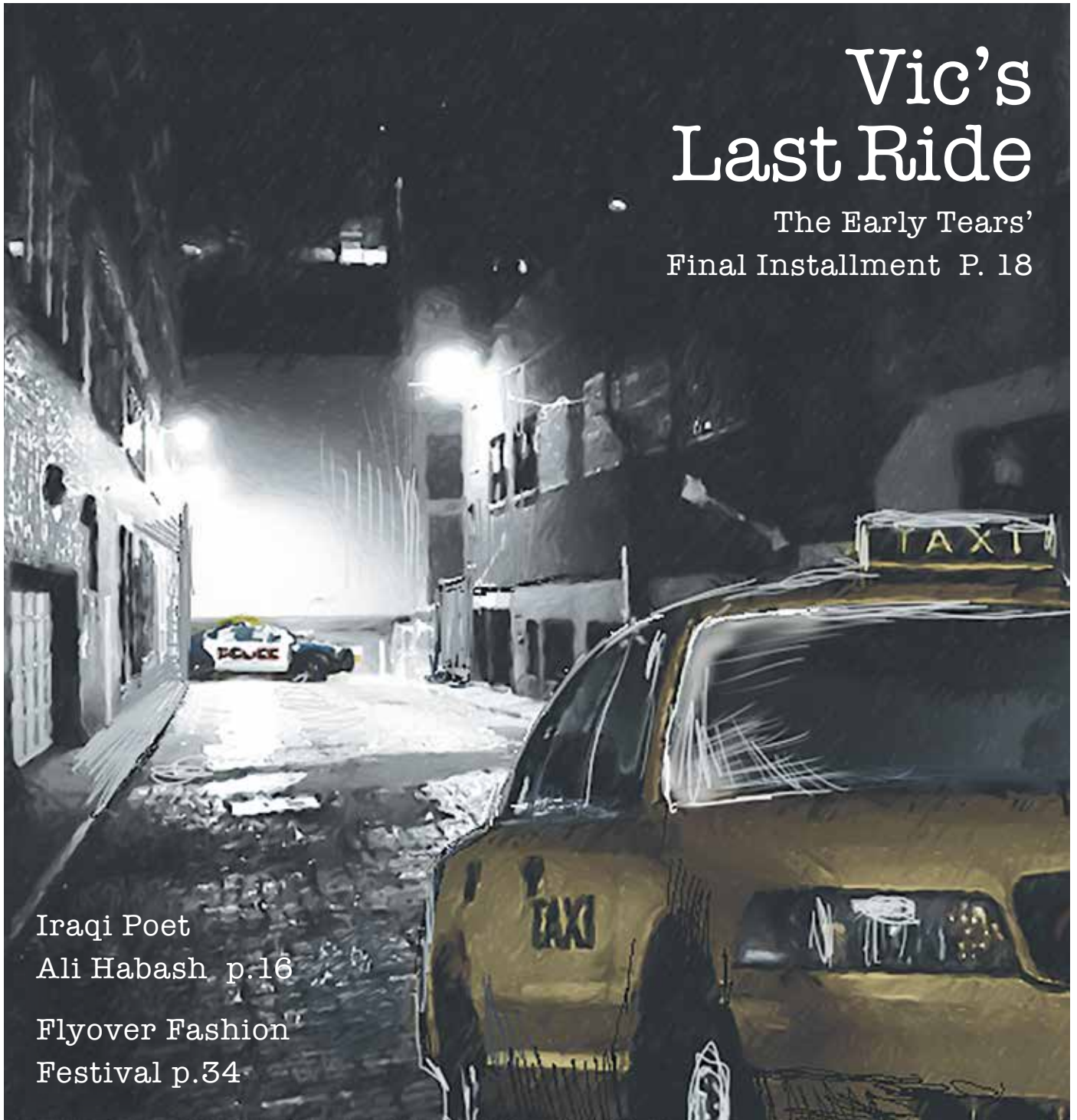


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Vic's Last Ride

The Early Tears'
Final Installment P. 18

Iraqi Poet
Ali Habash p.16

Flyover Fashion
Festival p.34



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Photo courtesy of Ali Habash

16 A Poet's Journey

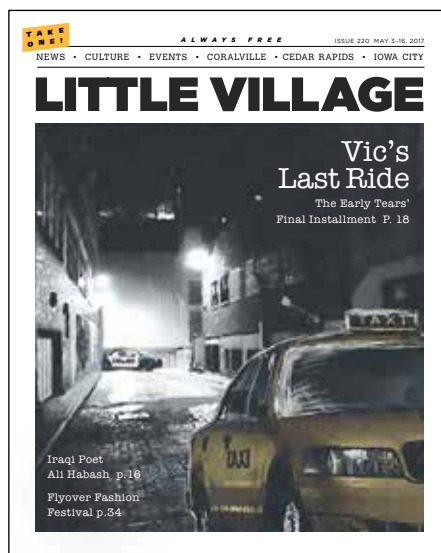
Ali Habash brings readers with him
from Iraq to Des Moines.

MIKE KUHNENBECK

18 An Ending

Some things end many times.
Vic narrates his first.

SEAN PRECIADO GENELL



Vic's Last Ride
Josh Carroll

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SEARCH FOR MEANING

IN A WORLD FULL OF DIVISIONS—political and otherwise—the urge to spring into action or voice your opinion can be strong. But taking time to examine the meaning and assumptions behind the words we use can enrich our discussions and provide a much-needed salve to the shouting matches filling airwaves and comment sections.

This issue dives into the Helltrap Nightmare, which will be headlining the Green Gravel Comedy Festival Saturday, May 13. The show uses comedy, visuals and sound to explore the physical form—and related societal expectations—in a way that leaves audiences aghast, but also laughing.

Democracy in Crisis questions whether, in marching for science, we are also embracing its dark side—the science and scientists responsible for nuclear weapons and destructive technologies.

This issue also invites you into a conversation with poet Ali Habash. Split in two after leaving his homeland in Iraq to escape war, Habash recently published his first work in English, which explores how the self changes when a life is uprooted.

UR Here looks at the meaning residents gives to public works of art, an interpretation that can differ from the artist's intention, but one which helps to develop a sense of community.

In the final installment of Vic Pasternak, the foul-mouthed taxi driver tells the story of the first time he quit cab driving, reminding us that sometimes what we see as an ending is only a shift in the storyline.

In order to act—and act effectively—we must also take time for introspection. Searching for connections and meanings that can unify, rather than divide, can help lessen the gulf between us.

—LV Editors

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Body Horror

Sometimes, it's sheer comedy.

DANIEL BOSCALJON

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Don't miss a moment of Flyover!

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

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Northside Iowa City institution Motley Cow Cafe to close

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—Sujit Dhar

"Beautiful establishment from day one—great culinary sensibility, great staff, great setting and open to the arts as a venue. Congratulations to Tom, David, Sam and the crew for bringing us a real treasure." —Brandon Ross

'Quite a little fight' — the Harris family's move to Bever Avenue was an early step forward in Cedar Rapids integration

"... Getting to know this family was one of the most formative experiences of my life and I'm forever grateful to them for their kindness and love."
—Douglas Geiger

ICCT brings 'The Diary of Anne Frank' to the Johnson County Fairgrounds stage

"The panel discussion to accompany the production on Sunday sounds like an amazing opportunity to explore the content further. Great work ICCT." —Anthony Auston

Medical cannabis bill advances in Iowa senate

"Thank you for covering this issue; please keep it up!!" —Kyle Seek

Branstad signs sweeping gun legislation, detractors and proponents react

"As long as a parent is supervising a child, it should be up to them if the child wears a safety belt. As long as a parent is supervising, it should be up to them if their child drinks alcohol. As long as a parent is supervising, it should be up to them whether their kids should work in a factory. Same logic." —Joaquin J. Flores

"So you're saying if I teach my daughter about proper gun safety and use that it is as bad as giving my child alcohol? Or not buckling her up in a car?" —Will Wallace

"No. I'm saying there should be some level of restriction that the state should impose. I'm all for you teaching your child gun safety, at a reasonable age. For the state to take away all restrictions creates a danger for the whole community and the child."

—Joaquin J. Flores

"It's great! What was the point of owning a gun if you couldn't protect your life?"

—Edin Wells-Minthorn

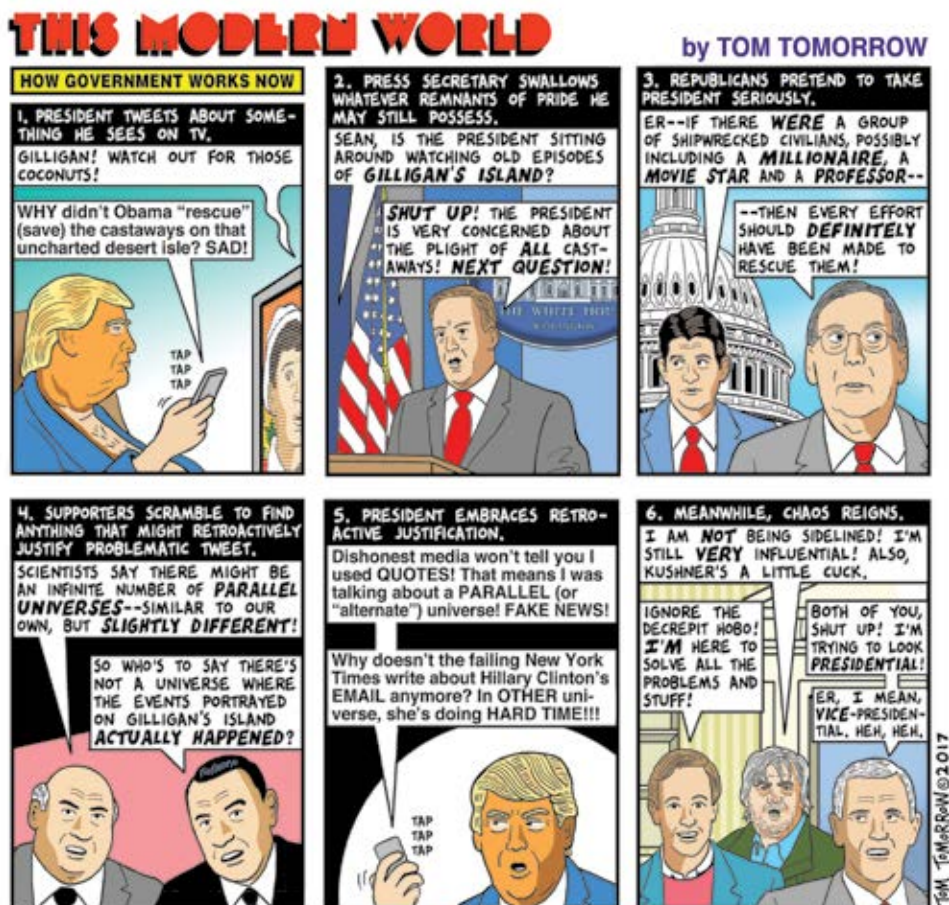
I AM WRITING IN SUPPORT of the use of cannabis for the sick and suffering people in the state of Iowa. I myself am in constant pain from being injured several times in car accidents. I also have childhood trauma, with

I believe it is medicine and would also help with people taking these harsh drugs—opioids are being abused, and it would make that go down. I use them myself, but don't abuse them; I sure would use a natural substance instead.

The science is there to prove it works for many. How can they deny folks the opportunity to help them? I also have a brother with two kinds of cancer; [he]

takes pain medication and found it really helped him. I had my back broken in a car accident and have been in three other accidents, two with whiplash; I am in constant pain. If any state deserves this, it is Iowa. Please consider having a heart for the sick and suffering of Iowa.

Sincerely, Pamela Fountain



THE HUMAN BRAIN IS FICKLE.

Our memories are unreliable. For instance, I can't remember the first time I heard David Bowie's *Young Americans*, or watched Gene Wilder in *Blazing Saddles*, and I certainly can't remember the first time I read Edward Albee's *Who's Afraid of Virginia Woolf?* These works of art had profound effects upon my life and these men became my heroes, my icons. I can't remember when or why I first met Steven Marc Weiss, but I can remember bonding with him over a shared love of playwrights and a mutual disdain for capital letters in emails (proper nouns be damned)—and our sons were nearly the same age despite the decades difference between the two of us.

I can't remember how it came to be that I was directing Steven in Caryl Churchill's *A Number*. I do remember that he hadn't acted for over five years because of cancer and he was trusting me to direct him in this show. I didn't understand why. I'm sure he could've asked anybody in the theatre community, with far superior skills than my own, and they would've jumped at the chance. The show was about fathers and sons, one of Steven's favorite topics to discuss in life. I remember he was worried about performing after so long. He shouldn't have been. He was brilliant in that play. Often during the show, Steven leaned in, which made him slightly hunched, and he looked skinnier than he should be—Steven looked almost frail at times. Nothing was farther from the truth. He possessed an inner strength that no one can match, and when he was onstage he filled the room with presence and gravitas.

Again, I can't remember how it came to be, but we found ourselves working together on John Logan's *Red* about six years ago—Steven would be playing Mark Rothko during the period when Rothko was painting the Seagram Murals. Here was Steven's chance to share a dialogue about art and mentorship with audiences that he had shared with so many students throughout the years. You would find it difficult to compare Steven to Rothko physically. Rothko was a large, hulking man. They were dissimilar physically, but their spirits were the same. Steven dominated that show in a way that only he could.

I've never experienced a similar performance. Most of the rehearsals I would simply sit back and watch the master at work.

Heroes and icons are not meant to live forever. No one is. You might find it hyperbolic to put Steven's name in a list with Bowie, Wilder and Albee, but I don't. From my vantage point, Steven was more impressive than these men. Sure, they were artists of the highest caliber and so was he, but at the end of

the day it is not his performances that I will remember. I will remember all the times I met him for tea to discuss art and family and the world. I will remember a person with the highest integrity. A person who was convinced that even the smallest gesture has massive impact. I hope is that I can honor my memory of Steven by extolling the virtues he espoused to those around me.

—Josh Beadle



'The Future Ain't What it Used to Be'

Are we also marching for the scientists of the military-industrial complex?

BY BAYNARD WOODS

Twenty years ago I was arrested for occupying the office of Sen. Pete Domenici in Albuquerque, New Mexico. The senator and one-time segregationist Dixiecrat presidential candidate Strom Thurmond had threatened to defund the Environmental Protection Agency if it did not approve the Waste Isolation Pilot Plant (WIPP).

The idea was that if you put nuclear waste in a big hole in the ground, it could be contained, sealed and isolated for thousands of years. Some studies showed it would work, but the EPA wanted additional studies. The senators wanted to move forward sending waste in trucks through our cities and then burying it deep in salt caverns in New Mexico, where some at the EPA worried it could leak.

We said we wouldn't leave the office until they arrested us. But then the police officers burst in, red-faced, and started screaming there was a bomb threat in the building. This was shortly after right-wing white supremacist terrorist Timothy McVeigh blew up the Alfred P. Murrah Federal Building in Oklahoma City.

"Come on!" the officers yelled. I didn't know what to do. Were they tricking us? Were they going to blame the threat on us? Was there a bomb?

I thought about that moment a lot as I trudged through rainy Washington, D.C. streets with an estimated 40,000 people—many of them scientists—a couple weeks ago as part of the March for Science. It was on my mind partly because living in the world feels like waiting in a building that might be blown up by right-wing terrorists as cops yell in your face and senators politicize science. But this march, like my WIPP sit in, seemed largely inspired by attacks on the EPA, whose budget Trump is proposing to cut by over 30 percent.

A week after being sworn in as the head of the EPA, Scott Pruitt—who sued the agency more than a dozen times in his previous position as Oklahoma attorney general—said, "The future ain't what it used to be" at the EPA, quoting baseball's Yogi Berra.

Given Pruitt's and Trump's radical regulatory rollbacks, denial of climate science, removal of protections for federal lands and belligerent foreign policy, a lot of us are worried that the future ain't gonna be nothing at all. That's why people were out protesting for science all around the world.

"It's a little surreal," said Rob Hart, a major in aerospace engineering at Penn State who drove to Washington to march in his lab coat and goggles, about the idea of having to march for science.

He was right. It was bizarre. There were thousands of people like him wearing lab coats and goggles, carrying signs with scien-

Using science well requires wisdom.

tific puns and equations dripping down poster boards in the rain. There was someone dressed like Beaker from the Muppets, and there was the Order of the Raven—a goth-looking crowd going for a "mad scientist" look, according to Erzsebat Ruhig, one of their members, who had stark black hair, pale sunken cheeks, and a pin on her lapel that pictured a pentagram and the scientific popularizer Carl Sagan on it.

But Code Pink, an activist group marching as Einstein Scientists Against War, seemed to be the only ones to acknowledge the complicated relationship between science and our problems. They carried masks of Einstein and signs with his words printed on them. Medea Benjamin, the co-founder of the group, read Einstein's anti-war quotes through a megaphone. Like Einstein, she recognized the potentially destructive nature of science.

"Any intelligent fool can make things bigger, more complex, more violent. It takes a touch of genius and a lot of courage to move in the opposite direction," one of the signs, quoting Einstein, read.

Sure, to have thousands of people in the streets calling for evidence-based decision-making and protesting budget cuts for science is pretty fucking cool. And we need

to keep the pressure on the White House day after day. But are we also marching for the scientists of the military-industrial complex? Or for whoever is toiling away right now on the next model of nuclear missile? Don't they, too, use the scientific method?

This march was about politics—not science. And that is not a bad thing. The scientific method cannot convince someone to apply it or to "believe in" it. Marching is not objective or peer-reviewed. And no one actually expects Trump to understand $E=mc^2$. But when scientists take to the streets, they hope to send a political message. "You know it's bad if I'm out here," as one sign put it.

But when we march, we should be clear what we are marching for. The week after the March for Science, there was a long-planned Climate March. It may have been more politically effective for the scientists to come together to support the Climate March rather than holding a separate event—because it is climate science, specifically, that we need to stand up for right now. And not because we love science for its own sake, but because we love the world and it is in mortal danger.

"The unleashed power of the atom has changed everything save our modes of thinking," one of Code Pink's Einstein signs read. "And thus we drift toward unparalleled catastrophe."

That's what made me think of my fight against WIPP back in the 1990s. In 2014, a drum of nuclear waste exploded inside WIPP's underground chamber, causing an untold amount of ecological damage—its cleanup is estimated to cost \$2 billion—and exposed a number of workers to airborne polonium. WIPP was designed to last 10,000 years and barely made 20. Using science well requires wisdom—it is just a tool, not a panacea.

Trump's disavowal of science is almost precisely the same as his attacks on other forms of authority, such as the press and intelligence agencies, that might limit his power. And in the same way he had me uncomfortably defending CNN—cable news brought us Trump in the first place—he now has us marching for "science."

But Trump doesn't need science, he needs ethics. ■

Baynard Woods is editor at large at the Baltimore City Paper.

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ISU SOUND & LIGHT PAVILION

Black Hawk Mini Park

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UR Here

The Buddah and the Brain

Adding to, not circumventing, the artists' intent. • BY TOM DEAN

“Meet me by the Buddha statue.” If you’re from the Iowa City area, quite a lot of you would know our rendezvous point immediately if I said this to you. “Meet me by the Brain.” If you’re a University of Iowa student and I said this to you, you’d know where to go.

The Buddha and the Brain are two relatively new public sculptures in the Iowa City community, now well-known enough that they’ve become landmarks with even a tradition or two attached to them. Funny thing is, the Buddha and the Brain are actually not those things at all—and yet they are.

The Buddha, if you don’t know, is a 20-foot-tall, 110-ton statue completed in 2015. It sits on a small hilltop adjacent to Scott Boulevard north of Rochester Avenue on land belonging to Harvest Preserve, a nature preserve and spiritual sanctuary founded by Doug Paul. The sculptors are Paul himself

and J. B. Barnhouse of Iowa City, and the Indiana limestone of which it is made originates from the same quarry that provided the Washington Monument stone. The statue is called *Man on a Bench*. It’s not surprising, though, that people would dub it a Buddha—I confess we did so in my own family as the colossus rose from the ground. The figure is of a bald, heavyset man, eyes closed with his hands on his knees, one with an upturned palm. It would not be untoward to think the figure was meditating.

Ironically, the fat Buddha or laughing Buddha popular in Western culture is often mistakenly assumed to be Siddhārtha Gautama, the Indian founder of Buddhism, who is generally depicted as neither fat nor laughing. The stereotypical Buddha is actually the Chinese folkloric Budai, which means cloth sack (for the bag this figure traditionally carries). Budai is a symbol of contentment and abundance, though he is often seen as the incarnation of a future Buddha.

Although I’m calling *Man on a Bench*

public art, it is on private land and was privately constructed. But its prominently visible location makes clear a public intent. The Brain, installed in 2011 on the UI campus, sits squarely on public land on the T. Anne Cleary Walkway. It was funded by Iowa’s public Art in State Buildings program (which our state legislature now intends to eliminate because, as some Republicans have said, the art is “ridiculous”). Like *Man on a Bench*, it is a massive structure, a 19-ton granite boulder. The piece is actually titled *Ridge and Furrow*, and artist Peter Randall-Page, a well-known British sculptor, intended a natural design with a continuous ridge around the rock’s entire surface created by carved furrows.

It’s not surprising that the complex, winding ridge and its complementary furrows on an oblong boulder are interpreted to be a brain and its fissures, especially on a higher education campus. The original intent was to complement the natural elements of the walkway—which the sculpture does—but the larger educational purpose of its university home has also been seamlessly layered into

its meaning through popular imagination. In *Ridge and Furrow*’s short life on campus so far, it has attracted its own

tradition, with students rubbing the Brain for good luck on their way to exams.

Having been trained as a literary scholar in my dim past and appreciating the eternal battle between authorial intent, formalistic

As we create common meaning ... we create community.

intrinsic meaning and reader response, I accept the people’s stories of these local icons of public art *and* the artists’ original intent. The relationships among creator, creation and audience are always complex. Once an artist or writer releases a work into the world,

it becomes what people wish to make of it. And that's perfectly fine—as we create common meaning, around public art especially, we create community.

Paul himself has said, “The moment a viewer makes a connection with a sculpture, a personal story will emerge, and every story will be different. *Man on a Bench* allows you complete freedom to decide whether or not the piece means anything to you.” For many, that meaning is the Buddha, whether as a quick identifier or something more deeply significant as the serene man watches over the east side of Iowa City.

Those many different individual stories, though, are collectively threads in the tapestry of community. In her classic essay “Landscape, History and the Pueblo Imagination,” Laguna Pueblo writer Leslie Marmon Silko offers an eloquent explanation of storytelling, community and culture. For Silko, the ancient Pueblo people are “part of an ancient continuous story composed of innumerable bundles of other stories.” The “remembering and retelling” of the culture’s stories was a “communal process,” resulting in a “communal truth, not an absolute truth. For them this truth lived somewhere within the web of differing versions, disputes over minor points, outright contradictions tangling with old feuds and village rivalries.”

Similarly, public art serves its best purpose by entering into the communal storytelling stream. The artist’s idea and intent are always there. But as more and more people see, think about, relate to and talk about a community artwork, new ideas, fresh perspectives and novel interpretations arise and accumulate, forming a web of stories that become a communal truth. The ridges and furrows that reflect the Iowa agricultural landscape, the granite that replicates a walkway in honor of a fallen university community member, the twenty-ton brain that will help you ace your exam, the anonymous big man sitting serenely on a hill, the meditating ascetic bringing harmony to a diverse community, the audacious stone monument rising out of an Iowa farm field—these are all truths that, bundled together, have become essential parts of our community story. That is the essence—and the essentialness—of public art. ■

Thomas Dean focused more on New Historicism in graduate school than New Criticism or reader response, but that’s another story.




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Más allá de la frontera

Organizaciones en Iowa trabajan para incluir a las comunidades Latinx.
POR ANDREA CHAPELA

En mayo del 2015 cuatro personas llegaron a West Liberty con cámaras y micrófonos para filmar las clases bilingües en español y en inglés en la escuela primaria y entrevistar a algunos de los estudiantes y profesores. Estas escenas no aparecen en la versión final del documental *Más allá de las fronteras: americanos mexicanos sin documentos* de Micah Fink, que se presentó el 24 de abril en West Liberty. La Liga de Latinoamericanos Unidos de West Liberty (LULCA) y la Asociación de Educación de West Liberty (WLEA) se encargaron de organizar la proyección para mostrar su apoyo a estudiantes y familias latinas sin importar su estatus migratorio.

El evento era gratis y abierto al público. El documental presenta casos de latinos que viven o vivieron sin documentos en Nueva York, Alabama y Chicago, acompañados por los discursos sobre inmigración de los presidentes desde Ronald Reagan y los problemas de la inmigración desde el inicio del Programa Bracero en los cuarenta.

La WLEA es el sindicato local de maestros, que representa a los setenta maestros en el distrito y la LULCA en West Liberty ofrece becas, programas de tutores y oportunidades de trabajo para los

jóvenes. Además, juntas organizan clases para solicitar y preparar las entrevistas con inmigración con la ayuda de Carolyn Colvin, profesora de educación de la Universidad de Iowa. Ella junto con Manuel Galvez, dueño de *El Trueque*, una publicación en español del este de Iowa, y Trey Sucher, abogado de inmigración, hablaron después del documental sobre los problemas de los latinos en Iowa.

La WLEA espera organizar un evento parecido cada año para señalar los problemas a los que se enfrentan los estudiantes de la comunidad, como la pobreza rural. La

LULCA se reúne el último jueves de cada mes y siempre están abiertos a recibir nuevos miembros y donaciones para sus diferentes programas de becas. Su evento más importante es la Fiesta, un evento con música latina y presentaciones artísticas en West Liberty que se lleva a cabo en septiembre.

El presidente de WLEA compartió con *Little Village* algunas ideas para apoyar a la comunidad latina. En Iowa City, Iowa City Compassion ofrece servicios migratorios como en West Liberty las Clases de Ciudadanía, acepta tanto donaciones como voluntarios. Para inmigrantes en busca de ayuda, existe la Oficina de Latino Affairs (Sonia Reyes Snyder, (515) 281-4080). También es posible pedir un préstamo para pagar por las solicitudes y los costos legales del proceso de naturalización gracias a algunos bancos como el University of Iowa Community Credit Union y Community 1st y Ascentra uniones de crédito. Por último, la facultad de Leyes de la Universidad de Iowa tiene una Clínica Legal donde los inmigrantes pueden recibir asistencia y consejos legales si quieren comenzar el proceso.

Beyond Borders

Iowa organizations work to include Latinx communities. • **WRITTEN AND TRANSLATED BY ANDREA CHAPELA; EDITED BY ALEX NIEMI**

In May 2015, four people arrived in West Liberty with cameras and microphones to film dual-language classes as well as interview students and staff in the local elementary school. These scenes did not appear in the final version of Micah Fink's documentary *Beyond Borders: Undocumented*

Mexican Americans that was shown April 24 in West Liberty. The event was organized by the West Liberty Education Association (WLEA) and the League of United Latin American Citizens (LULAC) to support students and families, regardless of their immigration status.

The event was free and open to the public.

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The documentary presented the stories of Latinx living with or without papers in New York, Alabama and Chicago, interspersed with speeches on immigration from every president of the United States since Ronald Reagan. The film additionally provided a historical overview on the changing issues surrounding immigration in the United States since the introduction of the Bracero Program in the '40s.

The WLEA is in charge of representing the seventy teachers in the district and the West Liberty Chapter of LULAC focuses on scholarship programs, the Dream Catchers mentoring program and STEM opportunities for local youth. Both organizations provide classes that help with application and preparation for immigration interviews. They have partnered with Carolyn Colvin, an education professor from the University of Iowa. After the screening, she led a panel with Manuel Galvez, owner of *El Trueque*, an Eastern Iowa Spanish language publication, and Trey Sucher, an immigration attorney, to discuss the problems faced by the Latinx community in Iowa.

The WLEA hopes to have an event like this each year, highlighting different issues the students in their community face, such as rural poverty. The West Liberty LULAC meets the final Thursday of every month and they are always eager to bring in new people. The Fiesta is their biggest event, featuring live Latin music and performances, and will take place in September.

The president of the WLEA shared some resources for community members who are eager to volunteer. In Iowa City, Iowa City Compassion offers great immigration (and other) services and, as in West Liberty, citizenship classes are available to members of the immigrant community. Both welcome donations and volunteers. Another good resource is the Iowa Office of Latino Affairs in Des Moines (Sonia Reyes Snyder, (515) 281-4080). Moreover, it is possible to take out loans for the citizenship application and legal costs through different banking institutions. The University of Iowa Community Credit Union offers such loans, as do the Community 1st and Ascentra credit unions. Finally, any immigrant looking for legal advice can go to the School of Law at the University of Iowa, where they have a Legal Clinic that gives legal advice and assistance. **iv**

Andrea Chapela is a Mexican writer and chemist.

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DINING

Bread & Butter: Recipe

Strawberry-Rhubarb Cocktail

A summertime gin concoction to make the most of your farmers market finds. • **BY ARI ARIEL**

Spring is finally here! That means it's time for the farmers market. Rhubarb is one of the first crops up, and I'm always looking for new ways to use it. Pies and jams are great, of course, but sometimes you need something a bit more adult. Why not a cocktail? Rhubarb and gin are a wonderful combination. Both are subtly floral and highly fragrant—they just need another ingredient or two to make them pop. It's the same reason that rhubarb pie is boring, but rhubarb and strawberry is brilliant. As I was brainstorming this, my friend Andy suggested adding basil, and a springtime cocktail was born.

The execution is as simple as it gets. The trick is to plan ahead: Make the syrup at least an hour in advance so it has time to cool. Use your favorite gin—I chose Hendrick's because it's made with a hint of rose that complements the rhubarb nicely, but whatever you like or happen to have on hand will be great. If you don't have a cocktail shaker you can muddle the strawberries and basil in a tall glass, add ice and the rest of the ingredients and stir. Shaking will produce a slightly lighter and frothier drink and will help you break down the berries and basil, but this will be delicious either way.

Rhubarb Syrup

Makes just over 16 ounces

- 2 cups water
- 1 cup sugar
- 1 cup diced rhubarb, cut from 1 to 2 stalks

In a medium saucepan, combine all of the ingredients.

Bring to a boil, then lower heat to medium

and cook about ½ hour, stirring occasionally, until the rhubarb is very soft.

Strain and chill the syrup until you are ready to use it.

Can be refrigerated for about a week.

Spring Strawberry-Rhubarb Cocktail

Makes one cocktail

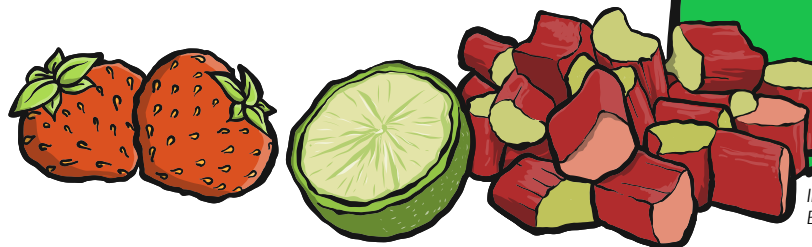
- 2 strawberries, sliced
- 2 basil leaves, torn
- 2 ounces rhubarb syrup
- 2 ounces gin
- 1 ounce freshly-squeezed lime juice

In a cocktail shaker, muddle the strawberry slices and basil leaves until they are fragrant.

Fill the shaker about three-quarters of the way with ice and then add the rhubarb syrup, gin and lime juice.

Shake vigorously for 15 to 20 seconds. You should hear the ice rattling loudly against the sides of the shaker.

Strain the cocktail into your favorite glass and enjoy! **lv**



Illustrations by
Blair Gauntt

Beer of the Month: May

Your Favorite Beer, Outside, with Friends

After finishing some business on a warm, sunny, summer Saturday in downtown Davenport a few years ago, a couple friends and I stopped at the Great River Brewery. We each got our pints at the bar, walked outside and sat at a picnic table on the brewery's front patio.

Soft music played on the outside speakers and the water flowing through a tap line fountain lulled us into serenity. The bike rack on the sidewalk was full and bicycles were chained to the brewery's fence, their spandex-clad riders nursing plastic cups filled with stout and brown ale.

Shaded by an umbrella, my friends and I chatted, laughed and sipped our beers. The woman sitting next to us apologized for eavesdropping on our camping plans, but wanted to endorse what I had told my friends: No extended trip to southern Wisconsin would be complete without a stop at the New Glarus Brewing Company.

It was a calm, relaxing, untroubled afternoon made better by tasty brew, sunshine and good company. As someone who is cooped up indoors on weekdays—chained to a laptop

answering an endless stream of emails—I relish the chance to get away, enjoy the outdoors, do a couple 12-ounce curls and relax with friends. It allows me to decompress and let the specter of constant deadlines and unanticipated headaches dissipate to nothing. I was able to do that on that carefree day at Great River.

That, folks, is the beer of the month—my final recommendation in *Little Village*: Your favorite brew or a tasty beer of your liking, enjoyed responsibly, outside and in the company of good friends. Enjoy it at the end of a long bike ride or at the end of a stressful week. Relax and revel in the wonder that is spring in Iowa. This time of year—peppered with long,

warm, sunny days—is perfect for patio and porch sessions. Don't worry about deconstructing flavor and aroma profiles, and don't bother taking notes for posting online later. Hell, don't even trouble yourself with the pretension of glassware; just drink it straight from the bottle or can! Crack it open or pop the cap, ease into a comfortable chair and relish a moment of tranquil bliss. **lv**

—Casey Wagner

**Hell, don't even
trouble yourself
with the pretension
of glassware.**

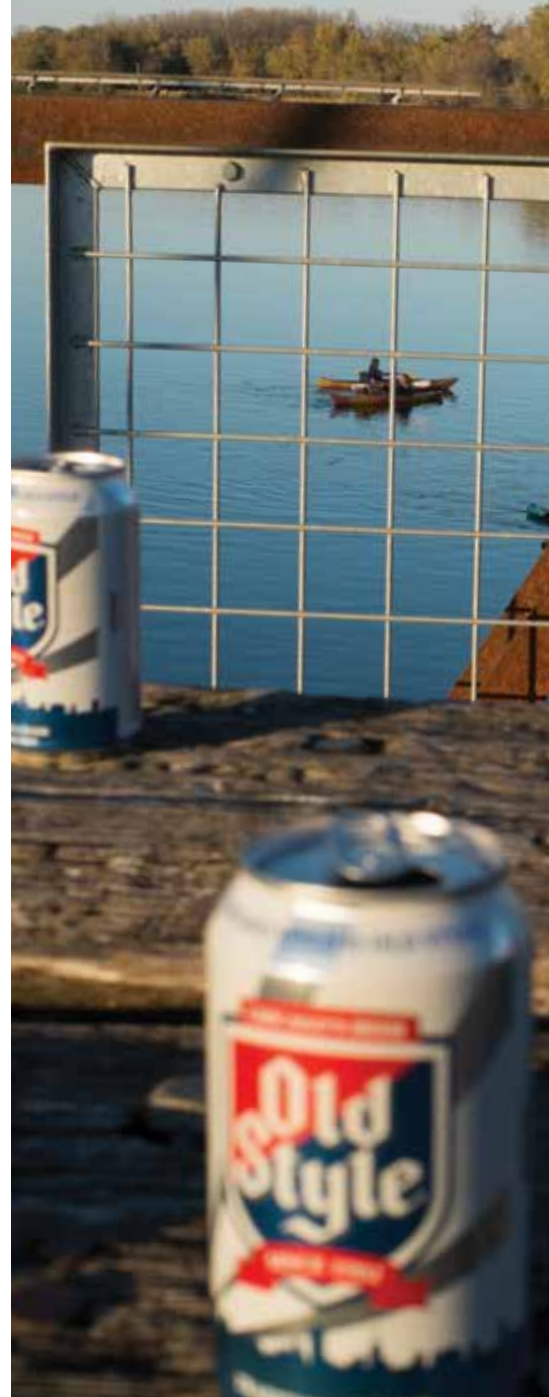


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Life in Translation

Poet Ali Habash explores rifts caused by war and distance.

BY MIKE KUHNENBECK

“Love and war never meet except in poetry, people who lived the war can agree to that.” These words, penned by Iraq-born poet and journalist Ali Habash, capture the essence of his latest poetry volume *Another Life*. I spoke during National Poetry Month to the intrepid poet and one of his translators about his first book published in English.

Habash was born in Iraq’s capital city of Baghdad in 1965. His poetry has been published in Iraqi and Arab newspapers since 1985. His debut book of poetry, *Years without Cause*, was published in 2001.

Habash worked as a journalist for *Al Khaleej* newspaper in the United Arab Emirates from 2003-2009, during which time his second volume, *Rockets of a Happy Family* (2005), was awarded the Diwan Poetry Prize. He was featured in the 2004 documentary *Voices in Wartime*.

Habash escaped civil war in his homeland in 2010, leaving behind all of his belongings and memories (as he put it, “everything that defines me”). In exile, he moved to the United States, homeland of writers he admires, like Walt Whitman, Edgar Allan Poe and Henry Miller. He settled in Des Moines, Iowa.

At age 19, Habash recalls, he read a

translation of Whitman’s magnum opus, *Leaves of Grass*. “In spite of the time and place differences between me and Whitman, his work has gotten me, and I felt as if he was living with me in Iraq ... I think that Whitman is the great teacher for modern American poetry.” At that same age, a copy of Miller’s *The Time of the Assassins: A Study of Rimbaud* was, he says, “always with me.”

Another Life begins with a nod to Habash’s journalistic past with a quote from fellow Iraqi poet Wisam Hashim: “He who knows poetry well, gives it to his lover, and he who doesn’t / give it to the newspaper.”

“I haven’t vented through my old press job the same way I did in poetry,” Habash said. “Press is designed for daily consumption. Sometimes you encounter astonishing and unforgettable events; however you will still forget these events because you are merely a part of dramatic scene in the place and time that you live in.”

On the other hand, Habash said, “I have never felt alive except through poetry, because when I write a poem I feel I exist in this elegant world, and when the poetic moment comes to me quickly like a thunder, and when I spontaneously transform these thoughts on papers as poem, I feel as if I have added a spiritual thing to this world that is filled of technology.”

The poems from the first section of *Another Life* were written in less than a month while living in Des Moines in 2015. The second part of the book contains poems written when he was still in Baghdad. The work is a compilation “different thoughts here and there”—words he jotted down while sitting in a bar, on the bus or at his house.

“Sometimes the inspiration to write would come to me when I am in a deep sleep,” Habash said. “Most of my poems are



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reflection to my life and some events that I went through here in Des Moines.”

“*[Another Life]* is different because it is a compilation for more than ten years away from Baghdad in a different culture—thus it has to be different than what I have written and published in the Middle East,” Habash said. “This experiment describes how [I can] live far away from home, especially for an Iraqi poet, because it wasn’t very easy to adapt to new principles and world when you are a poet, coming from different background and with different cultural principles and beliefs.”

Habash continued, “In my mind I am always divided in two halves, one half in Iraq and other half is in here. It is nearly impossible for the eastern cultures to be westernized and the western cultures to be eastern due to long historical events that have happened.”

Habash’s quest for appropriate talent to help carry his words across international barriers, including those of

language, was unsuccessful until 2015, when he contacted Iraqi-British poet and freelance translator Dikra Ridha. Translating literary works from one language into another, while maintaining the integrity and nuance intended by the author, has always been a complicated issue, “especially when it is translated from Arabic to English,” according to Habash.

“Like any dreamer I dreamt of having this book to be translated into English,” Habash said. “I also felt that my fate after I moved to United States is depending significantly on this book. When I received my first copy of the translated book I felt so happy that I was revived and was full of hope thriving to deliver my ideas to the American readers.”

Ridha’s debut poetry pamphlet, *There are no Americans in Baghdad’s Bird Market*, was published by The Tall Lighthouse in 2010. Her work drew the praise of Tim Liardet, professor of poetry at Bath Spa University, who wrote, “It is her wealth of tragic imagination that enables Dikra to evoke the murderous war-zones of Iraq with such intensity.”

Also assisting with the book’s translation is American poet Dan Veach, founding editor and recently named editor emeritus of

the *Atlanta Review*. His poetry collection, *Elephant Water*, won the 2013 Georgia Author of the Year Award, and his translation of “The Seafarer” won the Willis Barnstone Translation Prize at the *Evansville Review*.

The *Atlanta Review* published the first English-language collection of poetry from wartime Iraq, later released as *Flowers of Flame* by Michigan State University Press in 2008, co-edited by Veach, Soheil Najm, Sadek Mohammad and Haider Al-Kabi. It was around this time that Habash first contacted Veach.

When Ridha’s translation of Habash’s original text was delivered to Veach to study, he said he was most impressed by “the voice in the poetry—honest, personal and vulnerable.” He also praised the book’s title poem, saying that it “just

sparkles with poetic flashes in a rushing stream of consciousness.”

“Ali Habash is a poet who can merge personal with the historic events in a way that is touching and convincing,” Veach said. We

are likely to need many more like Ali before we’re done.”

In his poetry, Habash depicts the “experiment of war,” its psychological and ideological aftermath and the shift of war from frontiers to homes, streets and schools. He said that poetry alone cannot change the world or the direction of war, but is able to document the event in “its own beautiful way.”

Despite Habash’s love of the craft, he feels poetry no longer plays a major role in society, and is not considered “a way to social renaissance.” He said the art form and its influence have regressed significantly of late, courtesy of widespread technology, mass communication and social applications for newer generations.

“Sometimes I feel shy to introduce myself as a poet because globalization, fast pace life and work has isolated poet from life and made poet an individual hobby. However, it still exists and can’t be taken down by any force in the world.” ■

Mike Kuhlenbeck is a journalist and National Writers Union UAW Local 1981 / AFL – CIO member based in Des Moines, Iowa.



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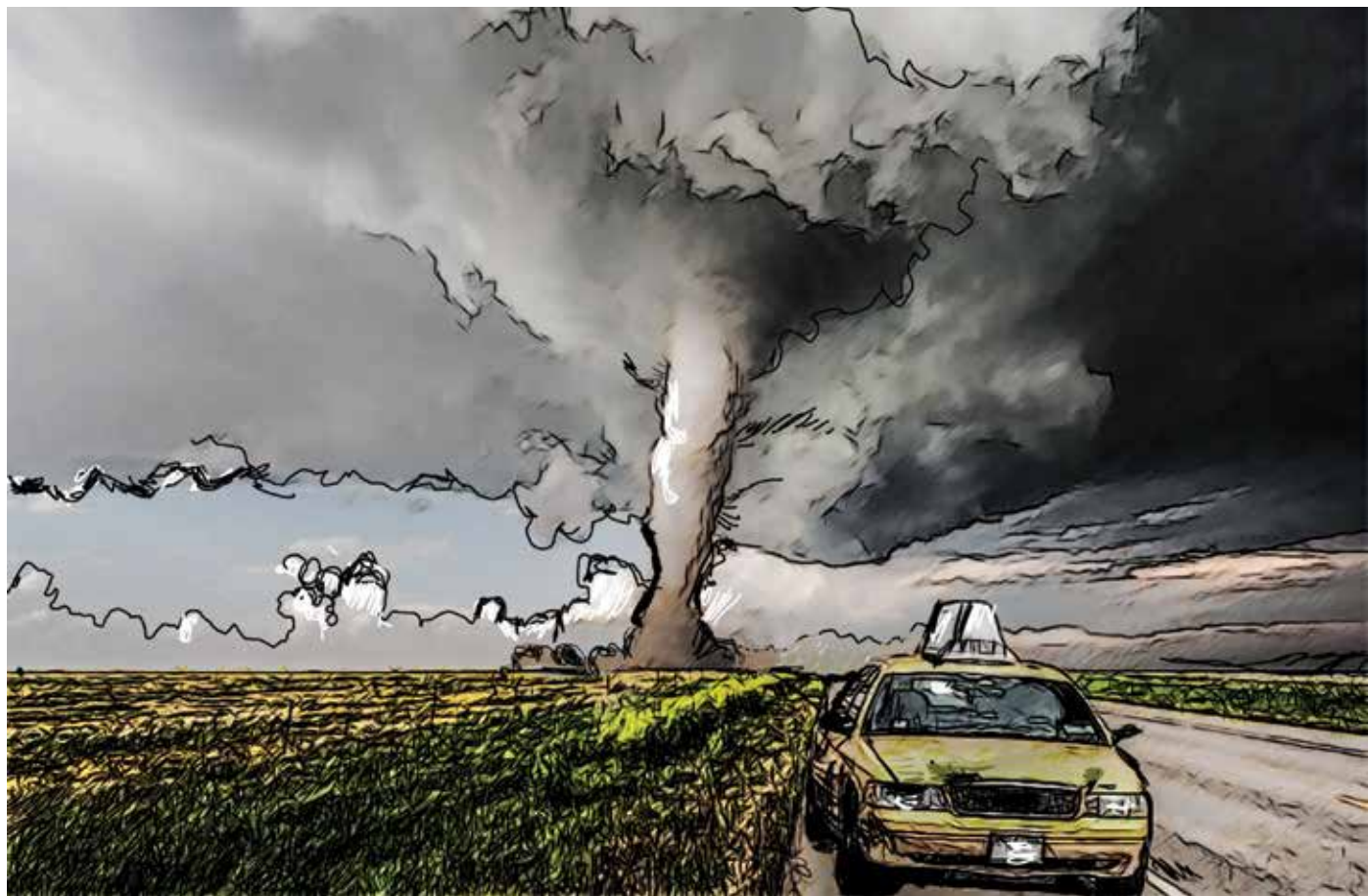
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The Early Tears with Vic Pasternak: Lesson #13

The Last Ride

All things must come to an end—even this whirlwind.

BY SEAN PRECIADO GENELL

The first time I quit cab driving, I figured it was my last—but I ended up quitting three (technically four) times after that. I might again.

My first last shift was on a hot night in May. School was done and traffic was thin; everybody was moving out. It was time for me to go, too. Driving taxi in the summer is like selling snow-cups in the winter. I didn't have another job but I had a pile of dough so I put in my notice and booked passage to the mountains.

Since it was my last night, Jerry Nicodemus sent me after what was in his estimation a cherry run to Cedar Rapids.

I found my fare waiting under the freeway bridge at Melrose and 218. He was a construction dude wearing blue coveralls zipped

down to his belly, dirt on his face and undershirt, his hands black with roadwork.

He dropped into the front seat beside me

In that eerie mellow light, I saw plastic grocery bags, tens of them, then scores, all lifted into the sky and floating a hundred feet above the ground.

and pointed at my radio.

"He tell you where I'm going?"

"He just said Cedar Rapids."

The dude sounded weary. "Lindale Mall will work."

That'd put us on the north side of CR, a

good run from Iowa City.

"I know I sound like a dick but you got the cash for this?"

He went in his pocket to front me a \$50. I was already spinning us around to catch the ramp onto northbound 218.

"I just got fired," he said.

"Ah, that sucks. What happened?"

"My best friend was my boss and he just fired me. Now I don't have a way home that I don't got to pay for. So now what's this make him to me? My best friend."

"Ah, that really sucks," I repeated myself.

As if they agreed, the skies grew suddenly dark with a storm rolling in. The sun burned hot all day and just as we crossed over the interstate, right where Hwy 218 becomes I-380, I felt the temp drop and brought my

window up.

"Christ, look at that."

We'd been driving below blue sky patched with low-bearing clouds torn wispy in the prevailing winds. As we came around these, we saw the furious engine of the storm. It came out of the NNW, a bleak wall that ran from our position northeast across Cedar Rapids and beyond, blowing in on a bias like the blade of a guillotine ten thousand feet wide. The clouds blew ocher and violet and violent green, blotting out all sun. The rain was miles off but you could see it crashing out of the clouds. We did not speak but to curse as winds belted my sedan, rocking the shit suspension.

As we came up on Hwy 30, everything seemed to stop. A sharp headwind blew cut grass from out of the median and across our lanes of traffic. Another sharp wind, this from the tail, sucked all the cut grass like a film on rewind back across the lanes and into the median.

The world seemed to stand still. We were passing through the cloverleaf at Hwy 30 as the setting sun fought to show itself beneath roiling clouds. In that eerie mellow light, I saw plastic grocery bags, tens of them, then scores, all lifted into the sky and floating a hundred feet above the ground. I didn't know what their peculiar dance meant but it felt doomy.

Dude asked, "You hear that?"

"Yeah, I hear it."

The funnel cloud came down hard and fast, and with deliberate force, like the fist of God. It appeared to touchdown a mile or so directly west.

I should have quit the day before.

Bringing my eyes back to the road, I saw cars ahead slowing down and then stopping altogether because, "Oh shit, a fucking tornado!"

I dropped the hammer and weaved the needle as my fare shouted oh-fucks and braced hands on the ceiling. Winds like none other buffeted the taxi.

I cut across every lane to make Exit 17, blazing down the ramp and sweeping through the stop sign onto 33rd Ave. I parked in the underpass, the first car there, followed closely by two more. We all got out and ran up the embankment to tuck ourselves under the freeway spans.

I forgot my cigarettes so of course I dashed back to the taxi. Opening the passenger door, I saw road tar plastered all over the seat. I grabbed my smokes and ran back up the

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embankment.

"Homebody, you got tar all over your ass."

"My what?"

"I said looks like you sat in tar because you got it all over the seat of my taxi."

"Oh shit; sorry."

I shrugged. "I don't give a fuck. I'm not driving cab anymore."

We laughed and laughed as the sky fell dark ocher and a banshee wind howled. Our ears popped and roadside saplings bent over at their root.

"Can I get one of them smokes?"

We listened and we smoked and we waited four minutes, maybe six, until the lion of the storm either died or kept moving east.

Then I heard the wind break.

"Let's go."

We hustled down the embankment to the taxi and I spun us around to catch the ramp back onto northbound 380.

All the way from 33rd through the downtown curves, my taxi was the only vehicle on the roadway. I punched it full bore until the engine rattled.

My fare twisted through the AM dial hunting for tornado reports. A second funnel cloud was spotted north of the city but we were already west of it.

People nevertheless ran out from the next underpass to wave us off the road. Dude waved back at them and shouted at the shut window.

"Haha, dumb fucks! Tornado's already gone! Woo!"


* * *

Four days later I was in Estes Park, Colorado high as a kite and urinating in nature when I became aware of how happy I was. It hadn't felt that good to be alive for a long time. Back when I was a healthful sport. Back when I was blissfully unaware that any time I came off my mountain there was always a taxi waiting for me. **lv**

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

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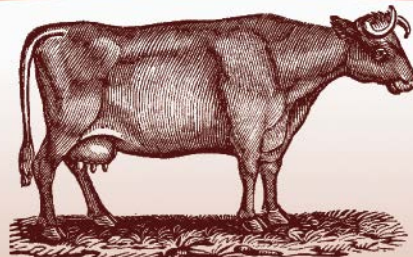
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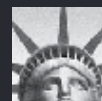
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CULTURE

A-List

Let's Get Physical

All it takes is a nightmare to make you squirm. • BY DANIEL BOSCALJON

In anticipation of their headlining show at the Green Gravel Comedy Festival on Saturday, May 13 I spoke with Helltrap Nightmare head writer/performer Sarah "Squirm" Sherman and producer/collaborator Julia Dratel as they traveled by van to their next performance on the East Coast leg of their tour. Their overlapping answers (as each jumped into the midst of the other's sentence) are represented here.

Equal parts performance art and comedy, Helltrap Nightmare provides an exploration into the grotesque and disturbing intended to delight, more than shock, the audience. Tickets to the show at the Mill are \$10 in advance, \$15 at the door, with all proceeds going to Planned Parenthood of the Heartland.

How would you describe your routine to someone who is too lazy to Google it?

Sherman: It is basically bizarre, haunted-Pee Wee's Playhouse-character-based, body horror, weird sound shit.

Dratel: The show opens with a sketch that uses a lot of art elements, including video, and it moves on through a series of comedy horror routines. There are at least two musical elements involved. There's multimedia sketches, a few short comedy pieces, a drag piece and a longer musical/sound act, a break—and then we do it again. It is a series of shorter comedy performances followed by a noise piece.

Is it more art or humor?

Dratel: It's definitely stand up, but it incorporates visual elements and sound. It is more of a performance art comedy.

Sherman: Helltrap Nightmare explores the grotesque and the female body through sketch comedy. Throughout the format of the show we use humor as a pathway to something more confrontational. There's violence: The show is reaction against expectations to the female form and incorporates trauma. The grotesque is defiance. It is why we use harsh noise music and noise performers—it is brutal comedy.

How did Helltrap Nightmare evolve into its current form as a touring horror

comedy troupe?

Sherman: I started Helltrap and did two on my own.

Dratel: I went to one, and offered to host it in a space she books in Chicago—it worked out well, so we curate it together.

It is an organic process ... Sarah develops pieces, I handle production.

Sherman: There's videos, posters, props ... Julia likes sound/noise performers who engage with it as a piece, not just as a song.

What kinds of experiences do you believe that your humor opens for your audience?

Sherman: In Chicago, when I started doing stand up two years ago, there wasn't something like this. I wanted a comedy freak show experience—Chicago has stand up and improv, but there wasn't an

experimental freak show space. Audiences expect to laugh, but also to be horrified. People come to see comedy and are surprised and challenged by the noise music, and music people come to see their friends play and haven't seen a comedy show—and it introduces people to both things.

Dratel: There's a lot of judgment coming from either side—comedians who don't think they'll like the music, or musicians who don't like to laugh. It provides a middle ground of confrontational performers.



We've been doing this monthly for almost a year, and in that time we're making a new thing—throwing out genre, and making it about a kind of experience. Looking at shows that have been happening, we're seeing this fusion a lot more often. A lot of comedians use sound in a way that's interesting—it isn't normal speech. Noise music has a moment of humor in it—the unexpected.

Is this Brechtian? Do you want to alienate your audience?

Dratel: No: It's a safe space, a supportive room that isn't alienating. It's ... to find an audience prepared to turn on that part of their brains, that's overwhelming but also entertaining. We don't want it to be alienating at all! It lets comedians try something bizarre.

What kinds of misinterpretations of your work are you wearied of?

Sherman: Alienation ... The goal isn't alienation but showing how these things—bodies—have been alienated from us. Pubic hair doesn't need to be alienating—it's on your body.

How important is gender to the show?

Sherman: Not all of the work deals with gender. Gender is really important, but only as my experience as a person with a female identified body ... Sometimes collaborators will develop things alongside us ... and we like that. We try for every show to have a gender inclusive and diverse show.

Is the form of the show the best way to present the content?

Sherman: We are in a weird space—we're not a performance art show, and not just a comedy show, and not just a music show. It's a weird, soupy, sloppy space where people can just figure out—people are ready to laugh, and so you can test jokes and see if they hit.

Dratel: Our best shows are when the mood shuttles between states of overload (whether laughter or fear). For example: Sarah and Scott have a sketch where they're two children troubling their babysitter until it evolves to their talking about trauma—but still making Austin Powers jokes. It's one of people's favorite sketches. And one of the noise musicians—they prepare while Sarah does jokes so there's something going onstage.

What's the relationship to politics?

Sherman: It is challenging, transgressive shit. We talked about the election, of course, in

Green Gravel Comedy Festival

Helltrap Nightmare

**Saturday, May 13, 8:30 p.m.,
The Mill, \$10-15.**

Festival Passes \$25-45.

November. It isn't didactic. It's a politically radical space but it is enacted in terms of how politics affects the body rather than looking at it in terms of ideas. We had a 19-year-old frat boy volunteer—it is like a game show, but one that's funny. We want to disrupt people's idea of how the world works.

Dratel: Noise music does that—it creates sensory overload, dangerous thought that puts people's thought in the same space it was before. We aren't solely responsible—we book people we hope will be in dialogue.

Is Helltrap both curated and created then?

Dratel: Yes. We create the frame, with an opening sketch (that includes video elements), and then a bunch of comedians have to perform under this larger umbrella. It gives a tone/structure for others to perform within. We also have regulars—in addition to Sarah, the Shrimp Boys are on almost every show. They usually do a five-minute sketch. Scott Eggleston does his own stuff, but appears with Sarah, also. Helltrap Nightmare is a universe of its own—and Shrimp Boys is also dark humor. Hers is a gross-out humor, and theirs deals more with anxiety.

What makes a successful show?

Sherman: This is why I keep harping on this idea of alienation—when we have a successful show, it's when people have a good time, when people have fun. It's like a roller coaster that ends up being fun.

Your hope, then, is to have people learn to embrace the grotesque and the body—but what's the point of laughter?

Sherman: It makes it more comfortable with accepting the horrible shit that happens in the universe. I have a joke about my fear of inheriting my grandmother's breast cancer. It's less about breast cancer than an anxiety about bodies. It allows us to explore anxieties in a fun way. It's great if you have demons. **tv**

Daniel Boscaljon spends most of his time reading, writing, thinking and occasionally lecturing. You can hear more of his cultural reflections on his podcast, thesacredprofane.com, and www.humanistinquiries.org.



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AREA EVENTS PRESENTED BY GRINNELL COLLEGE SUMMERFEST

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



FFF: VIRGIE TOVAR: #LOSEHATENOTWEIGHT & THE PLUS SIZE REVOLUTION RADInc., Saturday, May 6, 1:30 p.m., Festival Pass Required *Flyover Fashion Festival* is bringing acclaimed author and activist Virgie Tovar to town for a talk on her renowned #losehatenotweight campaign. Tovar is the founder of Babecamp, an online seminar driving the conversation on acceptance and self-love. She edited the anthology 'Hot & Heavy: Fierce Fat Girls on Life, Love and Fashion' and has a book of nonfiction forthcoming in 2018 from The Feminist Press. Tovar has written on style for 'Buzzfeed' and has an incredibly diverse portfolio, having been featured in such outlets as 'The New York Times,' 'MTV,' 'Al Jazeera,' 'Bust Magazine' and 'Madame Figaro.' Photo via Virgie Tovar

WED., MAY 3

EDUCATION

90 Ideas in 90 Minutes, Coralville Center for the Performing Arts, 7:30 a.m., \$35
Hawkeye Lunch and Learn: Win. Graduate. Do It Right., Iowa Memorial Union, 12 p.m., Free
China, Iowa and Diplomacy in the Trump Administration, Shambaugh Auditorium, UI Main Library, 7 p.m., Free

ART & EXHIBITION

Inside the Exhibition: 'Page-Turner: Books and Reading in Art,' Cedar Rapids Museum Of Art, 12:15 p.m., Free

THEATRE & PERFORMANCE

'Making God Laugh,' Old Creamery Theatre, 2 p.m., \$18.50-30

Robert Dubac's 'The Male Intellect: An Oxymoron?,' The Temple Theater, 7:30 p.m., \$25

CINEMA

New Release Films: 'Colossal,' FilmScene, 4, 6:30, & 9 p.m., \$6.50-9

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

GAHC x Rozz-Tox Presents: 'Berlin Calling,' Rozz-Tox, 8 p.m., Free

Late Shift At The Grindhouse: 'Soylent Green,' FilmScene, 9:30 p.m., \$4

CRAFTY

Quilt Start to Finish, Home Ec. Workshop, 5:30 p.m., \$80 for series

COMMUNITY

Break Dance Group, Public Space One, 6 p.m., Free

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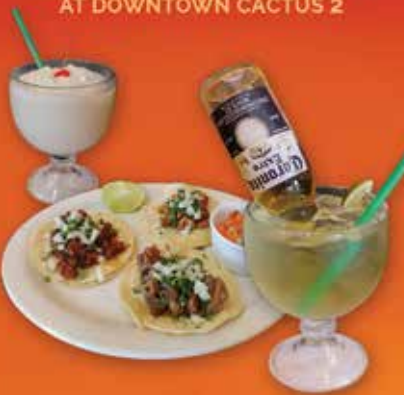
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UPTOWN BILL'S PRESENTS: BOB FEST Uptown Bill's Coffeehouse,
Saturday, May 6, 7 p.m., Free Uptown Bill's gears up for its annual celebration of the life and music of Bob Dylan with Bob Fest. Interested performers can sign up for a slot by stopping by the coffehouse or by emailing uptownbills@gmail.com. This long-standing tradition incorporates both music and spoken word to honor the influential poet and musician. This will mark the first installment of the fest since Dylan was named a Nobel laureate last year (a prize which he just finally accepted last month—on April Fool's Day). Video still from 'Don't Look Back'

MUSIC

Banjoy Plays Bluegrass, *The Mill*, 7 p.m., \$5

LITERATURE

Jennifer Croft, *Prairie Lights Books & Cafe*, 7 p.m., Free

THU., MAY 4

FAMILY

Read on the Rug: 'Bees,' *UI Museum of Natural History*, 10 a.m., Free

CRAFTY

Radiant Floral Earrings through *Kirkwood Community College*, *Beadology Iowa*, 1 p.m., \$58

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

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


School of Sewing Part I, *Home Ec. Workshop*, 6 p.m., \$85 for series

Sheep to Yarn, *On the Cheap*, *Home Ec. Workshop*, 7 p.m., \$145 for series

THEATRE & PERFORMANCE

'Making God Laugh,' *Old Creamery Theatre*, 2 p.m., \$18.50-30

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Robert Dubac's 'The Male Intellect: An Oxymoron?,'

The Temple Theater, 7:30 p.m., \$25

Marc Bamuthi Joseph's 'Ipeh-LO-tah/,' Hancher, 7:30 p.m., \$10-35

Paperback Rhino, Public Space One, 9 p.m., Free
CINEMA

New Release Films: 'After The Storm,' FilmScene, 5:30 p.m., \$6.50-9

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

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

SPORTS & REC

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

Iowa City Meditation Class—How To Transform Your Life, Quaker Friends Meeting House, 6:30 p.m., \$5-10

MUSIC

Ceschi Ramos w/ Serengeti, Chisme, Sister Haus Eviction Notice, Sons of Mars, A. Barb, Daytrotter, 7 p.m., \$8.50-10

ASEETHE w/ No Funeral, Acoustic Guillotine, Obsidian Sword, Gabe's, 9:30 p.m., \$7

EDUCATION

Explorers Seminar Series: Juno's Exploration of Jupiter, Old Capitol Museum, 6:30 p.m., Free
'Symbols of Self: Art and Identity in Southern Africa' by David Riep, Figue Art Museum, 7 p.m., Free

FRI., MAY 5

FASHION

FFF: #lobelove Pop-Up, RADinc., All Day, Festival Pass Required

FFF: 'All and Sundry,' RADinc., All Day, Festival Pass Required

FFF: Opening Party, a VIP Event, MidWest One Bank, 5:30 p.m., Festival Pass Required

FFF: Sex & Ice Cream Fashion Show, Downtown Iowa City, 7 p.m., Free

FFF: Aveda 'Catwalk for Water' Fashion Show, hotelVetro, 8:30 p.m., \$25

FFF: TRVE VVILL—A Sauvaged Jewelry Experience, RADinc., 10 p.m., \$5

FAMILY

Read on the Rug: 'Bees,' UI Museum of Natural History, 10 a.m., Free

Night at the Museum: Slow Slowpokes, UI Museum of Natural History, 6 p.m., Free

ART & EXHIBITION

Don Rinner Trunk Show, Iowa Artisans Gallery, 10 a.m., Free

'Our Playground' Jessica Bingham Opening Reception, Public Space One, 5 p.m., Free

LITERATURE

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

Writers Gone Public, Prairie Lights Books & Cafe, 6:30 p.m., Free

MWC Lit Crawl w/ Dimples & New Exhibition Opening Reception, Rozz-Tox, 8 p.m., Free

SPORTS & REC

UI REACH 2nd Annual Golf Outing and Fashion Show Fundraiser, Finkbine Golf Course, 11 a.m., \$35-165

MUSIC

First Friday Jazz w/ The Eric Thompson Quartet ft. Amy Stoner, Opus Concert Cafe, 5 p.m., \$12

Friday Night Live Music w/ Wooden Nickel Lottery, Cedar Ridge Distillery, 6 p.m., Free

The Riverdogs, Cafe Paradiso, 8 p.m., Free

iHeartC, Public Space One, 8 p.m., Free

Beach Slang w/ Harsh Times, Starry Nights, Daytrotter, 8 p.m., \$12-15

The Maytags w/ The Dip, Malcolm London, Gabe's, 10 p.m., \$8

The Feralings w/ Big Sadie, Iowa City Yacht Club, 10 p.m., \$8

FFF: Dance Party w/ Moods, The Mill, 10 p.m., \$10-15

COMMUNITY

First Friday: May 2017, FilmScene, 5 p.m., Free

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LEANN RIMES Englert Theatre, Sunday, May 7, 7 p.m., \$54.50-204.50 Country pop superstar LeAnn Rimes heads to the Englert following her successful 11th studio album, 'Remnants,' which was released in the U.S. this February. Last year marked the 20th anniversary of her first number one single, 1996's 'Blue,' released when she was just 13. She won a Grammy award in 1997 for Best New Artist, becoming the youngest Grammy winner in an individual category, a record she still holds. Rimes' vast career has also spanned writing (she has published two novels and two children's books), acting and philanthropy. In March, the Human Rights Campaign awarded Rimes their 2017 Ally for Equality award.

FOODIE

CR Beer Week: Kickoff Event, Zeppelins Bar and Grill, 3 p.m., Free

Millstream Brewery Beer and Food Pairing, Theatre Cedar Rapids, 5:30 p.m., \$15

CRAFTY

Gyrls Night Out: Where the Rubber Meets the Ear, Beadology Iowa, 5:30 p.m., \$48

THEATRE & PERFORMANCE

Robert Dubac's 'The Male Intellect: An Oxymoron?,' The Temple Theater, 7:30 p.m., \$25

'Making God Laugh,' Old Creamery Theatre, 7:30 p.m., \$18.50-30

City Circle Acting Company Presents: 'Annie Get Your Gun,' Coralville Center for the Performing Arts, 7:30 p.m., \$12-27

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

'Peter Pan,' Theatre Cedar Rapids, 7:30 p.m., \$31-40

Combined Efforts Theatre Presents: 'The 37th Annual StarCon of Eastern Iowa,' Johnson County Fairgrounds, 7:30 p.m., Free-\$15

John Roy ft. Tom Sims, Penguin's Comedy Club, 8 p.m., \$10-12.50

'On Golden Pond,' Giving Tree Theater, 8 p.m., \$15-30

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SAT., MAY 6

FASHION

FFF: 'All and Sundry,' RADinc., All Day, Festival Pass Required

FFF: #Ilovelove Pop-Up, RADinc., All Day, Festival Pass Required

FFF: Alex O'Brien & Spruce Pop-Up Store, FilmScene, 10 a.m., Festival Pass Required

FFF: Downtown Iowa City Boutique Crawl, Downtown Iowa City, 3 p.m., Festival Pass Required

FFF: Iowa Fashion Project Showcase ft. Nicole Lorenson x Shu Shu Maus Spring '17 Collection/ Iowa's Top Designer Fashion Show, hotelVetro, 8:30 p.m., \$25

COMMUNITY

Project GREEN Garden Fair & Plant Sale, UI Carver-Hawkeye Arena, 9 a.m.

FFF: Blogger Meet & Greet, The Java House, 9 a.m., Festival Pass Required

2017 NAMI Walk, Terry Trueblood Recreation Area, 10 a.m., Free

SPORTS & REC

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

ART & EXHIBITION

Don Rinner Trunk Show, Iowa Artisans Gallery, 10 a.m., Free

FFF: ISU Sound & Light Pavilion, Black Hawk Mini Park, 11 a.m., Festival Pass Required

EDUCATION

FFF: Marris Muller: 'When Did Fashion Get So Political?,' Merge, 10:15 a.m., Festival Pass Required

FFF: From the Midwest to NYC to LA—A Conversation w/ Sarah Kissel, Merge, 12:45 p.m., Festival Pass Required

FFF: Virgie Tovar: #losehatenotweight & The Plus Size Revolution, RADinc., 1:30 p.m., Festival Pass Required

FFF: Grace Dunham: The Politics of Personal Style & Identity, The Mill, 3 p.m., Festival Pass Required

CRAFTY

FFF: DSM Girl Gang Denim Workshop, Revival, 11 a.m., Festival Pass Required

Working With Found Visual Material: Research and Transfer Methods, Public Space One, 1 p.m., \$90

Knitting: Baby Sophisticate Cardigan, Home Ec. Workshop, 1 p.m., \$60

Establish a Monarch Garden, Wetherby Park, 1 p.m., Free

Bird's Nest Wire Pendant, Beadology Iowa, 3 p.m., \$48

CINEMA

FFF: 'A Blu Love Story' Screening & Panel, FilmScene, 11:30 a.m., \$5

THEATRE & PERFORMANCE

'Click, Clack, Moo: Cows That Type,' Old Creamery Theatre, 1 p.m., \$10-30

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AREA EVENTS

FFF: Jacki Lyden: 'The Seams' Podcast,
Motley Cow Cafe, 1:30 p.m.,
Festival Pass Required

Robert Dubac's 'The Male Intellect: An Oxymoron?,' *The Temple Theater, 5 & 8 p.m., \$25*

'Making God Laugh,' *Old Creamery Theatre, 7:30 p.m., \$18.50-30*

Combined Efforts Theatre Presents:
'The 37th Annual StarCon of Eastern Iowa,' *Johnson County Fairgrounds, 2 & 7:30 p.m., Free-\$15*

City Circle Acting Company Presents:
'Annie Get Your Gun,' *Coralville Center for the Performing Arts, 7:30 p.m., \$12-27*

'Peter Pan,' *Theatre Cedar Rapids, 7:30 p.m., \$31-40*

'Alton Brown Live: Eat Your Science' Tour, *Des Moines Civic Center, 7:30 p.m., \$50-64*

John Roy ft. Tom Sims, *Penguin's Comedy Club, 8 p.m., \$10-12.50*

'On Golden Pond,' *Giving Tree Theater, 8 p.m., \$15-30*

Great White Narcs, *Public Space One, 9 p.m., Free*

LITERATURE

FFF: Justin Kerr's 'Closet Zero' Book Launch, *Merge, 2:30 p.m., Festival Pass Required*

Iowa Chapbook Prize Reading & Reception, *Prairie Lights Books & Cafe, 5 p.m., Free*

FFF: 'LINT: Magazine' Launch & Film Premiere, *RADinc., 7:45 p.m., Festival Pass Required*

FFF: Noor Tagouri: More 'Mediums'—Fashion, Identity, & Storytelling, *Merge, 7 p.m., Festival Pass Required*

MUSIC

CR Beer Week: The Surf Zombies, *Iowa Brewing Company, 6:45 p.m., Free*

Uptown Bill's Presents: Bob Fest, *Uptown Bill's, 7 p.m., Free*

Orchestra Iowa Presents: '1,001 Arabian Nights,' *Paramount Theatre Cedar Rapids, 7:30 p.m., \$10-16*

Ice Breakers, *Parlor City Pub and Eatery, 8 p.m., Free*

Claffin & Grace, *Cafe Paradiso, 8 p.m., \$12*

Charles Walker Band w/ Local on the 8s, *The Mill, 8 p.m., \$7*

First Fleet Concerts Presents: Run River North w/ Cobi, *Blue Moose Tap House, 9 p.m., \$13-15*

Bob Bucko Jr w/ Twins, Tambourine, *Rozz-Tox, 9 p.m., \$5-10*

The Port Authority Record Release Show w/ Houzatosis, Alluvion, *Trumpet Blossom Cafe, 9 p.m., \$5*

Trout Steak Revival w/ The Brothers Comatose, *Cedar County Cobras, Iowa City Yacht Club, 9 p.m., \$10*

FFF: The Gaslamp Killer w/ Wolf Mixer, Lady Espina, Gabe's, *10 p.m., \$15-20*

SUN., MAY 7

FOODIE

CR Beer Week: Parlor Beer Games, *Parlor City Pub & Eatery, 10 a.m., \$40 per team*

Riverside Culinary Classic, *Riverside Casino and Golf Resort, 6 p.m., \$30*

CR Beer Week: Local Brewery Spotlight—Iowa Brewing Company, *Mt. Vernon Road Hy-Vee Wine & Spirits, 5 p.m., Free*

ART & EXHIBITION

Don Rinner Trunk Show, *Iowa Artisans Gallery, 12 p.m., Free*

SPORTS & REC

Bags Tournament, *Iowa Brewing Company, 1 p.m., Free*

CRAFTY

1, 2, 3 Reductive Linoleum (Part 2), *Public Space One, 1 p.m., \$92 for series*

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

THEATRE & PERFORMANCE

Combined Efforts Theatre Presents:
'The 37th Annual StarCon of Eastern Iowa,' *Johnson County Fairgrounds, 2 p.m., Free-\$15*

'Making God Laugh,' *Old Creamery Theatre, 2 p.m., \$18.50-30*

'On Golden Pond,' *Giving Tree Theater, 2 p.m., \$15-30*

City Circle Acting Company Presents:
'Annie Get Your Gun,' *Coralville Center for the Performing Arts, 2 p.m., \$12-27*

'Packing Up' w/ Laura Ingalls Wilder, *Johnson County Historical Society, 2 p.m., Free*

'Peter Pan,' *Theatre Cedar Rapids, 2:30 p.m., \$31-40*

Submit events to Calendar@LittleVillageMag.com.

Robert Dubac's 'The Male Intellect: An Oxymoron?,' *The Temple Theater*, 3 p.m., \$25

An Evening with Bill Maher, *Des Moines Civic Center*, 7 p.m., \$49-74

MUSIC

Bob Black & Banjoy Return to Garrison, *Farmers Mercantile Hall*, 2 p.m., \$8

Live Music: Tony Brown, *Sutliff Cider Company*, 3 p.m., Free

Vintage Records: Recorded Sound in the Czech Lands, *National Czech & Slovak Museum & Library*, 3 p.m., Free

LeAnn Rimes, *The Englert Theatre*, 7 p.m., \$54.50-204.50

Banny Grove w/ GOSH!, *Nonnie Parry, Blue Movies, Rozz-Tox*, 8 p.m., \$5-10

MON., MAY 8

FOODIE

CR Beer Week: Local Brewery Spotlight—Another Road Brewing, *Mt. Vernon Road Hy-Vee Wine & Spirits*, 5 p.m., Free

SPORTS & REC

Nature Strolls: Lively Wetlands, *Indian Creek Nature Center*, 6 p.m., \$2-6

MUSIC

The Steel Wheels, *Legion Arts CSPPS Hall*, 7 p.m., \$16-19

LITERATURE

Harriet Levin Millan, *Prairie Lights Books & Cafe*, 7 p.m., Free

TUE., MAY 9

FAMILY

Seven Magical Crops to Grow with Children, *Robert A. Lee Rec Center*, 10 a.m., \$15

Preschool Trail Trekkers: Sounds of Spring, *Indian Creek Nature Center*, 10 a.m., Free

CRAFTY

Iowa City & Johnson County Senior Center Member Class: Make a Bracelet—Intro to Stringing and Crimping, *Beadology Iowa*, 1 p.m., \$28

CR Beer Week: Mario Bros-Themed Pint Glass Etching with Kittd, *The Quarter Barrel Arcade & Brewery*, 6 p.m., \$30

FOODIE

CR Beer Week: Local Brewery Spotlight—Lion Bridge Brewing Company, *Mt. Vernon Road Hy-Vee Wine & Spirits*, 5 p.m., Free

GAMING

CR Beer Week: Giant Jenga Tournament, *Another Road Brewing*, 6 p.m., Free

CR Beer Week: Mario Kart Tournament, *Iowa Brewing Company*, 6:30 p.m., Free

CR Beer Week: '80s & '90s Pop Culture Trivia, *The Quarter Barrel Arcade & Brewery*, 8 p.m., Free

LITERATURE

Iowa Writers' House Presents: The Violet Realm, *Iowa City Public Library*, 6 p.m., Free

SPORTS & REC

Practice In The Prairie: Free Summer Yoga Series, *Indian Creek Nature Center*, 6 p.m., Free

MUSIC

First Fleet Concerts Presents: Joe Hertler & The Rainbow Seekers, *Blue Moose Tap House*, 7 p.m., \$10-12
Laser Background w/ Gabriel Dowie, *Rozz-Tox*, 8 p.m., Free

THEATRE & PERFORMANCE

Robert Dubac's 'The Male Intellect: An Oxymoron?,' *The Temple Theater*, 7:30 p.m., \$25

WED., MAY 10

FAMILY

Preschool Trail Trekkers: Sounds of Spring, *Indian Creek Nature Center*, 10 a.m., Free

Bobbin Lace Making Demonstration, *National Czech & Slovak Museum & Library*, 11 a.m., Free

CRAFTY

Gardens for Reducing Stress and Improving Mood, *Robert A. Lee Rec Center*, 12 p.m., \$12

Garden Party, *Indian Creek Nature Center*, 5:30 p.m., Free

Quilt Start to Finish, *Home Ec. Workshop*, 5:30 p.m., \$80 for series

Bike-In Theater

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Flyover fashion

Friday, May 5

#LOBELOVE POP-UP

RADinc., all day Handmade earrings by local art jewelers. Artists: Kathleen Edwards-Hayslett, Satomi Kawai, Kelly Marie Kinser, Cristina Leonard, Sam Mitchell, Jillian Moore, Amber O'Harrow, Amber Ruden

ALL AND SUNDRY

RADinc., all day Cross-disciplinary exhibition curated by Jillian Moore with artwork based loosely on the topic of "the body" highlighting members of Bluestockings, a local feminist art collective. Artists: Emily Jalinsky, Kelly Marie Kinser, Sam Mitchell

OPENING PARTY—VIP EVENT

Midwestone Patio, 5:30–7 p.m. Meet and network with artists, designers and the festival production team.

SEX & ICE CREAM FASHION SHOW

Washington Street 7–8:15 p.m. New spring collection from Sex & Ice Cream with opener Hannah Eckley from Iowa BIG and DJ Espina.

AVEDA "CATWALK FOR WATER" FASHION SHOW

HotelVetro Rooftop 8:30–10 p.m. Recycled and reused clothing created by the Aveda Experience Center with Caleb Condit. Tickets available.

DANCE PARTY WITH MOODS AND THE GLAD SCIENTIST

The Mill, 10 p.m.–1:30 a.m. Catch Moods on his debut North American tour, followed by a virtual reality DJ set from the Glad Scientist. Tickets available.

TRVE VVILL: A SAUVAGED JEWELRY EXPERIENCE

RADinc., 10 p.m.–1:30 a.m. Sauvaged, Christina Mitchell (Wild Rose Apothecary), Joy Buehler, Anne Stork and Candida Pagan. Performance by Kristina Esfandiari (of Miserable and King Woman). A portion of proceeds will be donated to Emma Goldman Clinic and the Domestic Violence Intervention Program. All are welcome. Tickets available.

Saturday, May 6

#LOBELOVE POP-UP
RADinc., all day

ALL AND SUNDRY
RADinc., all day

BLOGGER MEET & GREET
Java House, 9–10 a.m.

MARISSA MULLER: WHEN DID FASHION GET SO POLITICAL?

Merge, 10:15–11:30 a.m.
A conversation with Marissa Muller, editor at Condé Nast.

ISU SOUND & LIGHT PAVILION

Black Hawk Mini Park, 11 a.m.–8 p.m.

ALEX O'BRIEN + SPRUCE POP-UP STORE

2nd floor, M.C. Ginsberg, 10 a.m.–4:30 p.m. Men's clothing featuring Flyover Fashion Fest pieces.

A BLU LOVE STORY: FILM SCREENING + PANEL

FilmScene, 11:30 a.m.–12:30 p.m. Screening of "A Blu Love Story" followed by a Q&A with producers.

DSM GIRL GANG DENIM WORKSHOP

Revival, 11 a.m.–2 p.m.
Denim embellishment workshop.

Festival

Ticket Information

General Admission
Festival Pass: **\$50**

VIP Festival Pass: **\$60**

Aveda "Catwalk for
Water" Fashion
Show: **\$25**

Dance Party with
Moods and the Glad
Scientist: **\$10-15**

TRVE VVILL: A
Sauvaged Jewelry
Experience: **\$5**

Preservation x
Shu Shu Maus,
Iowa's Top Designer
Showcase: **\$25**

The Gaslamp Killer:
\$15-20

Photo by Danforth Johnson

FROM THE MIDWEST TO NYC TO LA: A CONVERSATION WITH SARAH KISSEL—AN INSIDER'S JOURNEY NAVIGATING LIFE AND BUSINESS IN THE FASHION INDUSTRY

Merge, 12:45-1:45 p.m. A
conversation with Sarah Kissell
of Nasty Gal, moderated by
Amanda Lesmeister.

VIRGIE TOVAR: #LOSEHATENOTWEIGHT & THE PLUS SIZE REVOLUTION

Radinc., 1:30-2:45 p.m.
A discussion on body image
with Vergie Tovar, moderated
by Katie Roche.

**JACKI LYDEN & THE
SEAMS PODCAST
Motley Cow Cafe, 1:30-3
p.m.** *The Seams* is a fashion
podcast with former NPR
correspondent and award-
winning journalist Jacki Lyden.

JUSTIN KERR—CLOSET ZERO BOOK LAUNCH EVENT

Merge, 2:30-3:30 p.m.
The official book launch of
Closet Zero including a short
talk and Q&A with Justin Kerr.
All attendees will receive a free
copy.

GRACE DUNHAM: THE POLITICS OF PERSONAL STYLE & IDENTITY

The Mill, 3-4:15 p.m.
A conversation with author
and activist Grace Dunham,
moderated by alea adigweme.

DOWNTOWN IOWA CITY BOUTIQUE CRAWL

**Downtown Iowa City, 3-6
p.m.** In-store deals and drinks
at Catherine's, Revival, Textiles,
Tailgate, Velvet Coat, White
Rabbit and RAYGUN.

**VIP EVENT
OPN Architects, 5:30-
6:45 p.m.**

NOOR TAGOURI: MORE "MEDIUMS": FASHION, IDENTITY, AND STORYTELLING Merge, 7-8:15 p.m.

A conversation with Noor
Tagouri, moderated by Kyra
Seay.

LINT: MAGAZINE LAUNCH & FILM PREMIERE

RADinc., 7:45-9 p.m.
LINT is an art and fashion
magazine created by Jason
Levi Smith.

IFP SHOWCASE: NICOLE LORENSON X SHU SHU MAUS SPRING '17 COLLECTION & IOWA'S TOP DESIGNER'S FASHION SHOW

HotelVetro, 8:30-10 p.m.
Nicole Lorensen and Shu Shu
Maus' Spring 2017 collection
with music by Jack Lion.
Tickets available.

**THE GASLAMP KILLER
Gabes, 10 p.m.-1:30 a.m.**
End of festival dance party.
Tickets available. **lv**

AREA EVENTS

THEATRE & PERFORMANCE

'Making God Laugh,' *Old Creamery
Theatre, 2 p.m., \$18.50-30*

**Break Dance Group, Public Space
One, 6 p.m., Free**

**Robert Dubac's 'The Male Intellect:
An Oxymoron?,' The Temple Theater,
7:30 p.m., \$25**

FOODIE

CR Beer Week: Local Brewery

**Spotlight—Third Base Brewery, Mt.
Vernon Road Hy-Vee Wine & Spirits,
5 p.m., Free**

**Fabulous Fish Feast Class w/ Chef Ben
Halperin, New Pioneer Food Co-op
Coralville, 6 p.m., \$30**

**CR Beer Week: Need Beer Trivia,
Need Pizza, 8 p.m., Free**

MUSIC

CR Beer Week: Battle of the Bands:

**Exile Tap Event, Parlor City Pub and
Eatery, 6 p.m., Free**

**Tannahill Weavers, Cafe Paradiso, 8
p.m., Free**

SPORTS & REC

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

COMMUNITY

**Youth Human Rights Awards, The
Englert Theatre, 7 p.m., Free**

LITERATURE

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

THU., MAY 11

COMMUNITY

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

THEATRE & PERFORMANCE

'Making God Laugh,' *Old Creamery
Theatre, 2 p.m., \$18.50-30*

**Robert Dubac's 'The Male Intellect:
An Oxymoron?,' The Temple Theater,
7:30 p.m., \$25**

**Neil Hamburger, The Mill, 9 p.m.,
\$15-20**

FOODIE

CR Beer Week: Local Brewery

**Spotlight—The Quarter Barrel Arcade
& Brewery, Mt. Vernon Road Hy-Vee
Wine & Spirits, 5 p.m., Free**

**CR Beer Week: Beer Dinner w/ Iowa
Brewing Company, Pig & Porter, 5:30
p.m., \$50**

Old Creamery Theatre



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AREA EVENTS PRESENTED BY GRINNELL COLLEGE SUMMERFEST



CEDAR RAPIDS BEER WEEK Various Venues, Friday, May 5-Sunday, May 14, **see listings for prices** Cedar Rapids is celebrating local breweries in May with the official Cedar Rapids Beer Week (yes, it runs longer than a week—the beer is worth it!). The festivities kick off on Friday, May 5 at 3 p.m. at Zeppelins Bar and Grill with a cask tap of Lion Bridge Brewery's Coconut Compensation. The week continues with music (including the Surf Zombies and Drew Hurn), daily local brewery spotlights at the Mt. Vernon Road Hy-Vee and games galore (from trivia and Mario Kart to bags and giant Jenga). The capstone event is May 13's 13th annual Benz Beer Fest, a Cedar Rapids tradition. Photo by Quinn Dombrowski

CR Beer Week: Boulevardia Ticket Giveaway, Bricks Bar & Grill, 6 p.m., Free

SPORTS & REC

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

Cedar Rapids Museum of Art Guided Meditation: Life Begins Again, Grant Wood Studio, 6 p.m., \$10

Iowa City Meditation Class—How To Transform Your Life, Quaker Friends Meeting House, 6:30 p.m., \$5-10

MUSIC

CR Beer Week: Firetrucker Brewery Presents Drew Hurn, Ramsey's Wine Bistro, 6 p.m., Free

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

For The Fallen Dreams w/ Varials, Deadships, Gabe's, 6 p.m., \$13-15

CRAFTY

School of Sewing Part I, Home Ec. Workshop, 6 p.m., \$85 for series

Sheep to Yarn, On the Cheap, Home Ec. Workshop, 7 p.m., \$145 for series

FRI., MAY 12

LITERATURE

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

Writing Certificate Reading & Cafe Reception, Prairie Lights Books & Cafe, 5 p.m., Free

FAMILY

Junior Docent Training Spring 2017, Cedar Rapids Museum Of Art, 2 p.m., Free

Night at the Museum: Slow Slowpokes, UI Museum of Natural History, 6 p.m., Free

FOODIE

CR Beer Week: Iowa Brewers Olympics, Lion Bridge Brewing Company, 3 p.m., Free

CR Beer Week: Sour Showdown Pt. 2, Bricks Bar & Grill, 5 p.m., Free

MUSIC

First Fleet Concerts Presents: Every Time I Die w/ Wage War, '68, Blue Moose Tap House, 5:30 p.m., \$18-20

Cardiff Brothers, Gabe's, 5:30 p.m., \$10-15

CR Beer Fest: Charlie Morgan & the Bone Crushers, Iowa Brewing Company, 6 p.m., Free

Friday Night Live Music w/ The Agency, Cedar Ridge

Distillery, 6 p.m., Free

Suzu Bogguss, Legion Arts CSPA Hall, 8 p.m., \$30-35
Orchestra Iowa Showcase Chamber Series: 'A Soldier's Tale,' Coralville Center for the Performing Arts, 8 p.m., \$10-25

Green Gravel Presents: Tony Clifton w/ The Tony Clifton Trio, The Mill, 8:30 p.m., \$15

Lasso Spells w/ Okey Dokey, Rozz-Tox, 9 p.m., \$5-10

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

Iowa City & Johnson County Senior Center Member Class: Make Glass Beads—Intro to Lampworking, Beadology Iowa, 5:30 p.m., \$98

THEATRE & PERFORMANCE

Green Gravel Presents: 'Hey Bails!' Iowa City Brewlab, 7 p.m., \$8

'Peter Pan,' Theatre Cedar Rapids, 7:30 p.m., \$31-40

Robert Dubac's 'The Male Intellect: An Oxymoron?,' The Temple Theater, 7:30 p.m., \$25

Dreamwell Theatre Presents: 'Copenhagen,' Public Space One, 7:30 p.m., \$10-13

'Making God Laugh,' Old Creamery Theatre, 7:30 p.m., \$18.50-30

Orchestra Iowa Showcase Chamber Series: 'The Soldier's Tale,' Coralville Center for the Performing Arts, 8 p.m., \$10-25

Richie Holliday ft. DJ Sandler, Penguin's Comedy Club, 8 p.m., \$10-12.50

Green Gravel Presents: The Floodwater Comedy Hour, The Mill, 11:30 p.m., \$8

SAT., MAY 13

SPORTS & REC

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

EDUCATION

America's Presidents: Life Portraits, Herbert Hoover Presidential Library-Museum, 9 a.m., \$10

Urban Food Foraging, Gaia's Peace Garden, 1 p.m., \$20

CRAFTY

New Class: Pride Chain Maille Bracelet, Beadology Iowa, 10 a.m., \$58

Working With Found Visual Material: Research and Transfer Methods, Public Space One, 1 p.m., \$90

Knitting: Baby Sophisticate Cardigan, Home Ec.

Workshop, 1 p.m., \$60 for series

New Class: Etching Metal, Beadology Iowa, 2 p.m., \$9

THEATRE & PERFORMANCE

'Click, Clack, Moo: Cows That Type,' Old Creamery Theatre, 10 a.m. & 1 p.m., \$10-30

Green Gravel Presents: 'Lady MacBeth & Her Pal,

Megan,' Riverside Theatre, 2 p.m., Free

Green Gravel Presents: 'Police Log' w/ Christopher Patton, High Ground Cafe, 4 p.m., \$5

Robert Dubac's 'The Male Intellect: An Oxymoron?,' The Temple Theater, 5 p.m., \$25



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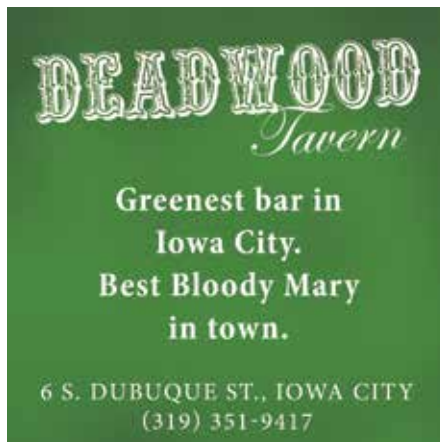


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ORCHESTRA IOWA SHOWCASE CHAMBER SERIES: 'THE SOLDIER'S TALE' Coralville Center for the Performing Arts, Friday, May 12, 8 p.m. and Opus Concert Cafe, Saturday, May 13, 5 & 8 p.m., \$10-25 Stravinsky's 1918 'L'Histoire du Soldat,' conceived with Swiss writer C. F. Ramuz and based on a Russian folk tale, tells the story of a soldier who trades his fiddle to the devil. The planned show in September was thwarted by flooding, but dates have been rescheduled with a pared-down concert performance of the libretto to accompany the orchestration. Much of the original production team remains, including director Angie Toomsen and Matthew James, who is joined on stage by new additions John Miersen and Angela Billman. Photo by Matt Janicki

AREA EVENTS

Orchestra Iowa Showcase Chamber Series: 'The Soldier's Tale,' Opus Concert Cafe, 5 & 8 p.m., \$10-25
Green Gravel Comedy Fest Presents: Hopped Up, Iowa City Brewlab, 7 p.m., \$8
'Making God Laugh,' Old Creamery Theatre, 7:30 p.m., \$18.50-30
'Peter Pan,' Theatre Cedar Rapids, 7:30 p.m., \$31-40
Dreamwell Theatre Presents: 'Copenhagen,' Public Space One, 7:30 p.m., \$10-13
Richie Holliday ft. DJ Sandler, Penguin's Comedy Club, 8 p.m., \$10-12.50
Robert Dubac's 'The Male Intellect: An Oxymoron?,' The Temple Theater, 8 p.m., \$25
Green Gravel Presents: Helltrap Nightmare, The Mill, 8:30 p.m., \$10-15
The Heartland Bombshells: 'In Bloom,' Blue Moose Tap House, 9 p.m., \$10-25
Green Gravel Presents: Shatter Day Night Live, The Mill, 11:30 p.m., \$8
FOODIE
CR Beer Fest: 13th Annual Benz Beerfest, Benz Beverage Depot, 1 p.m., \$25-35
MUSIC
CR Beer Fest: TrafficJam Benz After Party, Another Road Brewing, 7 p.m., Free
Saturday Night Concert Series: Kathy Maxey, Larry

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Mossman & Friends, *Uptown Bill's*, 7 p.m., Free
 Olivia Newton-John, *Adler Theatre*, 7 p.m., \$44-79
 Kevin Macs Country Jukebox, *Ohnward Fine Arts Center*, 7 p.m., \$13-25
 Des Moines Symphony Masterworks 7: Season Finale—
 American Gothic and Bolero, *Des Moines Civic Center*,
 7:30 p.m., \$17-65
 Elizabeth Moen w/ River Glen, *Waldemar, Blue Moose Tap House*, 8 p.m., \$5
 Jason Stuart Cobalt Blue, *Parlor City Pub and Eatery*, 8 p.m., Free
 Extended Trio, *Cafe Paradiso*, 8 p.m. \$10
 SHEL, *Legion Arts CSPPS Hall*, 8 p.m., \$13-16
 New Sound Underground, *Vaudeville Mews*, 9:30 p.m., \$10
 Porchburner w/ Superchief, *Gabe's*, 10 p.m., \$6
CINEMA
 365 Horror Films x Factory of Fear Presents: 'The Night Before Mother's Day,' *Rozz-Tox*, 7 p.m., Free

SUN., MAY 14

SPORTS & REC

CR Beer Fest: Poker Run Bike Ride, *Iowa Brewing Company*, 11 a.m., Free

CRAFTY

1, 2, 3 Reductive Linoleum (Part 3), *Public Space One*, 1 p.m., \$92 for series

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

THEATRE & PERFORMANCE

'Making God Laugh,' *Old Creamery Theatre*, 2 p.m., \$18.50-30

'Peter Pan,' *Theatre Cedar Rapids*, 2:30 p.m., \$31-40

Robert Dubac's 'The Male Intellect: An Oxymoron?,' *The Temple Theater*, 3 p.m., \$25

Kane Brown, *First Avenue Club*, 7 p.m., \$20

MUSIC

Des Moines Symphony Masterworks 7: Season Finale—
 American Gothic and Bolero, *Des Moines Civic Center*,
 2:30 p.m., \$15-60

Live Music: Jasmin, *Sutliff Cider Company*, 3 p.m., Free

An Evening w/ Nola Jazz Trio 'Extended,' *Rozz-Tox*, 7 p.m., Free

MON., MAY 15

MUSIC

The Story So Far w/ Turnstile, *Drug Church, Gabe's*, 6 p.m., \$25

LITERATURE

Keith Lesmeister & Peter Geye, *Prairie Lights Books & Cafe*, 7 p.m., Free

I am a husband, an Olympic gold medalist, and an actor.

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 —Greg Louganis



Greg Louganis (left) has lived with HIV since 1988.

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AREA EVENTS

TUE., MAY 16

FOODIE

Share the Profit Night at Forbidden Planet,
Forbidden Planet, 5 p.m., Free

Peter Pan Cooking Class, Theatre Cedar
Rapids, 5:30 p.m., \$10

First Foods w/ Becky Schmooke, New Pioneer
Food Co-op Coralville, 6 p.m., \$15

LITERATURE

**Iowa Writers' House Presents: The Great Green
Room,** Iowa City Public Library, 6 p.m., Free

SPORTS & REC

**Practice In The Prairie: Free Summer Yoga
Series,** Indian Creek Nature Center, 6 p.m.,
Free

EDUCATION

**Weather Forecasting: From Weather Lore to
Supercomputers,** Indian Creek Nature Center,
7 p.m., Free

THEATRE & PERFORMANCE

'RENT' 20th Anniversary Tour, Paramount
Theatre Cedar Rapids, 7:30 p.m., \$53-73

**'The Curious Incident of the Dog in the Night-
Time,'** Des Moines Civic Center, 7:30 p.m.,
\$35-103



SHEL Legion Arts CSPS Hall, Saturday, May 13, 8 p.m., \$13-16 The four sisters of SHEL—Sarah, Hannah, Eva and Liza Holbrook—bring years of classical training to impossibly fun folk instrumentations and fantastically intricate harmonies. Their years of playing together and familial comfort are evident as they pass melodies between instruments and voices, weaving a close musical net. SHEL's second album, 'Just Crazy Enough,' was released in May of 2016. The sisters started their career playing backup for their father, but started performing together as SHEL in 2005.

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Cedar Rapids-Iowa City area



ONGOING EVENTS

Submit events to Calendar@LittleVillageMag.com.

MONDAYS Open Mic, *The Mill*, Free, 8 p.m. **Honeycombs of Comedy**, *Yacht Club*, \$3, 10 p.m.

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

WEDNESDAYS *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 *North Liberty Farmers Market*, *North Liberty Farmers Market*, 11 a.m. **Pride Bingo**, *Studio 13*, 6:30 p.m. **Pub Quiz**, *The Mill*, \$1, 9 p.m.

THEATRE & PERFORMANCE **'Making God Laugh'**, *Iowa City Community Theatre*, \$10-30 (Apr. 20-May 14), **'On Golden Pond'**, *Giving Tree Theatre*, \$15-30 (Apr. 21-May 7), **Robert Dubac's 'The Male**

Intellect: An Oxymoron?', *The Temple Theatre*, \$25 (Apr. 25-May 14), **City Circle Acting Company Presents: 'Annie Get Your Gun'**, *Coralville Center for the Performing Arts*, \$12-17 (Apr. 28-May 7), **'Click, Clack, Moo: Cows That Type'**, *Old Creamery Theatre*, \$10-30 (Apr. 29-May 13), **'Peter Pan'**, *Theatre Cedar Rapids*, \$31-40 (May 5-28), **Combined Efforts Theatre Presents: 'The 37th Annual StarCon of Eastern Iowa'**, *Johnson County Fairgrounds*, Free-\$15 (May 5-7), **Dreamwell Theatre Presents: 'Copenhagen'**, *Public Space One*, \$10-13 (May 12-20)

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), **'Chihuly Venetians from the George R. Stroemple Collection'**, *National Czech & Slovak Museum of Art* (Apr. 29-Oct. 1), **Jennifer Bingham's 'Our Playground'**, *Public Space One* (May 5-28)





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

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

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

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

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

Iowa City Public Library 123 S Linn St, (319) 356-5200, icpl.org

Iowa City Senior Center 28 S Linn St, (319) 356-5220, icgov.org

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

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

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

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

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

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

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

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

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

Sycamore Cinema 1602 Sycamore St, (319) 358-6773, marcustheatres.com

Taag Studios and Art Expressions 1041 Arthur St, (319) 855-4755, taagstudios.org

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

University of Iowa Museum of Natural History 17 N Clinton St, (319) 335-0480, uiowa.edu/mnh

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CEDAR RAPIDS/MARION

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How crazy must the President of the United States be before it's considered cool to refuse an order? If the president orders an all-out nuclear attack on Canada, is the proper response "Yes, Mr. President," or to throw the lunatic in a cell? —Knut Borge, Oslo

What does it take to remove a sitting president who is obviously mentally ill? I don't think I need to say any more than that. —George D.

I'm starting to see a pattern to the questions I've been receiving lately: It's almost as though, for some reason, readers have suddenly become preoccupied with the notion of a president being psychologically unfit to serve. The good news is that a president's civilian and military underlings can certainly refuse to carry out illegal orders, and we likely have a constitutional procedure in place for removing a chief executive who's no longer quite all there. The bad news? None of it's likely to help much.

The question of how the military might respond to an unlawful order from President Trump first arose before candidate Trump had sewn up the nomination. At a February 2016 campaign stop, the C-in-C-to-be promised the crowd that to fight terrorism he'd bring back waterboarding and "much worse." Former CIA and NSA director Michael Hayden countered that if Trump gave the order for torture, "the American armed forces would refuse to act."

Could refuse, sure. Soldiers can reject such a command—and in fact, law and ethics experts say, have a duty to disobey a plainly illegal order.

But would refuse? Questionable orders tend to fall in a gray area. The recent attack on Syria, for instance, made without congressional authorization, could conceivably have been an unconstitutional exercise of presidential power, but who's going to take a stand on such shaky ground? Disobeying a duly elected commander might look a bit like a coup, for starters, and any good soldier has to at least consider there may be some legit reason for a decision made above their pay grade. When the Bush White House wanted to get into the torture business—i.e., do stuff that really was plainly illegal—the Justice Department simply reinterpreted the law to provide requisite cover. It's hard to imagine a serviceperson mustering an alternate legal analysis while the clock is ticking.

Civilians might have more room to question their instructions—and more security: Under the Whistleblower Protection Act, it is illegal to fire a civil servant "for refusing to obey an order that would require the individual to violate a law." That doesn't mean the Trump administration couldn't find a subtler way to clean house or reward more loyal staffers. And they might prefer to deal with a stack of lawsuits from fired employees rather than back down.

But let's say the prez becomes really erratic—i.e., in some way distinguishable from his SOP. How do we get him out of the driver's

seat? Impeachment is of course the best-known method, but its high-crimes-and-misdemeanors standard doesn't apply in a case of mental incapacity.

Immediately after the election, though, talk began of somehow invoking the 25th Amendment. The primary function of that amendment, adopted in 1967, is to ensure the presidential succession in case of death, but the fine print gets more interesting. Section four empowers the vice president, with the approval of a majority of the cabinet, to make a written declaration to the Speaker of the House and the president pro tem of the Senate that the president "is unable to discharge the powers and duties of his office," upon which the VP can take over. This provision was written to cover situations, like the one following Woodrow Wilson's stroke in 1919, where the president is out of commission but not actually dead.

Here the language is broad enough to include severe mental illness. If Trump became utterly disconnected from reality, Mike Pence and eight cabinet members could send a note to Paul Ryan and Orrin Hatch, and Pence would become acting president. The amendment's machinery, however, gives Trump an opportunity to assert in writing that no, he's fine (presumably a tweet would count), and retake the reins of office. Assuming the VP et al. persist, Congress has 21 days to vote on the matter; if two-thirds of each house see it the vice president's way, the acting-president arrangement continues.

This procedure was considered at least once, in 1987. White House aide Jim Cannon, shocked at the disarray of the Reagan White House and the president's listlessness ("All he wanted to do was to watch movies and television," he later told reporters), prepared a memo for Chief of Staff Howard Baker suggesting the 25th Amendment should be on the table. Baker didn't laugh Cannon out of the room, but he didn't buy the recommendation either. And though we'll never know for sure, Reagan may well have been suffering from early-stage dementia at the time. So I suspect we'll be stuck with the current fellow—whose persistently outrageous behavior, I'll note, hasn't thus far proven disqualifying—for another 44 months minimum. Then again, if the ascent of Trump teaches us anything, it's that predicting the future is a textbook mug's game. **lv**

—Cecil Adams

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TAURUS (April 20-May 20): When poet Wislawa Szymborska delivered her speech for winning the Nobel Prize, she said that, "Whatever else we might think of this world—it is astonishing." She added that for a poet, there really is no such thing as the "ordinary world," "ordinary life" and "the ordinary course of events." In fact, "Nothing is usual or normal. Not a single stone and not a single cloud above it. Not a single day and not a single night after it. And above all, not a single existence, not anyone's existence in this world." I offer you her thoughts, Taurus, because I believe that in the next two weeks you will have an extraordinary potential to feel and act on these truths. You are hereby granted a license to be astonished on a regular basis.

GEMINI (May 21-June 20): Would you consider enrolling in my Self-Pity Seminar? If so, you would learn that obsessing on self-pity is a means to an end, not a morass to get lost in. You would feel sorry for yourself for brief, intense periods so that you could feel proud and brave the rest of the time. For a given period—let's say three days—you would indulge and indulge and indulge in self-pity until you entirely exhausted that emotion. Then you'd be free to engage in an orgy of self-healing, self-nurturing and self-celebration. Ready to get started? Ruminant about the ways that people don't fully appreciate you.

CANCER (June 21-July 22): In a typical conversation, most of us utter too many "uhs," "likes," "I means" and "you knows." I mean, I'm sure that—uh—you'll agree that, like, what's the purpose of, you know, all that pointless noise? But I have some good news to deliver about your personal use of language in the coming weeks, Cancerian. According to my reading of the astrological omens, you'll have the potential to dramatically lower your reliance on needless filler. But wait, there's more: Clear thinking and precise speech just might be your superpowers. As a result, your powers of persuasion should intensify. Your ability to advocate for your favorite causes may zoom.

LEO (July 23-Aug. 22): In 1668, England named John Dryden its first Poet Laureate. His literary influence was so monumental that the era in which he published was known as the Age of Dryden. Twentieth-century poetry great T. S. Eliot said he was "the ancestor of nearly all that is best in the poetry of the eighteenth century." Curiously, Dryden had a low opinion of Shakespeare. "Scarcely intelligible," he called the Bard, adding, "His whole style is so pestered with figurative expressions that it is as affected as it is coarse." I foresee a comparable clash of titans in your sphere, Leo. Two major influences may fight it out for supremacy. One embodiment of beauty may be in competition with another. One powerful and persuasive force could oppose another. What will your role be? Mediator? Judge? Neutral observer? Whatever it is, be cagey.

VIRGO (Aug. 23-Sept. 22): Just this once, and for a limited time only, you have cosmic clearance to load up on sugary treats, leave an empty beer can in the woods, watch stupid TV shows and act uncool in front of the Beautiful People. Why? Because being totally well-behaved and perfectly composed and strictly pure would compromise your mental health more than being naughty. Besides, if you want to figure out what you are on the road to becoming, you will need to know more about what you're not.

LIBRA (Sept. 23-Oct. 22): In addition to fashion tips, advice for the broken-hearted, midlife-crisis support and career counseling, I sometimes provide you with more mystical help. Like now. So if you need nuts-and-bolts guidance, I hope you'll have the sense to read a more down-to-earth horoscope. What I want to tell you is that the metaphor of resurrection is your featured theme. You should assume that it's somehow the answer to every question. Rejoice in the knowledge that although a part of you has died, it will be reborn in a fresh guise.

SCORPIO (Oct. 23-Nov. 21): "Are you ready for the genie's favors? Don't rub the magic lamp unless you are." That's the message I saw on an Instagram meme. I immediately thought of you. The truth is that up until recently, you have not been fully prepared for the useful but demanding gifts the genie could offer you. You haven't had the self-mastery necessary to use the gifts as they're meant to be used, and therefore they were a bit dangerous to you. But that situation has changed. Although you may still not be fully primed, you're as ready as you can be. That's why I say: RUB THE MAGIC LAMP!

SAGITTARIUS (Nov. 22-Dec. 21): You may have heard the exhortation, "Follow your bliss!," which was popularized by mythologist Joseph Campbell. After studying the archetypal stories of many cultures throughout history, he concluded that it was the most important principle driving the success of most heroes. Here's another way to say it: Identify the job or activity that deeply excites you, and find a way to make it the center of your life. In his later years, Campbell worried that too many people had misinterpreted "Follow your bliss" to mean "Do what comes easily." That's all wrong, he said. Anything worth doing takes work and struggle. "Maybe I should have said, 'Follow your blisters,'" he laughed. I bring this up, Sagittarius, because you are now in an intense "follow your blisters" phase of following your bliss.

CAPRICORN (Dec. 22-Jan. 19): The versatile artist Melvin Van Peebles has enjoyed working as a filmmaker, screenwriter, actor, composer and novelist. One of his more recent efforts was a collaboration with the experimental band the Heliocentrics. Together they created a science fiction-themed spoken-word poetry album titled *The Last Transmission*. Peebles told NPR, "I haven't had so much fun with clothes on in years." If I'm reading the planetary omens correctly, Capricorn, you're either experiencing that level of fun, or will soon be doing so.

AQUARIUS (Jan. 20-Feb. 18): In what ways do you most resemble your mother? Now is a good time to take inventory. Once you identify any mom-like qualities that tend to limit your freedom or lead you away from your dreams, devise a plan to transform them. You may never be able to defuse them entirely, but there's a lot you can do to minimize the mischief they cause. Be calm but calculating in setting your intention, Aquarius! P.S.: In the course of your inventory, you may also find there are ways you are like your mother that are of great value to you. Is there anything you could do to more fully develop their potential?

PISCES (Feb. 19-March 20): "We are what we imagine," writes Piscean author N. Scott Momaday. "Our very existence consists in our imagination of ourselves. Our best destiny is to imagine who and what we are. The greatest tragedy that can befall us is to go unimagined." Let's make this passage your inspirational keynote for the coming weeks. It's a perfect time to realize how much power you have to create yourself through the intelligent and purposeful use of your vivid imagination. (P.S. Here's a further tip, this time from Cher: "All of us invent ourselves. Some of us just have more imagination than others.")

ARIES (March 21-April 19): Beware of feeling sorry for sharks that yell for help. Beware of trusting coyotes that act like sheep and sheep that act like coyotes. Beware of nibbling food from jars whose contents are different from what their labels suggest. But wait! "Beware" is not my only message for you. I have these additional announcements: Welcome interlopers if they're humble and look you in the eyes. Learn all you can from predators and pretenders without imitating them. Take advantage of any change that's set in motion by agitators who shake up the status quo, even if you don't like them. ♈

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opening reception
Friday June 2
5-8p



work for sale by local artists
Saturday June 3
11a-3p



Public Space One
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ELIZABETH MOEN

That's All I Wanted

elizabethmoen.bandcamp.com

Album Release Show with River Glen,
Waldemar Blue Moose, Saturday, May
13 at 8 p.m., \$5

On her sophomore output, *That's All I Wanted*, Elizabeth Moen ditches the acoustic guitar for a full ensemble of electric guitars, bass and percussion (and one piano ballad). Her record embraces the hollows of Luke Tweedy's refurbished barn-turned-recording-studio at Flat Black Studios—she transfigures folk into an experience in the totality of instruments. But her vocals never shy away from the driver's seat.

There's something to be said for the deftly muffled result of strumming with a thumb versus a guitar pick. Moen, as well as guitarists Joel Anderson and Dana Telsrow, highlight the musical restraint of this record to give way to Moen's howls and croons and hushes. Drummer Justin LeDuc (and Mike Schulte, who features on "Bedside Table") brushes jazz-inspired polyrhythms, while bassist Blake Shaw riffs off these meters.

That's All I Wanted opens with two percussion-less tracks: "Mars" sets the record with an ambling guitar lead, straddling blues progressions familiar to Moen's debut album with pop-jangle sensibilities, while "Trouble" features limber Americana noodling. Both tracks set an airy atmosphere soon overwhelmed by Moen's blue-eyed soul. Throughout *That's All I Wanted*, Moen's melismatic singing (accompanied by back-ups by Annalibera) has been brought to the forefront.

The album reveals a singer-songwriter haunted during the early hours and by the spectacle of intimacy. On "Trouble," her duet

with William Elliott Whitmore, Moen calls out, "Trouble—they can hear us, and it's almost three / Trouble—they know I'm on my knees." Together Moen and Whitmore sustain the climax of the song: "The trouble ain't you—oh, the trouble is me." But this further mystifies what the trouble may be.

The way in which Moen has handpicked Iowa musicians creates a soundscape that enlarges the felt moments in her vocal delivery. The lyrical content abides by the just-you-and-me canon of folk music, lending itself wholly to the ebbs and flow of the instruments backing her. Moen seems to be following a musical trajectory similar to that of Iowa roots and folk musicians, such as Pieta Brown—albeit striving for a glossier sound also derived from blues, R&B and jazz.

Pianist Michael Jarvey concludes the record on keys with the hymn-like "Snap," where Moen makes the testament that this is an album for another. She vibratos, "No one's sure who I'm singing to / You should know I'm singing for you."

That's All I Wanted is an album meant to be experienced between two people, such as a coffee shop in the wee hours where there's only one customer and one barista in the room. It feels as though there's a world between these two people—but the world is also looking in on them.

—Paul Osgerby



CUBITS

Cubits

cubitsmusic.bandcamp.com

The debut self-titled album from the Fairfield synth-pop trio Cubits is an entrancing, haunting listen that you'll want to hide inside of for a few days—like the blanket

fort where your imagination ran wild as a kid. If you like feeling a little alone and separate in a public place, this is your headphone companion for sure.

The album showcases the versatility—and nuanced songwriting and composition skills—of multi-instrumentalists Michael Dugan, Parker DeMers and Nicholas Naioti who take turns trading vocals, synths, guitars and drums

A dark mood seems to run below even the prettiest moments.

in what is ultimately a hive-mind where no piece can be taken away from the whole.

A dark mood seems to run below even the prettiest moments, always waiting below the surface but rarely rising to the top. The tune "Mind Tricks" lets that dark energy flourish just once and becomes the record's most explosive—and best—track for it. But even then, the heavy guitars retreat and are replaced by a head-swimming coda that brings us back into a rich interiority.

The album is highly controlled and the moods come off as complex, subtle and conflicted. This heady, dynamic sensibility is embodied primarily by Cubits' perfectly balanced, carefully layered arrangements. Listen, for instance, on "You Were Always Down," for how the band passes melody from guitar to voice, from voice to synthesizer, from synthesizer back to guitar with ease.

The record ends on an intriguing note that hints at new possibilities for Cubits. We may think from the first few tracks that we've got them pegged as dreamy pop. But the record's fascinating final statement, "Maybe Someday," leaves us with a masterful progressive rock epic. The track takes us through a series of movements united by a particular darkening chord change that recalls Angelo Badalamenti's *Twin Peaks* soundtrack, then departs on a robotic vocal intonation that reflects our very futuristic present—but maybe Cubits' sonic future as well. Someday is today. What's tomorrow?

—Nate Logsdon. **lv**

GROUP OF EIGHT BY PATRICK BLINDAUER

The American Values Club Crossword is edited by Ben Tausig.

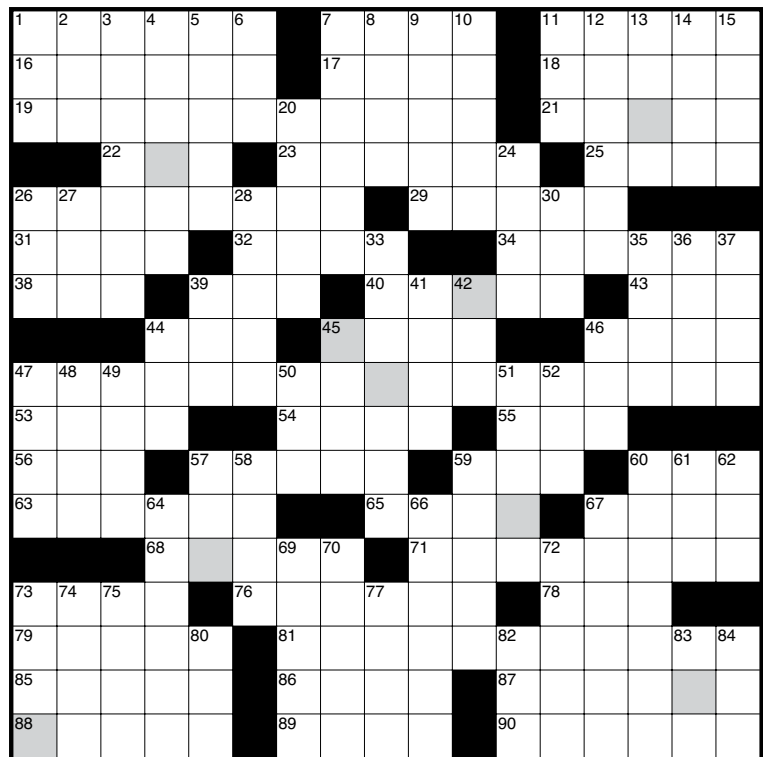
ACROSS

1. Key with four sharps
7. Twentieth-century transportation marvels
11. Some jigsaw pieces
16. Marquis _____
17. Org. that recently wished Dave Matthews a happy 50th birthday
18. One notably pissed about leaks
19. It's mostly dark matter
21. Fashion mag since 1886
22. Nightwear, briefly
23. Harden, in a way
25. One of the five Ws
26. Genetic abnormality
29. Perjurers, e.g.
31. Arab noble
32. Block, as an artery
34. Fire
38. Sea-_____ Airport
39. Cuomo's constituents live there: Abbr.
40. Bubbe's complaint
43. Subject for Warhol
44. Tim Cook's employer from 1982 to 1994
45. Short note, for short
46. Comfy
47. Breaking up without drama, à la Gwyneth Paltrow and Chris Martin
53. Stand-up comic Butcher
54. Alan who posted a video of himself attempting a cartwheel at the age of 80
55. Twice-monthly money, often
56. Nicaraguan TV commentator Navarro
57. Prop for Elmer Fudd

59. Horse cousin
60. Where to watch *Daniel Tiger's Neighborhood*
63. Wayne's city
65. Agitate
67. What you down
68. Steak town
71. Deduced
73. Pepa's partner
76. "Shake a leg!"
78. "_____ Grown Accustomed to Her Face" (*My Fair Lady* song)
79. Former member of this puzzle's featured group that I just couldn't bear to leave out
81. Composer of *The Planets*
85. Like the Capitol columns
86. _____ Spumante
87. Transport, as laundry to one's fifth-floor apartment
88. Prepared, perhaps, as yesterday's dinner
89. Company that makes "smart" thermostats, alarms, and security cameras
90. Emulates an ecdysiast

DOWN

1. Summer time for MA and PA
2. "That was nothing special"
3. Sterile
4. Preserves container
5. Keats, for one
6. Holiday visitor, perhaps: Abbr.
7. Shoots down an idea, say
8. Some are circular
9. Start to blaze?
10. *Mission: Impossible* genre
11. Condensation indicator?: Abbr.
12. *The _____ Chaperone* (musical)
13. Be overly complimentary
14. Watson of *Beauty and the Beast*
15. Lady Macbeth's damned thing
20. Some menthol cigarettes
24. Sotomayor's alma mater
26. Mrs. _____ (baseball mascot)
27. Andy's costar in *Jennifer 8*
28. Modern abbr. that precedes old news
30. Charles who Sinatra called "the only true genius in show business"
33. Fails, as a business



LV219 ANSWERS

INKSAC IWASLIKE
MARILU DOGOODER
PRIMAL IRANIAN
INSIST SIGN
SIP WRENS TIL
HAYDN HET ENO
KEEPITONTHEDL
DRAMATICIRONY
PHENOMENOLOGY
ROM CAM ISBN
OWE EGALE OLE
OARS COWPEN
MALLRATS AREPAS
AVIANFLU TYRESE
BABYSTEP EXERTS

35. Fancy hotel company
36. Mythical forest creature
37. *Around the World in 80 Days* protagonist
39. *30 Rock* network
41. Hit song of 1978–79
42. Mediterranean staple, for short
44. "Life _____ cabaret, old chum" (*Cabaret* lyric)
45. Consider
46. Family Stone frontman
47. Tor
48. "I just realized I left the oven on ..."
49. Undiluted, in a way
50. Clod
51. Miffed
52. Movie set helpers: Abbr.
57. Certain male ungulate
58. Product originally offered in lime,

- strawberry, blueberry, grape and tangerine
59. Beard of the WNBA
60. Adolfo _____ (*Sweeney Todd* role)
61. Foraging creature
62. Clap, e.g.
64. Ten
66. Fielder's shout
67. Read enthusiastically, as a great book
69. Navajo dwelling
70. Tickle
72. Kit part with a pedal
73. Political propaganda, essentially
74. Baseball family name
75. Fool
77. Approximations: Abbr.
80. Anxious condition, briefly
82. Old tape format
83. Dine
84. Festoons, mischievously, for short

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