

little village

Iowa City's news and culture magazine



MARCH 2004
VOL.4 ISSUE 35

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Haters imagine a threat

Are instances of racial antagonism on the rise in our community? Recent headlines focused on an alleged hate crime that escalated into violence in downtown Iowa City on Jan. 31. In a guest editorial featured on the opinion page of the *Iowa City Press-Citizen*, dated Jan. 27, 2004, University of Iowa graduate assistant Rossina Liu wrote about experiences of being harassed in North Liberty and Iowa City for being Asian. Coincidentally, the incident on Jan. 31 also involved a woman of Asian descent. Is there a pattern here? Are we experiencing a new wave of animosity towards Asians and Asian-Americans in our midst? Regardless of motivation, racial stereotyping and the use of racial epithets and slurs to belittle others is always wrong and out of place in this and every other community in America. As members of a civil society based on the freedom and equality of all human beings, we call upon everyone in our community to practice good citizenship by honoring and respect-

ing others regardless of their race, ethnicity, skin color, language, religion, gender, sexual orientation, national origin, political affiliation, physical disability, or any other perceived difference which they might bear. As members of faith communities, we bear witness to God's love for all people and to human diversity as evidence of God's goodness and creative purpose. Hate crimes are commonly based in fear. Haters imagine that the "other" poses some sort of threat to them or to their security in the world. The truth is that the only ultimate threat to human security is the one that lies within each of us. Aleksandr Solzhenitsyn has said, "If only there were evil people somewhere, insidiously committing evil deeds, and it were necessary only to separate them from the rest of us and destroy them. But the line

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little village

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THIS MODERN WORLD

by TOM TOMORROW



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Fish sees the light

It is unusual for a person of my religious predilections (that is to say, no predilections whatsoever) to have a good, old-fashioned hallelujah experience on a Sunday morning. But whoever may be my witness, I have to admit that a great weight was lifted from me one Sunday in mid-February. As a grizzled survivor of the First

Bush Inevitability—that horrible period in the early '90s when it seemed that the dark ages of the Reagan/Bush era would stretch on at least to the end of the second Quayle administration in far-off 2004—I had been observing the Second Bush Inevitability with a soul-deep horror. As frightening as the idea of a second term under the first Bush may have seemed at the time, the second has conducted himself in

office in ways that make even Dan Quayle seem a font of statesmanlike wisdom—a second term for the second Bush would put our economy, our democracy and our place in the world community at unimaginable peril. Mine was a fear no mere opinion poll could alleviate.

And then, almost supernaturally, it was gone, as I witnessed with awe and wonder the spectacle of the president leaning in toward Tim Russert and at last speaking his truth: “I’m not going to change, see? I’m not trying to accommodate.”

And Amen. With those few words, the president brought it all into focus for me and made the Second Bush Inevitability seem every bit as inevitable as the first turned out to be. Of course he won’t change—he hasn’t, in any real sense, changed one iota since taking office. This administration has never been

about identifying problems and finding solutions. Instead, it has been about imposing doctrines—corporatist and trickle-down economics, neo-conservative foreign policy and conservative Christian social politics, to name but the most obvious. Even 9/11, the fabled “day that changed everything,” didn’t so much change the Bush administration as

There is, however, another, and perhaps more trenchant, definition for trying the same thing over and over again and expecting a different result—it’s called “insanity.”

give it a much-needed infusion of political capital and provide a context in which it could express itself free from the need to accommodate opposition, public opinion or any semblance of accountability. Given chaos, Bush and company imposed an order based on exactly the theoretical constructs they had entered office proclaiming.

Never mind the fact that from a problem-solving standpoint the last three years have been, to be charitable, an utter dismal failure. From an imposition-of-doctrine standpoint, they have been a rousing success, needing only another four-year term to cut more taxes and fight more evil to attain a state of historical perfection. So ingrained in the administration is this unswerving adherence to absolutes in the face of whatever consequence may bring, that the emerging theme of the Bush election effort is “stability.”

There is, however, another, and perhaps more trenchant, definition for trying the same thing over and over again and expecting a different result—it’s called “insanity.”

For those of us who lack true-believer status—not to mention jobs, rising wages or much hope for the future improvement of our lot under the current leadership—this

“stability” can only be as attractive as the status quo it seeks to maintain. In Bush’s case it is becoming all too obvious that his “stability” is a devotion to an agenda that is not only destabilizing, but unsustainable.

This could not come as better news to the president’s political opponents—not only is the poor bastard going to run on his record, he is steadfastly going to refuse to present a moving target. In years past, this might have been a political moot point. After all, the Democrats’ answer to the First Bush Inevitability was to attempt to use the troublesome “neoliberal” Democrats of the Democratic Leadership Council (led by ace political wind sock Bill Clinton) as cannon fodder. Instead, he was elected, twice, setting the stage for a Democratic Party every bit as effective in opposition as the Vichy French.

This year, however, may be a different story. Having successfully cannibalized both the spine and the cojones from their ritual sacrifice of early front runner Howard Dean, the Democrats are facing the Republicans with a working pair and an unbowed posture for the first time in 20 years. They will likely need every bit of it. With precious little else to run on, the Republicans are likely to run a campaign based on personality and image—in short, a dirty and vicious campaign long on character assassination and short on content.

It may not work. In response to the sudden and unexpected rise of John Kerry into Democratic frontrunner status, the Republicans have begun to run opinion pieces and Web-based ads pointing up changes in John Kerry’s political agenda in his time in public life, attempting to brand Kerry a hypocrite and compare him unfavorably to “stability” candidate Bush.

In so doing, they have effectively presented a portrait of a person who has learned and grown over the course of his experience—in short, a mature person who has spent his public life seeking answers and solutions.

It is only to be hoped that the American electorate has learned something from the experience of the last three years.

Let us pray...LV



If it happened here

A fable of the future...Iowa City, Iowa, the year 2056...

Iowa City has a new leader. Mayor Walker assumed his new duties under a cloud, however. His election to the city council, many said, happened only because his brother, the county auditor, initiated a purge of "unqualified" voters from the registration rolls, newer residents of Iowa City living in a certain area of town, mostly poor immigrants and people who had left large urban areas for better opportunities in Iowa. When many showed up at the polls, they were told they didn't "exist" as voters and were not allowed to cast their ballots. The election was close, and Walker managed to defeat the city's previous mayor pro tem for his seat. Many Iowa Citians thought Walker had stolen the election, but the new council member still managed to intimidate his fellow councilors into designating him mayor. Perhaps through fatigue, after a few years, the controversy died down, and enough citizens seemed to accept, albeit grudgingly, that Walker was their mayor and were exhausted enough just to move on.

Mayor Walker was notorious for having a long-running feud with the current leader of Coralville, Mayor Neihus. In fact, Mayor Walker's father had served as Iowa City's mayor a number of years ago and had engaged in a high-profile conflict over the newest mega mall and Arctic amusement park (replete with real icebergs) that Coralville wanted to add to their list of attractions. Mayor Walker's father wanted the projected economic development dollars for Iowa City, and he launched a political guerilla campaign to humiliate Mayor Neihus, ridiculing the iceberg-in-Iowa idea



A year or so after his questionable election, Mayor Walker tried to rally Iowa Citians around him with an impassioned exhortation at the annual city council budget meeting, railing against what he called Coralville's "weapons of mass consumption."

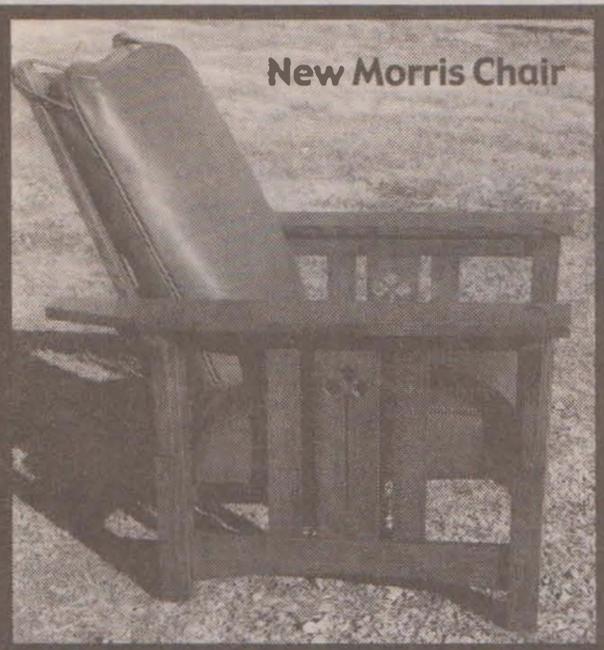
and accusing Neihus of assorted evils, such as running an abusive hog lot just across the Johnson/Iowa County line and physically abusing his family. Mayor Walker the Elder managed to get the iceberg project stopped—or so he thought—but Mayor Neihus retained his seat as Coralville mayor and has continued to serve up until this point in our story.

As I said, Mayor Walker the Younger really had it in for Neihus. He saw what was happening in Coralville since the years his father was mayor. Coralville had finally annexed North Liberty and turned the once sleepy town into one big Superwalmarttargetsupercenterkmartbig centerloweshomedepotmenards complex. After the first Walker War with Neihus, Tiffin had also been annexed and was now Coral Ridge West, replete, ironically, with its own indoor Antarctic iceberg smack dab in the middle of the food court. Coralville's Mayor Neihus had eliminated all environmental regulations that the burgeoning city had under its jurisdiction and had turned western Johnson County into one giant TIF district. Essentially, anyone could come in and build anything, and they did. Iowa City's Greens, radicals and lots of just plain, average, sensible people protested their buns

off for months and years, but Neihus just laughed and built his big boxes and parking lots to his heart's content. It all worked, at least in the short term. Coralville just raked in the bucks, and even Iowa City's downtown stores like Moon Unit Meditation Supply, the Funky Art Palace and Books Your Mother Wouldn't Want You to Read pulled up stakes and plunked themselves down in the new strip mall going up next to the new 100,000-square-foot McDonalds/Burger King/Wendy's/Hardee's/Culver's Burger Buffet and Gas Station.

Iowa City's Mayor Walker just fumed. After his own daddy's brave battle against Coralville sucking up all those economic development dollars, Neihus just kept the big-box-franchise-mall-mentality avalanche rolling. Iowa City was on the ropes. A year or so after his questionable election, Mayor Walker tried to rally Iowa Citians around him with an impassioned exhortation at the annual city council budget meeting, railing against what he called Coralville's "weapons of mass consumption." He shared with the council, broadcast on the Government Channel for all Iowa Citians to see, a Power Point presentation outlining what appeared to be a plot to seduce Iowa City's last grocery store to what used to be Coral Ridge North (what used to be the town of Shueyville), finally to place ACT headquarters in the old Randall's grocery store, and to build a new UI Hospitals and Clinics on top of the now-full Johnson County landfill. Mayor Walker also pulled out numerous EPA reports showing that Coral Ridge West's iceberg park was depleting the local water table, consuming unimaginable megawatts of energy and emitting significant toxins through its massive refrigeration units. ("That'll get to those damn tree huggers in Iowa City," the mayor was overheard saying.) The mayor also threw in the perennial argument that Mayor Neihus was just a very bad man.

Iowa Citians, still full of pinheads and liberals (and I say that lovingly), were of course skeptical, as were even some of



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Mayor Walker's fellow council members. But the mayor kept up the drumbeat of his paper-thin argument, claiming he had a bootleg, undercover videotape of a Coralville City Council meeting that clearly evidenced the bloodsuckers' plot, despite the shadowy, grainy images and scratchy audio track. The council members caved in, their fears over Iowa City's vacating economic landscape overcoming their good sense. Mayor Walker claimed that he had inter-county cooperation on this matter, though Morse Township's endorsement didn't seem to count for much to many people. Still, looking at their own re-election prospects (would they really want to be tagged with the label of wimps in the face of Coralville's mighty retail muscle?), the council approved a motion to allow Mayor Walker to do whatever he thought necessary.

Within two weeks, to the surprise of many, the Iowa City Police Department had surrounded Coralville City Hall and Mayor Neihus was seen on the Channel 9 News handcuffed and being taken into custody, a gleeful Mayor Walker congratulating the officers who had found the Coralville mayor's spider hole behind the soda machine. Mayor Walker marched into the next Coralville City Council meeting and announced he was taking over the town. Since he had a gun, the councilors didn't put up much of a fight. Both Coralvillians and Iowa Citians mounted protests, but Mayor Walker said he was only watching out for Iowa City's best interests, and he had the backing of Morse Township, anyway. As the weeks ensued, Mayor Walker and his cronies scoured Coralville's city records, and no evidence of a plot to steal Iowa City's remaining businesses emerged. In fact, Coralville's balance sheets indicated that the city was on the verge of going bankrupt, having overextended itself in TIFs and bonds. Its credit rating was in shambles, its residents

were fleeing because of exorbitant property taxes, and the EPA was about to close down half of the city's "attractions" for persistent and egregious environmental violations. In the private economic sector, the Coral Ridge Corp. was about to collapse under its own weight as well—it had opened one too many Shake 'n' Steaks and Barnes & Nobles. Coralville was about to collapse, and Iowa City was never in any real danger of folding up shop. Mayor Walker continued to insist that he had saved Iowa City from economic devastation, and, anyway, one couldn't argue with stopping all that pollution. And he had removed a crooked politician from office (many Iowa Citians had a field day with that one), and one that abused hogs on top of it. Many had to admit that the economic playing field in Johnson County did seem to be leveling, and the air did seem a bit fresher as time went on. To the majority of citizens, that was all good news.

Our story ends here, for now. But you know what I'm getting at. This story does not contain representations of any particular Iowa Citians or Coralvillians, and its situations are metaphorical toward a larger situation, not satirical toward local ones. My point is, although rather fantastic, that we would never accept such turns of events in our communities. Putting larger issues into a local context—into a context in which we are much more deeply invested on a day-to-day basis—can give us guidance as to what is right and wrong. Why would we accept on the national—and even international—stage what we wouldn't accept at home?

Despite the protests of someone like Mayor Walker, the ends do not justify the means. No matter the result, it matters how you get there. It matters big time. It matters a lot how you get to the Iowa City City Council, to the Iowa City mayorship, and to Coralville, just as it matters how you get to the White House and Baghdad. LV

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So much more than green beer

In the middle of March, all of America turns its collective attention toward the peculiar Irish holiday called St. Patrick's Day. It all began in 462 AD to commemorate the death, a year earlier, of Patrick, Bishop of Ireland. Patrick himself was not Irish, but was born with the name Maewyn in Wales in about 385 AD. Legends abound about the man who became St.



it's about the
FOOD

Chef Kurt
Michael
Friese

Patrick. He is said to have given a sermon that drove all the snakes from Ireland, but since there never were any snakes in Ireland, this is generally assumed to be an apocryphal metaphor for his having proselytized all the Druids. The story of the shamrock appears to be true, though. It is said that Patrick used the three-leafed shamrock to explain the holy trinity. Just where the green beer came in, no one is quite sure.

When it comes to food, we Americans have another kind of holy trinity, of ethnic cuisines that we hold in high esteem. French, Italian and Mexican foods are prevalent throughout the country. You will see the occasional German sausage house or Spanish tapas bar and may come across a vague impression of something called an Australian steak house. But the only Irish establishment you will see—with any regularity anyway—is the pub, owing perhaps to a certain reputation. In case you hadn't heard, there is a stereotype that says that the typical Irishman is known to tip a couple back now and again.

Irish cuisine is regularly dismissed as consisting of little more than potatoes, cabbage and corned beef. This is unfortunate and quite misleading. The potato label, although the Irish do eat a lot of potatoes, lingers probably because the great famine

Cooking methods in Ireland are commonly misconstrued as follows: Boil it 'til it's gray, then mash it to a pulp.

of the middle 19th century led so many Irish to come to America. It is worth noting here, that although there was indeed a blight that started in 1845 that wiped out the entire potato crop by the following year, the widespread starvation that ensued was more a function of politics than agriculture. Help from wealthy Great Britain came with the string of conversion to Protestantism attached, a conflict that still festers there today.

Like any age-old culture, Ireland has developed a unique cuisine that can stand against any other, at least in terms of character and depth of flavors, if not in world popularity. Being a small island, Ireland naturally has a lot of seafood. Inland, its farms have poultry, lamb and beef. Peas, beans and onions have been grown there since at least the Middle Ages; apples, since Neolithic times. Of course, their dairies are famous, and subsequently, so are their cheeses. The Irish Cashel Blue is a particular favorite of mine.

Cooking methods in Ireland are commonly misconstrued as follows: Boil it 'til it's gray, then mash it to a pulp. Actually, thanks to the strong French influences that came to Ireland in the mid 1700s, and have evolved ever since, Irish cooking techniques are familiar and advanced.

While touring Ireland, you could enjoy fabulous roast fowl of almost any description, sautéed sole, broiled lamb or any number of stews that would hold up against the best Bourguignon.

Of course, Ireland is known for its libations, chief among them whiskey and beer, particularly stout. The whiskey, like that in Scotland, is made from barley, as is their beer. American whiskey, conversely, is made of corn and rye. One works with what one has, so many large-scale American beers have a fair amount of corn and/or rice in them as well. It is the barley, though, particularly the fire roasting done at the St James' Gate brewery, that gives distinctive flavor to Ireland's most famous brew, Guinness Stout. Combined with the water that flows from the Wicklow Mountains around Dublin, the barley produces one of the finest (and some say healthiest) brews in the world.

There are two major differences between the Irish whiskey and scotch. One is the roasting—the Scots use open peat fires, making for the familiar smoky flavors, where the Irish use closed ovens so there is no contact with the smoke. The other is in the distilling—where most scotch is double distilled, an Irish whiskey like Bushmill's is triple distilled. They are both called whiskey but are truly apples and oranges. It's not that one is better than the other; they are just quite different. As always, trust your own taste.

This year, cook an Irish meal for your St. Patty's Day. Don't swill pint after pint of Bud Light with green food coloring in it. Remember, what goes around comes around, and you might be in for a scare on your midnight trip to the bathroom. Instead, try making a nice lamb roast with rosemary and garlic. Take pleasure in a glass of Bushmill's while you cook, and one of Guinness while you enjoy your roast. End with an apple-barley pudding and a glass of Irish Mist liqueur by the fire. Share this with some friends. Patrick himself would be proud. LV

The status of peace

One year ago, George Bush took us to war over the objections of more than 10 million people. Jimmy Moore gives us an update on what's been happening since—here, there and everywhere. **Jimmy Moore**

“While we have fewer people showing up to hold signs for the weekly Friday vigils, we seem to get much more support from passersby. Perhaps the people who used to say, ‘I have a brother over there’ have realized that we care more about their brother than Bush does.”

—Miriam Timmer-Hackert

For a brief moment it felt like people had the power. A year ago Feb. 15, over 10 million people on five continents stood united for peace proclaiming with one voice: “No to war in Iraq” and “Give inspections a chance.” It was an unprecedented day of hope, vision and worldwide solidarity, a day the *New York Times* referred to as the emergence of a new kind of superpower.

But the old superpower just rolled its eyes and continued to bear down on Iraq.

As Arundhati Roy, political writer and Booker Prize-winning author, pointed out in a recent talk for the World Social Forum, those massive demonstrations, while significant and laudable, represented little more than a holiday protest. No one even missed a day of work. Holiday protests don't stop wars, she said, and people like George Bush know that.

Antiwar activism seemed to recede after the invasion. There was a natural letdown. Some activists felt angry, some discouraged, others impotent in the face of Team Bush's relentless push for war, its ability to manipulate a docile media and cow a complacent public. A great number became involved with presidential politics, deciding the best way to deal with the problem was to remove it, Dennis Kucinich the clear ideological favorite. But it was also antiwar sentiment that fueled Howard Dean's meteoric rise on the national scene, and reinvigorated the Democratic Party in the process.

Since the key rationales for invading Iraq have fallen by the wayside, all America seems to be left with is a rhetorical question: ‘Isn't the world better off without Saddam Hussein?’

A sharp critic of born-again imperialism and neo-liberalism, Roy minces no

words: “To applaud the US Army's capture of Saddam Hussein, and therefore in retrospect justify its invasion and occupation of Iraq, is like deifying Jack the Ripper for disemboweling the Boston Strangler. And that after a quarter-century partnership in which the ripping and strangling was a joint enterprise. It's an in-house quarrel. They're business partners who fell out over a dirty deal. Jack's the CEO.”

In Iraq, each day one soldier dies, 19 are wounded and \$143 million dollars are expended, and that's not counting Iraqi casualties, or Afghanistan (where a third of the country is in non-coalition hands, the heroin trade has reemerged with a vengeance, people are too insecure to even register to vote in their new democracy, and women, who were beaten or worse for showing an inch of skin before, now find themselves regularly being raped, according to some reports).

After a couple weeks of improved ratings following the capture of Hussein, polls have continued to slump precariously for Mr. Bush. For the first time, a majority of Americans believe the war was not worth fighting and that the president lied or exaggerated the evidence about Iraq's WMDs. Over half want the president's panel evaluating the use and accuracy of prewar intelligence to conclude before the election, not after. And perhaps most damning, barely half believe Mr. Bush to be honest and trustworthy.

On the home front

As half a million took to the streets in frigid weather last February in NYC to protest the impending war, 400 gathered in Iowa City—and almost 600 for a candlelight vigil the weekend before the attack.

I speak with Iowa City's Lori Nelson, Iowans for Peace coordinator. A mother of two, Nelson's gentle, clear-eyed demeanor is

characteristic of the Iowa "peace people" I have met. "The truth will come eventually," she says quietly, firmly. Though encouraged by recent developments, she finds it odd people are acting like all these breaking stories are news. "It's just discouraging that we had to have the war first and so many had to die."

Iowans for Peace is a coalition of 24 peace groups. Nelson admits numbers attending vigils and events have dropped off significantly since the war began. "It was disheartening to go through all the efforts so many put out just to end up stuck in Iraq," she says. Many activists who became involved in the Iowa Caucuses are now rejoining the ranks. She hopes a decrease in student participation is temporary.

Miriam Timmer-Hackert, a UI law student and organizer of the weekly Friday noon peace vigil in Iowa City, says, "While we have fewer people showing up to hold signs for the weekly Friday vigils, we seem to get much more support from passersby. Perhaps the people who used to say, 'I have a brother over there' have realized that we care more about their brother than Bush does."

"The peace movement here has been a lot less active than it was during the run-up to the war, especially for 'regular' events, although they're all still going on," Karen Pease says. "I personally dropped off a fair bit in terms of activity after a run for the Iowa City City Council, and am just starting to get back into activism-mode with a stint on the Johnson County Democratic Party's Platform Committee. We still get big turnouts to 'special' events like the recent forum with David Franker—who'll be running for Jim Leach's seat—to get his stance on peace issues." Franker, a school board member and former nuclear freeze activist, impressed a great number in the audience, Pease says.

Nelson says her focus this summer will be on an effort to bring a Peace Center to Iowa City, which would serve all of Eastern Iowa. Iowans for Peace has begun moving in the direction of community outreach and conciliation. Plans are in the works to interface with veterans and local law enforcement person-to-person to discuss mutual areas of interest and concern such as the Patriot Act. It's a shift from polarization toward dialogue and inclusion, she says.

The recent grand jury investigation involving four subpoenaed Des Moines peace activists and a campus-wide gag order at Drake University (whose local chapter of the National Lawyers Guild was also subpoenaed for its meeting records) galvanized a lot of people, according to Nelson.

"Some Iowa City people went to the STARC armory meetings and protests and are very concerned that they will be hauled in front of this mysterious grand jury next,"

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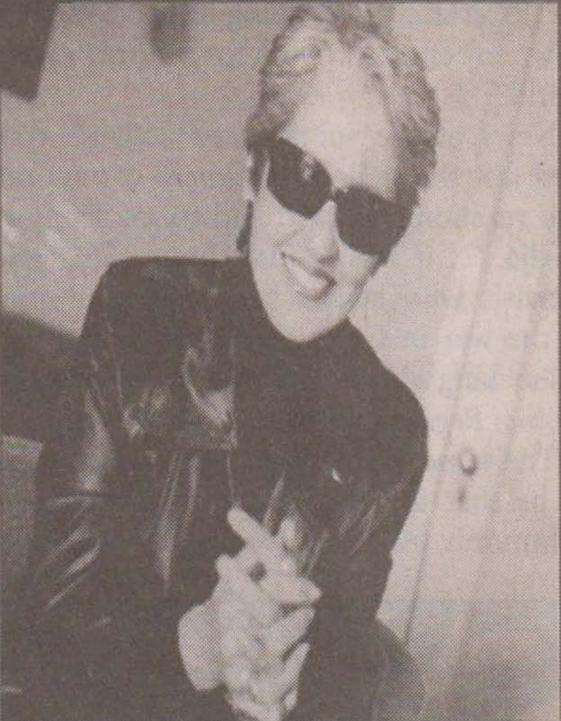
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Timmer-Hackert says. "I hope that this repression will make the movement stronger. It certainly isn't going to make me slow down my efforts to work for a more peaceful world."

News of the subpoenaed activists traveled fast throughout the peace community and reaction was swift and strong from the media. "...if this is just about going after activists who have taken their opposition to the war in Iraq to the streets, then it is a shocking abuse of power," decried a *Des Moines Register* editorial.

The sense in the peace community seems to be that this tactic of intimidation, one commonly used to discourage protesters in

the Vietnam War era, may have been a kind of a litmus test to see how people would react. One of the subpoenaed activists from Des Moines, Brian Terrell, executive director of the Catholic Peace Ministry, called the government's subsequent back-down "historic." A crowd of 150 in front of the federal building cheered on the news.

Kevin Kummer, campus pastor for the UI InterVarsity Ministry, told me he was impressed with the Drake faculty and how they stood up against what seemed to have all the earmarks of a McCarthy era-type bullying tactic. On the larger issue of Iraq, he said, "As part of the Mennonite tradition, we really call into question the whole need

to resort to force to solve problems. We know war doesn't solve the problem. Might isn't enough to make right."

I asked Kathy Kelly, co-founder of the Voices in the Wilderness, a woman who braved the shock-and-awe bombing campaign in Baghdad in order to help Iraqi families, how peace was faring. (Kelly's Chicago-based organization was fined \$130,000 for bringing toys and medicine for Iraqi children into the country. She refused to pay, even after the fine was lowered to \$50,000. She'll serve three months in federal prison for crossing the line at the former School of the Americas at Fort Benning in Georgia. She has not paid taxes for 23 years.)

"The peace movement has become quite well educated about Iraq," Kelly says. "Education is crucial. But I would like to see the movement engage in far more nonviolent resistance to US militarism. By and large, governments do not want our bodies on the line in combat, unless we have enlisted in the military. Instead, the US

continued on page 16

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Keith Achepohl, *Beach Seen* (installation detail), 2003, chine collé, ink drawing on intaglio.

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Not quite kosher

Binnie Kirshenbaum's new book deals with a Jewish woman who finds resonance in Christianity

Steve Horowitz

“**T**here are four kinds of Jewish-American literature,” according to Paul Ingram, manager of Prairie Lights bookstore and a maven of Hebraic American writing who regularly speaks at the local synagogue on the subject of new Jewish-American fiction. “The first kind consists of books with Jewish-American characters written by gentile authors” (for example, John Updike’s *Bech: A Book*). “Next comes books written by Jews about gentiles” (such as J.D. Salinger’s *Franny and Zooey*). “Then there are books written by Jews about Jews who have lost most of their Jewish identity” (think of Philip Roth’s *Goodbye, Columbus*). “The most kosher ones,” Ingram said with a smile in his voice, “are those by Jews about

Jews who are identifiably Jewish. Binnie Kirshenbaum is one of those.” Fittingly, the local Hillel, a Jewish student organization, will cosponsor Kirshenbaum’s March 8 reading.

“I’m flattered by that description,” Kirshenbaum said over the telephone from her New York City home, “but I also balk at being considered a Jewish-American writer.” Kirshenbaum indicated she recently attended a conference on Jewish-American literature and had ambivalent feelings about the topic. “Yes, I am Jewish. Yes, I am an American. Yes, I am a writer. But I am afraid of being ghettoized and I am afraid of the growing Balkanization of writers and readers. People only seem to be reading and writing about their own, but ultimately

we are all human. We need to get past our individual trappings and explore the larger human condition, the things that bind us together.” Kirshenbaum’s latest novel, *An Almost Perfect Moment*, explores the existential condition of faith and hope in a world of uncertainty through the eyes of Jewish and gentile characters. While the central protagonist, Valentine, is born a Jew, she finds resonance in Christianity.

Valentine is an unusual name for a Jewish girl from Brooklyn. She was born on Valentine’s Day, and her parents name her in honor of a dead relative whose name began with a V. Kirshenbaum understands how such things can happen. “My parents named me Binnie in honor of my mother’s Aunt Bessie,” she said. “My mother thought Bessie sounded like a cow’s name, so she kept the B and gave me another B name. If you don’t like my name, you should blame my mother.”

Valentine’s father deserted the family when she was still a baby. Her mother Miriam raises her with love, and with the help of her Mah Jongg buddies, a group that

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calls itself “The Girls.” (Mah Jongg, for those who don’t know, is a Chinese game played with tiles that was a popular social pastime for middle-class Jewish women during the ’60s and ’70s.) Most of the book’s action takes place in the ’70s during Valentine’s teen-age years.

During the course of the novel, the pretty Valentine, who bears a striking resemblance to cultural notions of the Virgin Mary, seeks a higher spiritual purpose.

However, Valentine does not reveal her inner life to the other characters or to the reader. We just see her behavior as she grapples with the world around her. Valentine looks for a father figure to replace her missing one and manages to give birth while remaining a virgin. Valentine finds inspiration in the music of the Catholic church, “Ave Maria” in particular, and the salacious holy book, *The Lives of the Saints*.

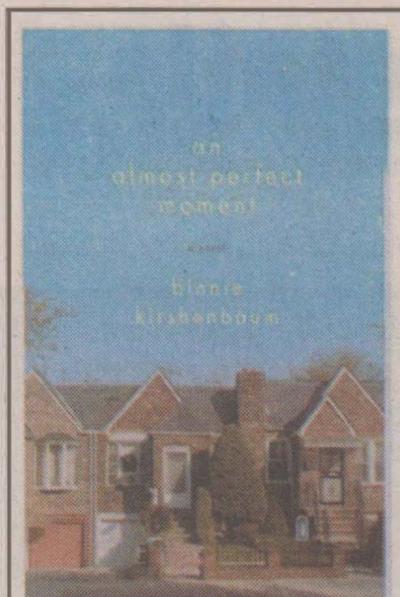
“Valentine identifies with Mary. Valentine becomes the first Jewish saint.” Kirshenbaum chuckled. “OK, maybe she’s not the first. The original Mary and the first Catholics were Jewish, too.” Kirshenbaum’s light tone in conversation holds true in the novel as well. The book is funny, with a spritz of Jewish humor even in the heaviest scenes. Kirshenbaum drolly renders dramatic incidents as a way of humanizing them. Valentine’s saintliness and the earnestness of her friends give them a comic edge as they deal with the foibles of teen-age life. Valentine’s best friend likens her first sexual experiences to the feeling of “having to pee after holding it in a really long time.” While the adults in the novel find situations like teen-age sex melodramatic, the kids take life in stride. For the teens, getting a double scoop of rocky road ice cream can be as important as having a baby out of wedlock.

Kirshenbaum set the book in the ’70s

because that’s when she was a teen. She also found the ’70s a blank backdrop where she could set the characters and not have the history of the era get obtrusive. “The ’70s were a banal period in American life,” according to Kirshenbaum. “The ’60s had calmed down and nothing took its place. There was a political lull—remember Gerry Ford—the clothes were ugly and nothing was happening musically, at least in my high school experience. It was also a period on the cusp. Kids weren’t as naïve as their mothers were in the ’50s, but not as mature or sophisticated as the next generation.” The

character of Valentine embodies that mix of self-ignorance and self-knowledge. She does not really know what she wants, but she does what she feels like anyway.

“Valentine is a cipher. She represents faith and hope, but faith and hope in what is never clear,” Kirshenbaum said. “And the repercussions of having faith and having hope, whether one is Jewish or gentile, are not always pleasant and are not always horrid, but they are always unpredictable.” That’s why we have religion, according to Kirshenbaum, to help us cope with life’s uncertainties. **LV**



Binnie Kirshenbaum

What: A funny Jewish American writer

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

When: Monday, March 8, 8pm

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The details are in the details

Art that keeps you squinting for meaning and beauty

Rob Cline

Two very different, but equally engaging exhibitions are on display through March 21 at CSPA in Cedar Rapids. The inlaid paper collages of Tom Torluemke that make up *Getting Along* are colorful creations that reward extended viewing, while the various displays in Brian Collier's *Very Small Objects: A New System of Classification* invite viewers to look at tiny objects in a new way. In both cases, there is more to see than might first meet the eye.

Torluemke layers various colored and patterned papers together and then cuts away sections so that different layers come to the fore in different parts of the work. In a work like "Enflamed"—which is made up of nine panels featuring figures of hands—Torluemke can take an image (or series of images) and render it in a variety of colorful combinations. The process is akin to peeling away layers of accumulated wallpaper, but with careful artistic intent.

Each of the eight pieces in the show is a delight to examine, sometimes because there are images or patterns to discover, sometimes because the colors and patterns are so pleasing, and often for both reasons. "Moon Monster," with its eponymous character clearly visible, stands in contrast to "Beachball," in which any recognizable image eluded my eyes. But both pieces hold the eye and draw the viewer in. The work, quite simply, is pleasant to look at.

That being said, it would be easy to overlook seven of the eight works on display because the eighth is so large and so striking that it dwarfs the others. "Dressed to Kill" is a huge work (made up of four contiguous panels) that depicts nine young people standing together as if posing for a group photograph. According to CSPA producing director Mel Andringa, the piece depicts some of Torluemke's students, college kids dressed for spring weather.

Torluemke was moved to create the work after he realized that his students were the same age as the young men and women sent to fight in Iraq (hence, the title is a double entendre). Political motivation aside, "Dressed to Kill" is a feast for the eyes as the students, rendered in impressive detail, seem to emerge from the work. The background is extremely varied and each section of the piece provides another visual treat. "Dressed to Kill" is the highlight of a strong exhibition.

Walking into Collier's adjacent exhibition, a visitor might well be forgiven for thinking he or she had stepped out of an art gallery and into a science fair. As its title suggests, the exhibition is an exploration of very small objects, both natural and man-made. Part of the show, housed in pedestals that look like giant Tinker Toys, is devoted to various flotsam and jetsam in tiny bottles containing alcohol; another portion of the exhibition features multiple examples of given items—flies, electronic components and the like; a third segment is an accordion-style book (which extends more than the length of one of the gallery's walls) titled "The Collier Classification System for Very Small Objects" and containing high-resolution (and slightly larger-than-life) scans of said objects.

What unifies these three displays, and affords them any traditional "art" component they may have, is Collier's extensive classification system, built to resemble formal scientific classification language but derived from English rather than Latin. Collier's system is quite detailed: The first word of any label begins with either Neli- (if it's



Tom Torluemke (top)
Brian Collier (right)

What: Art that makes you squint

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

When: Through March 21



man-made) or Onli- (if it's natural); the second part of the first word describes the completeness (or lack thereof) of the object (-frag, -part, -whol); the next word describes the specimen's origin and something about its nature (i.e. porchedeco or machappielectro).

The resulting word provides a description (read bit by bit) like "multicoirresoftotherlik" or "bluroundshiniotherlik." Hence, a fly becomes "Onliwhol Housaripest multicoirrecrunchibiggerlik."

It's clever, to be sure, and amazingly detailed. Still, a traditional art lover might be annoyed to find this name game in a gallery, while at least one biology teacher (according to CSPA executive director John Herbert) was annoyed by what he felt was an irreverent, backhanded insult to true scientific classification. Collier's work, according to the exhibit's accompanying description, is often concerned with the boundaries of what constitutes art, and this exhibition bears that out.

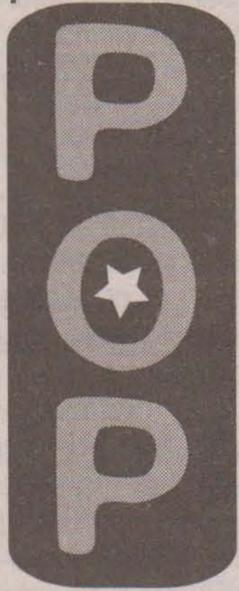
There is solace for the traditional art lover, however, as the exhibition also includes a series of paintings. Each is done on a bright white sheet of paper in the center of which Collier has rendered a very small object. His name for the object appears at the bottom of the piece in tasteful gray lettering. The pieces are surprisingly gripping, demanding that the viewer come up close to examine the detailed images. Like Torluemke's work, these paintings are enormously appealing. This is due, in part, to their eye-catching design, but Collier's paintings are beautiful, as well.

Both Torluemke and Collier have unique approaches to their art and a sense of how to engage the viewer. It's worth a stop at CSPA to take a closer look. **LV**

File sharing helps people

Mid-February, the Recording Industry Association of America (RIAA) launched its latest legal assault on file-traders. Justifying their actions, these copyright owners argue that without strong protections against the

prairie



Kembrew
McLeod

digital flood, they'll no longer be able to make money. They constantly remind us that the Internet and digital distribution are different from that which came before. Although this is partially true, they are still de-historicizing the current situation. Virtually every time a new technology has been introduced, copyright industries have hysterically and hyperbolically responded the same way. As I mentioned in last month's column, even the phonograph was supposed to destroy the music industry at the beginning of the 20th century. At the time,

the music industry was synonymous with sheet music publishing, and many of these businesses thought that it would spell doom for music. It's true that there was a reorganization of the music industry, but music itself didn't suffer—and, for that matter, the industry got much, much bigger.

Exactly 100 years before the RIAA began suing consumers, the same thing happened in the auto industry. In 1903, Henry Ford launched the Ford Motor Company and ended up locking horns with the Association of Licensed Automobile Manufacturers. ALAM, much like the RIAA, represented the major auto companies of the time, and it guaranteed its market dominance through the Selden Patent. Through this patent, ALAM could collect royalties on "self-propelled vehicles powered by internal combustion engines." You know, cars. At the time, automobiles were very expensive and

For many independent musicians, both file sharing and tape trading are a kind of underground radio, spreading the word about bands that aren't pumped out through more mainstream outlets.

out of the reach of most consumers, and ALAM wanted to keep it that way, so they refused to grant a patent license to Ford.

Ford made his cars anyway, and ALAM sued hundreds of Ford customers for purchasing these intellectual property-violating "unlicensed vehicles," quickly turning public sentiment against it. Reminiscent of RIAA's lawsuits and ads about downloading, ALAM placed a notice in newspapers stating that "any person making, selling or using such machines made or sold by any unlicensed manufacturers or importers will be liable to prosecution for infringement." Litigation lasted from 1903 to 1911, until an appeals court ruled in Ford's favor, and most of the ALAM-licensed companies failed after being left in the dust by technological advances. Moral of this 100-year-old story: Don't sue your customers, or they'll move on. Also, embrace change.

Critics say that file trading was directly responsible for the CD slump in 2002, with total album sales falling 10.7 percent compared to 2001. This, however, ignores the fact that the economy was in a recession. More importantly, the two primary markets that directly compete for young music buyers' dollars—video games and DVDs—demonstrated significant growth during that time. (In 2003, DVD sales enjoyed a staggering growth rate of 46 percent.) If we swallow the industry's rhetoric that each download equals a lost sale, then file trading couldn't have hurt much, or else we would have seen sales drop to nothing. Instead, CD sales fell only 10.7 percent in

2002 when the amount of consumer dollars spent on video games and DVDs exploded, and the next year, music sales began picking up in the US. And in the UK, 2003 saw a 7.6 percent increase in CD sales.

Reminiscent of the file trading controversy was the VCR—the Napster of the 1980s—because copyright owners couldn't fully control or even know how individuals handled or copied their materials. This recording instrument of evil was supposed to kill off the movie industry. Hollywood viewed the VCR as nothing less than a mass murderer that would pick off movie studios like frightened teens in a slasher film. I'm not exaggerating in the least. Jack Valenti, now CEO of the Motion Picture Association of America (MPAA), told Congress the following in 1982: "I say to you that the VCR is to the American film producer and the American public as the Boston Strangler is to the woman home alone." Hollywood, the innocent and frightened virginal character—that's the best joke I've heard all year!

As the market penetration of VCRs exploded, box office receipts steadily increased, and VHS and DVD revenue became a major moneymaker for companies like Disney. Box office numbers continued to rise since the 1980s and, in 2002, home video revenue totaled \$11.9 billion, surpassing the \$4.2 billion in theater ticket sales. That same year, Jack Valenti said about movie downloads, "It's getting clear—alarmingly clear, I might add—that we are in the midst of the possibility of Armageddon." He wasn't talking about the Ben Affleck film, but he was beginning to sound more and more like Chicken Little freaking out about the sky falling.

As I mentioned last month, it's interesting that Metallica was one of the first to sue Napster, since they got their first big break from the world of bootleg tape trading. "The brutal irony of the Metallica beef"—says recording engineer Steve Albini (Nirvana, Pixies and, literally, a thousand other bands)—"is that Metallica's early fan base was all kids that traded cassette copies

continued on page 22

Various Artists

We Are Each Other's Angels

Hungry for Music

In 1990, former members of the underground pop band the dBs, Peter Holsapple and Chris Stamey, released a classic album of jangly power pop called *Mavericks*. The record was so sweet it would make Eric Carmen and The Raspberries blush. Although the disc received critical praise, it sold poorly and was soon relegated to bargain bin status.

How nice then to see the record's most catchy tune, "Angels," resurrected as the opening salvo of *We Are Each Other's Angels*, a 49-song double-

disc anthology of pop, rock, folk, blues, jazz, and country tunes about cherubs. Holsapple and Stamey's tribute to heavenly creatures has more to do with the earthly kind than celestial beings, as do almost all the songs on the collection. The musicians use the term angel symbolically rather than literally to represent facets of human life and experience.

Now I'm no New Ager, and normally I'd ignore an album based around the concept of angels, but this anthology is different for two very important reasons. First, the quality of artists and songs assembled demands attention. Highlights include Billy Joe Shaver's "When Fallen Angels Fly," June Carter Cash's "Wings of Angels," Delbert McClinton's "Sending Me Angels," Alejandro Escovedo's "Two Angels," and Rev. Gary Davis' "I Heard the Angels Singing." Purchasing the collection also benefits a worthy cause. The non-profit record label Hungry for Music's self-proclaimed primary mission is to buy musical instruments for inner city kids and provide them with concert programs and creativity workshops.

While philosophers can argue how many angels can fit on the head of a pin, the fullness of these discs (both well over an hour long) begs the question: How many songs

about angels can one hear before getting bored? Blessedly, the variations in musical genres, in tempos, in lyrics, etc. make the collection more of a jukebox than a tired concept. Besides the well-known names already mentioned, the collection also includes gems by the less famous likes of Slaid Cleaves, The Kennedys, Chuck Brodsky and Laura Freeman. The mix of somewhat renowned and somewhat obscure artists keeps the listening lively. While every song may not be heavenly, the anthology contains a large volume of truly good music.

Steve Horowitz

Legal downloads

The editor asked if I had anything to review for this issue. Looking over the CDs I've bought recently, I found I've either bought older music, or stuff that isn't generally available, except by mail order. So instead, I'll write about stuff you can download for free—legally, without having to worry about the RIAA.

www.iraqimusic.com—You've seen Baghdad burning, why not get an idea of what constitutes hot jams to an Iraqi? This site is frequently updated with new mp3s from Iraqi musicians past and present. What strikes me about Iraqi music is the deep emotion expressed by the singers, male and female. Without a knowledge of Arabic, I don't know if they're singing about love or picking figs, but I can appreciate the passion.

www.brainwashed.com/vvm/—VVM Test Records is best known for its artful trashing of other people's music. Most notably, VVM has distorted and added layers of sonic filth to the work of Aphex Twin. I used an automated tool to download mp3s from this site and came up with a widely varied trove of over 200 songs, from distressed Christmas carols to a trashy disco version of "Louie Louie."

www.hotcommunication.com/—Adam Johnson's first full-length CD on M3RCK, *Chigliak*, is a relentlessly listenable survey of electronic music genres, from ambient to electro to tech-house, all done with a lush musicality. His website has several live and

DJ sets to sample, and they all demonstrate his unique perspective in long form.

www.deephousepage.com/—This site is the Smithsonian Institution of Chicago House Music. Not long after Chicago DJ Steve Dahl caused a riot burning piles of disco records, house music was born in the dance clubs of Chicago. The combination of infectious machine beats and soul music has since swept the world—excluding the US, of course. The Deep House Page collects DJ sets going back nearly 30 years and includes all the legendary DJs of Chicago—Ron Hardy, Frankie Knuckles Steve 'Silk' Hurley, Farley Jackmaster Funk.

www.trailer-records.com—Here's where to grab some full songs by local heroes Greg Brown, Bo Ramsey, Brother Trucker, etc. These are low-bandwidth mp3 files, so the sound quality is low, but they'll sound good if you blast them in your pickup when you're cruising those country gravel roads.

www.loudfamily.com—The Loud Family is one of the most dependable purveyors of quirky, beautiful pop music. Along with leader Scott Miller's earlier band, Game Theory, Loud Family has never really blown up as big as they deserve, but their web site contains a generous sampling of complete tracks to help you discover what you've been missing.

www.bleep.com—This is a downloadable music store run by Warp Records, so it isn't technically a free site. They do have free previews of many tracks, though, and it's fantastic to be able to buy and download almost the entire catalog of the most influential record label in electronic music for the last 15 years.

Of course, that's only a beginning. A huge number of up-and-coming artists often post their work on their websites, so it's always worth it to poke around and see what you can find. Anyone who listens to music seriously has to know that there's a whole world beyond commercial radio and the stuff discussed in national music magazines, and the Internet is where you can find it. And much of it is free! Unless you count the \$2,000 for your computer and \$50 a month for your broadband connection, of course. **LV**

Kent Williams

Peace continued from page 10

government wants our assent and our money. I'd like to see a rise in war-tax refusal. I think it's also important for people to join in well-organized nonviolent protests such as the annual line crossing organized at Fort Benning and the regular nonviolent protests at the SAC base or at National Guard bases like the base in Iowa."

Opportunities are just around the corner. Activists plan a rally in Iowa City on March

19, marking the one-year anniversary of the invasion of Iraq. (The rally will be on the ped mall at 5:30pm. www.iowansforpeace.org for more info)

March 20-21, there will be another demonstration and direct action with a civil disobedience option at the main gate of the STARC Armory in Johnston, Iowa, the Iowa National Guard Headquarters.

Anyone risking arrest Sunday, March 21 at STARC Armory must attend a nonviolent

training and direct-action planning session Saturday, March 20 at 6:30pm at Trinity Methodist Church. Overnight hospitality is available at the Des Moines Catholic Worker. (www.iowapeacecalendar.org for more info)

And finally, organizers of a rally at the Republican National Convention in NYC Aug. 30-Sept 2 are expecting a crowd of 500,000 to a million. **LV**

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

ART/EXHIBITS

AKAR

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

Objects We Live With, functional ceramics by Guillermo Cuellar, Venezuela, through March 4 • *Objects for the Home and Use*, works in porcelain by Lynn Smiser-Bowers, Missouri, March 5-18; reception March 5, 5-8pm, part of Gallery Walk • Recent Work by Mary Barringer, ceramics, April 2-15.

Arts Iowa City/The Galleries Downtown 218 E. Washington St., Iowa City, 337-7447

Landscapes Through the Eyes of..., work by Benjamin Chait, Shirley Wyrick and Bill Nowysz, through March 5 • UI Metalsmithing and Jewelry Programming fund-raising exhibition and sale, through March 7 • Elizabeth Shriver and Doug Russell, paintings, ceramics and sculpture, through March 14; reception March 5, 5-8pm, part of Gallery Walk.

Arts Iowa City Center and Gallery Lower Level, Jefferson Bldg., Iowa City

Accumulation, found paper sculptures by Nnenna Okore, IC, through March 14; reception March 5, 5-8pm, part of Gallery Walk.

The Art Mission

114 S Linn St., Iowa City

Loret Mast—New Work, and Some Old, soft pastels and watercolor florals by this Iowa City artist; reception March 5, 5-8pm, part of Gallery Walk.

Brucemore

2160 Linden Drive SE, Cedar Rapids, 362-7375

Building a Community One Brick at a Time, through May 1.

Cedar Rapids Museum of Art

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

Villa to Grave: Roman Art and Life, 150 Roman objects—sculpture, frescoes, jewelry, furniture, coins and other decorative art objects—displayed in a recreated Roman architectural setting, through Aug. 25, 2005 • *Pig Latin: Illustrations by Arthur Geisert*, through May 2 • *Goya to Gauguin: 19th Century Prints and Drawings from the Permanent Collection*, through July 25. (See Words listing for more)

CSPS

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

Getting Along, work by Indiana artist Tom Torluemke; *Very Small Objects: A New System of Classification*, installation by Illinois artist Brian Collier, through March 21.

Faulconer Gallery

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

Retrospective of paintings, drawings, sculpture and prints by John Wilson, through April 18 • *Keith Achepohl: Gardens of Earth and Water*, new prints and watercolors by this UI professor of printmaking, March 5-April 18; opening reception March 5, 6-7pm.

Frame House & Gallery

211 N. Linn St., Iowa City

Photokinari, photography by Brad Causey; *Re: Fwd. Dave Schuppert*, collages by Dave Martyn; *Duarte Dance Works, Second Season*; opening reception March 5, 5-8pm, part of Gallery Walk.

Hancher Auditorium

UI Campus, Iowa City, 335-1160

22nd Annual Children's Art Exhibit, featuring art by elementary students in the Iowa City Community Schools, through March 10, lobby.

Hudson River Gallery

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

Oil paintings of the Iowa landscape by Drew Starenko; watercolors of the Iowa and Italian landscapes by Cynthia Borsa; opening reception March 5, 5-8pm, part of Gallery Walk.

Iowa Artisans Gallery/ D.J. Rinner Goldsmith

207 E. Washington St., Iowa City, 351-8686

Large-scale watercolors by Richard Hanson, through March 8; opening reception March 5, 5-8pm, part of Gallery Walk.

Iowa State Bank & Trust

102 S. Clinton St., Iowa City

Works in fiber and pastel by Jan Friedman, Carmen Grier and Sharon Burns-Knutson; opening reception March 5, 5-8pm, part of Gallery Walk.

Lorenz Boot Shop

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

An Uncommon Eye, acrylic paintings by Louis Picek; *Foil Frolics*, foil paintings by Peggy Polson; both through May; opening reception March 5, 5-8pm, part of Gallery Walk.

Many Facets

125 S. Dubuque St., Iowa City

Living with Color, acrylic paintings by Julie Fitzpatrick; opening reception March 5, 5-8pm, part of Gallery Walk.

MC Ginsberg Objects of Art

110 E. Washington St., Iowa City

New Acquisitions in Art Deco Jewelry, 1900-1930; opening reception March 5, 5-8pm, part of Gallery Walk.

Mythos

9 S. Linn St., Iowa City

Recent photographs by Laura Langdon; cast iron sculpture by Debra Sunner; opening reception March 5, 5-8pm, part of Gallery Walk.

Public Space One

6 1/2 S. Dubuque St., Iowa City

Art by Melinda Kaune, through March 10; reception March 7, 8-10pm • WRAC Art Reception, March 10, 4-7pm.

Room Service

117 E College St., Iowa City

Contemporary Textile Designs by Anne Kyyro Quinn; opening reception March 5, 5-8pm, part of Gallery Walk.

RSVP

114 E. Washington St., Iowa City

Works by UI Center for the Book artists, through March; opening reception March 5, 5-8pm, part of Gallery Walk.

Ruby's Pearl

323 E. Market St., Iowa City, 248-0032

Emigré, work by Emmy Mikelson, through March; reception March 26, 6-8pm.

Salon

119 E. Washington St., Iowa City

Paintings by David Fleming; opening reception March 5, 5-8pm, part of Gallery Walk.

Senior Center

28 S. Linn St., Iowa City

First Faces: A Debut Exhibit by Bekah Ash, March 5-April 11; opening reception March 5, 5-8pm, part of Gallery Walk.

UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417

Color photography by Paula Bradbury, Iowa City, through April 2, Patient and Visitor Activities Center East Gallery, eighth floor John Colloton Pavilion • Book arts exhibit of works from the UI Center for the Book, through April 23, Main Lobby • Color photography by Fritz Goeckner, Burlington, through April 23, Patient

A-LIST

Okkervil River Long Winter

Gabe's Oasis • March 11 & 31

Gabe's is hosting one of its strongest line-ups ever this month, with everyone from Richard Buckner (March 2) to the Rev. Horton Heat (March 24). But we choose two opening acts to highlight because each was responsible for one of last year's best releases and is bound for Next Little Thing status. Okkervil River's *Down the River...* threshes the same territory as Neutral Milk Hotel and Bright Eyes but with some of REM's southern repose to soften the edges (they're from Austin, Texas). Nothing like a good band with good songs (rarer than you think). On *When I Pretend to Fall*, Long Winters make you feel good about American pop again (The Thrills are from Ireland, remember). Hailing from Seattle, the band is all hooks and sun. And it has been a long winter, now hasn't it? 330 E. Washington St., Iowa City, 354-4788.

Other good bets are Autumn Defense at the Mill on March 3 (side project of Wilco's John Stirratt). And two local favorites say good-bye to Iowa City: ProtostarR is leaving for sunny California (Green Room, March 6) and Alma Hovey Hayride (Yacht Club, March 13) is calling it quits.

John Waters

IMU • March 3

The Hillel Foundation promises "Did You Hear the One About the Bigot?" will be a provocative event examining everything from censorship to why off-color jokes are so funny. The highlight will be filmmaker John Waters' (*Pink Flamingos*, *Polyester*, *Hairspray*) 8pm keynote on the value of tasteless humor and shock value, but afternoon roundtable discussions should prove to be just as eye opening. Here's hoping the event doesn't conflict with an anti-hate rally. UI campus, Iowa City, 339-4418.

and Visitor Activities Center West Gallery, Eighth Floor John Colloton Pavilion • Oil paintings by Sharon Burns-Knutson, Cedar Rapids, through May 14, Boyd Tower East Lobby • Watercolors and graphite drawings by Shirley Mallory Wehr, Boyd Tower East Lobby, March 5-May 28.

UI Museum of Art

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

American Tableaux: Selections from the Collection of Walker Art Center, an exhibition of 62 paintings, sculptures, installations, prints and photographs on loan from the Walker Art Center in Minneapolis, through April 25. (See *Film* for related events)

MUSIC

Clapp Recital Hall

University of Iowa campus, Iowa City, 335-1160

"Images of War," Kantorei, Feb. 27, 8pm • Anthony Padilla, piano, Feb. 29, 8pm • Iowa Chamber Music Coalition, March 2, 8pm • Violinist Amy Appold and pianist Mansoon Han Kim, March 5, 8pm • Pianist William Doppmann, March 6, 8pm • University and Concert bands, March 8, 8pm • Maia Quartet with Benjamin Coelho, bassoon, and Volkan Orhon, bass, March 10, 8pm • Hannah Holman, cello, and Réne Lecuona, piano, March 11, 8pm • Antares, chamber music ensemble, March 25, 8pm • Anthony Arnone, cello, and Timothy Lovelace, piano, March 27, 8pm • Philharmonia Chamber Orchestra, March 28, 3pm • "Celebrating Messiaen," Center for New Music, March 28, 8pm • Ksenia Nosikova, piano, March 30, 8pm • Tamara Thweatt, flute, and Alan Huckleberry, piano, April 1, 8pm • Society of Composers Student National Conference, April 2, 8pm.

CSPS

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

8pm except Sundays (7pm)

Tangerine Trousers, Feb. 27 • Nerissa and Katryna Niels, Common Rotation, Feb. 29 • Patty Larkin, March 7 • Shooglenifty, March 11 • The Holmes Brothers, March 12 • Bitch and Animal, with Susan Powter, March 17 • Karan Casey, March 20 • Violet Island, March 25-26 • Celtic rock band Wolfstone, Mar 28.

Gabe's

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

Will Whitmore, Tight Phantomz, Zzzz, Feb. 27 • Ferret vs Eulogy Tour, Feb. 29 • US Maple, Rapider Than Horsepower, Signal to Trust, Meth and Goats, Feb. 28 • Ferret vs Eulogy Tour featuring Shattered Realm, On Broken Wings, Remembering Never, Calico System, From a Second Story, all ages, Feb. 29, 6pm • Richard Buckner, March 2 • Jake Dilley Band, March 4 • Stuntrock, Atomly, March 5 • Early show: Dead to Fall; Late show: The Frogs, March 6 • Don Cabellero, March 8 • Sage Francis, March 9 • Xiu Xiu, March 10 • John Vanderslice, Okkervil River, March 11 • The Walkmen, French Kicks, March 12 • Ester Drang, Haley Bonar, The Reputation, March 13 • Mates of State, March 22 • Early show: Murphy's Law; Late show: Khanate, March 23 • Rev. Horton Heat, Legendary Shack*Shakers, March 24 • From Autumn to Ashes, March 26 • Modey Lemon, The Apes March, March 28 • Avenged Seven Fold, The Bled, March 30 • Pernice Bros., The Long Winters, March 31.

The Green Room

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

Blues Jam Mondays, Funk and Jazz Jam Tuesdays

Pat & Areo, Dexter Grove, Feb. 27 • Euforquestra, Dead Roots, Feb. 28 • Addison Groove Project, Gen. Ed., March 3 • Heiruspecs, Animosity, Johnny Six, March 4 • Natty Nation, G'nasik, March 5 • ProtostarrR, Damon Dodsens Band, March 6 • Phunk Junkeez, March 9 • Rock Candy, March 11 • The Slats CD release, Wax Cannon CD release, Giant Step, March 12 • Fat Possum Caravan (artists from Fat Possum Records), March 13 • Dr. Z's Experiment, March 17 • Full Room, March 18 • Dave Zollo & the Body Electric, March 19 • DJ Mel Richard, March 20 • The Slip, Dr. Z's Experiment, March 25 • Tony Furtado and the American Gypsies, Jake Dilley Band, March 26 • The Westfall.

Hancher Auditorium

UI campus, Iowa City, 335-1160

"Pop Art: Music of the '60s," Bang on a Can All-Stars

with Terry Riley, Feb. 28, 8pm • University Symphony and Choruses, March 24, 8pm.

The Java House

211 E. Washington St., 341-0012

WSUI's "Iowa Talks Live from the Java House," Fridays, 10am.

Martini's

127 E. College St., Iowa City, 351-5536

Shows at 9:30pm

BillyLee Janey, Feb. 27 • Saul Lubaroff Trio, Feb. 28 • McMurrin/Johnson Trio, March 5 • Merrill J Miller Band, March 6 • Nick Stika, March 12 • Gris Funk, March 13 • Radoslav Lorkovic, March 19 • Soul Power DJs, March 20 • Andy Parrot Group, March 26 • Ashanti, March 27 • The Diplomats, April 2.

The Mill

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

Open Mike Mondays, 8pm

Kelly Pardekooper, Ben Weaver, Feb. 28 • Say Hi to Your Mom, March 2 • Autumn Defense, March 3 • UI Jazz Lab Band, March 4 • Stuart Davis, March 5 • BeJae Fleming, March 6 • Bari Koral, Matthew Grimm, March 11 • Ben Ramsey, David Huckfeldt, March 12 • Nikki Lunden, March 13 • Stones in the Field, March 17 • Brother Trucker, March 19 • The Instigators, March 20 • Low Flying Owls, March 23 • Catfish Keith, March 26 • Patrick Brickel, CD release, March 27 • Ben Connelly, March 28.

Paramount Theatre

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

Follies 2004, March 6, 2 & 7:30pm; March 7, 2pm; March 12, 7:30pm; March 13, 2pm & 7:30pm; March 14, 2pm • American Big Band, March 18, 7:30pm, tickets 363-6254 • Cedar Rapids Symphony Orchestra, Paramount Grand Reopening Concert, March 27, 8pm; March 28, 2:30pm, tickets 366-8203.

Public Space One

6 1/2 S. Dubuque St, Iowa City

WRAC Hip-Hop, March 10, 7-11pm.

Red Cedar Chamber Music

Marion, 377-8028

"Hummel & Friends," March 4, 6:30pm, Beems Auditorium, Cedar Rapids Public Library • "Hummel with Friends," March 5, 7pm, Cottage Grove Place, Cedar Rapids • "Chamber Music Now!," March 26, 2pm, Meth-Wick Manor, Cedar Rapids • "Chamber Music Now!," March 26, 7:30pm, Lisbon Public Library.

Sanctuary

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

Jazz Jam w/ Steve Grismore, Thursdays

Smokehouse

511 P St., South Amana, 622-3750

Shows 8-11pm

Nick Stika, Feb. 27 • All That, Feb. 28 • Bryce Janey, March 5 • Electric Mule, March 6 • Nick Tzortzadakis, March 12 • Bill Heller, March 13 • BillyLee Janey, March 19 • Molly Hammer, March 20 • Jean Blum, March 26 • Scott and Michelle Dalziel, March 27.

UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417

John Colloton Pavilion Atrium

UI School of Music student Katie Fang, piano recital, March 1, 12-1pm • Kol Shira, March 29, 12-12:45pm.

UI Museum of Art

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

"KSUI Know the Score Live," Terry Riley, with David Lang and Mark Stewart of the Bang on a Can All-Stars; jazz pianist Dan Knight, Feb. 27, 5-7pm • "Dan Knight Plays American," with jazz pianist Dan Knight, Feb. 27, 8pm • "KSUI Know the Score Live," March 12, 5-7pm • Dan Knight, April 2, 5pm.

Uptown Bill's small Mall

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

Mud River Open Mic, Fridays, 7-9pm, sign up before 7pm, all welcome • Irish Slow Session, Celtic jam (for more info contact Tara Dutcher, tara@schoolperformingarts.com), Sundays, 2-4pm Afro-Folk Jam, Feb. 28, 7-9pm • Kalimbaman, March 6, 7-9pm • Heavy Metal Nite, March 10, 7-9pm • The Unsung

Forum, March 11, 7-9pm • Bree Nettie Clime-White, March 13, 7-9pm • Gilded Bats, March 14, 6-8pm • Potluck Dinner and Jam, March 18, 5-9pm • Maggie Simpson with Mad River Duo, March 20, 7-9pm • Brooks Williams, March 21, 6-8pm • Heavy Metal Nite, March 24, 7-9pm • Mick & Dave, March 25, 7-9pm • Half Fast, March 27, 7-9pm • DVIP Benefit featuring Robert Morey, March 28, 7-9pm • King Toad, April 1, 7-9pm.

US Cellular Center

370 First Avenue NE, Cedar Rapids, 363-1888

Rodney Carrington, March 19, 7:30pm.

Voxman Music Bldg.

UI campus, Iowa City

David McKamie, piano, March 9, 8pm, Harper Hall • Spanish Art Song: Suzanne Draayer, soprano, and Deanne Mohr, piano, March 21, 8pm, Harper Hall • Pamela Ruiters-Feenstra, organ and harpsichord, March 28, 2 & 4pm, Krapf Organ Studio • Marc Dickman, tuba, April 1, 8pm, Harper Hall.

Yacht Club

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

Blues Jam hosted by Shade of Bacchus, Sundays 8pm-

12am; Jam Band Jam hosted by Doggman Music Company, Wednesdays, 10pm

Squint, Lost Toys, Billy Schuh & the Foundary, Feb. 27 • BF Burt & The Instigators, Flying Bacchus, Feb. 28 • GB Leighton, Scottie Long, March 4 • Bump, March 5 • Dennis McMurrin and the Demolition Band, March 6 • BJ Jagger & The Jagoffs, March 9 • Euforquestra, Hyde Park, March 11 • Shame Train, Ben Eaton, March 12 • Alma Hovey Hayride's last show, March 13 • An Evening, March 16 • The Beggermen, Jam Band Jam at 7pm, March 17 • Shoe Money, March 18 • Letterpress Opry, March 20 • Jake Schneider Hip-Hop Show, March 25 • Star Candy, March 26 • 9 Miles Band, Matthew, March 27 • Starrunner, Dr. Z's Experiment, April 1 • Dred I Dread, Public Property, April 2.

DANCE

Hancher Auditorium

UI campus, Iowa City, 335-1160

Pilobolus Dance Theatre, March 5, 8pm.

Space/Place Theatre

North Hall, UI campus, Iowa City

Dancers in Company, the touring ensemble of the UI Dance Department, unveils its 2004 repertory, March 4-6, 8pm • Thesis Concert, UI Dance Department, April 1-2, 8pm.

UI Museum of Art

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

Dancers in Company, UI Dance Department, March 25, 7:30pm.

THEATER/ PERFORMANCE

Arts Iowa City/The Galleries Downtown

218 E. Washington St., Iowa City, 337-7447

In Search of Donna Reed, play about individuals caught in a 1960s time warp by Iowa City's Dan Coffey, Feb. 28, 8pm.

The Mill

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

Without a Net, monologue from the creators of Riverside Theatre's *Walking the Wire*, March 14, 7pm.

Owl Glass Puppetry Center

319 N. Calhoun, West Liberty, 627-248

Puppets and Pastries Dessert Theatre For Adults, March 27-28, 2pm & 4:30pm

Paramount Theatre

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

Defending The Caveman, Rob Becker's comedy, March 15, 7:30pm.

Public Space One

6 1/2 S. Dubuque St, Iowa City

Eric Burchett Variety Show, March 24 • Spellbinder by

Magic Man Nate Staniforth, March 26, 8pm.

Riverside Theatre

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

Wed. & Thurs. 7pm; Fri. & Sat. 8pm; Sun. 2pm (unless noted otherwise)

Medicine Show, satire looking at cosmetic surgery through a burlesque lens by Riverside Theatre artistic associate Michael Sokoloff, March 5-6, 10pm.

Theatre Cedar Rapids

102 Third St. SE, Cedar Rapids, 366-8592

7:30pm Wed.-Sat.; 2:30pm Sun.

Laura, stage adaptation of the classic mystery noir film, March 12-21.

Uptown Bill's small Mall

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

Kirkwood Theater Group, March 4, 7-9pm.

UI Theatre

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

The Seven, hip-hop adaptation of the Greek classic *Seven Against Thebes* by Will Power, Feb. 25-28, March 3-6, 8pm; Feb. 29, March 7, 3pm.

AUDITIONS, CALLS, ETC.

Theatre Cedar Rapids

102 Third St. SE, Cedar Rapids, 366-8592

Auditions for *Cabaret*, March 14-15, 7pm, read-thru March 8, 7pm, call for more info or www.theatreocr.org.

COMEDY

The Mill

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

Lightning in a Bottle, March 9, 8pm.

Paramount Theatre

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

Ken Davis, April 2, 7pm.

Public Space One

6 1/2 S. Dubuque St., Iowa City

Paperback Rhino Competitive Improv, March 11 & 25, 7pm.

WORDS

Cedar Rapids Museum of Art

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

Grottesca Using Stencils, Art workshop for adults, Saturday at the Forum, Feb. 28, 10am-4pm • "The Romantic Rebels: Explorations of the Human Body, Madness and the Night," Dr. Cynthia Bland, UI visiting assistant professor, Art Sandwiched In, March 3, 12-1pm • "The Bread Basket of Rome: A Culinary Journey from Tunisia to Turkey," Zeineb Mehdi, Saturdays at the Forum, March 6, 1pm • "Edible Delights: The Art of Roman Cuisine," family workshop, Saturdays at the Forum, March 13, 1pm • "Food to Die For: Roman Banqueting in the Afterlife," Dr. David Caccioli, associate consulting curator, Thursdays on Third, March 18, 7-8pm • "Holy Cow! What Makes Food Kosher Anyway?," Barbara Feller, the History Center, Saturdays at the Forum, March 27, 1pm.

Clapp Recital Hall

University of Iowa campus, Iowa City,

335-1160

Lecture and panel discussion: "Perceptual Acoustic Assessments," Jody Kreiman, speaker, March 12, 7:30pm.

The Green Room

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

Poetry Slam, March 10 & 24, 9pm.

Iowa Memorial Union

UI campus, Iowa City

"Did You Hear the One About the Bigot? A Careful Look at Hate and Humor," day of faculty-led roundtable discussions on bigoted humor, the First Amendment, racism and sexism

in the media, and artistic license (11am), with evening keynote by filmmaker John Waters (8pm), March 3, call 339-4418 for more info • Stacy Coffman, infection control professional, Finding God at Lunch, March 12, 12pm, River Room 1 • A. Denita Gadson, postdoctoral fellow, School of Journalism and Mass Communication, Finding God at Lunch, April 2, 12pm, River Room 1.

The Java House

211 E. Washington St., 341-0012

WSUI's "Iowa Talks Live from the Java House," Fridays, 10am.

The Mill

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

Talk/Art/Cabaret, March 10 & 24, 9pm.

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)

Workshop grad James Sullivan reads from *Over the Moat*, Feb. 27 • Matthew Pearl reads from his historical mystery, *The Dante Club*, March 1 • UI Writers' Workshop faculty member Brenda Hillman and co-editor Patricia Diestfrey read from their new anthology, *The Grand Permission: New Writings on Poetics and Motherhood*, March 2 • UI grad student Shell Feijo reads her essay from Michelle Tea's *Without a Net*, a collection of personal essays by working-class women, March 3 • Jasper Fforde reads from his whimsical series of literary fantasies, *The Well of Lost Plots*, March 5 • Binnie Kirshenbaum reads from her new novel, *An Almost Perfect Moment*, March 8 • English writer Sarah Dunant reads from her new novel, *Birth of Venus*, March 10 • Canadian writer Guy Vanderhaeghe reads from his latest novel, *The Last Crossing*, March 11 • Workshop grad Peter Craig reads from his new novel, *Hot Plastic*, March 12 • Korean-American novelist Chang-Rae Lee reads from his new novel, *Aloft*, March 13, no radio • Oni Buchanan and John Woodward, poetry and fiction reading, March 22 • Robley Wilson, fiction reading, March 23 • DA Powell and John Isles, poetry reading, March 25 • John McNally, fiction reading, March 31.

Riverside Theatre

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

Thursday Theatre Talks, Dee Morris and Judith Pascoe explore the life and times of Emily Dickinson and Mary Shelley in preparation for Riverside Theatre productions of *Emily Dickinson & I* and *Cloning Mary Shelley* in April, March 11, 5:30-6:30pm.

Shambaugh Auditorium

Main Library, UI campus, Iowa City

Lorrie Moore, fiction reading, April 2, 8pm.

Senior Center

28 S. Linn St., Iowa City

Town Meeting on the 2003 Medicare Prescription Drug Bill with Sen. Tom Harkin, March 1, 12:30-1:30pm.

UI Hospitals and Clinics

Medical Alumni Auditorium,

E331 General Hospital

Robert Levine, MD, Yale professor of medicine, presents two lectures: "The Ethics of Randomized Clinical Trials and Special Problems Presented by Placebo Controls," March 2, 8:30am; "Standards for the Ethical Conduct of Research Involving Human Subjects; Their Development in Response to Public Perceptions," March 2, 10:30am.

UI Museum of Art

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

"KSUI Know the Score Live," Terry Riley, with David Lang and Mark Stewart of the Bang on a Can All-Stars; Thomas Swiss, UI English professor, and Jon Winet, UI intermedia, discuss literary and visual aspects of the pop art movement; Loyce Arthur, costume designer and faculty member from the Department of Theatre Arts, on fashion of the 1960s; Will Power, a Partnership in the Art artist in residence at University Theatres, talks about the upcoming premiere of his hip-hop theater piece, *The Seven*; Marvin Bell reads poetry about music; jazz pianist Dan Knight performs, Feb. 27, 5-7pm • "KSUI Know the Score Live," March 12, 5-7pm • "African-American Artists and Double Consciousness," Michael Harris, speaker, March 25, 7:30pm.

Van Allen Hall

UI campus, Iowa City

"Family Adventures in Science," Feb. 28: The Quantum Face of Light: As Einstein Saw it, the Modern Evolutions; March 6: The Sound of Propagation: Measurements You Can Make; March 13: The Sound of Music: Try Out With Computer Programs; all 4-5pm • TC Boyle, fiction reading, March 29, 8pm, Lecture Room 2 • Brenda Hillman and Marilynne Robinson, poetry and fiction reading, March 31, 8pm, Lecture Room 2.

FESTIVALS

The Celebrating Cultural Diversity Festival

Feb. 29, 12-5pm, UI Field House,

UI campus, Iowa City

Showcasing a variety of ethnic foods, arts and crafts, music, sports, fashion and other activities; performers include: Ashanti, Latin jazz band from Pella; The Beggarmen, a traditional and original Irish music group; Bahri Karacay & Turkana, a Turkish music band; Mirage, a Middle Eastern dance troupe; and Quad City Ballet Folklorico, a Latin dance group; www.uiowa.edu/~ccdfest/ for more info.

FILM

Cedar Rapids Museum of Art

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

Rome: Power & Glory, Part 2, March 20, 1pm.

Public Space One

6 1/2 S. Dubuque St., Iowa City

For Always, by local filmmaker Scott Beck, March 4, 8-10:45pm • Flicker Film Screening, short films, March 7, 4-7pm.

UI Museum of Art

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

Eight films from the Walker Art Center's Edmond R. Ruben Film Study Collection, Fridays, 2pm: *One Way Boogie Woogie* by James Benning and *Shulie* by Elizabeth Subrin, Feb. 29. (See Art for related exhibit)

NATURE/ ENVIRONMENT

Montgomery Hall

4-H Fairgrounds, 4265 Oak Crest Hill Road SE

(Old Highway 218 S), Iowa City

Annual Prairie Preview, naturalist Carl Kurtz speaks on "The Process of Discovery...How can we be more open to the world around us?," March 9, 6:30pm, 337-2322, extension 3.

MISC.

Public Space One

6 1/2 S. Dubuque St., Iowa City

Stich 'n' Bitch, knitters, Tuesday, 4-6:30pm, emily-maloney@uiowa.edu for more info.

UI Field House

UI campus, Iowa City

The 2004 Special Olympics Iowa Basketball, Gymnastics, Power Lifting and Cheerleading Tournament, March 20, 8am-4pm.

CLASSES

School for the Performing Arts

209 N. Linn St., Iowa City, 341-0166

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Letter continued from page 3

dividing good and evil cuts through the heart of every human being. And who is willing to destroy a piece of his own heart?" Indeed. Let us be vigilant in just this resolve, to eradicate from within ourselves the evil that threatens to divide.

Members of the Association of Campus Ministers:

Robert Dotzel
Pamela Larabee-Zierath
Lutheran Campus Ministry

Nancy Olthoff
Karen Haslett
United Campus Ministry

Marsha Acord
Paul Shultz
Wesley Foundation

Jason Chen
Geneva Campus Ministry

Kevin Kummer
InterVarsity Christian Fellowship

Gerald Sorokin
Hillel Jewish Student Center

Ed Fitzpatrick
John Stecher
Newman Roman Catholic Student Center

Michael Davis
University Baptist

University Theatres Mainstage presents

THE SEVEN

by Will Power

A hip-hop adaptation of
The Seven Against Thebes
Directed by Steven Sapp
Choreography by Benji Reid
Music by Will Power and Will Hammond
An Iowa Partnership in the Arts Production.

Feb. 25-28, Mar. 3-6 at 8 pm
Feb. 29 & Mar. 7 at 3 pm
David Thayer Theatre
UI Theatre Building
Call 335-1160 or 1-800-HANCHER

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COLLEGE OF LIBERAL ARTS & SCIENCES
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Every Sunday 2-4PM
Irish Slow Session
(Celtic Jam)



Thursday Feb 26th
7-9PM Ben Varley w/ Drew Hayward
Saturday Feb 28th
7-9PM Afro-Folk Jam
Thursday March 4th
\$3 7-9PM Kirkwood Theater Group Variety
Saturday March 6th
\$3 7-9PM Kalimbaman
Saturday March 13th
\$3 7-9PM Bree Nettie Clime-White
Thursday March 18th
5-9PM Mud River Dinner and Jam
Saturday March 20th
\$8 7-9PM Maggie Simpson
Sunday March 21st
\$8 6-8PM Brooks Williams
Thursday March 25th
7-9PM Karl Marzipan
Saturday March 27th
\$3 7-9PM Half Fast
Sunday March 28th
\$3 DVIP Benefit w/ Robert Morey
Thursday April 1st
\$3 7-9PM King Toad w/ Shoeless Joe
Saturday April 3rd
\$3 7-9PM Nikki Lunden

Photographer

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- Latest birth control options
- Female health care providers



- 28** Euforquestra
Dead Roots
- 3** Addison Groove Project
Gen Ed.
- 4** Heiruspecs
Animosity, Johnny Six
- 5** Natty Nation G'naskl
- 6** ProtostarR
Damon Dodsen Band
- 9** Phunk Junkeez
- 10** Poetry Slam
- 11** Rock Candy
- 12** The Slats (CD Release)
Wax Cannon (CD Release),
Giant Step
- 13** Fat Possum Caravan
(artists from Fat Possum Records)
- 17** Dr. Z's Experiment
- 18** Full Room
- 19** Dave Zollo
& the Body Electric
Farewell to Gunner party
- 20** DJ Paul Anthony
- 24** Poetry Slam
- 25** The Slip
Dr. Z's Experiment
- 26** Tony Furtado and the
American Gypsies
Jake Dilley Band
- 27** The Westfall

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ASK RUBY

The purpose of "Ask Ruby" is to give honest and accurate information regarding sex and sexual relationships and to promote mutual and consensual sexual practices. We believe strongly that censorship is a method of patriarchal control used to shut fiery, feisty folks down. This column is intended as a blow to barriers that keep people from experiencing good communication around sex.

We'll start off by admitting that there is no actual, physical, living, eating, breathing "Ruby." Ruby is an entity, an idea, a state of mind. So let's kick things off with our first question.

Dear Ruby:

"I don't want sex as much as my partner does. Do you have any tips for how I can be more into my partner's sex life?"

—Not in the Mood

Dear Not in the Mood:

Differences in partners' sexual desires and directions are a perfectly normal occurrence in most relationships. Changes in your body, stresses in your life, and changes in the relationship itself all can weigh on a couple's sexual life. It sounds like your concerns come from a place of pressure, either from your partner or from yourself (or both) to fit some sort of nonexistent sexual standard. It is super-duper important to remember to trust yourself and respect how you are feeling. If you don't want sex, then don't push it. If your body or mind or spirit isn't into sex with your partner right now, then maybe you could explore other options.

You are not responsible for fulfilling your partner's desires. You are only responsible for yourself. Your partner should respect your boundaries. On the other hand, if you are experiencing sexy feelings toward your partner, but it is the actual kind of sex you are having that is not matching up to what you desire, then maybe you all could talk about trying some different things. Perhaps you would like to watch each other get off, or maybe you need a sensual massage to know that your whole body is being loved. Maybe you would enjoy reading erotica/porn. Or possibly you just need to do some self-exploration to figure out what you like. But please always listen to your needs and try to meet them. And remember that nine times out of 10, communicating your desires is your sexiest tool between the sheets or in the shower or hmm...this could go on forever.

We do not claim to have all the answers, but we do have extended experience, both personal and professional. Questions should be mailed to Ruby's Pearl, 323 E. Market St., Iowa City, IA 52245-2172 or emailed to rubyspearl@technodyke.com.

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of the Metallica demo. That's how I first heard Metallica, on a cassette dub of a demo. They owe their career to the exact same practice, in a different form, and for them to get bent out of shape about it now is retarded, you know." Along with long-forgotten groups (Jaguar, Blitzkrieg and Anvil Chorus), Metallica's demo *No Life 'Til Leather* tape was a favorite among fans who scoured the pages of British metal magazines like *Kerrang!* and *Sounds*.

For many independent musicians, both file sharing and tape trading are a kind of underground radio, spreading the word about bands that aren't pumped out through more mainstream outlets. "I see the file trading thing as a different kind of listening booth, that's all it is," Albini tells me. "It's

like a special radio that you can program yourself, but it's not the real thing. Nobody listening to a downloaded file is actually getting the record, they're not actually getting the same sound quality.... You're getting a cheapened simulacrum, which might excite you about the real thing." Local musician and Trailer Records owner Dave Zollo puts MP3s of the bands on his label for anyone to download, for many of the same reasons. All this suggests that, more than anything else, the digital revolution looks like it has a real potential to transform the industry from the "music business" to the "musician's business." Rather than causing the emaciation of art, the starvation of artists, it may have a positive impact on most working musicians. More on that next month, in the final installment of this little series. **LV**

FORECAST FOR MARCH 2004 • BY DR. STAR



PISCES (Feb 19–March 20) As March opens, many will look to Pisces for inspiration and guidance. Don't lose heart later as people adapt your suggestions in rather down-to-earth and practical ways. This enhanced influence comes at a time of deep self-questioning and crucial decision making for you. Take a lesson from those who take your high-minded ideas and turn them into practice. You might face resistance from rigid, manipulative, volatile people. Don't be discouraged. These people can dishearten and delay you, but they cannot prevent the realization of your plans.



ARIES (March 21–April 19) The emphasis is on your finances in March. You will be motivated and empowered to take decisive action and it is clear that, ultimately, you will get the results you seek. But it is very important that you not overspend or overinvest, for now. Also, your own generosity could get you in financial trouble. It would be best to remain very practical and hard headed in all transactions and negotiations for the time being. There are many who would take advantage of your good nature if you are not careful.



TAURUS (April 20–May 20) Your instincts are good. Action must be taken and trends do favor you. Many quietly agree with you. But you should remember at all times that you act in a potentially explosive environment. Confusion over your motives and efforts to control your actions will dog any initiatives. Although you are almost certainly right in what you think and do, others might not understand the situation so clearly or be quite so confident of the outcome. It would be best to let events take their course. You will be vindicated in time.



GEMINI (May 21–June 20) You might start March thinking you can guide the course of a very difficult and complex course of events. But the planets will inject a dose of hostility, hysteria and unpredictability into affairs and, at the same time, reduce your influence. Gemini could very easily be overwhelmed. You should yield and quietly side step any onslaught. The planets will shortly introduce a surprising and helpful new dynamic. This new dynamic will take things in a direction you would have chosen anyway and with much less trouble and expense for you.



CANCER (June 21–July 22) Cancerians might well feel that they bear the weight of the world on their shoulders or that they have direct responsibility for the outcome of some very important, collective effort. The temptation will be to use your power to ensure a positive outcome. Don't. The pressure to produce immediate results will subside. You will shortly find yourself in the middle of a very healthy and dynamic evolutionary process. The assumptions and the goals of those in your environment will begin to change naturally and move in a more constructive and realistic direction.



LEO (July 23–Aug 22) For awhile, Leo will have an inside track on events. But, if you are not careful, you could be drawn into some heated controversies. Emotions can reach hysterical levels. Brace yourself for some power plays, too. You will have only modest luck dealing with these things head on. You'd do well to establish or strengthen relations at the grass-roots level. However, long-term professional or work concerns should remain uppermost. This would be a good time to clear out some mental cobwebs and update your assumptions about the world.



VIRGO (Aug 23–Sept 22) Virgo faces a surprisingly complicated situation in March. You have leverage but it doesn't quite match your ambitions or the resistance you will meet. To achieve the mutually agreeable outcome you desire, you might need an aggressive approach. Continued progress is likely in crucial areas. But you will have to keep chipping away at some larger problems and the stubborn obstacles to their solution. Your inspiration and confidence will help you sway key opinions. It is not obvious now, but your higher aspirations are having a positive, important real-world effect.



LIBRA (Sept 23–Oct 22) Librans will begin March energetically and finish the month energetically, picking up enthusiastic followers and supporters along the way. You are heavily empowered in your relationships with others. However, you must exercise this power carefully or things could get very complicated very fast. Positive changes in work and professional areas will continue, but these changes will involve continuing psychological adjustments. Librans will appear confident and successful to others, but, inwardly, you could be having doubts. Finances will also remain an issue. Keep long-term financial matters uppermost in your mind.



SCORPIO (Oct 23–Nov 21) Scorpios will find themselves in a fierce cross-fire unless they are very, very careful. You will have to resolve an almost irresolvable conflict. Matters will be in serious flux and easy answers nowhere to be found. You won't have much to offer except a plea for understanding and accommodation all around. These will not seem reasonable or attractive options to those involved, unfortunately. You will just have to impose some order on the situation yourself. Your position will solidify as the month progresses. Partners can provide helpful insights.



SAGITTARIUS (Nov 22–Dec 21) You could find the forces of change especially disruptive as you try to strike a balance. Almost everything you say or do will seem provocative or unrealistic to someone important, even though you are doing your best dealing with difficult and unpredictable situations—at home and at work. There is a lot of sense in what you are thinking and doing. Also, despite resistance, your efforts will have lasting and positive effects. Long-term finances are favored. Steer clear of on-the-job romance. Work affairs should go well, overall.



CAPRICORN (Dec 22–Jan 19) Chaos reigns in the minds and hearts of those around you. Nobody will listen to Capricorn even though Capricorns are past masters of the hard-nosed, common sense advice that everybody desperately needs right now. People are rushing headlong into crazy alliances to achieve complicated and unrealistic goals. But you can do quite well this month anyway. There are many ways to preserve and expand your power base. Set the foundation for effective action down the road when people come to their senses. Don't let the overeager influence financial decisions.



AQUARIUS (Jan 20–Feb 18) Take advantage of changes in your environment to make adjustments in financial and work arrangements and in relations with local people and businesses. Be careful that your plans are not hijacked by those who would divert your efforts in order to preserve an unsatisfactory status quo or exploit your ideas for easy profit. Work with established people who share your ideals and have the power to help realize your goals. You might have to compromise here and there. Remember the importance of your home base in every decision you make. LV



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- 3.13 LAST SHOW Alma Hovey Hayride**
- 3.17 ST. PATRICK'S DAY Party with The Beggermen**
- 3.18 Shoe Money**
- 3.19** DJs: Sharlo, nNothing, Miss Demeanor vs. B3n, Murdoch
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