

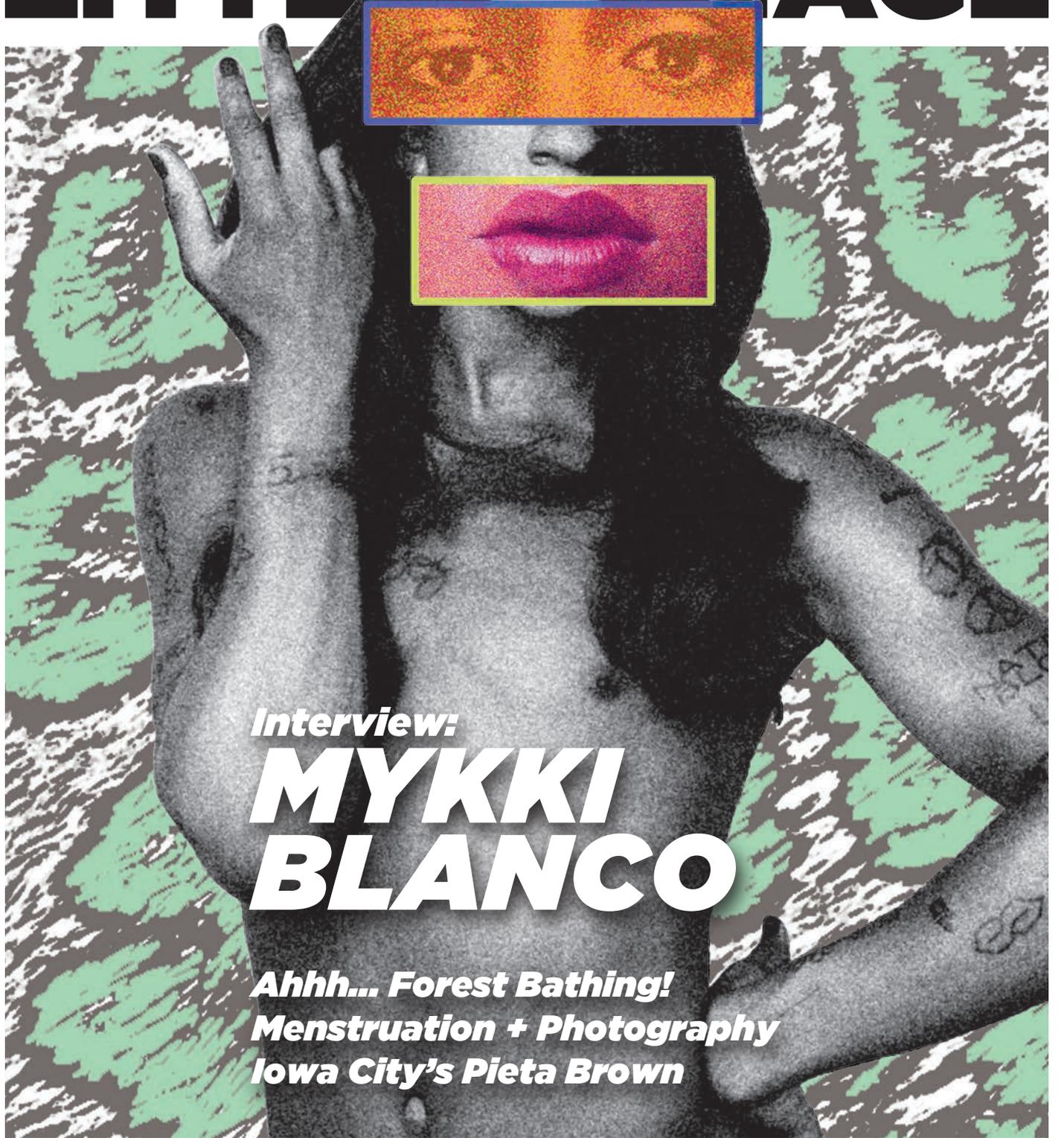
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**A L W A Y S F R E E**

ISSUE 218 APRIL 5-18, 2017

NEWS • CULTURE • EVENTS • CEDAR RAPIDS • IOWA CITY

# LITTLE LAGE



*Interview:*  
**MYKKI  
BLANCO**

*Ahhh... Forest Bathing!  
Menstruation + Photography  
Iowa City's Pieta Brown*

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# LITTLE VILLAGE

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**PUBLISHER** MATTHEW STEELE  
PUBLISHER@LITTLEVILLAGEMAG.COM

**DIGITAL DIRECTOR** DREW BULMAN  
WEB@LITTLEVILLAGEMAG.COM

**ART DIRECTOR** JORDAN SELLERGREN  
JORDAN@LITTLEVILLAGEMAG.COM

**ARTS EDITOR** GENEVIEVE TRAINOR  
GENEVIEVE@LITTLEVILLAGEMAG.COM

**NEWS DIRECTOR** LAUREN SHOTWELL  
LAUREN@LITTLEVILLAGEMAG.COM

**CONTRIBUTING EDITOR** ALBA LARAGRANERO

**VISUAL REPORTER** ZAK NEUMANN  
ZAK@LITTLEVILLAGEMAG.COM

**FOOD & DRINK DIRECTOR** FRANKIE SCHNECKLOTH  
FRANKIE@LITTLEVILLAGEMAG.COM

**DISTRIBUTION MANAGER** TREVOR LEE HOPKINS  
DISTRO@LITTLEVILLAGEMAG.COM

**VENUE ACCOUNT MANAGER** JOSHUA PRESTON  
JOSHUA@LITTLEVILLAGEMAG.COM

**OFFICE & PRODUCTION MANAGER** NATALIA ARAUJO  
NATALIA@LITTLEVILLAGEMAG.COM

**EDITOR & PRODUCTION MANAGER** ELEANORE TAFT  
ELEANORE@LITTLEVILLAGEMAG.COM

**ADVERTISING** ADS@LITTLEVILLAGEMAG.COM

**LISTINGS** CALENDAR@LITTLEVILLAGEMAG.COM

**CONTRIBUTORS** CECIL ADAMS, LIV CARROW, THOMAS DEAN, KEMBREW MCLEOD, PABLO OTTONELLO, MIKE ROEDER, KELSI VANADA, CASEY WAGNER, KENT WILLIAMS, BAYNARD WOODS

**IMAGERY** KWAKU ALSTON, LETICIA BERNAUS, JULIA BURLINGHAM, BLAIR GAUNTT, RACHEL JESSEN, SAM LOCKE WARD

**SUBMISSIONS** EDITOR@LITTLEVILLAGEMAG.COM

**DISTRIBUTION REQUESTS**  
DISTRO@LITTLEVILLAGEMAG.COM

**CREATIVE SERVICES**  
CREATIVE@LITTLEVILLAGEMAG.COM

**CONTACT** (319) 855-1474  
623 S. DUBUQUE ST., IOWA CITY, IA 52240



Photo by Jordan Sellergren

## 10 Shinrin-yoku

It's tree-touching time.

**THOMAS DEAN**

## 18 Pieta's Pen Pals

Dream team-ups shine on *Postcards*.

**MIKE ROEDER**



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**Mykki Blanco**  
Illustration by Rachel Jessen

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## Growing Pains

“MOVING FROM AN opposition party to a governing party comes with growing pains,” opined Speaker of the House Paul Ryan recently, in a quote featured in this issue’s Democracy in Crisis.

Indeed, transition is in the air all around these days—change and movement and growth and flexibility. The struggles faced by the speaker (who also features prominently in Dear Kiki this month) are reflected in the world at large, as the rebirth motifs of spring surround us.

In this issue, we visit with Mission Creek Festival artist Mykki Blanco, the epitome of embracing change with grace and fluidity.

We also check in with the Cool Kids, who visited Iowa City before their Mission Creek date to record together for the first time in years, exploring the ways they’ve matured as artists while apart, and what those changes mean as they come together again.

En Español looks at an artist who encodes change intimately into her work, with altered photographs that force us, as the column notes, to resee.

There’s also a piece on the Iowa Valley Global Food Project, which gives newcomers to the community the chance to work alongside longtime residents in developing literal new growth.

And in UR Here the endless possibilities of inner flexibility are explored through a new way of seeing while exploring the forest. The column even indulges in the metaphors of birth, as the immersive practice of shinrin-yoku is described as being “midwifed by slowness.”

Immerse yourself in this season of change. The common term may be “growing pains,” but even when rebirth is painful, it is fully as beautiful as anything before or after. Enjoy the moment of becoming.

—LV Editors

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## Island In the Corn

The Cool Kids record at Flat Black.

KEMBREW MCLEOD

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## At Face Value

Hey, Mykki, you’re so fine!

KENT WILLIAMS

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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.

Letters to the editor(s) are always welcome. We reserve the right to fact check and edit for length and clarity. Please send letters, comments or corrections to [editor@littlevillagemag.com](mailto:editor@littlevillagemag.com). *Little Village* is always free; all contents are the licensed work of the contributor and of the publication. If you would like to reprint or collaborate on new content, reach us at [lv@littlevillagemag.com](mailto:lv@littlevillagemag.com). To browse back issues, visit us at 623 S. Dubuque Street, Iowa City, or online at [issuu.com/littlevillage](http://issuu.com/littlevillage).

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**PLEASE SAVE,  
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**Letter to the editor: Response to Hancher — ‘Cash is king’**

The University cash handling training has almost nothing to do with the actual handling of cash. Instead it deals with obscure departmental policies involving how money is accepted and who is allowed to do bookkeeping in particular circumstances. As someone who has actually done it I understand why the University is phasing cash out completely for student employees, especially given the extreme opportunities for mistakes inherent in the system. —*Peter Basel*

I am still in shock that Hancher does not take cash. Only had cash the first time I attended a show. Silly. —*Catharine Phillips*

**Billy's High Hat Diner opens in Iowa City**

I remember it being Augusta, Ride, David's? Something else and Maid Rite. —*Sarah Hill Andrews*

Lou Henris which was kind of the new JCs. —*Theresa Dunnington*

Don't forget "On Iowa." At this point, the weird history of this spot merits its own coffee table book. —*Joel Knutson*

Dying to know if any of the plentiful vegetarian options are vegan as well! :) —*Hannah Dunn*

If it's not Augusta, I'm not interested. —*Wendy DeCorra*

**Photos: Large turnout to support Muslims at the Mother Mosque of America**

What wonderful people. Thank you Iowa for all of your support and love. —*Nancy Ali*

**Bill that would enforce state minimum wage passes senate, heads to Branstad's desk**

Local control when it advances their interests, and only then. Hypocrisy at its finest. —*Jim DeSchinckel*

An employer decides what he is paying an employee unless things are different from when I decided an employee's salary. —*Bill Waterbury*

**Second annual fundraiser for UI student veterans takes place Saturday**

On behalf of HomeBrewed, I'd like thank all who supported the fundraiser for the UI Student Veterans. With the help of many, including the IC and Riverside VFWs, we were able to raise \$25,000 for computers and other supplies for a new learning center. Much appreciated. —*Pete Damiano*

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## THIS MODERN WORLD

by TOM TOMORROW

<p>TRUMP'S LATEST HORRIFYINGLY UNHINGED TWEET IS A DISTRACTION FROM HIS CALLOUS ATTEMPT TO DISMANTLE OBAMACARE!</p>	<p>HIS CALLOUS ATTEMPT TO DISMANTLE OBAMACARE IS A DISTRACTION FROM HIS UNCONSTITUTIONAL MUSLIM BAN!</p>	<p>HIS UNCONSTITUTIONAL MUSLIM BAN IS A DISTRACTION FROM HIS UNEXPLAINED TIES TO RUSSIA!</p>	<p>HIS UNEXPLAINED TIES TO RUSSIA ARE A DISTRACTION FROM HIS INCOMPREHENSIBLY TERRIBLE BUDGET PROPOSAL!</p>
<p>THE RELENTLESS CHAOS OF HIS DYSFUNCTIONAL ADMINISTRATION IS A DISTRACTION FROM HIS LATEST HORRIFYINGLY UNHINGED TWEET!</p>	<p>HIS INFURIATING DEPORTATION POLICIES ARE A DISTRACTION FROM THE RELENTLESS CHAOS OF HIS DYSFUNCTIONAL ADMINISTRATION!</p>	<p>HIS COUNTLESS CONFLICTS OF INTEREST ARE A DISTRACTION FROM HIS INFURIATING DEPORTATION POLICIES!</p>	<p>HIS INCOMPREHENSIBLY TERRIBLE BUDGET PROPOSAL IS A DISTRACTION FROM HIS COUNTLESS CONFLICTS OF INTEREST!</p>

TOM TOMORROW © 2017

**AFTER TRUMP ADVISOR**

Kellyanne Conway coined the phrase “alternative facts” in January, George Orwell’s *1984* shot to the top of the Amazon bestseller list and has remained a bestseller ever since. Apparently, bookstore clerks weren’t joking when they moved dystopian fiction to current events. Like the Ministry of Truth, the Trump administration wants to control information and eliminate contradiction. Surely “Ignorance is Strength” is a fitting motto for their attitude toward facts. But to (re)read *1984* in 2017 is to realize that there are at least as many differences as there are similarities between Orwell’s fiction and today’s reality.

*1984* was a Cold War vision of totalitarianism based on Stalin’s Soviet Union, and much of that vision vanished with the fall of the system on which it was based. Indeed, if history repeats itself first as tragedy and then as farce, one is tempted to conclude that the tragedy that was Stalin is now being repeated as the farce that is Trump. The more he tries to dictate the truth, the more he seems to parody a dictator.

But the Trump era has only begun, and it is worth comparing our contemporary reality to Orwell’s past dystopia in order to explore and prepare for our possible futures. Dystopian novels (and their utopian twins) are thought experiments about the future intended to help readers understand the present, and for that purpose they are a renewable resource enabling an ongoing compare-and-contrast exercise in which differences are as important as similarities.

We can start out by noting that there is nothing comparable to The Party in Trump’s America. We have a ruling elite, but its personnel structure and political philosophy (not to mention its dress code!) bear little resemblance to The Party that rules Oceania, and indeed

America’s oligarchy is not firmly united behind Donald Trump as its leader.

But all dictatorships, both real and imagined, pose similar threats, and Orwell’s novel provides an urgent reminder of the consequences of overt human

rights violations, such as the use of torture as an interrogation tool or the immediate ‘disappearing’ of subjects who display suspicious behavior, as well as more subtle acts that work to erase both global and personal histories and therefore

threaten our very humanity. For instance, Orwell’s character Syme highlights the political motivation behind The Party’s effort to reduce and simplify the vocabulary. Doing so inhibits the ability to think through language, therefore inhibiting the ability to

# FUTILE WRATH



think at all. While overt censorship works to control the dissemination of ideas, an attack on language itself sterilizes thought before it generates, rendering literature unreadable and irrelevant, nothing more than lines of meaningless ink on a page.

Other attempts, from Jack London's *The Iron Heel* to Sinclair Lewis' *It Can't Happen Here* to Philip Roth's *The Plot Against America*, come closer to approximating the ways in which Orwell's vision might be adapted to American conditions, and provide us with useful models against which to compare our current moment. Fascism takes many forms, and it is crucial that we maintain our sense of nuance and complexity in a world of soundbites and slogans. Indeed, one thing all dictatorships, both imagined and real, share is the desire to suppress and regulate the reading habits of their citizenry. Under these conditions, reading itself becomes a political act.

Please join us in extending this conversation across disciplines and communities for a day-long event organized under the auspices of the University of Iowa Center for Human Rights and designed to provide a forum for discussion of Orwell's novel and other dystopic visions that speak to this political moment. *1984 in 2017: A Symposium* will take place on Friday, April 14 at the Iowa City Public Library, Meeting Room A, beginning at 10 a.m. Panel topics include Newspeak, Women Writers' Dystopian Visions, Utopia and Surveillance. Presenters include UI faculty and students from a wide range of disciplinary backgrounds, and additional sponsors include the UNESCO City of Literature, the Iowa Program for Public Life and the UI English Department. In the evening (8-10 p.m.) the symposium will reconvene at Public Space One for a series of performance art pieces. The symposium and all related events are free and open to the public. Please go to <https://uicr.uiowa.edu/news/1984-in-2017-a-symposium> for more information.

All titles to be discussed at the symposium are available at Prairie Lights. To enrich our discussion, please read as many as you can in advance. **lv**

—Loren Glass and Kathrina Litchfield

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Jaune Quick-to-See Smith is a contributing artist to the UIMA spring exhibition *Come Together: Collaborative Lithographs from Tamarind Institute*, on view at the Black Box Theater, IMU through May 17.

Full details available at [uima.uiowa.edu](http://uima.uiowa.edu)



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# Health Score

Could Dems use Trumpcare's explosion to push for single payer?

BY BAYNARD WOODS

**A**s debate on Trumpcare raged on in the House, Wisconsin Rep. Mark Pocan spoke outside the Capitol at a small Progressive Caucus press conference, comparing the bill to a Trojan horse sneaking disastrous measures to the American public.

"And of course these days we know Trojans are something a little different, and they're only used when you're gonna get, well, pretty much what this bill does to America," Pocan said.

Twenty-four hours later, it was Paul Ryan who was being fucked as he stood in front of the press to announce that Obamacare is "the law of the land" and that, after seven long years of complaining, the Republicans would move on from health care after working to pass a bill for less than 70 days.

"Moving from an opposition party to a governing party comes with growing pains," Ryan confessed.

"Today's a great day for our country," Minority Leader Nancy Pelosi said. "It's a victory."

But for the members of the Progressive Caucus, this wasn't a moment to rest on the Republican failure—it was time to fight for the kind of single-payer coverage they believe is the right of Americans.

"All I'm saying is health care is a right, not a privilege. We're talking about giving the American people their health care rights," Michigan Rep. John Conyers said. "So I've introduced HR 676, a bill that expands Medicare to every American. It's not enough to say Obamacare represents progress, though it does. It's not enough to say that the Republican health care bill is terrible, and it is. What we're saying is we're going to organize

the people of this country to bring a proactive, positive alternative vision to the health care, and Medicare for all is where we're at."

Vermont senator and former presidential candidate Bernie Sanders says he will introduce similar legislation into the Senate and called on Trump, who has expressed support for single payer, to get on board.

"President Trump, come on board. Let's



Blair Gauntt

work together," Sanders said. "Let's end the absurdity of Americans paying by far the highest prices in the world for prescription drugs."

But when I asked the Democratic House leadership whether they might be on board with such a process, Pelosi gave a rather long and convoluted answer.

"When we did the Affordable Care Act, I wanted the public option, as I think everyone knows. We didn't get that, but I think we mitigated for not having it by having provisions in the bill that enabled people to receive benefits. The public option would have saved more money, it would have been cheaper because [there are] not so many administrative costs," she said. "We couldn't get that when we had

a Democratic president and a Democratic Congress."

Instead, Pelosi suggested more immediate fixes to the ACA, such as "to make sure the secretary of HHS [Health and Human Services] is able to negotiate for lower prices with the pharmaceutical industry. Prescription drugs are the biggest reason for the increase in medical costs."

This response shows a failure of imagination on the part of the Democratic leadership. Trump had already said his strategy would be to let the ACA "explode."

"We couldn't get one Democrat vote, not one. So that means they own Obamacare and when that explodes, they will come to us wanting to save whatever is left, and we'll make a real deal," Trump said.

But since it was Trumpcare that had just exploded, the Democrats could have been the ones in the position to make a real deal.

Over a decade ago, Trump said he was for single payer, and when asked about it at the first Republican debate in 2015, he said: "As far as single payer, it works in Canada. It works incredibly well in Scotland. It could have worked in a different age, which is the age you're talking about here."

No one would deny that it is a different goddamn age now than it was in August 2015.

Colorado Rep. Diana DeGette, a chief deputy whip for the Democrats, later told me that the leadership "certainly are open to a conversation with the White House."

"If the president and Tom Price are going to try to find ways to sabotage the system like the president threatened last week—to explode the system—that's not a very good olive branch."

Then the Republicans met on Tuesday, March 28, a few days after their spectacular failure, and indicated they might not be done with health care after all. "Their celebration

CONT. >> ON PG. 26



Photo by Jordan Selligren

UR Here

## Forest Bathing

An invitation to soak up nature through shinrin-yoku. • BY TOM DEAN

**O**n an unusually warm but cloudy March day about two weeks before the vernal equinox, I took a group hike in the woods at Prairiewoods Franciscan Spirituality Center in Hiawatha. Over an hour and half, we traversed about a quarter mile, a half at most.

Let me revise my language. This was not a “hike.” This was a walk—a guided shinrin-yoku (pronounce the “r” as a “d”) session, to be more specific. Coined by the Japanese Ministry of Agriculture, Forestry and Fisheries, shinrin-yoku—translated as “taking in the forest atmosphere,” “forest bathing” or “forest immersion”—is a healing and preventive health practice developed in the 1980s. More and more scientific evidence shows how being in nature is good for you. It not only provides good opportunities for moving your body, but the healing powers of nature also have been shown to reduce stress and blood pressure; improve memory, mood and sleep; promote faster healing; and more. Often, the physical benefits are nearly

immediate. Intentional nature experience can also have profound emotional, ethical, metaphysical and spiritual effects as we reconnect

### Dipping into the forest bath, we slow down both our physical and mental velocity.

with the world that is our home.

My own interest in experiencing shinrin-yoku is less medicinal and more focused on learning to understand nature more profoundly. The practice’s immersiveness, or “bathing,” is midwived by slowness and the senses. Modern Americans tend to have a competitive, fast relationship with nature. We often see the natural world as an obstacle course, an opponent, even an adversary—trails, mountains, woods and waterways to

conquer, to cross over or through as quickly or as far as we can and the more rugged the better. Certainly some connection with nature can come of such activities, but they can sacrifice depth of understanding and relationship in the name of victory and territorial mastery.

Shinrin-yoku is less assertion and more invitation. Dipping into the forest bath, we slow down both our physical and mental velocity, and we invite the sights, sounds, smells, textures and flavors of the woods to greet our senses in a deliberative, even meditative way. We open our attention to both the minute particulars and the wide, deep wholeness of the land around us.

On that morning in the small Iowa forest at Prairiewoods, our group leader, Dr. Suzanne Bartlett Hackenmiller—a self-described “recovering OB/GYN” who is now an integrative medicine practitioner—had us walk the path slowly

with “deer ears” (cupping your hands around your ears to amplify sound) and “owl eyes” (putting your hands to the sides of your eyes to focus your gaze). We stood stationary, closed our eyes, opened our ears and turned to the next cardinal direction every couple of minutes to hear the gradations in the forest song. We examined plants with magnifying glasses and small mirrors. We touched the

winter ground and dipped our hands in the cold creek water. We put our hands on a tree for several minutes—and, yes, hugged that tree if we wanted to.

Shinrin-yoku is not a one-time activity that you tick off a checklist. To be meaningful and effective, it must be a regular practice and a formative posture toward the natural world.

Even so, in my first short session, I gained new insight. I perceived the complexity and variety in even the smallest—as well as the largest—aspects of the woods in new ways.

\* \* \*

I place my hands on the ground, my left on some dead, dry, yellowed grass and my right on a cluster of emerging fresh green shoots. In this time of transition between the sleep

of winter and the awakening of spring, my left palm feels the brittle, warm remnants of last year's grass, and my right the cool, moist burgeoning of new growth. The sensations on my hands upend my expectations a bit. Our minds associate death with cold and life with vital warmth, yet my palms tell me a different story.

Suzanne asks us to stand still for five minutes, look into the woods and pay attention to movement. The day is breezy, the flowing air strong enough to penetrate the forest. I notice the short, delicate grasses and other ground cover plants sway in the wind, as do the thinner branches at the treetops. The larger, solid tree trunks stand still between the undulating ground and canopy. I notice these multiple layers of movement in the woods because my own slowed movement and opened senses allow both my target and field focus to play between the near and the far. With today's life spent so much on screens, many of us have diminished, even lost, the ability to smoothly move between our perceptions of the close and the distant. Nature immersion can help us restore this essential skill of discernment.

It's tree-touching time. I choose an ash and place my hands on either side of its mature trunk. On one side, my palm senses rough, textured lines of raised bark. On the other side, the slick green coolness of moss softens that feeling. I stand where trunk meets ground, where the tree's solidity is fullest. My hands sense this sturdy, nearly immovable strength, yet I also feel the delicate pieces of bark that could easily break off with the slightest pressure of my fingers.

\* \* \*

Complexity and variety abound in these woods, writ both small and large. The forest is a spectrum of the particular as well as a unity of the collective. In slowing the pace of both my steps and my mind, in opening my senses, in immersing myself in the presence of the natural world, I heightened my attentiveness and deepened my connection to these woods. Yet in these fleeting moments and sensations, I have barely begun to know this small forest. I have only stepped up to its threshold and accepted the invitation of shinrin-yoku. To truly know this place, I have many more trees to touch, creeks to listen to and breezes to watch. **lv**

*In answer to Euell Gibbons' eternal question, yes, Thomas Dean has eaten a pine tree.*



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# Mundos y lunas y fondos florales

En la ciudad de las letras, un acontecimiento visual.  
**POR PABLO OTTONELLO**



**E**n la época de las tecnologías accesibles y los fotógrafos de facto (¡tiempos de camaritas en el celular!) la artista desarrolla una propuesta visualmente incómoda. Es inexacto llamarlas fotografías, porque no son sólo eso.

Si la fotografía liberó a la pintura de la obligación de retratar la realidad (como explica muy bien André Bazin en su ensayo “Ontología de la Imagen Fotográfica”), muchos años después la artista Leticia Bernaus parece preguntarse qué tiene que hacer ahora este medio devenido antiguo.

¿Qué es y qué debe hacer hoy la fotografía? ¿Qué significa ser un autor fotográfico en los tiempos de Instagram, en plena e

## Es inexacto llamarlas fotografías, porque no son sólo eso.

irreversible era digital?

*28 Días* es un proyecto de la artista Lara Mossler que explora el ciclo menstrual femenino

siguiendo un diario personal y una serie de meditaciones guiadas, en cuyo marco invita a otras artistas a explorar sus propios ciclos hormonales. Las imágenes de Leticia Bernaus, 28 fotomontajes a razón de uno por día, son su respuesta a esta iniciativa.

Bernaus da vuelta al uso referencial de la fotografía y se dedica a explorar, contaminar y

**The God of War Collage by Leticia Bernaus. From the Series “28 Days”**

**On display at Prairie Lights Café, April 3-30. Reception on Saturday, April 15, 5-7 p.m.**

superponer. Algunos motivos se repiten: siluetas, figuras, rostros y cuerpos de mujeres. Pero también rocas, manchas que parecen pétalos, formas geométricas, asimetrías, mundos y lunas y fondos florales. La naturaleza en su extraña

combinación con rasgos de humanidad.

¿De dónde extrae las imágenes? De fotos originales tomadas por la autora, de archivos propios, de postales que compra en remates, de Internet,

de revistas antiguas. En la serie *28 Días* toda imagen puede convertirse en figura o fondo. Nada tiene jerarquías de antemano. La obra de Bernaus contradice el sentido común, la utilidad esencial de la foto: obstruye

retratos antiguos con imágenes de planetas coloridos, canibaliza severas fotos familiares alterando los fondos, cambia rostros por

lomos de peces, aplica manchas, enturbia, crea contornos, transparencias.

Si nuestra época exige claridad y nitidez, las imágenes de Bernaus parecen ir en contra de la pureza, que es una forma conservadora de simplificación. Nos obliga a desconfiar de lo que vemos; nos obliga a *revertir*. La dirección de su obra es a favor de los falseamientos, los cruces, la opacidad, las filtraciones de sentido.

Bernaus falta el respeto a la noble decencia de la fotografía. En vez, elige el erotismo de la creación irrespetuosa. Queda claro que el autor/autora, en tiempos tan intermediados por pantallas, no es quien solamente hace la foto, sino el montajista, el hábil compaginador, el espíritu sensible que sugiere un nuevo orden al caos: quien ve lo que el resto se pierde.

## Worlds and moons and floral backgrounds

In the city of letters, a visual development.

**BY PABLO OTTONELLO, TRANSLATED BY KELSI VANADA**

**I**n an age of easily-accessible technology and de facto photographers (when there are little cameras in our phones!) this artist makes visually uncomfortable designs. It's not quite right to call them photographs, because they aren't just that.

If photography has released painting from its obligation to portray reality (as André Bazin explains so well in his essay “The Ontology of the Photographic Image”), the artist Leticia Bernaus seems to wonder, many

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years later, what this medium can do now as it's becoming old-fashioned.

What is photography today, and what can it do? What does it mean to be a photographic author in the age of Instagram, at the height of an irreversibly digital era?

*28 Days* is a project by the artist Lara Mossler which explores the female menstrual cycle following a personal diary and a series of guided meditations, a framework in which other artists are invited to explore their own hormonal cycles. Leticia Bernaus' images, 28 photomontages at the rate of one per day, are her response to this initiative.

Bernaus turns the referential use of photography on its head and engages in exploring, contaminating and superimposing. Some motifs are repeated: silhouettes, figures, women's faces and bodies. But there are also rocks, splotches that look like petals, geometric forms, worlds and moons and floral backgrounds. Nature in strange combination with human features.

Where does she get the images? From original photos taken by the artist herself, from personal archives, from postcards bought at auctions, from the internet, from old magazines. In the series *28 Days*, any image can be converted into a figure or background. There are no pre-existing hierarchies. Bernaus' work contradicts the typical understanding of the basic utility of the photo: She blocks old portraits with images of colorful planets, cannibalizes serious family photos by altering their backgrounds, switches out faces for fish fillets, applies streaks, blurs, creates contours, overlays.

If our age demands clarity and sharpness, Bernaus' images seem to go against purity, which is a conservative form of simplification. She forces us to distrust what we see; she forces us to *resee*. The direction of her work is in favor of distortions, intersections, opacity, the filtering of meaning.

Bernaus disrespects the noble decorum of photography. Instead, she chooses the eroticism of disrespectful acts of creating. It's clear that it isn't the photographer, in this age so mediated by screens, who generates photos, but rather the montage-maker, the skilled collator, the perceptive spirit who proposes a new order in the chaos: the one who sees what others miss. **lv**

*Pablo Ottonello is an Argentinian writer and Ph.D. candidate.*

*Kelsi Vanada is a poet and translator.*

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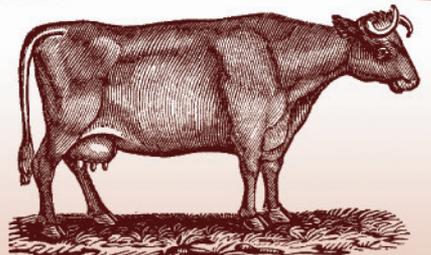


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Bread & Butter

# Growing Community

Eastern Iowans unite to promote food security, sustainability and diversity.  
**BY ELEANORE TAFT**

Photo by Zak Neumann



**T**he Iowa Valley Global Food Project breaks ground around the third week of April, on 3.7 acres at the Johnson County Poor Farm. The community garden and educational resource aims to increase access to a variety of organic produce, reduce pressure on local food banks and help new and native-born Iowans get to know one another.

Ayman Sharif, University of Iowa student of geography and sustainability and the project's president, said when he moved to Iowa from United Arab Emirates, "I had that need

for getting connected to the society, getting connected to people." He recognized this dynamic as a community-wide challenge. As he got to know other Iowa Citizens in the Wetherby Park community garden, Sharif was inspired to use food as a tool to forge human connections.

Sharif said the project will promote diversity and de-emphasize distinctions based on nation of origin. He said in the current political climate, debunking xenophobic narratives through personal interaction is especially important.

"We can have a model where people can

say, '... We have people here, for example from Sudan, we have people from other areas, Muslim people for example. And those people aren't the way you were just telling us.'"

About 20 families will share an acre of individual plots and rows this year. The rest of the land will be planted with cover crops like melons and sesame to improve the soil for future seasons. A new irrigation system, tools and assistance from the management team will help growers get started, and education will focus on basic gardening skills this year.

Kirkwood Community College, University of Iowa's Office of Sustainability, Johnson County Office of Planning and Sustainable Development and the Center for Worker Justice have been supportive of the project, Sharif said—in particular Mazahir Salih of the Center for Worker Justice (CWJ).

"She's a person ... [w]ho's getting people in, and trying to get people from the margins to the center," Sharif said.

Salih said she hopes "to make the program include everybody, all the residents of Johnson County." She said CWJ members come from multiple countries with different culinary traditions, and have expressed a desire for more garden space in the area.

The project will also expand availability of culturally appropriate produce—certain types of okra, millet, sesame and sorghum, for example, are hard to find but popular in Sudanese cuisine, Sharif said. The produce for the project was selected based on a survey of interested growers.

Interested in growing with the Iowa Valley Global Food Project? Contact them through Facebook or their website to get on the list. Participants will be picked at random. **lv**

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## Beer of the Month: April

# Boomtown

**A**pril marks the beginning of my favorite pastime: lawn mowing. Though I love baseball (another great pastime that begins its long season in April), lawn mowing has a special place in my heart. My first (though unofficial) job was being the neighborhood lawn boy. I spent many summer days guiding my dad's lawn mower around neighbors' yards—some of which included doomed toys hidden in the tall turf. Mowing can be hot and sweaty work, but it is something I enjoy. I love the smell of freshly cut grass, the steady pace and the peace provided by the constant noise of the engine, which allows me to fall into a state of meditation—complete with green stains on an old pair of running shoes and grass clippings stuck in the hair on my arms and legs. (You know it's sexy!)

In commemoration of the long mowing season ahead, I am recommending Big Grove Brewery's "lawn-mowin' beer": Boomtown.

The color is a clear, clean light straw. A finger of buttery, beige, bubble-spotted head will leave a bubbly and broken skim and a ring around the edge. The aroma is light but sweet, grassy (fittingly) and floral. Corn is also noticeable. Though Boomtown may smell like a domestic lager, it does not taste like one; it has much more bite and flavor. Boomtown's flavor is also grassy and floral and features a pleasing spice and bitterness that latches on to the taste buds. It has hints of citrus and light fruit, such as apple and strawberry.

**ALCOHOL CONTENT:** 4.5 percent ABV.

**FOOD PAIRINGS:** Josh Seiler, Big Grove's director of brewing operations, says Boomtown goes well with yellow curry with paneer, burgers and chicken wings. It pairs well with spicy dishes because it will complement and slightly subdue the spice.

**WHERE TO BUY:** Boomtown is available on tap at Big Grove's locations in Solon (101 W Main St, Solon) and Iowa City (1225 S Gilbert St, Iowa City).

**PRICE:** \$5 for a 16-ounce pint and \$14 for a 64-ounce growler fill. **lv**

—Casey Wagner

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Photo by Jordan Selligren

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**MCF: Pieta Brown, w/ Dickie, the Feralings The Mill, Friday, April 7 at 8 p.m., \$15-18**

**Photo by Kwaku Alston**

## Mission Creek

# Collaborate and Listen

Pieta Brown takes *Postcards* to the edge. • BY MIKE ROEDER

**T**he songs for Pieta Brown's latest album, *Postcards*, were written while she was on a solo tour. The isolation and distance and the challenge to stay connected inspired the songs. When

it came time to assemble them into an album she compiled a list of her dream collaborators and sent them "musical postcards." The credits for the album read like a who's who of American folk, and those familiar with her career will see some notable musicians she's worked with or toured with including Calexico, Mark Knopfler, Carrie Rodriguez and the Pines.

Brown was interviewed via phone for *Little Village* before the album's March 10 release to talk about *Postcards*, an upcoming film she's starring in and her record label Lustrre Records. Read the full interview online for more about her new film and some local connections on *Postcards*.

In conjunction with her Mission Creek show at The Mill on April 7 and National Poetry Month in April Brown is partnering with RSVP to create some postcards with photos she took. Stop in to RSVP or come out to the Mission Creek show to pen your own bit of poetry to one, or quote a favorite line. From these, RSVP will create a window display and Brown will create a new song.

**The last time I talked to you was at CSPS before you went to Europe to be in a film. How did that go?** It went great, actually. It was quite a journey in a lot of different ways. Because I did a full-feature film in a foreign country. Some of it was in a foreign language. I was the lead role. [laughs] So, it was quite a project—really cool. I expanded myself I guess.

**Your new record, *Postcards*, came out on March 10 and features collaborations. I've been following your career long enough that I recognize some of the artists you**

**have collaborated with in the past—like Calexico. If these are postcards, then Calexico are your penpals, I think. Mason Jennings, who I'm familiar with—had you worked with him before? I know he works with the Pines. Just a little on the fringe.** I had opened some shows for Mason, then he invited me to sing on his last album on a couple of tracks. Mason was someone that I felt very comfortable reaching out to. This was a distant collaboration; I'd never sat in a room and played music with him before. Calexico have really been mentors and have been really supportive. I've co-written with Joey [Burns] and things like that. It's been a collaborative relationship that's existed really since I started playing. I really look up to Joey. He was really encouraging when I started.

**The album really sounds like it was recorded as a session together with your collaborators. How did you accomplish that considering the disconnected approach to recording?** A lot of that was just working with musicians that I know are open to that—and following my instinct for each song. I wouldn't have sent certain songs to certain people—that was where the producing—in quotation marks—came in for me. Just really thinking about who I could imagine collaborating or playing. "Okay well, if I could have anybody come in and play on this song, who would I hire to do that?" and then I would reach out to them. There were some people who couldn't do it or some postcards that didn't happen. Then there were some that happened so surprisingly easily—like David Lindley for instance.

That was one where—I mean I don't really know David; I've opened a couple of shows for him—but I'm just a HUGE fan, just a major David Lindley fan. I was thinking about who I could have play on that song ["Take Me Home," track 8]. Well, if I could pick anyone, I would pick David Lindley. I thought, "Well, I guess I'm just going to try reaching out to him." So, I got an email address and I wrote to him. He wrote me back a really sweet email saying, "Well, why don't you call me and we'll talk about it and you can tell me a little bit more about what you're doing and what you're thinking and your timeframe." I called him up on the phone, and he said "Okay, send me the track." He wrote me back and said, "I love this, I'll do it." It was just that easy.

**It was meant to be; you just put it out**

**there and it happened, I guess.** Yeah, it's just that besides loving songs and songwriting, I'm a huge music fanatic and fan, and so it is just a good reminder of what an open art form music is.

One of the very fun challenges was thinking about how I could make it sound like my album, you know? I think for better or worse sometimes. [laughs] Sometimes I wish I could escape it, but for better or worse, it just kinda sounds like me, whatever else is going on. But one of the factors in the sound was working with the mixing engineer. Mixing is such a big part of how a record sounds.

I worked with the engineer BJ Burton, who I'm a huge fan of, and I think he is an amazing artist. That was also part of the *Postcards* project: working with him and sending him these pieces as postcards, too: "Here BJ: mix this." And I had some feedback and I did make some changes so there was an open collaboration with BJ. I didn't go to the mix as I often do. And I said to him, "Somehow I need to make this sound like one big place where all these little pieces are floating around." He got what I was after, which was cool.

**You have your new label Lustre Records; will that be your primary focus, or what are you thinking there?** Yeah. I've been intrigued by the idea of running a label for a while, and I almost did it when I was releasing *Paradise Outlaw*, but at that time Red House Records had an option and they decided to take it and that went that way. I think for an independent artist especially it just really makes sense. I think we could talk for a day just about the music business thing. It's been fun; I've learned a lot.

I was thinking about doing it super underground. I came up with the name when I put out the little EP of outtakes from *Paradise Outlaw* [*Drifters*, from 2016]. But that was a tour-only thing to sell at my shows. I'm working with a distributor and doing the things that a label tries to do. I like learning about it. I think I will keep it going for whatever other projects I try to do for sure. Ideally, my vision would be to include some other artists on it as well. So, we'll see. **lv**

*When Michael Roeder moved back to Iowa in the late '90s, he was looking forward to being back in the heart of the eastern Iowa folk music scene; he's had the pleasure of watching Pieta's career progress ever since .*

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**MCF: The Cool Kids, with Owen Bones, PZ x Cubist Blue**  
**Moose Tap House, Friday, April 7 at 9:30 p.m., \$20-22**

Photo via  
 The Cool Kids

being able to do a whole lot of work.”  
 “We are located in the country, yet right next to town,” Tweedy said. “Everything you are going to need is on site. We offer full living quarters for the bands, so that once they are here they don’t have any

Prairie Pop **Mission Creek**

## A Return to Cool

It all starts with a conversation. • BY KEMBREW MCLEOD

**I**n 2008, the Cool Kids were “bringing ’88 back,” channeling a stripped-down eighties boom-bap rap aesthetic for a new generation. “When we started,” Sir Mike told me in advance of their appearance at this year’s Mission Creek Festival, “I was about seventeen and Chuck was twenty-two.” This led to a series of acclaimed singles and albums, a burst of activity that began with their debut “Black Mags” and abruptly ended after their 2011 LP, *When Fish Ride Bicycles*.

“When we stopped recording together,” Sir Mike said, “we were going through a lot of stuff with our record label and legal situations. So it was not much fun to record as a group, knowing that it would be tampered with and there would be a lot of hands meddling.” (On the classic song “Check the Rhime,” A Tribe Called Quest noted: “Industry Rule #4080, record company people are shady.”)

Sir Mike and his partner Chuck English say they went their own ways as a survival tactic, so they could both continue to be creative, but eventually the music biz drama died down. They recently returned with two excellent singles—“Connect 4” and “Running Man”—and the resurrected Cool Kids are currently recording a full-length album in hip-hop-friendly places like Los Angeles, Chicago, and—Iowa City?

“A mutual friend of ours, LazerBeak from the Doomtree collective, connected us, and it was a great fit for everybody involved,” said Luke Tweedy, who owns and operates Flat Black Studios just outside of Iowa City.

“That was probably the second session recording for the new album,” recalled rapper and producer Chuck English. “We were looking for an isolated area to record.”

Sir Mike added, “and that’s how we ended up recording at Luke’s studio in Iowa. We saw it as kind of taking a road trip to a farm and

of the distractions that are present in almost every other studio. The Cool Kids were after that exact experience. They started their latest album somewhere else, but needed a more focused environment.”

“It’s like taking a trip to an island with a studio where you can create your own environment, but still have access to all the instruments and technology you need,” said Chuck English, perhaps the first time anyone has compared winter in Iowa to, say, Compass Point Studios in Nassau.

“When we came back to record together for the first time in a while,” Sir Mike recalled, “we approached it as, ‘Let’s ignore everything we have done before and who we were before. We’re now two different souls, so let’s work with all the knowledge we’ve gained doing it on our own, and push it further.’”

The Flat Black Studio sessions were intense, but fruitful, and practically ran around the clock. “Since they could only be here under a week I agreed to work some insane hours,” Tweedy said. “We would get started in the late mornings, and go until the early morning hours. I doubt there was a day that we finished before 2 a.m. They are workhorses and really go for it. They didn’t care about going into town, partying with fans or screwing around at all. They had a goal, and they

focused and busted ass to work towards it.”

Recording in Iowa City and elsewhere, the Cool Kids took an eclectic and inventive approach to songwriting and production. “We would do a lot of organic sampling of instruments and old breakbeats,” Sir Mike told me, “or we had people bring in their keyboards or guitars.”

Luke Tweedy observed, “Their process is unlike any I have experienced. They start with literally nothing. They do not have lines written, or beats made. They start from scratch, with a conversation.”

“For me to create the original sounds I was looking for,” Chuck English said, “I didn’t rely on any one specific technique or instrument. It could start with a rhythm in Pro Tools, and then it’s just a gumbo of people playing and me making additions.” At Flat Black Studios, Chuck English and Sir Mike had access to a variety of synthesizers—such as a Moog, Nord and Korg. They would play keyboards and drums themselves, or sample something, and then cut up and reassemble those elements to make a basic track. After that, one of them would then come up with a hook or a single line, and the song would blossom from there.

As they sat on the couch while listening to their looped rhythm tracks, Chuck English and Sir Mike would go back and forth writing lines. “They are good at self editing,” recalled Luke Tweedy, “but not afraid to help each other too with what they dig, or don’t dig.” A lot of hip hop artists who have previously worked with Tweedy have recorded their rhymes in a piecemeal fashion, a few lines at a time. In the Cool Kids’ case, they worked until they could spit a verse in its entirety. “It is extremely impressive to observe,” he said, “and I feel very fortunate to have gotten to see it, and be a part of this album.”

In the ten years since the Cool Kids began working together, they have grown substantially as MCs and producers. Chuck English used to handle production while doing double duty on the mic, but he said he was always a little intimidated by Sir Mike’s lyrical skills. This pushed him to become a better MC and, conversely, Sir Mike began holding his own as a producer. “Our ability to play the English vocabulary has grown substantially over the past five, six years,” said English. “I can honestly say that now we rap circles around our old selves.” **lv**

*Kembrew McLeod is spending the next month working on new dance moves he will debut at Mission Creek Festival.*



**MCF: Mykki Blanco, with Flint Eastwood, Meka Jean Blue**  
**Moose Tap House, Thursday, April 6 at 9:30 p.m., \$15-18**

Photo by Julia Burlingham

Jr, she and he—an artistic creation, but never artificial.

Her debut album, *Mykki*, has the kind of range and ambition of recent albums such as Solange's *A Seat At The Table* and Beyoncé's *Lemonade*, but is less overtly political. Or rather, simply being Mykki is political. When she talks about finding love, it's real talk that transcends gender and politics. She's true to the craft, loving a well-made rhyme: "I'm buried under the club, ghost on the rhythm, Blanco spit the venom like a Marvel comic villain."

At the same time, Blanco is tired of having to explain who she is, when straight artists never have to justify their sexuality and presentation. Her notoriety, the identity politics of being black and queer are the outer form. The real substance is the words and the music.

I had the pleasure of speaking with Mykki by phone on her day off in Dallas while on the tour that will bring her to Iowa City for Mission Creek.

**A-List Mission Creek**

## Honestly Mykki

Finding truth through music. • BY KENT WILLIAMS

**M**ykki Blanco has gained prominence in the past few years as an artist that blows up conventions—in the hyper-masculine world of hip hop, she's queer, HIV positive

and gender fluid, a gay man performing as a woman without being either trans or drag. Her songs are, as she says "diaristic," speaking about personal fears and feelings in a genre known for bragging about expensive cars and coke-dealing and violence. She is both Mykki Blanco and Michael Quattlebaum

**When I listen to your music, I react to the beats and lyrics and your voice, but beside that is the Mykki Blanco persona. How do those two things go together?** Mykki Blanco began as a performance art project. So when I began making music, it had a lot to do, kind of like, with the character I was creating with Mykki, but then I also started to interject things from my own life into that scenario. It's just always been for me a really natural back & forth.

**Even though it is a performance, it's also a form of exposure and honesty?** Yeah, I

think so, because I'm kind of really diaristic. I talk about things in my personal life. And also I always try to include the audience into the narrative because it's kind of interchangeable. I try to make my life really visceral and I try to have a lot of audience attraction.

**Hip hop usually involves MCs choosing beats, but this album feels like it's more collaborative between you and the producers, particularly on the song "High School Never Ends."** I worked with two producers: one, Jeremiah Meece who's based in Chicago, who is responsible for the more R&B-sounding productions. Second I worked with the French producer called Woodkid; he was responsible for more of the orchestral moments on the album. We were actually

**"I try to make my life really visceral and I try to have a lot of audience attraction."**

**—Mykki Blanco**

able to work with the Paris Opera to do strings on "High School Never Ends."

That was just a unique experience to be able to record the album in Paris and then Chicago; I think both places really informed how it ended up sounding.

**The other day on Twitter you had a series of intense tweets. One of them was, "I'm gonna be honest, touring America really frightened the shit out of me for a variety of reasons, but it's been extremely fulfilling." What was frightening?** I was, you know, just really afraid of going to these non-big city places now that Donald Trump is president. I think that fear is quite real. I was just really apprehensive about what the people were going to be like when we were traveling through, but it's been really amazing to me the really passionate

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and awesome people that are coming out to the shows. We are performing in red states. We're meeting really interesting people who want to be engaged and invite us into their community.

**Another tweet was about talking to the media about politics and being queer—that's difficult or tiring? Or you feel like the media engagement with that is not always productive? I** guess I was just trying to say, yeah, it can feel a bit redundant, asking the same questions or creating the same kind of tropes but not—I guess what I was trying to say is that a lot of times people put queer artists under this fishbowl, where they continually have to somehow explain their identity when talking about their music, and people don't necessarily treat heterosexual artists in that same way. They just talk about the music and it's not tied to their sexuality.

When it's [a] queer artist the media consistently, always has to somehow tie your identity politics or sexual politics before taking the music at face value.

**That being said do you think artists have to be somehow on the outside of the mainstream?** I think so, it's like—you have to navigate the industry with your ability, and you have to do what's right for your particular brand.

**There's a mixtape called *C-Core* you put together, that's as much a noise album as spoken word or hip hop; how did that come about?** The *C-Core* album was a collaboration with 4 other artists that are close friends of mine: Yves Tumor, Psychoegyptian, Violence and Slum Savage. That was the first project to start my mini-label which is Dogfood Music Group. It was a chance for me to branch out and to start to create collaborations under my own helm.

I plan eventually to do another one. Right now I'm obviously really focused on my next album, but I think that project was my first try at financing, and also managing other artists, and creating that whole world, stepping out of the world just of entertaining and functioning as the manager and curator. **lv**

*Kent Williams cares because you do.*



Are you planning an event? Submit event info to [calendar@littlevillagemag.com](mailto:calendar@littlevillagemag.com). Include event name, date, time, venue, street address, admission price and a brief description (no all-caps, exclamation points or advertising verbiage, please). To find more events, visit [littlevillagemag.com/calendar](http://littlevillagemag.com/calendar).



**VINEGAR TOM Theatre Cedar Rapids, Friday, March 31-Saturday, April 15, 2:30 p.m. and 7:30 p.m., \$18-\$24**

Theatre Cedar Rapids presents Caryl Churchill's powerful, Brechtian-styled 1976 play, inspired by the women's rights movement in the UK (including 1970's Equal Pay Act) in its Grandon Studio. 'Vinegar Tom' explores the treatment of women through the lens of England's 17th century witchcraft trials, in much the same way as Arthur Miller's 'The Crucible' (which runs in parallel to this production, through April 8 on TCR's mainstage) explores McCarthyism through witch trials in early America. 'Vinegar Tom' runs through April 15, with Friday and Saturday shows at 7:30 p.m. and Sunday matinees at 2:30 p.m. Photo by TINT // a visual company

## WED., APR. 5

### COMMUNITY

**Menstruation Station**, University of Iowa Pentacrest, 11 a.m., Free

**Anti-Street Harassment Day of Action**, Anne Cleary Walkway, 12 p.m., Free

**Ladies Night Out Hosted By Midwest Kids Market**, Johnson County Fairgrounds, 5:30 p.m., Free

### CRAFTY

**Eat Your Dirt**, Robert A. Lee Rec Center, 12 p.m., \$12

**Gardening with Spirit**, Gaia's Peace Garden, 6:30 p.m., \$5-35

### ART & EXHIBITION

**Art Bites: Executive Director's Choice**, Cedar Rapids Museum Of Art, 12:15 p.m., Free

### EDUCATION

**Welcome Home!: A Forum On Reentry After Incarceration**, Coralville Public Library, 12:30 p.m., Free

### CINEMA

**New Release Films: 'My Life as a Zucchini,'** FilmScene, 4 & 8 p.m., \$6.50-9

**New Release Films: 'Neruda,'** FilmScene, 5:30 p.m., \$6.50-9

**New Release Films: 'Kedi,'** FilmScene, 6 p.m., \$6.50-9

**New Release Films: 'Wilson,'** FilmScene, 8 p.m., \$6.50-9

**Late Shift At The Grindhouse: 'The Choppers' & 'M Is For Monastery,'** FilmScene, 10 p.m., \$4

### FOODIE

**MCF: Sci-Fi Colab**, Motley Cow Cafe, 6 p.m., \$75

## LITERATURE

MCF: Writers of Color, *Prairie Lights Books & Cafe*, 7 p.m., Free

## THEATRE & PERFORMANCE

'Fun Home,' *Des Moines Civic Center*, 7:30 p.m., \$35-103

## MUSIC

MCF: Bridget Kearney w/ Elizabeth Moen, Paul Cary, *The Mill*, 8 p.m., \$12-15

MCF: Ghostface Killah w/ AWTHTKTS, *Englert Theatre*, 8 p.m., \$36.50

MCF: Elysia Crampton w/ Lawrence English, MacMillan & Spengler, *Gabe's*, 8:30 p.m., \$15

MCF: Lifestyles w/ Gosh!, Greg Wheeler & the Polygamist Cops, *Iowa City Yacht Club*, 9 p.m., \$15

## THU., APR. 6

## EDUCATION

Hawkeye Lunch and Learn: The Virtual Soldier, *Iowa Memorial Union*, 12 p.m., Free

Explorers Seminar Series—Into Interstellar Space With Voyager 1, *Old Capitol Museum*, 6:30 p.m., Free

Iowa City Meditation Class—How To Transform Your Life, *Quaker's Friends Meeting House*, 6:30 p.m., \$5

## THEATRE & PERFORMANCE

'Underneath the Lintel,' *Old Creamery Theatre*, 2 p.m., \$16-26

MCF: Margaret Cho, *The Englert Theatre*, 7:30 p.m., \$39.50

'Fun Home,' *Des Moines Civic Center*, 7:30 p.m., \$35-103

## LITERATURE

MCF: Adam Haslett, *Dey House*, 4 p.m., Free

MCF: Kristen Radtke w/ Lina Maria Ferreira Cabeza-Vanegas, *Prairie Lights Books & Cafe*, 6 p.m., Free

The Hook Presents the Living Room Series: The Things We Carry, *Brucemore*, 6:30 p.m., \$40

## CINEMA

New Release Films: 'My Life as a Zucchini,' *FilmScene*, 4:30 & 8:30 p.m., \$6.50-9

New Release Films: 'Neruda,' *FilmScene*, 5:30 p.m., \$6.50-9

New Release Films: 'Kedi,' *FilmScene*, 6:30 p.m., \$6.50-9

New Release Films: 'Wilson,' *FilmScene*, 8 p.m., \$6.50-9

## FASHION

Dress for Success Benefit: Recycle The Runway, *iWireless Center*, 5:30 p.m., \$50-500

## CRAFTY

Sew Good! Sew Fun!, *Public Space One*, 5:30 p.m., Free



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>> **CONT. FROM PG. 9**

is premature,” said Majority Whip Steve Scalise of Louisiana. “We are closer today to repealing Obamacare than we’ve ever been before.”

On the same day, Trump signed a sweeping executive order designed to repeal Obama’s Clean Power Plan, which attempted to reduce emissions and offer financial incentives to businesses for greener practices.

“We will provide the framework ... for a strategy on energy, such that each executive department and agency in the United States government will be responsible for identifying all regulations, all rules, all policies, guidance documents that serve as obstacles or impediments to domestic energy production,” a senior White House official told reporters.

When Obama announced the Clean Power Plan in 2015, the Environmental Protection Agency said that by 2030, the plan’s effects would prevent up to 3,600 premature deaths, nearly 100,000 asthma attacks and—since the Republicans clearly don’t care about the health of others—300,000 missed days of work or school.

If these numbers are accurate, this means Trump’s executive order could, like the failed Republican health care bill, lead to widespread death.

Marsha Wills-Karp, the chair of the Johns Hopkins Department of Environmental Health Sciences, agrees. “There is tremendous evidence in the medical literature that exposure to chemicals or particulates that are released particularly by power plants are associated with increased death, deaths from cardio-respiratory diseases, also in asthma exacerbations,” she said.

In other words, Trump’s executive order means we need good health care more than ever. Just thinking about all of this shit is making America more stressed out and anxious—increasing the need for psychological care and, in my case at least, a big dose of medical marijuana, before Jeff Sessions fucks that up too. **lv**

*Baynard Woods is editor at large at the Baltimore City Paper. Tips to baynard@democracyin crisis.com. Twitter @demoincrisis. Podcast every Thursday.*



Dancers: Kayla Zelenz & Anthony Pucci  
Photographer: Miranda Meyer

11th Annual  
**Iowa  
Dance  
Festival**

April 28<sup>th</sup> - 30<sup>th</sup>

Directed by Nora Garda  
Co-Directed by Eloy Barragán  
Produced by InterDance

**Friday, April 28th**  
7:00 - 10:00 pm Opening Reception @ Penthouse, Park at 201 E. Washington St.

**Saturday, April 29th**  
10:00 - 11:30 am Modern Dance Master Class w/ Autumn Eckman @ Hotel Vetro  
12:00 - 2:30 pm Iowa International ScreenDance Festival, 1<sup>st</sup> showing @ FilmScene  
Keynote Speaker Ellen Brumberg: ScreenDance & its Impact in the Field of Dance  
3:00 - 4:30 pm Musical Theatre Dance Master Class w/ Ramon Flowers @ Hotel Vetro  
7:00 - 9:00 pm Dance Concert by Iowa Dancers @ Hotel Vetro

**Sunday, April 30th**  
10:00 - 11:30 am Brown Bag Brunch @ Nora Garda’s House (TBD)  
12:00 - 2:00 pm Iowa International ScreenDance Festival, 2<sup>nd</sup> showing @ FilmScene

**For tickets & information, visit [iowadance.org](http://iowadance.org) or contact [interdance2015@gmail.com](mailto:interdance2015@gmail.com) or Nora Garda at 319-400-4695**









**GLORY DAYS: LIVE STORYTELLING** Old Brick, Saturday, April 8, 7 p.m., \$15-25 Relive high school the best possible way, all glory and no puberty, at this storytelling fundraiser for IowaWatch, a non-profit investigative journalism outlet. The event is modeled off of public radio program 'The Moth.' Iowa Public Radio's Charity Nebbe hosts. Ticket are priced as JV (\$15)—which includes general admission seating, "after school snacks" and a "school picture day" photo booth—and Varsity (\$25) for front row table seating and free access to the trivia game. Feel free to dress as you did in high school!

**Wine & Design: Plant Party**, Moss Iowa City, 6 p.m., \$10

**SPORTS & REC**

**Kids Meditation Class** Iowa City, Quaker's Friends Meeting House, 5:45 p.m., Free

**MUSIC**

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

**MCF: Hailey Whitters w/ Brian Johannesen, Ryan Joseph Anderson**, Iowa City Yacht Club, 8 p.m., \$12-15

**MCF: Cloud Nothings w/ Younger**, Maiden Mars, Gabe's, 8 p.m., \$15

**MCF: The Bad Plus w/ Jack Lion**, The Mill, 8:30 p.m., \$15-20

**MCF: Marisa Anderson w/ Sarah Louise, Liv Carrow**, Trumpet Blossom Cafe, 9 p.m., \$12-15

**MCF: Mykki Blanco w/ Flint Eastwood, Meka Jean**, Blue Moose Tap House, 9:30 p.m., \$15-18

**FRI., APR. 7**

**FAMILY**

**Read on the Rug: 'Sounds'**, Old Capitol Museum, 10 a.m., Free

**Night at the Museum: Powerful Pollinators**, Museum of Natural History at UI, 6 p.m., Free

**LITERATURE**

**MCF: 7th Annual Lit Crawl**, Downtown Iowa City, 5 p.m., Free

**MCF: 'The Window' w/ Dan Lerner**, Iowa City Public Library, 5 p.m., Free

**COMMUNITY**

**First Friday: April 2017**, FilmScene, 5 p.m., Free

**MUSIC**

**First Friday Jazz April w/ Colleen & Company**, Opus Concert Cafe, 5 p.m., \$12

**Friday Night Live Music w/ Terry McCauley**, Cedar Ridge Distillery, 6 p.m., Free

**Casting Crowns w/ Danny Gokey, Unspoken, US Cellular Center**, 7 p.m., \$18-78

**Ballroom and Latin Social Dancing**, Old Brick, 7:30 p.m., Free

**MCF: Pieta Brown w/ the Feralings, Dickie, The Mill**, 8 p.m., \$15-18

**MCF: DIIV w/ Karen Meat**, Englert Theatre, 8 p.m., \$20-22

**MCF: Tennis w/ Sires**, the Port Authority, Gabe's, 9 p.m., \$15-17

**MCF: Jlin w/ Mission: Beat**, Iowa City Yacht Club, 9 p.m., \$15

**MCF: Tashi Dorji & Tyler Damon w/ 75 Dollar Bill, Daniel Wyche**, Trumpet Blossom Cafe, 9 p.m., \$15

**MCF: The Cool Kids w/ Owen Bones, PZ x Cubist**, Blue Moose Tap House, 9:30 p.m., \$20-22

**THEATRE & PERFORMANCE**

**'The Velveteen Rabbit'**, Coralville Center for the Performing Arts, 7 p.m., \$7-12

**'Underneath the Lintel'**, Old Creamery Theatre, 7:30 p.m., \$16-26

**'Vinegar Tom'**, Theatre Cedar Rapids, 7:30 p.m., \$18-24

**'The Crucible'**, Theatre Cedar Rapids, 7:30 p.m., \$21-30

**'Fun Home'**, Des Moines Civic Center, 7:30 p.m., \$35-103

**David 'Mr. Showtime' Scott**, Penguin's Comedy Club, 8 p.m., \$15-17.50

**Josh Thompson**, First Avenue Club, 8 p.m., \$15

**SAT., APR. 8**

**SPORTS & REC**

**Tai Chi**, Public Space One, 9 a.m., Free

**Green Light Go**, Hubbard Park, 11 am

**CRAFTY**

**Peyote Stitch Techniques: Flat and Tubular**, Beadology Iowa, 10 a.m., \$58

**Museum Store Highlight: Woodcuts Printmaking Demonstrations w/ John Schirmer**, Cedar Rapids Museum Of Art, 11 a.m., Free

**Wine & Design: Succulent Terrarium Sphere**, Moss Iowa City, 6 p.m., \$45

**EDUCATION**

**Burn School**, Indian Creek Nature Center, 10 a.m., \$15-20

**Backyard Chickens Workshop**, Indian Creek Nature Center, 12 p.m., \$10-12

**MCF: A+L+T Panel: '#crushingit and #resistingit'**, Iowa City Public Library, 2 p.m., Free

**MCF: A+L+T Presentation: 'Demystifying the Maker Movement'**, Iowa City Public Library, 4 p.m., Free

**ART & EXHIBITION**

**Slow Art Day 2017**, Cedar Rapids Museum Of Art, 10 a.m., Free

**MCF: A+L+T Workshop: Learn to Solder w/ Donald Bell**, Iowa City Public Library, 10 a.m., Free

**MCF: ICE CREAM: Iowa City Expo for Comics and Real Eclectic Media**, Public Space One, 11 a.m., Free

**MCF: A+L+T Presentation: 'Unexpected Futures'**, Iowa City Public Library, 1 p.m., Free

**Teaching the Next Generation**, Robert A. Lee Rec Center, 1 p.m., Free

**'Bluestockings' Art Reception**, White Rabbit, 2 p.m., Free

**FAMILY**

**Family Weekend 2017**, University of Iowa Pentacrest, 10:30 a.m., Free



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**FEMINIST VOICES SPRING SHOWCASE** **Public Space One, Tuesday, April 11, 8 p.m.** Hosted by the University of Iowa Feminist Union, this event brings together artists across multiple forms of expression to celebrate and honor the voices of feminism and feminists. The event (which hadn't yet determined a slate of performers at press time) is welcoming performances of improv, poetry, prose and music. In addition to the performances, the space will be filled with visual art submitted specifically for the occasion. All of the work showcased will center on issues of gender or sexuality. Photo by Mei-ling Shaw

## LISTEN LOCAL



### LITERATURE

**MCF: Literary Magazine & Small Press Book Fair,**

*The Mill, 11 a.m., Free*

**MCF: Kokoy F. Guevera's 'The Reddest Herring' w/ Shane McCrae, Cole Swensen, Prairie Lights Books & Cafe, 12 p.m., Free**

**MCF: A+L+T Presentation: 'The Literacy of the Future,' Iowa City Public Library, 3 p.m., Free**

**MCF: Saeed Jones w/ Alice Sola Kim, Isaac Fitzgerald, The Mill, 6 p.m., Free**

**'Earthwords' Release Party, Prairie Lights Books & Cafe, 7 p.m., Free**

### CINEMA

**Vino Vérité: 'Quest,' FilmScene, 12 p.m., \$20-25**

**MCF: 'Women Who Kill,' FilmScene, 2:15 p.m., Free**

**MCF: 'Lovetrue,' FilmScene, 4 p.m., Free**

### MUSIC

**MCF: Deadwood Free Underground Showcase, Deadwood, 2 p.m., Free**

**Crazy Keys Dueling Pianos, Cedar Ridge Distillery, 6 p.m., \$40**

**Shapenote Singing Workshop, Public Space One, 7 p.m., Free**

**Cedar County Cobras, Farmers Mercantile Hall, 7 p.m., \$8**

**Skunk River Medicine Show, Cafe Paradiso, 8 p.m., Free**

**Eli Young Band, Riverside Casino and Golf Resort, 8 p.m., \$25-50**

**MCF: Rufus Wainwright w/ Laura Gibson, The Englert Theatre, 8 p.m., \$39.50**

**MCF: Condor & Jaybird w/ Strange Americans, Commanders, Iowa City Yacht Club, 9 p.m., \$15**

**MCF: Floating Points w/ Tires, Cubits, Blue Moose Tap House, 9 p.m., \$20-22**

**Wolf Mixer, Gabe's, 10 p.m., Free**

**MCF: Future Rock w/ the Tripp Brothers, Gabe's, 10 p.m., \$15-18**

### THEATRE & PERFORMANCE

**'Fun Home,' Des Moines Civic Center, 2 & 7:30 p.m., \$35-103**

**'The Velveteen Rabbit,' Coralville Center for the Performing Arts, 2 & 7 p.m., \$7-12**

**Follies 2017, Paramount Theatre Cedar Rapids, 2 & 7:30 p.m., \$17-42**

**'The Crucible,' Theatre Cedar Rapids, 2:30 & 7:30 p.m., \$21-30**

**'The Nitch,' The Warren Cultural Center, 6 p.m., Free-\$7**

**Glory Days: Live Storytelling about High School Memories, Old Brick, 7 p.m., \$15-25**

**'Underneath the Lintel,' Old Creamery Theatre, 7:30 p.m., \$16-26**

**'Vinegar Tom,' Theatre Cedar Rapids, 7:30 p.m., \$18-24**

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## FRIDAY

ALL DAY

**#LOBELOVE POP-UP**

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ALL DAY

**"ALL AND SUNDRY"**

RADInc.

5:30 PM - 7:00 PM

**OPENING PARTY (VIP EVENT)**

OnePlace Patio, MidWestOne

7:00 - 8:15 PM

**SEX & ICE CREAM FASHION SHOW**

Washington St. between Clinton St. & Dubuque St.

8:30 PM - 10:00 PM

**AVEDA "CATWALK FOR WATER" FASHION SHOW**

hotelVetro, Rooftop Terrace

10:00 PM - 1:30 AM

**FLYOVER DANCE PARTY**

The Mill

10:30 PM - 1:00 AM

**TRVE VVILL: A SAUVAGED JEWELRY EXPERIENCE**

RADInc.

## SATURDAY

ALL DAY

**#LOBELOVE POP-UP**

RADInc.

ALL DAY

**"ALL AND SUNDRY"**

RADInc.

9:00 AM - 10:00 AM

**BLOGGER MEET & GREET**

Java House

10:15 AM - 11:30 AM

**FASHION & POLITICS + MARISSA MUELLER**

Merge

11 AM - 8 PM

**ISU SOUND & LIGHT PAVILION**

Black Hawk Mini Park

10 AM - 4:30 PM

**ALEX O'BRIEN + SPRUCE POP-UP STORE**

FilmScene, Screening Room

11:30 AM - 12:30 PM

**"A BLU LOVE STORY" FILM TEASER DEBUT + PANEL**

FilmScene, Theatre

11 AM - 5 PM

**DSM GIRL GANG DENIM WORKSHOP**

Revival

12:45 PM - 1:45 PM

**MIDWEST TO NYC TO LA + SARAH KISSELL**

Merge

1:30 PM - 2:45 PM

**#LOSEHATENOTWEIGHT + VIRGIE TOVAR**

RADInc.

1:30 PM - 3:00 PM

**THE SEAMS PODCAST + JACKI LYDEN**

Motley Cow

2:30 PM - 3:30 PM

**CLOSET ZERO + JUSTIN KERR**

Merge

3:00 PM - 4:15 PM

**STYLE & IDENTITY POLITICS + GRACE DUNHAM**

The Mill

3:00 PM - 6:00 PM

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5:30 PM - 6:45 PM

**VIP EVENT (COMPLIMENTARY APPS + DRINKS)**

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7:00 PM - 8:15 PM

**MORE "MEDIUMS" + NOOR TAGOURI**

TBD

7:45 PM - 9:00 PM

**LINT: MAGAZINE LAUNCH & FILM PREMIERE**

RADInc.

8:30 PM - 10:00 PM

**IOWA FASHION PROJECT SHOWCASE**

hotelVetro

10:00 PM - 1:30 AM

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## AREA EVENTS

David 'Mr. Showtime' Scott, *Penguin's Comedy Club*, 8 p.m., \$15-17.50

MCF: Michelle Wolf w/ Janelle James, *The Mill*, 8 p.m., \$15-20

### FASHION

MCF: Mission Boutique, *Downtown Iowa City*, 2 p.m., Free

MCF: Big Grove Free Rock Show w/ David Zollo, Jennifer Hall, Strange Americans, Alexis Stevens, *Big Grove Iowa City*, 2 p.m., Free

### COMMUNITY

QCSO Masterworks VI: Matthew Passion, *Adler Theatre*, 7:30 p.m., \$6-62

## SUN., APR. 9

### FOODIE

MCF: 2017 Brunch Buffet, *The Mill*, 10 a.m., \$15

### LITERATURE

'Swallow the Fish' Gabrielle Civil Reading and Activation, *Public Space One*, 11 a.m., Free

### THEATRE & PERFORMANCE

'Fun Home,' *Des Moines Civic Center*, 1 & 6:30 p.m., \$35-103

Follies 2017, *Paramount Theatre Cedar Rapids*, 2 p.m., \$17-42

'Underneath the Lintel,' *Old Creamery Theatre*, 2 p.m., \$16-26

'Vinegar Tom,' *Theatre Cedar Rapids*, 2:30 p.m., \$18-24

### CRAFTY

Beyond Beginning Bookbinding: Bradel, *Public Space One*, 1 p.m., \$110

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

Make Your Own Stein At Lion Bridge Brewing, *Lion Bridge Brewing Company*, 2 p.m., \$35

### MUSIC

QCSO Masterworks VI: Matthew Passion, *Adler Theatre*, 2 p.m., \$6-62

Station 1 Records: Unofficial Mission Creek Showcase, *Brix*, 3 p.m., Free

MCF: Kishi Bashi w/ J.E. Sunde, *The Englert Theatre*, 7 p.m., \$20-22

MCF: 2017 After Party, *The Mill*, 10 p.m., Free

## MON., APR. 10

### FOODIE

Self-Care Potluck, *University of Iowa Afro-American Cultural Center*, 5:30 p.m., Free

### THEATRE & PERFORMANCE

'My Fair Lady' In Concert, *Coralville Center for the Performing Arts*, 7:30 p.m., \$15

CLUB HANCHER



Photo: Steve J. Sherman

# FRED HERSCH TRIO

Friday & Saturday, April 14 & 15, 7 pm and 9:30 pm  
Strauss Hall

Pianist Jason Moran, no slouch himself, has this to say about **Fred Hersch**: "Fred at the piano is like LeBron James on the basketball court. He's perfection." Hersch's acclaimed trio will take to the Club Hancher stage for four concerts, each sure to highlight the chops and creativity that led *Downbeat* to call the pianist "one of the small handful of brilliant musicians of his generation."

**Club Hancher** features general admission table seating, and food and drink for purchase.

## TICKETS:

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ADULT	\$25
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The Center for Afrofuturist Studies (CAS) is an initiative to re-imagine new futures for marginalized peoples by generating safe work spaces for artists of color. CAS brings visiting artists to Iowa City and produces lectures, workshops, public forums, screenings, and exhibitions on the intersections of race, technology, and the diaspora.

A full lineup of spring events kicks off April 10th in support of three brilliant artists joining us this fall. Find us on the social or visit [publicspaceone.com/cas](http://publicspaceone.com/cas) for more info.

**AREA EVENTS** PRESENTED BY NEW PIONEER FOOD CO-OP



**LUNAFEST Coralville Center for the Performing Arts, Friday, April 14, 5:30 p.m., \$15-200** This traveling film festival, created by Luna Bar, showcases films by and about women. *Girls on the Run of Eastern Iowa* brings this sixth annual event to Coralville as a fundraiser for their own organization and the Breast Cancer Fund. The evening kicks off at 5:30 p.m. with a silent auction; the films start at 7 p.m. There will be appetizers, desserts and a cash bar. Tickets are \$25 in advance (\$15 for students and GOTR coaches), \$30 at the door. Advance group tickets are available at 10/\$200. The nine films featured are recommended for ages 16+. Video still from *Another Kind of Girl* directed by Khaldiya Jibawi

**MUSIC**

Lori Jo Bridges, *Gabe's*, 8 p.m., Free  
 Worship This! w/ MakeWar, *Gabe's*, 10 p.m., Free

**TUE., APR. 11**

**FAMILY**

Preschool Trail Trekkers: Rabbits and Rodents, Indian Creek Nature Center, 10 a.m., Free

**COMMUNITY**

United Action for Youth Spring Clothing Drive for Teens, Swaim Youth Center, 4:30 p.m., Free

**EDUCATION**

Soak It Up Series, Indian Creek Nature Center, 5 p.m., \$50-60

Fruit Tree Companion Plants, Robert A. Lee Rec Center, 6 p.m., \$12

**CRAFTY**

Knitting: Basic Knit Hat, Home Ec. Workshop, 6 p.m., \$35

**FOODIE**

Italian Easter with Chef Gianluca Baroncini, New Pioneer Food Co-op Coralville, 6 p.m., \$30

**CINEMA**

Bijou Horizons: 'Demon,' FilmScene, 6 p.m., \$5

**SPORTS & REC**

Full Moon Yoga Series: Joyful Yoga, Indian Creek Nature Center, 6 p.m., \$20

**THEATRE & PERFORMANCE**

The Canaries Raise Hell and Dollars: A Fundraiser for Planned Parenthood Voters of Iowa PAC, *The Mill*, 7 p.m., \$10-15

David Waitte, *Penguin's Comedy Club*, 8 p.m., \$10-12.50

Feminist Voices Spring 2017 Showcase, *Public Space One*, 8 p.m., Free

Twirly Whirly Burlesque, *Blue Moose Tap House*, 8 p.m., \$10-25

**LITERATURE**

Dr. Terry Wahls, *Prairie Lights Books & Cafe*, 7 p.m., Free

**MUSIC**

Chris Tomlin w/ Big Daddy Weave, Phil Wickham, Zach Williams, Mosaic MSC, Jason Barton, *iWireless Center*, 7 p.m., \$15-69.75

University of Iowa Symphony Band, *Washington Community Theater*, 7:30 p.m., Free

**WED., APR. 12**

**FAMILY**

Preschool Trail Trekkers: Rabbits and Rodents, Indian Creek Nature Center, 10 a.m., Free

**CRAFTY**

What's The Buzz? Beginning Beekeeper's Workshop, Indian Creek Nature Center, 5 p.m., \$10-12

Garden Party: Calling All Nature Lovers, Indian Creek Nature Center, 5:30 p.m., Free

**FOODIE**

New Pioneer Co-op & Lion Bridge Brewing Cheese and Beer Pairing, Lion Bridge Brewing Company, 5:30 p.m., \$30

**MUSIC**

First Fleet Concerts Presents: Astronoid w/ Zuul, Charmist, Blue Moose Tap House, 7 p.m., \$10-12

Eric Church, iWireless Center, 8 p.m., \$25-89

**CINEMA**

Late Shift At The Grindhouse: 'Easter Sunday,' FilmScene, 10 p.m., \$4

**LITERATURE**

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

**THU., APR. 13**

**EDUCATION**

2017 Provost's Global Forum—Keynote presentation by Kirk Smith, Old Capitol Museum, 8:30 a.m., Free

A Question of Pacifism or Patriotism: The Amana Society During World War I, Old Capitol Museum, 4 p.m., Free

**COMMUNITY**

Coffee & Chat, Indian Creek Nature Center, 9 a.m., Free

**ART & EXHIBITION**

Ruminations on Living and Dying/License to Play: Pencil and Handmade Paper from India, Indian Creek Nature Center, 5 p.m., Free

**SPORTS & REC**

Kids Meditation Class Iowa City, Quaker's Friends Meeting House, 5:45 p.m.

Guided Meditation with Noelle Holmes: In Bloom, Cedar Rapids Museum Of Art, 6 p.m., Free-\$13

Iowa City Meditation Class—How To Transform Your Life, Quaker's Friends Meeting House, 6:30 p.m., \$5

**MUSIC**

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

Devin Tha Dude w/ Will Murk, Jordan Burgett,

Qonfliq with Freestyle Diamonte, Zeke the Rapper,

The Guy Fly, Gabe's, 6:30 p.m., \$15

Uptown Bill's 15th Anniversary Open Mic Night,

Uptown Bill's, 7 p.m., Free

**LITERATURE**

Nickolas Butler & Kevin Allardice, Prairie Lights Books & Cafe, 7 p.m., Free

**THEATRE & PERFORMANCE**

The Janice Ian Experience, Public Space One, 9 p.m., Free

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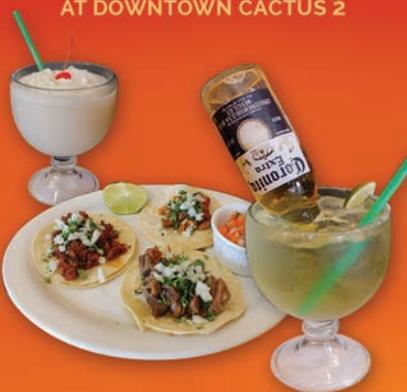
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**SHOOTER JENNINGS First Avenue Club, Friday, April 14, 8 p.m., \$20** Country legacy Shooter Jennings takes everything he inherited from and was taught by his legendary father Waylon and spins it together with modern influences and his own wild-hearted sensibilities. He owns the stylistic label of outlaw country, but also transcends it regularly, with wild experiments that reveal a never ending fascination with music, such as his most recent 'Countach (For Giorgio)' (Feb. 26, 2016), an homage to '70s electronica. On the non-musical side, he's released two BBS door games: 2015's *From Here to Eternity* and 2016's *Freedom Train*. Jennings brings his band back to the First Avenue Club on April 14. Photo by Rufus

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**FRI., APR. 14**

**FAMILY**

**Summit School In-Service Camp, Indian Creek Nature Center, 8:30 a.m., \$45-60**

**ART & EXHIBITION**

**'Survivor' Art Installation, Johnson County Administration Building, 10 am**

**Jonathan McFadden and David Wischer: 'Cybersquatting With A Honeypot' Opening Reception, Public Space One, 5 p.m., Free**

**CRAFTY**

**Gyrls Night Out: Stardust Earrings, Beadology Iowa, 5:30 p.m., \$58**

**Wine & Design: Macrame Hanging Planter, Moss Iowa City, 6 p.m., \$45**

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**CINEMA**

6th Annual LUNAFEST, Coralville Center for the Performing Arts, 5:30 p.m., \$15-30

**MUSIC**

Friday Night Live Music w/ Solemn Vow, Cedar Ridge Distillery, 6 p.m., Free

The University of Iowa Council on the Status of Women Presents: A Tribute to Women in Country Music, Uptown Bill's, 7 p.m., Free

Fred Hersch Trio, Hancher, 7 & 9:30 p.m., \$10-25

Shooter Jennings, First Avenue Club, 8 p.m., \$20

Hood Smoke, Cafe Paradiso, 8 p.m., Free

NE-HI w/ Deleters, The Mill, 9 p.m., \$12-15

Acoustic Guillotine w/ Otros Outros, Zuul, Wax Cannon, Gabe's, 9:30 p.m., \$7

**FAMILY**

Night at the Museum: Powerful Pollinators, Museum of Natural History at UI, 6 p.m., Free

**THEATRE & PERFORMANCE**

'Vinegar Tom,' Theatre Cedar Rapids, 7:30 p.m., \$18-24

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

'Relativity,' Riverside Theatre, 7:30 p.m., \$12-30

Doug Thompson, Penguin's Comedy Club, 8 p.m., \$12.50-15

'1984' Symposium Performances, Public Space One, 8 p.m., Free

**SAT., APR. 15**

**COMMUNITY**

23rd Annual University of Iowa Powwow, University of Iowa Field House, All Day, Free

**FOODIE**

Agape Café Breakfast Feast & Fundraiser ft. The Combined Efforts Mens' Choir, Old Brick, 8 a.m., \$10-20

**EDUCATION**

Webelos Workshop: Into The Wild, Indian Creek Nature Center, 9 a.m. & 12 p.m., \$5-10



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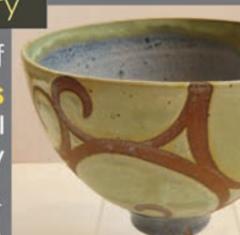
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## AREA EVENTS

### CRAFTY

Scouts: Junior Beads & Bangles, Iowa Children's Museum, 9:30 a.m., \$14

Peyote Marquise Earrings, Beadology Iowa, 10 a.m., \$68

For All Ages: Jungle Terrarium, Moss Iowa City, 11 a.m., \$25

### SPORTS & REC

Vixen Dance Fitness Class, Lion Bridge Brewing Company, 10:30 a.m., \$25

### THEATRE & PERFORMANCE

'Greg and the Rainbow,' The Temple Theater, 11 a.m. & 1 p.m., \$5

Ballet Des Moines: 'Snow White,' Des Moines Civic Center, 1 & 6:30 p.m., \$19-57.50

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

'Vinegar Tom,' Theatre Cedar Rapids, 7:30 p.m., \$18-24

'Relativity,' Riverside Theatre, 7:30 p.m., \$12-30  
Doug Thompson, Penguin's Comedy Club, 8 p.m., \$12.50-15

### MUSIC

Now Vs Then w/ the Pork Tornadoes, Dirty Rotten Scoundrels, Pianopalooza, Opus Concert Cafe, 5:30 p.m., \$15-20

Jazz Brunch After Dark, Cedar Ridge Distillery, 5:30 p.m., Free-\$16.99

Shaping The Legacy w/ Far From Fearless, A Casual Affair, Blue Moose Tap House, 6 p.m., \$5

Fred Hersch Trio, Hancher, 7 & 9:30 p.m., \$10-25  
The Fez, The Mill, 8 p.m., \$12-15

Aaron Lee Tasjan w/ Lewis Knudsen, Esme Alexis, Daytrotter, 8 p.m., \$8-10

## SUN., APR. 16

### THEATRE & PERFORMANCE

'Relativity,' Riverside Theatre, 2 p.m., \$12-30

### LITERATURE

Free Generative Writing Workshop, Public Space One, 5:30 p.m., Free

### MUSIC

Brad Cole, Cafe Paradiso, 8 p.m., Free

### FOODIE

Easter Celebration Brunch, Cedar Ridge Distillery, 9 a.m., Free-\$24.99

## MON., APR. 17

### LITERATURE

Yoni Ki Baat, Iowa City Public Library, Room A, 5 p.m., Free

### FAMILY

Nature Strolls, Indian Creek Nature Center, 6 p.m., \$4-6



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## AREA EVENTS

### MUSIC

Diego Davidenko w/ Pigs and Clover, Public Space One, 7 p.m., Free

Fred Hersch Trio, Des Moines Civic Center, 7:30 p.m., \$29

## TUE., APR. 18

### EDUCATION

Soak It Up Series, Indian Creek Nature Center, 5 p.m., \$50-60

Exhibition lecture by Jaune Quick-to-See Smith, Art Building West, 7:30 p.m., Free

### CRAFTY

Grow a Backyard Medicine Chest, Robert A. Lee Rec Center, 6 p.m., \$15

### LITERATURE

Gozo Yoshimasu w/ Forrest Gander, Sawako Nakayasu, Prairie Lights Books & Cafe, 7 p.m., Free

### MUSIC

Brian Wilson Presents: Pet Sounds: The Final Performances w/ Al Jardine, Blondie Chaplin, Des Moines Civic Center, 7:30 p.m., \$44.50-139.50



### 23RD ANNUAL UNIVERSITY OF IOWA POWWOW UI Field House,

**Saturday, April 15, All Day, Free** The UI Native American Student Association (NASA) presents its 23rd annual powwow. Founded in 1990, the event took a hiatus for several years in the mid-2000s, but was revived through the passion prior NASA members and has been going strong since. Dancers and drummers from Iowa and across the country join in the festivities at the Field House (225 South Grand Ave), which are free and open to all. Doors open to the public at 11 a.m.; the Grand Entrance is at 1 p.m. The website, [powwow.uiowa.edu](http://powwow.uiowa.edu), includes a rundown of etiquette for attendees. Photo courtesy of the University of Iowa

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**MONDAYS** 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** 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. Open Mic, Cafe Paradiso, Free, 8 p.m. Karaoke Wednesdays, Mondo's Saloon, Free, 10 p.m. Open Stage, Studio 13, Free 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. 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. Retrofit Vinyl w/ DJ Slimpickens, Dick's Tap & Shake Room, Free, 9 p.m.

**FRIDAYS** Friday Night Out, Ceramics Center, \$40, 6:30 p.m. FAC Dance Party, the Union Bar, 7 p.m. Sasha Belle presents: Friday Drag & Dance Party, Studio 13, \$5, 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, \$5, 9 p.m.

**SUNDAYS** Pride Bingo, Studio 13, 6:30 p.m. Pub Quiz, The Mill, \$1, 9 p.m.

**THEATRE & PERFORMANCE** 'The Crucible,' Theatre Cedar Rapids, \$21-30 (Mar. 24-Apr. 8), 'Underneath the Lintel,' Old Creamery Theatre, \$16-26 (Mar. 30-Apr. 9), 'Vinegar Tom,' Theatre Cedar Rapids, \$18-24 (Mar. 31-Apr. 15), 'Fun Home,' Des Moines Civic Center, \$35-103 (Apr. 4-9), 'Relativity,' Riverside Theatre, \$12-30 (Apr. 14-30)

**ART & EXHIBITION** 'Mightier Than The Sword,' African American Museum of Iowa (Aug. 26, 2016-Jul. 29), The Fourth Iowa Metals Guild Exhibition, Cedar Rapids Museum of Art (Oct. 22, 2016-Aug. 6), 'Cicmianske Domy: The Houses of Cicmany Village' Exhibit, National Czech & Slovak Museum & Library (Feb. 4-May 7), America on Paper: Prints from Associated American Artists, Cedar Rapids Museum of Art (Feb. 4-May 14), Come Together: Collaborative Lithographs from Tamarind Institute, Iowa Memorial Union (Feb. 18-May 17), Gordon Kellenberger: New Works in Pastel, Iowa Artisans Gallery (Mar. 3-Apr. 16), 'Scrap Happy Panels,' Public Space One (Mar. 3-25), Miranda Meyer: Abstract Photography, Iowa Artisans Gallery (Mar. 4-Apr. 17), Jonathan McFadden and David Wischer: 'Cybersquatting With A Honeypot,' Public Space One (Apr. 14-May 2)

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## DEAR KIKI

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**D**ear Kiki  
*I have the complete and total hots for Speaker of the House Paul Ryan. I desperately want to get him alone in a hotel room even though I hate him with all my being for his terrible legislation. What should I do with this information? I spent a whole day fantasizing about him last week.*

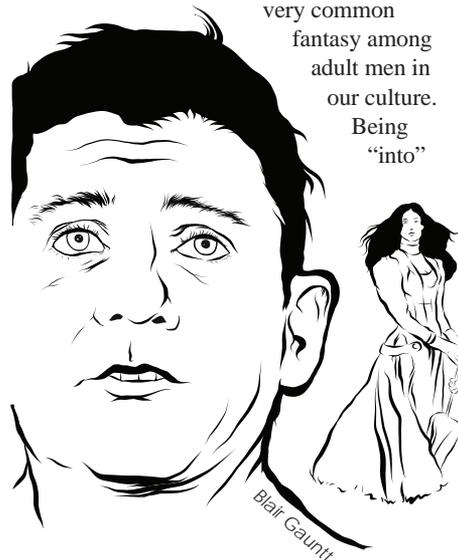
*Signed, Speaker of the Hots*

Dear Speaker,

Don't panic. You really can't take these things too seriously. Sometimes the images or fantasies our brains cook up are absurd, terrifying and unwholesome. Like dreams, sexual fantasies and attractions aren't completely under our control, or based in reality. They're conglomerates of images, experiences and thoughts that we've had, mixed with unconscious desires finding weird ways to express themselves. Many people satisfy these attractions in innocuous ways, like reading or viewing pornography/erotica, having fantasies (as you have) or finding ways to role-play or otherwise indulge IRL without actually doing something repulsive or wrong.

For example, adult men who fantasize about being with a schoolgirl most often won't actually go find a schoolgirl, because that's socially unacceptable and illegal and gross. It would probably mess up everyone's life real good, *Lolita* style. A grown man being with an actual schoolgirl is difficult to imagine without some revulsion. But this is a

very common fantasy among adult men in our culture. Being "into"



## So you have the hots for Paul Ryan ...

the image of schoolgirl doesn't necessarily make someone a pedophile. It just makes them part of a cultural landscape where we're asked to squeeze our vast, shifting, multi-dimensional sexualities into tiny, limited, prescriptive shapes and sizes and sort the messy repercussions into categories of aberrant behavior that nobody wants to talk about (cheating, kink, fantasy, BDSM).

So you have the hots for Paul Ryan, a public figure you intensely dislike, who many of us would happily hit-and-run (and not in a sexual way). Perhaps the fantasy of getting down with Paul Ryan is the way that your subconscious is helping you feel less out-of-control and more engaged and hopeful as the elected leaders of

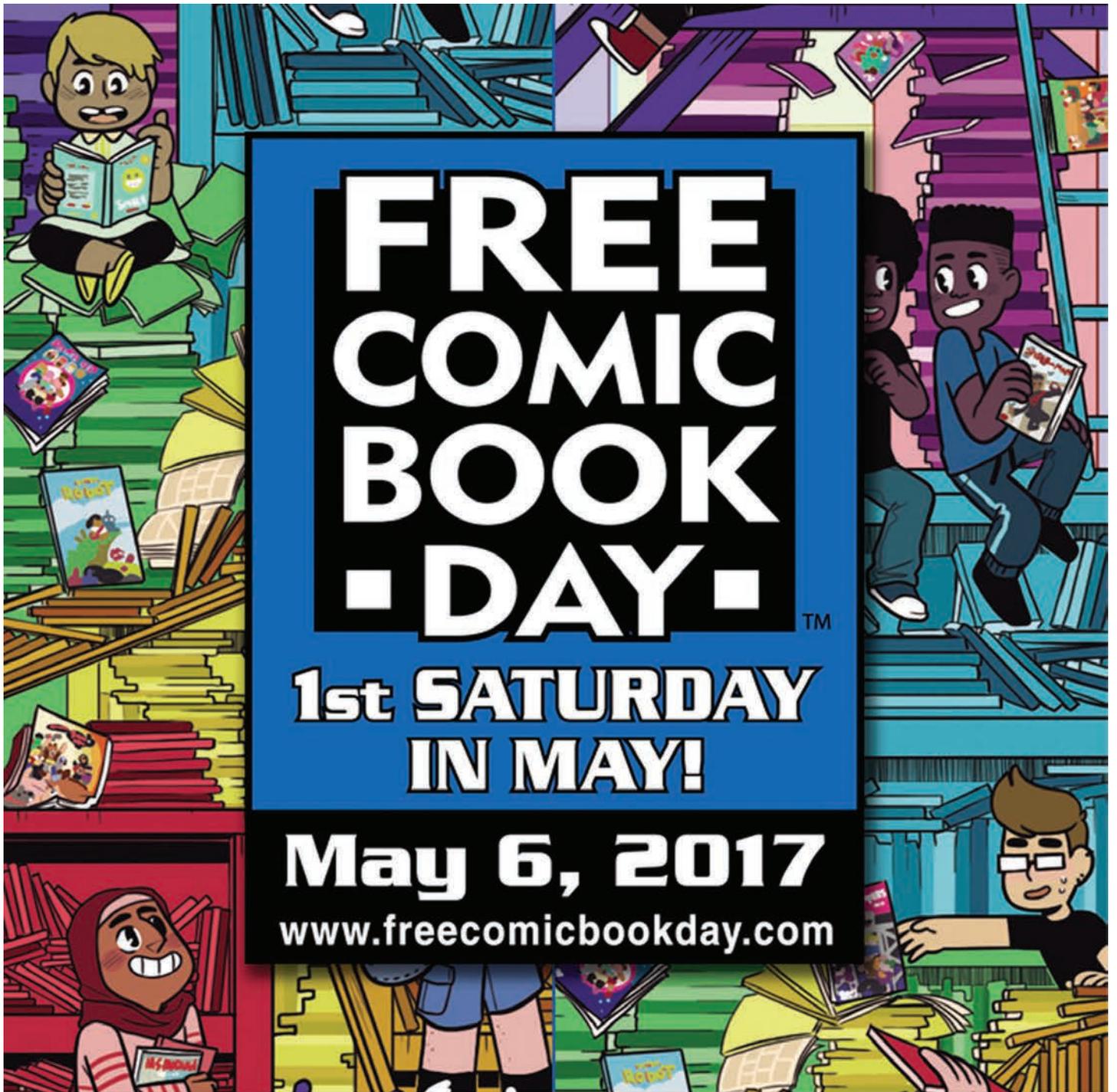
our nation shave away our rights, freedoms, international relations and public institutions like so much porn-star pubic hair. Perhaps it indicates that you're some kind of masochist and you want to put yourself in a really ugly, uncomfortable sexual situation with a fuckboy on a national scale. There seems no better way to harm oneself than by being with a slimy, dishonest, authoritarian douchebag with the dimpled little smirk of a schoolyard bully. Or, perhaps you have a reptile fetish. IDK, girl.

But you know what, Speaker? You'll probably never find out the root of your obsession, just like you'll probably never find out if Paul Ryan is good in bed. Your fantasy is just a fantasy, an inexplicable collection of images and thoughts and synapse firings. And Paul Ryan is just another rich, corrupt celebrity politician, a shimmering venomous snake in the overgrowth of our collectively traumatic political nightmare that catches the light well for a pleasant moment before it bites.  
*xoxo, Kiki tv*

## KIKI WANTS QUESTIONS!



Questions about love and sex in the Iowa City-Cedar Rapids area can be submitted to [dearkiki@littlevillagemag.com](mailto:dearkiki@littlevillagemag.com), or anonymously at [littlevillagemag.com/dearkiki](http://littlevillagemag.com/dearkiki). Questions may be edited for clarity and length, and may appear either in print or online at [littlevillagemag.com](http://littlevillagemag.com).



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**Not so many years ago, when you went to the movies, the opening credits just concluded with “produced by” then “directed by.” Now you’ll see three or four different company logos, two or three executive producers, a batch of regular producers and maybe even some co-executive producers or co-producers. What do they all do? —Craig Blouin**

Wing to some very well-documented envelope trouble, this year’s Academy Awards telecast ended with an unusually large throng of humans onstage. But even a glitch-free Oscars now closes with a sizable gaggle of some of the least recognizable people in the room—the producers—trooping up the aisle to receive the biggest award of the night. You’re right, of course: Production credits on a typical film have ballooned in the past quarter century, as filmmaking has gotten ever pricier. Between 1994 and 2013, according to film-industry data analyst Stephen Follows, the average number of producers per movie climbed from 5.8 to 10.1—though the 2013 figure was surely skewed by *Lee Daniels’ The Butler*, which made movie-biz headlines with its whopping 41 producers. But who exactly are all these cooks stirring the broth we gulp down at the multiplex each summer?

Let’s start with that barrage of preliminary logos. The first belongs to the distributor who got the film into theaters. Next comes the production company, the entity that sees to it that a film gets made—or, quite possibly, a series of production companies, listed in order of size or degree of involvement in the project. Among the smaller fish may be one of the many boutique agencies formed by top actors or directors, who seek scripts that interest them and then market the projects to larger companies or studios. Following these corporate names come those of the individual producers, in all their glorious variety.

That stock mental image you have of an old-school movie executive—colossal desk, cigar, multiple phone lines? That was supposed to be a producer, the figure who essentially runs the whole production. (Here, at least, the title makes sense.) The producer (no modifiers, just plain “producer”) disburses money, supervises the artistic calls (which may include hiring a director and securing a script) and has ultimate control over the day-to-day administrative operations that go into making a movie. Theoretically, the producer also has final say over what we see on the screen, to many a director’s chagrin. But, again, today a film rarely has just one producer, meaning these responsibilities have to get divvied up somehow; feel free to picture whatever behind-the-scenes Hollywood carnage you like.

The producers have someone impatiently peering over their shoulders too. The executive producer supervises their work on behalf of the folks ponying up funds for the film, which

could mean a studio, a production company, independent financiers of various sorts or some combination. Someone with this title might also be the person who secured the rights to a film’s underlying source material. In TV, confusingly, “executive producer” often designates an auteur type—someone who created or scripted a series. But in film it’s mainly about keeping the machine running smoothly and thus protecting investor cash.

Financing a modern big-budget picture requires multiple revenue sources, though, and investors love public recognition. That, my child, is where co-executive producers come from. They may poke their noses in periodically to see how their money’s being spent, or maybe they just want to see their names up there at the premiere. These folks are not to be confused with co-producers, who do take an active role in the production. A co-producer is in many cases the screenwriter, or at the very least someone who played a significant role in revising the script.

While many of these titles are doled out at the whim of the film’s powers that be, some have been defined by professional filmmaking organizations. The Writers Guild of America, for instance, makes the call about who can be billed as co-producer. And after struggling for years to set criteria for earning a producer credit, in 2012 the Producers Guild of America (PGA) convinced most major industry players to accept the idea of a “producer’s mark.” Anyone who wants the lower-case letters “p.g.a.” after their name in the credits must in fact handle production duties as spelled out by the guild: They have to play a role in script selection and casting, and spend significant time on set.

The big push to establish this mark began after *Shakespeare in Love* won Best Picture in 1995 and five whole people showed up onstage to collect their trophies—a skeleton crew by today’s standards. You don’t need the PGA’s nod to produce a film; the carrot the guild dangles in front of producers and studios, though, is that you can’t qualify for the major awards, including the Best Picture Oscar, without their stamp of approval. Sometimes, of course, that’s not much leverage. Last October, studio head Dana Brunetti complained on Facebook that he’d been denied a producer’s mark for his role in making the sequel to *Fifty Shades of Grey*, *Fifty Shades Darker*. Which might smart, but let’s face it: he wasn’t exactly bound for the Dolby Theatre stage anyway. **lv**

—Cecil Adams

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**ARIES** (March 21-April 19): Be interested in first things, Aries. Cultivate your attraction to beginnings. Align yourself with uprisings and breakthroughs. Find out what's about to hatch, and lend your support. Give your generous attention to potent innocence and novel sources of light. Marvel at people who are rediscovering the sparks that animated them when they first came into their power. Fantasize about being a curious seeker who is devoted to reinventing yourself over and over again. Gravitates toward influences that draw their vitality directly from primal wellsprings. Be excited about first things.

**TAURUS** (April 20-May 20): Are you weary of lugging around decayed guilt and regret? Is it increasingly difficult to keep forbidden feelings concealed? Have your friends been wondering about the whip marks from your self-flagellation sessions? Do you ache for redemption? If you answered yes to any of those questions, listen up. The empathetic and earthy saints of the Confession Catharsis Corps are ready to receive your blubbing disclosures. They are clairvoyant, they're non-judgmental and, best of all, they're free. Within seconds after you telepathically communicate with our earthy saints, they will psychically beam you eleven minutes of unconditional love, no strings attached. Do it! You'll be amazed at how much lighter and smarter you feel. Transmit your sad stories to the Confession Catharsis Corps *now!*

**GEMINI** (May 21-June 20): Now is an excellent time to *free your memories*. What comes to mind when I suggest that? Here are my thoughts on the subject. To *free your memories*, you could change the way you talk and feel about your past. Re-examine your assumptions about your old stories, and dream up fresh interpretations to explain how and why they happened. Here's another way to *free your memories*: If you're holding on to an insult someone hurled at you once upon a time, let it go. In fact, declare a general amnesty for everyone who ever did you wrong. By the way, the coming weeks will also be a favorable phase to *free yourself of memories* that hold you back. Are there any tales you tell yourself about the past that undermine your dreams about the future? Stop telling yourself those tales.

**CANCER** (June 21-July 22): How big is your vocabulary? Twenty thousand words? Thirty thousand? Whatever size it is, the coming weeks will be prime time to expand it. Life will be conspiring to enhance your creative use of language—to deepen your enjoyment of the verbal flow—to help you become more articulate in rendering the mysterious feelings and complex thoughts that rumble around inside you. If you pay attention to the signals coming from your unconscious mind, you will be shown how to speak and write more effectively. You may not turn into a silver-tongued persuader, but you could become a more eloquent spokesperson for your own interests.

**LEO** (July 23-Aug. 22): We all need more breaks from the routine: more holidays, more vacations, more days off from work. We should all play and dance and sing more, and guiltlessly practice the arts of leisure and relaxation, and celebrate freedom in regular boisterous rituals. And I'm nominating you to show us the way in the coming weeks, Leo. Be a cheerleader who exemplifies how it's done. Be a ringleader who springs all of us inmates out of our mental prisons. Be the imaginative escape artist who demonstrates how to relieve tension and lose inhibitions.

**VIRGO** (Aug. 23-Sept. 22): People in your vicinity may be pre-occupied with trivial questions. What's more nutritious, corn chips or potato chips? Could Godzilla kick King Kong's ass? Is it harder to hop forward on one foot or backward with both feet? I suspect you will also encounter folks who are embroiled in meaningless decisions and petty emotions. So how should you navigate your way through this energy-draining muddle? Here's my advice: Identify the issues that are most worthy of

your attention. Stay focused on them with disciplined devotion. Be selfish in your rapt determination to serve your clearest and noblest and holiest agendas.

**LIBRA** (Sept. 23-Oct. 22): I hope that by mid-May you will be qualified to teach a workshop called, "Sweet Secrets of Tender Intimacy" or, "Dirty Secrets of Raw Intimacy" or maybe even, "Sweet and Dirty Secrets of Raw and Tender Intimacy." In other words, Libra, I suspect that you will be adding substantially to your understanding of the art of togetherness. Along the way, you may also have experiences that would enable you to write an essay entitled, "How to Act Like You Have Nothing to Lose When You Have Everything to Gain."

**SCORPIO** (Oct. 23-Nov. 21): If you have a dream of eating soup with a fork, it might mean that in your waking life you're using the wrong approach to getting nourished. If you have a dream of entering through an exit, it might mean that in your waking life you're trying to start at the end rather than the beginning. And if you dream of singing nursery rhymes at a karaoke bar with unlikable people from high school, it might mean that in your waking life you should seek more fulfilling ways to express your wild side and your creative energies. (P.S. You'll be wise to do these things even if you don't have the dreams I described.)

**SAGITTARIUS** (Nov. 22-Dec. 21): If you're a Quixotic lover, you're more in love with love itself than with any person. If you're a Cryptic lover, the best way to stay in love with a particular partner is to keep him or her guessing. If you're a Harlequin, your steady lover must provide as much variety as three lovers. If you're a Buddy, your specialties are having friendly sex and having sex with friends. If you're a Histrionic, you're addicted to confounding, disorienting love. It's also possible that you're none of the above. I hope so, because now is an excellent time to have a beginner's mind about what kind of love you really need and want to cultivate in the future.

**CAPRICORN** (Dec. 22-Jan. 19): Your new vocabulary word is "adytum." It refers to the most sacred place within a sacred place—the inner shrine at the heart of a sublime sanctuary. Is there such a spot in your world? A location that embodies all you hold precious about your journey on planet Earth? It might be in a church or temple or synagogue or mosque, or it could be a magic zone in nature or a corner of your bedroom. Here you feel an intimate connection with the divine, or a sense of awe and reverence for the privilege of being alive. If you don't have a personal adytum, Capricorn, find or create one. You need the refreshment that comes from dwelling in the midst of the numinous.

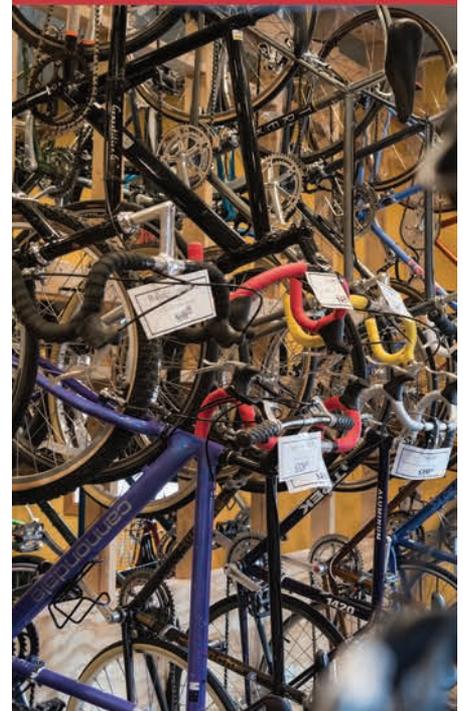
**AQUARIUS** (Jan. 20-Feb. 18): You could defy gravity a little, but not a lot. You can't move a mountain, but you may be able to budge a hill. Luck won't miraculously enable you to win a contest, but it might help you seize a hard-earned perk or privilege. A bit of voraciousness may be good for your soul, but a big blast of greed would be bad for both your soul and your ego. Being savvy and feisty will energize your collaborators and attract new allies; being a smart-ass show-off would alienate and repel people.

**PISCES** (Feb. 19-March 20): Here are activities that will be especially favorable for you to initiate in the near future: 1. Pay someone to perform a service for you that will ease your suffering. 2. Question one of your fixed opinions if that will lead to you receiving a fun invitation you wouldn't get otherwise. 3. Dole out sincere praise or practical help to a person who could help you overcome one of your limitations. 4. Get clear about how one of your collaborations would need to change in order to serve both of you better. Then tell your collaborator about the proposed improvement with light-hearted compassion. **lv**

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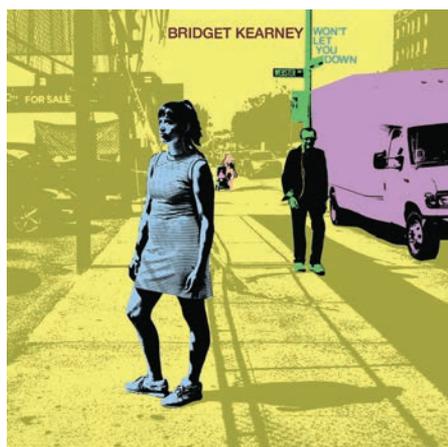
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**BRIDGET KEARNEY**

*Won't Let You Down*

[bridgetkearney.bandcamp.com](http://bridgetkearney.bandcamp.com)

**MCF: Bridget Kearney with Elizabeth Moen, Paul Cary The Mill, Wednesday, April 5 at 10 p.m., \$12-15**

The title song that starts the album, the obvious “single” (if that even means anything), is a sunny, upbeat number layered with unsettling touches—the sustained scratching of a homemade noise box that sounds like a boiling kettle, the dry vocal sound that feels as though you’re trapped in a phone booth with her while she sings.

The lyric is a twist on teen romance; the singer self-describes as a little sketchy and forward, but she repeats, “Won’t let you down” a few too many times. She’s either your perfect girlfriend or a crazy stalker.

Bridget Kearney’s been in the successful neo-soul band Lake Street Dive, but *Won’t Let You Down* explores her poppier side. The track “What Happened Today” has hints of ’70s soul, but like Laura Nyro it’s an echo rather than an imitation; she uses falsetto and delicate vibrato to convey emotional vulnerability.

“Serenity” is an ode to leaving the rock & roll lifestyle to find a calmer state of mind, but it slyly undercuts the idea: “I’m going to go to my country home” recalls the famous old estates British rock stars bought in the ’70s. “Jesus Christ, how do the stars get away with it?” she sings, shocked by the night sky.

“Wash Up” is a perfect ghost of Rumours-era Fleetwood Mac; even if it’s a conscious cop of the style, it’s too lovely to dismiss as pastiche or nostalgia. The extra-high-pitched synth shimmers inflate the song as if they’re helium. At the same time it’s a sad love song over a lover who can’t seem to get his shit together.

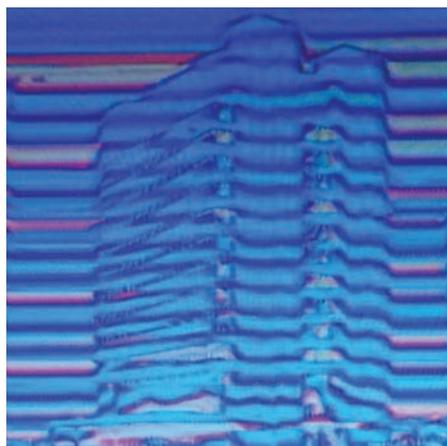
You know Bridget Kearney isn’t playing around on *Won’t Let You Down*; there is serious songwriting expertise deployed here, and deeply satisfying, layered production, perfect for a late night with the big headphones in the dark. Every song is nearly perfect; I could take up

**The extra-high-pitched synth shimmers inflate the song as if they’re helium.**

the whole magazine trying to describe how the ways they aren’t make them more interesting.

Lake Street Dive deserve their success, and Kearney’s voice and songwriting have served them well over the years. But *Won’t Let You Down* is something else entirely—more personal, adventurous and odd in all the right ways. Kearney is an incurable, but skeptical, romantic; under the perfect pop sheen there’s something complex and disquieting lurking.

—Kent Williams



**MACMILLAN & SPENGLER**

*Demonstration*

[macmillanspengler.bandcamp.com/releases](http://macmillanspengler.bandcamp.com/releases)

**MCF: MacMillan & Spengler, w/ Elysia Crampton, Lawrence English Gabe’s, Wednesday, April 5 at 8:30 p.m., \$15**

Iowa City experimental electronic musicians Ian MacMillan and Brendan Spengler joined forces in 2012 to create the sound of bees for an Iowa City installation. The duo has collaborated on a number of projects since, most recently this recently released cassette, *Demonstration*.

Spengler, who plays a combo organ and analog synthesizers in the duo, is a transplant

from Memphis, Tennessee and was trained as a classical pianist before moving on to play in the Memphis rock and punk scene that revolved around the label Goner Records.

MacMillan is a philosophy professor who has been active in the Midwest as a DJ and electronic musician, using modular synthesizers and specialized keyboards.

Aside from their first collaboration in 2012 on the bees,

MacMillan & Spengler recorded an as-yet-unreleased full-length album and performed a live restored soundtrack to *The Cabinet of Dr. Caligari* to a sold out Iowa City crowd.

The four songs of *Demonstration* do what the title implies: demonstrate the rhythmic and textural capacities of this particular configuration of musicians. The first track, “Once a King, Always a King” is a tasty, sunshiny home-run of a throwback to early ’70s krautrock and electronic music. Spengler’s tasteful and somewhat jarring lead melodies complement the Teutonic precision of the synthesizers. It’s an effortless, gliding, clicking and humming track with a lot to like. I’m in.

With “The Three Marks of Existence,” things get all grindy and creepy: haunted house meets NASA space noise. The 15-minute piece eventually glides into ephemeral bliss, then drags you back down to the drone pound (now popularly understood as “The Upside Down” thanks to the dark synth soundtrack to *Stranger Things*).

The second side begins with “Wind,” a mostly ambient drone, featuring some heavy duty atonal blissed out droney business, perfect for your Savasana pose or some kind of hypnosis. This track particularly highlights the textural and ambient reaches of the duo’s abilities and is perhaps the most enjoyable track of the release for its subtlety and thoughtful composition.

Then we fade into “Ocean,” aptly titled, as the rhythm and texture start to approximate the sounds of the surf with a little zest of submarine signal/sci-fi sound effects.

Overall, *Demonstration* is a well-crafted, well-studied and fun contribution to the current deluge of contemporary experimental synthesizer music. The dynamic of these two minds is clearly one that can create and execute some interesting sounds and atmospheres. I look forward to checking out their next release. **lv**

—Liv Carrow

# BILLBOARD HEADLINES BY BRENDAN EMMETT QUIGLEY

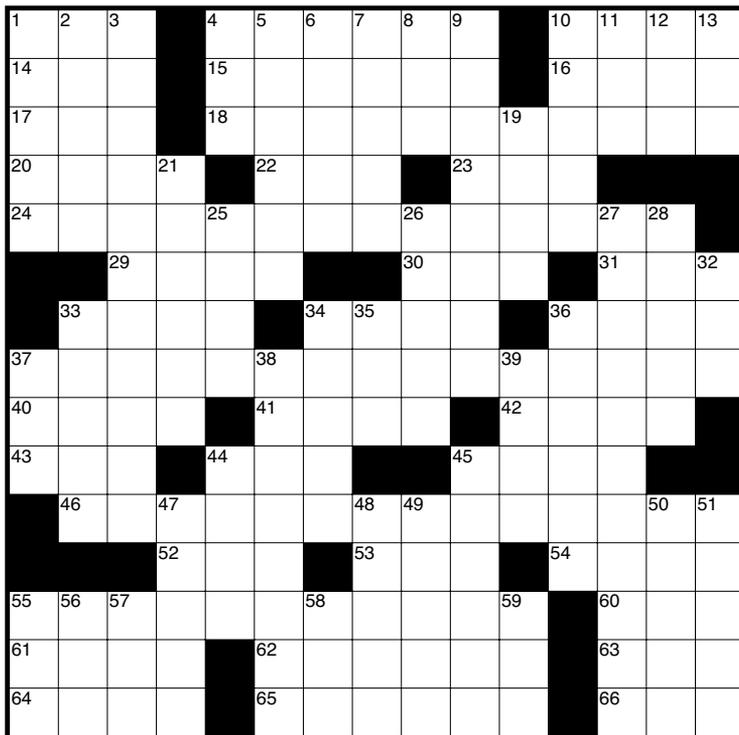
The American Values Club Crossword is edited by Ben Tausig. Subscription information can be found at [avxword.com](http://avxword.com).

## ACROSS

1. Degrees of which Mark Zuckerberg and Tom Hanks collectively have zero
4. Tennis legend Andre nicknamed "the Punisher"
10. Noted Eurovision Song Contest winner
14. Big name in home security
15. Have a cross \_\_\_\_
16. Kim Gordon and Thurston Moore's daughter
17. River inlet
18. BREAKING: "Barracuda" band escalates its feud with Deep Purple, launching offensive
20. App testing stage
22. Their last champs were the New York Nets in 1976: Abbr.
23. Who, in Quebec
24. LOOK: "Bohemian Rhapsody" band, sales slumping, releases list of belt-tightening measures
29. Donkey's cry
30. "That's gonna leave a mark ..."
31. King James, by another name
33. Body of water where some flaming arrows land
34. "Let a real expert show you how it's done ..."
36. Coconut, e.g.
37. EXCLUSIVE: "Low Rider" band will achieve global harmony forever with new

## single

40. *The NeverEnding Story* author Michael
41. "I'm listening ..."
42. Subway line to Oakland
43. Payable now
44. Variety TV show that I was once on, for short (my band the Boston Typewriter Orchestra was voted off the first night)
45. Restaurateur Karcher with a chain named after him
46. WATCH: "Kiss" artist hypnotizes crowd in never-before-seen footage
52. Org. that sells MetroCards
53. Spot where your buds might hang
54. Meas. of area
55. CLICK NOW: Arthur Lee's band confirms that no one in the band can see
60. Pippig who won the Boston Marathon three times
61. Whale that used to be called a grampus
62. Where shadow is applied
63. Govt. agency that will receive my 140-page return this April
64. Feel the \_\_\_\_ (2016 campaign slogan)
65. Group within a group
66. "Phew, I'm all done writing clues ... NO! I still have to do the Downs!"



## LV217 ANSWERS



## DOWN

1. Messy meal you eat with your hands, briefly
2. "See you later," more formally
3. What you might not be able to cross with fireworks
4. Part of NCAA, briefly
5. Let up a little
6. Addis \_\_\_\_
7. Glacial mass
8. Used a bench, say
9. Middle Eastern commodity
10. When King Lear's daughters betray him
11. Burlesque accessory
12. Include discreetly, electronically
13. Peachy keen
19. Cool and sharp, as defined in *The Outsiders*
21. Swirl to release aroma, as wine
25. Intl. defense group
26. *Brooklyn* actress Saoirse or, as a first name, Irish tenor Tynan
27. Water or broth
28. *Your Movie Sucks* author
32. Future lawyers, briefly
33. "Grow a pair!"
34. Benjamin
35. Commotion
36. Groups of bees
37. Join at the altar
38. Protective shells for some aquatic life-to-be
39. Snowboarder's lift
44. Against
45. One of the Wilsons in Wilson Phillips
47. "Er ..."
48. One with a blue Twitter checkmark, maybe, for short
49. Summons, as a ride
50. Engine booster, briefly
51. Grind, as teeth
55. Hit meekly upward
56. Mined metal
57. Device that needed its heads cleaned
58. Provo sch.
59. Bomb material in the video game Millipede



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The exhibition is organized by the University of Richmond Museums, Virginia.  
Image: Robert Hodierne '68, *Ageless*, 1967 (printed 2015). Digital print, courtesy of the artist.

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# PULLMAN

## BAR & DINER

### MISSION CREEK: FOOD

**Tuesday, April 4, 6-9 p.m.**  
Urban Family Beer Dinner

**Thursday, April 6, 10 p.m.–12 p.m.**  
\$15 Gourmet Ramen and domestic tallboy

**Thursday, April 6–Sunday, April 9, 3–6 p.m.**  
\$10 burger, domestic tallboy, Jim Beam shot special

### MISSION CREEK: MUSIC

**Thursday, April 6, 9:45 p.m.**  
Ryan Joseph Anderson

**Friday, April 7, 9:45 p.m.**  
Elizabeth Moen

**Saturday, April 8, 9:45 p.m.**  
Unofficial Mission Creek Late Night  
with Brian Johannesen, Alexis Stevens and Nadalands

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