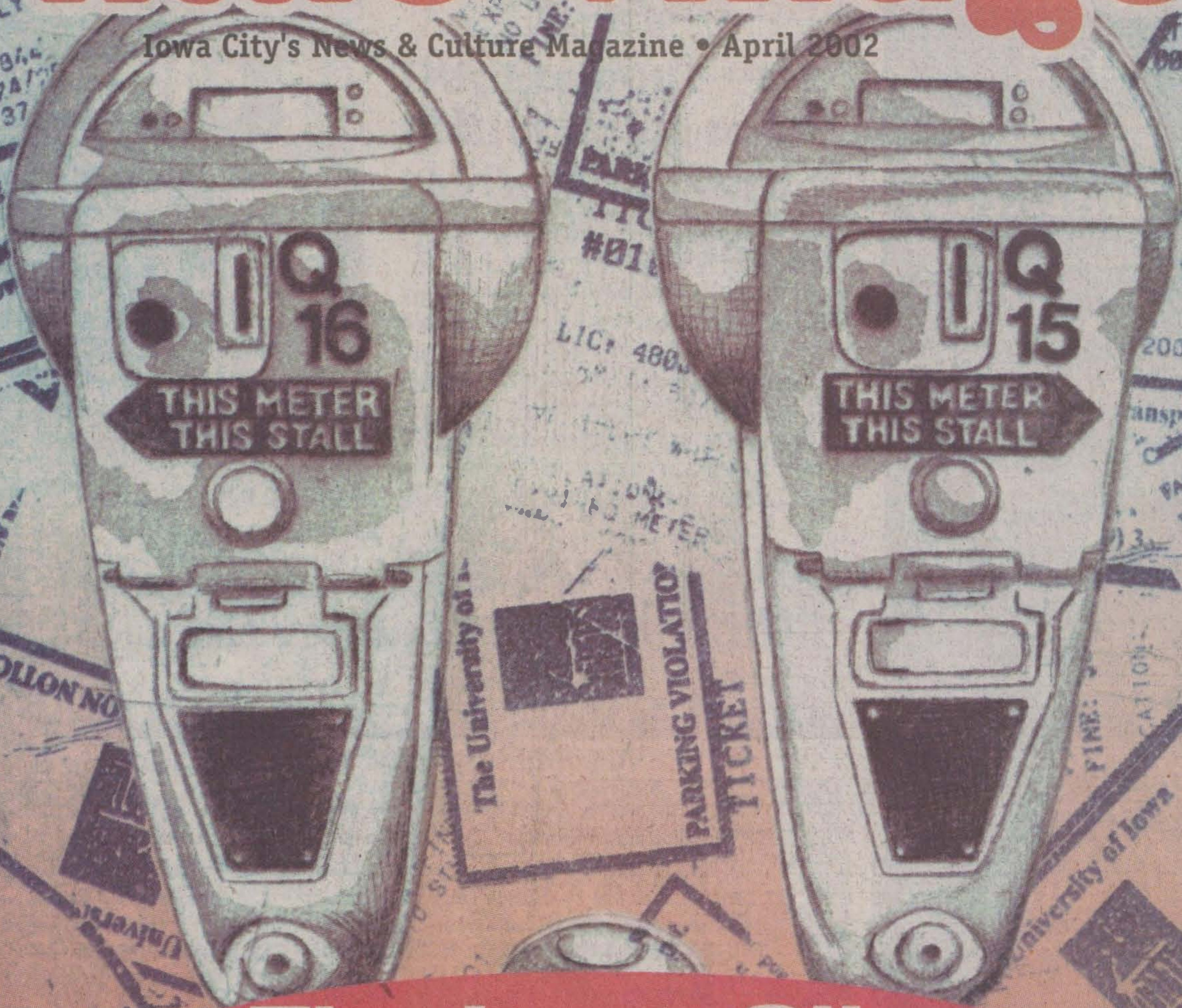


# little village

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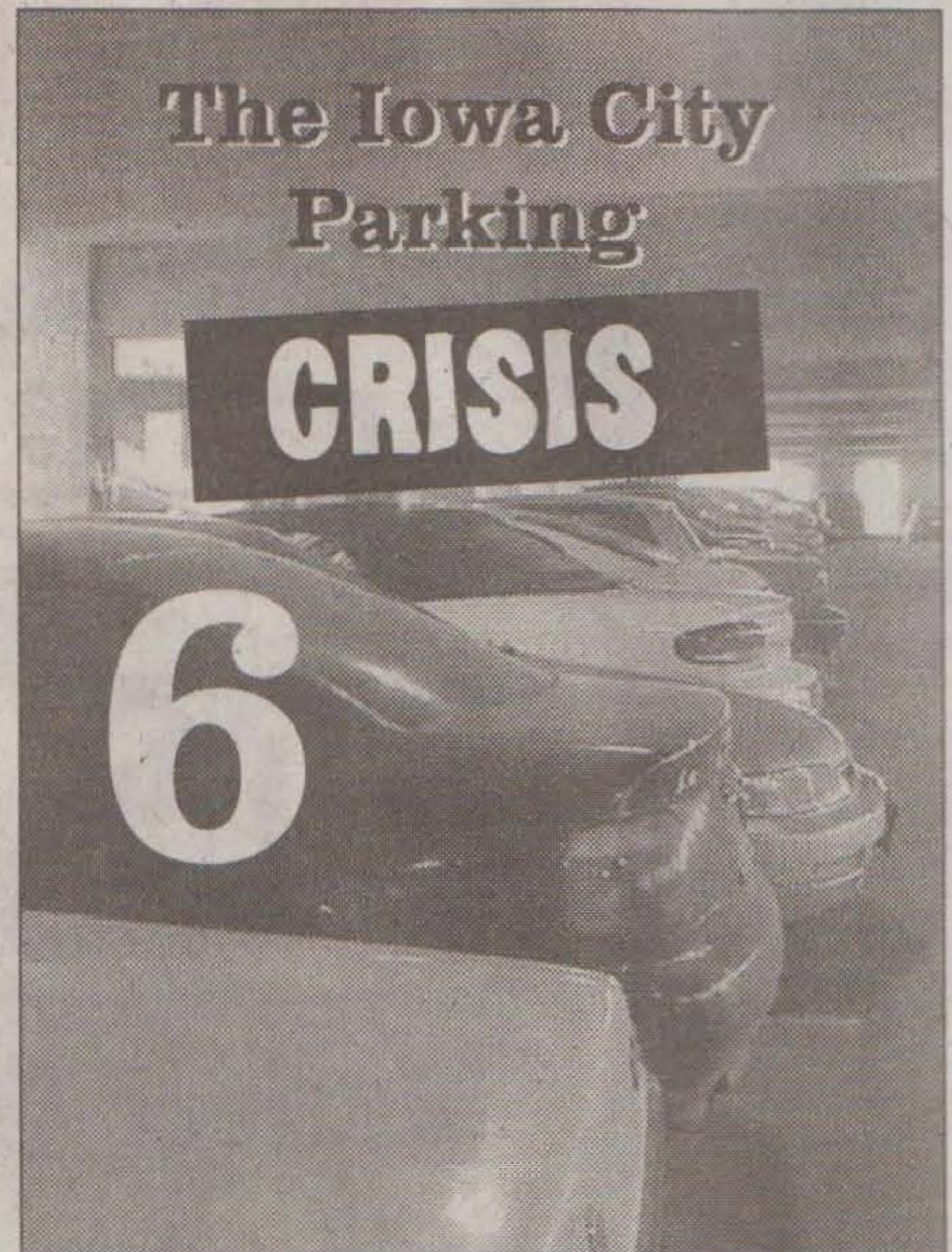
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### little village

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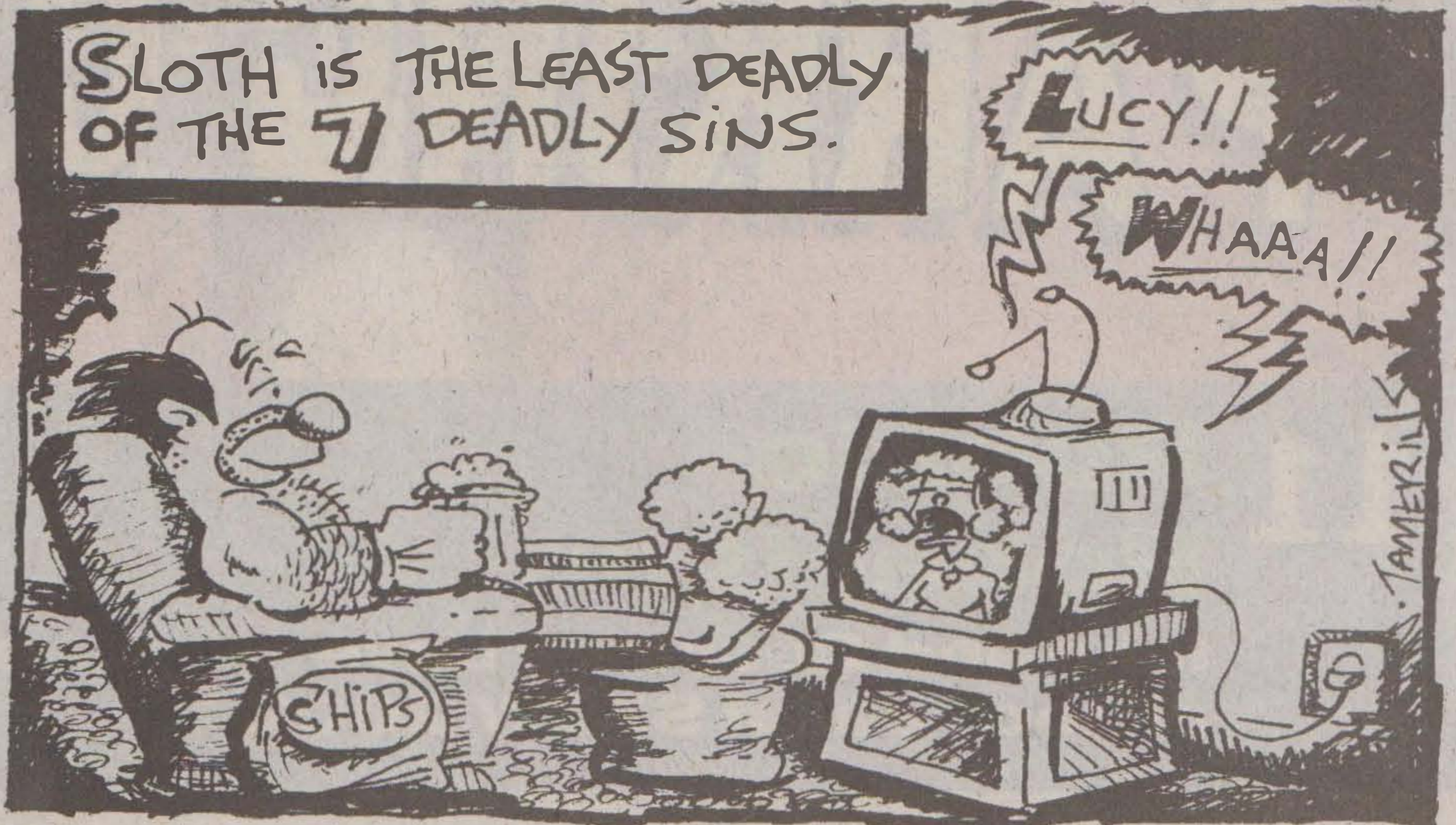
BLOTTO'S MOTTOS:

SLOTH IS THE LEAST DEADLY  
OF THE 7 DEADLY SINS.

D. TAMERIUS

LUCY!!

WHAAA!!



# Labor Party is nothing more than a local curiosity

Al Achtner had a reasonable point in his letter published in the February issue ("Unions should support the LABORPARTY"), but I'm not sure that a third party is a viable option for American workers, unionized or not. Unlike Europe, where the labor parties have given workers considerable political clout, we don't have the proportional representation or the option of fusion politics. Our winner-take-all election system, like it or not, renders third parties irrelevant.

And even if third parties were a practical alternative, I don't believe the Johnson County Labor Party would be one of those. American workers are disempowered and the Democratic Party, labor's political ally for over a century, often disappoints. But the local Labor Party is not able to change this. It has not the necessary structure nor power nor connections to be anything other than a local curiosity even weaker than the local Green Party.

Besides, given my experience as a former Labor Party member working with both former chair Al Achtner and current chair Jim Walters, the party's leadership is even more problematic than the party itself.

I served as the party's treasurer and recording secretary. I produced a monthly newsletter and a weekly *Labor News Briefs*, the latter being summaries of articles pertaining to local labor issues gleaned mostly from the local press. Anything and everything I said, regardless of venue, had to be cleared with Achtner and *Labor News Briefs*, even though it was labeled as a project of the Labor Party, could not be distributed without a disclaimer. I paid for the newsletter and, even though I'd been promised reimbursement, getting the money was like pulling teeth. This was at a time when I was unemployed and paying my rent with cash advances on my credit card.

Walters, as a leader, is a different set of problems. I've witnessed him going after a UI custodian in a most appalling manner because the custodian in question happened to have a doctorate. When, on JCNEWS, I made the mistake of mentioning that my mother was Hispanic, he went after me as if I were a member of the Klan. I guess brown people and educated working-class people must freak him out.

The question Achtner raised in his letter was, "May the subaltern speak?" Given the present system, the answer is a clear no. But will the Labor Party allow the subaltern to



speak? Again, the answer is no.

Jacqueline R. Smetak, Iowa City

## Donate your utility sales tax savings

The phase-out of residential gas/electric sales tax in Iowa is good because the tax is regressive (lower-income people pay a higher percent of income for the tax than higher-income people.) The Legislature passed the phase-out law during last year's especially cold winter in order to help lower-income people.

It applies, of course, to all gas/electric users regardless of income or means. I'd like

to suggest that the economic upper class and the upper part of the middle class donate their sales tax savings to programs that help the lower class. It'd be nice if others would also donate. MidAmerican Energy's ICARE program, for example, helps low-income people pay utility bills.

Some wealthy people won't donate, some happily will if asked, and some already have.

I'd guess that upper-income people waste a lot more energy than others. Lower-income people are probably much more likely to switch lights off when not in use and turn down the heat to save money; they don't have flood lights in front of a three-car garage. It's more difficult for them to reduce usage.

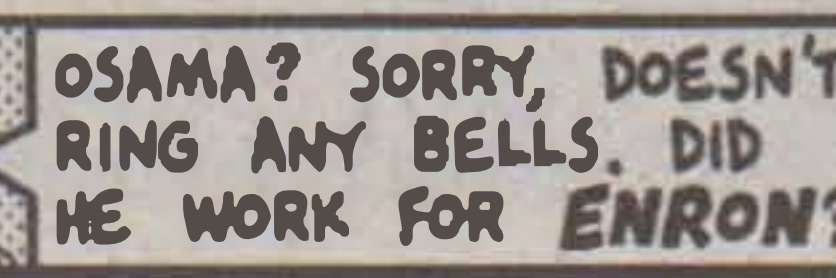
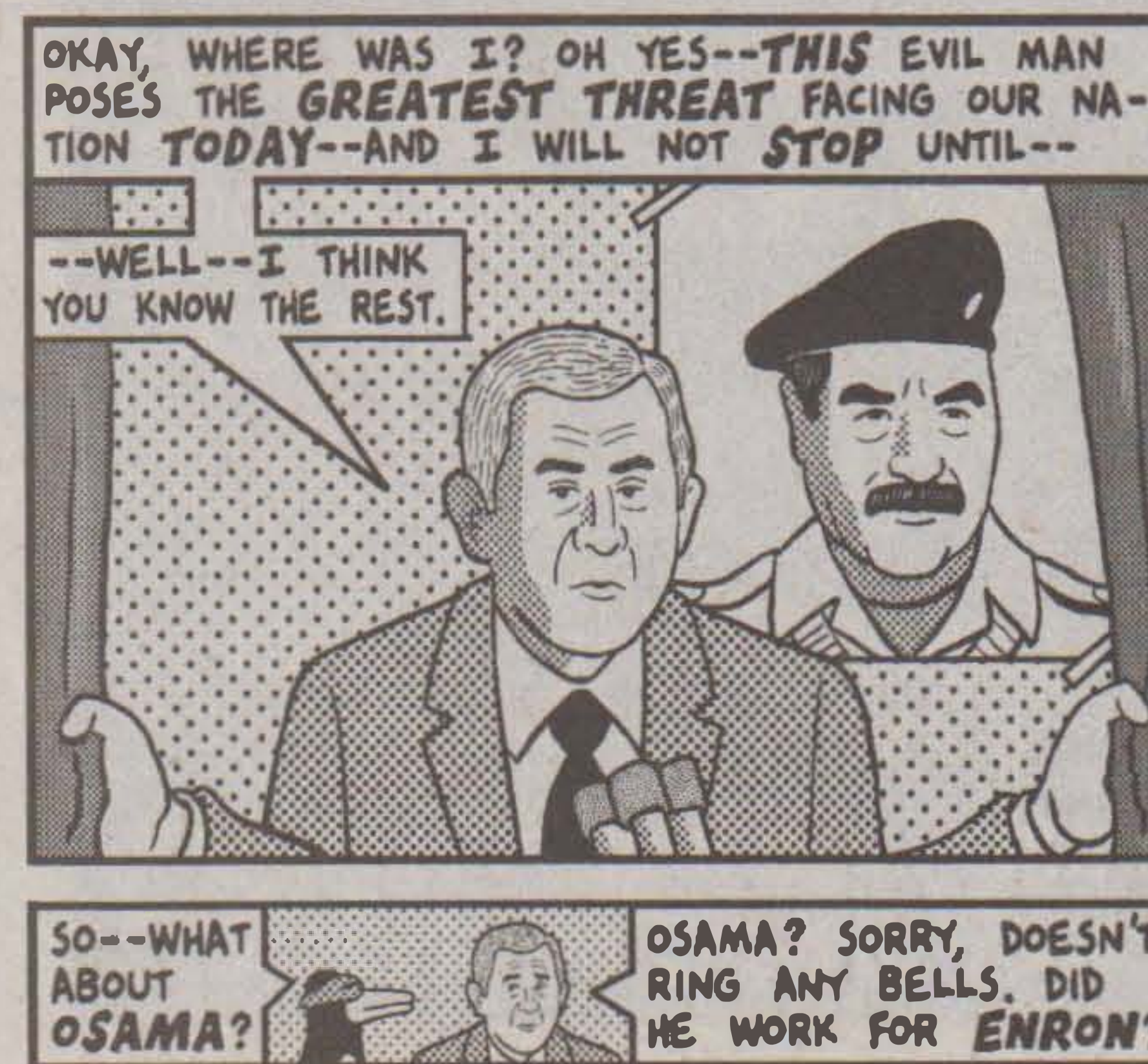
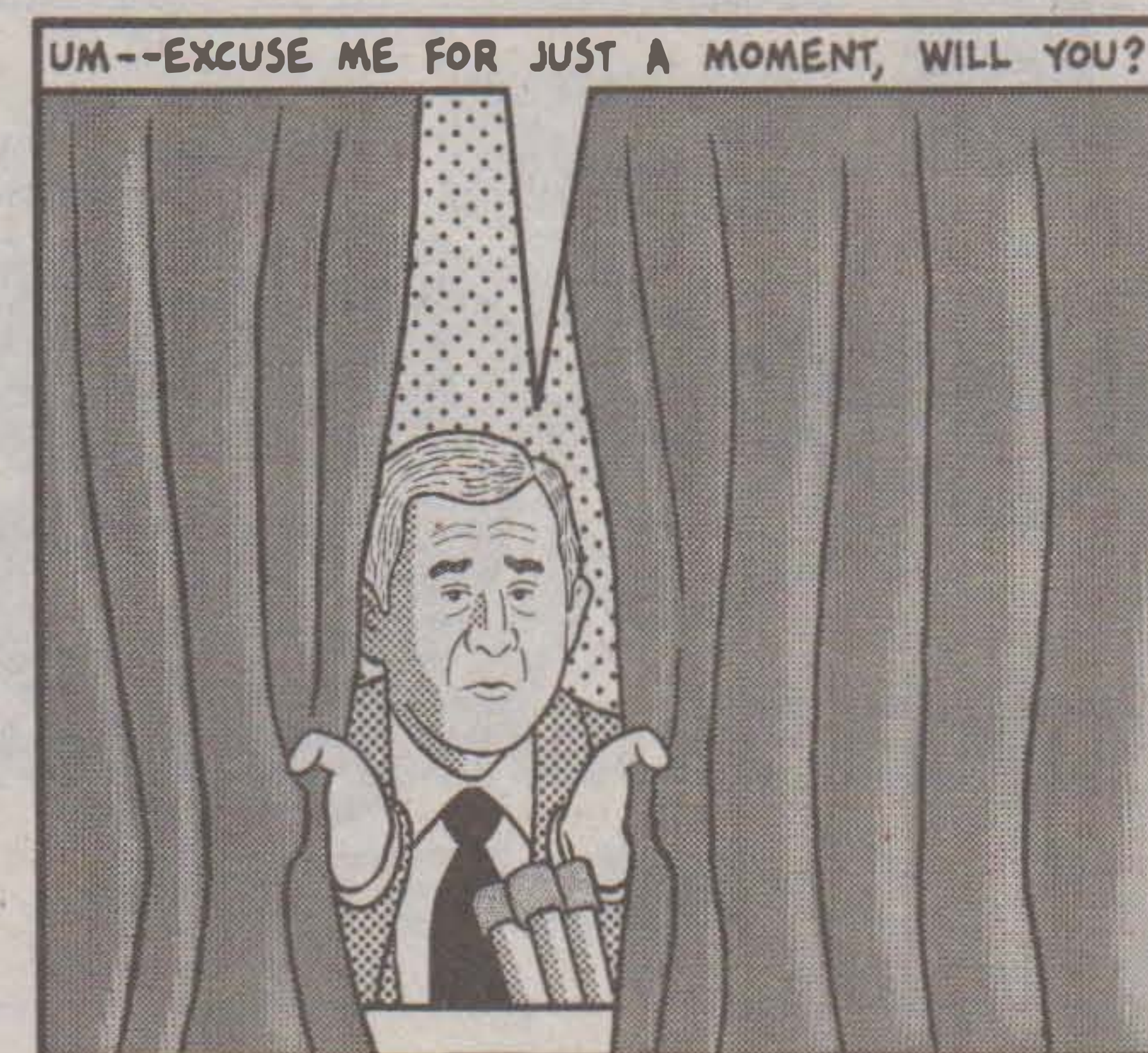
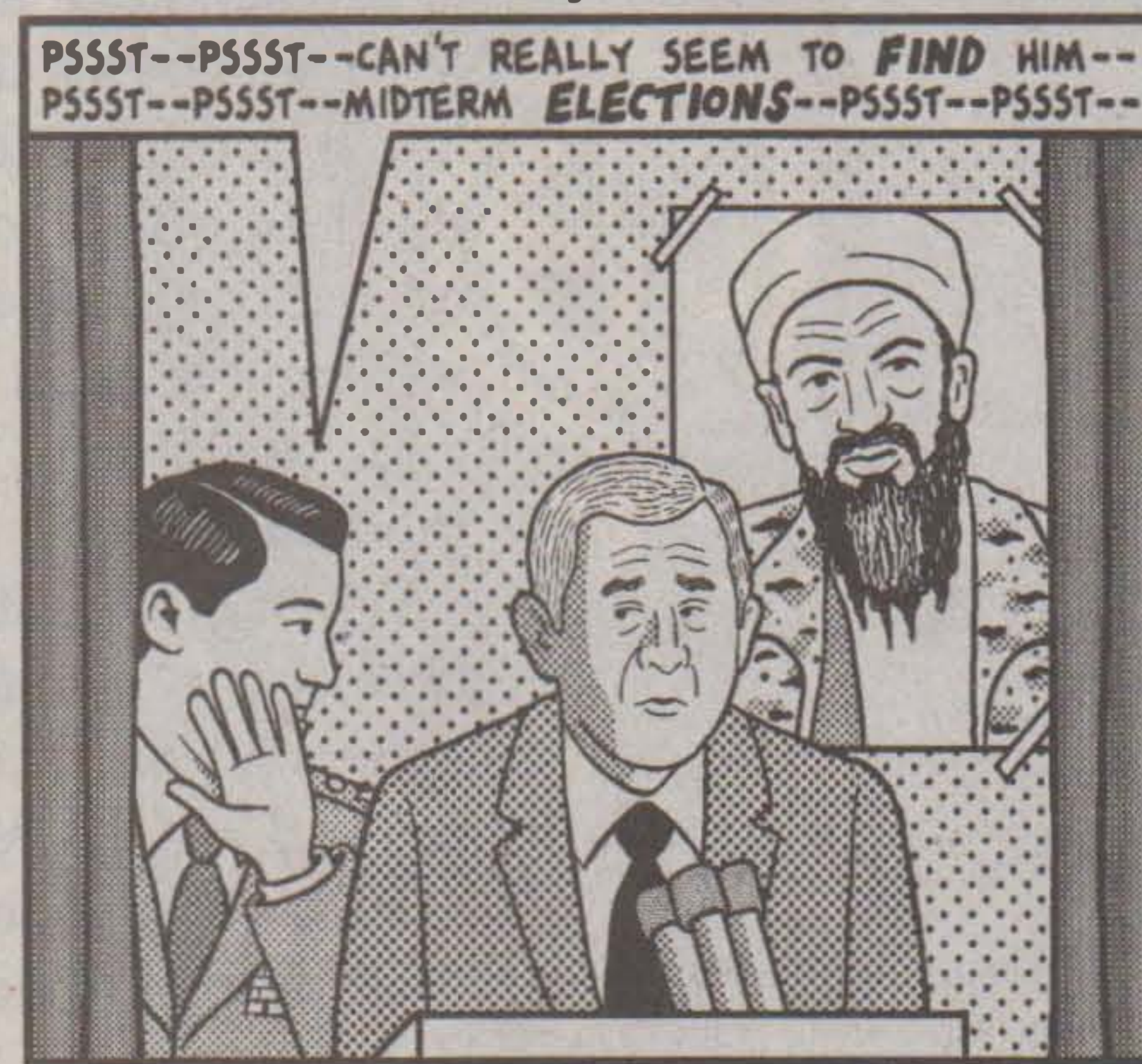
There are Iowans who wouldn't notice a \$100,000 drop in their bank account—unless their accountant told them. A \$100,000 drop in their portfolio wouldn't be felt; their lives would go on the same. If they'd donate their utility sales tax savings and a little more, the world would be a better place.

John Gelhaus, Iowa City

Little Village welcomes your signed letters. Letters should not be longer than 400 words and may be edited for length, libelous content and clarity. Letters may be e-mailed to [little-village@usa.net](mailto:little-village@usa.net) or mailed to PO Box 736, Iowa City, IA 52244. Please include a daytime phone number and city of residence. Letters and other submissions become the property of Little Village and will not be returned without an SASE. We look forward to hearing from you.

## THIS MODERN WORLD

by TOM TOMORROW



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E.C. Fish

# Patriotism for breakfast

**F**unny thing, heredity. My seven-year-old son, Jack, takes after his mother, who is every inch a Minnesota Lutheran—steady, smart, practical and somewhat downbeat. My four-year-old son, Samuel, takes after his father, who is, well, me, and somehow managed to get himself 86'd from Sunday school last week.

Which is how I found myself sharing an apostate's breakfast with my youngest, while his mom and somewhat more reverent older brother went to church. Hoping for as kid-friendly an experience as possible, I took him to one of those chain family-breakfast joints that tend to dot the Minneapolis suburbs, where the kids' menu comes with crayons and the platter breakfasts come with eggs, pancakes, sausage, bacon, hash browns and your choice of toast, biscuit or English muffin.

We were both a bit stunned to find that a new item had joined our breakfast favorites on the menu—patriotism. Headlining one of the hyper-abundant breakfast specials was what I can only describe as patriotic pancakes, a tall stack topped with cherry sauce, whipped cream and blueberry syrup in flag-like stripes. I don't feel any less American for considering pancakes to be chiefly a medium for maple syrup (though honey will do in a pinch) and for opting for one of the other specials. Sammy, meanwhile, was more than a little disappointed to find that his first choice for breakfast, pancakes, only showed up on the kiddie menu festooned with little red, white and blue stars made of sugar, corn starch and artificial coloring. He immediately and rather adamantly decided that he'd rather have a cheeseburger and fries. Figuring that nothing could be more American than that, I ordered it for him.

While waiting for breakfast to arrive, we did the connect-the-dots puzzle on the kids' menu in purple crayon. It turned out to be a bald eagle. A word jumble invited us to unscramble such mixed up words as "otumn musheror" and "yertbil lelb" to come up with the names of American monuments.

When breakfast came, I ate part of mine (taking frequent breaks to replenish Sammy's ketchup supply and wipe the excess off his face and fingers) while reading the Sunday paper. I ate the rest of it contemplating the fact that I had read far less about the war in the news pages of the *Star-Tribune* than I had on a pancake-joint breakfast menu only

moments before and wondering in just what kind of country such a thing could happen.

Our traditionally American, if not overtly patriotic, breakfasts behind us, we drove across the boulevard to the mall. We were at war there, too, news or no news. I was exhorted from every T-shirt kiosk and bumper sticker rack. The gift shops were all displaying American Eagle figurines and prints for the patriotic but tasteful.

It was no surprise, if no delight, to find our eventual destination, the toy store, was also outfitted for a full assault on the Axis of Evil. While there were few toy guns around, the action figures were loaded for bear and could be accessorized with mobile assault vehicles and full air support.

It was both a surprise and a delight to find that Sammy was having none of it, opting instead for the Rescue Heroes, an elite band of plastic firemen, cops, park rangers and paramedics who come with grappling hooks, life preservers and ladders instead of sidearms, rifles and rocket launchers. A good kid, our Sam....

And especially good for pointing out to Daddy how much more of an impression Sept. 11 left on our national psyche than the ensuing War Against All Things Evil has. The heroes of this conflict, the ones we really think of, aren't soldiers; they're the firemen, cops and paramedics on the scene at the WTC that day. The toy store was doing a brisk business in Rescue Heroes, and the shirt shacks in counterfeit NYPD/New York City Fire Department paraphernalia whose sale in no way benefits either organization, or anyone else in New York.

With the Afghan campaign fading over the horizon of the average American's attention span and the "next phase" of this officially ongoing project still consisting of little more than international name calling—Bush may as

GO Fish



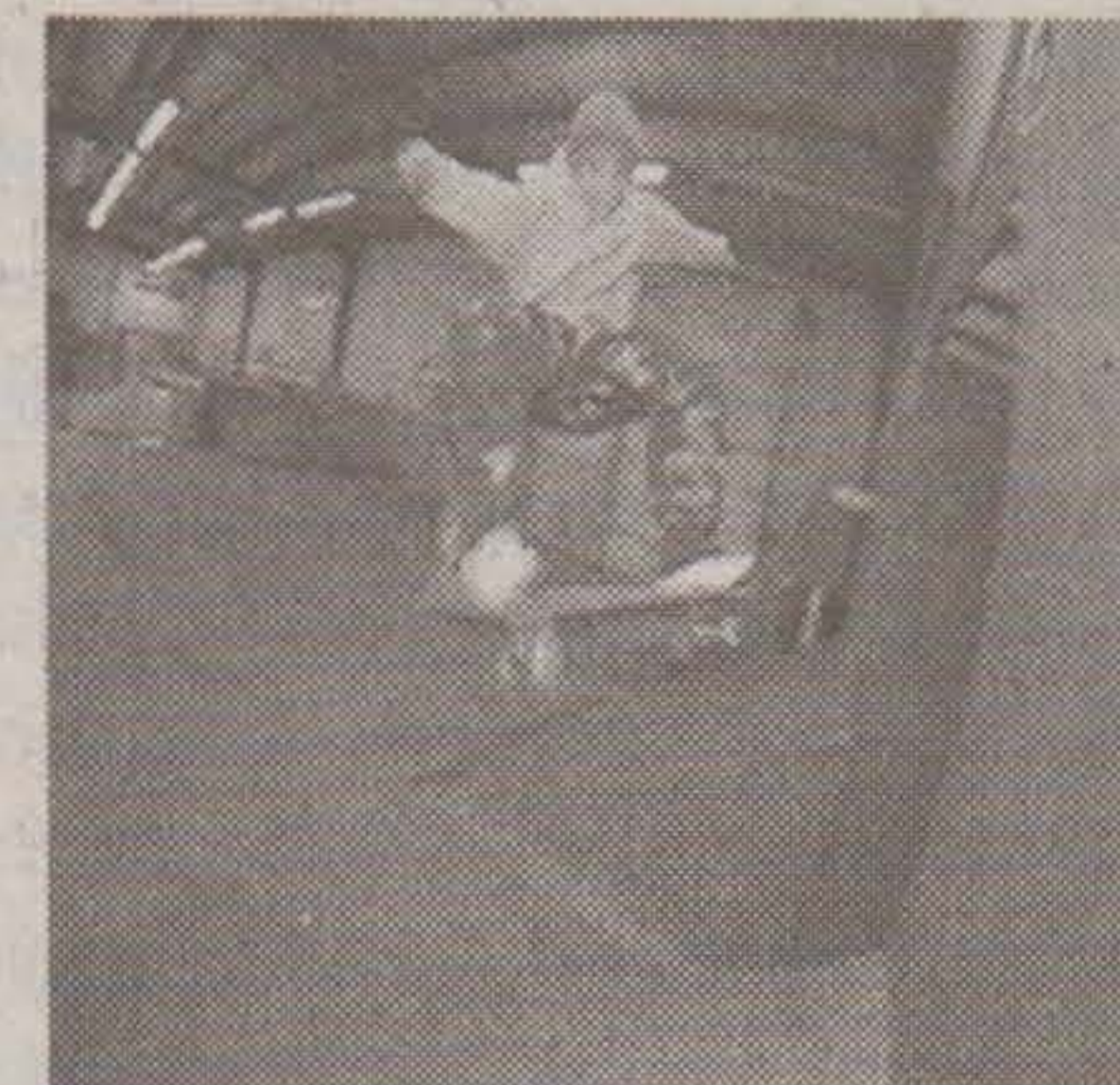
*Stingray*  
'01

well have called Iraq, Iran and North Korea "poopy heads" as "The Axis of Evil" for all the meaning that phrase has generated—the war our leaders tell us we are having seems to be getting more theoretical, and seems to have less to do with the event that supposedly triggered it. For a lot of Americans, this war was about revenge, pure and simple. They hurt us—we wanted to get back at

them. Any future effort in this war that isn't tied to that sentiment—that is, that isn't based on direct revenge for Sept. 11—is likely to be far less popular than Afghanistan, which has disappointed a lot of people for ending without the hoped for result of bin Laden's head on a post. Unless the administration can somehow plausibly demonize one Iraqi, Iranian and North Korean each,

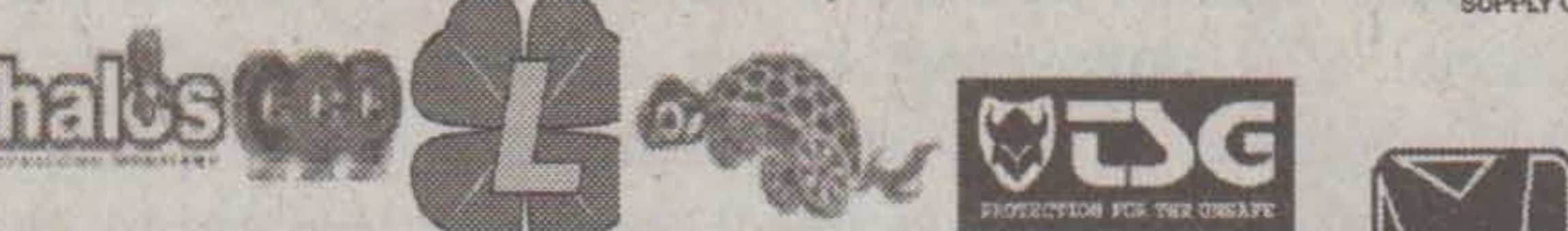
and plausibly link it to the attacks on the United States, they are going to find themselves bleeding approval rating points by the score over the course of the next few months.

The time may be drawing short. I took a closer look at some of the patriotic items I'd passed by in the mall on my way out. Many were marked down. \*



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# The Iowa City Parking

## CRISIS

No doubt, some Iowa Citians could stuff a mattress with the parking tickets they've collected. Still more are falling-down dizzy from the daily ritual of juggling their vehicles from one side of the street to the other. Then there's the altitude sickness to deal with when you've actually been forced to park in one of the ramps. But does Iowa City really have a parking problem, or are Iowa Citians just a bunch of big babies? In this issue, UI political science professor Denise V. Powers assesses the situation from the ivory tower, while writer Liz Rolfsmeier shadows a 21st-century "meter maid" to test the mood on the street.



Denise V. Powers  
photos by Bradley Adita

## Died and gone to parking heaven

Political science prof explains that something called a "moral economy" is what stands between you and parking bliss

Shortly after I moved to Iowa City in 1998, I started to wonder if maybe I had died and gone to parking heaven. I was amazed by the fact that at any time of the day or night I could drive downtown and find a place to park for little or no money at all. I was also a little bit horrified. The entire logic of the downtown, with its vast sea of angled street parking punctuated by multi-level ramps every 200 meters or so, seemed devoted to providing cheap and abundant parking.

It didn't take long for me to discover that I was about the only person—or at least one of a very small and oddly silent minority—who holds this perception of Iowa City parking. Just open up one of our local papers on any day of the week and you are likely to stumble across yet another parking complaint. Iowa City parking engenders enough anger to fuel a steady stream of letters from enraged citizens, and it is the favorite topic of the *Daily Iowan's* "person-on-the-street" column. In response to insightful questions such as, "Do you think that Iowa City has a parking problem?" the sound bite answers under the four mug shots are inevitably "yes." And every so often you will also find a penetrating analysis that purports to grapple with "all sides" of the Parking Debate, except, of course,

whether or not a problem even exists.

Clearly, the notion that there is a Parking Problem has seized the collective consciousness of the otherwise rational and intelligent inhabitants of Iowa City. And those of us who do not join the chorus of endless parking lamentations are viewed by the other inhabitants of Iowa City with suspicion, as if maybe we've just been released from a lunatic asylum.

We are not crazy, though. *The Downtown Iowa City Parking Study* (January 1997) lists 2,453 off-street parking spaces and 733 on-street parking meters in its inventory of parking in the area bounded by Gilbert, Burlington, Clinton, and Iowa streets. An additional 870 unmetered spaces exist in peripheral areas around downtown, and since the study was conducted, the downtown has been graced by the penitentiary chic of the 562-space Tower Place Ramp on the corner of Linn and Iowa. Allowing for the 90 spaces consumed by Tower Place, a quick calculation shows that downtown Iowa City has roughly 4,528 spaces. And when the city soon makes good on its plans to build a 500-space lot on the corner of Court and Dubuque, it will have achieved what can only be called a state of parking bliss: one space for every five Iowa City households.

For those of us who see the situation as I

do, the presence of so much downtown parking makes living and working in Iowa City immeasurably easier, if not particularly aesthetically pleasing. For those in the grips of parking hysteria, the Parking Problem provides a daily test of forbearance, an obstacle to overcome, something that dulls the luster of an otherwise good life in Iowa City. And yet at the same time it is equally clear to each of the two camps that the way we see the situation is so painfully clear, so palpably obvious, that it defies further explanation. Just as others' appeals to "solve" the Parking Problem have still not registered with me, I have had little success telling other people that the problem they are trying to solve does not actually exist.

Do we inhabit different worlds? Are we parking our cars in parallel universes?

Well, in a way, yes. It wasn't until early last spring when I came across a particular letter to the *Press-Citizen* ("Parking Still a Problem," April 4, 2001) that I understood why we have such different parking perceptions. The letter's author wonders why the public library was left downtown rather than moved to an ostensibly more convenient place like Sycamore Mall, because, she writes, "I hate the parking ramps, and if that is where I have to park, I won't go downtown."

At that moment it was totally clear to me that the author of that letter and I do, in fact, inhabit different worlds, for we are

operating according to very different moral economies of parking. In socio parlance, a "moral economy" is the set of stated and unstated rules, norms, values, meanings and beliefs in which social transactions are embedded. There is more to parking than turning a moving vehicle into a stationary vehicle. Parking is an act of social exchange, and it is therefore underpinned by varied beliefs—usually unarticulated—about what the parking experience means, which may include things like different perceptions of the rights and obligations of drivers, disparate beliefs in the relationship of the individual to the community, the relative value placed upon vehicular and non-vehicular locomotion, and varied sensibilities to the aesthetic properties of stationary vehicles.

If I had to describe my own moral economy of parking—i.e. to define what sorts of parking practices are legitimate and why—I would say that I view parking as a process through which the individual pays a certain tribute to the community. According to this moral economy of Penitent Parking, driving a car in a city contributes to traffic congestion and pollution, which diminishes the quality of life for everyone in the community. The individual driver should therefore have to pay for the indulgence of driving—a type of penance, or more accurately, reparations for damages inflicted on the community. When our driving experience is governed by this moral economy we believe that parking should be difficult and costly, and so we are always pleasantly surprised when it is not. I'd even be willing to bet that if you live and park within this moral economy, then on those occasions when you've found an unoccupied space downtown that you didn't have to pay for, an ever-so-slight guilty thrill came over you.

Other, more prevalent, moral economies conceptualize parking as a kind of civil right that would have been enshrined in the Bill of Rights if only its authors had foreseen the invention of the automobile and ever-increasing rates of car ownership. The Right to Park moral economy assumes that each driver is entitled to a free space no more than three feet from any intended destination. In this view, the rights of the individual driver are paramount, and all surface areas that are not otherwise being used for things like stores and (maybe) sidewalks exist in a sort of Hobbesian state of nature, free for all to appropriate and put to more practical use as a place for dormant vehicles. When we operate our vehicles according to this moral economy of parking, any attempt—either by private firms or government authorities—to impose direct costs upon parking is seen as an encroachment of our assumed right to park. If you experience parking as nothing more than a perpetual assault upon your natural rights, then you probably suffer from chronic dissatisfaction, because of all the new spaces that have been added to downtown Iowa City, few have been free.

When we are enmeshed in a moral economy of parking that is defined largely in terms of individual rights, it makes no difference that we can get much, if not all, of our parking money returned to us by patronizing downtown merchants, and few of us think about the fact that the maintenance and security costs of the "free" spaces at the mall are passed on to us indirectly. In a moral economy of parking rights, paying for parking irritates deeply held fears of a larger, collective entity trying to control us, thus depriving us of our sense of autonomous agency that is at the core of our definition of humanity.

However, the April 4 letter to the *Press-Citizen* suggests that there is yet another set of aesthetic and normative concerns underlying the perception of inadequate downtown parking. If we look at the excerpt again—"I hate the parking ramps, and if that is where I have to park, I won't go downtown"—we see that the Parking Problem is defined not in terms of cost, the overall shortage of spaces, or the proximity of spaces to the driver's intended destination, but by the fact that the spaces are located in

**Just as others' appeals to "solve" the Parking Problem have still not registered with me, I have had little success telling other people that the problem they are trying to solve does not actually exist.**

multi-level parking structures. For the author of this letter, high elevation parking is apparently so odious that she would rather give up reading library books altogether than to leave her car in a parking ramp.

To some extent the author's sentiment reflects a rather weak commitment to reading, but it also expresses an underlying assumption that the parking experience should be free, not necessarily in the pecuniary sense, but in a more existential one. According to an Open Fields moral economy, parking lots are far preferable to parking garages because the wide open spaces of a mall lot are reminiscent of a vast frontier waiting to be conquered. Successfully staking a claim—albeit ephemeral—to a piece of it awakes in us an exuberance as we experience the thrill of realizing our manifest destiny of the 21st century. Ah, the joy we feel when, after 20 minutes of circling a lot, passing up inferior spaces, we find that space, that *one perfect space*, our own 65-square-foot corner of paradise!

When our parking decisions are structured by a moral economy of Open Fields, we don't notice that we often have a harder time finding a parking spot at the mall than we do downtown. In fact, somewhat perversely, having a hard time finding an open space in a vast parking lot heightens the thrill of eventually laying claim to it. We also don't pay attention to the fact that we often have to walk farther from our mall space to our intended shopping destination than we would if we had parked in a ramp and shopped downtown. It's the physical openness, the lack of obstacles—stairs, walls, roofs—that creates the illusion of freedom and convenience and makes us feel less encumbered by our surroundings and by society. Mall parking lots feel like beautiful pastoral landscapes filled with quietly grazing, placid SUVs, while parking ramps, with their cars squeezed in and stacked on top of each other like so many chickens in a Tyson factory farm, bring to mind only noise and filth and claustrophobia.

Understanding the parking debate as a matter of competing moral economies helps explain how people can arrive at such radically different evaluations of the downtown parking situation, and more importantly, how various solutions to the "parking problem" may fail to have their intended effects.

Downtown merchants obviously want convenient parking for their customers, and the city council, sympathetic to their concerns, has supported the construction of ever-increasing numbers of parking ramps since the late 1970s. But what purpose does this serve if even half—and this is probably a conservative estimate—of a store's potential customers are Right-to-Parkers or Open Fielders? The most

extreme Right-to-Parkers won't drive downtown unless the parking is free; and the Open-Fielders will stay away unless the parking is unfettered by enclosures. Given that the vast majority of new and planned parking spaces are located in ramps, continued ramp expansion may not be such a great idea. As it is, the city's parking structures are operating at well below capacity. A 1995-96 study of parking utilization—i.e. back when Old Capitol Mall still had all of its tenants—shows that weekday utilization of the downtown ramps fluctuates between 30 and 70 percent, reaching the limits of their capacity only on football Saturdays.

We could conceivably have one parking ramp for every 10 cars in Iowa City, and the

Open-Fielders and Right-to-Parkers would still drive out to malls on the distant fringes of the urban area. It doesn't matter how convenient parking really is, but how the parking is *perceived*, so instead of trying to solve the so-called parking problem, we need to focus on the attitude problem. For starters, Iowa City, as its name indicates, is a *city*. It is neither a suburb, nor a village, much less a pasture or a wild frontier. One of the major elements contributing to the quality of life in Iowa City is that it still has a vibrant downtown—interesting stores, an array of restaurants, cultural venues, a seasonal farmers' market, pleasant public spaces, and a very good public library. If Iowa City is to remain a real city, and not a city in name only, then we have to accept that

the benefits of urban life entail concomitant limitations, costs and responsibilities.

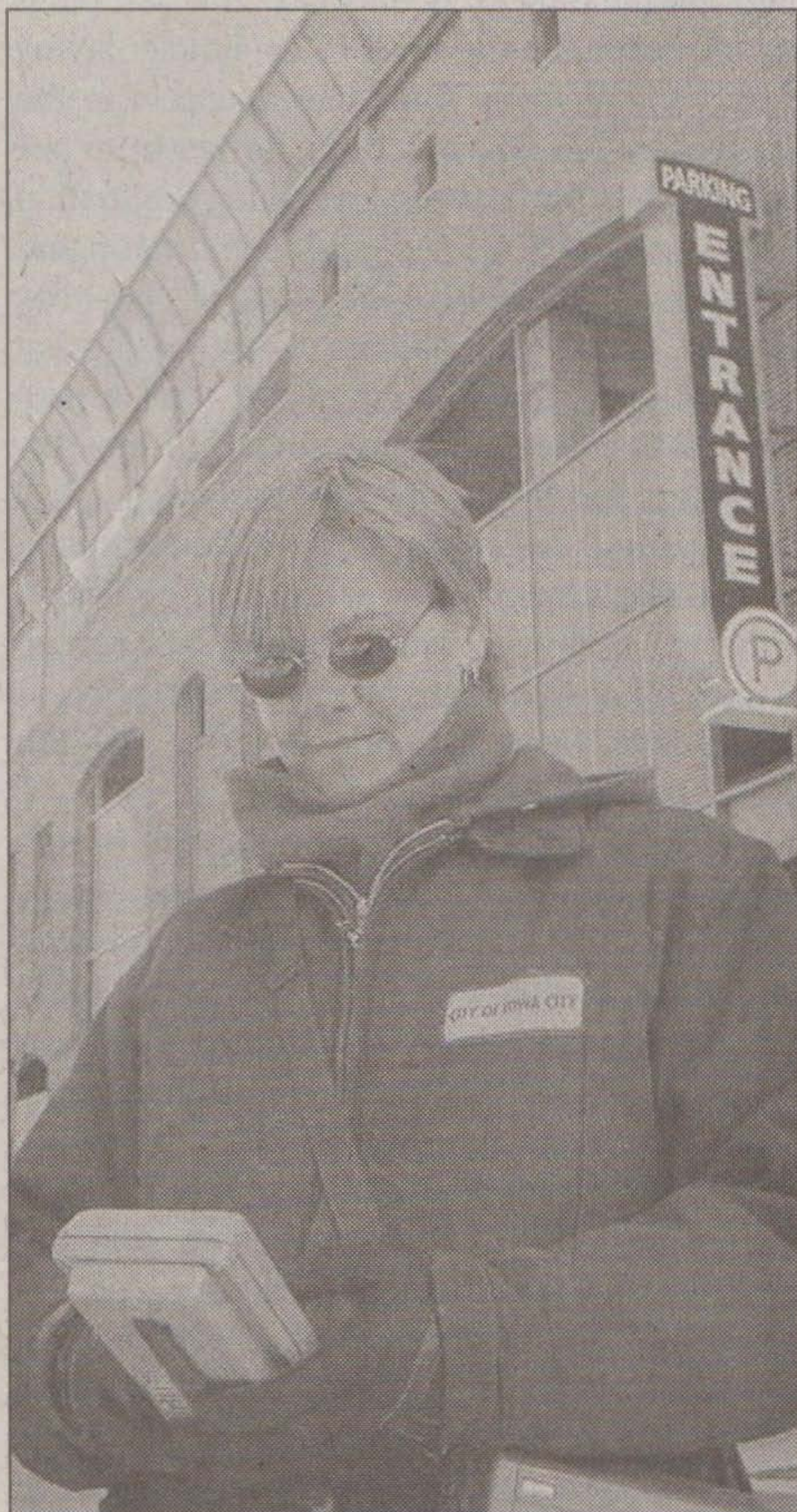
And I suppose if we fail to subscribe to moral economies of parking that accept paid, multi-level parking as a fundamental premise of urban social exchange, then we should simply change the name of Iowa City to more accurately reflect our collective aspirations for the community. If all we want is an atomized drive-thru life, then Iowa Suburb will do, if we're seeking the no-frills simplicity of a place where nothing ever happens, then Iowa Hamlet fits the bill, and if it is bucolic indolence, then Iowa Pasture will suit us just fine.

*Denise V. Powers is an assistant professor in the UI Department of Political Science. \**

## Lovely Rita and the situation on the ground

Liz Rolfsmeier

Whether real or a problem of perception, the parking crisis has got plenty people complaining and a few explaining



**Sandy Parrot: is she the enemy or just a nice person with a job to do?**

Sandy Parrot walks down the middle of Dubuque Street slashing the tires of beer trucks with lines of chalk. "They get 15 minutes to do their business," she says. "And these cars," she adds, waving her hand at two sports cars nestled between the beer trucks, "...they aren't commercial vehicles. They're going to get a ticket." She pulls up the little gray box—an electronic version of the traditional meter maid's ticket book—punches in the license plate number, prints out the ticket and leaves it under the wiper, fluttering, to wave a friendly "hello" to the owner of the black Lexus.

People will go to great lengths in attempting to get out of paying at the meters. Parrot says that people will put a coin in and only turn the handle halfway, so it looks like it's stuck. She jiggles the handle of a meter as she says this. "But we always check them," she says.

Parrot is the enemy in this town. She gives out 150-200 of these little love notes every day, asking folks to stop by the city offices and pay up. Though she says people have been nicer than usual this year (perhaps due to the ridiculously warm weather), most years she gets called a nasty name on a daily basis. She's had angry drivers chase her down, rip their tickets into little pieces and throw them in her face. But Parrot just keeps trotting on, impervious. Amazingly chipper, she tells me calmly, "I'm just doing my job."

It's no secret that there is a current of rage in this town about where to land your vehicle, and how much it's going to cost you. Parking is Iowa City's grand dilemma. While other cities are struggling with issues like handgun violence and homelessness, we've got this on our plate—the parking issue. There's no doubt that parking can be a pain in the ass in this town. Probably less so for those trekking downtown for a quick visit; more so for people who live downtown and don't have access to long-term parking, more so for employees of the university and downtown businesses.

A lot of people are so used to getting tickets, it doesn't even phase them anymore. You'll see people driving down the street, a fresh ticket flapping in the wind, not even bothering to expend the energy to reach out their arm and remove it. As Parrot and I are making our way down Clinton Street, a man comes jogging out; rather jolly, he makes a half-hearted plea to get out of his ticket. The truck, from which he runs his cleaning business, has been in the loading zone far longer than the allotted 15 minutes. He says he's got \$55 in unpaid tickets. "We should get some perks. Quote me on that," he says, grinning and pointing to my notebook. He waves and runs back inside to con-



tinue his work.

Later, north of downtown, Brecka Putnam frowns and absent-mindedly plucks two tickets from the windshield of her car. She is less forgiving. "It's really frustrating," she says. "It's really obnoxious. I have to move my car to the opposite side of the street every day. That's the majority of my driving in this town." Putnam, a sophomore who lives in Currier Hall, acknowledges that she could utilize the university storage lot but laments that "it's really expensive and really far away."

Most residents of apartments in and around downtown are resigned to the exhausting battle for street parking and the constant juggling of their vehicles from one side of the street to the other. Jessie Ayers, a university student who lives in an apartment near downtown, is forced to share a single space with her roommate; they alternate weeks. Ayers calls the free-for-all of finding a free space on Lucas Street "really annoying."

"That's the problem," Parrot sympathizes. "Sometimes there will be three or four people in these downtown apartments, and only one parking space. It's ridiculous."

Due to an ordinance passed in the '60s, downtown apartment complexes are prohibited from providing parking for their residents. According to city planning director Karen Franklin, the thinking was that these residents could avail themselves of the city parking ramps. If the builders of a new apartment complex wish to provide parking for residents, they have to get approval from the city board of adjustment. Builders of the apartment complex that will replace the former First Christian Church managed to garner this approval and will provide underground parking, but Franklin says this process must take into consideration all sorts of variables, such as how the subterranean parking will affect the alleyway traf-

fic, etc. "It's a tough thing," she said. The condos that will spring up next to the Sheraton will have parking, but the apartment building going up across from the Tower Plaza will not. Franklin said while a few long-term parking spaces remain in the Tower parking ramp, most residents of the new apartment complex will have to join the masses in the fight for street parking. "I

## Parrot is the enemy in this town. She gives out 150-200 of these little love notes every day.

think there are some people who come to Iowa City without a car," she mused. "But they are an exception rather than a rule."

According to downtown parking manager Chris O'Brien, the 15 long-term parking spaces still available at Tower Plaza, each going for \$60 a month, have now been spoken for. The other three ramps (all with cheaper long-term rates) have waiting lists of about 200 for the long-term permits. "People might be on that waiting list for two years to get a parking place," he said. A new plan to help offset this problem will soon offer permits for nights and weekends, allowing downtown residents to park in the ramps from 6pm to 9am on weekdays and all day on weekends for a flat rate of \$35 a month.

O'Brien defended alternating-sides-of-the-street parking, explaining that it assists snow removal and ensures people don't just store their vehicles in the streets and never

move them. Not to mention the fact that allowing parking on both sides of the street (as is the case on South Johnson Street) causes congestion and dangerous driving conditions.

While many people contend that Iowa City doesn't have enough parking, others complain about there being too much pay parking: too many ramps, too many meters. Rumors have persisted for years that Iowa City has more ramp and meter parking spaces per capita than anywhere, well, on earth. O'Brien compared Iowa City to Columbia, Mo., another college town. Columbia and Iowa City share a roughly equal number of ramp and meter spaces, although Columbia has a larger population: 88,300. And if you're wondering how much of a cash cow parking is for Iowa City: revenue generated by city ramps and meters was \$2.59 million in FY '01; ticket revenue was almost \$800,000.

"I think it's more of a perception problem," O'Brien said wearily of the Iowa City parking crisis. "It's not an actual problem. People want free parking right outside of where they're going... There's no free parking downtown." Maybe the "perception problem" stems from the fact that Iowa City is undergoing a bit of an identity crisis. Some days we want to be a feel-good small town, where you can pull right up to the local dime store or watering hole and hop on in. And some days we want to be a big city. There used to be a sign downtown that read something to the effect of "Parking for one day in New York City—\$25. Parking for one day in Chicago—\$15. Parking for one day in Iowa City—\$4.80." But this ain't New York City. And it ain't Chicago. So if we can avoid paying that \$5, most of us will take a crack at it.

People are irked because the price of short-term parking is going up all over  
*(continued on page 13)*

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# It doesn't take a rocket scientist

New novel by author of the brainteaser 'Copenhagen' plays with same themes but is less difficult

Rob Cline

It's not easy writing about British novelist and playwright Michael Frayn's new book, *Spies*. Indeed, it's a bit like what I imagine writing a detailed biography of an actual spy would be—without revealing that spy's identity. The novel is full of surprises and I'm not willing to divulge a single one.

I can comfortably reveal this, however: Frayn has found some comfortable thematic ground. The philosophical issues under consideration in *Spies*—the vagaries of memory, patriotism, loyalty to one's friends, our understanding (or lack of understanding) of ourselves—will be familiar to anyone who has seen or read Frayn's Tony Award-winning play, *Copenhagen* (recently performed at Hancher Auditorium). As with his play, Frayn sets his novel during World War II, allowing him to explore how individual moral choices are influenced by and can potentially influence world events. In both play and novel, Frayn does a masterful job weaving his various threads into complex and compelling stories, but *Spies* has one major advantage over *Copenhagen*: You don't have to understand physics to follow along.

Whereas *Copenhagen* explores a mysterious meeting in Copenhagen between world-class physicists Neils Bohr and Werner Heisenberg in 1941, *Spies* is essentially a child's story, replete with the confusion, misunderstandings and mixed motives of childhood, and devoid of the scientific passages that add layers of difficulty to *Copenhagen*. Stephan, the narrator of *Spies*, tells his story as an extended and occasionally interrupted flashback, providing an old man's perspective on his actions and thoughts as a child growing up in a small British community during World War II. What can be revealed of the plot involves Stephen and his friend Keith playing what may or may not be a mere child's game of spying.

The relationship between the narrator as an old man and his younger self is handled artfully throughout the book, particularly in the early passages. Frayn keeps his first major secret for 34 pages, teasing the reader but avoiding the very real danger of annoying the audience by producing a dazzling extended passage in which the narrator views his younger self as someone who is by turns wholly separate from himself and also wholly himself. The transitions between the two perspectives—moving from referring to himself as "Stephan" to calling himself "I" and back—are handled seamlessly and make narrative sense, promoting the plot without becoming a mere device or artistic conceit.

By setting up these multiple viewpoints for the narrator, Frayn lays the groundwork for some of the book's best moments of introspection. In a passage that cannot be quoted without revealing a major plot point, Frayn delves into the human ability to hold contradictory positions simultaneously. Frayn handles what could have been an arcane philosophical discussion with sensitivity, elucidating this complex combination of emotion and rational thought with great care. In fact, Frayn deals with a large number of complexities with great virtuosity, peeling back the layers of childhood friendships, the way adults and children communicate, and how adults hide (or attempt to hide) important matters from children, other adults and often themselves. Young Stephan is never sure to whom he owes his loyalty, nor how to express that loyalty, and Frayn handles the shifts and ambiguities with ease.

If the book has a weak spot, it comes near the end when Frayn wraps everything up in a neat package. In a section analogous to the portion of a mystery novel when the detective calls everyone together and explains it all, Frayn explains all the ambiguities and mysteries that went before. And to his credit, he has played fair—all the "clues" needed to figure out just what's going on have been carefully placed in the text. This wrapping up, however, is a bit disappointing because it is the ambiguities that make the book so compelling. A willingness to leave mysteries on the table is the key to *Copenhagen's* success and could have been equally successful in *Spies*. To be fair, however, some of the subtleties of the story had eluded me on first reading, making Frayn's explanation helpful despite my reservations.

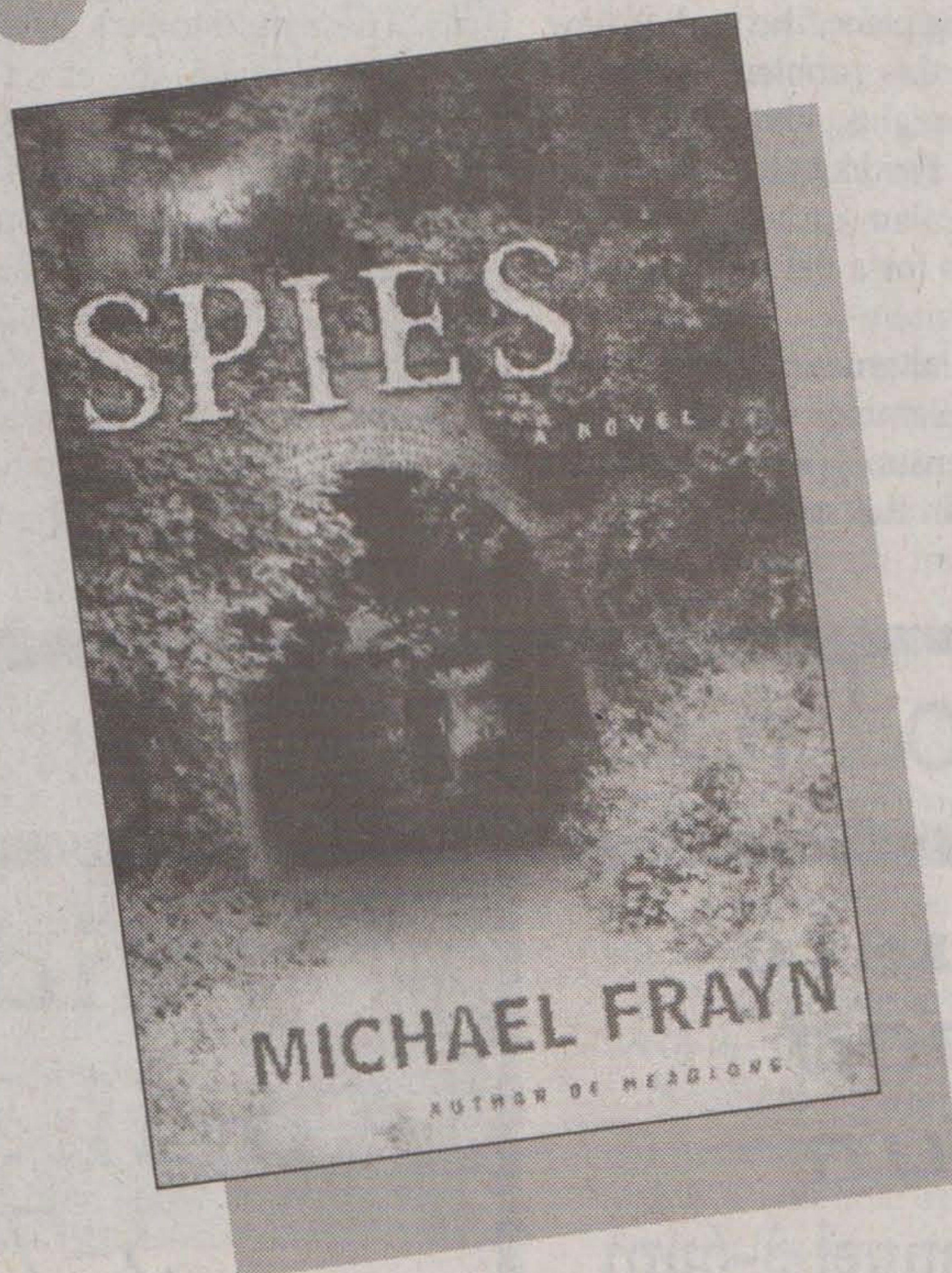
And my reservations are small. *Spies* is a wholly remarkable book, a rare combination of philosophical musing and powerful storytelling that is both moving and entertaining. \*

## Michael Frayn

**What:** Reads from his novel, *Spies*

**Where:** Prairie Lights, 15 S. Dubuque St., Iowa City

**When:** Friday, April 19, 8pm



# Doom and gloom in Austin

MUSIC

While the war between record companies and recording artists took center stage at SXSW 2002, it couldn't keep good music down

Music industry professionals—including critics, musicians, business executives, publicists, manufacturers, store owners and advertisers—consider the annual South by Southwest (SXSW) convention in Austin, Texas, the most important event of its kind. The international conference brings together those who make a living out of music for four days of hoopla: speakers, panel discussions, public interviews, a huge trade show, press opportunities, and most importantly, music, food and drink. *Little Village* is proud to have been named a SXSW co-sponsor in our first year of publication. Our participation allows us both to contribute to the global discussion of what is happening and to inform our readers about it.

It's no secret that the music industry has fallen upon hard times. Recorded music sales fell approximately 9 percent last year, while downloading free music over the Internet and burning CDs at home have risen dramatically. Everyone has felt the pinch. Everyone's talking "doom and gloom," as keynote speaker Robbie Robertson (formerly of The Band) put it during his keynote speech March 14. Robertson, now an executive for entertainment conglomerate



Robbie Robertson

DreamWorks, wanted to remind everybody why they got into the business in the first place: for the thrill of music rather than for the money. But Robertson's words rang hollow. He harped on his theme of looking on the sunny side while blithely ignoring the current reality. The bulk of his talk, a plodding recitation of career highlights, was sugarcoated drivel that failed to acknowledge everything from fellow Band members to his own dark side. (Former Bandmate Levon Helm won't speak to Robertson because Helm says Robertson took credit for music Helm says was created collaboratively.) In fact, Robertson's cry against "doom and gloom" ended up having the opposite effect, further dampening the crowd's mood as he droned on for more than an hour about his achievements.

Robertson was no different at the press conference that followed. He openly refused to speak about darker issues ("What's the point?" he asked) and the press (including myself) refused to confront him out of respect for his past work. In previous years, keynote speakers like Ray Davies of the Kinks, Lucinda Williams, Steve Earle and Nick Lowe inspired audiences to think critically about current issues and trends in music. Robertson made you want to seek escape in music, food and drink. Fortunately, there was plenty of that available.

While panels took place in the convention hall during the afternoons—including everything from demo-tape critiques by A&R people to sessions on current copyright laws to an open interview with writer Peter Guarnick, the author of the seminal two-part biography of Elvis Presley—-independent labels and their musicians held private and public showcases at local art galleries, record stores and bars throughout Austin. It's true that the free beer and Texas BBQ may have clouded our judge-

ment some, but these shows were often better—and always more intimate—than the official showcases the same acts performed at night. Capitol Records presented Starsailor, OK GO and Ed Harcourt in an outdoor courtyard on Fourth Street. Bittersweet Starsailor, set to appear that night in the cavernous Austin Music Hall, lived up to the hype (even if the British press has already dumped them) and turned in a rousingly glum set. *Texas Music Magazine* featured ex-Crowded House leader Neil Finn at Antone's blues bar, while Bloodshot Records hosted the cream of their label (Sally Timms, Kelly Hogan, Waco Brothers and others) in the backyard of a South Austin art gallery. And that's only the tip of the free show junkets.

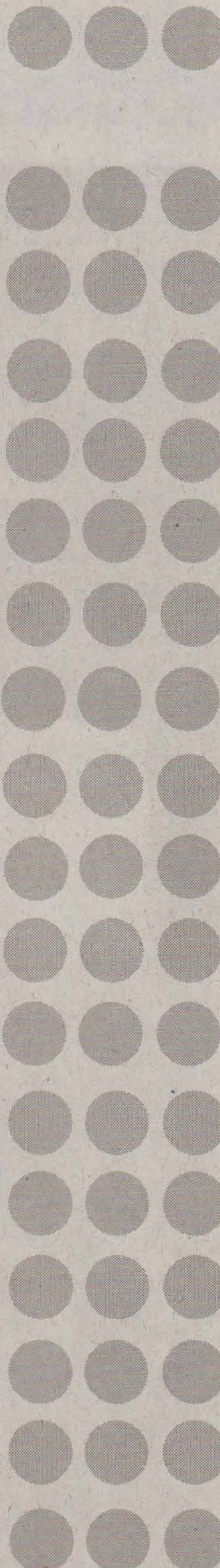
Still, talk of doom and gloom continued to overshadow the conference. There's a war going on, and I don't mean in Afghanistan. The drop in record sales has stimulated a battle between record companies and their artists over how to divide the profits in this new digital age. Recording Industries Association of America (RIAA) president Hilary Rosen spoke out against artists who want more profits during harder times. (RIAA is a trade group supported by the five major record companies.) Kurt Cobain widow and leader of the band Hole, Courtney Love, got the royal treatment when she was interviewed (or, more accurately, allowed to vent, rave and free associate) before a crowd of hundreds. Love's comments centered around her suit against Universal Music (the world's largest record company), as well as her advocacy of a labor union for musicians and legislation against restrictive artists' contracts.

Love namedropped shamelessly, interrupting one story about herself, Bono, Springsteen and REM with another one that starred yet another group of musical celebrities with whom she hangs out. Love's speech was better for its entertainment value than for the information it offered. Peter Asher (of Peter and Gordon fame, and producer of Linda Ronstadt and James Taylor during their heydays) was better. Speaking at a luncheon sponsored by Brits who wanted to enlarge their share of the American market, Asher reminded people that it's a good thing there are still regional and national differences in taste, and maybe it's a positive sign that acts like the Dixie Chicks, who have sold more than 20 million CDs in America, aren't big in England, while British phenomenon Robbie Williams hasn't exploded in the US.

(continued on page 12)



Steve Horowitz



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While music industry people should try to sell and promote music to new audiences, one shouldn't be surprised by the failure of certain acts to catch on outside their home countries or regions.

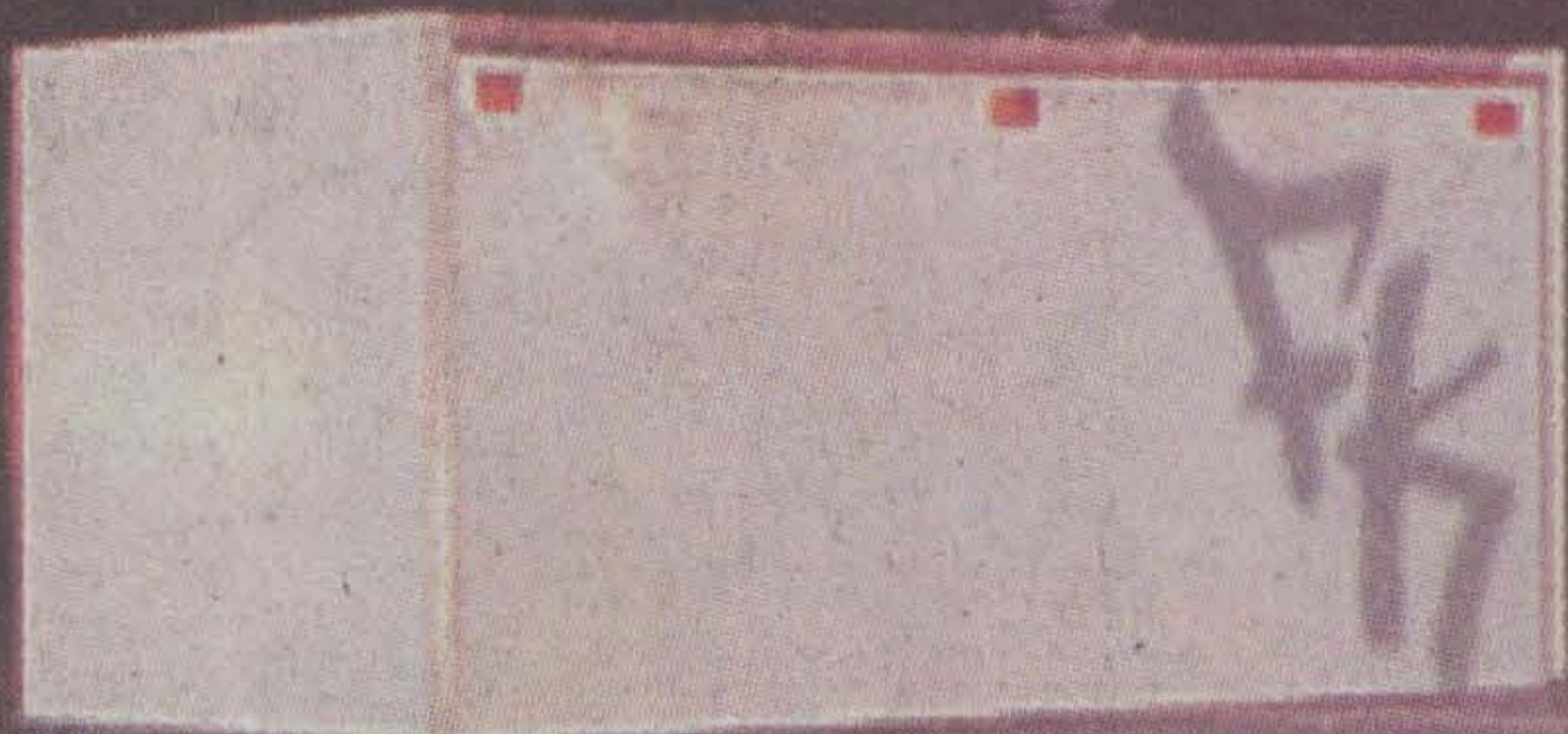
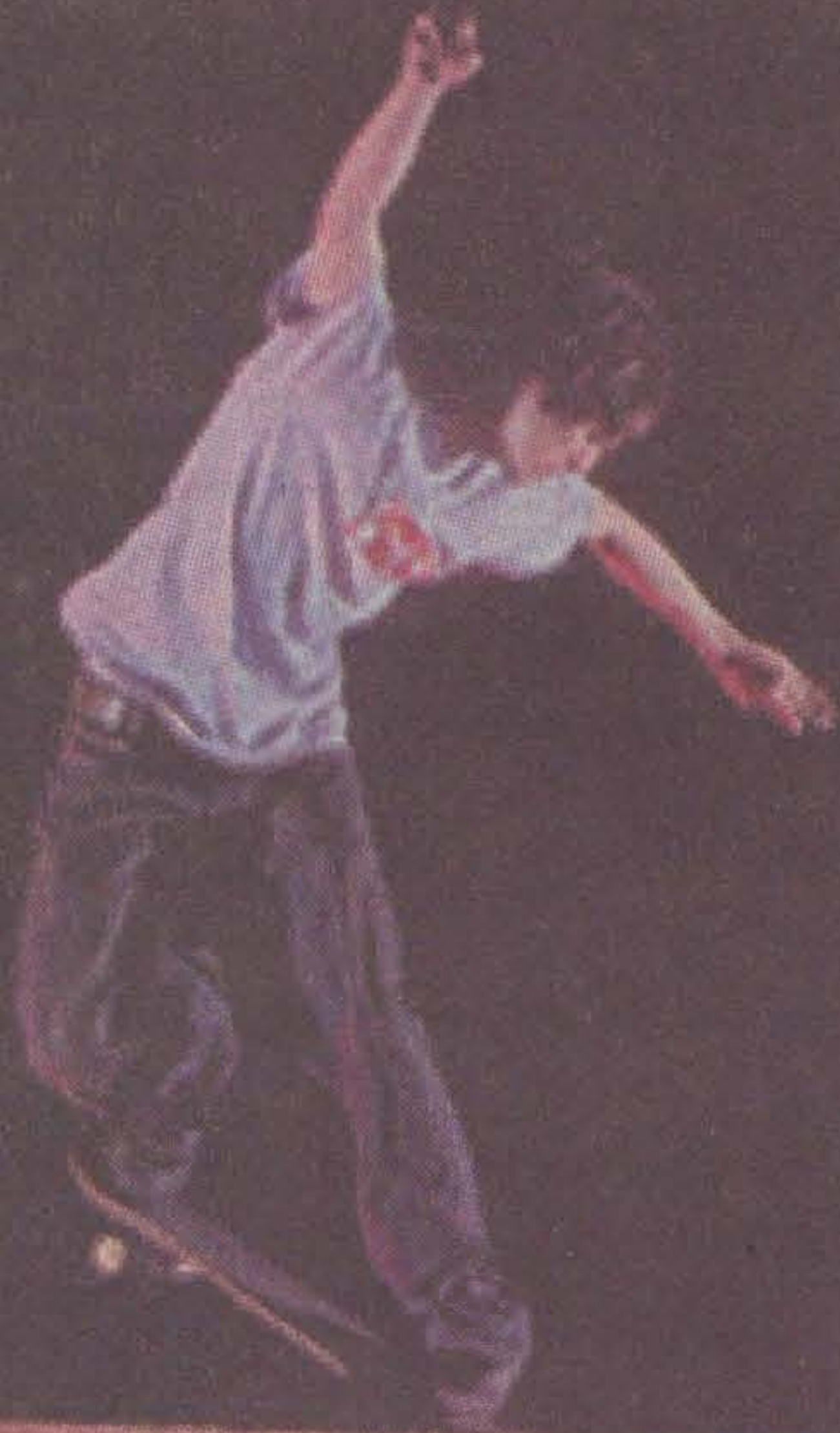
That said, some of the best shows at SXSW came from way beyond Texas. There were showcases by groups of bands from Brazil, Japan, Norway, Mexico, Canada, as well as Britain, and individual shows by acts from Ireland, France, the Philippines, Israel, Portugal and India. The strangest pleasure was watching two Japanese girls (Petty Booka) with ukuleles sandwiched between two hard rock bands at the dark and smoky Elysium bar. One minute there's an electric bass player who barely knows three chords jumping around the room screaming, "I am rock 'n' roll. I am rock 'n' roll." The next minute there are hula skirted, smiling women gently singing Patsy Cline's "I Fall to Pieces" to a wildly enthusiastic audience.

Still, many other musical highlights had a Lone Star flavor, including the newly reformed Texas band The Flatlanders with Jimmie Dale Gilmore, Joe Ely and Butch Hancock joining together in harmony as if they'd never broken up to pursue individual careers many years ago. Austinites Patty Griffin, John Dee Graham and Stephen Burton enjoyed the home-court advantage, adoring crowds egging them on to excellent if not transcendent (Griffin's show at Jovita's) sets. It's clear why Austin claims to be the nation's live music capital.

Unfortunately, for the first time in recent memory, no Iowa band was chosen to appear at SXSW. Let's hope that's not a trend.

Music enriches our lives in meaningful ways. The great music made SXSW a success and cheered those who believe their industry is headed for disaster. While speakers and panels talked a good game of how to revive sales and divide profits, the musicians provided the foundation for why everyone was really there. \*

SHOES  
CLOTHING  
HARDGOODS  
ACCESSORIES



SHARPNACK

(Parking, continued from page 9)

town. The university recently announced that its parking rates, including ramps and meters, will see a hike from 60 cents to 75 cents an hour. O'Brien said the city is raising prices on its meters in order to keep spaces open and encourage a greater turnover. One of the biggest components of the city's plan is to convert 101 10-hour parking meters north of downtown to two-hour meters, and charge 60 cents an hour instead of 40. Another 78 meters along Clinton Street will also go from 40 to 60-cents an hour. O'Brien said the current 40-cent rate is no incentive for people to park in the ramps, which generally charge 60 cents an hour. To further encourage parking in the ramps, the city will also impose a daily maximum rate of \$4.80 at the Tower Place ramp (the Dubuque Street ramp already features the daily maximum). As if all that weren't enough, parkers will also have the option of paying in advance for parking in the ramps through the use of debit cards. Those who use the cards will also receive a 10-cent-an-hour discount.

One way to avoid all these costs and hassles that no one talks much about is for people to (gasp) abandon their cars and start walking more and using public transit (which, according to O'Brien, costs only \$25 a month). Judd Vande Voort, a business student, lives near the med school and walks everywhere. "I never drive to the downtown area," he says. "I realized that even before I moved here. Iowa City is notorious for its parking problem."

Still, some who work downtown and live far away don't have public transit at their disposal. Even O'Brien, a strong advocate for the bus system, said he can't use public transit because he lives in North Liberty.

So if you must drive, use the ramps—on this Parrot and O'Brien agree. "People just aren't getting the picture here," Parrot said. "Park in the ramps." The ramps, O'Brien said, are generally never full to capacity. The new Tower Plaza has never operated at full capacity, he added. "And you'll also avoid getting a ticket, if you park in the ramps."

But people avoid the ramps at all costs. "I hate parking in the ramps, just because it is so time-consuming," Ayers said.

And so the parking tickets continue their steady stream out of Parrot's machine. As we're walking along, Parrot's husband, also a parking enforcement attendant, swings by in a City of Iowa City vehicle. "Got your quota yet?" he yells, for my benefit. "If we had quotas," she says, dispelling the myth as he pulls off, "I'd be a rich woman." \*

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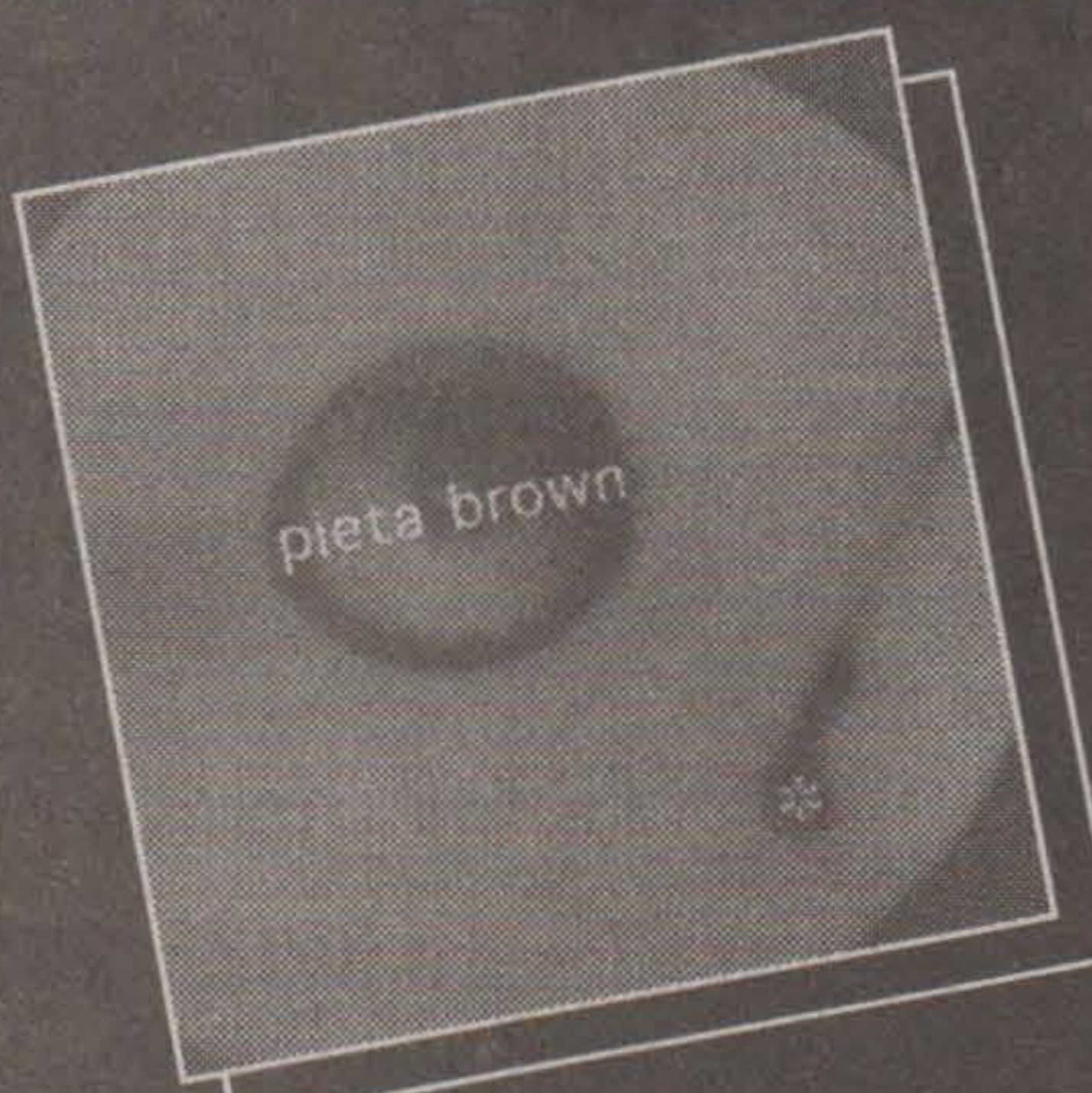
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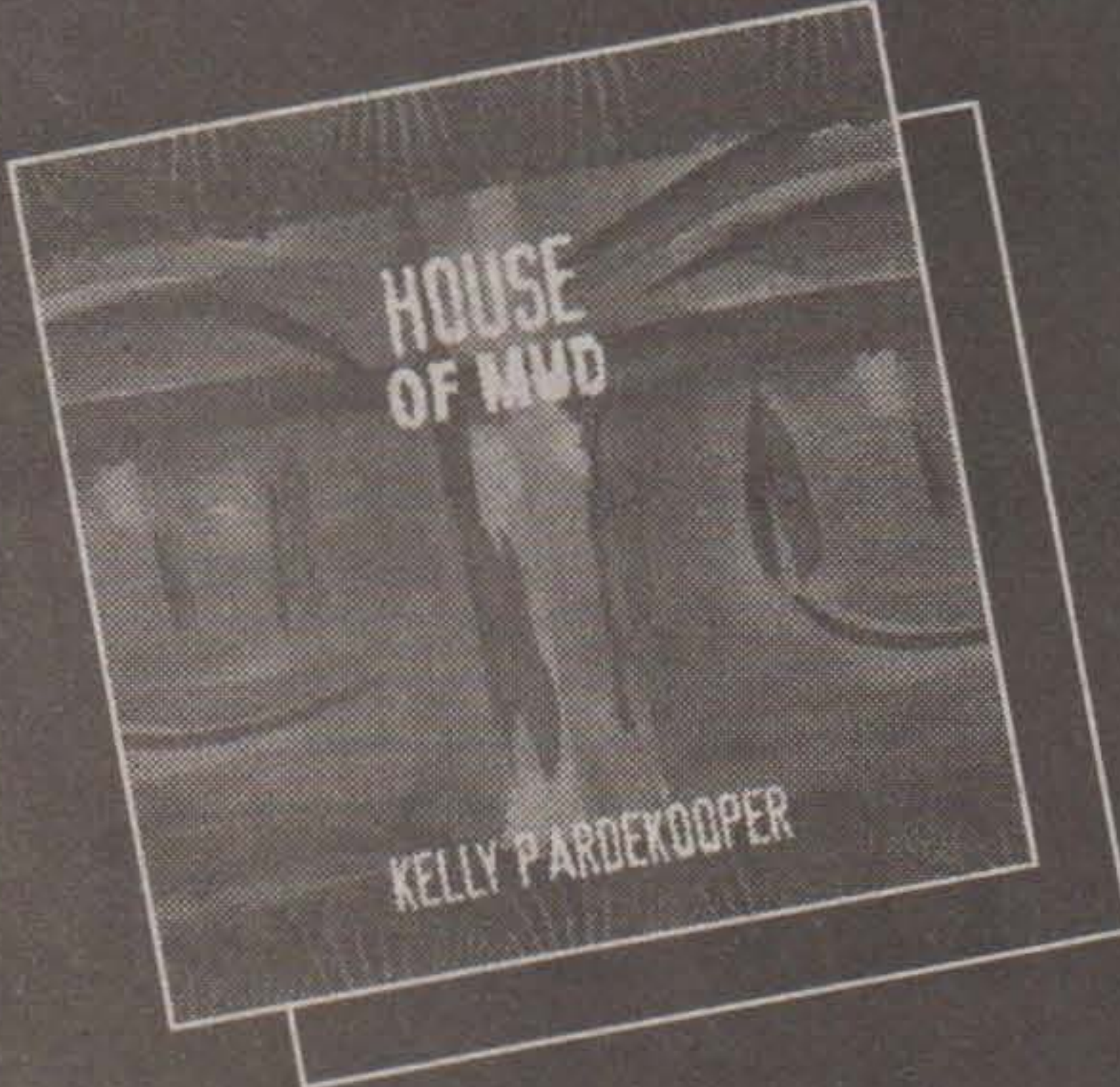
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# cd reviews

## Greg Brown

*Milk of the Moon*

Red House

After taking a year-long sabbatical from touring, Iowa City's Greg Brown

has released a new CD that is fundamentally different from his other recent recordings. This is Brown without Bo Ramsey, whose rootsy guitar-playing and lean production helped create the distinctive style that brought Brown two Grammy nominations and made him Iowa's best-known musical export (with the obvious exception of Des Moines' Slipknot).

On *Milk of the Moon*, Brown employs electric and slide guitarist Pete Heitzman, vocalist Karen Savoca, session star Tom "T-Bone" Wolk (Elvis Costello, Hall and Oates) on electric bass and accordion, and Jimmy Johns on drums to create a curious and sparse-sounding record. Produced by Brown, Heitzman and Savoca, the CD puts Brown's deep drawl in the forefront of the mix.

While fans of Brown's more folk-rocking style may be disappointed, true folk fans will be rewarded by the richness of Brown's vocals and his method of telling a story with simple and evocative details. He sings from the perspective of a loner who finds connections with people only to have those connections somehow spark and short circuit before fading to black. With equal measures of earnestness and humor, he wonders why things don't work out on songs like "Ashamed of Our Love," "Oh You" and "Steady Love." While Brown's previous releases used a wry comic persona in a similar way, this time the storytelling is a little darker. Brown seriously wonders why love has failed. "Work is there/when love is gone/Smell of coffee/crack of dawn"



he sings on "Smell of Coffee."

This gloominess is exacerbated by the fact that, in general, the songs lack melodic hooks. The material tends to sound the same from tune to tune, which makes the cuts blend into each other. While there are a few exceptions, such as "The Moon is Nearly Full" with its distortion effects, these differences only function to highlight the uniformity of the other songs on the disc. However, the consistency makes for its own special listening pleasures. The CD comes off as a movie for the mind, complemented by Brown's cinematic images and dialogue.

The Milk Moon comes in May to help farmers plant their crops by its light. Brown's *Milk of the Moon* portrays the lunar object's darker side, the part we never see but know is always there.

Steve Horowitz

## Boards of Canada

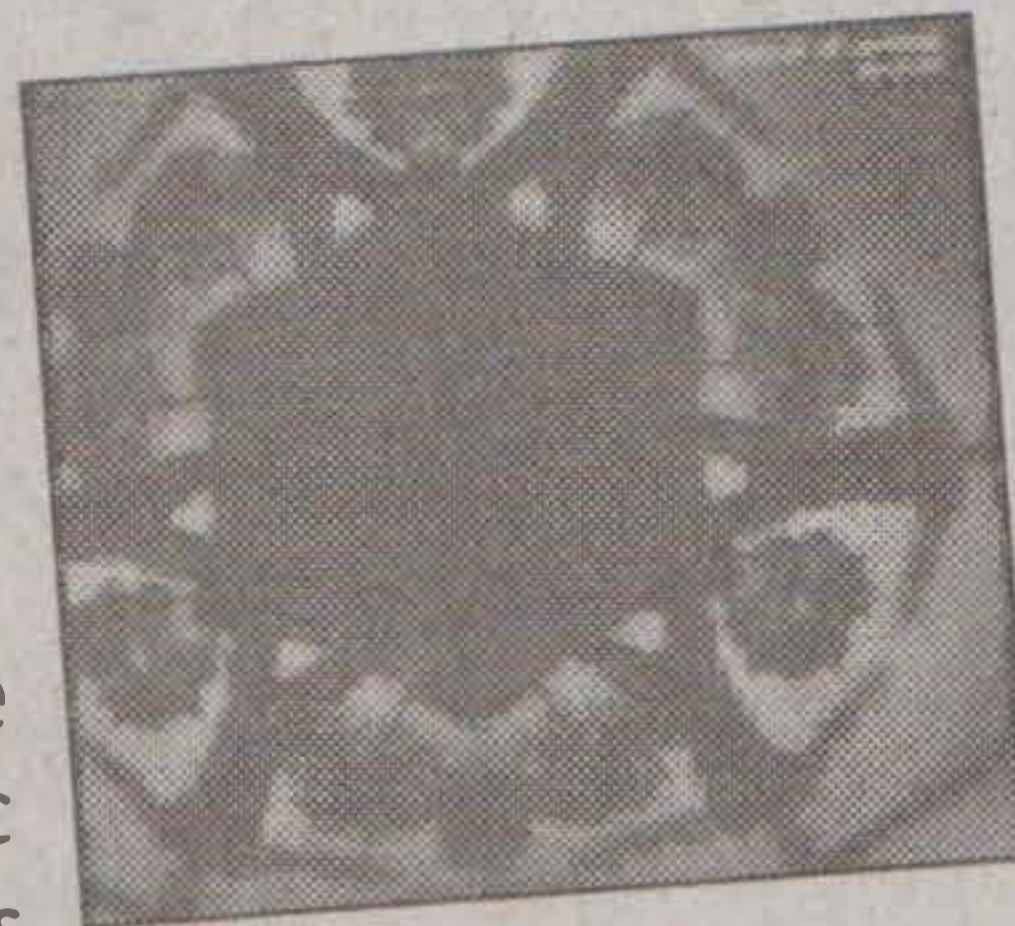
*Geogaddi*

Warp Records

Skip this paragraph if you already have your electronic music chinstroker's

union card: Boards of Canada is two guys from the north of Scotland, whose sparse output (the album *Music Has The Right To Children* and a couple rare EPs) has gained them thousands of rabid fans. Their music combines lush, slow-moving instrumentals with crunchy beats descended from hip hop. The first CD was almost immediately a favorite of anyone who listened to it.

So how does a group follow up a CD so sublime that any sequel would suffer by comparison? The short answer is that *Geogaddi* is a very worthy successor. It's different from



*Music...* in two key ways: They've stripped the beats on this record down to the loopy essentials, and they've gone further in structuring their moody, lush chord progressions into something resembling songs. The busy clatter of some of their earlier tracks is gone, replaced with streamlined, headnodding beats. *Geogaddi* is listener-friendly in a way most electronic music is not.

BOC has grown artistically in ways that could be mistaken for pure commercial calculation. This is music that fans of Fat Boy Slim and Moby could love. Which I mean as a compliment. Unabashed ear-candy accessibility combined with an artistically valid intent is what great pop music is all about. The hardcore transpotters may complain about it as a sell-out, but anyone who sells out this beautifully should only be encouraged.

Still, this isn't simplistic music by any means. BOC's method is one of purification and erasure—the beats and melodies aspire to be as simple as possible. At the same time there's a distinct set of sounds pitched just above the subliminal that provide texture. Voices mutter, static crackles, and random, vague noises sound like they're overheard from a television playing in an empty room down the hall. It may be a fairly arch gesture to put backwards vocals and obscure references to the Branch Davidians into their music; it's at once playful and ambiguously sinister.

What BOC is threatening to become is their generation's Steely Dan. They're both pairs of reclusive hippies who create subversive pop music that gets way under your skin. BOC makes music that sounds both original and inevitable, familiar the first time you hear it. But what will keep you coming back to this CD are the disquieting shadows looming out of the depths between the shiny surfaces.

Kent Williams

## SHOW REVIEW

### Split Lip Rayfield

The Union Bar • Feb. 27



You know it's a special occasion when the crowd at the Union Bar manages to stop drinking for a few minutes and really listen, especially when they're waiting for an opening band to step aside and make way for headliners like Nashville Pussy and Reverend Horton Heat. But as I made my way through the crowd of black leather cowboy hats and pornographic rockabilly T-shirts, I heard drunk voices echoing each other over and over, "Who are these guys?"

Split Lip Rayfield calls itself a thrash-grass band, which makes sense. Their music is blue-grass on meth, played so loud and fast it resembles punk or metal, but played \*on acoustic instruments, without drums. Without drums! Split Lip Rayfield is four-part harmony, a mandolin, a guitar, a banjo and a bass made from an old gas tank strung with weed-eater

lines. And Split Lip Rayfield is LOUD! Their songs are less played than driven like a truck, and I can't tell you how, but somehow they inspired a mosh pit with a mandolin.

While I'll admit that their lyrics sometimes got lost in the shuffle, I didn't especially care. Between fast picking, solid harmonies and super-tight arrangements, Split Lip Rayfield managed to catch me up in something.

I'll admit that I can't give you a set list, or compare the band's performance to some show I saw last year in Chicago, or sneer knowingly, "Yeah, they were pretty good, but I think Kirk was a little off last night." But I can tell you that at the break, their merch table got mobbed by 19-year-olds in biker jackets, punk kids buying CDs of acoustic banjo music. Isn't that one of the signs of the apocalypse?

Laurel Snyder



Clem Snide

## The three stages of SXSW

“What makes a man start fires?” asked the 1980s politico-punk group The Minutemen.

More importantly, what makes a man wreck his immune system surviving off a steady diet of beef, beans, beer and rock ‘n’ roll, turn his brain to tapioca and stand through a daily 12-hour dose of music over a four-day period? After returning from the South by Southwest Music Festival in Austin, Texas, March 13-17—where over 1,000 bands converged—I can answer that question with one word: passion. Granted, I’m a more extreme case than others, seeing as how I’ve spent most of my teenage and adult life immersed in music, which contributed to a very serious case of arrested development. Despite the fact that very few rational people would enjoy such an endurance test, that week I was reminded how important and powerful music is, weaving its way into our lives with an associative power that can bring both pleasure and pain, providing us with a (temporary) escape from everyday life’s small injustices, and providing a soundtrack for fun, freak-outs and falling in love.

### Sadness and Sorrow

A group that has provided me the most catharsis of late is **Clem Snide**, a NYC five-piece that played a 1am SXSW set at Buffalo Billiards and will appear at the Green Room April 3. Clem Snide are purveyors of beautifully sad music whose lyrical abstraction is never so opaque that it hides the music’s emotional core, particularly in the song “Your Favorite Music.” Over a slow groove and a floating melody on cello, lead vocalist Eef Barzelay closed his eyes and offered us “a sad song that I wrote for no one else.” Another artist operating in the same vein, bringing us the melancholy jollies, was **Ron Sexsmith**, a mop-headed moper who preceded Clem Snide alone on acoustic guitar, singing songs of sorrow and sadness that act like good friends in difficult times. Early the next day, **Kelly Hogan** stunned the crowd into silence at a Bloodshot Records party with a tearful rendition of Magnetic Fields’ “Papa Was a Rodeo,” a clever song made devastatingly sad by her soulful rendition. In the same way Aretha snagged Otis Redding’s “Respect” and made it hers, Hogan turned this pretty ditty into a powerful song that makes the original pale in comparison.

### Fun and Frivolity

The poster children for a kind of raging ridiculousness that completely goes off the rails on the crazy train is **Split Lip Rayfield**, who cranked it up to 11 soon after Hogan’s set, playing a bugged out brand of bluegrass that makes NPR listeners drop their *Oh Brother, Where Art Thou?* soundtracks and run for cover, crying like the little wussy babies they are. These kooks from Kansas sound like *Kill ‘Em All*-era Metallica performing mountain music on banjos, mandolins and a homemade single-stringed instrument fashioned from an old hard-shelled suitcase with a fret board jutting from the top. Like a frenzied child jacked up on 900 milligrams of Ritalin, Split Lip Rayfield burned through their set of deranged, looney-tooney speed-grass originals, much to the delight of the beer-swilling audience. And then there were the Moldy Peaches. Ahhh, the **Moldy Peaches**, a group I had written off as over-hyped jokers who con-

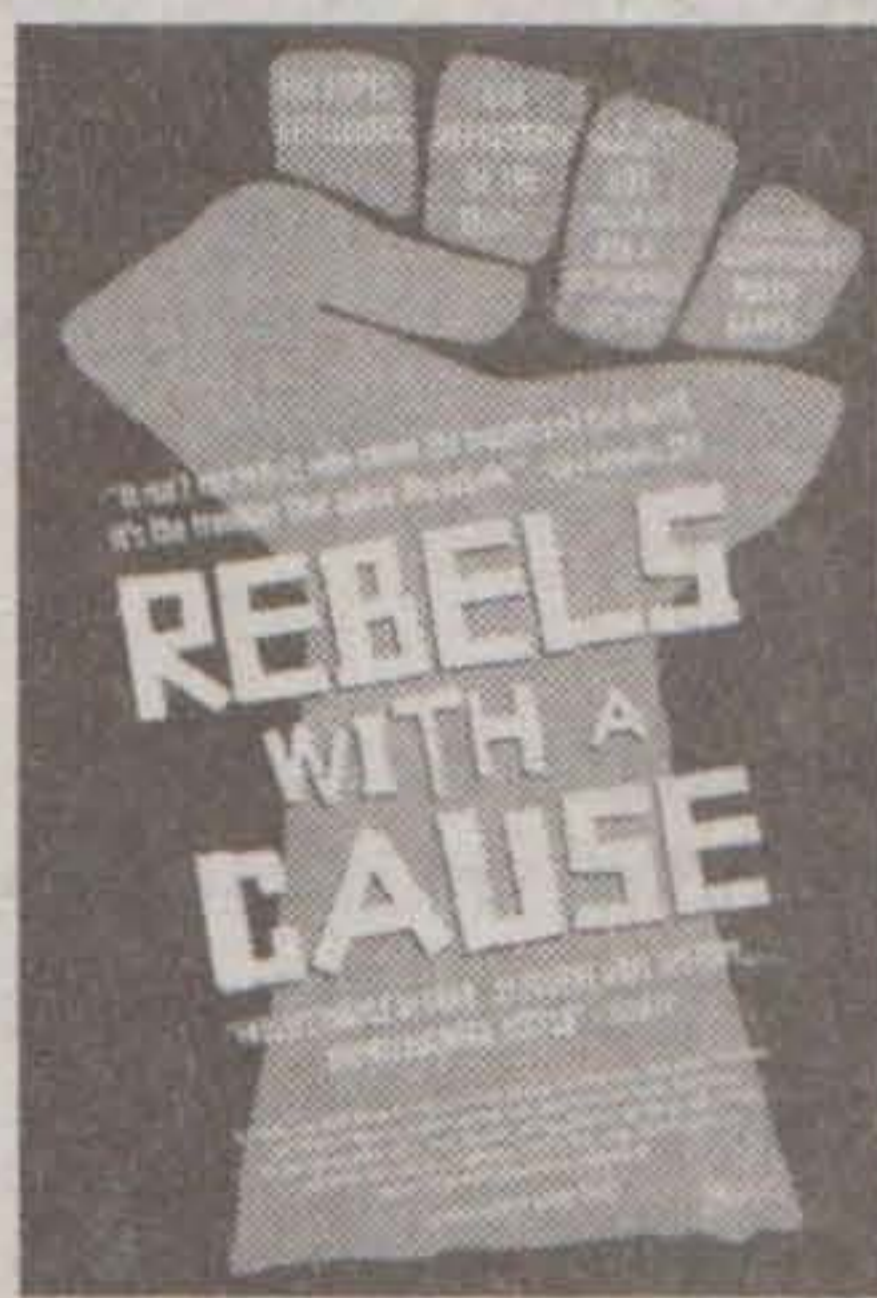
sciously cultivated a Jonathan-Richman-on-crystal-meth image, with their naïve melodies, simple instrumentation and child-like lyrics (which don’t always deal with the most innocent of themes, like their masterpiece “Who’s Got the Crack?”). This male-female duo was backed by a ragtag band of gypsies, tramps and thieves who helped add a more dynamic presence than the music contained on their album. Now after seeing their goofy, hilariously theatrical stage show, complete with costumes, I believe the hype.

### Love and Discovery

When there are over a thousand artists playing at a festival like SXSW, chances are there’ll be more than a few (hundred) terrible bands or embarrassing performances by perfectly good musicians (**Luna’s** lackluster, strung-out set was a major disappointment, and the show by +/-, who formed from the ashes of Versus, made me remember why I liked the *idea* of that group more than I liked their music). But part of the fun of this musical saturation is the thrill of discovering an unknown artist’s music, which happened for me one afternoon at the Future Farmer Records party, where the group **Sanford Arms** performed a series of songs that shimmered on the surface but ached with a sweet sorrow that recalled the melodic heart-tugging of the Pernice Brothers. I wasn’t the only one struck by the music that afternoon: After I purchased the group’s CD (a rarity for a scumbag music critic like myself), a parade of other unknown talents set foot on stage, compelling a couple friends of mine to purchase the music of two other bands as well. Another pleasant surprise was **Neil Finn’s** set at an afternoon party the final day of the festival, where I fell in love with his music all over again. Backed by Lisa Germano on violin, keyboards and vocals, and the lovely harmony vocals of Wendy Melvoin (of Wendy & Lisa *Purple Rain*-era Prince fame), Finn glided through an hour’s worth of songs, both old and new. About half an hour through his performance, Finn abandoned the set list and started taking requests for old Crowded House and Split Enz songs, lobbing one bombshell after another at the crowd. With his upper-range voice lifted even higher by these two female voices, this largely acoustic set was made all the more glorious by the understated interpretations of his greatest songs. I had chills throughout the set, and a friend of mine, who hardly could have been considered a Neil Finn fan, ended up weeping at the beauty of the final three songs. After four days of this, I was exhausted and ready to go home, but not before I was reminded of why music is one of the things that helps me get through the day, and through life. \*

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



## Rebels With a Cause

**Shambaugh Aud. • Wednesday, April 3**  
UI Students Against Sweatshops present a screening of this new documentary oral history of Students for a Democratic Society (SDS) in observation of Student-Labor Day of Action, which promotes and recognizes links between student activists and labor and human rights groups. The date honors Martin Luther

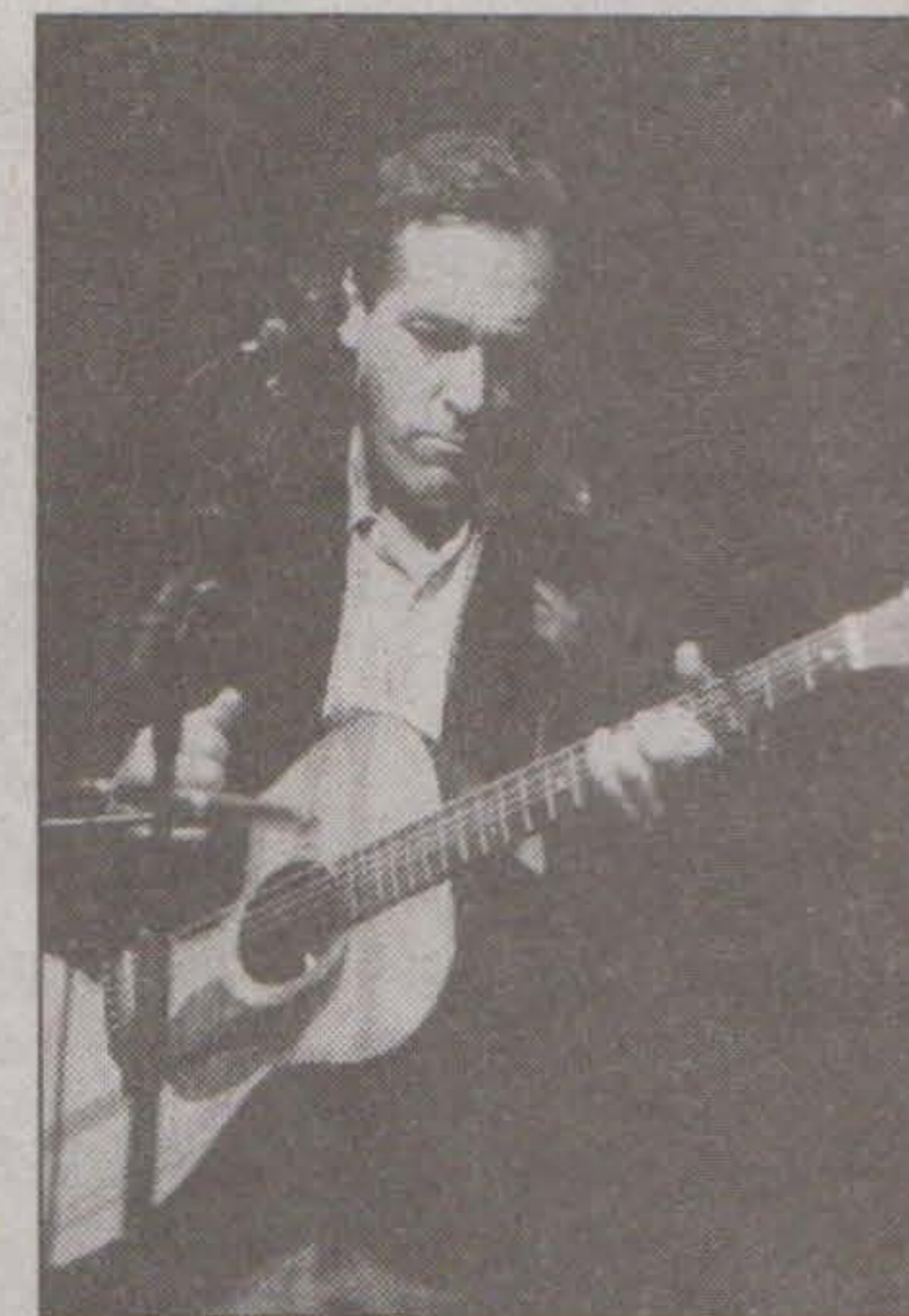
King Jr., who was assassinated on April 4, 1968 in Memphis, where he was supporting the struggle of striking Memphis city sanitation workers. "Rebels with a Cause is absolutely indispensable for anyone who wants to understand political and cultural change in the 1960s," said Michael Kazin, professor of history, Georgetown University, and author of *America Divided: The Civil Wars of the 1960s*. "It vividly explains why educated young people decided to devote their lives to transforming the nation and the world." Followed by discussion with the filmmakers, Helen Garvy and Robert Pardun, 6:30pm. UI Main Library, UI campus, Iowa City.

## Richard Shindell

**CSPS • Thursday, April 11, 8pm**

Richard Shindell has created some of the greatest folk-based ballads of recent times. Legendary songstress Joan Baez has called him her favorite of the new songwriters, has toured with him globally and recorded several of his tunes. The former theology student and seminarian has written some fabulous songs about everything from the American Civil War to modern-day illegal immigrants. He also writes about the more mundane aspects of life such as pulling into a cheap motel after a long drive and ex-girlfriends who have betrayed him. Even before Shindell's association with Baez, he was often compared to Bob Dylan because of their shared ability to create literate and intelligent lyrics that bite and make listeners feel and think.

The steady, rolling cadences of Shindell's latest disc, *Courier*, recorded live over three nights in 2001, suggest the rhythms of the road. His cover of Lowell George's classic trucking song, "Willin'," rocks to the beat of a serious semi-truck traveling America's back roads. Several of the other tunes also take the road as their theme. Shindell, who recently moved to Argentina, earns the bulk of his income as a troubadour, traveling from place to place and performing as a way of making a living. His live performances feature a man stretching out like a trucker under a hot truck-stop shower. 1103 Third St. SE, Cedar Rapids, 364-1580.



Steve Horowitz

## ART

### Akar Architecture and Design

4 S. Linn St., Iowa City, 351-1227

"Earthenware and Porcelain Pots," by Oregon's Victoria Christian, through April 15 • Woodfired ceramics by Jane Shellenbargar, April 15-May 30, opening reception April 20, 10am-4pm.

### The Art Mission

114 S. Linn St., Iowa City, 466-1006

Photographs by Neil Stone, through April 13.

### Cedar Rapids Museum of Art

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

*Others Among Us: Photographs of Amish, Hutterites and Mennonites*, 53 works by photographers Kristen Capp, George Tice, Larry Towell and Laura Wilson; *A Century of Photography from the Collection*, showcases the work of 20 artists, several of them from eastern Iowa; both through May 26 • *From Paper to Stone: Grant Wood Drawings and Lithographs*, a selection of Wood's lithographs from the museum's permanent collection along with preliminary drawings borrowed from private collections, through Aug. 25. (See *Words* for more events)

### CSPS

1103 Third St. SE, Cedar Rapids, 364-1580

Portraits of Roman Catholic saints in contemporary dress by Tacoma, Wash., artist Melissa Weinman; blown up images of city streets and sidewalks by San Antonio artist Kent Rush, both through April 21.

### Design Ranch Store

Corner of Davenport and Dodge streets, Iowa City, 354-2623

*Bentwood Baskets and Bowls* by James M. Marston, through April.

### Falconer Gallery

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

*Walking a Tightrope: German Expressionist Prints 1904-1928*, April 1-21, opening reception, April 4, 6:30pm.

### The Frame House & Gallery

211 N. Linn St., Iowa City, 338-0988

*The Iowa Connection*, featuring artists with Iowa ties.

### Hudson River Gallery & Frame Co.

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

Photographs by Connie Peterson, Patti O'Neill (both Iowa City) and Jim Anderson, a Chicago photojournalist whose *Sturgis or Bust* documents a week at the Sturgis Motorcycle Rally in South Dakota, through April 5. • Wood-cut prints and lithographs by Jennifer Hughes, Iowa City, April 19-May 25, opening reception April 19, 6-8pm.

### Iowa Artisans Gallery

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

*Artisans At Work: Staff Art Show*, jewelry, monotype, photography, art quilts and mixed media by Kathleen Croscheck, Amy Dobrian, Alta Fredrickson, Lisa Kattchee, Denise Manard, Dana Noble, Pen Parks Andrishok, Nicole Timmins, Jennifer Carns and Astrid Bennett, through April 15 • Glass Invitational: RPM, Philabaum and Paran glass studios, April 19-May 31.

### IC Public Library

123 Linn St., Iowa City, 356-5200

Mail in Art Show of postcards that interpret selected poems of Iowa's Poet Laureate Marvin Bell, First Floor Display Area.

### Iowa State Bank and Trust

102 S. Clinton St., Iowa City, 356-5800

*Women in Fiber*, features fiber collage, weaving, hand-

made paper and hand-painted art quilts by six eastern Iowa artists: Jan Friedman, Becky Kobos, Susan Pauley, Joan Webster-Vore, Gloria Zmolek and Astrid Bennett, through April.

### Kirkwood Community College

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

*Faces of Immigrant Iowa*, photographs by Iowa residents portraying their family histories, through April 5.

### Lorenz Boot Shop

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

*More Travels with Charles*, photography by Charles Read, figurative paintings and collages, oils and pen and ink by Nancy Towner; landscapes in oil and gouache by Laura Young; all through May.

### Many Facets

125 S. Dubuque, Iowa City, 341-4562

*Who Am I?*, works in foil by Kimberlee Rocca, through June 1.

### M.C. Ginsberg Objects of Art

110 E. Washington St., Iowa City, 351-1700

A collection of six pieces by metal artist Jonathan Bonner, Jacqueline Ott also shows work, through April 20.

### 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.

### Ruby's Pearl

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

New work by Michelle Acuff, April 1-30, reception April 6, 6-8pm.



## RSVP

114 E. Washington St., Iowa City, 337-4400

*New Works: Artists from the University of Iowa's Center for the Book, features works in bookbinding, letterpress printing, papermaking and calligraphy, through April.*

## Senior Center

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

*In Harmony with Nature, art by Duane Kasper and Kay Full, April 12-May 12, reception April 12, 4:30-6:30pm.*

## Studiolo

415 S. Gilbert St., Iowa City, 341-8344

*Migrations, mixed-media works on paper by local artist Gene Flores; Wetlands, installation of ceramic forms by local artist Jennifer Otis; both through April 15.*

## UI Museum of Art

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

*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, through April 14 • Jose Guadalupe Posada: My Mexico, prints by the renowned Mexican artist, through July 21 • Print Fair, April 20, 10am-5pm • NO!art and the Aesthetics of Doom, retrospective of artist collective that responded to the Holocaust and atomic crisis, April 27-June 23. (See Words for related events)*

## Uptown Bill's small Mall

401 S. Gilbert St., Iowa City, 339-0401

*Wonders of Microscopy, digital photography under a microscope by David Young, April 1-19 • Books, work by Jeremy Tinder, April 20-30.*

## MUSIC

### Adagio

325 E. Washington St., Iowa City, 339-4811

*Jazz Brunch every Sunday with Saul Lubaroff Duo, 11am-2pm. Other shows at 8pm*

OddBar Trio, April 5 • Oftenspace, April 6 • Majimba, April 12 • Brad Townsend Trio, April 19.

### Clapp Recital Hall

University of Iowa campus, Iowa City, 335-1160

Dan Moore, percussion, April 1, 8pm • Electro-Acoustic Music in the United States (SEAMUS) concerts, April 4, 1pm & 8pm • SEAMUS concerts, April 5, 1:30pm, 5pm & 9pm • SEAMUS concerts, April 6, 1:30pm & 8pm • Amos Yang, cello, and Mansoon Han, piano, April 7, 8pm • Iowa Brass Quintet, April 8, 8pm • Zagreb Saxophone Quartet, April 9, 8pm • William Doppman, piano, April 10, 8pm • "Swing into Spring," Old Gold Singers, April 13, 8pm • Chamber Orchestra, April 14, 3pm • Maia Quartet, April 15, 8pm • Anonymous 4 and Lionheart, sold out, April 16, 8pm • Ying Quartet, April 19, 8pm • Johnson County Landmark, April 20, 8pm • Philharmonia and All-University String Orchestra, April 21, 3pm • David Higgs, organ, April 21, 8pm • Annette-Barbara Vogel, violin, and James Giles, piano, April 22, 8pm • UI Percussion Ensemble, April 26, 8pm • Composers Workshop, April 28, 8pm • University and Concert Bands, May 1, 8pm.

### CSPS

1103 Third St. SE, Cedar Rapids, 364-1580

The Holmes Brothers, gospel/blues, April 3, 8pm • Richard Shindell with Jeffrey Foucault, April 11, 8pm • Kelly Joe Phelps and Jeff Lang, acoustic blues, April 15, 8pm •

Danu, Irish ensemble, April 24, 8pm • Pieta Brown with Bo Ramsey April 26, 8pm • Canadian singer-songwriter and guitarist Stephen Fearing, April 30, 8pm.

### E.C. Mabie Theatre

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

Electro-Acoustic Music in the United States (SEAMUS) concerts, April 4, 9:30am & 4:30pm • SEAMUS concerts, April 5, 10:30am • SEAMUS concerts, April 6, 10:30am & 4:30pm.

### First Presbyterian Church

2701 Rochester Ave., Iowa City

"Echoes from Venice," IC City High Chamber Choir, April 20, 8pm.

### Gabe's

330 E. Washington St., Iowa City, 354-4788

Piebald, April 3 • Mates of State, April 4 • Andrew Bird's Bowl of Fire, April 6 • Richard Buckner, April 7 • Holly Golightly and The Greenhornes, April 8 • The Briefs, April 9 • Nad Navillus, April 10 • Melissa Ferrick, April 12 • Martin Sexton, April 16 • Hrvatski, April 17 • Ann Beretta, April 18 • J. Mascis, April 19 • DJ Vadim and Russian Percussion, April 22 • Jazz Mandolin Project, April 24.

### The Green Room

509 S. Gilbert St., Iowa City, 354-4350

*Blues Jam Mondays, Pub Quiz Tuesdays*  
Umphey's McGee, April 2 • Clem Snide, Burn Disco Burn, The Swarays, April 3 • Clean Living, Filling Space, April 4 • Dave Zollo & The Body Electric CD-release party, Jet Set Cutie, April 5 • Brutus & The Magical 7, Nefesh, April 6 • Racecar Radar, Tungsten 74, The Stumblebums, April 10 • Johnny Socko, Evil Imposters, April 11 • Big Tastey, Filling Space, April 12 • Troubled Hubble, Plug Spark Sanjay,

**GABES** 330 E. Washington Ave.  
Iowa City 354-4788  
WWW.GABESOASIS.COM

Wed April **3** **PIEBALD**

Thurs April **4** **MATES OF STATE**

Sat April **6** **ANDREW BIRD'S BOWL OF FIRE**

Sun April **7** **RICHARD BUCKNER**

Mon April **8** **HOLLY GOLIGHTLY AND THE GREENHORNES**

Tues April **9** **THE BRIEFS**

Wed April **10** **NAD NAVILLIUS**

Fri April **12** **MELISSA FERRICK**

Tues April **16** **MARTIN SEXTON**

Wed April **17** **HRVATSKI**

Thurs April **18** **ANN BERETTA**

Fri April **19** **J MASCIS**

Mon April **22** **DJ VADIM AND RUSSIAN PERCUSSION**

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**The Mill Restaurant**  
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Thursday April 4 **Mad River Band** NO COVER 9PM

Friday April 5 **Bob & Kristi Black** NO COVER 6-8 9PM

Mike & Amy Finders Band w/ Al Murphy & Billy V

Saturday April 6 **LAWLAWPALOOZA** 6PM

Sunday April 7 **LAZYBOY & THE RECLINERS** 7-10

Wednesday April 10 **TALK/ART/CABARET** 9PM

Thursday April 11 **KELLY PARDEKOOPER & MARTY LETZ** NO COVER 9PM

Friday April 12 **ACOUSTIC MAYHEM** NO COVER 6-8 9PM

**JOE PRICE**

Saturday April 13 **Commonbond** 9PM

Sunday April 14 **C.O.G.S. Fundraiser** 7PM

Wednesday April 17 **Either Orchestra** 8PM

Friday April 19 **Bob & Kristi Black** NO COVER 6-8 9PM

**B.F. BURT & THE INSTIGATORS**

Saturday April 20 **DENNIS MCMURRIN AND THE DEMOLITION BAND** 9PM

Wednesday April 24 **TALK/ART/CABARET** 9PM

Friday April 26 **Bob & Kristi Black** NO COVER 6-8 9PM

Mike & Amy Finders Band w/ Al Murphy & Billy V  
**CD RELEASE PARTY!!!**

Saturday April 27 **BOB DORR & THE BLUE BAND** 9PM

\*MONDAYS • OPEN MIKE • 8PM\*

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Boy.with.stick., The Slats, April 13 • University of Iowa Environmental Coalition Benefit with Ryan King, The Ten Commandments, Leg, Sny Magill, April 17 • Hip Hop DJs, April 18 • Little Jo Gould, Volta Do Mar, Alto Heceta, April 19 • Euforia, Sam Knutson and Shame Train, April 20 • Jazz Jamboree, April 24 • Skunk River Bandits, Hang Dogs, April 26 • Aswah Greggori & The Enforcers, Protostar, April 27.

## Hancher Auditorium UI campus, Iowa City, 335-1160

Shows at 8pm  
"Blast!", April 2-5, 8pm, April 6-7, 2pm & 8pm • University Symphony, April 10 • Buena Vista Social Club presents Omara Portuondo, vintage Cuban cabaret music, April 12 • UI Opera Theater: Mozart's "The Marriage of Figaro," April 26-28.

## Iowa Memorial Union

UI campus, Iowa City  
Mofro, April 18, Wheel Room.

## Kirkwood Community College

Ballantyne Auditorium, Iowa Hall, 6301 Kirkwood Blvd. SW, Cedar Rapids, 398-5578  
Instrumental Jazz Fest '01, featuring guest percussionist Louie Bellson with CR Jazz Big Band and the Kirkwood Jazz Ensemble, April 6, 7:30pm.

## Martini's

127 E. College St., Iowa City, 358-2833  
Shows at 9:30pm  
Ashanti, April 5.

## The Marketplace

511 P St., South Amana, 622-3750  
All 7:30-11:30pm  
Mad River Band, April 13.

## The Mill

120 E. Burlington St., Iowa City, 351-9529  
Friends of Old Time Music acoustic jam session Tuesdays, 9pm; Open Mic, Mondays, 8pm; all shows 9pm unless otherwise noted  
Mad River Band, April 4, 9pm • Bob & Kristi Black, April 5, 19 & 26, 6-8pm • Mike & Amy Finders Band with Al Murphy & Billy V, April 5, 9pm • Lawlawpalooza, April 6, 6pm • Lazyboy & The Recliners, April 7, 7-10pm • Kelly Pardekooper & Marty Letz, April 11, 9pm • Acoustic Mayhem, April 12, 6-8pm • Joe Price, April 12, 9pm • Commonbond, April 13, 9pm • C.O.G.S. Fund-raiser, April 14, 7pm • Either Orchestra, April 17, 8pm • The Instigators, April 19, 9pm • Dennis McMurrin, April 20, 9pm • Mike & Amy Finders Band CD-release party, April 26, 9pm • Bob Dorr & the Blue Band, April 27, 9pm.

## Northside Books

203 N. Linn St., Iowa City, 466-9330  
Sunday Live!, all 2-3pm  
Randy Arcenas, guitar & vocals, April 7 • Howard Weinberg, guitar & vocals, April 14 • Dominant 7, April 21 • Bill Peterson, solo jazz piano, April 28.

## Old Brick

26 E. Market St., Iowa City  
Kantorei, with commentary by Thomas Moore, April 3, 8pm.

## Paramount Theatre

123 Third Ave. SE, Cedar Rapids, 363-1888 (unless noted otherwise)  
CR Symphony Children's Discovery Concert, "To Space and Beyond!", April 6, 2:30pm & 4pm, call 366-8203 for tickets • CR Symphony Pops, "Symphonic Stories," April 13, 8pm; April 14, 2:30pm, call 366-8203 for tickets • Fab Five Show Choir Extravaganza, April 22-23, 7pm • The Boston Brass, April 30, 7:30pm, 363-6254 for tickets.

## The Q Bar

211 Iowa Ave., Iowa City, 337-9107  
Hello Dave, April 6 • The Schwag, April 27.

## Red Avocado

521 East Washington St., Iowa City, 351-6088, all 6:30-9:00pm  
Reality Trio, jazz, Wednesdays • Mad River Duo, clarinet and guitar, April 13 & 27.

## Sal's Music Emporium

624 S. Dubuque St., Iowa City, 338-7462  
The Slats, March 30 • Black Milk, April 13.

## Sanctuary

405 S. Gilbert St., Iowa City, 351-5692

Dave Moore, April 5 • Soul Sauce, April 6 • Guaranteed Swahili, April 11 • Jazztet, April 12 • Saul Lubaroff Trio, April 13 • Matt Wilson Quartet, April 17 • THC Jazz Trio, April 19 • TBA, April 28 • Superbabies, April 30.

## Scattergood Friends School

1951 Delta Ave., West Branch, 643-7600  
Barn Dance, begins at 8pm  
Just 4 Fun, April 19.

SEAMUS Conference, UI School of Music hosts national conference of the Society for Electro-Acoustic Music in the United States (SEAMUS); titled, "Intersections in Sound," the conference brings together more than 250 composers, performers and scholars of music created using electronic means from across the US and around the world for a series of public concerts, scholarly papers, panels and other presentations, April 4-6, <http://seamus2002.music.uiowa.edu/> or 335-4141 to register or more info. (also see music events Clapp Recital Hall and EC Mabie Theater)

## Senior Center

28 S. Linn St., Iowa City, 356-5220  
Eden Prairie String Academy Concert, April 26, 3:30-4:30pm.

## Third Street Live!

1204 Third St. SE, Cedar Rapids, 365-6141  
Clutch Divine, April 4 • Flat Cat, Regis Middle School Fund-raiser, April 6 • Floods of Fear, April 11 • The Large Midgets, April 12 • Troy Mitchell Family Fund-raiser to help with medical costs, Skin Kandy, Party Mix Specialists, Limber, April 13 • Party Mix Specialists, April 19 • The KCKK Radio Station Fund-raiser, April 21.

## UI Museum of Art

150 North Riverside Dr., Iowa City, 335-1727  
Center for New Music presents "Music of Our Time II," April 5, 7:30pm • Julie Elhard, viola da gamba, and Paul Boehnke, harpsichord, April 7, 1:30pm • "Raymundo y Thomas," Raymundo Rosales and Tom Nothnagle, April 12, 7:30pm • Tadeau Coehlo, flute, Shari Rhoads, piano, April 19, 7:30pm.

## The Union Bar

121 E. College St., Iowa City, 339-7713  
Galactic, April 15 • Disco Biscuits, April 22.

## Uptown Bill's small Mall

401 S. Gilbert St., Iowa City, 339-0401  
Latin Jazz Ensemble, UI undergraduate band, April 18, 10pm-12am • J.J. Alberhasky and Joi Joasma, April 19, 7-9pm • Annie Savage and Stacy Webster, bluegrass, April 21, 1-4pm • Jazz Quartet, April 26, 7-9pm.

## US Cellular Center

370 First Avenue NE, Cedar Rapids, 363-1888  
The Cast of Beatlemania, April 13, 7:30pm, ticket vouchers can be purchased by calling 800-268-7371 • Incubus, April 27, 8pm.

# DANCE

## Paramount Theatre

123 Third Ave. SE, Cedar Rapids, 363-1888 (unless noted otherwise)  
Lord of the Dance, Tuesday, April 16, 7:30pm.

## Senior Center

28 S. Linn St., Iowa City, 356-5220  
Open to the general public unless noted otherwise  
Open Dance, April 5 & 19, 2-4pm.

## Space/Place Theatre

North Hall, UI campus, 335-3041  
Thesis Concert by graduate choreography students Margaret A. Mead-Finizio and Kathleen Burnett, April 4-6, 8pm.

## UI Museum of Art

150 North Riverside Dr., Iowa City, 335-1727  
Kathleen Burnett and Dancers, April 26, 7:30pm.

# THEATER/ PERFORMANCE

## Campbell Steele Gallery

1064 Seventh Ave., Marion, 373-9211  
Liars Holographic Radio Theatre, music and original skits,

April 19-20, 8pm; April 21, 7pm.

**Eulenspiegel Puppet Theatre**  
319 N. Calhoun St., West Liberty, 627-2487,  
(unless noted otherwise)

*Little Red Riding Hood*, April 9-10, 10am & 12:30pm • *Sal Fink*, *The Mississippi Screamer*, April 22-23, 10am & 12:30pm, New Strand Theatre, West Liberty • 11th Annual Eulenspiegel Puppeteers Festival, April 20, 10-4pm, West Liberty Community Center.

**Hancher Auditorium**  
UI campus, Iowa City, 335-1160

Shows at 8pm

*The Marriage of Figaro* by W.A. Mozart, UI Martha-Ellen Tye Opera Theater, April 26 & 28.

**Iowa City Community Theater**  
Exhibition Hall, Johnson County Fairgrounds,  
Iowa City, 338-0443

*Kiss Me Kate*, the classic Cole Porter musical, April 12-13, 19-20, 26-27, May 3-4, 8pm; April 18, 7:30pm; April 28, 2:30pm.

**Riverside Theatre**  
213 N. Gilbert St., Iowa City, 338-7672

Performances Wednesdays & Thursdays at 7pm, Fridays and Saturdays at 8pm and Sundays at 2pm

*Side Man*, Tony Award-winning play by Warren Leight about the turmoil in the family of a jazz musician as his career crumbles at the dawn of rock 'n' roll, April 5-21.

**Senior Center**  
28 S. Linn St., Iowa City, 356-5220

Open to the general public unless noted otherwise

*The Marriage of Figaro*, excerpt of the opera performed by UI Opera Theatre, April 12, 1:30-2:30pm • SSRO, Senior Standing Room Only Theater Troupe, April 26, 1:30-3pm.

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

Shows 7:30pm Thurs. & Fri., 7:30pm & 10:30pm Saturday  
*The Rocky Horror Show*, the original rock 'n' roll horror science fiction send-up that inspired the hit cult movie, April 12-28, at the Rocky Horror Church, 1200 2nd Ave SE, Cedar Rapids.

**UI Theatre**  
Theatre Bldg., UI campus, Iowa City, 335-1160  
No Shame Theater, original skit drama and comedy, every Friday, 11pm, Theater B • *Wonderchild*, world premiere, J.e. Franklin's recounting of UI music student Geneva Handy Southall's "discovery" in the mid-1960s of Blind Tom, a post-Civil War African-American piano prodigy, April 4-6, 10-13, 8pm; April 7 & 14, 3pm, Theater B • *The Making of Americans: Part IV: The Silent Scream of Martha Hersland*, world premiere, adaptation of Gertrude Stein work incorporating the stage and cyberspace, April 25-27 & May 1-4, 8pm; April 28 & May 5, 3pm.

## AUDITIONS, CALLS, ETC.

**Auditions** for UI Martha-Ellen Tye Opera Theater's summer production, Gilbert and Sullivan's *The Gondoliers*, April 6-7, Opera Rehearsal Room, Voxman Music Bldg., UI campus, sign up for auditions on the Opera Theater bulletin board, second floor, Voxman Music Bldg, times available 11am-2pm April 6, 4-6pm April 7, walk-ins held April 6 2-3pm, April 7 6-7pm, for additional information call 688-9602.

**John Tigges Writing Contest**, short fiction, poetry and nonfiction, first prize in all categories \$100 plus publication, \$5 per entry fee, entry deadline April 8, 800-245-6727 for info.

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

Pre-audition read-through of *The Complete History of America (abridged)*, April 1, 7pm, designed to allow those interested in auditioning for the production to become familiar with the script • Adult auditions for *The Complete History of America (abridged)*, April 7-8, 7pm.

## WORDS

**Art Bldg.**  
UI campus, Iowa City, 335-1772

"The Cradle is Empty: Elisabeth Vigée-Lebrun Paints Marie-Antoinette and Her Children," Mary D. Sheriff, speaker, April 24, 8pm, Room E109.

**Cedar Rapids Museum of Art**  
410 Third Ave. SE, Cedar Rapids, 366-7503

Gallery tour of *Others Among Us: Photographs of Amish, Hutterites and Mennonite*, with CRMA curator Jane Milosch, April 3, 12-1pm • "Prairie Explorations," slide lecture by Chicago photographer Terry Evans, April 18, 5:30-6:30pm.

**IC Public Library**  
123 Linn St., Iowa City, 356-5200

Factory Farming Information Session, speakers and discussion of animal rights and environmental issues associated with factory farming, video *Cow at My Table* will be shown, April 2, 7pm, Meeting Room A. • Poetry for Lunch, Cuban poet and playwright Norge Espinosa reads from his poems and discusses his life as a writer and poet, April 2, 12pm, Meeting Room A • Poetry and Pizza Party for Teens (and their families) who entered the IC Public Library's 2002 Poetry Contest, April 4, 5:30-7pm, Meeting Room A, reservations required, call AV Desk at 356-5200 ext. 125 • Poetry for Lunch, choreographer and dancer Angie Hayes and members of the Travelers Dance Company perform excerpts from Iowa's Poet Laureate Marvin Bell's latest book *Nightworks*, April 30, 12pm, Meeting Room A.

**The Mill**  
120 E. Burlington St., Iowa City, 351-9529  
Talk/Art/Cabaret, performance art, readings, etc., April 10 & 24, 9pm.

**Northside Books**  
203 N. Linn St., Iowa City, 466-9330  
Lamplight Readings, April 3, 7:30-9pm.

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

All 8pm (unless otherwise noted)  
Bharati Mukherjee reads from her new novel *Desirable Daughters*, April 1 • UI Writers' Workshop grads Matthea Harvey and Peter Richards read from their first collections of poems, April 3 • Thomas Moore reads from his newest work, *The Soul's Religion*, April 4, Buchanan Aud. • Poet Jorie Graham reads from her new book, *Never*, April 4, Shambaugh Aud. • Adam Fortunate Eagle reads from *Heart of the Rock*, April 5 • Gerald Stern reads from his new collection of poems *American Sonnets*, with Ann Marie Macari, April 8, Biology Bldg. • Ed Carey reads from first novel, *Observatory Mansions*, April 10 • Peter Edelman reads from *Searching for America's Heart: RFK and the Renewal of Hope*, April 11 • Wendy Rawlings reads from her first book of stories, *Come Back Irish*, April 12, 6:30pm • Ben Marcus reads from his novel, *Notable American Women*, and Shelley Jackson reads from her new collection of stories, *The Melancholy of Anatomy*, April 12 • Frank Conroy, UI Writers' Workshop director, signs copies of his new collection of essays, *Dogs Bark but the Caravan Rolls On*, April 13, 12-1:30pm • Alex Stone reads from *Going Home*, April 15 • UI Writers' Workshop grad Cayte Marvin reads from her first book of poems, *World's Tallest Disaster*, April 16 • Dorl Harstad, the deputy sheriff from Elkader, Iowa, reads from his new mystery, *Code 61*, April 17 • John Bigunit, April 18 • Michael Frayn reads from his novel, *Spies*, April 19 • Richard Flanagan, fiction, April 22 • Ian Frazier, nonfiction, April 23 • Anche Min, fiction, April 24 • Joyelle McSweeney and Cathy Hong, poetry, April 25 • Karen Volkman, fiction, April 30.

**Ruby's Pearl**  
13 S. Linn St., Iowa City, 248-0032  
Punk Rock Reading, call for details, April 17.

**Senior Center**  
28 S. Linn St., Iowa City, 356-5220

Open to the general public unless noted otherwise  
Genealogy Conversation, April 5, 12:30-2pm • "Travelogue: Vietnam and Cambodia," April 5, 2-3:30pm • "The Changing Faces of Iowa: Literature," April 8, 2-3:30pm, presenter Loren Horton • Computer Conversation, April 10, 12-1pm • NEWSLINE, discuss a free service available to those who are the blind, visually impaired or otherwise disabled and cannot read regular print newspapers, April 15, 1:30-2:30pm • "Kaleidoscopes: A World of Fantasy and Color," April 17, 2-3:30pm • Literary Reading Series: Best Known Poems of



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Robert Frost, April 19, 2-3pm • "Assisted Living in Iowa," April 24, 2:30-4pm • "Section 529 Plans: A Key to the Future!", about the importance of drinking enough fluids and how seniors can increase fluid intake April 24, 2-3:30pm, registration required • "Treading Water," April 25, 10:30-11:30am.

### UI Museum of Art

150 North Riverside Dr., Iowa City, 335-1727  
Gallery tour of *Jose Guadalupe Posada: My Mexico*, April 4, 4pm • "Defining Craft: Synergy in the Visual Arts Today," David Revere McFadden, speaker, April 18, 7:30pm • "Posada's Prints and the Mexican People," lecture by Patrick Frank from the Kress Foundation department of art history at the University of Kansas, April 25, 7:30pm.

### Uptown Bill's small Mall

401 S. Gilbert St., Iowa City, 339-0401  
Talk and Discussion on Deaf Culture, with Jeffrey Cucinotta, Evert Conner Rights & Resource Center for Independent Living, April 2, 4-5pm • Osmosis Poetry Association Open Mic, April 23, 7-9pm.

### Voxman Music Bldg.

UI campus, Iowa City  
Musicology and Theory Colloquium, Mary Ann Smart, speaker, April 19, 1:30pm.

## CLASSES/ WORKSHOPS

### IC Public Library

123 Linn St., Iowa City, 356-5200  
Iowa State Income Tax Electronic Filing Class, registration required and limited, call 356-5200 ext. 125, April 2, 6pm, Meeting Room D.

### New Pioneer Co-op & Bakehouse

City Center Square, Hwy. 6 West, Coralville, 358-5513, call Theresa at 338-9441 to register (unless otherwise noted)

"Hands-on Hearth Bread with Rebecca," with New Pi bakehouse manager Rebecca Bergus, April 2, 6pm • "Brining Pork and Chicken for Juiciness and Flavor," with local food systems coordinator Carol Hunt, April 8, 6-8pm • "Earth Day Vegetarian Sushi Roll as Prepared by The Red Avocado," with David Burt, owner and chef at The Red Avocado, April 22, 6-8pm • "Seafood on the Grill," with New Pi produce manager Dennis McGovern, April 25, 6-8pm.

### Senior Center

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

Open to the general public unless noted otherwise  
"The World and Paintings of the Dutch Painter Johannes Vermeer," April 10-May 15, 9:30-11am, registration required, open to the public with registration priority for seniors • "How to Do a Search on the World Wide Web," April 11, 9:30-11am, open to area seniors, registration required • "Five Early Plays by Shakespeare," April 15-June 10, 10am-12pm, registration required, seniors only • "Orientation to Computers," April 16-19, 23-26, 12-1pm, registration required, seniors only • Family Search Program, April 24, 1:30-3pm, registration required, seniors only.

### Theatre Cedar Rapids

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

SPLASH Theatre Arts Classes, for children grades one through five, meets five Saturday mornings April 6-May 4, to register call 366-8592 • Adult Acting and Directing Classes, meets five Sunday evenings April 7-May 5, see class descriptions at [www.theatre.org](http://www.theatre.org), to register call 366-8592.

## MISC

Garden plots available at Iowa City's Wetherby Park, south end of Taylor Drive, for lease beginning April 1, 7:30am, Robert A. Lee Community Recreation Center, 220 S. Gilbert St., Iowa City, first-come basis, in person only, 356-5110.

### North Liberty Rec. Center

520 W. Cherry St., North Liberty

Shinkendo Demonstration, Japanese sword art, April 21, 5-6pm.

### 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

Bingo, April 11, 2-4pm, reservations required, call 341-2105 • Senior Center Cyclists, April 15, 9:00am, meet at Parkview Church parking lot off North Dubuque and Foster Road, open to area seniors over 50 • Women's Pool Group, Fridays, 10am-12pm.

## EVENTS

### The Deadwood

Iowa City

Drag Show, ICARE fund-raiser, April 4, 9pm-12am.

Peace March, co-sponsored by The Women for Peace, People's Church, Patriots for Peace and Linn County Green Party, beginning at People's Church, 600 Third Ave. SE, Cedar Rapids, and ending up at Greene Square Park, April 27th, 9-11am.

### People's Church Unitarian Universalist

600 Third Ave. SE, Cedar Rapids, 362-9827.

"Invoking the Muse," the Seventh Annual Weaving Community Symposium, full-day program featuring discussions, workshops and an evening community ritual; hands-on workshops include "Knitting as Meditation," "Introduction to Yoga," "Songwriting" and "Peyote Bead Stitch"; discussion topics include "Healing Energy" and "Finding Your Own Muse," April 6, 9am, pre-registration encouraged, 354-5707 or visit [www.ipan.org/symposium](http://www.ipan.org/symposium).

## CHILDREN

### Iowa Children's Museum

Coral Ridge Mall, Coralville

Once Upon a Dog, through 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 • Misha Goodman: "Getting to Know Your Animal Care and Adoption Center," April 7, 2-4pm • Dog Parade in Coral Ridge Mall with special guests, Weimaraner puppies, April 14, 2-4pm.

## FILM

### Bijou

Iowa Memorial Union, UI campus, Iowa City, 335-3041

*The Mad Songs of Fernanda Hussein*, director John Gianvito's exploration of what the Gulf War meant to the US from the vantage point of New Mexico, followed by a discussion with the director, April 19-20, 7pm,

### Shambaugh Aud.

UI Main Library, UI campus, Iowa City

*Rebels With a Cause*, documentary oral history of Students for a Democratic Society (SDS), followed by discussion with filmmakers Helen Garvy and Robert Pardun, April 3, 6:30pm.

Thaw 2002, festival of video, film, and digital media, April 10-13, Shambaugh Auditorium and Becker Communication Studies Bldg., 335-1348.

### UI Museum of Art

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

Thaw Preview, featuring the unveiling of this year's Thaw festival digital entries, which will be on display in the Museum Classroom through April 13, and screenings of film and video work by local artists, April 4, 7:30pm.



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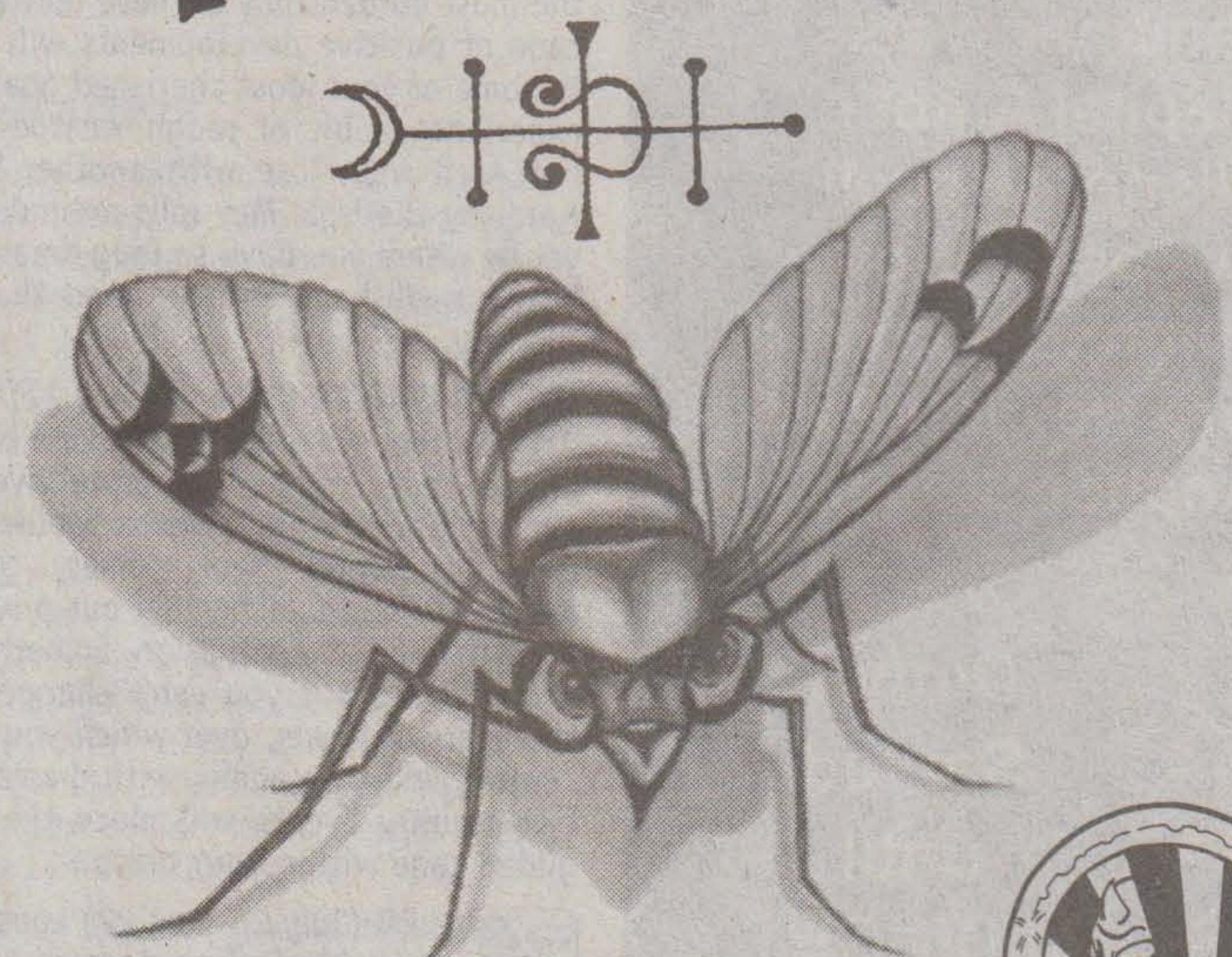


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# STARS OVER IOWA CITY

by Dr. Star

FORECAST FOR APRIL, 2002 • Write Dr. Star at doctorwinkler@home.com



**ARIES** (March 21–April 19) Aries will enjoy a natural high early in April. The future will open up before you. You'll see solutions to dozens of problems. You'll know you can carry through, too. The more strenuous implications of your plan will eventually sink in. You'll also want to be careful not to make too many financial changes too fast. However, before month's end, you'll be more enthusiastic and determined than ever. You'll find a way past the biggest and most stubborn of the obstacles you face to a more secure and fulfilling future.



**TAURUS** (April 20–May 20) The most private, unseen areas of your mind, your life and your job will be the scene of spectacular events in April. You might be profoundly inspired. You might resolve a long-standing personal problem. You might be invited to high-level, behind-the-scenes meetings. Perhaps all of the above. Be patient with authority figures who might find your sudden elevation unsettling. The end of the month will bring another big boost as you and certain parties in power work out a deal that will improve your financial prospects.



**GEMINI** (May 21–June 20) You've been living with some rather vexing limitations. April will set the stage for the removal of the most burdensome of these limitations. A cascade of positive developments will clear a path to some of your most cherished goals. You might experience a bit of rough weather mid-month, but April will close with another big leap forward. By the time May rolls around, you will not yet be where you have so long dreamed of being, but you will know in your heart that you are on the way.



**CANCER** (June 21–July 22) You probably feel at least a little like a bird in a gold-plated cage, trapped in protective, supportive circumstances while power is wielded and battles rage all around. Your primary concern, with which you struggle fiercely but privately, has to do with your work situation. Something is deeply wrong there, but you can't change it. In April, the gears of power, over which you still have no control, will turn again, with dramatic and positive results. Events will place the key to your gilded cage within your grasp.



**LEO** (July 23–Aug 22) Leos, by now, are probably feeling doomed to remain forever the chief character in a zany soap opera. You are surrounded by hypersensitive, hyperactive, unpredictable and sometimes downright loopy people. They are very close to your heart but they often act with no regard whatsoever for their own best interests or yours. Try as you might, you have been unable either to bring order to this situation or to escape it. The events of April will make your social and interpersonal situation a lot saner and increase your comfort factor.



**VIRGO** (Aug 23–Sept 22) You've jumped over so many hurdles in the past year, you're feeling, rightfully, like you deserve a break. Specifically, you can't go back to your old life, and the one you've got now isn't really workable. Unless you do get a break, you're stuck in this no-person's land. Early April will bring a burst of positive developments in financial and employment areas. The end of April will provide the impetus and the opportunity to finesse remaining high-level opposition to your plans. From there it will be downhill.



**LIBRA** (Sept 23–Oct 22) Your desire to create, to play and to love, your desire to expand your horizons, mentally, spiritually and geographically, have never been greater. However, despite your best efforts and all the progress you've made, the obstacles still in your way have never seemed more stubborn. In essence, the needed resources just aren't there. Early April will bring a veritable storm of positive developments in your situation. These developments will finally make many of the resources you need more readily available. The end of April will bring the final, missing ingredient.



**SCORPIO** (Oct 23–Nov 21) No one needs to remind Scorpios that they have been carrying a heavy burden. Scorpios have had to give too much at home and at the office for a long time. Early April will set the stage for relief on the work front. Thoroughgoing, positive changes in your working conditions are in the offing. Late April will reveal a way past financial limitations now affecting the home front. April will not end the difficulties, but it will provide solid relief and a concrete reason for optimism about the near future.



**SAGITTARIUS** (Nov 22–Dec 21) The biggest and most numerous opportunities are coming in the creative, recreational and romantic areas of your life during April. Rapidly unfolding developments in those areas are providing what you need to develop your life in just about every way that is important to you. To be sure, there are still trouble spots. Impulsiveness at work can still get you into trouble and there is a really big problem to resolve in partnership areas. However, the end of April will bring the opportunity and the drive to resolve that issue.



**CAPRICORN** (Dec 22–Jan 19) Early April will set in motion a flood of constructive, reconstructive and deconstructive changes related to home and family. This will be linked with profound realizations about yourself and also involve some commitments to personal change and self development. You will no doubt be wondering how you can afford all this and how it will affect friends and colleagues. Not to worry. The end of April will bring some well-expected finance and job-related initiatives. Changes at home, changes in you and changes on the job will mesh well.



**AQUARIUS** (Jan 20–Feb 18) Establishing yourself economically and establishing yourself in the community go hand in hand. Aquarians also need just the right kind of job and just the right kind of community relationships to fit their humanitarian and creative goals. Getting them all just right is especially important to Aquarians. Aquarius has come tantalizingly close recently but hasn't quite got it all down. April's aspects will set in motion events that will help you achieve this ideal balance. Two of the biggest obstacles to your goal will show clear signs of giving way.



**PISCES** (Feb 19–March 20) This whole past year, it has been impossible to please your family, yourself and your superiors at the same time. April will help bring this impasse to an end. One big piece of the puzzle will arrive in early April, the second in late April. Early April will bring an expansion in your earning potential and in your influence and popularity. Late April you will find a way past the limitations and criticism you have been facing at home. You will also see a way past your own self-doubt.

Strange but True!

# News Quirks

Compiled by Roland Sweet

## Put on a Happy Face

Berlin's state-operated building association ordered Juergen Olschewski, 59, evicted from his apartment after neighbors complained that he violated the rules by "causing disturbing noises through loud laughter."

## Double Jeopardy

When police in Lock Haven, Pa., charged Donald Guthrie with robbing a coin-operated laundry, he wrote a post-dated check to his bail bondsman. Once he was released, Guthrie needed to raise money to cover the check, so, according to police, he held up a bank in nearby Avis. He made off with nearly \$9,000 but crashed his car into a tree stump during the getaway and was driven home by an unsuspecting passerby. Police identified Guthrie as the suspect after viewing a security video from the bank and investigating the accident.

## Deja Vu

The same week that police in Fort Worth, Texas, accused Chante Mallard, 25, of hitting a man with her car, then driving home with him stuck in her broken windshield and letting him bleed to death in her garage, a Toronto inquest was probing a similar case. Beth Kidnie, 42, was crossing an intersection when she was hit by a car being driven by 84-year-old Pilar Hicks and dragged for more than half a mile. Hicks, who was convicted of criminal negligence, insisted that she did not see when Kidnie slapped her hands on the hood of the car or notice Kidnie's body on the driveway after the car was parked. The woman's son, Bill Hicks, told the inquiry that his mother had passed a driving test a month and a half before the accident.

In the Fort Worth incident, Mallard told police that she kept her car—with the body of the victim, Glen Biggs, 37, still lodged in the windshield—in her garage for two days before asking several acquaintances to remove the body and put it in the trunk of another car. Several of them took the body to a park and tossed it out. Mallard's lawyer, Mike Heiskell, accused prosecutors of overstepping reality by charging his client with murder, explaining, "I believe the law will shake out that this was simply a case of failure to stop and render aid."

## Flush with Pride

As a prelude to hosting the 2008 Olympics, Beijing will be the site of the 2004 World Toilet Summit. China's capital, which is notorious for rank public lavatories with little privacy and no seats, won over World Toilet Society officials at the November summit in Singapore by spending \$4.8 million between 1987 and 2000 to turn 200 primitive privies into star-rated facilities. The city also pledged to spend \$6 million on further

improvements in 2002 and \$18 million in 2003.

## Mea Culpa

Police in North Syracuse, N.Y., charged Kristen E. Amico, 33, with stealing \$19,815.80 from the law firm where she worked by forging signatures on 18 company checks. She pleaded innocent to the charges but admitted forging checks after her family finances got out of hand. Amico is the wife of David Amico, who is the police chief of Cazenovia, N.Y. She told police she was sorry and promised she wouldn't do it again.

Government investigators said that FBI agents spent more than \$1,800 of taxpayers' money to attend a retirement dinner in Arlington, Va., instead of attending an ethics conference in nearby Quantico, Va. The FBI said the agent would repay the money. A number of other agents from around the country were accused of using the ethics conference, which was scheduled for the day after the party, to get the FBI to pay for their travel.

Buffy Guent, 31, the treasurer of Richland Township, Pa., was charged with using tax money to finance a \$231,000 shopping spree. At first, nobody noticed when she used the town debit card at Wal-Mart, Acme and Ames, but she aroused suspicion after charging \$85.50 worth of lingerie from Victoria's Secret. "These are not things that the township normally buys," Richland Police Chief Stuart Woods said. "These are not road materials."

## Weighty Matters

Obese people may be entitled to a free extra seat when they fly in Canada, according to a ruling by the Canadian Transportation Agency. The decision resulted from a complaint brought by a woman who was required to pay 50 percent more for an adjoining first-class seat on an Air Canada flight between Ottawa and Calgary. A CTA tribunal said passengers should not be charged more to accommodate their girth.

Police in Largo, Fla., said that 300-pound Clinton H. Williams, 39, died while sitting on his couch when his weight made a gun that was hidden in the cushions fire accidentally. The bullet entered a major artery in his thigh. Investigators said Williams kept the .45-caliber handgun under the seat cushions so he could defend himself in case someone barged into his apartment.

Jennifer Portnick filed a complaint with San Francisco's Human Rights Commission charging Jazzercise with weight discrimination after the company rejected the 5-foot-8, 240-pound woman's application to teach its dance-style exercise class. "Jazzercise sells fitness," Maureen Brown, the company's director of franchise programs, wrote Portnick, who works out six days a week. "Consequently, a Jazzercise applicant must have a higher muscle-fat ratio and look leaner than the public. People must believe Jazzercise will help them improve, not just maintain their level of fitness."

## Role Model

After inviting former Suffolk, Va., businessman Mark Grethen, 44, to Washington, D.C., to accept a Republican of the Year award, GOP officials quickly rescinded the award when they learned that Grethen is serving a 26-year prison sentence for sex crimes involving children.

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

# The Green Room

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- ③ WED GLEM SNIDE  
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THE SWARAYS
- ④ THURS CLEAN LIVING  
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- ⑤ FRI David Zollo & the Body Electric  
CD RELEASE PARTY!  
JET SET CUTIE
- ⑥ SAT Brutus & The Magical 7  
NEFESH
- ⑩ WED RACECAR RADAR  
TUNGSTEN 74  
THE STUMBLEBUMS
- ⑪ THURS Johnny Socko  
Evil Imposters
- ⑫ FRI The Big Tasty  
FILLING SPACE
- ⑬ SAT TROUBLED HUBBLE  
PLUG SPARK SANJAY THE SLATS  
BOY.WITH.STICK
- ⑰ WED U OF I ENVIRONMENTAL COALITION BENEFIT  
WITH RYAN KING, THE TEN COMMANDMENTS,  
LEG AND SNY MAGILL
- ⑱ THURS HIP HOP DJs
- ⑲ FRI LITTLE JO GOULD  
VOLTA DO MAR  
ALTO HECETA
- ⑳ SAT EUPORIA  
Sam Knutson & Shame Train
- ㉔ WED JAZZ JAMBOREE
- ㉔ FRI Skunk River Bandits  
HANG DOGS
- ㉔ SAT ASWAH GREGGORI  
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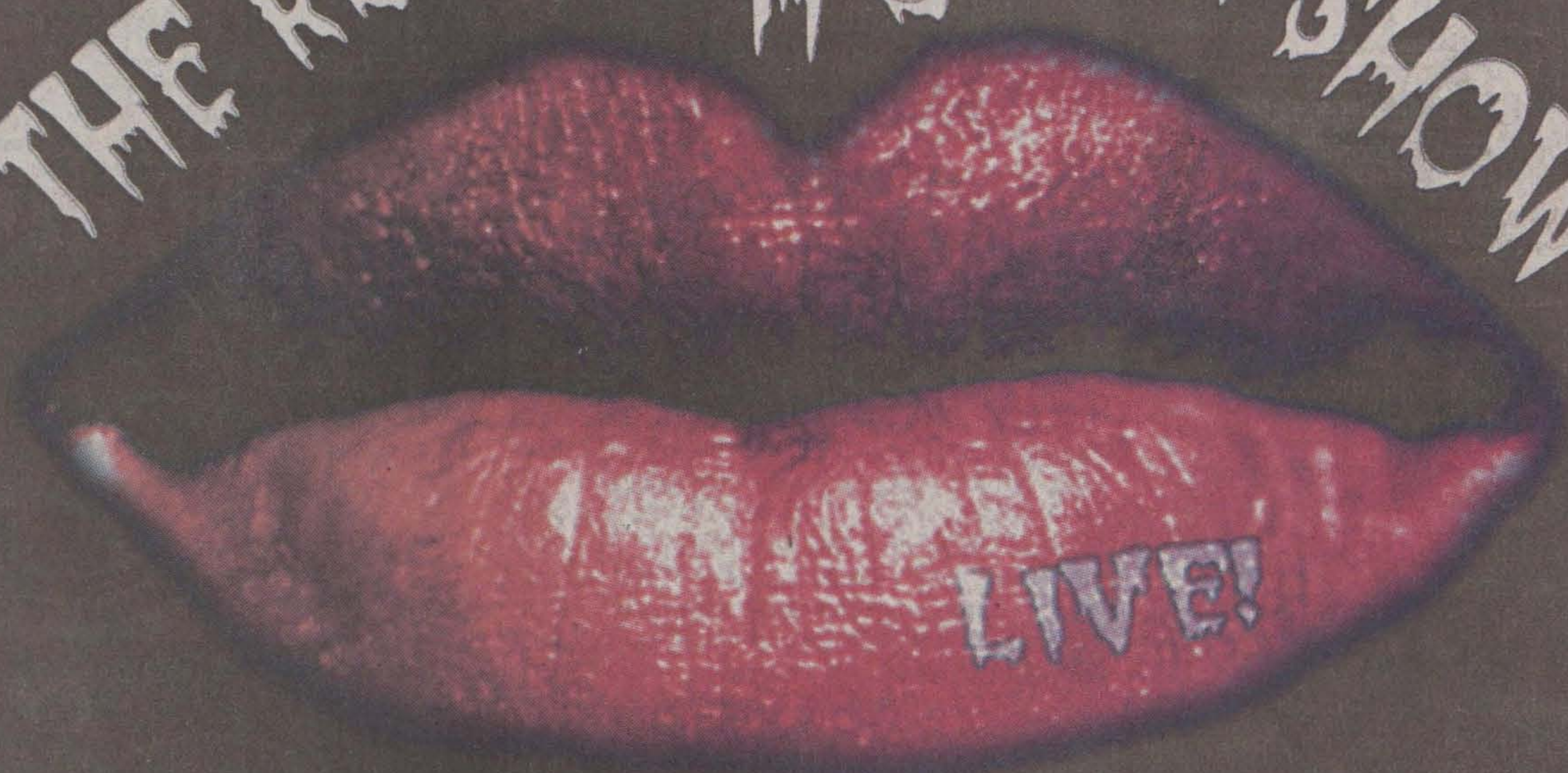
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