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IOWA CITY'S NEWS & CULTURE MAGAZINE



ACCESS DENIED

25 years on, enforcing the Americans with Disabilities Act remains an uphill battle.
P. 8

INTERVIEWS

Amy Butcher P. 16
Benjamin Percy P. 18
El-P P. 21
Jesse Kreitzer P. 24
Jen Kirkman P. 34





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Photo by Ben Leddick

8

GIVE ME SHELTER

Widespread discrimination makes the search for housing difficult for many renters with disabilities.

16

WHEN OUR BEST IS NOT ENOUGH

In Amy Butcher's debut memoir, fault and responsibility resist their usual union.

C O N T R I B U T O R S

Writers

Cecil Adams, Rachel Z. Arndt, Daniel Boscaljon, Rob Brezsney, Matthew Byrd, Gemma de Choisy, Rob Cline, Thomas Dean, Dawn Frary, Genevieve Heinrich, Kembrew McLeod, Amanda McFadden, Mike Roeder, Scott Samuelson, Dan Savage, Frankie Schneckloth, Arashdeep Singh, Jorie Slodki, Warren Sprouse, Roland Sweet, Casey Wagner

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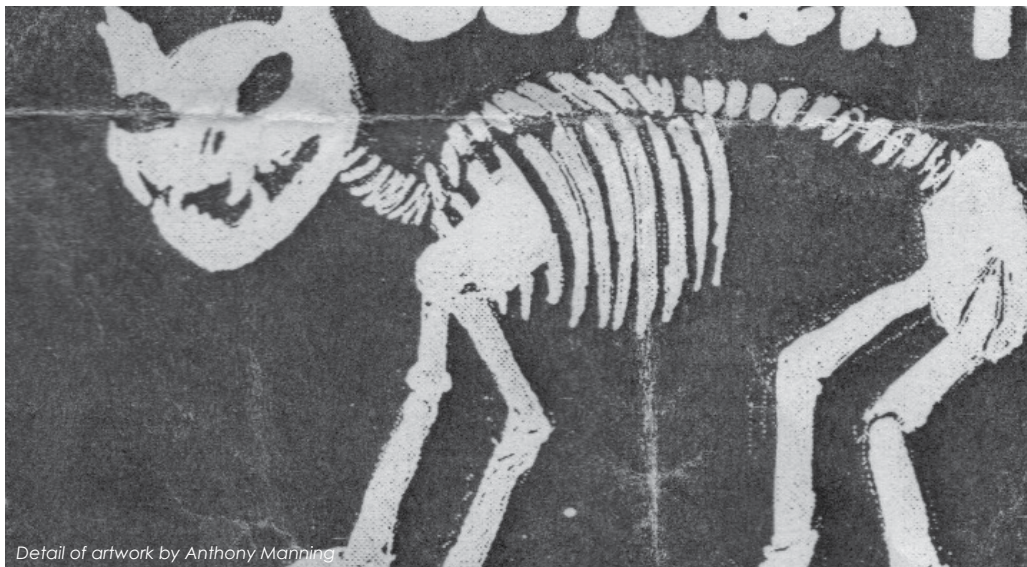
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/MetaComm



24 LIKE A SONGBIRD

History meets folktale in Jesse Krietzer's *Black Canaries*.

6 - UR Here
13 - LV Recommends
18 - Colorblind Comics
21 - Prairie Pop
27 - Field Trip
33 - Best of IC Events

30 COLLECTORS' ITEMS

An archive of Iowa City rock show posters illustrates a beautifully gnarly devotion.

47 - Pro Tips
48 - Venue Guide
49 - Advertiser Index
50 - Crafty
52 - News Quirks
54 - The Straight Dope

34 JEN KIRKMAN

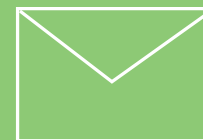
Not your mother's funny girl.

55 - Botany
56 - Local Album Review
57 - Savage Love
58 - Crossword
59 - Astrology



The Iowa City Area's 2015 Dining Guide

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INTERACTION

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*Comments may be shortened or edited for style.

Recently Trending on littlevillagemag.com

Iowa ban on telemedical abortions declared unconstitutional

If only there were no unwanted pregnancies.
—Delores Sylvester

Make sure Planned Parenthood is well funded to offer affordable, accessible contraception and our sex education programs are taught appropriately in our schools. —Einna Ollutnev

Talking to kids about the Coral Ridge shooting

The problem is that predatory men with archaic and dangerous attitudes are tolerated and encouraged by our society. This man was hired by the mall to provide safety and security to families, teens and children. What are the other guards like? Who was his supervisor? Why didn't they do their job and call out their coworker for his behavior before someone had to report him? —Mike Miller

Front Porch Music Festival to serenade Iowa City neighborhood

Wonderful idea. —Joyce Carman

Wow, we would love to be apart of this if you do it again next year. We can play as Pennies on the Rail or we can bring the Johnson County Ukulele Club. Please add our name to the list!

— Roxanne Schemers

Summer & Fall 2015

SUMMER OF THE ARTS &
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SOCIAL BRAND FORUM
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JAKE SHIMABUKURO
 SATURDAY, OCTOBER 17

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SWEATING THE SMALL STUFF

Embrace the swelter of the season with a visit to one of Prairiewoods' monthly Lakota sweat lodges. • **BY THOMAS DEAN**



LOST IN THE HEAT OF IT ALL

Prairiewoods in Hiawatha hosts yoga retreats and sustainability workshops. Photo by Adam Burke

We are in midsummer, and that means sweat. It's the time of year when our body regulates its temperature through perspiration, when the heat of the season beads up and runs down our skin with our slightest effort. It's summer in Iowa.

One evening near this past solstice, I was privileged to participate in a specially organized Lakota Inipi ceremony, or sweat lodge. This was at the last gathering of a year-long "Regenerative Leadership for the Creative Corridor" retreat series sponsored by the Center for Regenerative Society. Our retreats were held at Prairiewoods Franciscan Spirituality Center in Hiawatha, a beautiful and inspiring place with 70 acres of native prairie and woodlands on the grounds. Prairiewoods is well worth visiting for any reason, one of which could be to participate in a sweat lodge, which are held every last Saturday of the month.

The Inipi is a ceremony of purification. As we sweat, we expel our mistakes, our anger, and our sorrows. We also inhale the breath of the grandfather spirits, conjured by sprinkling herbs and cedar and by pouring water over hot rocks assembled in a small pit in the middle of the mud floor of the dark lodge. Through the steam—the breath of the grandfathers that rises—we release our joy, our thanks, and our truth. Sweat pools on your forehead, arms, and back almost immediately as the

water transforms to steam. Sure, it's not comfortable at first—and it keeps getting hotter throughout the ceremony—but we are made palpably conscious of our mortal bodies, our physical connection with the earth, and thus how we are related to all people, animals, and plants, as well as spirits, of the earth and beyond. "Mitakoyasin," meaning "all my relations" or "we are all related," is the invocation expressed over and over throughout the ceremony by the water pourer, drummer and singer, and participants as we invite the spirits in, honor the life-givers (women), give thanks, and ask the spirits to flow out and help others.

One of the most striking features of the Inipi, or at least my experience of it, is humility. Our Lakota leaders, who were deeply friendly and self-deprecating throughout the experience, emphasizing to us on more than one occasion that they were common men, inspired us not only through their native song and prayer but also through the stories and lessons they shared, teaching us that no matter our spiritual beliefs—and even if we have no spiritual beliefs—we are part of a greater natural world that we should humble ourselves before and thank for the life we are given. Indeed, we are not only all related, but we are all one. You feel that very intensely when you are sitting



in a circle for two hours within a small dome made of branches and tarps (no hides for us), half-naked, shoulder to shoulder, and cross-legged on a mud floor, sweating profusely in the pitch dark with others who are CEOs, spiritual leaders, bankers, educators, community leaders, and so forth. We are all related.

**As you sweat,
you expel your
mistakes, your
anger and your
sorrows.**

I will see and feel my sweat from the Iowa heat and humidity differently for the rest of this summer, and I hope summers beyond. Our sweat is a ceremony, connecting us to this place in the middle of the continent, to a place where the middle of the year brings us hotness and wetness but also tremendous growth and beauty, to a world that is astonishing in its natural beauty. It is all of a whole, and our purity comes when we embrace and honor that wholeness.

So this summer, as you play baseball, mow the yard, paint the house, ride RAGBRAI, canoe Lake Macbride, walk the trails at Terry Trueblood, or just sit in your backyard in the evening listening to the deep July crickets and watching the lightning bugs gently signal on and off, and then as the sweat begins to bead on your forehead and arms and back in the full humidity of the season, remember—and celebrate—that we all sweat, that we are all creatures of this earth and this beautiful place, and that we are all individual parts of a greater natural world. We are all related. Mitakoyasin. **IV**

Thomas Dean wishes happy sweating to all my relations.

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GIVE ME SHELTER

Those with disabilities face an uphill battle when renting in Iowa City.
BY MATTHEW BYRD

This July marks the 25th anniversary of the passage of the Americans with Disabilities Act (ADA). The law, spearheaded by recently retired Senator Tom Harkin (D-IA), prohibited discrimination based on disability, both physical and mental, and extended the protections of the Civil Rights Act of 1964 to people with disabilities.

discrimination complaints lodged with the U.S. Department of Housing and Urban Development (HUD) from January 2008 to May of 2013, 46.5 percent of cases alleged discrimination based on disability. In a survey conducted by the study among assisted renters (that is, renters receiving some form of public assistance, such as a housing choice voucher), seven percent cited disability as a perceived

discriminatory, is perfectly legal (as the many “No Section 8” signs attached to apartment listings around town attest to).

However, when looking at exactly who uses housing vouchers and public assistance, the implications are troubling. According to data provided by HUD and compiled by the Center on Budget and Policy Priorities (CBPP), 28 percent of people with disabilities use federal housing choice vouchers, the second most prominent category behind nondisabled adults with children. On a local level, the most common head-of-household characteristic of people receiving rental assistance (such as housing vouchers) from the Iowa City Housing Authority (ICHA) was “Disabled and/or Elderly” at 60 percent.

With such widespread discrimination against people using housing vouchers, and the disproportionate representation of the disabled among that demographic, the reality is that, legal or not, disabled persons in Iowa City are subject to a profound amount of housing discrimination.

Explanations for the prevalence of this discrimination are varied. The PPC study cited a 2008 report on fair housing in Iowa City which quoted local affordable housing advocates who cited landlord’s prejudicial and negative attitudes towards people with housing vouchers, including people with disabilities. Some landlords are more than willing to admit their prejudicial attitudes to potential tenants, in fact. One landlord, who wished not to be named, told *Little Village* that there are several

11.7% OF IOWANS HAVE ONE OR MORE DISABILITIES

46.5% OF HOUSING DISCRIMINATION COMPLAINTS ARE DUE TO DISABILITY

However, despite all the progress that has flowered from the 1990 landmark legislation, here in Iowa City, less than two hours east of Senator Harkin’s birthplace of Cumming, persons with disabilities still face obstacles in one very basic area: housing.

In February of 2014, the University of Iowa Public Policy Center (PPC) authored a report for the City of Iowa City that exposed disturbing levels of racial and economic segregation in Iowa City’s housing stock along with the discrimination that accompanies it. The report also highlighted the discrimination suffered by people with disabilities when it comes to housing.

Of the 43 Iowa City-based housing

reason for being denied housing; the number was the same in a similar survey with unassisted renters.

In some cases, however, the context beyond the numbers reveals more than the numbers themselves. By far the most commonly asserted reason for housing discrimination in Iowa City was living on public assistance or the use of a housing choice voucher, with 47 percent of assisted renters citing one or the other as a reason for perceived discrimination. This is perhaps unsurprising because unlike disability, race, sex and other categories, the use of a housing voucher is not a protected class under state or federal law, and therefore denial of an applicant with a housing voucher, while





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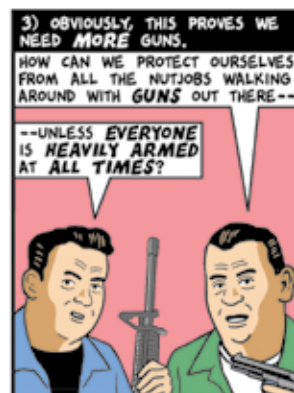
“issues” with Section 8 renters, noting that they tend not to be “high earners.” One of the study’s assisted renters, meanwhile, told researchers, “[Landlords] tell you they don’t accept Section 8. They hold their hands up and just say ‘No.’ Even when you explain that it’s due to disability. They will still say no, you can prove you’re a good tenant but it is soooo [sic] hard to find a place that isn’t in a slum or a landlord extorts you.”

“They hold their hands up and just say ‘No.’ Even when you explain that it’s due to disability.”



THIS MODERN WORLD

by TOM TOMORROW



Others believe that landlords simply do not want to rent properties to people with disabilities due to the perceived added costs of accommodating them. Indeed, the study cites previous research into fair housing in Iowa City wherein, "... housing advocates for persons with disabilities had claimed that many landlords in Iowa City refuse to provide reasonable accommodation for tenants." Disabled persons themselves are quoted in the study of witnessing this refusal firsthand, with one observing, "Since I am disabled, the landlord felt I couldn't keep unit clean."

Whatever the case may be, local policy-makers must grapple with the difficulties of housing disabled people if there is to be any resolution to the problem. **lv**

Matthew Byrd is a writer based in Iowa City. Angry screeds should be directed to dibyrdie@gmail.com.

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FOOD TRUCKS

LOCAL BURRITO, ISLAND VYBZ, THE BOX LUNCH, WAGYU WAGON

THROUGHOUT THE IOWA CITY AREA

Under a new ordinance passed by the Iowa City Council in April, food truck vendors can operate from metered parking spaces any day of the week. As long as they aren't operating in restricted areas—which include parts of downtown Iowa City, Northside Marketplace, residential zones or within 150 feet of a brick and mortar restaurant—vendors are permitted to sell any kind of food or nonalcoholic beverage. Two months later, area vendors are taking advantage of the more food-truck friendly laws and offering creative, delicious dining options. Here are a few highlights currently available in and around downtown Iowa City:

THE BOX LUNCH (LIZ WOHLFORD)

SOCIAL: On Facebook

FIND IT: The location varies quite a bit, with parking lot service by The Box Lunch frequently requested by large employers in the area. On days without a booking, they can be found in downtown Iowa City, or at the Iowa City Farmers Market on Saturdays.

NICHE: The Box Lunch offers classic diner fare made fresh to order, including hand-pattied burgers, a great selection of hot dogs, fantastic grilled cheese sandwiches and milk shakes.

TASTE: Their burgers—notably the Notorious Big E burger with an egg on it.

LOCAL BURRITO (KYLE SIECK)

SOCIAL: Twitter and Facebook

FIND IT: A staple of the Iowa City Farmers' Market on Wednesdays and Saturdays, they are also testing out a "Taco Tuesday" dinner option from 5-8 p.m. in downtown Iowa City (just north of Iowa Ave. on Dubuque St.) They

MEALS ON WHEELS Food trucks like Island Vybz are adding even more options to the flourishing Iowa City dining scene. Photo by Amanda McFadden

will also come to your office or event.

NICHE: As the name suggests, Local Burrito uses local, organic, seasonal ingredients to create dishes Sieck describes as "Midwestern-East-South" (Iowan-East Asian-Tex Mex).

TASTE: The Chorizo Burrito, Korean Bulgogi Steak Burrito and Veggie Kimchi Burrito.

New to the food truck scene in Iowa City, Island Vybz Mobile Rasta-rant is making a splash.

THE WAGYU WAGON (JONATHAN STIRN AND TYLER BAILEY)

SOCIAL: Twitter and Facebook

FIND IT: North Liberty Farmers' Market on Sundays, Coralville Farmers' Market on Mondays

NICHE: The Wagyu Wagon serves premium Kobe Wagyu Beef and Iowa Swabian Hall pork products. All of their beef and pork is

raised and bred at their farm, Bailey American Wagyu, in West Branch, Iowa. Their ever-rotating menu includes custom burgers, Wagyu steak sandwiches, hand-cut fries, pulled-pork sandwiches, beef and pork tacos, and even poutine once the fall season approaches.

TASTE: The Sumo Burger—a ½-lb patty, with sweet Asian slaw and sriracha aioli on a made-from-scratch bun.

ISLAND VYBZ (KELLY AND ROBERT MCLEAN)

SOCIAL: Twitter and Facebook

FIND IT: It's hard to miss this wild, tie-dyed food truck, usually parked on Dubuque Street between Iowa Avenue and Jefferson Street on Wednesdays and Thursdays from 11 a.m. to 3 p.m.

NICHE: New to the food truck scene in Iowa City, Island Vybz Mobile Rasta-rant is making a splash with flavorful food that offers a taste of Jamaica, where Robert McLean was born and raised. "Our food truck is all about my passion for cooking," he said, "for quality cuisine, and

for introducing a taste from my homeland of Jamaica to Iowa City and the surrounding areas."

TASTE: The jerk chicken, but it's also worth checking out pork and hamburger options, all with Jamaican flavors. **lv**

—Amanda McFadden

The Czech Republic claims the largest beer consumption per capita in the world—almost twice as much as the U.S.'s!



Photo via Turner Alley Brewing

CZECH VILLAGE PILSNER

TURNER ALLEY BREWING COMPANY

ON TAP THROUGHOUT THE IOWA CITY AREA

SERVING TEMPERATURE: 42°F.

ALCOHOL CONTENT: 6.5 percent ABV, though Turner Alley brewmaster Travis Scheidecker said he plans to make the pilsner's ABV in the future.

FOOD PAIRINGS: "Pilsners are the perfect beer to pair with food," Scheidecker wrote in an email. "They are light enough that they don't overpower delicate dishes, but at the same time, the spicy hop character goes great with bolder foods. I'd say our Pilsner goes great with any food, but it's particularly perfect with barbecue and pizza."

WHERE TO BUY: Czech Village Pilsner is only available on tap. Look for it at 2 Dogs Pub, 30hop, Big Grove Brewery, Devotay and Shorts Burger & Shine.

PRICE: Around \$4 per pint. **lv**

—Casey Wagner

Turner Alley Brewing's Czech Village Pilsner pays homage to the historic Cedar Rapids neighborhood that underwent severe damage in the 2008 floods and has since recovered to become a burgeoning cultural and commercial district.

Czech Village Pilsner pours a clear, light, golden straw from the tap and about a finger of white head dissipates after a minute. The aroma is faint at first, but scents of bready malt, light lemon zest, freshly cut hay, apple and a little strawberry emerge. The Czech Saaz hops brewed in the beer offer hints of spice and flowers as well.

The flavor offers a nice, bitter bite that is very bold for a pilsner. Tastes of bready pale malt, spicy and floral notes from the Saaz hops and lemon zest complement the bitterness. The mouthfeel is dry and each sip leaves the taste buds and tonsils coated in a lasting bitterness. The flavor also features touches of fruit, mostly apple.

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Photo by Adam Burke

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—Rachel Z. Arndt



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SYMPATHY FOR THE DEVIL

Amy Butcher talks about murder, mental illness, her love of essays and her love of love. • BY GEMMA DE CHOISY

Three months after the release of her debut memoir, *Visiting Hours*, Amy Butcher has returned to Iowa City, where she graduated from the University of Iowa's Nonfiction Writing Program in 2012. This summer she's leading a workshop for the Iowa Young Writers' Studio. We met up at the Foxhead to talk about her first book, and her next project.

Your book is about your relationship with Kevin, who was a friend of yours who killed

think we all do—but I'm most interested in when our best is not enough. The essays I respond to most are those written on love—I mean that term in the general sense—or lack thereof, written from the point of view of later understanding, and in this way they are like gifts: of insight, of tenderness.

How does love fit into *Visiting Hours*? In *Visiting Hours*, that love is sort of inescapable; for all the sadness and anger I've felt for Kevin, there's also still that tenderness—this

is a boy who was, in many ways, my parallel: same age, same sort of upbringing, same ideas for what the future held. And how different now those futures are. But far

beyond Kevin and this book, yes, I write frequently on love. It's really the only thing I care about—how all consuming and where it goes.

Do you think mental illness should always be included in discussions of capital crimes? I do. Not necessarily because I believe mental illness is always a factor, but because in the cases where it is, it plays an especially consequential role. If you spend any real time with the statistics that surround mental illness and incarceration—that the rate of mental illness within the prison population is five times that of the general public; that there are three times as many mentally ill in jails as in hospitals; that the United States currently has the highest documented incarceration rate in the world—it becomes impossible to believe that these two are not, more often than not, intrinsically linked.

Early on in the project, I read a really heartbreaking, really compelling essay—"I Am Adam Lanza's Mom," by Liza Long—wherein Long writes on simultaneously striving to help and fearing her mentally ill, violent teen. It's a difficult essay to take in; at one point, Long is told by her son's social worker that her best option is to file charges.

"If he's back in the system," the social worker tells her, "they'll create a paper trail.

**"I'm most interested in when our best is not enough."
—Amy Butcher**

his girlfriend, Emily, when you were in college. What was your greatest struggle in telling this sensitive story? I knew when I began writing this book that it would be controversial, that some would disagree not only with what I was saying but also my right to say it, and that the material and my perspective would inherently invite polarization. My close friend murdered a young woman two hours after walking me home, and what I experienced in the months and years that followed was a traumatic struggle. It was a struggle to process this event, to negotiate two disparate identities of a person I cared for and trusted. It was a struggle to find closure in case documents and mental health records that, instead, proved Kevin experienced a dissociative (or "psychotic") break and in this way never meant to harm Emily and was, in fact, incapable of acting upon right or wrong in the moment that he killed her. What do you do with that? The very thing I'd hoped might clarify this case only cracked it open wider. And makes it inseparable, I think, from ongoing conversations about mental health care reform and violence.

In many ways, whenever you write, you write about love. How does love—your unapologetic desire for it, your appreciation of it—inform your work? I do the best I can—I

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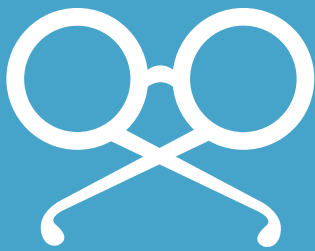


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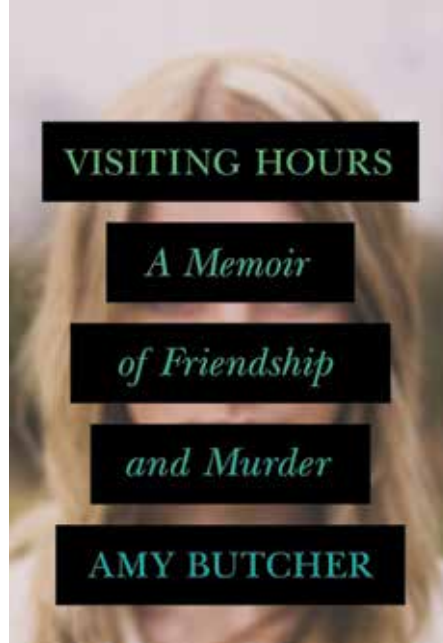
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According to the Human Rights Watch, the number of mentally ill inmates in U.S. prisons quadrupled from 2000 to 2006, and it continues to rise each year. Our prison system has more or less become a place for those we don't know how to help or those our systems have invariably failed. It's easy to look at someone who has committed a violent crime and impose upon him the mental state we are privileged to in health, but it serves no one, least of all future generations.

Despite the evidence in this case, statistics like those you just mentioned, and burgeoning criminal psych informed by neuroscience, some readers have criticized you for refusing to condemn Kevin—for having too much sympathy for the so-called devil, in



other words. What's your reaction to that? As someone who knew Kevin well and as someone who spent three years researching and writing about this event, I think my position holds value. I'd argue, too, that no one has exclusive claim to life's events; a thing like this happens and it affects us all. The support I've received from those equally shaped by this event attests to this, but of course the criticism is natural and I knew to anticipate it.

LOCAL ISSUE

TITLE: *Visiting Hours*

AUTHOR: Amy Butcher

GENRE: Memoir

PUBLISHER: Blue Rider Press

RELEASE DATE: April 2015

What's next? A book of essays? A novel and a collection of essays, the latter of which I find a home in far more easily than I do a book. I love the fluidity of essay collections, the breadth and that sense of process. I'm working now on what might be considered a collection of travel essays, pleasant not only in the deviation of form it presents but also in the fact that I am largely absent from the material. I've spent the past two years hitchhiking around the largest oil field in America (in Prudhoe Bay, Alaska), witnessing the annual migration of nearly half a million Sandhill Cranes and otherwise seeking out strange experience as a means of understanding how others live a bit more fully. **lv**

Gemma de Choisy is working on a book about religion and reality TV.

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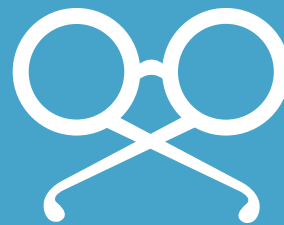


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PERCY'S PRETTY POWER PROSE

The celebrated writer Benjamin Percy talks about genre, his plans for *Green Arrow* and the adaptation of one of his short stories into a graphic novel. • **BY ROB CLINE**



Benjamin Percy, who's taught creative writing at both the University of Iowa and Iowa State, is best known as a novelist who defies genre conventions. He is the author of three outstanding novels—*The Wilding* (Graywolf Press, 2011), *Red Moon* (Grand Central Publishing, 2014) and the recently released *The Dead Lands* (Grand Central Publishing, 2015)—as well as the short story collections *Refresh, Refresh* (Graywolf Press, 2007) and *The Language of Elk* (Carnegie

Mellon University Press, 2006).

He recently added comics to his resume, as well.

In late 2014, he was the writer for a two-issue (#35 and #36) arc of *Detective Comics* entitled *Terminal*, in which Batman must find a cure for a lethal illness after a plane full of dead people crashes into the terminal at Gotham International Airport. Percy is also the new writer for *Green Arrow*, taking over the title with issue #41 at the beginning of what DC is calling the DC YOU initiative (a

SHOOTING FOR SOCIAL JUSTICE

Benjamin Percy's *Green Arrow* is a grittier take on the vigilante hero.

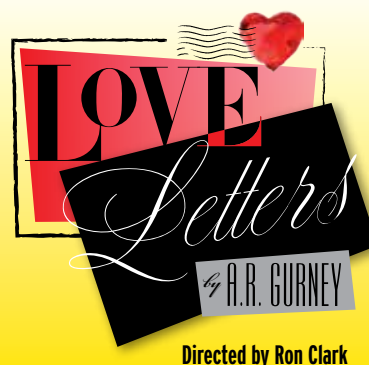
post-New 52 relaunch of new titles and new directions for existing titles). While it's early in the run—only an eight-page preview and a single full issue have been released so far—Percy's take on the character seems promising. Issue #41 is part one of a three-part arc called *The Night Birds*, and it sets up a creepy new foe for Green Arrow.



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Already, the author's literary bent is on display. His 25-year-old Oliver Queen is given to some rather lyrical internal musings. An example from the preview pages:

"At 80, 90, 100 MPH, with the asphalt unspooling beneath me and the wind burning the tears from my eyes, I feel untethered.

"I will describe—with pretty sentences—helicopters exploding."

—Benjamin Percy

A stop sign becomes a red smear, a forest a piney sniff, the specifics of the world blurring into forgetfulness. It's good to be gone sometimes."

I'm interested in your thoughts on genre. You have a novel featuring werewolves (*Red Moon*) and another featuring a post-apocalyptic reimagining of the Lewis and Clark expedition (*The Dead Lands*). And now comics, as well. What traditions are you working in? Everybody fusses over labels. Call me whatever you want. I grew up on genre. Western, fantasy, sci-fi, horror, spy, thriller, mystery—whatever—I read it with pleasure, wanting to know what happened

next. Then I stepped into my first writing workshop in college and was told this kind of writing was forbidden. I fell in love with literary writers like Sherman Alexie, Tim O'Brien, Flannery O'Connor, Alice Munro, but I never fell out of love with genre. And I guess my writing is a sort of hybridized beast.

I will describe—with pretty sentences—helicopters exploding. I hope for artfulness, but I also hope to bring a propulsive energy to the page. These days I'm most interested in those writers who defy categorization: Margaret Atwood, Kate Atkinson, Larry McMurtry, Kelly Link, Cormac McCarthy.

How did your relationship with DC Comics develop? I was a big fan of Scott

Snyder's (writer on Batman and architect of much of what has been happening in Gotham City for several years) story collection *Voodoo Heart* and taught a few stories from it in my creative writing workshops. He did the same with my collection *Refresh, Refresh*. We developed a friendly correspondence. When he started to shift into comics, I followed the transition with interest and bothered him for advice that he generously provided. I sent a few pitches to DC. One of them was *Red Moon*. It was rejected as a comic, so I wrote it as a novel, which ended up being for the best. Through that submission process, I met Mark Doyle, toured the DC offices and eagerly read everything Vertigo was publishing. A few

years and a few pitches later, I got a Batman storyline accepted at *Detective Comics*, and that served as a kind of industry audition.

What appeals to you about Green Arrow as a character? What can you tell us about your plans for the character? Patch Zircher (the artist) and I are taking *Green Arrow* in a new direction. The series will be darker, grittier than it has been in a long time—similar to the aesthetic of *Batman* or *Daredevil*. Think of it like *True Detective* with superheroes. The progressive politics of *Green Arrow* will also be on display with storylines that provokingly connect to the headline issues of this day.

How did Danica Novgorodoff end up adapting your short story collection *Refresh, Refresh* as a graphic novel? I love her graphic novel *The Undertaking of Lily Chen*. This is how I recall it happening: Danica was at a party with James Ponsoldt. At the time he was adapting my story *Refresh, Refresh* into a screenplay. His description of the project excited her, so she looked up the story and proposed the graphic novel, which is its own thing, but draws off both the screenplay and the original 40-page version of the story (it was published as an eighteen-pager).

Will you be spending more time in Gotham? Any chance you tackle a longer run on a Bat-book? I would love to return to Gotham, and though I'm in talks with the editors, we don't have anything scheduled right now. **lv**

Rob Cline seeks out the good and bad across the comics landscape as the Colorblind Comics Critic.



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FREE SAMPLES

Rapper El-P talks about the roots of his explosive hip-hop career and the sampling challenges producers face due to existing copyright laws.

BY KEMBREW MCLEOD

I have nothing planned for the future. Right now I'm just letting the universe decide," Run the Jewels' MC and producer El-P told me last time I spoke with him, just

about sampling that I made with Benjamin Franzen). This gave me some insight into how El-P creates his singular musical vision—usually through a combination of computer software, studio hardware and keyboards that mutilate samples beyond recognition.

"You're running through effects, chopping shit up and placing it and rearranging it so that it just is not recognizable," said El-P, who gave me a demonstration of his technique while in his Brooklyn studio. "Okay, here's the most obvious, this is the most rudimentary 'Sound Changing 101.'" Hunched over

his keyboard, he explained, "You sample a sound, this is the root key [hits a key to the far right of the keyboard], and then you play it down here [lower on the keyboard scale], hence, slowing the sound down, distorting the sound and making it unrecognizable."

El-P continued, detailing how he makes

new songs from a combination of found sounds and those he generates in the studio. "I use fragments, fragments of music. Things that I can bend and twist at will, things that I can shape and connect into my own forms and pieces, that, frankly, are just unrecognizable. If you are using a horn to distort and play as a bass line, you know, and then EQ-ing it so that it has bass and it just has a different sound to it—you know, how is anyone going to be able to recognize that?"

While discussing how the threat of copyright infringement has pushed him to be even more radical in the way he transforms his sound sources, El-P smiled mischievously and said, "If you can catch me, then I didn't do my job. Straight up, it's my fault." With that in mind, El-P approaches sampling differently today than when he started out in the 1990s with his first group, Company Flow.

"Now I'm sampling because I like the way something sounds," El-P said, "and I'm going to take that piece and I'm going to run it through about 30 different experiments to see what comes out of it, and usually what comes out of it is completely different than what I liked the initial sample for."

While producing the backing tracks for *RTJ1* and *RTJ2*—along with a planned *RTJ3*

"If you can catch me, then I didn't do my job. Straight up, it's my fault."

—El-P

before he and Killer Mike released their first album in 2013. "As a policy, I am not going to try to control what the next thing is. I've spent a lot of years trying to plan and figure things out, but I found that the second I stopped worrying about that was the second I became happy and started making more music."

It turns out this was the best advice El-P could have given himself, because what followed was a runaway success. He and Killer Mike had each garnered heaps of critical praise over the years, but when they teamed up for Run the Jewels (RTJ), their profiles skyrocketed. Among other things, Marvel Comics recently published RTJ homages on the cover of three different comic titles (including *Howard the Duck* # 2), and this summer they will play a string of festivals, including 80/35 Music Festival in Des Moines on Saturday, July 11 and Pitchfork Music Festival's closing night on Sunday, July 19.

I first got to know El-P over a decade ago, back when he was running the influential indie label Def Jux, and he later provided the soundtrack for *Copyright Criminals* (the PBS documentary



Illustration by Lev Cantoral



album!—El-P collaged sounds in much the same way he has done in his solo work. But with Killer Mike, the process was much more collaborative. “Doing a genuine group is different because you’re working out how you play off each other and all that,” he said. “There’s a vibe between us that’s very special and very integral to the way we work.”

Much of El-P’s desire to transform samples is rooted in his experimental streak, but it also stems from the headaches caused by the sample clearance system. He attributes the problems with sample licensing to the obscure intermediaries who control many copyrights. “It’s usually not the people who created the music,” El-P said. “It’s not. It’s usually someone else who owns the music, who swallowed the shit up, you know, who bought them and a million other groups in some merger.”

“I have cleared samples,” he continued, “but attempting to do the right thing and attempting to clear samples for me always ended up with me fuckin’ being even more disgusted than before.” He then recounted a story about asking permission to use a bass line, and the publisher coming back with a figure that was the entire budget for the whole album.

“It was like, ‘Guess what asshole, fuck you. I’m not giving you any publishing. I’m not giving you any money. Fuck your sample.’” He added, “The thing that pisses me off is that sampling still exists, it just only exists for motherfuckers who can afford it. That’s the fucked up part. And I don’t really know what to say about that except that it’s pretty sad, you know.”

For a solution to this sampling versus copyright quagmire, El-P provides a musician’s perspective. “So if there was a give and take, publishers could make money, and we could actually pay for it without feeling like we’re getting ripped off. But they’re too fuckin’ greedy.” He then waxes philosophical.

“Hip-hop music, it’s fuckin’ criminal music, man. It is. Period,” El-P said, though he also empathizes with those who don’t want their music to be sampled. “I understand. I care about my music just as much as anyone else,” adding quickly, “The only problem is that there are specific times when I’ve just wanted to fuckin’ snatch eight bars of someone else’s record and put some drums under it, ‘cause that’s hip hop. That’s some raw hip-hop shit right there.” **IV**

Kembrew McLeod is omnipresent, omniscient and omnipotent—he thinks.

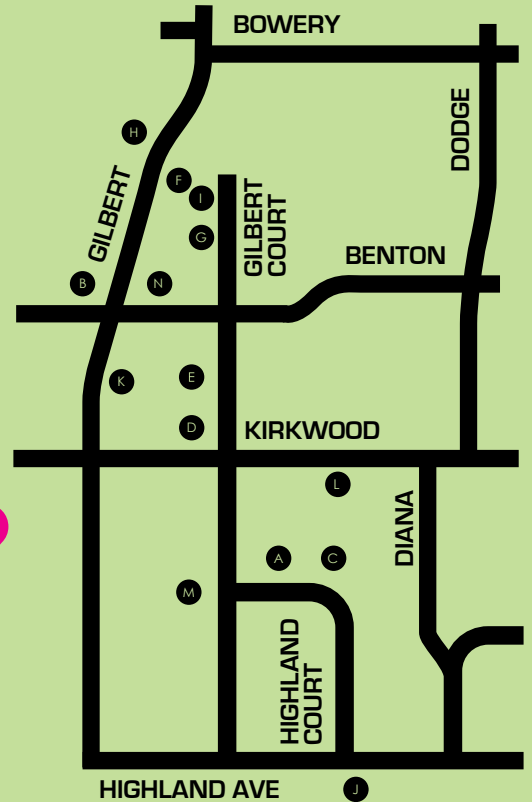


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MINING FAMILY HISTORY

Tragedy meets triumph in Jesse Kreitzer's coal-dusted folktale *Black Canaries*. • BY DANIEL BOSCALJON



Black Canaries, a film by Jesse Kreitzer, offers a haunting meditation on hope and suffering told through a series of striking images. Set in the early 20th Century and focusing on a small family whose lives are exhausted by the daily need to survive, the film uses darkness and light to beautifully contextualize the struggle to thrive in difficult times. Kreitzer spoke with *Little Village* about his work, which will be on tour in Massachusetts, Vermont and Iowa, and which he advertises as “a 1900s coal-mining folktale.”

What is *Black Canaries*? *Black Canaries* was the thesis for my master’s degree at Iowa. I chose Iowa initially because of my ancestral ties to the state. My great-grandparents were coal miners in Albia, Iowa, and it seemed a

A WINDOW TO THE PAST Jesse Kreitzer reimagines the lives of his Iowa ancestors as a folktale in his film *Black Canaries*.

good way to connect with my extended family—I found out my second cousins share my fascination and curiosity with history and the past. But, perhaps even starting with my 24-hour drive from Boston to Iowa, I came with a clear idea of how I wanted to use each semester and each year. I knew all my work would culminate in the making of *Black Canaries*.

Tell me more about your family, and how it inspired you. My great grandfather was a Welsh immigrant named Thomas Clarence Chapman—or TC. He was a coal miner his whole life, starting with being a door boy who maintained airflow in the shafts, and ending

with his becoming Mining Inspector for the State of Iowa. TC was a part owner/operator of the Maple Coal Mine, which is now a pile of shale in Lovilia, Iowa. You can tell where the mine was because the ground there is 10 feet lower, in a 180-yard triangle, where the shafts have settled over time. But researching my family was just my starting point for the film—the film isn’t about them.

What is the film about, then? It’s about a family trying to stay warm, stay alive. They depend on the coal; they die if they can’t heat their home.

How does that relate to *Black Canaries*? The family is a canary bird—everyone is confined in their own cage. They’re steeped in oppression. Whether they can pronounce it or not, they share a suppressed desire to escape. There’s also a sense of their submission, something inescapable in their existence ... But the inescapability of it isn’t just their dependence for warmth: It’s veiled; it’s covered by the ground. There’s something magnetic about its depths, and I wanted to show how we’re drawn to these depths, how we feed on our commitments whether they serve us or not. The father in the film unearths something—the reason he goes down is that he finds something, and it’s probably based in delusion, but he keeps going down as a continual pursuit, and it will probably be the cause of his demise. The character’s father is dying of black lung. Nothing ahead looks bright. But what are his options? To capsize the mine? Flee the land?

That sounds pretty bleak. Is that where the film leaves off? No—the ending is a wide shot that leaves everything open to the audience’s interpretation. You see that the land is ripe and flourishing, and that the father is touching the plants. There’s a tacitility that I wanted to communicate throughout the film. I wanted it to be a redemptive ending where, even though the father is blind, there will be a promising harvest. The land gives back.

So the film recognizes the fact of tragedy, but contextualizes this in a world of promise? Exactly! I want this to play well for festival audiences, and so wanted to avoid something



unrelentingly bleak. I tried to highlight all possible moments of levity. My commitment was to telling a human story objectively.

How can a film be objective? Especially if you're only using one camera, aren't you making choices about what and how the audience sees? Isn't it an incredibly subjective process? Oh—of course! I meant that I have a drive for historical accuracy, for the details to be perfect, even if they were just details. I

BEHIND THE SCENES *Jesse Kreitzer (right) on set with director of photography Daniel Conaju. Photo by Ruokun Yi*

world that people can immerse themselves in without romanticizing it.

What do you mean when you say “folktale?” I use the term liberally. It’s an original story, not something out of an oral history. I guess by “folktale” I mean something that teeters between being grounded in fact and something that, over time, transcends what historical record might exist. Folktales allow a lot of creative liberty—stories get bastardized and embellished. I wanted something grounded in a sense of historical accuracy that also could be a larger than life story, something with almost Greek tragic overtones, a rural folktale. Folktales are stories that are told, with history and embellishments.

What’s the relationship between film and folktale? Well, there’s not a lot of dialogue in the film. It’s visually driven. I wanted to commit to that as an experiment, to ask the question: Can you sustain an audience’s interest when limiting yourself to a visual language—without exposition or voiceovers? A folktale

"I wanted something grounded in a sense of historical accuracy that also could be a larger than life story."

—Jesse Kreitzer

acquired a pair of authentic overalls from the 1920s, but I didn’t focus on them—it was part of a wide shot. Same thing with a 1929 Model A—fully drivable, 90 percent original. It would have been beautiful to capture on film. Other people might have romanticized the car, but I wanted restraint. The point is making a

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is about painting a world, and that's what my images do. There's a lot of ways audiences can access the film, a lot of interpretations of key moments. On my end, though, it was a painstaking process. I'm going through frame by frame—and there are 24 frames-per-second—to make each moment of the film perfect. I wanted to distill the story down to its purest essence.

What does that distillation process involve?

Well, as an editor, it means cutting out a lot of things that took a lot of work. It means that nothing is sacred. We shot for eight days in winter weather that was in the teens—16-hour days. The movie is about hardship and fatigue, and the atmosphere cooperated—it was a challenging climate to exist in.

But we also did a lot. We built a 30-foot coal mine that we didn't use. I got a log cabin church, with Sacred Harp singers from Fairfield—and we didn't use any of it. As editor, I have to listen to the story the images reveal, beyond the original script. Originally, my script dealt more with the community and the town around the family. What I realized is that the essence of the film is the story of the family and the psyche of the life of a miner.

What did you find most appealing about the life of the miner? In a lot of ways, it was how I approach the creative process. It can be grueling, difficult. There are no guarantees, but there's a blind commitment.

What hardships or challenges do you anticipate once the editing is complete? Money. I'm in the hole. I've sunk everything I've had into the film financially. I have confidence when it comes to the movie, and I have been blessed with so many people who have been willing to support me to this point. I've raised \$29,000—but still need another \$18,000 to break even. Movies are expensive, especially when you want to do it right. It's hard because there's no real return on the investment: It's art, not business. I'm so incredibly grateful for everyone who has already contributed, and I'm hoping that as the film goes through the festival circuit that I can find more people who believe in it. **lv**

Daniel Boscaljon graduated from the University of Iowa with a Ph.D. in Religious Studies (2009) and in English (2013). He is the author of Vigilant Faith: Passionate Agnosticism in a Secular World (Virginia, 2013).

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BY DAWN FRARY

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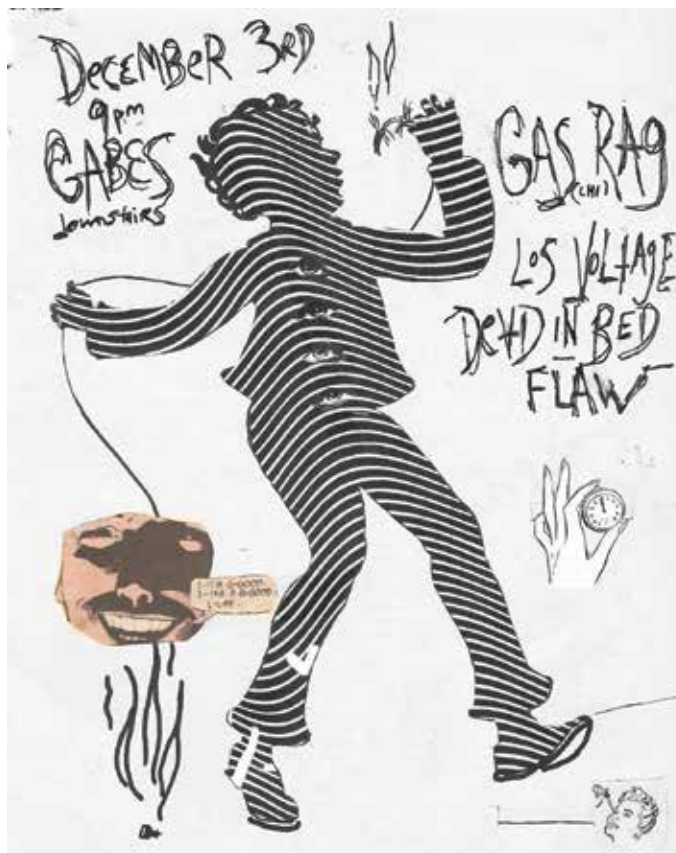
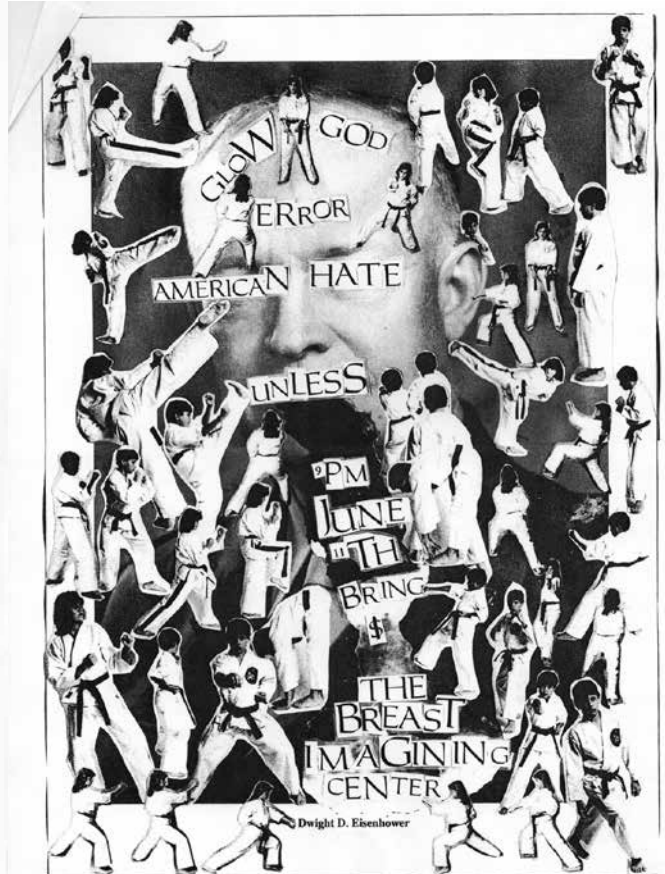


JULY POSTER SHOW AT WHITE RABBIT

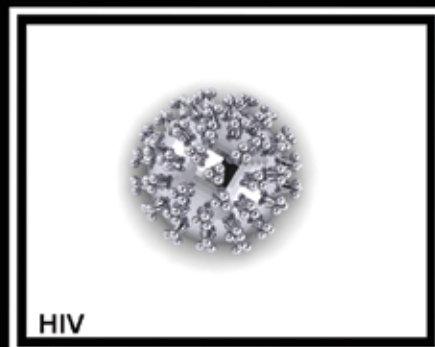
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JEN KIRKMAN

July 9 at The Mill
pg. 34

FOUNTAINSUN

(DANIEL HIGGS + FUMIE ISHII)
July 4 at Trumpet Blossom
pg. 38

RAGBRAI 2015

July 25 in Downtown Iowa City
pg. 46



SINGULARLY FUNNY

For comedian Jen Kirkman, the stigma of child-free singledom is a hell of a joke. • BY ARASHDEEP SINGH

Though the title of Jen Kirkman's recently released Netflix special *I'm Going to Die Alone (And I Feel Fine)* might read as triumphant, her stand up doesn't hinge on stumping for singlehood so much as it does on clarifying it. From her divorce to her choice to be child-free, Kirkman probes each and every bad assumption she has received until the humor spills out of their shaky foundations. With the release of her special, Kirkman is on tour to hone new material for her stand-up act. She performs at The Mill on Thursday, July 9 at 9 p.m.

A lot of your material contends with the fact that you're not married and don't have kids. What's interesting is that you don't just focus on these decisions, but rather on how negatively other people react to them, even though none of that affects them. I am perplexed by why it matters to people. I think that's where the comedy is. I don't want to be preachy or act like it's celebration. It's not a declaration or "I think I'm better than someone." It's more just ... somebody chose to have kids or chose to get married; I chose experiences that led me down a different path.

"I think if you are true to yourself, you can attract more people than you'd ever think."

—Jen Kirkman

My family doesn't care that I am divorced. My family doesn't care that I don't have kids. They have never once said anything disparaging to me. So I am always confused when I meet strangers at parties and they start in with the kid stuff. I think it is so intrusive and so rude. That is the underlying frustration that I feel.



A-LIST

JEN KIRKMAN

I'M GONNA DIE ALONE (AND I FEEL FINE) TOUR

The Mill (120 E. Burlington St.)
Saturday, July 9 // 9 p.m. // \$15

It would never dawn on me to tell someone what I think they should do in their personal life. And maybe *I'm* the bad person. Maybe *I'm* too self-involved, and I don't consider trying to offer advice to people. But, really, I don't think that is my flaw. I think that it's theirs.

Your recent Netflix comedy special builds on material that you've been working on for a while now, some of it drawing from your first album *Self-Help* (2006). Is there any material in the special that you're particularly proud of because of its evolution? It's so funny because I've never really listened to my albums, so people who talk to me for interviews or just like the albums, they know more than I do about what is on them.

The only thing I remember that is [on the album] that's also on my special is my bit about masturbation. I am proud of where it went, because I feel like I put more of myself into it. It wasn't just an excuse to talk about masturbating.

I thought it was a good way to illustrate who I am, and I felt that there had to be other people that felt this way. There is no way it's a completely unique experience that no one else on planet earth has had...

Oddly, people call it "the female masturbation bit," which I really don't understand because it's just masturbation. It's just my take on the thing in general.

In your stand up, you describe how important your independence is to you. Is that

need for independence part of what attracts you to comedy? Between the writing and performing, you're the one who's in charge?

Sort of. It is something I grew into. I wasn't a touring comic for the first 12 years of being a comic. I had a lot of fears and anxieties. I had a fear of flying. I didn't like being by myself. I always pictured myself as someone who would be married and not going about life on my own. That just started to change. I came into myself later in life. [If] you told me 10 years ago that I would be completely independent and flying around the world, I wouldn't have thought it was possible. Back then, I also wouldn't have thought it was possible to enjoy it.

A recent *New York Times* article mentioned how outspoken you are on Twitter, often using it to take on critics rather than just to make jokes. However, they neglected to mention your other account, the delightful @JenFromthe1990s (an example: "i can love dee-lite AND the misfits, sorry amy. u don't get to define who is and isn't punk."). Any

thoughts on how you tweet? I like having that other persona. I still have feelings like I am a 15-year-old girl, and I'll tweet when I feel that way. Sometimes, I actually go through old diaries of mine and I take out snippets from it. So, mostly it is true, and I thought it would just be a funny thing to do. I have a show idea in mind based on it. I thought it might serve as a way to show people something funny and maybe use it for a larger project.

I love Twitter. I think it's the greatest thing. I love talking to other comedians. I don't always think in jokes, so a lot of times it is just statements. I love it for everything that it is. Even the ridiculous people who say stupid crap.

Another theme that appears in your stand up is an indifference for what's considered young and hip. Are you bucking trends, or is it more than that? I don't have a plan for anything. If I like something, I do it. With stuff like that ... I don't want to alienate young people.

This kid came to my show the other night, and he was talking about how he just graduated high school and he brought his dad there, who is my age. His dad isn't a fan of me. I'm sure he enjoyed the show, but he wasn't like his son. So what does this kid see in me, this 40 year-old woman? I don't know what he relates to, but I know when I was younger I liked a lot of things that had nothing to do with being 15.

So it's really cool that ends up happening. I think if you are true to yourself, you can attract more people than you'd ever think. Everyone is always changing. The girls who post things about Miley Cyrus right now probably won't always be. So if I am trying to pander to people I am going to have to keep juggling and dancing like a monkey for my whole life. If I am just me, then I attract the right people and it's a lot easier. **IV**

Arashdeep Singh is a writer based in Iowa City and the host of The Mill's new comedy open mic, every Sunday from 7-9 p.m.

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WED., JULY 1

Photo by
Robert Sebre



/MUSIC: The Weepies, Englert Theatre, \$30, 8 pm Check out this married couple's beautiful harmonies as they tour for the release of their most recent album, Sirens.

Free Jam Session & Mug Night, The Yacht Club, Free, 10 pm Bring your love of beer and good music to The Yacht Club. Or, if you're daring, sign up to share some jams of your own.

/CINEMA: *The Yes Men Are Revolting*, FilmScene, \$5-9, 5:30 pm Always dreamed of letting your inner prankster out in the name of a worthy cause? Come live vicariously through Andy Bichlbaum and Mike Bonnano, as they stand up for climate change sans the traditional petition signing and protesting.

The Wolfpack, FilmScene, \$5.00-9.00, 8 pm Variety calls this documentary "weirdly fascinating." We call it "Your Friday night plans!"

MOLD!, FilmScene, \$4.00, 10 pm In the chaos after a secret government operation goes dreadfully wrong...who will win? The disparate crew of lab-rat, mold-developing government employees or the mold infested zombie?

/ARTS-AND-EXHIBITION: *Drum at the Moon*, Quad City Botanical Center, \$0-6, 6 pm Tribal member of the Northern Cheyenne Nation of Montana, Larry Lockwood will unlock the legends and lore behind the Buck Moon with stories, songs and drumming. Audience members will be encouraged to participate.

THURS., JULY 2

/MUSIC: The Holy Broke, The Mill, \$8, 9 pm Join solo artist, Ken Ueland, as he uses country riffs and his subtly scratchy voice to journey through the hardships and heartbreak of life.

Locally Owned Series w/ Screens and Maiden Mars, Gabe's, Free, 10 pm Screens, a West Seattle band, is synth heavy, bass loaded and supposedly "like a John Hughes movie on acid." Sounds like a good time to us.

/CINEMA: *ROAR*, FilmScene, \$2.50, 3 pm Bring the whole family for a wild weekend with this action-adventure film about a wildlife expert who lives with untamed animals.



A Pigeon Sat on a Branch Reflecting on Existence, FilmScene, \$5-9, 6 pm Swedish film master Roy Anderson engages audiences with the absurdist tale of two salesmen journeying through reality and fantasy in an investigation of the human condition.

The Wolfpack, FilmScene, \$5-9, 8:30 pm Variety calls this documentary "weirdly fascinating." We call it "Your Friday night plans!"

/SPORTS: Prime Time Basketball League, North Liberty Recreation Center, 6 pm Seven basketball games by eight teams will be played at the North Liberty Recreation Center. Teams are comprised of the University of Iowa, University of Northern Iowa and other local basketball players.

FRI., JULY 3

/MUSIC: Finnders and Youngberg, The Mill, \$10, 8 pm Sprinkle a little bit of bluegrass, honky tonk and folk into a pot of contemporary songwriting and you'll come out with a wonderful concoction that is Finnders and Youngberg.

Whirlpool with Ron Miles, Englert Theatre, Free, 11 pm In correlation with Iowa City Jazz Festival, this late-night jazz show features the stylings of the trio Whirlpool in addition to trumpeter, and Iowa City Jazz Fest veteran, Ron Miles.

Surrounded by Giants, Gabe's, \$5, 10 pm Want to listen to a rock and roll blues band inspired by Ray LaMontagne and Jeff Buckley? Surrounded by Giants has got you covered.

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July 3: **Master Jammerz** / 8-11PM / All Styles / \$2

July 10: Nic Arp & the Musicators / 8 - 11PM / Rock / \$2

July 11: **Natty Nation** / 8 - 11PM / Reggae / \$10

July 16: Kevin Burt / 7 - 10PM / Blues / no cover

July 17: TBA

July 18: **Little Mike & the Tornadoes** / 8 - 11PM / Blues / \$5

July 24: TBA

July 27: The Time Being / 8 - 11PM / Classic Rock

July 30: Kevin Burt / 7 - 11PM / Blues / no cover

July 31: **Steve Grismore Trio** / 8 - 11PM / Jazz / \$3



Local on the 8s, The Yacht Club, \$5, 10 pm Basically just a bunch of Iowa dudes serving up a stellar combination of jazz, funk and progressive rock.



/CINEMA: The Overnight (Opening), FilmScene, \$5-9, 12 am, Showtimes TBA Follow neighborhood newbies Alex and Emily during a racy evening with new friends that changes the definition of "getting to know you."

/COMMUNITY: Ballroom and Latin Dancing, Old Brick, \$4-8, 7:30-8:30 pm Iowa Corridor USA Dance Club invites dancers of all levels for a West Coast Swing Lesson taught by Joe Retek of Swing Storm Dance Company. No experience needed.

4th Fest, S.T. Morrison Park, 6:30 pm Loverboy will perform along with the Sideliders as the opening act. The show is open to all ages.

SAT., JULY 4

/MUSIC: Fountainsun/Douglas Kramer NYE, Trumpet Blossom Cafe, \$7, 8 pm An Outsound favorite, Daniel Higgs returns after several years to Iowa City with a new group, Fountainsun, a duo with Japanese photographer and poet, Fumie Ishii.

KROM with Gabe Medd, Englert Theatre, Free, 10 pm In another collab between The Englert and the IC Jazz Festival, join the captivating and unpredictable trio KROM joined by Coralville native, Gabe Medd.

Charles Walker Band, The Yacht Club, \$5-\$7, 10 pm All you need for a night of fun is some hard hitting sax, funky keys and some solid vocals, so stop by The Yacht Club and check out Charles Walker Band.

Iowa City Jazz Festival, University of Iowa Pentacrest, Free, 2-10 pm

/CINEMA: The Music Man, FilmScene, \$2.50, 10 am Trouble is back in River City with the return of The Music Man. Bring the family to watch classic musical numbers of the Iowa-based film, like "Seventy-Six Trombones" and "Till There Was You."

/COMMUNITY: Firecracker 4th Antique Show, Amana Colonies RV Park and Event Center, Free, 8 am Hunt for stoneware, folk art, Americana and antiques with some patriotic early birds.

4th Fest, S.T. Morrison Park, 8 am A 5K, carnival, parade, and other events will take place in celebration of the Fourth of July. Vendors, facepainting, fireworks, and live music will be available to the public. The schedule of events can be found on the Coralville website.

57th Annual AMVETS 4th of July Parade, Downtown Moline, IL, Free, 1 pm Recognizing the 50th Anniversary of the Vietnam War, this year's parade theme is "Honoring our Quad Cities Veterans."

Red White & Boom, River Front, Davenport, Free, 5 pm Big. Dam. Fireworks. KAH-BLOOEY!

SUN., JULY 5

/MUSIC: Blitzen Trapper, Gabe's, \$15-\$20, 9 pm If only this show was performed in the mountains, around a campfire with unlimited access to beer, then the venue would match how Blitzen Trapper sounds. Well, that is, unless they are performing something a little more funky off their newer album.

Penn Landing Market, Penn Landing Market, 11-2 pm Live music, crafts, and fresh produce offered by vendors at the Farmer's Market taking place at Penn Landing Market in North Liberty, IA.


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BEST OF I.C.

/COMMUNITY: Coralville Farmers Market, Aquatic Center parking lot, Free, 5-7 pm The Iowa Children's Museum will be holding games and activities for the Kid's Day and music by Marc and Brandi Janssen.

MON., JULY 6

/MUSIC: Jason Isbell, Englert Theatre, \$35, 8 pm Join Alabama native, Jason Isbell, as he performs his well crafted folk music that touch on his personal vulnerabilities, creating an intense yet understandable atmosphere.

/COMMUNITY: Bowl with the Kernals, May City Bowl, \$10-15, 6 pm The Kernals invite the public for a night of bowling. The teams will have five people per bowling team with one Kernals player as a coach. All proceeds for the event will go to Kernals Summer Reading program.

Brix Summer School Wine Class, Brix Cheese Shop & Wine Bar, \$40, 6-8 pm Each class features 6 to 8 different wines and a themed snack. \$40 per class or \$140 for all four classes offered.

TUES., JULY 7

Photo by Will Thomas



/MUSIC: Burlington Street Bluegrass Band, The Mill, \$5, 7 pm Need a little bit of classic Iowa City bluegrass music? Stop on by The Mill for the house band featuring Al Murphy, Bob Black, Dale Thomas and more.

False Hope Fades, Gabe's, Free, 9 pm For something a little

heavier, check out False Hope Fades, who flawlessly combines haunting vocals with grooving and powerful guitar, bass and drums.

/CINEMA: Kung Fu Panda, FilmScene, \$2.50, 10 am Jack Black kicks butt in this family friendly film about martial arts animals.

/LITERATURE: Michelle Falkoff & Paula Morris, Prairie Lights, Free, 7 pm Falkoff reads from Playlist for the Dead, while Morris reads from The Eternal City. Both are Young Adult novels.

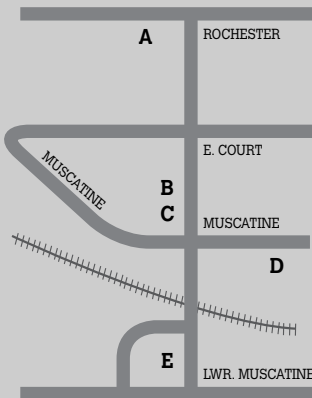
WED., JULY 8

/MUSIC: The Punknecks, Gabe's, Free, 10 pm You may not have realized you needed a dose of sexy hillbillies but check out this punk, bluegrass mashup of sound as The Punknecks spend a night at Gabe's.

/CINEMA: The Music Man, FilmScene, \$2.50, 3 pm See July 4

/LITERATURE: Dasha Kelly, Prairie Lights, Free, 7 pm Spoken word artist Dasha Kelly reads from her new novel, Almost Crimson.

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BEST OF I.C.



/THEATRE-AND-PERFORMANCE: Jen Kirkman, The Mill, \$15, 9 pm Self-analytical humor is all the rage in the comedy world right now. If you're someone who likes to laugh at someone else (because of how damn right they really are) check out stand-up comedian, Jen Kirkman.

/FOODIE: Iowa's Culinary Heritage Kiddo Cooking Class: German Spice Cookies, July 9, Public Space One, 10 am - 12 pm Cooking classes focus on different techniques used by the early pioneers of Iowa. Class is focused on ages 5 years old and up. Suggested donations of 5\$ dollars for each class will go toward education programs.

THURS., JULY 9

/MUSIC: Camp Euforia Pre Party w/ Sidewalk Chalk, The Mill, \$8, 8 pm Stop by The Mill for some pre-Camp Euforia celebrations with a performance by the always diverse musical stylings of Sidewalk Chalk, with a mixture of hip-hop, soul and jazz.

The Unusual Suspects, The Yacht Club, \$5, 10 pm Boogie your night away with this funky, sexy band that's downright unique and just gotta hear for yourself!

/FOODIE: Beer Tasting: Deschutes Brewery, Englert Theatre, \$25, 6 pm This Oregon-based brewery is ready to show off their hops to you! Your ticket will give you access to three 10-fl. oz. pours of beer and food from Forbidden Planet Pizzeria.

FRI., JULY 10

/MUSIC: Fresh Hops, The Yacht Club, \$7, 10 pm This is one of those bands that you have to see live to get the full effect. Fresh Hops plays both originals and instrumental

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covers that are bound to change with every show giving audience members a unique listening experience.

Milk Duct Tape and Friends, Blue Moose Tap House, \$6, 9 pm *What a great band name. Just about as good as the grunge rock they'll serve to you at Blue Moose Tap House on this evening.*

/COMMUNITY: **Cruis'n for the Kids Car & Bike Show, UI's Kinnick Stadium, 8am- 3pm** *The Cruis'n for Kids Car & Bike show encourages kids to partake in a love for cars. Proceeds go to help build the new University of Iowa Children's Hospital.*

Thanksgiving in July Turkey Trot, July 11, Centennial Park, \$10-35, 8 am *Support the North Liberty Community Pantry with a race and food drive. Walk or run in a 10K or 5K & Family one-mile event. Registration is required.*

SUN., JULY 12

/COMMUNITY: **Prime Time Basketball League, North Liberty Recreation Center, 6 pm** *Seven basketball games by eight teams will be played at the North Liberty Recreation Center. Teams are comprised of the University of Iowa, University of Northern Iowa and other local basketball players.*

Penn Landing Market, Penn Landing Market, 11-2 pm *Live music, crafts, and fresh produce offered by vendors at the Farmer's Market taking place at Penn Landing Market in North Liberty, IA.*

/MUSIC: **Monk Parker, The Mill, \$8, 8 pm** *Float away in a dreamy, lo-fi haze with Monk Parker.*

Zoloph, Gabe's, Free, 9 pm *This Colorado band is sure to give listeners a much needed dose of reggae, blues & rock.*

/LITERATURE: **Alan Guebert & Mary Grace Foxwell, Prairie Lights, Free, 2 pm** *The Father-daughter duo read from their new book, The Land of Milk and Uncle Honey, a collection of mini-memoirs and selections from Gueberts' "The Farm and Food File" column.*

MON., JULY 13



/MUSIC: **Ragged Union, Gabe's, Free, 9 pm** *Although Ragged Union is a six-piece band, the main focus stays on the husband-and-wife pair who beautifully leads the vocals and helps lead the bluegrass sound.*

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/LITERATURE: Doug Goetsch, *Prairie Lights*, Free, 7 pm Goetsch, founder of NYC's *Jane Street Press*, reads from *Nameless Boy*, his new collection of poetry.

/FOODIE: Wine Tasting: *Rose*, July 13, *Devotay*, \$30 The staff at *Devotay* share their favorite pink whines from around the world for a wine tasting. Reservations are required.

TUES., JULY 14

/LITERATURE: Beer & Books, *The Mill*, Free, 5 pm Grab a brew and mingle with friends, editors, writers and everyone in between to discuss all things literature!

Tim Bascom, *Prairie Lights*, Free, 7 pm Bascom returns to *Prairie Lights* to read from his new memoir, *Running to the Fire: An American Missionary Comes of Age in Revolutionary Ethiopia*.

WED., JULY 15

/LITERATURE: Daniel Khalastchi and Marc Rahe, *Prairie Lights*, Free, 7 pm Both poets will read from their second collections; Rahe from *On Hours*, and Khalastchi from *Tradition*

THURS., JULY 16

/MUSIC: iHearIC, *The Mill*, Free, 8 pm If you're like us here at *Little Village*, there is never enough local music to be heard. Join various IC musicians, poets, writers and more in a night of unique performances.

Schag Karpit, *The Yacht Club*, \$5, 8 pm Schag Karpit, from *Tipton, IA*, is bound to kick some serious ass with their psychedelic rock and roll.

FRI., JULY 17

/COMMUNITY: Social Media Safety: Protecting Your Online Privacy, July 17, *Johnson County Center*, 11-12 pm This free class will teach the advantages and disadvantages of the privacy settings on social media and techniques on how to improve your social media skills. Registration is required.



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Photo by Gretchen Cleve



/MUSIC: Girls Rock Camp Benefit, The Yacht Club, \$5, 6 pm
Listen to a mixture of rock bands including Croaker, Arcade at Midnight and Hot Tang while also giving money to a meaningful cause!

HONEYHONEY, The Mill, \$15, 9 pm This duo of two dark-haired beauties are ready to blow your socks off in a flurry of smooth, soulful roots music.

The Synthaholics, The Yacht Club, \$3, 10 pm If you've ever wanted to watch three guys dress up in Star Trek uniforms and play 80's Synthpop...please do yourself a favor and stop by this show.

SAT., JULY 18

/MUSIC: Kick, Gabe's, \$5, 10 pm Kick not only puts on a visually passionate show but their guitar and bass combos are sure to pierce the Saturday night sky.

Blueprint, The Yacht Club, \$7, 10 pm Blueprint's lyrics are honest, socially aware and often heartbreaking but he is sure to give you a night of great hip-hop.

SUN., JULY 19

/COMMUNITY: Penn Landing Market, July 19, Penn Landing Market, 11-2 pm Live music, crafts, and fresh produce offered by vendors at the Farmer's Market taking place at Penn Landing Market in North Liberty, IA.

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EDITORS' PICKS

MON., JULY 20

/MUSIC: Twinsmith, Gabe's, \$5, 9 pm *Omaha-based band Twinsmith is equal parts surfer and pop that brings a sense of youth and creativity to the music scene.*

/LITERATURE: Naomi Jackson, Prairie Lights, Free, 7 pm *Jackson reads from her debut novel The Start Side of Bird Hill, a lyrical tale of two sisters' love and betrayal, set in Barbados.*

TUES., JULY 21

/LITERATURE: Mary Hickman, Armen of Armenia & Nazim Agil, Prairie Lights, Free, 7 pm *Three writers read from their work in a special program sponsored by the University of Iowa's International Writing Program.*

/FOODIE: Brix Summer School Wine Class, Brix Cheese Shop & Wine Bar, \$40, 6-8 pm

Each class features 6 to 8 different wines and a themed snack. \$40 per class or \$140 for all four classes offered.



/MUSIC: Natalie Prass, The Mill, \$10-\$12, 9 pm *This gentle-voiced woman is bound to capture your heart with her smooth tunes and songs that'll have your head swaying from side to side.*

Native Eloquence, Gabe's, Free, 9 pm *Sounds ... lots of sounds. Native Eloquence is experimental in all the right ways.*



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/COMMUNITY: Welcome to Medicare, July 21, Johnson County Senior Center, 6- 8:15 pm Those looking for a better understanding of what Medicare offers or more information is welcomed to a free event provided by The Center's SHIP counselors. A two-hour seminar will cover Medicare Part A and Part B benefits, the prescription drug benefit (Part D), Medicare Advantage plans, and Medicare supplement insurance. Registration is required.

WED., JULY 22

/MUSIC: Burlington Street Bluegrass Band, The Mill, \$5, 7 pm Need a little bit of classic Iowa City bluegrass music? Stop on by The Mill for the house band featuring Al Murphy, Bob Black, Dale Thomas and more.

Pee Wee Moore and The Awful Dreadful Snakes, The Mill, \$5, 10 pm If you need an Outlaw Country Singer to ride horseback beside you into a night of raw, boot-tappin' fun, stop by to hear Pee Wee Moore and The Awful Dreadful Snakes.

Moxie, Gabe's, Free, 9 pm Although Moxie leans very much towards the hip-hop realm of music, this artist isn't afraid to dabble in a myriad of genres including jam bands, rock and even screamo.

THURS., JULY 23

/MUSIC: Open Mike Eagle, Gabe's, \$10-\$12, 10 pm When someone has toured with artists such as Blu, Aesop Rock and Dessa, you know you're in for a good time. Open Mike Eagle's rap albums are both entertaining and well-thought out.

SOWFLO, The Yacht Club, \$6, 10 pm This (SO)uth (W)est (FLO)rida band likes to make reggae rock music as creative as their band name.

ACIDIC, Blue Moose Tap House, \$7-\$10, 7 pm Apparently you CAN have a band that sounds like both Greenday and Young the Giant.

/THEATRE-AND-PERFORMANCE: Todd Barry, The Mill, \$15-\$20, 9 pm New York City-based actor and comedian Todd Barry stops by The Mill to launch honest punchline after honest punchline of jokes to whoever will listen.

/CINEMA: Willy Wonka and the Chocolate Factory, FilmScene, \$2.50, 3 pm The film based on the surreal, classic Roald Dahl book.

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FRI., JULY 24

/MUSIC: Sage Francis, Gabe's, \$15, 9:30 pm Known for his wordplay and amazing lyrics, Sage Francis inspires and engages listeners of all ages.

The Al Capones, The Yacht Club, \$5, 10 pm If you need a band that will definitely get you up and moving on the dance floor, check out this Ska/Reggae music inspired by Colorado mountain living.

Nappy Roots, Blue Moose Tap House, \$12-15, 6 pm After joining the music world in 1998, hip-hop group Nappy Roots has continuously been genuine and self-aware through their five studio albums and 10 mix-tapes.

/THEATRE-AND-PERFORMANCE: In the Raw: Ghost Story, Englert Theatre, \$10, 7 & 9 pm As part of the Intimate at the Englert Series, engage and immerse yourself in this guided performance about a Box Office employee explaining what haunts him: his missing brother.

/SPORTS: Kernals Baseball Theme Nights: Minions Movie Mask Giveaway, July 24, Veterans Memorial Stadium, 6:35p pm The Kernals and Ceder Rapids Baseball club will be giving away free Minions Masks to the first 1,000 fans to celebrate the release of the new movie.

SAT., JULY 25

/SPORTS: Downtown Ragbrai 2015, July 25, Downtown Iowa City Over 12,000 bike riders will pass by the Old Capitol and enter the downtown district. An original breakfast stop for Ragbrai riders will highlight Iowa City's fresh, local produce. Saturday Farmer's Market will line the streets and downtown restaurants will set up tents to accommodate the riders with breakfast.

/MUSIC: The Dude's Going Away Party, Gabe's, \$10, 8 pm Veteran KRUI DJ Jason Larson is moving away from Iowa City and he needs everyone to help him celebrate by drinking in excess and listening to a handful of Iowa bands. **Electric Rag Band, The Yacht Club, \$7, 10 pm** A solid rock and roll duo who uses countless styles of American music to create a varied style that is both dynamic and catchy.

SUN., JULY 26

/SPORTS: Prime Time Basketball League: Playoffs (Semifinals), July 26, North Liberty Recreation Center, 6 pm Seven basketball games by eight teams will be played at the North Liberty Recreation Center. Teams are comprised of the University of Iowa, University of Northern Iowa and other local basketball players.

MON., JULY 27

/SPORTS: Kernals Golf Outing, July 27, Hunters Ridge Golf Course, \$95 per golfer, 11 am The Ceder Rapids Kernals will be hosting a golf outing for the public. There will be a four person scramble with Kernals players and coaches. The cost is \$95 per golfer or \$350 per foursome. All the proceeds benefit the 17th annual Kernals Summer Reading Program.

ONGOING EVENTS

MONDAYS

Open Mic, The Mill, Free, 8 p.m. **Catacombs of Comedy, Yacht Club, \$3, 10 p.m.** **Introduction to Hot-Stamped Foil Workshop, Zenzic Press, \$85, 5:30-8:30 p.m.** | Participates will learn the basics of how to hot-stamp foil. All materials will be included with the payment.

TUESDAY

Underground Open Mic, The Yacht Club, Free, 8 p.m. **Cribbage, Moline Township Center, 1:00 p.m.** (See Website for prices) **Pub Quiz Trivia, Penguin's Comedy Club Cedar Rapids, Free, 7:00 p.m.** **Open Mic Night, Studio 13, Free, 9:00 p.m.** (19+ event) **Recording Experiments Workshop, Performance Space, \$35, 3-5 p.m.**

WEDNESDAY

Open Jam and Mug Night, Yacht Club, Free, 10 pm **Ul's Summer Writing Festival Summer Reading, July 8-22, Beadology, 7 p.m.** | Members of the University of Iowa's Summer Writing Program will share their work with weekly readings. The event is free and open to the public. **Iowa City Open Coffee, Thinc Lab, Free, 8:00 a.m.**

THURSDAY

Locally Owned, Gabe's, Free, 9 pm **Mixology, Gabe's, \$2, 10 pm** **Country Dancing, Wildwood Smokehouse and Saloon, Free, 6:30** **Throw Back Thursday, The Union Bar, Free, 8:00 p.m.** **Karaoke Thursday, Studio 13, Free, 8:00 p.m.** **Cooking Workshop Setup, Kitchen Collage of Des Moines, 2-3 p.m.**

FRIDAY

FAC Dance Party, The Union Bar, See website for price, 7:00-10:00 p.m. **Book Babies, Iowa City Public Library, Free, 10:30 a.m. and 1:30 p.m.**

SATURDAYS

Elation Dance Party, Studio 13, Free, 10:30 p.m. **Family Storytime, Iowa City Public Library, Free, 10:30 a.m.**

SUNDAYS

Pub Quiz, The Mill, \$1, 9 p.m.

/ARTS-AND-EXHIBITION: 2nd International Organization of Lace, Inc. Convention "Lace on the Prairie", July 27- August 2nd, Coralville Marriott Hotel & Conference Center | Knitting, crocheting, and needle lace classes taught by more than 20 US and international teachers. Vendors, tours, exhibits, and competitions will also be included at the free event. **Changing America, African American Museum of Iowa, Cedar Rapids, Free, June 26- Aug 7, 10 a.m.** | "Changing America" examines the events leading up to the Emancipation Proclamation in 1863, and the March on Washington in 1963. **The Public Platform: Stencils and Street Art, July 7 & July 8, \$40-65, 2-4 p.m.** | In this youth workshop, participants will learn spray painting, 2D art, and explore the world of street art

/COMMUNITY: Sidewalk Sales, July 16-18, Iowa City Downtown District **Johnson County Fair, July 27- July**

30, Johnson County Fairgrounds Summer Adventure Day Camp for Girls: Enviro Week, July 26- July 29, Community Room, \$95, 8a.m. - 5 p.m.


/THEATRE-AND-PERFORMANCE: Heroes, July 2-19, Old Creamery Studio Stage, \$18.50-30, times vary | Renowned playwright and wordsmith Tom Stoppard translated this comedy (which Gérald Sibleyras wrote in 2003) in 2005 to great critical acclaim. The story starts in 1959 at a nursing home for veterans of the first World War, where a couple of residents plot their escape. Rachael Lindhart directs.

Our Town, July 9-18, Natural Amphitheatre at Brucemore Mansion, \$15-25, 8 p.m. | Classics at Brucemore, performed on the sumptuous grounds of Brucemore estate in Cedar Rapids, is celebrating its 20th season. Thornton Wilder's Our Town is a poignant choice for an anniversary show. Audience members are encouraged to bring wine and food for a picnic under the stars.

Rapunzel! Rapunzel! A Very Hairy Fairy Tale, July 24-26, Coralville Center for the Performing Arts, \$11-17, times vary | Young Footlites brings us this recent update of the classic story, complete with a dragon, a gypsy, and a quest for the perfect head of hair! Directed by Dave Helmuth, the show is intended for young children runs about an hour.

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BY WAYNE DIAMANTE

Welcome to your July Pro Tips! The weather is hot, summer is in full swing and we here at Pro Tips HQ hope you've been enjoying yourselves. July is the quintessential vacation month in America, so to those of you heading off to oceans, lakes, summer camps and resort casinos: Have fun and bon voyage! As for the rest of you, get back to work!

Maybe you're wondering how you can save up for that special summer vacation, or maybe the pool just isn't cutting it, and you need some tips and tricks for beating the heat. Whatever the case may be, if you've got a problem send it to me, Wayne Diamante at askwaynediamante@gmail.com, and I'll let you know what it is.

Skull-hunting trophy-killers are one of the most pressing challenges

Dear Wayne,

Do you think shows like *To Catch a Predator* indicate a pervasive cultural decline in America? Obviously everyone wants to see these assholes brought to justice, but there also seems to be an element of something akin to bloodlust by airing it on national television for, let's face it, entertainment value.

Sincerely,
Wanda

Dear Wanda,

I haven't seen the show in question, but I can tell you this: Predators are no laughing matter. Skull-hunting trophy-killers from outer space are one of the most pressing challenges facing today's commandos and paramilitary units. Obviously, you're not familiar

with the documentary film *Predator*, but I suggest you do yourself a favor and watch it. I don't know how a show about keeping those bastards off American streets and out of American jungles indicates "cultural decline," but if you want to talk about bloodlust, predators have it in spades. I think you might need to come down off your pedestal a little and recognize the cultural value shows like *To Catch a Predator* offer.

Sincerely,
Wayne

Dear Wayne,

I'm a musician, and I tour a lot. Any tips on consistently finding a decent place to take a dump when you're on the road? Being fourth in line behind my bandmates at a greasy, gas station toilet is bad enough, but if I have to take another shit in some godforsaken bar with a doorless stall I will literally kill myself. I'm tired of people flicking cigarette butts at me while I'm wiping my ass.

Sincerely,
Bill

Dear Bill,

Whether you're on tour, a road trip with your BFFs, or a criminal on the run, success in finding a decent location to pinch a loaf away from home can easily make or break your day. Professionals of all stripes will tell you that it's hard to be on point and deliver your best work if you've been holding a big steamer hostage in the basement all day. To that end I do indeed have a great tip for achieving a victorious BM while in the field. Frankly, it's just one amongst the many bullet points on my list of reasons why you should always carry an empty Ziploc freezer bag with you, preferably gallon sized. Just find a cozy spot in a library or behind a Denny's, anywhere you can get a few moments of privacy, whip out your Ziploc (pre-packed with some TP and a handful of wet-naps) and do your deal, then file the bag accordingly. Just consider the world around you as your executive washroom, Bill, and you'll be stepping large and breathing easy in no time. Happy trails!

Sincerely,
Wayne

IC AREA VENUE GUIDE



KERCHIEF AT GABE'S DOWNSTAIRS

Tuesday, June 23. Photo by Adam Burke

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Blue Moose Tap House 211 Iowa Ave, (319) 358-9206, bluemooseic.com

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

Lasansky Corporation Gallery 216 E Washington St, (319) 337-9336, lasanskyart.com

M.C. Ginsberg Objects of Art 110 E Washington St, (319) 351-1700, mcginsberg.com

Old Capitol Museum 21 N Clinton St, (319) 335-0548, uiowa.edu/oldcap

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

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

Riverside Theatre 213 N. Gilbert Street, Iowa City riverside-theatre.org

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

The Mill 120 E Burlington St, (319) 351-9529, icmill.com
Trumpet Blossom Cafe 310 E Prentiss St, (319) 248-0077, trumpetblossom.com

University of Iowa Museum of Art 1375 Iowa 1, (319) 335-1727, uima.uiowa.edu

University of Iowa Museum of Natural History 17 N Clinton

St, (319) 335-0480, uiowa.edu/mnh

Uptown Bill's 730 S Dubuque St, (319) 339-0804, uptownbills.org

Wildwood Smokehouse & Saloon 4919 Dolphin Dr SE, (319) 338-2211, wildwoodsaloon.com

Yacht Club 13 S Linn St, (319) 337-6464, iowacityyachtclub.com

CEDAR RAPIDS

African American Museum of Iowa, 55 12th Ave SE, (319) 862-2101, blackiowa.org

Brucemore Mansion 2160 Linden Dr SE, (319) 362-7375, brucemore.org

Cedar Rapids Museum of Art, 410 Third Avenue SE, (319) 366-7503, crma.org

Cocktails and Company, 1625 Blairs Ferry Rd, Marion, IA, (319) 377-1140, cocktails-company.com

Daniel Arthur's 821 3rd Ave SE, (319) 362-9340, danielarthurs.net

Giving Tree Theatre, 752 10th St, Marion, IA, (319) 213-7956, givingtreetheater.com

Hawkeye Downs Speedway and Fairgrounds 4400 6th St SW, (319) 365-8656, hawkeyedownsspeedway.com

JM O'Malley's 1502 H Ave NE, (319) 369-9433

Legion Arts CSPA Hall 1103 3rd St SE, (319) 364-1580, legionarts.org

Lion Bridge Brewing Company, 59 16th Ave SW, (319) 200-4460, lionbridgebrewing.com

Little Bohemia 1317 3rd St SE, (319) 366-6262

Mahoney's 1602 E Ave NE, (319) 364-5754

McGrath Amphitheatre 475 1st St SW, (319) 286-5760, mcgrathamphitheatre.com

National Czech and Slovak Museum 1400 Inspiration Place SW, ncsml.org

Opus Concert Cafe 119 Third Ave SE, (319) 366-8203, orchestraiowa.org

Paramount Theatre 123 3rd Ave SE, (319) 398-5211, paramounttheatreocr.com

Parlor City Pub & Eatery 1125 3rd St SE, (319) 247-0000, parlorcitypub.com

Penguin's Comedy Club 208 2nd Ave SE, (319) 362-8133, penguinscomedyclub.com

Q Dogs BBQ, 895 Blairs Ferry Rd, Marion, IA, (319) 826-6667, qdogsbbqcompany.com

Shores Event Center 700 16th St NE, (319) 775-5367, shoreseventcenter.com

Sip N Stir 1119 1st Ave SE, Cedar Rapids., (319) 364-3163, sipnstircr.com

Tailgators 3969 Center Point Rd NE, (319) 393-6621, tailgatorslive.com

US Cellular Center 370 1st Avenue NE | (319) 398-5211, uscellularcenter.com

Veterans Memorial Stadium 950 Rockford Rd SW, (319) 363-3887

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

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Coralville Center for the Performing Arts, 1900 Country Club Dr, (319) 248-9370, coralvillearts.org

Coralville Recreation Center 1506 8th St, (319) 248-1750, coralville.org

Iowa Children's Museum 1451 Coral Ridge Ave, (319) 625-6255, theicm.org

Mendoza Wine Bar 1301 5th St, (319) 333-1291, mendozawinebar.com

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ADVERTISER INDEX

965 GUITARS (52)
A-TEAM (42)
AFRICAN AMERICAN MUSEUM OF IOWA (49)
BEST WESTERN CANTEBURY INN (47)
BLUE ZONES PROJECT (40)
BOBBY'S LIVE ON 965 (37)
BREAD GARDEN MARKET (15)
CACTUS (50)
CITY OF NORTH LIBERTY (12)
THE CONVENIENCE STORE (36)
CROWDED CLOSET (44)
DAI GWILLIAM, ATTORNEY (45)
EASTSIDE COOPERATIVE (39)
- SHAKESPEARE'S
- ZENERGI HOT YOGA
- CATE'S FROZEN YOGURT
- HEYN'S PREMIUM ICE CREAM
- EAST-WEST MASSAGE THERAPY
EGINTON MOVEMENT (42)
ERC (52)
THE ENGLERT (6)
FILMSCENE (25)
FIN & FEATHER (9)
GALLERIES (8)
- BEADOLOGY
- CHAIT GALLERIES
- ARTISANS
GEOFF'S BIKE & SKI (36)
HEYN'S PREMIUM ICE CREAM (44)
HINTERLAND MUSIC FESTIVAL (38)
IC COLAB (44)
KCKK JAZZ 88.3 (25)
KIM SCHILLIG (53, 60 - JAZZ FEST)
THE KONNEXION (36)
LANDLOCKED FILM FESTIVAL (53)
LINCOLN WINEBAR (15)
THE LIQUOR HOUSE (14)
M.C. GINSBERG (32)
META COMMUNICATIONS (4)
THE MILL (14)
MOLLY'S CUPCAKES (19)
NEW PIONEER FOOD CO-OP (7)

NOLTE ACADEMY (41)
THE NORTHSIDE MARKETPLACE
- I.C. UGLY'S
- HABA SALON
- THE BROWN STREET INN
- THE HAUNTED BOOKSHOP
- CPB REMODELING
- HAMBURG INN
- DEVOTAY
- PAGLIAI'S PIZZA
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- EL BANDITO'S
- RUSS'S
- HIGH GROUND
- BLUEBIRD
- ARTIFACTS
- JOHN'S GROCERY
- DESIGN RANCH
- DODGE ST. TIRE
- NODO
- HOME EC. WORKSHOP
OLD CREAMERY THEATRE (56)
THE OLD TRAIN DEPOT (26)
- ENDORPHINDEN TATTOO
- PATV
- OLD CAPITOL SCREEN PRINTERS
- THE BROKEN SPOKE
- 30TH CENTURY BICYCLE
- TRUMPET BLOSSOM CAFE
- WASHINGTON STREET WELLNESS
PED MALL CO-OP (18)
- RAYGUN
- FORBIDDEN PLANET
- REVIVAL
- YOTOPIA
- RAGSTOCK
REVIVAL (36)
RICARDO RANGEL, JR., REALTOR (43)
RIVERSIDE (18)

S. DUBUQUE STREET CO-OP (35)
- DULCINEA SAGE & SKY
- MASALA
- NODO
- PRAIRIE LIGHTS
- PULLMAN BAR & DINER
- MICKY'S
SCRATCH CUPCAKERY (40)
SECOND ACT (47)
SHORT'S (15, 45)
SOBO COOPERATIVE (22-23)
- GOODFELLOW PRINTING
- WHITEDOG AUTO
- THE COTTAGE BAKERY
- IOWA CITY TIRE
- GRAPHIC PRINTING & DESIGNS
- GUMBY'S
- MUSICIAN'S PRO SHOP
- WORLD OF BIKES
- CRITICAL HIT
- TECHNIGRAPHICS
- RUMOURS SALON
- THE KIRKWOOD ROOM
- GEOFF'S BIKE & SKI
SOUTH LINN COOPERATIVE (51)
- IOWA CITY PUBLIC LIBRARY
- RECORD COLLECTOR
- ZEN SALON & SPA
- RELEASE BODY MODIFICATIONS
- RVAP
- THE CONVENIENCE STORE
- THE KONNEXION
SUMMER OF THE ARTS (45, 50)
SUSHI KICCHIN (50)
THAT CELLULAR PLACE (2)
THOMAS L. CARDELLA & ASSOCIATES (43)
UI QUICKCARE (41)
VERN FOLKMANN (54)
WASHINGTON STREET WELLNESS (16)
WITCHING HOUR (20)

CHANGING AMERICA

The Emancipation Proclamation, 1863 and the March on Washington, 1963

7/2/15

Film Screening:
Slavery By Another Name
Discussion led by James Randall,
retired Professor of African American
Studies, Coe College
6:00pm
Cedar Rapids Public Library

7/30/15

**Emancipation's Diaspora: Race &
Reconstruction in the Upper Midwest**
Presented by Leslie Schwalm,
Professor of History and Gender,
Women's & Sexuality Studies,
University of Iowa
6:30pm
African American Museum of Iowa

7/11/15

Mighty Times: The Children's March
Presented by AAMI Staff
1:30pm
African American Museum of Iowa

8/1/15

**Book Talk: Freeman by
Leonard Pitts, Jr.**
Discussion led by AAMI Staff
11:00am
African American Museum of Iowa

7/17/15

**Civil Rights, Soul Music &
Black Identity**
Presented by Dr. Rickey Vincent,
Lecturer in African American Studies,
University of California Berkeley
6:30pm
African American Museum of Iowa

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PLEIN-AIR PICNIC PREP

Crank up your summertime snack game. **BY FRANKIE SCHNECKLOTH**



Photos By Frankie Schneckloth

Summer was made for outdoor picnics and barbecues. Sometimes an invitation arrives for an outdoor feast, other times the Iowa sky opens up and offers the perfect weather for eating under the stars. If you are like me, I like to stock up and stay prepared for these moments ripe for eating outside.

STEP ONE: Get yourself a picnic basket. Why? Because they're cute and functional and you can store all your outdoor dining necessities right inside. They sometimes pop up in second hand stores, if you don't want to buy one new. If you don't want a traditional picnic basket, fine, at least get a large sturdy canvas bag that can hold all your plates, napkins and picnic blankets, as well as your food. Having all the picnic musts in one place makes it easier to pack a bag and fly.

STEP TWO: Reduce. Reuse. Recycle. Ditch the plastic silverware and paper plates and stock up on reusable gear. It always seems to be difficult to find a garbage can if you've picnicked someplace besides a little city park. You end up bringing the plates and silverware home to your garbage—why not just make them reusable and bring them home to wash. Same for glasses. Get some Go Vino reusable stemless wine glasses, and use them for everything from lemonade to bubbly water to champagne.

STEP THREE: Get a picnic blanket. Think you don't need one? I hope you like itchy legs and dirty, wet butts. You could purchase a blanket specifically for this purpose, but why? Relegate an older throw or that wall tapestry you hung in your dorm room to picnic duty and store it with the rest of your picnic gear.

SHOPPING LIST:

PICNIC BASKET WILL REUSABLE PLATES, CUPS AND UTENSILS
PICNIC BLANKET
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CAPERS
BASIL
OIL-PACKED TUNA OR GRILLED CHICKEN
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STEP FOUR: Pack your picnic. Now the next time the suggestion of a picnic is brought up, you'll be all set with your gear so you can focus on the food. You have a few choices. You can scramble to the grocery store and buy a

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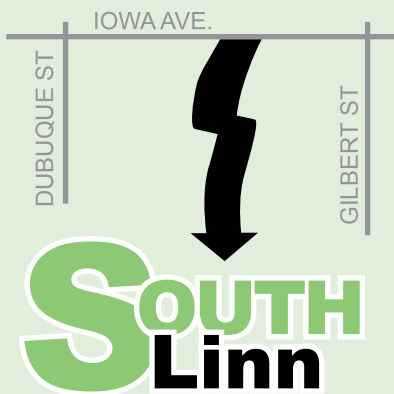


bunch of pre-packaged salads, wrapped sandwiches and things for the grill. Your second option: take a survey of your fridge and pantry (you might have a lot of these ingredients already) and head to the store with a shopping list that will yield a delicious spread without a lot of fuss, excess garbage to haul home or money spent.

This recipe makes a large **pan bagnat**, which is basically the sandwich version of a salad Nicoise without the floppy greens:

- **Cut** your baguette in half lengthwise. Remove a bit of bread from both top and bottom half to make it slightly hollow.
- **LAYER** in your ingredients, give the sandwich a kick of salt and pepper and drizzle with vinegar and oil.
- **CLOSE** the sandwich, and wrap it in aluminum foil or plastic wrap. While you are pulling together the rest of your picnic basket, weigh down the sandwich with a heavy skillet to compact ingredients
- **SIDE** this sandwich with some simple sautéed garlic green beans—are also easy and quick to make and great served hot or cold.
- **PACK** some hand fruits for dessert and enjoy your meal with a chilled bottle of rosé. **lv**

Frankie Schneckloth lives and works in Iowa City.



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CURSES, FOILED AGAIN

• A shoplifter made off with \$150 worth of produce from a supermarket in Belfast, Northern Ireland, but surveillance video showed the thief wearing a Manchester United shirt with “Benson 22” printed on the back. That evidence led police to Paul Robert Benson, 24, who pleaded guilty after District Judge Mervyn Bates told him he might as well have been wearing a “neon sign” identifying him. (Britain’s *Metro*)

• A uniformed police officer put his cellphone down on a counter when entering a deli in Bayonne, N.J., but returned to find it missing. Only one other person was in the store: Alvaro Raul Ortega, 34. The officer asked him about the missing phone, and Ortega admitted taking it. The officer arrested Ortega for theft. (Hudson County’s *The Jersey Journal*)

PROBLEM SOLVED

• After complaining for 15 years about school buses cutting him off by running a stop sign while leaving their parking lot in Tulsa, Okla., Josh Holocker posted a video making his case. The Union Public School system responded by replacing the stop sign with a yield sign. “Now, someone is just going to drive right out,” Holocker lamented. (Tulsa’s *KOKI-TV*)

• When a California court ruled that the state was financially obligated to provide sex-reassignment surgery for convicted killer Michelle-Lael Norsworthy (previously Jeffrey Bryan Norsworthy), a state panel recommended that she be paroled before the surgery. (Associated Press)

SECOND-AMENDMENT FOLLIES

• Florida Gov. Rick Scott signed a law allowing state residents without concealed-weapons permits to carry their firearms for 48 hours during an emergency evacuation. Supporters of the measure said that guns left at home risked being taken by looters, while opponents argued that evacuations were already high-stress situations without adding guns, which could make public shelters more dangerous. (Reuters)

• The Boy Scouts of America ordered a ban on water gun fights. The organization’s revised National Shooting Manual also forbids Scouts from using “marshmallow shooters that require placing a straw or similar device in the mouth.” (*The Washington Times*)

• Colonial Williamsburg has proposed increasing hands-on activities at the living

history museum by opening firing ranges for 18th-century black-powder muskets. “We think that giving [guests] the opportunity to handle the device, feel the weight of it, the noise, the smell, the recoil, it will provide a fun, enjoyable and of course, educational experience,” officials said, noting the range is expected to open this fall, with six to eight lanes where shooters can load and fire the muskets. (Norfolk’s *WTKR-TV*)

• Police arrested Marlon Paul Alvarez, 19, after he was observed removing an AK-47 rifle on display at a pawnshop in Davie, Fla., and stuffing it down his pants. He then pulled it out, put it back and grabbed another assault rifle, which he promptly put down his pants. Owner Kevin Hughes noticed Alvarez limping out of the store, confronted him and recovered the \$830 weapon. “It’s one thing to try to steal a firearm,” prosecutor Eric Linder said. “It’s another thing trying to steal an AK-47.” (South Florida *Sun Sentinel*)

HAND BABIES & HOLY ERECTIONS

• Muslim televangelist Mūcahid Cihad Han warned his Turkish audience that Islam strictly prohibits masturbation and “that those who have sexual intercourse with their hands will find their hands pregnant in the afterlife.” (Turkey’s *Hurriyet Daily News*)

• Aiming to provide moral support for Pakistan’s persecuted Christian minority, Pavez Henry Gill is building a 14-story bulletproof cross at the entrance to a Christian cemetery in the middle of Karachi. He had hoped the 140-foot-high, 42-foot-long iron, steel and concrete structure would be the world’s tallest cross, but it will fall 68 feet short of “The Great Cross” in Florida. Still, it will be the biggest in Asia. (Associated Press)

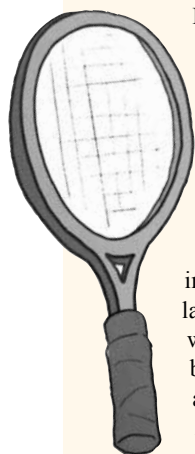
CRIME-STOPPER OF THE WEEK

A Subway sandwich shop in Knoxville, Tenn., became the first location in the United States to install the Intruder Spray System. The device, which has been used in 30 other countries in the past decade, sits above a door and, when activated, showers a person with synthetic DNA that can’t be washed off, is visible only under ultraviolet light and is traceable for up to seven weeks. (Knoxville’s *WATE-TV*)

WHEN GUNS ARE OUTLAWED

• Police arrested twin brothers Michael and James Remelius, 52, for throwing “deadly” bricks at each other during an argument in

Orange City, Fla. According to the police report, Michael's brick hit James in the leg, causing a small cut, while James's brick hit Michael in the right eye, causing bleeding and swelling. (*The Daytona Beach News-Journal*)



British authorities said Rostam Notarki, 53, used an ironing board to kill Charles Hickox in London. According to witnesses and surveillance footage, Hickox entered Notarki's pub, brandishing a tennis racket in each hand and accusing the landlord of substituting cheap wine for the three expensive bottles Hickox had bought and taking his credit card. After threatening to "crack some ribs," Hickox pushed Notarki with one of the rackets and then ran off. Notarki gave chase, "holding the ironing board aloft and horizontally," prosecutor Michelle Nelson told the Old Bailey jury. He struck Hickox from behind with the ironing board, pushing him into the road, where he hit his head on the wheel of a passing van. He died an hour later. (Britain's *Metro*)

WRONG ARM OF THE LAW

The city manager and the police chief of Whitehouse, Texas, were suspended, along with three other police officers, in an incident that began when City Manager Kevin Huckabee and visibly intoxicated Chief Craig Shelton visited the estranged wife of Officer Shawn Johnson. Shelton made sexual advances toward her but then came to his senses and left. Jessica Johnson called her husband about the incident. He arrived just before Shelton returned and proceeded to beat him up. Shelton texted Shawn Johnson, threatening his job, but he inadvertently sent the message to most, if not all, of the police force. Johnson was suspended, as were two other officers who reported the events to other law enforcement agencies. Huckabee then suspended Shelton and himself. (Tyler's KYTX-TV) **lv**

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DO CAR ALARMS DO ANY GOOD?

What is it with car alarms? They go off 24/7 for any or no reason to create a constant urban din. Do they deter any thefts, are they required by law, or are they just a way to lard on the features? —Samuel Press, shell-shocked in Vermont



Listen, Samuel, if you're tormented by the constant urban din of Vermont, you've got a pretty low annoyance threshold. I'm going to work on the assumption you're a refugee from New York, where historically car alarms have been more of an issue (although speaking as

a big-city habitué I'd say this is one irritant that may have crested a good 20 years ago). Browsing on the interwebs I find a claim from back in 2003 that noisy car alarms cost New Yorkers \$400 million annually, based on an ingenious but basically harebrained calculation of the extent to which car alarms diminish the quality of life for those in hearing range. One wants to say: Suck it up, crybabies. Admittedly that's the attitude of someone not currently being driven bats by a blaring alarm, and one wants to be supportive of one's fellow city dwellers. So here's the best case I can make for why car alarms should be banned.

1. Car alarms have middling, but certainly some, effectiveness as a theft deterrent, research suggests. We learn this from Farrell et al (2010), who use the straightforward

method of comparing (a) the number of cars with a given antitheft technology against (b) the number of cars with that technology that get stolen. Sixty-three percent of cars have alarms, we learn (based on UK data), whereas only 41 percent of stolen cars have alarms. Forty-one is 35 percent less than 63. Ergo, car alarms are 35 percent effective in deterring theft.

2. This is considerably less potent than what Farrell's numbers suggest is the single most effective antitheft measure, namely a tracking device on your car that lets the cops (or you) determine its whereabouts if bad guys abscond with it. Effectiveness: 77 percent.

3. On the other hand, car alarms work better than the most common antitheft measure nowadays, central locking (powered door locks controlled by a button on the key or fob)—32 percent effective. And they're way better than window security etching (inscribing the vehicle ID number on the glass), 14 percent, or mechanical steering-wheel locks, 7 percent. In fact, cars with the latter two antitheft measures experience *more* theft attempts, leading one to wonder what exactly the detailers are inscribing on those windows: BET YOU CAN'T STEAL THIS CAR?

4. This is off the track of my argument, but since you asked, car alarms aren't required in the U.S., and I haven't heard of them being required elsewhere. Canada, Australia, and many European countries require "electronic immobilization"—put simply, ignition kill switches. Are alarms and such an excuse to add on extras? I suppose, but the common view is that the real security ripoff isn't an alarm, it's window etching.



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4. Up to this point things aren't looking good for the anti-car-alarm crusade. No worries. The question of interest isn't whether car alarms work, but whether other less obnoxious technologies work as well or better. Answer: absolutely. As we've seen, vehicle-tracking devices are the most effective antitheft measure, and it appears combinations of measures are more effective yet.

5. To quantify the efficaciousness of vehicle antitheft devices, Farrell and friends in a 2011 paper presented a metric they called "security protection factor," or SPF, along the lines of the scheme used to rate sunscreen. The higher the SPF the better; a car having an antitheft device or devices with an SPF of 10 is ten times less likely to be stolen than a car having no security.

6. A car alarm all by itself, according to Farrell and company, has an SPF of just 1.2, whereas central locking is rated 2.7. (This appears to contradict the results reported in paragraph 3 for reasons not explained—ask Farrell.) But an alarm *plus* central locking has an SPF of 5. Pile on the technologies and the multiplier effect becomes more pronounced. At the top of Farrell's list of antitheft technologies, with an SPF of 25.4, is the following fourplex: central locking plus an ignition kill-switch plus a tracking device plus, yes, an alarm. Farrell calls this the ACET configuration, in Farrell argot.

7. This isn't helping, you say. Patience. A close second on the list of efficacious antitheft packages, with a 25.2 SPF, is central locking plus an ignition kill switch plus a steering-wheel lock *but no damn alarm*—the CEM configuration, in Farrell argot.

8. There's your opening, alarm haters—you can get equivalent protection without the racket. Understand, we're talking strictly about theft of the car; separate SPF ratings are calculated for protection against theft of a car's contents. In the latter category ACET trounces CEM 6.6 to 2.5—a noisy alarm offers more protection against somebody stealing a car stereo. What's more important, though—your stereo or your neighbors' sanity? We'll have to give that some thought. But at least there's an argument to be made.

—CECIL ADAMS

NEW OYSTER CULT

Move over, morels. There's a new fungi in town. • BY TIM TARANTO

Early each spring, on sunny days when the oak leaves are still as small as squirrel ears, the "cult of the morel" emerges: Iowans, poking around south-facing slopes for the prized mushrooms. But morel hunting can prove frustrating. A day's hunt may yield only a handful of undersized mushrooms, and prices for morels can exceed a hundred dollars a pound. And, before you know it, April showers bring May flowers and morel season is over.

But the woods of Eastern Iowa bear plenty of other delicious mushroom species with seasons extending late into the fall. Chicken of the woods, hen of the woods, chanterelles, black trumpets, puffballs and my favorite—oysters.

HOW TO FIND THEM

Oysters are one of the most widely consumed mushrooms in the world. They can be easily farmed through spore inoculations but, in my opinion, the wild varieties are the best eating. And since oysters are easy to identify and, unlike morels and chanterelles, have no poisonous lookalikes, they're a great gateway fungus for mushroom-hunting novices.

Another great thing about oysters is their reliability. They grow on tree bark, and if you discover a cluster of them fruiting from the trunk of an old birch after a rain, chances are good that you'll continue to find them there again and again. I've got a few go-to trees around Iowa City that I visit whenever the weather is humid, warm and sunny—in other words, just right for fungus.

Oysters grow in shelflike clusters on dead or living trees, appearing virtually stemless thanks to their gills, which run parallel down their discrete stem. The mushrooms themselves vary in color from cream to yellow to gray. Their scent is distinctive—similar to anise or liquorice. A single tree may yield a few oysters to a few pounds of them.



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6 TORTILLAS, WARMED (LA REGIA HAS GREAT FRESH FLOUR AND CORN TORTILLAS)

1 LB OYSTER MUSHROOMS, SLICED

½ WHITE ONION, DICED

1 MEDIUM POBLANO PEPPER, DICED

1 TABLESPOON VEGETABLE OR COCONUT OIL

½ CUP QUESO FRESCA, SHREDDED

1 SMALL LIME, SLICED

CILANTRO, ADDED TO TASTE

- **SOAK** 1 lb of oysters in warm salt water for five minutes, then blot dry with a cloth. (Be sure to evict any insects hiding out in the gills.)

- **HEAT** your oil over medium/high heat, and add thinly sliced mushrooms.

- **SIMMER** until the mushrooms are soft and slightly browned and have released a good amount of water.

- **DRAIN** the mushroom water from the pan, and

- **ADD** the diced poblano. When the poblano has browned, season with salt and pepper.

- **SERVE** on warm tortillas and top with raw onion, cheese, lime and cilantro.

FURTHER READING

A useful guide, *Mushrooms of the Upper Midwest* by Teresa Marrone and Kathy Yerich, is available at Prairie Lights for \$16.99. It's a well-organized and helpful resource for beginners and experienced mushroom hunters alike.

Tim Taranto holds a BFA in Painting from Cornell University and an MFA in Fiction from the Iowa Writers' Workshop.

ALBUM REVIEWS



JEFF MIGUEL

Perseverance

website: jeffmiguelp.com

Saxophonist Jeff Miguel is a recent graduate of the University of Iowa jazz studies program, which has in recent years spawned bands like Euforquestra and Koplant No. *Perseverance* collects eight of Miguel's own compositions, which is a gutsy move in the context of traditional jazz, a genre where musicians are still finding something new in standards from the last century.

Miguel's music is very much in the tradition of composers like Bill Evans or Keith Jarrett. He doesn't restrict himself to the verse-chorus structure of jazz standards, but neither does he visit the planets occupied by Ornette Coleman and Sun Ra. Miguel focuses on melody and sophisticated chord progressions to express himself. His playing is relaxed and subtle, and his shifting rhythmic accents keep the listener involved. "Complete Contemplation" has two lovely solos from Miguel, but its heart is in the electric piano of Jon Snell, which starts out conventionally but soon incorporates torrents of notes and varied chord voicings that still manage to convey a meditative mood.

"Puerto Baquerizo Moreno" (named for the capital of the Galapagos province of Ecuador—thanks Wikipedia!) uses, but isn't a slave to, a latin clave rhythm. The bridge section near the middle is driven by Brian Zeglis's drum rolls. This song shows what can be problematic with Miguel's compositions—the 'head' melody section seems light to the point of weightlessness; only when it's stripped down to its skeleton for improvisation does the music become surprising and substantial. Or, as with the moody saxophone and bass duet that begins "Requiescence," a song can start out exciting but settles into more conventional groove.

One might criticize the Iowa jazz program for emphasizing the 20th-century jazz tradition at the expense of experimentation, but it does turn out graduates that can play the hell out of their instruments. The album as a whole makes me want to hear what Jeff Miguel is going to do next. The title *Perseverance* tells us he's in it for the long run.

—Kent Williams

DAGMAR

Afterlight

dagmarsound.com

Gemma Rose and Miranda Lee are Dagmar—a band born from the eight-year groundwork laid by their previous trio Rock Paper Scissors, which created music of an acoustic jazz and vocal harmony style reminiscent of '40s swing. Rose and Lee took their vocal harmony chops and channeled them in a new musical direction with their album *Afterlight*.

Dagmar's vocal harmonies underpins the ethereal tapestry of their music. "What Do You Want," the opening track on *Afterlight*, sets the stage for the album. The light timekeeping of percussion (Justin LeDuc of Jack Lion) and sparse instrumentation (assisted by Dana T



on guitars) stay out of the way of the circular chanting vocals that build in Philip Glass-style arpeggio progressions. When one vocal strays from the chants, the departure is deeply arresting. The lyrics linger with the listener: "My heart opens, I breathe you in, as you walk away. Now I'm barefoot on the cold, hard floor in this empty space." When the voices come back together the song builds to a driving beat and a shared cry, "Let me get out, let me get out."

While listening to the album, I found myself frequently caught in the embrace of beautiful vocals, riding each glorious crescendo to resolution while losing track of time and place. At times, the music echoes the harmonies of Fleet Foxes, and at other times it seems to rise from the same wooded atmospherics as Bon Iver. It harbors the aching folk of Iron and Wine.

But none of these comparisons capture the music either. Listening to Dagmar is like listening to the beautiful, hypnotizing songs of two sirens—ones steering you not toward shipwreck, but toward heartbreak. **IV**

—Mike Roeder

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GYMNASTICS

Discovering his kink isn't just a one-time thing, a reader needs help telling his boyfriend how he found out. • **BY DAN SAVAGE**

This is going to sound like bragging, but my appearance is intrinsic to my kink. I'm a gay male gymnast. Most of the guys on my college team are annoyed by the kind of objectification we routinely come in for. (We actually don't want to be auctioned off at yet another sorority fundraiser, thanks.) But I've always been turned on by the thought of being a piece of meat. I've masturbated for years about dehumanization. Being in bondage, hooded, and gagged—not a person anymore, faceless, nude, on display, completely helpless. (Just typing that sentence made me hard.) It finally happened. I found a guy on Recon.com (which I discovered on your podcast, so thank you). He is into BDSM, which isn't the goal for me, and he wanted to do some of “his stuff” to me while I was dehumanized and helpless. We had a long talk about what I was okay with (gentle tit clamps, some butt play, very light spanking) and what I wasn't okay with. I didn't want to be marked. He asked what I meant by that, and I said, “No bruises, no welts, no red marks.” He didn't bruise me, but he did something that it didn't occur to me to rule out: He shaved off all my body hair—pits, pubes, legs, ass, chest. I'm angry, but at the same time, I'm seriously turned on by the thought of seeing this guy again. I also have a boyfriend. I thought going in that this would be a onetime thing, that I would get this out of my system and never tell my boyfriend about it, but I don't think I can do that now. (Maybe I should've figured out that something I've been jacking off about since age 13 isn't something I could do just once.) What do I say to my boyfriend about being suddenly hairless and about my kink? And what do I say to the guy? I want to go back and continue to explore being an object, but I don't feel like I can trust him.

—*Desire Erased Humanity Until My Aching Nuts Explode*

You could tell your boyfriend the partial truth, DEHUMANE, or you could tell your boyfriend the whole truth.

The partial truth would go something like this: “Guess what, honey? I shaved off all my body hair all by myself just for fun. Do you like it? And, hey, we've been dating for a while, so I should probably lay all my kink cards on the table.” Then you tell him about these fantasies—to be dehumanized, to be an object, to be helpless—and you do it with a smile on your face and a bone in your jock. Remember: You're not sharing a tragic cancer diagnosis with him. You're sharing something fun, interesting, and exciting about your sexuality. Don't panic—and don't hold it against him—if he reacts negatively at first. This is the start of a conversation, not the end of it, and it's a conversation about his desires, too, DEHUMANE, not just yours.

If it turns out that dehumanization/objectification isn't something he can do, and it's not something he could allow you to do with others, then you're not right for each other. End the relationship and date kinksters you meet on Recon, and disclose your kinks earlier to any presumed-to-be-vanilla guys you date. (You never know: You could disclose your kink to a presumed-to-be-vanilla boyfriend and discover that he's as kinky as or kinkier than you are.)

The full truth would go something like this: Hand him this column.

DEHUMANE's boyfriend, if you're reading this, please know that the mistake your boyfriend made—doing this behind your back in the hopes that one experience would satisfy his curiosity forever—is a common one. A lot of people, kinky and not, believe that kinky desires don't work the same way vanilla desires do, i.e., unlike “normal” sexual desires (fucking, sucking, rimming), kinky desires (pissing, spanking, binding) only have to be acted on once. Do it once, get the kink out of your system, enjoy vanilla sex—and only vanilla



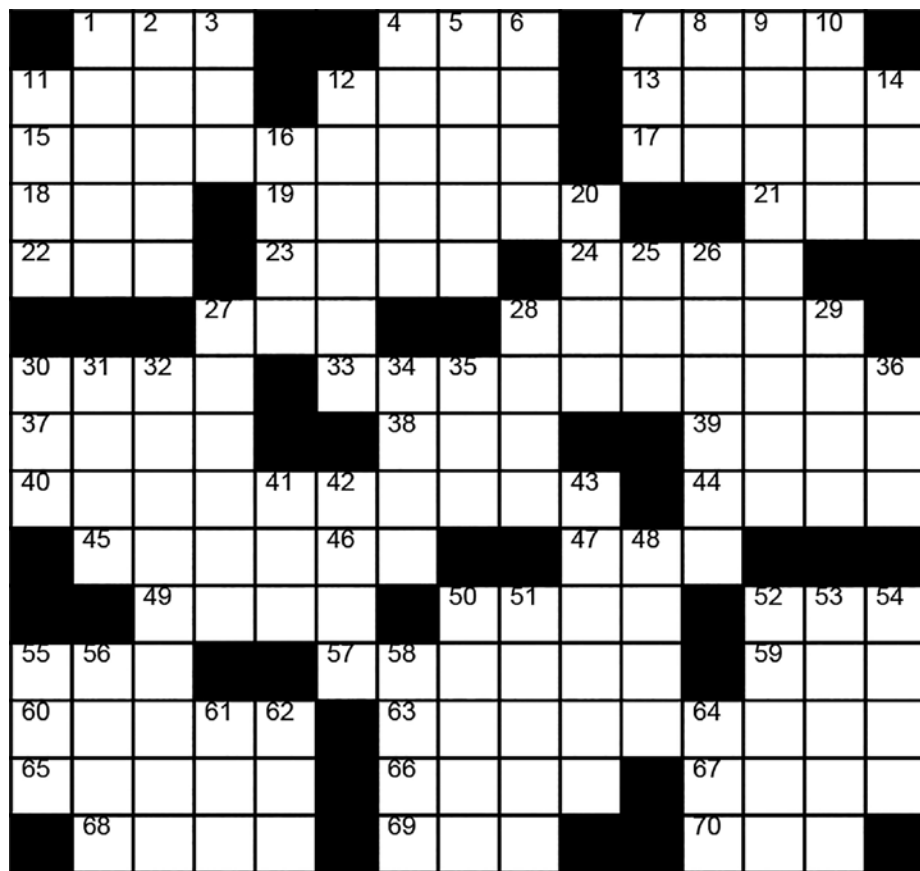
If you can forgive him, you could wind up with a very hot and very grateful guy.

sex—for the rest of your life. But kinks don't work that way. In the same way that “normal” people don't wanna fuck just once in their lives, a person with your boyfriend's kinks isn't going to wanna be objectified and dehumanized just once in his life. Your boyfriend didn't know that before he did it the first time, but he knows it now. If you can find it in your heart to forgive him, you could wind up with a very hot and very grateful guy.

Back to you, DEHUMANE: Put Recon Guy on hold until after you full or partial the boyfriend. If you do want to play with him again—because you're single or because your boyfriend approves—have an out-of-roles conversation with him about what happened last time. He didn't hurt you, he tricked you, and you're understandably wary of playing with him again. If you do play with him again—a big if—this time anything you haven't ruled in is automatically ruled out. No tricks. With any luck, your boyfriend, if he feels like he can trust you again, will be there to keep an eye on him and to enjoy the sight of your helpless, faceless body. **IV**

—*Dan Savage*

FROM GRAY TO BLACK



CRAKING WISE BY JULIA LIPPERT

ACROSS

1. Type of battle
4. Bad cholesterol, abbreviated
7. Saul Williams' poetry
11. There's no place like it
12. Close
13. One-____, or witty remark
15. She's the butt of many offensive jokes
17. Environmentally friendly alternative to paper
18. Monthly condition for some, abbreviated
19. _____ Fatale, a beer from Peace Tree
21. A humanoid robot companion
22. Journal or Legal suffix
23. Units of weight equal to 2,000 lbs
24. Your future, or your complexion
27. Chinese bun
28. Automatic air freshener brand
30. Low odds gambling game
33. Overture to a funny call-and-response (two words)
37. Oregon trail animals
38. Test to quantify bias, abbreviated
39. Luxury auto

40. Violet Crawley, the Dowager Countess of Grantham
44. EPA's reporting legislation
45. Plant used to make tequila, plural
47. Red, white and yellow cable
49. Snake sound
50. Insane
52. ____ Wednesday
55. WNYC's *Radio* ____
57. Exit
59. Animal shelter?
60. Gradually wear away
63. How many *Little Village* editors does it take to change this?
65. The opposite of clean
66. Internet garage sale
67. Classic cookie
68. *Life* ____ *Know It* (Two Words)
69. Class for a new way of speaking, abbreviated
70. Oscar-winning animated film director

DOWN

1. Bath, bed and conference
2. " ____ me."

3. By means of
4. Car with constant troubles
5. They may be given
6. Sonic weapon, for short
7. City with a large LDS population
8. Wayne or Kim
9. Faceless hacker group
10. Type of data analysis
11. Don't believe it
12. Type of pass
14. Greek letter
16. Boston's buses and trains, for short
20. The phantom of the opera
25. Warhammer Greenskins
26. Musical piece
27. Zen tree
28. Ludacris's " ____ fool." (Two Words)
29. *Thunderstruck* band
30. Place to pitch a tent
31. Former dorm employee?
32. Seth Rogen and Zac Efron film
34. FBI's background check system
35. Jam band
36. Korean automaker
41. NBC and HBO displayers
42. Federal oversight for early educators
43. Poor quality
48. It's not a tumor?
50. MTV's celebrity house tours
51. First name in cinema?
52. Shade of blue
53. *Diamonds on the ____ of her Shoes*
54. Train hopper
55. Bright light
56. Opera solo
58. Show that brought singing back
61. Michigan's airport
62. We have a third one
64. " ____ it, twist it, pull it."

JUNE ANSWERS

s	p	a	s		b	p	a		e	r	i	n	s
l	i	n	t		a	n	n	s		m	a	n	i
u	v	i	r		l	e	a	p		m	i	c	k
t	o	s	e	e	m	a	r	i	l	y	n		
s	t	e	e	l					c	r	i		c
					t	i	m	s		s	h	e	l
a	t	e			a	n	y			l	o	s	e
p	i	n	b	a	l	l			b	a	r	k	e
p	a	j	a	m	a		i	a	m			p	s
e	r	o	o		r	o	s	e	b	u	d		
l	a	y			i	l	l		s	i	e	g	e
					a	v	a	d	a	k	e	d	a
b	o	c	c	e		e	n	e	r		p	l	e
e	t	h	a	n		r	d	n	a		e	t	a
a	l	i	b	i		s	o	s		r	a	t	s



CANCER (June 21-July 22): "I am trying to be unfamiliar with what I am doing," said composer John Cage in describing his creative process. That's excellent counsel for you to meditate on, Cancerian. The less expertise and certainty you have about the rough magic you're experimenting with, the more likely it is that this magic will lead you to useful breakthroughs. To bolster Cage's advice and help you get the most from your period of self-reinvention, I offer you this quote from Picasso: "I imitate everyone except myself."



LEO (July 23-Aug. 22): Your words of wisdom come from Leo artist Andy Warhol: "Sometimes people let the same problem make them miserable for years, when they could just say, 'so what.' That's one of my favorite things to say. 'So what.'" Can I interest you in that approach, Leo? It has similarities to the Buddhist strategy of cultivating non-attachment—of dropping your fixations about matters that can't be controlled or changed. But I suspect you would draw special benefits from the breezy, devil-may-care spirit of Warhol's version. So start there.



VIRGO (Aug. 23-Sept. 22): In her late twenties, J. K. Rowling was a single mother living on welfare. That's when she began work on her Harry Potter books. Craig Newmark had turned 42 by the time he founded Craigslist. One of the world's most oft-visited websites is HuffingtonPost.com, which Arianna Huffington established when she was 54. As for Harland Sanders, creator of KFC: He didn't begin building the global empire of fried-chicken restaurants until the age of 65. I hope the preceding serves as a pep talk, Virgo, reminding you that it's never too late to instigate the project of a lifetime. The time between now and your birthday in 2016 will be an especially favorable phase to do so. Start ruminating on what it might be.



LIBRA (Sept. 23-Oct. 22): It's the power-building phase of your astrological cycle. To take maximum advantage, convey the following message to your subconscious mind: "I know you will provide me with an abundance of insight, inspiration and energy for whatever intention I choose to focus on. And during the next four weeks, my intention will be to cultivate, expand, and refine my personal power. I will especially focus on what author Stephen R. Covey called 'the capacity to overcome deeply embedded habits and to cultivate higher, more effective ones.'"



SCORPIO (Oct. 23-Nov. 21): I'm a big fan of science and logic and objective thinking. Most of us need more of that good stuff. The world would be a saner, safer place if we all got regular lessons on how to be more reasonable and

rational. But in the immediate future, Scorpio, I'll steer you in a different direction. I believe you will benefit from injecting your imagination with primal raw crazy wild mojo. For example, you might read utopian science fiction and fairy tales about talking animals and poetry that scrambles your intellectual constructs. You could remember your dreams and ruminate about them as if they were revelations from the Great Beyond. You may also find it healthy to fantasize profusely about forbidden and impossible and hilarious adventures.



SAGITTARIUS (Nov. 22-Dec. 21): There are lots of inquiries and invitations coming your way—perhaps too many. I don't think you should pursue all of them. In fact, I suspect that only one would ultimately make you a better human being and a braver explorer and a wiser lover. And that one, at first glance, may have not as much initial appeal as some of the others. So your first task is to dig deep to identify the propositions that are attractive on the surface but not very substantial. Then you're more likely to recognize the offer that will have lasting value even if it doesn't make a spectacular first impression.



CAPRICORN (Dec. 22-Jan. 19): "I find a lot of people physically attractive, but finding people mentally and spiritually attractive is different and much harder for me." So says 40ozshawty on her Tumblr page. If you share that frustration, I have good news. According to my reading of the astrological omens, you're due to encounter a higher-than-usual percentage of mentally and spiritually attractive people in the next six weeks. But I wonder how you'll deal with this abundance. Will you run away from it, feeling overwhelmed by the prospect that your life could get more interesting and complicated? Or will you embrace it, daringly welcoming the interesting complications?



AQUARIUS (Jan. 20-Feb. 18): I think you will generate good fortune for yourself by choosing between two equally invigorating but challenging tasks: losing your illusion or using your illusion. Both are quite worthy of your attention and intelligence. To succeed at either would fuel your emotional growth for months to come. You probably can't do them both, however. So which will it be: Will you purge the illusion, or put it to work for you?



PISCES (Feb. 19-March 20): Do you sometimes imagine yourself to be an under-achieving underdog? If so, I suggest you start weaning yourself from that fantasy. Do you on occasion allow people to take advantage of you? It's time to outgrow that role. Do you ever flirt with being a self-pitying martyr? Say bye-bye to that temptation. Cosmic forces are conspiring to relieve you of tendencies to act

in any or all of those ways. I'm not saying you will instantly transform into a swashbuckling hero who knocks people over with your radiant self-assurance. But you will, at the very least, be ready to learn much, much more about how to wield your vulnerability as a super-power.



ARIES (March 21-April 19): To determine whether you are aligned with the cosmic flow, please answer the following questions. 1. Would you say that your current situation is more akin to treading water in a mosquito-ridden swamp, or conducting a ritual of purification in a clear mountain stream? 2. Have you been wrestling with boring ghosts and arguing with traditions that have lost most of their meaning? Or have you been transforming your past and developing a ripper relationship with your roots? 3. Are you stuck in a gooey muck? Or are you building a flexible new foundation?



TAURUS (April 20-May 20): Taurus singer Sam Smith won four Grammys this year, largely on the strength of his hit single "Stay with Me." The song has a lush gospel choir backing up his lead vocals, or so it seems. But in fact, every voice in that choir is his own. He recorded twenty separate harmony tracks that were woven together to create the big sound. What would be the equivalent in your world, Taurus? How could you produce a wealth of support for yourself? What might you do to surround yourself with a web of help and nourishment? How can you amplify and intensify your efforts so they have more clout? Now would be an excellent time to explore possibilities like these.



GEMINI (May 21-June 20): Born under the sign of Gemini, Gustave Courbet (1819-1877) was a French painter who upset traditionalists. Unlike many of his contemporaries, he wasn't interested in creating idealistic art based on historical and religious themes. He focused on earthy subjects about which he had direct experience, like the day-to-day lives of peasants and laborers. So even though he became a highly praised celebrity by his mid-thirties, the arbiters of the art world tried to exclude him. For example, they denied him a place in *Exposition Universelle,* a major international exhibition in Paris. In response, Courbet built a temporary gallery next door to the main hall, where he displayed his own work. As you strive to get your voice heard, Gemini, I urge you to be equally cheeky and innovative. Buy yourself a megaphone or erect your own clubhouse or launch a new enterprise. Do whatever it takes to show who you really are. **lv**

-Rob Breznay

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4:00 PM FUN Zone SPONSORED BY MIDWEST ONE BANK
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6:30/8:30 PM Youth, College & Local Stages
10:30 PM Jam Session with Local on the 8s at the Mill
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MAIN STAGE SPONSORED BY INTEGRATED DNA TECHNOLOGIES

5:00 PM United Jazz Ensemble
7:00 PM Brian Charette Trio SPONSORED BY MIRON CONSTRUCTION
9:00 PM Becca Stevens Band

FRIDAY, JULY 3

11:30/12:30 PM Youth Side Stage SPONSORED BY OAKNOLL RETIREMENT COMMUNITY
12:00 PM FUN Zone SPONSORED BY MIDWEST ONE BANK
Artists Booths, Culinary Row, Beverage Garden
2:30/4:30 PM Youth, College & Local Stages
6:30/8:30 PM Youth, College & Local Stages
11:00 PM Late Night performance - Whirlpool with Ron Miles at The Englert Theatre

MAIN STAGE SPONSORED BY INTEGRATED DNA TECHNOLOGIES

1:00 PM North Corridor Jazz All Stars
3:00 PM COLOSSUS
5:00 PM Jim Dreier's ¡Ritmocano!
7:00 PM Rudresh Mahanthappa Bird Calls SPONSORED BY BRADLEY & RILEY PC
9:00 PM Dave Douglas & High Risk
featuring Jonathan Maron, Mark Guiliana & Shitego

SATURDAY, JULY 4

11:30/12:30 PM Youth Side Stage SPONSORED BY OAKNOLL RETIREMENT COMMUNITY
12:00 PM FUN Zone SPONSORED BY MIDWEST ONE BANK
Artists Booths, Culinary Row, Beverage Garden
1:30/3:30 PM Youth, College & Local Stages
5:30/7:30 PM Youth, College & Local Stages
9:30 PM City of Iowa City's Fireworks
10:00 PM Late Night performance - KROM with Gabe Medd at The Englert Theatre

MAIN STAGE SPONSORED BY INTEGRATED DNA TECHNOLOGIES

2:00 PM Atlantis Quartet
4:00 PM Julian Lage Trio SPONSORED BY SHERATON IOWA CITY HOTEL
6:00 PM Ben Allison Think Free
8:00 PM Charles Lloyd featuring Gerald Clayton, Joe Sanders, and Kendrick Scott



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