL ROESLER

Former district committee member



MEGAN SCHWALM

Diversity consultant

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COMMUNITY EDUCATION DINING CULTURE AREA EVENTS

contract is partly based around his comp time, which allows him to supplement his ICCSD income with outside consulting deals and not surrender pay from the district. He makes about a quarter million per year in salary, retirement contributions and allowances for vehicle and other items, but details about his consulting deals are not available to the public.

Candidate Phil Hemingway said that the superintendent should not be allowed to pursue outside pay.

"It's a full-time job," Hemingway said, "If he thinks he's that knowledgeable that he's got everything fixed here and he can go work somewhere else for pay, maybe we should give him time to pursue that."

One of those outside deals has linked Murley to an outfit that's under investigation for a no-bid contract with Chicago Public Schools (CPS). CPS has since moved to end its connection to the National Superintendents Academy (also known as The SUPES) and its disreputable CEO Gary Solomon. Murley was shown in a tweet from the company and Solomon is also the owner of Synesi, which did an efficiency audit of

ICCSD a few years ago.

Retired City High teacher Tom Yates agrees with Hemingway. Yates, who was the union rep for ICCSD teachers, said, "Superintendents should not be allowed to participate in consulting services during their employments in districts. Do they not have enough to do as superintendents?"

Running for the second time, four-year candidate Jason T. Lewis said he thought the board was operating in a closed loop which "makes decisions based on administration info and then gives back to the administration what the administration is asking for."

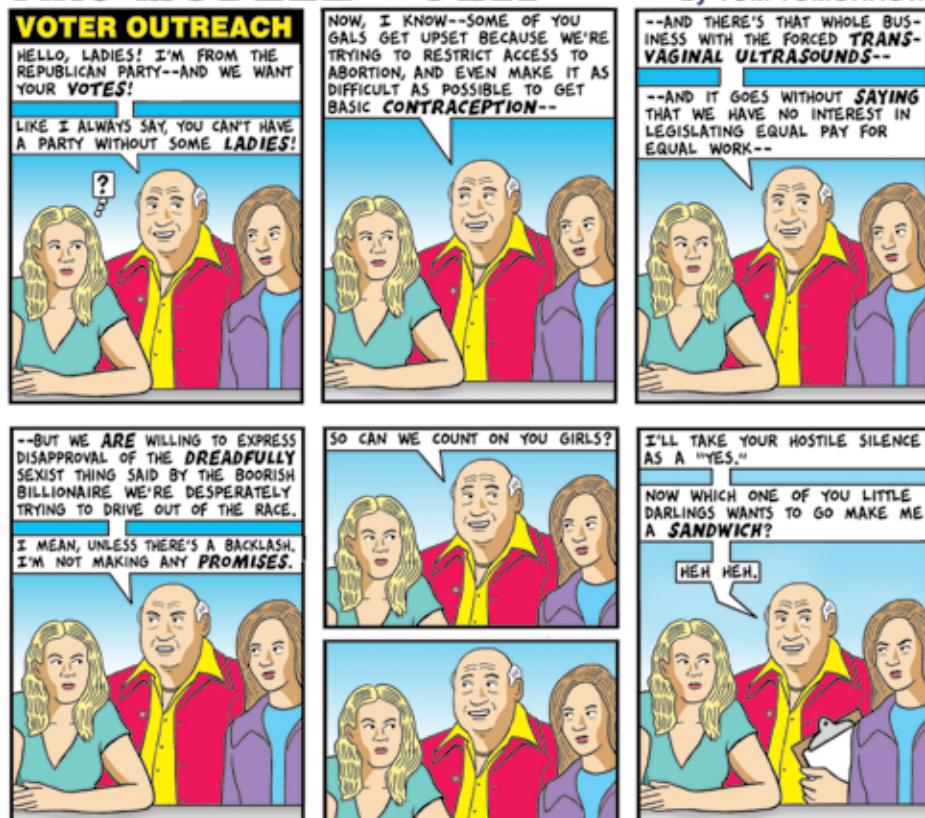
He was uncomfortable with Murley's contract deal, and said he believed that the role of the board is to be "a conduit for the values of the community," which weren't being met by the comp time deal.

Putting it a different way, Hemingway said, "The board's only employee is the superintendent."

Hemingway, a longtime fixture at board meetings, frequently speaks and asks questions during the public comment section of board meetings. He lamented the recent board rule that no longer allows public comment

THIS MODERN WORLD

by TOM TOMORROW



during agenda items and restricts members of the public to four minutes at the beginning of the meeting.

The new restriction limits input from the audience, said Hemingway. "Many times new information is brought in," but "no one in the audience has a chance to rebut that," he said. The public response must wait until the following meeting.

Chris Leibig, on his education blog, said that "on policy issues the board should lead, not follow, the administration." He's running for the two-year seat.

Outgoing board member Burauh has also expressed concern over the new rule. Her colleague, Patti Fields has served on the school board since 2005, and worked with two superintendents (Lane Plugge and Murley). Fields has endorsed LaTasha DeLoach, calling her "intelligent, thoughtful and bold -- the kind of person our district needs to move forward."

DeLoach said that she was concerned by recent decisions about busing and special education staffing, which she said "have not been successful or well-received." DeLoach said she would be the first African-American woman to serve on the school board, but adds that she doesn't want to be viewed simply as the "equity" candidate.

"I am uniquely qualified," she said, "The board will be stronger because of my connections to our community. I work with children and families, and will continue to work with people of color and our low-income families."

Candidates for the four-year position are LaTasha DeLoach, Shawn Eyestone, Todd Fanning, Phil Hemingway, Jason T. Lewis, Brian Richman, Lori Roetlin, Lucas S. Van Orden, Brianna Wills and Tom Yates. The two year candidates are: Chris Leibig, Paul Roesler and Megan Schwalm.

A candidate forum on Special Education will be held on Sept. 8 from 6-8 p.m. at the Iowa City Public Library.

You can read more about the candidates in their public Facebook discussion group or watch a previously held candidate forum on Public Access Television. [lv](#)

Adam Burke is the son of two retired public school teachers.

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I WAS WRONG, IT IS FOR ME

Notes from the Inside features writing by inmates serving time in Iowa prisons. *Little Village* editors have made only minor adjustments for style.
BY JOSH W.



When I was asked to join hospice for the first time, it was around five or six years ago. I thought, “This is not for me.” I am not the kind of person that deals with death first off. Second, “I am a manly man.” This is not for me. When I came to prison, dealing with the dying was the last thing I thought I would have to deal with. I never thought I would have to sit at the bedside of a man who is going to make the transition into the afterlife. Another reason I didn’t want to join hospice is that I thought you had to put on a front, show that you are macho and not weak in the eyes of the other population in prison. Well, I am learning that you don’t have to put on front to be a real man.

I would have to say you are more of a man by helping and being there for someone in his last day than by putting on a front and talking about what you have done or what you can do. Talk is cheap. When you can tell someone what you have done to help another in the most trying time of their life proves that you are a man.

Again, when I was asked to join, I said, “No, this is not for me. I am not going to join. Never going to happen.” Well, when

ON THE VANGUARD *Founded in 2002 by the Iowa Medical and Classification Center, Project HOPE was the first prison hospice program established in Iowa. Illustration by Josh Carroll*

you have Kim breathing down your neck for around 5 years asking when are you going to join and fellow brothers dropping off hospice applications, there is a point where you want to see what all the hype is about. After talking to my mother about hospice, who was involved with the deaths of her mother (cancer), her brother (natural causes) who had Downs Syndrome, and her father (COPD and gallbladder infection), she told me that it was a blessing knowing she was by their bed and they did not die alone. That got me thinking if my mother, who is my hero, can do it, why can’t I? In addition, she said it is one of the biggest fulfillments as a person.

Another thing to think about for those of you that think you are too macho, scared or any other feeling that you might be feeling about hospice is the actual fact of dying. I was born on a certain date in a certain year, and I didn’t come into this world alone. When my time comes to pass, I don’t want to leave the world alone either. I don’t feel that anyone else should have to either!

I am really not sure how to end this article

I didn't come into this world alone. When my time comes to pass, I don't want to leave the world alone either.

other than it is a blessing to be a hospice volunteer. I am new at this, but I am learning what it is to make sacrifices and to be there for someone in a time of need. I am also learning to become less selfish and more selfless as a person. The biggest thing that I have gained out of being with my first hospice patient is ... life is what you make it. How can I walk around with a frown or in a bad mood all the time when I go up to a dying man’s bed and see him with a smile. I know we humans take a lot of things for granted in this life. Being able to walk, talk, eat, see, hear, or able to go to sleep at night knowing there is a good chance that you are going to wake the next day. Unless you are told that you only have a few months, weeks, or days to live, waking up to live another day is not on the forefront of your mind. The list goes on! The main thing I have learned is that you never know when it is going to be your time to go. No one ever knows. I don’t know when it’s going to be someone else’s turn to sit at my bedside and comfort me when I am the one taking my last breath. I just pray a program like Project HOPE will take care of me. **W**

—Josh. W.



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HANCHER RISING

PHOTOS BY RACHEL JESSEN

The original Hancher Auditorium, destroyed in the 2008 flood, is being rebuilt from scratch. The new Hancher will seat 1,800 and is scheduled to host its first show in the Fall of 2016.





THE LONELIEST NUMBER

Being one of the only people of color in a nearly all-white space is a mental, moral and emotional challenge. • BY STACEY WALKER



used to loathe the end of January. Around that time, anxiety-ridden managers would start suggesting that I help organize the Black History Month activities for February. Bless their hearts. They either genuinely felt our staff needed to be more conscious of the contributions African Americans made to society, or somewhere in their manager handbook, this was mentioned in the cultural sensitivity part.

Growing up, I was always slated to read the “I Have A Dream,” speech in class or chosen to explain how the Underground Railroad operated without physical tracks.

Back in 1st grade, when our progressive music teacher wanted us to learn about soulful pop music, she wrote a play and cast me as Michael Jackrabbit, the moonwalking

STARTING EARLY Growing up “the only one,” a sense of isolation and tokenism hits before the words are learned to describe it. Photo courtesy of Stacey Walker

bunny with a culturally ambiguous face.

All of this was a version of tokenism that I had become accustomed to before I even knew tokenism was a thing. Tokenism is race and gender agnostic. No one is safe. Consider the exemplary woman who has broken into the good ‘ole boys club of corporate America, or the lone gay man at a job brimming with tough guys and their laughable displays of machismo, or in my case, the prototypical black face in nearly every social group to which I’ve belonged. Anyone can become a victim of tokenism, but it will always befall

the Only One in the Room, a phrase that I’ve borrowed from a recent NPR article. The article, “On Wyatt Cenac, *Key & Peele*, And Being The Only One In the Room,” describes situations wherein there is only one minority in a group, otherwise known as the last 20 years of my life. Life is hard for the token, and it’s hard for the Only One. When you are both at once, it feels like playing a game of chess while balancing on a high wire.

I know my teachers and peers were not willfully trying to make me a mascot for diversity or the defender of all things Black. Their behavior—like all behavior—had a cause. They lived in an extremely homogeneous society and, save for the Huxtables, I was almost the only image of Blackness they saw, and I was certainly the only image they could readily access. They could literally feel my knotted hair, or gauge in real-time my reaction to comments about slavery. And since I have green eyes, blonde hair and tapioca-colored skin, I was all the more exotic, and a seemingly inexhaustible point of reference.

Growing up in predominantly white environments can be challenging for black youths. And as of late, we’ve seen that growing up while black can be dangerous. Anymore, one need only to be armed with a hoodie and a pack of Skittles to be considered a mortal threat when you have black skin. And in a time where Stand Your Ground has become a reasonable defense for justifiable homicide, the black experience in America is to live under constant fear for life and limb and a persistent anxiety about how your black body affects the public space around you.

I attended college at the University of Iowa, the largest public education institution in the state, boasting over 30,000 students. One would think that the law of large numbers would prevent me from being the Only One in the room, but unfortunately that was not the case. The University reported last fall that African Americans make up about 2% of the entire student body population. The law of large numbers notwithstanding, for most of my classes, I was often the lone brown face in a sea of white.

The largest gathering of African Americans in any one place on campus was not at a



Black Student Union meeting, but rather on the sideline at Kinnick Stadium on game day—a fact that fed into the unfortunately pervasive and persistent stereotype that students of color were merely athletic workhorses, whose primary role was to secure Big Ten championships and help the university sell club seats to boosters.

Being the Only One in the classroom, or even at a bar, forced me to constantly calculate appropriate responses to a myriad of situations. It's like having two processors in your brain, one for analyzing information just like anyone else might, and the other for analyzing information as a black person.

My college years coincided with the 2008 presidential race, and the prospect of

every fact of history concerning your race and be prepared to answer any and all questions—no matter how ridiculous—as if you were presenting a dissertation you've spent your entire adult life researching. Anything less suggests you may not really be black, or, at the very least, you simply don't know your own history, and isn't that sad?

The mental calculus is exhausting at times. When someone you know shares a racist joke, you find yourself wondering whether to bite your tongue or speak up. Heaven forbid you get cast as the angry black man, or risk harming your relationship with that person by speaking up. Rarely does speaking up result in fruitful conversations that lead to more understanding or reconciliation. People don't

The people who make up these institutions make budgetary decisions, pass ordinances and react to the needs of their constituents. If there are few to no people of color at the highest levels of our community leadership, who then will be our advocate? Who can skillfully articulate the concerns of black America when necessary to ensure equitable decision-making at the highest levels?

Iowa City has just one person of color on its city council. Our capital city of the Des Moines which is also the largest city in Iowa, and Cedar Rapids, the second largest city in the state, have no members of color on their respective councils. When issues with clear racial undertones come up for discussion before the council in Iowa City, must this

lone member become the natural advocate? Is any position he takes on the matter automatically compromised vis-à-vis some sort of implied racial bias? Does Councilor Kingsley Botchway's skin color—an unchangeable fixture of his identity—constitute a conflict of interest? Does he let down his people if he does not champion a cause they care about?

Again, the calculus is menacing. People of color try mightily not to be accused of playing the race card, the quick rebuff

often used by those in the dominant group to dismiss our claims and concerns. The fear of dismissal is balanced against the soul-crushing charge of “selling out,” and being silent too often. It is the classic catch-22; a terrible drama that plays out in our heads while we sit in classrooms and serve as mediators during conversations about race, when we hear white folks express disgust at the “singular,” focus of the Black Lives Matter movement, when our faces turn to stone after hearing the joke that begins, so a Mexican, a Jew, and a black guy walk into a bar.

As the students return to campus from the gilded suburbs of Chicago, from Iowa's many towns and cities, and as first-timers come too, one of the things they likely won't be concerned about is how it feels to be the Only One in the room. That feeling, if it exists at all for them, lives deep down in their psyche until it is jolted out by circumstance.

My hope is that as a community, we can

I served as a guarantor of sorts, promising white friends that if elected, Obama would neither institute policies that would have punitive effects on whites, nor would he champion policies that showed favoritism towards blacks.

the first African American president often meant I was the de facto authority on Barack Obama's campaign, and Barack Obama the black man. Not only was I to know all of his policy positions in great detail, but I was also expected to know what made him tick; what went on inside of his mind. I was expected to know this not because I was a student of political science, but because Barack Obama and I shared the same race. In social circles outside of the classroom, I served as a guarantor of sorts, promising white friends that if elected, Obama would neither institute policies that would have punitive effect on whites, nor would he champion policies that showed favoritism towards blacks, and in no way would he force every American to learn the Electric Slide.

Being the Only One also means you become a spokesperson for your race, whether you want the job or not. As the appointed representative of your people, you must know

like hearing that they've brushed up against society's boundaries on race.

Nearly every institution of consequence in this state is filled to the brim with people of caucasian descent. In a lot of these institutions we've achieved more gender diversity, which is a great thing, but we've got a long way to go on racial and cultural diversity.

Our schools, our school boards, our city council, our corporate leaders, our police departments, all are institutions with significant influence in the community, and all are nearly completely white. From my cursory research, the Iowa City school board is leading on the diversity front with three women, one of whom is a person of color, and one African American man. In instances where there is a minority or two in these powerful institutions, I can guarantee you that they are also playing chess on the daily, being strategic about their every move, playing the long game. These institutions are the backbone of our society.

raise our collective consciousness about race and the challenges posed to minorities and communities by too little racial diversity. Even if our community leaders cannot see the long term benefits of addressing racial disparities in our institutions straight away, surely they can understand that in the short term, this effort will make our society more inclusive and understanding; two key ingredients for progress.

The greater Corridor area is generally forward-looking and its cities are anchors for the region. However, we can be even better. Our students on campus can strive to make more meaningful connections with their peers of color, not as token gestures, but in an effort to broaden their understanding of different people. Our companies can be intentional about grooming minority employees for leadership positions so that over time, corporate culture and governance can be more inclusive. Our police departments can work a little harder to understand the root causes of criminality, which lays like a thick fog over economically depressed and heavily minority neighborhoods. Only then can they work on preventive measures to address crime before it happens. And if education is the great equalizer, the University of Iowa can play an outsized role in addressing racial disparities across this state, perhaps beginning with a renewed effort to recruit more minority students and faculty, and then providing both groups with the tools and resources they need to be successful. Perhaps the University will go so far as interviewing a minority candidate as it searches for a new president.

A good friend of mine told me that to win a chess game sometimes takes up to 50 good moves. However to lose a chess game may only take a single misstep. Addressing racial disparities in this community will take time and great effort. It will take many good women and men who are wise and steadfast. It will not be easy, but it is worthy of our efforts. Now it's time for us to start playing to win the long game. **lv**

Stacey Walker was born and raised in Cedar Rapids, Iowa. He attended the University of Iowa where he studied political science. After college, Stacey worked in Washington, D.C. at the Stephen and Jean Case Foundation on the social innovation team. He has since worked on several political campaigns at the congressional, gubernatorial, and presidential levels. He currently resides in North Liberty, Iowa.



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LV RECOMMENDS: A CRAFTY CRUST

THE BEST (SERIOUSLY!) PIE CRUST

Crafty columnist Frankie Schneckloth shows us how to make one damn-fine pie crust using a few simple ingredients.

I've made my fair share of pies over the years, but until this summer, never had a great recipe for pie crust. I've borrowed recipes from friends and family and while they definitely do the job, they never completely hit the mark. I recently took notes from my friend Lauren who happens to make

some of the most delicious pies, and finally baked one of my own that had a crust worth talking about. Easy to roll out, perfectly moist and flaky, no toughness to be found. This one is a keeper.

Soak up the last of the season with a berry-packed pie (one last time!), or welcome fall

The first references to "pyes" appeared in England over 900 years ago

with cool weather flavor profiles. If you're ready for an autumn-spiced pie, opt for an always classic Apple pie or get a little adventurous and bake up a Pear-Cardamom version—we're headed into prime season for both fruits.

INGREDIENTS

- 1 1/4 CUPS UNBLEACHED, ALL-PURPOSE FLOUR
- 1/2 TEASPOON SALT
- 1 TABLESPOON SUGAR
- 6 TABLESPOONS COLD, UNSALTED BUTTER CUT INTO PEA SIZE
- 1/4 CUP VEGETABLE SHORTENING, CHILLED
- 2 TABLESPOONS VODKA, CHILLED
- 2 TABLESPOONS ICE WATER



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STEP 1: Mix 3/4 cup flour, salt, and sugar in a food processor until combined. Add butter and shortening and process in short bursts until you see the dough come together. You want all the flour to be incorporated, but it's ok if there are crumbles of butter. Add the remaining half of the flour and pulse a handful of times until everything is pretty evenly mixed.

STEP 2: Pour your chilled vodka and water over dough and process just until it turns to a smooth dough. Turn dough out onto a piece of plastic wrap. Press into a small disk and wrap tightly. Chill in the fridge for 1 hour.

STEP 3: Preheat your oven to 425. Put your oven rack in the lowest position and place a foil-covered rimmed baking sheet on the rack.

STEP 4: Remove dough from the fridge. Generously flour your countertop or workspace and roll out pie dough. You want to make a 12 inch circle that is roughly 1/8 inch thick. Carefully transfer pie dough to pie plate and center so there is an inch of overhang in all directions. Ease dough down into the plate gently and press into plate bottom. Refrigerate for 30 minutes.

STEP 5: Cut excess overhang of dough to 1/2 inch. Fold the edge under so it is flush with the edge of the pie plate. Press the tines of a fork against the dough along the edge. This will flatten it against the rim. Chill in fridge for 15 minutes.

STEP 6: Remove pie plate from fridge and line crust with foil. Fill with pie weights, pennies, or dried beans. Bake for 15 minutes. Remove foil and weights and bake for another 5-10 minutes until golden brown.

STEP 7: Fill and bake according to whatever recipe you choose.

IF YOU NEED A JOLT OF INSPIRATION:

My same skilled baker friend shared this delightful Apple Pie recipe. I've since made it myself and it is a damn good Apple Pie <http://www.lottieanddoof.com/2013/08/hoo-sier-mama/> **lv**

Frankie Schneckloth lives and works in Iowa City.



BEER OF THE MONTH: SEPTEMBER

WORKMAN'S COMPENSATION

LION BRIDGE BREWING COMPANY, CEDAR RAPIDS, IOWA

In honor of Labor Day, this month's beer of choice is an award-winning, tasty, low-alcohol compensation that is perfect to enjoy after a hard day of work: Workman's Compensation, brewed by the Lion Bridge Brewing Company of Cedar Rapids.

Lion Bridge classifies Workman's Compensation as dark mild—a malty, low-alcohol style that originated in Britain. Lion Bridge brewer and co-owner Quinton McClain says he often describes the style and beer as a "lighter brown ale." Its ABV may be a little lighter, but the flavor isn't. It is, in fact, world class. Workman's Compensation was awarded the gold medal in the English-Style Mild Ale category at the 2014 Great American Beer Festival.

Workman's Compensation is a root-beer-brown color with a ruby tint. A finger of light tan head leaves a skim and a ring around the edge. The head doesn't last long, but a little foam will reform after swirling the glass. The smell is inviting, with scents of mellow roasted brown malt, chocolate, caramel, toffee, perhaps a little cherry licorice and hints of dark fruit and berries.

The mouthfeel is velvety smooth, and the flavor mostly mirrors the smell. The brown malt couples with the hops and leaves a lasting astringency that lingers on the taste buds. The brown malt also provides a foundation for flavors of toffee, chocolate reminiscent of cacao nibs and hop bitterness, while hints of dark fruit come and go.

ALCOHOL CONTENT: 4.2 percent ABV.

FOOD PAIRINGS: McClain says Workman's Compensation can be paired with traditional English pub fare, like Scotch eggs. It pairs well with roasted meat dishes and dark meat like lamb. He said it is also a good complement for the poutine served at Lion Bridge, and many like to pair the beer with chocolaty desserts.

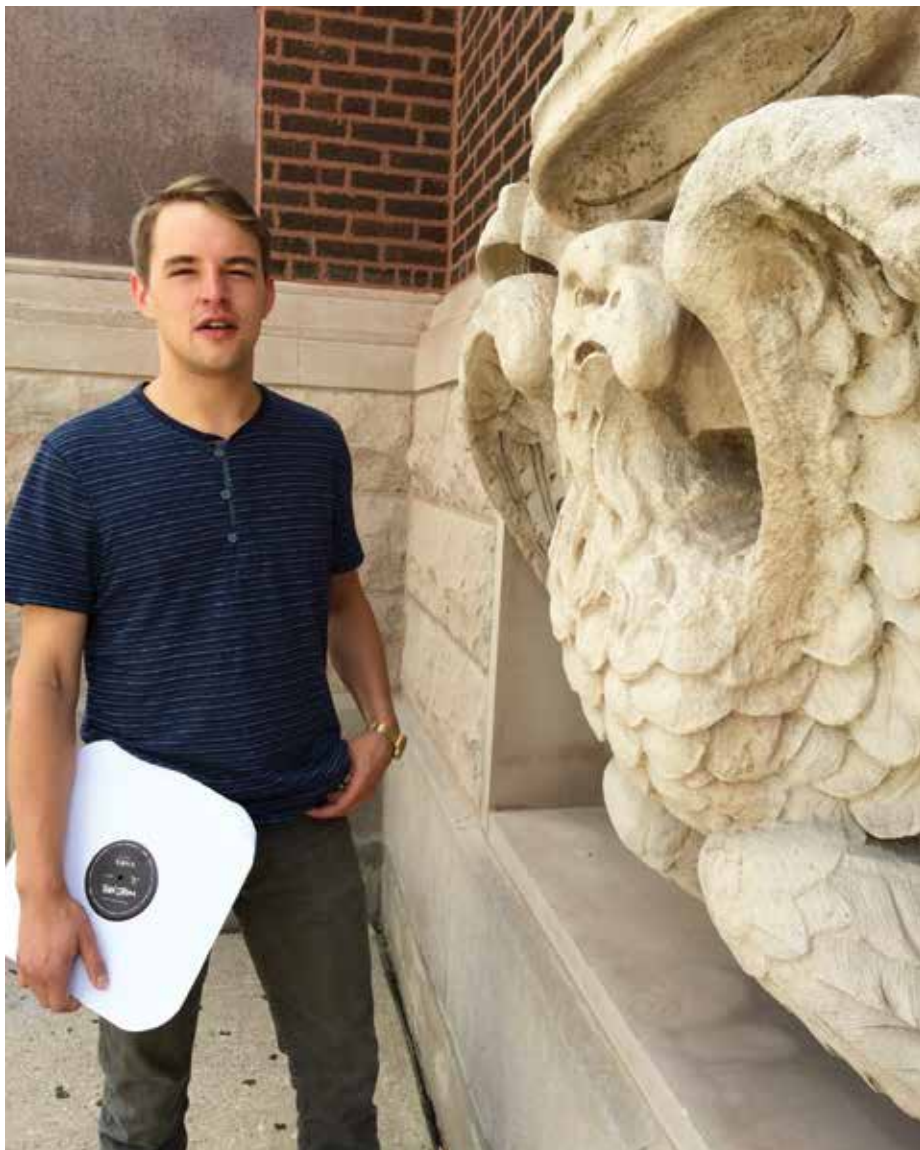
WHERE TO BUY: Workman's Compensation is only available on tap. In the Iowa City-Coralville area, it is served at Short's Burger & Shine, Pullman Bar & Diner, Share Wine Lounge & Small Plate Bistro, The Mill, Stella, Trumpet Blossom Cafe, 30hop and occasionally at FilmScene. Naturally, it is also on tap at Lion Bridge (59 16th Ave SW, Cedar Rapids).

PRICE: Around \$6 per pint. **lv**

Casey Wagner works and lives in Iowa City.

NEVER MEET YOUR HEROES

UI alum Jake Hopes explains how his affinity for Hungarian-based musician Tigrics set him down the path of creating his own record label and, incredibly enough, putting out Tigrics' next record. • **BY CHRIS WIERSEMA**



As music fans we occasionally come into contact with artists who leave a profound impact on our lives, informing our tastes for years to come. Rarely do these relationships extend beyond mere fandom, but for University of Iowa alum Jake Hopes and Hungarian electronic artist Robert Bereznyei (Tigrics), the story goes far deeper: This September, Hopes will get to release Tigrics' first album since 2007, and with it launch a label of his own, Kind Gesture.

LABEL EXEC *Kind Gesture founder Jake Hopes is preparing for his first release. Photo by Kim Zesiger*

When did you first come across Tigrics music? I was a nervous 15-year-old at a record store in Omaha called Drastic Plastic. I had just recently discovered bands like Boards of Canada, Aphex Twin and all that. I struck up a conversation with an employee there named Todd. He was into that sort of bedroom listening electronic music too, and

he wrote down a few albums that I should check out. I remember them being múm, Björk and this guy Tigrics. I went home and started downloading. Tigrics' music was particularly hard to find, but I eventually came across a download for *Compact Disco*, one of his albums, and even found some random tracks of his on archive.org. Todd is still the only person I've met personally that knew who he was. So, for me, it was a very serendipitous moment because I'm not sure if this label would exist if I hadn't chatted him up.

Did his music leave an immediate impression, or did it slowly grow on you? I immediately fell in love with it. Some of his albums, like *Synki*, had to grow on me. But his music had all the technical, detailed sound design I loved, but was also so expressive and emotive. His melodies can be playful or brooding. So much of my fascination ... was because I was completely stumped about how he made the sounds he was making.

What made him stand out to you more than any of his contemporaries? People have said he's the "Hungarian Aphex Twin," but he would never say that. I suppose I can see where they're coming from, because he shares a lot of the warmth of [Aphex Twin's] early analog-based stuff. But honestly, what really draws me to Tigrics' music is that he has such a signature sound and unique compositional approach that is both technically brilliant yet extremely emotive, sometimes playful or even humorous, other times dark and claustrophobic. If someone showed me a Tigrics track I hadn't heard before, I'd know it was him.

What first lead you to contact Tigrics? What was your initial intent, and what was the response? I'd been listening to Tigrics regularly, and I just had assumed he'd stopped making music, since his most recent Hungarian label, High Point Low Life, went defunct. But a few years ago, maybe 2011, I was just curious to see whether he was still active, and I found him on Soundcloud. I ended up messaging him just saying I loved his tunes and saying thanks. I had no plans





LOCAL ISSUE

THIN DRUM BY TIGRICS

Kind Gesture Records

RELEASE: SEPT. 1 (DIGITAL)
SEPT 8 (VINYL)

to start a label or put out his music. We kept up a friendly correspondence since then. Then, in 2014, me and my friend Max were mulling over the idea of starting a tape label. I loved the idea. It was a healthy way for me to show people music I loved without stealing somebody's aux cord at a party. I approached Robert about it, and he agreed and was excited to do it. After about a year of Robert writing and pruning tracks, I realized I had enough money to press a record, so that's what we ended up doing.

How has your relationship changed as you've transitioned from fan to label head?

We're now pretty good friends! As far as the internet allows, though. Hopefully someday I will meet him. It's kind of surreal.

What was the process like from when you first thought "I should put out a record"

to "I am going to put out *this* record?"

It was—and has been—a lot of work. And has taken a lot longer than I had anticipated. However, most of that has been the process of ironing out the kinks and actually establishing the label as an entity. From here on out, it should be easier.

You've mentioned Bereznyi builds his own hardware. How is the tech important to the overall product?

He hand-builds many of the oscillators' filters, and other components he uses to make music with. It's important because for one, you know you're getting an all-analog sound, and some people are into that. I don't have a preference either way, but there are definitely qualities to an all-analog set-up that you can't emulate dig-

important for Tigrics to sound like Tigrics.

If this is the only record that Kind Gesture puts out, will it have been worth it? Future plans with Tigrics? For the label?

So far, the reception of it has been really positive, and I personally think it's a great album. But there will be some extra work on my part to be done because much of Tigrics' fanbase is in Europe—so it will definitely be an obstacle to get the tunes out in the states. If this was the only album I put out, it would be totally worth it. I'm doing it because I've loved his music and respected him as an artist for a very long time, so it's a pleasure just to be able to get new Tigrics music out to the public. Robert and I are talking about doing another release down the line, but I have a

If this was the only album I put out, it would be totally worth it. I'm doing it because I've loved his music and respected him as an artist for a very long time."

—Jake Hopes

itally. it's also important because he knows his machines inside and out, and it's easier for him to make totally rich, new sounds. Other musicians in Budapest have even tried to ... steal his presets. His instruments are

couple other things in mind before then—really excited for that. **iv**

Chris Wiersema lives in Iowa and writes in his kitchen.



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Marlene Dumas, *The Confrontation*, 1988, oil on canvas,
23 5/8 x 19 5/8 inches. The Rachofsky Collection.
Image: Kevin Todora.

Releasing his first line of fall fashion, Iowa City designer Dondre Smith who sells at The Full Kit and online at ALMVGHTY.com, said his new collection will feature more women's clothes than ever. The University of Iowa junior is majoring in pre-pharmacy and already applying to the College of Pharmacy, but when he's not cracking biochemistry books, he's designing "urban streetwear."

Originally from Chicago, he buys material at JoAnn Fabric in Iowa City and usually sends it to an international atelier to be finished, but this summer he learned to sew too. Now he can work on prototypes before he sends them to his manufacturer. And don't sleep on his creations, the ALMVGHTY line is limited so if you see what you like, pick it up fast. *lv*

—Simeon Talley



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'THE END OF THE TOUR' AIMS HIGH, STUMBLES

Shooting a movie based on an iconic author is no simple feat. And when that author is the beloved-yet-dense David Foster Wallace, the challenge is compounded immensely. • BY RACHEL Z. ARNDT



THE END OF THE TOUR Jason Segel plays celebrity author David Foster Wallace in Jason Ponsoldt's biopic.

LISTEN LOCAL

It's tricky making a movie based on a book of interviews with a guy concerned about being interviewed because no matter what, he'll seem disingenuous. The guy in question is David Foster Wallace (Jason Segel), and his interviewer is David Lipsky (Jesse Eisenberg). James Ponsoldt, director of *The End of the Tour*, half succeeds, and the film is at its best when the characters are actually discussing, in a somewhat meta way, that problem of the relationship between character and viewer, subject and interviewer.

The movie comes from Lipsky's book *Although of Course You End Up Becoming Yourself*, a phrase Wallace said and Lipsky recorded, for a Rolling Stone profile of Wallace while on the tail end of the book tour for *Infinite Jest*. Some of the dialogue in the movie comes straight from the book—or

straight from Wallace, depending on how much mediation you're comfortable removing. Segel's Wallace talks in a deadpan laced with wonderment and also anxiety: He is uncomfortable with his newfound fame, worrying about how he'll seem to all these people suddenly watching him. (It's worth remembering that, in Wallace's TV essay, "E Unibus Pluram: Television and U.S. Fiction," he said part of the joy of TV-watching is being able to watch others without being watched yourself: "Self-conscious people's oversensitivity to real humans tends to put us before the television and its one-way window in an attitude of relaxed and total reception, rapt... For 360 minutes per diem, we receive unconscious



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reinforcement of the deep thesis that the most significant quality of truly alive persons is watchableness, and that genuine human worth is not just identical with but rooted in the phenomenon of watching"). In *The End of the Tour*, Wallace faces a fame catch-22: If he pretends he's ok with all the attention, he'll be portrayed as attention-seeking. But if he shows he's not okay with all the attention, it'll seem like just another way of seeking attention.

This anxiety pops up again and again in the movie, surrounded by talk of writing and self-consciousness and Lipsky's project itself. Some of the conversation is profound, and some of it just sounds profound. It's least meaningful when it's most obvious—that is, when it's serving the Dave vs. David duality that drives what little plot there is. Lipsky wants to be a successful and famous writer, and Wallace already is a successful and famous writer, though he's not sure he wants to be. If you've read enough Wallace essays, not to mention *Infinite Jest*, that duality may seem fuller than it actually is in the movie; it's impossible not to draw from Wallace's written musings on fame and entertainment while listening to Segel say vaguely related things on screen. On the other hand, if you haven't read much Wallace, the portrait you'll get is of a man obsessed with TV and junk food and his dogs, a man who's famous but uneasy about it, and thinks of little else.

Then there are the women. They're few and far between in *The End of the Tour*. The two with the most screen time are a couple of Wallace's friends, whom Wallace and Lipsky

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hang out with in Minneapolis, the last stop of the tour. These women are two-dimensional characters at best, tools that help construct the two-man love story and further the Dave

inexcusable) ego. That may have been the actual case, but since *The End of the Tour* is at least partially fictionalized, it need not be the case. The movie begins with Lipsky learning

church. The trouble with these scenes is that they say more about our relentless need for happy endings (even though we all know this story didn't end happily at all) than about

In *The End of the Tour*, Wallace faces a fame catch-22: If he shows he's not okay with all the attention, it'll just seem like another way of seeking attention.

vs. David complications. In that sense, they're lazy plot devices.

As are the movie's beginning and end, which frame *The End of the Tour* as the neat, sentimental story of two men brought together by fiction and (understandable, if

Wallace is dead, and then pulling his interview tapes out of storage; it ends with Lipsky reading from what we assumed is *Although of Course You End Up Becoming Yourself*, a tear rolling down his cheek, interspersed with scenes of Wallace dancing at a Baptist

either of the protagonists. As a consequence, Ponsoldt's movie turns Wallace into the caricature he feared he'd become in Lipsky's profile. **iv**

Rachel Z. Arndt uses too many footnotes.

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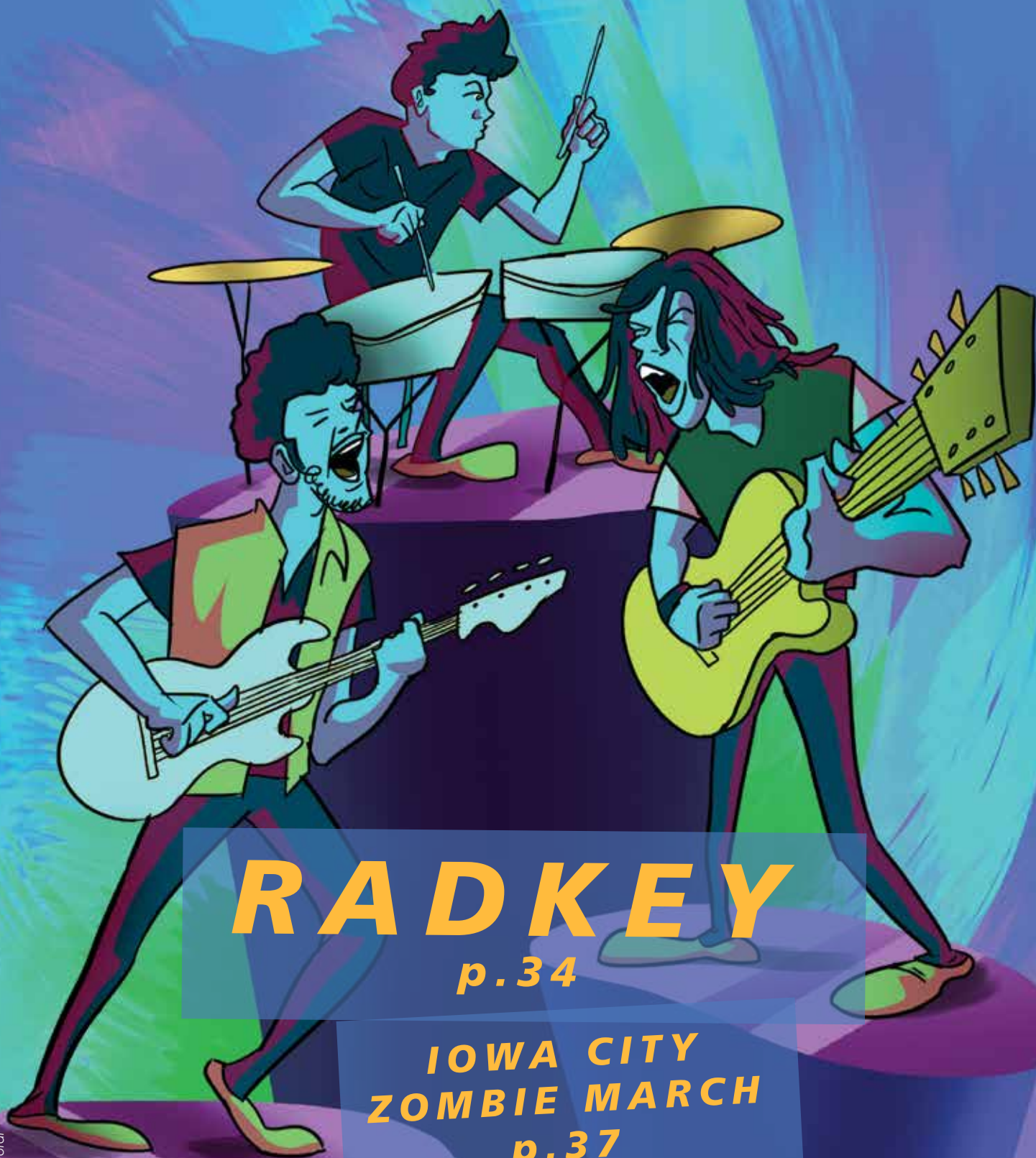
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RADKEY

p. 34

**IOWA CITY
ZOMBIE MARCH**

p. 37

POST FACTO FUTURE AUCTION p. 44

INTERVIEW:

RADKEY: BUILT TO ROCK

The brothers Radke, known on stage simply as Radkey, are a hard-hitting rock group based out of St. Joseph, Missouri. See them at Gabe's on Sept. 9 as they perform in support of their debut LP, *Dark Black Makeup*.

BY JESSICAL WYNN

A-LIST

RADKEY

GABE'S

Wed., Sept. 9—7 p.m.

\$7-10



The debut album from Radkey, *Dark Black Makeup*, is a punk rock family portrait. Brothers Dee (22, lead vocals and guitar), Isaiah (20, bass and vocals) and Solomon (18, drums), exhibit their brotherly love through tight, high-energy tracks from start to finish. The brothers like to give credit for their musical chops to their Dad/Manager's record collection. Regardless of what's in their fathers' collection, what's clear is that rock is in their DNA. These homeschooled brothers from St. Joseph, Missouri share their knowledge of musical roots, history and their influences in fresh, full frontal riffs and tones in this debut LP. Recorded with producer Ross Orton of Arctic Monkeys acclaim (across two studios in San Francisco and Sheffield, England),

Radkey released *Dark Black Makeup* on their own label, Little Man, earlier this year. This family collaboration embodies years of dedication, touring and a true connection to what really fuels the band: their fans. We spoke with middle brother and bass player Isaiah before back-to-back shows on the first day of their current tour.

The beginning is a pretty good place to start, and your parents sound amazing from what I've heard. How long have your parents been together? 20 years

Do you think any of those monogamous traits fuel your own relationships or does it skip a generation? I don't know. I guess so, yeah. It's definitely cool you can do it like

that. I have a lot of respect for people who are able to keep it going.

How did the homeschooling come about?

Well, they just kind of decided to make that the way they raised us, which was cool. It helped the relationship between me, Sol and Dee.

Was music part of your homeschool curriculum? No, but my Dad's record collection was around, and we were allowed to listen to that whenever we wanted, which was a lot. We would do that instead of playing video games.

How did you choose your instruments? Dee was a drummer at first. Then he started

playing guitar, and I was going to be a guitarist, but Dee was doing too good guitar, so I decided to stop. I was done being a musician for a long time, and then Dee used my bass to be in a cover band for a little bit. Afterwards, I said, "I want to play my bass so let's start a band." Sol said he'd be the drummer, and we were like, "yeah, right," and here we are.

Sols first song is up online now and its great. Is writing music collaborative for you? What is you're writing process?

It's collaborative. There's a lot of different things that go into it. Sometimes, I'll have a melody or Dee will have a riff, or it's just a jam. Sol had been working on that song for a long time, though.

Are you conscious of your audience when you write? Yeah, basically when we are writing songs we want to make sure it's a song that will go well live, otherwise it just doesn't make it. Basically, is this a song that everyone can party to and sing with? It's not the only way we write, but we want our fans to be way into it.

Are there any surprises in your fan base? Yeah, definitely. They're definitely the coolest. Every one of our fans is into sweet music and we got really good support. We got a good type of fan base to support us and follow us through our career and not be fuckin assholes about shit.

In a lot of articles about you guys, people qualify the kind of music you play by adding the word black in front of it. Do you feel the responsibility to talk about race in music? Well, it's interesting. We are never annoyed by stuff like that because it is pretty

weird. There aren't a lot of all-black rock bands out there. So it's a legit question. We don't think of it as "black rock" or anything. We just do it.

How did you end up recording in England? Well, we did our first session in San Francisco with our dude Ross Orton, and he's from Sheffield, so we did that. And

working with Ross, we figured out new ways to write songs. It was a really good experimental place. We discovered we can do more than really fast shit. The studio was just really cool. It was a wild experience recording a full length, because the EPs were so rushed, and we could spend a good amount of time on this album.

Do you see a lot of differences between the European and U.S. music scenes? Definitely. It definitely seems like the UK and Europe dig American rock music a lot more. Anytime you hear a band, it seems like they get it here first. People like what they like and are not forced to like it; they'll get into a new band where, in America, people are like, "whatever," until they've read about it later.

We didn't take any days off because it was so fun, and every day kind of felt like a day off anyway.

afterwards, we went to his spot. So, we went to McCall Sound Studio in Sheffield and we spent two weeks recording. We didn't take any days off because it was so fun, and everyday kind of felt like a day off anyway.

How did being in the studio effect your process? It was really cool. In San Francisco,

With this heavy tour schedule, do you find you are developing any pre show rituals? Besides eating gummy bears, that's pretty much it. **lv**

Jessica Wynn is a writer who spends her time constantly alphabetizing her dusty collection of books and vinyl in Iowa City.

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WHITE MYSTERY w/ Sugar Still
Gabe's, Sept. 2, 9 p.m.
Photo by Zak Neumann

WED., SEPT. 2

/MUSIC: Jenny Hval, with Briana Marela and Dagmar, **The Mill**, \$10, 9 p.m. *Jenny Hval's polyphonic artistry seamlessly interweaves musical, literary, visual and performative modes of expression. Despite her young age, she has already infused, carved and modulated an artistic voice that is altogether present, accessible and obscurely complex at the same time.*

White Mystery, Gabe's, Free, 9 p.m. *Miss Alex White and Francis White are siblings, born and raised in the city of Chicago, who play original, garage punk shows around the world. Fellow Chicagoans and gypsy jazzers, Sugar Still, to open.*

/LITERATURE: Marc Chamberland, **Prairie Lights**, 7 p.m. *Grinnell professor Marc Chamberland will talk about his new book, "Single Digits: In Praise of Small Numbers." Single Digits illustrates the remarkable mathematical properties and characteristics of numbers one through nine, while it explores the history, applications, and connections in mathematics, including number theory, geometry, chaos theory, numerical analysis, and mathematical physics.*

THURS., SEPT. 3

/ART-AND-EXHIBITION: Opening Reception: **I am Everyday People: Photographs by Kurt Ulrich**, Hanson Humanities Gallery in the Old Capitol Museum, Free, 5 p.m. *Through his black-and-white images, Kurt Ulrich captures the magic of the often overlooked details that give meaning to ordinary life. Explore the stories of everyday Iowans, and discover how their narratives might intersect with your own.*

/MUSIC: Brooks Strause, **The Mill**, \$7, 9 p.m. *From age 13, with his dad's guitar, Brooks started playing and singing. Over the years, he has opened for Dawes, William Elliott Whitmore, Kurt Vile, Greg Brown, Poison Control Center, Mac DeMarco, Murder by Death, and many more. Extravision, and Nora Petran to open.*

Homeshake, Gabe's, Free, 9 p.m. *Homeshake is the pseudonym and solo project of Edmonton-born, Montreal-based musician Peter Sagar. As follow up to his 2014 debut "In the Shower," Homeshake will release his sophomore effort "Midnight Snack" September with Sinderlyn. Sagar trades in his guitar for synthesizers and a drum machine. The resulting collection is an eclectic tangle of personal anecdotes steeped in an everlasting reverence of D'Angelo and R Kelly. Sheer Agony to open.*

/COMEDY: Brian Regan: Live Comedy Tour, Paramount Theatre, \$36.50, 7:30 p.m. One of the most respected comedians in the country, Regan has earned the praise of the press, the public, and fellow comedians: "He is one of my favorite, favorite stand-up comedians." - Jerry Seinfeld "I'll take all of that guy you got...Very funny man." - David Letterman

/LITERATURE: Andrea Barrett Reading, Frank Conroy Reading Room at the Writers' Workshop, Free, 8 p.m. Andrea Barrett is the author of nine books of fiction, most recently the story collection, Archangel. Barrett is particularly well-known as a writer of historical fiction. Her work reflects her lifelong interest in science, and women in science. Many of her characters are scientists, often 19th-century biologists.

FRI., SEPT. 4

/MUSIC: Mad House Ft. Meaux Green, Blue Moose, \$10-\$15, 9 p.m. A two level and two stage takeover of Blue Moose. Mad House and Meaux Green perform high energy dance and techno mixes.

Surrounded by Giants, Yacht Club, \$5, 9:30 p.m. Chicago based group will perform their rhythm and and punk, post progressive psychedelic music.

Euforquestra, Gabe's, \$10-\$15, 9 p.m. Originally from Iowa City, IA, Euforquestra is quickly spreading its High Intensity Global Dance Music around the Colorado music scene.

/THEATRE-AND-PERFORMANCE: Under the Microscope, CSPS Legion, \$20-25, 8 p.m. SPT Theatre kicks off its 8th season of Tales from the Writers' Room their annual series filled with poetry, music, sketches and monologues. The season theme is What You See Is What You Get. Their first exploration of that topic is Under the Microscope, with guest actor Aaron Murphy. (Through September 5).

/COMMUNITY: Thompson & Co. Salon Parlor Grand Opening, Free, 5 p.m. Iowa City's newest salon has it's grand opening. Stop by to meet the stylists, for special deals and promotions, and to learn more about a new membership program.

UI Museum of Art First Friday, FilmScene, Free, 5 p.m. For the season opening event, the UI Museum of Art is delighted to present the premiere of "Jackson Pollock's Mural: The Story of a Modern Masterpiece." Emmy Award winning filmmaker Kevin Kelley, the film's producer and director, proposed the film project because of his love of art and passion for the new University of Iowa Museum of Art. Kelley described the film as a "film about a journey - the journey of how one painting changed the course of modern American art over seventy years ago, and the painting's journey around the world after a disastrous flood destroyed its home."



Photo and makeup by Corbin Booth

BRAAAINS!

IOWA CITY ZOMBIE MARCH CELEBRATES 10TH ANNIVERSARY

Saturday, September 12 at 5 p.m.
Happy Hollow Park, 850 Brown St. to Downtown Iowa City

This year marks the 10th anniversary of the Zombie March, Iowa City's favorite undead charitable event.

These friendly hordes of zombies are "pro-living and un-dead." Once a year, members from all over the community come together to raise money and awareness for local charities. This year the charities include: Iowa City Hospice Care, East Central Iowa Autism Society, Table to Table and Red Shamrock Foundation.

Having organized past marches, organizer Shawn Beatty is more focused than ever to raise money for the charities involved. Not only are multiple charities participating, this year's march is also a two-day event. On Friday, fellow zombie enthusiasts will host a fundraiser at Colonial Lanes. There is a \$10 minimum donation to bowl (participants are asked to dress as zombies, of course), with contests and prizes all night long. The march kicks off at 5 p.m. on Saturday at Happy Hollow Park and ends at The Mill, where the after-party gets underway at 7 p.m.

The after-party fun begins with the appropriately named band Hunter Dumped Us Here, and ends with Celtic warrior musicians Wylde Nept. This all-night party is donation-based for zombies and \$10 for the living. All proceeds will be donated to the aforementioned charities. **lv**

—Erin McMeen

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SAT., SEPT. 5

MUSIC: Heaven and Hell Party, Gabe's, \$5-7, 8:30 p.m. A two floor extravaganza featuring eight DJ sets, and \$3 drink specials. Costumes encouraged, but not required. Line up includes: DJ Redscare, Six-D, FM Synthesis, and Nnothing downstairs in "Hell," and Cameron Byers, Giant Child, Magik, and bTsunami upstairs in "Heaven."

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/COMMUNITY: Mindfulness and the Creative Process, Public Space One, \$25 for 5 sessions, 10 a.m. This group is meant to be a supportive community for creative individuals wanting to bring a focused awareness to their artistic practice. Students will learn a variety of mindfulness tools to help with greater self-awareness and creative growth. Throughout the sessions students will focus on cultivating their own work space, along with a personal project in the artistic discipline of their choice.

Ralston Creek Fair, Uptown Bill's, Free, 10 a.m. Annual Ralston Creek Fair returns to the coffee house. Music, art, crafts and more throughout the day. Still room for more artists, craftspeople, and community groups: email uptownbills@gmail.com or call (319) 339-0804.

/SPORTS: Iowa vs. Illinois State, Kinnick Stadium, see website for ticket prices, 11 a.m. The Iowa Hawkeyes open their 2015 season against Illinois State. Go Hawks!

/MUSIC: Artrageous, Riverside Casino Event Center, \$18-\$22, 7 p.m. The idea behind Artrageous is to match the paintings to the music, with the storyline of the artwork unfolding with each brush stroke. In record breaking time, the audience will witness incredible murals and portraits come to life.

The Good Life, Gabe's, \$14-\$16, Doors open at 8 p.m. The Good Life returns this summer with their first album in eight years, "Everybody's Coming Down." Call it a soundtrack to Man's 21st century existential angst, the album poses cosmic queries, contemplates regrets, questions self-worth, and examines the possibility of living in the moment, when memories are all that we truly take with us.

/CINEMA: Dirty Dancing - Rooftop Series, \$15, 8 p.m. Well-known movies, under the stars, on top of the roof of FilmScene. Ticket includes a specialty drink.



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SUN., SEPT. 6

/MUSIC: Piano Sundays: Ksenia Nosikova and Studio, Senate Chamber in the Old Capitol Museum, Free, 1:30 p.m. The Piano Sundays concert series will once again feature the remarkable talent from the Piano Area in the University of Iowa School of Music. Now in its tenth year, each concert presents a unique set of musical selections ranging from Bach to Bartok, Jenni to Ginastera, Mozart to Mussorgsky and more.

A.C.E., The Mill, \$8, 6 p.m. A pedal steel guitarist and a well-known composer/bassist team up with a seasoned, Iowa-born, New Orleans-bred drummer in the group A.C.E. (Anderson, Chute, Easley). They create an eclectic mixture of sounds, combining original compositions with unique interpretations of classic songs, and are likely to play just about anything.

MON., SEPT. 7

/MUSIC: Next 2 the Tracks, Gabe's, Free, 9 p.m. Reverbnation likens outlaw rockers Next 2 the Tracks to Blitz Trapper, Band of Horses, Kings of Leon, Jack White, and Stevie Ray Vaughn.

TUES., SEPT. 8

/LITERATURE: Beer and Books Presented by UNESCO City of Literature, The Mill, Free, 5 p.m. A gathering of the Iowa City area's many literary communities hosted by the Iowa City UNESCO City of Literature organization. Meet important contacts, discuss literature, and make new friends. Editors, writers, readers, translators, booksellers, librarians, teachers, students and anyone else who enjoys talking about books and writing is encouraged to attend.



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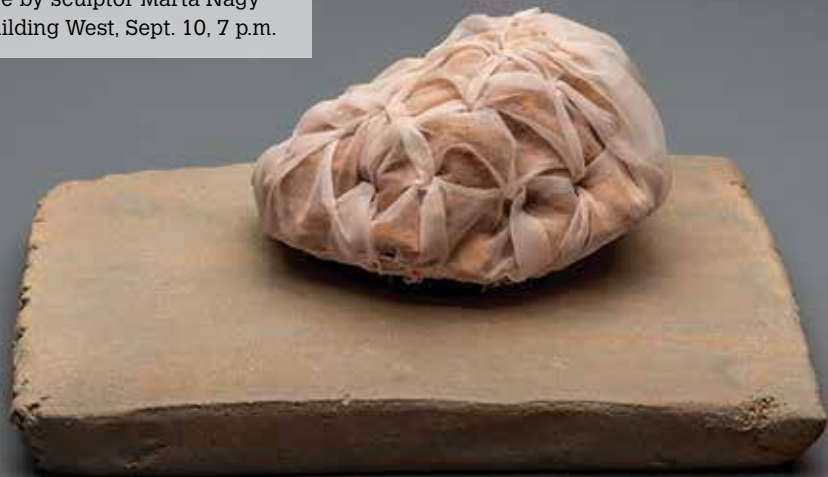
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EDITORS' PICKS

MUD, FIRE AND SILK

Lecture by sculptor Márta Nagy
Art Building West, Sept. 10, 7 p.m.



/LITERATURE: Ryan Berg, *Prairie Lights*, 7 p.m. *Author Ryan Berg will talk about his new book, "No House to Call My Home." Youth homelessness is a huge problem in any city, but it's particularly unforgiving to those that identify as LGBTQ. Based on his years working as a residential counselor and caseworker for a LGBTQ foster care program in New York City, Berg takes us on an intimate journey into the lives of LGBTQ teens who have battled extreme poverty, racism, homophobia, transphobia, and years of abandonment and abuse.*

/MUSIC: Tuesday Night Pants Party, *The Mill*, Free, 8 p.m. *A two-hour live music extravaganza featuring some of the finest regional and touring acts of all genres to have ever performed on The Mill's legendary stage. Zip into your finest pair of slacks and head on down to Iowa City's favorite vine-covered venue on the 2nd Tuesday of the month from 8-10 pm to pants your dance off. This month featuring: River Glen, Joe Stevens, and Ben Wallace.*

Paa Kow Band, Gabe's, \$10-\$12, Doors open at 8:30 p.m. *Paa Kow is an internationally renowned drum set player, bandleader, composer, and producer. He began to play music and tour with his family's concert band at a very early age and is recognized as one of the most remarkable drum set players to tour in Africa, Europe, and America.*

WED., SEPT. 9

/MUSIC: Radkey, *Gabe's*, \$7-\$10, Doors open at 6:30 p.m. *Radkey is a punk band from St. Joseph, Missouri that is made up of three brothers, Dee on lead guitar and vocals, Isaiah on bass, and Solomon on the drums.*

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THURS., SEPT. 10

/ART-AND-EXHIBITION: "Mud, Fire and Silk," lecture by Fulbright scholar Márta Nagy, Art Building West, 7 p.m. Nagy describes her use of coarse stoneware alongside refined porcelain and translucent silk.

/THEATRE-AND-PERFORMANCE: Opening Show: Barnum, Old Creamery Theatre, \$12-30, 2 p.m. Written by Mark Bramble with lyrics by Michael Stewart and music by Cy Coleman. Join the Circus and be drawn into the boundless imagination of America's Greatest Showman, P. T. Barnum. From humble beginnings to a life under the Big Top, this exhilarating musical celebrates the life and dreams of the man whose colorful vision helped define entertainment for generations and gave us the Greatest Show on Earth! Rated PG (runs through September 27).

/MUSIC: Yamn, Yacht Club, \$7, 10 p.m. Yamn's heart is in their live experience. Courageous beats, contagious grins, heart-warming peaks and head-banging rock riffs.

Pullman Standard, Gabe's, Free, 10 p.m. Earning the reputation of burlesque indie rock comes easy with songs about vintage cinematic love, secret speakeasies, and clever seduction. Add in a contemporary twist with an amazing live energy and you have Pullman Standard. Straight out of the SoCal music scene and ready for the world.

/COMMUNITY: Guided Meditation, Cedar Rapids Museum of Art, \$10, 6 p.m. Noelle Holmes of Illuminations Healing Arts Center will lead you through a guided meditation. Registration deadline is 9/8. Contact Erin Thomas at ethomas@crma.org or 319.366.7503 to register. Cost is \$10 for ages 13 and up.

/LITERATURE: Aviya Kushner, Prairie Lights, 7 p.m. In a special event co-sponsored by the Iowa Nonfiction Writing Program, NWP graduate Aviya Kushner will read from "The Grammar of God", in which Kushner asks the important question: Which version of the Bible is being quoted?



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FRI., SEPT. 11

/ART-AND-EXHIBITION: Raku Clay, The Ceramics Center, \$30, 6:30 p.m. Choose a pre-made work to be fired in a Raku kiln, a historic Japanese firing method in which pots are heated to 1900 degrees, pulled out hot and placed in a chamber full of combustibles. Learn about the process, the history, and the what can be achieved through this firing technique. Students **MUST** wear tennis shoes for safety. Registration includes wine and light hors d'oeuvres.

/LITERATURE: Steve Bratkovich and Bob Olds, Prairie Lights, 7 p.m. Steve Bratkovich and Iowa City baseball legend Bob Oldis will present Bratkovich's new book, "Bob Oldis: A Life in Baseball." Bob Oldis has been involved in professional baseball since 1949. He played for the major league with the Senators, Pirates, and Phillies, and coached for the Twins, Phillies, and Expos.

/COMMUNITY: 9/11 National Day of Service (pictured), Wetherby Park, 3 to 5 p.m. The Wetherby Park's Edible Forest is recognizing the 9/11 National Day of Service and Remembrance through an event that allows the community to help maintain the Edible Forest. The Wetherby Edible Forest is a garden dedicated to practicing ecologically sustainable and rehabilitative gardening techniques that yield edibles like fruits, vegetables and plants. Edible Forest's help combat food insecurity, foster healthy ecological systems, and mitigate climate change. This September 11th, you can honor this Day of Service and help better public health by participating in this event. Be sure to bring comfortable clothes that you don't mind getting dirty and any gardening tools if you have them. To volunteer contact Micah at volunteer@shelterhouseiowa.org. For general questions, please contact Ariam at ariam@shelterhouseiowa.org.

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9/11 NATIONAL DAY OF SERVICE

Wetherby Park, Iowa City
Fri., Sept. 11, 3 - 5 p.m.

/THEATRE-AND-PERFORMANCE: **Opening Night: Ozma of Oz, Coralville Center for the Performing Arts, \$7-\$12, 7 p.m.** Young Footlites' *Ozma of Oz*, written by local playwright Matt Falduto, is an adaptation of *The Marvelous Land of Oz* and *Ozma of Oz*, the second and third books in L. Frank Baum's beloved series. Well-known characters such as Dorothy, Scarecrow, and the Cowardly Lion make appearances; fans of the 1985 movie *Return to Oz* will recognize some less-familiar favorites as well. Falduto also directs. (Through September 13).

A Readers Theatre presentation of *The Totally True Story of Toto Tolentino* precedes the show. This re-telling of the original *Oz* story, from Toto's perspective, runs about 10 minutes. Directed by Tara Acton.

Opening Night: Calendar Girls, Theatre Cedar Rapids, \$16-26, 7:30 p.m. Adapted by Tim Firth from the 2003 movie of the same name, *Calendar Girls* follows the exploits of Annie and Chris, two "mature" women who recruit their friends to join them in making a risqué calendar to raise money for a memorial to Annie's late husband at the local hospital. Angie Toomsen directs. (Through September 27).

Peter Aguero presents Daddy Issues, Englert Theatre, \$10-20, 8 p.m. As a part of the *Intimate at the Englert Series*, patrons will be on stage for this event. Only 100 tickets will be sold, and seating is limited. "Daddy Issues" is a collection of 7 stories written and performed by Peter Aguero, "it's always a work in progress as the relationship is still ongoing. Until he dies, at which point, I will most likely dance on his grave."

/THEATRE-AND-PERFORMANCE: **Opening Night: The 39 Steps, Giving Tree Theatre, \$16-120, 8 p.m.** *Mix a Hitchcock masterpiece with a juicy spy novel, add a dash of Monty Python and you have The 39 Steps*, a fast-paced whodunit for anyone who loves the magic of theatre. This 2-time Tony® and Drama Desk Award-winning treat is packed with nonstop laughs, over 150 zany characters (played by a ridiculously talented cast of 4), an on-stage plane crash, handcuffs, missing fingers and some good old-fashioned romance! (PG, Comedy, Through September 29).

/MUSIC: Catfish Keith, The Mill, \$12-15, 8 p.m. *Catfish's innovative style of foot-stomping, deep delta blues and American roots music has spellbound audiences the world over. A two-time W. C. Handy Award nominee for Best Acoustic Blues Album, and an inductee into the Blues Hall of Fame, Catfish has twelve #1 independent radio chart-topping albums to his credit, and packs houses all over the world with his dynamic stage show.*

Surf Zombies vinyl release, CSPA Hall, \$10-\$13, 8 p.m. A typical *Surf Zombies* show is some combination of Saturday morning cartoon, beach party and hot rod convention. The jungle rhythms, swirling tremolo of dueling guitars and authentic growl of vintage tube amps make for a truly weird Midwestern wonder. This show celebrates the vinyl release of the group's fourth album, "It's...a Thing." *Bull Black Nova* to open.

Matt Easton, ACADEMY, B Well, Gabe's, \$8-10, 9 p.m. *Matt Easton is a composer/producer and X factor alumni. ACADEMY blends reggae, rock, hip-hop and pop to produce their original sound that has gained critical acclaim and set them off on their nationwide tour. B Well is a Des Moines native, who uses his music to spread positivity.*

SAT., SEPT. 12

/EDUCATION: Make Glass Beads: Intro to Lampworking, Beadology, \$98, 9 a.m. This class will teach you the art of lampworking, a technique of using a torch and melting glass rods to create various shapes. No previous experience necessary. This class serves as a prerequisite for *Flower Power* later on September 12. Registration includes all materials, instruction, use of studio and tools, and annealing. Register in person, via phone at 319 338-1566, or on-line **Backyard Chicken Basics, Indian Creek Nature Center, \$7-10, 10 a.m.** Learn the basics required to safely and successfully raise hens in urban and suburban areas. Participants will receive a certificate of completion enabling them to get a permit to legally keep chickens in Cedar Rapids and surrounding communities. Registration required by 4:00 PM Wed., September 10.

GRINNELL CONCERTS

FALL '15 LINEUP

Friday and Saturday shows start at 9 p.m. in Gardner Lounge (1221 6th Ave., Grinnell). All other shows begin at 8.30 p.m. Shows are free, all ages and open to the public.

FRIDAY, SEPTEMBER 4

UNiiQU3 w/ False Witness

SATURDAY, SEPTEMBER 12

Mumdance w/ Them Flavors

FRIDAY, SEPTEMBER 18

Gallant w/ Sunni Colon

SATURDAY, SEPTEMBER 19

OOFJ w/ Bae Tigre

FRIDAY, SEPTEMBER 25

Ambre Perkins w/ Ravyn Lenae

FRIDAY, OCTOBER 2

Mykki Blanco w/ Ikonika

TUESDAY, OCTOBER 6

Crater w/ Squirrel Flower

FRIDAY, OCTOBER 9

Dai Burger w/ TT the Artist, Schwarz

FRIDAY, OCTOBER 30

Negative Scanner w/ France Camp, Pelvis

SATURDAY, OCTOBER 31

Sicko Mobb w/ Martin \$KY, Bop Dancers

FRIDAY, NOVEMBER 6

IshDarr w/ Kweku Collins, Young Eddy

THURSDAY, NOVEMBER 12

Field Report w/ Seth Hanson & The Additional Six

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 Little Village, Mission Creek Festival & Seed Here Studio

/EDUCATION: **Tag Migrating Monarchs, Indian Creek Nature Center, \$2-6, 1 p.m.** Catch and tag butterflies in our prairie for Monarch Watch. Learn about the monarch butterfly migration. Was the summer migration successful? Learn ways you can help monarchs all year as well as during this incredible 3000-mile journey. Advance registration recommended.

Flower Power: Glass Disk Flowers, Beadology, \$88, 2 p.m. Learn to make a disk with layers of colors. Spot heating will allow you to use tools to manipulate the glass into a flower. These beads are great for making pendants and earrings. Prerequisite: Flame I or equivalent skills. Registration includes all materials, instruction, use of studio and tools, and annealing. Register in person, via phone at 319 338-1566, or on-line.

Kitchen Workshop: Slow Heat and Hot Fire, Public Space One, 4 p.m. Learn to cook "en sous vide," a method that can yield dramatic results not achievable with more conventional cooking techniques. Two different sous vide cooking set ups will be demonstrated. Animal and vegetable products will be cooked. A meal will be shared.

/COMMUNITY: Mindfulness and the Creative process, Public Space One, \$25 for 5 sessions, 10 a.m. This group is meant to be a supportive community for creative individuals wanting to bring a focused awareness to their artistic practice. Students will learn a variety of mindfulness tools to help with greater self-awareness and creative growth. Throughout the sessions students will focus on cultivating their own work space, along with a personal project in the artistic discipline of their choice.

Zombie March, Downtown Iowa City, Free, 5 p.m. Join the hordes of the undead to raise money for the living. The zombie bowling themed march starts in Happy Hollow Park and winds its way through the streets of Iowa City. After party with Wyld Nept (and more) at The Mill. If you show up early organizers can even help make you undead.

Sunset Salsa, Weatherdance Fountain-Pedmall, Free, 6 p.m. Come out and dance to Salsa, Bachata, Merengue, Cumbia, and a little Cha cha cha. As the crowd gets pumped there may be a request for a brazilian line dance.

/ART-AND-EXHIBITION: Out of This World: Science Fiction and Fantasy Art Exhibition Opens, Cedar Rapids Museum of Art, \$5, 10 a.m. This exhibition will focus on the work of the previous 27 artists who presented at ICON, the Iowa Convention which focuses on science fiction and fantasy. (through January 3, 2016).



Post Facto Future Auction Closing, Public Space One, 6 p.m. Over 60 artists spanning from L.A. to N.Y.C. are donating their work to support the future of PSI. The show opened August 28th. Online and in-person bids accepted.

/FOODIE: Exile Brewing Company Beer & Food Tasting, Theatre Cedar Rapids, \$20, 5 p.m. Exile Brewing Company will be food pairing five of their most popular brews including: Exile IPA, Chill Clinton, Oktoberfest, Beatnik Sour, and GiGi.

Fall Friends Dinner, Englert Theatre, \$99, 6 p.m. An intimate gathering celebrating food, friends, and community at The Englert Theatre. The evening will include a cocktail hour in the Douglas and Linda Paul Gallery, a gourmet dinner prepared by chef David Wieseneck served the theatre stage, and dessert prepared by Deluxe baker, Jamie Powers. This is a great opportunity to support this nonprofit arts organization, enjoy a great meal in the company of friends, and speak directly with the Englert executive staff and board.

/MUSIC: Built to Spill, Codfish Hollow Barn, SOLD OUT, 5 p.m. Indie rockers, Built to Spill, return to Iowa on tour for their eighth studio album, Untethered Moon.

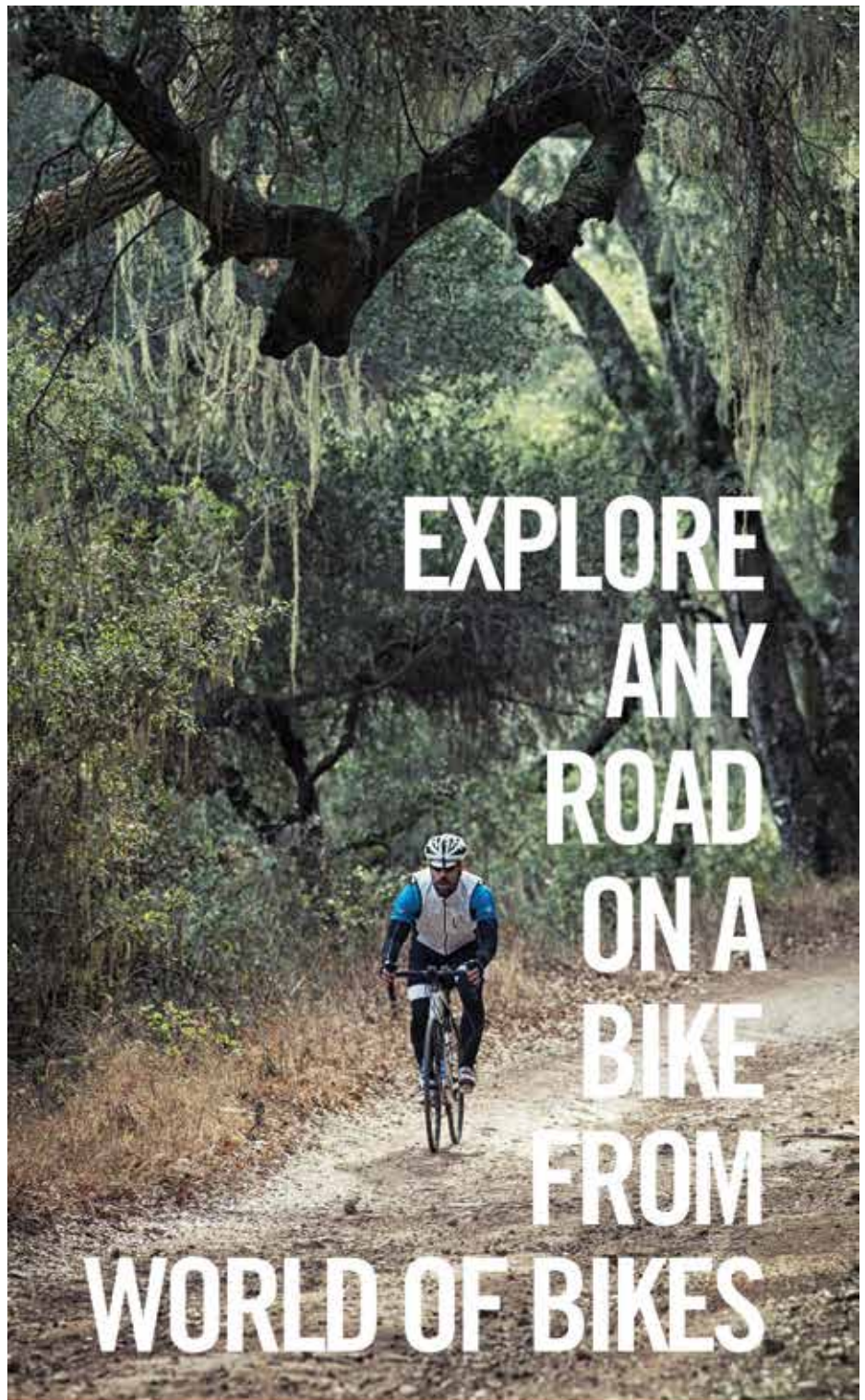
/MUSIC: Brucemorchestra! Bruce more, \$10-20, 5:30 p.m. Break out the flags, bells and streamers for this annual family tradition as Orchestra Iowa performs one of the most famous works of all time—Tchaikovsky's 1812 Overture—made all the more powerful with a full-throated all-male chorus singing the ultimate of patriotic pieces. Sharing the stage will be Orchestra Iowa School's very own children's Discovery Chorus.

Bill Jackson with Pete Fidler, and Dave Moore, Cafe Paradiso, 8 p.m. Bill Jackson is fast becoming known as one of Australia's finest songwriters within the country folk genre, joined by fellow Aussie and dobro player, Pete Fidler. Dave Moore to open.

SUN., SEPT. 13

/EDUCATION: Sewing: The Linden Sweatshirt, Home Ec, \$55 + supplies, 12 p.m. The Linden Sweatshirt gives a modern update to the classic sweatshirt. Featuring a relaxed fit, raglan sleeves, and a graceful slightly scooped neckline, this sweatshirt is perfect for fall layering. This is a great class for beginners. Please wash fabric and cut pattern before class. If you need assistance, feel free to schedule a time to cut it out at Home Ec.

Introduction to Boro Glass Work, Beadology, \$98, 1 p.m. Learn how to manipulate borosilicate glass. Participants will make a basic marble, solid pendant, and an icicle ornament. Registration includes all materials, instruction, use of studio and tools, and annealing. Register in person, via phone at 319 338-1566, or on-line.



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/COMMUNITY: Kickoff to Kinnick 5K, Kinnick Stadium, 7 a.m. The UIAA invites you to participate in the second annual Kickoff to Kinnick (K2K) 5K Run/Walk. The road race begins at Carver-Hawkeye Arena and ends on the field of historic Kinnick Stadium. Online registration is open now. On-site registration will be available beginning at 7 a.m. The UIAA will also host a post-race tailgate—including FREE food, live entertainment, games, giveaways, and more. All proceeds from the event will benefit UI Children's Hospital and the Tim Dwight Foundation.

Made Market, Brown Deer Golf Course, Free, 1 p.m. The Iowa Children's Museum presents Made Market, a craft fair featuring local vendors and artisans. See the vendor list and stay up to date with the market at on the Made Market Facebook page.

Honk, Squawk, Tweet, The Iowa Children's Museum, Free, 1:30 p.m. Learn about birds, their beaks, their feet, where they live, what they like to eat and so much more. Explore your world with this free outdoor program. Active learning gets the whole family involved in scientific exploration and observation. Free, registration required.

/MUSIC: An Evening with Suzzy Roche and Lucy Wainwright, The Mill, \$12-15, 7 p.m. This mother/daughter duo have just released their first collaboration, *Fairytale and Myth*, which won the 2014 Best Singer/Songwriter Award at the Vox/Pop Independent Music Awards. Their show is a fun filled evening of smart, thoughtful, songs with plenty of familial harmonies.

MON., SEPT. 14

/LITERATURE: Shahrar Mandanipour, Prairie Lights, 7 p.m. In this special event sponsored by the IWP, Shahrar Mandanipour will read from his novel "Censoring an Iranian Love Story" (pictured). Mandanipour evokes a pair of young lovers who find each other despite surreal persecution and repressive parents – through coded messages and internet chat rooms.



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XOXODEARKIKIXOXO



Dear Kiki,
Genital piercings. Yes or no?
Signed,
Unpunctured

Dear Lovedove,
It depends! People get genital piercings for a lot of reasons: increasing erotic pleasure, identity expression, less employment discrimination (depending on the profession). Labial and scrotal piercings are so sweet and pretty also! Genital piercings aren't any more painful than other piercings when done right, and many of them heal relatively quickly. However, I do think there are a couple things to keep in mind:

A genital piercing is not something to get on a whim or on the cheap.

First, safety first! Make sure your piercer is experienced and that your genitals are good candidates for the kind of piercing you're going for. A genital piercing is not something to get on a whim or on the cheap. I would check out an established, accredited piercer, such as Steeve Easley, the owner of Release Body Modification in Iowa City, or his former apprentice, Hunter Last.

(DaVo's The Axiom Body Piercing Studio in Des Moines would also be a solid choice.) A reputable piercer will do a consultation with you first, and will be receptive to all your questions about hygiene, their experience with that type of piercing, and aftercare. Afterward, make sure you follow all of their instructions and be attentive to infection or allergic reactions. Finally, make sure to be extra careful with your safer sex practices. If condoms and/or dental dams are relevant to you, be aware they are more likely to break with piercings and plan accordingly. (This caution applies to oral piercings as well.)

Second, check your motivations. I follow the Rede when it comes to body modification (and most things) — "An it harm none, do what ye will." I do think you should be aware, though, that genital piercing came to the west through ethnographies of non-white societies. When they did come to white America, they came through queer scenes, punk scenes, and BDSM scenes. If a genital piercing is something that expresses your identification with your heritage or, say, a BDSM or queer subculture, and you feel you're being responsible about the intercultural complexities of such, then I trust your judgment. If you genuinely think it will increase your pleasure in a unique way, then I can't fault you, lovedove, either. However, if your main aim is aesthetic, to be "trendy" or "edgy," then I'm less about it honestly. I invite you to get creative in your vision for your body art and avoid appropriating cultural practices and marginalized identity markers. Think it through, and do what you will! *xoxo —Kiki* ♣

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



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Club Hancher Presents:
THE CLAUDETTES
The Mill, Wed., Sept. 16, 8 p.m., FREE

TUES., SEPT. 15

/COMMUNITY: *EntreDays: John Hughes Lecture Series, Englert Theatre, Free, 5 p.m.* An entrepreneurship panel discussion with recent UI alumni: Tara Cronbaugh, Founder of The Java House and Heirloom Salad Company; John Mickelson, Founder of Midwest Growth Partners; Traci Fenton, Founder of WorldBlu; and Zac Voss, Founder of Voss Distributing LLC. Moderated by Andy Stoll, Co-Founder of Seed Here Studio and Iowa Startup Accelerator.

WED., SEPT. 16

/MUSIC: *David Nail, Paramount Theatre, \$23.50-29.50, 7 p.m.* Contemporary country artist, David Nail, will be performing hits like, "Let it Rain," "Red Light," "Whatever She's Got," and many more.

/MUSIC: *Club Hancher Presents: The Claudettes, The Mill, Free, 8 p.m.* The Claudettes themselves—pianist Johnny Iguana and drummer Michael Caskey—might suggest the band's sound is an amped-up hybrid of Otis Spann, Ray Charles, and Mose Allison. But in the end, comparisons fail. You've never seen or heard an instrumental duo like this.

/LITERATURE: *Tanya Luhrmann, Prairie Lights, 7 p.m.* In a special event sponsored by the Ida Beam Foundation, Tanya Luhrmann will talk about her book, "When God Talks Back". A New York Times Notable Book, "When God Talks Back" is a bold approach to understanding the American evangelical experience from an anthropological and psychological perspective by one of the country's most prominent anthropologists.

/EDUCATION: *Creative Matters lecture by David Lang: Music and its secret powers for good and evil, Art Building West, Free, 7:30 p.m.* David Lang is one of America's most performed composers and is the recipient of numerous honors and awards, including the Pulitzer Prize, Musical America's Composer of the Year for 2013, and Carnegie Hall's Debs Composer's Chair for 2013-2014.

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ONGOING EVENTS



POST FACTO FUTURE

Public Space One (120 N. Dubuque St.)
Through Sat., Sept. 12
Photo by Adam Burke

MONDAYS

Coralville Farmers Market, Coralville Community Aquatic Center Parking Lot, 5 p.m. **Open Mic**, The Mill, Free, 8 p.m. **Catacombs of Comedy**, Yacht Club, \$3, 10 p.m.

TUESDAYS

Blues Jam, Parlor City, 7 p.m. **Underground Open Mic**, The Yacht Club, Free, 8 p.m. **Comedy & Open Mic Night**, Studio 13, Free, 9 p.m.

WEDNESDAYS

Iowa City Farmers Market, Chauncy Swan Ramp, 5 p.m. **Honest Open Mic**, Lincoln Wine Bar, 6 p.m. **Burlington Street Bluegrass Band**, The Mill, \$5, 6 p.m. (2nd & 4th weeks) **Open Mic Night**, Penguins Comedy Club, Free, 6:30 p.m. **Open Mic**, Cafe Paradiso, Free, 8 p.m. **Open Stage**, Studio 13, 10 p.m. **Open Jam and Mug Night**, Yacht Club, Free, 10 p.m. **Talk Art**, The Mill, Free, 10:30 p.m. (1st & 3rd weeks)

THURSDAYS

Country Dancing, Wildwood Smokehouse and Saloon, Free, 6:30 p.m. **Throw Back Thursday**, The Union Bar, Free, 8:00 p.m. **Karaoke Thursday**, Studio 13, Free, 8:00 p.m. **Gemini Karaoke**, Blue Moose, Free, 9:00 p.m. **Locally Owned**, Gabe's, Free, 9:00 p.m. ***Folk Night at Little Bohemia**, Little Bohemia, Cedar Rapids, Free, 6-9 p.m. (first week)

FRIDAYS

Friday Night Concert Series, Pedestrian Plaza, 6:30 p.m. **FAC Dance Party**, The Union Bar, See website for price, 7 p.m. **Sasha Belle presents: Friday Drag & Dance Party**, Studio 13, 8 p.m.

SATURDAYS

***Cedar Rapids Downtown Farmers Market**, Downtown Cedar Rapids, 7:30 a.m.* (1st & 3rd weeks) **Iowa**

City Farmers Market, Chauncy Swan Ramp, 7:30 a.m. **Family Storytime**, Iowa City Public Library, Free, 10:30 a.m. **Summer of the Arts Free Movie Series**, Outside MacBride Hall, 8:30 p.m. **Elation Dance Party**, Studio 13, 9 p.m.

SUNDAYS

North Liberty Farmers Market, Pacha Parkway, 11 a.m. **Live Music**, Sutliff Cider Company, 3 p.m. **LV Comedy Open Mic**, The Mill, Free, 6 p.m. **Drag U**, Studio 13, 8 p.m. **Pub Quiz**, The Mill, \$1, 9 p.m.

/CINEMA: Peanuts Family Film Series, Marcus Theatres, \$5 **Bon Voyage**, Charlie Brown, September 4, 5, 6, 7 at 10 a.m., 12:30 p.m., 3 p.m. **Race for Your Life**, Charlie Brown, September 11, 12, 13 at 10 a.m., 12:30 p.m., 3 p.m. **Mob Retro Series**, Marcus Theatres, \$5, 7 p.m. **The Godfather**, September 7, 9 **The Godfather II**, September 14, 16

/THEATRE-AND-PERFORMANCE: Under the Microscope, CSPS Legion Arts, \$20-25 (September 4-5), **Waiting for the Parade**, Old Creamery Theatre, \$12-30 (through September 6), **The Last Five Years**, Theatre Cedar Rapids, \$16-26 (through September 19), **Barnum**, Old Creamery Theatre, \$12-30 (open September 10-27), **Calendar Girls (pictures)**, Theatre Cedar Rapids, \$16-26 (open September 11-27), **The 39 Steps**, Giving Tree Theatre, \$16-120 (open September 11-29)

/ART-AND-EXHIBITION: Midwest Summer: Light and Warmth, Cedar Rapids Museum of Art, (through September 12), **Post Facto Future Auction**, Public Space ONE, (through September 12), **New Work from Cory Christiansen**, Chait Galleries, Free, Cory Christiansen's work is deeply visual, layered and crosses several distinct mediums, **Out of This World: Science Fiction and Fantasy Art Exhibition**, Cedar

Rapids Museum of Art, (open September 12 through January 3, 2016)

/COMMUNITY: Eat Local Week, New Pi Co-op, September 14-20 Join in the Local Plate Contest, going on all week long. Share a snapshot of a dish with local ingredients on New Pi's Facebook timeline or tag us in your photo on Instagram. For each post: We'll donate \$1 to Field to Family & enter your name in a drawing for a \$100 gift card!

/EDUCATION: Quilting: Make a Quilt Start to Finish, \$85 + supplies, September 15, 29, and October 6 at 5:30 p.m. Learn to make a small quilt (42"x49") from start to finish using this adorable pattern designed by Cluck Cluck Sew. You will learn cutting, piecing, straight line machine quilting and binding techniques. In order to finish by the end of the three weeks you will have to work on your quilt between classes- you can use Home Ec's workshop space free of charge between class sessions. This class is perfect for both beginners and experienced quilters. Supplies needed: fabric (details given when you sign up), batting, curved safety pins, thread, basic sewing kit.

School of Sewing, Home Ec, \$85 + supplies, September 16, 23, 30, and October 7 at 6 p.m. This class will take you back to the very basics of machine sewing. You will learn how to thread a machine, how to choose appropriate fabrics for projects, what sewing tools are a necessity and how to use them. We will work on one project during each session: pillowcase, drawstring bag, zipper pouch, and your choice of either an apron OR a lined tote bag. You are welcome to bring your machine or you can use the machines in the workshop. You will also have access to the workshop at Home Ec between class sessions to finish up projects! Supplies Needed: Copy of School of Sewing by Shea Henderson, fabric for various projects, basic sewing kit.



MARISA ANDERSON AT GABE'S

Wednesday, August 26, 2015.

Photo by Adam Burke

IOWA CITY

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Chait Galleries Downtown 218 E Washington St, (319) 338-4442, thegalleriesdowntown.com

Englert Theatre 221 E Washington St, (319) 688-2653, englert.org

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

First Avenue Club, 1550 S 1st Ave, (319) 337-5527, firstavenueclub.com

Gabe's 330 E Washington St, (319) 351-9175, icgabes.com

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

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Prairie Lights Bookstore 15 S Dubuque St, (319) 337-2681, prairielights.com

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

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

Steven Vail Fine Arts 118 E College St, (319) 248-9443 stevenvail.com

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

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

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THE FULL KIT (27)

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GEOFF'S BIKE & SKI (35)

GRAMMAR ACQUISITION LAB (40)

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LEUKEMIA & LYMPHOMA SOCIETY (19)

M.C. GINSBERG (4)

META COMMUNICATIONS (32)

THE MILL (52)

MOLLY'S CUPCAKES (38)

NEW PIONEER FOOD CO-OP (29)

NORTHSIDE MARKETPLACE (20-21)

- RIVERSIDE THEATRE

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OLD CREAMERY THEATRE (39)

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WHY HAVEN'T WE EVER BUILT DOMED CITIES?

I live in Winnipeg, Manitoba, Canada. It's -40° Fahrenheit and Celsius this morning with the windchill. When I was a kid I was led to believe we'd live in domed cities in the future (in addition to being served by robots and driving flying cars). Would domes over cold-weather cities be worthwhile? Are there materials available today that could hold up to the stress?

—Michael Stephensen

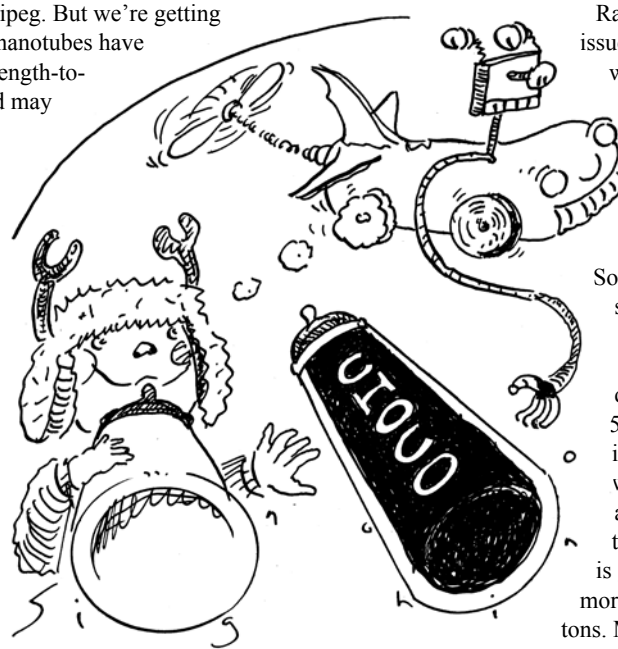
I live in Chicago, Illinois, USA. Right now it's 80 degrees Fahrenheit. Odd time to reply? The hell. It'll be plenty brisk here in six months (eh, probably six weeks), and writing about bitter cold while simultaneously experiencing it is more than I can bear.

The short answer is no, we don't have materials up to the challenge of doming a city the size of Winnipeg. But we're getting closer—carbon nanotubes have an incredible strength-to-weight ratio, and may someday yield dome-building materials that would let northern city dwellers go naked (well, coatless) in January. Nonetheless, formidable challenges remain. Let's examine a few.

As you rightly surmise, a dome's diameter is limited by the stresses on the supporting structure. You can minimize these by making the bottom of the dome thick and the top paper-thin, making the dome inflatable (i.e., held up by air pressure), or hanging the roof on cables from steel towers passing through it. (Google "Millennium Dome" to see what this looks like.)

Next, you have to consider the elements—wind, rain, and snow. Let's start with a small-scale example: doming your neighborhood with a hemisphere 1,000 feet in diameter. Domes are resistant to wind loading, but a 30-mile-per-hour wind on a 500-foot-tall

hemispherical dome still exerts a total lateral force of 96 tons. Since this thing will enclose people's homes, businesses, and Starbucks, it has to be able to handle a lot more wind than that—in the opinion of my assistant and engineering consultant Una, at least a 100-mile-per-hour gust, for a lateral force of over 1,000 tons. A simple inflatable dome would be ripped to shreds.



Rain isn't a big issue, but since we're talking about Canada we have to consider snow loading. Some snow will slide off the dome but not all. If a quarter of our 500-foot dome is covered with an inch of accumulation, the roof load is going to be more than 250 tons. Maybe you

could install de-icers and snow-clearing machines, but they'll add cost and weight. And we haven't even mentioned hail.

Other dome downsides: a nonporous dome will trap the heat and pollution generated by the people living under it, and if it's transparent you've basically got a giant, stinky greenhouse. Either you're going to have to riddle the base with passages and fans for ventilation, or cut vents in the dome itself—emdash>weakening it and reducing some of the benefit in the winter.

Then there's wildlife—you want some, right? Migratory birds will be unable to

migrate, unless you somehow manage to safely catch and release them outside your dome each year. With year-round mild-to-hot temperatures, you could find yourself looking at a serious insect problem. And if humidity builds up under the dome, say hello to mold.

So: impossible, right? Not if you manage expectations. Last year the Singapore Sports Hub opened for business featuring the world's largest free-standing dome, with a roof that can be opened or closed depending on the weather. While not hemispherical, with a diameter of 310 meters—1,017 feet—it can certainly cover your 1,000-foot neighborhood. Using a steel structure and translucent plastic panels, the dome is designed to withstand anything Singapore's climate can throw at it.

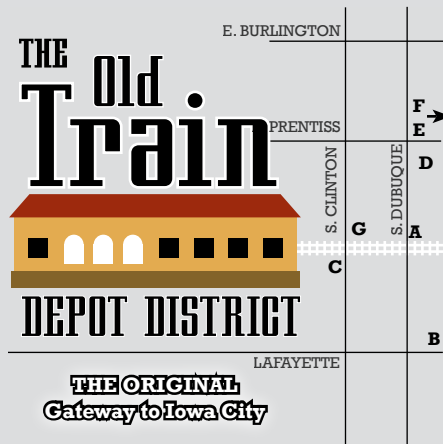
More covered exterior spaces are in the offing. The planned Skidome Denmark, featuring six indoor and two outdoor ski slopes, consists of three huge, hollow arches intersecting over a river; the largest spans a half mile and rises to 360 feet at the center. Mind you, the low ceilings inside might feel claustrophobic, but hey—sacrifices must be made.

If you had something more visionary in mind, we'll need to go pretty far back. Around 1960 Buckminster Fuller (his name was bound to turn up here eventually) and Shoji Sadao designed a climate-controlled dome two miles across to cover midtown Manhattan. In 1971 a German-funded study floated the idea of building a utopian city under a 1.2-mile-wide inflatable dome at 58 degrees latitude in the Arctic, providing a warm environment for up to 40,000 people.

In 1979 plans were drawn up to dome Winooski, Vermont, a town of 7,000 people beleaguered by 20-below winters and crushing snowfall. Covering roughly 800 acres, spanning 6,600 feet, and rising 250 feet in the center, the Winooski dome would have been held up by air pressure, requiring all entering or leaving to pass through an airlock. The pollution problem was to be handled by electric cars and monorails. When federal funding didn't pan out (no shock), the idea fizzled.

That's likely why you don't hear much about domed cities anymore, apart from the occasional dubious scheme kicking around the Internet. Super plastics might make it physically possible to raise a city-scale dome someday. But how would you raise the cash? *iv*

—Cecil Adams



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BROKEN WATER

Wrought (released by Night People
www.raccoo-oo-oon.org/np

Although Shawn Reed no longer lives in Iowa City, his label—Night People—has its heart here, at least partly-so. In an interview for *Art of Iowa*, Reed said that while “the label grew out of being into records, booking shows, inviting touring bands to play (in Iowa City),” it “doesn’t live any place in particular.” Night People has put out LPs and cassettes for bands from all over: Merchandise from Tampa; Peaking Lights from Los Angeles; Dirty Beaches from Montreal; and, with its recent LP *Wrought*, Broken Water from Olympia. And as Reed identifies his label with no one region, so the bands on Night People conform to no single genre or aesthetic.

Broken Water is a case in point. Their new album, *Wrought*, has obvious links to grunge, the genre most closely associated with the band’s home state of Washington. Steve Fisk, an engineer who worked with Nirvana and Soundgarden, recorded and mixed the album, in fact. But to play up the grunge connection is to ignore myriad other musical elements: the lush layers of fuzz, characteristic of shoegaze in general and My Bloody Valentine in particular (e.g. “1984”); the quick rhythms and clean tones but dissonant notes of no wave (e.g. “Choice,” or “Psycho Static,” which features a viscous baritone vocal by Hanna that’s reminiscent of Thurston Moore); patches of hardcore or noise-rock (e.g. the wordless chorus of “Hi-Lo”); the overt political themes of punk (e.g. the lyrics of “1984” and “Choice,” with references to government surveillance in the former and abortion rights in the latter); the bouncy and lean drum-and-bass grooves that

recall New Zealand pop bands like The Bats or The Clean (e.g. “Stone”).

In fact, the more you listen to *Wrought*, the more the album becomes a kind of sonic Rorschach. I say “Rorschach” because while *Wrought* contains a variety of ‘90s styles, they don’t pop out at you. They’re blended. The listening experience is unified, not disjointed. The album is a whole, with certain shades and textures suffusing it. The layers of fuzz are stacked tall, and chorus pedals create a watery glaze that evokes the Pacific Northwest’s

The more you listen to *Wrought*, the more the album becomes a kind of sonic Rorschach.

continuous drizzles. The palette is gray-blue: everything’s minor. Overcast. Uptempo songs manage to sound slow, and aggressive grunge-infused ones sound sad.

Lethargy, melancholy and teenage disaffection, which characterize both the lyrics and the sound of *Wrought*, are not conditions peculiar to the Pacific Northwest, of course. They pervade most U.S. suburbs, if we’re being honest. But Broken Water’s *Wrought* is also characterized by a clear-eyed searching, a glint of hope conveyed by Kanako Pooknyw’s feathery alto, which graces seven of the album’s 10 songs. Pooknyw’s voice resembles that of Bilinda Butcher, the vocalist for My Bloody Valentine (though she also reminds one of Enya or Julee Cruise). But whereas Butcher’s voice often becomes a texture seeping into other textures surrounding it, Pooknyw’s cuts through and moves above the clouds. **IV**

—Landon Bates

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VIRGO (Aug. 23-Sept. 22): "I stand up next to a mountain, and I chop it down with the edge of my hand." So sang Jimi Hendrix in his raucous psychedelic tune "Voodoo Child (Slight Return)." We could view his statement as an example of delusional grandiosity, and dismiss it as meaningless. Or we could say it's a funny and brash boast that Hendrix made as he imagined himself to be a mythic hero capable of unlikely feats. For the purposes of this horoscope, let's go with the latter interpretation. I encourage you to dream up a slew of extravagant brags about the outlandish magic powers you have at your disposal. I bet it will rouse hidden reserves of energy that will enhance your more practical powers.



LIBRA (Sept. 23-Oct. 22): It's the phase of your cycle when you have maximum power to transform yourself. If you work hard to rectify and purify your inner life, you will be able to generate a transcendent release. Moreover, you may tap into previously dormant or inaccessible aspects of your soul's code. Here are some tips on how to fully activate this magic. 1. Without any ambivalence, banish ghosts that are more trouble than they are worth. 2. Identify the one bad habit you most want to dissolve, and replace it with a good habit. 3. Forgive everyone, including yourself. 4. Play a joke on your fear. 5. Discard or give away material objects that no longer have any meaning or use.



SCORPIO (Oct. 23-Nov. 21): According to the poet Rainer Maria Rilke, here's what God says to each of us: "Go the limits of your longing . . . Flare up like flame and make big shadows that I can move in. Let everything happen to you: beauty and terror. Just keep going. No feeling is final." Whether or not you're on speaking terms with the Creator, this is excellent advice. It's time to give everything you have and take everything you need. Hold nothing back and open yourself as wide and wild as you dare. Explore the feeling of having nothing to lose and expect the arrivals of useful surprises. (The translation of Rilke's poem is by Anita Barrows and Joanna Macy.)



SAGITTARIUS (Nov. 22-Dec. 21): When 16th-century Spanish invaders arrived in the land of the Mayans, they found a civilization that was in many ways highly advanced. The native people had a superior medical system and calendar. They built impressive cities with sophisticated architecture and paved roads. They were prolific artists, and had a profound understanding of mathematics and astronomy. And yet they did not make or use wheeled vehicles, which had been common in much of the rest of the world for over 2,000 years. I see a certain similarity between this odd disjunction and your life.

Although you're mostly competent and authoritative, you are neglecting to employ a certain resource that would enhance your competence and authority even further. Fix this oversight!



CAPRICORN (Dec. 22-Jan. 19): If you have ever fantasized about taking a pilgrimage to a wild frontier or sacred sanctuary or your ancestral homeland, the next ten months will be an excellent time to do it. And the best time to plan such an adventure will be the coming weeks. Keep the following questions in mind as you brainstorm. 1. What are your life's greatest mysteries, and what sort of journey might bring an awakening that clarifies them? 2. Where could you go in order to clarify the curious yearnings that you have never fully understood? 3. What power spot on planet Earth might activate the changes you most want to make in your life?



AQUARIUS (Jan. 20-Feb. 18): When he died at the age of 77 in 1905, Aquarian author Jules Verne had published 54 books. You've probably heard of his science fiction novels *Journey to the Center of the Earth* and *Twenty Thousand Leagues Under the Sea.* He was a major influence on numerous writers, including Jean-Paul Sartre, J. R. R. Tolkien, and Arthur Rimbaud. But one of his manuscripts never made it into book form. When he finished it in 1863, his publisher refused to publish it, so Verne stashed it in a safe. It remained there until his great-grandson discovered it in 1989. Five years later, Verne's "lost novel," *Paris in the Twentieth Century,* went on sale for the first time. I suspect that in the coming months, you may have a comparable experience, Aquarius. An old dream that was lost or never fulfilled may be available for recovery and resurrection.



PISCES (Feb. 19-March 20): "I enjoy using the comedy technique of self-deprecation," says stand-up comic Arnold Brown, "but I'm not very good at it." Your task in the coming weeks, Pisces, is to undermine your own skills at self-deprecation. You may think they are too strong and entrenched to undo and unlearn, but I don't -- especially now, when the cosmic forces are conspiring to prove to you how beautiful you are. Cooperate with those cosmic forces! Exploit the advantages they are providing. Inundate yourself with approval, praise, and naked flattery.



ARIES (March 21-April 19): "Excess is the common substitute for energy," said poet Marianne Moore. That's a problem you should watch out for in the coming weeks. According to my astrological projections, you're a bit less lively and dynamic than usual. And you may be tempted to compensate by engaging in extreme behavior or resorting to a contrived show of force. Please

don't! A better strategy would be to recharge your power. Lay low and take extra good care of yourself. Get high-quality food, sleep, entertainment, art, love, and relaxation.



TAURUS (April 20-May 20): For a pregnant woman, the fetus often begins to move for the first time during the fifth month of gestation. The sensation may resemble popcorn popping or a butterfly fluttering. It's small but dramatic: the distinct evidence that a live creature is growing inside her. Even if you are not literally expecting a baby, and even if you are male, I suspect you will soon feel the metaphorical equivalent of a fetus's first kicks. You're not ready to give birth yet, of course, but you are well on your way to generating a new creation.



GEMINI (May 21-June 20): "Since U Been Gone" is a pop song recorded by vocalist Kelly Clarkson. She won a Grammy for it, and made a lot of money from its sales. But two other singers turned down the chance to make it their own before Clarkson got her shot. The people who wrote the tune offered it first to Pink and then to Hillary Duff, but neither accepted. Don't be like those two singers, Gemini. Be like Clarkson. Recognize opportunities when they are presented to you, even if they are in disguise or partially cloaked.



CANCER (June 21-July 22): "Going with the flow" sounds easy and relaxing, but here's another side of the truth: Sometimes it can kick your ass. The rippling current you're floating on may swell up into a boisterous wave. The surge of the stream might get so hard and fast that your ride becomes more spirited than you anticipated. And yet I still think that going with the flow is your best strategy in the coming weeks. It will eventually deliver you to where you need to go, even if there are bouncy surprises along the way.



LEO (July 23-Aug. 22): "Money doesn't make you happy," said movie star and ex-California governor Arnold Schwarzenegger. "I now have \$50 million, but I was just as happy when I had \$48 million." Despite his avowal, I'm guessing that extra money would indeed make you at least somewhat happier. And the good news is that the coming months will be prime time for you to boost your economic fortunes. Your ability to attract good financial luck will be greater than usual, and it will zoom even higher if you focus on getting better educated and organized about how to bring more wealth your way. ♀

—Rob Breznsky



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