

LITTLE VILLAGE

IOWA CITY'S NEWS & CULTURE MAGAZINE



**CITY
COUNCIL
ELECTIONS**
-
06-07

**UNIVERSITY
OF IOWA'S
XENOPHOBIA
PROBLEM**
-
08-10

**INTERVIEW:
JEFF
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-
24-25



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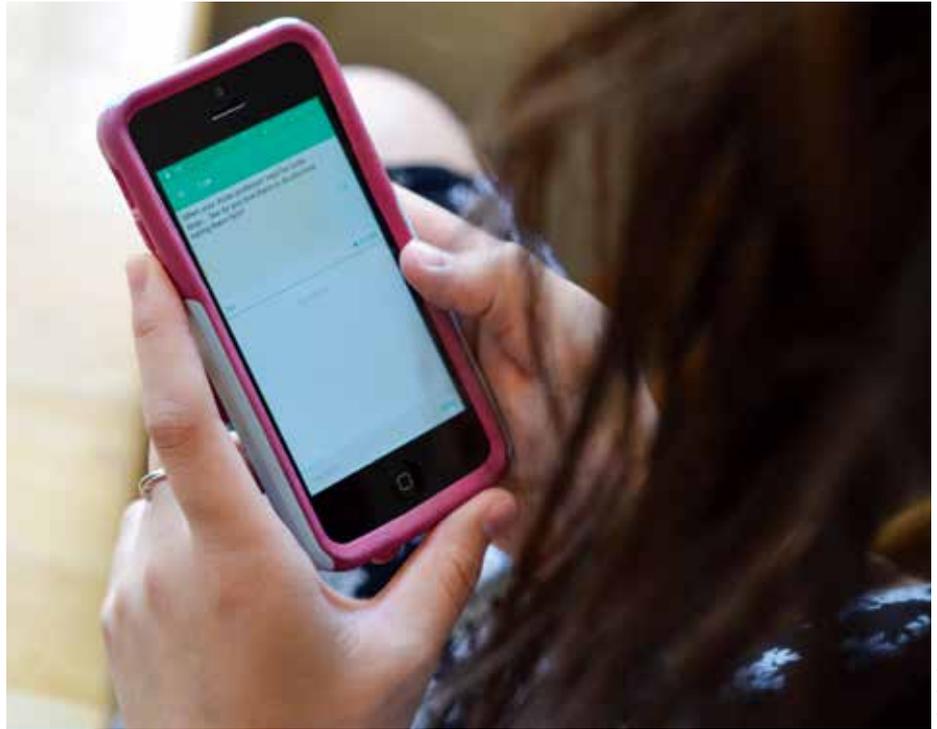


Photo by JoJo Baccam

6

CITY COUNCIL ELECTIONS

Development debates take a back seat to awareness of racial inequality.



LV HALLOWEEN SPECIAL
Jordan Sellergren

8

THE YIK YAK EFFECT

Social media apps catering to anonymous cyber bullies fuel racism IRL.

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J. Bruce Harreld pens letter to UI community: 'Why I came to Iowa'

He can't fix the problem with a fakey note. This is a disaster for UI. Shame on the Board of Regents for their chicanery on this selection.

— Shannon K. Walsh

I can now say I have a better reason for being in Iowa than JBroo.

—Donald Baxter

Wonder how many unnamed co-authors helped him write that letter? —Edith

Don't think he came to Iowa for the scenery. Looks like he will be slumming it here. —George

Katy Perry to rally for Hillary Clinton in Des Moines

Will she be reworking any of her signature songs to reference corn? *fingers crossed* —Erin Madsen

I'm waiting to see who Nicki Minaj is endorsing before casting my vote. —Jim DeSchinckel



18

NO GOOD WYTCH

A comic book fit for All Hallows' Eve.

- 6 - City Council Elections
- 10 - UI Xenophobia
- 13 - LV Recommends
- 14 - Hot Tin Roof
- 16 - Prairie Pop
- 18 - Comic Book Review

24

A-LIST

Jeff Daniels discusses making movies—and music—in this interview.

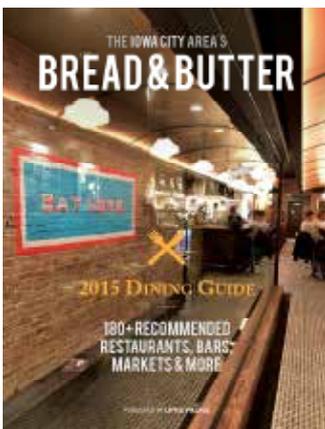
- 20 - Talking Movies
- 24 - Interview: Jeff Daniels
- 26 - Editor's Picks
- 35 - Ongoing Events
- 36 - Venue Guide
- 37 - Ad Index

41

DEAR KIKI

Advice on hot costumes that'll keep you warm this Halloween.

- 38 - The Straight Dope
- 39 - Pro Tips
- 40 - Botany
- 41 - Dear Kiki
- 42 - Local Albums
- 43 - Crossword



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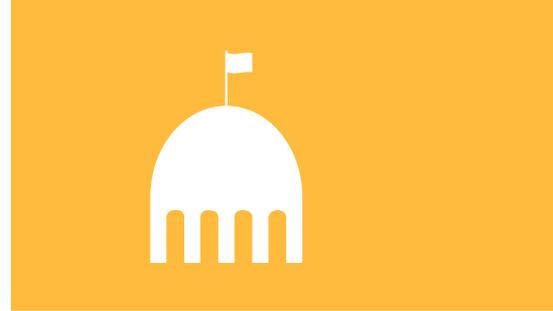
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FINDING A BALANCE IN DISTRICT A

Development questions abound leading up to IC's Nov. 3 city election, but what of the racial inequity issues affecting district A? • **MATTHEW BYRD**



As discourse over downtown high-rises and the use of Tax Increment Financing (TIFs) dominates the public conversation leading up to the Iowa City Council race, an entirely different set of issues drives the District A contest between incumbent councilman Rick Dobyms and his sole challenger, nurse and community activist Pauline Taylor: racial disparity in Iowa City.

Covering the city's west, south, and southeast sides, District A is home to most of Iowa City's black population which has been subjected to a wide racial divide between itself and the rest of Iowa City.

One of the flashpoints exposing this divide has been the enforcement of the Iowa City's juvenile curfew ordinance. Ever since its passage in 2009, data collection mandated by the city council has consistently found that black youths are disproportionately issued citations for curfew violations, with 41 percent of citations going to African-American youths in 2014 according to the a recently released equity report commissioned by the city. When asked about remedies to this problem, Councilman Dobyms said he had "no position at this time" but offered to "work with relevant groups in our community—United Action for Youth, Coalition for Racial Justice, the Iowa City Community School District, etc.—to determine what changes to the policy or the enforcement of such policy are needed."

Meanwhile his opponent, Pauline Taylor, a nurse at the University of Iowa Hospitals and an Iowa City resident of 40 years, said that the real issue was the lack of social services

CANDIDATE CONTRAST *Opponents Pauline Taylor and Rick Dobyms (incumbent) are the only two candidates running for District A. Photo by Adam Burke*

available to African-American youth such as after-school programs and youth centers, explaining, "We need to create certain avenues so that these young kids can let out their energy and enjoy themselves without fear of being arrested or chastised or having a record for being a bad person. You know, they're

**"... scattered affordable and workforce housing is absolutely needed."
—Councilor Rick Dobyms**

not bad kids, they're not bad people they just need things to do, to channel their energy." Taylor also stated that much of the issue "boiled down to the economic disparity in the area," noting that, "As a parent, if you're working two jobs and you're not there, oftentimes the children perhaps do wonder and do things that they shouldn't be doing. But if the parent doesn't have to work two jobs then maybe there will be more parental guidance."

Issues concerning policing, however, extend far beyond the curfew law. The same

equity report from 2014 found that, despite the fact that African-Americans only constitute 5 percent of Iowa City's population, a third of the 6,224 people arrested by the Iowa City Police Department last year were black and, of all drivers stopped between the ages of 30-39, 21 percent were black. When asked about specific solutions to this clear racial disparity, Dobyms cited his past work on the council with fellow councilmen Jim Throgmorton to create an "ad hoc diversity committee" to tackle some of these issues and promised that, "If elected, I will continue to move changes forward through engendering collaboration amongst council members and community members who have different views and backgrounds."

When asked about applying more comprehensive anti-bias training programs in Iowa City, such as the one currently utilized by the Madison Wisconsin Police Department, Dobyms offered his support, saying, "These programs create a climate for urgent policy change when needed—as was noted this summer when immediate policy changes on de-escalation techniques and recreation center

supervision were put in place by our city manager. We train because we recognize that over-policing doesn't make the recipients of police scrutiny more likely to stay on track. It makes them more likely to feel like criminals. Confronting authority is not just a choice but also can occur because of systemic nudging by police."

Dobyms argues that Iowa City Police "realize that dignity enhancement is an important form of crime suppression."

"I have advocated for these skills to be part of training with the full support of our city manager and police chief," he said. "I think that these policies do not reflect the desires of just one group or another, but come from an understanding of the collective spirit of all people in Iowa City."

Taylor also supports a greater focus on anti-bias training, saying that Iowa City has

“immense resources” to pour into sensitivity training for police officers, adding that, “Officers who have already displayed a sensitivity towards folks of color or other nationalities, they could maybe lead or help the program.” However, Taylor wanted to note that, “Supporting these types of programs could imply that maybe the city thinks all officers are bad, and that’s not true, and I’m not saying any officer is ‘bad.’”

Housing is also very much an area of concern when it comes to Iowa City’s racial divide. A report released last year by the University of Iowa Public Policy Center found that Iowa City’s housing stock was incredibly segregated along racial lines, mostly as a result of income disparities between whites and blacks and discriminatory practices on the part of the city’s landlords. Councilman Dobyms argued that, “The need for scattered affordable and workforce housing is absolutely needed,” and also explained that he “worked to develop policies such as placing a sales tax on the ballot that was unprecedented by devoting 10 percent of its revenues to directly encourage affordable and workforce housing.”

“My discussions with city staff led to at the formation of a broadly based working group that developed a prototype for future inclusionary zoning,” Dobyms said, adding that, “The segregation of housing of different price ranges is an example of how the power of pricing can cause racial segregation. I work to resist policies that encourage the misuse of that power.”

Taylor says, “Inclusionary housing is a good first step in the right direction. It’s going to take some baby steps to get where we need to be...It’s important to encourage developers that get TIF funds to create units for low-income residents in their development.” Taylor also backed the idea of building small cottage units for low-income residents, saying, “Not everyone needs a 2,000 square foot house for heaven’s sake.”

Whichever candidate ultimately prevails when District A voters go to the polls on November 3, it is clear that—despite the focus on upscale development and downtown master plans—the issue of Iowa City’s wide racial divide will soon have to be faced as a topic of top concern. **lv**

Matthew Byrd, originally from Chicago, is currently a writer and proud resident of the People’s Republic of Johnson County. Angry screeds should be sent to dibyrdie@gmail.com.

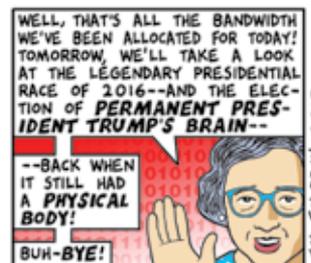
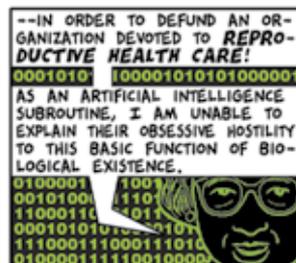
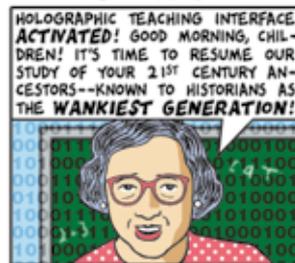
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THIS MODERN WORLD

by TOM TOMORROW



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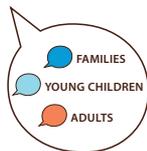


october events

- 23 7:00-9:00pm | Meeting Room A
Movie: State Fair (1962)
A Rodgers and Hammerstein Musical: An Iowa farm family, the Frakes, head to the Iowa State Fair. 118 min.
- 24 10:30-11:00am | Meeting Room A
Orchestra Iowa Pied Piper: String Quartet
- 25 2:00-4:00pm | Storytime Room
Sing-Along – The Nightmare Before Christmas
- 26 12:00-1:00pm | Meeting Room A
University of Iowa School of Music Lunch Performance
Join musicians from the UI School of Music as they share their talents with the community.
- 28 12:00-1:00pm | Lobby
Music on Wednesdays – Saul Lubaroff
- 29 10:30-11:00am | Meeting Room A
Preschool Storytime – Halloween Dance Party
Come in costume for a Halloween dance party and parade.

november events

- 2 12:00-1:00pm | Meeting Room A
Lunch Talk: David Gier – Voxman Music Building
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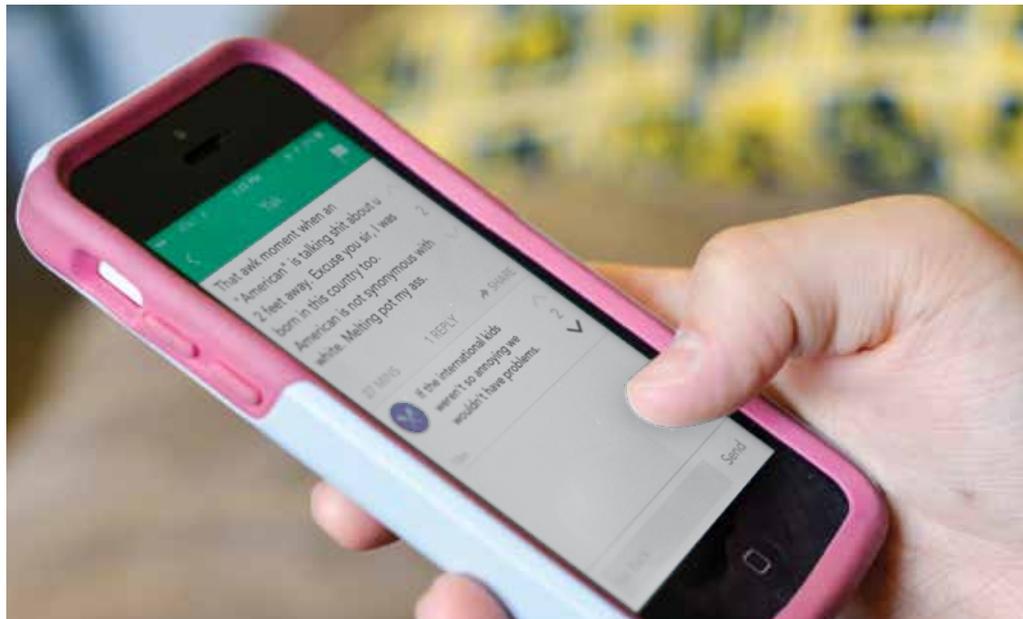


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COMMUNITY DINING CULTURE AREA EVENTS

LET'S TALK ABOUT IT

As anonymous social apps like Yik Yak gain popularity on college campuses, and the UI in particular, bigoted messages targeting Asian students present a chilling new trend. • BY JOJO BACCAM



Masked by pseudonyms and anonymity, social media is often viewed as an attractive way to express one's feelings candidly. But the same technology that allows users to share ideas and constructively engage with others too often devolves into a toxic, often hurtful environment. As social apps like Yik Yak, which allow users to anonymously share their opinions about anything and everything with those nearby, continue to gain popularity at the University of Iowa, many Asian-identifying students have found themselves the subject of racist and xenophobic messages.

Their crime, according to these hateful messages? Simply existing in the same space, on the same campus, as their mostly white peers.

Though a majority of Yik Yak posts are neutral and mundane in context, the phenomenon puts into perspective the absence of cultural competency and the much-needed conversation about these shortsighted and hurtful posts. Though the app was never designed for serious correspondence, the regular occurrence of racist messages indicates just how real—and how prevalent—these feelings are within the UI campus.

"Iowa City? More like Chinatown," wrote

MADE TO FEEL UNWELCOME *Yik Yak is being used as a platform to propagate anti-Asian and racist messages about University of Iowa students. Photo by JoJo Baccam*

one Yik Yak user recently.

Another wrote, "Guys if we don't do something soon this university will be more Asian than anything, and if so I'm leaving..."

"So apparently it's [sic] no longer jives to make fun of Asians on account of some lame initiative started by students, but it's still perfectly fine to make fun of students in Greek life," read another Yik Yak post, this time responding to the Facebook album, equating racism with the derision of (again, mostly white) fraternities and sororities.

In the spring of 2013, a similar situation occurred on Twitter. The accounts, @UIAsianProbs and @ICRacists, highlighted the overt discrimination and prejudice remarks made against Asian students insulting their language, dress and mannerisms.

Although the University was made aware of this issue, the administration remained silent. Recently, however, the issue resurfaced through a public Facebook album curated by a group of students titled, "Xenophobic/racist things on social media at University of Iowa." The album included various



screenshots of hateful messages found on Yik Yak's, with the initial aim of raising awareness about this ongoing issue.

We want to create and sustain a campus environment where students of all identities feel safe and accepted.

—Caitlyn Kavan, UI Senior

Indeed, the album received large amounts of positive feedback on Facebook in the days following its publication. When asked about the attention the album had received, its creator, Erin Bovid, remained cautiously optimistic.

"We have definitely gotten responses from some student orgs," Bovid said. "University of Iowa Student Government, Graduate and Professional Student Government, International Students Scholar Services and University Counseling services were among the few, but support is still lacking from the University."

Bovid isn't calling for a drastic change in policy so much as an attitude shift among UI students and administrators.

"We don't want this to be an issue of how international students assimilate, although that is still important," she said. "It's not about forcing people to get along. You can at least acknowledge the issue and let them know that this is not what this campus stands for. I think people get confused with the message of all of this."

Caitlyn Kavan, a senior at the UI and co-creator of the Facebook album, echoed Bovid.

"This silence [in the spring of 2013] sent the message that this kind of behavior is acceptable, which is why it continues to

happen," said Kavan. "In raising this awareness, we are not searching for immediate solutions, calling out individual acts of racism or trying to force interactions between international and domestic students ... We want to create and sustain a campus environment where students of all identities feel safe and accepted."

Soon after publishing the album, its creators—in collaboration with the aforementioned student organizations—hosted a forum to raise awareness about the issue. On Oct. 14, about 30 students and faculty met at the University Capitol Centre to discuss

cultural competency issues affecting the UI's Asian student population. Among those present were representatives from the UISG and UI Dean of Students Lyn Redington.

At the outset of the discussion, participants agreed to be inclusive, and to listen and respect each other with the goal of creating a dialogue wherein students and faculty felt comfortable speaking openly and honestly about the problem, and what can be done. Individuals shared their personal experiences with racism, with stories coming from many different students of varying backgrounds.

Eventually, the conversations shifted to an examination of a statement by UI Vice President for Student Life Tom Rocklin, published on Oct. 1 by the Daily Iowan.

"We see these kinds of posts out of ignorance and fear, but another reason they continue is because other students don't challenge them," Rocklin said.

Though Rocklin wasn't present at the Oct. 14 meeting, Bovid offered an impassioned response.

"Standing in front of all of you tonight, that statement is false, and this issue has been challenged many times in the past," she said. "As an incoming student here you are taught the The IOWA Challenge and one of the five expectations states to excel and if we are settling for this type of campus climate, are we

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really trying to excel?"

Throughout the discussion, several students urged the UI to push for changes in its approach to cultural competency on campus. One student mentioned, "Diversity by numbers does not mean that the mindset is diverse. Just having people from other places does not mean we are a diverse university."

Others suggested the UI implement cultural competency entrance courses and training, along with the idea of providing more educational resources to create mindfulness among the student population.

One attendee, who works for the University of Iowa Hospitals and Clinics, noted that there were specific orientation programs they were required to complete before starting a job at the hospital.

"When I first came here in 2012, I always wondered why they had a separate orientation for students," he said.

Redington, UI Dean of Students, emphasized the need for more resources devoted to programs where students can turn when they feel they are a victim of bigotry.

"Where do we go when we are feeling biased? Do we have a bias response team? The answer is 'No.'" she said. "Do we need one? Yes."

Redington lauded the event organizers, saying, "What I have really appreciated about this opportunity is what you all are willing to do. Instead of demanding a statement from the University, which itself can't do much. We all can make these changes if we act together. I really applaud you for this."

Attendees shared their ideas and frustrations as students quickly scribbled down their thoughts in preparation for the next meeting. Though details are still in flux, a follow-up session is in the works that will focus on short-term goals and feasible "next-step" actions. The Oct. 14 session, meanwhile, closed with positive feedback from both students and faculty.

Rosy words from UI officials aside, however, questions of efficacy remain.

Our campus is always a work in progress but in the process, absolutely no one should have to feel like they don't belong. The University should be a safe and inclusive environment for all students, present and future. Let's talk about this. **lv**

JoJo is a former LV intern and soon-to-be UI alumna who is aggressively unfancy and loves to eat more than she can stomach.

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Photo by Adam Burke



DID YOU KNOW?:

Alcoholic cider production in the Normandy and Brittany regions of France dates back to the fifth century with the Romans and Celtic Gauls. Along the Route Du Cidre in Normandy several varieties of cider are produced: the lightly alcoholic (3%) and sweet Cidre Doux, the dry and burlier (4.5-5%) Demi-Sec, apple "champagne" knows as Cidre Bouche, and Calvados apple brandy. Forget mimosas and bloodies, in northern France cider is enjoyed during breakfast (as well as during lunch and dinner) alongside fish or poultry rillettes and toast.

LV RECOMMENDS:

WILSON'S HARD CIDER

Finally! Something hop heads and apple lovers can agree on.

Iowa City's Wilson's Orchard just added hard cider to their list of apple offerings—"Goldmine." I found a bottle of it at the Co-Op (it's also available at John's Grocery) a few weeks ago and I've been enjoying it ever since.

Wilson's debut hard cider is named "Goldmine." Out of the bottle, the cider pours slightly effervescent in a pale citrine color. The nose is heavy with cooked spiced apples and boasts a yeasty twang. The palate is straightforward and vaguely sweet, yet tart, with a lingering sour finish.

Goldmine is produced using primarily the

late-maturing "Goldrush" (*Malus domestica* Borkh) variety of apple, cousin to the better known "Golden Delicious." Goldrushes persevere well into autumn and possess complex sweetness and high acidity, making them perfect for this late season off-dry brew. I shared a bottle with a friend on his porch one warm October evening and he said, "A night like this, hard cider, I feel like we're two old French farmers." I don't if know I felt old or like a farmer, but at 6.0% ABV in a 22oz bottle, I certainly felt a little buzzed. That's like feeling French, right?

The second Wilson's cider offering I got

my paws on is dubbed "Johnny Hoppleseed." This cider is made from Jonathon, Gala, and Jonagold apples and is dry hopped with Citra hops. The color is lightly golden. The nose is a veritable bouquet of green apple jolly ranchers. The tart palate gives way to a short dry finish. Despite the label's claim that the cider is "hopped up," hoppiness did not overwhelm. In fact, if not for the name of the brew, I'd have had a difficult time discerning the Citra hops altogether.

Despite my dashed hopes of finding a cider that tastes like an apple-y IPA, Wilson's first foray into hard cider is impressive. It is heartening to see an ever-growing number of Iowa tap handles at Iowa City bars and restaurants. Wilson's bears the distinction of offering a high quality ale made from locally grown ingredients, and that is something to drink to. **lv**

—Tim Taranto

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HOT TIN ROOF: OCTOBER

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Hot Tin Roof is a program to support new literary work produced in Iowa City. Each month one writer is published and granted a \$100 honorarium. The series is supported by the Englert Theatre, UNESCO City of Literature USA, M.C. Ginsberg Objects of Art and *Little Village*.

Bullets of sleet clatter hard against the windows. Stel, my infant son, trembles. I hold him tight against my heart to sooth him. My wife and daughter sing carols from the kitchen. Their duet offers a warm respite from the winter blitz. Tonight, my heart is full and peaceful. But, hearing their voices is a reminder of another Christmas Eve, when my heart was a tormented shell.

Three years ago, I made weekly trips to Danville to take my five year old daughter, Docie to visit her mother, Hanna. Hanna had gotten into some legal trouble. Her criminal activities shattered my nerves and my world. We divorced; I got Docie, Hanna got a year in a halfway house, Haven of Hope.

I picked up Docie from her best friend's house and we drove east to Danville. I was a wreck of derelict emotions during our drive to the Haven. My body was a psychiatric Petri dish, tics and phobias, spastic nerves. I was so tense, I had no neck. Hanna had done a bad juju of voodoo on me when she took the low road of crime. It turned out she was bi-polar. I was a disaster as a single parent and blamed others for my shortcomings. I became callous and mean. My sister called me a human bunion, always rubbing people the wrong way...she's a riot. Docie and I sang songs in the car to lessen my anxiety, sure beats a Thorazine drip.

Entering Haven of Hope, the lack of hope was palatable. The house reeked of regrets and cigarettes. The residents followed us with squinty, pinched glances. Even the Christmas tree had an attitude; it leaned sullenly against the wall like a grounded teen. My heart hurt for Docie to see this rough chunk of life, but I wouldn't keep her from her mother. I wasn't that much of a jerk.

Docie and I hung our coats in the overcast hallway. Elvis was whining that it would be a blue Christmas without us from a distant radio. I braced myself for Hanna's shards of anger. She harbored a vendetta against me for my custody of Docie. My therapist cautioned me to be firm, but supportive. Hanna's

parole officer warned against "tipping the boat". They obviously heard about the human bunion issue. But, I would be pleasant on Christmas. That was my plan anyway.

A blubbering sound from the kitchen caught my ear. I peeked around the corner and saw a distraught woman sitting at the table. Between sobs, she eyed a line of English muffins covered with tuna fish. Squirting honey onto the tuna, she methodically pushed these little mounds of hell into her large painted mouth. Confusing me with someone who cared, she looked up and said, "I was terrified when I was sentenced to Haven of Hope, so I accidently threw bags containing my clothes into the garbage and brought the bags of trash with me," she gestured to piles of large plastic bags. "Hi, I'm Stella." I turned away. I had no compassion or sympathy for these women. To accept them; meant accepting Hanna, that wasn't happening. So, I distained them, it gave me power. It felt good to be better than somebody at this point in my life.

Docie had to use the restroom, so, we walked across the hall. As she entered the room, she said in an impossibly sweet voice, "Daddy, could you untape my butt?"

As I looked down, I noticed her backside was crisscrossed with cellophane tape. Using a sing song voice that only a five year old or a Miss America contestant can get away with, Docie told me that Kimmie, her best friend, had taped her butt shut. This happened during a game of doctor, "to keep the butt juice from coming out." A high squeak escaped from my mouth, a porky pig sound that Hanna laughed at during our heated fights. I started to peel away the tape, abruptly I snapped. My shame and self loathing as a parent ignited a fire of anger. I was pissed off at everything; Haven of Hope, Stella, Docie's butt crack, my missing balls. Docie was watching, so, I cooled my rage. In replacement, despair and doom looped around my shoulders like drunken old friends.

Listening to Docie's soprano belting out "Lord Baby Cheeses" from the bathroom, I

suddenly longed for tenderness and kindness. I hated my coconut shell heart. This physical need seemed overwhelming. Shuffling my wilted ass back to the kitchen, I saw Stella sitting forlornly at the table. She threw me a wet messy mascara grin and patted the bench next to her. Maybe it was Docie's sweet voice or Stella's puffy Chicken of the Sea face, maybe it was that magical Christmas time. Tears clouded my eyes, but, I actually saw Stella. We both owned a forgivable past and an uncertain future. Her anxious face mirrored mine, well, except for the mascara. Who the hell was I to judge? My daughter was wrapped up like a white elephant gift, for God's sake!

I felt a slender, almost dangerous ripple delicately slide across my hard heart. So, I stood tall and said in a high cheap voice, "Hey, I have six nipples, wanna see?"

I lifted up my Metallica t-shirt so those eraser heads could salute. Tiny black hairs defined each nipple like spider legs. Stella stared, I could hear her counting.

I lowered myself to the bench, feeling ridiculous after the freak show.

"Wow, nice to meet you, too," purred Stella.

Surprise replaced Hanna's usual sarcasm as she sashayed into the kitchen later. Stella, Docie and I had ravaged the remaining tuna melts and were singing three part harmony on "Puff, The Magic Dragon." We looked like a bad Christmas card photo, lined up on the bench, smirks smeared across our faces, my nipples exposed.

Smile and say Cheeses!

Diane LaDuke is seventy-two years old, was born and raised in Iowa City, and now lives in Goose Town. She retired five years ago and this is her first fiction story. She is currently taking writing classes at the Senior Center and has finished twenty five essays of her "Life Story".





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PRAIRIE POP

THE PIONEERS OF DISRUPTION

Though Negativland founding member Don Joyce passed away earlier this year, his legacy lives on through the group's inexorable commitment to media hijinks. • BY KEMBREW MCLEOD



Negativland's Don Joyce lived and breathed sound collage—'til his heart stopped beating on July 22, 2015 at the age of 71.

"I've been more interested in what's already out there than creating some new, so-called 'original,'" Joyce told me in a 2003 interview at his home studio in a seedy part of Oakland, California. "I really like arranging what's already there. I have a satirical bent of mind—so when I do collage, it's satirical collage."

Although he and his impish experimental group are not household names, Negativland's forward-looking art and ideas left significant traces on popular culture. Joyce, for example, coined the phrase "culture jamming" back in the early 1980s, and since then this irreverent form of media criticism has been embraced by new generations of activists, scholars and journalists. Negativland eventually distanced themselves from that term, preferring (a la Groucho Marx) not join a club that would have them as a member.

Culture jamming was originally inspired by "radio jammers" who interrupted ham radio broadcasts with jokes, fart sounds, surrealistic banter and other goofy pranks. Joyce and the rest of Negativland, who never took themselves too seriously, viewed these juvenile hijinks as a kind of metaphor for what they were up to.

WHAT'S NEXT FOR NEGATIVLAND?

Remaining members say the group's long-running show, *Over the Edge*, will continue in some fashion. Mixtape illustration by Jon Burns

Painting with sound, their primary pallet was drawn from radio and television broadcasts that they digested—and then puked them back into the ether. Decades before the term "mashup" became common parlance, Negativland and their aural insurrectionist peers (such as Iowa City's Tape-beatles) planted the seeds of what is now called "remix culture."

Don Joyce first began developing his unique aesthetic in 1981 on a weekly radio show, *Over the Edge*, which aired on KPFA in Berkeley, California. Because this radio station broadcasts at a hefty 59,000 watts, *Over the Edge* could be heard throughout much of California every Thursday night at midnight. It was akin to ham radio jamming, but on a massive scale.

"I discovered *Over the Edge* by chance in 1985 as a fifteen-year-old kid," said Jon Leidecker, a Bay Area artist who records under the name Wobbly. He said his first encounter with Joyce's radio show was "instantly life-changing" (Leidecker has gone on to international prominence as a solo electronic composer, and he eventually joined Negativland). As

the youngster listened to *Over the Edge* for the first time, he was drawn into its sonic world.

"I realized it was actually five to ten things at once," he said, "talk radio recordings and TV advertisements cut in with each other and twisted into dialogues, while loosely-played guitars and keyboards mingled with fragments of canned pop and soundtrack albums. Only when the sound of a disconnecting line terminated the guitar riff did I make that final connection—a number of the lower fidelity instruments and tapes were being contributed by live phone callers." Years before Web 2.0 was just a gleam in a coder's eye, Don Joyce had already pioneered networked collaborative creativity.

Don Joyce—whose initials were, appropriately enough, DJ—began inviting the teenaged Leidecker to the KPFA studios to "play" on the show. Joyce played a similar Sonic Elder role with the members of Negativland when he began collaborating with them back in 1981 on *Over the Edge*. "When I first started it, I didn't know Negativland," Joyce told me. "They were a bunch of kids who were making records in their bedroom, and were doing a lot of collage musical stuff, collecting sounds."

"I invited them up to the show," he continued, "and they brought keyboards and instruments and noise makers and sound generating devices and electronics, and they set it all up and started playing live." As the group wrote in a statement on its website soon after Joyce's death, "Negativland had found its 'lead vocalist' without even realizing they were looking for one. It was Don who took the idea of reshaping previously recorded words—in a pre-sampling age—and ran with it to an extent and depth never before heard, and never equaled."

"I think that, by 1983, Don was playing live with Negativland onstage," founding member Mark Hosler recalled. "We decided, 'let's all move in together and build a studio in the living room,' and we worked on *Escape from Noise*." Released on the influential indie-punk label SST, that 1987 album was Negativland's critical breakthrough—though it was their 1991 U2 release that made them infamous (this U2-sampling satire provoked one of the first highly visible music copyright

infringement suits). “We may not have had a hit single,” Hosler has said, “but we had a hit lawsuit!”

Negativland’s catalog contains its fair share of unconventional albums, but it’s safe to say that their most recent release is unprecedented in recording history. With the help of Archive.org, the group has released 941 downloadable episodes of *Over the Edge*—an astounding 3,200 hours of dense sound collages culled from Joyce’s personal archives. If you listened for eight hours a day, seven days a week, it would take well over a year to get through all this material.

Filmmaker, animator, and Negativland member Tim Maloney spent the past three years digitizing the analog tapes of old *Over the Edge* shows—running three cassette decks simultaneously, burning through several machines. “Don was getting older, he was never going to save them all, and why not start?” Maloney said. “I’ll never forget. Don looked at the pile and said, ‘Well, that’s it. That’s my life’s work. Okay, you better take it.’”

After Joyce died in July, the torch was

Negativland, who never took themselves too seriously, viewed these juvenile hijinks as a kind of metaphor for what they were up to.

passed to Jon Leidecker. “Don mentioned several times to me that he wanted the show to continue,” he said. “It’s an overwhelming inheritance. . . . Eventually there will be a title change, because I’m not Don, and there’s already a new direction coming into focus. But there will be continuity.”

Discussing Leidecker’s connections to the experimental music scenes in the Bay Area and across the globe, Hosler observed, “It could become an incredible space for all kinds of other collaborations and performances with people, in a way that’s different than Don

did.” Leidecker also has hundreds of hours of Joyce’s media archives that he can play around with, ensuring that his dearly departed band-mate will remain a specter on the spectrum.

“Though he’s dead, we now have enough of Don to keep editing him into radio shows long into the future,” Tim Maloney said. “He’s like Brian O’Blivion—the character from Videodrome—a film Don used to play samples from.” **IV**

Kembrew McLeod is not a college professor; he’s a collage professor.



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COMICS

NO GOOD WYTCHEs HERE: A COMIC BOOK OF HORROR

In Jock and Scott Snyder's dark comic series, the real villains aren't the monsters but the men who wield their power. • BY CHLOE LIVAUDAIS

Writer Scott Snyder and illustrator Jock have teamed up for the first time since their 2013 hit *Batman: The Black Mirror* to invite readers into the dark pages of *Wytches*, an American comic series with its own take on the mysterious, typically feminine figure known as the “witch.” Published by Image Comics in 2014, this comic follows a young teenager named Sailor Rooks, a girl haunted by panic attacks, social anxiety and literal monsters clawing at her window. Lead by her caring but troubled father Charlie, Sailor’s family moves to the small town of Litchfield, New Hampshire, where they discover their new neighbors are prey to a cluster of strange beings known as wytches. Uncovering the town’s dark secrets one by one, Charlie and Sailor struggle against human and non-human alike to save each other, unaware that Sailor’s life has already been pledged to the monsters—and in *Wytches*, “pledged is pledged.”

If the title isn’t enough of an indication that *Wytches* is exploring a unique interpretation of the pointy-hat-wearing, cauldron-brewing figure, then one glance at the first few pages will make this clear. Bette Midler and Hermione Granger should stay far away from these horrific beasties. Instead of flying broomsticks and chanting newt-ridden spells, these wytches spring from trees and consume the bodies of their victims whole. But what

makes these wytches even scarier is the fact that they are merely acting on the wishes of Litchfield’s citizen, who pledge—or sacrifice—the lives of others to obtain personal wealth.

Bette Midler and Hermione Granger should stay far away from these horrific beasties.

“You pledge someone, you get anything you want from their fucking science,” explains a particularly shady Litchfielder. “Dodge illness. Add years. Make someone love you.” The true danger of *Wytches*, as in all great horror stories, is not the monster under the bed, but the neighbor who pushes you underneath.

No one is in more danger in *Wytches* than Sailor Rooks, an anxious girl seeking only to start a new life and walk away from a troubled past. In a particularly moving scene, she confronts her father about her own anxieties, describing such moments as being “like a pit you fall into...like suddenly you’ve fallen

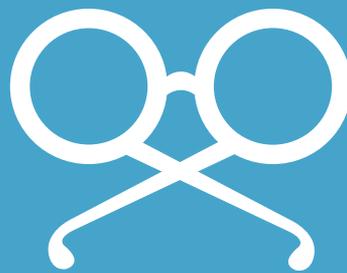
into this place where everything is telling you the worst is coming...And you can feel the truth of this deep in your cells.”

Her father, Charlie, must also balance his own fear of losing Sailor with the knowledge that she must inevitably do so alone. His love for Sailor—and his desire to protect her no matter the cost—infuses this horror comic with a touching sense of authenticity. “[Parenting] is like a vital organ walked out of your body,” Charlie explains, “and if something happened to it...”

In Scott Snyder and Jock’s *Wytches*, something does indeed happen to Sailor and her determined father, tending a scary and provoking story that will make you wonder whether there really can be such a thing as a “good” witch. **W**

Chloe Livaudais is a third year MFA candidate in the Nonfiction Writing Program at the University of Iowa. She currently lives in Iowa City with her husband and two cats.

STRANGER DANGER In *Wytches*, Sailor Rooks and her father move to a new town, only to discover that its residents (and resident witches) have little interest in warm welcomes.



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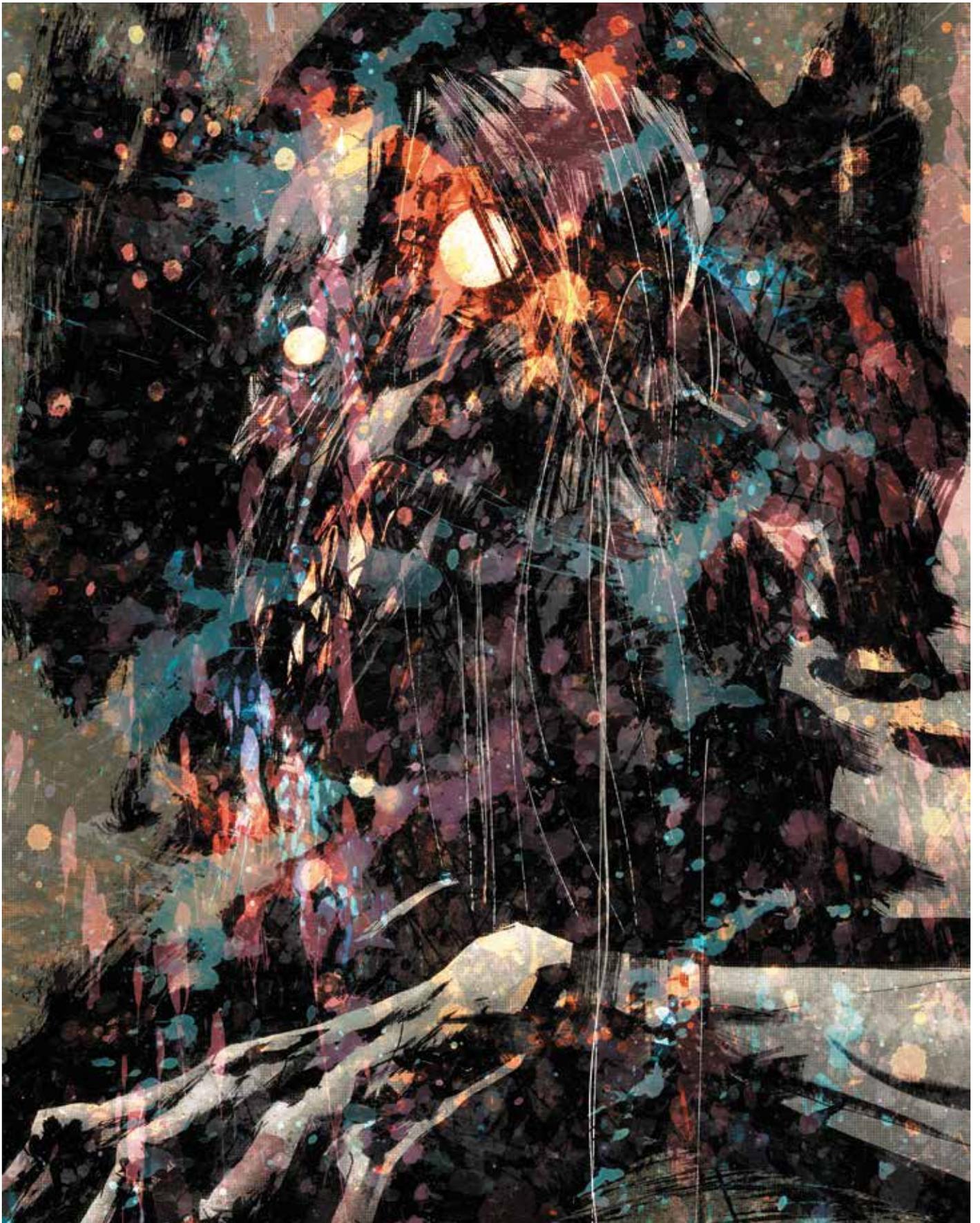
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Kara Walker, *The Emancipation Approximation*,
1999-2000, silkscreen, one of a portfolio of 27 prints
each 44 x 34 inches.

© Kara Walker. Amy and Vernon Falconer.



MOVIES

THE LONG SHOT

A movie shot in one continuous 138-minute take offers something new for moviegoers, but does *Victoria* live up to its bold premise?
BY RACHEL Z. ARNDT



COMING SOON TO A FILMSCENE

NEAR YOU FilmScene will begin its run of *Victoria* on Oct. 23 and will screen the film for one week only. Showtimes TBA at the time of publication.

I chafe at the word “gimmick.” It’s often used in lieu of something more meaningful to describe the experimental, the exciting, or the formally different. By calling something a “gimmick,” an audience doesn’t have to admit its discomfort with the unfamiliar. But that’s not the case when I call bank-heist movie *Victoria* mostly a gimmick. I’m using the word according to its definition: “a trick or a device used to attract business attention.”

The trick in *Victoria* is a single shot; the 138-minute movie is made of one long, continuous take that follows the protagonists through a small chunk of Berlin as they drink, rob a bank, run from the police, and, in the case of two of them, steal a baby. It follows them walking from club to rooftop, from rooftop to coffee shop, from coffee shop to car to bank. It follows them from bank back to club. And so on.

The camera captures *Victoria*, the lead protagonist, in most of the shots. The movie begins in the club where *Victoria*, played brilliantly by Laia Costa, meets the soon-to-be bank robbers in a club. She’s in Berlin for just a few months, visiting from Spain, and she’s eager to make friends. Her new friends want her to be the getaway driver in a bank heist, and she agrees. The character herself is compelling, but her backstory is flimsy, and her acquiescence to the robbers is pretty unbelievable. The single shot doesn’t help; rather than adding to the audience’s understanding of the character’s complexity,

the camerawork adds to that tired yet true shortfall of so many movies: the male gaze. We watch her, and we watch her more, and we want her, but we care little about her as a person. It’s difficult to care, after all, since she’s positioned, for the most part, as a pawn of the men she’s with. What could have been an interrogation of the way cameras objectify women—never letting them out of sight—becomes just another way cameras objectify women, even when they’re wrapped up in the task of capturing two hours of real-time action.

That task, the movie’s principle draw, is indeed impressive. But it’s not enough. A gimmick becomes more than a gimmick when it adds to the meaning of a thing. See David Foster Wallace’s footnotes or Joe Wenderoth’s comment-cards book *Letters to Wendy’s*. See Flexible Fabric Band-Aids. All of these things have special features that may seem like they’re there just to garner attention or make money, but those special features turn out to be actually useful, whether it’s by adding meaning and self-awareness, as in Wallace’s footnotes, or whether it’s by sticking well, as with the Band-Aids.

So the question is: Does the single shot of *Victoria* add to the movie’s meaning? If only the plot were more believable, or more

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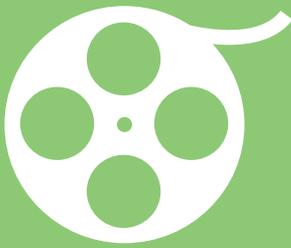
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complex, then the answer might be yes. Yes because that one shot is wildly impressive, and it is, to use an uninteresting word, interesting to feel the tension of filming while also feeling the narrative tension of what's going on on screen. The problem is what's going on on screen isn't terribly tense, and the movie ends up dragging.

Victoria may have motives that come across as inauthentic or unbelievable, but her emotions are anything but.

That's certainly not the fault of the acting, which, aside from the camerawork, is the movie's strongest feature. Victoria may have motives that come across as inauthentic or unbelievable, but her emotions are anything but, giving the movie the psychological resonance—and some tension too—that its plot leaves out, especially in one of the movie's final scenes, which has to be one of film's best and most believable portrayals of overwhelmed-by-grief-and-exhaustion sobbing.

Acting aside, the movie is just plain fine. The gimmick is exciting to watch; after all, there's narrative in making more than two hours of real-time action work, and the plot itself has its captivating moments. But for both movie and movie-making to be truly satisfying, *Victoria* might have benefited from the ungimmicky tool of editing. **iv**

Rachel Z. Arndt's middle name is the German word for sugar.



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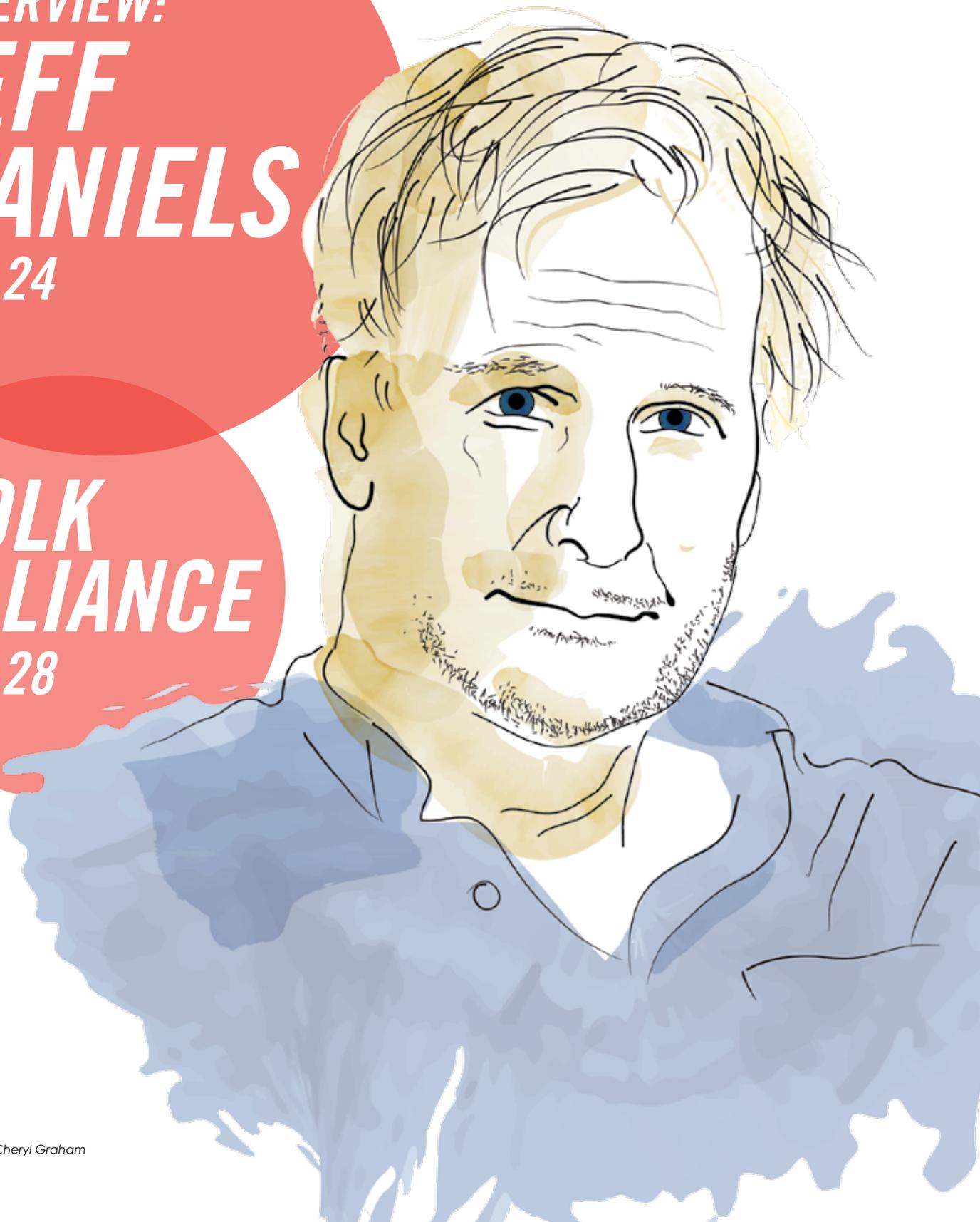
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INTERVIEW:
**JEFF
DANIELS**
PG. 24

**FOLK
ALLIANCE**
PG. 28



RESTING ON LAURELS? IT'S FOR THE BIRDS

You know him as Harry Dunne, the lovable co-star from the 1994 comedy classic *Dumb and Dumber*, or Will McAvoy, the divisive news anchor in HBO's hit drama *The Newsroom*. But for Hollywood star Jeff Daniels, music is no act. • BY DREW BULMAN



It's hard to be two things in this country," says actor Jeff Daniels. "They'll give you one, but not two." The notion of a successful actor or actress breaking through into the music world is indeed a precarious one, with fame working as both an ally and enemy, a foot in the door and a deafening distraction. It's the kind of juicy plotline that sets music critics salivating, ready to take Hollywood down a peg or two—sometimes, with good reason.

Daniels, a singer-songwriter and guitarist for more than four decades, isn't setting out to win a Grammy by any means, but it's clear that his music is no gimmick—not a product of boredom brought about a cushy life and ample name recognition. Fans will get a chance to see this passion firsthand as Daniels performs alongside his son on Sunday, Oct. 25 at CSPA hall. Before the show, Daniels spoke with *LV* about life on the road, performing alongside his son, and the difficulty of being 'more than one thing' in a country full of cynics.

A lot of your songs seem to stem from experiences you've had as an actor, and I'm wondering how crucial this interplay has been for your music. What do you think you'd be writing about, musically, if acting weren't such a big part of your life? Because of acting, I found writing. I don't know if I would have found it -- and been so taken with it -- had I not moved to New York to be an actor. When I did that in 1976, within the first couple of weeks I was there, I met Lanford Wilson ... a Pulitzer-winning playwright.

I instantly became fascinated with what he was doing because I knew he had written plays -- I had been in one of them back in Michigan -- but I was meeting a living,

breathing writer and it blew me away.

Maybe if I'd met Spencer Tracy or Peter Sellers or something, maybe it would have had the same effect -- but I was fascinated by the fact that ... [writing] would be such a living, breathing ongoing process. Once I found that, I wonder if -- had I not been an actor -- would I have been anywhere near the writer that I am now, because I wouldn't have been so directly influenced by someone of Lanford's stature. You can hear him in some of the songs I've written -- his influence.

I'm curious to hear what you've learned from touring, specifically. What does that give you, personally, that you don't get from other forms of media? The big

difference -- and it matters -- is that you're going to them. You're getting in the vehicles, and you're driving to Cedar Rapids and you're playing for them. Especially places like Cedar Rapids, which I enjoy playing. New York, Chicago, LA, that's terrific -- but I love the audiences away from those places just as much, if not more.

I remember booking three gigs in Alaska just so I could go to Alaska, and they were going, 'Thanks for coming all this way. We really appreciate it.' And that's a different audience sitting there at 8 o'clock when you walk out than one that's just looking for something to do on a Friday Night.

It sounds like you're able to develop a closer connection to your fan base through music than you might through acting. I think that's part of the allure. I'm standing standing there with a guitar, singing these songs I wrote, but also talking to them, and having a conversation with them in a way that they probably haven't with a public figure, celebrity or whatever. I think that's part of the allure, and I certainly put that into the show and make that a part of the show because I know that's what some of them want. They want a back-and-forth a little bit.

Is this banter cathartic for you? What do you take away from that sort of audience interaction, exactly? There are two different things. To attack a role like Will McAvoy in *Newsroom* or even Harry Dunne in *Dumb and Dumber*, it's like going down a tunnel. You've got to get to McAvoy at the end of it every day, so it's more focused somehow.

[Music] is more revealing. It's personal sometimes, and so you're kind of putting yourself out there, and you're talking to them, and it's this conversation with this fan that you've got who's been with you for 40 years. It's weird, it becomes -- not talking to yourself, but talking to people who might be interested in what you might think -- and when you let yourself go like that, and wander off, you can find some stuff in front of a microphone.

It's fun to see where it goes for me. It's the same every night, and yet it's different. If I say something different or go off on a story, suddenly there's a whole new story and a whole new part of the show.

What's the experience like of performing

A-LIST

JEFF DANIELS AND THE BEN DANIELS BAND

CSPS HALL

Sun., Oct. 25 — 7 p.m. \$25-30

alongside your son? You taught him how to play, and I imagine that's quite a powerful experience. It's a thrill. You can't put it into words because I never thought it would happen. Never thought it would happen. And not that it had to happen. To be honest, 10-12 years ago, [My son] Ben came to me and said, 'Alright, I'm ready. I want to play the guitar.'

And you had made an offer previously, is that right? 'Just let me know when you're ready,' that kind of thing? Yeah, years earlier when he was in high school I said, 'Listen, you paint, you photograph, you draw, you're artistic. You might be a writer, I don't know? If you ever want to play the guitar...'

[He said,] 'Yeah yeah yeah, okay.'

It was girls and hockey, hockey and girls. and then three years later, he walked in and said, 'I'm ready.' It was like it was ten minutes later for him (laughs). I said, 'Ready for what?'

He hasn't had [the guitar] out of his hands since. Always writing, always playing. He went to school to become a recording engineer in Arizona, so he does that, records the band, mixes the band. It's a thrill to see something artistic passed on ... It's thrilling to see him go, 'No, this is what I want to do with my life.' And in a way, it's a reflection of him watching me going through what I'm going through, and not just the good stuff that the public sees, but the times when it isn't going so well. He's seen it all, yet he still wants to do it.

Now he's working at it, and I told him, 'Great, now spend the rest of your life getting better at it.' And so far, he is.

You're in movies, you've written plays and performed in Emmy-winning shows. Given that, do you get nervous before a music show? How are you typically feeling before that curtain opens up? It's about getting ready to 'go.' That's kind of what it

feels like, more or less. It's our fourth tour together, so we'll make some changes and the show will be different, but basically we know the show, and we know how the show works. So we're not too nervous about it. We'll probably have a couple rehearsals, maybe just one, before we hit the first gig in October.

It's just a matter of focus. If you're walking out on stage on Broadway and you're playing a character that's so unlike you, then yeah there's some focusing that needs to go on backstage before you step into his head. It's basically just twisting your mind around so you think you're someone else, and that takes a little bit of mental agility, but that's different than the gigs.

The other tours we've gone on have always been enjoyable. We get along. The band has a great time, they make money, they're thrilled. The audiences are usually pretty good, and it's fun. It's an adventure, and yeah there's driving, but you're at this new place for the day, and this new venue.

There's always stuff that happens on the road that you remember and will have forever.

Who are you traveling with on these tours? It's just me and the band, and my wife will be along. My two dogs will be along ...

Your wife tours with you? Yeah! We enjoy it. We drive a small bus -- we've got kind of a tour bus of sorts for the band and the guys ... We're doing something we love.

You've no shortage of accolades. Is there anything in particular you're hoping to accomplish, musically? Is this purely a creative outlet? I don't look any further past it than what it is now. It's hard to be two things in this country. They'll give you one, but not two. You know, 'An actor and a musician? Whoa, whoa, wait a minute.'

So I'm perfectly content with doing what I'm doing -- [working on] an independent label that I control with a friend of mine, recording when we feel like it, putting out a CD when we feel like it, and playing the venues that we're playing. Great audiences. Great audiences in places like Cedar Rapids, Oshkosh ... It's great, and if that's all it ends up being, that's quite a bit. And touring with your two sons? It's pretty great.

There's never been this desire to get a Grammy, be on the Billboard Top 10 or write a song that somebody buys. It's never been about that. It's been about the art of it, to

be honest. The fact that people enjoy it is a bonus.

I imagine your status as an actor affects your stage presence to a certain extent. Is that something you feel you have to overcome? A little less so now, but still, it's in every gig I play -- those people who go, 'I didn't know you played music. I know you're an actor, I really liked you in these movies, so I'm curious. That's why I'm here.' There's kind of an elephant in the room, and that's okay. That's alright. I play to it actually, I refer to it. We talk about it early on. But eventually they have to listen to the songs, the songwriting and the musicianship of the band, and it's there.

This is the fourth tour. We wouldn't have gone out on number two and three if the musicianship wasn't there, and the evening wasn't there beyond just seeing a celebrity on stage. That's what kind of sold me to keep going with the solo act ...

You don't strike me as someone who's concerned with labels, but how do you see yourself. 'Artist' seems so trite. I guess that's the all-encompassing word. It sounds elitist and lofty, but it really is. I view them as coming from the same place, just in different forms. Playwriting, songwriting, acting. It's all coming from that same place.

Just to wrap things up, can you tell me a bit about who influenced you musically growing up? What are you listen to currently? Growing up, it was Elton, really. I was taking piano at the time, and when I heard *17-11-70*, that live album, I just said, 'Oh my god. Oh my god.' I got turned onto Arlo Guthrie too, early on, though I don't quite know how, which led me to Steve Goodman. I started playing the acoustic guitar about five years later, and then I really started into Doc Watson -- all those albums -- [and] people like Tony Trischka.

And now it's just whoever's being heralded as [great songwriters], and there's some good ones. The Milk Carton Kids, Jason Isbell ... to name just a few. I just got, also, Joe Bonamassa's Live at Radio City Music Hall. He's just incredible. Put on earphones and turn it up, okay? ♪

Drew Bulman regrets the fact that he did not ask Jeff Daniels about his experience filming the 1994 action hit Speed. This interview has been edited for brevity and clarity.

Errant Musings:

Linda Lewis
&
David Wilder



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🎵 HOT SARDINES

The Englert Theatre, Weds, Oct. 21, 8 p.m.
\$15-25. Photo by LeAnne Mueller

WED., OCT. 21

/MUSIC: Jeffrey Foucault Band, CSPS Hall, \$16-19, 7 p.m. Jeffrey's return to town celebrates the release of his new CD, *Salt As Wolves*.

Hot Sardines, The Englert Theatre, \$15-25, 8 p.m. It's a great American success story worthy of the cinema: a born-and-bred NYC actor meets a Parisian-born writer at an open jazz jam over a noodle shop in Manhattan.

/LITERATURE: Dr. Eddie Moore & Dr. Marguerite W. Penick-Parks, Prairie Lights Books & Cafe, Free, 7 p.m. Eddie Moore and Marguerite W. Penick-Parks will talk about their book, *Everyday White People Confront Racial and Social Injustice: 15 Stories*.

/EDUCATION: Knitted Apple, Home Ec. Workshop, \$50, 4:30 p.m. Kids will learn the basics of knitting, along with increases and decreases, and finish the class with a cute autumn apple!

History on Tap: Prohibition in Iowa, Millstream Brewery, Free, 5:30 p.m. Grab a pint and gather round the discussion table! Lisa Ossian, a professor of history at Des Moines Area Community College, will tell you all the juicy details about Prohibition in Iowa.

/COMMUNITY: First Round Happy Hour, The Mill, Free, 5 p.m. 'First Round' is a community driven happy hour series which seeks to connect people in the arts and business world. The event rotates to a different venue each month and is sponsored by a third party.

Yuen Method Free Healing Demonstration, Acupuncture of Iowa, Free, 6 p.m. This will focus on the application of *The Science of Immediate Results* to alleviate pain and disease to re-balance the body, mind, spirit, emotions, psychic and psychological levels.

Country Dance and Lesson, Iowa City Moose Family Center, \$3-5, 7 p.m. Country Dance and Lesson hosted by the IC Country Dancers. Line dancing and partner dancing in a family-friendly environment. Open to the public, and all ages are welcome.

THU., OCT. 22

/ART-AND-EXHIBITION: Lecture by Art Historian Barbara Vellum, Art Building West, Free, 5 p.m. *Family Affairs: A New Interpretation of the Porticus of Octavia in Augustan Rome*.

/FOODIE: Plant-Based Fall Feast, New Pioneer Food Co-op Coralville, \$25, 6 p.m. Savor the flavors of the fall harvest with Chef David Burt!

Wine With the Witch, Bloomsbury Farm, \$24, 7 p.m. The evening will begin with a Hayrack Ride around the Farm, with time to venture through the Slaughterhouse, as well as *Curtain Chaos*, our carnival-themed haunted attraction. Wine tasting in the Corpse Cellar.

/LITERATURE: Curtis Bauer, Prairie Lights Books & Cafe, Free, 7 p.m. Poet and translator, Curtis Bauer, will read from his own work and from his translations of the poems of Juan Antonio Gonzalez Iglesias.



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FOLK ALLIANCE REGION MIDWEST

First established in 1991, the long-running FARM festival arrives in Iowa City for the very first time on Oct. 22. • BY ERIN MCMEEN

Folk Alliance Region Midwest will host their 24th annual conference at the Sheraton in downtown Iowa City from Oct. 22-25.

The first FARM conference was held in the fall of 1991 after branching off of the national Folk Alliance to focus on a small, but dense, community of folk singer-songwriters. The Midwest chapter of the Folk Alliance spans 12 states and includes three Canadian districts. The conference has made its rounds hosting events throughout the region, but 2015 marks the first year it will be hosted in Iowa City.

The conference makeup is what you would expect, full of workshops, showcases and panels. But the late night jam circles remain the favorites of many conference goers and organizers. A majority of the events will be hosted at the Sheraton hotel with feature events taking place throughout the community including Hotelvetro, The Mill, Uptown Bill's and more.

Conference registration fees range from \$100-130. Taste of FARM tickets are only \$20 for an individual one-night pass or \$50 for a three-night pass. These discounted tickets are intended for music fans who are interested in seeing the performers and feature events, but not attending the conference itself (check out farmfolk.org for details).

Iowa's own Greg Brown will be the keynote speaker, a rare treat for songwriters and music makers. Brown is widely revered for his songwriting, but those familiar with his live show can attest to his quiet demeanor. This infrequent insight into his personal musical process is likely to leave audience members inspired. **lv**

—Erin McMeen

TASTE OF FARM EVENTS

\$20 for an individual one-night pass / \$50 for a three-night pass. For music fans who are interested in seeing the performers and feature events, but not attending the all-day FARM conference.

THURSDAY, OCT. 22

7-8 p.m.: Award Presentation, Amos Dean Ballrooms B & C

8 p.m. - Midnight: Folk Showcase, Amos Dean Ballrooms B & C: Kitty Donohoe, Mother Banjo, Jim Jones, Tom & Barb Webber, REd Brick Rhoades, Jenny & Robin Bienemann, Sue Fink, Hungrytown, Jenny Ferrell, The Roe Family Singers, Lambert & Walz, Robinlee Garber, Mare Wakefield & Nomad, Jane Godfrey, Natalie Gelman, Jim Post, Jeff Karoub

FRIDAY, OCT. 23

7-8 p.m. Keynote Speaker: Greg Brown, Amos Dean Ballrooms B & C

8-10:40 p.m. Official Showcase, Amos Dean Ballrooms B & C: Mark Croft, Heather STyKa, Sam Pacetti, Neptune's Car, Joel Mabus, Steave Dawson & Diane Christiansen, Mike Mangione & The Union

10:50-11:50 p.m. Performance Lane, Amos Dean Ballroom A: Steven Schmidt,

Hall & Morgan, Daniel Colehour, Terry White, Jodi Walker, Kevin Elliott

10:50-11:50 p.m. Performance Lane, Amos Dean Ballroom D: David Walker, Cheryl Tomblin, Julie Christensen, The Wilhelms, Claudia Russell & Bruce Kaplan, Rick Vines

SATURDAY, OCT. 24

B & C, 8-10:40 p.m. Official Showcase, Amos Dean Ballroom: Claudia Nygaard, Ben Bedford, Katie Dahl, Nathan Bell, The Speedbumps, Tom Mason, Sawtooth Brothers

10:50-11:50 p.m. Performance Lane, Amos Dean Ballroom A: David G. Smith, Hannah Shira Naiman, Rick Drost, Ronny Cox, Barefoot Wonder, Dick Kimmel

10:50-11:50 p.m. Performance Lane, Amos Dean Ballroom D: David Drake, Don D. Harvey, Hope Dunbar, Melanie Devaney, Ruth & Max Bloomquist, Meg Braun

/COMMUNITY: Creative Matters Presents Etgar Keret: **The Seven Good Years, Art Building West, Free, 7:30 p.m.** Hailed as the voice of young Israel and one of its most radical and extraordinary writers, Etgar Keret is internationally acclaimed for his short stories.

iHearIC, The Mill, Free, 8 p.m. iHearIC, now in its fifth season, is a monthly concert series featuring performances artists living in Iowa City. Each show is a unique blend of various musical acts, poetry readings, dance and other experimental art.

/THEATER-AND-PERFORMANCE: **Feminaal, Theatre Building at UI, \$5, 8 p.m.** This play is inspired by two works: the play *Baal* by Bertolt Brecht and the 1966 film *Masculin Féminin* by Jean-Luc Godard. Both are formally and stylistically important, but misogynistic in content. *Feminaal* is a response to these works. Set in a reimagined utopian 1960's Paris, *Feminaal* questions gender, capitalism and time, and that women can be jerks, too.

/MUSIC: **My Gold Mask, Gabe's, Free, 10 p.m.** Fusing goth pop drama and garage rock energy, Chicago's *My Gold Mask* features vocalist/percussionist Gretta Rochelle and guitarist Jack Armondo.

FRI., OCT. 23

/CINEMA: **Terry Gilliam Gala Event, FilmScene, \$100, 5 p.m.** One of the world's most inventive filmmakers is coming to Iowa City. Admission includes an intimate reception with remarks by Terry Gilliam, food sponsored by Motley Cow Cafe, drinks and reserved seating at the Gilliam lecture.

/THEATRE-AND-PERFORMANCE: **It Came From Riverside Theatre..., Riverside Theatre, \$12, 7:30 p.m.** The Riverside Radio Players present a consternating collection of uncanny plays, musical interludes, and vintage commercials from the golden age of radio. Directed and co-produced by Patrick 'Dead Eyes' DuLaney.

/MUSIC: **Mary Chapin Carpenter, The Englert Theatre, \$60, 7:30 p.m.** This fall, five-time Grammy Award-winning singer-songwriter and 2012 Nashville Songwriters Hall of Fame inductee Mary Chapin Carpenter continues her unique series of intimate, acoustic performances with *A Special Acoustic Evening with Mary Chapin Carpenter*. **Jack Lion & MAIDS, Legion Arts CSPS Hall, \$10 - \$13, 8 p.m.** Iowa City-based trio Jack Lion strikes an ingenious balance between jazz composition, down-tempo break-beats and hazy atmospherics.

Bua, Cafe Paradiso, Free, 8 p.m. Bua has performed and taught at many popular Irish music festivals in North America including the Milwaukee Irish Festival, Dublin Irish Festival, Goderich Celtic Roots Festival, Bethlehem Celtic Classic and Catskills Irish Arts Week.

Julie Christensen with Chris Tench, The Mill, \$10, 8 p.m. Julie Christensen's background includes two world-tour stings singing with the great Leonard Cohen and co-fronting the post-punk proto-Americana rockers Divine Horsemen in the 80s.



IOWA CITY METAPHYSICAL EXPO
Johnson County Fairgrounds, Building C
Sat., Oct. 24, \$5, 10 a.m.

Split Lip Rayfield, Gabe's, \$10-12, 10 p.m. *Bluegrass worthy of being blasted out of the windows of a Plymouth Barracuda with 451 Hemi engine. Metal and jazz like freakouts done acoustically. Arising out of the ashes of Scroat Bely, the Lip's live shows were the stuff of legend.*

Yamn, Iowa City Yacht Club, \$7, 11 p.m. *Yamn's heart is in their live experience.*

/LITERATURE: Michele Weldon, Prairie Lights Books & Cafe, Free, 7 p.m. *Award-winning journalist Michele Weldon will talk about her new book, *Escape Points*, a beguiling memoir of raising three competitive wrestler sons alone in the face of cancer, an ambitious career and the shadow of an abusive ex-husband.*

/FAMILY: Family Science Night: Bug Bonanza! Putnam Museum, \$8, 5 p.m. *Bug Bonanza! Join us as we venture into the microscopic world of bugs. Cheer on your favorite competitor as you participate in a hissing cockroach race, learn about the amazing metamorphosis of butterflies, create your own species of bug.*

Meet the Unhuggables of the Forest, Black Hawk State Historic Site, Free, 6:30 p.m. *Celebrate Halloween with a short walk to meet some of the Site's special 'critters', such as chipmunks, foxes, bats and more. Inside Singing Bird Center will be a show and tell by Site naturalist Chuck Wester.*

/THEATER-AND-PERFORMANCE: Bandwagon, The Establishment, \$5, 9:30 p.m. *A live band will be named and created on stage, giving the audience a chance to hear some of their hit songs and witness key moments in the band's history. It's like an improvised version of VH1's Storytellers, with flashbacks and musical comedy! Rated R*

SAT., OCT. 24

/COMMUNITY: Steve Goff 5K, Ashton Cross Country Course, \$20, 9 a.m. *The Intramural Sports Program at The University of Iowa holds an annual 5K to benefit the Steve Goff Memorial Scholarship Fund.*

Iowa City Metaphysical Expo, Johnson County Fairgrounds - Building C, \$5, 10 a.m. *This event will have 30+ psychic/intuitive readers, energy healers and paranormal groups. Vendors will also be selling items such as crystals, essential oils, pendulums, jewelry, and much more! In Montgomery Hall, there will be presentations all day that are free with the price of admission. Keynote speakers include a team of two psychics, 2GuysintheKnow and experienced energy worker Amy Williams.*

The Costume Run, Theatre Cedar Rapids, \$32-42, 4 p.m. *Join the most unique fun run in the Creative Corridor! Hosted by Theatre Cedar Rapids, The Costume Run takes you through downtown Cedar Rapids, passing through themed checkpoints and obstacles, ending with fun activities, all while dressed up in your favorite costume.*

/THEATER-AND-PERFORMANCE: Psycho Beach Party, Johnson County Fairgrounds, \$9-17, times vary. *Iowa City Community Theatre has tongue placed firmly in cheek with this saucy send-up of Hitchcock films, styled after '60s teen surfer flicks. Louis Doerge directs Psycho Beach Party, written by Charles Busch, which tells the story of a teen "party girl" with multiple personalities, one of which might be on the hook for murder. Open through Nov. 1.*

Man of La Mancha, Riverside Recital Hall, FREE, 7:30 p.m. *Coinciding with the 400th anniversary of the publication of the second volume of Miguel de Cervantes' iconic novel, the Obermann-International Programs Humanities Symposium at the University of Iowa is presenting Don Quixote as part of its Age of Electronic Reproduction series (Thursday, Oct. 22 through Saturday, Oct. 24., featuring a series of lectures and presentations in both Spanish and English). Closing out the event will be a minimally-staged production of Man of La Mancha, the classic 1964 musical (Wasserman/Darion/Leigh) based on the book. Local producing duo Josh Sazon (director) and Edward Kottick (musical director) will lead a cast of familiar faces through the well-known and well-loved score.*



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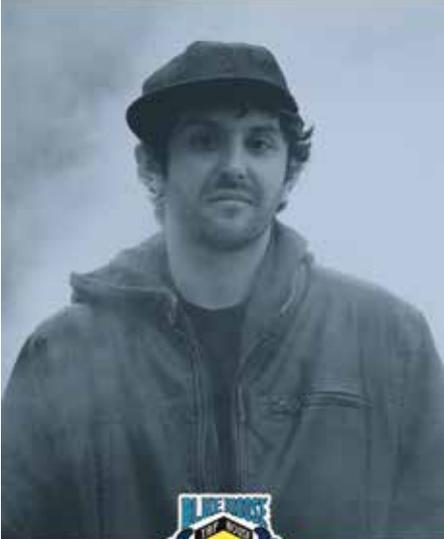
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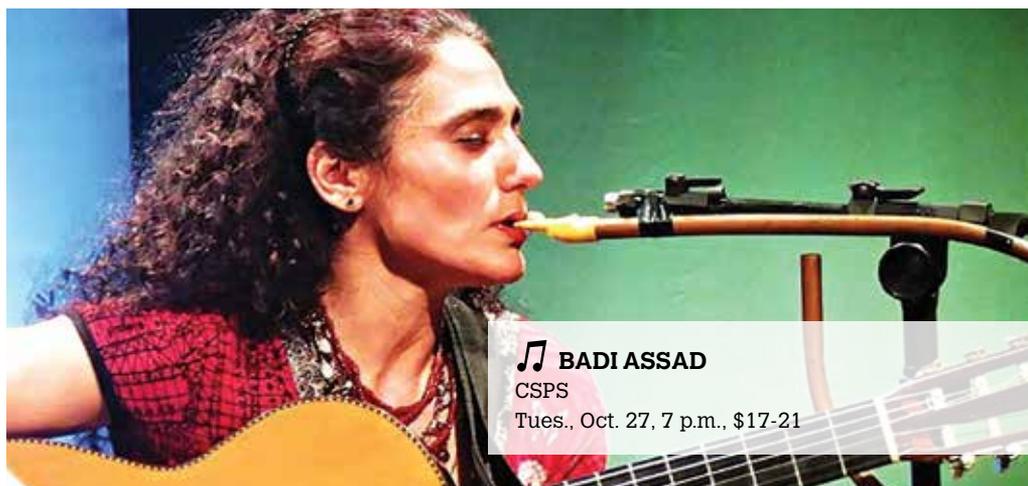
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EDITORS' PICKS



🎵 BADI ASSAD
CSPS
Tues., Oct. 27, 7 p.m., \$17-21

/MUSIC: Family Special Orchestra Iowa Pied Piper: String Quartet, Iowa City Public Library, Free, 10:30 a.m. A special Music is the Word and family concert presented by Orchestra Iowa. Stop by to learn about the string family and hear some wonderful quartet music! Part of the ICPL 'Music Is The Word' series welcoming the University of Iowa School of Music to downtown Iowa City.

Good Vibe Tribe, DJ NXBEL, Gabe's, Free, 7 p.m. With Ness Tripton, Dash Lee, MARS, Dillon Fuego.

Igudesman & Joo, The Englert Theatre, \$35, 8 p.m. For those who listen to Mozart, live with Mozart, gave birth to Mozart, never even heard of Mozart, this show promises you all that it will contain absolutely No Mozart!

Bella Sala Roots Festival After Party, Iowa City Yacht Club, \$5, 11 p.m. With Virgin Mary Pistol Grip, Tara Terra, B-Star

/EDUCATION: Knitting: Knit 101, Home Ec. Workshop, \$30, 1 p.m. Click-clack your way into the world of knitting first by learning the basics: terminology, casting on and the garter stitch. You will leave this class a knitter.

/LITERATURE: Ari Berman, Prairie Lights Books & Cafe, Free, 2 p.m. Investigative journalist Ari Berman will read from his new book, Give Us the Ballot: The Modern Struggle for Voting Rights in America.

Ronny Cox, Prairie Lights Books & Cafe, Free, 6 p.m. In a special event sponsored by the Folk Alliance Region Midwest, acclaimed actor and musician Ronny Cox will talk about his book, Dueling Banjos: The Deliverance of Drew.

SUN., OCT. 25

/EDUCATION: Burn School, Indian Creek Nature Center, \$15-20, 10 a.m. Participants will learn about the history and role of fire in the prairie, how to set goals and develop burn plans, safe techniques for prescribed fires, fire equipment, and how to conduct a burn. Wear old, natural fiber clothing; bring leather gloves, a water bottle and a sack lunch.

/FAMILY: Tween Stars Live, Adler Theatre, \$18-75, 12 p.m. This highly interactive family variety show features 90-minutes of surprise-filled family fun, plus the opportunity for fans to interact with their favorite tween TV stars.

/MUSIC: Dan Colehour in Concert, Brucemore, \$10, 2 p.m. Singer/songwriter Dan Colehour is a country roots rocker with a heartland vibe in the vein of Bruce Springsteen and John Mellencamp.

Ronny Cox, The Mill, \$15-18, 4 p.m. Ronny Cox is a superbly talented singer-songwriter, musician and actor who has been consistently active in the music world and Hollywood for over 40 years. Ronny's music is eclectic, a woven tapestry of songs and stories with an overall arc that eventually comes together and tells something about the human condition. Presented by FARM LiFest & Pumphouse.

Jeff Daniels and the Ben Daniels Band, Legion Arts CSPS Hall, \$25-30, 7 p.m. Most people know Jeff Daniels as the winsome actor of movies like Terms of Endearment and Woody Allen's Purple Rose of Cairo. He received a Tony Award nomination and started his own theater troupe, Purple Rose Theatre Company, in his hometown of Chelsea, Mich., for which he's written 14 plays. But Jeff is also a celebrated singer/songwriter who can be found on the road playing a bluesy folk that's been a big part of his life all along. Daniels' music career has turned into a growing family project, with his son's group, the Ben Daniels Band, providing back-up on-stage and in the studio.

/LITERATURE: IWP/NFW Reading: Sara Baume, Yael Neeman & Jenna Sauers, Prairie Lights Books & Cafe, Free, 4 p.m. Award-winning Irish author Sara Baume will read from her work. Yael Neeman, from Israel, is the author of four books, including the novels We Were the Future and Orange Tuesday and the story collection The Option, nominated for the Sapir Prize for Literature. Jenna Sauers, an MFA Candidate of the Iowa Nonfiction Writing Program, will read an excerpt from a biographical essay about the artist and former Iowa City resident, Ana Mendieta.

Jane Smiley, Coralville Public Library, Free, 5 p.m. Pulitzer prize-winning author and Iowa Writers Workshop graduate Jane Smiley will read from and talk about her new book, *The Golden Age*, the much-anticipated final volume of her acclaimed American trilogy. The Coralville Public Library is currently celebrating its Golden Anniversary and a reception hosted by the Coralville Public Library Foundation will follow. *Prairie Lights* will be on site selling books.

MON., OCT. 26

/LITERATURE: Jane Smiley, Iowa City Public Library, Free, 7 p.m. Smiley will talk about her new book *The Golden Age*.

TUES., OCT. 27

/EDUCATION: Vino van Gogh, The Mill, \$35, 6 p.m. *Paint, Drink & Be Merry with Vino van Gogh. Stop in after work for a new twist on a night out with friends.*

/MUSIC: Badi Assad, Legion Arts CSPA Hall, \$17-21, 7 p.m. Brazilian guitar virtuoso Badi Assad isn't just another string-slinger. She is an extraordinary singer, and percussionist who is forging an exhilarating genre of music that quite literally defies categorization.

10 String Symphony with Mipso, Cafe Paradiso, Free, 8 p.m. Nashville duo 10 String Symphony began as a partnership of mutual admiration, a much needed creative release valve for Rachel Baiman and Christian Sedelmyer, two 5-string fiddle players and veteran sidemen of Nashville's music scene.

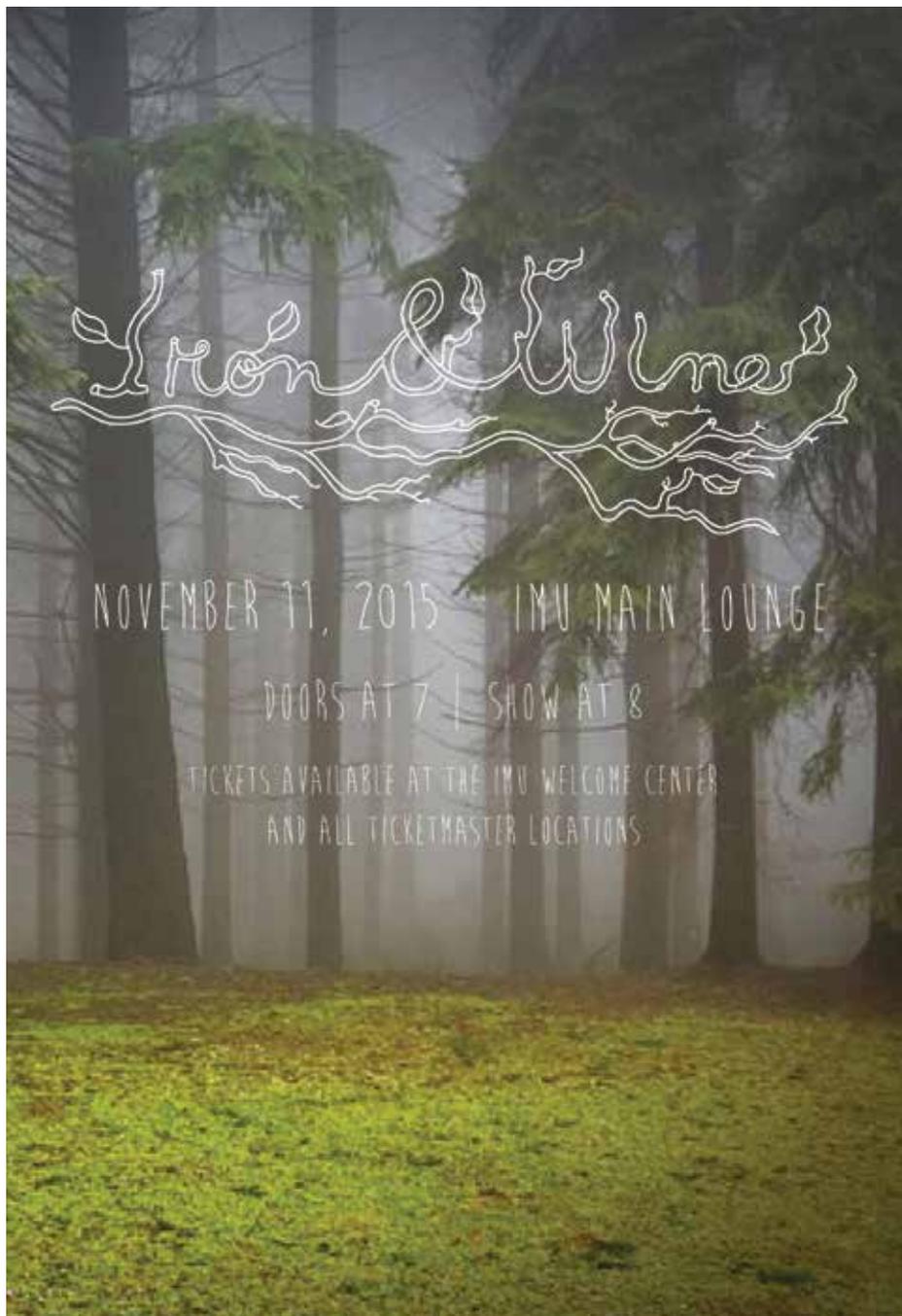
/LITERATURE: Bill Hoeft, Prairie Lights Books & Cafe, Free, 7 p.m. Ice Cube Press presents local author Bill Hoeft, who will read from his book, *Live Like Line, Love Like Ellyn*. Is it possible for good to emerge from bad? This is a deep look into a raw, heartbreaking story of loss. *Live Like Line* explores the full powers of community, family, team, love, faith, friendship and life.

/CINEMA: Cinematheque: Birgi Ouz presents Once Upon a Time in Anatolia, E105 Adler Journalism Building, Free, 7:30 p.m. *Once Upon a Time in Anatolia* is a drama based on the true experience of a group of men who search for a dead body on the Anatolian steppe.

WED., OCT. 28

/COMMUNITY: Iowa City Open Coffee, Thinc Lab, Free, 8 a.m. Meet other entrepreneurs and creatives, hear announcements on upcoming startup and creative events, and talk about startup and tech news.

1 Million Cups Iowa City, FilmScene, Free, 9 a.m. *1 Million Cups* is a free, weekly national program designed to educate, engage and connect entrepreneurs. Developed by the Kauffman Foundation, 1MC is based on the notion that entrepreneurs discover solutions and network over a million cups of coffee. Each week, two new businesses will get six minutes each to present followed by a Q&A.



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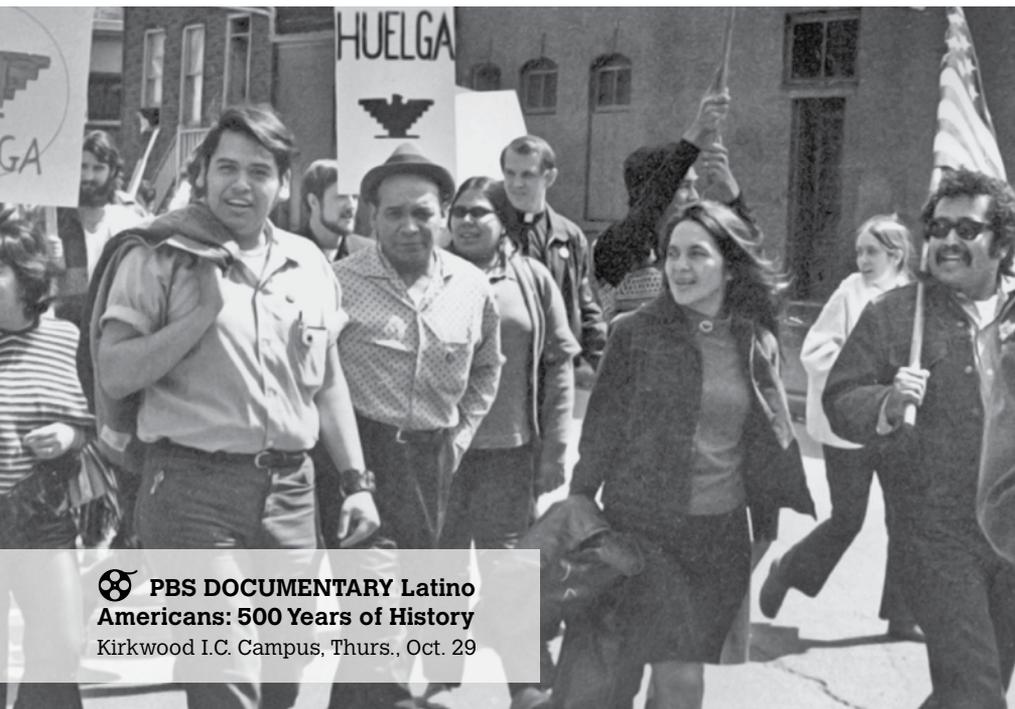
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PBS DOCUMENTARY Latino Americans: 500 Years of History
Kirkwood I.C. Campus, Thurs., Oct. 29

/MUSIC: Music on Wednesday: Saul Lubaroff, Iowa City Public Library, Free, 12 p.m. Local music icon, Saul Lubaroff, brings his jazz saxophone to the Library to share his passion and love for music. Locals will recognize Saul from *The Fez* (Iowa City's Steely Dan tribute band), *The Monday Night All Stars*, *The Johnny Kilowatt Band* and *The Saul Lubaroff Quartet*. Celebrate 'all things music' with *Music on Wednesday*. Part of 'Music is the Word' series to welcome the UI School of Music to Downtown Iowa City.

/LITERATURE: Santiago Vaquera-Vasquez, Prairie Lights Books & Cafe, Free, 7 p.m. Dr. Santiago Vaquera-Vasquez will read from his collection of short stories, *One Day I'll Tell You the Things I've Seen*.

THURS., OCT. 29

/COMMUNITY: QC Writers Social Mixer, Rozz-Tox, Free, 5:30 p.m. For writers to spend time with each other, swap stories and tips and spread goodwill. All writers of any genre, skill, or experience level are invited. Drinks and food available for purchase.

/MUSIC: Ice Nine Kills, Blue Moose Tap House, \$15, 5:30 p.m. *Wage War*, *My Enemies & I*, *White Noise*, *Switchblade Saturdays* to open.

Straight No Chaser, Paramount Theatre Cedar Rapids, 7:30 p.m. *Straight No Chaser* has emerged as a phenomenon with a massive fanbase, numerous national TV appearances and proven success with CD releases. Ten unadulterated human voices coming together to make extraordinary music that is moving people in a fundamental sense... and with a sense of humor.

/CINEMA: PBS Documentary *Latino Americans: 500 Years of History* Discussion, Kirkwood Community College, Iowa City Campus, Free, 6:30 p.m. Part of Kirkwood Community College's celebration of Latino Americans, an excerpt of the documentary *Latino Americans: 500 Years of History* will be shown. Author Dr. Santiago Vaquera-Vasquez will lead discussion.

/LITERATURE: Drew Barrymore First United Methodist Church, Sold Out, 7 p.m. Drew Barrymore will talk with Iowa Public Radio's Charity Nebbe about her new book, *Wildflower*. Barrymore is known for her work as an actress, model, producer, director and author. Her new memoir, *Wildflower*, shows how the incredible experiences of her formative years brought her to be the person she is today.

FRI., OCT. 30

/MUSIC: Nate Staniforth, The Englert Theatre, \$80, 6:30 p.m. Admission cost includes three tickets. Nate Staniforth is host of the Discovery Channel's *Breaking Magic* series and member of the prestigious *Band of Magicians*.

Lynne Arriale, Carla Cook, & Grace Kelly, The Mill, \$10-20, 7 & 9:30 p.m. Three tremendous musicians pay homage to three legends with reinterpretations of classic songs by Nina Simone, Abbey Lincoln and Joni Mitchell.

That 1 Guy, Gabe's, \$15, 11 p.m. At 150-200 live shows each year people gather to see his mad scientist at work, curiously watching as *That 1 Guy* plugs an electric chord into the heel of a cowboy boot and transforms it into an instrument. He howls and the audience joins him like a pack of coyotes.

Sidewalk Chalk, Iowa City Yacht Club, \$10, 9:30 p.m. With the release of its sophomore album, *Leaves*, Sidewalk Chalk continues to lead the contemporary evolution of hip-hop, soul and jazz. The band's roots are firmly planted in Chicago where all eight members bring their respective talents together to update a sound first heralded in the Native Tongues era but never so musically diverse.

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/COMMUNITY: Creepy Campus Crawl, Old Capitol Museum, Free, 5:30 p.m. Choose your own Halloween adventure at the Pentacrest Museum's Creepy Campus Crawl! Uncover exciting mysteries at the Museum of Natural History: venture into the jungle with Indiana Jones, escape from Indominus rex in Jurassic World, or master the high seas with Long John Silver from Treasure Island. Delve into history at the Old Capitol and venture back in time to explore Iowa as it was becoming a state. Meet local heroes like Chauncey Swan, Robert Lucas and others that helped make our city great!

/LITERATURE: Lea Vandervelde, Prairie Lights Books & Cafe, Free, 7 p.m. University of Iowa Law Professor Lea Vandervelde will talk about her book, *Redemption Songs; Suing for Freedom Before Dred Scott*. The Dred Scott case was just one of many freedom suits brought by slaves in the antebellum period; an example of slaves working within the confines of the U.S. legal system (and defying their masters in the process) in an attempt to win their freedom.

FRI., OCT. 30

/THEATRE-AND-PERFORMANCE: Tales from the Writers' Room: Through the Looking Glass, Oct. 30-31, Fri-Sat, CSPS Legion Arts, \$20, 8:00 p.m. SPT Theatre continues discovering that "What You See Is What You Get" with a deep dive into the mirror. Reflection and distortion are fair game as the company welcomes a bevy of special guests: Staisha Federick, Rip Russell and Alicia Monee Strong onstage; guest writers Dennis Green and Chris Okiishi.

/ART-AND-EXHIBITION: Callahan Promotions, Inc. Arts & Crafts Show, Grand River Center, \$5, 9 a.m. One of Iowa's largest shows with over 125 talented exhibitors presenting an array of mastered crafts.

/EDUCATION: Intro to Metalworking, Beadology Iowa, \$98, 9 a.m. Learn the fundamentals of metalworking: cutting, sawing, filing, and soldering. Then design your pendant and put your new found or refreshed skills to work. No experience necessary.



🎵 MATISYAHU

The Englert Theatre, Fri., Oct. 30, 7 p.m.
Photo by Heinrich-Böll-Stiftung

/MUSIC: Matisyahu The Englert Theatre, Free - \$50, 7 p.m. In celebration of the 10th anniversary of his breakthrough album, *Live at Stubbs*, Matisyahu and his band will present an evening of stripped-back arrangements highlighting the music that launched his career while taking fans of all ages on a journey through the evolution of *Live at Stubbs* to his most recent release, *Akeda*.

Drew Baldrige, First Avenue Club, \$10, 8:30 p.m. The First Avenue Club welcomes back Drew Baldrige with special guest Tucker Beathard. There will be a costume contest with prizes given away in between acts.

/MUSIC: Halloween Tribute Show, The Mill, \$5, 9 p.m. Join The Mill for a very special Halloween Tribute show featuring: Salford Lads Club as The Smiths, Crystal City as Tom Petty, johndope and Romulan of AWTHNTKTS as Outkast.

Winterland, Iowa City Yacht Club, \$10, 9 p.m. Grateful Dead Tribute band specializing in the music the band played during the 60's and 70's. The Candymakers to open.

Manic Focus, Blue Moose Tap House, \$15-17, 9 p.m. Manic Focus is the musical conception of John "JmaC" McCarten that breaks the bounds of the typical electronic music realm. Being classically-trained on piano at an early age, his musical talents have brought him through the realms of hip-hop beats and electronic music.

Halloween Show, Gabe's, Free, 10 p.m. Dana T, Brooks Strause & the Gory Details, Dylan Sires The Neighbors, Little Ruckus help celebrate the day of the dead.

SUN., NOV. 1

/MUSIC: Vanessa Carlton, The Englert Theatre, \$25, 7 p.m. An unusual light shines through Liberman, Vanessa Carlton's fifth album. Its ten songs, built on ethereal melodies and lush orchestration, seem to climb out of the shadows, each resonating with a sense of haunting positivity.

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/EDUCATION: Intro to Boro Glass Work, Beadology Iowa, \$98, 1 p.m. Learn how to manipulate borosilicate glass. Participants will make a pawn for a chess set, a basic marble and an icicle ornament.

Not So Scary Animal Stories, Indian Creek Nature Center, \$2-5, 1:30 p.m. It's the day after Halloween! Shake off your candy coma and come to the Nature Center for one more bit of Halloween fun as we tell Not So Scary Stories. You will meet some strange animals, hear some silly stories and maybe just a few jump stories.

/LITERATURE: IWP Reading: Rochelle Potkar, Antonio Xerxenesky and Bevin O'Connor, Prairie Lights Books & Cafe, Free, 4 p.m. Indian author Rochelle Potkar will read from her work. Potkar is the author of *The Arithmetic of Breasts and Other Stories*, and has three works in progress: a novel, a book of prose and a book of poetry. Brazilian author Antonio Xerxenesky will read from his work. Currently completing a PhD in literary theory at Universidade de Sao Paulo, he is the author of two novels. Bevin O'Connor is a writer and theatre artist from Southern California. She is currently a second year MFA Candidate in Poetry at the Iowa Writers Workshop. Her work has appeared in *Dirty Chai* and *Bird's Thumb* magazines.

MON., NOV. 2

/LITERATURE: Victoria Forester, Prairie Lights Books & Cafe, Free, 7 p.m. Children's book author Victoria Forester will read from and talk about her fantastic new book, *The Boy Who Knew Everything*.

/COMMUNITY: Music Is The Word: David Gier - Voxman Music Building Update, Iowa City Public Library, Free, 12 p.m. Gier will give an update on the progress of the new Voxman Music Building scheduled to open in fall of 2016. Part of the 'Music Is The Word' series welcoming the University of Iowa School of Music to downtown Iowa City.

/MUSIC: Colin Hay, The Englert Theatre, \$27, 8 p.m. Hay is justifiably proud of his place in pop history, but since moving to Los Angeles in 1989, he's made 11 critically-

acclaimed solo albums, including the highly successful *Man at Work*, and has recently announced the release of his new album *Next Year People* on Compass Records. *Next Year People* is the work of an artist who is a true master of his craft. The album is full of quizzical, curious, and cynical yet open-hearted songs with catchy melodic hooks that underscore deeply insightful lyrics.

TUES., NOV. 3

/COMMUNITY: Preschool Trail Trekkers: Fall Harvest, Winter Rest Indian Creek Nature Center, Free, 10 a.m. Plants and animals prepare for winter in various ways. We'll play animal games to see how well you can hibernate, and talk about what animals do to get ready for winter.

/MUSIC: Tuesday Evening Jazz, Motley Cow Cafe, Free, 5:30 p.m. Enjoy great food, friends and music at the Motley Cow. Scott Barnum (upright bass, B.M., University of Iowa; G.D., New England Conservatory, Boston) leads the duo with Dan Padley (guitar) as they perform **Foghorn Stringband, Legion Arts CSPA Hall, \$18, 7 p.m.** Foghorn Stringband's tight instrumental work and line-up (fiddle, banjo, mandolin, bass and guitar) is reminiscent of early bluegrass, but their powerful approach is whole-heartedly old-time, centered largely on the fiddle.

Arlo Guthrie, The Englert Theatre, \$66.50, 8 p.m. For the last five decades, Arlo has carried on the Guthrie family legacy of sharing timeless stories and unforgettable classics to audiences far and wide. Arlo's deft band includes Terry Hall (drums), Bobby Sweet (guitar, vocals), Darren Todd (guitar) and his son, Abe Guthrie (keyboards). Each show is also curated with a special multi-media presentation featuring previously unseen images from the Guthrie archives.

Small Black, The Mill, \$10-12, 9 p.m. Formed at the tail-end of 2008 as a bedroom recording project, Small Black first made waves with their eponymous debut EP. **Twiddle & The Werks, Blue Moose Tap House, Free, \$15, 9 p.m.** A fresh multi-genre approach conjures up rock, jazz and bluegrass, but above all, masterfully blends reggae and funk.

ONGOING EVENTS

MONDAYS Moeller Mondays, Rozz-Tox, \$8-12, 8 p.m. Open Mic, The Mill, Free, 8 p.m. Catacombs of Comedy, Yacht Club, \$3, 10 p.m.

TUESDAYS Acoustic Music Club, River Music Experience, Free, 4:30 p.m. Tuesday Evening Jazz, Motley Cow Cafe, Free, 5:30 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 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. (2nd & 4th weeks)

THURSDAYS Novel Conversations, Coralville Public Library, Free, 7 p.m. (3rd week) Karaoke Thursday, Studio 13, Free, 8:00 p.m. Gemini Karaoke, Blue Moose, Free, 9:00 p.m. Locally Owned, Gabe's, Free, 9:00 p.m.

FRIDAYS FAC Dance Party, The Union Bar, 7 p.m. Sasha Belle presents: Friday Drag & Dance Party, Studio 13, 8 p.m.

SATURDAYS Family Storytime, Iowa City Public Library, Free, 10:30 a.m. Elation Dance Party, Studio 13, 9 p.m.

SUNDAYS 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.

/FILM: Movies Under the Dome: Man of La Mancha, Senate Chamber, Free, October 21, Retro Series: Back to the Future Part 2, Marcus Theatres, \$5, October 21, The Princess Bride, Marcus Theatres, \$5, November 2 & 4, Late Shift at the Grindhouse: A Nightmare on Elm Street, FilmScene, \$4, October 21, Scream, FilmScene, \$4, October 28, Goodnight Mommy, FilmScene, \$6.50-9, October 23 & 30, Gilliam Series: Terry Gilliam Gala Event, FilmScene, \$100, October 23, Time Bandits, FilmScene, \$6.50-7.50, October 24 & 29, 12 Monkeys, FilmScene, \$6.50-7.50, October 24 & 25, Vino Verite: Funny Bunny, FilmScene, \$20-25, October 25, Fright Nights: Rocky Horror Picture Show, Marcus Theatres, \$5, October 22-24, Vertigo, Marcus Theatres, \$5, October 26 & 28, The Exorcist, Marcus Theatres, \$5, October 29-31 Rocky Horror Picture Show, Englert Theatre, \$16-20, October 30 & 31

/THEATER-AND-PERFORMANCE: The Rocky Horror Show, District Theatre, \$25, (through October 31), 1984, Public Space ONE, \$10-13, October 23 & 24, Man of La Mancha, Riverside Recital Hall, Free, October 24, Psycho Beach Party, Iowa City Community Theatre, \$9-17, (October 24-November 1), SPT Theatre, CSPS Hall, \$20-25 (October 30 & 31), Church Basement Ladies: The Last (Potluck) Supper, Old Creamery Theatre, \$18.50-30, (through November 8), The Weir, Theatre Cedar Rapids, \$15-23, (through November 7), Dial M for Murder, Giving Tree Theatre, \$16-26, (through November 1), Pinkalicious, Old Creamery Theatre, \$10, (through November 7)

/ART-AND-EXHIBITION: Portraits of Amana, The Amana Arts Guild Gallery, (open on weekends through October), Scarecrow Invasion, BruceMore, (through October), Make Their Gold Teeth Ache, CSPS, (through November 1), nAMUH, Cedar Rapids Museum of Art, (through November 7), Out of This World: Science Fiction and Fantasy Art Exhibition, Cedar Rapids Museum of Art, (through January 3, 2016), Illustrations of Don Quixote, Old Capitol Museum, Free (through January 3, 2016), I am Everyday People, Old Capitol Museum, Free (through January 3, 2016), New Work from Cory Christiansen, Chait Galleries (open indefinitely)

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

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

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

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

Iowa Artisans' Gallery 207 E. Washington St, (319) 351-8686, iowa-artisans-gallery.com

Iowa City Community Theatre 4261 Oak Crest Hill Rd SE, (319) 338-0443, iowacitycommunitytheatre.com

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

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

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

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

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

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

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

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

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

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

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

University of Iowa Museum of Natural History 17 N Clinton

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

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

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

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

CEDAR RAPIDS

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

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

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

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

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

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

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

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

Legion Arts 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

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

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BLUE MOOSE TAP HOUSE (29)

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CHAIT GALLERIES (26)

CHASE GARRETT PIANO STOMP (27)

DAI GWILLIAM (39)

THE ENGLERT THEATRE (9)

ERC (26)

FAULCONER GALLERY (18)

FILMSCENE (40)

KCKC (42)

HANCHER AUDITORIUM (4, 22)

IOWA CITY PUBLIC LIBRARY (8)

IPR (39)

KIM SCHILLIG, REALTOR (21)

LINCOLN WINEBAR (39)

MEG EGINTON (39)

META COMMUNICATIONS (15)

THE MILL (20)

MOSLEY'S BARBECUE AND PROVISIONS (17)

NORTHSIDE MARKETPLACE (12)

- BROWN STREET INN

- MOTLEY COW CAFÉ

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RICARDO RANGEL, JR., REALTOR (31)

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SCRATCH CUPCAKERY (13)

SECOND ACT (30)

SOUTH OF BOWERY (10-11)

- AERO RENTAL

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THAT CELLULAR PLACE (2)

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DO COUNTRIES EVER VOLUNTARILY GIVE UP TERRITORY?

It seems like an ironclad rule of geopolitics that countries never give up territory except under some form of pressure. In the last 100 years or so, when have countries actually gone out of their way to rid themselves of territory? The only example I'm aware of is Malaysia expelling Singapore from its federation. —Chris S., Tallinn, Estonia

Estonia, eh? You guys know something about giving up territory. On August 6, 1940, the members of the elected assembly of Estonia petitioned the Supreme Soviet for admission to the USSR, in effect ridding themselves of their entire country. (The Soviets generously took them in.) True, Estonia was then occupied by Soviet troops, and a couple months earlier the Soviet government had demanded the creation of an Estonian puppet government that then called for elections, which produced the pliant assembly mentioned above. Doesn't that sound voluntary to you?

OK, one of your more blatant examples of being under pressure. My point is, just because a change in sovereignty is nominally voluntary doesn't mean it is. On the contrary, some form of political, economic, ethnic, or religious pressure lurks behind almost any division of a nation-state.

You mention Singapore. After it hooked up with Malaysia in 1963, disputes arose between the two sides, with violent riots in 1964 over Singapore's failure to accord preferential treatment to ethnic Malays. The result, in 1965, was like a high school breakup—depending on who you believe, either Singapore dumped Malaysia or Malaysia dumped Singapore.

Most of the major map recolorings not resulting from war over the past few centuries have arisen from the unwinding of dubious land grabs. These aren't as common as they once were, because neither are land grabs. Then again, as the Ukrainians can tell you, they're not a thing of the past.

Years ago, acquisitive empires finding themselves with more land than cash weren't averse to trading the former for the latter. The U.S. was the beneficiary of several such deals, the two largest being the Louisiana



Purchase (828,000 square miles for three cents an acre) and the acquisition of Alaska from Russia (586,412 square miles at two cents an acre). Those were about as close to voluntary as these things ever are—the Russians, for example, concluded they couldn't defend Alaska, so they might as well sell it for whatever they could get.

National territory isn't sold much anymore, although the idea still comes up. In 2010 two German MPs seriously suggested that Greece consider selling several of its uninhabited islands to pay its national debt. The Maldives, a low-lying island nation threatened by rising sea levels, is considering purchasing land elsewhere to house its citizens if needed; Kiribati, in similar straits, has already pulled the trigger, acquiring 5,000 acres in Fiji last year. Sadly for Kiribatian national aspirations, all they've bought is real estate, not sovereignty.

Most cases of unloading territory in the past century are a consequence of decolonization, the premier case being India,

voluntarily-but-not-really cut loose by the UK in 1947. Embarrassment at the imperial adventure having finally sunk in, the British didn't charge the locals to get the subcontinent back, they just left.

Some might consider the return of Hong Kong to China in 1997 a willful ceding of territory, but from a legal standpoint the UK's 99-year lease just ran out. A better example is Portugal's return of the seaport of Macao, its former colony, to China in 1999. Unlike the British, the Portuguese had a treaty entitling them to manage and reside in Macao perpetually, but in the 70s Portugal formally renounced all overseas colonies and territories, meaning getting out of Macao squared with its overall policy. The fact that Portugal could no longer defend a tiny outpost half a world away no doubt also eased

the pain.

Things didn't go as smoothly when Portugal decolonized East Timor, in the Indonesian archipelago, in 1975. East Timor declared its independence, prompting Indonesia to invade. More than 100,000 died in the resultant conflict, which wasn't fully settled until 2002, when East Timor became a sovereign state.

Some countries don't cede territory, they just break up. Starting in 1991, Yugoslavia fissioned into what ultimately became seven nations, the ensuing civil wars and ethnic cleansings helping to destabilize Eastern Europe for more than a decade. Czechoslovakia fractured into the Czech Republic and Slovakia in 1993 with considerably less drama.

The U.S. has willingly given up territory a few times over the last hundred years. The Philippines, won from Spain after the Spanish-American War, were granted independence in 1946. The American-Mexican Chamizal Convention Act of 1964 ceded 630 acres of American territory in exchange for 193 acres from Mexico to settle a boundary dispute along the Rio Grande. Similar treaties in 1970 and 2009 resulted in the net transfer of a couple additional square miles from the U.S. to Mexico.

Don't expect to see larger transfers any time soon. The Torrijos-Carter Treaties of 1977 returned the Panama Canal Zone to Panama in 1999. Can you imagine trying to get that through Congress now? **lv**

—Cecil Adams

HALLOWEEN IS SERIOUS BUSINESS

Muahaha! Welcome to your Pro Tips from beyond the grave! I hope you're ready for a bootiful All Hallows' Eve, my pretties. This month's Pro Tips is focused on questions and tips for ensuring you'll have a spooktacular Halloween. And don't forget, hit me up at askwaynediamante@gmail.com if you need advice on the skeletons in your closet. They may not be funny, but I'm sure something about them is humerus.

Dear Wayne,

We want our trick-or-treaters to come away with a top-notch experience this year. We live in a very competitive neighborhood and we're tired of being disregarded as a serious contender in the holiday game. We're a tier-1 family and want the neighborhood respect we're entitled to. Any tips on crushing the competition?

Sincerely,
Reince and Sally

Dear Reince and Sally,

I find myself simultaneously horrified and in awe of your commitment to holiday one-upmanship. Here's the thing, no matter the context – airline first class, country and gentlemen's clubs, day spas, elementary schools - there's one distinguishing factor separating the ordinary from extraordinary, and that is the level of service expected and provided. For example, people love convenience. If you want to deliver a real one-percent experience to the neighborhood, I suggest opening the candy wrappers a little bit the night before giving it away. People love open candies. Who wants to go to all the trouble of fussing about with toilsome cellophane and wax paper? Just give each wrapper a little tear and you'll be all set to go on the big night. For an added touch, spice things up with an element of mystery by inserting a personal note like, "I'm watching you" or "They aren't your real parents." It's the little things that make the difference.

Wayne

Dear Wayne,

I need a killer costume this Halloween, something top shelf, you know? Classy, but also kind of ass-y. Any ideas on a real show stopper? Thanks in advance!

Regards,
Blithe

Dear Blithe,

Discovering the perfect costume is a bit like finding a unicorn: improbable, but not impossible if you have enough airplane glue. For sniffing. Everyone knows cyanoacrylate will not bind fur and bone effectively. Not for long, anyway. There are many hot costume trends this year, but my industry contacts tell me the following are the bleeding edge:

- Skeet-r-Pan
- Tickle-Me-Git'mo

Sexy Versions of World Leaders Involved in the Conflict in Syria. Including, but not limited to: Sexy Recep Tayyip Erdoğan, Sexy Bashar al Asad, Sexy Angela Merkel, Sexy Abū Bakr al-Baghdādī, and now Sexy Vladimir Putin – which is almost just like the regular version of V.V.P., but with less horse-grease and more bear pubes.

And of course, Celebrity Journalists! This year, my family is dressing as our favorite NPR correspondents. My wife will be going as Steve Inskeep, my youngest daughter will be Nina Totenberg, my oldest is going as Linda Wertheimer and I haven't decide on Sylvia Poggioli or Lakshmi Singh, but I'm sure either one will be a big hit.

Wayne

Dear Wayne,

My wife and I would like to have something for the trick or treaters this year. What sort of candy are the kids into these days?

Thanks,
Sherman and Magda

Dear Sherman and Magda,

Great question! Don't be the jerks handing out popcorn balls or trail mix, or other homemade shit no one wants. Also, no sugar-free hard candies and no circus peanuts. I want my kids' bags full of A-list sweets, because I don't have time to rummage through the bit-o-honey and tootsie roll shake at the bottom of the sack.

Happy Halloween! Wayne

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BLACK MAGIC WALNUT

Black walnuts are easy to gather and difficult to process, but their rich meats and distinctive flavor make delicious cocktail accoutrements.

was on a run in Northside when I tripped on what looked like a green golf ball on the sidewalk. It wasn't a golf ball; it was an unhulled black walnut (*Juglans nigra*), and the sidewalk and street were littered with them. I'd heard tell of harvesting black walnuts for their distinctively rich nut meats and using their husks as a dye. I'd also heard the walnuts put up a good fight and that processing them was difficult, but I felt up to the task.



IDENTIFY THEM

Black walnuts are large deciduous trees and possess compound leaves with alternating spade-shaped leaflets in groups 15-20. The nuts ripen to a green or yellow and subsequently turn brown in early autumn in Iowa, they can be picked off the tree or gathered from the lawn before the squirrels get to them. The nuts are roughly two inches in diameter. I collected some 15 lbs of nuts from a single tree in a single evening though I could have easily collected twice as much.

HARD WORK

Gathering the nuts was the easy part and I also saved a few of the leaves. I knew the hulls are notorious for staining so I grabbed a pair of gloves and put on an old sweatshirt and began the gnarly work of hulling the nuts on my porch. The brown and dry hulls peeled off easily though the fresh green nuts took a little more effort. A screwdriver helped. About a fifth of the nuts contained maggots in the hull but that is no biggie as the grubs don't penetrate the nut.

The 15 lb bag of nuts took two hours to hull. Next came the drying. I left the hulled nuts to cure on my kitchen table for a week. When it came time to crack the nuts I returned with the gloves, an old rag, a hammer, and took them to my cement stoop. With the nut wrapped in the rag, a few good whacks did the trick. The dried nut meats dislodged from the shell rather easily though I did use my pocket knife to pick out any lingering remnants. For every three pounds of nuts, I managed about a cup of nut meats. After shelling I put the nuts in a jar and stored them in the freezer, though I did save a cup for my next project...

BLACK WALNUT BITTERS

Fancy pants cocktails are all the rage and what is fancier than making your own bitters? Bitters are those strongly botanical spirits used to flavor cocktails. To make my own black walnut bitters I combined the following in a mason jar:

- 12oz shelled walnuts
- 16 oz 80-100 proof vodka
- 1 teaspoon cacao nibs
- 1/2 teaspoon allspice
- 8 cloves
- 1/4 oz dried black walnut leaves
- 1/4 oz black walnut hull
- 1/2 teaspoon white pepper

I kept the jar in a cool place out of the sun and shook it once a day for two weeks, opening and tasting and sniffing it periodically. The color became a rich coffee umber. At the end of two weeks I let the contents drip through a filter into my Chemex and then funneled it into a glass jar with dropper.

THE WARLOCK:

- 1/12 oz Cedar Ridge Bourbon
- 1/2 oz Punt e Mes Vermouth
- 2 Dashes Black Walnut Bitters

Shake and serve with star anise to garnish. **lv**

—Tim Taranto

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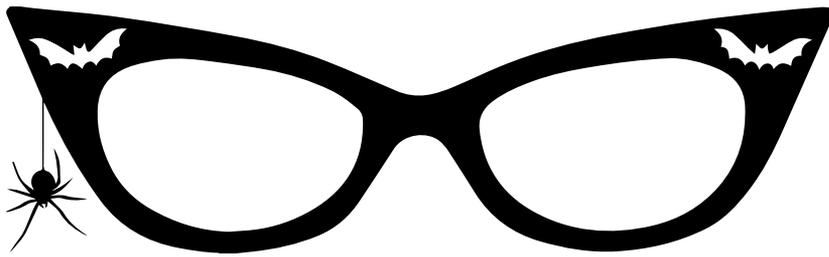
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Dear Kiki,

I want to have a super sex-positive Halloween, but October is cold in Iowa City and skimpier costumes make me worry about frost-bitten labia. Can you help me think of a hot costume that'll keep me warm?

Signed, Chilly

Dear Kittycat,

I have some thoughts, fragments arising from the depths. First, consider the co-eds. Every weekend, not just Halloween, young people can be seen in various states of undress upon the Ped Mall despite inclement weather. In fact on any given cold day on campus you—or your West-Coast-born columnist—may be shocked at how little young folk are wearing. Part of it may be a lifelong Midwest custom, and inimitable. Part of it may be more in-the-moment and replicable. Pick a cold weekend night near Halloween and make a date downtown to do some people watching. Are they doing more than just grinning and baring?

This is Halloween, when dreams come true, the most wonderful time of the year.

The second thought: Why not a coat? A long wool winter coat, maybe thrifted. Or vintage fur, tho the fetish of such gives me vegetarian soulache. Why not fleece-lined tights? Why not boots, sky-high and flauntingly close-toed? Why not be the riot grrrl of my teenage daydreams and wear Docs and jeans. These suggestions make certain assumptions about how you're living your life these days, so we come to the central thought: Planning.

Kittycat, if your goal is a) skimpy and b) not wretchedly cold, you may have to sacrifice the element of spontaneity. My answer

is not a sexy storefront display of ghoulish glamor so much as an elaboration of principles, so that you may be the Sexy #PizzaRat of your dreams.

1) Where are you going? More specifically, how long will you be outside? I'm envisioning two main scenarios: the house party and the bar crawl. You need to make a choice whether you want to be warm outside or if you want to be warm outside and then not overheated inside. I am afraid the inside-outside costume doesn't exist without costume changes.

2) How much are you going to altering your consciousness? This question is relevant because it impacts your transportation game as well your capacity for costume changes.

These are open-ended questions, and surprising answers may come to you in this process.

Anyway, some scenarios:

Inside, Sober/Still-With-Us: Honestly I'd wear what you want and either wear a long coat over with a planned shoe change or have a designated driver or taxi be a part of your universe. You will be if anything too warm.

Inside, Altered Consciousness: Wear what you want, but make sure your make up and buckles and bows are not too fussy. In this case I strongly suggest vehicular transportation because the last thing you're going to want to do is change your shoes. However, I would honestly try to wear warm shoes and bring a coat regardless. You do not want to be stranded with exposed feet and hands.

Outside, Sober/Still-With-Us: I think there are two fundamental options here. One is to wear something short (hopefully of a warmer fabric) and layer fleece-lined tights, arm and leg warmers, etc. Another is the bodysuit: treat it like the mini-dress or the hotpants, a canvas, and layer your accessories accordingly. I think the best option would be

to order a slightly larger bodysuit and layer your thermals underneath. I would maybe hide lines with a wide glittery belt or perhaps shapewear. (The more compression means colder.) Going as an animal may be useful for earmuffs and a straight-up muff. Either option depends on how much money you want to spend, and what you already have on-hand. Also, why on earth would you wear open-toed shoes? Boots boots boots.

Outside, Altered Consciousness: Mostly the same, but again cut down on moving parts. The bodysuit may be your friend here. Your outerwear may be more minimal here, but I would still line up a driver.

Finally, think about the vector of your sexual energy. I've been assuming based on the question that the sexy Halloween costume in question is skin-tight and/or skin-baring, but we can say more. If your goal is to look good, think about your style icons, figures of beauty: at least some of what they wear is going to be warm. If your goal is to pick someone up, think about what you tend to wear to do this on non-Halloween nights and what makes you confident—it may not be something that makes you shiver in the cold. If your goal is to have inventive sex with a/your partner, why not go with warm whimsy at the party and treat yourself to a little Halloween roleplay after? If a little cuckolding is part of the fun (to be seen and to still go home with so-and-so), maybe consider doing this on a warmer night. Still, if Halloween gets you going, by all means, but maybe plan on a venue with an interior? After all, this is Halloween, when dreams come true, the most wonderful time of the year. Have fun, and keep your kittycats inside! *xoxo, Kiki*

Dear Kiki,

Hi! I have a quick question that only requires a one-word answer:

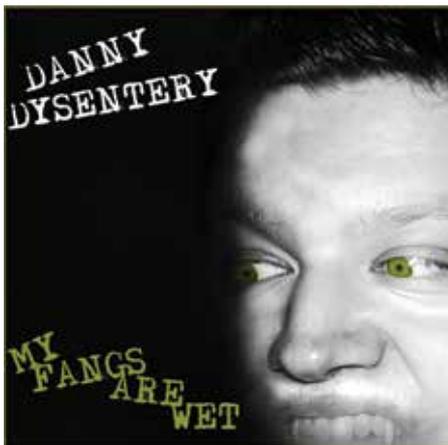
What is a good dating website for Iowa City that is not full of internet scammers, like craigslist? Thanks!

Signed, Search Engine

Yo Babe,

OkCupid is okay. Tinder is also a thing! *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



DANNY DYSENTERY

My Fangs Are Wet
dannydysentery.bandcamp.com

For every rabid fanbase there is a genre of music, it seems. For example, there is a crossing of horror fan culture with pop music that dates back almost to the dawn of rock

under his own name.

At the risk of bringing out the villagers with torches, Dysentery released his latest creation *My Fangs Are Wet*. Under cover of night, Dr. Dysentery raided the musical graves of Robert Pollard of Guided By Voices, Paul Westerberg and Luxe Interior of the Cramps to assemble this lo-fi creature. Beneath the thin skin of buzzy AM radio patina beats a bratty rock and roll heart.

It's not without its charm and sense of humor. The zombie anthem we've been waiting for is here in "The Living Dead," and it owes as much to The Monkees as it does George Romero—"Here they come in full force, they got us outnumbered of course. They'll eat us up if they find where we're at, so let's avoid that." The central plot of every zombie movie and TV show all summed up in a 1:17 song. No messing around.

This year, on Halloween, instead of dragging out the tired old haunted house sound effects records, we should all download *My Fangs Are Wet* and blast it at the little trick

The zombie anthem we've been waiting for is here ... and it owes as much to The Monkees as it does George Romero.

and roll ("Monster Mash" anyone?). Alice Cooper, Danzig and The Misfits birthed the blood and guts genre we know as horror punk.

In addition to being a member of Iowa City punk band The Ills and the Rochester, Minnesota-based band Please Stop, the mad scientist Danny Dysentery has been experimenting in his secret laboratory bringing life to horror-inspired albums and singles

or treaters. A little diabolical brainwashing might be good for them. *lv*

—Mike Roeder

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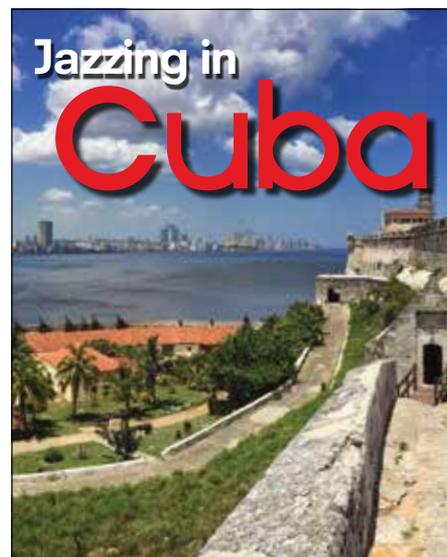
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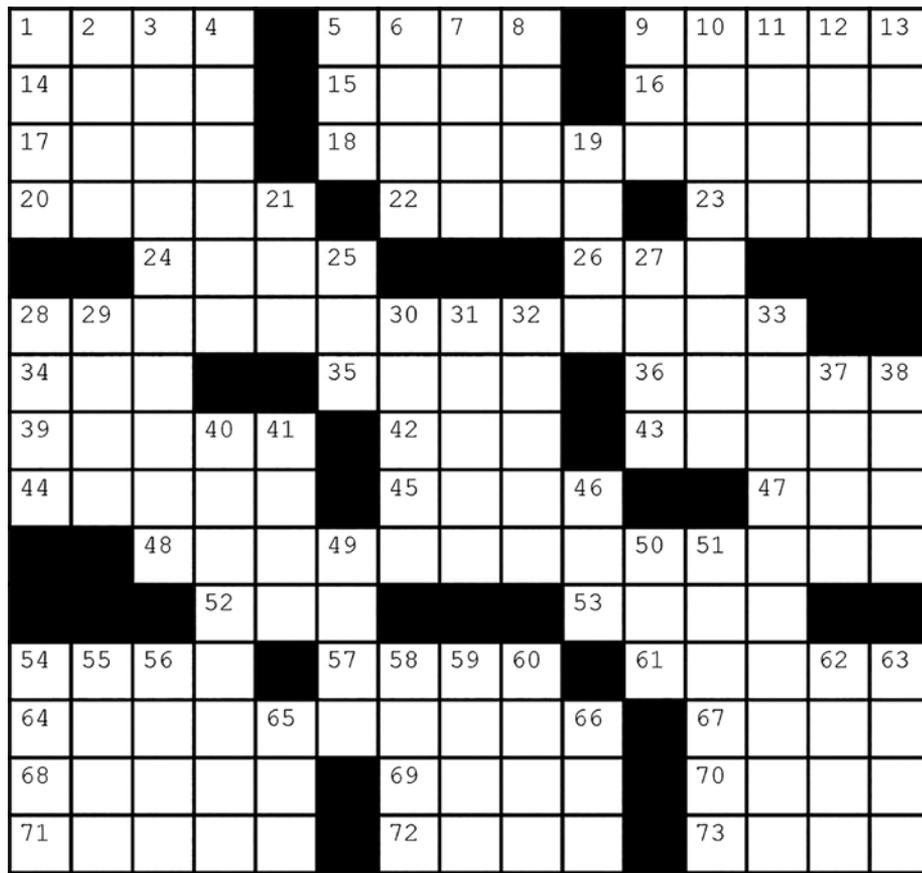
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FROM GRAY TO BLACK



CROSSWORD BY JULIA LIPPERT

ACROSS

1. There's a major and a minor one
5. Detroit showcases a statue of Joe Louis's
9. Name on many buildings and ballots
14. One handed basketball hold
15. They keep our workers safe
16. Difficult word to say?
17. Not quite an ocean (two words)
18. If you kiss this Iowa City lady, you'll die within six days
20. Largest fresh water aquarium in the world
22. DeJ Loaf's "Like _____" (two words)
23. He's known as the venerable
24. Groundbreaking electronic game
26. JD Salinger and Spike Lee's alma mater
28. You might think twice before spending the night at this Villisca locale
34. Supporter of women?
35. Scheme
36. REM's Michael
39. Peruvian portion of the Rio Grande
42. Long lasting birth control, for short
43. Hitler's date?
44. Funny lady Wanda
45. TMNT ooze manufacturer

47. Not a PPO
48. If you are committed to this spot, you may meet the committed both dead and alive (two words)
52. Seller of Duff
53. Ship wheel
54. "Oh, _____!"
57. Cancer nickname, with "the"
61. Fastening device
64. If you enter the Dubuque house on the bluff, you may encounter this deceased owner.
67. Italian goodbye
68. Civil or labor
69. Before meter or scope
70. Skater shoe brand
71. Border mountains between Slovakia and Poland
72. Public space for complaining
73. Russian leader

DOWN

1. Poisonous tree
2. Itch source
3. Relaxation devices usually made of silk

4. "_____ & Mariam" Grammy winning duo from Mali
5. Digital key
6. _____ de la Mujeres
7. Iranian leader
8. Often eaten on a Tuesday
9. They'll take your liquids?
10. Statues of Harry's best friend
11. Coax
12. TV show with a talking horse
13. Journalist Ernie
19. Gambling game
21. Clean streams are part of their MO
25. The USA has the highest
27. "Oh yeah!"
28. "Now I know my _____, next time won't you sing with me!"
29. Break detector?
30. NCAA's _____ Eight
31. A diamond in the _____
32. Sustainable electricity source
33. They will be milking during the Twelve Days of Christmas
37. Pomegranate liqueur
38. Digital laughter?
40. Chaos is a friend of mine, e.g.
41. Right away, commonly
46. Common radio edit euphemism
49. Large and low-pitched brass instrument
50. Chest muscle, around the gym
51. Questionable reason for missing work (two words)
54. Porn
55. Grammy
56. Flip-_____ (two words)
58. Car game
59. Butter common in Indian cuisine
60. Homer's friend
62. Hermes mother
63. Not rich

SEPTEMBER ANSWERS



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