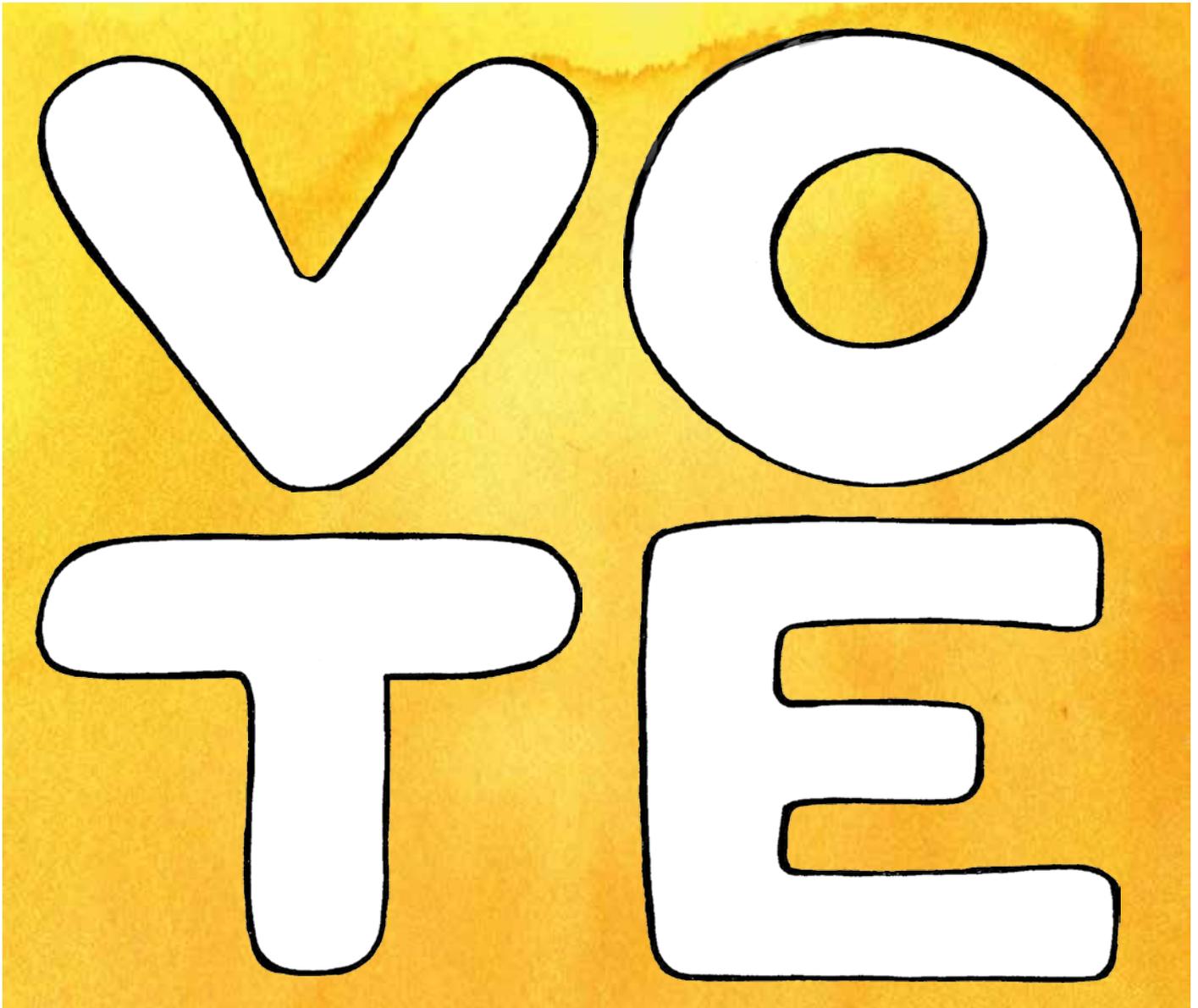


LITTLE VILLAGE



GET OUT THE VOTE III

DEMOCRACY & DISABILITY P.10

FLIPPIN' BALLOTS P.14 WITCHING HOUR P.20

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Photo by Zak Neumann

10 GET OUT THE VOTE III

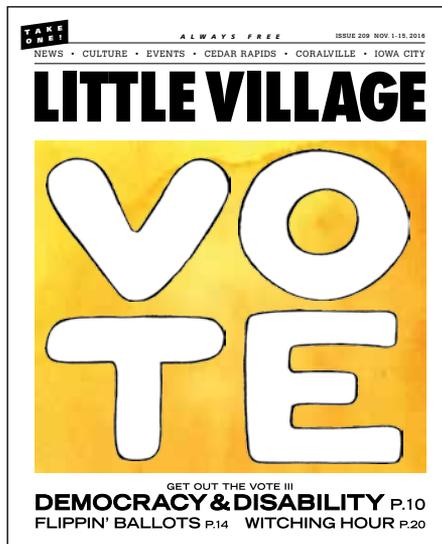
A strong community
requires diverse voices.

LAUREN SHOTWELL

14 EXPLORE YOUR BALLOT

Get to know the flip side of the most
important scantron sheet of the year.

LAUREN SHOTWELL



VOTE
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YOUR VOICE, YOUR POWER

EVERY FOUR YEARS, the United States engages in this wacky tradition of choosing the one person who we think best represents our interests and values. Sometimes it seems futile.

Yet, season after season, we persevere. We look forward. We muster up a little faith in humanity, and we vote.

In the Great Disaster that has become 2016, everyone who can do so has a responsibility to get themselves to a polling booth and add their voice to the giant churning pot of Democracy.

In this issue, we wrap up our three-part series on barriers to voting with a discussion of the challenges faced by Americans with disabilities, and the lengths to which they go to exercise their rights despite obstacles.

We offer a preview of the oft-ignored flip side of the ballot, with an overview of judicial retention and referendums.

And we also preview artists from the upcoming Witching Hour festival, some of whom use their talents to make their political voices heard. Psalm One talks about the obligation she feels to give back to the kids in her community, and raise them up through music, and the joy that it gives her. Maria Alyokhina of Pussy Riot discusses the power that art has to affect people, and bring about political change.

You have the opportunity to make your voice heard, too. Take responsibility for your actions and your mind. Don't know enough about the issues? Do some research or talk to someone you trust. Don't know how to get to the polls? Reach out to your county auditor's office. No excuses. Get out and vote!

—LV Editors

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WITCHING HOUR

Rhys Chatham explores a new kind of minimalism with a solo tour.

KEMBREW MCLEOD

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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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WITCHING HOUR

Maria Alyokhina keeps finding new ways to speak Russia's truth.

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WHAT IF IT WAS MUCH EASIER FOR US to change the Constitution than to change the laws that have to follow it? A lot of people consider this to be a silly question: It's pretty obvious that such a hypothetical arrangement would put things awfully out of balance. Yet that's precisely the arrangement we have in Iowa City in regards to our municipal code.

A city charter is the basic document that defines the organization, powers, functions and essential procedures of the city government. It is comparable to the Constitution of the United States or a state's constitution. The charter is the most important legal document of a city.

A city code is a set of local ordinances enacted and enforced by the city, in conformance with the charter as well as state and federal laws.

A city code is to a city charter what regular laws are to the Constitution.

A glaring discrepancy in the Iowa City Charter is that it's much easier to change the charter ("the Constitution") than it is to change the city code ("regular laws").

By "changing the charter" and "changing the city code", we refer to the corresponding citizen petition processes for amending both documents. The city council itself can amend both the charter and the city code at will with equal ease by passing ordinances or resolutions. But when it comes to grassroots initiatives, it's much easier to amend the charter than it is to amend the city code.

The root of this incongruous discrepancy lies in the fact that charter amendments are governed by the Iowa Code, while the city code amendment process is prescribed by the city charter itself. The difference is substantial. To initiate a vote to amend the charter, citizens are required to file a petition "signed by eligible electors of the city equal in number to ten percent of the persons who voted at the last preceding regular city election, but not less than ten persons." In contrast, a petition to amend the city code currently "must be signed by eligible electors equal in number to at least twenty-five percent (25%) of the number of persons who voted in the last regular city election, but such signatures of eligible electors shall be no fewer than three thousand six hundred."

Ten percent vs. 25 percent or, in most cases, 3,600 signatures—which is actually about 40 percent of average voter turnout in Iowa City. You read it right, you need to collect signatures of almost half of the voting electorate in advance before the electorate gets to

"officially" weigh in on an issue.

Now, make no mistake: If the Iowa City Attorney's office could make it just as hard to change the charter, they most likely would. But, because the charter amendment process is unambiguously governed by the Iowa Code, they can't. The initiative and referendum petitions to amend the city code are less of a cut-and-dry deal.

Back in 2015, when, during a once-in-a-decade Iowa City Charter Review, the ACLU (American Civil Liberties Union) of Iowa issued a legal brief arguing that the then-current wording of the provisions was "in direct conflict with state law in numerous ways," the city attorney's response was that she does not agree with the ACLU on this matter.

Measure C aims to lower this nearly insurmountable barrier.

In the end, due in no small part to the substantial pressure of public opinion, the Charter Review Commission did fix the outdated "qualified electors" provision, but simultaneously raised the number of required signatures on petitions to amend the city code even further, to the current 25 percent of registered voters but no less than 3,600.

The commission's intent of not conforming with the state law governing citizen petitions (Iowa Code Chapter 362.4) was far from subtle; the majority of commission members advocating for keeping the status quo and/or raising the number of signatures explicitly cited their fear of making it "too easy" to get a petition on the ballot.

The public argued that a petition is not the same as a law, but simply a proposal before the city council or the voters, and that if the petition is misguided, frivolous or plainly not worthy of citizens' attention, it simply will not be adopted by the council or the voters.

It was also pointed out that the cost of putting a petition on the ballot is negligible: First of all, the council can choose to adopt it, and if not, the measure simply goes before the voters as an extra ballot item at the next regular city or general election.

It was argued that giving citizens more power to bring up issues that matter to them significantly increases electoral participation.

The public cited a University of Iowa Hawkeye Poll, conducted in March 2015, in which the majority of Iowa City residents surveyed disagreed with plans to increase the signature threshold to 3,600.

Finally, the fact that it's already relatively "easy" to change the charter (and has been so for the last 40 years), as well as the absurd discrepancy between the two processes, were argued passionately by citizens, to no avail. The commissioners proceeded with their flawed recommendation, and the outgoing city council unanimously approved it as presented.

The irony of this whole ordeal of course lies in the fact that forcing a democratic vote on whether both petition processes should

conform to the Iowa Code is as simple as filing a citizen petition to amend the charter accordingly—following that same "easy" petition process that the city establishment is seemingly so afraid of. All we can guess is that, contrary to the establishment's own arguments, they were betting that no one

would do that. Well, the citizens proved them wrong. The petition has been filed, and the issue has been placed on the general election ballot as "Public Measure C." Now it's up to the voters to decide.

Essentially, Measure C is about strengthening our right to petition local government.

Citizen initiatives and referendums provide an important "direct democracy" counter-balance to the everyday rule of the city council. The history of this issue provides a perfect example of a situation when asking the voters directly is the only way to resolve a "stand-off" between the public and the "parental guard" of our elected officials.

The current Iowa City process requires petitioners to spend anywhere between 1,000 to 1,500 hours amassing signatures, simply to bring an issue for discussion before the city council and/or the voters. That's six to nine months of full-time work.

Measure C aims to lower this nearly-insurmountable barrier to citizen participation in local government by making the city charter conform to the Iowa Code. It also fixes the absurd, embarrassing discrepancy between the charter and the city code petition processes. Unlike the current state of affairs, it makes a lot of sense, and I hope you vote "yes." **iv**

—Aleksy Gurtovoy

INTERACTIONS

Little Village magazine issue 208:
Oct. 19-Nov. 1, 2016

If you aren't willing to follow the law yourself, then you can't demand a role in making the law for everyone else, which is what you do when you vote. The right to vote can be restored to felons, but it should be done carefully, on a case-by-case basis after a person has shown that he or she has really turned over a new leaf, not automatically on the day someone walks out of prison. After all, the unfortunate truth is that most people who walk out of prison will be walking back in.

—Roger Clegg

I would completely agree with you, but when you have felons voting while in prison in some states it just makes it hard to do so. I wonder how you would act if your voice was taken from you?? If you could no longer talk that would change you forever and that is what these three states are doing; they are forcing people to change by way of losing their voice. Believe me when I say this Roger, *I will not lose, nor give up!* I will show you and the rest of the world who think so selfishly that the word *felon* is just as much a title as *white* and *black!* Thank you and good day.

—Isaiah Snead

Yelp: Iowa City's Nodo is best restaurant in Iowa

The owner of Nodo is also an incredible human being. Very friendly and thoughtful and dedicated to his customers' satisfaction. I miss living a block away from this place.

—Megan Marchellino

Go forth, eastern Iowa, and baptize yourself in 'The Book of Mormon'

Because ridiculing and belittling our beliefs is socially acceptable. —Aaron Stephens

Amber Tamblin heads to Iowa City to help get out the vote

Yes I will! See you soon! @HillaryClinton #ImWithHer —Amber Tamblin

Jlin set to bring footwork-inspired electronica to Witching Hour

This is the best piece of music writing that I've read this month. Thank you.

—Christopher Wiersema

Q Obermann Conversations



Water, Prairies, & Climate Change: Iowa's Environment in Historical Perspective

In conversation:

Connie Mutel

Author, environmentalist, archivist

Chuck Connerly

Director of the UI School of Urban & Regional Planning

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4:00–5:00 PM**

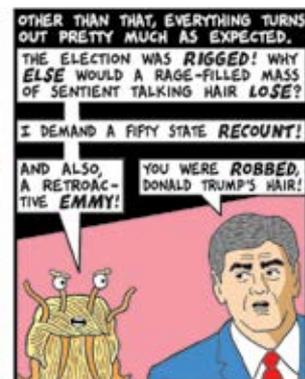
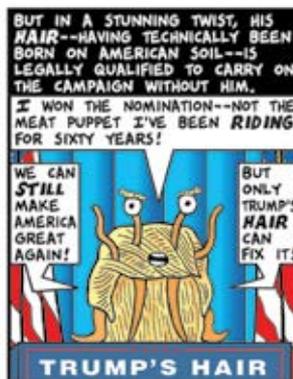
**Museum of Natural History
Macbride Hall, UI campus**

Individuals with disabilities are encouraged to attend all University of Iowa-sponsored events. If you are a person with a disability who requires an accommodation in order to participate in this program, please contact erin-hackathorn@uiowa.edu in advance at (319) 335-4034.



THIS MODERN WORLD

by TOM TOMORROW



TOM TOMORROW © 2016

NOTES FROM THE INSIDE

BEING FATHERS NOW



“Notes from the Inside” features writing by inmates serving time in Iowa prisons. *Little Village* editors have made only minor adjustments for style and length. • BY TOM S.

If asked the question, “What is one of, if not THE most important responsibility we have in life?,” most everyone would mention “parenting,” or, for the men here, “fatherhood.” The ingredients to a recipe for the successful fathering of our children include a list of many traits: discipline, sacrificing, patience, endurance, listening skills, honesty, understanding, communication skills, strength and loving-kindness are just a few of the necessary traits. The following article I’ve written was born from my involvement in a series of classes facilitated by two men whose lives have demonstrated the qualities I earlier mentioned. Their names are Dennis Harper, Ph.D. and Dale Blesz, Ph.D. I interviewed them both individually as well as spent hours listening and sharing with them over several weeks in classes.

They are a precious resource for anyone moving through Iowa Medical and Classification Center (IMCC) with children of any age. What they have to offer goes much deeper than I am possibly able to put in this article for you, yet both men emphasized that they don’t want this article to be about them but about the subject they know is so crucial to our lives, our families and beyond. So, I desire to bring exposure to the importance of this topic for the men here with children, to hopefully pique the interest and inspire thought on the subject of all who read this article.

...

Both men are very capable, with such an abundance of experience both in the educational and hospital clinical setting as well as direct contact with people and families in need. To be able to have the opportunity to learn from professionals of their stature is an opportunity we should not minimize or let

pass as fathers.

So what do these men have as their goal in facilitating a class for incarcerated fathers? Dennis spoke to me of his recognition of the need for programming to assist us in being connected to our children with support to learn to be better, and become more active family fathers while in prison. To reinforce this

interested men the importance of “being a father *now* while in prison.”

Dale’s attention to volunteering in a men’s prison and specifically here came about a bit differently. Coming to know Dennis socially and hearing of his involvement here, Dale’s interest grew. A heart attack occurring previously

resulted in deeper thoughts of life. He wanted to become more active “doing good and caring” for humanity through direct means with little attention.

Both men recognize similarities between us and them and told me there were many. They believe we are basically the same as human beings when it comes down to it. Dale noted as we age, men often desire to focus on assisting others. He decided to accept the invitation from Dennis to join in the fatherhood class here with the intent of assisting others and imparting something of value to our lives. Dale mentioned that the two of them have spoken of long-term plans and further class development with input from the men.

Dennis has been coming into IMCC since 2010. He made the statement that, “Through my experience I realized that men existing in prisons are intelligent, capable and caring.” The more thought he put into that revelation, the more he believed in the importance of this class. As he spent more time with the men

here, ideas to improve what he was doing became obvious to him and he has adapted his classes to meet his high standards and our ongoing needs.

Early on, Dennis began with mechanics of parenting being the key. That focus has changed over time to relations with our children and spouses becoming priority. Dennis informed me that the more time he spent listening to men, the more men opened up to him and the more profitable the classes became for all. I know that in the classes I have attended, it is the interactive flow between all of us that has been best. Dale and Dennis listen to our life experiences and use them to recognize our needs. With their vast amount of knowledge, both of them are equipped to identify our barriers to being functional parents and immediately suggest solutions and methods that we can each apply to our relationships with our families and emphasize the importance of acting *now*. This methodology makes their teachings valid through our individual experiences. Dale told me he knows that *everyone struggles* with many similar parenting challenges.

I asked Dale what he felt was the most destructive for families with fathers behind bars, and his answer was so logical and obvious yet so far from where my thoughts were. He said that, “The love is not communicated and the answers don’t come.” He continued stating that persistence is crucial and that we as fathers face a unique challenge of long-term separation in life, people not incarcerated normally do not face it to the degree we do. Dale suggests that we all *constantly* let our children know we desire a restored relationship with them and that we love and care for them. He also suggests that we work with what we’ve got and “take kids where they’re at.”

The course now has evolved and Dennis has purposely de-emphasized a lot of the structure and reduced the focus on mechanics and inspires open communication. He keeps the content basic and is attentive to our interpretation and attitude. Spending time in the classroom with Dennis quickly removes all doubts concerning his sincerity for our good and the well-being of our families.

Dennis told me that it is most rewarding listening and observing men become aware of the importance of their behavior in their children’s lives, and observing men recognize

that they are able to do something *now*. Right now while *in* prison. He mentioned secondly watching the groups develop cohesiveness by the men *choosing* to involve themselves in supporting other men in the group. Third, Dennis said he is rewarded greatly by observing real-world success develop men's lives. Witnessing participants in the community become close to their children and find victory in fatherhood are great rewards.

Dale is greatly rewarded first just by getting to know us men and developing relationships with us. He said he enjoys listening to our various personal histories and hearing about our goals. Dale's empathetic and merciful attitude is easily recognizable and comforting when sharing in class. He made the statement to me that it was most rewarding to be invited into men's hearts and life experiences. He finished his interview with me saying that he valued the privilege of being a part of our lives and looks forward to coming in and enjoying our company each time.

I asked Dennis what the future looked like. He told me that he would like this effort to be an example for other programs and the need for more similar program efforts to promote better family and child relationships as men return to their communities. He mentioned his hopes for more volunteers bringing information and discussion that will result in long-term, permanent success for many of us who choose to apply ourselves.

The time I've spent with these two generous men has proven to me that there are valuable resources right here in this prison. The long-term impact for my family and me from applying the knowledge of these two volunteers and the life experiences from my classmates can be great. I've heard of past participants' children responding and my own have also begun. These volunteers and my prisoner classmates have created lasting impressions and memories for me that will flow into the lives of my children and family as well as theirs.

I sincerely want to thank all of the fellow prisoners in my class for all your help and sharing. I especially thank Dennis and Dale for their commitment and hearts of gold for the fathers here. I finish with a word of encouragement for any and all of you with children of any age, to join in the next class, which will begin soon. We need more programs like this. **lv**

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GET OUT THE VOTE III

INCLUSIVE VOTING: CITIZENS WITH DISABILITIES

How can we ensure that the voting booth is accessible to all?

BY LAUREN SHOTWELL

Voters with disabilities can face challenges when heading to the polls, including difficulty finding transportation to polling locations, challenges accessing polling booths or filling out traditional ballots and anxieties surrounding the voting process that may discourage them from participating. But local groups in Johnson and Linn counties are working to make sure these barriers do not discourage participation in the November election.

“I wanted the community to come together and see these people are human and they have the right to vote,” said Harry Olmstead, who helped organize Election Day transportation opportunities for individuals with disabilities in Iowa City and Coralville.

“Some need help, but they are human and have feelings and understand what is going on,” Olmstead said.

One out of every five adults has some kind of disability, according to the U.S. Centers for Disease Control and Prevention.

That’s about 53 million adults. Individuals with disabilities cross a broad spectrum, from individuals with visible disabilities that might require them to use a wheelchair or other assistance to individuals who have impaired vision or a neurodevelopment disorder like autism spectrum disorder.

During the last presidential election in 2012, 15.6 million people with disabilities voted. That number would have been higher, by three million people, if people with disabilities voted at the same turnout levels as the rest of the population, according to research from Rutgers

University.

That research showed almost one-third of voters with disabilities faced difficulties voting at their polling place, including challenges reading or seeing the ballot or understanding how to use the voting equipment. Only 8.4 percent of voters without disabilities reported difficulties.

Transportation

Olmstead worked to apply for a \$1,500 grant from Iowans with Disabilities in Action (ID Action), which promotes civic and political participation among people with disabilities. The winners, including Olmstead, were notified this August.

The grant will help individuals with disabilities access the polls in Iowa City

and Coralville.

“I knew one of the drawbacks for people is affordable, accessible transportation,” Olmstead said, referencing some of the challenges reported in the Rutgers study. Olmstead himself relies on a wheelchair to get around.

Persons with disabilities can ride fixed route public transportation for free on Election Day if they have a valid disability pass or ADA Paratransit certification card. Johnson County SEATS will also offer free

paratransit services on Election Day for certified riders who reserve a ride.

Grants from ID Action also went to Peer Action Disability Support (PADS) in Cedar Rapids for a candidate forum and voter training session. The group, which is nonpartisan, also is helping individuals with transportation to and from the polls for early voting as well as on Election Day. Rides through LIFTS will be available in the Metro area only—Cedar Rapids, Marion and Hiawatha.

“People with disabilities are a huge part of our population and are very underrepresented. It’s important to help them get informed and get out to vote so that they have a voice and feel like they can be involved in the democratic process,” Catherine Hafsi, PADS’ president, said.

Earlier this month, Olmstead and a group of volunteers and advocates gathered in Iowa City to help train volunteers to work at local polls on election day to provide assistance to individuals with disabilities.

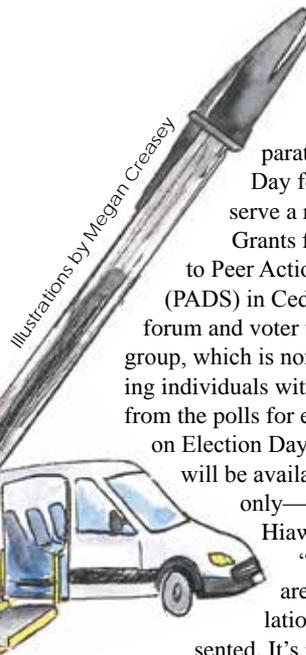
“I’m motivated to help people make their lives better and I think a lot of people with disabilities are disenfranchised, either because they are afraid to ask for help or people don’t know how to help,” Renee Speh, a community advocate who attended the event, said.

Although access to absentee ballots in Iowa—either through mail-in ballots or in-person early voting locations—can ease access to polls, Chelsey Markle, vice-president of programs with the Arc of Southeast Iowa, said it was still important to provide access to those who want to vote on Election Day.

“There’s something special about being able to go to the polls and participate with everyone else,” Markle said.

Accessibility

Under the Americans with Disabilities Act (ADA), polling places must be accessible and meet a checklist of requirements including accessible parking and doorways and pathways that are wide enough to allow individuals with disabilities to maneuver through safely.



“There’s something special about being able to go to the polls and participate with everyone else.”

—Chelsey Markle



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“Accessibility varies county to county,” Rik Shannon, the public policy manager for the Iowa Developmental Disabilities Council and ID Action, said. “One of the problems is the availability of accessible locations, especially in some rural areas.”

However, he said it’s not fair to categorize it as a rural versus urban issue as some rural areas have very good access.

A 2013 U.S. Government Accountability Office report estimated that only

27 percent of polling places were fully accessible in during the 2008 election. That’s up from 16 percent in 2000.

Shannon said improved accessibility at polling stations, more accessible voting equipment, increased absentee voting opportunities and same-day voter registration has expanded voting opportunities for both people with disabilities and those without.

Travis Weipert, the Johnson County auditor, said his office is working hard to make sure that each polling place is as accessible as possible. He said the office is taking steps such as adding temporary handicap-accessible parking spaces at the auditor’s office, where in-person absentee voting is taking place prior to Election Day.

Under the Help America Vote Act, polling places are required to have at least one accessible voting machine, which can enable people who are blind or visually impaired to vote independently. Each Iowa polling location must have at least one of the four accessible voting machines approved by the state. Voters can find out what machines are used in their county through the Iowa Secretary of State’s website and also access instructional videos for each machine.

Other measures, including curbside voting and help filling out ballots can also be requested.

For individuals who have a legal guardian, often to help with financial decisions, questions often arise about whether or not that person is able to vote, Shannon said.

“Having a guardian does not make you incompetent to vote. It has to come from a court decision,” he said.

He noted that even those who have been

declared incompetent to vote by a court can re-petition to have their right restored.

Invisible barriers

Some barriers to voting may not be immediately visible to poll workers. Shannon said they’ve found the number one barrier to voting is that people are overwhelmed by the amount of information out there or uncertain how to access that information—whether it’s information about the voting process, how to register or information about where the candidates stand on policy issues.

For those on the autism spectrum, the challenges can include feeling overwhelmed by the amount

of information available and becoming anxious about the need to navigate the social aspects of the voting process when voting in person, said Heather Hanzlick-Jaacks, an autism spectrum consultant with Tanager Place who helped organize a voting guide specifically for those on the autism spectrum.

“We’re not crazy, not lazy, not begging for attention,” said Joel Shrader, who was diagnosed with Asperger’s (which in 2013 was folded into Autism Spectrum Disorder) when he was in his twenties. “We don’t want pity and we’re not doing this to annoy you or to cause problems. We just want to have our voices heard and this is hard for us. We’re not asking for special treatment; this is just us asking for equal opportunities to be heard.”

Shrader helped work on the voting guide, pulling from his own voting experiences. Shrader was selected as a delegate for John Kerry during the 2004 Iowa Caucuses and canvassed for Obama during the 2008 elections.

“Do what you can,” he said. “At those times, in 2004 and 2008, I did what I was capable of. You don’t have to be a delegate.

You can do other things to participate.”

The voter guide works to break the voting and registration process down into easy-to-follow steps. The guide also encourages individuals on the autism spectrum to continue their civic engagement post-election by sharing information about how to communicate with elected officials and government agencies.

“I hope people read it and decide to vote,” Mike Dierdorff, an autism self-advocate who also helped with the voting guide, said. “I hope they get the word out that although you have a disability, you can vote and your voice can be heard because I think a lot of times we don’t think our voice is heard.”

The voter guide specifies what individuals can expect to see on Election Day and offers advice about how to reach out to friends, family or poll workers to get help or support when casting a ballot. Because each precinct location is set up differently on Election Day, it can be hard for individuals on the spectrum to prepare.

“It may be easy for neuro-typical individuals to come in and sit back and view the lines and the interactions and pick up on the social cues, but that’s not the case for everyone,” Hanzlick-Jaacks said.

She said many of the advocates involved in creating the voter guide had tried to Google voting tips for individuals on the spectrum, but couldn’t find anything online and decided to create a guide themselves.

The creation of the guide and a meeting to present the guide and other information about political participation were supported through a grant from ID Action and presented by Tanager Place, the Corridor Autism Resource Expo and the Regional Autism Assistance Program. The guide is available online for anyone who is interested.

“Everybody’s voice should be heard,” Dierdorff said. “That’s how this country was built. If your voice is heard you feel like you are part of the process.”

Lauren Shotwell is Little Village’s News Director.



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PLEASE FLIP YOUR BALLOT

This election season, it may be a challenge to look beyond the dramatic clash between the presidential candidates—but when heading to the polling booth, don't forget to flip the ballot over. The back of the ballot contains public measures, the judicial retention ballot and candidates for nonpartisan offices like the soil and water conservation district commissioners. • **BY LAUREN SHOTWELL**

Judicial Retention

The judicial retention ballot determines whether or not judges sitting on the Iowa Supreme Court, Iowa Court of Appeals and local district courts will continue serving. Judges must receive a simple majority of yes votes to continue serving another term.

Judges in Iowa are not elected. Applicants are reviewed by a nominating commission that selects a panel of candidates based on merit. The governor then selects one of those candidates. Voters can vote in retention elections to decide whether judges continue serving.

The retention vote has been a point of contention in the past. During the 2010 midterm elections, over \$1 million poured into Iowa for television ads and campaigns to oppose three Iowa Supreme Court justices who were up for retention. The justices were removed from the court after receiving about 45 percent of the vote.

The opposition was inspired largely by the Iowa Supreme Court's unanimous decision in 2009 to uphold a lower court's decision finding an Iowa statute limiting marriage to one man and one woman unconstitutional. The ruling made Iowa the third state in the country to allow same-sex marriage.

"Unfortunately in 2010 the system was manipulated, hijacked by a group that opposed the concept of same sex-marriage,"

Guy Cook, chairperson of the Iowa Bar Association's Fair and Impartial Courts Committee, said. "These justices didn't necessarily have to personally agree with same-sex marriage, but they found that to treat people differently was a violation of the Constitution."

Cook said voters shouldn't base their votes on whether they agree with individual rulings but whether the rulings are fair and impartial and the judge hasn't been found guilty of any misconduct or other behaviors that would suggest they were incompetent to sit on the bench. Voters can find the bar association's judicial performance evaluations online at judicialfacts.org to see for themselves how the judges on the ballot have performed.

"The bar association supports retention

of all the justices and other judges on the ballot because of their high marks on the evaluations," Cook said.

The Family Leader, a conservative, faith-based group, released a statement earlier this year noting that while the group will not be devoting the time and resources to a judicial vote campaign this election season, they encouraged Iowans to vote against "judges who have used their office for political activism."

The group argued that the Supreme Court justices should be voted out based on rulings upholding same-sex marriage and access to telemed abortions. **lv**

"The system was manipulated, hijacked by a group that opposed the concept of same-sex marriage."

—Guy Cook

Supreme Court

Brent R. Appel

Mark S. Cady

Daryl L. Hecht

Court of Appeals

Gayle Vogel

David R. Danilson

Richard H. Doyle

Amanda Potterfield

District 6

District Court

Chad A. Kepros

Kevin McKeever

Sean W. McPartland

Ian K. Thornhill

Lars G. Anderson

Christopher L. Bruns

District Associate

Jason A. Burns

Associate Juvenile

Susan Flaherty





Referendums

There are a handful of public measures on the ballot in Johnson and Linn counties this year.

Public Measure C

A proposed change to the Iowa City Charter, which would decrease the required number of signatures on a petition to put an initiative or referendum on the ballot

Public Measure D

A proposal to decrease the number of supervisors on the Linn County Board of Supervisors from five to three

Public Measure E

A \$40 million bond issue in Linn County—\$22 million for water quality and land protection and \$18 million for trails and parks

Public Measure F

An amendment to the Home Rule Charter in Marion that would make it so that ward representatives on the city council are elected by the residents of specific wards rather than by all Marion residents



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AUGUSTA'S TURDUCKEN

630 Iowa Ave., Iowa City

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Photo by Nate Vack



If you're at that phase of your life when you're starting to branch out in your cooking (or you're eating Totino's pizza rolls while watching Food Network), you've noticed how good chefs team up several meats in one dish: jambalaya, paella (meat-lovers' pizza, I see you)—and the autumnal variation: turducken.

For those of you who are unfamiliar, a turducken is a chicken stuffed in a duck stuffed in a turkey. This dish, which dates back to ancient Rome, rose to widespread national popularity with Paul Prudhomme (succeeded by Emeril Lagasse) in New Orleans, and our own NOLA-seasoned gourmets, Ben & Jeri Halperin of Augusta Restaurant, have brought

the tradition to Iowa City for all of us to enjoy. You can start small: Order it at the restaurant, and be amazed at the sides (mashed sweet potatoes with roasted praline topping!) and every bite afterwards.

Eventually, when you can't stop dreaming about the andouille-cornbread stuffing drenched in the goodness of all three birds it padded, you might end up taking the next step and making this delicacy at your own home.

Fledgling home cooks who've attempted this say the prep is pretty much an all-night affair. But with Augusta's pre-prepped take-home turducken (available to order from now until Nov. 17), the hard part is done.

Volunteer butchers get together to remove every single bone from the birds before layering them with stuffing and rolling them together like a *Bûche de Noël* for carnivores. Appropriately, a bottle of special liquor is served during the de-boning to boost morale.

You can reserve this delectable extravagance from Augusta, pick it up fresh, then pop it in the oven. Warm the two quarts of gravy that come with it and have a showstopper main dish ready to go for Friendsgiving.

I ordered mine and I can tell you—it was a hit. I was able to cook it after I got off work and had it on the table before it got late on a school night; I neatly served a 14-person party. They give you very specific directions, too, so this was basically like making a giant helping of Easy Mac, except swap the microwave for your oven.

Say you're responsible for not just the carving station, but the entire meal—stop making yourself crazy worrying. The art of slow living is slowly, but emphatically, throttling us. You can have your own chickens, brine your own pickles and make your own ketchup the rest of the year. This holiday season, make it easier on yourself: Don't just order the fresh turducken from Augusta, get the whole dang thing. Three birds in one, gravy, sweet potatoes, green beans and cranberry—and they even throw in a pie for you. I'll always love getting the "Thanksgiving Special" when I go into the restaurant, but the turducken was the funnest reason I've had to give a dinner party in quite some time. **lv**

—Josie Neumann

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BEER OF THE MONTH: NOVEMBER

BENDER

Surly Brewing Company
Brooklyn Center, MN

November is the perfect time to drink brown ale. The style's toasty notes befit the dropping temperatures, shortening days, bare tree branches and, of course, the cold rain. It's an ideal brew to sip while relaxing with friends or family after Thanksgiving dinner.

There are a number of high-quality brown ales that are widely available, including the beer of the month—Bender, brewed by the Surly Brewing Company.

Bender is sold in 16-ounce cans, making it excellent for pouring into a nonic, or imperial pint, glass. The color is medium mahogany brown. A finger or more of dense, shiny, light tan foam will dissipate very slowly and stick to the glass, creating short trails of lacing. The aroma is toasty and nutty, though also sweet and a touch fruity. It features scents of caramel, toffee, vanilla, cherry licorice, brown sugar, molasses, chocolate, coffee and toasted nuts. Bender is brewed with oats, so the mouthfeel is full and smooth. The flavor is a delicious blend that mostly mirrors the aroma.

ALCOHOL CONTENT: 5.1 percent ABV.

FOOD PAIRINGS: According to the Brewers Association's handy-dandy pairing chart, brown ales like Bender pair well with roasted, smoked and grilled foods. Aged Gouda and Cheshire are recommended food pairings. For dessert, pair with almond or maple-walnut cake, pear fritters or cashew brittle.

WHERE TO BUY: Bender is available at most beer retailers.

PRICE: \$11 for a four-pack of 16-ounce cans; \$2.80 for a single, 16-ounce can. **iv**

—Casey Wagner



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LESSON #10: THE ONE THAT GOT AWAY

Life's just one narrow escape after another. • BY SEAN PRECIADO GENELL



Illustration by Josh Carroll



Sheraton circle, 0245 hours and two young lasses, one of whom began to dribble vomit as she plunked down.

“Take it outside the cab.”

Her friend asked, “Will you wait for us?”

“I said take it outside the cab.”

I was getting better at knowing who was going to puke, and when. I was also getting better at keeping my options open, and my plan was to flee as soon as the backseat was clear. Except as they left out, somebody else popped in from the street-side. He noisily fell in the seat, another drunken hero in need of services.

“I’m out of service, bro. I just caught a puker.”

“I’m not puking,” he said. “Take me to Emerald.”

He then promptly laid down in the vomit. “This seat’s all wet.”

The lass hadn’t blown full out and midnight sun was shining: The dribbles could wait.

But it needed to be a quick trip. Like I said, I was getting better at this and knew the new dude was going to blow chow sooner or later. All the way to Emerald he chuffed and gasped on burps, leaning back to moan, hiccuping, “Ah, God!”

“You gonna make it?”

“Emerald, jush corner of Emerald, and ... and that other fuckin’ road.”

University Heights is a city within a city and occupies the heart of our west side like a gluttonous stranger plopped down in a picnic.

Second to kicking a fare to the curb, driving faster is the best way to bring a lousy trip to a close. I mashed the pedal as we crossed over the Greenwood Speedway and I didn’t let up when we hit Benton Street. Fuck the posted 25; I kept on that pedal.

At that hour of night, no one is around. I crept past 45 mph into the 50s and kept

pushing. I’d never gone interstate speeds in town. Suddenly, a secondary objective: Can you hit 65 on Benton?

Meanwhile—

“Ah God, too mush. I had too mush.”

We boomed through a rare green light at Sunset and hammered up the road, ripping past whatever school they got up there.

I hit 60 coming over the hillcrest and caught, out of the corner of my eye, street lights gleaming across two cars parked in the school lot. Parked so the drivers were face-to-face. Engines running, lights off: cops.

Even worse: those special cops from the weird fucking village of University Heights.

No cherries lit up but headlights popped on as both cruisers wheeled out of place and rushed to the exit.

For those who don’t already know, University Heights is a city within a city and occupies the heart of our west side like a gluttonous stranger plopped down in a picnic. The entire town is a speed trap and I avoid it. Which isn’t difficult as only three roads connect it with Iowa City.

This is noteworthy, as those cops obviously saw me blast over the hilltop. But back then, that parking lot didn’t let out onto Emerald or Benton. So the cruisers had to shoot all the way back to Sunset to chase their tax revenue. And their D=RT was my only advantage.

I brought my speed down to make the cut onto Emerald and craned through the turn on crying tires.

I wasn’t about to get myself penned in. My fare wanted out at the corner but I drove up the block and yanked into the right apartment complex.

“Ten bucks!” I said, cutting the fare on a round number.

“Thishish the place?”

“It sure is, buddy. Ten bucks.”

My heart pounded and I kept my eyes pinned to the rearview and waited for the cherries to come boiling down the hill after me.

And then there they were in harassing red, white and blue.

My fare held the door open, one leg out, crumbled bill in his fist. “Thishishn’t the place.”

I snatched the bill: “You got to go, the cops are coming!”

“Copsh?!”

That got him moving, and as he lurched from the cab I shot off, letting gravity slam the door.

You might now reference a satellite map and check the bird’s eye of those apartment complexes. You’ll see that one lot—and only that lot—accesses an alley that would lead me through to the other side of the block and let me out on Westgate.

Before the cops turned onto Emerald, I scrambled for the alley and went dark, flopping off headlights and my bubble top, driving fast but no revving and no tire squealing.

I kept eyes on my rearview. I could see the flash of the cherries but no headlights. Then I just followed the pavement until it turned me out of the alley into another parking lot that carried me to Westgate.

Doubling back toward Benton, hands shaking, heart going bam-bam as if I were balls deep into some miserably hard fucking, I prayed the U.H. cops would both turn onto Emerald. And remarkably, they did. The smart thing would have been to break up and pinch me. Instead, they closed out their options.

I yanked onto Benton, turning toward Emerald and the cops, but only for a quick jog over to Estron, and then Hafor to Teg, ripping over the speed bumps all along the back way to Highway 1.

I was over there not too long after and saw they cut a walkthrough in the fence. It’s just wide enough to let a car pass and you better believe I drove through that son bitch. That was before they put the steps in, of course.

And no way of knowing but I do like to think that hole was cut because of the one that got away. My one mark on the city for all its marks on me. **lv**

Sean Preciado Genell is author of the Vic Pasternak novel ‘All the Help You Need,’ available now at Prairie Lights



Betty Woodman (American, 1930–)
Pillow Patcher, 1989, Porcelain, 22 x 25 1/2 x 15 in.,
Gift of Joan E. Mannheim, 1991.223
©Betty Woodman

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PRAIRIE POP: WITCHING HOUR FESTIVAL

HERE WE GO LOOP DE LOOP

Rhys Chatham makes you feel like you're livin' a *Pythagorean Dream*.
BY KEMBREW MCLEOD

RHYS CHATHAM

Gabe's, Saturday, Nov. 5,
10 p.m., \$10

Buy Witching Hour passes:
witchinghourfestival.com

Punk pioneers the Ramones stripped their music down to three chords, creating an austere wall of sound that brought rock and roll back to its basics. Composer Rhys Chatham, however, might be the only artist who was inspired to use *more* chords after discovering that punk band.

Deep in the thrall of minimalism, Chatham learned his craft in the early 1970s playing with paradigm-shifting artists La Monte Young and Tony Conrad (the latter of whom is the subject of a documentary, *Tony Conrad: Completely in the Present*, which is part of the Witching Hour Festival lineup along with a performance by Chatham himself). At the time, Chatham was completely immersed in the avant-garde world, and serving as Musical Director at the legendary New York performance space The Kitchen.

"Rhys," his friend Peter Gordon asked him in May 1976, "have you ever in your life been to a rock concert?" He told his fellow composer no, admitting in the retelling, "I was 24 years old, never having been to a rock concert." Gordon told him that there was a great club near where they lived in New York's East Village, and he insisted that they should go to see "this really cool band playing there tonight." The band was the Ramones, and the place was CBGB.

"Just at that time, I was in this place where I had to break away from my teachers," Chatham said. Those teachers were composers like Young, who explored the possibilities of musical minimalism with his ensemble Theatre of Eternal Music, often performing a single tone for hours at a time. By the mid-1970s, Chatham had been wondering how he could make his own unique musical contributions. "That night, I found my answer. I saw these four skinny guys playing, and it was just so romantic to me. I had never seen anything like it."

"The music was complex," Chatham said of the Ramones, with a straight face. "I mean, I was playing one chord. They were playing *three*, but I felt something in common with that music. So the day afterwards I got an



Photo courtesy of Rhys Chatham

electric guitar, a Telecaster. A friend lent me one and showed me how to play barre chords. I knew I wanted to do something that would incorporate rock, and I knew I wanted to be part of the scene."

"My attitude was fairly arrogant, you know, 'I'm a classical musician. I can count to four. This is going to be easy.' And I tried playing in a punk band and it wasn't easy."

—*Rhys Chatham*

"But my attitude was fairly arrogant, you know, 'I'm a classical musician. I can count to four. This is going to be easy.'" He laughs. "And I tried playing in a punk band and it wasn't easy. It wasn't until I really got it in my body that I felt like I could make a

piece that represented everything that I was," Chatham said of his groundbreaking 1977 composition, *Guitar Trio*—a droning, dissonant epic that contains the core DNA found in Sonic Youth and dozens of other post-punk

artists who followed.

"You know how you get these classical composers saying, 'I want to use the raw energy of rock. My work is very influenced by Jimi Hendrix,' and it's such bull-shit." Chatham knew he could

get away with performing *Guitar Trio* at The Kitchen, but the real test was performing that piece in CBGB and other punk venues. The shows in those clubs were a success, and his career course was set for the next three decades ("I've been working my way

up to three chords for thirty years,” Chatham jokes).

That journey culminated in his 2005 piece, *A Crimson Grail*, originally commissioned by the city of Paris where he has lived for years. “I did a performance a while back at Lincoln Center for 200 electric guitars,” he said, recalling the American debut of *A Crimson Grail*. “After that performance I asked myself, ‘What do I want to do after 200 electric guitars? Do I do a thousand guitars?’ But I said, *nah*.” The logistics of corralling that many guitar amps, guitars and—*egads!*—actual musicians were a bit too much, so he went to work on a solo piece instead.

Chatham settled on trumpet, flute and guitar as the basis of the new piece, *Pythagorean Dream*, which was recently released by the British label Foom. During *Witching Hour*, on Nov. 5 at the Mill, he will perform *Pythagorean Dream*. This will be his third visit to Iowa City since 2007. In previous visits, Chatham performed with a small ensemble of guitarists, but this time he will be accompanying himself.

“I’ve been working with a looping system. It’s essentially three looping systems in one box,” he said. “What I do is set the first loop to eight seconds on the left channel and play a riff on one of the instruments that I play. And then I’ll go to the next loop on the right channel that is set to nine seconds, and play the same riff. And the third loop is on the center channel, and that’s 10 seconds.”

“What happens is you have this eight to nine to 10 ratio, so it doesn’t sound like a loop anymore,” said Chatham, explaining how each sound eventually fades out and is replaced by a new riff—a technique he compares to the work that experimental guitarist Robert Fripp did with Brian Eno on albums such as *No Pussyfooting*.

“It’s like an infinitely repeating melody. As soon as I get one loop in, I start on the next one.” *Pythagorean Dream* is a marvelous composition on record, but as with all of Chatham’s pieces, it needs to be heard in a live setting to get the full synapse-frying experience. Be prepared for a hazy, woozy aural dreamscape that puts the “Ambien” back in ambient music. **iv**

Kembrew McLeod is looking forward to Witching Hour, and is ready to cram his head full of art, music and ideas over the course of the festival’s two days.

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WITCHING HOUR FESTIVAL

FORDING THE MAINSTREAM

Chicago's Psalm One on the passions that drive her and the project that lifted her up from a difficult year. • BY GENEVIEVE TRAINOR

PSALM ONE

The Mill, Friday, Nov. 4
10:30 p.m., \$10

Buy Witching Hour passes:
witchinghourfestival.com

Rapper Psalm One released *The Death of Frequent Flyer* in 2006 on Rhymesayers, the label she was on at the time. A decade later, she's freshly label-less and taking flight, with a massive output and an unwaning popularity. She came to Iowa City during Mission Creek last year, and returns on Nov. 4 for the Witching Hour festival. She spoke with *Little Village* about her past year, and the joy she finds in collaboration, whether with her collective Rapperchicks or with the children she mentors in Chicago schools.

Why don't we start with the work? You've got a pretty impressive array of output over the course of your career, but this year you just sort of went above and beyond. You had an album [*Shitty Punk Album*], and the triple-album set [*Gender Fender Bender*]. What was it about 2016 that got you fired up? I dealt with a lot of personal trauma in 2016, and it made me really re-evaluate why I make music, and what I've been doing all these years. Like a lot of artists who are at least trying to be prolific, have a lot to say or have a lot of music—what happens a lot is sometimes you make a project and it doesn't come out at all, or it doesn't come out the way you intended. And so, in that respect, sometimes you'll have false starts, or the music just takes on a different face than what you originally wanted for it.

For me, calling out Rhymesayers last year, and dealing with a pretty bad breakup, and then dealing with—just personal things that weren't too positive, I had to flip my thoughts about my output. A lot of the triple-album music really represents music that I spent a lot of blood, sweat and tears, and money, on, and if it didn't come out that way, I'm not quite sure how it would have come out.

I'm not necessarily looking to sign any sort of deal with a major label, or even another indie label. I'm open to partnering with people; however, I feel like, in my career, taking control of my own stuff has worked in my favor more often than not. I just wanted to give people a taste, a small taste—which, it's a triple album, a small taste, which is funny—but just a small taste of what I've been doing, what I'm capable of and the kinds of ways I'm going to start releasing music in the future.

“I felt the responsibility ... to offer a different alternative to the mainstream rapper, or what they think about someone from Chicago.” —Psalm One



Photo via Psalm One

So, in terms of a model, then, for release—you feel like that's something you'll be doing more of? The large compilations like that? No, the triple album was more of an experiment. I wanted to see how people would respond to it. I wanted to see if having the triple CD—which is something other people haven't done, and they don't sell a whole lot of those—I wanted to see how my fans would take to that. And

I just thought it was a cool thing to do.

I've been rapping professionally for 10 years, so having a triple-album set I don't think is premature. Like I said, I have a lot of music that I've been working on throughout the years, and a lot of it that's on *Gender Fender Bender* I'm really really proud—I mean, all of it I'm proud of, but a lot of it I had different plans for it, bigger plans for it, Rhymesayers plans for it, so I didn't want that music to just die, just because the plans changed.

It's good to honor its life. Exactly.

Because I really believe in the music. I don't record stuff that I don't stand by. All the music—I have a personal relationship with all of it.

You've done a lot of collaboration, with Rapperchicks, especially—I'm interested in the way that you've collaborated with other women. There's a neat panel that's going to be going on at the Witching Hour event you're coming to town for that's all about creating in female-only spaces. I'm wondering if that's something you think about consciously when you're choosing collaborators. Well, I didn't. I never really wanted to subscribe to the, you know, “We have to stick together.” I know, intrinsically, we have to stick

together because we're women, but we don't have to always work together just because, generationally or historically, men don't reach out as much. But I've since come to understand, since collaborating more with Rapperchicks, that not only is it a powerful thing, it's very well needed.

Creating safe spaces for women, women of color, queer women, queer people—these are all things that have come to the forefront in my life the last year and a half or so: how necessary these types of actions are. So for me, I don't necessarily consciously look to only collaborate with women, obviously. But when there's an opportunity to do a female-heavy or female-only space for a show, and it showcases us in a great light, I'm all for it. I'm all for it.

Tell me more about your work with kids here. I run a mentor program called Rhymeschool, and I partner with the Intonation Music Workshop here in Chicago. It basically takes a hip hop backdrop and allows me to do projects with kids in underserved areas, and do like maybe videos, maybe we'll do a workshop where we write a song, or we maybe record, a lot of times we do performances within the school, like assemblies and things, where we perform music that we create as a group. It's a really fun thing; we've been doing it for about four or five years now. Probably going into our fifth year at the end of the year.

We've visited schools all over the nation with this program. It's a way for me, for lack of a better term, to give back. When I started to tour internationally and saw the global impact of hip hop on the world, and the way other nations viewed us as a whole, I felt the responsibility, the personal responsibility, to offer a different alternative to the mainstream rapper, or what they think about someone from Chicago. For me, it offers an alternative to the ... notion that hip hop is at fault for some of the tragedies that happen, some of the tragedies that are happening right in our city. And with children, hip hop can be a way out, it can be a positive thing, and for the most part it is. For me to be able to go into these schools, and do fun projects and maybe even show them a different way, that's very key in my life, and I have a personal mission to continue to do that as long as I'm able to. **IV**

Genevieve Trainor's safe space is anywhere with good music playing.

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**PUSSY RIOT
IN CONVERSATION WITH
JESSICA HOPPER**
11/4 | 7:00PM
Witching Hour

LOW + WU FEI
11/4 | 9:30PM
Witching Hour

JEN KIRKMAN
11/5 | 9:00PM
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A-LIST: WITCHING HOUR FESTIVAL**HOW TO START A PUSSY RIOT**

Maria Alyokhina is a political force to be reckoned with.
BY GENEVIEVE TRAINOR



Photo via Pussy Riot

In February 2012, Russian political performance group Pussy Riot staged a show at Moscow's Cathedral of Christ the Savior as a protest against church officials' support of the policies of Russian president Vladimir Putin. Three of the five group members present that day were arrested for "hooliganism" and sentenced to two years in medium-security prison (the other two fled Russia). Ekaterina Samutsevich was freed on appeal, but Nadezhda Tolokonnikova and Maria Alyokhina each served 21 months of their sentences, only released in December 2013 after being given amnesty by the Russian Duma—due in part to efforts by groups such as Amnesty International, which officially designated them "prisoners of conscience."

Three years after their release, the members of Pussy Riot are still fighting with all the tools at their disposal to raise awareness, especially in the West, of the hurdles placed by the Russian government to free expression and critical commentary. Alyokhina, in particular, has been touring a new stage play that highlights the struggles of Russian artists. She also co-founded Zona Prava, dedicated to working on behalf of prisoners, and MediaZona, which spearheads efforts to get independent news out of Russia to the rest of the world.

Alyokhina will be in Iowa City Nov. 4, as part of the Witching Hour festival, in conversation with Alexandra Lukyanova, a collaborator with MediaZona, and rock critic Jessica Hopper. Stand-alone tickets are \$20; festival passes range from \$30-50. She spoke to *Little Village* from Moscow.

I read that your play, *Burning Doors*, was your stage debut. What brought you to the theatre? What made you believe that it was the best venue for your story? Yes, yes—it was my work for the last few months. First, I should say that it's my project in cooperation with Belarus Free Theatre. It's an underground theatre, so not so like classical theatre which we probably can imagine when we're

talking about theatre. It's a small underground group based in Minsk, in the capital of Belarus. From the time when I met them, I realized they are doing, for my opinion, the same work that we are doing in Russia, and that's how our cooperation started.

Together with directors, we came in January to refugee camp ... and I felt that we are very similar in our way of expressing

A+**PUSSY RIOT:
In conversation
with Jessica Hopper**

The Englert, Friday, Nov. 4
 10:30 p.m., \$20

Buy Witching Hour passes:
witchinghourfestival.com

READINGS & DISCUSSIONS**DAY ONE: FRIDAY, NOV. 4**

First Death, 5:30 p.m., The Mill
 (discussion)

Pussy Riot in Conversation with Jessica Hopper, 7 p.m., the Englert (discussion)

DAY TWO: SATURDAY, NOV. 5

Hip-Hop Kitchen, 12 p.m., The Mill
 (discussion/performance/tasting)

The Fail Safe, w/ Alissa Nutting and Jessica Hopper, 12 p.m., *Prairie Lights*
 (podcast)

Researching Ana Mendieta, 1 p.m.,
ICPL (discussion)

Researching the American Dream, 2
 p.m., *Prairie Lights* (discussion)

Writers of Color, 4 p.m., The Mill
 (reading)

Broad Perspectives, 6 p.m., *Prairie
 Lights* (discussion)

Failing or Flying?, 6 p.m., The Mill
 (storytelling)

**Posthumous Book Tour for Max Ritvo's
 Four Incarnations**, 7:30 p.m., *Prairie
 Lights* (reading)

Criminal, 8 p.m., The Mill (podcast)

Jen Kirkman: In Conversation, 10:30
 p.m., The Mill (discussion)

things. And *Burning Doors* is a project about the victims of the struggle between the authorities and the artists, and it's not only my story there. It's my story in the context of Pussy Riot, it's the story of Petr Pavlensky, about whom you've probably heard—he's the main, for my opinion, contemporary artist in Russia now—and third story is the story of Oleg Sentsov, Ukrainian filmmaker who got 20 years of prison because of, actually, nothing.

This show is part of their campaign, which we are doing with the theatre for free, for Oleg, and this is the one of the most important things for me now, because I been in prison just for two years, and Oleg got 20 years. And 20 years in Russian prison is, it is—like death. It's impossible. My goal now is to bring attention to this case, and to free Oleg.

“Oleg got 20 years. And 20 years in Russian prison is, it is—like death. It's impossible.”

—Maria Alyokhina

This is toured all over the world, correct? We played six cities of Great Britain, we played in Italy and we will come to Australia in December. Now, we are trying to bring the show to Ukraine. Because of many political reasons, it's complicated. But for me it's important to Russian people see the show.

Also, you asked me why I believe that theatre can make change? Actually, I think every art can make change, because through art, people can feel ... Theatre, it's just one step in my life, and a very interesting step, because I never tried this form of art before. So for me personally, this was interesting.

How does it differ, as a performer, for you to be on stage as part of a theatre production, as opposed to performing music? I actually avoided “performing music”—we were making political actions: illegal performance in different parts of city; it's not like classical music. I don't know how to play guitar or piano, or something like that. I know how to say a political message. And for the political message, you can choose any form which you like—you can choose music, you can choose theatre, and it's the same. The main difference I think between actions and the theatre is live contact with the audience. Because after every show, I see people just crying, and

saying to me words, like, “What should we do?” And this is a live reaction, which is impossible to see and to hear when you're doing actions. It's not like better or worse, it's just different thing.

Can you tell me a bit about the human rights institution that you co-founded, Zona Prava? Zona Prava and MediaZona, yes, it's a project which we started when we had been released ... We thought that work on human rights which we started when we'd been inside prison, we should not stop it. We should continue it, and we should give forward all this support

which we received from the whole world further to other prisoners. That's how it started. So, how it works is, we provide regular legal help—so, lawyers—to political prisoners, and also for prisoners who have serious medical issues. Because

we have no medicine in Russian prisons at all, and people are dying every day. We're changing the situation. We're getting lawyers to people who are asking us about it.

And also, MediaZona is independent media, which covering all the topics connections with freedom in Russia. It's police violence, it's prison violence, it's political courts—it's all the topics about violence, freedom—because nobody did it before. So we decided to start it. Now it's two years for we're doing this project, and now it's much bigger than it was before. Now we have cooperations with some western media, for example with *Vice*, with *Guardian* ... It's how English-speaking people can explore what's going on in Russia.

Is there still a lot of pushback, then, from that kind of media, from within Russia? Is it still quite a challenge to get it out there and get those words heard? I think every action is a challenge. Yes, for the whole system, it's a small step, but for those people to whom we're providing this help, this is the whole world, and this is a question of their life. So for me, my opinion, yes. It's a challenge. **lv**

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AREA EVENTS



FLOBOTS W/ MEGAN HAMILTON & THE BERMUDAS Blue Moose Tap House, Friday, Nov. 4, 6 p.m., \$12-15 Colorado musicians and activists the Flobots hit the Blue Moose on Nov. 4. The alternative hip hop act, formed in 2000, is best known musically for their 2007 tune “Handlebars”—but their making themselves known in a different way through their NOENEMIES project, an effort dedicated, according to their website, to creating music not just about social causes, but for them. The project, created in collaboration with the Spirituals Project at the University of Denver, pushes not just to be heard on the issues the group champions, but for the general public to sing, and to create, with them. They are training up everyday people to find the power in song. Photo via Flobots’ Facebook page

WED., NOV. 2

- /ART-AND-EXHIBITION:** Art Bites: Into the Woods—The Forest as Artistic Inspiration, Cedar Rapids Museum Of Art, 12:15 p.m., Free
- /THEATRE-AND-PERFORMANCE:** ‘Nana’s Naughty Knickers,’ Old Creamery Theatre, 2 p.m., \$30
- /CRAFTY:** Cut, Clutter, and Collage: Dredging The Dream Machine, Fueling Farrago Factory, Public Space One, 6 p.m., \$12
- /COMMUNITY:** Why Can’t We Vote? Forum/Workshop, Iowa City Public Library, 7 p.m., Free
- /LITERATURE:** Colson Whitehead, The Englert Theatre, 7 p.m., Free
- /MUSIC:** Liz De Lise w/ Simpleton Sage, Gabe’s, 9 p.m., Free

/CINEMA: Late Shift At The Grindhouse: ‘Winners Tape All: the Henderson Brothers Story,’ FilmScene, 10 p.m., \$4

THU., NOV. 3

- /THEATRE-AND-PERFORMANCE:** ‘Nana’s Naughty Knickers,’ Old Creamery Theatre, 2 p.m., \$30
- ‘The Taming,’ Riverside Theatre, 7:30 p.m., \$18-30
- /EDUCATION:** Kappa Kappa Gamma Fundraiser, Iowa City Yacht Club, 5 p.m., \$5
- Being Muslim in America: Islam, Identity, and Self-Expression After 9/11,** Old Capitol Museum, 6:30 p.m., Free



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Photo: Jimmy Katz

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AREA EVENTS



DIWALI 2016 Iowa Memorial Union, Saturday, Nov. 5, 5:30 p.m., \$10-20 *Diwali, the Hindu festival of lights fell on Sunday, Oct. 30 this year—but the University of Iowa Indian Student Alliance is offering up their celebration the next weekend. The festival, which honors the triumph of light over darkness and good over evil, will be marked by a full traditional vegetarian Indian meal and a cultural showcase, highlighting the talents of Indian performers from the University, the community and the surrounding area. A dance party will close out the night. The first 100 tickets sold will be only \$10 each; after that, UI student tickets are \$12, general admission is \$16 and special VIP tickets are available for \$20. Photo courtesy of the Indian Student Alliance*

/CRAFTY: Gems of Hope Workshop, *Beadology Iowa*, 6 p.m., Free

/MUSIC: Steve and Michaela McLain, *Cafe Paradiso*, 6 p.m., Free

Kirko Bangs w/ Speed Gang, Rexy Reckie, Ak4D, Fresh, Alec Zamora & Matt Swisher, *Gabe's*, 6 p.m., \$15-20

University of Iowa Jazz Performance w/ Blake Shaw Quintet, *The Mill*, 6:30 p.m., \$3-5

Brian Johannesen w/ Ryan Joseph Anderson, Ian Fitzgerald, *Trumpet Blossom Cafe*, 8 p.m., Free
Dance Gala 2016, *Space Place Theater at UI*, 8 p.m., \$5-20

Beat Bums w/ Reaches, Craig Steadman, *Rozz-Tox*, 8 p.m., \$5-10

/FOODIE: Red Shamrock Red Tie Gala, *Cedar Ridge Distillery*, 6 p.m., \$50-350

FRI., NOV. 4

/COMMUNITY: Your Voice, Your Vote!, *Old Capitol Museum*, 12 p.m., Free

Witching Hour Festival: Hacking Sustainability, Architecture for An Uncertain Future, *FilmScene*, 3 p.m., \$30-50

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Witching Hour Festival: From Prison to PhD—A Journey of Pain, Promise and Protest, Iowa City Public Library, 5 p.m., Free

Movement 515 Presents: Share the Mic—Community Voices Creating Change, The Temple Theater, 6:30 p.m., Free

/EDUCATION: Mellon-Sawyer Lecture by Zsuzsanna Gulacs: The Formation of Manichaean Book Culture in Its Eurasian Context, IMU Main Lounge, 1 p.m., Free

Witching Hour Festival: David Gould: '...For a Moment of Time,' Iowa City Public Library, 3 p.m., Free

Witching Hour Festival: 'The Kingdom of Happiness,' Inside Tony Hsieh's Zapponian Utopiah, The Mill, 4 p.m., \$30-50

Witching Hour Festival: First Death, The Mill, 5:30 p.m., \$30-50

Witching Hour Festival: Pussy Riot in Conversation with Jessica Hopper, The Englert Theatre, 7 p.m., \$20-50

/THEATRE-AND-PERFORMANCE: Disney Live! 'Mickey & Minnie's Doorway to Magic,' iWireless Center, 4 & 7 p.m., \$17-67

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

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

Special Event: Jimmy Pardo, Penguin's Comedy Club, 8 p.m., \$20-22.50

'Rabbit Hole,' Giving Tree Theater, 8 p.m., \$15-30

Witching Hour Festival: Super Talent Show and Friends, The Mill, 9 p.m., \$10-50

/CINEMA: Witching Hour Festival: Jim Jarmusch's 'Gimme Danger,' FilmScene, 5 p.m., \$6.50-50

/MUSIC: Nathaniel Seer, River Music Experience Community Stage, 6 p.m., Free

Friday Night Live Music w/ Lojo Russo, Cedar Ridge Distillery, 6 p.m., Free

Flobots w/ Megan Hamilton & The Bermudas, Blue Moose Tap House, 6 p.m., \$12-15

JC Brooks w/ Hannah Grill & The Hours, Daytrotter, 7 p.m., \$10-15

Cedric Burnside Project, Legion Arts CSPA Hall, 8 p.m., \$16-19

Williams and Wallace, Parlor City Pub and Eatery, 8 p.m., Free

Heartache Tonight, Riverside Casino Show Lounge, 8:30 p.m., Free

Jon Wayne & the Pain w/ Earth Ascending, River Music Experience Redstone Room, 9 p.m., \$11.50-12

Trails and Ways w/ Sister Wife, Rozz-Tox, 9 p.m., \$5-10

Witching Hour Festival: Wu Fei, The Englert Theatre, 9:30 p.m., \$30-50

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AREA EVENTS

/MUSIC: Witching Hour Festival: White Lung w/ NE-HI, Night Stories, Gabe's, 10 p.m., \$12-50

Feed the Dog w/ Me Like Bees, Iowa City Yacht Club, 10 p.m., \$7

Witching Hour Festival: Psalm One, The Mill, 10:30 p.m., \$10-50

Witching Hour Festival: Low w/ Wu Fei, The Englert Theatre, 11 p.m., \$30-50

Witching Hour Festival: DJ Johnny Sixx, The Mill, 11:30 p.m., \$30-50

/FAMILY: Jack SPLAT!, Iowa Children's Museum, 6 p.m., Free

/ART-AND-EXHIBITION: The Cedar Rapids Museum of Art GALA, Cedar Rapids Country Club, 6:30 p.m., \$100-1000

/LITERATURE: Josh Bell and V.V. Ganeshananthan Reading, Dey House, 8 p.m., Free

SAT., NOV. 5

/ART-AND-EXHIBITION: 23rd Annual Fall Arts & Crafts Show, Coralville Marriott Hotel and Conference Center, 9 a.m., \$5

/CRAFTY: Crochet and Beaded Wrapped Bracelet/Necklace, Beadology Iowa, 10 a.m., \$58

Arts & Crafts Show, Riverside Casino and Golf Resort, 10 a.m., Free

Knitting: Christmas Ball Ornaments (Two Session Class), Home Ec. Workshop, 1 p.m., \$40

Metal Bezels, Beadology Iowa, 2 p.m., \$98

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

Knitting: Barley Hat, Home Ec. Workshop, 3 p.m., \$45

/EDUCATION: Witching Hour Festival: The Art Of Doing Nothing—A Deep Exploration of What Meditation Is and What It Is Not, The Englert Theatre, 11 a.m., \$30-50

Witching Hour Festival: Hip-Hop Kitchen, The Mill, 12 p.m., \$30-50



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Witching Hour Festival: Researching Ana Mendieta, Iowa City Public Library, 1 p.m., Free

Witching Hour Festival: You Ain't Getting No Cookies for Doing What is (Racially) Just, The Englert Theatre, 1 p.m., \$30-50

Witching Hour Festival: Beforeplay, An Exploration of the Art of Playtesting, The Mill, 2 p.m., \$30-50

Witching Hour Festival: Lessons Learned from Three Years of Silence, Iowa City Public Library, 3 p.m., Free

Witching Hour Festival: Authenticity and Authorship: Political Storytelling in the Digital Age, The Englert Theatre, 5 p.m., \$30-50

Diwali 2016, Iowa Memorial Union, 5:30 p.m., \$10-20

Witching Hour Festival: Broad Perspectives, Prairie Lights Books & Cafe, 6 p.m., Free

Witching Hour Festival: National Anthem, The Sociopathic Nature of Racial Discourse in American Sports, The Englert Theatre, 7 p.m., \$30-50

Witching Hour Festival: Jen Kirkman in Conversation with Fran Hoepfner, The Mill, 10:30 p.m., \$10-50

LITERATURE: Dostoevsky's Underground Man: The Dawn of Modern Consciousness & the Ubiquity of Human Suffering, Old Capitol Museum Supreme Court Chamber, 10 a.m., Free

Witching Hour Festival: Live Podcast, 'The Fail Safe,' Prairie Lights Books & Cafe, 12 p.m., \$30-50

Witching Hour Festival: Researching the American Dream, Prairie Lights Books & Cafe, 2 p.m., Free

Witching Hour Festival: Storytelling Seeds, A Generative Workshop, The Englert Theatre, 3 p.m., \$30-50

Witching Hour Festival: Writers of Color, The Mill, 4 p.m., \$30-50

Witching Hour Festival: Failing or Flying?, The Mill, 6 p.m., \$10-50

Witching Hour Festival: Posthumous Book Tour for Max Ritvo's 'Four Incarnations,' Prairie Lights Books & Cafe, 7:30 p.m., Free

Witching Hour Festival: 'Criminal,' A Live Podcast, The Mill, 8 p.m., \$15-50

MUSIC: Irish Music Session, Uptown Bill's, 3 p.m., Free

Noesis w/ Saving Chronos, Manhattan Blockade, Blue Moose Tap House, 5 p.m., \$8-10

Witching Hour Festival: Strange Angels, Voxman Music Building, 7 p.m., \$30-50

Moondance 2016: Karli Rose Kell Music

Scholarship Fundraiser, River Music Experience Redstone Room, 7 p.m., \$15-16.75

Des Moines Symphony—Warner Bros. Presents Bugs Bunny at the Symphony II, Des Moines Civic Center, 7:30 p.m., \$35-90

Milonga (Tango Dance Party), Iowa City Senior Center, 7:30 p.m., \$5

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AREA EVENTS



KICKSTAND PRODUCTIONS PRESENTS MC CHRIS W/ MC LARS, MEGA RUN Gabe's, Tuesday, Nov. 7, 9 p.m., \$15 Illinois' quintessential nerdcore rapper mc chris heads to Iowa City for a show at Gabe's. He's fresh off the release of his tenth studio album, 'mc chris Is Dreaming,' released in late September. In addition to his albums, mc chris has written theme songs for several shows on Kevin Smith's SModcast programs, including for 'Jay and Silent Bob Get Old.' He has also had a solid career in voiceover work and writing, beyond his hip hop fame. He's the voice behind MC Pee Pants on 'Aqua Teen Hunger Force' and has written for 'Sealab 2021' and Space Ghost: Coast to Coast.' Photo by Eleanor Stills

/MUSIC: Pump, Brass, and Lunacy! Tomáš Kubínek with Orchestra Iowa, University Choirs, and Special Guest Wycliffe Gordon, *Hancher*, 7:30 p.m., \$10-45

Mt. Thelonious, Cafe Paradiso, 8 p.m., Free
Shot to the Heart, Riverside Casino Show Lounge, 8 p.m., Free

Quad City Symphony Orchestra, Adler Theatre, 8 p.m., \$6-62

The Agency, Parlor City Pub and Eatery, 8 p.m., Free

Guy Fawkes Day: Red Francis, Rozz-Tox, 9 p.m., \$5-10

Dance Floor Riot (St. Louis), Riverside Casino Show Lounge, 9:45 p.m., Free

The Maytags, Iowa City Yacht Club, 10 p.m., \$8
Patio Party w/ Wolf Mixer, Gabe's, 10 p.m., Free

Witching Hour Festival: Jlin w/ Jack Lion, Rhys Chatham, Gabe's, 10 p.m., \$10-50

Witching Hour Festival: DJ Johnny Sixx, The Mill, 11:30 p.m., \$30-50

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

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

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Special Event: Jimmy Pardo, *Penguin's Comedy Club*, 8 p.m., \$20-22.50

'Rabbit Hole,' *Giving Tree Theater*, 8 p.m., \$15-30

Witching Hour Festival: Jen Kirkman, *The Englert Theatre*, 9 p.m., \$20-50

/CINEMA: Witching Hour Festival: 'Romeo is Bleeding,' *FilmScene*, 1 p.m., \$30-50

Witching Hour Festival: 'Tony Conrad—Completely in the Present,' *FilmScene*, 3 p.m., \$30-50

/SPORTS-N-REC: Iowa vs. Penn State, *Studio 13*, 5 p.m., Free

SUN., NOV. 6

/ART-AND-EXHIBITION: 23rd Annual Fall Arts & Crafts Show, *Coralville Marriott Hotel and Conference Center*, 10 a.m., \$5

Arts & Crafts Show, *Riverside Casino and Golf Resort*, 10 a.m., Free

/CRAFTY: Sewing: Wiksten Baby & Toddler Bloomers and Pants, *Home Ec. Workshop*, 12 p.m., \$35
Rounded Spine Case Binding, *Public Space One*, 12:30 p.m., \$90

Fundamentals of Borosilicate Glass, Beadology Iowa, 1 p.m., \$98

/MUSIC: Piano Sundays: State Competition Winners, *Old Capitol Museum*, 1:30 p.m., Free
Star Spangled Salute to Veterans, *Des Moines Civic Center*, 2 p.m., Free

All American Family Show - Thank You Veterans, *Coralville Center for the Performing Arts*, 2 p.m., \$10-40

Genome, *Parlor City Pub and Eatery*, 4 p.m., Free
/THEATRE-AND-PERFORMANCE: 'Rabbit Hole,' *Giving Tree Theater*, 2 p.m., \$15-30

'The Taming,' *Riverside Theatre*, 2 p.m., \$30

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

/CINEMA: Rooftop: ' Fargo,' *FilmScene*, 8 p.m., \$15

MON., NOV. 7

/CRAFTY: Experimental Silkscreen Monotypes, *Public Space One*, 6 p.m., \$78

Knitting: Cozy & Cute Wrist Warmers, *Home Ec. Workshop*, 6 p.m., \$40

/MUSIC: Kickstand Productions Presents MC Chris w/ MC Lars, *Mega Run, Gabe's*, 9 p.m., \$15

TUE., NOV. 8

/SPORTS-N-REC: IGSAU State Volleyball Championships, *US Cellular Center*, 12 p.m., \$10

/EDUCATION: Obermann Conversation: Water, Prairies, and Climate Change - Iowa's Environment in Historical Perspective, *Old Capitol Senate Chamber*, 4 p.m., Free

'Egyptomania and Isis in Flavian Pompeii:' Lecture by Lauren Hackworth Petersen, *Visiting Speaker in Art History, Art Building West*, 5 p.m., Free

/COMMUNITY: 45th Presidential Election Results Watch Event, *The Mill*, 5 p.m., Free

/FOODIE: Dinner at Downton Abbey w/ Chef Valérie Martin, *New Pioneer Food Co-op Coralville*, 6 p.m., \$30

/LITERATURE: The Violet Realm by the Iowa Writers' House, *Iowa City Public Library, Room B*, 6 p.m., Free

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AREA EVENTS



45TH PRESIDENTIAL ELECTION RESULTS WATCH EVENT **The Mill, Tuesday, Nov. 8, 5 p.m., Free** *The time is finally here. The election season leading up to choosing our 45th president has been possibly the most contentious in recent memory, and many Americans have been dreaming of the day that it will finally be over for months now. There is a lot at stake for a lot of people, and tensions and passions will undoubtedly be running high. Whether you're anxious or excited about the results, or a bit of both, the best place to watch them roll in is surrounded by friends, with a drink in one hand and the fingernails of the other digging into the table while you wait for the swing states to be counted. The Mill will be projecting a live broadcast of the results as they're announced, starting at 5 p.m. Photo by Dominick*

/ART-AND-EXHIBITION: Strategies for Structuring Speculative Space: A Generative Drawing Workshop, *Public Space One, 6 p.m., \$95*
/CRAFTY: Quilt Start to Finish: Scout Quilt, *Home Ec. Workshop, 6:30 p.m., \$85*

WED., NOV. 9

/SPORTS-N-REC: IGHSAU State Volleyball Championships, *US Cellular Center, 10 a.m., \$10*
/CRAFTY: Knitting: Beginner Flax Pullover Sweater (Four Session Class), *Home Ec. Workshop, 6 p.m., \$80*
Cut, Clutter, and Collage: Dredging The Dream Machine, Fueling Farrago Factory, Public Space One, 6 p.m., Free-12
Mitered Corner Cloth Napkins, Home Ec. Workshop, 7 p.m., \$25
/MUSIC: Wheel Hoss Plays Bluegrass, *The Mill, 7 p.m., \$5*
Frankie Gavin, Cafe Paradiso, 8 p.m., Free
Communist Daughter, Iowa City Yacht Club, 8 p.m., \$10



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Farout w/ Eyenine, Blake Ambrose Media, *Baby Alchemy*, Rozz-Tox, 8 p.m., \$5-10

/EDUCATION: Iowa Bibliophiles Present Blaine Greteman Shakeosphere: Visualizing Shakespeare's Networks, University of Iowa Main Library, 7 p.m., Free

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

THU., NOV. 10

/SPORTS-N-REC: IGSAU State Volleyball Championships, US Cellular Center, 10 a.m., \$10
Yoga By The Glass, Cedar Ridge Distillery, 6 p.m., \$25

Guided Meditation Gratitude & Blessings, Cedar Rapids Museum Of Art, 6 p.m., \$10

/LITERATURE: Jin Auh w/ The Wylie Agency, Dey House, 11 a.m., Free

D.A Powell Reading, Dey House, 8 p.m., Free

/THEATRE-AND-PERFORMANCE: 'Me and Jezebel,' Old Creamery Theatre, 2 p.m., \$30

CAB Presents: Cultural Showcase, IMU Main Lounge, 7:30 p.m., Free

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

'Vanya and Sonia and Masha and Spike,' Theatre Building at UI, 8 p.m., \$5-20

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

/MUSIC: Flotsam & Jetsam w/ Hatchet, Helstar, Brotherhood of the Mudkat, Tong Po, Black Hilt, Gabe's, 5 p.m., \$17-20

The Cantafios, Cafe Paradiso, 6 p.m., Free
University of Iowa Jazz Performance, The Mill, 6:30 p.m., \$3-5

Dar Williams & Richard Shindell, Legion Arts CSPA Hall, 7 p.m., \$35-40

Murder By Death w/ Laura Stevenson, Blue Moose Tap House, 8 p.m., \$15-18

Farewell Milwaukee, Iowa City Yacht Club, 8 p.m., \$7

Gemini Karaoke, Blue Moose Tap House, 9 p.m., Free

Emily Jane Powers w/ Julia Lucille, Rozz-Tox, 9 p.m., \$5-10

/FOODIE: Cupcake and Beer Pairing with That One Cupcake Place, Lion Bridge Brewing Company, 5:30 p.m., \$25

/ART-AND-EXHIBITION: Building Blocks of the Figure: A Draw-a-long, Public Space One, 6:30 p.m., Free
Thursday Night Lineup: Nooks and Crannies Tour, Brucemore, 7 p.m., \$10-15

Lecture by Bob Nickas, Visiting Artist in Painting and Drawing, Art Building West, 7:30 p.m., Free

FRI., NOV. 11

/EDUCATION: Summit School: Fire and Ice, Artisan's Sanctuary, 9 a.m., Free

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

/SPORTS-N-REC: IGSAU State Volleyball Championships, US Cellular Center, 10 a.m., \$10
Wine & Yoga, Zen Den Yoga, 6 p.m., \$25

/COMMUNITY: Armistice Day Observance, University of Iowa Pentacrest, 10:45 a.m., Free

/MUSIC: Live Lunch with Tony Hoepfner, River Music Experience Community Stage, 12 p.m., Free



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AREA EVENTS

/MUSIC: **Jazz After Five**, *The Mill*, 5 p.m., Free
Friday Night Live Music w/ Ryne Doughty, *Cedar Ridge Distillery*, 6 p.m., Free
Orchestra Iowa Masterworks: A Night in Prague, *Coralville Center for the Performing Arts*, 7:30 p.m., \$10-29
John Prine, *Adler Theatre*, 7:30 p.m., \$59.50-125
Chucho Valdés Joe Lovano Quintet, *Hancher*, 7:30 p.m., \$10-50
Filibusta w/ Probcause, *Blue Moose Tap House*, 8 p.m., \$13-15
Suzu Bogguss, *Riverside Casino Show Lounge*, 8 p.m., Free
Dustin Prinz, *Parlor City Pub and Eatery*, 8 p.m., Free
Brendan Hanks w/ Sier2, Attentat, Gabe's, 9 p.m., \$5
Bonne Finken w/ The Racket Upstairs, *Iowa City Yacht Club*, 9 p.m., \$5
Julia Lucille w/ Brooks Strause, Hadiza, *Trumbet Blossom Cafe*, 9 p.m., \$5
King of the Tramps w/ Matt Woods, *The Mill*, 9 p.m., \$8
Sunjacket w/ US Mode, Minihorse, *Rozz-Tox*, 9 p.m., \$5-10

Rosie and the Rivets, *Riverside Casino Show Lounge*, 9:30 p.m., Free
Joe Maz, *EDEN Lounge & Nightclub*, 10 p.m., Free
/FAMILY: **PLAY Gala: Boots & Bling**, *Iowa Children's Museum*, 6 p.m., Free
/CRAFTY: **XL Glass Wine Stoppers and Clay Wine Cooler**, *The Ceramics Center*, 6:30 p.m., \$50
/ART-AND-EXHIBITION: **Me and Jezebel,' Old Creamery Theatre**, 7:30 p.m., \$30
'The Taming,' Riverside Theatre, 7:30 p.m., \$18-30
'Rabbit Hole,' Giving Tree Theater, 8 p.m., \$15-30
April Macie w/ Allison Weber, *Penguin's Comedy Club*, 8 p.m., \$15-17.50

SAT., NOV. 12

/LITERATURE: **First Words**, *Iowa City Public Library*, 10 a.m., Free
/CRAFTY: **Sea Urchin Wire Pendant**, *Beadology Iowa*, 10 a.m., \$98
Knitting: Christmas Ball Ornaments (Two Session Class), *Home Ec. Workshop*, 1 p.m., \$40
Copper Etching: Mark Making and Composition, *Public Space One*, 3 p.m., \$125

Knitting: Barley Hat, *Home Ec. Workshop*, 3 p.m., \$45
/EDUCATION: **Joni Bosch Presentation on EDS**, *St. Luke's Hospital Cedar Rapids*, 11 a.m., Free
/MUSIC: **Songwriters' Round Table**, *River Music Experience*, 12 p.m., Free
John Denver Tribute, *Old Creamery Theatre*, 2 & 7:30 p.m., \$18.50-31
John Prine w/ Patty Griffin, *Des Moines Civic Center*, 7:30 p.m., \$59.50-99.50
Jay Owenhouse, *Adler Theatre*, 7:30 p.m., \$26-36
Beaker Brothers, *Parlor City Pub and Eatery*, 8 p.m., Free
Rosie and the Rivets, *Riverside Casino Show Lounge*, 8:30 p.m., Free
Brett Newski w/ Dan Hubbard, *Rozz-Tox*, 9 p.m., \$10-20
Tucker Beathard w/ Aubrie Sellers, *Blue Moose Tap House*, 10 p.m., \$15
/SPORTS-N-REC: **Iowa Hawkeyes vs. Michigan Wolverines**, *Kinnick Stadium at UI*, 7 p.m., \$85
/THEATRE-AND-PERFORMANCE: **'Me and Jezebel,' Old Creamery Theatre**, 7:30 & 9 p.m., \$30
'The Taming,' Riverside Theatre, 7:30 p.m., \$18-30
'Rabbit Hole,' Giving Tree Theater, 8 p.m., \$15-30

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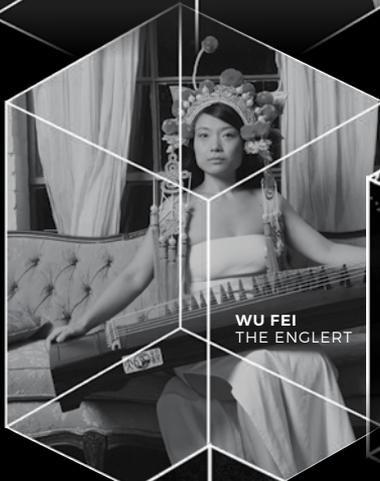
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AREA EVENTS

/THEATRE-AND-PERFORMANCE: April Macie w/ Allison Weber, *Penguin's Comedy Club*, 8 p.m., \$15-17.50

SUN., NOV. 13

/ART-AND-EXHIBITION: Artist Market 2016, *Cedar Rapids Museum Of Art*, 10 a.m., Free

/FAMILY: Thanksgiving Book Drive & Activities, *Iowa Children's Museum*, 11 a.m., Free

/FOODIE: Local Sample Fair Holiday Party, *New Pioneer Food Co-op Coralville*, 11 a.m., Free

The 16th Annual Iowa Organic Conference, *New Pioneer Food Co-op Coralville*, 2 p.m., Free

Holiday Cooking Demo, Dinner & Wine, *Cedar Ridge Distillery*, 6 p.m., \$35

/CRAFTY: Rounded Spine Case Binding, *Public Space One*, 12:30 p.m., \$90

Next Steps in Boro: Marble Making, Beadology Iowa, 1 p.m., \$98

/THEATRE-AND-PERFORMANCE: 'Rabbit Hole,' *Giving Tree Theater*, 2 p.m., \$15-30

'The Taming,' *Riverside Theatre*, 2 p.m., \$30

'Me and Jezebel,' *Old Creamery Theatre*, 2 p.m., \$30

/SPORTS-N-REC: Cedar Rapids Rampage vs. Chicago Mustangs, *US Cellular Center*, 3:05 p.m., \$14-40

/MUSIC: Winterland, *Parlor City Pub and Eatery*, 4 p.m., Free

/CINEMA: *Vino Vérité: 'The Cinema Travellers,' FilmScene*, 7 p.m., \$25

/LITERATURE: Anthology, *The Englert Theatre*, 8 p.m., Free

MON., NOV. 14

/FOODIE: The 16th Annual Iowa Organic Conference, *New Pioneer Food Co-op Coralville*, 2 p.m., Free

/EDUCATION: JPEC: November Start Up Stories, *The Englert Theatre*, 5 p.m., Free

/CRAFTY: New Class: Lampwork Headpins through *Kirkwood Community College, Beadology Iowa*, 5:30 p.m., \$83

Knitting: Cozy & Cute Wrist Warmers, *Home Ec. Workshop*, 6 p.m., \$40

Experimental Silkscreen Monotypes, *Public Space One*, 6 p.m., \$78

/MUSIC: Pup w/ Meat Wave, Chastity, Gabe's, 6 p.m., \$14

/CINEMA: *Vino Vérité: 'The Cinema Travellers,' FilmScene*, 7 p.m., \$25

/THEATRE-AND-PERFORMANCE: 'Girls Night Out,' *The Show*, *First Avenue Club*, 8 p.m., \$18-190

TUE., NOV. 15

/MUSIC: Acoustic Music Club, *River Music Experience Community Stage*, 4:30 p.m., Free

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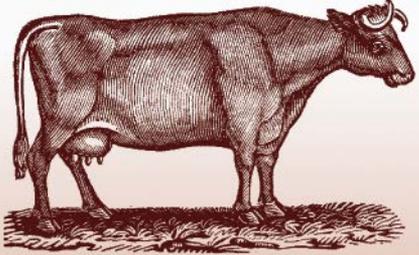
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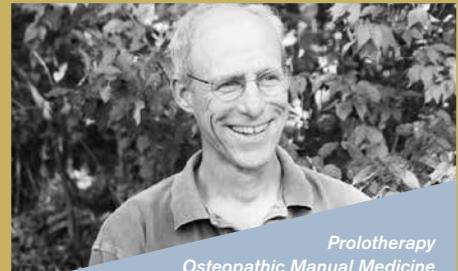
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AREA EVENTS



VINO VÉRITÉ: 'THE CINEMA TRAVELLERS' FilmScene, Sunday, Nov. 13–Monday Nov. 14, 7 p.m., \$20-25 Mumbai-based directors Shirley Abraham and Amit Madheshiya bring their gorgeous documentary 'The Cinema Travellers' to FilmScene for a special two-night engagement, as part of the *Vino Vérité* series. The film follows the story of Mohammed and Bapu, "tent cinema" exhibitors who travel India to remote villages and towns to offer audiences 35mm projections, while struggling against the obsolescence of their equipment and quite possibly their way of life. The filmmakers will be available on both dates for the post-screening reception. Tickets are \$20 for FilmScene members and \$25 for the general public. Film still from 'The Cinema Travellers'

/MUSIC: Mod Sun, Blue Moose Tap House, 6 p.m., \$15-17

Quad City Kix Band, River Music Experience Community Stage, 7 p.m., Free

Blues Jam, Parlor City Pub and Eatery, 7 p.m., Free

/FOODIE: Fall Wine Classes: Food and Wine Pairing, Brix, 6 p.m., \$40-140

Baroncini Makes Ravioli! w/ Chef Gianluca Baroncini—SOLD OUT, New Pioneer Food Co-op Coralville, 6 p.m., \$30

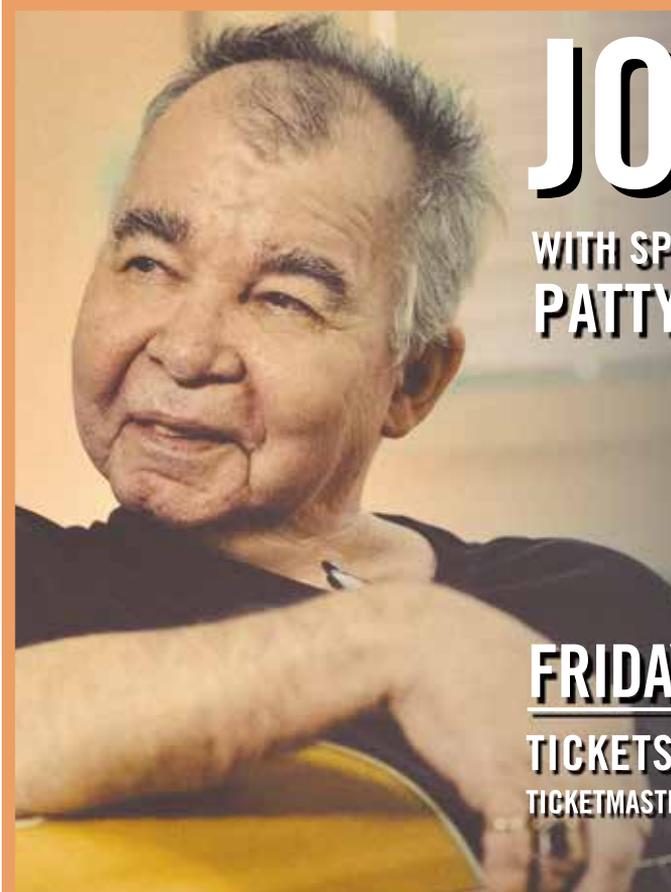
/LITERATURE: Iowa Writers' House Presents: The Great Green Room, Iowa City Public Library, 6 p.m., Free
The Great Green Room by The Iowa Writers' House, Iowa City Public Library, Room B, 6 p.m., Free

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

/CRAFTY: Quilt Start to Finish: Scout Quilt, Home Ec. Workshop, 6:30 p.m., \$85

/COMMUNITY: Global Voices, Local Actions: Confronting Genocide and Cultural Differences, Coe College, 6:30 p.m., Free

/THEATRE-AND-PERFORMANCE: Triple Espresso, The Temple Theater, 7:30 p.m., \$36-46



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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

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

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), **'The Taming,'** Riverside Theatre, \$18-30 (Oct 28-Nov. 13), **'Rabbit Hole,'** Giving Tree Theatre, \$15-30 (Nov. 4-13), **Triple Espresso**, The Temple Theater, \$36-46 (Nov. 15-Jan. 7)

/ART-AND-EXHIBITION: 'Mightier Than The Sword,' African American Museum of Iowa (Aug. 26-Jul. 29, 2017), **Four Seasons in Iowa: Pastel Paintings by Marcia Wegman**, Artisan's Sanctuary (Oct. 7-Nov. 6), **Keegan Boyer**, Legion Arts CSPS Hall (Oct 6-30), **Felix de la Concha**, Legion Arts CSPS Hall (Oct 6-Nov. 27)

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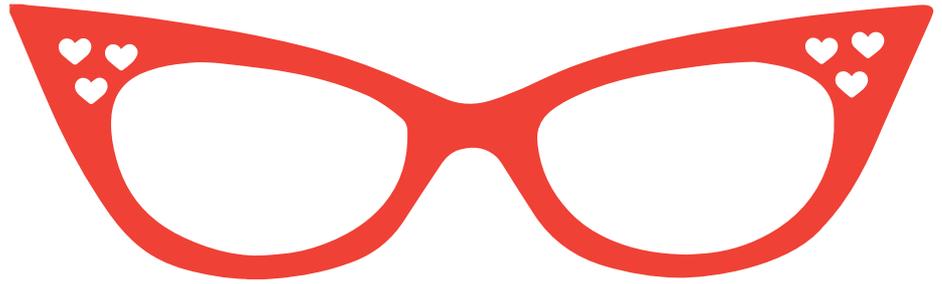
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XOXODEARKIKIXOXO



Dear Kiki,
The other night I was having great sex with my boyfriend and suddenly Donald Trump's raspy voice from the 'Access Hollywood' video slipped into my thoughts. It happened so suddenly that I nearly equated my pleasure with the experience of being violated by someone who repulses and insults me. I managed to push it out of my thoughts and continue having pretty good sex—I even had an orgasm—but not without feeling genuinely creeped out. Could this represent some kind of repressed desire to be assaulted by a man who disgusts me? It was so gross and I don't ever want it to happen again. I already know that I listen to the news too much, but what else could it say about me?

—Grossed the Fuck Out 2016

Hi GTFO,

I wanted badly to avoid addressing the collective psychosexual damage we're all experiencing as a result of the current state of the political spectacle. Most of us have learned to sort of get on with our lives despite misogyny spewing out in all directions. Recent weeks have seen a truly horrifying binge of triggering language from Donald Trump, via the media. There have been rape charges, child rape charges and a whole other mess of BS that have even vaguely-woke women's blood boiling.

The most important thing to remember is that you are not actually fantasizing about sex with Trump, or anything like him. Your psyche demanded something unpredictable at that moment, but it does not mean that you are harboring secret Trump rape fantasies. His voice is the voice we, as a culture, have assigned to carry our ugliest, scariest messages. He is a mouthpiece for a massive current of disgusting slime that is running just beneath the surface of our culture. He says things out loud, on TV—things that our collective unconscious can barely bring itself to

think. So while you're having a lovely, pleasurable frolic with your sweet man-friend, another part of your brain that's been bathing in media slime wants to remind you that men are scary, dangerous pigs that say oink in a Donald Trump voice as they hurt you.

If you're a feeling person in the current hostile climate, having any kind of sex with any kind of man may be difficult, even consensual sex with groovy men. If you, like most women, have experienced sexual objectification, hostility or abuse of any variety, if your adrenaline has ever spiked as the result of being touched, grabbed, stared at, chased, hollered at, hit, pushed, coerced or otherwise abused by a man, then hearing this man speak of women, and the resonant echo of that speech within the culture that created it, makes engaging with men and sexuality in a normal

way very challenging.

This election is truly nightmarish, but it has illuminated the level of hatred and violence in our culture. The world can see the rotting core of white supremacy, patriarchy, violence and misogyny that is under the surface. It

The most important thing to remember is that you are not actually fantasizing about sex with Trump.



Questions about love and sex in the Iowa City-Cedar Rapids area 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.



LOCAL SAMPLE FAIR HOLIDAY PARTY



has shown us how men in our society, and in our communities, regard women. Many of us are now wearing special traumatized woman glasses, so we can see how we are so consistently consumed, manipulated, abused, herded, dismissed and employed for the pleasure of men. "Grab them by the pussies" is the battle cry of centuries of violent and societal coercion and oppression of women by men. And since a very powerful political figure has uttered it, it cannot be unheard.

As a counter to all this, women are taking to social media, and pouring out actual millions of true accounts of casual sexual assault and rape. Celebrities are doing it. Your friends are doing it. Every woman I have ever encountered has at least one of these stories. Women are collectively taking a huge emotional dump on the social media world right now so the rest of the humans (male humans) can experience what it's like to wade through life in a river of emotional shit caused by the trauma of being a woman.

The fact that any women are ever able to float beyond this shit-river long enough to have relationships, love, babies and orgasms with men is truly a miracle. Men must be something really special. GTFO, your conflation of the rasping, rape-y voice of our nation's "conservative" male political leader and the experience of sex is very unfortunate, but there's nothing wrong with you. There's a whole lot wrong with the culture we're living in, and that voice truly says it all.

The level of trauma and violence choking our airwaves is difficult to fight against. It is very difficult to perform business as usual right now. Our brains and bodies know this, and crossing wires, in your case, is probably some kind of coping mechanism. If any women out there are able to hear a leading national politician spew violent, misogynist, racist hate speech, see Trump supporters wearing "Repeal the 19th" T-shirts, sympathetically read rape and abuse accounts on Twitter all day long and then go home and make dinner and have a normal sexual experience with a man, please write dearkiki@littlevillagemag.com and tell me what kind of goddamned essential oils you're putting in your bathwater. Mama is going to need to unwind after all this.

Finally, please listen to the news less. Turn Facebook off, turn the TV off, and go for a walk outside. Hold hands. Do whatever you need to do to get through this. It'll all be over before your next box of tampons. *xoxo, Kiki* 

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ARE THERE BETTER WAYS OUT OF A BURNING BUILDING THAN TAKING THE STAIRS?

We're told not to use the elevators if there's a fire. But how are people expected to evacuate from skyscrapers? Does everyone really just take the stairs? I'm disabled, and I wouldn't want someone risking their life carrying me down so many flights. Couldn't they connect the tall buildings like hospitals do, so you could evacuate horizontally? —Preston

One World Trade Center, nicknamed the Freedom Tower, reaches 94 stories into the sky. That's 16 floors fewer than the ill-fated skyscrapers that once occupied the same site, but still, clambering down its 2,226 steps from top to bottom would be a schlep under ordinary circumstances, let alone with lives at stake. You're not the first to suspect there must be a better way to clear tall buildings during a calamity than trooping every occupant down the staircases. In the 15 years since the towers fell, engineers have hunkered down to rethink building-safety design and emergency evacuation procedures.

Conducting folks out of fiery high-rises through enclosed overhead walkways doesn't seem to have come up, though. Many of us have been wheeled or gurneyed through the hospital skybridges you mention, of course, and some cities, including Minneapolis, Des Moines and Calgary, have run with this idea, refashioning their downtowns into human-size Habitrails by linking buildings into a miles-long skyway network. These passages weren't built as safety features, but rather for the convenience and comfort of shoppers and office workers in wintertime, and they're typically only a couple stories above street level—not much help if you're fleeing the 40th floor.

Skyways aren't notably cheap—connecting a new football stadium to the existing Minneapolis system recently cost more than \$10 million—and they're out of favor with urbanists, who fret about foot traffic being diverted indoors, thus robbing city streets of their vibrancy. More to our point, they also might not be the safest structures in an emergency: for one thing, as Minneapolis discovered during a 1982 department-store fire, they channel smoke from a burning building to its neighbors all too effectively.



What, then, might replace a long trek downstairs? Hoping perhaps to capitalize on fears that official procedures are unreliable, canny entrepreneurs are now marketing individual emergency-response gear to potential evacuees. Reps for the SkySaver, an automatic rappelling backpack originally intended for urban-combat use, insist it could double as a “personal rescue device.” You clip your cable to something solid and climb out the window, and it slowly lowers you to the ground—as long as the ground isn't more than 260 feet away, 'cause that's how much cable you've got.

If jumping sounds better to you than dangling, the people selling the S.O.S. Parachute claim their product is safe to use from just 11 stories up, barely a hundred feet in the air. That's close to the ground for even an experienced BASE jumper, and far lower than most paratroopers would be happy with. Remember too that city airspace can be both

densely built and windy: one unexpected gust could slam you against a wall—or into your co-workers, should any of them have the same bright idea about 'chuting to safety.

Then again, you might instead consider the counterintuitive notion of heading *up* the stairs, at least if you work in certain cities: Los Angeles, say, where for decades all new skyscrapers had to be topped with helipads. (The requirement was scrapped two years ago.) If your building's roof is unsuited for landing, heat, flames and wind make a helicopter rescue tricky, and emergency personnel would rather avoid such a feat if possible. Safety experts in less copter-forward cities than L.A. advise against the roof option—heat rises, after all, and the top of a structure being consumed by flames is hardly a hospitable place to wait around on the off chance a helicopter might happen along.

But what if, despite all we've been told, elevators turn out to be the best way out of a burning building after all? That's the theory behind occupant-evacuation elevators, designed to address the safety concerns that once made elevators the A-number-one way *not* to leave a building during a fire. In skyscrapers built on this principle, you'd evacuate by first taking the stairs to one of several sky-lobby floors—the ones where under non-emergency conditions passengers transfer from express to local elevators. (You might also get to the sky lobby via special shuttle elevators from designated “refuge floors” throughout the building.) The express car you eventually board contains drainage systems to prevent flooding and is protected from smoke by the pressurized shaft it travels through. The days of elevators returning to the ground floor and remaining disabled throughout a disaster may be numbered.

So let's forget parachutes and copters and futuristic passageways zig-zagging across the skyline—building safety is one field where disruption, to use the loathsome tech jargon, matters less than incremental improvement. Engineers seem to have chosen to fine-tune older concepts rather than chase eye-popping new ones, and that makes sense: in case of fire, you want your evacuation to be as dull and uneventful as possible. **IV**

—Cecil Adams

SUBMIT.
YOU'LL
LOVE IT.
PG. 44



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SCORPIO (Oct. 23-Nov. 21): Until 2007, Scotland's official slogan was "Scotland, the Best Small Country in the World." Deciding that wasn't sufficiently upbeat, the government spent \$187,000 on a campaign to come up with something better. "Home of Golf" and "Home of Europe's Fastest Growing Life Sciences Community" were among the proposed phrases that were rejected. The ultimate choice: "Welcome to Scotland." I bring this to your attention, Scorpio, because you're in a favorable phase to rebrand yourself. But I hope you will be more daring and imaginative than Scotland. How about "Smolderingly Alarmingly Brilliant?" Or maybe "Safely Risky and Unpredictably Wise" or "Home of the Best Secrets Ever?"

SAGITTARIUS (Nov. 22-Dec. 21): I cheer you on as you attend to your difficult but holy duties. I send you my love as you summon the wisdom and resourcefulness you need to weather the gorgeous storm. Here are clues that might be useful: Whether you are partially or totally victorious will depend as much on the attitude you hold in your heart as on your outward behavior. Be grateful, never resentful, for the interesting challenges. Love your struggles for the new capacities they are building in you.

CAPRICORN (Dec. 22-Jan. 19): The coming weeks constitute the harvest phase of your personal cycle. That means you have the pleasure of gathering in the ripe rewards that you have been cultivating since your last birthday. But you also have the responsibility to answer and correct for any carelessness you have allowed to affect your efforts during the previous eleven months. Don't worry, dear. My sense is that the goodies and successes far outnumber and overshadow the questionable decisions and failures. You have ample reasons to celebrate. But I hope you won't get so caught up in your rightful exaltation that you'll neglect the therapeutic atonements.

AQUARIUS (Jan. 20-Feb. 18): Like England and Spain, the Netherlands has a royal family, including a king, queen, prince and princesses. They're an egalitarian bunch. The young ones attend public schools, and the previous queen's birthday is celebrated with a nation-wide flea market. The king's crown is attractive but quite economical. Its pearls are fake, and other "jewels" are made of glass, colored foil and fish scales. In accordance with the astrological omens, I propose that you create a regal but earthy headpiece for yourself. It's high time for you to elevate your self-worth in an amusing and artful way. What fun and funky materials will you use in your home-made crown?

PISCES (Feb. 19-March 20): In her book *A Natural History of the Senses*, Diane Ackerman reports on the eccentric methods that professional writers have used to galvanize their creative process. Poet Amy Lowell relaxed into her work day by puffing on Manila cigars. Novelist Colette plucked fleas from her cat. T. S. Eliot's poetry thrived when he had a head cold. Novelist George Sand liked to jump out of bed after making love and immediately begin writing. Novelist William Gass, who is still among the living, wanders around outside taking photos of "rusty, derelict, overlooked, downtrodden" places. As for D. H. Lawrence: climbing mulberry trees naked energized his genius. What about you, Pisces? Now is an excellent time to draw intensely on your reliable sources of inspiration—as well as to seek new ones.

ARIES (March 21-April 19): I am in awe of your head-first, charge-forward, no-distractions approach. In fact, I aspire to incorporate more of the Aries-style directness into my own repertoire. But I also love it when, on rare occasions, you flirt with a more strategic perspective. It amuses me to see you experimenting with the power of secrets. Your wisdom often grows at an expedited rate when you get caught up in a web of intrigue that exposes you to dark joys and melodramatic lessons. During times like these, you feel fine about not having

everything figured out, about not knowing the most straight-forward route to your destination. You allow the riddles and enigmas to ferment as you bask in the voluptuous ambiance of the Great Mystery. Now is such a time.

TAURUS (April 20-May 20): I am pleased to inform you that at least 30 percent of what you think you know about love and lust is too prosaic. Probably too narrow and constrained, as well. But here's the good news: As soon as you agree to relinquish the dull certainty of that 30+ percent, you will open yourself to a surge of fresh teachings. And soon, I expect, dewy throbs and hot flows will awaken in all the erotic parts of your body, including your heart and brain and soul. If you're brave enough to respond, generous lessons in intimacy will keep you entertained for weeks.

GEMINI (May 21-June 20): Over the last two decades, well-meaning Westerners have donated a profusion of clothes to low-income folks in Kenya, Uganda and Tanzania. Kind and magnanimous, right? Yes, but their largesse has had an unintended consequence: the demise of the textile industry in those African countries. With this as a cautionary tale, I'm asking you to take inventory of your own acts of benevolence and charity. Are they having effects that you approve of? If not completely, how could you adjust the way you give your gifts and bestow your blessings?

CANCER (June 21-July 22): Is it possible that you might flourish as a topdog after all the work you've put in as an underdog? Can you wean yourself from the worried fantasy that you've got endless dues to pay, and then harness your imagination to expand your confidence and build your clout? I believe you can. And in the coming weeks I will unleash a flood of prayers to the Goddess of Holy Reversals, asking her to assist you. Now please repeat after me: "I am a creative force of nature. I am a strong song of liberation. I am a wise animal with direct access to my primal intelligence."

LEO (July 23-Aug. 22): The next two weeks could be smooth, peaceful, and bland. Is that the experience you want? Mild satisfactions, sweet boredom and slow progress? There's nothing wrong with any of that. Please feel free to loll and loaf as you explore the healing charms of laziness. Grant yourself permission to avoid conflict and cultivate sunny self-protectiveness. This is one of those times when silence and stasis are among the best gifts you can give yourself. Welcome the rejuvenating power of emptiness!

VIRGO (Aug. 23-Sept. 22): It's time to replace banged-up, dried-out old obsessions with ripe, juicy fascinations. It's your duty to phase out numbing traditions and deadening habits so as to make room for exciting new rituals, customs and sacraments. Can you summon the electric willpower to shed influences that are technically "correct" but lacking in soulfulness? I think you can. Do you love yourself enough to forswear pretty but meaningless titillations? I think you do. Now get out there and do the hard work necessary to bring more serious fun into your life. Homework: Write an essay titled, "What I Can Do To Be More Playful."

LIBRA (Sept. 23-Oct. 22): Over the course of his or her life, the average British person says "Sorry" on over 90,000 occasions. The typical Libran Brit probably utters routine apologies upwards of 120,000 times. Libras from other countries may not reach that heady level, but many do specialize in excessive politeness. (I should know, as I have three planets in Libra in my natal chart.) But in accordance with the astrological indicators, I am authorizing you to be a bit less courteous and solicitous than usual in the next two weeks. Don't go overboard, of course. But allowing yourself some breathing room like this will help you get more rigorous access to your authentic, idiosyncratic, soulful urges—which will be very tonic. **IV**



BRENDAN HANKS

Through

soundcloud.com/brendanhanks

Brendan Hanks' new EP *Through* is a really intelligent record. It is measured and studied, and it's obvious that Hanks has had a long love affair with electronica. It's not showy. It doesn't grab you out of your seat immediately and force you to dance, but it does worm its way into your ears and make its presence known.

Hanks draws heavily from a techno canon that includes Juan Atkins and Aphex Twin. He cites both Autechre and Squarepusher as influences, and notes an interest in techno for its melodic rhythms. This isn't big room techno, although the EP's opening track, "New Planes," would happily find its place in a dark room with big speakers. Hanks has been making intelligent dance music and techno in Iowa City for over 10 years, and his knowledge of and appreciation for the genre are evident.

The EP follows a logical progression of sonic enlightenment, as we are taken on a journey through Hanks' appreciation for techno. This is a dark and moody album, with occasional bits of sparkle. I really like the third track, "Boneclock," for its melodic drum lines and synths. I love synths. It's the goth in me, but that's always been part of my attraction to techno in the first place.

I enjoy the overall moodiness of the record. By the title track, I'm hooked. "Through" is my favorite track on the EP; it's the perfect song to drive to. It has shades of techno classics like "Night Drive" by Juan Atkins and Aphex Twin. It's the standout on the EP; while not the most dancefloor friendly, it's clean and crystal clear.

The final track on the EP, "Covid," captures Hanks' experience with a group of crows. It's

moody and dark, like the rest of the record, but manages to offer the slightest glimmer of hope.

This EP is a study in intelligent techno. It's obvious that Hanks knows his influences well and can draw from them to produce clean,

Jim Swim (real name Tyler James) sticks his neck out on *Half Woke*. Swim means 'half woke' in the sense of the hypnagogic state between sleep and waking, but he also might be referring to the idea from the Black Lives Matter movement, where 'woke' means

It doesn't grab you out of your seat immediately and force you to dance, but it does worm its way into your ears and make its presence known.

tight tracks that add a new narrative to techno, especially on the local scene.

—Darcie Hutzell



JIM SWIM

Half Woke EP

www.itsjimswim.bandcamp.com/releases

Hip hop came to Iowa City in the boom box on the shoulder of celebrated University of Iowa basketball player Ronnie Lester, blasting the Sugarhill Gang's "Rapper's Delight" in 1979. Ever since then, hip hop culture has been passed down from MC to MC, cipher to cipher. Local hip hop MCs and producers never quite blow up on the local scene the way some rock and jam bands have, but hip hop from Chicago and the coasts is a unifying sound; if you're under 60, black, white or whatever, you've nodded your head to Public Enemy or Tupac or Common or Kendrick Lamar.

fully conscious of systemic racism and oppression. On "C.S.A.W." he muses, "I can't sleep but ain't woke," and it can be both political—"Airwaves toxic from the hacks and the jackals plottin' for office"—and personal—"thought I was through with this sad boy act," but he finds solace in word images: "splitting these clouds to make room for some moonlight." On "True Lucidity," he makes reference to lucid dreaming, but again brushes against the political: "stuck in the shift of history 'til I find true lucidity."

The other tracks, "Breathe" and "Space You Need," take different looks at the same basic themes, but don't cohere in the same way as the first two. Lyrically they seem slacker with fewer original metaphors. The beat on both tracks falls into a two-chord rut and stays there.

By contrast, the beats on the first two tracks have an off-kilter, falling apart funk. "C.S.A.W." (produced by bzkt.) has a raw, throw-the-drum-kit-down-the-stairs beat and muted, reversed piano chords. "True Lucidity" has wistful chords mixed with vinyl cracking, reminiscent of British artist Burial. Like Burial they are hauntological, woozy expressions of a dreamy sadness. Combined with Swim's slightly hoarse voice that drags and pulls against the beat, they're a nearly perfect hip hop dream. **IV**

—Kent Williams

SUBMIT ALBUMS FOR REVIEW

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

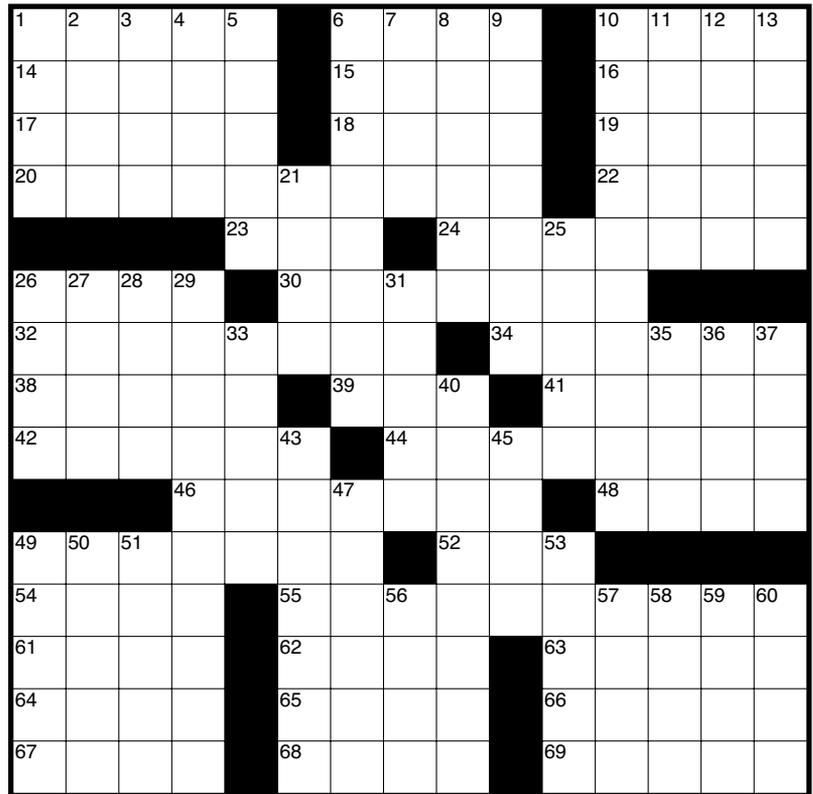
ACROSS

1. Examined, as the joint
6. Sequence I'll sing with my daughter once she learns to talk, I'm sure
10. Sound before saying something sub rosa
14. Happen
15. Pigeon thrower
16. Roy Cohn's title: Abbr.
17. Barton who founded the American Red Cross
18. Half of TTFN
19. Coaster feature
20. Need eye surgery? Call (688) 637-4448 and get a doctor who's ____!
22. Fr. title meaning "my little lady"
23. Hue holiday
24. Jackman and Kidman, e.g.
26. Catchall catalog category: Abbr.
30. Watson portrayer
32. Out and about for all to see
34. Will of *Arrested Development*
38. Clog cleaner invented by Harry Drackett
39. Cosmetics company that does not, in fact, sell products in tiny bottles
41. *Raw* comic Murphy
42. Even, as a score
44. Performance that's a grind to sit through?
46. Greeting before a French kiss, maybe
48. Needs a phone plan upgrade, say
49. Gets by
52. ____ del Río ("Macarena" band that formed in 1962)
54. Word before League or Spring
55. Need plastic surgery? I called (742) 569-6673 and they let me ____!
61. Laennec who invented the stethoscope
62. Part of, as a secret plan
63. Like Cujo
64. One-named singer from County Donegal
65. Subject for Louise Bourgeois
66. On drugs
67. Editorial "leave it"
68. Duke it out for practice

69. *Always... ____ Cline* (two-woman show that's basically a concert)

DOWN

1. Chanel born Gabrielle
2. "Because Freedom Can't Protect Itself" org.
3. Singing style for Ella Fitzgerald
4. Currency whose symbol was inspired by the Greek epsilon
5. Dodger's avoidance
6. Lip
7. Boast
8. China, once
9. Grill flipper
10. Need hand surgery? Call (715) 678-6329 and ask about our ____ discount!
11. Russian export, briefly
12. Ripped off
13. Works with a dictator, say?
21. Ward who played the President in *Independence Day: Resurgence*
25. Emulated a stud
26. Wikipedia monitors, briefly
27. Referring to, on a memo
28. Tiff
29. Need heart surgery? Call (226) 823-2318 for service that ____!
31. Davidov Stradivarius, for one
33. Caramel candies since 1937
35. Laverne and Shirley's landlady
36. Pet peeve?
37. *Caddyshack* props
40. Writer William who said, "Teach yourself by your own mistakes; people learn only by error."
43. 31-Down pegs



LV208 ANSWERS

45. Notable setting for *Carrie*
47. Enlist
49. Colt carriers
50. ____ *You Glad You're You?* (1977 Sesame Street album)
51. West on runways
53. Sticky stuff on a stack
56. Led Zeppelin's last studio album
57. Org. that helped with the film *The Martian*
58. Expiration notice?
59. Avarice, envy, gluttony, hubris, lust, sloth, and wrath
60. Boundary-pushing



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