

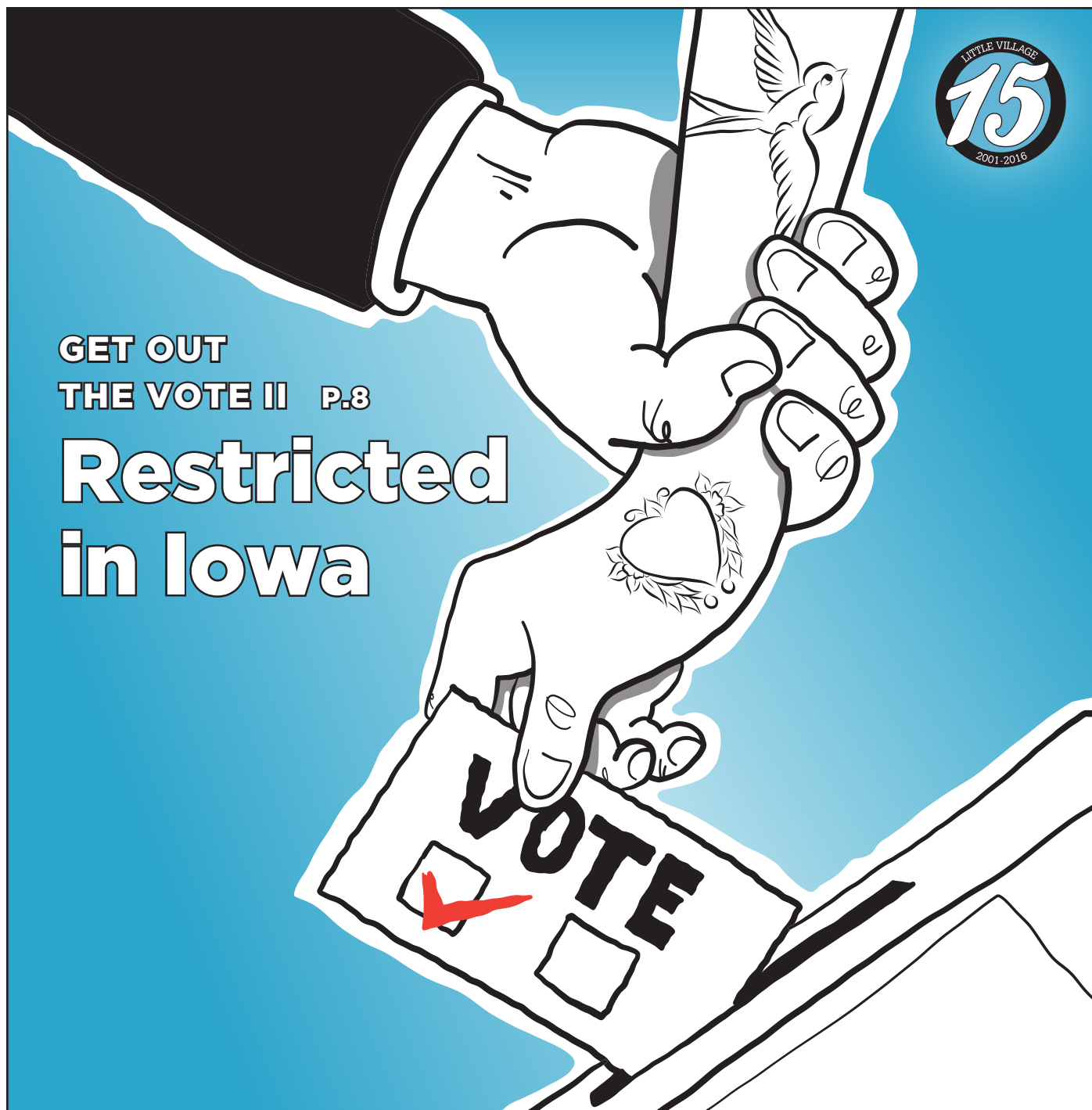
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ISSUE 208 OCT. 19–NOV. 1, 2016

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Video still from 'Soul Seekers' on PATV



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GET OUT THE VOTE II

A strong community requires diverse voices.

LAUREN SHOTWELL

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GHOST STORIES

Paranormal investigator Brian Tanner ain't afraid of no ghost.

TIM TARANTO



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Restricted in Iowa
By Blair Gauntt

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Photo: Jimmy Katz

CHUCHO VALDÉS JOE LOVANO QUINTET

Friday, November 11, 2016, 7:30 pm

You could call it post-bop Latin jazz. Or you could just call it perfect. Saxophonist **Joe Lovano** and pianist **Chucho Valdés**—revered jazz elders who remain at the forefront of the music—come together for a concert that combines their sensibilities. Valdés and Lovano will be backed by a bassist, drummer, and percussionist who rank among Cuba's hottest players.

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BEYOND THE VEIL

Halloween is coming, and, with it, the questions that accompany every new year's celebration: What is coming next? What are we leaving behind? With this time of year in particular, though, there's an added question: How do we explore what we can't (yet) see?

In this issue, we take a look at individuals, artists, activists and others trying to explore beyond the surface. Whether it's felons trying to move beyond past mistakes, artists producing new interpretations of their genres or paranormal investigators trying to reach beyond the veil, they challenge us to question our assumptions.

We continue our three-part series on voting barriers by speaking with felons who hope to regain their political voice.

We explore the unknown through a conversation with a local paranormal investigator, in a nod to the Halloween season. We speak with artists who are exploring the limits of their genres, finding new means of self-expression and new ways to define the human experience. One is reimagining the frenzied rhythms of footwork. Another is blending genres, leaping into new experiences and taking risks to explore the definition of self.

And the latest voice from our En Español column reminds us of the dangers of remaining complacent or silent when politics threaten to limit our freedom of expression or our capacity to explore new ideas and innovative solutions.

Our communities are full of diverse voices, people with new ideas and different perspectives. Our lives and communities are enriched when we take the time to listen to these different perspectives with open minds and open hearts and allow individuals with the space and freedom to take action. They can help us in our own efforts to look beyond.

—LV Editors

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FANCY FOOTWORK

Jlin turns the genre on its head and brings the results to Witching Hour.

KENT WILLIAMS

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SEE EMILY PLAY

Esperanza Spalding likes to be in the room where it happens.

GENEVIEVE TRAINOR

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Little Village is an independent, community-supported news and culture publication based in Iowa City. Through journalism, essays and events, we work to improve our community in the Iowa City, Coralville and Cedar Rapids area according to a few core values: environmental sustainability, affordability and access, economic and labor justice, racial justice, gender equity, quality healthcare, quality education and critical culture.

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OUR STATE, LIKE MANY OTHERS, IS SUFFERING AN OPIOID EPIDEMIC. Too many Iowans, of all walks of life, start with an injury, proceed with a visit to the doctor and end with an opioid addiction. In fact, one in five people is at risk for developing an addiction to prescribed opioids. When the prescription runs out, a growing number of Iowans, already hooked, are turning to a different opioid, heroin, because it is cheap and easy to access. Overdose deaths, whether from prescribed pain medication or from heroin, are preventable. As medical students, we begin our careers by taking the Hippocratic Oath, and pledging to “prevent disease wherever we can, for prevention is preferable to cure.”

Overdose is not the only harm of opioid use and addiction that is preventable. Hepatitis C and HIV infection are other serious consequences of injection opioid use. Hepatitis C (HCV) is a viral infection that causes severe liver inflammation and increases the risk of developing liver cancer. Currently, HCV is the leading reason for liver transplantation. It also directly causes a number of non-liver related illnesses which are estimated to amount to \$1.5 billion in direct medical costs at the national level. Despite the recent development of curative treatments, HCV is still incurable for many patients who cannot afford costs of over \$100,000 per course of medication.

In Iowa, there are over 20,000 people reportedly living with HCV as of March 2016. The Iowa Department of Health reports that this number is likely a gross underestimate, and that as many as 110,00 Iowans may be unaware that they have the virus. Between 2000 and 2015, there was a 300 percent increase in HCV diagnosis among people 18-30 years old. Of these new HCV diagnoses, at least 55 percent occurred among people who inject opioids. This high rate of hepatitis among drug users is due to sharing needles, which allows for the transmission and spread of the disease.

The costs of HCV to human life, health care systems and the state Medicaid program are staggering. Fortunately, HCV is a preventable disease. Thirty-five states (plus the District of Columbia) operate successful syringe exchange programs, in which people who inject drugs may obtain new needles for free, and turn in needles they have previously used. These simple programs can make a big impact. Successful for over 20 years in some states, needle exchange programs are known to reduce the risk of disease transmission among drug users. Some critics suggest that needle exchanges encourage drug use; however, the Surgeon General of the United States and several major medical journals tell us that there is no data to support this claim. In fact, new syringe exchange program participants are five times more likely to enter into drug treatment than non-syringe exchange program participants. Former participants in syringe exchange programs are more likely to report significant reduction in drug use or to stop using altogether, and to remain in drug treatment programs. For people who are struggling with addiction, needle exchanges can be a way to keep them healthy until they choose to seek treatment. Such programs are reliable sources of support for folks who often have a hard time finding the help they want and need.

We ask that our state legislators and health department work to ensure that people who use drugs can receive the health care and treatment they need for addiction, while preventing the development of additional diseases like HCV. While the opioid epidemic has had a slower onset in Iowa than in other states, experts suggest that Iowa has an opportunity to inoculate itself against further harm, and to prevent the spread of this epidemic. Allowing people who use drugs to access needle exchange is one tool we can use to address the harms that come along with an epidemic of opioid abuse. It is also a low-cost way to reduce the high costs of HCV infection to the state budget. We hope that our state can move quickly to prevent the rapid spread of HIV and HCV with which we are threatened. With the federal government approving funding for needle exchange programs in February of this year, it is time for Iowa to follow suit and legalize needle exchange. **lv**

—Cameron Foreman, Petra Hahn and Sarah Ziegenhorn are second year medical students at the University of Iowa Carver College of Medicine.

INTERACTIONS

Opinion: Dakota Access Bakken Oil Pipeline Nearing Finish Line in Iowa

Really? NEVER underestimate the resolve of the people! EACH ATTACK against us makes us stronger! There are over THREE HUNDRED MILES OF PIPELINE. What will be the cost to patrol it all and prevent sabotage? Will it be worth the potential profit? I travel wide circles in conversation, some in private—some by other means. Many acknowledge this is an option. We have rights to clear air and clean water. PERIOD! —Bob Babcock

Planned Parenthood president on presidential election: ‘Nothing is more important in the next 34 days’

Yes, she arbitrarily jumped onto the Hillary bus very early in the primary which is why I stopped giving them a recurring monthly donation. —Edward Kuhrt

Interview: Pella's Dave Keuning talks Iowa and outer space for the anniversary of Killers' classic 'Sam's Town'

Fantastic article and interview! Spotted Dave in a back corner of an uptown Pella pub a while back, home on a visit, and eventually got his autograph. The people I was with didn't believe me that it was him, so they put Killers songs on the jukebox and watched to see how/if he reacted.

—Jeff Tigchelaar

The intersection of burlesque and feminism

I disagree with comparing burlesque to stripping. The act of burlesque does not always involve the removal of clothing. Strip clubs are based around the objectification of women. Burlesque is about self empowerment and body confidence. I respect both forms of entertainment but they are not even remotely the same.

—Nicole

LV Recommends: Baroncini

I'm glad that LV is finally letting a vegetarian go out to review an eatery, although as a lifelong vegetarian I find it tiresome that in most upscale places in this town (including the one reviewed) there's only one thing you can order (usually involving mushroom) as a vegetarian. Vegetarian dishes are healthy for the person eating it and for the earth, no question about that. I wish restaurateurs and chefs in this town were bolder and interested in broadening their own and their clientele's palate.

—Beets are the best!

Sean Astin is helping early voters in Iowa City

RUDY, I'm very disappointed with you, but Ashton is doing the Hollywood thing as well. Higher taxes, more illegal immigrants without documentation. Hillary should be in jail, how much extra cash did the Clintons have, we will never know. Did Sean Astin donate anything, because Hillary is losing in Iowa? —Elector U.T.

Iowa City's new \$25k bike rack is already getting some use!

Uhhhhh just wow. Looks like a really expensive liability nightmare to me. Somehow I missed knowing we bought a 25k bike rack. —tee_kizz

I wouldn't want to park my bike on a rack that had people climbing on it. —tylerlubke

Kudos to the City of IC for making a commitment to alt. modes of transportation and public art. —nkaeding

More than one in five UI female undergraduates report being raped

This is a disgrace. The survey only needed to ask one question: Have you been a victim or rape or an attempted rape while you were at the UI? End of survey. UI Leadership needs to step up and act--no more six point plans. Take responsibility and do whatever it takes to prevent these assaults. —Jane Shetzer Zukin

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Frank Lloyd Wright, *Susan Lawrence Dana House*, perspective, Springfield, IL, 1903, lithograph, 20 x 26 inches, gift of Peter O. Stamatz, S2016.030.

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Robert Cocke, *The Age of Noise*, 1994, oil on canvas, 53 x 53 inches, gift of the artist, 2005.010.

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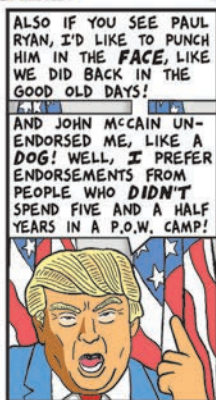
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THIS MODERN WORLD

by TOM TOMORROW





VOTING RIGHTS FOR ALL

**Iowa City Public Library
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Hosted by Inside Out Reentry
and the League of Women
Voters of Johnson County

INCLUSIVE VOTING: FELONS' RIGHTS

What does it take to earn back your political voice?
BY LAUREN SHOTWELL



Photo by Lauren Shotwell

Tracy Gryp keeps a framed copy of her voting rights restoration certificate signed by Gov. Tom Vilsack in 2005. She stuck “I Voted” stickers in the top corners of the frame—one for the first time she cast a ballot in a local election and another for her 2008 vote for president.

Gryp has made mistakes in the past—she served time for a felony charge of conspiracy to manufacture methamphetamines—but she turned her life around, she said, and a key moment in her return to society was regaining the ability to vote.

“I felt like I had paid my proverbial debt to society and I didn’t think that I should have to pay for the rest of my entire life. I didn’t feel like I should be considered a second-class citizen in the United States of America,” she said.

Voting may not seem like a big deal to everyone, she said, but it had a huge impact

on her life.

“It just makes you feel like you are a part of your country. It really does something to restore that sense of purpose and that sense of

voting rights and by the differences in how each state deals with voting rights restoration.

Currently, Iowa is one of only four states with permanent constitutional voting bans for people with felony convictions. Only in three of those—Iowa, Kentucky and Florida—is the onus on the individual to apply to the governor to have those restrictions lifted. Virginia’s governor recently initiated a process to grant voting rights restoration on an automatic, rolling basis as individuals complete their sentences.

But Iowa wasn’t always this way. In 2005, then-governor Vilsack issued an executive order restoring voting rights to people who had completed their sentences for felony convictions and providing automatic restoration thereafter. Over the next few years, an estimated 115,000 people had their voting rights restored.

In 2011, just after taking office, Gov. Terry Branstad signed an executive order of his own and reinitiated a process in which former felons must apply for their voting rights.

Over 52,000 people in Iowa, 2.2 percent of the population, are unable to vote due to

**“I felt like I had paid my proverbial debt to society ...
I didn’t feel like I should be considered a second-
class citizen.”**

—Tracy Gryp

belonging in your community,” she said.

For others in Iowa that have a felony conviction in their past, regaining the right to vote means navigating a bureaucratic process and working through misunderstandings caused by Iowa’s changing stance on felon

a felony conviction, according to estimates from the Sentencing Project, a nonprofit research organization that advocates for criminal justice reform. However, news reports in Iowa have cited a higher number—57,000 Iowans—based on a state database of

disenfranchised felons. The Sentencing Project estimates these Iowans are among as many as 6.1 million Americans nationwide who are disenfranchised due to a felony conviction.

An Iowa Supreme Court case decided earlier this year upheld the lifetime voting ban for those convicted of an “infamous crime,” which the court defined as any felony conviction.

The case was brought by a Montrose,

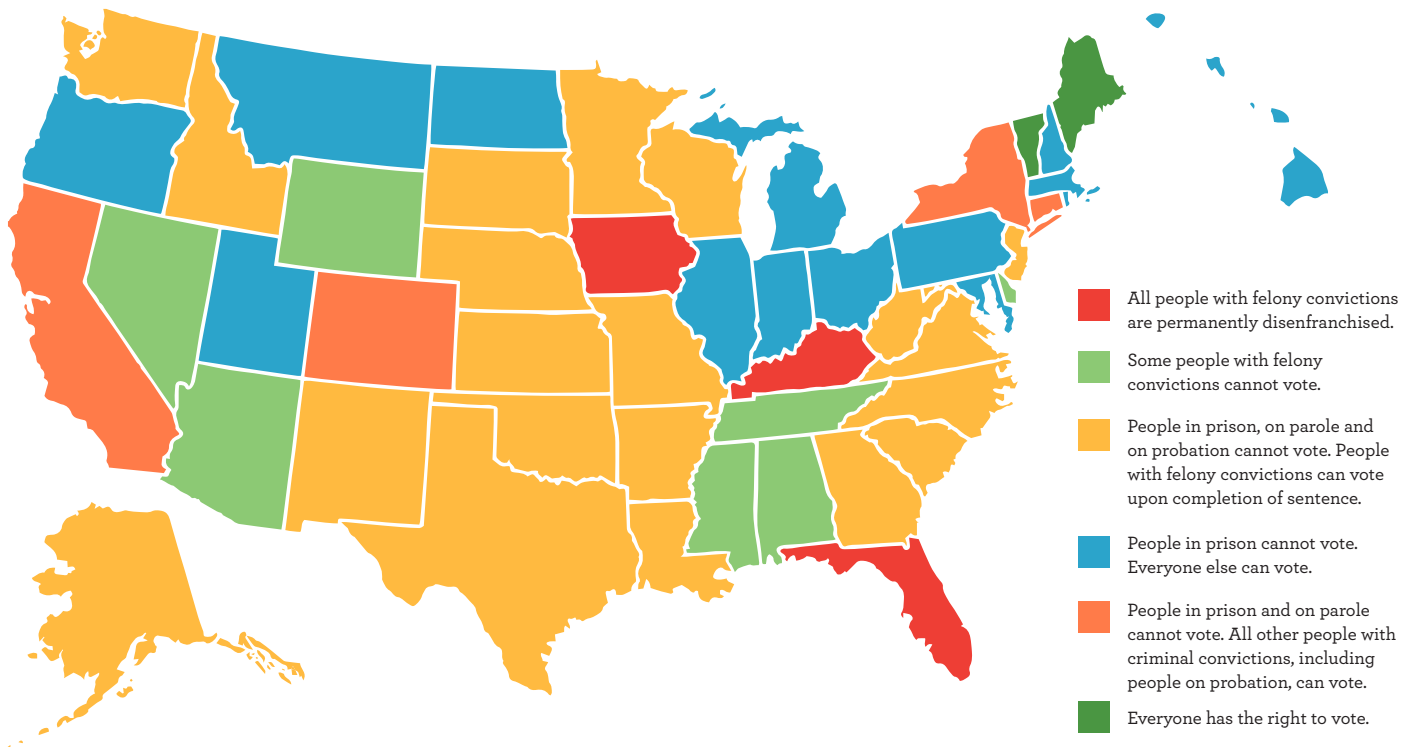
streamlining effort in 2012 led the governor’s office to remove a requirement that applicants include a credit history check.

However, applicants today must still complete the current form and provide either proof of payment of court costs, fines and restitution or proof that those payments are being made and an explanation for why they have not yet been completed. Applicants must also include a current criminal history check with the Iowa Department of Criminal

this responsibility very seriously as the chief executive of the state,” Hammes wrote in an email.

Mike Cervantes, director of the Inside Out Reentry Community in Iowa City, pointed to the low number of people who have had their rights restored as proof of the challenge posed by the current restoration process.

“There’s this idea that you just fill out a form, but it’s a lot more complicated than this,” he said.



Source: ACLU and Brennan Center

Iowa mother who brought her kids to watch her cast a ballot in a 2013 city election. The woman, Kelli Jo Griffin, said she was unaware that with her conviction in 2008 on a non-violent drug felony she lost the right to vote. Griffin argued that her crime should not qualify as “infamous,” but the court disagreed.

The application process has been simplified, with applicants now required to respond to 13 questions instead of 29. Among the items removed were requirements that applicants provide up-to-date addresses of the parole or probation officer, prosecutor, defense attorney and judges involved in their cases as well as information about child support payments and their tax return history. A previous

Investigations. Both require additional forms.

According to Brandstad’s office, 148 people have had their voting rights restored since Jan. 14, 2011. Every individual who is eligible to receive a restoration of their rights and who completes the form correctly is approved, Colin Smith, the deputy legal counsel for the governor’s office, wrote in an email.

Ben Hammes, the communications director for the governor, said Branstad views voting as a qualified right, which an individual has until he or she commits a felony and loses that right. He said the process ensures felons who are eligible to have their voting rights restored are current on all fines and restitutions.

“We review each application individually and on its own merits. Gov. Branstad takes

The Inside Out program serves as a resource center for individuals returning to society after incarceration by providing mentoring and a sense of community. Cervantes said the group hasn’t focused much in the past on restoring voting rights—basic needs like finding housing and a job often take up much of their time. However, he said it’s something he hopes to focus on in the future.

“There’s a lot of uncertainty among employers, among landlords in the community about welcoming back somebody who’s been to prison,” Cervantes said. “Allowing the person a right to vote is a risk-free, very positive way to welcome someone back.”

Cervantes sat at a table alongside Letisha Molina in one of the rooms of the First

Baptist Church, where the program is housed.

Molina, originally from Tucson, Ariz., served time for drug charges, but has been drug-free for five years and has found a home in Iowa City through the Inside Out program.

"I never thought I could have so many people in my life that could help me, be by me and believe in me," she said.

Molina said she has turned her life around and now hopes to apply for the right to vote.

"I've never voted. I've always had a felony. Everyone asks me, 'How can you not

He said he worried about the discouraging effect that being excluded from the political system has on those who are trying to rejoin society. He also voiced concerns about this practice eliminating certain demographics from the electoral process.

According to the Sentencing Project report, an estimated 9.8 percent of African Americans in Iowa are disenfranchised.

"It's upsetting because to me it seems so basic," Robinson said. "If people live among us and pay taxes, they should have a voice

"Allowing the person a right to vote is a risk-free, very positive way to welcome someone back."

— Mike Cervantes

vote?' Whenever I'm asked I would be embarrassed because of my past," she said.

Molina said she hopes that the governor's office considers the changes she's made when looking at her application.

"I want to give back to the community, too. And if they could see that, and see that pattern, why couldn't they help people like us be able to vote?" Molina said.

The issue isn't new to Cervantes. In 2005, while a teacher at Metro High School in Cedar Rapids, he led a group of students to lobby for a change to the voting rights restoration process for felons. The group was part of an effort that culminated in Gov. Vilsack signing the order to grant automatic restoration.

"It was a good solution, but it was temporary. A couple governors later and it was back to ground zero," Cervantes said.

Some of those students are picking up the cause again, such as Jorel Robinson, who said he hopes to help create a grassroots movement to bring the issue to the forefront in Iowa.

"It's a tricky issue because you are talking about people who at some point made a mistake or committed a crime," Robinson said. "It's not to say that anything they've done is right, because it's not. They committed a crime and they should have some form of punishment. I just disagree with it being a lifetime punishment and I disagree with them being eliminated from the [voting] process."

about who governs them."

Robinson is part of a group called the Big Bang Band, which, in addition to producing and performing music, works to help improve the Cedar Rapids community where he grew up.

Bandmate Isaiah Snead, a father of four, also works and volunteers in the community, including at the Willis Dady Shelter in Cedar Rapids. With two felony convictions in his past, he said he knows firsthand what it's like to be unable to vote. He said he would like to encourage others to vote, but is afraid they'll ask him whether he's voting and he'll have to say no.

"There's no rebuttal to that. I just walk away with my head down," he said. "It's like they look down on me because of that title. Whenever I'm with someone, I want to let them know that I'm a good person first because when they find out that you are a felon it's a tally against me."

He said he has applied for his voting rights before, but was denied. Now, he hopes to try again.

"I wish the governor would hear my story and let the good that I've done outweigh the bad. If I'm good enough to pay taxes, I'm good enough to voice my opinion," Snead said. **lv**

Lauren Shotwell is the News Director for 'Little Village.'



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APUNTES POLÍTICOS DE UN ESCRITOR VENEZOLANO

¿Qué posición debe tomar un escritor con respecto a la política?
POR CARLOS PATIÑO PEREDA



Ningún escritor está obligado a escribir o hablar de política. El tema a tratar en una obra determinada es parte de la libertad artística de la que goza el autor. En contrapartida, lo que sí hemos visto florecer con recurrencia son regímenes despóticos que censuran y castigan a quienes eligen usar la pluma para denunciar los abusos del poder.

Esto no significa que el escritor deba aislarse de la esfera pública. Es precisamente bajo el control de estos gobiernos orwellianos, donde la política suele tocar todos los ámbitos de la vida personal, que la realidad lo arrincona y a veces, sin proponérselo, es forzado a confrontarla en papel y tinta.

En tiempos convulsos, los escritores suelen ser vistos como pensadores que deben compartir sus reflexiones ante la crisis y las acciones de sus gobernantes. Si bien no es una carga inexorable, en un país como Venezuela, signado por un gobierno totalitario que es al mismo tiempo una fábrica de hacer pobres, la opción del silencio se convierte en complicidad y postura.

Los cantos de sirena de Chávez y Maduro lograron lo impensable: convertir al país con la mayor reserva de petróleo del planeta en el más violento, con escasez de comida y medicinas, y la inflación más alta del mundo. Existen argumentos de peso para aseverar que la revolución bolivariana no es una dictadura, pero tampoco una democracia. Países con tradición democrática deberían verse en ese espejo, en tiempos donde flirtean con la posibilidad de elegir ególatras de lenguaje agresivo y excluyente.

Varios de mis cuentos y artículos de no ficción abordan el tema político como un acto de liberación de una realidad asfixiante. Pero no todos. Es importante incorporar el tema siempre que aporte significativamente a la obra, y por qué no, al debate público; más no toda la literatura debe dedicarse a escudriñar el asunto, ni todo escritor ha de presentarse como militante comprometido de determinada causa política.

En mi caso, por ejemplo, encuentro

difícil, casi imposible, escribir literatura infantil en este contexto. En todo caso, seguir escribiendo en un país donde entre

comprar un libro y comida, la gente elegirá la comida, si es que la consigue o le alcanza el dinero, ya es en sí un acto político.

POLITICAL NOTES FROM A VENEZUELAN WRITER

What position should a writer take on politics? • BY CARLOS PATIÑO PEREDA; TRANSLATED BY REBECCA HANSSSENS-REED (AND REVIEWED BY KELSI VANADA)

No writer is obliged to write or talk about politics. The issues that are addressed in a particular work are part of the artistic freedom enjoyed by the author. Nevertheless, what we have seen flourish throughout history are despotic regimes that censure and punish those who use their pen to reveal abuses of power.

But that does not mean that the writer must be isolated from the public sphere. It is precisely under the control of these Orwellian governments, where politics invade all aspects of personal life, that reality corners the writer, often without warning, to the point that he is forced to confront it with paper and ink.

In times of strife, writers are seen as intellectuals who should provide answers to the crisis and the actions of their rulers. In a country like Venezuela, marked by a totalitarian revolution that is at the same time a factory manufacturing poverty, the option of silence becomes complicity and posturing.

Chávez's and Maduro's siren calls achieved the unthinkable: they transformed the country with the biggest oil reserves into the most violent one, with shortages of food and medicine, and the largest inflation in the world. There are good arguments which assert that the Bolivariana revolution is not a dictatorship, but neither is it a democracy.

Countries with a democratic tradition should look into that mirror, during times when they flirt with the possibility of being governed by egomaniacs that use aggressive and exclusionary discourses.

Several of my stories and nonfiction articles address politics as an act of liberation from an asphyxiating reality. But not all. It is important to incorporate politics, so long as it contributes significantly to the work—and, furthermore, to the public discourse. But not all literature must be devoted to scrutinizing the issue, nor must every writer present him or herself as a devoted militant of a particular political cause.

For me, for example, I find it difficult, if not impossible, to write children's literature in this context. At any rate, to continue writing in a country in which, when faced with the choice of buying a book or buying food, people will choose food, if it's available and if they can afford it, is already in itself a political act. **lv**

Carlos Patiño Pereda is a Venezuelan writer and activist, and a member of the International Writing Program 2016.

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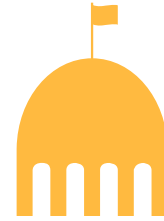
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THINGS THAT GO BUMP IN JOHNSON COUNTY

Eastern Iowans dive headfirst into the unknown. • BY TIM TARANTO



Video still from 'Soul Seekers' on PATV



Ghostbusters and *Ghost Hunters*, seances and exorcisms, hard science—wherever you land on the spectrum between skepticism and belief, it is hard to deny the allure of those acts which attempt to make contact with that which lies beyond the veil. *Little Village* convened with Brian Tanner, a member of our local Johnson County Paranormal Team, to talk orbs, mists, malevolent forces and how it may help to call a paranormal investigator.

I'm as curious as anybody, how does one become a paranormal investigator? To tell the truth, I'd been increasingly interested in this sort of thing from watching shows like *Ghost Hunters* [laughs]. Then three years ago I heard from a friend that Greg Reisner, who heads up the Johnson County Paranormal Team, was looking to rebuild his team, so that's when I joined. The team has participated in over 90 investigations over the past eight years; I personally have [participated in] several dozen. Johnson County is in our name, but we are not limited to investigations here only; we have investigations in Dubuque and down in Missouri as well.

What is your specific role on the paranormal team? There aren't any assigned roles on the team; we're all investigators. Greg is the organizer, but beyond that we all do our part. Everyone on the team has the opportunity to use the equipment. It wasn't too terribly complicated to learn.

The equipment? Electromagnetic readers

and thermo cameras. Digital video and sound recorders, stuff like that.

Would you mind taking me through your first investigation? My first investigation was actually at the house my girlfriend and I were living in together [laughs]. Even before I'd decided that I was interested in joining the paranormal team, we were experiencing a lot of activity. It started ramping up and then I woke up one night and saw this shadow in the bedroom and that's when I let the group know.

So your first paranormal investigation was in your own home? Yeah, it was our place, so it was comfortable for us; it wasn't like we were going into some strange, dark or unfamiliar place we didn't know anything about. Sometimes we do investigations not just in homes but in cemeteries and businesses and abandoned buildings, but this one being at our house made it kind of personal for us.

I guess one aspect of ghost hunting is curiosity, but on the other hand there is a desire

to help those who are making contact with the paranormal, is there not? One level is the curiosity, but also you want to help people, right. After the investigations we always provide them with whatever images we'd captured or any audio documentation we may have gotten. We never go into a place and say, 'Definitely, yeah this place is haunted.' We don't want to tell people anything like that, but when you have a video of mist or a moving object, well then, yeah, once you get on that level, the documentation sort of speaks for itself.

Provide documentation, and allow them to make conclusions. We want to help, but help them find their own answers. Say for instance there is the presence of a malevolent force, though, we have resources to help them deal

“Sometimes you're not able to really make it out, but sometimes you can definitely tell it's a voice.”

—Brian Tanner

with that. It's not a likely thing to happen, but we do have contacts they can reach out to to get rid of a force like that. But again, that is rare.

What sort of things have been documented during these investigations? Pictures and videos of orbs, which are little balls of light that move around in different directions. Some people say, “Oh that's just dust caught in the light,” or whatever, but it's a little suspicious when you see the way something like an orb appears and how they move. It's pretty clear if you ever see one that they're a little bit more than floating dust. We've recorded quite a bit of EVP [electronic voice phenomena]. On



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the audio you might hear a voice, sometimes you'll hear something like a voice on the video too. You don't necessarily hear them at the time, but you usually notice them after the fact on the recordings. Sometimes you're not able to really make it out, but sometimes you can definitely tell it's a voice.

You mentioned mists before. Yes, we've seen mist shapes on videos, and shadows. There have been a couple times where we've actually seen stuff move. It's rare, but our team has documented it in the past. During an early investigation a door opened, and it wasn't an easy thing to happen all on its own. It was this old-style latch thing that doesn't exactly pop open that easily—so yeah, there's that. There was one time when this curtain kind of pulled open over this clock radio on a window sill, and you know the window is shut and the curtain really had to be pulled out over the clock to cover it up. We caught that on video, but like I said before with the EVP, we didn't notice this until later when we saw it on the video.

You must have quite a few investigations coming up. October is obviously a busy month for us. Our team is returning to this Civil War site in Missouri and then we'll be at a cemetery in Washington, Iowa coming up soon. Then we have a couple more presentations at the end of the month.

Have these three years as a paranormal investigator changed you in any noticeable ways? It has definitely made me think differently about life in general and what is beyond that. I definitely keep more of an open mind now in spite of my skeptical approach. But after going through so many of these investigations, you are more open. If you hear something or feel something, you might not be so quick to dismiss it, you may want to search into it a little more, open your mind up a little more. **lv**

Tim Taranto is a writer and artist from New York, but now lives on the prairie.



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One of my favorite autumn activities in eastern Iowa is a visit to Amana. Quaint little shops, the down-home General Store, local theatre, Millstream Brewery and the village's simple feel make for a great afternoon of shopping and relaxation, and, of course, eating.

There are good options for dining in Amana, and the newest on the scene is Millstream Bräu Haus, located in the old Colony Inn, right around the corner from the Millstream Brewery. Though it's only been open for about a month, Bräu Haus provides the same feel as Amana itself: hearty simplicity at its finest.

The menu options thus far are fairly limited. There is one page of food offerings, with burgers, brats, spätzle and pretzels, and one page of beer options, featuring Millstream's own wide selection accompanied by Sutliff

Cider and a rotating guest beer (currently from Lion Bridge). But this is by design, as there is no need for pages of entrees from which to select. Bräu Haus does what it does very well, and, in the tradition of Amana, the offerings are flavorful, local and filling.

I opted for the signature dish: Spätzle Makkaroni & Kase—a family recipe cheese sauce over plentiful spätzle noodles, served with the Mushroom & Swiss Bratwurst (they also offer brats in five other flavors: Back Road Stout, Honey Garlic, Andouille, Sriracha and Jalapeño and Cheddar). The cheese sauce is wonderfully subtle, the brats locally sourced from the Amana Meat Shop—and delicious. My companion and I also shared a Riesen-brezel (soft baked pretzel) as an appetizer, which was at least eight inches across and might constitute a meal in and of itself! Also served with the in-house cheese, it is easily the best pretzel I have

Photo by K. Michael Moore



I wanted to keep eating even when I was well past full.

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Coupled with a Millstream Back Road Stout, this meal may have been carb-heavy, but it was the kind of dinner that is so inviting, I wanted to keep eating even when I was well past full. My partner in crime chose one of the seasonal Millstream brews—the Pumpkin Imperial Stout—which I highly recommend you sample before it's gone for another year. On a fine autumn day, enjoy it on the deck next to one of the fire pits.

Open a bit later than most of Amana's other offerings, Millstream Bräu Haus is the perfect choice to wrap up a fun fall day in one of eastern Iowa's tourist treasures, with a full belly and a darn good brew. **lv**

—K. Michael Moore



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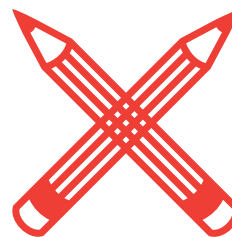


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"Trick or treat!"

Something small and green dropped into the plastic bag Jennifer had held out.

"What is that?" she asked.

"A Brussels sprout," said the man who had answered the door.

Jennifer looked up. The man was a little fat and going bald, like an older version of her father. He wasn't in costume, and was smiling the way Dad did when he told a joke she didn't get. Dad was always making little jokes that he thought were funny but Jennifer didn't. That was one of the things Mom always complained about.

"It looks like ... a vegetable," she said.

"It is a vegetable," he said. "Can't have treats at every house."

Jennifer just gaped at him. Why did he tease so meanly?

The man smiled again and said, "It's good for you," then closed the door.

Jennifer, age eight, a little blonde witch in a black robe and pointy hat, peered again into her loot bag.

The Brussels sprout, a head of lettuce the size of a ping-pong ball, was nestled smugly among handfuls of Smarties rolls and Bit-O-Honeys, and a box of something called Good & Plenty. She didn't know what a Good & Plenty was, but it wasn't chocolate. Her jaw tightened, and the early autumn dusk blurred with tears. Mom would say she was having another tantrum.

So, she did what her Mom had taught her to do when she got frustrated. She closed her eyes and imagined herself far away in a quiet sunny place. Mom watched a lot of videos and did exercises that, like this one, were supposed to make her feel better. Jennifer wiped her eyes with her long black sleeve and shuffled sadly back to the end of the block, to where her mother was pacing back and forth, talking on her cell phone to Aunt Stephanie about Dad and the divorce. Jennifer could not catch her attention.

Her mom was only sort of dressed up, the way grown-ups did when they weren't trying very hard. Moms always seemed more interested in dressing their kids up. Jennifer's mom wore an orange Houston Astros cap and jersey with her blue jeans. The jersey had the number 34 and the name Ryan on its back. Mom had told Jennifer that she really liked Nolan Ryan when she was a kid because he could throw a baseball faster than anyone.

After a couple of minutes her Mom, now doing some listening to Aunt Stephanie, finally noticed Jennifer fidgeting impatiently and smiled. She nodded at Jennifer's loot bag indicating she wanted to see what was in it. Jennifer held it out and opened the mouth of it.

Mom squinted inside for a long moment and then looked back at Jennifer's pouting face. Mom closed her eyes and went to the sunny place in her mind. Jennifer could hear Aunt Stephanie talking. Mom's eyes remained closed.

"Steph, let me call you back in a minute," Mom said, finally re-opening her eyes. She put the phone in her back pocket, and in the same motion held out an open palm.

"Jennifer, give me that thing."

* * *

As Mom wound up like she was Nolan Ryan, Jennifer wondered what was the absolute fastest a Brussels sprout had ever been thrown. Then Mom rolled onto her front foot, and her arm came forward without much coordination. The pitch looped lazily towards the one window that was still yellow with incandescent light. The Brussels sprout smacked the glass, but didn't break it. The sound, brief as a bird flying into its own reflection, made Jennifer jump. Shadows moved back and forth across the drawn curtain, and she heard muffled but excited voices.

Jennifer looked at her mom with surprise and terror. Mom looked back at her and then said, "Run!"

Next to her mom, Jennifer flew down the darkening street like a little witch, black dress fluttering behind her, laughing. **lv**

Adam Prato is from Long Island, New York and now lives in Iowa City. He has not yet found a bagel worth eating here but will not hold it against the place.

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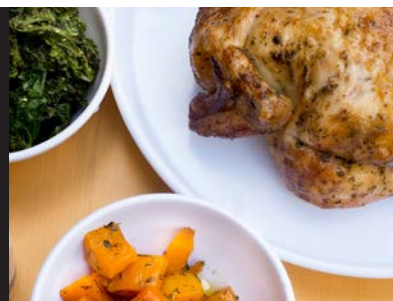


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In the late 1990s, footwork—a new style of dance music—erupted across Chicago's black neighborhoods. Footwork's hectic tempo and fragmented sampling was the soundtrack for a unique dance style, performed in competitive dance battles. This is the music Jlin (aka Jerilynn Patton) grew up with in Gary, Indiana. After a brief stint at Purdue University, she returned to Gary to work in a steel mill and work on music. She never was a direct participant in footwork circle events, but followed it closely on the Internet.

Footwork grew initially out of ghetto house—the raw, profane style promoted by the Dancemania record label. Early footwork sounded like ghetto tracks sped up to a frenetic 160 beats per minute, to accompany footwork dance battles. Cheap computers and cheap music software allowed producers all over Chicago to branch out and innovate constantly. Since the first footwork records came out around 1998, the hot action was on MySpace and later Soundcloud; producers, DJs and dancers could trade tracks without record labels or pressing plants.

When I spoke with Jlin via Skype in September, one of the first things she said was, “I am not a footwork artist.” When you talk to Jlin about her music, she speaks in metaphors, not the nuts and bolts of tempo and sample choice. Her album titles, *Dark Energy* and the upcoming *Black Origami*, speak to things hidden, obscured. She told *Dummy* magazine last year, “I have experienced some of the most beautiful things from darkness and blackness.”

Jlin connected with other music producers digitally: “Rashad, I met him when I was 19; I hit him on MySpace 'cause MySpace was really big as far as like if you wanted to hear exclusive tracks, because people were uploading music constantly. Rashad had done a track with Kanye West, a remix of ‘Flashlight.’ I hit him up. I said, ‘Yo, I love this track and I wondered if you can give me some pointers about music.’ By this time I was like, ‘OK, I definitely wanna try my hand at footwork.’ And I hit him up and asked him about it and he told me to call him. He was working a day job and he told me to call him on his lunch break, and we talked for his whole lunch break.”

While she still builds her tracks with samples, she's moved away from the sped up R&B vocal hooks that are a footwork trademark. Her tracks have a 3/4 time, compared to the almost universal 4/4 of footwork. Vocal samples, usually women's voices (Cate Blanchett shouting, “I am the Queen!” Faye Dunaway's Joan Crawford telling her daughter, “No Wire Hangers!”) feed into the mood, but are secondary to the crackling energy of her sequenced percussion.



Photo via Jlin

“If my music is not honest, and it's not vulnerable and it's not naked, it's not real ... just burn it, destroy it. It should be demolished.”

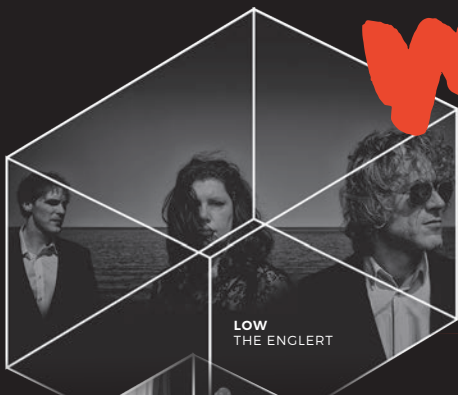
—Jlin

CONT. >> ON PG. 35

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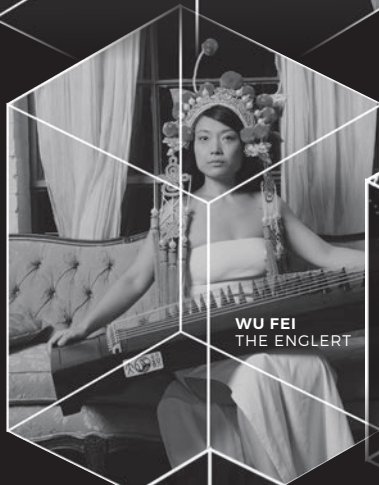
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A-LIST**WITHOUT A NET**

Esperanza Spalding talks risk, reward and reinvention.

BY GENEVIEVE TRAINOR

Esperanza Spalding boasts a list of achievements that belie her age (she'll be turning 32 just a week prior to her Iowa City tour stop). She's won four Grammy Awards, including the first Best New Artist award to be bestowed upon a jazz performer. She was concertmaster of the Chamber Music Society of Oregon at 15, having started with the group at age five. She earned a full scholarship to the prestigious Berklee College of Music and, once graduated, stayed on as one of the youngest instructors in the school's history, at 20.

The most astounding thing about Spalding, though, isn't the accomplishments of her youth. It's her clear and present fire and drive; her passion for exploring and learning and creating the next new thing. She is not a woman ever likely to rest on her well-earned laurels.

Spalding's latest album, *Emily's D+Evolution*, is a wild dive into the world of alter-ego Emily (Spalding's middle name). It's high on concept and performance, but grounded in musicianship and laced through with philosophy. She brings the tour, and Emily, to the Englert Theatre on Oct. 25, at 8 p.m.; tickets are \$25-55. Read our full interview online.

You've been performing since you were young, in a variety of contexts, from chamber music to indie rock to blues bands—what is it about performing? What is it about the stage itself that seduces you? Well, there's no escape. You know? There's nowhere to hide. Once the song starts, you're in it. You can't stop and replay that measure that you messed up. You discover ideas that you didn't even know you had. You discover sounds, you discover possibilities when you're making music with other musicians, when you're cold-creating, that you would never find in the practice room, or necessarily in the studio.

There's something about standing in front of someone who's listening, and continuing, you know? Doing what you prepared in a context that you couldn't prepare for, because you don't know how it's going to go—you don't know what the audience is going to be like, you don't know how your band members are going to be playing that night. You could feel very secure in your preparations, and then, when you get out on stage, you have to surrender to what's actually happening. It's really delicious to discover either that you suck that day, and that all that you've prepared either was not applicable, or it's just

not coming out—or, on the other hand, discover, “Oh my goodness! I just know what I've prepared for,” and finding connectivity in the bass lines, or the melody, in the delivery, or the sound



Illustration by
Rachel Jessen

ESPERANZA SPALDING

The Englert Theatre

Tuesday, Oct. 25, 8 p.m.

\$25-55

of your voice, or the sound of the band, or the ensemble, that you never knew were possible.

There's something extra that happens when you're on stage, and there's real risking, like I said. You can't stop, you have to keep going, and finding how to keep the energy and beauty alive ... and also, I feel now, especially on this project, looking for the challenge of creating complicity with the audience about the experience that we show them on stage, that Emily is having on stage. That's a really big challenge, and it's so challenging that, when it happens, it's like—creatively it's probably like giving birth. It's so hard ... Then, when I'm up on a stage, and I can just tell that people, some people at least, really heard that line, and maybe I even heard it for the first time, and I understand that we have a moment of complicity there, and they really hear what I'm talking about, and they identify, and we're connected—we both live this now—it's the richest experience. It's so beautiful.

It's probably totally narcissistic. I remember hearing this definition that the difference between the psychotic—the insane—and the artist is that artists need for you to understand their psychosis, but the truly insane [don't] need you to understand their psychosis. Artists aren't satisfied until they know that you know what they went through. That's probably part of it. But again, you know, like some priest once said, the most private things are the most universal. That's part of the job, I think, of art, is to express what a non-quote-unquote-artist hasn't figured out how to express yet—but when they hear you say it, it's like a



EDITORS' PICKS

WED., OCT. 19

Moon Hooch w/ Honeycomb, Gabe's, 9 p.m., \$12-15

THU., OCT. 20

Loreena McKennitt, Paramount Theatre Cedar Rapids, 7:30 p.m., \$34.50-64.50

Local H w/ Otros Outros, Gabe's, 9 p.m., \$12

SAT., OCT. 22

Tall Heights, Legion Arts CSPA Hall, 8 p.m., \$15-18

SUN., OCT. 23

NOTS, The Mill, 8 p.m., \$8-10

TUE., OCT. 25

Esperanza Spalding, The Englert Theatre, 8 p.m., \$35-55

The Moody Blues, Paramount Theatre Cedar Rapids, 8 p.m., \$75-125

FRI., OCT. 28

Laurie Lewis and the Right Hands, Hancher, 7 & 9:30 p.m., \$10-25

Diane Coffee / Halfloves w/ Cubits, The Mill, 9 p.m., \$10-12

SAT., OCT. 29

mewithoutYou w/ Into It. Over It., Blue Moose Tap House, 6 p.m., \$16-19

Wylde Nept Halloween, The Mill, 9 p.m., \$10

SUN., OCT. 30

FARM Presents: 25th Anniversary Concert Featuring Anne Hills w/ Sandy Andina, Mark Dvorak, Carol Montag, The Mill, 2 p.m., \$12-15

MON., OCT. 31

A Surf Zombies Halloween, Legion Arts CSPA Hall, 7 p.m., \$11-14

relief, and it's release, because they get to look at their own experience, and acknowledge it, and have a reconciling with their own experience, that it's validated. I hope that that's part of the experience of the audience member who comes to experience this project.

On the flip side of that, your debut album [Junjo] is a decade old now, and I'm curious how your relationship to recording has changed in the past ten years. This last record was the first record that I organized. I don't like being responsible for too many details, I never have—so, next time around, I'm definitely going to get some help, when it comes time to set up the logistics of making the record. But the good thing about that—I made this record when I was between labels, and agents, and managers, so I had left my other manager and my other agent, and I had fulfilled the obligations to my label ... but, I just did it, without an endgame in mind. So I just called the space that I wanted to work with, and I called the engineer that I wanted, and my friend ... got me a cheaper rate ... and I just went in with the musicians and the music and we just did the damn thing and made it sound good.

And then afterwards, with the help of my manager who I then found, I found a great mix engineer, and then I realized that I would need someone to help me dress it sonically, meaning like filters and effects, and reverbs and etc., etc. And that person wound up being [longtime David Bowie collaborator] Tony Visconti. I sought him out and tracked him down, and he got excited about it. And it was the first time that it really felt like it came from—nah, not the first time, all the records came from me, but something about this not being part of anybody else's agenda, I thought, allowed the art to come out untarnished by the rush of a deadline, or the added stress of other people being with you, and having to fight their agendas or resist the encroachment of other people's concepts of what a record should be or how it should sound.

It happened outside of the influence or energy of anybody else's agenda, and I think it was a really good thing on this record. I don't know that that can actually happen again, but

CONT. >> ON PG. 32

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OCT 29 } **WYLDE NEPT HALLOWEEN**
9PM / \$10

OCT 30 } **ANNE HILLS**
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AREA EVENTS



MOON HOOCH w/ HONEYCOMB Gabe's, Wednesday, Oct. 19, 9 p.m., \$12-15

Brooklynites Moon Hooch return to Iowa City on the heels of their third studio album, June's 'Red Sky.' James Muschler, Mike Wilbur and Wenzl McGowen were last in town tearing things up and winning fans as openers for They Might Be Giants back in 2013. The group, which got its start busking in New York City subway stations, blends fresh jazz with EDM for an on-your-feet experience like none other. The members of Moon Hooch met while students and the School of Jazz at the New School, in Greenwich Village; they also all share a commitment to environmentalism, sustainability and other social causes. Muschler is the band's percussionist; Wilbur and McGowen play various saxophones and clarinets.

WED., OCT. 19

/THEATRE-AND-PERFORMANCE: 'Nana's Naughty Knickers,' Old Creamery Theatre, 2 p.m., \$18.50-30
/COMMUNITY: Obermann Conversation: Singing as Transformational Practice, from Hospice to Prisons, Iowa City Public Library, Room A, 4 p.m., Free
Iowa City Climate Advocates September Meeting, Iowa City Public Library, Room B, 7 p.m., Free
/ART-AND-EXHIBITION: Intermediate Linocut: REDUX, Public Space One, 6 p.m., \$68
Paint By The Glass: Pumpkin Patch, Cedar Ridge Distillery, 6 p.m., \$40
/CINEMA: A Rozz-Tox & German American Heritage Center Film Screening: 'World on a Wire,' Rozz-Tox, 6 p.m., Free
IWP Cinematheque: 'Poets in No Man's Land' and 'Elementary Training for Actors,' Adler Journalism Building, 6:30 p.m., Free
Film: 'Amadeus,' National Czech & Slovak Museum & Library, 7 p.m., \$5
/MUSIC: The Dustbowl Revival w/ Still Shine, River Music Experience Redstone Room, 7 p.m., \$11.50-12
An Evening with Vince Gill, Paramount Theatre Cedar Rapids, 8 p.m., \$42-75

Moon Hooch w/ Honeycomb, Gabe's, 9 p.m., \$12-15

/LITERATURE: Marisa Silver, Prairie Lights Books & Cafe, 7 p.m., Free

/CRAFTY: Sewing: Willow Tank or Dress, Home Ec. Workshop, 7 p.m., \$55

THU., OCT. 20

/EDUCATION: German Iowans and the Politics of Brewing, Iowa Memorial Union, 12 p.m., Free

Cafecito Cervantes: Spanish Conversation Group, Fair Grounds Coffeehouse, 4 p.m., Free

/THEATRE-AND-PERFORMANCE: 'Nana's Naughty Knickers,' Old Creamery Theatre, 2 p.m., \$18.50-30
'Peppa Pig Live!,' Adler Theatre, 6 p.m., \$29.50-139.50

'The Migration,' Step Afrika!, Hancher, 7:30 p.m., \$10-35

/LITERATURE: Art Lover's Book Club, Cedar Rapids Museum Of Art, 4 p.m., Free

/FOODIE: Introduction to French Wines at New Pi Coralville with Robert Morey of Best Case Wines, New Pioneer Food Co-op Cedar Rapids, 6 p.m., Free
Batch from the Patch, Rock Island Brewing Company, 6 p.m., Free

Are you planning an event? Submit event info to calendar@littlevillagemag.com.

Include event name, date, time, venue, street address, admission price and a brief description (no all-caps, exclamation points or advertising verbiage, please). To find more events, visit littlevillagemag.com/calendar.



/MUSIC: Steve and Michaela McLain, *Cafe Paradiso*, 6 p.m., Free
 University of Iowa Jazz Performance, *The Mill*, 6:30 p.m., Free-\$5
 Michael Ray w/ Sister C, *Blue Moose Tap House*, 6:30 p.m., \$12-15
 Loreena McKennitt, *Paramount Theatre Cedar Rapids*, 7:30 p.m., \$34.50-64.50
 RME Member Appreciation Show featuring Sarah Potenza, *River Music Experience Redstone Room*, 7:30 p.m., \$11.50-12
 Paper Moon Shiners Live @ Clinton Street Social Club, *Clinton Street Social Club*, 8 p.m., Free
 D.R.A.M w/ Ric Wilson, *IMU Main Lounge*, 8 p.m., Free-\$14
 Local H w/ Otros Outros, *Gabe's*, 9 p.m., \$12
 Dustbowl Revival w/ Miles Nielsen & the Rusted Hearts, *Iowa City Yacht Club*, 9 p.m., \$10
 School of Sewing (Part 1), *Home Ec. Workshop*, 7 p.m., \$85
/ART-AND-EXHIBITION: Thursday Night Lineup: Nooks and Crannies Tour, *Brucemore*, 7 p.m., \$10-15

FRI., OCT. 21

/THEATRE-AND-PERFORMANCE: Iowa City Community Theatre: 'Dracula,' *Johnson County Fairgrounds*, 7:30 p.m., \$9-17
 'Nana's Naughty Knickers,' *Old Creamery Theatre*, 7:30 p.m., \$18.50-30
 Comedy XPeriment, *Stoner Studio Theater*, 7:30 p.m., \$12
 Jay Owenhouse: *The Authentic Illusionist*, *Des Moines Civic Center*, 7:30 p.m., \$29-69
 City Circle Acting Company: 'August: Osage County,' *Coralville Center for the Performing Arts*, 7:30 p.m., \$12-27
 'Ole and Lena Win a Cruise!,' *Paramount Theatre Cedar Rapids*, 7:30 p.m., \$28
 J.R. Brow, *Penguin's Comedy Club*, 8 p.m., \$12-15
 'Blithe Spirit,' *Giving Tree Theater*, 8 p.m., \$26
/CINEMA: Bike-In Theatre: 'The Milpitas Monster,' *PATV (parking lot)*, 7 p.m., Free
/EDUCATION: Kirkwood English Conversation Club, *Iowa City Public Library*, 10 a.m., Free
 2016 International Authors Series: *The Shape of Your Paragraph*, *Iowa City Public Library*, 12 p.m., Free
/ART-AND-EXHIBITION: Mindful Artist Collective: *Collective Dysfunction—Artist Reception*, *Public Space One*, 6 p.m., Free
/MUSIC: Jazz After Five, *The Mill*, 5 p.m., Free
 Friday Night Live Music with Dustin Prinz, *Cedar Ridge Distillery*, 6 p.m., Free
 Chris Webby w/ DJ One Way, *Novet, ASthmattic*, *Gabe's*, 6 p.m., \$15-18
 Legends in Concert, *Adler Theatre*, 7:30 p.m., \$33-53



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PG. 41



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AREA EVENTS



TORREY PINES: LIVE SCORED FilmScene, Monday Oct. 24, 9 p.m., \$7 Clyde Petersen's stop motion film 'Torrey Pines,' which was Kickstarted into life in 2013, will be making a stop at FilmScene. The film is an autobiographical coming-of-age story, with a mother who is schizophrenic. 'Torrey Pines' is just coming off its world premiere as an official selection at the 20th annual TWIST: Seattle Queer Film Festival. Petersen tours the film with his band Your Heart Breaks (Petersen, Zach Burba and Jacob Jaffe), which live scores the movie. FilmScene's presentation will feature an opening act by Iowa City's Curt Oren, who will be playing a solo set as well as live scoring his own new animation and other short videos.

/MUSIC: EGI and Sassafras, River Music Experience Redstone Room, 8 p.m., \$9.50

Faded w/ The Young Funk, Natural Oil, Gabe's, 9 p.m., \$5

Future Friday w/ Blookah, Blue Moose Tap House, 9 p.m., Free

Jason T. Lewis & Sad Iron Music w/ Marty Carpenter and the Souvenirs, The Mill, 9 p.m., \$8

Jack Lion w/ Vagabond Maurice, Soutru, Rozz-Tox, 9 p.m., \$5-10

Mountain Sprout w/ Flash in a Pan, Rock Island Brewing Company, 9 p.m., \$6

Groovement w/ Surrounded by Giants, Iowa City Yacht Club, 10 p.m., \$8

Konflikt, EDEN Lounge & Nightclub, 10 p.m., Free

/CRAFTY: Gyrls Night Out: Flamingo Rising, Beadology Iowa, 5:30 p.m., \$58

Craft Party: Donut Pin Cushion, Home Ec. Workshop, 6 p.m., \$30

/COMMUNITY: 10th Annual Under a Cider Moon ... A Celebration of Autumn, Bur Oak Land Trust, 5:30 p.m., \$50

Combined Efforts Fundraiser: The Speakeasy, Terry Trueblood Recreation Area, 7 p.m., Free

/LITERATURE: Sarah Prineas, Prairie Lights Books & Cafe, 7 p.m., Free

SAT., OCT. 22

/THEATRE-AND-PERFORMANCE: Popo's Puppet Festival, Iowa City Public Library, 12 p.m., Free

Gallagher, iWireless Center, 7:30 p.m., \$20-50

City Circle Acting Company: 'August: Osage County,' Coralville Center for the Performing Arts, 7:30 p.m., \$12-27

Comedy XPeriment, Stoner Studio Theater, 7:30 p.m., \$12

Iowa City Community Theatre: 'Dracula,' Johnson County Fairgrounds, 7:30 p.m., \$9-17

'Nana's Naughty Knickers,' Old Creamery Theatre, 7:30 p.m., \$18.50-30

J.R. Brow, Penguin's Comedy Club, 8 p.m., \$12-15

'Blithe Spirit,' Giving Tree Theater, 8 p.m., \$26

/MUSIC: Market Music w/ Guy Drollinger, Iowa City Farmers Market, 9 a.m., Free

Barn Dance, Iowa City Senior Center, 7:30 p.m., \$5-15

Always ABBA, Riverside Casino Show Lounge, 8 p.m., Free

Liquid Stranger w/ Bleep Bloop PerkulatOr, shlump, Blue Moose Tap House, 8 p.m., \$16-18

The Moody Blues, Adler Theatre, 8 p.m., Free-\$184.50

Tall Heights, Legion Arts CSPS Hall, 8 p.m., \$15-18

Kari Lynch w/ Matt Gabriel, Rozz-Tox, 9 p.m., \$5-10

6 Odd Rats w/ No More Honey, The Texas Toothpicks, Blue Mood, Gabe's, 9 p.m., \$5

Pastmasters, Riverside Casino Show Lounge, 9:30 p.m., Free

American Honey w/ Dead Flowers, Meowcaholics, Iowa City Yacht Club, 9:30 p.m., \$5

/FAMILY: Scouts: Junior Super Sleuths, Iowa Children's Museum, 9:30 a.m., Free

/CRAFTY: Cubed Right Angle Weave Pendant: An Introduction to CRAW, *Beadology Iowa*, 10 a.m., \$58
 Knitting: Cozy Cable Cowl, *Home Ec. Workshop*, 1 p.m., \$30
 Kids Pumpkin Painting Party, *National Czech & Slovak Museum & Library*, 1 p.m., \$5
 Wire Wrapped Spiders: Family Friendly Class, *Beadology Iowa*, 3 p.m., \$48
/ART-AND-EXHIBITION: Guest Artisan's Market, *NewBo City Market*, 10 a.m., Free
 Material Translations, *Figge Art Museum*, All Day, Free
/SPORTS-N-REC: Iowa Hawkeyes vs. Wisconsin Badgers, *Kinnick Stadium at UI*, 11 a.m., \$85
 Grounding Fall Yoga Practice, *Indian Creek Nature Center*, 8 p.m., \$20
/CINEMA: 'The Way We Talk,' *FilmScene*, 2 p.m., \$5-10

SUN., OCT. 23

/SPORTS-N-REC: Geoff's Bike and Ski Race, *Bobbers Grill*, 9 a.m., Free
/COMMUNITY: Community Worktime, *Public Space One*, 1 p.m., Free
/CRAFTY: Intro to Screenprinting, *Public Space One*, 1 p.m., \$48
 Extra Gems of Hope Workshop with Women in Business, *Beadology Iowa*, 2 p.m., Free
/THEATRE-AND-PERFORMANCE: 'Nana's Naughty Knickers,' *Old Creamery Theatre*, 2 p.m., \$18.50-30
 Iowa City Community Theatre: 'Dracula,' *Johnson County Fairgrounds*, 2 p.m., \$9-17
 City Circle Acting Company: 'August: Osage County,' *Coralville Center for the Performing Arts*, 2 p.m., \$12-27
 'Blithe Spirit,' *Giving Tree Theater*, 2 p.m., \$26
/MUSIC: Riverbottom Ramblers, *Sutliff Cider Company*, 3 p.m., Free
 Groovement, *Parlor City Pub and Eatery*, 4 p.m., Free
 Daniel O'Donnell, *iWireless Center*, 5 p.m., \$55-85
 Carnatic Rising Stars, *The Englert Theatre*, 5 p.m., \$5-10

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>> ESPERANZA FROM PG. 27

the mode of making it, which is all about the art first, then figure out what it does next, was really refreshing, and I'm sure I'm going to make a record like that again. And actually, the first record we made, *Junjo*, I mean none of us thought anyone would ever hear it. No offense to Pablo [Valero] at the record label [Ayva Musica], but really—I was in college, I had just graduated college, and started playing at a free jazz piano festival, I was just playing duo with friends, and we made this record. And it was just like, I didn't have anything else to do, and I liked playing with these guys, and we had some music and we made this record. And then later, I met my manager, and this became like a calling card for the beginning of my quote-unquote-career. So, that record, probably, was the first time that I made a body of work having no concept that people were going to hear it, or when and how and why. And then *Emily's D+Evolution* was the next one, and they were kind of the two things that nicely marked the beginning and end of a phase of my life, for sure.

So what's the next phase then for you? I don't know yet. But, I do know that my next project, I'm going to be revolving my life around writing the libretto to this opera that Wayne [Shorter, acclaimed jazz saxophonist] is writing, and I know that I'm going to be making a lot of music, a lot of collaborative music, and projects—like little mini projects. Because I like to be in a room and make things with people in real time. That's my favorite part of the creative process. So, I'm going to be spending less time on the drawn out, blah blah blah conversations, technical, delivery, ad campaigns, etc., etc., etc. for a while, and just make great stuff and release it, and let the art do what it wants. I know that that's happening. And the themes that have come up in *Emily's D+Evolution*, I'm not going to beat them to death, but they're really important to me, and the way I want to live in this world and navigate my life, and I know that they will continue to inform the work that I do. I don't in all the ways how yet, but I know that they will. So I know that what's next also. **lv**

Genevieve Trainor gets wrapped up in music.

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11/4 | 7:00PM

Discussion

LOW + WU FEI

11/4 | 9:30PM

Performance

**WILL DUNCAN: THE ART
OF DOING NOTHING**

11/5 | 11:00AM

Workshop

**YOU AIN'T GETTING NO
COOKIES FOR DOING
WHAT IS (RACIALLY) JUST**

11/5 | 1:00PM

Workshop

**STORYTELLING SEEDS:
A GENERATIVE WORKSHOP**

11/5 | 3:00PM

Workshop

**POLITICAL STORYTELLING
IN THE DIGITAL AGE**

11/5 | 5:00PM

Presentation

NATIONAL ANTHEM

11/5 | 7:00PM

Presentation

JEN KIRKMAN

11/5 | 9:00PM

Comedy

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AREA EVENTS

/MUSIC: An Evening with Davina and the Vagabonds,
River Music Experience Redstone Room, 7 p.m.,
\$13.75-17

An Evening with Lyle Lovett and Robert Earl Keen,
Paramount Theatre Cedar Rapids, 7:30 p.m.,
\$39.50-125

My Empty Phantom, Rozz-Tox, 8 p.m., \$5-10
NOTS, The Mill, 8 p.m., \$8-10

Sunflower Bean, Gardner Lounge - Grinnell College,
8:30 p.m., Free

/LITERATURE: IWP Reading, Prairie Lights Books &
Cafe, 4 p.m., Free

MON., OCT. 24

/LITERATURE: Steven Sherrill, Prairie Lights Books &
Cafe, 7 p.m., Free

/FOODIE: Cooking Demonstration, Campus Recreation
and Wellness Center, 7 p.m., Free

/CINEMA: 'Torrey Pines'—Live Scored by Your Heart
Breaks, FilmScene, 9 p.m., \$7

/MUSIC: Dead Coast Presents Darrin Bradbury w/ Asher
Brown, Trumpet Blossom Cafe, 8 p.m., \$5

TUE., OCT. 25

/CRAFTY: Lampwork Headpins through Kirkwood
Community College Continuing Education Program,
Beadology Iowa, 10 a.m., \$73

Wire Wrapped Spiders: Family Friendly Class, Beadology
Iowa, 3 p.m., \$48

Sewing: Fen Dress, Home Ec. Workshop, 6 p.m., \$65

/CINEMA: Bijou Film Forum: 'The Listeners,' FilmScene,
6 p.m., \$5

Dinner & A Movie: 'Beetlejuice,' Big Grove, 7:30 p.m.,
\$25

/THEATRE-AND-PERFORMANCE: Joe Mande, The Mill, 9
p.m., \$12-15

/ART-AND-EXHIBITION: Strategies for Structuring
Speculative Space: A Generative Drawing Workshop,
Public Space One, 6 p.m., \$95

/LITERATURE: The Violet Realm by the Iowa Writers'
House, Iowa City Public Library, Room B, 6 p.m., Free
Manuel Vilas, Prairie Lights Books & Cafe, 7 p.m.,
Free

/MUSIC: The Lacs, Blue Moose Tap House, 6 p.m.,
\$20-25

Esperanza Spalding, The Englert Theatre, 8 p.m.,
\$35-55

The Moody Blues, Paramount Theatre Cedar Rapids, 8
p.m., \$75-125

WED., OCT. 26

/CRAFTY: Knitting: 101, Home Ec. Workshop, 10 a.m., \$35

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/THEATRE-AND-PERFORMANCE: 'Nana's Naughty Knickers,' *Old Creamery Theatre*, 2 p.m., \$18.50-30

/FOODIE: Hancher's Culinary Arts: Pullman Bar & Diner, Hancher, 5 p.m., \$40

Autumnal Apple & Beer Pairing, *Lion Bridge Brewing Company*, 5:30 p.m., \$30

/MUSIC: Market Music w/ Ace Jones, *Iowa City Farmers Market*, 5 p.m., Free

The Summer Set w/ William Beckett, *Hudson Thames*, Taylor Grey, *Blue Moose Tap House*, 6 p.m., \$17-20

The Octonauts, *Paramount Theatre Cedar Rapids*, 6 p.m., \$39.50-130

Adrian Legg, *Legion Arts CSPA Hall*, 7 p.m., \$17-21

Brook Hoover and Dan Johnson, *Dick's Tap and Shake*, 7 p.m.,

Smallpools w/ Apollo LTD, *IMU Main Lounge*, 8 p.m., \$19

The Lemon Twigs, *Gardner Lounge - Grinnell College*, 8:30 p.m., Free

/EDUCATION: History on Tap: Boozin' Along the Lincoln Highway, *Iowa Brewing Co.*, 5:30 p.m., Free

/CINEMA: A Rozz-Tox & German American Heritage Center Film Screening: 'Pina,' *Rozz-Tox*, 6 p.m., Free

IWP Cinematheque: 'Citizen, Detective, Thief,' *Adler Journalism Building*, 6:30 p.m., Free

'Oasis: Supersonic,' *FilmScene*, 8 p.m., \$6:50-9

/ART-AND-EXHIBITION: Intermediate Linocut: REDUX, *Public Space One*, 6 p.m., \$68

/LITERATURE: The Scarlet Room by The Iowa Writers' House, *Coralville Public Library, Room B*, 6:30 p.m., Free

Stephanie Ash in Conversation with Cate Dicharry, *Prairie Lights Books & Cafe*, 7 p.m., Free

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

THU., OCT. 27

/THEATRE-AND-PERFORMANCE: 'Nana's Naughty Knickers,' *Old Creamery Theatre*, 2 p.m., \$18.50-30

David Feherty, *Adler Theatre*, 7:30 p.m., \$53.50-169

Penguin's PRO-AM Comedy Series: Michael Head, *Penguin's Comedy Club*, 8 p.m., \$10

IC Kings Halloween Show!, *Studio 13*, 8 p.m., Free

/CRAFTY: Introduction to Kumihimo: A Simple Bracelet, *Beadology Iowa*, 5 p.m., \$88

/MUSIC: Evanoff w/ The Hex Girls, *Gabe's*, 6 p.m., \$6

The Cantafios, *Cafe Paradiso*, 6 p.m., Free

Keith Urban, *iWireless Center*, 7:30 p.m., \$37.50-59.50

High on Fire w/ Tong Po, *Telekenetic Yeti*, *Rock Island Brewing Company*, 7:30 p.m., \$20

Maya Beiser 'The Day,' *Hancher*, 7:30 p.m., \$10-35

The Fab Four, *Paramount Theatre Cedar Rapids*, 8 p.m., \$29.50-49.50

QC NU Gruv Society, *Rozz-Tox*, 8 p.m., Free

NAPKIN CHAPS AND ROID RAGE

The struggle is real. • BY WAYNE DIAMANTE

Muwaahahahh! Welcome Pro-Tippers to your official Fall edition of Pro Tips! Seriously, because the next time you read this it will be cold and November. Also, we'll have a new president and the suspense is killing me! Who will it be? I hope it's Trump. Just kidding! But could you imagine the ratings? It would be like Max Headroom, but for real! In any case, soon everything will be different, except for one thing: how pro these tips are. Happy Halloween!

Dear Wayne,

I've recently come to terms with the fact that I am a slob. My shirts are covered in everything from grease stains and pizza sauce to brown mystery spots from late night food-crimes best left unsolved. Let me clarify: I am not ashamed of this sit-

or dirty play, and then you could wipe your hands whenever it suited your fancy! We also developed a less successful shirt model with a Velcro-affixed "tear-away" chest cloth, but focus groups found it unseemly. If you're interested, I have a ship-

It was a *little* like *The Sound of Music*, but instead of singing and music we had porridge and sadness.

uation; it's a lifestyle choice. I do worry, however, about the impact it has on my family. Especially in public. I've tried using napkins, but they're inconvenient and never around when I need them. I'm willing to clean up my act, but I don't know where to start.

Greasily Yours, Björn

Dear Björn,

Tidbit: I grew up in a convent, reared by nuns. It was a *little* like *The Sound of Music*, but instead of singing and music we had porridge and sadness. In any case, they always went on and on about how, "Cleanliness is next to godliness, Wayne!" They couldn't shut up about it, which, in hindsight, is probably why one of the first products ever produced by Diamante Enterprises were the Chapkins™. They were a terrycloth over-pant, i.e. "napkin-chaps" you could put on before eating

ping container full of them. We can work something out. They come in brown. —W

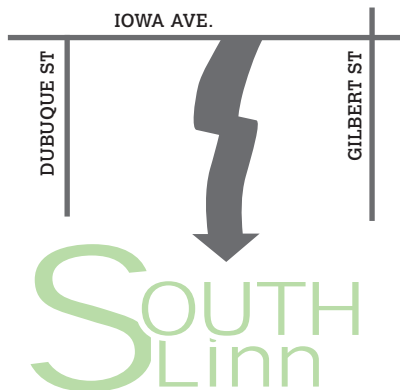
Dear Wayne,

My boyfriend is an amateur bodybuilder and lately I'm noticing a lot of changes. He spends a lot of time in the bathroom and has wild mood swings. Long story short, I'm afraid he's suffering from roid rage. What should I do?

Thanks, Tamela

Dear Tamela,

Hemorrhoids affect more than 1 in 15 million Americans every year. While they are exceptionally rare, most cases typically do not require more than one or two surgeries. —W **lv**



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>> **JLIN** FROM PG. 24

Her songs vary restlessly from bar to bar, leaving behind the looped rhythms of other dance music.

When I asked about the years it took to find her own musical style, she said, "That was less music related and more getting in tune with myself." Of her upcoming album, she said, "*Black Origami* is—that's just me naked and vulnerable all the way. When people don't like your work, that's a good thing, when people do like your [work], that's a good thing, but when people have no idea how to feel about your work, that's an even better thing."

Since Jlin's debut album was released, she's had an increasingly busy schedule of live performances all over the world. "I love it," she said of touring. "The only thing that's tiring is flying into different time zones. Other than that, this is what I do. I love what I do. I meet new people [who] appreciate my work because it's very vulnerable. I'm vulnerable every time I perform."

She's more likely to perform at festivals or art museums (like New York's PS1 and LA's Broad) than in bars or dance clubs. She garnered wider notice when she adapted her song "Erotic Heat" for a Rick Owens fashion show, and she recently announced a musical collaboration with noted British choreographer Wayne McGregor.

Jlin's positive reviews and growing fan base may be a result of her relentless self-critical attitude towards her own work. She said, "If my music is not honest, and it's not vulnerable and it's not naked, it's not real. To me, just burn it, destroy it. It should be demolished."

She'll bring her original and mysterious music to Gabe's on Saturday, Nov. 5, for a midnight show following Jack Lion and Rhys Chatham, closing out the second annual Witching Hour festival. Individual tickets for the show are \$10. Festival passes are \$30 for one day or \$50 for both Friday and Saturday. **lv**

Kent Williams spends his days contemplating chilling visions of things to come.



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AREA EVENTS



CHEECH & CHONG Riverside Casino & Golf Resort, Friday, Oct. 28 and Saturday, Oct. 29, 8 p.m., \$35-65 For 45 years, Tommy Chong and Richard "Cheech" Marin have been staples of the comedy scene, with movies, stand-up routines and albums all both embracing and poking fun at stoner and weed culture. They've had six gold albums, four of which were nominated for Grammys. Now both in their 70s, they're taking the show on the road again. This tour brings along Tommy's wife, comedian Shelby Chong, as an opening act. Both Chong and Marin have had extensive acting careers outside of their comedy duo, but both will inevitably always be best known for such classic work as 1978's 'Up in Smoke.'

/MUSIC: Sub Conscious Productions & Eclipse Entertainment Present: Infected Mushroom, Blue Moose Tap House, 8:30 p.m., \$20-25

University of Iowa Jazz Performance, The Mill, 9 p.m., \$3-5

American Babies, Iowa City Yacht Club, 10 p.m., \$10

/ART-AND-EXHIBITION: Thursday Night Lineup: Nooks and Crannies Tour, Brucemore, 7 p.m., \$10-15

/LITERATURE: Yaa Gyasi, Prairie Lights Books & Cafe, 7 p.m., Free

/EDUCATION: Lecture Money Talks: The Patrons of Frank Lloyd Wright, Cedar Rapids Museum of Art, 7 p.m., Free

/FOODIE: Honig Wine Tasting, Motley Cow Cafe, 5 p.m., \$20

/FASHION: Men's Pop Up, Revival, 10 a.m.

FRI., OCT. 28

/THEATRE-AND-PERFORMANCE: Iowa City Community Theatre: 'Dracula,' Johnson County Fairgrounds, 7:30 p.m., \$9-17



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Misfit Cabaret Creepshow, Stoner Studio Theater, 7:30 p.m., \$12.50

'Nana's Naughty Knickers,' Old Creamery Theatre, 7:30 p.m., \$18.50-30

'The Taming,' Riverside Theatre, 7:30 p.m., \$18-30

Auggie Smith, Penguin's Comedy Club, 8 p.m., \$12-15

'Blithe Spirit,' Giving Tree Theater, 8 p.m., \$26

Cheech and Chong w/ Shelby Chong, Riverside Casino and Golf Resort, 8 p.m., \$35-65

SPT Theatre, Legion Arts CSPA Hall, 8 p.m., \$20-25

Andrew W.K.: The Power of Partying, The Temple Theater, 8 p.m., \$21.50

/EDUCATION: Kirkwood English Conversation Club, Iowa City Public Library, 10 a.m., Free

/LITERATURE: Jean Valentine Reading, Dey House, 4 p.m., Free

Shambaugh House Reading Series, Shambaugh House, 5 p.m., Free

Chuck Collins, Prairie Lights Books & Cafe, 7 p.m., Free

/CRAFTY: Kumihimo Gem Chip Bracelet, Beadology Iowa, 4 p.m., \$88

Craft Party: Boxy Pouch, Home Ec. Workshop, 6 p.m., \$30

/MUSIC: Insane Clown Posse w/ Big Hoodoo, Blahzay Roze, Trilogy, Corpse, Blue Moose Tap House, 5 p.m., \$25-30

Sid & Hala, Riverside Casino Show Lounge, 6 p.m., Free

Friday Night Live Music with Matt Cox, Cedar Ridge Distillery, 6 p.m., Free

Laurie Lewis and the Right Hands, Hancher, 7 & 9:30 p.m., \$10-25

Spooky Swing Masquerade, IMU Main Lounge, 7:30 p.m., Free

The Fez: A Tribute to Steely Dan, The Englert Theatre, 8 p.m., \$20-25

Anthony Worden Tape Release Party w/ Savage Young Taterbug, Karen Meat, Trumpet Blossom Cafe, 8 p.m., \$7

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AREA EVENTS

/MUSIC: Tons O Fun, Riverside Casino Show Lounge, 8:30 p.m., Free

Muddy Ruckus, Rozz-Tox, 9 p.m., \$5-10

Diane Coffee / Halfloves w/ Cubits, The Mill, 9 p.m., \$10-12

Winterland w/ Candymakers, Soul Phlegm, Gabe's, 9 p.m., \$10

Old Shoe Halloween w/ Frank F. Sidney's Western Bandit Volunteers, River Music Experience Redstone Room, 9 p.m., \$11.50-12

Goosetown w/ Soul Sherpa, Iowa City Yacht Club, 10 p.m., \$5

/ART-AND-EXHIBITION: Creepy Campus Crawl, Old Capitol Museum, 5:30 p.m., Free

/FASHION: Men's Pop Up, Revival, 10 a.m.

SAT., OCT. 29

/THEATRE-AND-PERFORMANCE: Iowa City Community

Theatre: 'Dracula,' Johnson County Fairgrounds, 7:30 p.m., \$9-17

'Nana's Naughty Knickers,' Old Creamery Theatre, 7:30 p.m., \$18.50-30

'The Taming,' Riverside Theatre, 7:30 p.m., \$18-30
Auggie Smith, Penguin's Comedy Club, 8 p.m., \$12-15

Cheech and Chong w/ Shelby Chong, Riverside Casino and Golf Resort, 8 p.m., \$35-65

SPT Theatre, Legion Arts CSPPS Hall, 8 p.m., \$20-25

'Blithe Spirit,' Giving Tree Theater, 8 p.m., \$26

/MUSIC: Market Music w/ Jeffrey C. Capps and Tara McGovern, Iowa City Farmers Market, 9 a.m., Free
Hot Autumn Nights, Ernie Found's Barn, 12 p.m., Free
Beach Slang & Beached w/ Hunny, Compdogzz, Codfish Hollow Barnstormers, 6 p.m., \$25-30

Sid & Hala, Riverside Casino Show Lounge, 6 p.m., Free

mewithoutYou w/ Into It. Over It., Blue Moose Tap House, 6 p.m., \$16-19

Orchestra Iowa Presents: Wicked Divas, Paramount Theatre Cedar Rapids, 7:30 p.m., \$10-18

Des Moines Symphony Masterworks 2: A German Rhapsody, Des Moines Civic Center, 7:30 p.m., \$17-65

Anup Ghosh & David Hurlin In Concert, Cafe Paradiso, 8 p.m., Free

Jon Wayne & The Pain w/ Dead Larry, Gabe's, 9 p.m., \$10

Wylde Nept Halloween, The Mill, 9 p.m., \$10

Flash in a Pan w/ Fire Sale, In the Attic, Iowa City Yacht Club, 10 p.m., \$10

/CRAFTY: Embellished Cubed Right Angle Weave Pendant, Beadology Iowa, 10 a.m., \$128

Copper Etching: Mark Making and Composition, Public Space One, 3 p.m., \$125

/CINEMA: 365 Horror Films x Factory of Fear Present: 12 Hours of Terror, Rozz-Tox, 12 p.m., Free

Howling at the Moon: 'Stage Fright,' Combined Efforts Theatre, 7:30 p.m., \$5-15

'The Rocky Horror Picture Show,' The Englert Theatre, 11:55 p.m., \$18-20

/LITERATURE: Dan Kellams, Prairie Lights Books & Cafe, 3 p.m., Free

/FASHION: Men's Pop Up, Revival, 10 a.m.

SUN., OCT. 30

/FAMILY: Monster Mash Celebration, Iowa Children's Museum, 11 a.m., \$7-8

/CRAFTY: Days For Girls, Home Ec. Workshop, 12 p.m., Free



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/COMMUNITY: Community Worktime, Public Space One, 1 p.m., Free

/MUSIC: FARM Presents: 25th Anniversary Concert Featuring Anne Hills w/ Sandy Andina, Mark Dvorak, Carol Montag, The Mill, 2 p.m., \$12-15

Orchestra Iowa Presents: Wicked Divas, Paramount Theatre Cedar Rapids, 2:30 p.m., \$10-18

Des Moines Symphony Masterworks 2: A German Rhapsody, Des Moines Civic Center, 2:30 p.m., \$15-60

Dave Tamkin, Dick's Tap and Shake, 6 p.m., Free

ASAP FERG w/ Playboi Carti, Rob Stone, Blue Moose Tap House, 6 p.m., \$35-99

Har Mar Superstar w/ Sweet Spirit, Gabe's, 7 p.m., \$15

Parsonfield w/ Laney Jones & the Spirits, Legion Arts CSPA Hall, 7 p.m., \$15-18

/THEATRE-AND-PERFORMANCE: Iowa City Community Theatre: 'Dracula,' Johnson County Fairgrounds, 2 p.m., \$9-17

'Blithe Spirit,' Giving Tree Theater, 2 p.m., Free-\$26

'The Taming,' Riverside Theatre, 2:00 p.m., \$18-30

'Nana's Naughty Knickers,' Old Creamery Theatre, 2 p.m., \$18.50-30



Photo by Zak Neumann

HAUNTED ATTRACTIONS IN IOWA

Bloomsbury Farm Corn Maze & Hayrides

3260 69th St, Atkins

Circle of Ash, Linn County Fairgrounds

Central City (Oct. 7-31)

Field of Screams

2991 Black Diamond Road SW, Iowa City

The Heart of Darkness Haunted House

5111 Osage Road, Waterloo (Sept. 30-Oct. 31)

House On Blood Hill 1102 Elmhurst Dr. NE, Cedar Rapids (Oct. 28, 29, 31)

Madness in the Machine Shed

Winfield, IA, (Oct. 21-31)

Midwest Haunted Rails:

Ghost Train of No Return and Ghostly Trolley

Midwest Central Railroad, Mt. Pleasant (Oct. 7-29)

Pumpkin Patch Pizzazz

16359 170th Ave, Monticello

Scream Acres (pictured)

3260 69th St, Atkins (Oct. 1-Oct. 29)

Terror Barn

3650 Half Moon Ave, SW, Tiffin (Oct. 8-29)

University of Iowa CAB Haunted House, Iowa

Memorial Union, Iowa City (Sat., Oct. 24)



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AREA EVENTS

/CINEMA: Arthaus Film Series: Valerie and Her Week of Wonders, Rozz-Tox, 8 p.m., Free
/FASHION: Men's Pop Up, Revival, 10 a.m.

MON., OCT. 31

/MUSIC: The Dawn Presents: Led Zeppelin Halloween w/ SOAP, Sister Wife, Daytrotter, 7 p.m., Free-\$12
A Surf Zombies Halloween, Legion Arts CSPS Hall, 7 p.m., \$11-14
The Gentle w/ Marls In Charge, Gabe's, 9 p.m., Free

TUE., NOV. 1

/MUSIC: Blues Cafe, River Music Experience Community Stage, 4:30 p.m., Free
Faculty Showcase w/ John Rapson: 'Citizen Khan or the Ballad of Hot Tamale Louie,' Voxman Music Building, 7:30 p.m., Free
/COMMUNITY: The Effect of Women in Politics: Do They Make a Difference?, Old Capitol Senate Chamber, 5:30 p.m., Free
/CRAFTY: Twisted Sister Beaded Bracelet through Kirkwood Community College Continuing Education Program, Beadology Iowa, 5:30 p.m., \$58
Quilt Start to Finish: Scout Quilt, Home Ec. Workshop, 6:30 p.m., \$85
/ART-AND-EXHIBITION: Strategies for Structuring Speculative Space: A Generative Drawing Workshop, Public Space One, 6 p.m., \$95
/FOODIE: Fall Wine Classes: Food and Wine Pairing, Brix, 6 p.m., \$40-140
/LITERATURE: The Rainbow Room by The Iowa Writers' House, Iowa City Public Library, Room B, 6 p.m., Free
Greil Marcus, The Englert Theatre, 7 p.m., Free

ONGOING EVENTS

MONDAYS

Moeller Mondays, Daytrotter, 7 p.m. Open Mic, The Mill, Free, 8 p.m. Honeycombs of Comedy, Yacht Club, \$3, 10 p.m.

TUESDAYS

Iowa City Farmers Market, Mercer Park, 3-6 p.m.
Acoustic Music Club, River Music Experience, Free, 4:30 p.m. Tuesday Evening Jazz, Motley Cow Cafe, Free, 5:30 p.m. Karaoke Tuesdays, The Mill, Free, 10 p.m. Blues Jam, Parlor City Pub and Eatery, Free, 7 p.m. Underground Open Mic, The Yacht Club, Free, 8 p.m. Weekly Old-Timey Jam Session, Trumpet Blossom Cafe, Free, 8:30 p.m. Comedy & Open Mic Night, Studio 13, Free, 9 p.m.

WEDNESDAYS

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

THURSDAYS

I.C. Press Co-op open shop, Public Space One, Free, 4 p.m. Thursday Night Lineup: Nooks and Crannies Tour, Brucemore Mansion, \$10-15, 5:30 p.m. Thursday Night Lineup: Hired Help Tour, Brucemore Mansion, \$10-15, 5:30 p.m. Novel Conversations, Coralville Public Library, Free, 7 p.m. (3rd Thursday) Thursday Night Live Open Mic, Uptown Bill's, Free, 7 p.m. Daddy-O, Parlor City Pub and Eatery, Free, 7 p.m. Live Jazz, Clinton

Street Social Club, Free, 8 p.m. Karaoke Thursday, Studio 13, Free, 8 p.m. Gemini Karaoke, Blue Moose, Free, 9 p.m.

FRIDAYS

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

SATURDAYS

Iowa City Farmers Market, Chauncey Swan Ramp, 7:30 a.m. - 12 p.m. Family Storytime, Iowa City Public Library, Free, 10:30 a.m. I.C. Press Co-op open shop, Public Space One, Free, 12 p.m. Saturday Night Music, Uptown Bill's, Free, 7 p.m. Elation Dance Party, Studio 13, 9 p.m.

SUNDAYS

Live Music, Sutliff Cider Company, 3 p.m. Studio Survivor & Pride Bingo, Studio 13, 6:30 p.m. Pub Quiz, The Mill, \$1, 9 p.m.

/THEATRE-AND-PERFORMANCE:

'Nana's Naughty Knickers,' Old Creamery Theatre, \$18.50-30 (Oct. 13-Nov. 6), 'Blithe Spirit,' Giving Tree Theater, \$15-26 (Oct. 14-28), 'Dracula,' Iowa City Community Theatre, \$9-17 (Oct. 21-30), 'The Taming,' Riverside Theatre (Oct 28-Nov. 13)

/ART-AND-EXHIBITION: 'Mightier Than The Sword,' African American Museum of Iowa (Aug. 26-Jul. 29, 2017), Blair Gauntt: 'George Orwell and His Magic Penguin,' Legion Arts CSPS Hall (Sept. 1-Oct. 30), Keegan Boyer, Legion Arts CSPS Hall (Oct 6-30), Felix de la Concha, Legion Arts CSPS Hall (Oct 6-Nov. 27), Mindful Artist Collective: 'Collective Dysfunction,' Public Space One (Oct 7-23)

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XOXO DEARKIKI XOXO



Dear Kiki,
I had a bad dream in which my husband was cheating on me with a mutual friend, who he sometimes has contact with at his job. I don't actually think he would cheat on me with her, but I can't get the dream out of my head and I am driving myself crazy with suspicion. What can I do?

—Suspicious Mind

Dear Suspicious,

You're married to this guy, so even if he were cheating, he'd still be coming home to you every single night. It's up to you whether you prefer to a) enjoy that or b) drive yourself crazy and destroy your relationship imagining that he's cheating on you all the time.

You can survey him for lipstick and perfume, you can check his bank statements and his phone, you can interrogate him about this woman. I'd suggest using your precious time on this earth, in this relationship, to do something else. Try to eliminate jealousy from your mind. That starts with learning to like yourself enough to imagine your life without the nasty cocktail of bad feelings that so many women spend their lives swimming in. Jealousy is a cultural condition based on the feelings of fear and insecurity. Fear and insecurity (and the jealousy that comes from those) can mess up your life in many ways, aside from poisoning your relationship.

My best bet is that your man is not even close to cheating on you. I'd wager that the worst case scenario is that he likes another woman or thinks another woman is attractive and enjoys his chats with her at work. This is a circumstance you cannot influence or control, and I'd advise you to learn to live with the existence of other, attractive women in your husband's professional and social world.

The only thing you can influence is your own imagination, your reactions, the stories your own mind tells you about reality. Try this: Next time you have a thought about your husband cheating, or anything like it, write it down. Then try to flip it into a statement of gratitude. This isn't a permanent cure to jealousy, but a thought exercise that may build your confidence and self-worth, and leave

you more receptive to the idea of change.

Here's how it works.

Original thought: "My husband isn't texting me back right away. He must be flirting with Clarissa from the office!"

Flipped version: "I am grateful that my husband has a job he enjoys, and good relationships with his colleagues. I am grateful that my husband and I give each other space


The only thing you can influence is your own imagination.

to have our own friendships and professional lives."

Original thought: "Clarissa looks like a playboy bunny; she is so much skinnier than I'll ever be, with huge tits, and always wears heels to work. No wonder he has a crush on her!"

Flipped version: "I am grateful that I like myself enough to value my own taste and comfort over the sexualization of the male gaze."

You get the idea? Try this out whenever a negative, suspicious or jealous thought creeps in about your husband cheating, or anything else that makes you feel rotten.

And if you truly think he's cheating and it's not just a dream, go ahead and ask him about it. xoxo, Kiki 



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



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WHAT'S WITH ALL THE CREEPY CLOWN SIGHTINGS THIS YEAR?

Are there really clowns abducting people in North Carolina? —Bron

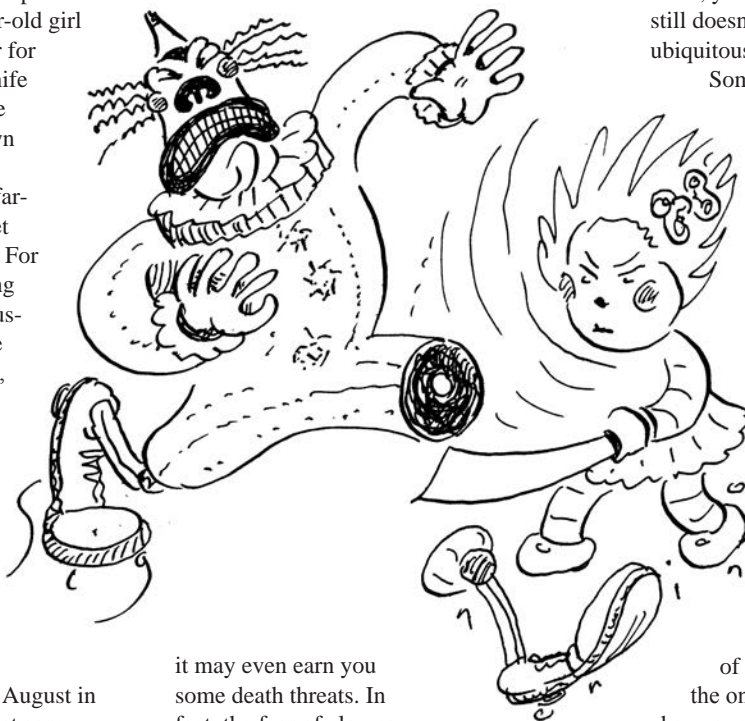
When Georgia cops busted an 11-year-old girl in September for bringing a knife

to school, she protested that she needed the blade in case a clown tried to snatch her. Most other years, that excuse might seem far-fetched, but in 2016 you can get why the poor kid was spooked. For months police have been wading through report after report of suspicious characters in white face paint, floppy shoes and the like, lurking, peeping and accosting children. OK, now exhale—you won't likely have to shiv some Bozo any time soon. Not one evil clown has thus far spirited away his supposed prey; it may yet turn out that most or even all of these circus rejects don't actually exist.

The current panic began this August in South Carolina, with a claim that some clowns were offering money to lure children to a house in the woods, and spread quickly through Alabama, Kentucky, Georgia and North Carolina. Before long, phantom clowns were sighted north of the Mason-Dixon line in Pennsylvania, and now it's the rare state that hasn't heard some account of clown activity. By press time, one might figure, they may be creeping across the Canadian border.

America has suffered such infestations before. Back in 1981, police around the country—Boston, Kansas City, Pittsburgh—started hearing menacing-clown stories from kids, all ultimately unsubstantiated; similar waves crested in '85 and '91, with another mini-outbreak occurring just two years ago. And we're hardly the only nation affected: for a full month in 2013, the good people of Northampton, England, tracked the movements of a mysterious clown who turned out to be a local filmmaker; France suffered its own plague of sightings the following year.

There is, apparently, nothing illegal about publicly dressing up like a clown, though your outfit might not make you a lot of friends—as the Northampton clown learned,



it may even earn you some death threats. In fact, the fear of clowns—coulrophobia, as it's come to be called—is seemingly so culturally deep-seated that some historians trace it back to the genesis of the modern clown itself.

In her straightforwardly-titled *Smithsonian* article, "The History and Psychology of Clowns Being Scary," Linda Rodriguez McRobbie notes that two 19th-century performers who established the contemporary clown's *costume de rigueur* were uncomfortably dark fellows. Joseph Grimaldi, a pioneer in the use of whiteface, was an alcoholic whose torments became infamous after Charles Dickens edited his memoirs into a best-seller. And Pierrot, the French melancholy-clown archetype, was in large part the creation of Jean-Gaspard Debureau, who once walloped an urchin to death with his cane.

Debureau was acquitted in court, bringing to mind a quote from one of America's most notorious killers: "Clowns can get away with murder." Thus spake '70s serial killer (you knew we'd get here eventually) John Wayne Gacy to police investigators. Gacy, who entertained at kids' events in full clown regalia, supplied crucial DNA for what's now

our stock image of the demented, murderous clown. This was already in place for Stephen King to riff off in his 1986 novel *It*, and already a cliché by the time rap-rock goofballs Insane Clown Posse won their cult following.

So, yes, clowns creep people out. That still doesn't explain why they were more ubiquitous than Pokemon this past summer.

Some suspected a marketing campaign for *31*, a new creepy-clown flick from shock-rocker-turned-horror-auteur Rob Zombie—after all, a clown roaming Green Bay, Wisconsin, this year turned out to be an indie filmmaker's promo stunt. But the movie's distributor denied any connection. If only there was some simpler explanation. Maybe something like ... people are big fat liars?

Sure enough: A North Carolina man has already admitted that no, a clown hadn't actually come a-rapping on his window one night, as he'd initially told police, and the inability of cops in other jurisdictions to scrape up even a trace of clown evidence suggests he's not the only fibber. But the alleged sightings have apparently given people ideas: A crew of Alabama teens were arrested last month for impersonating clowns on Instagram and threatening to unleash violent mayhem on their school, and similar stunts have proliferated in recent weeks.

What we seem to have here is a long-standing phenomenon given new oomph by social media. Every prank or hoax now hovers just a few gullible clicks from virality, with untold potential dupes and copycats alike waiting to pass it along. The credulous have been primed to believe themselves at constant risk from the most distant or mythical threats (terrorists being the old standby, but remember the "knockout game?"); trolls can smell this fear, and pounce accordingly.

Really, though: who'd don clown garb to steal a child anyway? Not to offer tips on abduction technique, but when your ends are nefarious, I'd figure conspicuously bright colors are a must to avoid. And kids are scared as hell of clowns. May as well try to lure a tot into your windowless Econoline with promises of broccoli and extra homework. **lv**

—Cecil Adams

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ASTROLOGY BY ROB BREZSNY

SCORPIO (Oct. 23-Nov. 21): Welcome to the Painkiller Phase of your cycle. It's time to relieve your twinges, dissolve your troubles and banish your torments. You can't sweep away the whole mess in one quick heroic purge, of course. But I bet you can pare it down by at least 33 percent. (More is quite possible.) To get started, make the following declaration five times a day for the next three days: "I am grateful for all the fascinating revelations and indispensable lessons that my pain has taught me." On each of the three days after that, affirm this truth five times: "I have learned all I can from my pain, and therefore no longer need its reminders. Goodbye, pain." On the three days after that, say these words, even if you can't bring yourself to mean them with complete sincerity: "I forgive everybody of everything."

SAGITTARIUS (Nov. 22-Dec. 21): For the foreseeable future, you possess the following powers: to make sensible that which has been unintelligible, to find amusement in situations that had been tedious, to create fertile meaning where before there had been sterile chaos. Congratulations, Sagittarius! You are a first-class transformer. But that's not all. I suspect you will also have the ability to distract people from concerns that aren't important, to deepen any quest that has been too superficial or careless to succeed and to ask the good questions that will render the bad questions irrelevant.

CAPRICORN (Dec. 22-Jan. 19): In the past eleven months, did you ever withhold your love on purpose? Have there been times when you "punished" those you cared about by acting cold and aloof? Can you remember a few occasions when you could have been more generous or compassionate, but chose not to be? If you answered yes to any of those questions, the next three weeks will be an excellent time to atone. You're in a phase of your astrological cycle when you can reap maximum benefit from correcting stingy mistakes. I suggest that you make gleeful efforts to express your most charitable impulses. Be a tower of bountiful power.

AQUARIUS (Jan. 20-Feb. 18): In 1415, a smaller English army defeated French forces at the Battle of Agincourt in northern France. Essential to England's victory were its 7,000 longbowmen—archers who shot big arrows using bows that were six feet long. So fast and skilled were these warriors that they typically had three arrows flying through the air at any one time. That's the kind of high-powered proficiency I recommend that you summon during your upcoming campaign. If you need more training to reach that level of effectiveness, get it immediately.

PISCES (Feb. 19-March 20): Let's imagine your life as a novel. The most recent chapter, which you'll soon be drawing to a close, might be called "The Redemption of Loneliness." Other apt titles: "Intimacy with the Holy Darkness," or "The Superpower of Surrender" or "The End Is Secretly the Beginning." Soon you will start a new chapter, which I've tentatively dubbed "Escape from Escapism," or perhaps "Liberation from False Concepts of Freedom" or "Where the Wild Things Are." And the expansive adventures of this next phase will have been made possible by the sweet-and-sour enigmas of the past four weeks.

ARIES (March 21-April 19): In the 1980s, two performance artists did a project entitled *A Year Tied Together at the Waist*. For 12 months, Linda Montano and Tehching Hsieh were never farther than eight feet away from each other, bound by a rope. Hsieh said he tried this experiment because he felt very comfortable doing solo work, but wanted to upgrade his abilities as a collaborator. Montano testified that the piece "dislodged a deep hiddenness" in her. It sharpened her intuition and gave her a "heightened passion for living and relating." If you were ever going to engage in a comparable effort to deepen your intimacy skills, Aries, the coming weeks would be a favorable time to attempt it.

TAURUS (April 20-May 20): In the coming weeks would you prefer that we refer to you as "voracious?" Or do you like the word "ravenous" better? I have a feeling, based on the astrological omens, that you will be extra-super eager to consume vast quantities of just about everything: food, information, beauty, sensory stimulation, novelty, pleasure and who knows what else. But please keep this in mind: Your hunger could be a torment or it could be a gift. Which way it goes may depend on your determination to actually enjoy what you devour. In other words, don't get so enchanted by the hypnotic power of your longing that you neglect to exult in the gratification when your longing is satisfied.

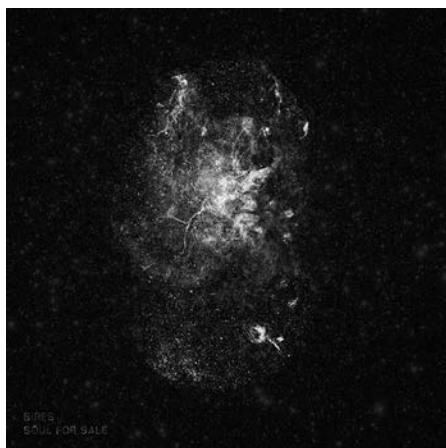
GEMINI (May 21-June 20): When the wind blows at 10 miles per hour, a windmill generates eight times more power than when the breeze is five miles per hour. Judging from the astrological omens, I suspect there will be a similar principle at work in your life during the coming weeks. A modest increase in effort and intensity will make a huge difference in the results you produce. Are you willing to push yourself a bit beyond your comfort level in order to harvest a wave of abundance?

CANCER (June 21-July 22): Cuthbert Collingwood (1748-1810) had a distinguished career as an admiral in the British navy, leading the sailors under his command to numerous wartime victories. He was also a good-natured softie whose men regarded him as generous and kind. Between battles, while enjoying his downtime, he hiked through the English countryside carrying acorns, which he planted here and there so the "Navy would never want for oaks to build the fighting ships upon which the country's safety depended." (Quoted in *Life in Nelson's Navy*, by Dudley Pope.) I propose that we make him your role model for the coming weeks. May his example inspire you to be both an effective warrior and a tender soul who takes practical actions to plan for the future.

LEO (July 23-Aug. 22): Eighteenth-century musician Giuseppe Tartini has been called "the godfather of modern violin playing." He was also an innovative composer who specialized in poignant and poetic melodies. One of his most famous works is the Sonata in G Minor, also known as the *Devil's Trill*. Tartini said it was inspired by a dream in which he made a pact with the Devil to provide him with new material. The Infernal One picked up a violin and played the amazing piece that Tartini transcribed when he woke up. Here's the lesson for you: He didn't actually sell his soul to the Devil. Simply engaging in this rebellious, taboo act in the realm of fantasy had the alchemical effect of unleashing a burst of creative energy. Try it!

VIRGO (Aug. 23-Sept. 22): The planets have aligned in a curious pattern. I interpret it as meaning that you have cosmic permission to indulge in more self-interest and self-seeking than usual. So it won't be taboo for you to unabashedly say, "What exactly is in it for me?" or "Prove your love, my dear" or "Gimmeee gimmeee gimmeee what I want." If someone makes a big promise, you shouldn't be shy about saying, "Will you put that in writing?" If you get a sudden urge to snag the biggest piece of the pie, obey that urge.

LIBRA (Sept. 23-Oct. 22): In the course of her long career, Libran actress Helen Hayes won an Oscar, an Emmy, a Grammy and a Tony. Years before all that glory poured down on her, she met playwright Charles MacArthur at a party in a posh Manhattan salon. Hayes was sitting shyly in a dark corner. MacArthur glided over to her and slipped a few salted peanuts into her hand. "I wish they were emeralds," he told her. It was love at first sight. A few years after they got married, MacArthur bought Hayes an emerald necklace. I foresee a metaphorically comparable event in your near future, Libra: peanuts serving as a promise of emeralds. **lv**



SIRES

Soul For Sale

www.dsandn.com

Dylan Sires is a sellout. Or, at least that is what he wants you to believe. After a few years slugging it out as Dylan Sires and Neighbors, the Waterloo three-piece with a penchant for '50s and '60s rock and pop is laying all their cards on the table with a reboot as simply SIRES, and their ace in the hole is the new album *Soul For Sale*. Sires said, in a quote from their press release: "This album was made to be heard, and, if I had a soul to sell, it'd be on Amazon."

Bringing powerhouse producer Brandon Darner into the fold was a smart move—his work on the new Holy White Hounds and Halfloves records transformed those bands' sound to contemporary and radio-friendly with catchy, pulsing singles. With *Soul For Sale*, Darner's hand has guided the album to a kind of bi-polar experience. Songs like "My Everything," "Feeling Right" and "Gods of Love" all carry a sunny, classic '60s pop rock sound: Phil Spector-esque wall-of-sound symphonic layers of strings and harps. A signature snare and tambourine. A lot of XTC *Oranges and Lemons* vibes (Sires sings a little like Andy Partridge). Beach Boy "ba ba ba"s. And harmonies, lots of luscious harmonies.

On the other pole we have what's become a Darner signature—distorted bass guitar and percussion on songs like the uber-catchy sing-along "She's Into Me," followed by the power-pop "Turn It Up." Continuing this sound is track seven, the spooky "Deep In The Dark," where the hook is delivered by harmonic ghostly "oooo"s and the beat is propelled by the asynchronous kick drum.

The transition between these stylistic

differences is made less jarring than one would expect, due to even-handed production

If SIRES did sell their soul for this rock and roll, they got their money's worth.

and well-planned sequencing of the songs. Sires admits, "We tried to weave a thread through the middle to keep it feeling like an album." The album builds to the dark final track, "Mordu Too," which starts with a simple piano and vocal tribute to "My Funny Valentine," adds in the drums briefly and builds to almost a Queen chorus when it ends. (Fun fact: the song was originally called "Chet Baker" due to the "Valentine" similarity).

If SIRES did sell their soul for this rock and roll, they got their money's worth. They've crafted an album packed with smart, bright classic hooks as well as dark, lusty bombastic rhythms: an impressive juxtaposition in contrast.

—Mike Roeder



FLANNEL SEASON

Back Amongst the Dirt

flannelseason.bandcamp.com

Ihear rumors that the '90s are "in" again. Things seem to run in roughly 20 year cycles. When I was a kid in the '80s, we were all obsessed with the '60s; now my teenager tells me how lucky I was to have been a teen in the '90s. She's not wrong. I fully support any and all forays into the

depths of the music I first came alive to—the music of late night D&D, of rambunctious

rides down the shore, of dirty clubs and dirty guitar riffs.

Flannel Season has, somehow, managed

to channel these halcyon days into fresh new material that sounds like it was ripped straight from a missing second disc of the soundtrack to *Clerks*. The Iowa City three-piece, named as a deliberate shout out to grunge couture, hits hard and heavy on its first full-length, *Back Amongst the Dirt*.

While many tracks foreground the band's obvious Alice In Chains influences, particularly "Wheels," the album also incorporates more than a few hints of classic stoner rock, with echoes of Monster Magnet and Fu Manchu, such as on the melodic and trance-inducing "Piss Wizard" and "Bedlam." Heavier punk influences are evident, too, on album opener "Centralia" and "Frenzied and Furious." *Back Amongst the Dirt* is like a survey of the best the '90s had to offer.

While all three members indulge in mic duties, trading off as appropriate, Flannel Season is at its most compelling with all three voices wrapping around each other, such as on the densely layered "Electric Hearts." The drumming is a stand-out feature on these 13 tracks as well: aggressive and intricate, driving the band, yet willing to fall back when needed.

The centerpiece of the album is the three-part "Dust of Death." The guitar, bass and drums do a wonderful job of talking to each other throughout this instrumental meandering, drawing the listener along on a rollicking ride reminiscent of both seminal stoner rock forefathers Pink Floyd and the modern psychedelia of Marshalltown's Land of Blood and Sunshine.

It's clear that Flannel Season is not content to remain mired in nostalgia. They are taking what worked best about grunge, dusting it off and finding its relevance as more than just a memory. **lv**

—Genevieve Trainor

SUBMIT ALBUMS FOR REVIEW

**LITTLE VILLAGE
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THE SECOND LIST BY BYRON WALDEN

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

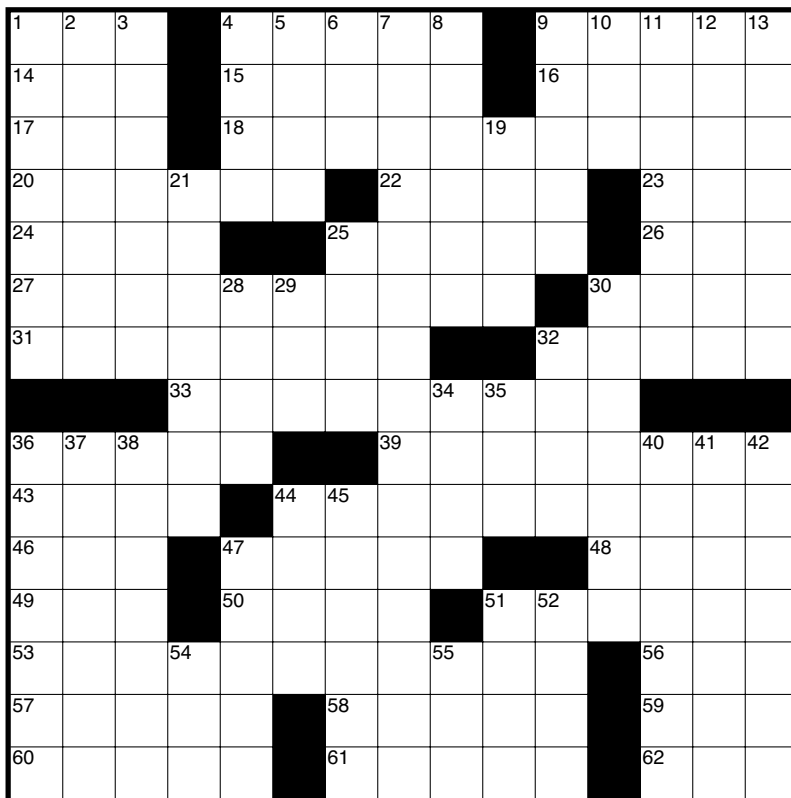
ACROSS

1. "___ y plata" (Montana's motto)
4. Bahraini buck
9. Palestinian president Mahmoud
14. With 30-Across, John Cho's costar in the Harold and Kumar movies
15. The Black Swan in *Swan Lake*
16. ___ incognita
17. Designation for pres. candidate Evan McMullin
18. Engage in rough spanking play?
20. Japan's fourth most populous city
22. Inconsiderate
23. Where Conan was exiled
24. First step in a series
25. *American Idol* runner-up who also finished second in a 2014 congressional race
26. "___ boy!"
27. Paramour of Disney?
30. See 14-Across
31. King of Saudi Arabia, 2005–15
32. French home of the museum Espace van Gogh
33. Autobiography of a guy who plays Uncle Sam in parades?
36. Heavy medieval weapons
39. Wasn't particularly ambitious
43. *House* actor Epps
44. Costume change in *Braveheart*?
46. Not closeted
47. Cuba ___
48. Cinematic jumps
49. Executive branch advisory gp. since the Truman administration
50. Garfield foil
51. Comprehend
53. Liquefy a biblical character to make sure he doesn't come back from the dead again?
56. Wire service inits.
57. Much-scrutinized material for Tom Brady and Hillary Clinton
58. Beer company namesake Samuel
59. Bad thing to be stuck in
60. Full of juicy details

61. MetLife Stadium player, briefly
62. Blonde shade

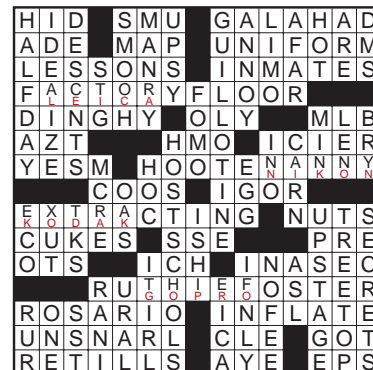
DOWN

1. Island where over 25,000 U.S. troops are stationed
2. Delayed settling up
3. Aptly named color in San Francisco 49ers uniforms
4. Larry who was the first African-American player in the American League
5. Result of inspiration
6. Zilch
7. Moved some time ago to getting information exclusively from Breitbart?
8. Censure
9. "News ___"
10. Put down stakes?
11. Licensed Nevada establishment, perhaps
12. Radius, for one
13. 1980s designer jeans advertised by Roy Orbison
19. River on the Germany-Poland border (as well as the German word for "or")
21. Slower to comprehend
25. Beyond fussy
28. Crunchy deli sandwiches, casually
29. U.S. hurdler and Rio silver medalist Nia with a bright future in crosswords
30. Prognosticate
32. Not all that many
34. Lo-cal
35. Chat lines, in a bygone internet moment
36. Short green guys with antennae hanging out in craters, in many depictions
37. "Do something. I'm bored."
38. Acacia of the southwestern U.S. with prickles shaped like talons
40. Role on Capt. Kirk's bridge for Nichelle Nichols and Zoe Saldana



LV207 ANSWERS

41. Extremely smart cephalopod
42. London-based bookselling giant that invented the ISBN system
44. Grammy-winning 2000 Radiohead album
45. Majorcan's neighbor
47. *Orange Is the New Black* inmate played by Lori Petty
51. Stew
52. ___ prof.
54. Contraction that's an anagram of a more common version
55. Rule that followed the Sepoy Rebellion



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Inauguration: Alexander Archipenko, Architectural Figure, 1911-1914. Painted here in the Winter Collection. A modern Archipenko sculpture is on display at the Archipenko Foundation, 1000 1st Ave. N.Y.C.

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