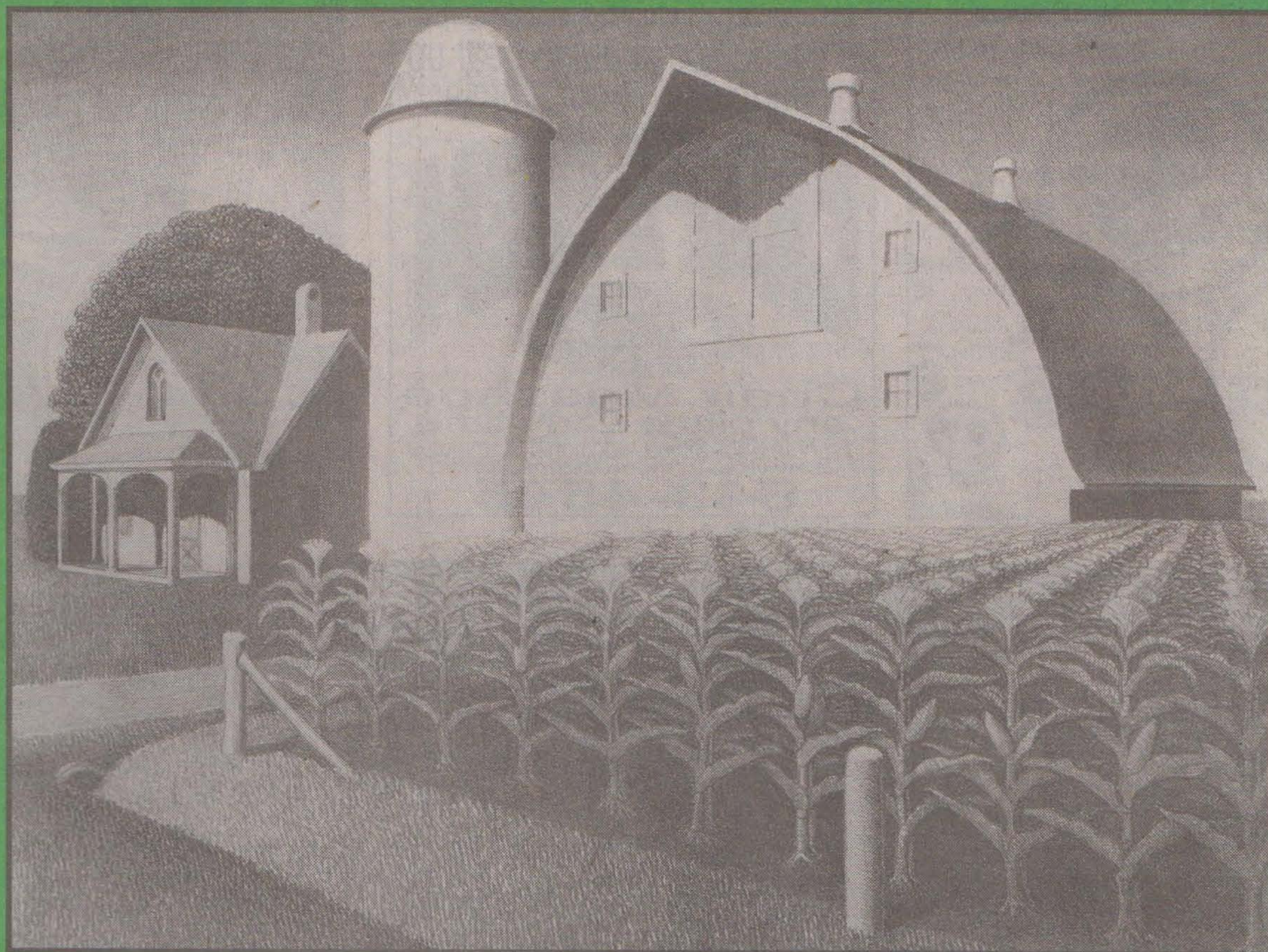


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iowa city's news & culture magazine

april
2003



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Who Doesn't Want to Come
Home in a Body Bag? 4

A song as ugly as war 15

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Peace is possible

Regardless of support or opposition to the current solutions offered for dealing with the Middle East's issues, the disagreement is an obvious indication that all sides need to shed personal biases and nationalistic pride to devise a better solution. The world is quickly losing sight of its goal to bring peace to a region so long without it. If the debate is stronger than the effort to solve it, civil unrest reaches critical proportions, and the initial fight is forgotten. How can we fight for peace if we are waging a war against ourselves armed with nothing more than foolish pride? We must put away our labels—religious, racial, gender-specific, demographical, political, national, geographical, gay, straight, animal, vegetable, and mineral—and step under the most important umbrella of all, humanity.

The problems of the Middle East do not belong solely to the Middle East. American soil is not the only place attacked by a radical element, nor may it cease to be vulnerable to another over time. Corruption is not just a local problem, anywhere. We must be extremely careful to educate ourselves with truth, not propaganda, to not be biased by spin-doctoring administrations, and to see clearly the growing number of purely-for-entertainment-value media. We

need to keep our eyes, hearts and minds open to the truth, never stop pursuing it, and educate everyone with it, diplomatically. Ignorance and complacency are what got us here in the first place.

Together we are strong enough to stop, eliminate and prevent the controlling power of the individual and the suffering of the many at the hands of the few. We must clean up our homes before destroying others', use the power of our collective minds to prevent problems instead of relying on military muscle to solve them when they grow beyond our reach, and most importantly, remember that peace is not an abstract ideal, it is a reality. The only way to achieve world peace is with a world united to create it.

This is a human's plea to the world to remember that leaders do not speak for all people when they do not know the way, and an American's plea to her fellow Americans that if we want the world to follow our lead, we all need to start practicing the democratic ideals that we preach.

Leah Wolfe
 Iowa City

little village

VOLUME|3 ISSUE|25 APRIL|03

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THIS MODERN WORLD

by TOM TOMORROW

THE PRELUDE



THE WAR



THE AFTERMATH



THE PRELUDE



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Survivor: Baghdad

The recent popularity of so-called “reality” programming on television seems to have established a new benchmark for just how rapidly the nation is going to hell in a handbasket, with the number of Americans watching the news, reading the papers and participating in the political life of the country in general being unfavorably compared to the geometrically larger number of Americans tuning in to the finale of “Joe Millionaire” or “The Bachelorette.” However, while these numbers do indeed tell a tale on the greater American public, it’s a very old tale indeed—Lucy’s audience, like it or not, was much larger than Ed Murrow’s—and in the particular case of reality television there are a number of mitigating factors that indicate there’s a great deal more blame to go around than might previously have been recognized.

For one thing, while the term “reality television” has been lambasted far and wide as a complete oxymoron, the relationship between reality programming and reality as we know it is a bit more complex. It’s true that “reality” as presented by reality television tends to be both sanitized for our protection and mediated for maximum entertainment value. The “real” people involved, for example, tend to conform to Central Casting’s standards of attractiveness, meaning that those who aren’t already aspiring models and actors going in, tend to develop such aspirations by the end of the show’s run. Most participants also tend to come away from the show with, in addition to agents and publicists, the impression that the reality presented on the show itself was vastly different from the reality they experienced in the course of filming it, a phenomenon attributable to both simple actor/observer difference and the necessity of the producers to edit days of footage down into the most entertaining half hour they can muster. Despite these factors, the relationship between reality television and reality itself holds up rather well. The central concept of your basic reality show involves taking a group of people, placing them in a contrived situation, and seeing how they manage to cope. Expand that group to include the entire populace and I defy anyone to come up with a better definition of the contemporary national reality.

For another thing, given the current state of the media and the continued blurring of the line between news and entertainment, there is little to suggest that the level of understanding of our contemporary reality would be all that greatly improved by a mass switching from the broadcast networks, who plan to make reality programs a whopping 40 percent of their broadcast schedules by this summer, to the cable news channels, who have wholeheartedly adopted the reality show’s pseudo-documentary approach for those portions of their broadcast not dominated by talking head-style interviews.

Recent coverage of the country’s preparations for war with Iraq—a development that the cable channels, with their “Countdown to/Showdown with Iraq”-themed coverage, have treated as an inevitability since the possibility was first raised—has tended to focus on “ordinary” (if extraordinarily telegenic) military families dealing

And while we are unlikely to be treated to titles like “Survivor: Baghdad” and “Who Doesn’t Want To Come Home In A Body Bag?”, it’s hard to see how such programs can help but trivialize what should be a very serious subject indeed.

with the deployment of a spouse, complete with “Real World”-style footage of their home lives and emotionally charged scenes of the families actually separating.

It’s a situation that will get far worse now that the war has actually begun. Already, ABC-TV’s entertainment division is airing “Portraits from the Front Line,” which follows a group of soldiers in the ongoing conflict in Afghanistan. One is to be forgiven if one doesn’t realize that the conflict in Afghanistan is ongoing—media from the war zone have been so tightly controlled by the Pentagon that this supposed entertainment program (of which the Pentagon is given first edit in return for allowing filming) represents the vast majority of television coverage of Afghanistan in a given week.

Plans for several new war-based reality series are already in the works. And while we are unlikely to be treated to titles like “Survivor: Baghdad” and “Who Doesn’t Want To Come Home In A Body Bag?” (maybe viewers can call in on special 900 numbers to vote on which of the poor bastards depicted gets to go home), it’s hard to see how such programs can help but trivialize (or worse, given the involvement of the Pentagon, propagandize) what should be a very serious subject indeed.

Anyone with even a vague memory of the first Gulf war, or anything like an honest view of the news treatment the lead up to this war has gotten, knows better than to expect anything like objective journalistic treatment of the conflict. The fact that we are getting “war as mass entertainment” instead is almost as amazing in its repugnance.

Bread and circuses, anyone? LV

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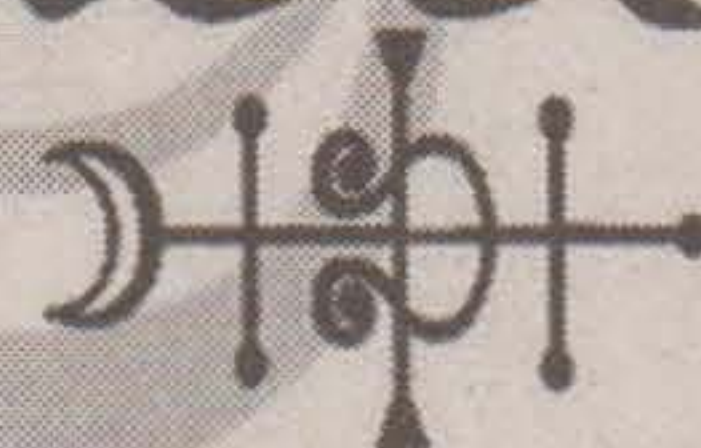
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Corn gone bad

These are dangerous times. Not just because of wars or threats of terrorism—frightening as those are—but because we are helping in the destruction of America bit by bit right here in Iowa. We are all complicit, and we don't even know it.

This unconscious conspiracy pervades every aspect of society, a cultural entropy from which there seems to be no escape. This evil takes many forms, but let us consider one form that Iowans can easily understand: corn. No, not some bizarre rip-off of an old Stephen King novel, but rather that simple, innocuous little grain that is the ethanol in Iowa's economic engine. I can hear you asking, "What do corn and I have to do with the destruction of America?" Quite a lot, actually, yet it is only one aspect of a many-pronged attack.

We have all read the stories about genetic engineering of corn and other farm products. While some people have firm convictions about the benefits or hazards of such products, others believe that the jury is still out. Regardless, the locomotive driving this development is something author Frances Moore Lappé calls "Global Corporatism." In a recent visit to Iowa City, Ms. Lappé, world-renowned author of *Diet for a Small Planet*, described this Global Corporatism as a type of market fundamentalism where the measure of a market is what will bring the highest return to the existing wealth.

Couched in the guise of the "Supermarket to the World" feeding the hungry masses, Global Corporatism is subverting democracy. Democracy is a system whereby the governors rule via the consent of the governed in an open, accountable and transparent way. Replacing that is the corporate mentality, where power is wielded through existing wealth (not one person, one vote but one dollar, one vote) in a realm of secrecy, non-transparency and, as we all know, zero accountability.

Think this is all just so much sky-is-falling diatribe? Witness the Supreme Court case of *Pioneer Hybrid v. JEM Ag*. The 6-2 decision authored by Justice Clarence Thomas declares it legal to claim utility patents on plants. The Dec. 10, 2001 ruling states that the Plant Patent Act (PPA) of 1930 and the Plant Variety Protection Act (PVPA) of 1970 are so broad that they can cover any type of plant that is "new, distinct, uniform, and stable." And this ruling is not just limited to genetically modified plants. In fact, companies such as the plaintiff in this case, Pioneer Hy-Bred, can claim utility patent on any seed it breeds, making it illegal not just for you to propagate and sell that seed, but even for a farmer to save seeds from the previous season to plant the next.

In your own garden, when the coriander goes to seed so quickly, as it does when the weather gets warm, you could keep those seeds, grind a few for your chili or curry powder, and save the rest for next year. The trouble is, now you'll be breaking the law when you do so, at least if your original seeds were patented. Companies like Dupont (which

owns Pioneer) may not be interested in going after one lonely gardener or farmer for patent infringement, but what's most disturbing is that under this ruling they could. In fact, Monsanto has already

I can hear you asking, "What do corn and I have to do with the destruction of America?" Quite a lot, actually, and yet it is only one aspect of a many-pronged attack.

started prosecuting farmers. They have already succeeded in a case against Canadian farmer Perry Schmeiser of Bruno, Saskatchewan. In that case, Schmeiser claimed that the patented "Roundup Ready" seed blew onto his land from neighboring farms and passing trucks. No matter, Monsanto said, it was still their proprietary seed. Schmeiser lost in Canada's Supreme Court two years ago. That coriander in your garden might be heirloom seed that your great-grandmother first saved, but when a butterfly cross-pollinates your plant with pollen from your neighbor's patented coriander, your next crop will be a violation of the law and you won't even know it.

The agri-business giants are eager to make utility patent claims, ensuring their grip on vital food supplies worldwide for generations and sounding perhaps the final death-knell of the family farm. You may have thought that the Magna Carta would prevent it, but a regression to land barons and serfs in a fiefdom has already begun. Do you know the penalty for poaching the king's deer? It's a little on the stiff side.

So where do you fit into all of this? Are you complicit just because you subsidize all this when you buy your Fritos and Coca-Cola? Partly, but doing nothing is worse. In the budget cuts last year by the Iowa Legislature, \$1 million was redirected away from funding the Leopold Center for Sustainable Agriculture. This is a center that the state legislature itself mandated in 1987 and agreed to fund through fees on nitrogen fertilizers and chemical pesticides. The money for those fees has been redirected to other "priorities." Thus, the Leopold Center, the folks who funded the construction of the local food system we enjoy here in Johnson County, the folks whose research proved that farmers gain no economic benefit from genetically engineered corn, the folks who for 15 years have been a leading voice in sustainable agriculture are left twisting in the wind by a legislature and a governor who are in the pockets of the agri-business beast. What have you done about that? **LV**

Questions and comments invited at [AboutFood@Devotay.com](mailto>AboutFood@Devotay.com)

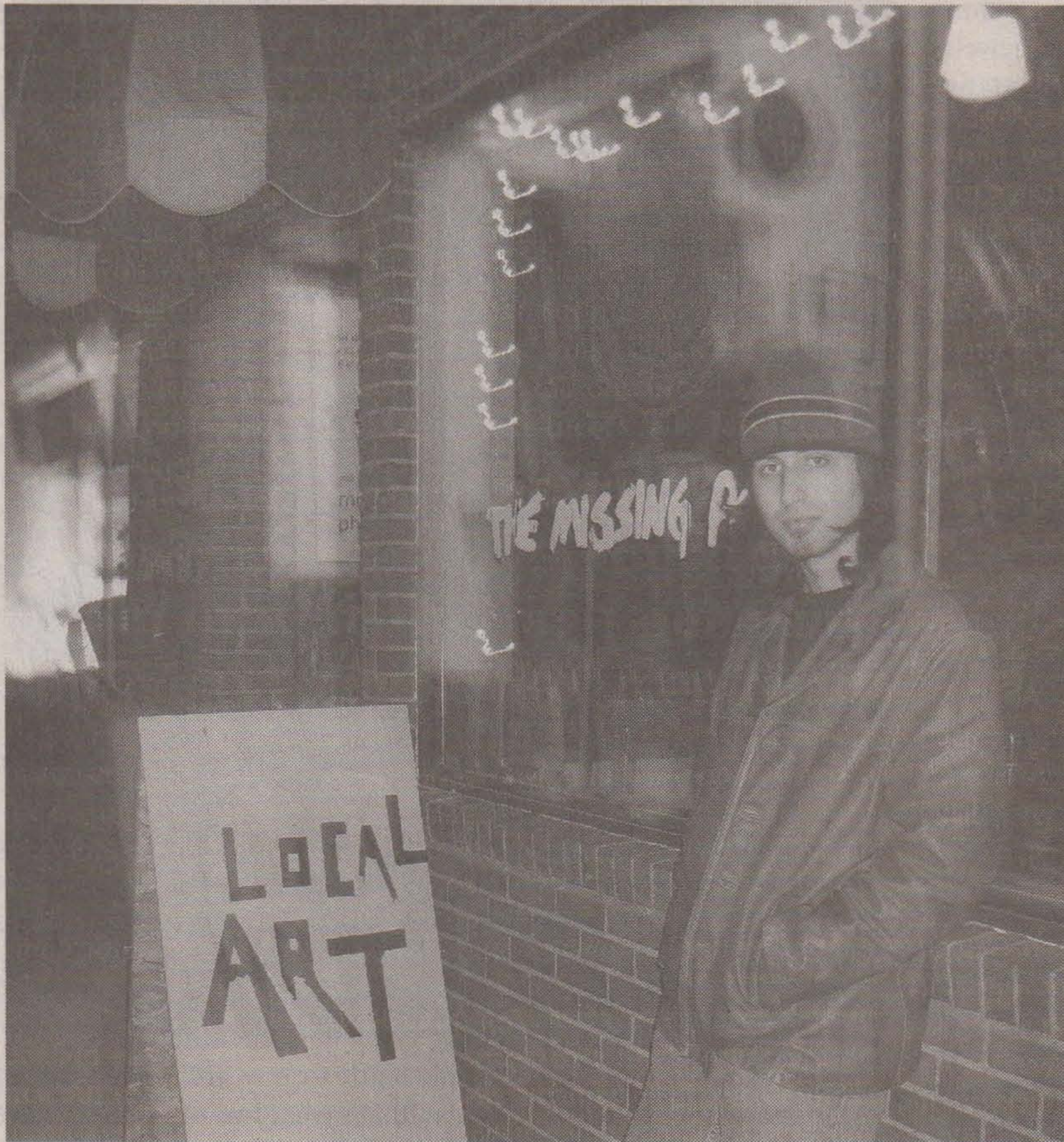


Photo by Heather Hussli

Missing Peace Galerie co-owner Kevin Gunzenhauser

“A lot of things aren’t even framed, just sort of stapled to the wall. Relaxation. That’s our mantra for the atmosphere. You can breathe here.”

-Kevin Gunzenhauser,
Missing Peace
Galerie co-owner

Every Person's gallery

The Missing Peace Galerie gets whispers started about the artists who haven't been talked about

Suke Cody

Downtown Iowa City is supremely self contained. It exists primarily south of Jefferson, east of Madison, west of Van Buren and north of Burlington. Beyond these bounds is a vague area populated by businesses that don't depend much on walk-by traffic—printers, computer shops, real estate dealers, U-Haul rental agencies, what have you. But if you were to break from the confines of the Ped Mall, sneak through the Sheraton lobby, cross Burlington, and head a few blocks down Dubuque, you'd find a funky district of businesses that offer everything from leather and obscure videos to Kung Fu lessons and tattoos. And then there's The Missing Peace Galerie, at 620 S. Dubuque.

Co-owner Heather Hussli says, "Because it's the south side of

town we feel like we are, just by location, out of the mainstream, a little more sketchy and edgy, not so downtown ped-mallish." Adds co-owner Kevin Gunzenhauser, "The whole block is a great, weird little place."

Over the last eight months, Kevin and Heather have successfully committed themselves and their space to kicking back against art elitism and creating a space for art that is not only accessible, but positively egalitarian. Heather elaborates: "We're kind of a beginner's gallery—we don't require slides or a portfolio to have a show or hang your art. We're very laid back and easy to approach, and that is great for artists who just don't know where to start."

While the gallery sets aside space for one or two featured-

artist exhibits a month—complete with the traditional opening, or closing, receptions—the paintings, sculpture, fiber art, jewelry, and photography that pack Missing Peace exudes a representative, eclectic energy.

Featured artists have ranged from Dustin T. Kelly's Spider-Man-obsessed drawings and collages to Michael Sinclair's exhibit of found objects ("Basically he moved his house into the gallery," Kevin says) to Monica Freet's beeswax-covered maps.

"I love learning from the process and from the different artists," Heather says. "There are so many talented people in this town, and way too many who have their art just hanging in their living rooms as decoration—it should be in the gallery where people can see it and buy it. We're very much an everyperson's gallery. We want the art to be seen by everybody and easy for everybody to own. We have things ranging from \$1 to \$800."

Let's start a gallery

It was Kevin's graduation from the UI with an MFA in art (emphasis in photography) that got the ball rolling.

"When Kevin graduated he didn't know what to do next," Heather explains. "So we figured there had to be a lot of other people just getting out of school kind of clueless. I told Kevin, 'This will be good, this will give you direction,' and it took off from there." Kevin laughs and says, "My loss of direction was more of an inspiration than anything."

The gallery—featuring exclusively local artists—opened in June of 2002 after a minimum of preparation, especially considering planning started in February of the same year. Heather says, "Once we got in the new space, we thought, 'What can we do with it, what can we mold this into?'" They put a call out to friends and gathered up the initial inventory.

For the first six months, Heather, a self-taught photographer, worked alone at the gallery but eventually came to a point where she had to seek additional employment. Luckily, there was a number of willing volunteers ready to step in and take care of a lot of the day-to-day business. Heather and Kevin credit these folks with helping them stay true to their original vision.

The Missing Peace sets itself apart in other ways as well. "For awhile," Heather says, "we had different artists arrange the store the way they thought it should be set up. It gave a whole different perspective. I like ideas. That is what I keep wanting, that's what I feed off." Also, there's none of that "You break it, you buy it," mentality. "A lot of artists want you to play with their stuff," Kevin says. "Get right next to it. A lot of things aren't even framed, just sort of stapled to the wall. Relaxation. That's our mantra for the atmosphere. You can breathe here."

Involved in the community

Since opening, the Missing Peace has been involved in a number of creative projects, all in keeping with the egalitarian nature of the gallery. Last September, Missing Peace organized the South Side Festival, which featured eight diverse bands, art in the street, a fashion show, a poetry slam and a number of activities for the younger art-lovers. Plans for this year's festival are underway. They've hosted Bradley Adita's ever popular READ 'zine-making parties, as well as a number of open-to-the community art classes. Additionally, the gallery produces The Fairy Godmother Collection, a line of greeting cards featuring art by local children; and Art Heaven, cards and journals featuring the work of local artists.

Heather and Kevin also like to work with other small local businesses and organizations to everyone's mutual benefit. To date, they've held a benefit day for the Graffiti Theatre (20 percent of the



Missing Peace co-owner Heather Hussli

day's proceeds went to the theater), partnered with FTS Therapeutic Massage to provide more display space for Missing Peace artists and provide fine art for a new business, and currently house Tricia's Tarot and Astrology in their basement.

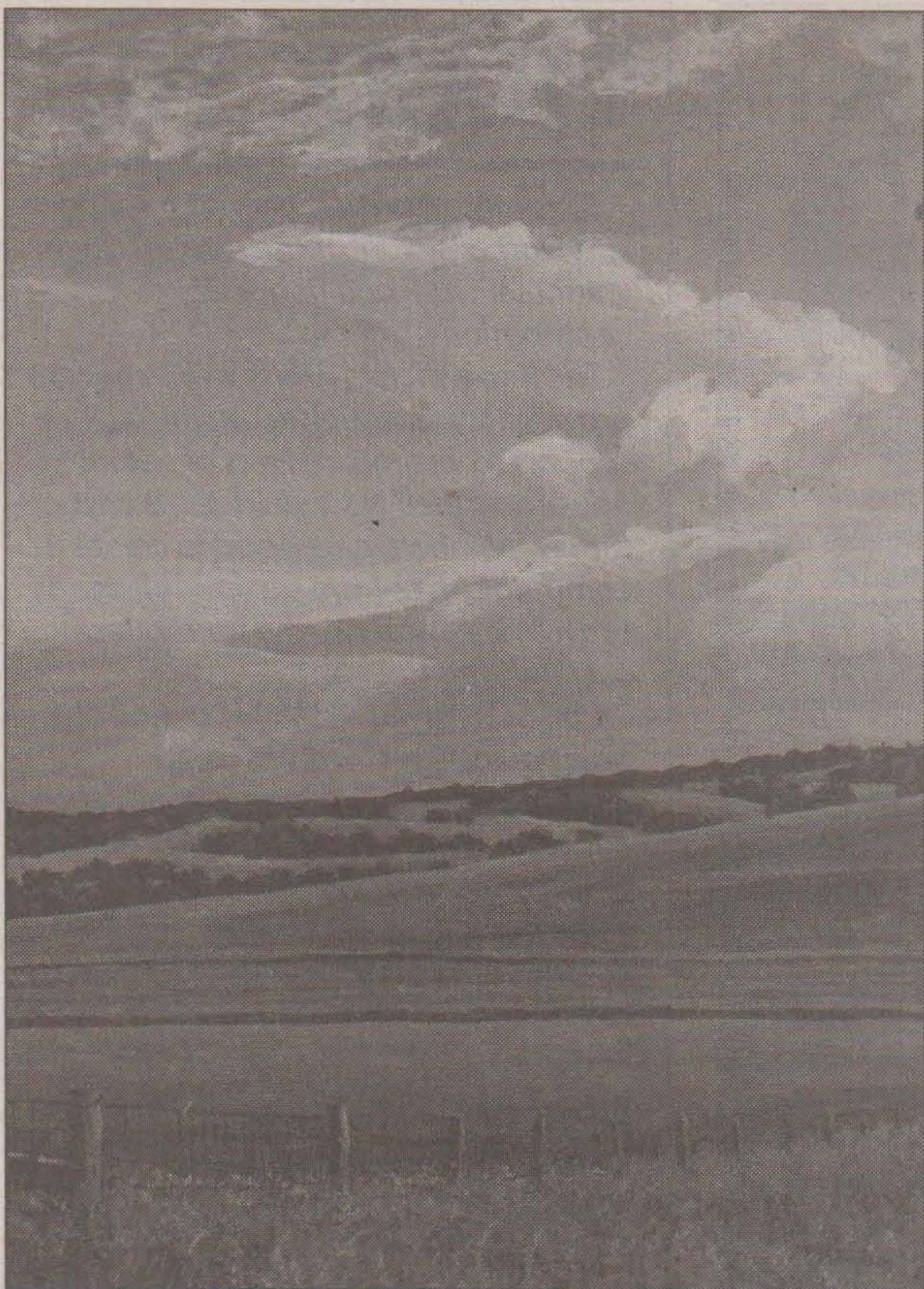
They run their own second business, Moot Photography, out of the gallery. "The photography gives us something to rely on," Heather says. "Not a lot of people want to buy art. They want to come in and look—and that's great, that's what I want—but we have Moot Photography in half the space because it helps us keep the doors open." According to Kevin, their work with Moot is very much in sync with the work they do in the gallery. "Our photos—and we do headshots, portraiture, weddings and slide work for artists—are like snapshots with technique behind them."

Alternative Gallery Walk in the works

The winter, as for many, has been a fallow period for the gallery. "We kind of went into hibernation," Heather says. But plans are in the works for a number of new projects, including a small coffee shop in the gallery. "Not like a full-scale Tobacco Bowl or Java House," Heather explains, "just a place where people can come in and have a cup of coffee and enjoy some art." Also in the planning stages is an Alternative Gallery Walk—the Missing Peace has not been included in the regular Iowa City Gallery Walk, Heather says, on the grounds that they're "too far away."

"We have a lot of people working on it," she says. "It's something I'd really like to do, especially including some of the tattoo places that have really great art." Heather is particularly excited about the upcoming Mail Art Anniversary show, which will run June 1-15. "We're trying to get as many people as possible involved. I just started to learn about mail art and I am so excited about it. So we've made up a flyer and gotten a bunch of envelopes and we're sending them out to people, telling them to do what they want, to push the envelope, do whatever they can send through the mail and send it to us."

Summing up, Kevin says, "The practical element of art is public recognition. What we are really in this to do is provide validation for artists that have not had that public recognition. It's just sad, everything that gets overlooked, the people who never get talked about. I like hearing the whispers. I like people who are just doing it to do it." LV



Airmass Thunderstorm,
Nancy Thompson,
oil on panel

Common Ground

Two landscape painters shed new light on familiar country

Marguerite Perret

*No one who lives here
knows how to tell the stranger
what it's like, the land I mean...
a land not known by mountain's height
or tides of either ocean...*

Excerpt from the poem *Landscape-Iowa*,
James Hearst, 1976

Landscape is never just a pretty scene; it is a human construction, a physical and psychological “place” that is bounded by strong cultural associations. Artists and poets have been trying to describe the Iowa landscape for centuries. It is a terrain that has been smoothed and polished by ancient glaciers, caressed by tall grasses, carved into sinuous lines that give rise to corn and soybeans, and caked with concrete and asphalt.

The land helps define who we are and where we belong at the same time we are modifying and changing it. Landscape can be public or private, cultivated or neglected, sacred, elitist, shared or appropriated as a symbol of power.



For Beth at the End of the Day,
Drew Starenka, oil on panel

When European explorers first saw the great Midwestern prairie, they thought of it as a “non place,” a desert. Artists who were used to painting trees and hills and villages did not find this seemingly limitless, flat expanse promising. The lack of elevation and the dominance of the horizon line inspired some artists to represent this new terrain in elongated, panoramic views. A connection between the prairie and the sea was quickly made, and as in many 19th-cen-

tury seascapes, artists turned to the sky for drama, and variety.

Two artists currently showing work in Iowa City galleries offer their own perspectives on the Midwestern terrain. Artists have long projected their own inner states onto the landscape, and each of these artists conveys an extremely personalized sense of space. One is based in observation and the other has a romantic, even spiritual focus.

Nancy Thompson is a full-time painter from Coon Falls, Iowa, who is showing at the Hudson River Gallery. Her work offers views of farmlands, softly rolling hills, horses and sky. This is a landscape that has been adapted to human use and Thompson effectively contrasts the fenced in, domesticated countryside with an unpredictable, often turbulent atmosphere. A series of small works on panel have an intimate, abstract quality and seem to reflect direct observation and study. The large-scale works are more emotionally charged and are presented in multiple segments, with an effect similar to the wide vistas of the early prairie artists.

Presentation becomes an interesting element in many of the larger paintings. An example is *Indian Summer*, a triptych in which each individual panel is framed out in black. This suggests a view through a window, once again emphasizing the human presence. The artist draws a connection between this format and early Renaissance altars, but there is another interesting implication. If artists sometimes project strong feelings onto their landscapes, then the use of the framing device has a distancing effect. The viewer is not in the landscape, but sheltered, protected from the elements, real or emotional.

In her artist's statement, Thompson notes, “landscapes represent life's journey and the unknown destiny around the bend.” This sentiment is reflected in *Death of a Thunderstorm*, which fills one wall in the gallery and is composed of several staggered panels of various sizes. The compositional emphasis is on a striking sky and seems to comment on the beauty present in nature's destructive forces.

Painter George Inness (1825-1895) once said, “You must suggest to me reality—you can never show me reality.” Drew Starenko does just that by avoiding a realistic representation of a specific setting. He creates an affecting state of mind, as real as any physical site, but existing purely in the psyche. Starenko's modestly scaled, beautifully crafted paintings are on view at Salon where they exert a mysterious luminosity among the home furnishings, accessories and other art works on sale. Starenko has lived in Iowa and studied art in Illinois and

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When: Through April 11
**Where: Hudson River Gallery,
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**What: Paintings by
Drew Starenko**
When: Ongoing
**Where: Salon,
119 East Washington St.,
Iowa City**

New York and currently works as a cardiac nurse in the Quad Cities. The romantic style of his work takes cues from the vivid lighting techniques of the 19th-century Hudson River School painters who sought to convey spirituality and emotion through contrasts of light and dark.

My Heart is in the Shape of Your Face is dominated by shadowy clouds over a minimal landscape. A luminous break in the clouds is reminiscent of a full moon veiled by a storm or the visionary work of Albert Pinkham Ryder (1847-1917). Starenko's palette is dark, but with a radiance that is more mystical than melancholy. In *For Beth At the End of the Day*, Starenko perfectly captures that timeless serenity as the late afternoon light rakes across the stubbly growth of a nondescript field under a dusky sky. It is a dreamlike space tinged at the edges with a poetic nostalgia.

An elusive sense of place is present in all of these works. While fixed in the Midwest—flat foregrounds, overgrown fields, dominant sky—Starenko's landscapes are enigmatic and iconic. As part of his method, he takes photographs of his surroundings but then puts these away before he begins to paint. The purpose of this exercise is to focus his attention, not to provide visual reference material. Starenko's paintings do not document place but instead work as a composite of imagination and memory.

Working from observation and personal interpretation to the romantic sublime, Thompson and Starenko are part of a long continuum of landscape painters. Far more than a portrayal of natural (or modified) scenery, landscape paintings communicate something essential about the artist, culture and contemporary attitudes about nature. These artists share their own perceptions and offer us new ways to see the terrain that is everywhere around us. LV



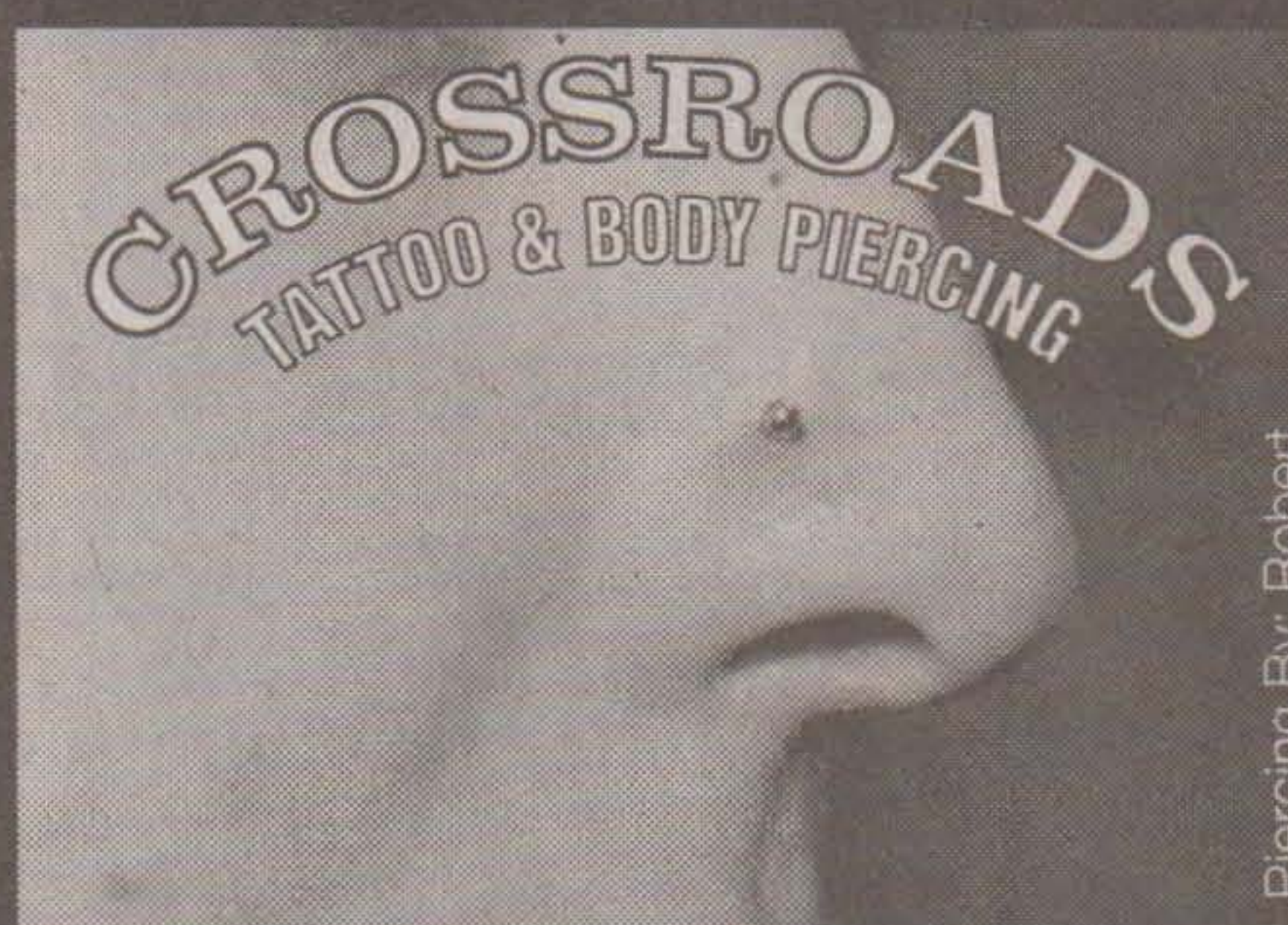
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The light and dark of farm life

Thomas Dean

Images in three-part exhibit both comfort and unsettle

Disclaimer: I really like Grant Wood. I know many people would rather bash him for sentimentality, narrowness of vision, and stultifying technique, but not me. Wood helps define my sense of place in Iowa. I find his paintings beautiful and inspiring, and I'm proud to say so. Having said that, I hope you understand that my next statement is not Grant Wood-bashing: The University of Iowa Museum of Art's current three-part exhibit *Celebrating the Farm: The Art of Living on the Land*, gives you a lot more than the same old Grant Wood.

Oh sure, the Marvin Cone painting collection is worth seeing for the old chestnuts. The familiar barns, river bends and cumulus sky mountains, all in that distinctive, simple, Midwestern regional style, are there to see. But the truly revelatory stuff comes in the rest of the exhibit, which reminds us that the family farm is a place for both stunning beauty and depressing sadness, if not tragedy.

"Remembering the Family Farm: 150 Years of American Prints" offers both familiar and challenging images. There indeed are a few of the neat, geometric corn rows and softly rounded barns of Grant Wood. But there are

Celebrating the Farm

**What: Three exhibits
examine rural
Midwestern life**

When: Through May 4

**Where: UI Museum of Art,
159 N. Riverside Dr.,
Iowa City**



A.M. Wettach, *Mason Strawhacker's drowned hog*, 1946

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also some surprises to show us that our rural landscapes can be seen in strikingly different ways. The wood engravings of New England barns and farmhouses by Asa Cheffetz and Thomas W. Nason capture a darkness that add gorgeous, and mysterious, depth to these beautifully simple yet majestic structures. Benton Spruance's "American Pattern—Barn" (1940), which dances just on the cusp of representation and abstraction, shows that our farm landscapes are about form and geometry as much as environment and values.

The prints are not all sweetness and light (or dark), however. We may yearn for an idealized family farm of the past, where we think rural life was about hard work, individual and familial rewards, and natural beauty. There are certainly truths in those values, but farm life has always been a struggle.

The labor may build character, but often it is, and was, debilitating. John Stockton deMartelly's "While the Sun Shines" (1943) depicts a number of people haying, and the muscle aches and sweat threaten to jump off the paper. The poor guy in the foreground getting a drink of water looks like he's about to keel over dead. Mervin Jules' "Dust" (1933) reminds us of the personal and environmental devastation of the Dust Bowl days, with an abandoned farmhouse, tractor and fields buried under feet of parched, ruined soil. Thomas Hart Benton's pieces are always worth a good scare, with even

the most mundane threshing scene about to explode into a wild hallucination with those wacky, menacing curves, on the verge of whirling out of control, underlying the prints' solid forms.

Still, even the devastation or menace of a Jules or Benton is softened by contained lines and a perfectly proportioned geometry.



Herschel C. Logan, *Dust Storm*, 1938, woodcut

The photographs of A.M. Wettach, Mt. Pleasant, Iowa, freelance photographer, truly capture the beauty, solidity, hardship and ugliness of farm life, going back to the 1920s through the nostalgia-laden 1960s in the exhibit titled

"Farm Life in Iowa: Photographs by A. M. Wettach."

The human portraits in the collection do scream typical "Midwestern values" through the portrayal of upstanding farm families. The stoic and strong men and boys, as well as the sturdy women and girls behind them, could all have posed for Grant Wood. Several photos with cute kids—sitting on a fence, standing with a baby burro—put Our Gang to shame.

Some of Wettach's landscapes and field scenes show that the school of Grant Wood and Marvin Cone really did get it right. "Corn planted with a check wire, late 1930s" captures the verdant promise of spring plants and the beauty of a cultivated field's regimented geometry wonderfully.

"End-opening livestock barn, mid to late 1930s" shows that form, though simple, is

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A.M. Wettach, Emma Jorgenson and the family dog, Van Buren County, ca. 1941

grand as well as functional in Midwestern vernacular architecture. And “Haystack nearing completion, ca. 1935” depicts the marvelous architecture of nature and machine in concert through the expansive straight lines of an ingenious gigantic hayracking device, the flat horizon of a Midwestern field, and the broad volume of a monstrous haystack.

Wettach’s photos, much more effectively than the stylized prints, are not afraid to remind us that rural troubles are not a product of only the last 20 years, and that the “heartland” is not just about golden

sunsets over gently waving fields of corn and wheat. “Emma Jorgenson and the family dog, Van Buren County, ca. 1941” suggests a poverty-stricken farm family through the photo’s muddy farmyard and ramshackle shed surrounded by strewn tin cans and garbage. “Tenant farmers moving out, Henry County, March 2, 1939” reminds us that farm ownership has always been a rarer privilege than we may think, and that a hardscrabble itinerant farm career wasn’t all that uncommon.

“Forty-eight hundred tom turkeys, ca. 1960” may surprise by showing that,

Wettach’s photos ... are not afraid to remind us that rural troubles are not a product of only the last 20 years, and that the “heartland” is not just about golden sunsets over gently waving fields of corn and wheat.

although agribusiness conglomerates may not have monopolized the farm economy then, earlier decades were no stranger to factory farms. The farmer driving his tractor into a massive herd of hundreds of turkeys is downright bizarre. Perhaps the most interesting—and disturbing—photo, however, is “Mason Strawhacker’s drowned hog, 1946.” A mysterious image, Mr. Strawhacker posing behind the lifeless corpse of a pig with a collapsed small barn in the background does not seem to comment upon a social condition or injustice. But its very impenetrableness gives us a glimpse of the Golden Age of farming that is unsettling and not heartwarming.

Living in Iowa, and especially traveling through its backroads, can be unsettling. The fields, the barns, the farmhouses, the machinery of planting and harvest are all still in visual abundance.

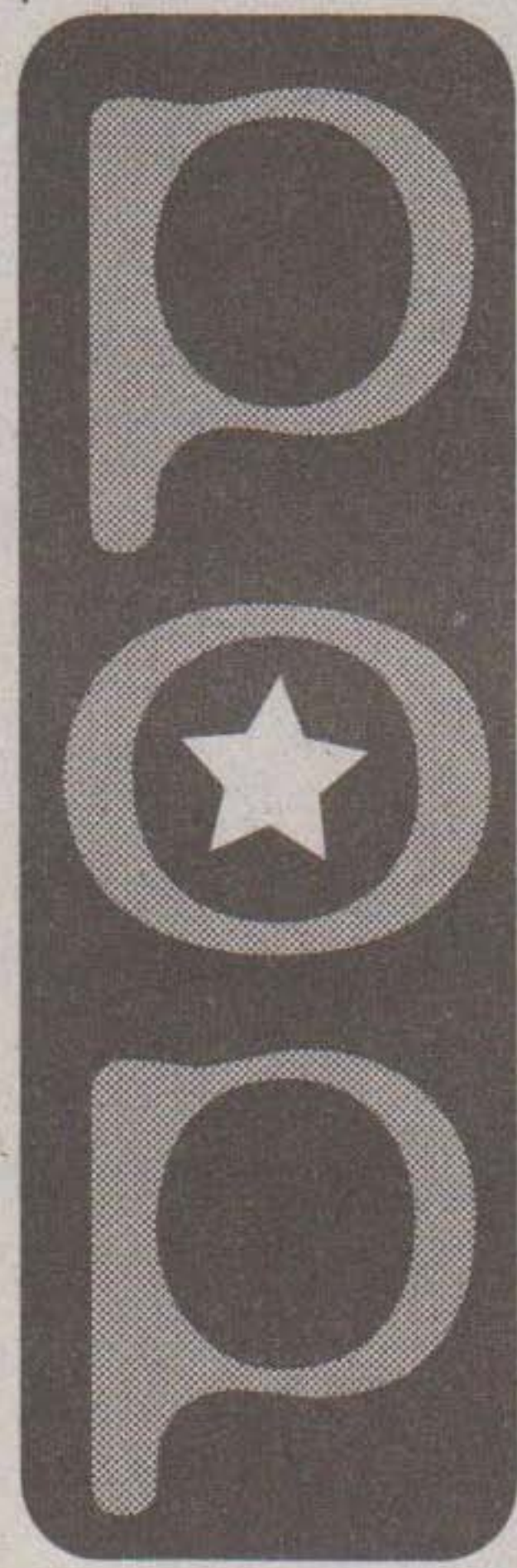
Yet underlying what sits beautifully before our eyes are tales of poverty, failure, pain and exploitation. *Celebrating the Farm*, especially when experienced in its entirety, does more than its title suggests. It helps us understand how we try both to mask and embrace the truths of rural Midwestern life, past and present. **LV**

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Anti-war: You can't dance to it

“All the soldiers are going to die,” Alan Sparhawk quietly sang over a sprawling soundscape of bass, drums and guitar. “All the babies are going to die.”

Sparhawk is the guitarist and singer for Low, a trio from Duluth, Minn., that has made musical understatement an art, an approach that rendered the above words all the more powerful. Sparhawk was joined this past February at Iowa City's Old Brick by drummer Mimi Parker and bassist Zak Sally. They topped off the evening by unleashing sheets of noise that were alternately soothing and jarring, crafting a kind of anti-anti-war anthem.

Not a pro-war anthem, mind you. Rather, it was an anti-anthem that rejected the warm, fuzzy and cheesy elements of 1960s protest songs, aiming instead for a somber atmosphere that was both disquieting and moving. No “We Shall Overcome.” Just bitter resignation and deep sadness. The untitled song's disjointed melodies couldn't possibly recreate what it's like to live (or die) through the Mother of All Bombings, but it's the most honest, resonating anti-war song I've heard in a long time. It was the last song of Low's encore, and while the rest of the show wasn't exactly a dance party, it brought the performance—which kicked off a nationwide tour of churches—to a stirring close. Eschewing traditional song structures, chord progressions and Sparhawk and Parker's trademark husband-wife harmonies, the song produced no musical resolution. Its fragmented, dissonant structure complemented the fragmented, dissonant nature of the times in which we live. In just two minutes, the song was over.

“All the soldiers are going to die.”

“All the babies are going to die.”

These words, the song's only lyrics, likely erupted from the morally grounded belief that killing is wrong, that slaughtering hundreds of thousands of Iraqis is immoral. Sparhawk and Parker are Mormons, one of many organized religious groups that have taken a stand against the war, a list that also includes the United Methodist Church, of which Bush and Cheney are members. Of course, this matters little to Bush and Cheney, both of whom are fundamentalist fanatics who have gone so far as to name the US military's ace-in-the-hole weapon, the MOAB bomb, after a verse from the Bible. Onward Christian soldiers. Praise the Lord and pass the ammunition.

If you've been watching the news for the past month, you've been inundated with pro-war songs in the form of the catchy jingles that accompany “Showdown Iraq”-type graphics. Unlike these jingles, war is not smooth and slick. War is like that untitled Low song: noisy and ugly.

So where have all the protest songs gone? The Beastie Boys have made available as a free download their first studio track in five years, an anti-war song titled “World Gone Mad,” which folds their pop culture references into an anti-Bush diatribe (e.g. “George Bush, you're lookin' like Zoolander/Trying to play tough for the camera”). Their irreverence saves the song from didacticism, but just barely. And compared to that Low song, a song that shows us another more subtle and artful path to musical protest, the Beastie Boys come off as heavy-handed and hamfisted.

Why aren't more musicians taking a stand against the war like they did in the 1960s? Actually, they are, but their words aren't getting through the pro-war media machine. Everyone from P. Diddy, Dave Matthews and Pearl Jam to Henry Rollins, Sleater-Kinney and Kathleen Hanna have made statements opposing pre-emptive military action.

But you wouldn't know any of this by watching TV or listening to the radio. The only notable coverage of an anti-war musician was extremely negative. When Dixie Chick Natalie Maines made statements critical of Bush at a London concert, commentators went nuts and country radio DJs burned Dixie Chicks CDs. In the days following this little media storm, Fox News wheeled out country star Travis Tritt and others to parrot the party line, to take a predictable jingoistic stand. “To be a good American,” Tritt said, “you have to get behind President Bush.”

War is like that untitled Low song: noisy and ugly.

During the recent Grammy ceremony, CBS/Viacom protected itself against those pesky, outspoken musicians by announcing that it would yank anyone off the air who used his or her acceptance speech to make a political point. And does anyone remember when Clear Channel, which owns 1,200 radio stations throughout the US, distributed “suggestions” about altering the song play lists in the days after Sept. 11? The banned songs included “Give Peace a Chance,” “War Pigs” and the entire Rage Against the Machine catalog. The *Chicago Tribune* recently reported that Clear Channel stations are sponsoring pro-war rallies throughout the US, then covering the rallies in their news broadcasts. In other words, these stations are participating in creating the news they are reporting. “I think this is pretty extraordinary,” former Federal Communications commissioner Glen Robinson told the *Tribune*. “I can't say that this violates any of a broadcaster's obligations, but it sounds like borderline manufacturing of the news.” Robinson teaches law at the University of Virginia. Clear Channel's competitor, Cumulus Media, Inc., has instituted a blackout of Dixie Chicks songs at all of its country outlets, according to the *L.A. Times*.

Who needs Stalinist, state-sponsored censorship when we have Viacom, Cumulus, Clear Channel and Fox News?

Music can heal the soul, uplift the spirit, spread the word. Music has been central to the 20th century's most significant social movements, providing inspiration for those who struggled against injustice and oppression. The folk music of Woody Guthrie and his comrades was hugely important to the labor movement of the 1930s and 1940s. During the Civil Rights movement of the 1960s, soul music offered moral support for those protesting on the street, and the Civil Rights movement in turn provided lyrical inspiration for some of the greatest pop songs of all time (“The Times They Are A-Changing,” “A Change Is Gonna Come,” etc.). But in an age of media monopolies—a time when music is merely a synergistic cog in the culture-industry machine that force feeds us entertainment—it's all the more difficult for music to make the difference it once did, on a mass scale.

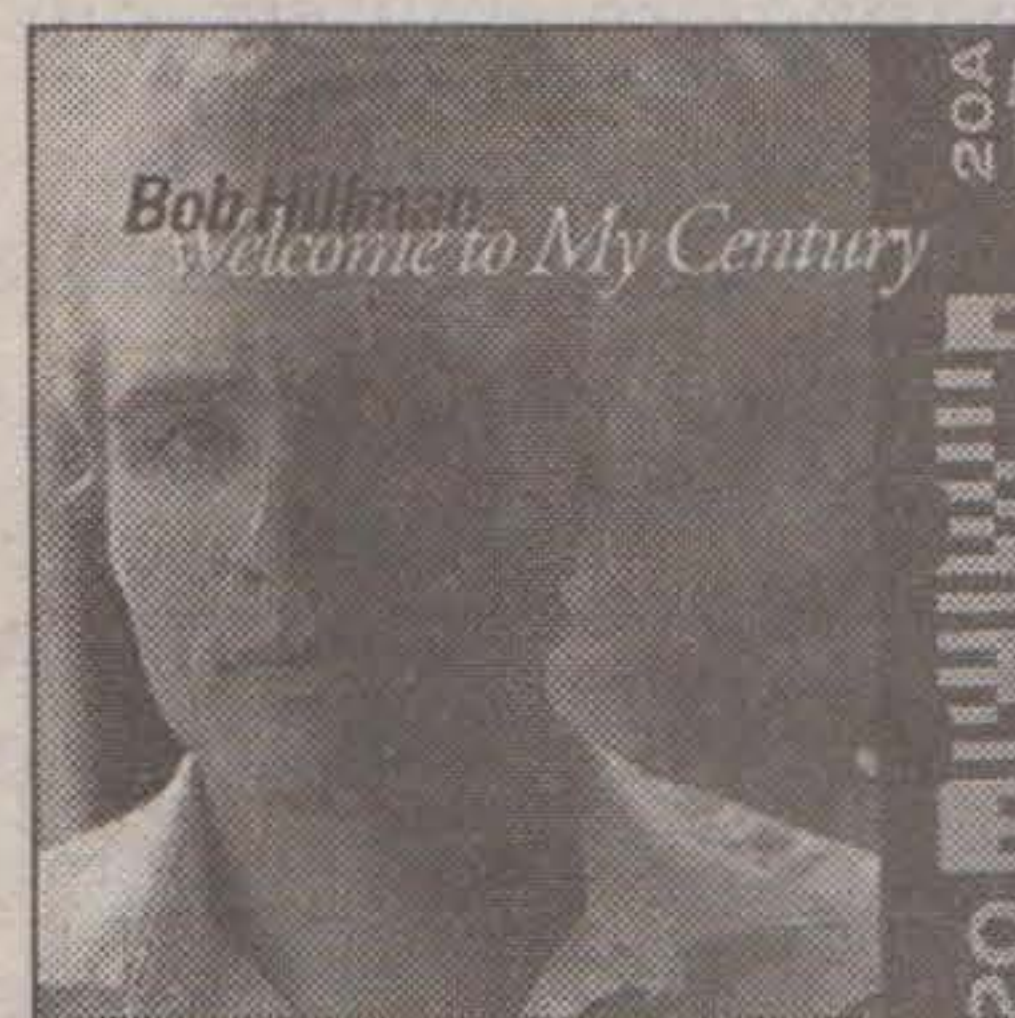
To paraphrase R.E.M., it's the end of the world as we know it. But I don't feel fine. **LV**

Bob Hillman

Welcome to My Century

Brave New Records

The University of Iowa acts as a magnet for good musicians. Let's see, there's Will Oldham, Alistair Moock and Bob Hillman. These three mostly acoustic, folk-flavored, singer-songwriters share an important passion; they all came Iowa City so their partners in love could attend the UI.



Hillman directly addresses his tenure in Iowa City on "Anywhere," from his latest disc, *Welcome to My Century*. He cleverly pokes fun at the UI Writers' Workshop, which

his main squeeze attends, ("the future legends typing class"); laments the bleak autumnal landscape ("the stalks turn ugly, old and brown"); and wonders why anybody would wish to be here ("She can go anywhere she wants to/She wants to be here"). He might find workshop attendees pretentious and overly intellectual ("overthinking, under drinking"), but if that's the most terrible criticism he can level, that ain't too bad. Hillman delivers his barbs with a catchy pop beat that keeps his wry observations from being unduly heavy. He's experienced worse places.

Like "Las Vegas," the target of Hillman's bitterest comments ("Morning is a lie in Las Vegas"). Hillman, who grew up in California, then moved to the Big Apple, has a strong sense of place. Even when he sings metaphorically about places, as in "Greenland," a country he compares to a woman he once knew ("You're twice as cold as Greenland"), he uses specific details to illustrate his points ("I'm going to live on the world's largest island/Where the icecap is seven kilometers thick").

Hillman's abundant songwriting and musical talents come through strong and clear. He's earnest without being intense, poignant without being affected, wistful without being melancholy, and reflective without being weighty. Hillman sounds like a young Loudon Wainwright, without the gruff cynicism. The pop sensibility keeps his vocalizations sweet, even when he's singing about disappointments. He's a very gifted artist. We should be proud that he lives here; no matter what the reason. Hillman appears regularly around town, this month at the Yacht Club (April 4), Gabe's (April 12) and the Mill (April 19). Check him out.

Steve Horowitz

The Horrors

Vent

In The Red Records

The careening iron beast known as The

Horrors again emerges from Cedar Rapids, Iowa, with *Vent*, their sophomore release for L.A. noise label In The Red. Lurching wildly on the verge of derailment, this locomotive-of-a-band comes out of the roundhouse hell-bent on racing you to the crossing.

Even before "Swoop Down" kicks you square in the teeth, The Horrors have it locked in the pocket—due, no doubt, to their pure, unfettered willingness to drag you with them straight into the ditch. The opening feedback squeal is soundly beaten down by Andy Caffrey's low guitar, Jamie Mclees' primal poundings and Paul Cary's smart-mouth swaggering and cocksure lyrics. And that's just the first of 13 songs.

The slow grind of "Hope's Blues" acts like a mortar and pestle on the everyday hypocrisy and bullshit the world can sometimes hand out: "Jack and Diane just had a kid/Ya know they're trying to make ends meet/Jack found a job with a chance to advance/He's gonna answer two phones at a time next week."

Guitarist Caffrey takes vocal duties on two tracks, "Karen" and "When I Get Home"—the former a twisted invocation of Chuck Berry's "Carol," the latter featuring a crazed, soulful yell that would make Roky Erickson proud.

Beneath an otherwise merciless onslaught of drums and guitars, subtle piano on "Shake Your Shit" suggests the song's origin in the spirit and letter of rockabilly—moreover, it's an open invitation to let go of your inhibitions and self-consciousness ("don't be afraid to look like a jerk/As long as you're moving, baby—that'll work") and just *dance*, goddamn it. "Too Far Gone" dips into the same river the Standells went down to years ago in "Dirty Water"—only it's more polluted and the characters hanging out there have gotten tougher.

Vent closes with "My Heart Can't Hold Water," revealing blues roots more closely tied to the hypnotic dirges of Junior Kimbrough than anything out of the Delta, but made complete with Cary's eerie invocation of early Robert Plant/Led Zeppelin.

The Horrors' *Vent* sparks and ignites an inferno—keep track of them on their official website at <http://www.geocities.com/theoriginalhorrors/>.

Joe Derderian

Loose Fur

Loose Fur

Drag City Records

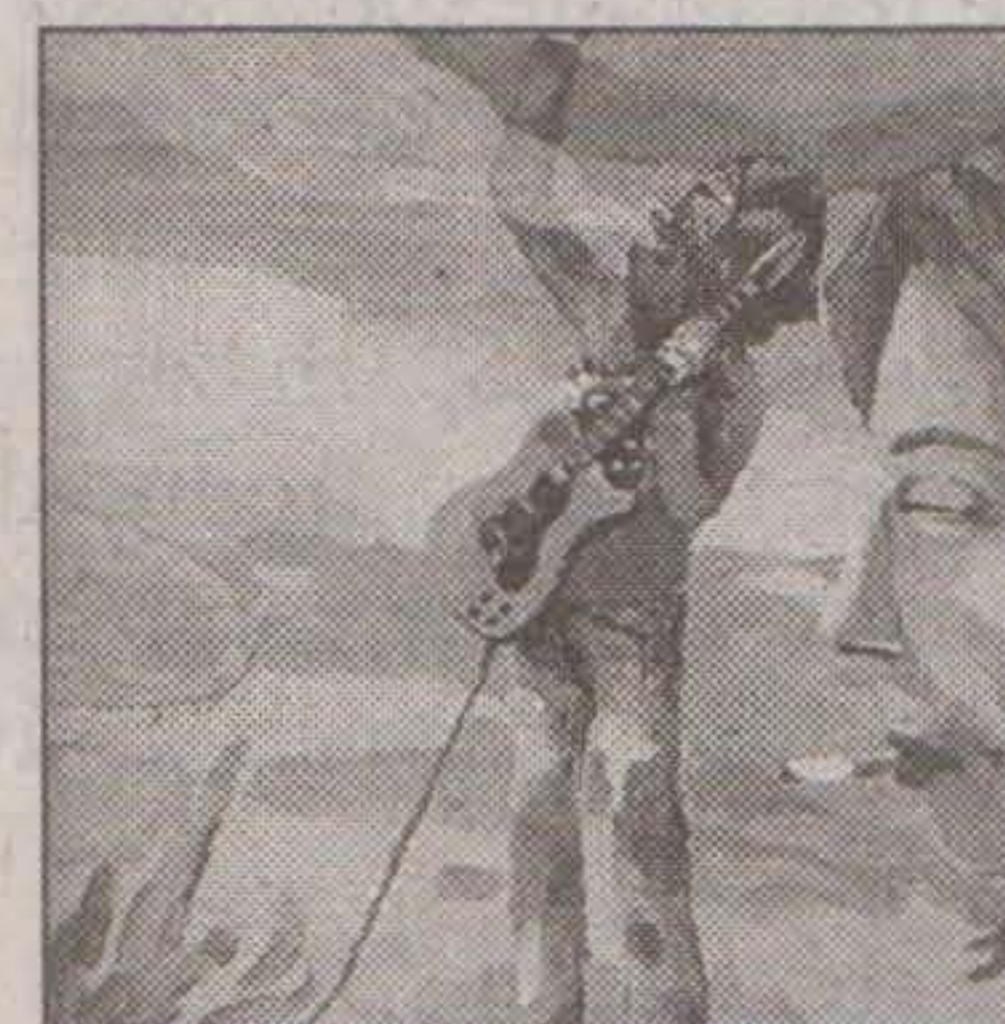
This album from Wilco's Jeff Tweedy and Glenn Kotche in collaboration with *Yankee Hotel Foxtrot's* producer and all-around-alt-

folk-guru Jim O'Rourke will not be news to anybody who remotely follows the careers of these three giants of indie rock. It's a pretty sure bet that most interested parties in town have obtained a copy and thereby formed their own opinions. On the other hand, if you're new to any of these guys, *Loose Fur* isn't a bad place to start.

Loose Fur exemplifies what a friend of mine used to call "The David Crosby impulse" that lurks in every songwriter and grows stronger with age, when people who once rocked hard decide they're really folkies at heart. At times jammy and loose, always immediate in its feel, *Loose Fur* has the kind of casual confidence that only comes with long experience.

The songs on the record mull over life's large questions via its small, everyday moments. Solidified in December at two live shows to sold out crowds in Brooklyn, NY, *Loose Fur* exudes practice-space intimacy, a sort of fly-on-the-wall perspective on three very different talents finding a way to work together.

These individual differences make for a patchwork whole. Tweedy's opener, "Laminated Cat," sounds enough like unplugged Wilco that the long strum outro



could leave listeners accustomed to the three-minute pop song surprised with impatience. But it isn't until "Elegant Transaction," O'Rourke's vocal debut, that the

spirit of David Crosby really materializes. The vocal line, falsetto and laid back, rides a sort of funky wave over the acoustic backdrop, fading into one of the loveliest banjo jangles I've heard this year (and that's including the Crooked Fingers' version of Prince's "When U Were Mine").

With "So Long," O'Rourke and Tweedy both get to show their experimental sides—organic sounds ripped out of context (my favorite is a quintessentially Tweedy throat clearing) are the robot back-up band to lyrics both menacing and clever: "Don't look at me, you won't find me there/Found a lodger for my face/Don't bother asking where I have been, I sent someone in my place."

The final track, "Chinese Apple," captures all the tremulousness of relationships, their essential temporal quality, ending with the haunting lyric, "a fast glimpse of you." The instrumentation has an echoey, distant-thunder quality that reminds me of R.E.M.'s *Murmur*.

This album is studded with moments of quiet brilliance to reward the conscientious listener. Spend some time with it, friends; it's worth it.

Margaret Schwartz

A-LIST

Community Peace Event

Blackhawk Mini-Park, Ped Mall • Sunday, April 6, 1-8pm

Iowa City performers gather in downtown Iowa City to speak and sing out for peace. Music-wise, expect everything from covers of classic anti-war songs to performed-publicly-for-the-



first-time originals. Scheduled so far to appear: Nancita Wernett, UAY's Bleeding Rainbow, Trans-Robot, Kelly Pardekooper, Graffiti Theatre, Scotty Hayward and Mak Dervo, Half Fast, Anti-bush theatre, Ben Schmidt, Sam Knutson, Lysistrata, Andy Parrott, Mike and Amy Finders, Annie Savage and Stacy Webster, The Gaia Chorus, Tom Jessen, Truthhawk, and ProtostarR.

Between musical/theatrical sets, community members will offer songs old and new that can be easily memorized and harmonized. Organizers hope people will take these songs and incorporate them into future rallies and vigils. Anyone interested in contributing a song, poem or other performance should call 354-6148. For more info on old and new peace songs, visit www.songsforpeace.org. Rain location will be Public Space One, above the Deadwood.

Great live music

Throughout Iowa • April

We've all bitched for years about the crappy quality of national touring acts traipsing through Iowa (local venues excepted, of course). Now here comes April to make us forget all about Cher, the Oak Ridge Boys and Neil Diamond. Shows we're excited about include the inimitable Mr. Lif, who visits the country's sixth coolest town on April 16. This Boston "underground" rapper was set to play one of the most anticipated showcases at this year's SXSW but canceled when he fell asleep at the airport. Here's hoping he got enough rest and makes his date at the Green Room. Lif was one of the first to rap (or sing for that matter) against the Bush administration post-9/11. And while his new full-length is more personal, he's lost none of the edge that gets him compared regularly to early Public Enemy.

Bluegrass chanteuse Alison Krauss breaks what feels like a cruel CR-IC Corridor boycott and soft lands at Cedar Rapids' Paramount Theatre April 9. One of our greatest living songwriters, John Prine, shows up there April 19, as well. The refurbished vintage theater is a great place to see a show.

CSPS hosts one of the most talked about musicians in the



Mr. Lif

country April 13. Otis Taylor won last year's W.C. Handy Award for Best New Artist, but don't let mainstream credentials scare you. Taylor's music digs through all the shallowness that's plagued the blues for the last, uh, 40 years and gets down to what it's really all about: black witches, depression beyond mere blues and (don't say it) political topics. At the same time, Taylor mixes in folk and almost avant-garde influences to deliver blues into the future.

Over in Des Moines, Robert Earl Keen, one of the best Texas songwriters since Townes, plays the stately Hotel Fort Des Moines April 30 (515-274-5566, www.coffeehouseproductions.com).

Closer to home, but more far out than anything, the Red Elvises invade Gabes April 15. Made up mostly of Russian immigrants, the Elvises do up surf, tango and klezmer complete with synchronized hand movements, kicks and costumes.

And though we're focusing on national acts here, don't forget about Song Swap at the Mill April 13. Some of Iowa City's best and brightest musicians are making it a habit of gathering there and playing each other's songs. This month's slate includes Tom Jessen, Brian McNeal, Pieta Brown, Annie Savage & Stacey Webster, Kathryn Musilek, Eric Straumanis, Ben Schmidt, and Nate Basinger.

Here's hoping these folks mount nationwide tours soon so other states can enjoy the bounty we're being treated to this month.

TK

CALENDAR

Calendar listings are free, on a space-available basis. Mail entries to Little Village, P.O. Box 736, Iowa City, Iowa 52244 or email little-village@usa.net

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Porcelain by Sam Chung, Marquette, Mich., through April 18 • Ceramics by Colorado artists Blair Meerfeld and Dianne Kenny, April 21-May 23.

The Art Mission

114 S Linn St., Iowa City

Images of Past Events, paintings and prints by IC artist Byron Burford.

Cedar Rapids Museum of Art

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

From Dürer to Blake: Images of War & Peace from the Collection, through June 8 • What's so Funny?: Art with

Humor, through Sept. 28 • On the Land: Drawing the Cycles of Nature by Ellen Wagner and On the Water: Harbor, Ocean and River Scenes from the Permanent Collection, through July 6 • Basket Weaving Demonstration by Jeanne Dudley, April 26, 10:30am-12:30pm, Museum Gate. (See Words listing for more)

CSPS

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

Art Across Borders: Works from Palestine and Iraq, 70 works by 50 artists who live in Iraq and Palestine, through April 27.

Falconer Gallery

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

Layers of Brazilian Art/Camadas da Arte Brasileira, contemporary art from Brazil, through April 13.

Hancher Auditorium

UI campus, Iowa City, 335-1160

Children's Art Exhibit, featuring art by elementary students in the Iowa City Community Schools, through April 16.

Hudson River Gallery

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

Iowa landscape painting by Coon Rapids, Iowa, artist Nancy Thompson, through April 11 • Abstract painting by Michael Kehoe, West Branch, and Heather Norman, Dubuque, April 18-May 24; opening reception April 18, 6-8pm.

Iowa Artisans Gallery/


D.J. Rinner Goldsmith

117 E. College St., Iowa City

Laurie Elizabeth Talbot Hall: Assemblage, through April 11.

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Wed
Apr  **Lo-Hi**

Fri
Apr  **HOUSE OF LARGE SIZES**

Sat
Apr  **MELISSA FERRICK**
BOB HILLMAN

Tue
Apr  **FROM RUSSIA -**
THE RED ELVISES

Sat
Apr  **ROTATION DJs**

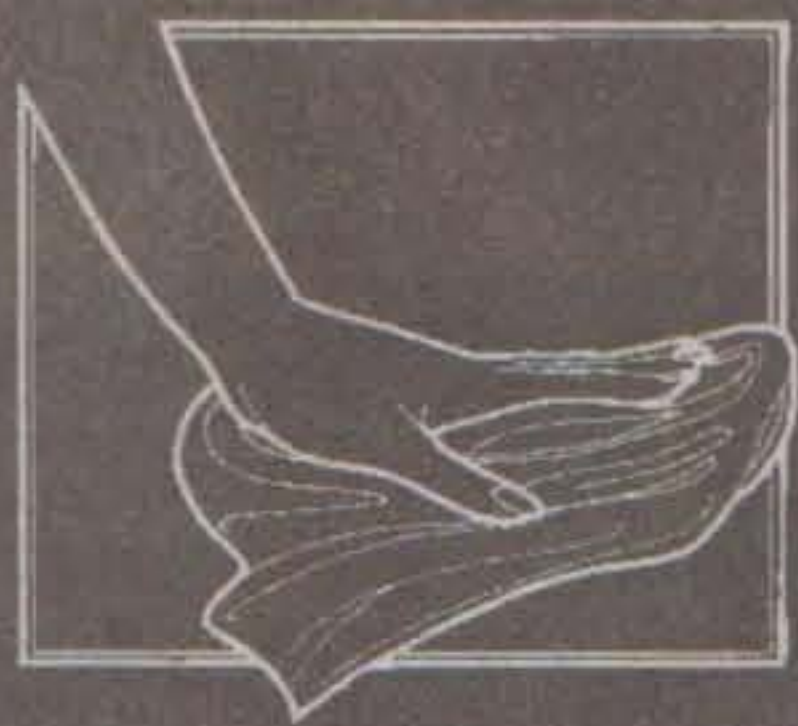
Thur
May  **DICK DALE**

Thur
May  **MIKE WATT**

Wed
June  **REV. HORTON HEAT**

25¢ TAP BEER TUESDAYS 7-11
\$1.50 DOMESTICS WEDNESDAYS 7-11
BEER GARDEN

Mom's
Housecleaning Service



"It ain't clean until Mom says so"

351-1073



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MOVING**

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Iowa State Bank & Trust

102 S. Clinton St., Iowa City
Annual ISB&T Kids' Art Exhibit; Artist Educators: recent work by area public school art educators

The Java House

211 E. Washington St., 341-0012
KSUI's "Iowa Talks Live from the Java House,"
Fridays, 10am

"The Iowa Songwriter's Swap Shop," preview of the April 13 song swap at the Mill with local singer-songwriters Tom Jessen, Sam Knutson, Kathryn Musilek, Ben Schmidt and Becca Sutlive, April 11 • Turkish and Sufi musician Bahri Karacay, April 18 • Stones in the Field, April 25.

Lorenz Boot Shop

132 S. Clinton St., Iowa City, 339-1053
Moments, mixed media by former UI dance teacher Alicia Brown; *Traveling with Ruth Muir*, pastels by this Iowa City artist.

Riverbank Art Fair

Near Hancher Auditorium, UI campus, Iowa City
April 26-27, 10am-5pm.

Ruby's Pearl

323 E. Market St., Iowa City, 248-0032
Kymbyrly Koester's Kickass Pussy Art, through April 30.

UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417
Oil paintings by Iowa City artist Gianna Commito, through April, Patient and Visitor Activities Center, eighth floor John Colloton Pavilion • Hand-painted ceramic bowls by Riverside artist Jafar Mogadam, through April, Roy Carver lobby • Impressionistic oil and acrylic paintings by Iowa City artist Suzy Maktabi, through May, Boyd Tower East • Paintings by Iowa City artist Jered Sprecher, through May, Pomerantz Family Pavilion, fifth floor Dentistry • Works from the UIHC permanent collection, through May, Boyd Tower West.

UI Museum of Art

150 North Riverside Dr., Iowa City, 335-1727
Farm Life in Iowa: Photographs by A.M. Wettach, *Remembering the Family Farm, 150 Years of American Prints and Rural Visions: Paintings* by Marvin Cone, all through May 4 • Iowa Print Fair, April 12, 10am • *The Cultured Body: African Body Adornments*, ongoing. (See Words listing for more)

MUSIC

Adagio

325 E. Washington St., Iowa City, 339-4811
Jazz Brunch every Sunday with Saul Lubaroff Duo, 11am-2pm.

Blackhawk Mini-park Ped Mall, Iowa City

Community Peace Event, April 6, 1-8pm, see A-list and listing under *Events*.

Clapp Recital Hall

University of Iowa campus, Iowa City, 335-1160
Timothy Shiu, violin; Anthony Arnone, cello; Daniel Silver, clarinet; René Lecuona, piano, April 3, 8pm • Iowa Chamber Music Coalition, April 4, 8pm • Center for New Music, April 6, 8pm • Rachel Joselson, soprano; Rose Chancler, piano, with Maurita Murphy Mead, clarinet, April 8, 8pm • Ingo Titze, tenor; Katherine Eberle; Shari Rhoads, piano, April 9, 8pm • Anthony Arnone, cello; Christine Dore, piano, April 11, 8pm • Composers Workshop, April 13, 8pm • Kenneth Tse, saxophone, with other faculty artists, April 14, 8pm • Women's Chorale, April 16, 8pm • Camerata Singers, April 17, 8pm • Michael Cameron, cello; Rose Chancler, piano, April 20, 8pm • Iowa Brass Quintet, April 22, 8pm • Maia Quartet, April 24, 8pm • Kantorei, April 25, 8pm • Johnson County Landmark jazz band, April 26, 8pm • University Chamber Orchestra, with concerto/aria competition winners, April 27, 3pm • University Choir, April 27, 8pm • University and Concert Bands, April 30, 8pm • University Chamber Orchestra, May 1, 8pm.

CSPS

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

8pm unless noted otherwise

Tanglefoot, Canadian folk band, April 4 • BeJae Fleming, Jamie Anderson, Wishing Chair; benefit for Iowa Women's Music Festival, silent auction, April 5, 7pm doors, 8pm music • Karen Savoca, April 6, 7pm • Otis Taylor, acoustic blues, April 13, 7pm • Beth Amsel, Brian Webb, April 19 • Peter Mulvey, Jeffrey Foucault, April 24 • Kate Campbell, April 25 • Dan Bern, April 27, 7pm.

Gabe's

330 E. Washington St., Iowa City, 354-4788
Three Times Bain, April 3 • Piebald (early show), East 18 (late show), April 4 • Eyedea, Brother Ali, April 5 • Knockout, The Boss Martians, April 6 • The Aislors Set, Hella, The Quails, April 7 • Mock Orange, April 8 • Lo-Hi, April 9 • HOLS, Burn Disco Burn, Bugatti Type 35, April 11 • Melissa Ferrick, Bob Hillman, April 12 • Party of Helicopters, Sicbay, April 13 • Alice Peacock, April 14 • Red Elvises, April 15 • Mr. Airplane Man, April 16 • The Mooney Suzuki, April 18 • Rotation DJs, April 19 • Q and Not U, Denali, April 22 • Hopesfall, April 26 • Odd Jobs, Bad Fathers, April 29.

The Green Room

509 S. Gilbert St., Iowa City, 354-4350
Blues Jam Mondays, Jazz Jam Tuesdays
ProtostarR, That One Guy, Funk Master Cracker, April 3 • Johnny Socko, Shoot the Cat, The Reacharounds, April 4 • Roots Stem and Branches, April 5 • Psychosomatic, Lucky E James, Core Project, April 9 • Leven, April 10 • Natty Nation, Dr. Z's, April 11 • Westfall, Clean Livin', April 12 • Bernie Worrell & the Woo Warriors, April 15 • Mr. Lif, April 16 • Ulu, Filling Space, April 17 • Saraphine, Winegarden, April 18 • Mr. Baber's Neighbor Solar String Band, April 19 • Diplomats, Euforia, April 20 • Environmental Coalition Benefit, April 23 • SSDP Benefit, The Absurd, Euforia, April 24 • Aswah Greggori & the Enforcers, NICKELBAGOFUNK, April 25 • Skunk River Bandits, April 26 • Psychedelic Breakfast, April 27.

Hancher Auditorium

UI campus, Iowa City, 335-1160
The Tallis Scholars, April 11, 8pm • Keith Brion as Sousa with UI Symphony Band, April 13, 3pm • University Symphony, with Rachel Joselson, soprano, April 23, 8pm.

Iowa Memorial Union

UI campus, Iowa City
moe., Blu Sanders, April 3, Main Lounge • North Mississippi Allstars, April 10, Wheelroom • Jurassic 5, April 15, Main Lounge • Rusted Root, April 14, Main Lounge • Stolie, May 1.

The Marketplace

511 P St., South Amana, 622-3750
All 7:30-11:30pm

Brad Townsend Quartet, April 4 • Dave Moore, April 5 • Nick Stika, April 11 • Scott & Michelle Dalziel, April 12 • Open Mic with Kimberlie Lambert, April 17 • Radoslav Lorkovic, April 18 • Jasmine, April 19 • Greg Klyma, April 24 • Merrill J. Miller, April 25 • Rob Lumbard, April 26.

Martini's

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

The Diplomats, April 4 • Ashanti, April 5 • Dave Zollo Band, April 11 • The Moe Band, April 12 • Daddy-0 McMurrin & DJ Johnson, April 18 • BF Burt Trio, April 19 • Dick Watson Quartet, April 25 • Blues Tunas, April 26.

The Mill

120 E. Burlington St., Iowa City, 351-9529
Friends of Old Time Music acoustic jam session Tuesdays, 9pm; Open Mike Mondays, 8pm; all shows 9pm unless otherwise noted

Letterpress Opry, April 4 • LawLaw Palooza, April 5, 7pm • Robert Morey & the Hired Guns, CD-release party, April 6, 7pm • Stacey Earle, Mark Stuart, April 8 • Pieta Brown with Bo Ramsey, April 10 • Dave Olsen & the One-Timers, April 11 • Big Wooden Radio, April 12 • IC Song Swap, April 13, 7pm • EMIC Fund-raiser, April 15, 8pm • Ben Schmidt, April 16 • Teddy Morgan Band, April 17 • Dave Zollo with Bo Ramsey, April 18 • Bob Hillman Band, April 19 • Garnet Rogers, April 24 • Catfish Keith, April 25 • TBA, April 26 • Stuart Davis, CD-release party, April 27, 7pm.

Muscatine Books and More

124 East Second St., downtown Muscatine, 563-263-4272

Acoustic Jam, bluegrass, Celtic, bring your instrument, April 25, 7-10pm.

Paramount Theatre

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

(unless noted otherwise)

Alison Krauss & Union Station, featuring Jerry Douglas, April 9, 8pm • Cedar Rapids Symphony Pops "American Salute," April 5, 8pm; April 6, 2:30pm, call 366-8203 • Cedar Rapids Symphony Children's Discovery Concert: Tubby and the Tuba, April 12, 2:30 & 4pm, call 366-8203 • CRSO Youth Concert, April 15, 366-8203 • John Prine, April 19, 8pm • Fab Five Show Choir Extravaganza, April 28-29, 7pm

Q Bar

211 Iowa Ave., Iowa City, 337-9107

Shows at 10:30pm

Supermint, Lovehammers, April 11 • The Schwag, April 12 • David Zollo, April 26 • The Nadas, May 1.

Scattergood Friends School

1951 Delta Ave., West Branch, 643-7600

Barn dance, begins at 8pm

Porch Stompers, April 18.

Sanctuary

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

Jazz Jam, Thursdays

Saul Lubaroff Trio, April, 5 • Kevin Gordon, April 9 • Inception Jazz, April 11 • Tornados, blues, April 12 • Sam Knutson, April 18 • Odd Bar, April 19 • Grismore/Scea Jazz, April 25-26.

UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417

John Colloton Pavilion Atrium

Heritage Christian School Chorus, April 8, 11:30am-12pm • Kol Shira, April 28, 12:30-1:15pm.

UI Museum of Art

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

KSUI Know the Score LIVE!, the Tallis Scholars, UI School of Music faculty members Shari Rhoads and Ksenia Nosikova play music for piano four-hands, April 11, 5-7pm • Dave Zollo, April 24, 7:30pm • WOW! Family Day, Tom Nothnagle, April 27, 1-4pm.

Union Bar

121 E. College St., Iowa City, 339-7713

Shows at 9pm

Slightly Stoopid, April 19.

Uptown Bill's small Mall

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

Jared Peterson, local folk singer/songwriter, April 3, 9-11pm • Mud River Open Mike, Fridays, 8-11pm, sign up 7:30pm, all welcome • Ben Schmidt, April 5, 10pm-1am • Irish slow session (for more info contact Tara Dutcher, tara@uptownarts.com), 2-4pm, Sundays • The Unsung Forum, platform for all singers and songwriters, April 10, 8-10pm • TruthHawk Reggae Jam, April 12, 10pm-1am • ProtostarR, Lucky James, April 19, 10pm-1am • Bill's Annual Yard Sale, Mud River Dinner and Jam, Scotty Hayward CD-release party, April 26, 8am-4pm, venue to be finalized.

US Cellular Center

370 First Avenue NE, Cedar Rapids, 363-1888

Crosby, Stills & Nash, April 7, 8pm • Freddy Cannon, Jay and the Techniques, Merilee Rush, Firefighters Association fund-raiser, April 10, 7:30pm • Disturbed, Taproot, Chevelle & Unloco, April 29, 7pm.

Voxman Music Bldg.

UI campus, Iowa City, 335-1603

Marcia Hadjimarkos, clavichord, April 13, 1:30 & 7:30pm, Krapf Organ Studio • Maia Quartet: Student Chamber Music, April 29-May 1, Harper Hall, 6:30pm

Yacht Club

13 S. Linn St., Iowa City, 337-6464

Blues Jam hosted by B.F. Burt and the Instigators, Sundays 7-11pm

Ben Schmidt, April 3 • Tom Jessen, Bob Hillman, April 4 • Starch Martins with Dick Prall, April 5 • Homeless Todd and the Shopping Carts, April 9 • Star Candy, two shows, 8pm (all ages) & 11pm, April 11 • David Zollo and the Body Electric, April 12 • FunkMaster Cracker, April 16 • Jennifer Danielson, April 17 • ProtostarR, April 18 • Alma Hovey Hayride, April 19 • Wednesday New Music Series, Homeless Todd and the Shopping Carts, April 23 • Shame Train, Dave Olson and the One-Timers, April 24 • Clean

Linin', Homunculus, April 25 • Dennis McMurrin and the Demolition Band, April 26.

DANCE

Arts a la Carte

20 E. Market St., Iowa City, 354-1526

Iowa City Dance Jam, dance to eclectic music, second and fourth Fridays, 8pm-12am, 354-5814 for more info • Salsa Breaks, Tuesdays, 10pm-12am.

Hancher Auditorium

UI campus, Iowa City, 335-1160

Romeo and Juliet, Stuttgart Ballet, April 15-16, 8pm • Nederlands Dans Theater II, April 30-May 1, 8pm.

Scattergood Friends School

1951 Delta Ave., West Branch, 643-7600

Born dance, begins at 8pm

Porch Stompers, April 18.

Space/Place Theater

North Hall, UI campus, Iowa City

Dance Thesis Concert, April 10-12, 24-26, 8pm.

THEATER/ PERFORMANCE

Iowa City Community Theater

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

Fri. & Sat. 8pm; Sun. 2:30pm

Dinner With Friends, Pulitzer-prize-winning drama by Donald Margulies, April 18-19, 25-27, May 2-4.

Old Creamery Theatre

Price Creek Stage, 39 38th Ave., Amana, 800-352-6262.

(unless noted otherwise)

Wed., Fri., Sat. 8pm; Thurs., Sat., Sun. 3pm.

Weekend Comedy, comedy by Jeanne and Sam Bobrick in which two couples mistakenly rent the same Catskills cabin for a weekend, April 25-May 25.

Owl Glass Puppetry Center

319 N. Calhoun, West Liberty (unless noted otherwise), 627-2487

The Hare and the Hedgehog, presented by Olaf Bernstengel, April 12-13, 2 & 4:30pm, New Strand Theatre, 111 E. Third St., West Liberty; Make-and-Take Workshop at 3:15pm on show dates.

Paramount Theatre

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

Sesame Street Live's "Everyone Makes Music," April 15, 7pm; April 16, 10:30am & 7pm • South Pacific, April 16, 7:30pm.

Riverside Theatre

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

Fridays and Saturdays at 8pm and Sundays at 2pm

The Laramie Project, drama based on the murder of Matthew Shepard, through April 13.

UI Theatre

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

Ten-Minute Play Festival, April 3-5, 8pm; April 6, 3pm, Theater B • The Flea in Her Ear, the classic French farce by Georges Feydeau, University Theatres Mainstage production, April 10-12, 17-19, 8pm; April 13 & 20, 3pm, E.C. Mabie Theatre

AUDITIONS/CALLS/ OPPORTUNITIES

Dreamwell Theatre open auditions for Nicky Silver's *Raised in Captivity*, April 6, 2pm, Wesley Center, 120 N. Dubuque St., Iowa City, 339-7757 for info.

Nominations sought for the 2003 Historic Preservation Awards by The Iowa City Historic Preservation Commission

and Friends of Historic Preservation. Awards recognize property owners, contractors and consultants for historically appropriate projects completed after May 2002. Residential and commercial projects. Contact Shelley McCafferty, 356-5243 or shelley-mccafferty@iowa-city.org by April 7.

WORDS

Becker Communication Studies Bldg.

UI campus, Iowa City

Writers' Workshop faculty member Lyn Hejinian, poetry reading, April 11, 8pm • Claudia Rankine and students, multi-media reading, April 18, 8pm, Room 101.

Cedar Rapids Museum of Art

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

"Ellen Wagener and the Tradition of Prairie Landscape Painting," April 24, 5:30-6:30pm.

EPB

UI campus, Iowa City

"Are We More Than Memory? The Performance of Self in Dementia," lecture by playwright Anne Bastings, April 7, 4pm, Gerber Lounge.

The Green Room

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

Poetry Slam, April 16, 7-9pm; April 30, 9pm.

Iowa Memorial Union

UI campus, Iowa City

Occupational Health Symposium, April 3-4, to register call 335-4423, or go to www.publichealth.uiowa.edu/Heartland/continuinged.htm • "Spoken Word: Past, Present, and Future," poetry slam, performances by The Last Poets and Heru Ofori Atta, April 4, 7pm • David Sedaris, April 14, Main Lounge • "Keepsakes: Preserving Your Personal and Family Treasure," April 10, 6-9pm, Ballroom, register by April 4, 335-6093, lib-friends@uiowa.edu.

The Java House

211 E. Washington St., 341-0012

KSUI's "Iowa Talks Live from the Java House," Fridays, 10am "Islam in America," with Reza Aslan, UI visiting assistant professor of Islamic studies and grad student Mervat Youssef. April 18 • "Hospice: Adding Life to Days," with Ginger Nowak, Hospice founder; Anna Bradshaw, Hospice chaplain; Cheryl Vahl, palliative care coordinator at the UI Holden Comprehensive Cancer Center; and family members whom they've served, April 25.

Medical Education and Biomedical Research Facility

UI campus, Iowa City

"The Biology of Human Aging and Longevity Determination," lecture by Leonard Hayflick, professor of anatomy, University of California, San Francisco School of Medicine, April 8, 6-7:30pm, Prem Sahai Aud.

The Mill

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

Talk/Art/Cabaret, April 9 & 23, 9pm.

Muscatine Books and More

124 East Second St., downtown Muscatine, 563-263-4272

Ken McCullough, formerly of IC, reads from his new book of poetry, *Obsidian Point*, April 26, 11am.

Old Brick

26 E. Market St., Iowa City, 351-2626

"Doing Ethics in a Religiously Pluralistic World," lecture by Diana Cates, UI Dept. of Religious Studies professor, April 6, 2-4pm.

Parkview Evangelical Free Church

15 Foster Rd., Iowa City

Adults Who Care for Elders lecture series, Tuesdays 7-9pm, 358-2767 or (800) 358-2767 to register.

Prairie Lights

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

All 8pm (unless otherwise noted)

Broadcast live on WSUI (unless otherwise noted)

Poet Timothy Donnelly reads from debut collection *Twenty-Seven Props for a Production of Eine Lebenszeit*, April 3 •

Every Sunday- BLUES JAM \$1 all ages
Hosted by B.F. Burt and the Instigators 7-11pm
 Bring an instrument and get on the stage with a local legend. Featuring \$7.95 rib dinner special and koozie night.

Friday April 4 TOM JESSEN
BOB HILLMAN

His latest CD "Night" was voted best local CD of 2002. Bob Hillman is opening.

Saturday April 5 STARCH MARTINS
W/DICK PRALL

Mr. Prall moves to the city and hits the bigtime. The Starch Martins won a Chicago battle of the Bands!

Wednesday April 9 HOMELESS TODD
& THE SHOPPING CARTS

Seriously, this is some great music.

Friday April 11 STAR CANDY
 w/ two shows at 8pm (all ages) and 11pm

Local boys make it big. Funky big.

Saturday April 12 DAVE ZOLLO
& THE BODY ELECTRIC

This is going to be an all out party—bring your hard hat! If things go well, we will be recording a live CD!

Wednesday April 16 FUNKMASTER CRACKER

Only \$1 to get in. This is damn entertaining.

Friday April 18 PROTOSTARR

Swanky, cool, electronica from people almost too hip to play down here. Would you like that with fries? (or tots)

Saturday April 19 ALMA HOVEY HAYRIDE

Have you ever seen someone play the saw? This bluegrass band will get you slappin' your knees.

Wednesday April 23 HOMELESS TODD
New Music Series-FREE & THE SHOPPING CARTS

Two phenomenal guitarists Todd Threet and Daren Mathews

Friday April 25 CLEAN LIVIN'
HOMUNCULUS

These guys get to open a show for Moe and Government Mule next month! Should we do a live CD here too?

Saturday April 26 DENNIS MCMURRIN
& THE DEMOLITION BAND

Finally Daddy-O makes it back down here. If it is anything like last time—get ready to get out of hand.

Live Music
 & BBQ
 served 11am-2am



13 South Linn
 Iowa City

(319) 337-6464
 www.iowacityyachtclub.com

Poet Julia Johnson reads from debut collection, *Naming the Afternoon*, April 4 • Patricia Hampl reads from her memoir, *Virgin Time*, April 7 • Paula McLain reads from *Like Family*, April 8 • Edward Carey reads from his novel, *Alva and Irva*, April 9 • Iowa native Melanie Braverman reads from her book of poems, *Red*, April 10 • Don Nichols reads from his nonfiction about the dealing with a parent's death, *Currency of the Heart*, April 11 • Mystery writers Ellen Hart, Carl Brookins and William Kent Krueger, April 12, 1pm, no radio • William Rhode, *Paperback Original: A Novel About Writing*, April 14 • D.B. Weiss reads from his novel, *Lucky Wander Boy*, April 15 • Alessandra Lynch reads from her book of poetry, *Sails the Wind Left Behind*, April 16 • John D'Agata reads from *Hall's Fame*, April 17 • Nina Revoyr reads from her book of fiction, *Southland*, April 18 • Ken McCullough, formerly of IC, reads from his new book of poetry, *Obsidian Point*, April 21 • Saei Simawe reads from *Poetry from Iraq*, April 22 • Matthew Zapruder and Joshua Beckman, poetry, April 23 • Mary Szybist, poetry, April 24 • Suzanne Wise and Sarah Messer, poetry, April 28 • Bharati Mukherjee, April 30 • Dean Young and Peter Richards, poetry, May 1.

Research Week 2003: Constructing the Future of Medicine

UI campus, Iowa City, 353-5674

Lectures, workshops, panel discussions, April 1-4, for more info: www.medicine.uiowa.edu/research/researchweek/index.htm.

UI Art Building

UI campus, Iowa City, 335-1771

Lecture on contemporary Chinese painting and sculpture by photographer Tong Yan, April 8, 8pm, E109 • "Canova's 'George Washington' and the Cultural Politics of Classicism in the Antebellum South," Christopher Johns, speaker, April 10, 5pm, E109 • Lecture on his work by photographer Dan Powell, April 11, 8pm, E109.

UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417

John Colloton Pavilion Atrium

Michael Harker, photographer, *Harker's Barns: Visions of an American Icon*, presentation/discussion, April 14, 12:15-1pm.

UI Museum of Art

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

KSUI Know the Score LIVE!, director Eric Forsythe talks about the University Theatres production of *The Flea in Her Ear*; UI Museum of Art curator Kathleen Edwards, visiting curator Stephen Goddard and print dealer Alan Platt discuss regionalist artists and their print work; IC children's author Tess Weaver, April 11, 5-7pm • Coe College professor of art emeritus and curator Robert Kocher examine the work of Marvin Cone, April 10, 7:30pm • "Remembering the Family Farm, 150 Years of American Prints," Stephen Goddard, senior curator of prints and drawings at the Spencer Museum of Art, April 12, 2pm • "Remembering the Family Farm: 150 Years of American Prints," public tour, April 13, 2pm • WOW! Family Day, music and stories by Tom Nothnagle, stories by UI School of Art and Art History professor Steve Thunder-McGuire, hands-on activities, refreshments, April 27, 1-4pm • Public tours of farm exhibits, April 13 & May 4, 2pm.

West High Auditorium

2901 Melrose Ave., Iowa City

"Garden Design: Blending the Natural and Personal Landscape," Lauren Springer, nationally known gardening writer and speaker, April 13, 2pm.

NATURE/ ENVIRONMENT

Iowa Memorial Union

UI campus, Iowa City

EPA public listening session to shape a "National Agenda on the Environment and Aging," April 15, 1:30-3:30pm, Ballroom, pre-register to attend or speak by April 8 at www.epa.gov/aging/agenda.

Kent Park

Rural Oxford (Highway 6 west of Tiffin), 645-2315

Historic Trees Walk, join AmeriCorps naturalist Clay Steele

as he identifies some of Kent Park's oldest and largest trees, April 12, 10-12pm, Conservation Education Center, registration required • Invasive Species Volunteer Training Workshop, April 19, 9am-12pm, call to register • Invasive Species Plant Walk & Talk, April 26, 3pm.

FILM

101 Becker Communication Studies Bldg. UI campus, Iowa City

Series of films by three women directors, 7pm: *The Hitch-Hiker* (Ida Lupino, 1953, 70 min.), April 3 • *Too Wise Wives* (Lois Weber, 1921, 80 min.), with piano accompaniment by Dan Knight, April 10 • *Craig's Wife* (Dorothy Arzner, 1936, 73 min.), April 17 • *Shoes* (Lois Weber, 1916, 80 min.), special presentation by Shelley Stamp, UC-Santa Cruz, April 24.

Iowa Memorial Union

UI campus, Iowa City

Out of the Past: The Struggle for Gay and Lesbian Rights in America, April 25, 11:30am-1pm, Purdue Room.

EVENTS

Community Peace Event

April 6, 1-8pm, Blackhawk Mini-park, Ped Mall, Iowa City

Musicians and artists come together for peace: Nancita Wernett, UAY's Bleeding Rainbow, Trans-Robot, Kelly Pardekooper, Graffiti Theatre, Scotty Hayward and Mak Dervo, Half Fast, Anti-bush theatre, Ben Schmidt, Sam Knutson, Lysistrata, Andy Parrott, Mike and Amy Finders, Annie Savage and Stacy Webster, The Gaia Chorus, Tom Jessen, Truthhawk, ProtostarR and more; rain location will be Public Space One, above the Deadwood.

Carver Hawkeye Arena

UI campus, Iowa City

14th annual Powwow Celebration, traditional Native American dance and song, April 11-13, 5pm doors April 11, 11am doors April 12-13, 335-6883.

MISC.

Bike/Garage/Bake Sale, to celebrate 35th anniversary of the Mayor's Youth Employment Program, April 12, 8am-4pm, 1425 North Dodge St., Iowa City.

IC Public Library

123 Linn St., Iowa City, 356-5200

Tax assistance for the low income, April 2, 6 & 13, 1:30-4pm; April 9, 6-8:30pm, call 356-5200 ext. 5 for details.

RVAP

320 S. Linn St., 335-6001

National Shout Out Against Sexual Violence, April 9, 7-9pm, IMU Wheelroom • Clothesline Project and Iowa Sexual Abuse Candlelight Vigil, April 22, Clothesline Project 10am-8pm, Vigil 7-8pm, IC Ped Mall • Art of Survival, April 30, 7pm, Senior Center.

CLASSES/WORKSHOPS

Cedar Rapids Museum of Art

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

A Sense of Place: A Pastels Landscape Workshop with Ellen Wagener, April 12, 10am-4pm, call to register.

Office of the State Archaeologist

700 S. Clinton St., Iowa City

Assist with the processing and analysis of artifacts collected from a 19th-century pottery factory in Van Buren County, open to the public, Sat.-Sun, 9am-3:30pm, through May, anyone interested in attending should contact Lynn Alex, 384-0561 or lynn-alex@uiowa.edu.

stars over iowa city

FORECAST FOR APRIL 2003 • BY DR. STAR



ARIES (March 21-April 19) Thread your way carefully through the opportunities and obstacles that emerge in April. Be just as careful deciding which impulses to act upon, which impulses to suppress, and when to bide your time. Although opportunities do hold real promise, a mistake at this time could prove costly and very disheartening. In general, that old saying applies this month: If it seems too good to be true, it probably is. If you are willing to be patient, you will find that the obstacles remove themselves and the opportunities sort themselves out.



TAURUS (April 20-May 20) The financial gears have finally shifted and are turning again. It looks like easier times ahead. But don't move forward too quickly. A surprising number of turns lie ahead. Other people might not be quite ready to go along with you, even if you know they eventually must. The resistance you are prepared to push against could easily give way on its own. Your own goals are changing, too. You'll get there soon enough. Keep your eyes on the road, both hands on the wheel and observe the speed limit.



GEMINI (May 21-June 20) Old burdens and tiresome limitations are easing. But, to preserve your newfound freedom of movement, you must exercise care. You can sense that your financial relations with the world need a thorough overhaul. But I doubt that you can see how completely the world you live in is about to change. You will experience prolonged and intense pressure to adapt and change. You will also have to exert continued pressure on others to do the same. Careful choices now will prevent future problems and open up much greater possibilities.



CANCER (June 21-July 22) In recent years, waves of change have washed through your life, demanding that you adapt as best you could, always leaving you more or less unharmed but, basically, powerless. A new era of change is now beginning. You might still feel powerless and, sometimes, unfairly burdened. However, you will often be amazed at how naturally and favorably upcoming changes affect your life and how well they mesh with your hopes for the future. Use this generous planetary support to transform your life. Free yourself from needless burdens and outmoded habits.



LEO (July 23-Aug 22) April is a month of transitions, conflicts and mixed signals for Leo. You have plenty of motivation and inspiration. Problem is, just about everything you are inspired to do runs into conflicts with allies or rapidly evolving circumstances and unpredictable events. Economic signals could be more encouraging, also. You should soon get used to not being able to control events effectively. However, you should not find it difficult to adapt and accommodate. This will be a good time to update your world view and improve your standing in the world.



VIRGO (Aug 23-Sept 22) All Virgos should sense by now that the planets are strongly backing their plans and actions. They should also see that the burdens and obstacles that restrained them in recent years, including the financial ones, are disappearing. Financial freedom and security are on the horizon. But Virgos must see that the planets are also magnifying the unintended and unforeseen consequences of everything they do. Close partners and associates are especially responsive, or reactive. Proceed with caution, despite all the positive planetary reinforcement. With power and privilege comes much responsibility.



LIBRA (Sept 23-Oct 22) Librans are in the mood to resolve opposing impulses and conflicting factors in their lives, once and for all. There are signs of growing economic success, too, bringing the possibility of a stable and secure lifestyle closer to reality. However, circumstances are not as supportive as they might be. Your personal plans are colliding with the forces of change in the world. This is a long-term trend. Librans can prosper if they are willing to negotiate, accommodate and adapt. Resistance and assertiveness aren't going to work.



SCORPIO (Oct 23-Nov 21) Scorpios will experience a broad improvement in their lives as the direction of events swings slowly in their favor. However, you must be willing to exercise patience. The changes taking place around you are big ones and the process of change is complex. Many Scorpios will also experience major transitions in their personal lives. Most important, much of what is happening is new, unfamiliar and unprecedented. Although the direction of change is positive, it will take some time and effort to weave these rapidly changing circumstances into new possibilities.



SAGITTARIUS (Nov 22-Dec 21) Your power to shake things up, strongly in evidence for the some years, has been upgraded. Instead of simply upsetting the apple carts you happen to come across, you can seek out, expose the hidden causes of stubborn problems and solve them. You can also demolish deeply embedded obstacles. When you use this power, you will probably get what you need instead of what you thought you wanted. Also, the people affected might not always realize they needed what they just got. You will have to use this new power very carefully.



CAPRICORN (Dec 22-Jan 19) You can make big things happen now, even more than in recent years. But this enhanced power comes at the expense of deeper personal change. You will continue to exercise power successfully as new problems arise in your realm, but only at the cost of changing yourself and your views. If you don't keep your side of the bargain, you will meet resistance and rebellion at every turn. Capricorns need to get used to this dynamic. It will be at work in their lives for some time to come.



AQUARIUS (Jan 20-Feb 18) Your role as chief spokesperson and instigator for the New Age—for radical, idealistic and humanitarian values—is moving quickly in a practical direction. It is time to give your idealism an economic basis in the community. You'll have to start with your most immediate economic relationships, creating a sound financial foundation for your life and your idealistic activities. You will doubtless meet with difficulty, but the power of your desire for a better life in a better world and the force of your beliefs are not to be underestimated.



PISCES (Feb 19-March 20) Having for many years been forced to cope with a world that changed without regard for their preferences, Pisceans are now the agents of change. They are now at the epicenter of change, dispensing mandates to all and sundry. My advice would be take it easy. Have patience with authority figures and family members who seem bent on slowing you down or blocking you altogether. The momentum for change will grow and your hand will become stronger. Negotiation and compromise will make your new role easier and its rewards more generous. LV



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Thur Apr 10	Pieta Brown w/Bo Ramsey	9PM
Fri Apr 11	Dave Olsen & the One-Timers	9PM
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Sun Apr 13	I.C. Song Swap	7PM
Tue Apr 15	EMIC Fundraiser	8PM
Wed Apr 16	Ben Schmidt	NO COVER 9PM
Thur Apr 17	Teddy Morgan Band	9PM
Fri Apr 18	Dave Zollo w/Bo Ramsey	9PM
Sat Apr 19	Bob Hillman Band	9PM
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Strange but True!

News Quirks

Compiled by Roland Sweet

Curses, Foiled Again

When Janie Sidener came to work at a store in Fort Worth, Texas, she noticed that someone had scattered change from the cash register on the floor, used the store's toilet without flushing it and left a large black pistol on the bathroom counter. Then she heard someone snoring in a big bed that is part of a sales display and called police. They woke the man and arrested him for breaking into the store, which is owned by the wife of the county district attorney. "I think he was a pretty dumb burglar," Sidener said. "Of all the places in town he has to break in to, he picks the DA's wife's shop."

Getting to Know You

Atlanta-area authorities accused Jeffrey Bernard Fuller, 35, of "taking sexual liberties" with men during routine medical exams. DeKalb County District Attorney J. Tom Morgan said that Fuller performed unnecessary prostate and pelvic exams "for his own sexual gratification" while conducting exams for insurance companies. The screening exams typically involve only drawing blood, taking blood pressure and asking a few health-related questions, Morgan said, telling the *Atlanta Journal Constitution* that Fuller's victims could number in the hundreds.

Police in Scotland warned people to be on the alert after an Edinburgh woman reported that a man poured baked beans over her feet. The man, whom she said was in his early 30s and had an educated accent, entered a store where she works and claimed to be raising money for charity by performing bizarre stunts. He then poured the beans and other canned goods over her feet, took some photographs of her feet and left. The victim called police after realizing that the man had not brought any witnesses to his charitable stunt.

The Charlotte County, Fla., Sheriff's

Office reported receiving at least six calls about a short, dumpy man faking choking episodes in Punta Gorda to get attention from women. According to sheriff's representative Bob Carpenter, the man flails his arms, coughs and sputters, then when a woman rushes over to help, he recovers and showers her with gratitude, hugs and kisses. Authorities aren't sure of the man's motives and, beyond alerting the public, aren't investigating the incidents. "There's been no crime," Carpenter told the *Charlotte Sun Herald*. "Our hands are kind of tied here."

Reactionaries

The day after a 60-year-old Australian man who received a liver transplant at Sydney's Royal Prince Alfred Hospital was sent home, he ate some cashews and developed a life-threatening allergic reaction. His doctors concluded that he had acquired a nut allergy from the new organ, which came from a 15-year-old boy who died of an allergic reaction to peanuts.

After a 20-year-old woman with shellfish allergies went into severe anaphylactic shock, Dr. David Steensma of the Mayo Clinic in Rochester, Minn., concluded that her reaction was caused by kissing her boyfriend, who had just eaten a few shrimp.

Virtual Crisis

After a maintenance worker at an apartment complex in Boulder, Colo., reported a 32-year-old man screaming threats and waving what appeared to be a handgun in his apartment, police evacuated the man's building, rerouted traffic and called in a SWAT team to help defuse the situation. When police contacted the man, he explained that he was upset at his computer, calling it a "bitch" that he "wanted to kill," and threatened it with a plastic pellet gun. "It was alarming and concerning and expensive for us," Deputy Police Chief Dave Hayes said, "but the man's conduct didn't warrant any criminal charges."

Litigation Nation

Miami's Aventura Hospital and Medical Center filed a lawsuit against a 76-year-old patient who refused to leave. The suit claims that after four months' treatment for respiratory problems, the patient is well enough to go to a nursing-care facility, but he won't budge, and his wife and daughter won't give the hospital permission to discharge

him. Insisting the case is not about money, hospital CEO Davide Carbone told the *Miami Herald*, "It's clear this is not an appropriate use of the hospital."

Way to Go

Two ambulance service workers bringing Melvin P. Miller, 67, home from the hospital in a wheelchair were carrying him up the steps to his home in Coal Township, Pa., when one of them lost his balance and fell on him. Miller died less than an hour later.

After professional snowboarder Jeffrey Anderson, 23, of California arrived in Nagano, Japan, for a competition, he was sliding down a spiral staircase at his hotel when he lost his balance and fell about 50 feet. Police said Anderson died from head injuries.

Backfirings

Ashamed of his test grade, a 14-year-old boy in Massapequa, N.Y., set the papers on fire and threw them out a second-floor window. He noticed smoke rising from the ground, then went outside to investigate and saw smoke pouring from the upstairs window. By the time firefighters extinguished the blaze, the second floor was badly charred, and the entire home had suffered extensive smoke and water damage. After investigators concluded that embers from the burning test blew back inside and started the fire, the boy was charged with arson. "His motivations were not to set the house on fire and burn it down to the ground," police Lt. Kevin Smith told *Newsday*. "But he intentionally set the

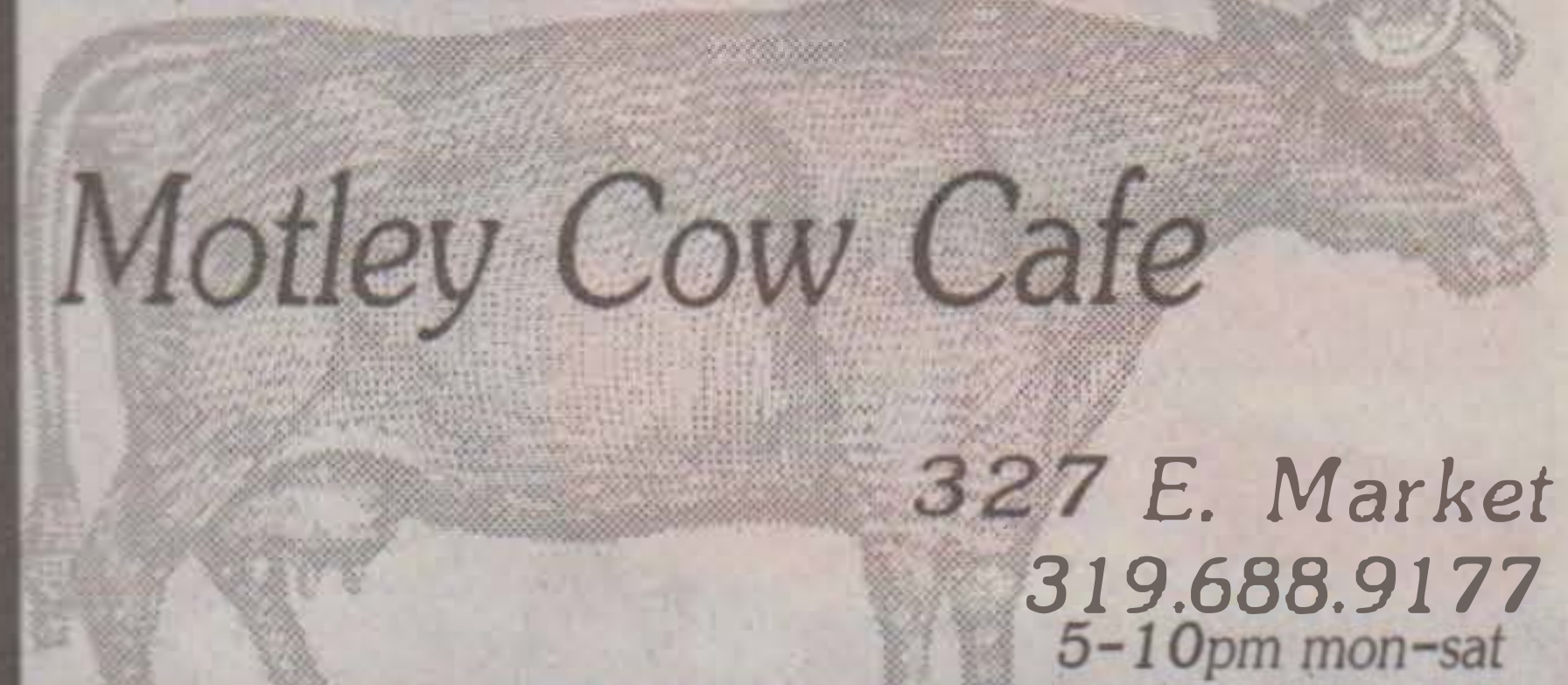
papers on fire."

Police in Novato, Calif., said that Ulysses Davis, 44, was furious about being jilted when he doused his 1990 Ford station wagon with a flammable liquid, set it on fire and drove the flaming vehicle into his estranged girlfriend's home, hoping she would die in an epic inferno. The car rolled into the woman's bedroom and stopped a few feet from where she was sleeping, but she and three other people in the house escaped uninjured. Davis jumped out of the car and ran off, but police found him nearby, arrested him and took him to the hospital with severe burns on his face and hands.

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

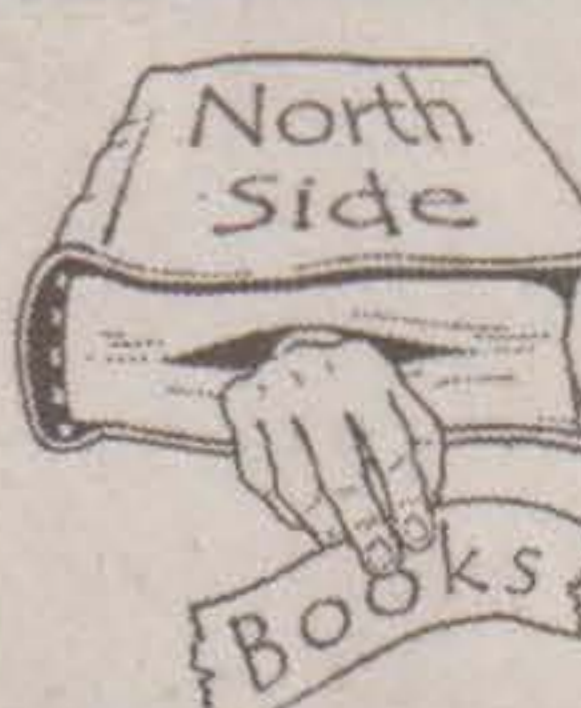
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