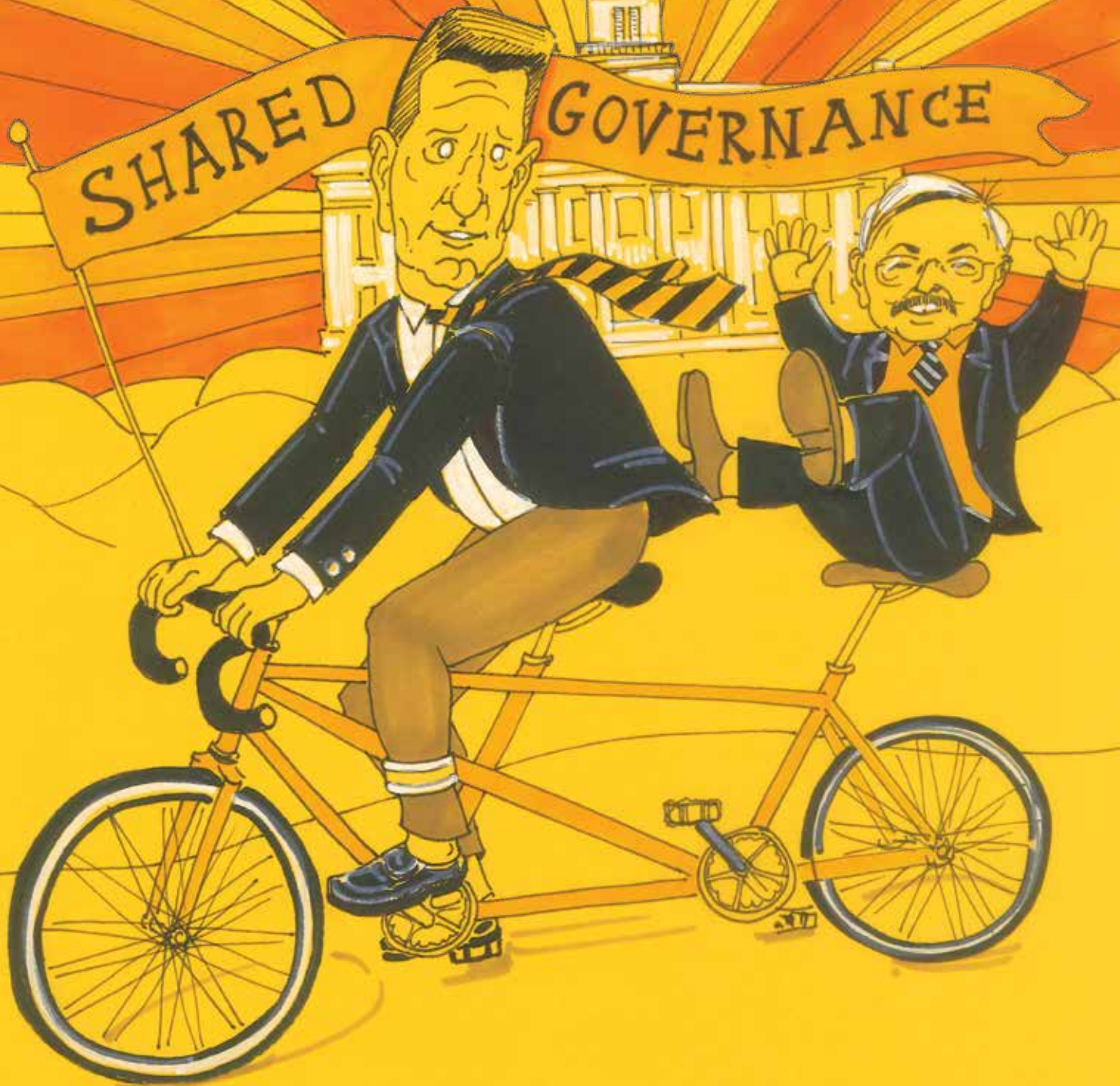


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6

FACULTY TO REGENTS: GTFO

Following J. Bruce Harreld's appointment as UI Pres., faculty vote 'No Confidence' in IA Board of Regents.

10

CURIOUS PROGRAMING

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Shared Governance
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Jeanette Welch

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I think I better plan a trip to Iowa City! —Kenzi Keiser

ZZZZzzzzZZZZzzzz —Brandon Kellogg

God help us all: Trump, Rubio, Walker and Paul to tailgate the Iowa-Iowa State game

Thankfully it's in Ames and not Iowa City! —Gloria Mueller

I didn't know the circus was coming to town! —Jim Schinckel



14

I NEED AN ADULT

One local mom on the hunt for real live friends for her kid and for herself.

- 6 - No Confidence Vote
- 10 - Sesame Street
- 14 - Parenting in Iowa
- 16 - LV Recommends
- 20 - Hot Tin Roof
- 22 - Prairie Pop

22

PRAIRIE POP

Artist Laurie Anderson responds to questions from her biggest fan—a two-year-old.

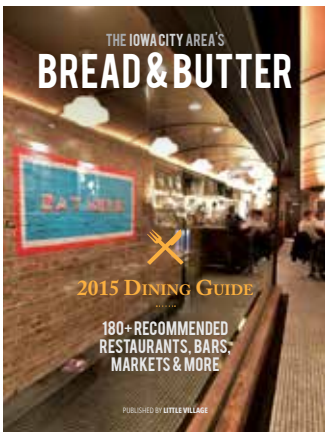
- 24 - Comics: 'Saga'
- 26 - Talking Movies: 'abUSed'
- 28 - A-List: Las Cafeteras
- 30 - Editor's Picks
- 44 - Venue Guide
- 50 - The Straight Dope

28

A-LIST: LAS CAFETERAS


Hector Flores of the East Los Son Jarocho band, Las Cafeteras, talks revolution and relaxation.

- 51 - Dear Kiki
- 52 - Crossword
- 53 - Pro Tips
- 54 - Local Albums



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ARRANGED MARRIAGE

Less than 3 percent of UI faculty responded favorably to university presidential candidate J. Bruce Harreld. Then, the Iowa Board of Regents gave him the job. • BY DREW BULMAN



When the announcement came on Sept. 3 that the Iowa Board of Regents had unanimously selected J. Bruce Harreld—a corporate executive with no experience in higher education administration—to be the 21st president of the University of Iowa, the vitriol came swiftly.

COGS, the UI’s graduate student union, released a statement condemning Harreld’s selection within hours of the announcement, arguing that “the hiring process was hijacked by the Board of Regents, resulting in a breakdown of the shared governance system with the University of Iowa faculty.” Faculty members, meanwhile, took to social media and local news outlets to express their frustration, while numerous Harreld parody accounts popped up on Twitter to lampoon the newcomer.

The overwhelmingly negative response should come as little surprise to the regents. Though Harreld touts a lengthy resumé in the business world, having served as an executive for Kraft General Foods and IBM, as well as a lecturer for both Northwestern University and the Harvard Business School, the incoming president has no experience running an educational institution—let alone an institution

IT'S NOT US, IT'S YOU Faculty and staff were at wit's end after Harreld's appointment to the UI presidency. Photo by Britt Fowler

with well over 20,000 enrolled students. Doubts over Harreld’s qualifications came to the fore when, just prior to his selection, a now-infamous, voluntary poll conducted by the American Association of University Professors’ UI chapter found that less than two percent of faculty respondents saw Harreld as being qualified for the presidency.

In contrast, the other three candidates—Tulane University Provost Michael Bernstein, Oberlin President Marvin Krislov and Ohio State University Provost Joseph Steinmetz—all received faculty approval ratings above 90 percent. Steinmetz was the most popular candidate, receiving approval from 97.6 percent of faculty respondents.

With such wide approval margins separating Harreld from the other three candidates, the Board of Regents’ announcement that Harreld would replace Sally Mason as the next UI president left critics stunned. Residents and faculty alike were left scratching their heads, wondering how the least popular—and least experienced—candidate could have possibly secured the presidency.

Harreld, meanwhile, offered up a brief statement through the UI’s press office. “I am truly happy to be here,” he said, calling his appointment an honor and a “watershed moment for a great institution.” Given the fierce response he and the regents have received thus far, one has to wonder how happy Harreld is feeling at the moment.

NO CONFIDENCE

On Sept. 8, following a long Labor Day weekend, the University of Iowa Faculty Senate met in the Old Capitol’s Senate Chambers to discuss the divisive appointment, as well as future steps. News that the UI’s incoming president had virtually zero approval among existing faculty made for an eye-catching headline, and the story quickly found purchase among national news outlets.

The meeting was somber to start, with opening remarks from Faculty Senate President Christina Bohannon that sounded more like a eulogy than an introduction.

“This has been, I think, one of the most difficult things that this university has faced, certainly in the time that I’ve been here,” Bohannon said, opening up what would eventually become a two-hour meeting. “It’s heartbreaking. It’s heartbreaking for all of us, and I think that ... this university has been betrayed. Faculty, staff, students. All betrayed.”

Bohannon’s voice trembled slightly as she spoke. Her demeanor wasn’t that of outrage, but rather, bleak disappointment. She mentioned that at the outset of the search process, the Faculty Senate advocated for an open search with as much faculty involvement as possible.

“We wanted to represent faculty voice, and we wanted to do the very best we could to represent faculty well—to give faculty credibility in the process,” she said. “And I can tell you that at every step along the way, that is what the faculty involved in this did.”

“We did not get the result we wanted,” Bohannon continued. A closed search might have been preferable after all, she said, lamenting the amount of faculty time and resources that were poured into the vetting process. “It would have been preferable to

where we are right now, because we would have gotten to the exact same result. And the problem with this so-called open search is that it dragged a lot of faculty down with them.”

Bohannon, speaking to a room packed with press, public and faculty members, said the search process had failed.

“It failed because the regents did not listen,” she said. “The regents said that they wanted faculty involved in this process. They said that they wanted to hear from us, and that they respected our viewpoints, and in the end, they clearly did not. That’s it.”

Bohannon said the Faculty Senate did what they could to “get those faculty voices heard.”

“We did our absolute best to represent you in good faith, and I’m sorry that it didn’t work,” she said.

Indeed, faculty voices were heard, whether from the Faculty Senate or other feedback opportunities. During a Harreld Q&A vetting session held prior to his appointment, the candidate was hit with a flurry of tough questions about his lack of education administration experience, not to mention some resumé fact-checking questions on behalf of UI Communications Professor and *Little Village* columnist Kembrew McLeod. When asked why he listed a business on his resumé that does not actually exist—Colorado-based Executing Strategy, LLC—Harreld clarified that he put it there by mistake, and that the company was actually a Massachusetts-registered organization that he used “quite a while ago” for consulting work.

“I too quickly pulled it from out of my head and put it on the resumé,” he said, noting that the business had lapsed in Massachusetts some time ago. “There is no Colorado corporation. I live in Colorado. That’s my post office box ... It’s me, personally.”

McLeod later asked Harreld if he was “putting us on.”

In an apparent effort to soften the blow, the UI’s Office of Strategic Communication released a joint statement two days after the forum—the morning of Harreld’s appointment—chastising the manner in which some attendees vetted the prospective president.

The statement, issued by the UI Faculty Council, Staff Council, Student Government and Graduate and Professional Student Government, carries an oddly parental quality, finger-wagging at the UI community for its bad behavior.

“UI shared governance groups regret that while many members of the UI community asked thoughtful questions at Mr. Bruce

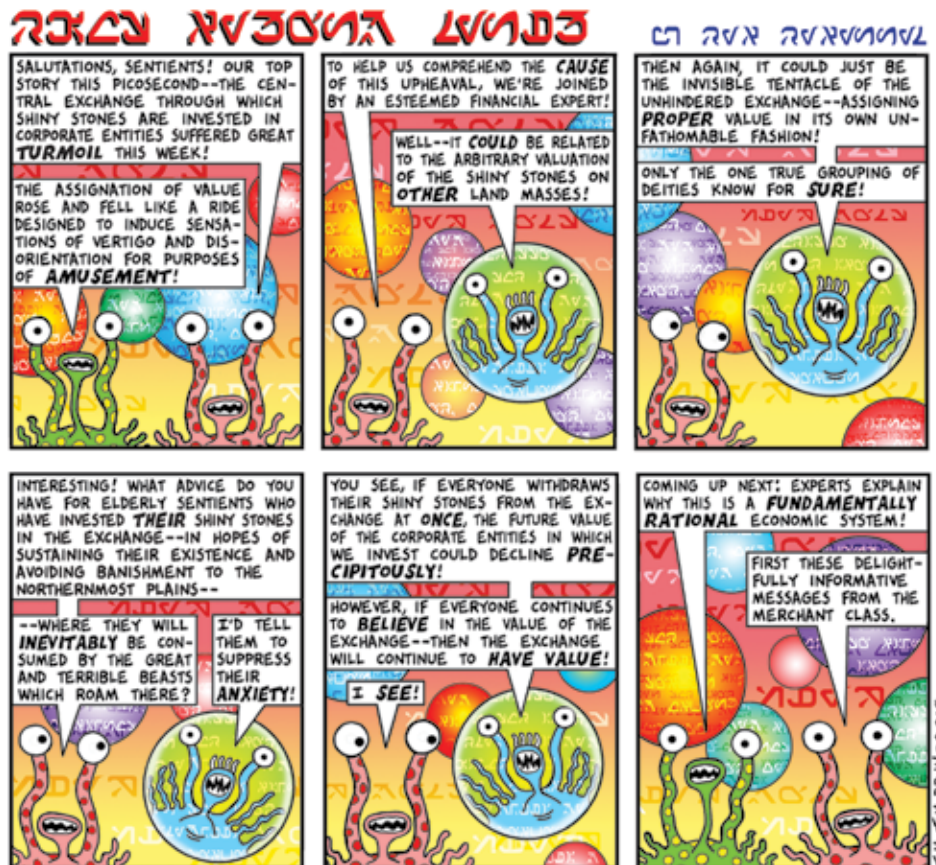


WATCH: BERNIE SANDERS INTERVIEW

On Sept. 4, LV correspondent Stacey Walker sat down with Sen. Bernie Sanders for an extensive interview covering a range of topics, including:

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- Racial justice and #BlackLivesMatter
- Obama’s biggest mistakes
- Who he considers his toughest opponent

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Harreld's town hall forum, some of the questions transformed a vigorous debate into a hostile atmosphere," the statement read, before calling on the UI community to honor the "respectful exchange" of ideas. "Many of our constituents were embarrassed by these comments and felt they were not characteristic of the UI community as a whole."

DISTRUST

At the Sept. 8 Faculty Senate meeting, attendees were quick to point out that these lines of inquiry were well-warranted. As discussion opened to the floor, at least two dozen faculty members, instructors and department heads spoke out. For many in the room, the appointment represented a brash display of cronyism between Gov. Branstad and the Iowa Board of Regents.

"This is Iowa," said Philosophy Department Chari David Cuning. "We just don't do that sort of thing here."

"We are outraged, we are disgusted, we are so very hurt," said COGs Publicity Chair Ruth Bryant.

Christopher Brochu, professor at the UI's Department of Earth and Environmental Sciences, called the appointment "wasteful" and "dishonest." He questioned fiscal responsibility of bringing in candidates who seemed to have no real chance of being selected.

"They hired a consulting agency that failed to catch glaring errors in his resume," Brochu pointed out, exasperated.

The faculty comments continued on for another hour, with the vast majority of criticism leveled at the regents. Comments were repeatedly met with waves of applause from fellow faculty members. Many argued that Harreld's appointment is symptomatic of the real issue: A lack of transparency between state officials,

the Iowa Board of Regents and UI faculty.

Indeed, a Sept. 3 article by Iowa City AP correspondent Ryan Foley points out that Harreld was initially recruited by members of a search committee. Of the four candidates, Foley notes that Harreld was the only candidate to receive a call from Iowa Governor Terry Branstad during the selection process. Branstad claims he reached out to Harreld after the candidate contacted Iowa Board of Regents President Bruce Rastetter to inquire about the governor's support for the UI. A

appointed by Branstad in 2011, weighed heavy on the night's discourse. And how could it not? After all, the regent's decision to appoint Harreld as the 21st UI president despite overwhelmingly negative approval ratings and feedback among faculty was, for many, perplexing at best. The Faculty Senate tried to make sense of the decision, though opaque selection details and non-disclosure agreements made any real consensus impossible—at least for the time being.

THE VOTE

As the meeting continued, one thing had become abundantly clear: The Faculty Senate had completely lost faith in the Board of Regents' ability to ethically exercise shared governance.

Discussion soon turned to strategy, as faculty members proposed holding a vote of no confidence against the regents. Though Faculty Senate members acknowledged that such a vote would carry no real authority beyond the gesture itself, advocates framed the vote as the first step in an ongoing campaign against exclusionary governance.

A few faculty members raised doubts about the impact such a vote might have (both in terms of efficacy and public relations). In response, one instructor pointed out that, given the regent's apparent disregard for the views of the UI faculty, what's the harm in a loud, visceral response? After all, he continued, a slow and methodical approach has yielded the Faculty Senate little

"This has been, I think, one of the most difficult things that this university has faced, certainly in the time that I've been here."

— Christina Bohannan

Branstad spokesman told Foley that the call was innocuous, noting that governor did not endorse any candidates during the selection process. The Faculty Senate's Sept. 8 meeting made it clear, however, that UI faculty are far from convinced.

The fact that the Board of Regents is a governor-appointed board, with Rastetter himself



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progress thus far. Symbolic gestures are important too, stressed another faculty member. Others pointed to previously issued statements from organizations like COGS, arguing that it was time for the Faculty Senate to join the fight. For some time, the discussion lingered on how such a vote would come across in the media.

Earlier in the night, Faculty Senate President Bohannan helped make the case when she articulated her most recent interactions with the board. Prior to Harreld's appointment, Bohannan said she reached out to its members in a "last-ditch attempt to be absolutely clear about the choice that was before them, and what was at stake."

"We communicated in no uncertain terms that there was just no support for that fourth candidate, Mr. Harreld," Bohannan said. "We couldn't have said it any plainer. We also communicated to the regents that the choice of the candidate who lacked any real faculty support—and not just faculty support, [but] student or staff support; it's unanimous—we said the choice of that candidate would destroy any relationship between the faculty, the Faculty Senate and the regents."

"Again, we couldn't have said it any plainer," she said.

Following Harreld's appointment, Bohannan sent a strongly worded response to Rastetter.

"I sent him a message saying that he betrayed our university, that he betrayed the faculty, the staff, the students, the search committee, the faculty senate officers, and he betrayed me," Bohannan said. "We had talked about the value of that feedback, and clearly it didn't matter. And at this point, I communicated that any trust that might have existed between the Faculty Senate and the Board of Regents is broken."

Following Bohannan's comments and nearly two hours of faculty discussion, the Faculty Senate's motion to issue a vote of no confidence in the Board of Regents finally came to the floor—the first such vote in nearly a decade. The energy in the room was palpable at this point, and when the motion came a vote, it passed quickly.

WHAT'S NEXT FOR HARRELD AND THE UI?

Later that evening, the UI Student Government and the Graduate and Professional Student Government followed suit, passing their own votes of no confidence. The following day, the UI Staff Council drafted and approved a letter of disappointment to the Board of Regents, expressing their own frustration with the board's disregard for faculty input.

A protest against the regents is set for Oct. 21 inside the Iowa Memorial Union, meanwhile. The event will take place in conjunction with a Board of Regents meeting, tentatively scheduled for Oct. 20-21 in Iowa City.

In one sense, the presidential appointment will continue on as normal, with Harreld set to assume the UI presidency this November. Until then, his involvement in the fray will likely remain minimal. Upon requesting an interview with the incoming president, UI officials told *Little Village* that Harreld won't be taking interviews until he settles into his position this fall.

As far as the Faculty Senate goes, the organization's fight against the Board of Regents has only just begun, assuming its members stay vigorous. Much of the Sept. 8 meeting involved media strategy and PR discussion, with faculty members expressing their eagerness to continue the conversation well into the months ahead, involving both on and

off-campus constituencies like parents and alumni. And although Faculty Senators were quick to acknowledge that a vote of no confidence may have little, if any, impact on the Board of Regents, the alternative—to sit back and go along quietly—was deemed unacceptable. In the days since, some UI faculty members have proposed forming a union as well, the *Press-Citizen* reports.

The Board of Regents wasted little time in making their disapproval of the no confidence vote known.

"After listening to all stakeholder feedback as well as having frank conversations with each of the candidates, the board unanimously thought Bruce Harreld's experience in transitioning other large enterprises through change, and his vision for reinvesting in the core mission of teaching and research, would ultimately provide the leadership needed," Rastetter said in a statement released hours after the vote.

"We are disappointed that some of those stakeholders have decided to embrace the status quo of the past over opportunities for the future and focus their efforts on resistance to change instead of working together to make the University of Iowa even greater."

Rastetter, who was appointed by the longest serving governor in the history of Iowa, is advocating against the status quo.

Imagine that. **lv**

Drew Bulman is probably looking for his next article to write. Email him at drewb@littlevillagemag.com or follow him on twitter at [@drewbulman](https://twitter.com/drewbulman)

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BROUGHT TO YOU BY THE LETTERS H-B-O

Sesame Street, that beloved bastion of public television, is moving to Home Box Office. • BY MAX RUBIN

If you are literate enough to be reading this sentence, chances are *Sesame Street* had something to do with it. You probably have some formative memories that were brought to you by various letters of the alphabet. Mine was sponsored by the letter U: It's the very early '90s and, with the TV screen still black, a piano lick opens up a Motown tune and some older dude rushes onscreen, clearly on the run. I can't identify him because I'm four. I also don't know what Motown is yet. The man looks around, then at the camera, and begins singing: "I don't like you, but I love you/Seems like I'm always thinking of you."

The tune is "You've Really Got a Hold on Me" and the dude is Smokey Robinson, and now, shimmying onscreen from stage right, is a massive, red, foam "U" with heavy-lashed, googly crossed eyes and big, puckery lips down at the center of her bend. By the end of the first verse, U begins, well ... groping Smokey Robinson. He tries shoving off her tendrils while singing reworked lyrics like, "Being grabbed by a letter is unappealing," and, "I want to flee now/I can't get free now." U clings to Smokey's leg. She suffocates his head. At the interlude she hooks herself under each of his arms, lifts him off the ground, and carries him away as he kicks helplessly at the air. It is at this point that I run out of the room screaming.

I watched *Sesame Street* daily, and every so often this sketch would re-play, and I'd always flee. It was terrifying, yes, but more than that, it was deeply discomfiting on a level I was unable to interrogate. Apparently this was a common reaction. Sesame Street put the clip on YouTube in 2010, and the comments section has come to function as something of a support group for those who were traumatized by it.

theone2225: this video use to creep me out as a kid

megan white: I hated this one too! it scared the bjeebers out of me! so creepy!

elijoker: Yes! This made me so uncomfortable as a kid.

Jacob Pashia: Thank god I'm not alone in being creeped out by this. I still hear the song and it makes me uncomfortable.

Lurkerbunny: Man, no wonder I grew up all sexually messed up, after seeing a grown man molested by an alphabet letter.

David Kenniston: This video used to TERRIFY me.

Point is, the mind is impressed upon through repetition. When it was announced in mid-August that The Sesame Workshop had struck a deal with HBO, there was outrage of all kinds and sorts. Some of it was about class and gentrification. Some of it was about the privatization of public media. Just about all of it was well-intentioned, and just about all of it was wrong.

HBO can play the hero by keeping its hands on the purse and out of the cavities of puppets.

The rundown: There's going to be a nine-month window in which fancy-shmancy HBO will get to air new episodes of *Sesame Street* exclusively, before humble PBS can then broadcast the new episodes to children of the less financially fortunate and those who eschew cable for whatever reason. Meanwhile, PBS will fill that window by re-editing older content, and it is important to note that this is not only a totally satisfactory arrangement, but, in fact, a good one.

But don't just take my word for it! "On the

surface it sounds like a bad thing, but when you really look at it, they're kind of saving it," James Mimms of Public Access TV told me when we talked about the channel switch-a-roo. "HBO isn't taking over production or anything like that, which from what I've heard is almost like a blessing for the Sesame Street Workshop because they were really struggling for funds. To have someone like HBO step up and say, 'We're going to make sure this entity continues in the way it's been,' I think that's really cool," Mimms continued, adding: "For little kids, I don't think that matters at all. They can watch episodes that are ten, twenty, thirty years old and it's just the same to them."

Mimms is right. To a child, all content is new. The Smokey Robinson segment originally aired in the mid-'80s, but it had no less an impact on me, nor the people who wrote, "Wow, this traumatizes me as a child," and, "I still remember the deeply distressed feeling I got when I saw this as a kid. I didn't know what was happening to that man but I wanted it to stop." And, like the feelings inspired by the molesting U of yore, that which is repeated is reinforced.

In fact, *Sesame Street* airs daily, yet the Workshop only produces 3½ weeks' worth of new programming every year. For the rest of the year, we're already looking at reruns.

By now, every reaction to the deal has been reacted and every think piece has been thought. Here is where we have landed: It's a shame that there's now a clear class divide in access to a show that was founded to reach poor youth, yet the alternative, it seems, is that we lose the show altogether. *Sesame Street* runs at a loss and PBS only funds about 10 percent of operating costs. We can complain about the move all we want, but avoiding it was made impossible by the lack of contributions from Viewers Like You. HBO has a reputation for allowing

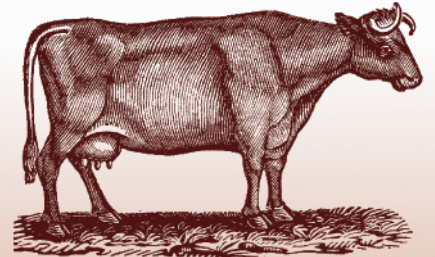




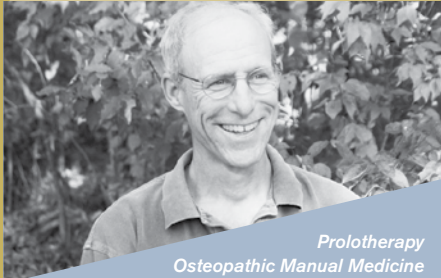
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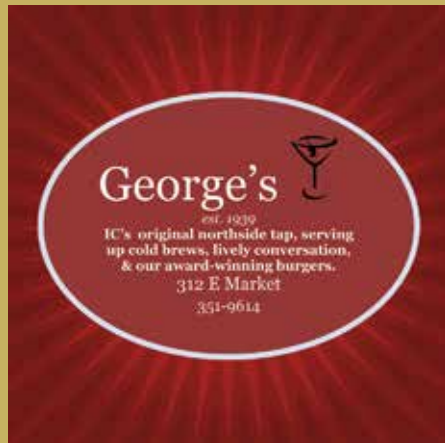
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its showrunners to fulfill their job titles to the fullest—in fact, the Golden Age of Television in which we are currently existing is primarily the result of HBO's business model, which relies on the strength of programming instead of the satisfaction of ad buyers—and has demonstrated itself smart enough to stay away from meddling in the creative operations of the Sesame Workshop. HBO can play the hero by keeping its hands on the purse and out of the cavities of puppets.

If we didn't care enough to be propping up *Sesame Street* this time last year, we don't get to bemoan the HBO deal now.

I was at work when the HBO deal was revealed, and it was the big story on the internet for a whopping five hours. People were displaying lots of visceral moralism there between lunch and second coffee. Instead of considering whether this deal is Good or Bad, we should focus on why the fuck none of the many people who demonstrated such passionate rhetoric three weeks ago seem to care enough to still be discussing the deal today. This question feels much more immediate than who gets to watch *Sesame Street* first.

I'd like to submit a theory. I don't think that we care nearly as much as our immediate reactions suggested. Or rather, we care just fine, but we don't know what to do with that. And this diagnosis is applicable not just to our response to the *Sesame Street*-HBO partnership, but to the digestive process of American culture in general.

It's worth considering for a moment the content model of new media. Online news platforms have a slate of writers who are each responsible for publishing at least twice daily. In part this is to ensure that content is always up-to-date, but it's also a response to

America's collective Bored-At-Work syndrome. If the computer-chained workforce is going to be bored a dozen times during business hours, that's a dozen opportunities for clicks. In order to get those eyes on your site during each instance of boredom, you're going to require fresh content each time. The ultimate goal here, of course, is to build an addictive product, to the point that consumers are heading to your site out of force of habit, as a reflexive tic.

What results is an onslaught of information that is impossible to digest. The greatest piece of new media performance art, @Horse_ebooks, famously observed, "Everything happens so much." That is a proper summation of the space the account was operating in. It's a paralyzing amount of content that we subject ourselves to, and as sympathetic humans it is our nature to react. But what can we really do when we are stuck at a computers all day, consuming and processing content without an outlet for construction and meaning-making?

The most immediate way to display our own care is to make passionate Internet commentary. It's a necessarily self-involved act; it's not that we are attempting to engage with others, but to exercise our own static human compassion. Outrage is validating, especially when it is the only option. So the rhetoric gets dialed up and we're all yelling, but not at each other, and it's hardly ever even about something we care that much about. The point of modern digital outrage is not to show others how much we care about a particular something, but to show ourselves that we can still care about anything. Concern is our antidote to boredom.

We've known for years that *Sesame Street* runs at a loss, and we've known for even longer that it is supported in part by public donations. If we didn't care enough to be propping up *Sesame Street* this time last year, we don't get to bemoan the HBO deal now. It's a genuine expression of a false sense of compassion. **IV**

Max Rubin claims to be an active member of the community.

I NEED AN ADULT

Socializing, sandwich art and the plight of a stay-at-home mom in the Iowa City area. • BY AMANDA LUND

In a place like Iowa City, with so many educated and talented people, it's important to know your skill set. Understanding what your strengths are and gravitating toward others who share similar talents is what creates that sense of belonging we all crave.

Take for me, for instance. I can make a hat out of almost anything. Halloween lunches,

I smiled and they smiled back, but that's all that I had. I had forgotten how to adult.

meanwhile, consist of jack-o-lanterns cut out of peanut butter sandwiches free hand, and Disney's Elsa has nothing on my rendition "Let It Go". I'll admit, I've got skills. Mom skills. And I've spent three years polishing them to perfection. The problem surfaced when I realized that all my time spent Pinteresting toddler activities had actually ostracized me from other super parents. Now, the idea of talking to other grown ups makes my palms sweat. I've forgotten how to socialize.

I didn't realize how bad it was until I decided to enroll my son in gymnastics. I was determined to give him an opportunity to socialize, but the idea of an official "play group" felt too stressful. As much as I wanted my kid to make new friends, I didn't want the pressure of sitting with a circle of super moms. Choosing a class instead of free play

seemed like an easy alternative.

When we arrived at our first class, I was overwhelmed by how advanced other children were. Are two-year-olds supposed to be able to put on their own shoes? Was that child speaking in full sentences? I looked at the mothers, some in yoga pants, some in leggings and sweatshirts that spelled "Cheer Mom" across the chest. I smiled and they smiled back, but that's all that I had. I had forgotten how to adult. I had forgotten how to interact without funny voices and artistic sandwich carving. I looked at my little guy, his broad shoulders towering over the other spritely-looking children. He looked as out of place as I felt, but he didn't care.

TAKING A TUMBLE

The instructor told everyone to sit in a circle, and I smiled apologetically as I wrestled my kid to the floor. By the time we came to the obstacle course, I wanted to leave, but my child went running to the giant foam pit and crawled in, his eyes glittering. That "mommy-sense" triggered a turn in my stomach. I knew it was bad idea. But I saw the rest of the kids bounding in and out, and figured I was overreacting. He began to sink into the foam, and his face changed from excitement to concern. He was stuck. It wasn't until I had fully lowered myself in that I realized the pit was approximately six feet deep, and there was no ladder.

I lifted my son out of the pit as the instructor blew a whistle, indicating it was time for a new activity. As parents and other children left the gym to participate, my child included, I found myself alone. I tried to boost myself up using my arms, but the pit was too tall and I couldn't get enough leverage from the foam. Another mother suggested I put my foot up on the edge, and even gave it a tug, but I was fully stuck. I

felt like a mammoth in a tar pit. I asked the other mother to watch my child and to send for an adult. A limber adult. She left, and the instructor returned looking frustrated.

She created a ramp using gymnastic mats, and I rolled out of the pit in a breathless heap. I asked if she had tried that before and she shook her head and smiled. I had the feeling she was trying not to tell me that I was the first person to ever be stuck in the foam pit.

By the time I found my child, he had assimilated into a new family. The other mother was attempting to coax him off of the trampoline while her children pulled at her shirt. I thanked her and threw him over my shoulder as he screamed, then promptly left, my legs still wobbling from exertion.

THE NEW FRONTIER

Later that day, when my son was rolling around the living room, I told my husband I was never going back. He asked our son if he had fun, and he nodded. It didn't matter that he couldn't follow directions like the other kids, or that his mother got stuck in the foam pit. He had fun because he was allowed to experience something new, somewhere different. I realized that somewhere between changing diapers and the struggle of ditching maternity jeans, I had lost that desire to experience new things. So I decided to go back one more time. The next visit, when my son fell into the foam pit once again, I jokingly told the instructor I would pay her five dollars to fish him out. She did it for free, and I found a new place for my kid to hang out on Thursday mornings.

REACHING OUT

Here's the good news. Getting involved in the local parenting community doesn't need to be this stressful. There are several resources available in the Iowa City area for those looking to find friendly parenting social groups. In fact, Sara Meehan from Iowa City Mom's Blog credits eastern Iowa for having a place for almost anyone.

"The biggest advantage, by far, is to meet other people who are 'in the trenches' with





you,” Meehan said. “Whether it’s a teething baby, a preschooler who refuses to nap or a sassy pre-teen, someone is always going through the same thing that you are, and the best part of these events is finding someone who says ‘me too!’”

She recommends starting with groups and events that involve bringing the kids, as they can take the pressure off of making conversation with adults. “I think kid-friendly events are such an easy way to start a friendship with other moms, and then ease into the moms-only groups and events when you feel more connected,” said Meehan.

Meehan also has a golden rule for starting your own group.

“My number one tip is to be flexible,” she said. “There are moms of all types (part time working, full time working, work from home, stay at home...) and it can sometimes be difficult to find meeting times that work for everyone. Maybe try to mix it up, and

have play dates on different days and different times.”

MEETUP.COM

Type in “play group” or “Family” into the search bar, along with how far you are willing to travel and the site will display all of the groups registered in your area, like Coralville Family Connection and Iowa City Moms Meet Up. These groups usually have member dues, but will often schedule play dates, book club meetings or field trips that are suitable for moms and dads alike.

IOWACITYMOMSBLOG.COM

Iowa City Mom’s Blog is filled with personal experiences of parenting in the corridor. Check out this site for things to do, places to visit and the top picks for a mom-friendly coffee. They also sponsor events like trips to the zoo and meetings at local festivals designed

to help parents make connections outside of the Internet. You can check out their website or connect with them on Facebook, Twitter and Instagram, or by joining their email list by emailing info@iowacitymomsblog.com.

CORRIDORPARENTS.COM

If you’re interested in kid-friendly events, but not specifically play groups, check out corridorparents.com. The site features a variety of information on movie screenings, story times and outdoor play areas, in addition to highlighting great places to connect with other parents in a non-structured way. **IV**

Amanda Lund is a wife, mother and senior at the University of Iowa. A self-proclaimed Pinterest guru, she spends her time potty-training, drinking coffee and pinning projects to (finally) do with the pallets in her garage.



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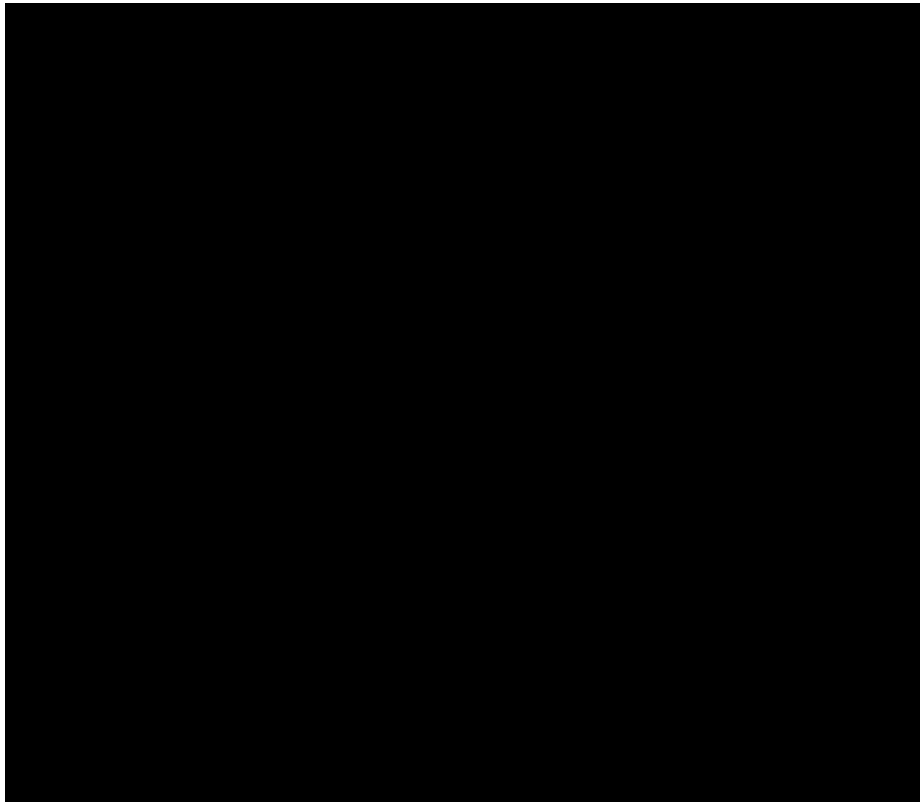
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This sultry summer cocktail will leave you satisfied, but would you expect anything less from a drink called Ms. Beauregard?

You won't find this perfect concoction on Clinton St.'s cocktail menu, but the sultry Ms. Beauregard lives behind the bar in several bottles, begging to be combined.

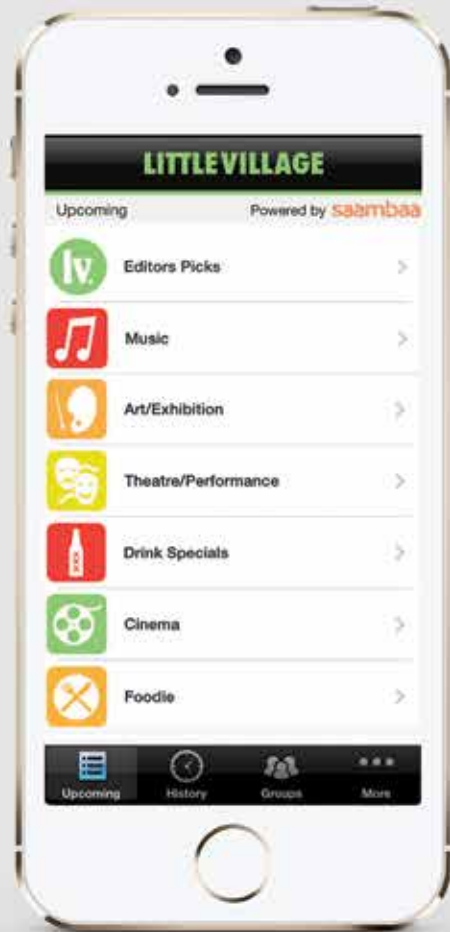
Gin, muddled with cucumber, mixes with Crème de violette and lavender syrup in an iced cocktail shaker and pours as a frothy, mauve tincture, finished with a slice of cucumber and a twist of lemon. If that sounds like a fancy Southern belle's drink du jour, that's because it is. If it looks like witches' brew, that's because it's that, too—and the spell it casts is one of instant coquetry and allure.

Put another way: Everybody looks sexy holding a Ms. Beauregard.

But this drink isn't just about looks. The sweet, dense fog of Crème de violette buoys the sharp floral lavender syrup, while the cucumber and lemon bring forward fruity flavors. Sipping this cocktail is like drinking a humid, late-summer night; for a more autumnal palate, ask your bartender a dash of lavender bitters.

And if you want to make this drink at home, you're in luck. John's Grocery now sells Crème de violette, and the New Pioneer Co-Op has lavender bitters in stock. Try it first at the Clinton Street Social Club, then impress your friends at your next coven-meeting-come-cocktail-party. **lv**

—Gemma de Choisy



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1. Order a Nodo #1

2. Ask that the honorable sandwich engineers eschew the #1's usual ciabatta bun for one (split down the middle) or two savory scones.

3. Offer a silent prayer of thanks to the chickens who laid eggs and the pigs who died so that we may nosh in style.

4. Put the ultimate egg sandwich in your mouth, and put a healthy tip in the tip jar.

5. Consider walking home. This off-menu delight tastes so darn good because, in addition to its other funky fresh ingredients, it contains heaps and heaps of butter and oil, and it is in your best interest to keep heart-healthy for a long life, full of sandwiches.

*Assuming you are neither vegan nor vegetarian. **lv**

—Gemma de Choisy

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Marlene Dumas, *The Confrontation*, 1988, oil on canvas,
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Image: Kevin Todora.

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I would like to see trees again before I die,
green spanning hills farther than I can see,
sunlight squeezed between the leaves, the blood,
all the old bodies of the earth holding toes
sunken gladly in the mud.

I like my heart best as it becomes engorged in birdsong.
I want to give it to the moon,
and the sun call me mine.

Throw some moss and mush around me like arms.
I want to sleep in the flesh of the ocean
I would like to see trees again before I die,
I want to watch the bald and clearcut lands
meet with a viney outreach of mercy
across stumps and rust.
I hope fission doesn't crack the atmosphere
before I meet a heart again, honestly,
I hope to be there when grasses cease to quake
under the expanse of cement feet
stammering out a sham of grace

I would like to see trees again before I die,
to feel that the air I'm breathing is clean enough
to speak into.
I want to find less space between the safety
of the quiet places
that persist in the clamor of civilizing.
I want the unselfish shade of pines on my skin,
to grow as givingly as they do
an improved ecosystem of being human.

I want to be loved
to be held softly by no less than the dirt,
to sleep transfixed on cedar needles
in a place where gold
is a shade of day,
a praying flower that turns
its face to follow the sun
and is fulfilled.

That's what I want to be.
Before the war machine takes it from me;
I would like to see those trees again before I die.

Kassia Lisinski is a poet and artist who has lived in Iowa City for the past year and a half, presenting work primarily through live performance and installation.

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QUESTIONS FOR LAURIE ANDERSON FROM A TWO-YEAR-OLD

Columnist Kembrew McLeod teams up with his son to interview Laurie Anderson — one of the child's biggest heroes. • BY KEMBREW MCLEOD

When my son, Alasdair, was two, he embraced an unlikely children's entertainer: Laurie

Anderson. It began when he found her 1982 debut album, *Big Science*, in my vinyl collection and asked about it. After watching the "O Superman (For Massenet)" music video on YouTube, he moved on to her "Sharkey's Day" video and then the classic 1986 concert film, *Home of the Brave*.

There was something about Anderson's playfulness, her modified violins, sound-generating costumes, odd stage sets, and multimedia projections that appealed to him. As Alasdair devoured her oeuvre, he constantly asked questions about why, for instance, she had a violin bow that glowed, or what it means to say, as she has, that "language is a virus." So I decided to go straight to the

source to answer some of his lingering questions.

"Yaaaaaay! A two-year-old fan," Anderson exclaimed when I told her about all this over the phone. "I love it. I am so happy to hear that, I tell you. I don't know why, but I am. Hmmmm." When Alasdair finally met Anderson in the flesh a month later, he insisted on showing her the art he made that day: "This is a giant hand coming out of a mushroom, petting a turtle," he explained (which wouldn't sound that out of place in a Laurie Anderson performance piece). Below are a few of his questions that I asked her.

Why don't you always sound like a robot?

It depends on who is listening. To certain people—I think to my dog—I

always sound like a robot.

Alasdair also asks: How do you make your violin bow talk, like in *Home of the Brave*?

Computers. Because computers are really smart, as kids know. If we tell them to do certain kinds of things, they will. That was one of the first violins that I had that I had hooked up to an actual computer, as opposed to a tape deck. So it was talking through a computer. These are good questions!

He has a whole lot more, but I had to pare them down. The third one is: How did you turn your violin into a lightsaber?

Into a light-what?

Into a lightsaber, you know, like in *Star Wars*?

Oh, yeah, lightsaber. I just took a lightsaber and started bowing with it, and combined two things. I like to use things that are already there and make them do things they weren't doing before. I'm not the kind of sculptor who likes to invent whole new shapes. I think there are enough shapes in the world. I'm going for new uses of old shapes. So I thought, "The lightsaber and the bow look similar, so combine them."

This is his most straightforward question,





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and yet his most difficult question. Why is language a virus?

Language is a little bit like germs because they can be communicated. They jump from one person to another, and then they mean something in one body versus the other. For example, a germ might jump into you and you don't get sick, and it jumps into you and I do get sick. So, the point I'm trying to make is that we're all pretty different in some important ways, and when we use words we have to be careful that they are being

I thought, "The lightsaber and the bow look similar, so combine them."

communicated in a way the other person understands. Otherwise, it's an infection rather than a communication.

Laurie Anderson sometimes wears white suits, and Michael Jackson sometimes wears white suits. Are you two the same people?

Yes. We're both Elvis, in his white suit period.

Early in his infatuation with your work, Alasdair came home one day and insisted on watching *Home of the Brave* while he was making art. After I got out his art supplies, he said, "I want to be a performance artist!" What advice would you give to an aspiring two-year-old performance artist?

Be as playful as possible. It's the thing that is, in a way, the easiest to forget when you start doing things that have "big themes" and you have to work in certain ways. Most of the things that I've made, I've made in the spirit of goofing around with stuff. Goofing around. So goof around with stuff. Be playful. Have a really good time and you'll find some interesting things. But kids don't need to be told to play. They just want to play, you know? So I really respect that about kids. **lv**

Kembrew McLeod should let Alasdair choose the questions for all of his interviews with artists.



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COMIC SERIES SAGA DOES PLANETARY PARENTING RIGHT

Brian K. Vaughan and Fiona Staples' award-winning series tackles sex, intergalactic warfare and the troubles and joys of starting a family.
BY CHLOE LIVAUDAIS

Parenthood is often the death of media entertainment. *Friends*, *How I Met Your Mother*, *Murphy Brown*—shows like these attempted to swaddle their audiences in over-used parenting tropes without relinquishing their pre-pregnancy attitude. Typically, the ratings for these shows drop because writers struggle to effectively characterize the new mommy and daddy characters in their changed environment, substituting fully-fledged individuals for annoying tropes. *Saga*, the Brian K. Vaughan (*Y: The Last Man*) and Fiona Staples (*North 40*) space op-

threaten both sides of the war.

Does this sound like a certain Shakespeare play lauded by high school drama teachers everywhere? Think again. This comic may be about star-crossed lovers, but Romeo and Juliet they are not. Unlike the Bard's protagonists (perhaps because they were teenagers, perhaps because they only knew each other for five days), Alana and Marko are shown disagreeing on a myriad of issues, namely Marko's pacifist outlook on the war, which he proves by trading his family sword for a magical enchantment.

"When a man carries an instrument of violence," he attests, "he'll always find the justification to use it." Alana, on the other hand, is justifiably more ruthless, threatening to shoot her own daughter instead of handing her over to The Stalk, a female spider-humanoid tasked with hunting the fugitive family down.

Despite their differences, it is the companionable teamwork

between Alana and Marko that keeps this graphic star-searching journey from devolving into a tired hotel room painting of parenthood. Amidst an insane wallpaper of alien beings, graphic sex and mutant humanoids with TV screens for faces, Vaughan and Staples somehow offer a comic that celebrates the real and often hilarious side effects of child-rearing. Parenthood is not a boulder upon their relationship, nor is it some great holy thing that instantly and immeasurably improves their lives. Instead, parenthood for Alana

and Marko is an added component to an already chaotic lifestyle, one that instills within them a desire to protect both their daughter's welfare as well as their own passion for danger and adventure.

"We have a family to think about now," Marko says in an attempt to persuade Alana to lay low until the war is over.

"We have a family to think about now" is the rallying cry of losers," Alana responds fervently. "I want to show our girl the universe."

And with the help of Vaughan's brilliant writing and Staples' gorgeous artistry, the parenting duo of *Saga* does just that. **IV**

Chloe Livaudais is a third year MFA candidate in the Nonfiction Writing Program at the University of Iowa. Her work has been published in ReCap and Qu Literary Journal. She is originally from Auburn, Alabama and currently lives in Iowa City with her husband and two cats.

This comic may be about star-crossed lovers, but Romeo and Juliet they are not.

era published monthly by Image Comics, not only inverts the "jump the shark" potential of parenthood, but catches the shark, names it, and teaches it to fly a wooden spaceship.

First published in March 2012, *Saga* (winner of Hugo, British Fantasy, and multiple Eisner Awards) depicts a husband and wife on opposite sides of an intergalactic war scrambling to protect their new daughter, Hazel, who intermittently narrates the story. Both Alana, a winged ex-guard from the planet Landfill, and Marko, a horned soldier-turned-pacifist from the enemy moon Wreath, are on the run, as their relationship and subsequent child

WORLDS APART Written by Brian K. Vaughan and illustrated by Fiona Staples, *Saga* tells the story of Alana and Marko, two lovers struggling to care for their daughter amid an intergalactic war.





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ABUSED IN THE HEARTLAND

Luis Argueta's documentary about the 2008 Agriprocessors labor raid offers a preview of Trump's potential mass-deportation hellscape.

BY SCOTT SAMUELSON



In a presidential election shaping up to be a personality contest, immigration has become one of the few real issues on which there's substantive disagreement both between and within the major parties. The Guatemalan documentarian Luis Argueta's *abUSed: The Postville Raid* (2010) is a reminder of the precise, heartbreaking facts beyond all the political posturing about big walls and mass deportations.

The film's main subject is the largest workplace raid in U.S. history. On May 12, 2008, ICE (Immigration and Customs Enforcement, a branch of Homeland Security) stormed Agriprocessors, Inc., a kosher meatpacking plant in Postville, IA. 900 ICE agents rounded up, arrested, and shackled nearly 400 undocumented workers, mostly from Guatemala and Mexico. The immigrant workers were charged dubiously with document fraud, sent en masse to prison and then deported after serving their sentences.

abUSed begins with Pete Seeger's banjo jangling "This Land Is Your Land," underlying the documentary's obvious pro-immigrant agenda, yet Argueta gives us little political posturing or analysis. As the title of his movie indicates, its primary focus is the overlapping

forms of abuse suffered by immigrant workers: the misery that made them flee their homeland, their exploitation in the twenty-first century Jungle of the meatpacking plant, their mistreatment by government officials (they're rounded up like cattle and then actually detained in the Cattle Congress), and the overall injustice of an economic system that makes

We're now living out a twenty-first century variation on Gilded Age working conditions.

life difficult to impossible for workers even as money and jobs flow easily across borders.

Another important focus of *abUSed* is way the whole town of Postville suffers along with

A FATEFUL DAY On May 12, 2008, ICE arrested hundreds of undocumented workers in Postville, Iowa, many of whom served prison sentences before being deported.

its immigrant workers. The problem is clearly not simply "those people" taking "our" jobs.

In the wake of the raid, Postville is given over to the economic and social devastation that inevitably comes when a big chunk of your working population disappears overnight. It's a small, horrifying picture of what America would look like if Trump's deportation fantasy were ever realized.

Yet the anxiety that feeds support for Trump's delu-

sional fantasy is based on something real. It's shocking for us now to watch Barbara Kopple's superb 1990 documentary *American Dream*, which follows an unsuccessful strike

in 1985 at the Hormel meatpacking plant in Austin, Minnesota (less than 100 miles from Postville). Kopple shows that, up until the mid-1980s, Midwestern meatpacking plants employed almost exclusively local, white Americans accustomed to blue-collar that offered access to a middle-class life. American Dream documents how, as Hormel's profits increased substantially, the company cut wages for its workers nearly in half. Some workers packed up and moved on; those who couldn't were thrown into poverty.

abUSed is a kind of sequel to Kopple's American Dream. After the devastation of the gains made by the American worker in the mid-twentieth century, we're now living out a twenty-first century variation on Gilded Age working conditions. In some of *abUSed*'s most wrenching moments, we witness 14- and 15-year-old immigrant workers at Agriprocessors, Inc—a highly profitable company—reporting on working 12-hour shifts in unsafe conditions without overtime pay.

One bright spot in *abUSed* is the strong, loving support of the local Catholic Church (watch out for Sister Mary!), and Jewish groups' powerful criticisms of Agriprocessors' unkosher labor practices. These groups pointedly ask, "How is it that we put so much care into following the Bible's laws about how to treat meat but ignore the Bible's laws about how to treat workers?" The question resonates beyond the codes of religion. If we are a land of law and order, then there's something clearly wrong with companies that employ undocumented workers and operate under the radar. But aren't we also a land of immigration, opportunity and justice? What would it mean to reconcile the latter and the spirit of our country's laws?

Following an *abUSed* screening at the Iowa City Public Library at 6:30 p.m. on Wednesday, Sep. 23, the director will be on hand for screenings and discussion of his documentary at the Iowa City campus of Kirkwood Community College at 11:15 a.m. on Thursday, Sep. 24. It's wonderful that Argueta himself will be on hand to discuss, from an international perspective, the many questions that his relentless documentary compels us to ask. Any participant in our democracy should be there—and that goes double for presidential candidates. **IV**

Scott Samuelson is the author of The Deepest Human Life: An Introduction to Philosophy for Everyone and the recent recipient of the Hiett Prize in the Humanities.

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Thurs., Sept. 17, 5:30-8:30PM

ALICE WATERS AND THE TRIP TO DELICIOUS CHILDREN'S BOOK EVENT AT NEW PI CEDAR RAPIDS

Sat., Sept. 19, 10:30AM-NOON

IOWA CITY CULINARY RIDE

Sun., Sept. 20

INTERVIEW:

HECTOR FLORES OF LAS CAFETERAS

Singer Hector Flores of Los Cafeteras explains the social justice origins of the band's name, the group's penchant for activism and life outside of music.

BY JOSÉ ORDUÑA



Hector Flores tells me that Las Cafeteras were named by the community from which they rose—a fact that very plainly gets at the heart of what this band's music is about. The members of this conjunto first came together in East L.A. in various activist spaces. A few met in college classes, a few on the streets during protests, and others in their roles as organizers. “We all had one thing in common,” Flores began to say during an interview with *LatiNation* about their formation. He quickly corrected himself: “Or two things in common: one, the love for justice, and two, the love of music. That’s what brought us together.”

That particular explanation, one in which justice comes first and music second, might be slightly misleading. It’s not so much that Las Cafeteras place justice above music, or vice versa, but that justice and music have always co-existed in a productive capacity. Las Cafeteras’ contribution to this cultural moment is an essential one, a reminder that the struggle needs exuberance, play, levity and celebration.

It’s interesting that you chose the name “Las Cafeteras,” the feminine version, rather than the masculine “Los Cafeteros.”

We all kind of came together learning traditional Afro-Mexican music called Son Jarocho at this community center called the Eastside Cafe, which is our namesake: Las Cafeteras from the Eastside Cafe. When we decided to really call ourselves a band, we

really felt like “Los Cafeteros” didn’t include the women. We really did want to challenge the patriarchy within the Spanish language and call ourselves Las Cafeteras even though there are men in the group and really challenge patriarchy within the Spanish language. I think everybody’s name is so important, and tells a story. Your name tells a story about who you are, who you were, and who you will become. In give ourselves the name Las

Cafeteras—which is in honor of women and that kind of feminine energy—we wanted to let people know who we were, who we are, and where we want to go. It’s subtle, but we thought it was very powerful.

What are some examples of tracks you would have as playing as soundtracks for the struggle? How many tracks do I get?

“Latinoamerica,” by Calle13. “Wish I Knew How It Would Feel to Be Free,” by Nina Simone. Any Rage Against the Machine song. All of them. Watching Zack de la Rocha play Jarocho made me want to play Jarocho.

So, “Son Jarocho” is from mi tierra—I’m from Veracruz—and it’s very near and dear to my heart. Would you talk bit about Son Jarocho, the traditional instruments that your group uses in its music and the way you engage with and resist tradition? Son Jarocho is a mix of

A-LIST



HANCHER PRESENTS: LAS CAFETERAS

THE MILL

Fri., Sept. 25 — 7 p.m. and 9 p.m.
\$10-20

different peoples, cultures, stories, rhythms and rhymes—African, Indigenous, Arabic and Spanish beats. Today, in Los Angeles, as Chicanos—as mixed peoples—we feel like the music found us. It wanted to stay alive, it needed to tell a story up here about México and the evolution of its people. So we learned to play Jaranas, we learned to dance on the tarima, we learned singing verses from southern Veracruz. But the most important that we learned from Son Jarocho is how important it is to document and tell your story as a people. We feel like we've been able to fuse our experiences in L.A. as Chicano kids, as urban kids, as punk kids, as folklorico kids, and use Mexican traditions, Chicano traditions and new ones as well. We mix it all up as this *sopa*, man. It just tastes so damn good.

Your music deals with displacement, transgression, resistance. What social movements are you and your bandmates currently involved in? As Las Cafeteras we've been involved in multiple movements that are all towards the same thing: a life with dignity, respect—a quality of life where you can have food, housing, water, quality education. Using traditional songs, we create modern day stories to create a new future for us. By 2050, the majority of people in this country will trace their roots to Latinoamerica, not Europe. Part of the imagery of our stories and songs is to reclaim who we are as a people, and to forge a new history, a new her-story. Hopefully, fifty years from now, people can look to our album as a way to say "This is what Los Angeles was in 2013, '14, '15; this is what people were demanding and screaming out for."

As migrant kids, it's really important for us to be for migrant justice, but there's a lot of people who are for migrant justice who are not for Black justice. There's a lot of

people for queer justice who are not down for migrant justice. For us, it's really important to forge a solidarity among the many different movements that exist. It's creating a new paradigm for how we need to live and care for one another. I think that's what our music is about.

Like Son Jarocho, the struggle is intersectional. It is a mix, but it retains a fullness of identity from each of its constituent parts. There's a Zapatista saying: "We want to create a world where many worlds exist." *Ni de aquí, ni de allá*, and at the same time we are from here, and we are from there. Learning the tradition of

I say more karaoke nights, more barbecues, more cumbia parties. If you're going to organize a protest, then you better organize a karaoke night, too. On the same night!

Son Jarocho has been the greatest teacher in terms of resistance, perseverance, and storytelling. That's what we're trying to do, man. I think we're all storytellers, but I think as brown people or as *raza* we have been told what we are not. Las Cafeteras are here to tell you that you're beautiful, you're storytellers, and that you need to continue the tradition of your people.

When I go to rallies and protests, I see signs that say "Ferguson to Ayotzinapa to Palestine." People are doing the kind of intellectual work to see the parallels, similarities, and differences between all

these different forms of state violence. Public Enemy says, "Rap is Black America's CNN." In a time when information is so accessible, it's easy to get lost in the lies, it's easy to get lost in the web of information. You almost don't know what to believe anymore. I think it's really important for artists right now—from photography to painters to muralists, to musicians, to poets, documentarians, to journalists—to reflect the times and to really launch the peoples' imaginations of who we are and who we need to become. We are so limited in our thinking, and so bogged down by the constant attacks, whether it be state violence, relational, interpersonal or institutional oppression. We

need to heal right now and I think art has a great ability to reach a broad population and to show ourselves to each other.

I don't know how you feel, but as a Latino in the United States, I am very pessimistic about the limits of electoral politics. You look at Donald Trump who gets a megaphone to spew all of his vitriol, and people focus on that. But if you look at the so-called left you get Bernie Sanders, who is supposed to be socially progressive, suggesting that migrants are a

threat to organized labor. Where does that leave us? It's really easy to get lost in the national politics, international issues, but at the end of the day we need to build autonomous and local power. What are you doing in your university? What are you going in your local community? I'm from East L.A., so I'm trying to organize the Eastside. I'm trying to rally and stay connected with what we're doing here, and really see what we can forge here, in terms of creating and moving forward policies, laws and culture that represents the interest of Eastside people. I have no power over what's gonna happen in Nebraska, I have no power over what's gonna

happen in Iowa. I have power over what's going to happen in my house and in my community. There's no reason why we can't become a network of connected caracoles, as the zapatistas say, building power locally and autonomously.

What's something important for you to do in your daily life that's outside of music, outside of organizing? I play soccer, man! I'm part of a collective of radical soccer players—L.A. Futbolistas—who use the game to build community, to challenge misogyny. It's all genders, all [sexual] orientations, all [skill] levels, and it reminds me to be childlike. Soccer, if done right, can be a very healing practice and process of reflection of one's body and also about really feeling one's own emotions. I think as adults we forget how to play, and I think that's a detriment to our health.

I've seen and felt myself and other getting burned out, losing hope, becoming tired, cynical. Can you talk a little bit about the role you think joy and exuberance in music plays in the struggle, and how Las Cafeteras fits into all of that?

We must celebrate each other everyday. We need to learn how to be free everyday. Son Jarocho came out of African and Indigenous slaves put together in grotesque living conditions. And out of those conditions, they still came out with songs, music, and dance. Now what does that teach us? People four hundred years ago, who were in conditions much worse than us, were able to create a culture of music, a culture of celebration even in the most grotesque conditions. Las Cafeteras, man, we're about honoring our struggle, but we're also about celebrating ourselves. We gotta do that. We have a lot of songs that are hella deep—"Ya Me Voy" is about a struggle of migrants, but it's also a cumbia song that we're dancing to. We're too worried about the struggle and less worried about celebrating our work. So I say more karaoke nights, more barbeques, more cumbia parties. If you're going to organize a protest, then you better organize a karaoke, night too. On the same night! **lv**

*José Orduña lives in Iowa City and his book **The Weight of Shadows: A Memoir of Immigration and Displacement** will be published in April by Beacon Press.*

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The Royal Shakespeare Company's **THE MERCHANT OF VENICE**
Englert Theatre, Wed., Sept. 16, \$15-18
(HD rebroadcast)

WED., SEPT. 16

/THEATRE-AND-PERFORMANCE: **The Merchant of Venice**, Englert Theatre, \$15-18, 7 p.m. *In the melting pot of Venice, trade is God. With its ships plying the globe, the city opens its arms to all, as long as they come prepared to do business and there is profit to be made.* Polly Findlay (Arden of Faversham 2014) directs Shakespeare's uncompromising tragedy.

/LITERATURE: T.M. Luhrmann, **Prairie Lights**, Free, 7 p.m. *In a special event sponsored by the Ida Beam Foundation, Tanya Luhrmann will talk about her book, "When God Talks Back", a bold approach to understanding the American evangelical experience from an anthropological and psychological perspective by one of the country's most prominent anthropologists.*

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

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

/MUSIC: **Jon Writer**, **Gabe's**, Free, 9 p.m. *Jon Writer is an American Rapper from Chicago that always seeks to capitalize and expand his brand. With an ever-growing fan base, he currently has two break-through songs "Like Me" and "Lose Your Mind" that are receiving radio play nationwide. His debut album Race Against Time is now available on iTunes, Spotify, Beats Music, and more.*

THURS., SEPT. 17

/LITERATURE: **Art Lovers Book Club**, **Cedar Rapids Museum of Art**, 4 p.m. *This month's book discussion is of **Man With a Blue Scarf: On Sitting for a Portrait** by Lucien Freud by Martin Gayford. Lucian Freud (1922–2011), widely regarded as the greatest figurative painter of our time, spent seven months painting a portrait of the art critic Martin Gayford. The daily narrative of their encounters takes the reader into that most private place, the artist's studio.*

Indigenous Robot, **Yacht Club**, \$5, 10 p.m. *Indigenous Robot is a psychedelic garage rock band from Denver. Formed in 2011, they are currently touring with their 3rd release **Castles**. Their dark and smoky sound has been described by Westword Magazine as "...a more modern take on psych-rock...with it's unpredictable time signatures, surreal imagery and bizarre sound cues."*

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FRI., SEPT. 18

/LITERATURE: Sarah Prineas, *Prairie Lights, Free, 7 p.m.* A special event for Iowa City author Sarah Prineas, who will read from and talk about her new book, *Ash & Bramble*. An all new, bold fairy-tale retelling of the Cinderella story, *Ash & Bramble* creates a dark and captivating world where swords are more fitting than slippers, young shoemakers are just as striking as princes, and a heroine is more than ready to rescue herself before the clock strikes midnight.

/MUSIC: Linn Street Block Party, Yacht Club, Free, 6 p.m. Summer of the Arts final Friday Night Concert Series is on Linn Street featuring three bands sponsored by SCOPE, The Englert, Gabe's, Yacht Club, and Summer of the Arts. The three bands this year are: Black Uhuru, Small Houses and Crystal City.

KRUI Back to School Bash, Gabe's, Free, 7 p.m. Come jam with KRUI for a night and meet the other rad DJ's, show hosts, and staffers.



THE 100s
The Mill, 8 p.m., Fri., Sept. 18
Photo by Angela Looney

/MUSIC: The 100s, The Mill, \$8, 8 p.m. The "roots music" tent is a pretty big piece of canvas these days, stretching to encompass an assortment of traditional and contemporary performers, songs, and styles. Their songs weave stories and explore themes across the rock-country-folk-pop genres: love and loyalty, drunkards and dreamers, last chances and church calendar skies.

Gallant with Sunni Colon, Gardner Lounge, Free, 9 p.m. NYU graduate and recently celebrated R&B artist, Gallant, stops through Iowa for a one night only intimate show. His newest single, "Weight in Gold," was Beats 1's first "World Exclusive," a daily spotlight for an up-and-coming artist to be heard all around the world. Sunni Colon to open.

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BEST OF I.C.

/COMMUNITY: **Totally 90's Roller Skating Party, Iowa Memorial Union, Free, 9 p.m.** *Throw it back to the 90's, Roller Skate Style! Dress up in your fav 90's outfit & Enjoy free Roller Skating presented by CAB.*

SAT., SEPT. 19

/MUSIC: **OOFJ with Bae Tigre, Gardner Lounge, Free, 9 p.m.** *With Jenno playing all instruments and Katherine Mills Rymer doing all of the vocals, and after bonding over mutual love for French Synthesizer music and all things Russian, this duo teamed up and created OOFJ.*

The Jauntee, Gabe's, \$5, 9 p.m. *Improvisational landscapes which span multiple genres, including: Funk/Rock/Jazz/Progressive/Bluegrass/Psychedelic and Ambient music. Zeta June to open.*

Groovement, Yacht Club, \$8, 10 p.m. *Groovement is a 6-piece high-energy funk rock band that embodies the soul of Northwest Arkansas – fun, unpredictable, and full of life. The band sounds like Incubus and Robert Randolph ate some Red Hot Chili Peppers. They have big harmonies, tasteful solos, and funky songs you can dance to.*

/CINEMA: **Bijou After Hours Presents: Tom at the Farm, FilmScene, Free/\$5, 11 p.m.** *A film about a grieving man that meets his lover's family, who were not aware of their son's sexual orientation. Movie Nation calls it "a chilling and utterly engrossing sado-masochistic/homoerotic cat-and-mouse thriller."*

SUN., SEPT. 20

/COMMUNITY: **Iowa City Culinary Ride, \$65, 8:30 a.m.** *5th Anniversary Ride! The route is ever-evolving to offer riders the best experience. There will be two routes to choose from- A friendly 20 mile Cherry Tomato Route, and an adventurous 60 mile Beet-it-Up Route.*

/MUSIC: **46th Annual Fiddler's Picnic, Johnson County Fairgrounds, \$7, 12 p.m.** *Come out to the 46th annual Fiddler's Picnic, featuring a continual stage show throughout the day, parking lot jam sessions, instrument workshops, and vintage instrument dealers.*

Music is the Word, Englert Theatre, \$10, 2 p.m. *The Englert Theatre marks the kickoff of nine months of special programming by the Iowa City Public Library. The show will feature performances by local performers, all of whom have donated their talent to this great event for all ages.*



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PAGE 51

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EDITORS' PICKS



TMNT PIZZA PARTY

FilmScene, 8 p.m., Sun., Sept. 20
\$15 includes pizza and double feature

Granger Smith featuring Earl Dibbles Jr., First Avenue Club, \$15, 7:30 p.m. Granger Smith, Texas born-and-bred singer/songwriter, has been busy reinventing the face of traditional country one chart-topping single at a time.

Red Comet, Gabe's, Free, 9 p.m. Each song acts as a unique perspective, describing the different challenges, ambitions, heartbreaks, and successes that we might face in life. Therein is the beauty of the arts; they act as a way to process and share these experiences. Fox and the Acres to open.

/THEATRE-AND-PERFORMANCE: Company: A City Circle Fundraiser, Coralville Center for the Performing Arts, \$25, 7:30 p.m. On the night of his 35th birthday, confirmed bachelor Robert contemplates his unmarried state. The audience will join the actors on the stage for this immersive experience. Enjoy drinks and light refreshments while the play unfolds around you.

/CINEMA: TMNT Pizza Party, FilmScene, \$15, 8 p.m. We celebrate everyone's favorite turtles with a double dose of the green guys on the rooftop! Ticket includes pizza to fuel the double feature fun.

MON., SEPT. 21

/THEATRE-AND-PERFORMANCE: Truth Values, Englert Theatre, \$15, 7:30 p.m. Award-winning solo show written and performed by Gioia De Cari and directed by Miriam Eusebio: a true-life tale that offers a humorous, scathing, insightful, and ultimately uplifting look at the challenges of being a professional woman in a male-dominated field.

/EDUCATION: On Stage Alaska, Coralville Center for the Performing Arts, Free, 6:30 p.m. A special multimedia presentation about the trip of a lifetime. **/ LITERATURE: Rebecca Makkai, Prairie Lights, Free, 7 p.m.** Writers' Workshop visiting faculty Rebecca Makkai will read from her new short story collection, *Music for Wartime*.

TUES., SEPT. 22

/LITERATURE: Garth Stein, Prairie Lights, Free, 7 p.m. The bestselling author of *The Art of Racing in the Rain* will read from his long-awaited novel in which a boy trying to save his parents' marriage uncovers a vast legacy of family secrets.

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SEPT 25




LAS CAFETERAS

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CONTEMPORARY TATTOO ART

Closing Reception, White Rabbit Gallery
5 p.m. Wed., Sept. 23

/LITERATURE: Steven Pinker, Iowa City Public Library, Free, 7 p.m. Bestselling linguist and cognitive scientist Steven Pinker will talk about his latest book, *The Sense of Style* in a special event co-sponsored by the Iowa Nonfiction Writing Program.

/CINEMA: Bijou Horizons Presents: COURT, FilmScene, Free/\$5, 6 p.m. An aging folk singer in India is accused of performing an inflammatory song which incited a worker to commit suicide.

WED., SEPT. 23

/ART-AND-EXHIBITION: Closing Reception: Contemporary Tattoo Art, White Rabbit, Free, 5 p.m. Come meet the artists of the Flash Tattoo Show. Eat a snack, drink a drink, see this striking body of work, take something home, enter to win big in Iowa City Tattoo's Raffle.

/LITERATURE: Jami Attenberg, Prairie Lights, Free, 7 p.m. New York Times bestselling author Jami Attenberg will talk about her historical novel, *Saint Mazie*.

/CINEMA: Arcade Fire Presents: THE REFLEKTOR TAPES, FilmScene, \$6.50-9, 8 p.m. Award-winning filmmaker and music video director Kahlil Joseph follows iconic band Arcade Fire as they complete their chart-topping 2013 album, *Reflektor*, and embark on the North American leg of their new world tour.

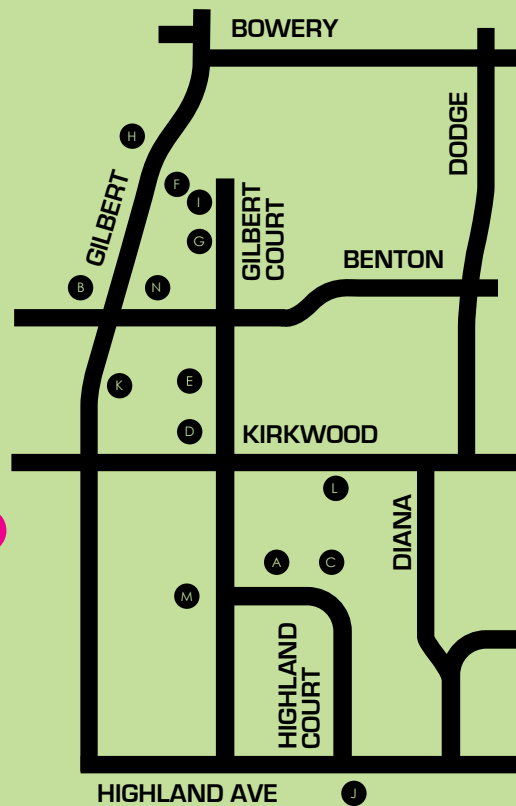
/MUSIC: OBN III, Trumpet Blossom, \$7, 9:30 p.m. With unlimited sweat, furious finesse and hook-heavy musical manners, Austin's OBN IIIs are the bastard child of *Flamin' Groovies* and *Radio Birdman*, just as their latest slab *Live in San Francisco* documents.



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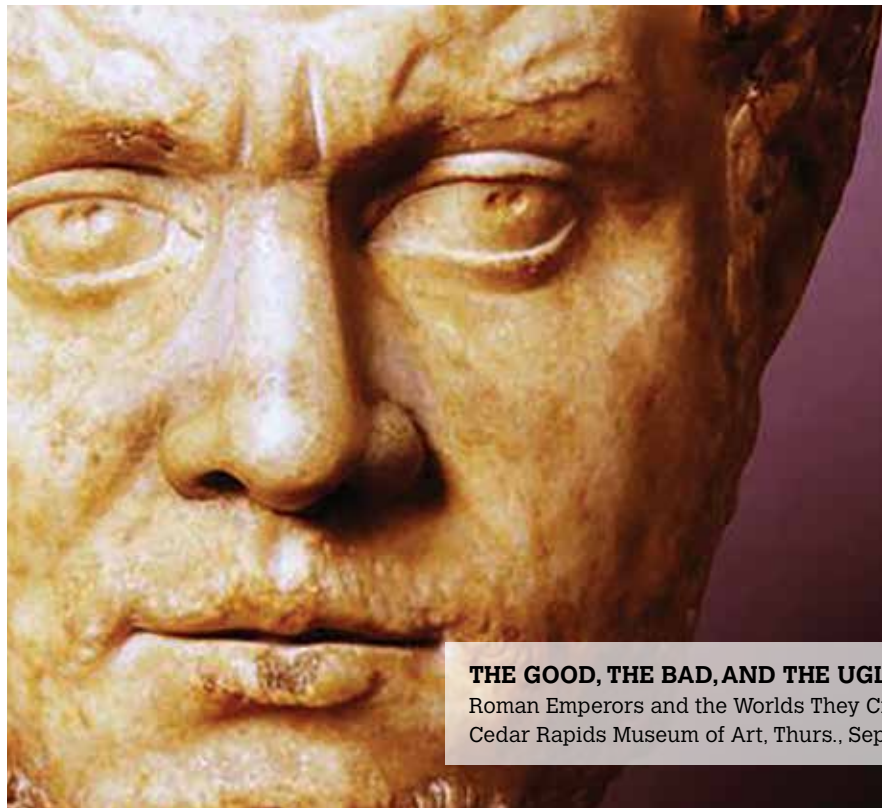
/MUSIC: Darsombra, *The Mill*, \$5, 10:30 p.m. Brian Daniloski pilots, navigates, and controls the sound of Darsombra, alternating between searing guitar riffs, leads, loops, mammoth vocal swells, and soundscapes. Ann Everton joins him on vocals, synthesizer, and percussion.

THURS., SEPT. 24

/LITERATURE: Wendy S. Walters, *Prairie Lights*, Free, 5:30 p.m. In a special event sponsored by the Iowa Nonfiction Writing Program, Wendy S. Walters will talk about her new book, *Multiply/Divide: On the American Real and Surreal*.

John Durham Peters, *Prairie Lights*, Free, 7 p.m. University of Iowa professor John Peters will read from his new book, *The Marvelous Clouds*.

/ART-AND-EXHIBITION: *The Good, The Bad, and The Ugly: Roman Emperors and the Worlds They Created*, Cedar Rapids Museum of Art, 7 p.m. In 27 BC, Octavian became Augustus, the first Roman emperor. Trace the history of the Roman Empire through its art by walking through the CRMA Roman collection with Associate Curator Kate Kunau.



THE GOOD, THE BAD, AND THE UGLY:
Roman Emperors and the Worlds They Created
Cedar Rapids Museum of Art, Thurs., Sept. 24

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BEST OF I.C.

/MUSIC: **Hooten Hallers, Gabe's, 9 p.m.** *The Hooten Hallers are a blues, soul, and rock n' roll band from Columbia, MO, known for their raucous live shows and influenced heavily by the canon of American roots music.*

Turbo Suit, Blue Moose, \$8-10, 10 p.m. *Turbo Suit (previously known as 'Cosby Sweater') is a vibrant voice in live electronic music.*

FRI., SEPT. 25

/LITERATURE: **Iowa Review Reading, Prairie Lights, Free, 1 p.m.** *Please join editor Harry Stecopoulos for a reading of prose and poetry from the Fall 2015 issue of The Iowa Review. Mark Levine, Christopher Merrill, and Inara Verzemnieks will read from their work from the new issue.*

/THEATRE-AND-PERFORMANCE: **Opening Night: Shipwrecked! Riverside Theatre, \$18-30, 7:30 p.m.** *The truth is irrelevant if the lies are excellent! As told by our audacious autobiographer Louis de Rougemont, this tale of tropical monsoons, giant squids, and desert island survival thrilled both children and adults in Victorian England. Is our hero an inspirational genius, or a mere con man? Runs through October 18.*

John Hodgman, Englert Theatre, \$25, 8 p.m. *Before he went on television, John Hodgman was a simple writer, humorist, expert, and Former Professional Literary Agent living in New York City. But then he wrote a book of invented trivia and completely fake facts entitled *The Areas of My Expertise* and was asked to appear on "The Daily Show with Jon Stewart." Since then, he has unexpectedly become a comedian and famous minor television personality.*

/MUSIC: **Club Hancher Presents: Las Cafeteras, The Mill, \$10-20, 7 p.m. and 9:30 p.m.** *With its roots in community activism and its blend of influences, Las Cafeteras is a band with things to say and a vibrant way of saying them. They bring together traditional Son Jarocho sounds, Afro-Mexican rhythms, the traditional dance zapateado, and inspiring lyrics—in English, Spanish, and Spanglish—to serve up music both unique to East LA and universal in its appeal.*

The Olympics, Blue Moose, \$7, 7 p.m. *The Olympics are an Iowa City based indie rock group that makes high energy music cloaked in darker pop melodies.*

Sleep Study, Blue Moose, \$10, 9 p.m. *Minneapolis rock quartet Sleep Study has lived up to high expectations set by their dedicated followers and the media. "Coupled with strong chemistry within the band and an updated '70s aesthetic as heard on their first single 'Flower Girl,' the group has been making waves since their formation last summer." (NPR – 89.3 The Current).*



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EDITORS' PICKS



NORTHSIDE OKTOBERFEST

Sat., Oct. 3, \$40

Photo by Adam Burke

/MUSIC: Aaron Kamm and the One Drops, Yacht Club, \$7, 10 p.m. A staple of the St. Louis music scene, Aaron Kamm and the One Drops play an intoxicating concoction of Roots Reggae and Mississippi River Blues.

/MUSIC: Russian Troika, Coralville Center for Performing Arts, \$24, 2:30 p.m. The 2015/2016 Showcase Chamber Series opens with this program rich with Slavic masterpieces.

Nick Diamonds, Blue Moose, \$10, 9 p.m. Canadian musician, composer and producer best known for starting and co-fronting the cult indie rock band The Unicorns. Pitchfork praised City of Quartz as "the closest Thorburn's post-Unicorns work has come to recreating that band's self-contained, fantastical sound world... that uncanny balance of quirky and creepy remains."

/THEATRE-AND-PERFORMANCE: The Beaux' Stratagem, Englert Theatre, \$15-18, 2 p.m. Mr Aimwell and Mr Archer, two charming and dissolute young men who have blown their fortunes in giddy London, flee to provincial Lichfield. This is an HD Rebroadcast of a previously-filmed production from the National Theatre.

Ralphie May, First Avenue Club, \$38, 7 p.m. For twenty-five years now, Ralphie May has appeared at the biggest venues and slayed every late-night audience. See website for details.

SAT., SEPT. 26

/EDUCATION: Dweezil Zappa Guitar Masterclass, Englert Theatre, \$75, 3 p.m. For the price of a fuzz pedal, learn techniques from the son of Frank Zappa. Dweezil Zappa's music camp Dweezilla has a motto "Learn And Destroy." Dweezil will be previewing some of the guitar concepts he teaches at camp in a special event prior to each concert.

/LITERATURE: David Gaines, Iowa City Public Library, Free, 1 p.m. As part of the Music Is The Word series, The Iowa City Public Library and the University of Iowa Press present author David Gaines to talk about his new book In Dylan Town.

/MUSIC: Zappa Plays Zappa, Englert Theatre, \$27.50-75, 8 p.m. In 2012 Dweezil Zappa redefined Zappa Plays Zappa mission as a band and sculpted it into the current 6 piece configuration he takes on tour.

/CINEMA: Bijou After Hours Presents: Ghost World, FilmScene, Free/\$5, 11 p.m. With only the plan of moving in together after high school, two unusually devious friends seek direction in life.

MON., SEPT. 28

/LITERATURE: Donald Harstad, Prairie Lights, Free, 7 p.m. Iowa's acclaimed police procedural author Donald Harstad will be back to Prairie Lights to talk about his long awaited new book, November Rain.

/MUSIC: Wanyama, Gabe's, Free, 9 p.m. Wanyama is an energizing 6 piece band creating music that entertains the grooves of funk, vibes of reggae, and the elements of hip-hop.

SUN., SEPT. 27

/LITERATURE: Jennifer Black Reinhardt, Prairie Lights, Free, 3 p.m. Local illustrator Jennifer Black Reinhardt will talk about the illustration process as she presents her new book with author Suzanne Slade, The Inventor's Secret: What Thomas Edison Told Henry Ford.

TUES., SEPT. 29

/COMMUNITY: *Vino van Gogh, The Mill, \$35, 6 p.m. Paint, Drink & Be Merry with Vino van Gogh.*

/CINEMA: *Bijou Film Forum Presents: Dope, FilmScene, Free/\$5, 6 p.m. Life changes for Malcolm, a geek who's surviving life in a tough neighborhood, after a chance invitation to an underground party leads him and his friends into a Los Angeles adventure.*

/LITERATURE: *Celeste Ng, Prairie Lights, Free, 7 p.m. Celeste Ng will read from her New York Times Bestselling debut novel, Everything I Never Told You, a New York Times Notable Book.*

/MUSIC: *Goddamn Gallows, Gabe's, \$10, 9 p.m. An unpretentious and from-the-gut carnivalesque smorgasbord of parts old time revival, circus sideshow, and good old-fashioned rock and roll.*

WED., SEPT. 30

/LITERATURE: *Writers' Workshop alumni Christian Schlegel and Rebecca Wolff, Prairie Lights, Free, 7 p.m. Christian Schlegel will read from his new book of poetry from The Song Cave Press, Honest James. Rebecca Wolff will read from One Morning, her new collection from Wave Books.*

/MUSIC: *Wood Chickens, Gabe's, Free, 9 p.m. Born in 2009, Wood Chickens have their origins in a small stretch of woods near the tiny town of Milton, WI. Shrouded among the trees, the trio crafted their own brand of high-energy psychedelic punk with an authentic country twang as sharp as the goddamn talons on their feet.*

THURS., OCT. 1

/ART-AND-EXHIBITION: *Opening Reception: Living with Pots, Cedar Rapids Museum of Art, 5 p.m. A free public reception celebrating our new exhibitions: Living with Pots: Ceramics from the Eric Dean and Todd Thelen Collection.*

/MUSIC: *The Best is Yet to Come, Coralville Center for Performing Arts, \$25, 7:30 p.m. The Coralville Center for the Performing Arts celebrates its fourth birthday with a special performance by Smith Studio Jazz and some of our favorite guest artists. Patrons, donors, friends, and all members of the CCPA family are invited to gather for an evening of fun and music. Following the concert, everyone is invited onstage for food and drinks!*

Trout Steak Revival, Yacht Club, \$7-10, 10 p.m. Trout Steak Revival's brand of heartfelt songwriting blends dynamic musicianship with intricately woven harmonies, all tied together with the unmistakable sound of their years of friendship.

FRI., OCT. 2

/MUSIC: *Amazing China, Coralville Center for Performing Arts, Free, 7 p.m. Presented by the Confucius Institute at the University of Iowa, don't miss outstanding performances by Binghamton University Faculty, the National Academy of Chinese Theater Arts faculty, and guest artists from the New York Chinese Traditional Art Center. You will enjoy classic excerpts from Beijing Opera and Sichuan Opera, beautiful Chinese folk songs, lively instrumental music, and a Chinese magician.*

Mykki Blanco // Ikonika, Gardner Lounge, Free, 9 p.m. One of hip-hop's queer pioneers, although without identifying with the label of "gay rap" or "queer rap. Head for the Hills, Yacht Club, \$8, 10 p.m. This acclaimed Colorado quartet has been receiving nation-wide recognition in response to their refreshing take on acoustic music.

SAT., OCT. 3

/COMMUNITY: *Northside Oktoberfest, Iowa City, \$40, 12 p.m. The Northside Oktoberfest benefiting Iowa City area non-profits showcases the Bohemian nature of the Northside Marketplace with great craft beers, neighborhood food, beer games, Iowa football and much more! Join us on Saturday, October 3rd as we take over the streets of the Northside, just blocks north of downtown Iowa City to celebrate the 20th year of the Iowa City Brewfest!*

/LITERATURE: *Robert Reich - Saving Capitalism, Englert Theatre, Free, 7 p.m. The Iowa City Book Festival welcomes Robert Reich, the U.S. Secretary of Labor in the Clinton Administration and Chancellor's Professor of Public Policy at the University of California at Berkeley. He will speak about his new book, Saving Capitalism: For the Many, Not the Few. Reich is an engaging speaker who shines a light on economic disparity in the U.S. and proposes solutions.*

Laranja, The Mill, \$8, 8 p.m. Iowa City jazz/rock group Laranja celebrates the release of a new album: Thrills & Echoes is the band's fourth release on local label RealTown Records. Rooted in jazz, but with many rock elements, Laranja is sure to hit you in your core with their sweeping compositions.

/THEATRE-AND-PERFORMANCE: *Kevin Hart, Carver-Hawkeye Arena, \$25-75, 8 p.m. Watch out Iowa City, this seriously funny comedian/actor is coming our way. You've seen him in his numerous Netflix specials, Comedy Central shows, and his own blockbuster movies but now it's time to see him live, up close, and real personal. Haven't seen his comedy in action? Have no fear because he's also got some killer dance moves that are sure to impress.*

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/THEATRE-AND-PERFORMANCE: **Donzilla, Theatre Cedar Rapids, \$10, 8 p.m.** Don Tjernagel, known as "The Comedy Monster" and "Donzilla," has performed stand-up comedy since 1997, after he sustained a serious injury while playing college football at the University of Northern Iowa.

SUN., OCT. 4

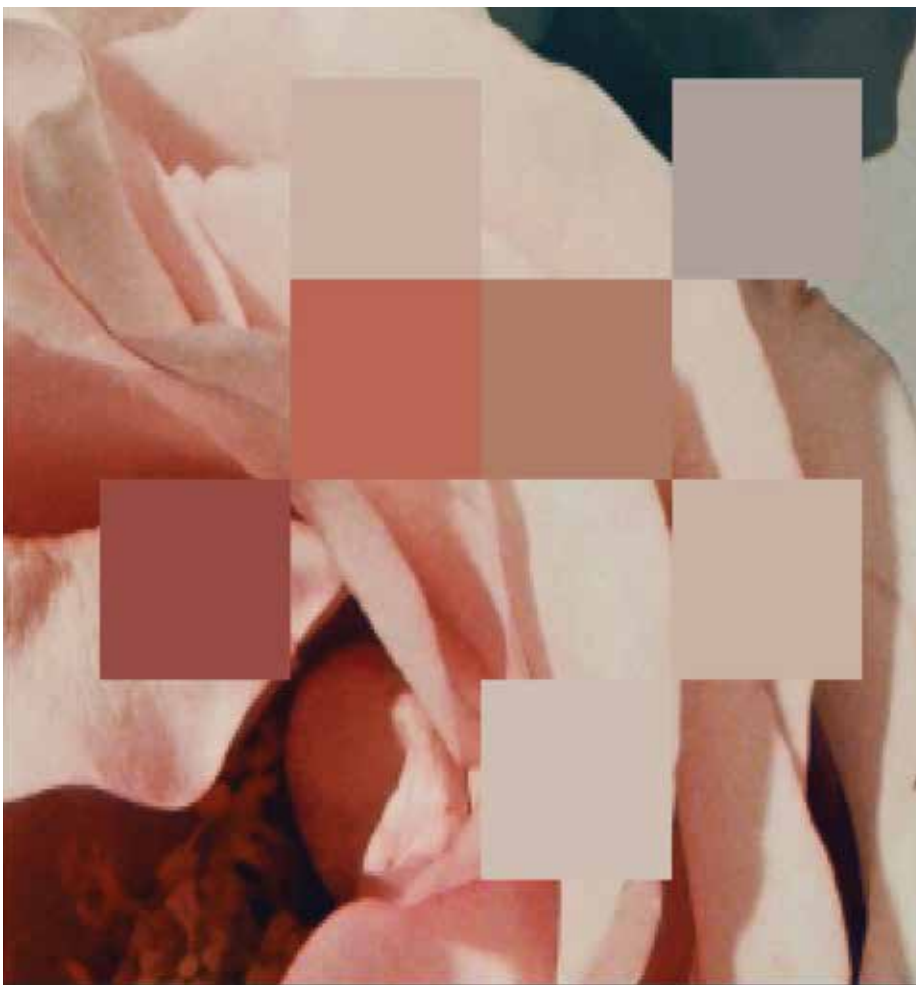
/COMMUNITY: **LV Presents: Roast of Iowa City, Trumpet Blossom, Free, 4 p.m.** Join us for this essential annual event putting an exclamation point with a local twist on the Iowa City Book Festival. Like years previous, the Roast of Iowa City will bring out the best in Iowa City by imploring its residents to dish out their worst.

/MUSIC: **Jennifer Hall, The Mill, \$7, 8 p.m.** In the past four years, soulful indie Singer/Songwriter Jennifer Hall and her band have taken the Chicago music scene by storm. She releases music that feels both timeless and fresh. Funded by a hugely successful Kickstarter campaign and recorded at Rax Trax Recording in Chicago, Jennifer's latest record features lush string arrangements and Jennifer's staple, her powerhouse vocals.

MON., OCT. 5

/ART-AND-EXHIBITION: **Erick Lyle, Public Space ONE, Free, 7 p.m.** Streetopia is a print assemblage of works by twenty-four current and former San Francisco artists tentatively associated with the San Francisco Bay Area "Mission School" or "New Mission School" Art movements. Erick Lyle is an original contributor to Streetopia, and will showcase his works.

Hawkeye Corn Monument, UI Pentacrest, Free, 12 p.m. CAB is bringing back one of Iowa's favorite homecoming traditions this year. Be sure to visit the second Hawkeye Corn Monument since it's revitalization. It will rest on the hill of the Pentacrest for a week so, while it lasts, stop by and snap a photo with it.



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ONGOING EVENTS

LOS LONELY BOYS

Englert Theatre, 8 p.m., \$25-27.50
Photo by Greg Hanson



/MUSIC: Los Lonely Boys, Englert Theatre, \$25-27.50, 8 p.m. After a prominent guest appearance on the 2005 Santana album *All That I Am*, Los Lonely Boys solidified their success with 2006's *Sacred*, which brought two more Grammy nominations. The Los Lonely Boys, are a close-knit Texas trio of brothers, Jojo (bassist, vocals), Henry (guitar, vocals), and Ringo (drums, vocals). On tour for their newest release, *Revelation*, the band continues to build its reputation as a singularly powerful live act.

Crater with Squirrel Flower, Gardner Lounge, Free, 8:30 p.m. Crater is an electronic duo from Seattle featuring female pop vocals. Squirrel Flower is the stage name for Ella Williams, hailing from Boston she draws inspiration for her music from the beautiful Iowa landscape.

MONDAYS

Alcoholics Anonymous, Uptown Bill's 12 p.m.
Coralville Farmers Market, Coralville Community Aquatic Center Parking Lot, 5 p.m. **Open Mic, The Mill, Free, 8 p.m.** **Catacombs of Comedy, Yacht Club, \$3, 10 p.m.**

TUESDAYS

Alcoholics Anonymous, Uptown Bill's 12 p.m. **Blues Jam, Parlor City, 7 p.m.** **Underground Open Mic, The Yacht Club, Free, 8 p.m.** **Comedy & Open Mic Night, Studio 13, Free, 9 p.m.**

WEDNESDAYS

Alcoholics Anonymous, Uptown Bill's 12 p.m. **Iowa City Farmers Market, Chauncy Swan Ramp, 5 p.m.** **Honest Open Mic, Lincoln Wine Bar, 6 p.m.** **Burlington Street Bluegrass Band, The Mill, \$5, 6 p.m.** (2nd & 4th weeks) **Open Mic Night, Penguins Comedy Club, Free, 6:30 p.m.** **Open Mic, Cafe Paradiso, Free, 8 p.m.** **Open Stage, Studio 13, 10 p.m.** **Open Jam and Mug Night, Yacht Club, Free, 10 p.m.** **Talk Art, The Mill, Free, 10:30 p.m.** (1st & 3rd weeks)

THURSDAYS

Alcoholics Anonymous, Uptown Bill's 12 p.m. **Country Dancing, Wildwood Smokehouse and Saloon, Free, 6:30 p.m.** **Throw Back Thursday, The Union Bar, Free, 8 p.m.** **Karaoke Thursday, Studio 13, Free, 8 p.m.** **Gemini Karaoke, Blue Moose, Free, 9 p.m.** **Locally Owned, Gabe's, Free, 9 p.m.** ***Folk Night at Little Bohemia, Little Bohemia, Cedar Rapids, 6-9 p.m.** (1st Thursdays)

FRIDAYS

Alcoholics Anonymous, Uptown Bill's 12 p.m. **Friday Night Concert Series, Pedestrian Plaza, 6:30 p.m.** **FAC Dance Party, The Union Bar, See website for price, 7 p.m.** **Sasha Belle presents: Friday Drag & Dance Party, Studio 13, 8 p.m.**

SATURDAYS

Cedar Rapids Downtown Farmers Market, Downtown Cedar Rapids, 7:30 a.m. (1st & 3rd weeks) **Iowa City Farmers Market, Chauncy Swan Ramp, 7:30 a.m.** **Family Storytime, Iowa City Public Library, Free, 10:30 a.m.** **Women's Alcoholics Anonymous, Uptown Bill's 12 p.m.** **Summer of the Arts Free Movie Series, Outside MacBride Hall, 8:30 p.m.** **Elation Dance Party, Studio 13, 9 p.m.**

SUNDAYS

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

/EDUCATION: School of Sewing, Home Ec, \$85 + supplies, September 16, 23, 30, and October 7 at 6 p.m. **Intro to Copper Etching, Public Space ONE, \$119, October 4, 11, 18 at 1 p.m.**

/LITERATURE: Iowa City Book Festival, Downtown Iowa City, October 1-4

/MUSIC: Landfall Festival 2015, Eastern Iowa (Cedar Rapids, Iowa City, Des Moines), September 15-19

/THEATRE-AND-PERFORMANCE: **The Last Five Years, Theatre Cedar Rapids, \$16-26** (through September 19) **Shipwrecked! Riverside Theatre, \$18-30** (September 25-October 18) **Barnum, Old Creamery Theatre, \$12-30** (through September 27) **Calendar Girls, Theatre Cedar Rapids, \$16-26** (through September 27) **The 39 Steps, Giving Tree Theatre, \$16-120** (through September 29),

/ART-AND-EXHIBITION: **Portraits of Amana, The Amana Arts Guild Gallery, (open on weekends through October)** **Make Their Gold Teeth Ache, CSPS, (through November 1)** **Out of This World: Science Fiction and Fantasy Art Exhibition, Cedar Rapids Museum of Art, (through January 3, 2016)** **New Work from Cory Christiansen, Chait Galleries (open indefinitely)**

/FOODIE: Eat Local Week, New Pi Co-op, September 14-20

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IC AREA VENUE GUIDE



THE SNUG TOPS Ramona and Derek Muse Lambert at White Rabbit Gallery. Photo by Jojo Baccam

IOWA CITY

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

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

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

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

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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 CSPPS 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, paramounttheatre.org

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, sipnstir.com

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

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

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

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

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Iowa Theatre Artists Company, 4709 220th Trail, Amana, (319) 622-3222, iowatheatreartists.org

Old Creamery Theatre, 38th Ave, Amana, (319) 622-6262, oldcreamery.com

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Sutliff Cider 382 Sutliff Road, Lisbon, (319) 455-4093, sutliffcider.com

RIVERSIDE

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

FAIRFIELD

The Arbor Bar 60 W Burlington, Fairfield (641) 209-1821, www.thearborbar.com

Cafe Paradiso 101 N Main St, (641) 472-0856, cafeparadiso.net

GRINNELL

The Gardener Lounge 1221 6th Ave, (641) 269-3317, grinnellconcerts.com

The Faulconer Gallery 1108 Park St, (641) 269-4660, grinnell.edu/faulconergallery

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Adler Theatre 136 E 3rd St, Davenport, (563) 326-8500, adlertheatre.com

Circa 21 Dinner Playhouse 1828 3rd Ave, Rock Island, (309) 786-7733, circa21.com

Figge Art Museum 225 W 2nd St, Davenport, (563) 326-7804, figgeartmuseum.org

Isle of Capri Casino 1777 Isle Parkway, Bettendorf, (563) 359-7280, isleofcapricasinos.com

River Music Experience 129 Main St, Davenport, (563) 326-1333, rivermusicexperience.com

iWireless Center 1201 River Dr, Moline, (309) 764-2001, iwirelesscenter.com

ANAMOSA / STONE CITY

General Store Pub 12612 Stone City Rd, (319) 462-4399, generalstorepub.com

MAQUOKETA

Ohnward Fine Arts Center 1215 E Platt St, (563) 652-9815, ohnwardfineartscenter.com

Codfish Hollow Barnstormers 5013 288th Ave, codfishhollowbarnstormers.com

DUBUQUE

The Bell Tower Theater 2728 Asbury Rd Ste 242, (563) 588-3377, belltowertheater.net

The Blu Room at Breezers Pub 600 Central Ave, Dubuque, (563) 582-1090

Diamond Jo Casino 301 Bell St, (563) 690-4800, diamondjodubuque.com

Eronel 285 Main St, eronelbq.com

Five Flags Center 405 Main St, (563) 589-4254, fiveflagscenter.com

The Lift 180 Main St, 563-582-2689, theliftdubuque.com

Matter Creative Center 140 E 9th St, (563) 556-0017, mattercreative.org

Monks 373 Bluff St, (563) 585-0919, facebook.com/MonksKaffeePub

Mystique Casino 1855 Greyhound Park Rd, (563) 582-3647, mystiquedbq.com

CLINTON

Wild Rose Casino 777 Wild Rose Dr, (563) 243-9000, wildroseresorts.com/clinton

Showboat Theater 303 Riverside Rd, (563) 242-6760, clintonshowboat.org

CASCADE

Ellen Kennedy Fine Arts Center 505 Johnson St. NW, (563) 852-3432

DES MOINES

Civic Center 221 Walnut St (515) 246-2300, desmoinesperformingarts.org

El Bait Shop 200 SW 2nd St (515) 284-1970 elbaitshop.com

Gas Lamp 1501 Grand Ave (515) 280-3778, gaslampdsm.com

Vaudeville Mews 212 4th St, (515) 243-3270, booking@vaudevillēmews.com

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- BLUE MOOSE TAP HOUSE (16)
- BLUE ZONES PROJECT (33)
- BOBBY'S LIVE ON 965 (40)
- CACTUS 2 (40)
- CROWDED CLOSET (56)
- DAI GWILLIAM (34)
- EGINTON ALIGNMENT (54)
- THE ENGLERT THEATRE (41)
- ERC (18)
- FALCOUNER GALLERY (18)
- FILMSCENE (16)
- FIN & FEATHER (39)
- FOUR OAKS (8)
- HANCHER (4, 21, 35)
- IOWA PUBLIC RADIO (34)
- JFAN (31)
- KCCK JAZZ 88.3 (51)
- KIM SCHILLIG, REALTOR (42)
- LEGION ARTS (56)
- LEUKEMIA & LYMPHOMA SOCIETY (33)
- LINCOLN WINEBAR (42)
- META COMMUNICATIONS (25)
- THE MILL (48)
- NEW PIONEER FOOD CO-OP (27)
- NORTHSIDE MARKETPLACE (12-13)
- MOTLEY COW CAFÉ
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- PED MALL CO-OP (38)
- RAGSTOCK
- REVIVAL / REVIVAL 119
- FORBIDDEN PLANET
- RAYGUN
- YOTOPIA
- RICARDO RANGEL, JR., REALTOR (9)
- RIVERSIDE THEATRE (22)
- SCOPE PRODUCTIONS (42)
- SCRATCH CUPCAKERY (43)
- S. LINN ST. CO-OP (32)
- RELEASE BODY MODIFICATIONS
- IOWA CITY PUBLIC LIBRARY
- THE CONVENIENCE STORE
- RECORD COLLECTOR
- ZEN SALON AND SPA
- THE KONNEXION
- SOUTH OF BOWERY CO-OP (36-37)
- GOODFELLOW PRINTING, INC.
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- RUMOURS SALON
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- CROWDED CLOSET THRIFT STORE
- GEOFF'S BIKE & SKI
- SUMMER OF THE ARTS (54)
- THAT CELLULAR PLACE (2)
- WASHINGTON ST WELLNESS CENTER (46-47)
- WITCHING HOUR (49)

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WASHINGTON STREET WELLNESS CENTER

CLINIC AND SHELTER OFFER MUTUAL SUPPORT

BY ALTA MEDEA-PETERS

Washington Street Wellness Center has been an integral part of the Iowa City health community for over 16 years. With a foundation in functional medicine, we see the body as a whole unit, not just a set of symptoms caused by stress, lifestyle choices or disease. We believe the food we eat is medicine, and that creating balance within the body leads to optimal wellness. We also believe that our community is at the root of this statement and that no matter what the economic, social or political realities are, all individuals deserve attention.

Our vision has always been to provide each of our clients with comprehensive, health centered, personalized care to achieve the highest possible quality of life. Everything begins with education--educating ourselves and educating our community.

As the majority of our clients are women--and knowing the statistics (one in four women are in abusive relationships)--we understand that we cannot address the health needs of our community without confronting and working to understand the needs of those enduring the worst of this kind of trauma. For this, we looked to Iowa City's battered women's shelter, operated by the Domestic Violence Intervention Program (DVIP).

My personal history with the DVIP goes back to high school. My mother volunteered at the shelter for a couple of years, and the stories she carried in her heart greatly impacted me. I started following in her



DVIP Development Director Missie Forbes (L); Washington Street Wellness Medical Director Dr. Jason Bradley; WSW Clinic Director Alta Medea-Peters

footsteps and working with the DVIP when I was 18 and, today, I am proud to serve on the board of directors.

The training DVIP provided me as a volunteer greatly affected the way I treat others, the way I view the world, and the way I train our staff today as clinic director at Washington Street Wellness Center.

We recently invited DVIP Director Kristie Doser to work directly with our staff. The first exercise she asked us to do impacted us all



FOR THOSE STAYING IN A SHELTER, FOOD INSECURITY CAN COMPOUND AN ALREADY VERY STRESSFUL SITUATION.

greatly: She asked us what it would take to keep us safe if the person trying to hurt us knew everything about us--everything!--our moods, the buttons to push, our passwords, our routines and our bank accounts. It was a sobering thought that we continue to refer to every time we work with a woman (or man) in that situation.

When immediate safety is a concern, the DVIP provides shelter for women and their children. Their 15-bedroom shelter typically houses 35 women and children nightly, 365 days a year. The shelter serves over 300 women and children each year. This means that hundreds of families in our local community are giving up their independence for the safety that the shelter can provide to their families and selves.

In June of this year, we partnered with the DVIP to improve the food security of the women and children residing within the Johnson County Shelter by providing over 17 lockable refrigerator bags that shelter residents can use to store their groceries. Food safety--the simple knowledge that we will find what we are looking for when we open up the refrigerator--is something that one might take for granted in the comfort of their own home, but it is not easily guaranteed in a communal living environment like the shelter. Insecurity in this area can deeply compound the already very stressful condition of those staying in the facility. In preventing food theft and creating a unique storage space for each resident, these refrigerator bags create a much needed sense of ownership, worthiness and control for those that are in an otherwise very vulnerable situation.

Our clinic's connection to the DVIP has strengthened our ability to assist families in need of community resources, identify symptoms of abuse, and do our part to help end battering in intimate relationships. We are proud to reciprocate this support in a way that improves the health of shelter residents in such a foundational way.

To learn more about the DVIP, and how you and your donations can help keep their doors open and their services accessible, assuring immediate safety and long-term hope for those suffering from abuse, please visit them at www.dvipiowa.org.

To learn about how functional medicine can assist you on your path to optimal wellness, create balance and deal with the daily stresses of life please visit us at washingtonstwellness-center.com or call (319) 466-0026.



LOCKABLE FOOD BAGS IN THE COMMUNAL REFRIGERATOR CREATE A SENSE OF OWNERSHIP AND CONTROL.

SUMAC TEA? YES PLEASE!

Staghorn sumac thrives along roadsides and river banks. Find out how to harvest and brew the plant into a delicious, time-tested tea.

BY TIM TARANTO



No doubt you've noticed those funky bushes bearing fuzzy red tufts along the Cedar or Iowa rivers. Those botanicals are staghorn sumacs (*Rhus typhina*), and they can make a delicious late-summer drink that the First Peoples have been brewing for hundreds of years. (Think hibiscus-tea-meets-pink-lemonade!) A good friend taught me how to harvest and brew this ancient sumac 'tea,' and I'm stoked to pass on the knowledge.

WHERE TO FIND IT

Staghorn sumac is a large deciduous shrub that thrives in ditches, along roadsides and at the edges of creeks and river banks. The leaves grow in featherlike

and reach their peak ripeness in late August and early September. These clusters (4 to 8 inches long) grow skyward, and are covered in dense velvety hairs—not unlike the velvet of a young stag's antlers.

Staghorn sumac should be harvested

when the berries are vibrant red. (Pale sumac clusters indicate unripe fruit, and dark reddish-brown clusters are past their prime.) Taste the berries as you gather: Ripe berries will taste tart and citrusy. The berries can be collected by simply

Staghorn sumac should be harvested when the berries are vibrant red.

snapping the entire cluster from the twig, or by cutting them away with a knife. Poison sumac is a well-known toxic relative of this safe and delicious strain, though I'd hardly call it a look-alike. Nonetheless,

compound leaflets with gray branches that become reddish and fuzz-covered at the twigs. Staghorn sumac gets its name from its red or burgundy cone-shaped berry clusters, which appear in early summer

snapping the entire cluster from the twig, or by cutting them away with a knife. Poison sumac is a well-known toxic relative of this safe and delicious strain, though I'd hardly call it a look-alike. Nonetheless,

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it's wise to know the difference. Poison sumac (*Toxicodendron vernix*) bears white berries in grape-like bunches and grows almost exclusively in swamps. Unlike staghorn sumac, poison sumac berries are smooth and waxy, as are the leaves.

HOW TO DRINK IT

Sumac berries are rich in malic acid, a known pain reliever used to treat muscle soreness. Sumac 'tea' is free of caffeine, though the malic acid is known to increase energy and combat fatigue. Since sumac is relative of malic acid-rich mangoes and cashews, those with allergies to those specific fruits and nuts should avoid consuming sumac.

Sumac 'tea' can be hot or cold-brewed. The cold brew variety takes a little longer but I feel the drink produced by this method is a superior mellower brew, as the cold brewing does not release tannins from the twigs.

ICED 'TEA'

- **REMOVE** sumac berries from twigs. If berries are ripe, this should be a sticky process.
- **PLACE** berries in cup or bowl and cover with nearly either nearly boiling or cold water.
- **STEEP** 15 minutes for hot brew; for cold, let berries steep overnight.)
- **STRAIN** drink through cheesecloth or coffee filter to remove twigs and hairs. (I use my chemex, and that works perfectly.)
- **ADD** ice to drink instantly, or chill overnight. One cup of berries yields one quart of sumac 'tea.' You can add simple syrup or agave to taste if you prefer a sweet drink, but I generally dig it just the way it is.

READ ABOUT IT

The Forager's Harvest: Edible Wild Plants by Samuel Thayer (Forager's Harvest Press) is an amazing guide, and has accompanied me on many adventures in the woods. **lv**

Tim Taranto is from Upstate New York. He is a graduate of the Iowa Writers' Workshop and Cornell University.

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WILL LOCKHEED MARTIN PRODUCE FUSION POWER IN A DECADE?

Lockheed Martin's claim of fusion power "in a decade" has my Spidey-sense tingling. Is there any merit to their claim? It seems like fusion power is always just a decade away—is there reason to hope anyone is going to create workable fusion power in our lifetimes?

Depends on how long you plan on living. At the rate things were going, the timeline for commercial fusion power was up there with the half-life of radium. Sure, Lockheed Martin's bid could crash and burn, but current efforts don't seem noticeably more promising and it's not my money. So why not?

Lockheed engineers raised eyebrows worldwide when they announced last October that they were pursuing a new type of compact fusion reactor. They planned on testing their design in a year, they said, with a working prototype in five years. The skepticism stemmed from the lack of technical detail provided, and the feeling we'd heard this before.

However, enthusiasm in some quarters was also high—the reactor is being developed by Lockheed's Skunk Works research and development team, responsible for among other things the SR-71 Blackbird (the fastest non-rocket plane ever built), the F-117 stealth bomber, and the F-22 that replaced it. Lockheed Martin is a public company with an image and stock price to protect, and you'd think they wouldn't be foolhardy enough to promise a breakthrough without something to back it up. Then again, Microsoft seemed pretty confident about Windows 8.

The details released by Lockheed are sketchy, but apparently the company has decided to go with a smaller-is-better approach to containment design. In a hot-fusion reactor a mixture of deuterium and tritium, two heavy forms of hydrogen, are injected into an evacuated chamber and heated to millions of degrees to form a plasma in which atoms fuse together, releasing energy. This insanely hot plasma must be contained in a small space not only to keep the reaction going but also to allow safe extraction of the heat needed for power production.

To date most fusion reactor designs have



been of a type called a tokamak (a Russian coinage), which suspends the plasma in a superconducting magnetic field shaped like a giant donut. The drawback of a tokamak is that it's huge and complicated but can contain only a small amount of plasma. The Lockheed people claim that by shrinking the reactor they can hold more plasma relative to the energy required to maintain the magnetic field, resulting in ten times the power production. Furthermore, they say their system is safer and more stable than a tokamak—as the plasma pressure increases, so does the strength of the field, containing the plasma even more securely.

Beyond these efficiency advantages, there's obvious benefit to having something powerful enough to run 100,000 homes but small enough to fit in a semitrailer. On paper at least, the compact and safe design could make it suitable for powering ships, airplanes, and even spacecraft.

Lockheed isn't alone in breaking away

from the tokamak herd. General Fusion, for example, uses a sphere filled with liquid lead and lithium to contain the fusion reaction. Others have redesigned the tokamak to look more like a cored apple than a donut. It's hoped that, within a decade (a familiar-sounding timeframe, admittedly), these so-called spherical tokamaks will achieve the critical "net power production" point—that is, where they're producing more power than they consume.

We're not there yet. In 1997 the Joint European Torus set a record for producing 16 megawatts of power for a few seconds—an impressive number, but only 65 percent of the power that went into running it. In 2014 a laser fusion experiment at the Lawrence Livermore National Ignition Facility managed to generate "fuel gain greater than unity." Is that good? Absolutely. Does it mean we've crossed the net power production threshold? Alas, no.

Still, it's more progress than some fusion efforts have made. The current leader in money spent vs. watts produced—and that's not a title you want to hold—is the International Thermonuclear Experimental Reactor, or ITER. A monster of a project at ten stories tall and costing more than \$18 billion, ITER utilizes a traditional tokamak design and hopes to produce fusion energy sometime after 2027—which is, I note, more than a decade away.

By reaching its goal of 500 megawatts of power from 50 megawatts of input energy, ITER would set the stage for the next phase, called DEMO, projected to start construction in 2030 and possibly finish by 2040. DEMO wouldn't be one plant but rather a sort of joint venture in which multiple parallel efforts would somehow produce a single reactor to serve as the prototype for multiple commercial-grade utility reactors, which would in turn begin construction after 2050. Right after that, Jesus comes back.

The one fusion reactor of demonstrated practicality is the sun, one of your more plus-size phenomena, suggesting Lockheed's small-is-beautiful approach is no sure route to success. On the other hand, you have to like the idea of a test design in a year. The tech world has taught us you learn from your wrong turns. Therefore, fail fast. **IV**

Cecil Adams



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PRO TIPS

HOW TO LEARN YOUR KIDS

Homeschooling is one of those gray-area topics, dripping with nuance. Unless you're talking to Wayne Diamante, of course.

BY WAYNE DIAMANTE

Welcome to your September Pro Tips! Do you have a burning question or burning sensation? Either way, hit me up at askwaynediamante@gmail.com and I'll let you know what your problem is.

Dear Wayne,

Refugees are flooding into Europe, more than a quarter million people have been killed in the Syrian civil war and ISIL is a pervasive and persistent threat to the stability of the Middle East and beyond. How do you see this playing out?

Sincerely,
Donald

Public education is one of the actual glories of the modern world.

Dear Donald,

The violent upheaval engulfing Iraq and Syria will pause briefly this spring when media outlets report Sunni moderates sweep every category of the X-games, confusingly becoming totally radical.

Wayne

Dear Wayne,

My wife and I are considering homeschooling our children. They're approaching school age and we've been reading all of these articles about terrible teachers and the horrors of public education, standardized test cheating schemes, teacher/student/janitor love

triangles, ugh, the list goes on. In short, we're terrified and frankly, we think we can do a better (and safer!) job. Obviously, this will be a big project, so we'd like to cover all of our bases before committing to a decision. Your input and advice is greatly appreciated.

Sincerely,
Stacey and Leigh

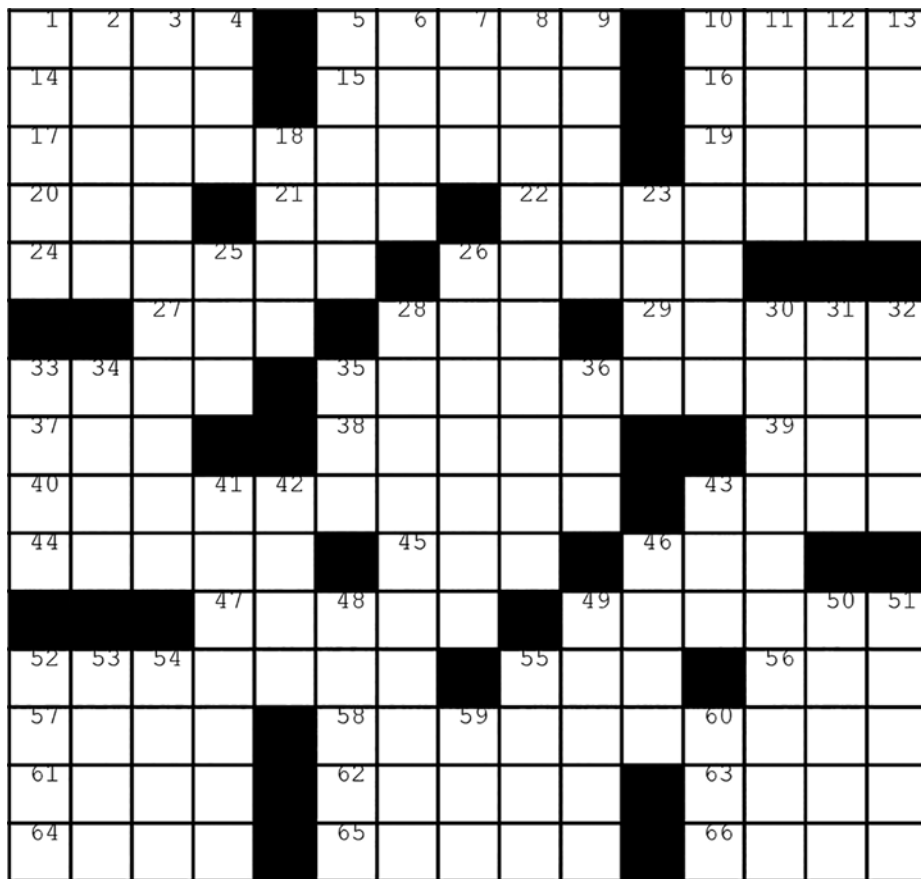
Dear Stacey and Leigh,

I'm guessing you've already shopped this idea around some to your friends and family, so I'm sure I'm not the first person to tell you homeschooling is for absolute nut-jobs. I applaud your research (?), but I'm afraid you may be suffering from something psychologists call confirmation bias. It's true, there is a surplus volume of shitty teachers out there, but that's because very few people are actually qualified to serve as educators, even among those trained specifically for the task. If so many trained professionals are not especially good at it, what makes you think you two yahoos, without any training whatsoever, will manage to excel where so many fail? Never fear—I know why: it's because you're assholes! Probably, anyways.

Look, public education is one of the actual glories of the modern world. Even hundreds of years ago, America's pioneer children risked life and limb to trudge their way to some frontier schoolmarm in a shanty in the middle of nowhere to get all learnt-up. Which is to say, even people who had good reason to actually consider teaching their kids at home found it preferable to have a professional do it. A professional, mind you, who was out in the fucking boonies because there was plenty of work to be had, because even crazy people who gathered up their families and left civilization knew schooling under the tutelage of an actual educator was preferable to the alternative.

Sincerely,
Wayne **lv**

FROM GRAY TO BLACK



3. Shake your _____ (Two Words)
4. Ready for action
5. Chemical extraction using a solvent
6. Mutant superheroes
7. Hampton or Comfort
8. Hidden fibs? (Two Words)
9. Fencing swords
10. Alcoholic Anonymous supporter?
11. Advertising reach, for short
12. Elegant Clooney
13. Fourth planet from the sun
18. Tribal University, abbreviated
23. Type of beer?
25. _____ for tat
26. A Toni Morrison novel
28. Two piece dislike? (Two Words)
30. Purveyor of good times? (Two Words)
31. Pope
32. Umms
33. Dr. Seuss letter line
34. Beige
35. Portrait painter, Antonis
36. Camera type, for short
41. Underground water layer
42. Rate in Spanish
43. Playwright, Mosel
46. Late night wrap
48. After on deck
49. Apartment repairman
50. A happening
51. Pumpkin spice _____
52. Students concerns, abbreviated
53. Sandwich cookie
54. Erotic romance novelist, Leigh
55. Knitting shorthand
59. It can be kicked for fun
60. Money manager's accreditation letters

DRINK LOCAL BY JULIA LIPPERT

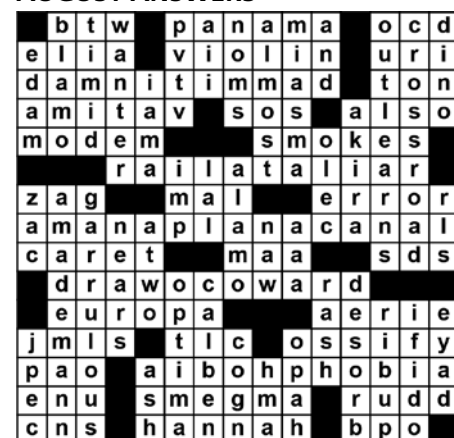
ACROSS

1. Doc's degrees
5. Gotham's punishment, an alternative to death
10. Plot
14. One kid (two words)
15. Oft-mumbled alphabet phrase
16. Big cat
17. Des Moines brewer
19. Sharif or Epps
20. Foie Gras d' _____
21. Saturday TV channel
22. Truth, wisdom, or corn portions
24. Reaper's tool
26. Kisses in Mexico
27. Drop the _____
28. Double, twin, or full
29. Vigor and vim
33. Poet or cop
35. Amana beer maker
37. Yuck!
38. Midgrade Petroleum?
39. Revving measure, for short
40. Davenport brews
43. Uno, dos, _____
44. Conservative Muslim women's attire
45. Power pad device, abbreviated
46. Marriage recently became more like this?
47. International funding source
49. Cross-country Australian ticket letters
52. Decorah spirits (with Toppling)
55. Big _____, California
56. Director DuVernay
57. Teach
58. Coralville Brewery
61. Venezuelan air
62. Sex, or mixed (Two Words)
63. -gram or -gon prefix (with 'a')
64. Like an eagle
65. high male vocal range
66. Commedia del' _____

DOWN

1. Salad topping
2. Unflappable

AUGUST ANSWERS





Dear Kiki,

I think my kids (we have three, all boys under 12) can hear us having sex. Is this going to scar them forever? My husband says he's kind of glad they've heard a real woman experiencing real pleasure, but I just don't know.

*Signed,
Too Loud*

Dear Honeybee,

There are two things here: one, whether your children can indeed hear your parental romps, and two, your suspicion that they can. Kids intercepting erotic and otherwise sexual vibes between parents and other lovers just comes with being a householded little human. I would not go out of your way to expose your children to sexually graphic material or either mildly or heavily coerce them to do so for their “educational benefit,” but incidental exposure is natural and important. How you handle it, however, can affect how they internalize their self-concepts as beings with adult (a)sexualities. Be open to their questions, act unashamed about being sexual and respect their developmental stages in your answers. You have two competing priorities here: first, modeling a positive attitude toward sexuality, and two, modeling good sexual boundaries. Sexualities and asexualities are idiosyncratic and personal, and I don’t think there’s any right or wrong timeline for their developments. I think it is important to stress, however, that whatever you’re into, it’s important to cultivate a respect of self and other selves. That means it’s just as important for your child to be like, “gross, don’t want to hear it!” as it is for them to be like, “whoa, what’s up with the cool noises?” And also for you to be like, “I’m really happy about what we adults do, but it’s also private.”

See, Honeybee, I’m interested too that your concern about the eventuality of your children knowing you and he Do It is still hypothetical. It appears to be something you personally are preoccupied with, and may speak to your boundaries. Do you like being overheard? Is your sexual life something that’s really private for you? If it is, then maybe reality-test your suspicions – run some porn at a realistic volume when the house is empty and check out what can be heard. Look into soundproofing, if you can afford it, etc. Continue examining how what’s going on

in your head is holding you back from being sexually present with your partner. Taking practical action—even if you are getting the message that you should “get over it”—can often feel better than keeping it inside. xoxo
—Kiki

If you have the emotional space ... I'd suggest you take it to the streets, i.e. organize.

*Dear Kiki,
My teenage son and daughter are receiving the worst sex education at their public school (I won't say where). I know that's par for the course in the U.S., but I don't want my kids to be under- or misinformed. What sort of resources should I look for to supplement and correct the school's lessons?*

*Signed,
Home-School Sex Ed.*

Dear Lovey,

Two organizations I want you to check out right meow: EyesOpenIowa and Sexual Health Alliance of Linn and Johnson Counties. EOI is a statewide organization dedicated to providing evidence-based sexual education to Iowa teens, and SHA focuses on getting evidence-based resources into Linn and Johnson Counties. SHA’s website even has a “Sexual Health Education Toolkit” page with referrals to online resources, curricula and the contact info of sex educators who are available for workshops. If you’re a part of a local community organization, I would

consider seeing if you can get them to sponsor classes—either for parents or students—on sex ed to remedy the lack in your district. If you’re anywhere near Iowa City, I’d also consider checking out the Emma Goldman Clinic and Planned Parenthood as resources for your teens. As much as you might hope that your kids will be able to confide in you about everything, I think it’s more important for them to be informed of all their resources.

Honestly, if you have the emotional space, Lovey, I’d suggest you take it to the streets, i.e. organize. I’m serious: there’s a reason why sexual education exists, and that’s because any random parent human is not necessarily an expert on sexual health or pedagogy. Your kids deserve a community of information and dialogue about what’s going on in their hormonally raging bodies, and the more you can use your grown up powers to support

those kinds of communities, the better. So by all means direct them to Go

Ask Alice! or Our Bodies, Ourselves or something, but also consider lobbying your school board, getting involved with SHA or starting your own local organization.

You may be asking yourself: Kiki, okay, but in the meantime how do I actually handle the conversation? Once you feel you’ve versed yourself adequately—seriously, you might learn something new yourself—try to introduce the topic casually when your teen or child feels most comfortable. Ask them what they already know, and ask them if they have any questions. Dispense whatever information you think might be most relevant: keep it short but open-ended. Make it clear that you’re open for further conversation and that their bodies/their selves are okay to talk about generally and with you specifically. Good luck, and shame on your school board! xoxo —Kiki ♡

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

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BROOKS STRAUSE

The Chymical Wedding of Brooks Strause

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Iowa City attracts songwriters; you might even say it creates them. The “Class of 1970,” which includes Dave Moore, Greg Brown and Bo Ramsey, set the template: rooted in American folk music, but shot through with the personal and

The Chymical Wedding finds Brooks in a reflective mood. In “Too Beautiful” he sings “You’re too beautiful for this ugly world,” describing how love has saved him from “choking on my doubt.” The rhythm of the song is a sort of shambling march, with an intricately nimble melody. “Love Me There” begins with, “Praying hands,” echoing the hands turned to stone of “Too Beautiful,” while the chorus says, “Goddess keeps saying, ‘Be careful what you wish for.’”

The tension between what is wished for and what exists drives these songs. Strause’s voice—a reedy baritone that wavers subtly, accented at times by a purring of vocal fry—is the perfect vehicle to express an uncertain vacillation between belief and disillusionment. The album’s title echoes the title of a Rosicrucian manifesto, and Strause seems to be fascinated and frightened by the intimations of an unseen world around the one we see.

Even while his head is in the clouds, Strause’s strength as a songwriter grounds him. Hints of The Band, The Grateful Dead and even Stephen Foster can be heard. The additional instrumentation added to Brooks’ voice and guitar by producer Pat Stolley gives

the album a languid, rootsy feeling. Unexpected choices for roots music, like drum machines and synthesizers, enhance the texture of the production without taking attention away from the songs. And with Brooks, the song is always the thing. There’s nothing

here he couldn’t put over by himself with a busted guitar, shouting into the dark. **IV**

—Kent Williams

Even when his head is in the clouds, Strause's strength as a songwriter grounds him.

the cosmic. Those older artists cast no shade on the younger cohort that includes Ed Gray, Sam Locke Ward and Brooks Strause. Best know for the raucous Old Scratch Revival Singers, Brooks Strause is a prodigious songwriter and a ferocious live performer. In each of his songs, he inhabits a character the way Robert De Niro does. He commits fully, and when he howls like a bereft soul running from the Devil, you can smell the brimstone.

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