Oh hey, thanks?

Plus: ICCSD Threats • Albums of the Year • The Nutcracker
GUARANTEED to beat VERIZON & AT&T

PLUS, YOU’LL GET A $150 PROMO CARD INSTANTLY.

Just bring in your bill and we guarantee we’ll beat the price on your current Verizon or AT&T plan. If we can’t, you’ll get a $50 Promo Card.

Plus, you’ll get a $150 Promo Card instantly to make that switch even sweeter.

SAMSUNG Galaxy S6
6

THE END OF AN ERA

UR Here columnist Tom Dean says “Goodbye” to Black Hawk Mini Park.

18

INTERVIEW: HOPE EDELMAN

The best-selling author talks about her new anthology and writing about time and place.
JIM GILL’S FAMILY ROOM TOUR LIVE

January 23
2:00-3:00pm
The Englert Theatre

Get ready to sing, dance & play together with this fantastic award winning musician and author at this FREE concert!

Don’t miss this special concert event! Jim has won acclaim for bringing the same emphasis on family play to his live concerts. Anyone who has ever attended one of Jim’s family concerts knows that rather than performing for the children and parents, Jim leads them to sing and play together. Each of Jim’s recordings and books is created as an opportunity for playful interactions between a child and a caring adult.

* The first 100 people will receive a special souvenir.
22
ALBUMS OF
THE YEAR
The Englert’s Andre Perry names this year’s “Elite 8.”

26
A CHRISTMAS
STORY
On race, ballet and The Nutcracker.

46
SAY, WHAT’S IN
THIS DRINK?
We’ve got your eggnog cocktail covered.

6 - UR Here
10 - ICCSD
12 - LV Recommends
13 - 12 oz. Curls
14 - Hot Tin Roof
16 - Comics
18 - Hope Edelman
22 - Elite 8
26 - A-List
28 - Editor’s Picks
44 - Venue Guide
45 - Ad Index
46 - Botany
48 - The Straight Dope
49 - Dear Kiki
50 - Pro Tips
51 - Crossword
54 - Local Albums
55 - Freewill Astrology

The Iowa City Area's 2015 Dining Guide
Available on newsstands and at LV HQ:
131 E Burlington St., Iowa City
#breadandbutter #lvrerecommends

Recently Trending on littlevillagemag.com
The UI Women’s Resource and Action Center is getting an upgrade
I have very fond memories of the blue WRAC house. I came to their Single Mother Support group back in the mid 90’s and it was such a relief to talk to other women about all the things we deal with as single parents. It was also a place where you would share information and brain storm for solutions. I’m so happy to hear they are getting an upgrade, but will miss coming around the corner and seeing the blue house. It has heard a lot of stories, saw a lot of tears and comforted many of us. —Julia

It is shameful that the UI choose to ignore its maintenance issues. Despite that neglect, WRAC staff made it a welcoming environment. —Ellen Heywood

I used to receive counseling here a long time ago, wonderful people who really cared...hate to see it go... —Diane Demory LaDuke

Dear Kiki: How do I talk to my boyfriend about pegging?
Best read all day! —Jeff Allen
What...the...fuck... —Dylan Walker
Public spaces are among the most contested areas of enclosure today. A professional alliance of politicians, developers and professional architects and planners wrests decision-making from the public’s hands for economic development and so-called “progress” (really synonymous), more in the service of market growth than public need. “Public input” is sometimes gathered at various stages of the planning process, but this is usually long after the professional alliance has already developed its vision and often created proposals and plans. At worst, public comment is an after-the-fact formality that is ignored.

With the commons as the organizing principle of community development, planning in my previous column, I discussed “place-led governance,” in which urban development considers history, cultural meaning and an inclusive understanding of community members’ use. At the core of place-led governance lies the idea of the commons.

For most people, the commons means natural resources such as air, water and soils. Absolutely true—but not sufficient. Current commons thinking also includes cultural traditions, the digital world, public spaces—things we share freely. But the commons is a process as well as a thing. With the commons, people “self-organize durable arrangements for managing their own resources,” as David Bollier says in his book *Thinking Like a Commoner*.

You may also associate the word “enclosure” with the commons. Historically, “enclosure” refers to the 18th-century English process of fencing off traditionally open grazing lands against the peasantry in favor of private landholding. “Enclosure” of the broader commons occurs today through governmental fiat, so-called “private-public partnerships,” outsourcing and outright gifting of public resources to private concerns. Government’s mantra of “increasing the tax base” often involves capitulation to private market forces—a kind of enclosure that often disregards the public will. The end result is that our public bodies become more and more dependent on business outsiders and non-local consultants to implement (or impose) a top-down preset vision rather than an admittedly messier bottom-up, organic, community-oriented development. Democratic processes are undermined, but in the fray, the tradition and identity that are invested in well-loved public spaces and historic buildings are lost. Local treasures “are stripped of the qualities that make them locally distinctive and emotionally significant,” as Bollier says.
would begin by studying the people’s use and practices, and soliciting their needs and wishes, all through an inclusive, comprehensive process. Through this “vernacular” approach, local wisdom and heritage are respected, and especially after its later modification, “was and is totally lacking in the appeal, attraction, ambiance and intimacy of the original design.”

I am casting no aspersions on the many collective values are realized “over and above those of the state, the corporation and other institutional powers,” as Bollier says.

It’s not difficult to see how Iowa City, in its city core development plans, is drifting further and further from commons principles. When development begins with the professional class of consultants, managers and developers rather than the public, its customs and its culture, the inevitable results are what upset and disenfranchise the broader community: free or nominally priced land, TIFs, consultant-generated plans and loss of historic structures.

Which brings us to Black Hawk Mini Park and “The Lens,” a proposed thirty-foot-tall, half-million-dollar public art installation by London-based architect Cecil Balmond. Deanne Wortman’s excellent 2010 Little Village article “Paint the Town” details the origin and history of Black Hawk Mini Park very nicely, a public space that grew out of grassroots conversation and that respected the values of democratic access, inclusive use, our responsibility to be good stewards of nature and community, and history and heritage. In my own “UR Here” column called “Open Spaces” in 2012, I cited original Project GREEN park designer Jim Maynard’s Press-Citizen editorial in which he discusses the Black Hawk Mini Park’s original intent, which was never fully realized. Without the suggested parklike and outdoor café atmosphere and public stage as proposed, Maynard says that the ultimate result, chose “The Lens,” who have worked hard and contributed many hours in sincere service to the community. My point here is to question if our community is following an increasingly paternalistic development ethic, a flawed process that results in a greater enclosure of the commons rather than the realization of broad and representative community wishes. The assumption going in to the Black Hawk Mini Park development that funding for a public art piece would need to be massive—and thus private—short-circuited a commons-oriented process from the get-go. When the design was revealed some weeks ago, the fact that elite private donors were invited to a private reception for the first view before the general public spoke volumes.

Supporters of “The Lens” tout its signature

Whether “The Lens” becomes a beloved symbol of community identity or a monstrous half-million-dollar white elephant remains to be seen.
presence and theoretical interactivity. Critics of the piece decry its imposing character and chilling imagery. With a thirty-foot self-identified “lens,” it’s kind of hard to miss the suggestion of Big Brother watching people’s behavior in this public place that has been the site of much controversy in recent years over who uses the space and how. Mr. Balmond claimed he looked at community history in conceiving the piece, but there’s little evidence of that in my eyes in the final product, and it’s hardly possible for a stranger to the community to garner a deep understanding of the place in a few weeks. Regardless of the specific characteristics of the piece itself, “The Lens” consumes the entire space, replacing the “park” with a “site installation.” Whether that installation becomes a beloved symbol of community identity or a monstrous half-million-dollar white elephant remains to be seen.

Urban designers Nikos A. Salingaros, Federico Mena-Quintero, and others promote an alternative development process, applying the ideas of peer-to-peer production in what they call “P2P Urbanism.” As David Bollier describes it, P2P Urbanism makes “city design and daily life more hospitable to ordinary people. Instead of the dehumanizing monumentalism that ‘starchitects’ have inflicted on many cities, P2P Urbanism proposes collaborative design and user participation in urban planning” and making “urban design more adaptable to local conditions and individual needs in the style of open source software and peer production.”

This seems to me a healthier community-oriented process that I hope Iowa City turns to. Perhaps the “Lens” train has left the station (perhaps not), but it would be refreshing and inspiring if Iowa City chose to create a public space that would be developed by commons principles, that starts from the people and place itself and keeps the broader community at the center of the process and the result. The Iowa City community, Jim Maynard and Project GREEN more or less asked for that for Black Hawk Mini Park over 40 years ago, and even then, they achieved only partial success. I hope someday our community can boast a signature public space that is truly a testament to the commons.

Thomas Dean mourns the loss of Black Hawk Mini Park.
LEARNING THE HARD WAY

Updates to the ICCSD’s threat assessment policy have led to confusion and concern among parents, but after several revisions and no clear solution in sight, some are finding that safety and comfort make for strange bedfellows. • BY NINA LOHMAN CILEK

You guys, I have a landline. And it rang.

I was darting between tasks, my mind occupied, my hands filled, when I answered the phone, not bothering to check the caller ID. There was the pause indicative of a pre-recorded message, then the voice of the principal of my daughter’s school. A threat had been reported. The police and the parents of the student involved had been notified. There was no need for concern.

Concern, however, was exactly what I felt. I had questions. And anxiety. Tempered, to be sure; I trust the principal and am confident that if there were reason to be alarmed he would have communicated as much. But when a parent, when this parent, hears of a threat at an elementary school the first reaction looks a lot like concern. In spite of my will to remain rational, my mind wandered to Sandy Hook. To Virginia Tech. To Columbine. Too much has happened for our collective conscious to travel anywhere other than the violence that fills our news feeds.

The altercation at my daughter’s school was a playground spat between kids. There was a threat. It was heard and reported, and according to the Iowa City School District policy at the time, the mandated next step was to inform the public.

This effort to remain transparent was a direct result of an alleged threat made at West High School on Oct. 9. Because the threat was made on social media, where users’ identities are often difficult to verify, the police department and district staff could not substantiate that a threat had indeed been made. This equivocation resulted in only a partial following of the district-wide threat protocol and a breakdown in communication between school administrators, parents, police and the broader community.

A timely ICCSD Board meeting on Oct. 13 offered the district a chance to revisit and revise the protocol. Superintendent Steve Murley raised the idea of reporting all threats, substantiated or unsubstantiated, to law enforcement so that administration could work alongside police to determine the appropriate response. Murley noted that through social media students are able to communicate with each other and with their parents at a speed the district was unable to match. He asked the board to consider a system similar to the University of Iowa’s Hawk Alert that would immediately notify the community of threats.

A motion was made to direct all staff to immediately report any and all threats, substantiated or unsubstantiated, to law enforcement and to the entire parent community at the school where the threat had occurred.

This is about the time my landline rang.

And it rang the next day, too. Then there were emails, each reminding me that there was no reason for concern.

What happened is that every threat, substantiated or not, from kindergartener to high school student, was reported and communicated. In the first week of the updated policy, 28 threats in 15 district buildings were reported, the majority of which came from elementary schools.

Reactions to the increased communication varied. After school on the playground, I heard parents comment that there were so many notifications, it was beginning to feel like the boy who cried wolf. Others worried about burying law enforcement when there are more urgent community needs. One parent had received a call from the principal because her son was overheard talking about what constitutes a threat, which was enough to warrant parent and law enforcement notification. But mostly, parents talked about the unease they felt, that moment when their hearts started beating just a little faster, when they heard of a threat reported at their kid’s school.

The policy was not achieving the results it had intended to achieve. Instead of clear communication, the new threat policy was
eliciting anxiety. The policy needed to be fine-tuned. The Oct. 20 board meeting provided a chance for the district to parse out what constitutes a major versus a minor threat, and when or if these threats require communication with parents and police.

The following morning, on Oct. 21, district parents received an email from Murley acknowledging the learning curve of the past few weeks and apologizing for any increased anxiety that may have resulted from the policy flux. Murley’s email noted that immediate threats (those putting at risk the safety of the school as a whole or to a substantial number of students) should be communicated to school administration and law enforcement. However, non-immediate threats should be reported to school administrators, who would work together to determine when and if law enforcement and parent communication would be necessary.

Properly addressing threats in schools is a complex and highly emotional subject. It is also, unfortunately, a necessary conversation fraught with controversy and diverse opinions. I don’t envy the work of the board or the district, but as a parent with a kid in the game, I appreciate the effort they have made to remain as transparent as possible in respect to this particular issue (a posture the district and the board hasn’t always held). I am okay with policies changing, as long as the changes being made support the district’s goal of keeping our kids safe and providing the best education possible.

When we make the process of crafting the policies that shape our schools transparent, we are bound to see more than we are comfortable seeing. Transparency can be clarifying: it can also reveal torn seams and jagged edges.

Over the course of October and November, the ICCSD Threat Policy underwent a transformation. As often happens in policy revision, it took a few swings of the pendulum for the protocol to land somewhere in the middle of increased communication and unnecessary fear mongering. When it comes to the security of our schools, the reality is that we may have to trade, at least in part, our own comfort levels for increased safety measures.

And, let’s not forget, that crafting the best policy is still only half of the issue. The other half is what happens when said policy is put into action.

On Halloween, my kids and I were ushered from the playground into the office at Longfellow because a community member had reported a possible robbery near the school (it was not a robbery, it was a highly irresponsible Halloween prank at a home adjacent to the school). As we stood, quiet and anxious, the office door closed, police officers in the halls, my hand protectively over my daughter’s racing heart, one little boy asked aloud, “Are we on lockdown?”

Our kids know. They know that schools are not always safe places. They know what lockdown means.

I am a graduate of the ICCSD, so I can say with confidence that the schools my children are attending are not the same schools I attended years ago. Everything, from technology to testing, looks different. I didn’t worry about violence in my school. I never had to ask if we were on lockdown.

Change, though often hard, though sometimes scary, is okay. Taking a few steps back in order to correctly navigate the path ahead can be a helpful course of action. I would like to see us be a community and a school district that can acknowledge and learn from our collective mistakes. Allowing the pendulum to swing isn’t the disaster some make it out to be.

We teach our kids to take risks and to learn from their mistakes. Let’s do the same. This is a conversations I want to have with my friends and neighbors. Preferably, on my landline.

Nina Lohman Cilek lives in Iowa City and uses outdated technology on a daily basis.
LV RECOMMENDS:
FOUR SQUARE MEALS
CHEF DAVID BURT, IOWA CITY, IOWA

If you’re one of a long-time Iowa City residents who fondly remembers the now-defunct Red Avocado, you’re in luck: Chef David Burt’s succulent vegan fare is still around, and you can eat it at home. Burt’s Four Square Meals—a professionally prepared weekly meal service—is a delicious and convenient addition to your diet. The catering program brings back some favorites from the Red Avocado, Burt’s former restaurant, while also introducing diners to new, inventively prepared vegan treats, available for pickup or delivery. Pricing and details are available at foursquaremealsiowa.com.

While I love to cook all manner of vegetables, I was pleasantly surprised both by how convenient the meal plan is, and by how satisfyingly hearty the vegan meals are. On a recent gray, windy day, I curled up with a buckwheat and millet stew with bok choi, and seitan “Sunday roast” with eggplants and carrots; the rich, brown gravy had me nostalgic for my grandma, and, since I was eating at home, it was totally okay for me to lick the plate clean.

Each day’s meal contains two separate dishes, all featuring a variety of vegetables, and each pushing the boundaries of what we may expect when we think “vegan food.” The light freshness of Kansas Avenue tofu, in a creamy, cumin-laced broth, was perfectly balanced by savory Athena salad, thick with brown rice and barley, dressed with a piquant umeboshi vinaigrette. I am eager to try other favorites, like curried tofu in tomato-ginger sauce, or golden glazed potatoes roasted with Japanese eggplant, garlic, ginger and turmeric. Subscribers may elect to receive four meals per week, or they may simply sign up for the service when they want to. Especially with the holidays approaching, Four Square Meals is a wonderful respite from cooking and hosting, or perhaps even a great gift for a harried parent. Meals average about $10 a piece, and portions are substantial. According to Burt, some clients use the meals to supplement their existing diets, choosing to balance a meat-based diet with the carefully selected vegetable choices.

Ingredients for all meals are organic and locally sourced when possible, and Burt will ship within the Midwest. He is also happy to accommodate specific dining needs, sometimes with a small surcharge. Each entrée comes with simple preparation directions; though Burt recommends the meals be heated on the stovetop or in the oven, the few I had to microwave seemed no worse for the wear, and there’s no debate that they were still far healthier and prepared with more love than other convenient options. I look forward to seeing how Burt’s creative menu continues to change with the seasons.

—Courtenay Bouvier

LIFE’S CELEBRATIONS...
MADE from SCRATCH

Make Scratch cupcakes part of every celebration:
Cedar Falls | Waterloo | West Des Moines | Coralville
1-855-833-5719 | scratchcupcakery.com
Holiday cheer makes its way to the beer aisle in the form of cherished seasonals and festive one-offs, perfect for enjoying and sharing at holiday gatherings and ugly sweater parties. Among the many tasty holiday beer options are these three beers of the month.

**BEERS OF THE MONTH: DECEMBER**

**HOLIDAY SPIRITS**

**THREE CHEERS FOR HOLIDAY BEERS!**

**ANCHOR CHRISTMAS ALE 2015**

Anchor Brewing Company — San Francisco, California: Anchor’s annual Christmas Ale is a much anticipated holiday tradition that dates back to 1975. The super-secret recipe is tweaked every year, and a different tree adorns the bottle label of each edition. While some editions have been ho-hum but drinkable winter warmers with the expected dose of holiday spices, others have been spicy hop bombs or intensely arboreal, as if Anchor liquefied and bottled Christmas trees. Some versions age better than others, but it is common for fans of the series to keep a bottle or two of each release to compare with past and future editions.

**SNOWSTORM 2015**

Snowstorm 2015

August Schell Brewing Company — New Ulm, Minnesota: Schell has its own traditional winter seasonal, Snowstorm. But Schell takes its tradition to the next level: Each edition of Snowstorm is a completely different style. Why? Because, as Schell’s website says, every Midwesterner knows “no two Snowstorms are ever alike.” Past versions have included a wee heavy Scotch ale, weizenbock and Belgian dark ale. The 2015 edition is a Wallonian-style brown ale that features hints of nut, biscuit and stone fruit.

**HANUKKAH, CHANUKAH: PASS THE BEER**

Shmaltz Brewing Company — Clifton Park, New York: Released for the first time last year, Hanukkah, Chanukah: Pass The Beer is a tasty newcomer to the holiday beer scene. It boasts eight different types of malts, eight different types of hops and weighs in at a hefty 8 percent ABV. Hanukkah, Chanukah features flavors of toasted malt, dark fruit, earthy hops and licorice, to name a few notable flavors. It will, as the sales sheet promises, “bring some light to the winter darkness,” and, “pair perfectly with latkes and the battle royale of dreidels.”

**Bonus recommendations:** Prairie Christmas Bomb, which is a version of Prairie Aristan Ales’ aged imperial stout, spiced with cinnamon bark. John’s Grocery also has a few bottles of Mikkeller’s Christmas porter, From/To, from years past. It was amazing when fresh, and has hopefully aged well.

—Casey Wagner
This is a test. A set of margins created for company. For waiting in train stations or asking a stranger the time. You’re allowed to freak out this much only. There’s a green car parked outside, by the curb, near the bike racks. An old man is asking people to put change in his plastic cup, and I remember my name contains both my father’s and grandfather’s stories. The table I’m sitting at is made of steel and marble. It’s cold and it’s spring. In the song on the radio, a noise.

Carmen. Do you remember Carmen? My cousin who married young to a man twice her age and with little means. Back in San Luis. I don’t know exactly how it happened, but the farm I remember, the pond overgrown with stalks and moss. Where I’d catch dragonflies by their tails. Their wings almost metallic in the gilded, orange noon. Carmen, still 15 and a virgin, sang in the straw-roofed kitchen hut, where she helped our grandmother cook, steaming the pig’s tripe, or grinding corn into mush.

On the drive through the redwoods, I don’t know if you recall. A harmonica note held for a summer, truer than the blanket uncertainty we learn to live with. The fog making the road the edge of the world. Our senses broke and scenes began to sputter. We looked under the seats for a map or a booklet that might help. The grandchildren will learn about failure soon. It’s that age. So will they sense in that moment a well of song? Will they know what we meant by sorrows or jest?

The collision, the rain slowing, the pebble breaking, the slope of a hip, the skylight’s glare, the tedium of age, the building full of children, the repetitive mechanism, the idle company, the phone call, the steps, the evening walk’s end, the minute space between two things touching, the loss of meaning, the boundary’s approach, the rendering of limbs, the edge of remembered towns, it rained for days. Our hands were covered in the smell of April. I forgot the time and place of departure. I was finally free to go. I was hungry and bad at honesty, attempting still to break through the blank space. Eternity’s other shore. A place to wake from one’s portrait. A place with enough memory to store our lives’ echoes thus far.

My friends and I wanted some way to see our wreckage as material for a world. So we put on our coats and headed to the cemetery on a bright afternoon. Tulip gardens patched the hills. Young couples passed the time renaming kinds of rubble. Instead of loss they had dreaming. No heartbreak. For the length of a cobbled day, whatever they saw in each other’s gazes dripped from the buildings as music.


A sky littered with faded jet trails.

If it won’t fit into words, we resort to song.

Trying to finish the cigarette slowly, hoping the bus won’t arrive on schedule. The trees are ashake with time. Because the canopy blocks most of the sky, the street corner feels like a living room. White lamps hang from the lower branches. The cold of early spring suddenly occupies our timeline. If it won’t stay, we claw at it, hoping something will linger.

Behind every stranger’s face is this weary hope. I want to say, “Look up.” Or for the falling twigs to start emitting notes upon impact. If things won’t sparkle, retrain the eye.

Each morning we would walk through the dirt soccer fields strewn with garbage. We wore our navy blue school uniforms and kicked up dust. How my grandfather shrank after the cancer took hold, I’ve always wondered.

If it penetrates you, if it plants the seed of death in your bones, can you call this your body? Had I the words.

Had I not been so like a juncture, I might have spoken with him in more honest ways. What can time do but pass? My mother would bring me to his bedside every few days, like she wanted me to sense the weight of it. Can you ride your bike now? he would ask me. Do you still fall every time you stop?

Jesús Castillo was born in San Luis Potosi, Mexico, spent his adolescence in San Diego, California, and has lived in La Jolla and Oakland. He writes poetry and occasionally prose, and has been living in Iowa City for the past two years. This is a selection from a long serial poem titled REMAINS.
THE SEASON OF HOPE

Best-selling author and UI Nonfiction Writing Program alum Hope Edelman is returning to Iowa City to present a new anthology and lead a creative writing workshop. • BY GEMMA DE CHOISY

There’s a change in the air, and I don’t mean the weather. When Hope Edelman returns to Iowa City—the place she calls her second home—a new kind of thoughtfulness pervades the writing scene. Edelman, author of the best-selling Motherless Daughters series and the stunning memoir, The Possibility of Everything, is a writer whose emotional sensitivity is as evident in person as it is on the page. In anticipation of her upcoming reading at Prairie Lights Bookstore and her three-day writing workshop at the Iowa Writers’ House, Edelman and I talked about time, place and the legacy of the University of Iowa’s Nonfiction Writing Program (NWP).

Tell me about the workshop you’ll be leading at the Iowa Writers’ House. What do you have planned? In my own work, I’ve been thinking a lot about the intersection of time and place and how many of our personal narratives unfold as they do, not just because of where they happened, but also because of when they happened. I do a lot of writing that takes place during my adolescence and young adult years. That’s partly because I do firmly believe that if you’ve lived until you’re 25, you have enough stories to tell for the rest of your life. It’s also because those were the most tumultuous—and therefore to me, as a writer—interesting years of my life. Plus, I have an agreement now with my husband and daughters that I won’t write about them for a while. [Laughs.] So I need to reach further back, to the time before they came into my life.

I’ve come to really appreciate how the culture of the ’70s and ’80s and the early ’90s informed the stories that I’m telling. When I started encouraging explorations of time and place in the work of my students here in L.A. I began to notice how the writing just blossomed, and how readers could really relate to the stories in ways that were new and fresh. So I thought, “Well, wouldn’t it be fun to do a workshop on time and place and see what happens!” So we’re going to be doing a series of short exercises since we’ll only have a few days together. This is the first time I’m doing a weekend workshop on this topic, and I love that I get to do it in Iowa City because Iowa City occupies such a strong sense of place and time in my own development as a writer. I was there as a student from 1989 to 1992, and I’ve been coming back almost every summer, with a few exceptions, since 1995. I really think of it as my second home and quite a few of my stories take place in Iowa City, during that particular time period.

I’ve heard you tell the story living in Iowa City at the end of your time in the NWP, and finding out that your first book had just sold. You rendered such a clear sense of that moment. That story alone really illustrates what I’m talking about, because of the way that book sold. It could sell like that in the early ’90s, but it wouldn’t today. [Motherless Daughters] went to auction when I was still in graduate school, and I thought, “Oh, we’ll be lucky if we get one offer.” So my agent sent it around and started the auction that morning, and by evening it wasn’t finished yet. By end-of-day in New York, I mean. That night, I bought a bottle of Korbel champagne—which also speaks to a certain time in my life, because there’s a certain age when you go buy Korbel champagne, versus any other—and I walked over to Karen Bender’s apartment and we popped the cork and sat on her apartment floor and drank it. There were certain details of the way the book sold and where I was living, and how it all unfolded—that I could walk to Karen’s apartment, the way we were living—that was very specific to that time and place in our lives. If I ever wrote that story, I’d be sure to put those details in. They’re essential.

It’s timely, then, that you’re doing this workshop in December. This is a season when essays and stories rife with particular emotions and family dynamics tend to pop up. Right! I’m doing the workshop right between the two trigger holidays! Thanksgiving and Christmas are probably the most emotionally loaded holidays of the year for many people.

Is that the case for you? I suppose. Not as much this year. I’m actually looking forward to both holidays. Over Thanksgiving my daughter, a freshman in college, is coming home for the first time since leaving in the fall. We’ll have a fun weekend with her, and we always have a really good party at our house the night after Thanksgiving. And then over Christmas we’re planning a family vacation. But you know, when I think of my extended family, those holidays are often fraught with emotions. The Motherless Daughters series has a huge following. A lot of people who read that book and the series reach out to you after they’ve finished it. Does that increase during the holiday season? I have noticed that there is an increase during the holidays. One year, I wrote a [Facebook] post...
admitting that Thanksgiving was my least favorite holiday because we never had family to spend it with. Both of my parents are gone, my husband’s family all live overseas and my siblings spend it with their spouses’ families. I had an enormous response to that—people saying “Thank you so much for admitting that this holiday is hard for you,” because people don’t like to talk about it! It’s supposed to be such a fun, happy family time. We need to talk about all varieties of experience at this time of year, though, and those who don’t have that kind of experience around the holidays often feel marginalized and silenced because they think they don’t know others who feel the same way.

When you talk to your students about time and place in essay and memoir writing, what are some tools or markers you ask them to draw on? Some of the exercises we’ll do will focus heavily on place, setting. Some will focus on time, meaning the year or month in which the story takes place. That may mean talking about the holidays, but the holidays in 1973 will have different cultural markers than the holidays in 2013. And if you’re having a New York Christmas versus a Nebraska Christmas, for example, that will be different. But we’ll be looking at a given year and all the different cultural markers one might point to from that time. Songs that were on the radio, movements that were taking place at the same time, war, brand names that were popular.

When I think of my childhood in the ‘70s, I think of the Carter Administration, I think of the Iran Hostage Crisis. I think of Hawaiian Punch! [Laughs.] I think of all the crap food we ate—Wing Dings and Ding Dongs. But the songs that were on the radio back then—I mean, the soundtrack of our lives changes very much year to year, decade to decade, and can help evoke a real sense of atmosphere, too. So we’ll be looking at all those details and we’ll be talking about how details help tell a story.

You’re coming back to Iowa City to read at Prairie Lights from a new anthology—I’ll Tell You Mine: Thirty Years of Essays from the Iowa Nonfiction Writing Program. Yes! [Former NWP Director] Robin [Hemley] and I worked on it together. Nine years we worked on that book. That’s the longest I’ve ever worked on a book. We initially thought it would come out sooner, but 2006, when we started, was before the big change in publishing, and so we retreated for a while and tried to think about how we wanted to position the book. I’m so glad that it took as long as it did, because it allowed us to bring in some of the more recent graduates that wouldn’t have been in the book otherwise. I think their pieces add a lot to the mix.

Publisher’s Weekly called the anthology a “Best Of” collection. Is that accurate? No. In their review—which was excellent, by the way—probably the best book review I’ve ever gotten—they did call it that. That’s not what Robin and I intended, and our introduction specifically says that. It’s impossible to do a “Best Of” collection of the NWP! You’d have to put in everybody’s best work, because everybody that comes out of [that program] is such an extraordinary artist. What we had to do was hand pick 18 pieces that we thought both worked well together and covered the 30-year period we were covering. And we didn’t want to duplicate material. We didn’t want 12 out of the 18 to be coming-of-age memoirs! [Laughs.] We wanted to show the variety of the work that comes out of the program so it’s a representative example, but it’s not a “Best Of.”

That’s a key distinction. I think it’s really important for the NWP and the writing community to know, too, because that really misrepresented our intent. We had almost 70 essays to choose from, and they were all terrific. They all belonged in the book! It was only too bad that we had limited amount of space. The University of Chicago Press gave us a page limit, and we’ll just have to forgive them.

Gemma de Choisy is skipping town to finish her book. She will miss Iowa City, this magazine and you.
2015 was a healthy year for music. It seems almost silly to make a ranked list. Rap came strong with Joey Badass and his homage to the ‘90s, Kendrick’s psych-soul excursion, and the yet to be reckoned with Vince Staples. Female voices—Bully, Courtney Barnett, Lower Dens—cut through the noise of a rock scene overrun by dudes in jeans. And both electronic and neoclassical composers like Lau Nau, Max Richter and Nicolas Jaar continued to usher us towards compelling horizons in new music. Yet, we still dare to offer a handful of records that have earned a permanent place in our playlists. Another year, another Elite 8. As always, this is just the beginning of the conversation. Come find any of Little Village’s staff at George’s or Prairie Lights, and let’s talk about the music that inspires us and helps set the tone for our lives.

8. BEACH HOUSE, THANK YOUR LUCKY STARS
A welcome retreat from the fully produced sound of Bloom (2012), Thank Your Lucky Stars’ focus on sparer arrangements finds Beach House hinting at something more akin to the subdued grandeur of 2008’s Devotion. This return to their roots champions singer Victoria LeGrond’s unwavering voice and reminds us how the beautiful atmospheric lilts that have come to define this band can be culled from restraint as much they can from indulgence.

7. RACHEL GRIMES, THE CLEARING
The Clearing signals another key step forward in the growing world of modern, neoclassical music, a journey that’s been advanced in recent years by contemporaries like Max Richter and Nils Frahm. Grimes’ compositions embrace melodic minimalism and her arrangements are muscular, drawing considerable sound and emotion from a small, rigorous ensemble. The quiet moments are reflective, almost cold, but the crescendos that punctuate are warm, elemental and sweeping.

6. CHRIS STAPLETON, TRAVELLER
Beyond the acoustic guitars, pedal steel and whiskey-sorrow lyricism, the heart of this record reveals Chris Stapleton’s penchant for thoughtful songwriting that is deeper than the average fare from a Nashville songwriter’s circle. Yet he keeps his ideas within reach, blurring the line between country outlaw and Music City USA star. Like Jason Isbell and Sturgill Simpson before him, Stapleton makes a bid for crossover success.

5. VIET CONG, VIET CONG
The appropriately voiced grief over Viet Cong’s name in the past year may have overshadowed the complex, invigorating and beautiful music they concocted on their self-titled debut. (The band has since decided to adopt an as-yet-unannounced new name.) This entire album is a brutal wrestling match between cacophony and relief, ultimately delivering a devastating mix of punk, art-rock and pop that many bands aspire to but can’t quite capture. Their guitars sound like machines, the keyboards elicit as much discomfort as they do warmth and the rhythms circle around jerky, stop-start patterns that entice a certain amount of cerebral nausea—and yet, every song here has been composed with precision and intent: Each idea resolves at a point far away from where it started.

4. DEERHUNTER, FADEING FRONTIER
Deerhunter has been exceedingly successful in establishing identity while making very different albums over the last eight (2/2) years, a remarkable streak that began with 2007’s Cryptograms. Their core elements remain intact. Bradford Cox’s savant art-pop, Lockett Pundt’s periodic strokes of songwriting genius and an ensemble equally interested in delivering digestible nuggets as well as moments of atmosphere for album’s sake. Where Monomania (2013) specialized in aggressive textures Fading Frontier is an exploration of more palatable songcraft. “Breaker,” a duet between Cox and Pundt, conjures a late-summer vibe that is pure slacker pop, while “Ad Astra” bubbles away, almost formless, in a fog of chillwave synths. This sort of dichotomy defines this album, sometimes within the same song, giving the sense of an ever-shifting daydream.

3. D’ANGELO & THE VANGUARD, BLACK MESSIAH
Released in the final weeks of 2014, Black Messiah has more effectively cast its shadow on the 2015 cultural landscape. Though its influences stir up ’70s soul and funk, the music feels more modern than anything, released at a time when the national conversation on racial injustice has become increasingly fraught on a weekly, even daily basis. These songs offer healing but also speak in tones of protest and affirmation (of dignity, humanity). They have been conceived on a grand, almost futuristic scale yet played and sung with acute tightness, creating a psychedelic yet focused atmosphere; in D’Angelo’s own words: “Traveling at the speed of light and then/At the same time I’m in the same spot too.”

2. JAMIE XX, IN COLOUR
UK culture has always encouraged a greater public appreciation of club music and in that sense it has ensured that its citizens carry around a healthier musical education than most Americans. Like all modern music—in particular rap—electronic music achieves depth via cultural diversity. The club is the one place where the rock kids and the rap kids, the Anglo-Saxons and the Jamaicans, the posh kids and the street kids might all find peace and harmony … at least until the e runs out. On his astonishing debut, Jamie xx fuels a lifetime of attention to sound and culture into a record that is so astute, so compelling, and so rich it plays like a long DJ set of the best tracks you’ve never heard before. It’s hard to pick away at all of the genre tags embedded in this collection, but there is something here to tie all of our disparate interests into a fully realized musical vision. As heady as it is clubby, In Colour finally presents Jamie xx as an artist in his own right, part of something bigger but also finding his own way.

1. ALABAMA SHAKES, SOUND & COLOR
The past few years have spawned a litany of bands with renewed interests in various strands of ’60s and ’70s soul and R&B. Many of these young artists seem more concerned with recreating vintage sounds than exploring new possibilities. Furthermore, audiences are
following these artists with frenetic enthusiasm as if acts like St. Paul & the Broken Bones and Nathaniel Rateliff & the Night Sweats represent a new, improved gospel sent down from Heaven. It’s good to see people excited about music, and we really can’t hate Paul Janeway (of St. Paul) for playing the music that resonates with him, but there’s a wave of doubt that descends over our spirits when seeing hundreds or thousands of white people dancing at a St. Paul show and emphatically claiming that “it’s the best band ever” when the band is playing music that is so deeply rooted in and connected to mid-20th century black American history.

Are people digesting these revived musical trends on terms they find comfortable, just like the people who didn’t like rap until the industry delivered them the Beastie Boys, Eminem and Everlast? And now see The Night Sweats excelling faster than Charles Bradley and Sharon Jones? It will be interesting to see how R&B’s history is rewritten, or possibly forgotten, in an era that eschews Daptone-style crate-digging for the recreation of yesterday’s stars in a more popular (or palatable) image. This backwards-tilted gaze doesn’t appear to be on the minds of the Alabama Shakes. Their sophomore effort clearly outlines their intent to mine their roots—soul, R&B, classic rock, Southern rock—as inspiration for new music, rather than the replication of past sounds. You can’t shake the deep soul from 

_Sound & Color,_

and in the same breath, you can’t shake the absolute rock weirdness of this record, the boldness to be a Starbucks-friendly band and drop ambient slow jams (“Sound & Color”) alongside rockers (“Shoegaze”). Even a more traditional song like “Gimmie All Your Love” cuts its R&B stance with raw, almost punk vocals and fuzzed-out guitars. Over the course of the record, you sense a new sort of soul sound being evoked, one that honors the past but distinctly feels of this time: all dirty, confused, and passionate. At the center of the machine is Brittany Howard’s presence—that unstoppable voice and intonation that feels at once romantic, political and confident. She sings, “Put in your hands/The fruit of all my grief,” and it slices right through the speakers. This isn’t a carbon copy—it’s the real thing. Let’s not forget what it sounds like. In

Andre Perry lives and works in Iowa City.
THE YEAR IN COMICS

Looking for something special to give your favorite bibliophiles this year? Check out some of 2015’s best comics and graphic novels • BY ROB CLINE

By now, you’re probably making your naughty and nice list for whatever gift-giving activity might be part of your holiday traditions. Here’s a round-up of choice comics you should wrap up.

**Green Arrow**
Benjamin Percy, Patrick Zircher

Benjamin Percy is best known as a novelist, and he brings his literary sensibility, which has always been spiced with plenty of genre fiction seasoning, to *Green Arrow*. Percy’s Oliver Queen is given to lyrical internal musings, but he switches from starry-eyed to steely-eyed when the arrows start flying.

Patrick Zircher has a knack for facial expressions, giving the characters depth in close-up. He also arranges panels effectively, adding drama or action to the scene in ways that always complement rather than complicate the unfolding story.

Percy and Zircher have moved *Green Arrow* in a grittier direction than previous incarnations, consciously adopting a tone likely to appeal to fans of *Batman: The Dark Knight* and *Daredevil*.

A great gift for:
Your friend who only reads “literary” fiction and tut-tuts whenever you talk about comics.

**Bitch Planet**
Kelly Sue DeConnick, Valentine De Landro

A group of “non-compliant” women find themselves fighting the patriarchy from prison in Kelly Sue DeConnick and Valentine De Landro’s *Bitch Planet*. Brilliantly drawing from women-in-prison exploitation fiction and film—as well as stories in which heroes must win the day through some sort of athletic contest—*Bitch Planet* is populated with women who don’t fit neatly into standard and often sexist comics tropes (or costumes).

The book’s politics are writ large in every panel, but DeConnick and De Landro don’t skimp on the storytelling. *Bitch Planet* is a cautionary tale that calls to mind Margaret Atwood’s novel *The Handmaid’s Tale*, both in terms of its themes and its artfulness.

A great gift for: All the proudly non-compliant women on your list, and everyone who respects them.

**Descender**
Jeff Lemire, Dustin Nguyen

A boy robot who might be the key to understanding a multi-planet catastrophe—and preventing another—is the protagonist of Jeff Lemire and Dustin Nguyen’s space adventure. Lemire’s script is well-balanced with plenty of action as well as quieter moments devoted to pondering the nature of life itself. The story is beautifully rendered in Nguyen’s watercolors, which offer up impressionistic moments as well as sharply focused images, bringing both sweeping panoramas and small, telling details vividly to the page.

With the fate of the universe apparently in the hands of an adorable child-sized robot, *Descender* may well star the ‘droid someone on your list is looking for.

A great gift for: The *Star Wars* fan in your life who won’t quit watching the new movie’s trailers frame-by-frame.
SAINTS
Sean Lewis, Benjamin Mackey
Sean Lewis and Benjamin Mackey, both graduates of the University of Iowa and longtime contributors to the local arts scene, have burst into the world of comics with Saints.

The series imagines Catholic saints in the role of superheroes, with the method of their martyrdom defining their powers. Saints isn’t necessarily going to appeal to those deeply invested in traditional spiritual or religious traditions, but the crime-horror series will appeal to those with a taste for snappy scripts and beautiful art.

The book is irreverent by definition and decidedly for adults, so don’t swap it out for your kids’ Sunday school materials. 

A great gift for: The curmudgeon in your family who believes all the spirituality has been sucked out of the holiday season. 

Decidedly not for: The person in your family who would be offended by the use of the word “holiday” in the last sentence.

nAMUH
Ryan Bentzinger

nAMUH is an epic tale of robots and monsters living separate lives on an environmentally altered world. Local artist Ryan Bentzinger’s opening chapter of the story is on display at the Cedar Rapids Museum of Art through mid-January, and self-published editions of the book will be available soon and can be pre-ordered now at ryanbentzinger.com.

Bentzinger renders his story in watercolor, and each painting has an almost unfinished feel—a rough and tumble-ness that underscores the themes of his story. There’s a mystery that drives nAMUH, but the story is also allegorical and forces readers to consider the potential consequences of a damaged environment and the unraveling of society.

A great gift for: The people on your list who prefer their art both fine and socially conscious, as well as those who are always after you to “shop local.”

BATGIRL OF BURNSIDE

Controversy has followed Batgirl since the launch of DC’s New 52 universe. That has continued, and even ramped up, since Gail Simone turned the title over to Cameron Stewart, Brenden Fletcher and Babs Tarr. The new creative team was accused of transphobia three issues in—a particularly unfortunate misstep since Simone had introduced a significant transgendered character. The issue was altered and the new version appears in the Batgirl of Burnside collection. That’s a good thing, and not just for social justice reasons. The new take on Batgirl lifts her out of the darkness of the rest of the Bat-line and gives us a current, social-media savvy hero. It joins Gotham Academy (on which Fletcher also works) as a safer entry point to Gotham City.

A great gift for: The tweens and teens in your life who need a hero who may operate at night, but isn’t always mired in darkness.

Rob Cline seeks out the good and bad across the comics landscape as the Colorblind Comics Critic.
Sunday, December 13, 7pm | at FilmScene

Uncertain
FILMMAKERS ANNA SANDILANDS AND EWAN MCNICOL IN PERSON

Directors Anna Sandlands and Ewan McNicol crack the tough exterior of Uncertain, Texas to create an intimate portrait of three unforgettable men on the margins living in a bayou town on the brink of extinction.

Part of Vino Vérité, a new series of thought-provoking, chance-taking, and visually-arresting films with filmmakers in person.

Film paired with a dialogue and reception featuring hand-selected wine from Wally "The Wine Guy" Plahutnik of Bread Garden Market.

---TICKETS---
$25 Public
$20 Members
Includes film, wine tasting, hors d'oeuvres & filmmaker reception.

118 E. College St, on the ped mall | www.icfilmscene.org
THE NUTCRACKER

Illustration by Becky Laff
ON THE NUTCRACKER

Tchaikovsky’s ballet has been a Christmastime staple since 1892. Does ballet’s diversity problem paint a monochromatic picture of the holiday?

BY GENEVIEVE HEINRICH

The Nutcracker has a wild and complicated history. The original creepy tale by E.T.A. Hoffmann, “Nussknacker und Mausekönig” (“The Nutcracker and the Mouse King”), is turning 200 next year, and among its striking differences from the better-known ballet production are a seven-headed mouse king, a string of violent and bloody occurrences and a marriage of a seven-year-old girl. This is par for the course for Hoffmann, who was well known as a fantasy and horror writer in his era. His most famous tale, “Der Sandmann” (“The Sandman”), was a psychological horror notably scrutinized in Sigmund Freud’s essay “Das Unheimliche” (“The Uncanny”) in 1919.

The core of The Nutcracker’s tale remained largely the same in its second iteration, a re-imagining by French writer Alexandre Dumas, of The Three Musketeers fame. Published in 1844, Dumas’ Histoire d’un casse-noisette was much tamer than Hoffmann’s. The violence was mostly eliminated—the result, one legend supposes, of Dumas telling the story at a children’s party, on demand, before writing it down. Dumas’ warm and joyful version served as the basis for the next stage of The Nutcracker’s history: The ballet.

In 1892, Pyotr Ilyich Tchaikovsky’s Nutcracker premiered in St. Petersburg with a storyline simplified further by Marius Petipa, a Frenchman and the premier maître de ballet at Russia’s Imperial Theatres, who pitched the tale for adaptation. The production received what could generously be called “mixed” reviews. The music was, without question, a success, then as now. Most of the iconic music we now associate with the story came from Tchaikovsky’s commission. (“Dance of the Sugar Plum Fairy” is truly ubiquitous, of course. Also unforgettable are “March” and “Waltz of the Flowers.”) It has spanned genres in inspiring adaptations and arrangements, from Duke Ellington and Billy Strayhorn’s 1960 jazz interpretations to “A Mad Russian’s Christmas,” a heavy instrumental medley by prog rock band Trans-Siberian Orchestra. In 2014, a capella group Pentatonix released their version of “Dance of the Sugar Plum Fairy.”

The original choreography was judged far more harshly. Petipa, who had collaborated with Tchaikovsky two years prior on the hugely successful ballet adaptation of The Sleeping Beauty, was ill during much of the latter process; it’s believed that most of the choreography fell to his assistant, Lev Ivanov, whose skills fell short of the public’s expectations. A number of productions by other choreographers spread across Europe and the United States through the first half of the twentieth century. It wasn’t until George Balanchine choreographed it for the New York City Ballet in 1954 that The Nutcracker ballet truly became a tradition.

Since the 1960s, The Nutcracker has become mainstay Christmas entertainment, with schools and companies across the U.S. staging annual productions, often to sold-out audiences. Here in the eastern Iowa, Dancer’s EDGE studio in Hiawatha presented the ballet on Nov. 21, Nolte Academy of Coralville produces its annual shows at the Englert Theatre on Dec. 4-6 and Orchestra Iowa partners with Ballet Quad Cities at the Paramount Theatre in Cedar Rapids on Dec. 5-6.

For many audience members, seeing The Nutcracker is an essential part of their pre-holiday preparations. For many company members, it represents a progression of skill and ability, the youngest dancers getting their first ever stage time in the smallest roles, then graduating to more intensive parts as they improve over the years.

My own experience with The Nutcracker has a similarly wild and complicated history. I remember my first time seeing a production: My mother took my friend and me to see it sometime in late elementary school. The ballet itself isn’t what sticks out in my memory so much as our pre-adolescent giggling at the male dancers in their tights.Still, for whatever reason, the production had an impact on me. The music became part of my cultural lexicon—a touchstone of the holiday season.

When I finally saw the ballet as an adult, I was thrilled, but taken aback. Its beauty was impossible to deny, but there were social issues at play that had escaped me as a child. Ballet has an elitist reputation as being art only for the well-to-do, and not particularly diverse. That’s an image the form has been trying to fight for years—George Balanchine himself had an integrated model in mind when he founded the School of American Ballet in 1934. He provided opportunities for dancers like Maria Tallchief, a Native American prima ballerina who originated his Sugar Plum Fairy.

Despite his and other early efforts ballerinas and their audiences remain disturbingly
monochromatic. Diversity in ballet has been a popular topic lately, spurred in part by this year’s appointment of Misty Copeland as principal dancer at the American Ballet Theatre (ABT), which is considered America’s national ballet company. She is the first black woman to hold that role in the ABT’s 75-year history. Copeland is a steadfast champion for access, working extensively with ABT’s Project Plié, an educational outreach program dedicated to increasing diversity that partners with the Boys and Girls Clubs of America, where Copeland first began to dance.

Viewing The Nutcracker, for better or worse, places these issues of access and diversity in stark relief. It’s not just the story’s pervasiveness in cultural consciousness; the second act offers a series of dances that are enough in themselves to give one pause.

Tchaikovsky names them for their inspiration: the Spanish Dance, the Arabian Dance, the Chinese Dance, the Russian Dance. The composer’s inclusion of a dance honoring his own country should be enough to reassure audiences that these are intended as homages, not appropriations, but intent and consequence don’t always overlap, and living in a world that is far more diverse than the one in which the piece was created, one is again reminded that many ballet companies don’t include enough dancers to match the dances’ variety.

It causes me discomfort, as both an audience and community member, to consider whether the diversity of a company—particularly its children—is comparable to the diversity of our community. What are we doing, and what can we be doing better, to promote access to theater arts across our cities, to break down that presumption of elitism? Can we inspire a wider variety of children to want to dance, merely by increasing their exposure? Can we improve access to training for those who otherwise might not have a chance to learn?

None of these questions will be answered with clarity before we all inevitably enjoy the wonder of another Nutcracker production this winter. They can, however, hover in the backs of our minds as we move forward into the holiday season, beginning our annual contemplation of how to better the lives of those around us. As the U.S. grapples with issues of diversity, so can we, even while appreciating the ballet’s stunning beauty.

Genevieve Heinrich is a writer, an editor, a malcontent and a ne’er-do-well. Occasionally, she acts and sings.
Find it All. All the time.

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.

**WED., DEC. 2**

/MUSIC: In Conversation with Taylor Mac, FilmScene, Free, 4 p.m.
The Gibson Brothers, CSPS, $17-21, 7 p.m.
Concert: Harp Studio, Faulconer Gallery, Free, 7:30 p.m.
/CINEMA: ’Room,’ FilmScene, $6.50-9, 5 p.m., 7:30 p.m.
Music is the Word Documentary Screening: ’Under the Boardwalk—A Ukulele Love Story,’ Free, 7 p.m.
/FOODIE: Mexican Mole, NewBo City Market - Kirkwood Kitchen, $29, 6:30 p.m.
/THEATRE-AND-PERFORMANCE: ’Nuncrackers,’ Old Creamery Theatre, $30, 2 p.m.
/FAMILY: Kids Create, Coralville Public Library, Free, 3 p.m.
Disney on Ice - Treasure Trove, iWireless Center, $13-53, 7 p.m.
/CINEMA: ’Up on the Wooftop,’ FilmScene, $2.50, 3:30 p.m.
/’Room,’ FilmScene, $6.50-9, 5:30 p.m., 8 p.m.
/ART-AND-EXHIBITION: Opening Night: John Martinek: Lingering Fragments, Commons Gallery CSPS, 5 p.m.
/CRAFTY: Sewing: Christmas Stocking, Home Ec. Workshop, $25, 6 p.m
/LITERATURE: NWP Anthology Reading, Prairie Lights Books & Cafe, Free, 7 p.m.

**THURS., DEC. 3**

/COMMUNITY: Hancher: Building the Future, Serving the State, IMU, Free, 12 p.m.

**EDITOR'S PICKS**

ROOM
Directed by Lenny Abrahamson
FilmScene through Dec. 3

‘Goodbye Blue House!’ Party, Women’s Resource and Action Center, Free, 4:30 p.m.
Holiday Evening Mansion Tour, Brucemore, $10-15, 5:30 p.m.
/THEATRE-AND-PERFORMANCE: ’Nuncrackers,’ Old Creamery Theatre, $30, 2 p.m.
/FAMILY: Kids Create, Coralville Public Library, Free, 3 p.m.
Disney on Ice - Treasure Trove, iWireless Center, $13-53, 7 p.m.
/CINEMA: ’Up on the Wooftop,’ FilmScene, $2.50, 3:30 p.m.
/’Room,’ FilmScene, $6.50-9, 5:30 p.m., 8 p.m.
/ART-AND-EXHIBITION: Opening Night: John Martinek: Lingering Fragments, Commons Gallery CSPS, 5 p.m.
/CRAFTY: Sewing: Christmas Stocking, Home Ec. Workshop, $25, 6 p.m
/LITERATURE: NWP Anthology Reading, Prairie Lights Books & Cafe, Free, 7 p.m.

**TEXT TO DOWNLOAD:**

Text “Iowa” to 77948
Friday, December 11 at 7:30 pm
The Englert Theatre

Ellis Marsalis is the patriarch of one of the most famous families in music, and he’s bringing the holiday cheer from New Orleans to Iowa City. The premier modern jazz pianist from the Crescent City will share his own considerable talents in this celebratory performance.
/

**MUSIC:** University of Iowa - Jazz Performances, The Mill, $3-5, 6:30 p.m.

Jeff Dunham, US Cellular Center, $49.50, 7:30 p.m.

Lauren Cash with GGM, Dre Lee, J Alex, Gabe's, Free, 9 p.m.

The Heavy Set with Mike Munson, Iowa City Yacht Club, $5, 9 p.m.

James Tutson, The Mill, $5, 10 p.m.

**COMMUNITY:** Political Discourse: The Impact of Redistricting, Campaign Finance, and the Media, Old Capitol Senate Chamber, Free, 8 a.m.

**CRAFTY:** heyLOOK! POP-UP studio event, 511 Iowa Ave, 10 a.m.

**MUSIC:** Jazz After Five, The Mill, Free, 5 p.m.

December First Friday Jazz, Opus Concert Cafe, $12, 5 p.m.

Red Week Battle of the Bands, Blue Moose Tap House, $10, 7 p.m.

**DIKIE:** Cafe Paradiso, Free, 8 p.m.

Neverly Brothers, Riverside Casino Show Lounge, Free, 8:30 p.m.

Nightmare on Washington Street, Gabe’s, $6, 9 p.m.

The Way Down Wanderers with Bones Jugs N Harmony, Iowa City Yacht Club, 11 p.m.

**LITERATURE:** Nancy Purington, Prairie Lights Books & Cafe, Free, 5:30 p.m.

**FAMILY:** Family Fun Night, Kate Wickham Elementary, $20-25, 6 p.m.

**THEATRE-AND-PERFORMANCE:** ‘Coming of Age in Choreboots,’ Riverside Theatre, $18-30, 7:30 p.m.

‘Theophilus North,’ Johnson County Fairgrounds, $9-17, 7:30 p.m.

‘Divalicious,’ Iowa TheatreArts Company Amana, $25, 7:30 p.m.

J.R. Brow, Penguin’s Comedy Club, $15-17, 7:30 p.m.

Paperback Rhino, Public Space One, $2, 9:30 p.m.

**SAT., DEC. 5**

**CRAFTY:** Holiday Market, NewBo City Market, 8 a.m.

Holiday Extravaganza!, Coralville Recreation Center, 9 a.m.

**THEATRE-AND-PERFORMANCE:** ‘Jingle Argh the Way! A Christmas Pirate Adventure,’ Old Creamery Theatre, $10, 10 a.m.

‘The Nutcracker,’ Paramount Theatre Cedar Rapids, $19-49, 2:30 p.m.; 7:30 p.m.

‘Divalicious,’ Iowa TheatreArts Company Amana, $25, 2:30 p.m.; 7:30 p.m.

‘Nuncrackers,’ Old Creamery Theatre, $30, 7:30 p.m.

---

**Celebrate the Season with us**

**Saturday, December 12 ~ 9:00-11:30 a.m.** 28th Annual Cookie Walk and Bazaar

**Sunday, December 13 ~ 3:00 p.m.** JuBELLation Handbell Concert and Christmas Tea

**Sunday, December 20 ~ 9:00 a.m.** Old Fashioned Christmas Pageant

**Thursday, December 24 ~ Christmas Eve**

**Early Service**

4:00-4:30 p.m. JuBELLation Handbell Prelude

4:30-5:15 p.m. Candlelight Worship with Youth Choir and String Ensemble

**Later Service**

6:30-7:00 p.m. String Ensemble Prelude

7:00-8:30 p.m. Candlelight Worship with Sanctuary Choir and String Ensemble

**Sunday, December 27 ~ Sunday after Christmas Worship**

10:30 a.m. One Service only in the Sanctuary

---

First Presbyterian Church    2701 Rochester Ave, Iowa City    351-2660

www.firstpresiowacity.org

---

**LITERATURE:** Book Brunch, Public Space One, 9 a.m.

**COMMUNITY:** Babysitters Course, Coralville Recreation Center, $55-68.75, 9 a.m.

Winter Woodland Wonders Nature Hike, Argyle Lake State Park, 10 a.m.

Rising Tide Summit, U.S. Cellular Center, $10-45, 2 p.m.

**THEATRE-AND-PERFORMANCE:** ‘Jingle Argh the Way! A Christmas Pirate Adventure,’ Old Creamery Theatre, $10, 10 a.m.

‘The Nutcracker,’ Paramount Theatre Cedar Rapids, $19-49, 2:30 p.m.; 7:30 p.m.

‘Divalicious,’ Iowa TheatreArts Company Amana, $25, 2:30 p.m.; 7:30 p.m.

‘Nuncrackers,’ Old Creamery Theatre, $30, 7:30 p.m.
FIND MORE EVENTS ON THE LV APP: TEXT “IOWA” TO 77948

Now Leasing for Fall 2016
One and Two Bedroom On-Campus Graduate Student and Faculty Housing

Call 319.774.2511, stop by 158 Hawkeye Court or visit AspireAtWestCampus.com to learn more!

"Coming of Age in Choreboots," Riverside Theatre, $18-30, 7:30 p.m.
"Theophilus North," Johnson County Fairgrounds, $9-17, 7:30 p.m.
J.R. Brow, Penguin’s Comedy Club, $15-17, 7:30 p.m.
"The Best Christmas Pageant Ever," Giving Tree Theatre, $8-26, 8 p.m.
The Mirage, IMU 2nd Floor Ballroom, Free, 9 p.m.
/FAMILY: Jan Brett, Davenport Public Library, Free, 10 a.m.

Disney on Ice—"Treasure Trove," iWireless Center, $13-53, 11 a.m., 3 p.m., 7 p.m.
Ceramic Bisque Creations, Kate Wickham Elementary, $25-32.50, 1 p.m.
/MUSIC: Irish Music Session, Uptown Bill’s, Free, 3 p.m.
Neverly Brothers, Riverside Casino Show Lounge, Free, 5 p.m.
Hancher Presents: Taylor Mac, E.C. Mabie Theatre, $10-30, 7:30 p.m.
Ya Salaam, Trumpet Blossom Cafe, $20-25, 8 p.m.
Josh Abbott Band, First Avenue Club, $15, 8 p.m.
Ben Schmidt & Ryan Bernemann, The Mill, $8-10, 8 p.m.

Masterworks III: Winter Fun - Mozart and More!, Adler Theatre, $6-62, 8 p.m.
The J.C. Project, Riverside Casino Show Lounge, Free, 8:30 p.m.
Black Tiger Sex Machine, Blue Moose Tap House, $15-20, 9 p.m.
The Olympics with Holy White Hounds, $7, 9 p.m.
Henhouse Prowlers, Iowa City Yacht Club, $10-12, 9:30 p.m.

2015 Holiday Party, Gabe’s, $5, 10 p.m.
/SUN., DEC. 6

/CRAFTY: Holiday Market, NewBo City Market, 8 a.m.
Holiday Thieves’ Market, IMU Main Lounge, 10 a.m.
Old World Christmas Market, National Czech & Slovak Museum and Library, 10 a.m.
heyLOOK! POP-UP studio event, 511 Iowa Ave, 10 a.m.
Craft and Fancy, Home Ec. Workshop, 10 a.m.
/CINEMA: The Eye Opener, FilmScene, $35, 11 a.m.
‘Christmas Vacation,’ Marcus Sycamore Cinema, $5, 12 p.m.
Bijou Open Screen Night, FilmScene, Free, 7 p.m.
/FAMILY: Disney on Ice - Treasure Trove, iWireless Center, $13-53, 1 p.m., 5 p.m.

Rosemary Wells, Iowa City Public Library, Free, 2 p.m.
/THEATRE-AND-PERFORMANCE: ‘The Nutcracker,’ The Englert Theatre, $16-28.50, 2 p.m., 6:30 p.m.
‘The Best Christmas Pageant Ever,’ Giving Tree Theatre, $8-26, 2 p.m.
‘Nuncrackers,’ Old Creamery Theatre, $30, 2 p.m.
‘Theophilus North,’ Johnson County Fairgrounds, $9-17, 2 p.m.
‘Divalicious,’ Iowa TheatreArtists Company Amana, $25, 2:30 p.m.
‘A Christmas Story: The Musical,’ Theatre Cedar Rapids, $23-38, 2:30 p.m.

The Nutcracker,’ Paramount Theatre Cedar Rapids, $19-49, 2:30 p.m.
‘Coming of Age in Choreboots,’ Riverside Theatre, $18-30, 3 p.m.
/COMMUNITY: Santa, Snacks and Stories, Brucemore, $5-7, 5:30 p.m.
/MUSIC: Every Time I Die, Blue Moose Tap House, $15, 6:30 p.m.
Rockin’ the Bern 2 – Iowa City, The Mill, 7 p.m.
Framing the Red, Gabe’s, Free, 9 p.m.
Copywrite with Coolzey, Blue Moose Tap House, $8-10, 9 p.m.
It’s like Christmas every payday!

Thomas L. Cardella & Associates

is hiring 30 representatives in Coralville, IA

$12/hour GUARANTEED + bonuses
Professional environment
Customer Service & Sales
Make more than retail and fast food job!
Full and part time positions

Apply today at www.tlcassociates.com/employment or pop in at 2000 James Street Suite 101A in Coralville

GED or HS diploma and background checks are required. D/W/F/M/EOE

AREA EVENTS

MON., DEC. 7

/FAMILY: Kids Class: Sew a Stocking, Home Ec. Workshop, $50, 4:30 p.m.
/CINEMA: ‘Christmas Vacation,’ Marcus Sycamore Theatre, $5, 7 p.m.

TUES., DEC. 8

/FAMILY: Preschool Trail Trekkers: Treats for the Animals, Indian Creek Nature Center, Free, 10 a.m.
/Santa, Snacks and Stories, Brucemore, $5-7, 5:30 p.m.
/CINEMA: WorldCanvass: ‘Cuba: yesterday, today, and tomorrow,’ FilmScene, Free, 5 p.m.
/FOODIE: Classic American Style Pizza, NewBo City Market - Kirkwood Kitchen, $59, 6 p.m.
/Five-course Dinner and Concert with Brendan James, Kalona Brewing Company, $95, 6 p.m.
/THEATRE-AND-PERFORMANCE: Dance Gala, Space Place Theatre, $5-20, 8 p.m.

WED., DEC. 9

/EDUCATION: Marilynne Robinson: The American Scholar Now, The Englert Theatre, Free, 5 p.m.
/CRAFTY: Wine Charm Sets, Beadology, $48, 5:30 p.m.
/LITERATURE: Writers Gone Public, Prairie Lights Books & Cafe, Free, 6:30 p.m.
/CINEMA: ‘Christmas Vacation,’ Marcus Sycamore Cinema, $5, 7 p.m.
/MUSIC: Tribute: Christmas Show, Paramount Theatre, $33-38, 7 p.m.
/The Volume Drinkers, Gabe’s, Free, 9 p.m.
/FOODIE: Heat the Havens, Augusta Restaurant, 5 p.m.
/THEATRE-AND-PERFORMANCE: ‘Nuncrackers,’ Old Creamery Theatre, $30, 2 p.m.
/Dance Gala, Space Place Theatre, $5-20, 8 p.m.

SPACEMAN X SCHIER
Yacht Club
Friday, Dec. 11, 6:30 p.m., $5
THURS., DEC. 10

/FOODIE: Bread Garden Market Holiday Open House, Bread Garden Market & Bakery, 5:30 p.m.
Discovering International Foods: Italian Cuisine, NewBo City Market - Kirkwood Kitchen, $69, 6 p.m.
/MUSIC: An Irish Christmas, Paramount Theatre, $34-49, 7:30 p.m.

- Joshua James with Field Division and Elizabeth Moen, Iowa City Yacht Club, $12-15, 8:30 p.m. Through sparse, introspective takes on traditional forms, mountain troubadour Joshua James’ precise minimalism brings a heightened spirituality that will surely warm the souls of weary holiday travelers. If you are a fan of the later works of either Bob Dylan or Elliott Smith, or—more locally—Bo Ramsey and The Pines, stomp the snow off your boots, saunter down to the basement bar at the Yacht Club and ask them to pour you something stiff. In addition to neat whiskey and whatever might be weighing on your mind, James pairs perfectly with lush, ethereal folkwave duo Field Division, hailing from Des Moines. Also, watch out for up and coming country starlet Liz Moen (Vinton, Iowa), who will open the show.

/THEATRE-AND-PERFORMANCE: ‘Nuncrackers,’ Old Creamery Theatre, $30, 2 p.m.
‘Coming of Age in Choreboots,’ Riverside Theatre, $18-30, 7:30 p.m.
Dance Gala, Space Place Theatre, $5-20, 8 p.m.
/EDUCATION: Energy Management at UI: Doing More with Less, Museum of Natural History at UI, Free, 7 p.m.

FRI., DEC. 11

/MUSIC: Holiday Tubas Concert, Old Capitol Museum, Free, 12:30 p.m.
An Honest Year with 4 Door Theatre, Monday’s Mona Lisa, Gabe’s, $10-12, 6 p.m.

- Spaceman X Schier, Yacht Club, Dec. 11, 6:30 p.m., $5 Cedar Rapids raptunes representative Spaceman (Jordan Lunsford) will headline alongside producer Schier (Kole Butler of Iowa City) in this Bonfire Records showcase. With a cohesive aesthetic comprising rap, dance, video, fashion and design—and a lineup bringing in tons of newcomers—the event marks an opportunity to connect with a new wave of Iowa City musicians including Good Vibe Tribe, Jazzy Prince, Jim Swim and DJs Native Alien (Mason Taylor) and Logan Stimmel. Show up, buy a mixtape, and see what this crew has to say about life here in the 319.
MUSIC: Mirage: Jean Luc Ponty Project at Campbell Steele Gallery, $20, 7 p.m. The Mirage will feature an amateur drag competition and professional performances by drag queens, drag kings and belly dancers. A former Mr. Gay Iowa USofA will also perform. Additionally, the event will feature a condom casino, infostravaganza and free rapid HIV testing.

The Ellis Marsalis Quartet, The Englert Theatre, $10-37, 7:30 p.m.
Riff Raff, Blue Moose Tap House, $25-45, 8 p.m.
Passion, Riverside Casino Show Lounge, Free, 8:30 p.m.
DICKIE with Dave Tamkin, The Mill, $10-12, 9 p.m.

CRAFTY: heyLOOK! POP-UP studio event, 511 Iowa Ave, 10 a.m.
Solving Beading Dilemmas, Beadology, $58, 5 p.m.
Glass Ornaments, The Ceramics Center, $30, 6 p.m.

ART-AND-EXHIBITION: Opening Night: Maintaining: A Group Exhibition, Public Space One, Free, 5 p.m.

FOODIE: Discovering International Foods: French Cuisine, NewBo City Market - Kirkwood Kitchen, $69, 6 p.m.

LITERATURE: Insects: A Collection of These Butterflies, Prairie Lights Books & Café, Free, 6:30 p.m.

COMMUNITY: Iowa Fashion Project Presents: Frost the Runway, Merge, $15-25, 7 p.m.

CHI-RAQ
FilmScene
Friday, Dec. 11, midnight
**CINEMA:** Chi-Raq, FilmScene, Dec. 11, 12 a.m., Price TBA

The latest offering from one of the most important directors of our time, Spike Lee’s Chi-Raq revisits the greek satire ‘Lysistrata,’ in which women withhold sex in an effort to halt the violence of the Peloponnesian War. The contemporary remake gives Lysistrata (Teyonah Parris), the girlfriend of a gang leader, a playful tagline—“No peace, no piece”—and a very un-funny backdrop on the streets of Chicago (and I’m not talking about Second City Chicago), where she and a group of friends decide to remain abstinent until the violence stops.

Aside from questions raised by many in the media (especially in Chicago) about whether he really understands the city or the women who live and deal with the situation there on a daily basis, Lee sparked outrage when he extended the conversation to campus sexual assaults, recently telling Stephen Colbert that “a sex strike could really work on college campuses where there’s an abundance of sexual harassment and date rapes,” reducing the Do the Right Thing director to the level of other men who seem to constantly suggest that a change in behavior among women—and not men—is the key to stopping rape.

As Iowa City’s FilmScene continues to flesh out the schedule surrounding the Chi-Raq screenings, watch for community events where these questions and more can be discussed in depth. And above all, watch and form your own opinions about the latest work by a modern master, Spike Lee.

**SAT., DEC. 12**

**MUSIC:** Community Folk Sing, Uptown Bill’s, Free, 3 p.m.
Radkey, Gabe’s, $10, 7 p.m.
The Rat Pack is Back!, Paramount Theatre, $43-63, 7:30 p.m.
Sonny Knight & The Lakers, The Englert Theatre, $15, 8 p.m.
Kevin Gordon, The Mill, $15, 8 p.m.
Under the Streetlamp, Riverside Casino, $15-225, 8 p.m.
Passion, Riverside Casino Show Lounge, Free, 8:30 p.m.
The Heard with Meteor Cat, Iowa City Yacht Club, $8, 10 p.m.

**CRAY:** heyLOOK! POP-UP studio event, 511 Iowa Ave, 10 a.m.
Downtown Holiday Market, Black Hawk Mini Park, 10 a.m.
Bracelet Bazaar, Beadology, 10 a.m.
Beaded Chain Bootcamp, Beadology, $128, 10 a.m.
Not Your Mother’s Craft Fair, Old Brick, 12 p.m.
Holiday Gingerbread House Competition, Downtown Pedestrian Mall, $40 per team, 7 p.m.
Put Your Creativity To Work

We’re growing fast and looking for new team members who can design, develop, market and support our enterprise-level software solutions. We offer great benefits, flexible work schedules and a beautiful office in the heart of downtown Iowa City.

CHECK OUT OUR CURRENT OPPORTUNITIES:

meta-comm.com/careers
EDITORS’ PICKS

/MUSIC: Vince Staples, IMU Main Lounge, Dec. 12, Doors open at 7 p.m., $22 - $25 On June 30, the day Odd Future affiliate Vince Staples put out his Summertime ‘06, Wired magazine wrote that “It sounds dystopian, but not futuristic—because we’re living in a dystopia right now.”

As 2015 comes to a close and a flood of images from Chicago and Minneapolis replace those from Ferguson and Baltimore, where there should be ever increasing urgency there is instead an eerie constance to the situation. That could be why Sasha Freer-Jones described Summertime ‘06 in the LA Times as one of the year’s most important rap albums. Drawing inevitable comparisons to fellow SoCal son Kendrick Lamar, Long Beach’s Staples may be conscious but he is not positivist. Where Lamar seems to continually find an awakening, Staples only sees another nightmare.

His cadence and delivery on tracks like “Lift me up” might read like a sendup to Lamar, but there is no sonic or spiritual release on Summertime ‘06, there’s no “King Kunta” and there’s no assurance that “we gonna be alright.”

“Shit don’t mean nothing when there’s people out here dying and starving with no hope,” he told The Fader. “That’s what matters ... I might be okay now, but I’m not really okay, because nobody else is okay.”

On Dec. 12, SCOPE will present Vince Staples, a fully formed artist in his moment. Regardless of where his career goes, this year of reflection and reckoning could not be sent out with a stronger show. It’s an opportunity Iowa City is very lucky to have and one that should not be missed.

THEATRE-AND-PERFORMANCE: ‘Jingle Arrgh the Way! A Christmas Pirate Adventure,’ Old Creamery Theatre, $10, 10 a.m.

‘The Nutcracker,’ Adler Theatre, $19-49, 1:30 p.m., 7:30 p.m.

Dance Gala, Space Place Theatre, $5-20, 2 p.m., 8 p.m.

‘Divalicious,’ Iowa Theatre Artists Company Amana, $25, 2:30 p.m., 7:30 p.m.

‘A Christmas Story: The Musical,’ Theatre Cedar Rapids, $23-38, 7:30 p.m.

‘Oliver!,’ Coralville Center for the Performing Arts, $12-27, 7:30 p.m.

‘Nuncrackers,’ Old Creamery Theatre, $30, 7:30 p.m.

READER PERKS

Limited quantities available: littlevillagemag.com/perks
For the latest deals and reader perks, install our free app, “Best of IC”
Text IOWA to 77948 for a download link.

Thanks for reading Little Village and supporting local business!
SCOPE Productions Presents:

**Vince Staples**

Saturday December 12th
IMU - 2nd Floor Ballroom

Doors at 7 | Show at 8

Tickets available at the IMU Welcome Center and all Ticketmaster locations

---

**Coming of Age in Choreboots,** Riverside Theatre, $18-30, 7:30 p.m.

**Theophilus North,** Johnson County Fairgrounds, $9-17, 7:30 p.m.

**The Best Christmas Pageant Ever,** Giving Tree Theatre, $8-26, 8 p.m.

**Iowa Foods Weekend,** NewBo City Market, 10 a.m.

**Date Night: Chinese Takeout,** NewBo City Market - Kirkwood Kitchen, $89, 5:30 p.m.

S’up Soup Supper, Public Space One, 6:30 p.m.

---

SUN., DEC. 13

**/CRAFTY:** 3D Geometric Beaded Slide, Beadology, $128, 10 a.m.

**/FOODIE:** Iowa Foods Weekend, NewBo City Market, 10 a.m.

**/CINEMA:** *It’s a Wonderful Life,* Marcus Sycamore Cinema, $5, 12 p.m.

**/THEATRE-AND-PERFORMANCE:** *The Nutcracker,* Adler Theatre, $19-49, 1:30 p.m.

**/FOODIE:** Iowa Foods Weekend, NewBo City Market, 10 a.m.

**/CINEMA:** *It’s a Wonderful Life,* Marcus Sycamore Cinema, $5, 12 p.m.

**/THEATRE-AND-PERFORMANCE:** *The Nutcracker,* Adler Theatre, $19-49, 1:30 p.m.

**/FOODIE:** Iowa Foods Weekend, NewBo City Market, 10 a.m.

**/CINEMA:** *It’s a Wonderful Life,* Marcus Sycamore Cinema, $5, 12 p.m.

**/THEATRE-AND-PERFORMANCE:** *The Nutcracker,* Adler Theatre, $19-49, 1:30 p.m.

---

**/COMMUNITY:** Aisle of Lights, City of Coralville, 5 p.m.
MON., DEC. 14

/FAMILY: Home School Students: Birds: Amazing, Beautiful and Unique, Indian Creek Nature Center, $5, 10 a.m.
/FOODIE: Intro to Indian Cuisine, NewBo City Market - Kirkwood Kitchen, $29, 6:30 p.m.
/CINEMA: 'It's a Wonderful Life,' Marcus Sycamore Cinema, $5, 7 p.m.
/MUSIC: Blet, Gabe’s, Free, 9 p.m.

TUES., DEC. 15

/CINEMA: LitFlicks Movie Night: 'The Man Who Came to Dinner', Coralville Public Library, Free, 6 p.m.
/FOODIE: American Cuisine: Chicago Style Deep-Dish, NewBo City Market - Kirkwood Kitchen, $59, 6 p.m.

WED., DEC. 16

/CINEMA: 'It's a Wonderful Life,' Marcus Sycamore Cinema, $5, 7 p.m.
/THEATRE-AND-PERFORMANCE: 'Nuncrackers,' Old Creamery Theatre, $30, 2 p.m.

THURS., DEC. 17

/COMMUNITY: Community Night at the Museum, National Czech & Slovak Museum and Library, Free, 5 p.m.
/FOODIE: Discovering International Foods: Mexican Cuisine, NewBo City Market - Kirkwood Kitchen, $69, 6 p.m.
/LITERATURE: Novel Conversations: 'My Name is Mary Sutter,' Coralville Public Library, Free, 7 p.m.
/MUSIC: The Lowest Pair, CSPS, 7 p.m.
Frank Sinatra Jr. presents: Sinatra Sings Sinatra, Adler Theatre, $37-62, 7:30 p.m.
/THEATRE-AND-PERFORMANCE: 'Nuncrackers,' Old Creamery Theatre, $30, 2 p.m.
'Jingle Arrgh the Way! A Christmas Pirate Adventure,' Old Creamery Theatre, $10, 7 p.m.
'Coming of Age in Choreboots,' Riverside Theatre, $18-30, 7:30 p.m.
/THEATRE-AND-PERFORMANCE: Shaun Mauss, The Mill, $12-15, 9 p.m.
**FRI., DEC. 18**

/CRAFTY: heyLOOK! POP-UP studio event, 511 Iowa Ave, 10 a.m.
/FOODIE: Discovering International Foods: Japanese Cuisine, NewBo City Market - Kirkwood Kitchen, $69, 6 p.m.
/CINEMA: Movie Night: ‘Home Alone,’ NewBo City Market, Free, 7 p.m.

/EDITOR’S PICKS

/CRAFTY: heyLOOK! POP-UP studio event, 511 Iowa Ave, 10 a.m.
/FOODIE: Discovering International Foods: Japanese Cuisine, NewBo City Market - Kirkwood Kitchen, $69, 6 p.m.
/CINEMA: Movie Night: ‘Home Alone,’ NewBo City Market, Free, 7 p.m.

**SAT., DEC. 19**

/CRAFTY: Art Weekend, NewBo City Market, 8 a.m.
/FOODIE: Discovering International Foods: Japanese Cuisine, NewBo City Market - Kirkwood Kitchen, $69, 6 p.m.
/CINEMA: Movie Night: ‘Home Alone,’ NewBo City Market, Free, 7 p.m.

/EDITOR’S PICKS

/CRAFTY: Art Weekend, NewBo City Market, 8 a.m.
/FOODIE: Discovering International Foods: Japanese Cuisine, NewBo City Market - Kirkwood Kitchen, $69, 6 p.m.
/CINEMA: Movie Night: ‘Home Alone,’ NewBo City Market, Free, 7 p.m.

**SUN., DEC. 20**

/CRAFTY: Art Weekend, NewBo City Market, 8 a.m.
/FOODIE: Discovering International Foods: Japanese Cuisine, NewBo City Market - Kirkwood Kitchen, $69, 6 p.m.
/CINEMA: Movie Night: ‘Home Alone,’ NewBo City Market, Free, 7 p.m.

/EDITOR’S PICKS

/CRAFTY: Art Weekend, NewBo City Market, 8 a.m.
/FOODIE: Discovering International Foods: Japanese Cuisine, NewBo City Market - Kirkwood Kitchen, $69, 6 p.m.
/CINEMA: Movie Night: ‘Home Alone,’ NewBo City Market, Free, 7 p.m.
/THEATRE-AND-PERFORMANCE: ‘Nuncrackers,’ Old Creamery Theatre, $30, 2 p.m.
‘Oliver!’ Coralville Center for the Performing Arts, $12-27, 2:30 p.m.
‘Divalicious,’ Iowa TheatreArtists Company Amana, $25, 2:30 p.m.
Michael Carbonaro, Penguin’s Comedy Club, $27, 5:30-30, 4 p.m., 7 p.m.
/COMMUNITY: Fundraiser for the Food Bank, The Mill, 5 p.m.
/EDUCATION: Free Generative Writing Workshop, Public Space One, 5:30 p.m.

MON., DEC. 21
/FAMILY: Book Artistry Camp, The Iowa Children’s Museum, $25-50, 9 a.m.
/FOODIE: Authentic Chinese Cooking: Kung Pao Chicken and Chicken with Broccoli, NewBo City Market - Kirkwood Kitchen, $39, 6 p.m.
/MUSIC: Matt Cook Collective, Gabe’s, Free, 9 p.m.

TUES., DEC. 22
/CRAFTY: Vino Van Gogh, The Mill, $35, 6 p.m.

/WED., DEC. 23
/FAMILY: Dirt Detectives: Digging up the Past Camp, The Iowa Children’s Museum, $25-50, 9 a.m.
/FAMILY: Pottery of the Past Camp, The Iowa Children’s Museum, $25-50, 9 a.m.

SAT., DEC. 26
/MUSIC: Pastmasters, Riverside Casino Show Lounge, Free, 8:30 p.m.
/MUSIC: IC Classical Guitar Society, Uptown Bill’s, Free, 2 p.m.
Pastmasters, Riverside Casino Show Lounge, Free, 8:30 p.m.
Junior Talley and Jess Aron, Riverside Casino Show Lounge, Free, 9:45 p.m.
/Ginger Madness, Coralville Public Library, Free, 2 p.m.

SUN., DEC. 27
/SPORTS: Turf Wars: Dodgeball Tournament, U.S. Cellular Center, $120/team, 8 a.m.
/FAMILY: Super Hero Night, The Iowa Children’s Museum, Free, 6 p.m.

MON., DEC. 28
/FAMILY: The Science of Science Fiction Camp, The Iowa Children’s Museum, $25-50, 9 a.m.
Winter Break Show, Owl Glass Puppetry Center, $4-5, 10 a.m., 1 p.m.
Ginger Madness, Coralville Public Library, Free, 2 p.m.

TUES., DEC. 29
/CINEMA: ‘Inside Out,’ Coralville Public Library, Free, 1 p.m.
/FOODIE: Discovering Bread Techniques: Bread Baking Basics, NewBo City Market - Kirkwood Kitchen, $55, 6 p.m.
**WED., DEC. 30**

/FAMILY: Artful Antics Camp, The Iowa Children’s Museum, $25-50, 8 a.m.
Frozen Fun, Indian Creek Nature Center, $2-5, 11 a.m.
Cabin Fever Celebration, Indian Creek Nature Center, $2-5, 1 p.m.

**THURS., DEC. 31**

/FAMILY: Noon Year’s Eve Celebration, The Iowa Children’s Museum, $7-8, 10 a.m.
Noon Year’s Eve Celebration, Coralville Public Library, Free, 11 a.m.
/MUSIC: Wylde Nept, The Mill, $10, 4 p.m.
New Year’s Eve Dance Party with Kat & Hala, Smoke ‘n Guns, Hold On Band, Riverside Casino, Free, 5 p.m.
Jim Brickman Comfort & Joy, Paramount Theatre, $25-55, 7:30 p.m.
Dead Larry with Soul Phlegm, Iowa City Yacht Club, $10-15, 10 p.m.
Winterland with CANDYMAKERS, Gabe's, $10-100, 10 p.m.
/THEATRE-AND-PERFORMANCE: The DougT Hypnosis Show, Penguin’s Comedy Club, $20-22.50, 7 p.m., 10 p.m.

**FRI., JAN. 1**

/MUSIC: Good Vibe Tribe, Iowa City Yacht Club, $5, 6:30 p.m.
Smoke ‘n Guns, Riverside Casino Show Lounge, Free, 8:30 p.m.
Soap with The Dawn, Joe Marcinek Band, Gabe's, $10, 9 p.m.
/THEATRE-AND-PERFORMANCE: ‘WIT,’ Giving Tree Theatre, $16-26, 8 p.m.

**SAT., JAN. 2**

/MUSIC: Irish Music Session, Uptown Bill’s, Free, 3 p.m.
Smoke ‘n Guns, Riverside Casino Show Lounge, Free, 8:30 p.m.
/THEATRE-AND-PERFORMANCE: ’WIT,’ Giving Tree Theatre, $16-26, 8 p.m.

**SUN., JAN. 3**

/THEATRE-AND-PERFORMANCE: ’WIT,’ Giving Tree Theatre, $16-26, 2 p.m.
MONDAYS
Primetimers Potluck, North Ridge Pavilion, 12 p.m. (3rd Monday) Moeller Mondays, Rozz-Tox, $8-12, 8 p.m. Open Mic, The Mill, Free, 8 p.m. Catacombs of Comedy, Yacht Club, $3, 10 p.m.

TUESDAYS
Acoustic Music Club, River Music Experience, Free, 4:30 p.m. Tuesday Evening Jazz, Motley Cow Cafe, Free, 5:30 p.m. Tom’s Guitar Show, Uptown Bill’s, Free, 6 p.m. (last Tuesday) Blues Jam, Parlor City, 7 p.m. Underworld Open Mic, The Yacht Club, Free, 8 p.m. Comedy & Open Mic Night, Studio 13, Free, 9 p.m.

WEDNESDAYS
Low Cost Yoga, Public Space One, $2, 5 p.m. Honest Open Mic, Lincoln Wine Bar, 6 p.m. Burlington Street Bluegrass Band, The Mill, $5, 6 p.m. (2nd & 4th Wednesdays) Open Mic Night, Penguins Comedy Club, Free, 6:30 p.m. Spoken Word, Uptown Bill’s, Free, 7 p.m. (1st Wednesday) Open Mic, Cafe Paradiso, Free, 8 p.m. Open Stage, Studio 13, 10 p.m. Open Jam and Mug Night, Yacht Club, Free, 10 p.m. Late Shift at the Grindhouse, FilmScene, $4, 10 p.m. Talk Art, The Mill, Free, 10:30 p.m. (2nd & 4th Wednesdays)

THURSDAYS
Folk Night at Little Bohemia, Little Bohemia, Cedar Rapids, 6 p.m. (1st Thursday) Novel Conversations, Coralville Public Library, Free, 7 p.m. (3rd Thursday) Thursday Night Live Open Mic, Uptown Bill’s, Free, 7 p.m. Karaoke Thursday, Studio 13, Free, 8 p.m. Gemini Karaoke, Blue Moose, Free, 9 p.m.

FRIDAYS
FAC Dance Party, The Union Bar, 7 p.m. Sasha Belle presents: Friday Drag & Dance Party, Studio 13, 8 p.m. SoulShake, Gabe’s, Free, 10 p.m.

SATURDAYS
Family Storytime, Iowa City Public Library, Free, 10:30 a.m. Santa Saturdays, FilmScene, Free, 1 p.m. Horse Drawn Carriage Rides, Downtown Iowa City, Free, 1 p.m. Gift Wrapping Station, Old Capitol Town Center, Free, 1 p.m. Saturday Night Music, Uptown Bill’s, Free, 7 p.m. Elation Dance Party, Studio 13, 9 p.m.

SUNDAYS
Live Music, Sutliff Cider Company, 3 p.m. Legends League, Borlaug Elementary, 4:30 p.m. Drag U, Studio 13, 8 p.m. Pub Quiz, The Mill, $1, 9 p.m.


/ART-AND-EXHIBITION:/ John Martinek: Lingering Fragments, Commons Gallery CSPS, (through Jan. 3), Out of This World: Science Fiction and Fantasy Art Exhibition, Cedar Rapids Museum of Art, (through Jan. 3), Illustrations of Don Quixote, Old Capitol Museum, (through Jan. 3), I am Everyday People, Old Capitol Museum, (through Jan. 3), The Gift Gallery, Chait Galleries, (through Jan. 4), Ryan Bentzinger: nAMUH, Cedar Rapids Museum of Art, (through Jan. 17), Living with Pots: Ceramics from the Eric Dean and Todd Thelen Collection, Cedar Rapids Museum of Art, (through April 10), Small Works Show, Chait Galleries (open indefinitely), Maintaining, Public Space One, opens Dec. 11

ONGOING EVENTS
GRINNELL COLLEGE
FAULCONER GALLERY
CONTEMPORARY ART FROM THE FAULCONER AND RACHOFSKY COLLECTIONS, DALLAS

September 18 to December 13, 2016
Featuring works by 29 artists from Sigmar Polke to Yinka Shonibare
For a full listing of events and programs, visit grinnell.edu/faulconergallery or call 641.269.4660

VENUE GUIDE

IOWA CITY

Blue Moose Tap House 211 Iowa Ave, (319) 358-9206, bluemooseic.com
Chait Galleries Downtown 218 E Washington St, (319) 338-4442, thegalleriesdowntown.com
Engler Theatre 221 E Washington St, (319) 688-2653, engler.org
FilmScene 118 E College St, (319) 358-2555, icfilmscene.org
First Avenue Club, 1500 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, iowaartisans.gallery
Iowa City Community Theatre 4261 Oak Crest Hill Rd SE, (319) 338-0443, iccitytheatre.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 470 1st Ave SE, (319) 338-7503, mcginberg.com
Old Capitol Museum 21 N Clinton St, (319) 335-0548, oldcap
Prairie Lights Bookstore 15 S Dubuque St, (319) 337-2681, prairielights.com
Public Space One 120 N Dubuque St, (319) 331-8893, publicspaceone.com
Riverside Theatre 213 N. Gilbert Street, Iowa City riversidetheatre.org
Steven Vail Fine Arts 118 E College St, (319) 248-9443 stevenvail.com
The Mill 120 E Burlington St, (319) 351-9529, icmill.com
Trumpet Blossom Cafe 310 E Prentiss St, (319) 248-0077, trumpetblossom.com
University of Iowa Museum of Art 1375 Iowa 1, (319) 335-1727, uima.uiowa.edu
University of Iowa Museum of Natural History 17 N Clinton St, (319) 335-0480, uiowa.edu/mnh
Uptown Bill’s 730 S Dubuque St, (319) 339-0804, uptownbills.org
Wildwood Smokehouse & Saloon 4919 Dolphin Dr SE, (319) 338-2211, wildwoodsmokehouse.com
Yacht Club 13 S Linn St, (319) 337-6464, iowayachtclub.com
CEDAR RAPIDS

African American Museum of Iowa, 55 12th Ave SE, (319) 862-2101, blackiowa.org
Brucemore Mansion 2160 Linden Dr SE, (319) 362-7375, brucemore.org
Cedar Rapids Museum of Art, 410 Third Avenue SE, (319) 366-7503, crma.org
Cocktails and Company, 1625 Blairs Ferry Rd, Marion, IA, (319) 377-1140, cocktailsandcompany.com
Daniel Arthur’s 821 3rd Ave SE, (319) 362-9340, danielarthurs.net
Giving Tree Theatre, 750 10th St, Marion, IA, (319) 213-7956, givingtreetheater.com
Hawkeye Downs Speedway and Fairgrounds 4400 6th St SW, (319) 365-8656, hawkeyedowns.com
JM O’Malley’s 1502 H Ave NE, (319) 365-8656, jmomalley.com
Legion Arts CSPS Hall 1103 3rd St SE, (319) 364-1580, legionarts.org
Lion Bridge Brewing Company, 59 16th Ave SW, (319) 209-1821, iowacitytheateartists.org
Loring Lounge, 1221 6th Ave, (319) 366-8591, theicm.org
Parlor City Pub & Eatery 1125 3rd St SE, (319) 247-0000, parlorcitypub.com
Penguin’s Comedy Club 208 2nd Ave SE, (319) 362-8133, penguinscomedyclub.com
Q Dogs BBQ, 895 Blairs Ferry Rd, Marion, IA, (319) 826-6667, qdogsbbqcompany.com
Shores Event Center 700 16th St NE, (319) 775-5367, shoresevencenter.com
Sip N Stir 1119 1st Ave SE, Cedar Rapids, (319) 364-3163, sipnstr.com
Tailgaters 3969 Center Point Rd NE, (319) 393-6621, tailgatorslive.com
US Cellular Center 370 1st Avenue NE | (319) 398-5211, uscellularcenter.com
Veterans Memorial Stadium 950 Rockford Rd SW, (319) 363-3887
Theatre Cedar Rapids 102 3rd St SE, (319) 366-8591, theatre Cedar Rapids

CORALVILLE

Cafe Cremo 411 2nd St, (319) 338-0700, facebook.com/cafecremoa.us
Coralville Center for the Performing Arts, 1900 Country Club Dr, (319) 248-9370, coralvillearts.org
Coralville Recreation Center 1506 8th St, (319) 248-1750, coralville.org
Iowa Children’s Museum 1451 Coral Ridge Ave, (319) 625-6255, theatrcr.org

NORTH LIBERTY

Bobber’s Grill 1800 Scales Bend Rd NE, (319) 665-3474, bobbersgrill.com
Bobby’s Live 1295 Jordan St., North Liberty, www.bobbys-live.com

AMANA

Iowa Theatre Artists Company, 4709 220th Trail, Amana, (319) 622-3222, iowatheatreartists.org
Old Creamery Theatre, 38th Ave, Amana, (319) 622-6262, oldcreamery.com
Old Creamery Theatre Studio Stage, 3023 220th Trail, Amana, (319) 622-6262, oldcreamery.com

MT. VERNON / LISBON

Lincoln Winery 125 First St NW, Mt Vernon, (319) 895 9463, foodisimportant.com
Sutliff Cider 382 Sutliff Road, Marion, IA, (319) 826-6626, sutliffcider.com

RIVERSIDE

Riverside Casino & Golf Resort 7800 Highway 22, (319) 648-1234, riversidecasinoandresort.com

FAIRFIELD

The Arbor Bar 129 S 1st Ave NE, Fairfield, (641) 209-1821, iowacitytheateartists.org
Cafe Paradiso 101 N Main St, (641) 472-0856, cafe paradigm.com

GRINNELL

The Gardener Lounge 1221 6th Ave, (641) 269-3317, gardenerlounge.com
The Faulconer Gallery 1108 N Main St, (641) 269-4660, Faulconergallery.com
Steeped in tradition yet oft-misunderstood, eggnog is the quintessential holiday drink for discerning merrymakers. But have you ever tried the Humpty (pronounced with an ‘Umpty’)?

**NEW RECIPE, OLD FRIEND**

BY TIM TARANTO

I think I was twelve the first time I ever got “tight.” The culprit was eggnog. It was a holiday party, and my brother, some friends and I snuck out of my dad’s office, where the kids had been detained, and emerged into a dining room full of drunk adults (drunk friend’s parents, drunk teachers, our drunk priest) where, with the pretense of nabbing cookies and heuer d’oeuvres, we scored some booze. Under the cover of dim lights and some loud Bing Crosby on the record player, we ladled our cups full of ‘nog and a half-hour later we were all out in the snow, coatless, dancing and totally smashed. As an homage to that first Christmas hangover, I’d like to share with you a little holiday recipe for the Humpty:

**THE HUMPTY**

- 1 oz Dark Rum (Meyers or Goslings)
- 1 oz Bourbon (Four Roses)
- 1 oz Frangelico Hazelnut Liqueur
- 1 oz Fresh Cream
- 1 Egg Yolk
- Ground Nutmeg to Garnish

Beat the egg yolk and slowly add cream. Combine rum, bourbon and Frangelico in a shaker. Add egg and cream mix and shake with ice. Pour mixture over ice in an Old Fashioned glass and sprinkle with nutmeg. Drink three or four. Get tight. Have fun.

---

**ART GALLERIES**

**BOTANY**

**NEW RECIPE, OLD FRIEND**

Steeped in tradition yet oft-misunderstood, eggnog is the quintessential holiday drink for discerning merrymakers. But have you ever tried the Humpty (pronounced with an ‘Umpty’)? • BY TIM TARANTO

I think I was twelve the first time I ever got “tight.” The culprit was eggnog. It was a holiday party, and my brother, some friends and I snuck out of my dad’s office, where the kids had been detained, and emerged into a dining room full of drunk adults (drunk friend’s parents, drunk teachers, our drunk priest) where, with the pretense of nabbing cookies and heuer d’oeuvres, we scored some booze. Under the cover of dim lights and some loud Bing Crosby on the record player, we ladled our cups full of ‘nog and a half-hour later we were all out in the snow, coatless, dancing and totally smashed. As an homage to that first Christmas hangover, I’d like to share with you a little holiday recipe for the Humpty:

**THE HUMPTY**

- 1 oz Dark Rum (Meyers or Goslings)
- 1 oz Bourbon (Four Roses)
- 1 oz Frangelico Hazelnut Liqueur
- 1 oz Fresh Cream
- 1 Egg Yolk
- Ground Nutmeg to Garnish

Beat the egg yolk and slowly add cream. Combine rum, bourbon and Frangelico in a shaker. Add egg and cream mix and shake with ice. Pour mixture over ice in an Old Fashioned glass and sprinkle with nutmeg. Drink three or four. Get tight. Have fun.
The Skin Kangaroo

Services
- 60 minute facial
- 90 minute facial
- Chemical peel
- Upper back facial
- Eyebrow, lip, cheek or underarm wax
- Bikini wax
- Back wax
- Full arm wax
- Half leg/full leg wax

GIFT CERTIFICATES AVAILABLE!
NOW THROUGH JANUARY 1: PURCHASE $1000 WORTH OF GIFT CERTIFICATES AND PAY ONLY $800!
Ask about Student & University Employee Discounts

YOUR SKIN GURU
1324 5th Street, Coralville, IA (319) 621-4886  skinkangaroo@gmail.com facebook.com/theskinkangaroo
ARE BANANAS RADIOACTIVE?

My boyfriend says that bananas are so radioactive that they’re listed as a dangerous food. Is he right? —Sarah

Let’s split the question in two, Sarah. Are bananas radioactive? Sure. In fact, a few decades ago, a government physicist with a knack for public relations created what he called the banana equivalent dose, or BED, which proposes one banana’s worth as the measure of a minuscule amount of radiation. He was trying to convey the notion that minuscule amounts of radiation are something we encounter everywhere, including, yes, the produce section.

Are bananas, by virtue of their radioactivity, dangerous? If that logic attracts you, you’ll want to spend tonight on the sofa. Over a year, sleeping next to your boyfriend (who does seem a little credulous, if we’re being honest) is liable to expose you to one millirem of harmful radiation—about a hundred times more than you’ll get from eating the average banana, and thus 100 BEDs.

Physicists call this background radiation, which we absorb constantly from sources both natural (like radon gas, the result of uranium breaking down in the soil) and manmade (like nuclear power plants). In this case, both boyfriend and banana contain the element potassium, which winds up in the body via food and in food via soil, fertilizer, etc. (If you’re a gardener, you know potassium as one of three primary elements your plants need to grow, the other two being nitrogen and phosphorus.)

Bananas are a good source of potassium nutritionally, but the amount they contain is small: only about four grams per kilogram. Now, about 0.01 percent of all potassium occurs in the form of the unstable though extremely long-lived isotope potassium-40, or K-40. Roughly one in eleven times that K-40 decays, it converts to argon-40. Ar-40 is stable, but conversion from K-40 leaves it very briefly in what’s called an excited state, overcharged with energy. In promptly transitioning to its normal energy level, or ground state, it kicks out a biologically harmful gamma ray—the stuff your mother warned you about, provided your mother was a nuclear physicist. Within the earth’s interior, potassium-to-argon conversion is occurring continually on a beyond-massive scale. The radioactive output of a single banana, though, is genuinely teeny—fractions of fractions of fractions.

OK, you say. But what about, like, a whole bunch of bananas? I mean, truckloads of the fruit have been known to trigger radiation sensors at international borders. There are some countries in Africa where bananas constitute up to a quarter of the caloric intake. What’s the deal there?

First of all, kudos for your command of international nutrition stats. Second, outside of a shielded laboratory environment, taking an exact measurement of bananagenic radiation is tricky. Doesn’t mean we can’t try, though. I sent my assistant Una to the nearest grocery to gauge conditions in the field. She started by measuring the ambient radiation in the air at the store: eight microrems. (The rem is a unit of radiation dosage that, like much of our metric-system-defying measurement, is unique to the United States; more advanced civilizations have switched to the sievert.)

Then Una measured the radiation in the banana bin: 15 microrems. Progress at this point was interrupted by a store manager’s inquiry regarding the customer wielding the Geiger counter. Having justified her presence, Una broadened the investigation. Idaho potatoes? Eleven microrems. Kitty litter? A whopping 19. (We presume you’re not eating that.) Not to unduly freak your boyfriend out, but Brazil nuts, lima beans, and red meat can all produce Geiger readings as high as or higher than bananas do.

Exposurewise, then, there’s not much of a threat here. Dietwise, I asked Una to crunch the numbers. The key here is that (assuming normal kidney function) potassium doesn’t accumulate in the body; the K-40 you’re dealing with is whatever you’ve recently ingested. Thus, according to Una, in order to get radiation poisoning—not even die—from consuming bananas, you’d have to put away 82,552,779, a meal after which, obviously, radiation is going to be the least of your bodily concerns.

So that’s the micro to the macro. What about the other way around? Here we find some wit at Forbes trying to downplay the effects of the 2011 nuclear meltdown at Fukushima by comparing the radiation emitted there each hour to 76 million bananas—only 76 million! Hence we get a peek as––only 76 million! Hence we get a peek at the dark side of the BED, which certain paranoid corners of the Internet see as a nefarious distraction promulgated by Big Nuke: Who’s afraid of a little old banana? Humorless, sure, but these folks aren’t totally off-base. For instance, a 2014 op-ed column in South Africa’s Business Day (in a detail many screenwriters might consider a little too on-the-nose, the columnist also runs a group called the Free Market Foundation) endeavored to make the case that, in the wake of Fukushima, the proposed building of new nuclear power plants was really no big deal because, come on, bananas are radioactive too. The guy who created the BED just wanted to demystify radiation, but I wonder if he’s developed any concerns about the concept’s half-life.

—Cecil Adams
Dear Kiki,

My long-term partner and I recently opened up our relationship, though we’re taking it slow. Currently, I’m seeing this person who’s kind of a wall—we have nothing to talk about, but the sexual chemistry’s great. What should I do?

Signed, Newly Poly

Hey bae,

Well, what shouldn’t you do? Seriously. I’m guessing, from your letter, that having a strong—and verbalized—emotional connection is something you’re used to in your long-term partnership, and is something that’s important to you. Calling the new person a “wall” interests me, because it seems like from your perception the dynamic is coming from a quality in them, not you. I think this is important to keep in sight: You are still being your connective-word-self, just coming up against a mysterious blockade. To be honest, if you don’t know how to walk through walls, I don’t know either. If we met up for tea and I had my tarot cards with me we could maybe find a gate somewhere, but I think, actually, there’s virtue in letting this wall remain their wall-self.

As long as you think you’ve adequately expressed yourself—what you want from your activities—I think you can carry on as you like. You can keep having this erotic connection, you can keep trying to get them to offer up a doorway or at least a window or you can decide to walk away from this wall. You can also go with how you’re feeling in the moment and let the ultimate direction meet you when it meets you. I’m tempted to suggest this is an opportunity to do some self-reflection about what you want from your activity partners, but, like, it doesn’t have to be. Long-term partnership is a built thing that requires intention, though explicit consciousness of such varies with each partnership. The sort of dating you’re describing draws on a different skillset: Being a decent, honest person on the spot. Decency is either messy or far too safe and clean; spontaneous honesty is a moving target. Let both be fodder for the self-reflection you’d be doing anyway, but no more than that.

I drew a tarot card for your “wall”—The Queen of Wands, who embodies the captivating and energetic qualities of the fire element. She’s attractive in the most active sense of that word, and she knows what she’s doing. Draw on her when you’re unsure. You’ve got this. xoxo, Kiki

Spontaneous honesty is a moving target.

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

XOXODEARKIKIXOXO
Welcome to your 2015 holiday edition of Pro Tips! Travel safe, stay warm and remember: If you’ve got a question, I’ve got an answer. Hit me up at askwaynediamante@gmail.com and I’ll tell you what your problem is.

Dear Wayne,
Any tips on finding good travel deals this time of year? Airfare is always so expensive! Also, what’s the best way to handle delayed flights and/or getting bumped?
Thanks, Veronika

Dear Veronika,
Looking to avoid lengthy lines and travel delays? Just change your telephone number and address! You can’t be invited if they don’t know where to find you. —WD

Dear Wayne,
It’s easy to get caught up in the commercialism of the Christmas season. Do you have any tips for keeping the spirit of the holiday in perspective?
Sincerely, Charlie

Dear Charlie,
While my heritage isn’t expressly Christian, each year it’s a Diamante family tradition to remember the reason for the season and invite a homeless person in from the cold for a meal with all the trimmings and a hot shower. Afterwards, we settle our guest down in front of a cozy fire, pour them a healthy glass of Chablis and regale them with a family round-table reading of “The Most Dangerous Game.” —WD

---

**LITTLE VILLAGE**

**CREATIVE SERVICES**

- MOBILE WEBSITES
- CUSTOM PRINT & DIGITAL ADVERTISING CAMPAIGNS
- PHOTOGRAPHY
- GRAPHIC DESIGN

Work with Little Village’s network of local creatives to bring your business’s marketing to the next level.

creative@littlevillagemag.com
(319) 855-1474

---

Bobby’s Live

Menu Available Online: bobbyslive.com

Free lunch delivery available for businesses.
Now open seven days a week at 11 am.

★★★★

Hawkeye Football Tailgate To-go Menu
Available Saturdays 9-11 am.
for carry out only
Open at 10 am.
for all early games

1295 Jordan Street, North Liberty, IA
www.bobbyslive.com 319-665-4800

---

NOW SELLING AUTHENTIC TACOS

AT DOWNTOWN CACTUS 2

Al Pastor • Asada (steak)
Carnitas • Chorizo
De Cabeza (head)
Del Lengua (tongue)
Pollo (chicken) • Trepa (intestines)

CACTUS 2
314 E Burlington St Iowa City, IA
cactusziowacity.com (319) 337-2464
ACROSS

1. Animal doc
2. 4. Like ludes
3. 9. Lesser known Braxton
4. Watch
5. Beach Boys sailboat
6. Weighs in?
7. Branch
8. “_____ Motherfucker!” -John McClane
9. “_____ you filthy animal!” -Kevin McCallister
10. Degas contemporary
11. _____ St. Vincent Millay
12. Comedian Cook
13. Audit department, for short
14. Snitch
15. “You sit on _____!” -Buddy
16. Also
17. Wind instrument
18. “Progressive” cable news station
19. Can be turned or played
20. Ranch ending
21. It’s not polite
22. Bloody preparation?
23. The Bachelor______
24. “_____ you filthy animal!” -Kevin McCallister
25. Type of primate
26. Doctor Who alien
27. Type of shot?
28. People doing 73-Across need to get one of these
29. Electric roadster
30. “All hail the ______!” -Jack Skellington
31. French goodbye
32. Marine shout
33. Actor Colm
34. “_____go baby boys (Two words)
35. Boast
36. Give up
37. Low cost bang?
38. Hold
39. Green prefix
40. Twice Portuguese style chicken
41. Craft glue applicator
42. Lemon or lime suffix
43. Rapper and Fast and Furious actor, for short
44. Canned ham
45. Rapper and Fast and Furious actor, for short
46. Boxer Khan
47. “Walk _____” (Two words)
48. New York rapper
49. Madre’s call
50. “Aw _____!”
51. The ______ Before Time
52. The most populous continent
53. Baseball’s Hong-Chih
54. Neither

DOWN

1. “No, it’s five pounds of _____” –Frank Cross’s Dad
2. Jane ______
3. Day laborer, for short
4. Hitchcock film
5. Young Manning
6. ______-a-dope
7. Respiratory disease, for short
8. Cycling class
9. Sound of disappointment
10. Conclusive evaluation (Two words)
11. Angelou or Rudolph
12. Turing or Alda
13. Syndrome caused by the chickenpox
14. My name is ______
15. Performer suffix?
16. _____ cone
17. Goals
18. Envelope abbreviation
19. _____ Amos
20. Pull abruptly
21. Movie reviewer Roger
22. Marine shout
23. Actor Colm
24. “_____go baby boys (Two words)
25. _____ cone
26. Goals
27. Envelope abbreviation
28. _____ Amos
29. _____ cone
30. Pull abruptly
31. Movie reviewer Roger
32. Marine shout
33. Actor Colm
34. “_____go baby boys (Two words)
35. Boast
36. Give up
37. Low cost bang?
38. Hold
39. Green prefix
40. Twice Portuguese style chicken
41. Craft glue applicator
42. Lemon or lime suffix
43. Rapper and Fast and Furious actor, for short
44. Canned ham
45. Rapper and Fast and Furious actor, for short
46. Boxer Khan
47. “Walk _____” (Two words)
48. New York rapper
49. Madre’s call
50. “Aw _____!”
51. The ______ Before Time
52. The most populous continent
53. Baseball’s Hong-Chih
54. Neither

NOVEMBER ANSWERS

HOLIDAY CLASSICS

BY JULIA LIPPERT

ACROSS

HOLIDAY Classics

ACROSS

1. Animal doc
2. Like ludes
3. Lesser known Braxton
4. Watch
5. Beach Boys sailboat
6. Weighs in?
7. Branch
8. “_____ Motherfucker!” -John McClane
9. “_____ you filthy animal!” -Kevin McCallister
10. Degas contemporary
11. _____ St. Vincent Millay
12. Comedian Cook
13. Audit department, for short
14. Snitch
15. “You sit on _____!” -Buddy
16. Also
17. Wind instrument
18. “Progressive” cable news station
19. Can be turned or played
20. Ranch ending
21. It’s not polite
22. Bloody preparation?
23. The Bachelor______
24. “_____ you filthy animal!” -Kevin McCallister
25. Type of primate
26. Doctor Who alien
27. Type of shot?
28. People doing 73-Across need to get one of these
29. Electric roadster
30. “All hail the ______!” -Jack Skellington
31. French goodbye
32. Marine shout
33. Actor Colm
34. “_____go baby boys (Two words)
35. Boast
36. Give up
37. Low cost bang?
38. Hold
39. Green prefix
40. Twice Portuguese style chicken
41. Craft glue applicator
42. Lemon or lime suffix
43. Rapper and Fast and Furious actor, for short
44. Canned ham
45. Rapper and Fast and Furious actor, for short
46. Boxer Khan
47. “Walk _____” (Two words)
48. New York rapper
49. Madre’s call
50. “Aw _____!”
51. The ______ Before Time
52. The most populous continent
53. Baseball’s Hong-Chih
54. Neither

DOWN

1. “No, it’s five pounds of _____” –Frank Cross’s Dad
2. Jane ______
3. Day laborer, for short
4. Hitchcock film
5. Young Manning
Greetings, Iowa City. My name is Alta Medea-Peters and I’m the clinic director of EPIC Functional Medicine Center, formerly Washington Street Wellness Center. I wanted to take a moment and share a little about our name change.

In modern slang, “epic” means “particularly impressive or remarkable.” I feel that it also stands for something pretty remarkable in Iowa City’s original community Functional Medicine Center:

**E** for Empowering. We believe that with education and support one can make some of the hardest changes to their lifestyle leading to optimal living.

**P** for Personalized. Though bodies are similar, each individual has their own unique biochemical and genetic needs that will determine what it will take to get to a healthy life.

**I** for Integrative. We believe that we should use all of the tools in the toolbox to achieve an optimal life, be that meditation, yoga, traditional medicine partnerships, counselors, or fundamental changes in lifestyle habits.

**C** for Community Centered. Through building a community of like-minded individuals and educational outreach, we are able to support our clients to make the daily decisions toward constructive and healthy choices versus destructive ones.

Functional Medicine focuses on creating optimal functioning of the body and its organs as well as restoring balance to the system by working to address the underlying causes of disease, as opposed to simply treating symptoms with drugs.

By shifting away from a broken disease-centered, to instead a patient-centered approach, Functional Medicine addresses the whole person, rather than just this or that part. Just looking at a common chronic diseases, such as Hypothyroidism or Type Two Diabetes, you can see individuals over-medicated but still suffering in the traditional model. One drug is to correct the labs and another to mask the unwavering symptoms of fatigue, depression, anxiety, weight gain, or worse brought on by the first one.

Functional Medicine serves to look deeper into the cellular function of an individual, for instance the micronutrients that the body needs to do its amazing job, and find the ways
to support and balance our natural systems.

Over my lifetime, in search of answers to my own health mysteries I have experienced the profound change that Functional Medicine can provide. Being the Clinic Director for Iowa City’s oldest Functional Medicine Center, I have been afforded the ability to be part of thousands of lives transformed by a proactive, patient-centered approach to optimal health.

**FUNCTIONAL MEDICINE ADDRESSES THE WHOLE PERSON, RATHER THAN JUST THIS OR THAT PART.**

When introducing Functional Medicine expert, Dr. Jason Bradley, ND, DC, DSc, PScD, CN, MA, I often share the story of a young seven-year-old girl. While in our clinic one autumn afternoon, she took out her bronze horse earring and gave it to me as a thank you gift – a thank-you for us having given her mother back to her. Within a short time of her mother beginning Functional Medicine care, there were bike rides, laughter, walks, help with homework, and gone was her mom that was always sick and tired. I have held this story close to my heart and share it frequently as it is one of the best examples of how one’s life can be dramatically altered with Functional Medicine with simple, compassionate guidance - and the right laboratory testing.

To me, this is “epic” - particularly impressive and remarkable.

When we say, “we have changed our name but our commitment to optimal living remains the same,” we mean it with full hearts and we are eager to share optimal living with you, our community.

We strongly encourage you to join us at any of our upcoming educational events. Please visit www.epicfmc.com to RSVP and to see a complete calendar of Dr. Jason Bradley’s upcoming presentations or ask us how we can assist you on your path to optimal living.
CEDAR COUNTY COBRAS
Delta Avenue Juke Joint
www.facebook.com/CedarCountyCobras

Cedar County, Iowa is home of West Branch, Springdale, Clarence, Lowden and the Cedar County Cobras. Their debut album’s title, Delta Avenue Juke Joint, is an inside joke: Delta Ave. is a county road that connects nowhere to nowhere a few miles north-east of Cedar Bluff, where the album was recorded. It’s the kind of place where fun is, of necessity, homemade.

The Cedar County Cobras probably won’t mind being called a string band, a title with a storied tradition that goes back to African-American street corner bands in the American south. The band draws on old-timey country as well—the sort of music University of Iowa professor Harry Oster recorded in town halls and general stores around Iowa in the ’60s and ’70s.

What is fresh, in general, with this style of music is that it’s meant to be played by folks—meaning you and me, and Average Joe. Most who try should keep it to themselves, on the back porch. The Cedar County Cobras manage to use some of that back porch dust in their music, and make it into something that’s approximately art. To paraphrase Marvin Bell’s most famous poem “To Dorothy,” Delta Avenue Juke Joint is beautiful, inexacty.

—Kent Williams

SMALL WHITE HOUNDS
Sparkle Sparkle
www.holywhitehounds.com

The guys in Holy White Hounds have been kicking around the Des Moines/Ankeny area for a few years in other bands, but it was the 2013 reunion of high school bandmates Brenton Dean (vocals, guitar) and Ambrose Lupercal (bass) that started the path to their debut record, Sparkle Sparkle.

Produced by Brandon Darner, who had his hands in Imagine Dragon’s first single, the album sparkles and pulses with a radio-ready bombastic cross of punk and metal. Dean’s lyrics paint stark, sometimes chaotic vignettes of sex, drugs and the disenfranchised millennial condition. Smart, snarky and self-deprecating, the album is both the party and the hangover, both the wild abandon of random hookups and the following paranoia of STDs. In other words, it’s rock and roll at its darkest.

—Mike Roeder

SUBMIT ALBUMS FOR REVIEW
LITTLE VILLAGE
PO BOX 736
IOWA CITY, IA  52244
SAGITTARIUS (Nov. 22-Dec. 21): “Like all explorers, we are drawn to discover what’s out there without knowing yet if we have the courage to face it.” Buddhist teacher Pema Chödrön said that, and now I’m telling you. According to my divinations, a new frontier is calling to you. An unprecedented question has awakened. The urge to leave your familiar circle is increasingly disarray. Please make sure you’re not like them in short to serve their intended purpose. The rebels retreat before it began. The rope ladders turned out to be too far-off fantasies, and act as if you have all the time in the world. Be brisk and concise, Scorpio. Avoid loafing and vacillating. Associate with bubbly activators who would feel paralyzed if they had to live in the midst of so much hubbub. But when you are at your best, you would feel better poised than you are now to embody and capitalize on this definition of “charm,” Aries. That’s good news, right? Well, mostly. But there are two caveats. First, wield your mojo as responsibly as you can. Infuse your bewitching allure with integrity. Second, be precise about what it is you want to achieve -- even if you don’t come right out and tell everyone what it is. Resist the temptation to throw your charm around haphazardly.

LEO (July 23-Aug. 22): If you give children the option of choosing between food that’s mushy and food that’s crunchy, a majority will choose the crunchy stuff. It’s more exciting to their mouths, a more lively texture for their teeth and tongues to play with. This has nothing to do with nutritional value, of course. Soggy oatmeal may foster a kid’s well-being better than crispy potato chips.

Let’s apply this lesson to the way you feed your inner child in the coming weeks. Metaphorically speaking, I suggest you serve that precious part of you the kind of sustenance that’s both crunchy and healthy. In other words, make sure that what’s wholesome is also fun, and vice versa.

Virgo (Aug. 23-Sept. 22): Your mascot is a famous white oak in Athens, Georgia. It’s called the Tree That Owns Itself. According to legend, it belongs to no person or institution, but only to itself. The earth in which it’s planted and the land around it are also its sole possession. With this icon as your inspiration, I invite you to enhance and celebrate your sovereignty during the next seven months. What actions will enable you to own yourself more thoroughly? How can you boost your autonomy and become, more than ever before, the boss of you? It’s prime time to expedite this effort.

Libra (Sept. 23-Oct. 22): Police in Los Angeles conducted an experiment on a ten-mile span of freeway. Drivers in three unmarked cars raced along as fast as they could while remaining in the same lane. The driver of the fourth car not only moved at top speed, but also changed lanes and jockeyed for position. Can you guess the results? The car that weaved in and out of the traffic flow arrived just slightly ahead of the other three. Apply this lesson to your activities in the coming week, please. There will be virtually no advantage to indulging in frenetic, erratic, breakneck exertion. Be steady and smooth and straightforward.

Scorpio (Oct. 23-Nov. 21): You will generate lucky anomalies and helpful flukes if you use shortcuts, flee from boredom, and work smarter rather than harder. On the other hand, you’ll drum up wearisome weirdness and fruitless flukes if you meander all over the place, lose yourself in far-off fantasies, and act as if you have all the time in the world. Be brisk and concise, Scorpio. Avoid loafing and vacillating. Associate with bubbly activators who make you laugh and loosen your iron grip. It’s a favorable time to polish off a lot of practical details with a light touch.

—Rob Brezsny

LITTLEVILLAGEMAG.COM/LV189 DEC. 2, 2015 - JAN. 5, 2016 55
Let Oasis cater your holiday event!

**Oasis**

**THE FALAFEL JOINT**

Iowa City

**Press-Citizen 2015**

**BEST VEGETARIAN MENU**

(319) 358-7342

206 N Linn St., Downtown I.C.