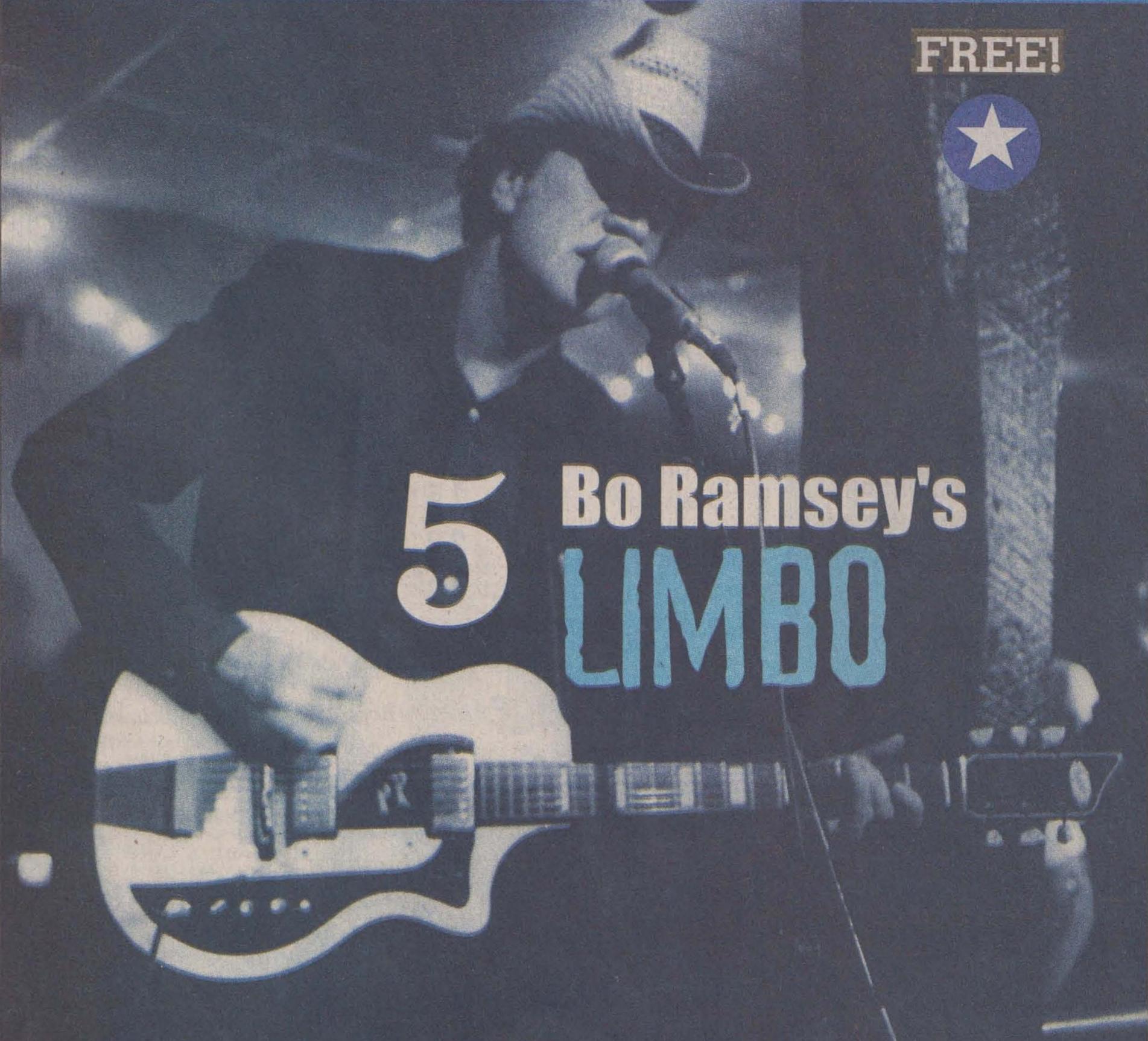


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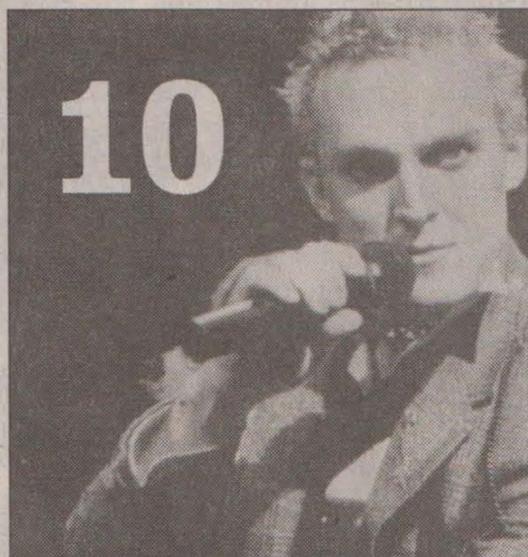
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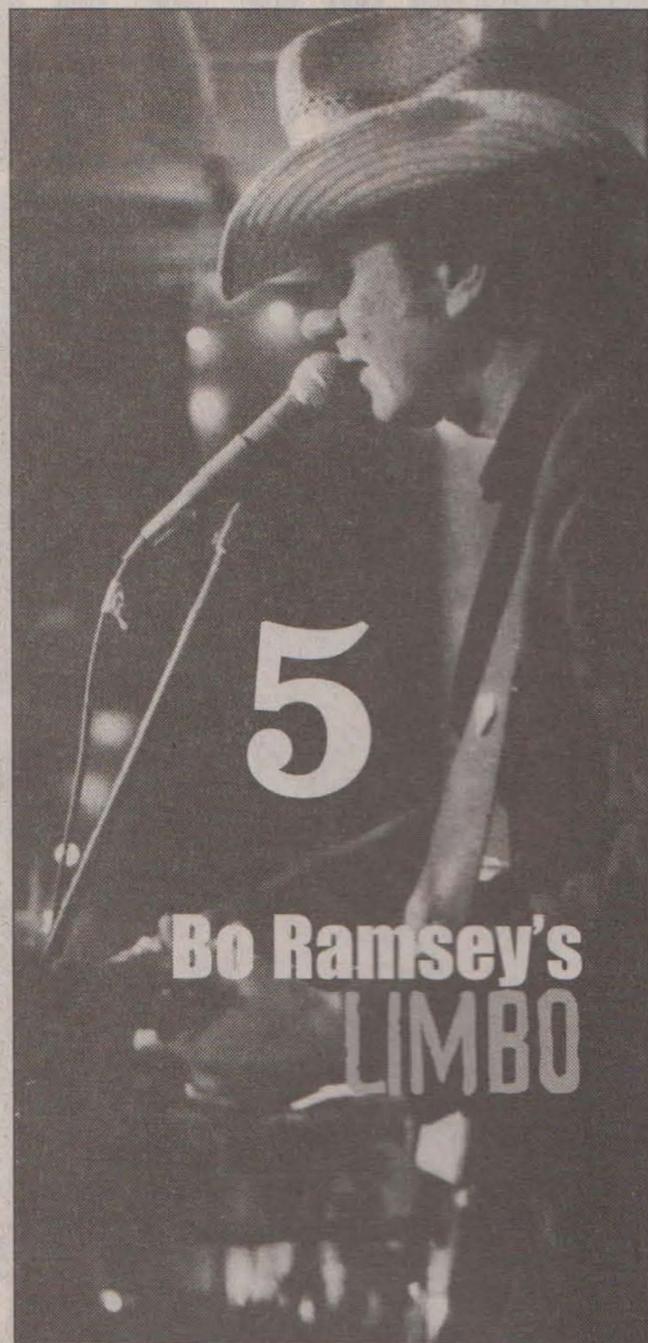
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Not to be confused with a regular advice column, *Good Advices* dispenses wisdom gathered from both the distant winds and local gurus and experts. If you have some good advice on pretty much any topic, call or email us with it. If, on the other hand, you need advice, do the same and we'll see what we can do.

Ten ways to make record-store patrons cry:

10. Tell them Robert Smith died.
9. Play any Kool Keith record.
8. Tell girls that the lead singer of Bright Eyes is gay.
7. Play them the "Gorillaz" album.
6. Tell them Belle and Sebastian broke up.
5. Tell them that you're glad that Jerry is dead.
4. Three words: Nobody likes you.
3. Tell them Paul Oakenfold quit DJing and became a born-again Christian.
2. Play Lighting Bolt.
1. Call them uncultured slugs and tell them that they are never to set foot in the store again.

Source: *The staff of Record Collector, Iowa City*

Pay phones

Pay phones can be very expensive. Independent pay phones have been found to

[Good Advices]

charge up to 10 times the rate that you'd pay for a long-distance call from home. Charges of up to \$4 per minute for in-state calls have been reported. To avoid these exorbitant charges, dial 00 before you call and ask the long-distance operator to place the call through your own long-distance provider. If the operator says that's not possible, insist. When you dial direct, your call will cost up to 60% less than the cost of an operator-assisted call.

Source: *The Business Traveler's Survival Guide by June Langhoff, (Aegis, 1997)*

Winter driving

Stopped or stalled on the roadway? Stay with your car. When on the shoulder of the roadway, make your vehicle visible to oncoming traffic by using flares, emergency flashers, or put bright markers on your antenna and windows. When off the roadway in deep snow, clear the exhaust pipe area when the car is running. Plan your route! Be familiar with maps and direction to avoid confusion. Check weather reports and adjust your starting

time. Let others know when you are coming and when you'll arrive.

Source: *Sgt. Mike Brotherton, Iowa City Police Department*

Fast food for vegans

For strict vegans, fast food restaurants can be difficult—but not impossible. McDonald's should receive the award for worst vegan (and vegetarian) selection, as their french fries are pre-coated with beef fat (deemed "natural flavoring") and even some of their salad dressings contain anchovies in them. For vegan fast-food, the best bets would be the Vegetarian Whopper (no cheese, substitute mustard for mayo) at Burger King (NOTE: this item is usually not listed on the menu, but it is always available), the Veggie Delight cold sub at Subway on white bread (wheat bread contains honey, deli rolls contain egg) without cheese and without mayo, and also a bean burrito (no cheese, no sour cream, add lettuce, add tomato) or a taco salad' (no meat, no sour cream, no cheese) at Taco Bell. Be advised that fried foods at many fast-food restaurants are fried in the same vats with meats (so technically most are not vegan). Since Wendy's sandwich buns all contain whey (a dairy product), many vegans just stick to the Wendy's salad bar (NOTE: premade salads all contain cheese), which contains a notable vegan selection.

Source: *International Vegetarian Union Website, www.ivu.org*

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Editor: Todd Kimm

Sales Manager: Laurel Snyder

Art Director/Production Manager: Beth Oxler

Billing/Office Administration: Diane Wass

Contributing Editor: Steve Horowitz

Distribution Manager: Ben Ramsey

IT Director: Phil Maul

Handy Man: Joel Cochran

Contributors: Brendan Wolfe, Rick Zollo, Kembrew McLeod, Dr. Star, Dan Perkins, Sandy Dyas, Dan Tamerius, Thomas Dean, Kent Williams, Rob Cline, Margaret Schwartz

Cover Photo: Sandy Dyas

PO Box 736
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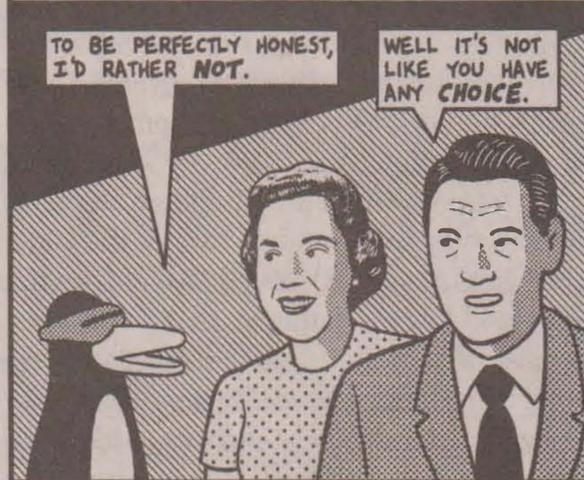
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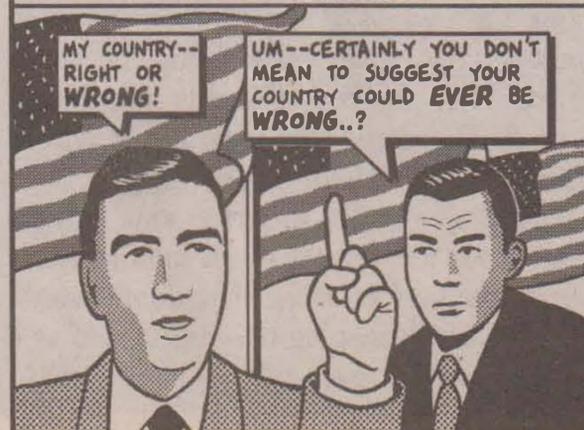
THIS MODERN WORLD

by TOM TOMORROW

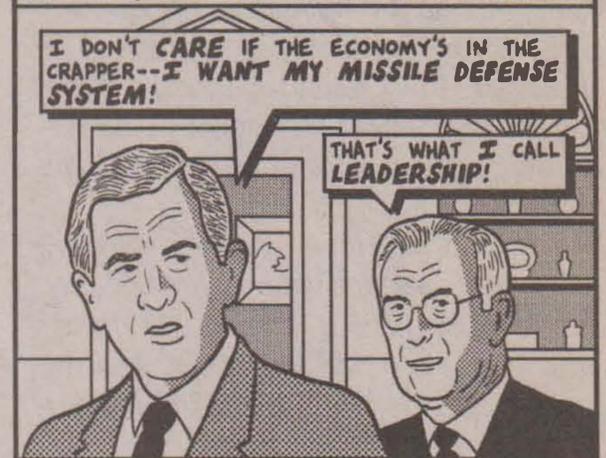
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Thomas Dean

Elegy for the Old Capitol dome

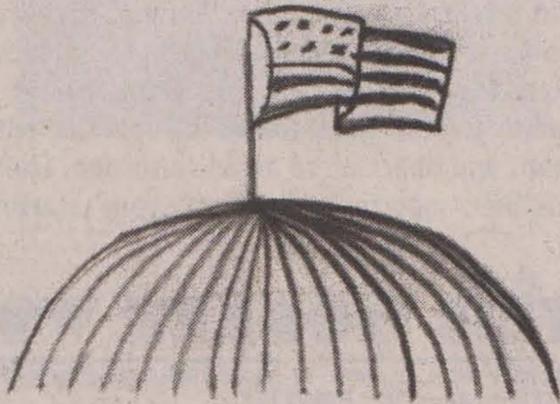
Note: This inaugural edition of You Are Here was originally meant to explain what you can expect to find here each month. I'll more specifically address that question in my next column. In the meantime, because of the recent wound to our place, I felt the following should be said. And so we begin with an ending. One of the principles on which this column will be based is Wendell Berry's suggestion that, regarding our communities and local natural environments, we should "give affection some standing." That is, our emotional and spiritual connections to place are just as important as our practical ones. The places in which we dwell are much more than simple economic units (that is, locations for jobs, places to shop and platforms for money exchanges) and residential addresses. Our communities and our natural environments are essential components of the makeup of our hearts, souls and social relationships. Therefore, I offer the following purposely unrestrained expression of grief over the loss of something very significant—albeit an inanimate object—to our place.

On an achingly beautiful November morning, the bright sun blessing us with an unseasonable 50 degrees, I stood in the helpless crowd on The University of Iowa Pentacrest, staring in disbelief at the golden Old Capitol dome disappearing into an inferno of orange flame and black smoke.

The symbol of our university, our community and even our state is gone. Today, the limestone edifice still stands, but decapitated. The dome will be rebuilt, but the dome is gone, forever. We need to remember that, and we need to mourn.

The Old Capitol dome was the sight-line of our souls as Iowa Citizens. As we entered Iowa City from the southwest on Highway 1 or from the south on Riverside Drive, as we approached the central city along Iowa Avenue from the east, as we rounded the bend from Coralville in the west, as we traveled the streets and sidewalks of downtown, and as we walked the university campus, the shining gold half-circle pulled our vision upward, marking our arrival on home ground.

The Old Capitol cupola and dome stood for 150 years. In the timbers of the cupola and in the curving arches of the dome lived the sweat of 19th-century laborers building Iowa's first monument to democracy; the ideals of our earliest lawmakers charting a course of freedom and prosperity for the new state's citizens; and the thoughts of scholars creating knowledge of which Iowans would be proud for generations. The best that is Iowa seeped into the neo-classical structure, giving the symbol of the state's, university's and city's shared identity its power to inspire us and ground us in place.



The Old Capitol dome stood silent sentry over our history, absorbing events, both joyous and grievous, passing them on to all who came after. The dome saw antebellum legislators march up the building's steps, on their way to pass the first laws of the state. The dome saw shocked and grieving crowds of Iowans gather to share tears over the loss of presidents named Abraham and John. The dome saw sudden multitudes of young people with new chances at life passing below it in the mid-20th century, the first benefactors of the G.I. Bill. The dome saw a world transforming as young people cried out for peace in 1970 and at the same time wreaked havoc upon the community. The dome saw Gang Lu enter Jessup Hall to complete his murderous errand. The dome saw horrified hundreds gather under its light on the night of Sept. 11, holding candles of peace and remembrance for the victims of an unimaginable terror that very morning. The dome saw all of this, history seeping into its essence as it

watched, transforming its continuity of experience into the central beacon of our identity.

On Nov. 20, that legacy was vaporized within 30 minutes. Hundreds stood with mouths agape, many crying, many hugging each other, as firefighters scrambled to douse the raging blaze consuming our heritage. They did so with skill and speed, and we are grateful that only the head and not the whole body was lost. Even so, water, the savior of the building, warps its walls, floors and spiral staircase.

The dome will be rebuilt. By next fall, its proud flags and shining gold should once again pull our gaze—and our hearts and souls—skyward, grounding us in where we are, and who we are. Yet it will not be the same dome. It will be a new dome, devoid of the memory and experience sublimated into the old dome's wood and metal. Certainly there have been changes to the old dome over the years, such as gold leaf replacing the original copper. But the core structure emanated from a time and people long past, and only *that* dome could provide its unique continuity of experience. I don't insist on this point to diminish the new dome or our future experience of it. The new dome will breathe in its own new history and exude inspiration and comfort for many generations. Perhaps remnants of the old dome removed before the fire can be used in the reconstruction, and elements of its "historical DNA" can be passed to its progeny, keeping the link to Iowa's origins unbroken.

Yet we still must grieve for and remember the old dome. It is no longer part of our lives, and it never will be again, except in memory. When we lose loved ones, we know this, and we don't search for replacements. We continue to remember and honor them as we move on with our lives and new relationships. The same process should happen with Old Capitol's dome. As we watch its rebuilding, we need also to remember our irrevocable loss. That will be the best way to honor both the old and new domes.

The dome is dead; long live the dome. *

Rick Zollo

Photos by
Sandy Dyas

Bo Ramsey's LIMBO

Recently turned 50, Iowa City roots-rock kingpin Bo Ramsey is fresh off the road from touring behind Lucinda Williams' lauded *Essence* and not quite sure of what he'll do next.

Bo Ramsey recently came back to town after a busy year touring with Lucinda Williams. They were promoting her latest CD, *Essence*, which he helped produce. I called Ramsey the night he arrived home and arranged for an interview. I wanted to check up on this local artist as he rested at this juncture in his career.

cover story

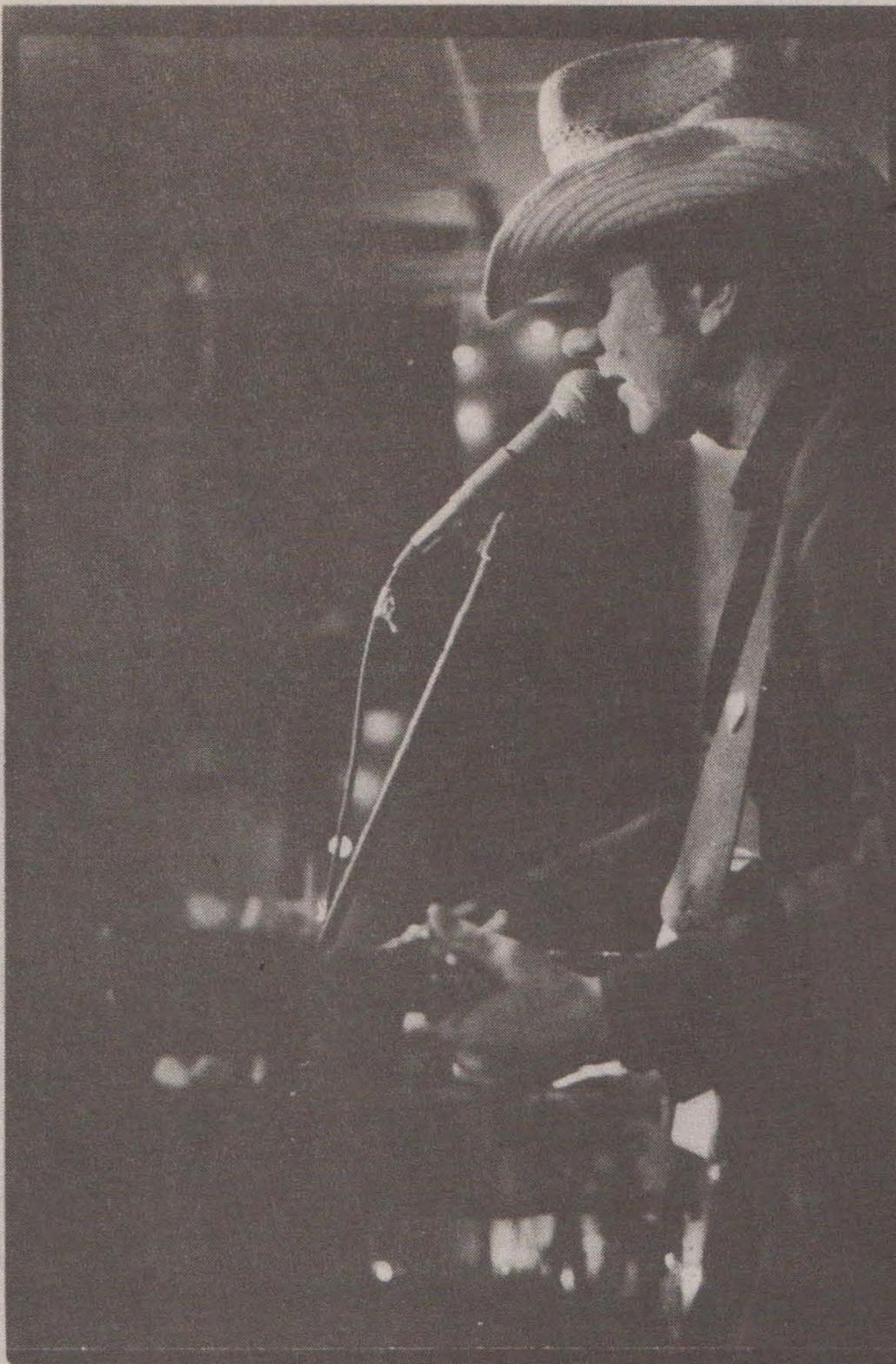
I've been following Bo's music for close to three decades. A Burlington, Iowa, native, Bo first hit the Iowa City music scene in the 1970s, when he played guitar and sang with the popular MotherBlues band. Blues and funky jazz were his contributions to the band's repertoire—he did a killer version of the Louis Jordan classic, "Caldonia." His style was laid back, elegant yet funky. The band is still remembered in many quarters as one of the finest to ever tour Iowa.

Ramsey left MotherBlues in the late '70s and formed his own band, the Sliders. I watched various lineups of that band always staffed with excellent musicians. Bo kept the blues base but turned himself into a sleek rocker, doing revved-up versions of such chestnuts as "Mercury Blues," "It Hurts Me Too" and "It Takes a Lot to Laugh, It Takes a Train to Cry." Bo was also creating originals, like the Chuck Berry/Bo Diddley-inspired "Sylvia." He was evolving and fun to watch.

Bo's modus operandi in those years was to tour hard on the bar-band circuit, burn out, rest and regroup. By the late '80s, he had solved the problem of the bar-band grind by diversifying into session work (his guitar playing never stopped advancing; it still hasn't). He had also begun touring and collaborating in the studio with Greg Brown, who credits much of his '90s success to having worked with Bo in improving the sound quality of his many CD releases.

In 1990, I interviewed Bo at his then Washington, Iowa, home. He had just spent a year and a half working with the rockabilly wunderkind and Writers' Workshop alumnus Kevin Gordon, and he was in a regrouping mode. He had returned from an interview at Prince's Paisley Park studios in the Minneapolis suburbs, to be a staff producer, but had decided to turn the job down. He was writing music, and we sat in his music room as he played me a song on acoustic guitar about a local drifter named Jimmy Lee. The song, the setting and Bo's pensive mood had an elegiac feeling. It was one of those musical moments I'll never forget.

Again, he resurfaced. The "Jimmy Lee" song became part of the cycle that appeared on his 1991 *Down To Bastrop* CD. Many local music aficionados, myself included, consider this his masterpiece, one of the finest works to come out of the Iowa City music scene. Filled with edgy, rocking numbers and deeply felt ballads, the CD should have won Bo a national following, even though it was first released on the local Shed label (it can now be found on the Trailer imprint). The CD did bring him to the attention of Lucinda Williams and many other Nashville honchos on the lookout for a new rising star.



The '90s saw him enter his "mature" period. More band work with various Slider lineups. A "Live" CD, and then in '97, the fine *In The Weeds*. Continuous road and studio work with Greg Brown. Sessions with artists from all over the South and Midwest, such as Kate Campbell, R.B. Morris, Joe Price and Jennifer Danielson. And mentoring and collaborative relationships with younger artists such as Dave Zollo, Teddy Morgan, and Kevin Gordon again.

He appeared on Lucinda Williams' 1998 Grammy-winning *Car Wheels On A Gravel Road* and toured for two months in support of that CD. Then he produced Dave Moore's *Breaking Down To Three*, another extraordinarily fine work. He was gradually taking his career to a national level while still remaining one of the leaders of Iowa City's folk and roots-rock music scene.

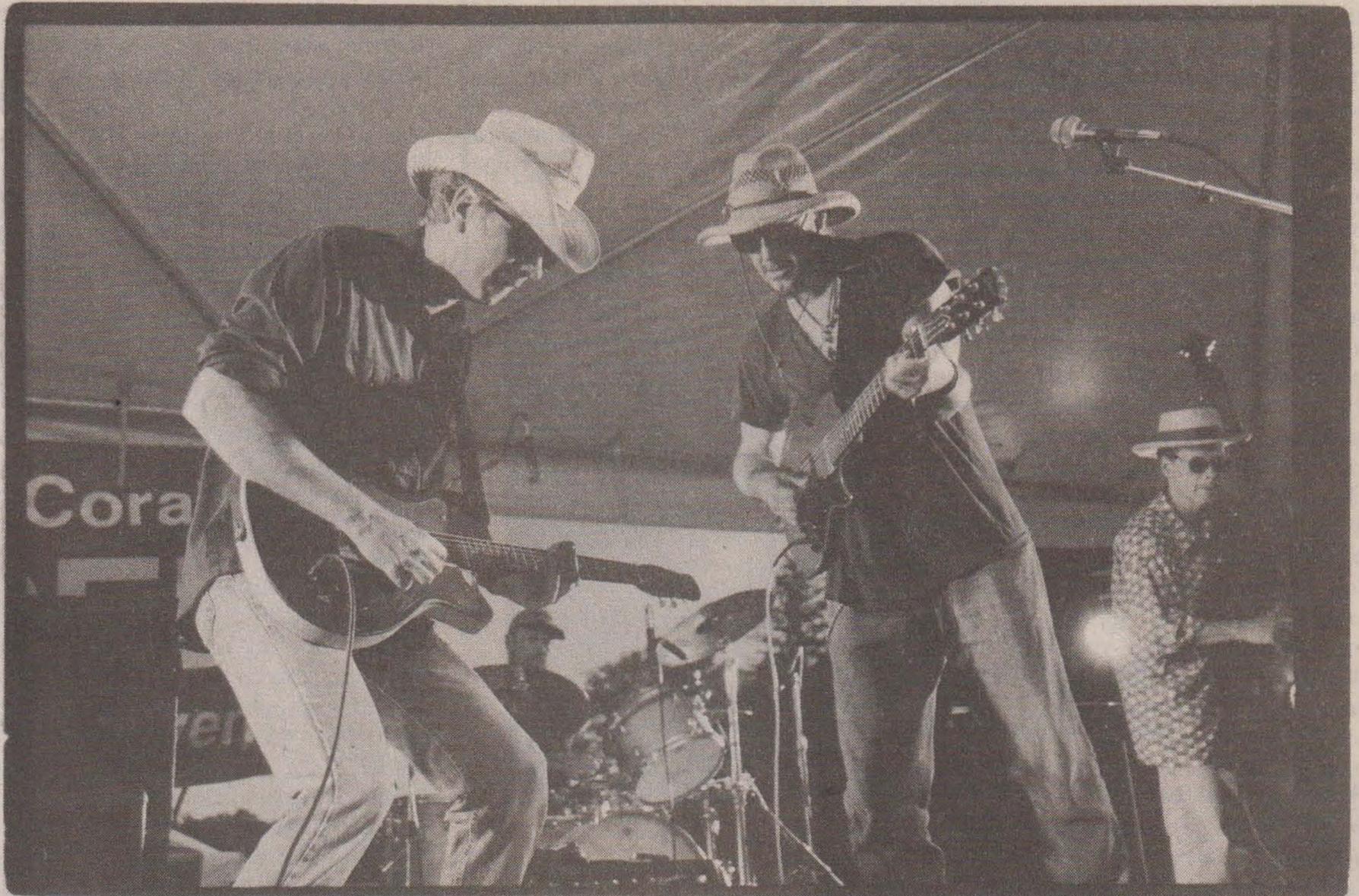
Then came his work on Lucinda's follow-up, *Essence*, and the subsequent road tour. That's where I found him as he finished his 2001 schedule. He had also turned 50 in November.

"So you're home for awhile."

"The tour ended last week in Chicago. My understanding is, I'm off the road 'till March. But, who will be in [Lucinda's] band..." He pauses. "The one thing I've learned in this business is to assume nothing."

Bo Ramsey speaks carefully, measuring every word. He's essentially a private man in a very public business.

"Since you did most of the production work on *Essence*, how did you feel about



Bo and Greg Brown onstage at the Jaycees' Fourth of July Celebration

only being credited as 'basic-tracks producer?'"

After a long pause: "Let's say I was happy to get the call. It was a real honor...being part of the project."

"What was it like being on the road all those months? When did the [*Essence*] tour start?"

"I actually started working with Lucinda in October, producing the record. That lasted until December. Went back [to Minneapolis, where the record was produced] in January to finish up. And the tour started in March. A lot went on. The whole way a major label operates, I understand it, but it's one of the reasons why I've remained a staunch independent. I was on that stage strictly because of Lucinda and her music. We have a deep connection. We're soul mates. We met through the music. That was why I was there. Everything else around that, I had to deal with."

When asked for specifics, he again pauses and gropes for words.

"I can only speak from my own experiences. I see many other major-label artists controlled by other forces. I tend to lean against that. Lucinda, however, has worked hard to keep control of that situation. I respect that. The powerful aspects of the industry, she avoids."

Is he talking about image, an attempt to turn a person into a sex

object, the making of videos? Again, he speaks carefully.

"When you live in a music town like Nashville or L.A., the machine of the industry works 24/7, and it gets highly polluted. That pollution can affect you, and Lucinda is remarkable in that she doesn't let that affect her work."

"Nine months on the road. How many gigs was that?"

"I have no idea. It was grueling, I can tell you that. Four to five weeks out for a stretch, it takes a toll. I was determined to finish the tour, dedicated to see it through. But there were times..." His voice trails off.

"The gig in Iowa City, that was some band on stage," I tell him. "When Lucinda did 'Changed The Locks,' the song that Tom Petty covered, all I could think was, man, this is some rock 'n' roll band."

- Bo Ramsey

our worst show of the tour. But the band was really professional. Great playing with that band. Another reason why I was up there."

He says it was quite a year but also admits that he's tired. "I need to rest. Then I've got a couple of projects coming up after the first of the year. In January, I'm producing Pieta Brown." (Pieta is a local artist, daughter of Greg.) "And after that, I'm working on Joan Baez's next record, producing four cuts, maybe six."

"I was on that stage strictly because of Lucinda and her music. We have a deep connection. We're soul mates. We met through the music. That was why I was there. Everything else around that, I had to deal with."

cover story

National, yet still local. Working with young talent but also about to lend his producing skills to a certified folk legend.

"How did you get the Joan Baez gig? Was that from your work with Lucinda?" I'm thinking that maybe Baez wanted the same ethereal sound that permeated *Essence*.

"No. She's doing four of Greg's songs. Greg was the hook for that one. I met her when I was out on the road. We decided to do the four Greg songs, and go from there."

"Where you going to record her?"

"In Minneapolis. At Master Mix. That's where we did Lucinda's record, where we've done some of Greg's records."

"You have a special relationship with the people up there?"

"Yeah. Tom Tucker, the engineer. We work well together."

"How important is an engineer to making a record?"

"The Engineer plays a vital role, like another musician, or the guy who runs the sound board at live shows."

Baez was coming in from the West Coast. Lucinda, one of the most important singer-songwriters to break big in the '90s, came up from Nashville. "How'd you get them to record there?"

"I put it on the table. It was up to them."

He recounts how *Essence* was made. "Lucinda called me down to her place in Nashville. Asked if maybe I'd like to produce her next project. She played me the songs. Asked me what I thought. I wrote down some notes. We discussed who would play on the sessions. I told her I'd like to record up at Master Mix."

"Later she called me. Said that maybe she might want to record in Memphis. I was sort of expecting that, so I went down, and Lu, I and her manager went to Memphis to look at studios. We also went to Jim Dickinson's place to see if maybe he might produce some of the cuts."

Jim Dickinson is something of a legend in the music business, a guy who's played with many of the Memphis greats and has also worked with such diverse artists as the Rolling Stones, Ry Cooder, Big Star and the Replacements. Added to which, he has the reputation of being something of a character.

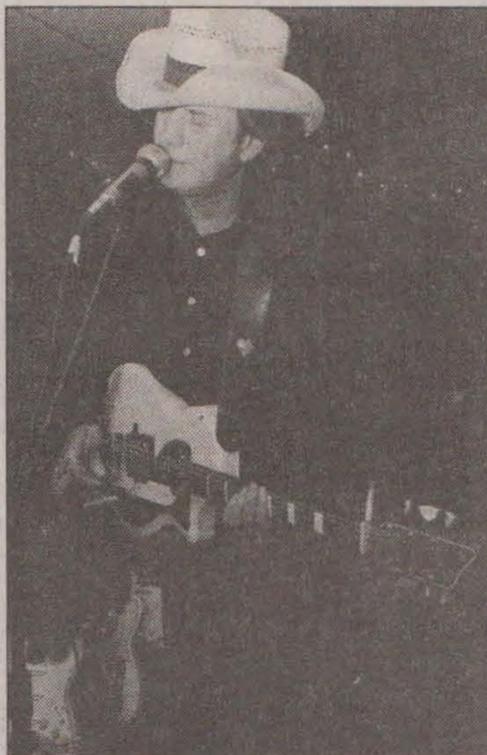
"What was Jim Dickinson like?"

Bo smiles, but he's not about to talk out of school. "Let's just say I thoroughly enjoyed my visit with Jim Dickinson."

He continues: "After Lucinda decided not to record in Memphis or use Jim Dickinson, we all met in Minneapolis. The session men flew in...they were all working on the road. They flew in and listened to a tape of Lucinda singing with me accompanying

her, and then we laid down the tracks."

I tell him how I liked *Essence*, especially its haunting qualities, and how it wasn't *Car Wheels II*, which some critics seemed to want for a follow-up. "'Blue' really knocks me out," I tell him. "When that song comes



As if to refute the critics who found fault, he mutters, "Fuck roots rock. It's music. Just play the music."

on, I just seem to stop what I'm doing and move toward the music."

"I'm real happy that we didn't make *Car Wheels-Part Two*. The bottom line for me, as a producer, is to serve the song. And when Lucinda laid out those songs, what was I supposed to do with them? Bring in two guitars and an accordion? I don't think so." As if to refute the critics who found fault, he mutters, "Fuck roots rock. It's music. Just play the music. *Car Wheels*. Roots rock. It doesn't matter to me."

"When you play with younger artists, like Dave [Zollo] or Teddy Morgan, or Kevin Gordon, do you approach it differently than when you're working with contemporaries like Greg or Lucinda?"

"It's all the same," he insists. "Serve the song."

I ask about his solo work. *In The Weeds* was released in '97. "Just prior to getting the job with Lucinda, you were planning to go into the studio to work on another solo

album. Any plans to get back to that?" Reports were that Bo was planning to record a CD of blues favorites.

"I really don't know," he sighs wearily. "I'm so far from that place. The last year I devoted myself to Lucinda's music." Pause. "It boils down to faith. Do the best work you can, and follow the music."

"Will you be working on Greg's next record?" When I had interviewed Greg last summer, he said he was going to record his next Red House CD after the first of the year, but apparently he jumped the gun.

"He just finished that record," says Bo. "I wasn't around to work on it...I don't know. I'm kind of in limbo right now. Been home less than a week. I probably won't know Lucinda's plans for a couple of weeks. I plan to meet with Greg soon and see what his plans are. But for now, I just want to rest."

We talk some more. He tells about being in New York City last summer, and getting invited to a rhythm & blues ceremony held at the famed Apollo Theater in Harlem. He went along with David Letterman's band-leader, Paul Schaeffer, and some of Schaeffer's sidemen, traveling to the gig in limos. Being at the ceremony was an honor, and Schaeffer and his men were "professionals," a word Bo uses to denote the highest compliment he can pay a musician.

He talks about his background. His first ventures playing music came as a young man, playing guitar alongside Johnny Cash and Bob Dylan records. He didn't get serious about music until he moved to Iowa City in the early 1970s, hooked up with Pat Hazell and Joe Price and became part of MotherBlues. Blues music continues to be the blood that runs through his musical veins, and when talking about his connection to Lucinda and her music, he claims that it was their mutual love of blues that brought them together.

I can tell he's in another regrouping phase. His words are slow in coming, and he hasn't fully gotten back onto solid ground. He's built a significant body of work, both under his own name and as a collaborator with so many others. But he refuses to speculate about what he'll do once he's finished with the Pieta Brown and Joan Baez projects.

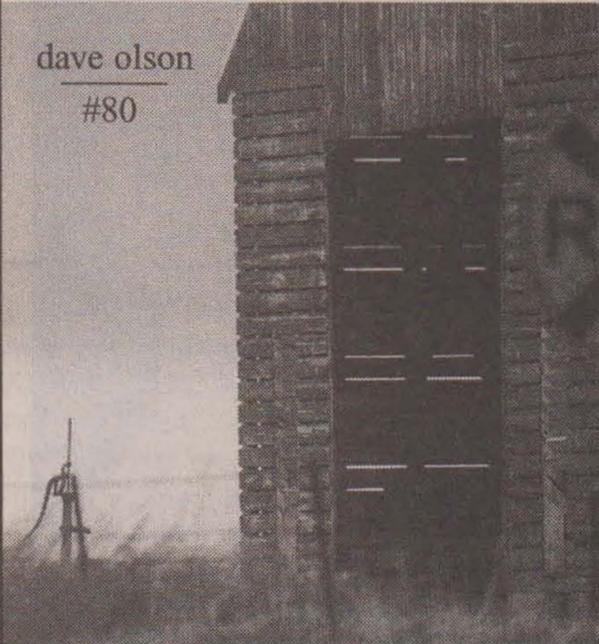
"You can't plan on anything. It's like when you count a song down in performance. You really don't know where it's gonna go, how it's gonna play. I know I'm gonna do these next two projects, because I've been hired. I have a job. Beyond that, I don't have a clue."

He assumes nothing. "I just have faith, and plan to follow the music. *"

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-Jim Musser, Iowa City Press Citizen

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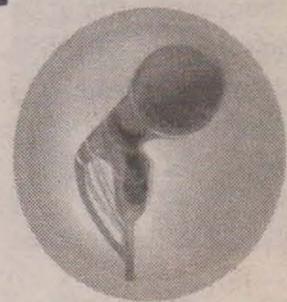
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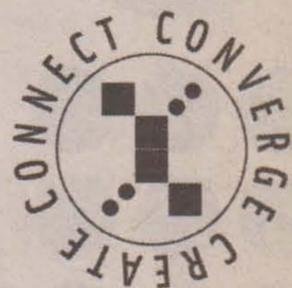


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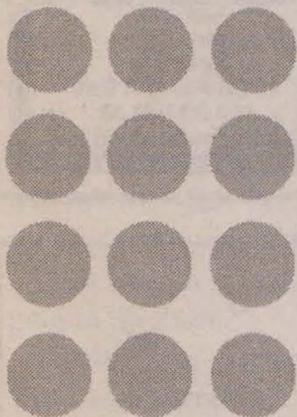


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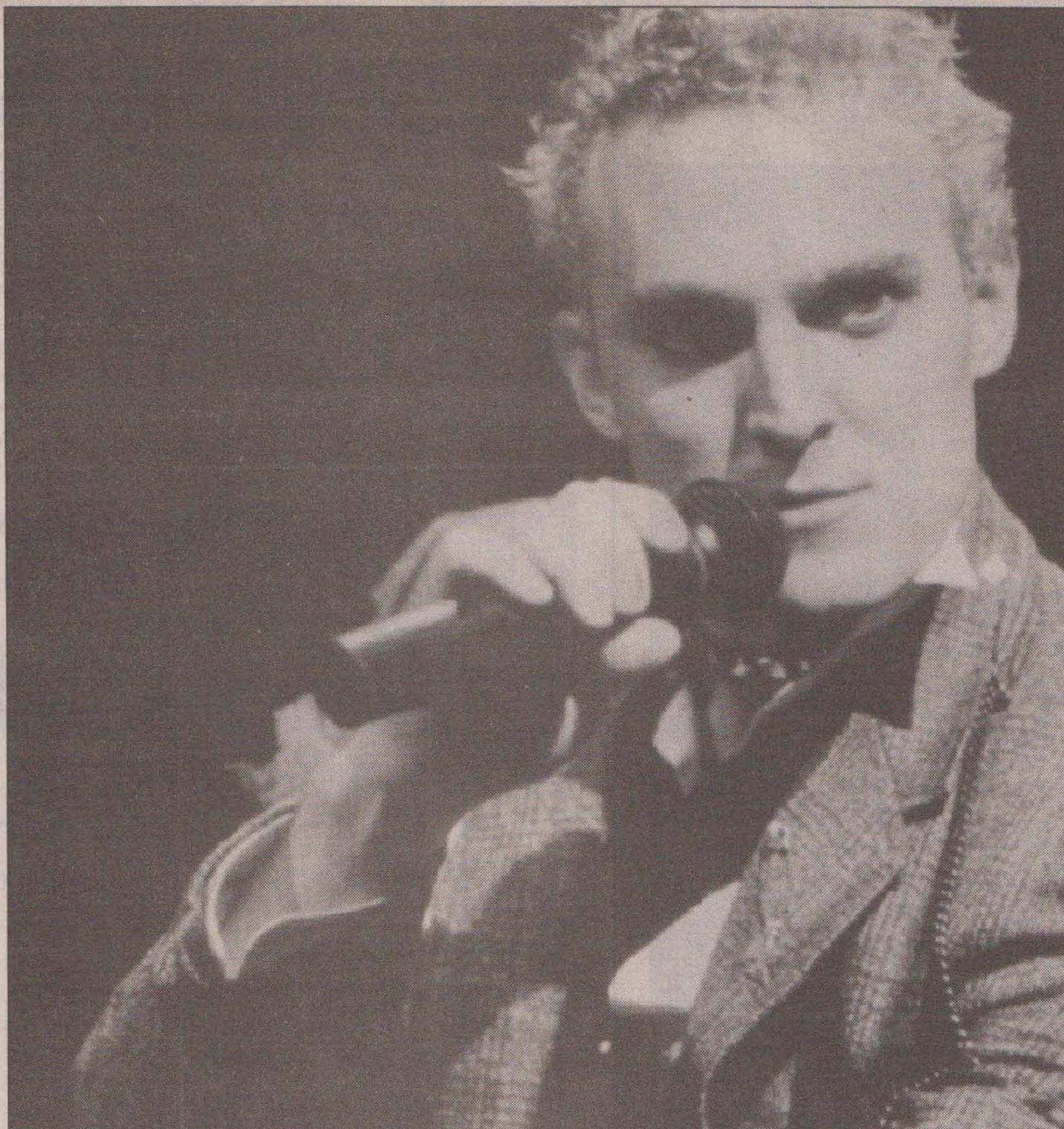


Lipstick Traces

What: A play based on the book by rock critic Greil Marcus

Where: CSPA, 1103 Third St. SE, Cedar Rapids

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Jason Liebrecht as Johnny Rotten in Rude Mechs' production of *Lipstick Traces*

The Holy Greil

An Austin-based theater collective presents the secret history of radicals

Greil Marcus, one of America's greatest rock critics and cultural historians, wrote *Lipstick Traces: A Secret History of the 20th Century* back in 1989. A lengthy and complicated examination of select radical intellectual, art and social movements, the book wasn't exactly begging to be turned into a play. Subjects include Punk, Dada, French intellectuals of the '50s, and medieval church heretics. Marcus spent nine years researching and writing the the 500-page work, which includes a 10-page-plus Works Cited list and a 20-page list of footnotes. In a telephone interview from his California home, Marcus said he's always had difficulty explaining the subject of the book to others.

"When people would ask me what *Lipstick Traces* was about, I was tongue-tied. I couldn't boil down the subject," he said. Marcus was therefore thrilled and amazed when the Austin, Texas-based theater collective known as Rude Mechs wanted to turn the work into a play. While giving the group permission to use *Lipstick Traces*, he firmly remained uninvolved in the playmaking process.

"I have nothing to do with the presentation," Marcus said. "When you put something out into the world, I believe people should

have the right to do with it what they want." Marcus didn't ask for script approval or care about ensuring the accuracy of the interpretation. Happily, Marcus has nothing but infectious enthusiasm and praise for the show. He estimated that about two-thirds of the play comes directly from the book and added that there are some parts that actually seem to work better on stage than in print. He offered two examples.

"There's a scene where the culturally and politically radical French filmmaker Guy DeBord exhibits his first movie from 1952 for various characters in the play, including one called Dr. Narrator, a noted American scholar and Malcolm McLaren, the former manager of the Sex Pistols, and others," Marcus said. "The film has no images. The screen turns white when people in the movie are talking and black when there is no dialogue, and there's always the rhythmic clacking sound of the projector. The characters start asking reasonable questions: 'Is the film broken?' 'Why aren't there any pictures?' and such. The austere, intellectual atmosphere is funny," Marcus added with a laugh, indicating that the characters' ridiculous misery is more palpable onstage than in the book.

"The other scene takes place in the Cabaret Voltaire in Zurich during 1916," Marcus continued. "The nightclub was the center of the Dada movement, whose members were destroying the boundaries between what is a play, what is a song and what is a poem. The performances were legendary and later metaphorically described by participants as the inside of a subatomic particle, an electromagnetic charge one can never see or get ahold of but whose traces show how alive it is." Marcus said the word "traces" a little playfully but did not want to make too much of the connection to or meaning of the title *Lipstick Traces*, which comes from a popular song from the early 1960s. "The three actors create a Dada performance from 1916, and I now understand the pull and excitement of it. I never felt that before I saw it."

Besides not making suggestions or changes for the play, Marcus has only made minor changes in later editions of the book. He's updated the bibliography as more of his sources have been translated into English and added death dates for individuals who have since died. "I believe like a play, a book is a performance in time. It would be wrong to edit it to look more prescient or correct," he said.

Marcus said that the play is accessible to all audiences. Part of the reason he wrote the book was to expose this unknown history to a larger audience. He said Rude Mechs has done a wonderful job of translating the odd movements and weird characters into a thought-provoking and entertaining piece of theater. *

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by Jeffrey Hatcher

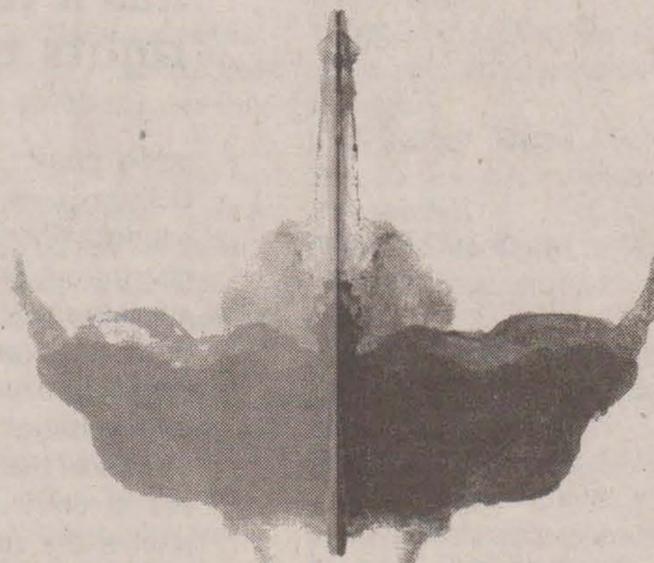
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Steve Horowitz

Everything you know is wrong

New book purports that you can't believe everything you see and hear—can you?

Christmas has passed, but did you know that Jesus as a historical figure never existed? And if you watched the recent episode of "King of the Hill" in which Bobby Hill confused Jimmy Carter with Jesus, you should know that despite the legend surrounding the legacy of the former president, Carter actually has a terrible human rights record. Or if you continued your heavy drinking past the recent New Year's Eve holiday party, be forewarned: Alcoholics Anonymous is an unhelpful sham. These are just a few of the claims made against some of our most sacred sacred cows in *You Are Being Lied To: The Disinformation Guide to Media Distortion, Historical Whitewashes and Cultural Myths*. Editor Russ Kijck and his contributors offer alternative analyses of many of the dominant perceptions fostered by the

Did you know that Jesus as a historical figure never existed? And if you watched the recent episode of "King of the Hill" in which Bobby Hill confused Jimmy Carter with Jesus, you should know that despite the legend surrounding the legacy of the former president, Carter actually has a terrible human rights record.

conventional media as they depict the world in which we live. He tackles both knee-jerk leftism and right-wing paranoia that portray people and events in simple and monochromatic ways.

There's something here to piss off everyone, from the dissing of God to a who's who guide to those who dwell in hell. Kick's book doesn't claim to present a fair and accurate counterexample of media reportage but to provoke discussion of accepted worldviews as part of a larger, global disinformation

media project. Besides being a book publisher, Disinformation is also a Website (www.disinfo.com), a British television program and a Sony music imprint. While most Americans associate the term "disinformation" with government practices designed to fool the public into believing lies that promote specific foreign and domestic practices, Disinformation has a much wider and sweeping agenda: The project wants people to know more about the world than the conventional media reveal and for individuals to think for themselves.

As such, there is no particular ideology that rules the new anthology. This allows contributors to contradict one another without the editor having to resolve the conflicts for the reader. For example, Howard Bloom's "The Politics of Pandemonium" and Ali Abunimah's "The Truth about Terrorism" offer different views about media reportage of the Arab-Israeli conflict. Other topics range from the deadly serious, such as the Columbine shootings (David McGowan's "Anatomy of a School Shooting"), to the more silly, such as urban myths about getting high (Thomas Lyttle's "Toad-Licking Blues").

The book's contributors range from well-known intellectuals (historian Howard Zinn and linguist Noam Chomsky) to well-respected journalists (Pulitzer Prize-winning *New York Times* reporter Sydney Schanberg) to



obscure writers unknown beyond certain conspiracy movements. Because so many of these authors are unknown, the credibility of their essays is open to question. Herein lies the strength and weakness of the project. The book wants us to question everything we see, read and hear—including the articles in the anthology. Thus, if we are being lied to, how do we know when to recognize the truth? If we can't believe anyone, how do we know anything if we haven't observed everything firsthand. It's one thing to be skeptical but another, more dangerous position to be cynical. Making progress and improving one's life, one's society, one's culture and community is impossible if one dismisses everything beyond one's experience as unknowable crap.

We live in an age of easy cynicism. Does anybody really believe what any politician/professor/celebrity/journalist says anymore? The accepted wisdom is that everyone lies to promote his/her own self-interest. Only when the prevarications are so farfetched (such as the recent case involving the hiring of a football coach at Notre Dame who not only fibbed about his playing experience as a student but also claimed to have a Master's degree that he never earned) is there any real controversy.

You Are Being Lied To was compiled before the terrorist attacks of Sept. 11 and the subsequent invasion of Afganistan. Since then there has been a rash of conflicting reports over what actually occurred, how we should respond, and such. The mainstream media have done a poor job of covering everything from the military aspects of the conflict to domestic concerns about the legal detention of Arab-Americans and restrictions on civil liberties. This lack of information makes it difficult, if not impossible, to assess what has and is continuing to happen. In his article "What Makes the Mainstream Media Mainstream," Professor Chomsky essentially predicts this exact situation, presenting it as one more result of conventional media practices. Chomsky's essay shows how news programs self-censor themselves by relying on government and official sources, a fact made more prescient by the recent war.

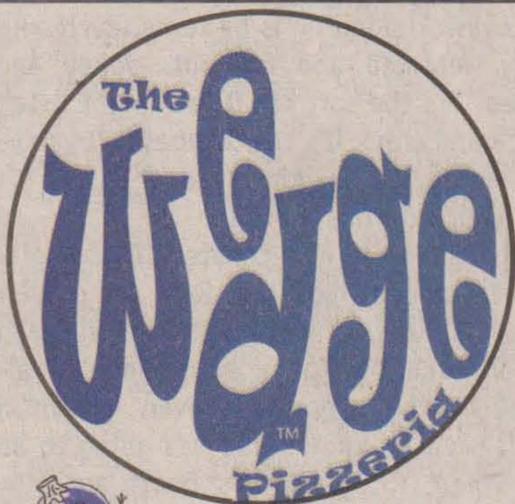
The book's main value is educational. The contributors provide a wealth of information on topics such as the modern history of social psychology, how half-truths are deliberately paraded as truths to raise money for charitable organizations, and how school textbooks are written to not offend special interest groups. However, one has to trust the authors and their sources in order to believe their stories. Knowing one is being lied to is not enough. The book needs to show us how to detect the truth. *

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Tootie Fruitie...A tropical blend of pineapple, mandarin oranges and sliced ham, atop tomato sauce, covered in mozzarella, then splashed with ricotta.

Love Supreme...A fusion of sausage, pepperoni, mushrooms, red onions and green peppers, laid down under a bed of white cheddar and mozzarella. Truly a love supreme.

Red Hot Pepper...A traditional fresh garlic and refried bean base, piled high with tomato slices, yellow onions, beef, jalapenos, hot sauce and mozzarella, oven baked, then topped with lettuce and chips.

The Nutcracker...An enchanting creation of mozzarella, parmesan, gorgonzola and fontina cheeses, sprinkled with pistachios and roasted peppers, all topping our house basil pesto sauce.

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Chicken Alfredo...Grilled chicken breast, onion, mushroom, artichoke hearts, alfredo sauce, topped with mozzarella cheese.

Veggie Fajita...Roasted red and green peppers, zucchini, onion, mozzarella and monterey jack atop a refried bean and garlic base.

Fat Tony 'Roni...Flavor country! Pepperoni, gorgonzola, green olives, white cheddar and red onion on an olive oil and garlic base.

Pesto Chicken...Our house basil pesto sauce with grilled chicken breast, red onion, mushroom, feta and mozzarella cheeses.

Little Green Martian...Our house basil pesto sauce with zucchini, spinach, tomato, garlic and mozzarella cheese.

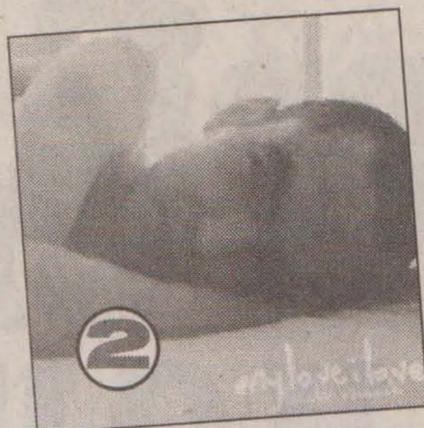
Veggie Alfredo...A delicious veggie alfredo combo of broccoli, onion, sun dried tomato, mushroom, light jalapeno and garlic with white cheddar and mozzarella cheeses.

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cd reviews



1 Dntel *Life Is Full of Possibilities*

Plug Research

Dntel is a guy named Jimmy Tamborello who has been exploring the experimental edges of modern music, both in guitar-based bands and on his own with synths and computers. His project Antihouse was a standout CD 10 years ago in the West Coast ambient style championed by the defunct Silent Recording. Since then he's started the Dntel project and played in a variety of experimental bands like Strictly Ballroom.

Life is Full seems to integrate both the live band and electronic phases of Tamborello's art. It walks the line between slowed-down dream pop and experimental electronica, with wonderfully listenable results. Guests like Brian McMahan from Slint and Benjamin Gibbard (Death Cab For Cutie) share with Dntel a common sense of musical adventure. Live drumming melds seamlessly with programmed percussion, and the vocals and guitars are processed to blur the line between "live" material and samples. Dntel invites you in with sly, lush melodies, then sneaks in digital-signal damage to keep you alert and add spiky texture. The tracks manage to be both artificial and genuine at the same time.

Kent Williams

2 Bogdan Raczynski *myloveilove*

Rephlex

Bogdan Raczynski is the sort of artist that is as confounding as he is appealing. His earlier CDs, *Boku Mowakaran* and *Samurai Math Beats*, are simultaneously fierce and goofy, and may be a high-water mark of the extravagantly chaotic genre called Drill & Bass. Then, in a move that confounded fans of his early work, he released an EP of Polish folk songs.

myloveilove is yet another left-turn-off-a-cliff career move by Raczynski. Largely abandoning his sampler and electronics for guitar, accordion and trumpet, he presents us 17 tracks all titled "myloveilove." The lyrics, the few times he sings, are all addressed to this love in a plaintive, tuneless tenor voice.

While this may seem Syd Barrett-loony (and it is), the obsessive accretion of self-indulgent lovesick mooning is by turns lovely and clumsy, retarded and brilliant, dopey and inspired. It's the sort of CD you might listen to once and think it's the dumbest CD you've ever heard, but by the second listen it's under your skin like a virus.

What it seems to be ultimately, is the polar opposite of contrived pop love songs that shift units by crass manipulation of subteen emotion. Where Britney's every move is calculated to the nanometer, even Raczynski doesn't seem to know what he's going to do next. Where Ricky Martin's beats are purpose-built and precise as military ordinance, Raczynski wanders all over the place. He is slapdash and amateurish, not because he's not a good musician, but because he's head over heels and pouring it out straight from the heart. In short, this may be the most heartfelt, sincere collection of love songs since...well, can you really name even one?

Kent Williams

3 Neko Case *Canadian Amp*

Bloodshot

4 Kelly Hogan *Because It Feel Good*

Bloodshot

Neko Case, one of a very modern breed of singer-songwriters who is a graduate of both art school and punk rock, recorded her recent eight-song EP, *Canadian Amp*, in her Chicago kitchen. "It's so much easier than I thought," she reports in the album's liner notes, "and you can do it in your underwear!"

Such an image might be enough to distract some listeners, while others may wonder why an EP deserves much attention. After all, EPs aren't for folks who've already released something as understated and gorgeous as 2000's *Furnace Room Lullaby*. They're for young bands who have neither a record deal nor much material. If Case couldn't even bother to throw on a pair of pants for this project,

how good can it be?

As it happens, very.

As on *Lullaby*, the emphasis here is on Case's voice, which makes up for what it lacks in range with a shattering, nasal-inflected intensity. Other reviewers have described it as everything from a "force of nature" to a "vocal bitch slap" (I once claimed she sounded like Patsy Cline with a cold), but the point is that it projects a kind of truth. On "Knock Loud," it's the wary ambiguity of a spurned lover. Even given the maudlin lyrics of Vancouver's Sook Yin Lee—"Said I was sorry/drink to forget/I wake up alone/knock loud, I'm home"—Case turns the song into an ethereal meditation on waiting. Some of the credit goes to Kelly Hogan, whose morning-pure backing vocals on Neil Young's "Dreaming Man" and Case's "Make Your Bed" perfectly complement her partner's gruffer sound.

In fact, it seems that this is exactly the territory that Case is exploring on *Canadian Amp*—that in-between, dreamlike place we visit in times of trouble and grief. It's a place where, despite a California climate, we dream of snow, and where sometimes we catch the palm trees laughing at us. And the images that visit us can be almost too evocative to bear, as Case croons sadly on "Favorite": "Last night I dreamt that I hit a deer with my car/Blood from his heart spilled out onto my dress and was warm."

Hogan is Case's dreamy doppelganger; her Dusty Springfield-like delivery on "Strayed," off her fabulous sophomore effort *Because It Feel Good*, is wispy and playful, dancing in and out of crunchy guitars and fake-sounding strings. Flirting with irony, her retro, torch-song arrangements often exploit extremes, from howls to whispers, from screeching violins to tiptoeing pizzicato. But at the heart of Hogan's CD is always impeccable taste and seriousness. When she sings the old Statler Brothers tune "I'll Go to My Grave Loving You," she sounds as if she means it, a quality that many in the wink-wink alt-country set have forgotten even to aspire to.

Brendan Wolfe

Box sets to delight Rasta-Aryans, Trustafarians, dirty hippies and boomers alike

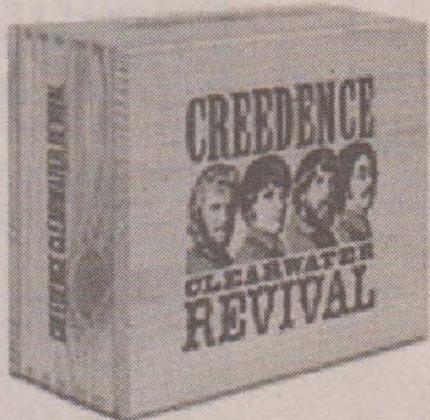
For a real music lover, box sets are both attractive and repulsive. On one level, the CD box is a kind of exquisite corpse that has been polished and embalmed—that which is left after record company vampires have sucked the life from the music and cosmetically enhanced it. On another level, these sets give fans more music—anthologizing their favorite songs and interspersing them with heretofore unheard music.

Lady Day: The Complete Billie Holiday on Columbia (Columbia/Legacy) is perhaps the best example of a box set that is a genuine asset for a real fan, the kind of thing that will cause music-obsessed freakazoids to cream their jeans upon contact. This 10-disc collection covers the entire recorded works of **Billy Holiday** at Columbia, from 1933 to 1944, which is considered to be this legendary jazz vocalist's finest period, before she blew out her voice on a cocktail of drugs, heartbreak and the crushing pain that is life. As a vocalist, she was the Picasso of pain, the da Vinci of depression and desperation. "Why Was I Born," "Sentimental and Melancholy," "Without Your Love" and "Gloomy Sunday" are prime examples of Holiday at her best, where she is backed up by the likes of Lester Young, Benny Goodman, Artie Shaw and pianist/arranger Teddy Wilson.

Those wanting to explore the other side of the somber spectrum, can start with **Dead Can Dance's** retrospective, *1981-1998* (Rhino/4AD), an elegantly designed three-CD set (plus one DVD with a concert film) that charts the group's development from droning Goths to time-traveling world-music purveyors who took it back to the old school (and we're talking about the *ooooooooold school*) by releasing a series of albums influenced by Renaissance music. The only rarities are a handful of radio versions of early songs and one demo; this is fine, though, since the original versions are so strong and because the hour-plus concert recordings satisfy our need for unreleased music.

The self-titled four-CD box set by **Cat Stevens** (A&M Records) is an example of why generosity can be a bad thing. You'd do better to buy one of his single-disc greatest-hits collections or just stick with his best album, *Tea for the Tillerman*.

In Stevens' case, less is more, but for **Creedence Clearwater Revival**, the comprehensive, deluxe treatment is the best route to go. This six-disc set, *Original Recordings Remastered* (Fantasy), collects all of the band's studio and live albums and preserves the original song sequences, so that it feels less like you're listening to an object cannibalized by capitalism and more like a complete, beautifully restored portrait of



their entire catalog. These albums are surprisingly solid records, despite the fact that CCR was known as a singles band and that many 1960s albums were loaded with filler (it wasn't until 1967, with *Sgt. Pepper*, that the Beatles set the standard for the LP as a work of art). Each clocking in at around 35 minutes, the individual records are densely packed salvos of rock 'n' roll energy that stripped much of the pretension of CCR's late-1960s San Francisco brethren, emphasizing great songwriting over experimentation. The tempo, rawness and intensity of many of these songs put CCR firmly in the category of proto-punk, rather than the classic-rock ghetto where they're normally relegated.

Although they share CCR's hometown and rootsy genes, **The Grateful Dead** couldn't have been further from CCR's musical universe. *The Golden Road* (Rhino/Warner) is an enormous 12-CD set that covers the band's most creative and influential years, from the early blues-based psychedelia of their debut to the Americana of *Workingman's Dead* and *American Beauty*. Of course, this box set—which also reproduces the original albums' running order (and loads them with numerous extras)—is going to delight Rasta-Aryans, Trustafarians, dirty hippies and boomers alike, but this should come with a warning sticker: For diehard fans only. In other words, I wasn't converted.

I like the box sets that keep the original albums intact, rather than having those catalogs handpicked and reshuffled by someone I don't know, which is why I like the **Simon & Garfunkel** set *The Columbia Studio Recordings, 1964-1960* (Columbia/Legacy). Unlike many supposedly "remastered" recordings, this one provides a noticeable improvement in sound quality, though on some of the more dated, pompous Paul Simon-penned tracks, I'd opt for the sound of silence instead. Nevertheless, even if you're a singer-songwriter guitar playa hater, you can't deny the beauty of gems like "Kathy's Song," "El Condor Pasa" and, well, "Sounds of Silence."

My absolute favorite box set this year is Rhino's six-disc anthology *Can You Dig It? The '70s Soul Experience*. First, the packaging: It comes in the form of a fake eight-track carrying case, with molded plastic eight-tracks of **Marvin Gaye's** *Let's Get It On* and **Bill Withers' Lean On Me**, providing a false cover that hides the carefully anthologized CDs inside. The best thing about the box is that it mixes obvious, necessary choices like **Gladys Knight & the Pips' "Midnight Train to Georgia"** and other 1970s soul classics with more obscure, but equally worthy, singles by the likes of **The Glass House, The Lost Generation** and **The Fuzz**. This season, Rhino Records wins again! *

Kembrew McLeod
Prairie Pop

THE
A
IST

Calendar listings are free, on a space-available basis. Mail PO Box 736, Iowa City, Iowa 52244 or e-mail little-village@usa.net



Ides of Space

The Green Room • Sunday, Jan. 20

I was amused to learn that this hot Australian band was featured on "Dawson's Creek" a few weeks ago. Sounding an awful lot like Seam circa 1994 (the very period that "Dawson's Creek" writers seek to revive with their transparent artifice of small-town teen angst), Ides of Space sound so damn polished and tight, that it's no wonder the youth-culture mainstream (ever ravenous for plausible indie creds but leery of a less-than-professional sound) snapped them up. I don't mean to discredit the Ides of Space, who on their new release, *There Are No New Clouds*, deftly produce precious melody, rocking guitar lines and a sense of wistfulness all at once. This thick but delicate sound is largely a result of guitarists Mark Ayoub and Patrick Haid's expert mix of fuzz and reverb. "This Side of the Screen" is certainly a winning lead-off track, with its lackadaisical guitar line and thrumming bass. Yet for all its hooky charm, the muddy guitar is more rock

than pop. The vocals remind me particularly of Sooyoung Park—breathy and impressionistic. Though the sound is somewhat derivative, the execution is flawless, with a facility that bands like Seam never really possessed. Back then it was cool to sound a little awkward or unrehearsed—but no more. Listening to Ides of Space is like watching "Dawson's Creek": though you may have been a mess at 16, both help you imagine a lissome, articulate version of your youthful agonies. With *Her Space Holiday* and *The Gloria Record*. 509 S. Gilbert St., Iowa City, 354-4350.

Margaret Schwartz

ART

Burling Library

Print and Drawing Study Room, Grinnell College campus

Iraqi Art: Graphic Works, Jan. 29-March 5.

Cedar Rapids Museum of Art

410 Third Ave. SE, Cedar Rapids, 366-7503

Tools as Art: The Hechinger Collection, 20th-century artworks inspired by the common tool, through Jan. 27 • *Grant Wood: The J.G. Cherry Commission*, through Jan. 27 • *Carrie Pollack: Boundary Work*, abstract paintings by this UI alum, through Feb. 9, Iowa Gallery • *Diane Naylor: Layers of Consciousness*, collages by this Fairfield artist, through Feb. 9, Iowa Gallery. (See *Words* for more events)

Coe College

Marvin Cone and Eaton-Buchan Galleries, 1220 First Ave. NE, Cedar Rapids, 399-8647

Third Grade Clay, Jan. 18-Feb. 15.

CSPS

1103 Third St. SE, Cedar Rapids, 364-4384

Colors of Conscience: Iowa Artists in the Spirit of Corita, work by Iowa-born artist/activist Sister Corita Kent (1918-86) and seven contemporary artists, most all Iowa residents concerned with similar social and political issues: David Dunlap, Jane Gilmore, Doug Hanson, Louise Kames, Will Mentor, Mark Todd and Tilly Woodward, through March 3 • *40-Something Things That Changed the World*, installation by Iowa artist and theorist Patrick Muller, through March 3.

Falconer Gallery

Grinnell College, 1108 Park St., Grinnell, 641-269-4660

Iraqi Art and Literature Around the World, Jan. 29-March 15, opening reception, Jan. 29, 7-9pm.

Hudson River Gallery & Frame Co.

538 S. Gilbert St., Iowa City, 358-8488

Iowa City artists John Coyne (bronze sculpture) and Steven Erickson (figures in oil), through Feb. 16.

Iowa Artisans Gallery

117 E. College St., Iowa City, 351-8686

The Artist as Printmaker: Etchings by Joseph Winkelman, etchings and other original prints by Joseph Winkelman, who was raised in Keokuk, Iowa, and has built a career as a printmaker in Oxford, England, over the last 30 years, Jan. 21-Feb. 25.

Iowa Children's Museum

Coral Ridge Mall, Coralville

Once Upon a Dog, Jan. 26-April 14, exhibit with interactive components for children and their families designed to bring William Wegman's photos of Weimaraner dogs to life, in conjunction with exhibit at UI Museum of Art. (See *Words* for related events)

Kirkwood Community College

Iowa Hall Gallery, 6301 Kirkwood Blvd. SW, Cedar Rapids, 398-4956

Alan Weinstein: 10 Years, also featuring furniture designs by John Schwartzkopf, through Feb. 17, reception, Jan. 17, 5-6:30pm. (See *Words* for more events)

Lorenz Boot Shop

132 S. Clinton St., Iowa City, 339-1053

Safe as Houses, new works on paper by Philip Kirk; *Mystery of the Lost Chorus*, archival digital prints by Michael Kehoe; through February.

Mt. Mercy College

Janalyn Hanson White Gallery, 1330 Elmhurst Dr. NE, Cedar Rapids, 363-8213

New Paintings by Matthew Kluber, through Feb. 1, reception, Feb. 1, 5-7pm.

Mythos

9 S. Linn St., Iowa City, 337-3760

Ethnographic art, antiquities and museum copies; specializing in African, Mayan Indian from Guatemala and Asian, ongoing.

Northside Books

203 N. Linn St., Iowa City, 466-9330

The 9 Lives of RK Courtney: New Paintings 2000-2001, through Jan. 31.

Paul Engle Center

1600 Fourth Ave. SE, Cedar Rapids, 364-1580

The Dubuque Portrait Project, 20 portraits created by Pella artist Tilly Woodward in response to racist incidents that took place in Dubuque in 1992, through March 3.

Red Avocado

521 East Washington St., Iowa City, 351-6088

Weathered, locally wood-fired ceramics.

Senior Center

28 S. Linn St., Iowa City, 356-5220

John Birkbeck and Joseph D. Giglierano, Jan. 18-Feb. 24, Old Post Office Gallery in Assembly Room, reception, Jan. 18, 4-6pm.

Tools as Art

Cedar Rapids Museum of Art • Ongoing

Though the name might suggest to some a collection of folk art painted on saw blades, the *Tools as Art* exhibition at the Cedar Rapids Museum of Art features an impressive array of artistic expression in which tools play a primary role. Culled from the Hechinger Collection, a collection of art gathered together over the years by hardware-store magnate John Hechinger Sr., the traveling exhibition is as eclectic as it is fun and boasts a sizeable number of truly appealing and impressive works.

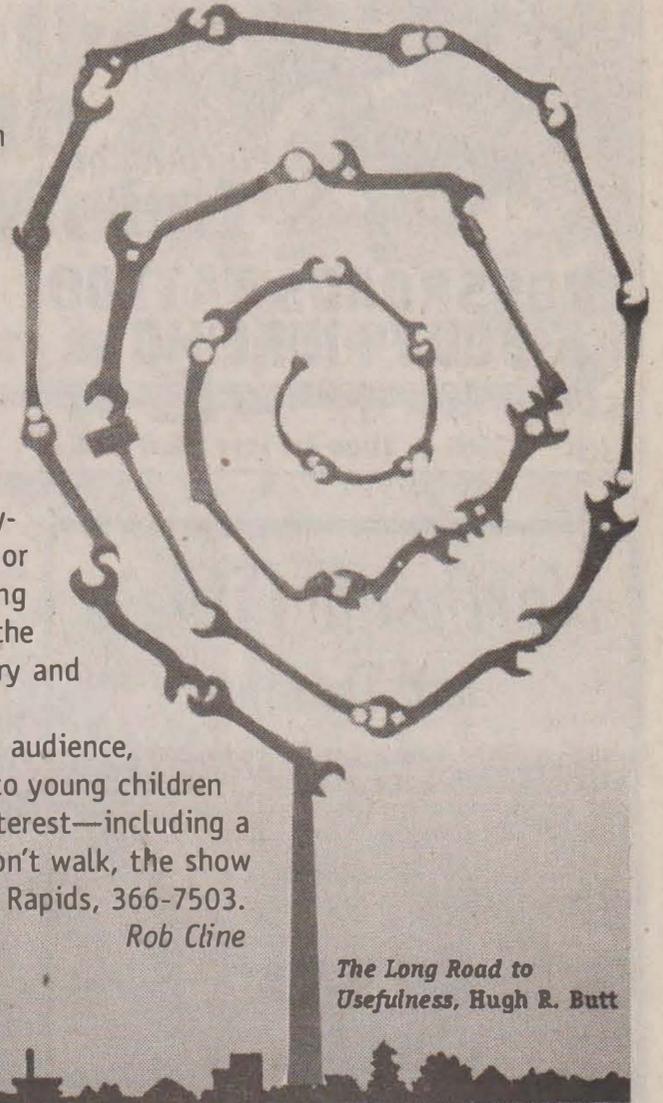
Among them is the stunningly vivid still life "Paint Can & Tools" by James Carter. It hangs next to an untitled painting by Peter Gryzybowski, who painted his canvas, including the edges, to simulate a large panel of oak—which it does from any distance, from across the room to right in front of the work. Other engaging works include "The Plumber" by Ray Carruthers, an amusing but claustrophobic drawing executed in colored pencil on muslin-faced paper, as well as Richard Estes' "Nass Linoleum,"

a striking example of the photo realism school of painting.

The show also includes a number of oddities, including Richard Tipping's "Drill-a-Phone," in which a telephone's handset is replaced with a hand drill, and Donald Lipski's untitled piece, which consists of a large metal saw carefully wrapped in pink raffia ribbon. Perhaps these are socio-political statements about annoying telephone calls or gender roles, or perhaps they are merely interesting combinations of materials. Much of the exhibition bears up under both cursory and extended examination.

Tools as Art should appeal to a wide audience, as everyone from the art connoisseur to young children will find something to engage their interest—including a number of painted saw blades. Run don't walk, the show ends Jan. 27. 410 Third Ave. SE, Cedar Rapids, 366-7503.

Rob Cline



The Long Road to Usefulness, Hugh R. Butt

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Studiolo

415 S. Gilbert St., Iowa City, 341-8344
Straight Pepper Diet, abstract paintings by Iowa City's Dan Coffey, through February, opening reception, Jan. 18, 5-7pm.

UI Museum of Art

150 North Riverside Dr., Iowa City, 335-1727
Permanent collection exhibitions, ongoing • *From the Outside In: Photographs of Buildings*, a selection of photographs from the museum's permanent collection by artists such as Walker Evans, Lynn Davis and Berenice Abbott, through March 10 • *Temporama*, Website exhibition by UI grad student John Fryer, the man responsible for allmylifeforsale.com, Fryer visits purchasers of his possessions in this travelogue of his journeys, at www.uiowa.edu/uima • *William Wegman: Fashion Photographs*, an exhibition featuring Polaroids of Weimaraner dogs modeling designer fashions, selected videos by Wegman of his dogs will be shown on Sunday afternoons at the museum throughout the exhibition, Jan. 25-April 14. (See Words for related events)

Uptown Bill's small Mall

401 S. Gilbert St., Iowa City, 339-0401
Dr. Science's Museum of Science, Jan. 18-March 1, opening reception Jan. 18, 7-9pm.

MUSIC

Clapp Recital Hall

University of Iowa campus, Iowa City, 335-1160
WIZARDS!, double reed ensemble, Jan. 19, 3pm • Alicia Yang, violin; Amos Yang, cello; and Melvin Chen piano, Jan. 22, 8pm • Manhattan Brass Quintet, Jan. 28, 8pm • Meridian Trio, Jan. 30, 8pm • Trio Magisterra, Feb 1, 8pm.

CSPS

1103 Third St. SE, Cedar Rapids, 364-4384
Guy Davis, with Alice Peacock, Jan. 17, 8pm.

Gabe's

330 E. Washington St., Iowa City, 354-4788
DJ Alert, Jan. 18 • The Exit, Jan. 20 • Man Planet, Jan. 24 • Liquid Soul, Jan. 25 • Vida Blue, Jan. 26 • Duvall, Jan. 27

The Green Room

509 S. Gilbert St., Iowa City, 354-4350
Blues Jam Mondays, Latin Night Tuesdays
Nuvibe Productions, Jan. 18 • The Committee, Organic Mind Unit, Nickel Bag O Funk, Jan. 19 • Her Space Holiday, Ides of Space, The Gloria Record, Jan. 20 • The Stumble Bums, Houston, Conspire, Fear of Falling, Jan. 23 • My Business Failed in Three Weeks, Troubled Hubble, Brian Jones, Jan. 24 • Spoonfulic, Skunk River Bandits, Jan. 25 • Nefesh, Big Tasty, Jan. 26 • Chris Shafer Street, Tastes Like Burning, Jan. 31.

Hancher Auditorium

UI campus, Iowa City, 335-1160
The Bill T. Jones/Arnie Zane Dance Company, the Orion String Quartet and additional musicians from the Chamber Music Society of Lincoln Center present the world premiere of their first-time dance/chamber-music collaboration, Jan. 25-26, 8pm.

Lou Henri's

630 Iowa Ave., Iowa City, 351-3637
Mike & Amy Finders, Jan. 25, 9pm.

The Marketplace

511 P St., South Amana, 622-3750, all 7:30-11:30pm
Kelly Pardekooper, Jan. 18 • Jean Blum, Jan. 19 • BillyLee Janey, Jan. 25 • CA Walker, Jan. 26 • Merrill J. Miller, Feb. 1 • Rob Lumbard, Feb. 2.

The Mill

120 E. Burlington St., Iowa City, 351-9529
Friends of Old Time Music acoustic jam session

Tuesdays, 9pm; Open Mike Mondays, 8pm; all shows 9pm unless otherwise noted

Dennis McMurrin of the Demolition Band, Jan. 18 • The Mayflies, Jan. 19 • Stuart Davis, Jan. 20 • The Trollies, Jan. 24 • Kelly Pardekooper Band, Jan. 25 • Big Wooden Radio, Jan. 26.

Northside Books

203 N. Linn St., Iowa City, 466-9330
Sunday Live!, all 2-3pm
Jay Knight, folk mandolin, Jan. 20 • Annie & Stacy, bluegrass love songs, Jan. 27.

Paramount Theatre

123 Third Ave. SE, Cedar Rapids, 363-1888 (unless noted otherwise)
Cedar Rapids Symphony, Passionate Obsessions, a concert of French masterpieces, Jan. 19, 8pm, 366-8203 for tickets • Broadway Maybies, fundraiser for the Young Parents Network, 364-8909 for tickets.

Red Avocado

521 East Washington St., Iowa City, 351-6088, all 6:30-9:30pm
Reality Trio, jazz, Wednesdays • Mad River Duo, clarinet and guitar, Saturdays.

Sal's Music Emporium

624 S. Dubuque St., Iowa City, 338-7462
Rockadiles, Jan. 19, 6pm.

Sanctuary

405 S. Gilbert St., Iowa City, 351-5692
Tom Jessen and Andy Parrott, Jan. 18 • David Zollo, Jan. 19 • Dave Moore, Jan. 25-26.

Scattergood Friends School

1951 Delta Ave., West Branch, 643-7600
Barn Dance, begins at 8pm
Preservation of Wildlife String Band, Nikki Herbst, caller, Jan. 18.

Third Street Live!

1204 Third St. SE, Cedar Rapids, 365-6141
Pullchain, Jan. 17 • Molly Nova and the Wild Turkey Hawk, Jan. 19 • Bohemian Soul Tribe, Jan. 25 • Fourth Annual HAGGIS and Burns Supper Celebration, Jan. 26, general public welcome after 8pm for ceilidh dancing, interspersed with raffle drawings and sing-alongs with the HAGGIS Singers.

UI Museum of Art

150 North Riverside Dr., Iowa City, 335-1727
The Oddbar Trio, Jan. 18, 7:30pm • Katherine Eberle, mezzo-soprano; Rose Chancler, piano, Feb. 1, 7:30pm.

The Union Bar

Iowa City, 319-339-7713
Big Bad Voodoo Daddy, Hop on Johnny, Jan. 29 • Umphreys McGee, Jan. 30.

Uptown Bill's small Mall

401 S. Gilbert St., Iowa City, 339-0401
Mike & Amy Finders, benefit show, Jan. 17, 7-9:30pm • Oddbar Trio, Jan. 24, 10pm-1am.

DANCE

Hancher Auditorium

UI campus, Iowa City, 335-1160
The Bill T. Jones/Arnie Zane Dance Company, the Orion String Quartet and additional musicians from the Chamber Music Society of Lincoln Center present the world premiere of their first-time dance/chamber-music collaboration, Jan. 25-26, 8pm.

Scattergood Friends School

1951 Delta Ave., West Branch, 643-7600
Barn Dance, begins at 8pm
Preservation of Wildlife String Band, Nikki Herbst, caller, Jan. 18.

Senior Center

28 S. Linn St., Iowa City, 356-5220
Line Dancing, Mondays through March 25, 1-

2:30pm, register at Reception Desk or call 356-5220, class will not meet on Jan. 21, Feb. 18 or March 11.

THEATER

Campbell Steele Gallery

1064 Seventh Ave., Marion, 373-9211

Liars Holographic Radio Theatre, music and original skits, Jan. 17-19, 8pm.

CSPS

1103 Third St. SE, Cedar Rapids, 364-4384

Austin's Rude Mechs present Greil Marcus' *Lipstick Traces*, Jan. 24-26, 8pm.

Dreamwell Theatre

10 S. Gilbert St., Iowa City, 339-7757

Wake, an exploration of how artists deal with personal and collective tragedy, product of ongoing workshop under the direction of Matthew Brewbaker, Dreamwell's artistic director, Jan. 18-19, 25-26, 8pm.

Eulenspiegel Puppet Theatre

319 N. Calhoun St., West Liberty, 627-2487

The Adventures of Great Rabbit, based on an Algonquin tale about Mahtegwis, the rabbit trickster, this Eulenspiegel favorite tells how Bobcat got his stumpy tail, Jan. 19-20, 2 & 4:30pm, New Strand Theatre, 111 E. Third, West Liberty.

Iowa City Community Theatre

Exhibition Hall, Johnson County Fairgrounds, Iowa City, 338-0443.

Performances Fridays and Saturdays 8pm, Thursday 7:30pm and Sunday 2pm.

Two Tom Stoppard one acts, *After Magritte* and *The Real Inspector Hound*, Jan. 17-19, 25-27.

Paramount Theatre

123 Third Ave. SE, Cedar Rapids, 363-1888

Buddy, musical about Buddy Holly, January 29, 7:30pm.

Riverside Theatre

213 N. Gilbert St., Iowa City, 338-7672

Performances Thursdays at 7pm, Fridays (except Sept. 28, no performance) and Saturdays at 8pm and Sundays at 2pm

The Memory of Water, three sisters reunite for their mother's funeral in a snowbound seaside village in England, funny and edgy play by Shelagh Stephenson, Jan. 25-Feb. 17.

Theatre Cedar Rapids

102 Third St. SE, Cedar Rapids, 366-8591

Shows Thurs. At 7:30pm, Fri. & Sat. at 8pm, Sun. at 2:30pm

Scotland Road, by Jeffrey Hatcher, in 1991 a young woman dressed in 19th-century clothing is found floating on an iceberg in the North Atlantic, when rescued, she speaks only one word: Titanic, Feb. 1-10.

UI Theatre

Theatre Bldg., UI campus, Iowa City, 335-1160

No Shame Theater, original skit drama and comedy, every Friday, 11pm, Theater B.

AUDITIONS, CALLS, ETC.

Art wanted for "Art in the Lobby" Riverside Theatre exhibitions, call 338-7672.

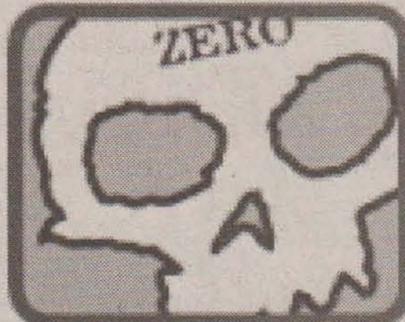
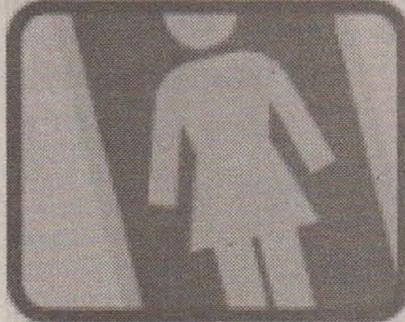
Iowa Sculptor's Showcase seeks one work for display in downtown Iowa City beginning in June, Jan. 31 entry deadline, contact City of Iowa City for more information, Marcia Klingaman, 356-5237, marcia-klingaman@iowa-city.org.



An Oasis in the World of the Weird



The Olde Tavern By The River



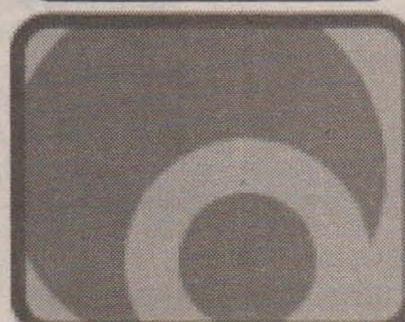
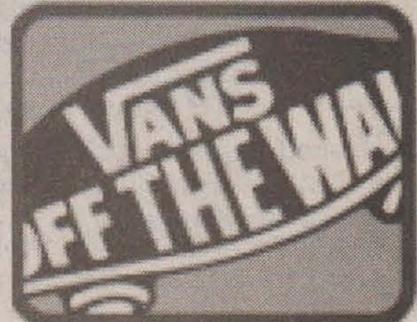
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Infinite Respect, Enduring Dignity: Voices and Visions on the September Attacks

University Theater Building • Jan. 25-26

This two-day conference presents a fusion of artistic and academic responses to the Sept. 11 attacks and their aftermath. It is sponsored by The Project on Rhetoric of Inquiry (POROI), an interdisciplinary program at the UI whose mission is to promote and foster communication between the disciplines. Some highlights: Writers' Workshop professor James Alan McPherson will speak on the "Uses of Humor in the Wake of the Attacks." Bill T. Jones, cofounder and artistic director of the Bill T. Jones/Arnie Zane Dance Company, will participate in a panel about the "Role of the Arts in Times of National Crisis and Tragedy."

Alan Sener, UI associate professor of dance, has created and will perform a new dance work for the event. Just a few of the other participants include Mary Gilchrist, director of the UI Hygienic Laboratory; US Congressman Jim Leach, First District of Iowa; Iowa City Mayor Ernie Lehman; Rabbi Jeffrey R. Portman, Agudas Achim Congregation, Iowa City; and Adrien Wing, UI professor of law. The conference is free and open to the public. Jan. 25, 1-6pm; Jan. 26, 9:30am-5pm. For information call POROI office, 335-2753, or go to <http://www.uiowa.edu/~poroi/>.

Steve Horowitz



A 1930s Concertone accordion on-bid until noon Valentine's Day (Feb. 14) as a benefit for the EHP Homeless Shelter, at the Northside Book Market, 203 N. Linn St., Iowa City, 466-9330.

WORDS

Cedar Rapids Museum of Art

410 Third Ave. SE, Cedar Rapids, 366-7503

Free tour of *Grant Wood: The J.G. Cherry Commission*, part of Thursdays on Third, Jan. 17, 6-7pm.

Chemistry Bldg.

UI campus, Iowa City

Fiction writer James Salter, former UI Writers' Workshop faculty member reads from his work, Jan. 29, 8pm, Rm 221.

IC Public Library

123 Linn St., Iowa City, 356-5200

"A Year for Planning Wisely: Your Personal Finances," program by Rita Rawson of American Express financial services, Jan. 24, 6:30pm, live on The Library Channel 10, Meeting Rm A, to register call 337-4222.

Iowa Children's Museum

Coral Ridge Mall, Coralville

"Cookies for Canines," by Misha Goodman, Jan. 27, 2-4pm; storytelling with Tanya Alford, Jan. 27, 4pm; in conjunction with *Once Upon a Dog*, Jan. 26-April 14, exhibit with interactive components for children and their families designed to bring William Wegman's photos of Weimaraner dogs to life.

Kirkwood Community College

Iowa Hall Gallery, 6301 Kirkwood Blvd. SW, Cedar Rapids, 398-4956

Gallery Talk with artists Alan Weinstein, 5:30pm, and John Schwartzkopf, 6pm. Jan. 17.

The Mill

120 E. Burlington St., Iowa City, 351-9529

Talk/Art/Cabaret, performance art, readings, etc., Jan. 30, 9pm.

Prairie Lights

15 S. Dubuque St., Iowa City (unless otherwise noted), 337-2681

All 8pm (unless otherwise noted)

Venise Berry, the director of the UI School of

Journalism, will read from her third novel, *Colored Sugar Water*, an examination of the contemporary African-American world, Jan. 24.

Senior Center

28 S. Linn St., Iowa City, 356-5220

Literary Reading, *The Devil and Daniel Webster* by Stephen Vincent Benet, readers: Bill Gerlits, Dick Paulus, Loren Horton, John Raffensperger, Carol Horton and Janie Yates, Jan. 18, 2-3pm • Current Events Discussion Group, Jan. 22, 1:30-2:30pm • Travelogue: The Golden Spain of Cervantes, Jan. 25, 2-3:30pm.

Theatre Bldg.

UI campus, Iowa City

"Infinite Respect, Enduring Dignity: Voices and Visions on the September Attacks," academic and artistic conference, Jan. 25, 1-6pm; Jan. 26, 9:30am-5pm, for information call POROI office, 335-2753.

UI Museum of Art

150 North Riverside Dr., Iowa City, 335-1727

UI Writers' Workshop readings, Jan. 25, 7:30pm • UI Museum of Art curators Pamela Trimpe and Kathleen Edwards lead a gallery tour of *William Wegman: Fashion Photographs*, Jan. 31, 4pm.

MEETINGS

Affirmationist Toastmasters, Mondays, 6-7pm

All welcome, Gilmore Hall, Room #4, UI campus, 353-0765.

IC Public Library

123 Linn St., Iowa City, 356-5200

Sat Down Arthritis, Jan. 17, 12pm, ICN Meeting Rm D • Overeaters Anonymous; 42nd Birthday Party, Jan. 19, 9am.

CLASSES

IC Public Library

123 Linn St., Iowa City, 356-5200

World Wide Web Class, a one-hour hands-on class that teaches the basics of the World Wide Web, Jan. 19, 10am, Meeting Rm D, call 356-5200 ext. 125 to register.

Senior Center

28 S. Linn St., Iowa City, 356-5220

Orientation to Computers, Jan. 22-25, 29-31 & Feb. 1, 12-1pm, register at Reception Desk or call 356-5220 • Open Studio, for seniors who would like to sketch, draw, paint, use charcoals, pastels, watercolors or work in any medium, Wednesdays Jan. 23-May 8, 2-4pm • Literature Class: *The Canterbury Tales* by Chaucer, Mondays Jan. 28-April 1, 10am-12pm, class will not meet Jan. 21 or Feb. 18, supplemental videos shown on Wednesdays 1-3pm, register at Reception Desk or call 356-5220 • Popular Genealogy Internet Sites, Jan. 28, 1:30-3pm, register at the Reception Desk or call 356-5220.

MISC

Ruby's Pearl

13 S. Linn St., Iowa City, 248-0032

Stitch 'n' Bitch, bring your sewing, knitting or whatever and bitch or gab, every Wednesday, 6-7pm.

Senior Center

28 S. Linn St., Iowa City, 356-5220

Line Dancing, Mondays through March 25, 1-2:30pm, register at Reception Desk or call 356-5220, class will not meet on Jan. 21, Feb. 18 or March 11 • Gentle Yoga, Wednesdays through March 20, 10-11:15am, register at Reception Desk or call 356-5220 • Social Ballroom Dancing, Fridays Jan. 18-March 29, 3-4:30pm, register at Reception Desk or call 356-5220 • Senior Bowling, first and third Tuesdays of the month, 2-4pm at Plamor Lanes in Iowa City, call Beverly at 351-1447 for information • Cribbage, Fridays 1-4pm.

US Cellular Center

370 First Avenue NE, Cedar Rapids, 363-1888

KGAN-TV Bridal Showcase, Jan. 27, 10am-4pm.

CHILDREN

Iowa Children's Museum

Coral Ridge Mall, Coralville

Once Upon a Dog, Jan. 26-April 14, exhibit with interactive components for children and their families designed to bring William Wegman's photos of Weimaraner dogs to life, in conjunction with exhibit at UI Museum of Art • "Cookies for

Canines," by Misha Goodman, Jan. 27, 2-4pm
 • Storytelling with Tanya Alford, Jan. 27, 4pm.

IC Public Library

123 Linn St., Iowa City, 356-5200

Preschool Story Time with Magic Dave, Jan. 17, 10am, live on The Library Channel 10, Meeting Rm A • Family Story Time with Shalar, Jan. 19, 10:30am, live on Library Channel 10, Hazel Westgate Story Rm • Toddler Story time with Nancy, Jan. 21, 10:30am, Hazel Westgate Story Rm • Fired Up Iowa City, Inc. presents two "Paint-A-Tumbler" programs for children, ages 6-12 only, participants will design and paint a ceramic tumbler to be fired and ready for pick-up one week later, Jan. 21, 1pm & 2:30pm, Meeting Rm A, to register a child stop by the Children's Room Desk or call 356-5200, ext. 128 • Toddler Story Time with Craig, repeat of Monday's Story Time, Jan. 22, 10:30am, Hazel Westgate Story Rm • Preschool Story Time with Debbie D, Jan. 23, 10:30am, Hazel Westgate Story Rm • Preschool Story Time with Debbie D and Willow Hill, Jan. 24, 10:30am, live on The Library Channel 10, Meeting Rm A.

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"Bill T. Jones is a dancer abundantly blessed with musicality."

—Chicago Tribune

Bill T. Jones/Arnie Zane Dance Company and Chamber Music Society of Lincoln Center with the Orion String Quartet

Friday and Saturday, January 25 and 26, 8 p.m.

Inspired by the intimacy of chamber music, Bill T. Jones' "work luxuriates in the freedom of pure movement."
 —Los Angeles Times



**PROGRAM
 JANUARY 25**

Verbum
 Beethoven, String Quartet in F Major, Op. 135
World Without In
 G. Kurtag, String Quartet, Op. 1 (1959)
Musical Interlude
 Ravel, String Quartet in F Major
Black Suzanne
 Shostakovich, Two Pieces for Sting Octet, Op. 11

JANUARY 26 with post performance discussion

Verbum
 Beethoven, String Quartet in F Major, Op. 135
World Without In
 G. Kurtag, String Quartet, Op. 1 (1959)
D-Man in the Waters
 Mendelssohn, Octet in E-flat Major, Op. 20

Bill T. Jones and Orion String Quartet discuss their collaboration. NOTE NEW TIME AND LOCATION January 23, 7 p.m., Kirkwood Room, 2nd Floor, Iowa Memorial Union

FOR TICKETS call the Hancher Box Office at 335-1160 or 1-800-HANCHER
 Order online at www.uiowa.edu/hancher
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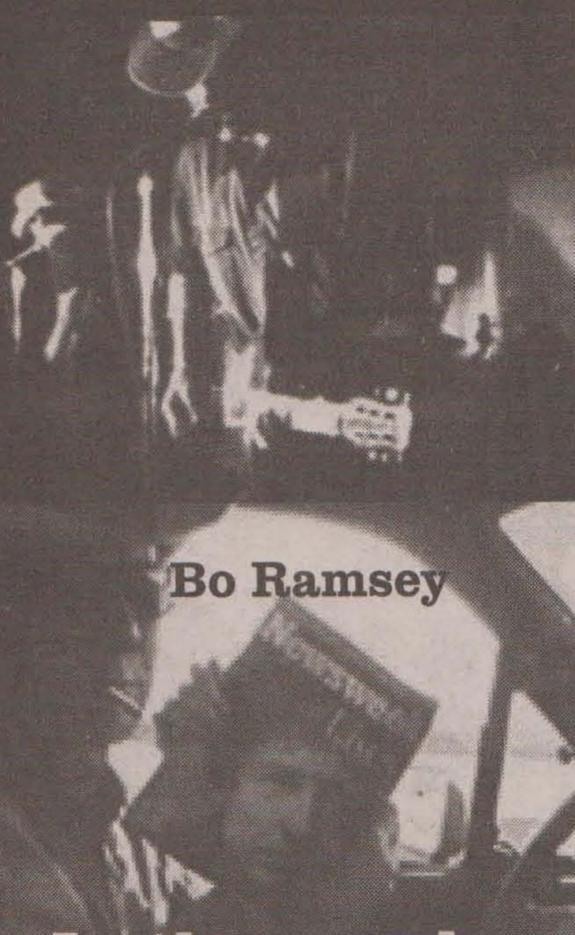
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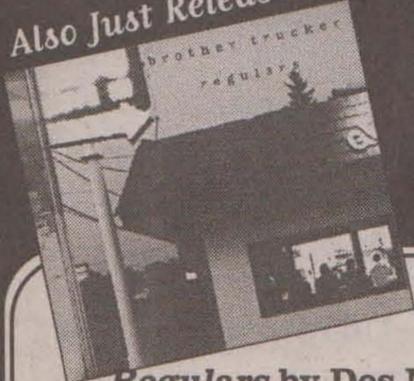
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STARS OVER



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FORECAST FOR JANUARY 18-31, 2001 • Write Dr. Star at doctorwinkler@home.com



ARIES (March 21–April 19) Ideas, feelings, ambition, energy, circumstances and favorable events will all push Aries toward a happy resolution of some annoying and persistent problems. This starry support will come along with public events that re-enforce Aries' personal decisions. The subtle but powerful forces at work this month will eventually reshape your whole life. There will be continued movement toward deeper community involvement or public service, however you want to define that. Be careful not to overspend. Finances won't loosen up for awhile.



TAURUS (April 20–May 20) For reasons you won't entirely understand and due to circumstances beyond your control, a lasting improvement in your financial situation will soon get underway. You might question the wisdom of those making the decisions. Their motives might rub you the wrong way or their reasoning make your financial caution lights flicker. Be quiet, accept your good fortune, count your blessings, make plans. Despite this unexpected boon, resist the temptation to go on a shopping spree—for the time being.



GEMINI (May 21–June 20) You've been working under uninspiring, often tedious conditions while inspiring and stimulating opportunities beckon from afar. Good luck, warm feelings, surprising and mysterious events and some downright clever negotiating are about to bring you one giant step closer to realizing those opportunities. Ill-tempered higher ups might try to apply some annoying pressure of some kind, but they will end up helping you achieve your goals. Over time, with patience and determination, it will work out surprisingly well.



CANCER (June 21–July 22) Transactions over which you have no control will benefit you substantially. Immediate financial benefits, the promise of greater economic stability, long-term security are a few of the things headed your way. Lasting friendships will form. This should add significantly to your peace of mind. Impatient authority figures are likely to demand more of you than anyone should realistically expect. However, there will be plenty of room for you to maneuver. You can easily adjust things to maintain comfort levels.



LEO (July 23–Aug 22) Your closest partners and associates are about to announce, if not actually launch, elaborate, long-range plans that show every sign of succeeding, eventually. These events will be accompanied by warm feelings all around. You are also powerfully motivated to pursue new plans of your own. All of this could easily lead to burnout. With a little effort, you can easily find a way to mesh your own plans with those of others and avoid missing out or overextending yourself.



VIRGO (Aug 23–Sept 22) The bridge you've just crossed collapsed behind you, but it leads back to a place you wouldn't return to if you could. You are not headed into a wilderness, though. A number of powerful forces are shaping opportunities for you. Do not be rattled by conflicts over shared resources. Your work will bring you opportunities. If you use them wisely, you will attract more than enough support to build what you envision. It will take time, but worthwhile things take time.



LIBRA (Sept 23–Oct 22) There are some truly wonderful opportunities opening up for Librans. Creative, long-range, mind-expanding, far-reaching. There will be opportunities for you to travel, to visit interesting places and meet fascinating people. There are also possibilities for advancement. Friendship and more than friendship are also likely down the road. Just take it one step at a time, don't overspend, be patient with overenthusiastic partners. Few things are guaranteed in life, but the cards are stacked in favor of success.



SCORPIO (Oct 23–Nov 21) Key people in your life have caused you much worry these past few years. Very positive, long-term developments are shaping up in their lives. Events should relieve much, if not all, of your concern. You should see some progress immediately, but you can look forward to continuing improvements in their lives. You will experience love and affection where before there was only doubt and tension. A sharp pick up in work or business areas could cause you to overextend.



SAGITTARIUS (Nov 22–Dec 21) I wouldn't blame any Sagittarians for thinking, recently, that all their relationships had been permanently wrecked last year and that they'd never fall in love or befriend anyone again, or vice versa. By now, you must realize that isn't true. There are mysterious, romantic and powerful forces laying the groundwork for new friendships, breathing life into a new love or an old one. New or restored relationships could take awhile to flower, but once established, or reestablished, they will endure.



CAPRICORN (Dec 22–Jan 19) You have brought a crisis to a more or less successful end—almost. The situation still needs adjusting if it is to suit your taste and your needs. Also, work and financial matters are still far from stable. The planets are generating perfect conditions for settling all these issues. However, patience, persistence and care are still the watchwords. Annoyances related to your family and living situations could put you off stride. Don't be provoked into hasty or ill-advised moves.



AQUARIUS (Jan 20–Feb 18) For many months, Aquarians have been privately reinventing themselves and reorganizing their world. They're about ready to put their new selves into their newly rearranged world and make a new life of it. Will it all fit together? Will it work? Will it work better than before? Yes, it will, in time. The planets are offering just about as much cooperation as anyone could hope for. Don't let impatient friends make you move too fast. These things always take time.



PISCES (Feb 19–March 20) To say the least, it has been rather difficult in recent times to bring your personal habits and inclinations into line with the demands of work, home and family. The big problems have been hashed out, at least once, probably a dozen times. The issues are now finally settled, at least in your mind. The planets are providing golden opportunities for you to implement necessary changes and reforms. Events will flow along helpful, supportive lines for quite awhile to come.

Strange but True!

News Quirks

Compiled by Roland Sweet

Curses, Foiled Again

Two men wanted for stealing \$20,000 worth of computer equipment in Fremont, Calif., were trying to escape pursuing police when they drove right past 30 San Jose motorcycle officers taking part in a training exercise. The officers joined the chase and nabbed suspects David Rizzo, 23, and Michael Guidry, 24, after their car became stuck in the mud at a construction site. "It's kind of strange," San Jose police Officer Joseph Deras said. "They were just minding their own business, and here this car chase comes through."

Give 'Em What They Want

The most popular morning television program in New York City this Christmas showed only a yule log burning in a fireplace for two hours. The Nielsen television ratings service said 611,000 viewers watched the "Yule Log" show on WPIX-TV, whereas only 532,000 tuned in to the second-most popular show, "Good Morning America."

Out of Sight, Out of Mind

Officials at the Archaeological Survey of India announced they are preparing to camouflage the Taj Mahal by covering it with olive-green cloth in case war breaks out between India and Pakistan. "We must keep ourselves in readiness for such an eventuality," ASI's chief archaeologist K.K. Mohammad said, noting the camouflage would conceal the white marble monument from Pakistani fighter jets.

Aftermath

Australian clown Jean-Paul Bell announced he would lead an international contingent of clowns on a three-week tour of Afghanistan to teach the country's people how to laugh again. "They love to see westerners acting silly," Bell said, "because they usually think of westerners as trying to kill them."

The National Guard reported that one of its soldiers assigned to protect San Francisco International Airport in the wake of the Sept. 11 terrorist attacks accidentally shot himself in the buttocks with his M-9 pistol. The incident occurred as Spec. Louis E. Alvarez was finishing his shift. "He was trying to unholster the weapon," Sgt. 1st Class Tom Jacobs said, "and in the process it fired."

Italy's ambassador to Saudi Arabia, career diplomat Torquato Cardilli, 59, announced that he has converted to Islam. He is the second envoy to Saudi Arabia from the overwhelmingly Roman Catholic country to adopt that country's religion. Mario Scialoja, the ambassador from 1994 to 1995, left the foreign service and now heads Italy's Muslim League.

Police in Oswego County, N.Y., charged Joshua Centrone, 18, William J. Reeves, 18, and Cassie J. Hudson, 19, with trying to burn down a Sikh temple because they thought the worshippers

supported terrorists. Investigators said the teenagers admitted setting the fire, explaining they were upset by the Sept. 11 attacks and thought the interfaith religious center was called Go bin laden. Its name is Gobind Sadan USA.

Nose Job

A New Jersey company announced it has developed a nasal spray that can boost sexual performance by men and women. Palatin Technologies, which has begun human trials of the drug, said that its PT-141 is a chemical copy of a hormone and acts on the brain to increase sexual desire. "You spray it, wait for a quarter of an hour, and then you are good for an hour," Carl Spana, Palatin's president, explained, adding that a single whiff will prompt women to "actively solicit sexual contact from males."

Mothers of the Year

Police in Suffolk County, N.Y., cited Linda Murray, 43, for criminal nuisance, reckless driving and other charges after she led her 13-year-old son and nine of his friends on a drive-by egg-and-paintball attack. Police said Murray was driving the van that pulled up at a group of people gathered for a Halloween party. "The door of the van slid open, and the youths began throwing eggs and shooting paintball guns at adults and children," a police statement said.

Carol Dukas, 41, spent \$220 on planes and taxis as she raced 900 miles from her home in Berkshire to London's Heathrow Airport and on to Scotland to catch her 11-year-old son Charlie after she realized he had left on a school trip without his GameBoy handheld computer game. Charlie and 39 classmates were bound for the isolated island of Iona to learn about life without modern amenities.

Spooked by Progress

Cellular phones are scaring off ghosts, according to Tony Cornell of Britain's Society for Psychical Research, who warned that their growing use threatens Britain's haunted tourist attractions. He explained that the electronic noise from phone calls might be drowning out the electrical activity that produces paranormal events. "Ghost sightings have remained consistent for centuries," Cornell said. "Until three years ago, we'd receive reports of two new ghosts every week. But with the introduction of mobile phones 15 years ago, ghost sightings began to decline to the point where we now are receiving none."

Double Duty

Doctors curious about the surge in demand for the free condoms distributed for family planning in the Indian city of Varanasi discovered that silk weavers are using an estimated half a million a day to help produce hand-woven silk saris. "It is the fine quality lubricant on the condom that does the wonder trick of speeding up the spin of the bobbin while preventing frequent snapping of the yarn," weaver Mahfooz Alam explained, noting that it takes 14 condoms to produce one Benarasi sari.

When Guns Are Outlawed

Stephen M. Wilkerson, 19, of Manitou Springs, Colo., pleaded guilty to beating a 40-year-old man to death with a marijuana bong.

Compiled by Roland Sweet from the nation's press. Send clippings, citing source and date, to POB 8130, Alexandria VA 22306.

The Green Room

18
FRI

NUVIBE PRODUCTIONS
(Hip Hop DJs)

19
SAT

The Committee
Organic Mind Unit
NICKEL BAG O FUNK

20
SUN

IDES OF SPACE
HER SPACE HOLIDAY
The Gloria Record

23
WED

The Stumble Bums
CONSPIRE HOUSTON
FEAR OF FALLING

24
THURS

My Business Failed in 3 Weeks
TROUBLED HUBBLE
Brian Jones

25
FRI

SPOONFULIC
SKUNK RIVER BANDITS

26
SAT

NEFESH
BIG TASTY

31
THURS

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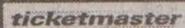
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