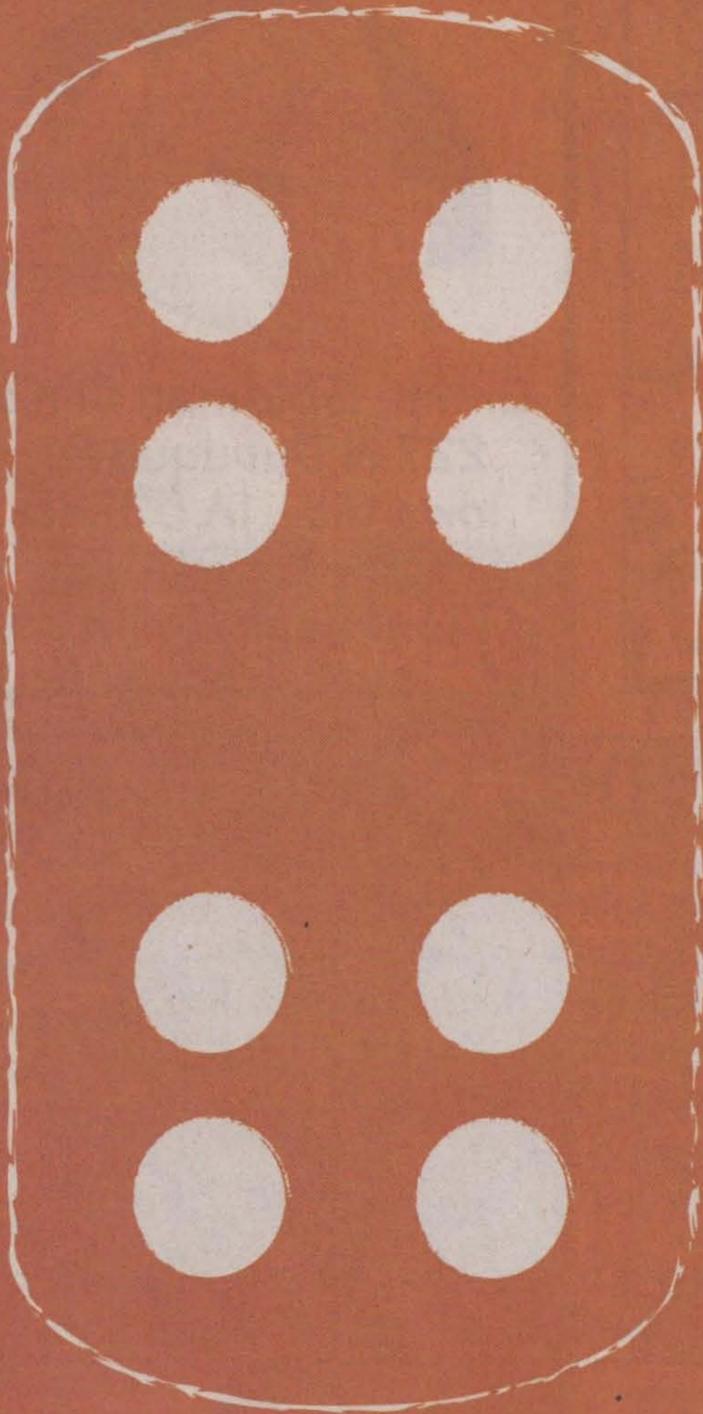


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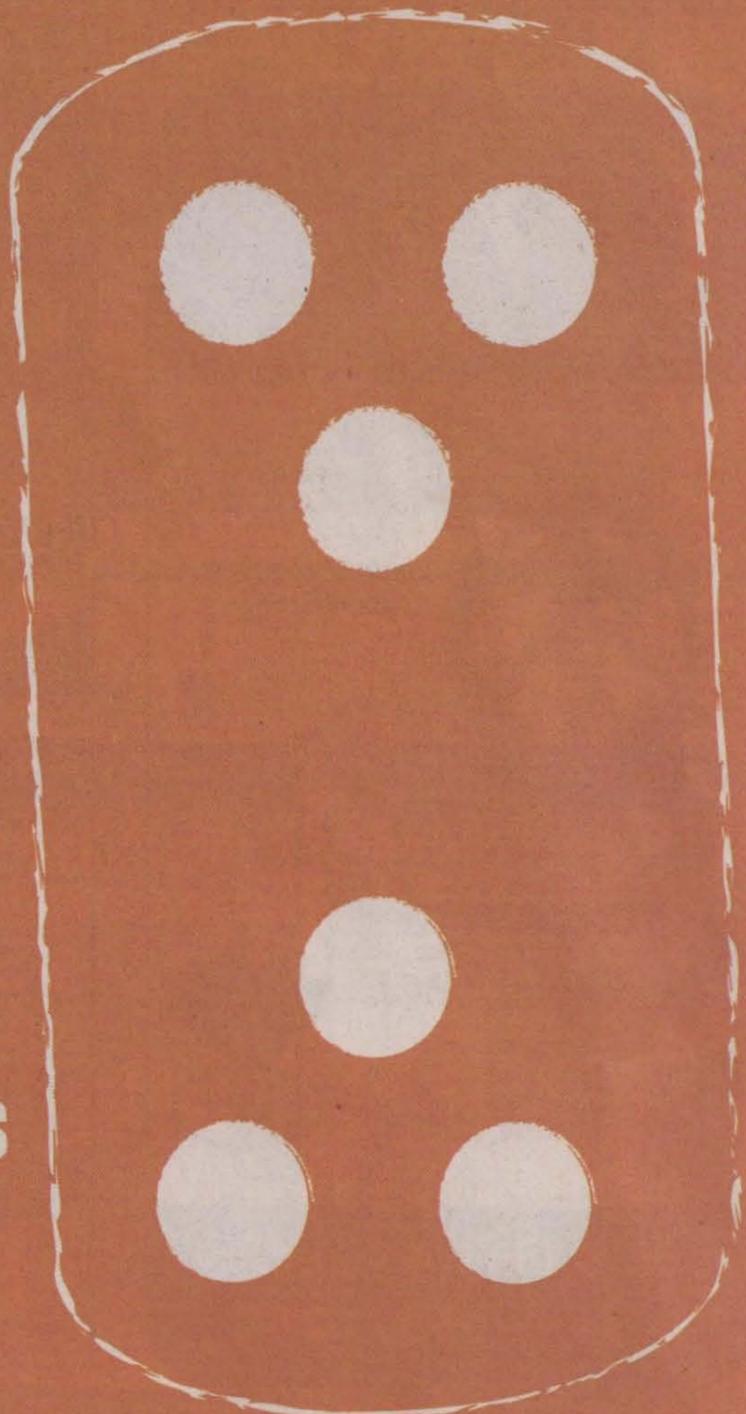
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by TOM TOMORROW

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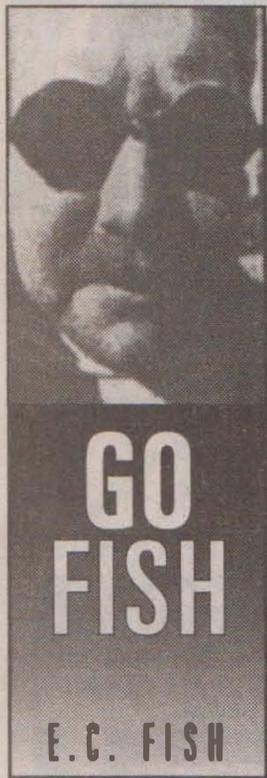
YOU SAID IT, RUSH!

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# The wrong president, the wrong war

“I’m a war president. I make decisions here in the Oval Office with war on my mind.”

This presidential self-definition from his February “Meet The Press” appearance seems to have formed the core of the president’s election effort (let’s watch that “re-” shit, people). This cannot be called unexpected—with dismal results on any measure of domestic policy progress, foreign policy is fundamentally all Bush can run on. Neither, however, can it be considered a non-problematic approach.



For one thing, though many of our presidents historically have served in time of war, the notion of a “War President” as a special kind of president-plus is unique to President Bush, who has claimed powers and privileges no other president in history has seen as necessary. For another, international news of late has teemed with evidence that if there is in fact a war on terrorism aimed at making the world a safer place, George Bush isn’t fighting it. None of the following seem to have affected our “War President’s” foreign policy decisions one iota...

**SAUDI ARABIA:** On the one hand, the largest sponsor nation for Islamic extremism, and the native country of most of the 9/11 hijackers, not to mention Osama himself. On the other, a source of cheap crude, and close personal friends of Poppy and Bar.

**POISONS BY ZARQAWI:** In June 2002, US intelligence discovered the presence of a terrorist encampment in Northern Iraq

Though many of our presidents historically have served in time of war, the notion of a “War President” as a special kind of president plus is unique to President Bush, who has claimed powers and privileges no other president in history has seen as necessary.

(an area not controlled by Saddam Hussein since the first Gulf War). Run by Jordanian terrorist Abu Musab Zarqawi and staffed by al-Qaeda members, the camp was being used as a laboratory for the production of the deadly poisons ricin and cyanide. Plans were made by the Pentagon for air and missile strikes against the facility not once, but three times over the course of the next seven months, each in response to verifiable intelligence showing increasing threat. Each time, the plan was killed by the White House.

A ricin lab connected to the Zarqawi facility was found in London in 2003. Zarqawi himself has become one of the main terrorist leaders in postwar Iraq, claiming credit for attacks that have killed more than 700 people. Why the White House didn’t consider Zarqawi a candidate for “preemption” is unknown.

**NUKES BY KHAN:** On Feb. 4 of this year, Pakistani nuclear scientist Abdul Qadeer Khan appeared on Pakistani state television and confessed to sole responsibility for two decades’ worth of black marketeering in nuclear weapons technology, including designs and specifications for uranium enrichment facilities and a miniaturized one-ton bomb that experts have dubbed “a terrorist’s dream,” to such countries as North Korea, Iraq and Libya. The official response of the United States was to treat this as an internal Pakistani matter. The official response of Pakistani President Pervez Musharraf, who most of the western intelligence community believes knew full well

of Khan’s activities, was to declare Khan a “national hero” for his role in the Pakistani nuclear program and give him a full pardon. Six weeks later, US Secretary of State Colin Powell declared Pakistan “a major non-Nato US ally” for its assistance in the Iraqi and Afghan wars.

Let me put that another way. The United States has announced a special and preferential foreign policy relationship with a nation that is a known center of nuclear proliferation in return for its assistance in a war against another country’s “weapons of mass destruction-related program activities.”

Two things are obvious from the above. First, for all the administration’s efforts to cast its war on terror in the pious light of the struggle between good and evil, they are every bit as likely to sell out their principles for reasons of cold value-blind geopolitics as any other administration since the Cold War. Musharraf may be a son of a bitch, but he’s by god our son of a bitch, and a little strategic assistance still covers a multitude of sins.

Second, in concentrating American efforts in the war on terrorism on al-Qaeda and the Hussein regime, the administration has developed a dangerous sort of tunnel vision on foreign affairs. In the last few months, this administration, which is touting its expertise in foreign policy as the main reason to give them four more years in office, has been caught completely flat footed by events in Spain, Haiti and even

*continued on page 6*

# Remembering Paul

I first met Paul Gruchow in a book. The only better place would have been meeting up with him walking on the prairie or through the woods. The essay was “Winter,” from Paul’s first book, *Journal of a Prairie Year*. In language eloquent, simple, deep and profound, he describes a prairie walk on a winter day, turning starkness and simplicity into great beauty—beauty in word, image and truth. I knew Paul Gruchow was a writer I needed to know better when I read these lines: “If I could explain the sound of a footstep

upon the snow or come to know the underlying principles that govern the meandering of the snow along a fenceline, I should then be attuned in a new way to the largely unheard and mysterious music of the universe.... The mystery has captivated me, and under the spell of it, I have meandered, like the drifts of snow, across the wide prairies.”

For over 10 years now, I have meandered, figuratively speaking, with Paul across the wide prairies, captivated by their mystery, seeking the song of snows, grasses and woods. Paul Gruchow was the one who first articulated for me the beauty and meaning of the prairie, of the gorgeous bleakness of winter, of love for the Midwest, of the profundity of nature.

Very few people understand the necessary and intimate connections between humanity and environment, between geography and society, between community and nature, better than Paul Gruchow. Paul’s writings were, have been and will continue to be the guiding lights for me as I have worked to articulate ideas about place myself. His body of work, in addition to countless periodical essays and *Journal of a Prairie Year*, includes the books *The Necessity of Empty Places*,

Paul was a man so full of life, so full of talent, so full of the world, so full of possibilities, so full of beautiful words and thoughts. But he was also a man full of darkness and desperation, and full of torments I will never fully understand.



*Boundary Waters: The Grace of the Wild*, and what I consider his finest work, *Grass Roots: The Universe of Home*.

I count as one of my life’s good fortunes my personal friendship with Paul Gruchow, developed when we were colleagues and neighbors. For two years, we both taught in Moorhead, Minn., he at Concordia College, I at Moorhead State University. One of the images that I will keep most dear will be Paul walking by our window, smiling broadly and waving vigorously as he quickly pumped his short legs like pistons. In those simple moments, we truly shared a community, a neighborhood, the Red River Valley of the North, and the mutual work of teaching good reading and writing. I will also keep with me our coffee dates, which were rarely, if ever, profound. Rather than the deep meanings of “literature,” we would talk about frustrations over institutional politics, the shockingly poor skills or soaring talents of our students, the possibilities and hopes for both of our futures, the foibles of life in Fargo/Moorhead, our families.

During these years in Moorhead, 1997 to 1999, I first became aware of Paul’s mental difficulties. He had been voluntarily institutionalized on a number of occasions, often when the pressures of his visiting teaching positions got the better of him. As we both moved on from Moorhead, I tried to get him to Iowa City twice for a reading. Both times, Paul had to decline due to yet more hospitalizations. I did see Paul a couple more times in recent years, as my family and I stopped to visit him in his new home in Two Harbors, Minn., north of Duluth, on our way home from our North Woods vacations. During these visits, Paul told us a little more about his mental difficulties, and

we learned explicitly what we had known implicitly all along. Paul was bipolar, and his episodes of depression sometimes were so deep and severe that he required hospitalization.

Paul’s life soon spiraled downward. His wife left him. His plans for a new career in mental health nursing did not work out. More hospitalizations. I did manage to contact him once more last summer. I received an email from him, a short message full of desperation. He had quit writing and speaking entirely. He told me he had no wife, no home, no job, no health insurance. He had bipolar disorder, diabetes and heart problems. No one was looking to hire a man in his mid-50s who had been institutionalized multiple times.

In late February, Paul Gruchow took his own life. He had attempted suicide at least four previous times since 2001. Although not entirely unexpected, his death is a profound shock to me. Paul was a man so full of life, so full of talent, so full of the world, so full of possibilities, so full of beautiful words and thoughts. But he was also a man full of darkness and desperation, and full of torments I will never fully understand.

News reports of Paul’s death say he had finished a new book manuscript detailing his mental disease from the inside. Paul had said it was frank and funny, but those who have read it say it is also harrowing. Excerpts printed in *The Minneapolis Star-Tribune* a week after Paul’s death make me grieve at the images of Paul undergoing electroshock therapy, of being treated literally like a baby, of urinating on himself while cowering on the floor of a shower stall. I wish Paul could have stopped his suffering, and have done so in a less tragic way. I wish something—med-

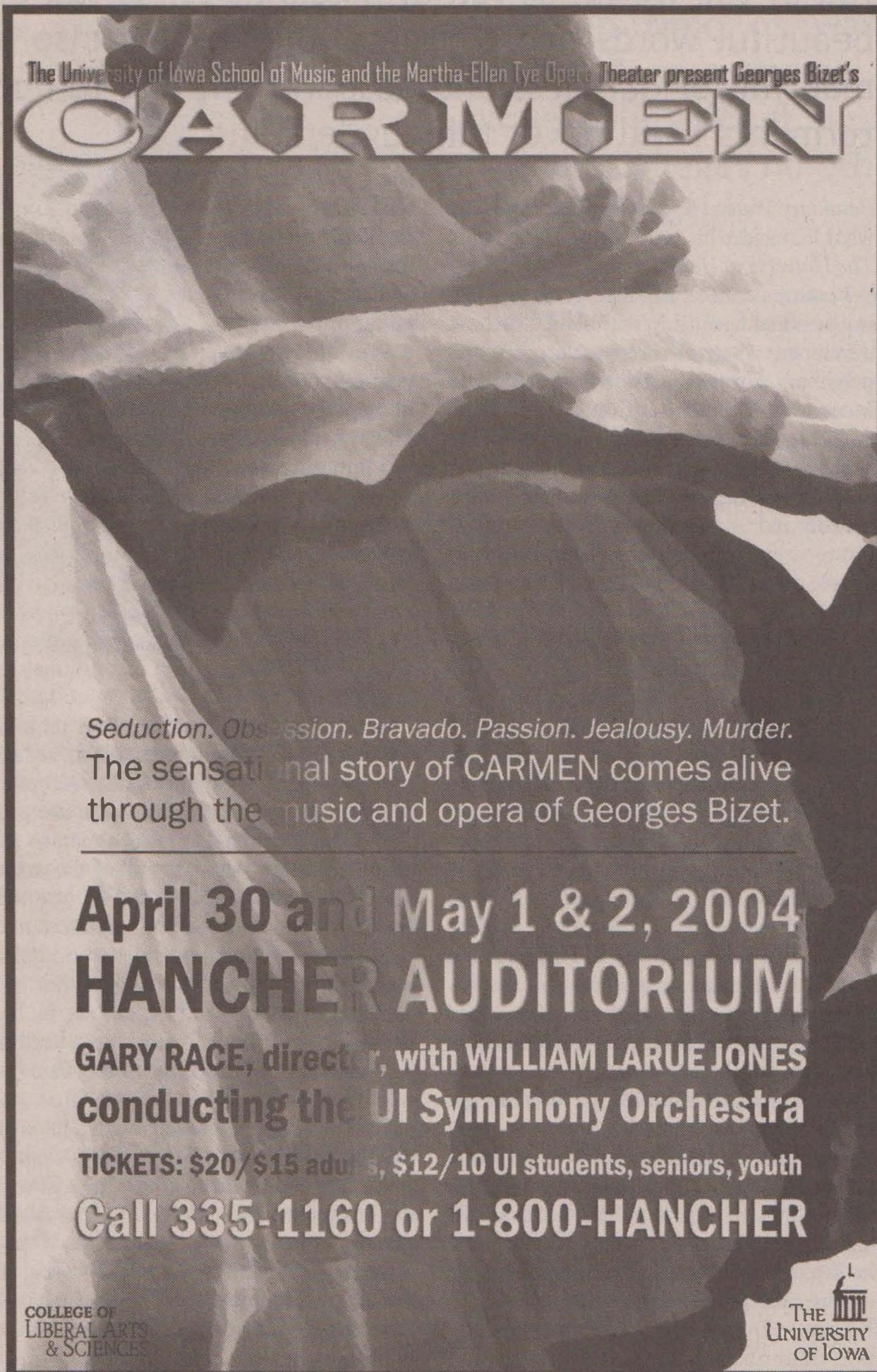
icine, soul work, love, something—could have made him better and done so while keeping his humanity intact. I wish I could have done something to help him through his troubles.

One of my favorite passages by Paul begins the book *Grass Roots*: “What if one’s life were not a commodity, not something to be bartered to the highest bidder, or made to order? What if one’s life were governed by needs more fundamental than acceptance or admiration? What if one were simply to stay home and plant some manner of gar-

den?” I think of that passage often when we work in our gardens at home. Last year we planted native prairie grasses and flowers in a circle of mud in our backyard. Our prairie patch is hardly a contribution to restoring the prairie, yet it is more than decorative landscaping. It is a declaration of place, an honoring of where we are, a reminder of what has been lost in our Midwest, and a lesson for our children about the capabilities for beauty nature owns in the middle land. Here, especially, in this small patch, as I tend the grasses and flowers, Paul’s words,

spirit and kindness revisit me. Maybe even, wherever he is now, Paul has found the music of the universe he said he could not hear. Maybe he is now singing that music in harmony, at last, with an existence he found overwhelmingly gorgeous yet, in his mortality, brutally unbearable. I hope that a few grace notes from Paul’s song find their way into our backyard prairie patch.

Thank you, Paul, for your work and your friendship. I will miss you. **LV**



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## *Fish* continued from page 4

Baghdad (which we occupy). The main reason for this seems to be that, like the events above, these things did not involve Saddam Hussein or Osama bin-Laden enough to be of interest.

This lack of perspective can only be described as frightening. While personalizing the Enemy by giving it the faces of Saddam and Osama might be good politics, it has turned out to be lousy strategy—terror attacks are now being mounted from west Africa, southeast Asia and a dozen other places we likely don’t know about, none of which have the least thing to do with bin-Laden personally, and his capture, which the administration has been describing as forthcoming for quite some time now, won’t make a damn bit of difference to their activities.

Which means it won’t make us the least bit safer. Equivocate as they might, the administration can’t possibly think that Hussein’s imprisonment somehow cancels out the threat of Khan’s nukes or the many independent bin-Laden fan clubs inspired by our efforts abroad. That they haven’t even considered these threats as part of the equation says something less than reassuring about the prospect of staying the course with our war president. **LV**

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# Baseball food: A great American sideshow

To a certain and sadly shrinking group of Americans, April means only one thing: baseball. It is that magical time of high expectations when it seems that everyone has a shot at greatness. Heck, this year even my beloved Chicago Cubs are predicted to do well, when in so many previous springs it seemed that T.S.



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Elliot was merely professing his love of the Cubbies when he said that "April is the cruelest month."

Lately, labor disputes, pay inequity, corked bats and steroid controversies have turned professional baseball into something of a circus. I still watch because I like a good circus and because I refuse to let players' greed or owners' stupidity stand between me and my love for the game.

Besides, every good circus has a sideshow, and for baseball, that sideshow is the food.

Of course, nothing is as ubiquitous at the ballpark as the great American hot dog. At Chicago's Wrigley Field, a hot dog is all beef, and comes with yellow mustard, pickle relish, chopped raw onions, tomato slices, celery salt, and the small, pale green chilies known as "sport peppers," all served on a poppy seed bun. At Kansas City's Kauffman Stadium, you'll find sauerkraut and melted Swiss cheese on your hot dog, in a sesame seed bun. At Shea, home of the (hated) New York Metropolitan, a hot dog is likely to have steamed onions and a pale yellow mustard sauce, or perhaps it'll be

I could prepare a kosher, all-beef hot dog—mandatory celery salt, sport peppers and all—and serve it at a picnic on a beautiful June day in my back yard and it wouldn't taste anywhere near as good as it does in the Friendly Confines. Call me an old softie, but there is just something so magical about 1060 W. Addison that my family has taken to calling our annual trips there a "pilgrimage to the Holy Site."

slathered with a chili-like meat sauce that makes it known around the country as a Coney dog. It got that name from the Coney Island amusement park, where some claim that the *name* "hot dog," if not the actual sausage, was invented. Head south down I-95, to Camden Yards, and your "Baltimore Frizzle" will be split and deep-fried.

Oriole Park at Camden Yards is not just a vanguard of the new, "retro" ballpark, but is also leading the way in a new wave of ballpark food. You will be more likely to find a good potato knish or some of Baltimore's famous crab cakes than you are the basic peanuts and crackerjack—and you can almost fit those into the old song, too.

The massive influx of Hispanic players over the last few decades, and now the arrival of top-notch stars from Asia, has had an impact not just on the quality of play on the field but on the concessions at Major League parks around the country as well. At the depressingly named Minute Maid Park in Houston—"hey," they'll point out, "it used to be 'Enron Field!'"—you can build your own burrito at the burrito bar. In all the West Coast parks, you can find high quality maki nori sushi. The Japanese love the game so much that, to see their countryman, Seattle superstar Ichiro Suzuki, in action they actually book special tours flying them into Seattle for a game and some sushi at Safeco Field, then straight back to Japan. No hotel, no overnight stay, just the

ballgame and some sushi.

"So," I can hear you saying, "why is this Slow Food guy talking about fast food like burritos and hot dogs?" Simple, really. If Slow Food is about anything at all, it's about savoring flavor and recognizing the importance of tradition. If you have ever handed that old man a ticket at the third base turnstiles, walked up the long ramp out into the bright sunshine and stunning green of Wrigley Field, then you know you can't help but feel the tradition surrounding you. I could prepare a kosher, all-beef hot dog exactly as I described it above—mandatory celery salt, sport peppers and all—and serve it at a picnic on a beautiful June day in my back yard and it wouldn't taste anywhere near as good as it does in the Friendly Confines. Call me an old softie, but there is just something so magical about 1060 W. Addison that my family has taken to calling our annual trips there a "pilgrimage to the Holy Site." I know that Red Sox and Yankee fans know what I mean, that they feel the same way about their parks. No other pastime—not football, not basketball, not opera—no other pastime can accomplish that.

Historian Gerald Early once said, "A thousand years from now, America will be remembered for three things: jazz, the Constitution and baseball." I hope the food traditions last as long as the game surely will. LV

# Surviving SXSW 2004

Steve Horowitz



Nellie McKay's mix of Tin Pan Alley melodies with hardcore raps turned heads at SXSW 2004. Photo by Amy T. Zielinski

With 1,100 musical acts jammed into a five-day period it's easy for fans and bands alike to get lost. Here's a rundown on some of the highlights in case you missed out.

Rock 'n' roll critics consider the South by Southwest (SXSW) music conference and festival the most important event of the year. Now in its 18th year, the event consists of a five-day conference during the daytime that features speakers and panels and four nights of non-stop music. Held March 17-21 in Austin, Texas, SXSW 2004 boasted 8,198 music registrants, over a thousand more than last year. The panelists came from across the globe and included industry honchos, journalists, musicians and academics. Over 1,100 musical acts from around the world performed at the official 52 downtown stages (among them Iowa City's own Burn Disco Burn), not to mention the dozens of bands that played free for the exposure at non-SXSW-sponsored events.

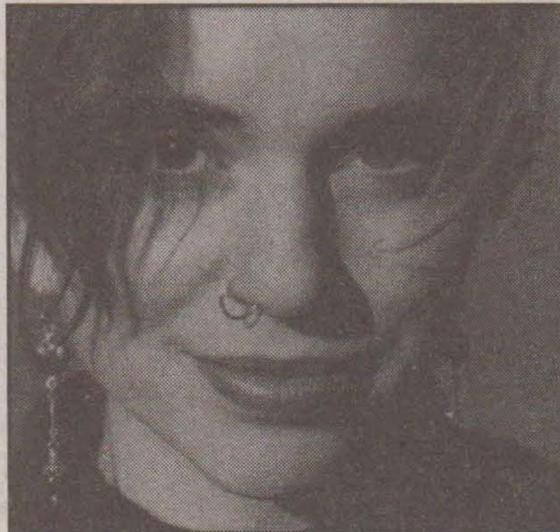
SXSW has become the place where labels and music critics discover the Next Big Thing. In recent years SXSW has served as the launching pad for the careers of such notables as The White Stripes,

Norah Jones and David Gray.

Garnering a good share of this year's SXSW buzz was the Scottish electronic dance band Franz Ferdinand, whose showcase turned people away when the venue filled up well ahead of the band's scheduled performance. London pianist/vocalist Jamie Cullum, New Jersey's indie poppers The Wrens, the Canadian combo Broken Social Scene, and Australian pop rockers The Sleepy Jackson all garnered significant press attention as a result of excellent live performances. Meanwhile, such critical faves as the concept rap artists Handsome Boy Modeling School and the reformed '70s group Big Star were said not to live up to their hype.

One unadulterated musical highlight of this year's SXSW was 19-year-old Sony recording artist Nellie McKay. The talented singer/songwriter/keyboardist combines Tin Pan Alley melodies with hardcore raps about everything from her dog to inner peace, all per-

formed with wide-eyed sarcasm. McKay wowed a Wednesday night audience at the Lounge, a small venue that couldn't hold 100 people comfortably. Demonstrating the sort of crazy combinations one can stumble onto at SXSW, McKay, a dead ringer for Doris Day in an old-fashioned pink suit with skirt ensemble, was followed by the hard rock trio Vagenius, led by a lass decked out in a big blonde Mohawk and tight-fitting bodice. Not only did these women's outfits clash, their music could not have been more different. McKay cheerfully enunciates every syllable with a smile while Vagenius plays their instruments so loud that the sneering vocals get purposely buried in the noise.



**Ani DiFranco didn't perform at SXSW 2004 but took part in a revealing feature interview.**

Other musical highlights included 19-year-old rapper Dizze Rascal, who held the outdoor crowd at Aussie's spellbound with his fast-paced word play and commentaries about the difficulties of finding a job that pays good money and the importance of taking responsibility for one's actions ("What you do will come back to you/Don't care what creed, color or kind."). But it wasn't just youth that provided musical excitement. Besides conference keynoter Little Richard (who also performed his hits from the '50s at a nighttime venue), Gary "U.S." Bonds and Delbert McClinton, two artists who began their musical careers in the '50s and had hit records in the early '60s, proved their ability to keep their edge.

### **Strong anti-Bush flavor**

This year's SXSW had a strong anti-George Bush flavor, further accented by the Texas locale. That tone was set a week earlier at the SXSW film festival, which premiered the anti-Bush documentary *Bush's Brain* and included a keynote session hosted by Pulitzer Prize-winning Bush critic Molly Ivins featuring the founders of the grassroots web site MoveOn.org.

Even before SXSW managing director Ronald Swenson introduced keynote speaker Little Richard, he alerted the audience to the fact that the current administration was cracking down on dissenting opinions and urged people to participate in the political process. "Our rights are being eroded," Swenson warned, "we need to stand up and be heard." Swenson was not alone in his forebodings.

There were panels on such topics as "Policy, Legislation & The Next Music Business" and "Legislation Affecting Your Livelihood: A View from Capitol Hill" where the Bush administration's Digital Millennium Copyright Act was lambasted by record company executives. Fat Wreck Chords and Punkvoter.com sponsored an all-night music and comedy line-up (headlined by punk rock stalwarts NOFX and comedian David Cross) titled "Rock Against Bush" with the stated aim of educating young listeners on the importance of voting. It was common to hear anti-Bush statements in lyrics and between-song patter by American acts as varied as Washington DC's mellow songwriter Citizen Cope, Minneapolis rapper Slug, and Washington state indie rockers Modest Mouse.

SXSW presented its usual independent spirit rather than aligning with any particular political party. For example, speaking at a

daytime event, the multitasking musician, record label manager (Righteous Babe), and social radical Ani DiFranco spoke of playing a forthcoming tour of swing states to help defeat Bush in the upcoming election. She never mentioned Democratic Party candidate John Kerry, though. In fact, Kerry's name was peculiarly absent from any discussion of politics at the conference and music festival.

### **Voices of women**

Sexual politics remained a strong concern for many participants. The strong voices of DiFranco, Joan Baez (who also spoke vehemently against Bush) were heard at the daytime conference as well as those of women mentors in the music industry, including Bloodshot Records co-owner Nana Warshaw and the CEO of the Association of Independent Music Alison Wenham. There were several all-female musical line-ups with names like "Women Who Rock," "Invasion of the Go Go Girls" and the "Women of Welk" that demonstrated the musicians' distaff sensibility.

A Thursday night "Women of Welk" showcase featuring the talents of Allison Moorer, Mindy Smith and Garrison Starr (among others), was highly anticipated. Unfortunately, the Coyote Ugly bar was not the choicest of venues for these strong women performers to showcase their talent. As is the Coyote Ugly tradition, female bartenders mounted the bar between songs to jiggle their glittery cleavage and wiggle their denim-clad butts to the Charlie Daniels Band. The clash of cultures couldn't have been greater, and the musicians, and most audience members, were visibly annoyed. Still, it was interesting to hear the defense of one dancer in response to the disdain: "I love to dance, and I get paid for doing it. If men like to watch, that shows I'm doing a good job. It's my body." Even so, SXSW would have done better to provide a more suitable venue and relegate the

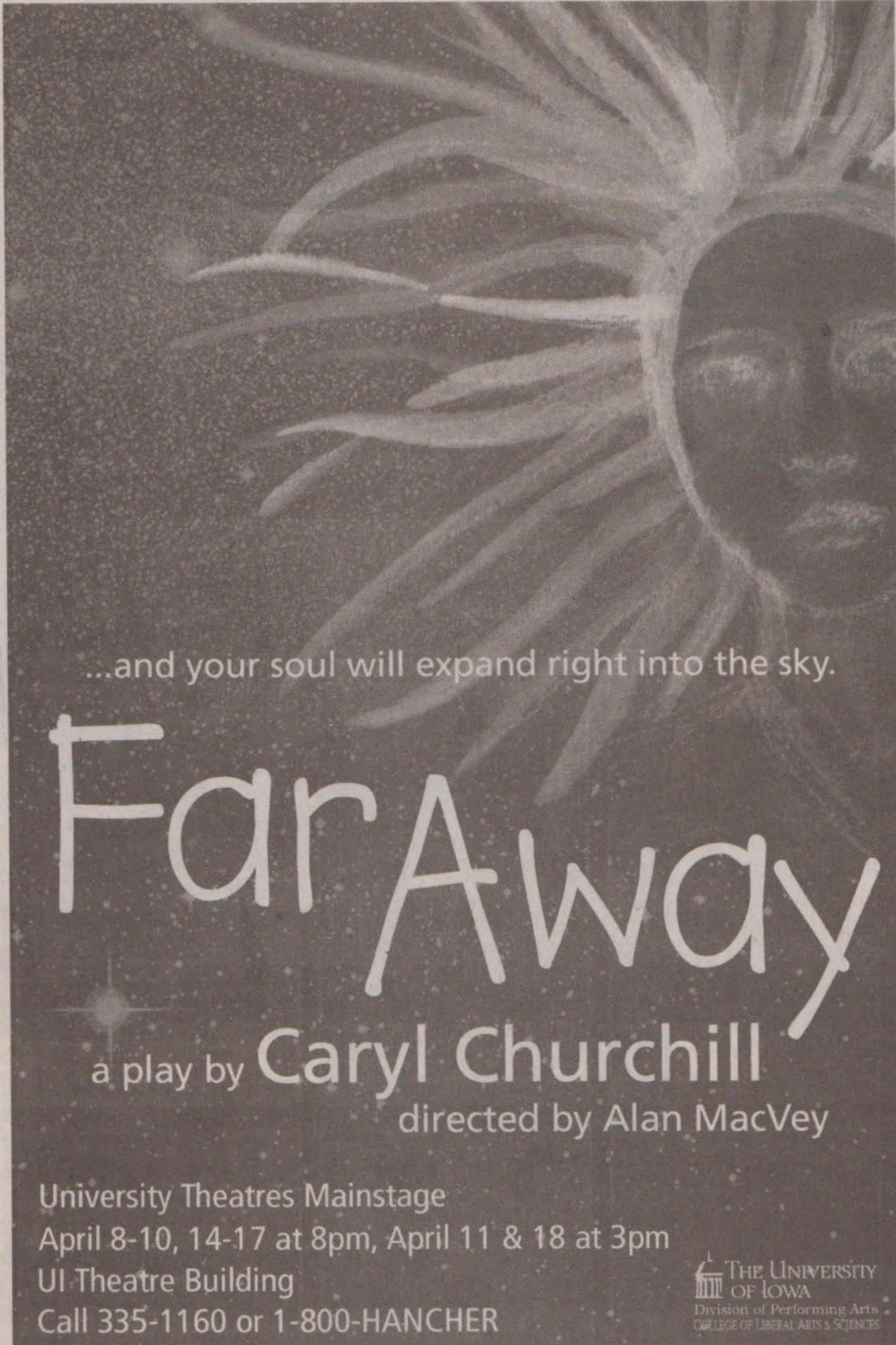
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debate to a panel discussion.

### **Little Richard goes off**

During his keynote interview, Little Richard was one of only a handful of people of color in the room. "Music is the only thing that's gonna bring us together; black, white, brown, red, or yellow," he said. Presumably, there were more people of color performing at SXSW than in attendance. Issues of race went unaddressed.

While Little Richard mostly spouted aphorisms and clichés during his presentation (albeit some embellished: "The grass may look greener on the other side, but it's just as hard to cut"), he was witty and animated. Richard urged musicians to keep track of their own finances ("Learn how to count your money. If you don't, someone's going to count it for you. Sign your checks and you'll get some



...and your soul will expand right into the sky.

# Far Away

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respect. I don't care if it's the doughnut bill, sign it"), a hard lesson he has learned through his own experiences. Rock writer Dave Marsh was barely able to get a word in edgewise, managing a total of only three questions during the hour-long presentation. Marsh's first question, while seemingly inappropriate and even a bit dumb, revealed a big gap between the old guard and new: "What's on your iPod?" Little Richard slyly converted his ignorance to humor, though ("I have an eye and I have a pod; what did you ask?"), garnering one of the morning's biggest laughs.

Technology was, of course, a favorite conference topic with many panels focused on digital downloading rights and one even ominously titled "The End of the Record Store?" Several artists offered contradictory opinions about technology and record sales. DiFranco spoke about how her early career was aided by people taping her shows and sharing those tapes with friends. But now as a record company executive, she knows how much these "free" recordings cost the artists and has much more ambiguous feelings on the topic.

While many record company executives in attendance bemoaned the stagnation of music sales, the large number of SXSW registrants indicated the continuing worldwide love affair with music (There were more than 27 acts from Australia and New Zealand, more than a dozen bands each from Japan, Canada, Great Britain and Mexico in addition to performers from places as exotic as Malta, Iceland, Israel, Denmark, Sweden, Holland and Norway.) Many sessions, from "Music Publishing Basics: The Deals and the Money" to "Successful Entrepreneurship in the Indie World" to "Integrating the Internet into the New Record Company," concerned harnessing new technology to increase profits for musicians and the music industry as a whole.

## Too many choices

At most conferences, participants rarely attend the fun festivities, concentrating instead on their papers. The opposite is true at SXSW, where many panelists complained about hangovers and early panels that began well after lunch. The biggest problem for most SXSW attendees was how to see all the shows one wanted when so many of them were going on at the same time at different places. Music fans were forced to make choices and hoped they made the correct one.

Some shows, such as the aforementioned "Women of Welk," were label showcases that featured artists who grooved in similar musical styles. Other label showcases were sponsored by New West, Sub Pop, Touch



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Texas political columnist Molly Ivins hosted a keynote session with members of the grassroots website MoveOn.org as part of the SXSW Interactive Festival.

&Go, Absolutely Kosher Records, and a host of others. Some, like the aforementioned “Women Who Rock” and “Rock Against Bush,” featured bands from various labels that are thematically linked. There were showcases organized by various nations (i.e. “Japan Nite,” “Amsterdam Calling”) and industry line-ups by publishers like Broadcast Music Incorporated (BMI) and the American Society of Composers, Authors and Publishers (ASCAP). The majority of the venues, though, seemed to feature musicians with no commonality at all, so that the audience of one act was exposed to a different type of music (which can be a good thing) or forced to take off every hour (each performance lasts about 45 minutes) to catch another show. Or as Canadian rapper Buck 65 said enigmatically, “Time waits for no one, but my watch is running slow.”

#### All together now

There was a lot of lip service indicating that SXSW was really a community of individuals who, as conference speaker and former Rolling Stones manager Andrew

Loog Oldham said “grew up loving their records and now have become deeply connected together due to their shared devotion to music.” Little Richard received cheers when he told the crowd, “We all have to come together. It doesn’t matter if you are a businessman, a musician or whatever.” That said, there didn’t seem to be much solidarity between the industry types, the artists and the fans. People tended to hang out with people like themselves, and the more formal meet-and-greet-type SXSW-sponsored events, where publicists meet journalists or where Artists and Repertoire (A&R) record company executives connect with musicians, were sparsely attended.

The most communal aspects of SXSW could be found at two charity gigs. One raised money for the SIMS Foundation, an Austin-based organization that provides low-cost mental health services to musicians. Held at a parking lot outside of Jo’s Café on a beautiful early Friday evening, Dale Watson and Billy Joe Shaver created a loving atmosphere where kids could play,

**Little Richard received cheers when he told the crowd, “We all have to come together. It doesn’t matter if you are a businessman, a musician or whatever.”**

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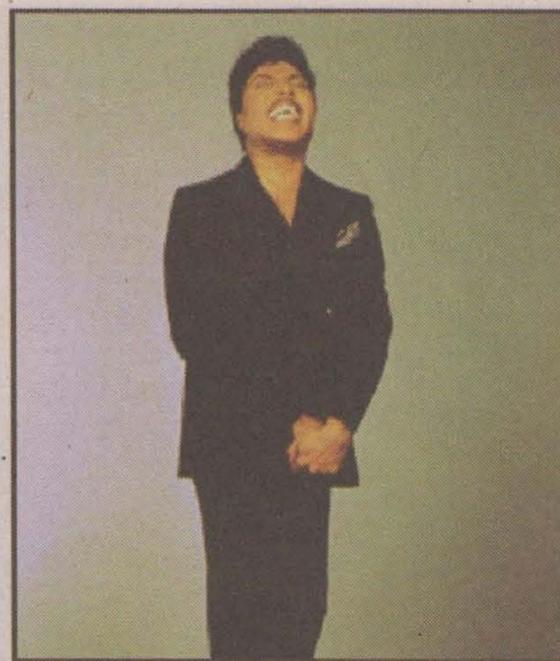
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“I have an eye and  
I have a pod; what  
did you ask?”

—Little Richard’s  
response to the  
question, “What’s  
on your iPod?”



grown-ups could drink beer and all could enjoy the music. (“Austin is the heart of the world,” Shaver beamed.) The pleasure was further enhanced when unannounced guest Kris Kristofferson showed up to sing a number with Shaver, whose first record Kristofferson produced and financed more than 20 years ago. The other charity event was Por Vida, a party celebrating the upcoming benefit tribute album to Austin musician Alejandro Escovedo, who has been hospitalized for complications from Hepatitis C. Escovedo, his wife and baby

were all in attendance at the Las Manitas restaurant on Saturday night where a dazzling array of supporters, including the former Velvet Underground cellist John Cale, country punk rockers Jon Langford and Sally Timms, rockabilly filly Rosie Flores, Tex Mex stars Los Lonely Boys and others sang their versions of Escovedo’s songs. The love for Escovedo in the room was palpable, as was his affection for the audience. LV

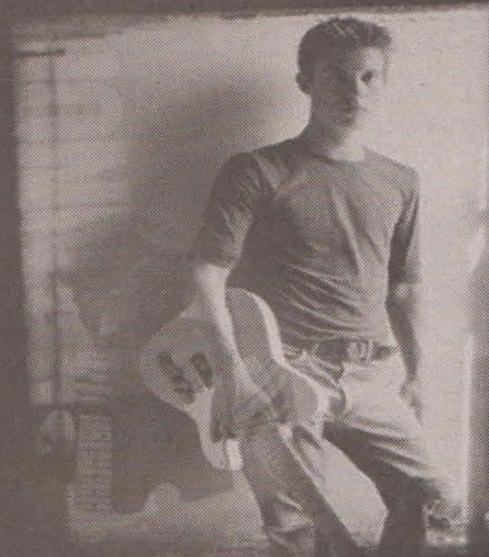
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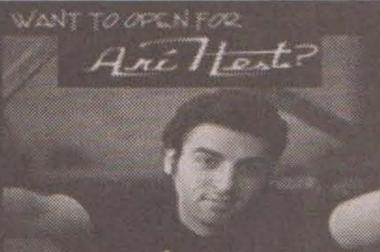
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# Cue the wisecracking anteater

Stephen King's "Kingdom" so far is a ghost of the original

Charles Monson

There are many ways of achieving personal catharsis through art. If you're a heartsick high school student, you write love poems for the school literary magazine. If you're in college, you make turgid student films about your depression. If you're Stephen King, you write a TV series in which the careless driver who maimed you is killed by a wisecracking anteater. The result is "Kingdom Hospital," a 13-episode series on ABC inspired by King's 1999 accident and by the Lars von Trier Danish miniseries "Riget" ("The Kingdom").

"Riget" defies categorization; imdb.com lists it under four genres, including horror, comedy and drama. It takes place in a Copenhagen hospital where an ashen-faced girl ghost roams the halls ringing a "death bell," and one of the major plot threads revolves around a psychic patient's attempts to put the child to rest. Meanwhile, the medical personnel are scheming and cat-fighting amongst themselves. Much of the friction is caused by Stig Helmer (the excellent Ernst-Hugo Jaregard), an autocratic Swede distinguished by his utter contempt for his colleagues and patients; he is a monster worse than any ghost, completely incapable of empathy and normal relationships. The conflict between compassion and arrogance in medical practice is the driving theme, but it's hidden inside a weird, wandering narrative. A medical student flirts with his beloved by presenting her with a severed head; a doctor who wants to study a rare tumor but cannot get permission from the cancer victim's family arranges to surreptitiously transplant the tumor into himself. The result is a show that is equal parts ghost story and skewed soap opera.

For his version, King retains the little ghost and the dueling doctors but makes himself a major character. His stand-in is a famous artist named Peter Rickman, who is struck and seriously injured by a distracted driver, just as King was. Rickman's innate connection to the spirit world promises to help unravel the hospital's mysteries, but he's stuck in a coma after his accident, and the darker forces in the hospital are moving to stop him from interfering.



"Kingdom Hospital" has von Trier as executive producer, and it draws heavily on the original material. Unfortunately, King's sense of the absurd is blunter than von Trier's and cannot match the arch humor that made the original palatable. Von Trier succeeded by gently easing the audience into his odd blend of suspense, poignancy and humor. King has no patience for the slow build and dives in with all the subtlety of a pie in the face. Dogs talk and doctors walk around with their flies open. King still wants to scare us occasionally, but unfortunately this kind of capering does not mix well with horror. There's a fine line between eccentricity and incoherence, and "Kingdom Hospital" winds up on the wrong side of it too often.

That's not to say that there aren't moments of clarity. Episode 3 has an operating-room scene that erupts into a dance number set to "Na Na Hey Hey Kiss Him

King has no patience for the slow build and dives in with all the subtlety of a pie in the face. Dogs talk and doctors walk around with their flies open.

Goodbye": the strychnine-addled murderer on the table sits up, rips his aspiration tube out and sings into it as though it were a microphone. It's totally unlike anything in the original—a uniquely American dose of surrealism—and at that point it begins to appear that King might have something worthwhile to add after all.

"Kingdom Hospital" is longer than "Riget" and has a bigger budget, but this is a mixed blessing at best. Its cinematography is lushier than "Riget's" stark minimalism, but sometimes this serves merely to soften the tension that suffused the original.

"Riget's" characterizations are solid but rather tightly delineated, and King's expanded canvas allows him to add new personality shadings to some of the characters. Bruce Davison is well cast in the Helmer role (now called Dr. Stegman), because his complete lack of dignity fits the character's metamorphosis into an incom-

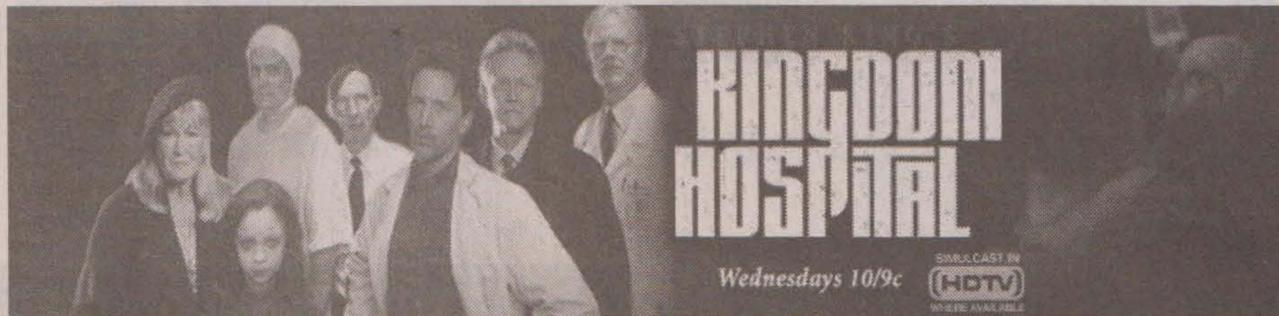


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petent buffoon. Helmer has a prickly gravity that makes his occasional humiliations more satisfying, but Stegman's inflated sense of self is punctured in his very first scene (he trips and spills his papers as loitering hoodlums taunt him). There's nowhere left for the character to go, and he is likely to become grating as the series progresses. Andrew McCarthy, as protagonist Dr. Hook, sometimes strikes the right note of insouciance but too often settles for bland stoicism—he sounds like he's trying to channel Clint Eastwood. Diane Ladd, as the sleuthing psychic, is hamstrung by her character's boring earnestness; she could be auditioning for a movie version of *The Celestine Prophecy*.

King's retelling of his own trauma is "Kingdom Hospital's" largest departure from "Riget," and, sadly, also the weakest part of the show. The actual accident sequence and its immediate aftermath are jarring; Rickman lies at the roadside, paralyzed but fully aware, as the drugged-out driver yells at him for walking in the middle of the road. Then a mystical, talking ant-eater shows up to lick an ant off Rickman's face and utter, "Ant-solutely delicious," and

any hope of poignancy is lost. A later scene where Rickman's wife learns of the accident is meant to be affecting, but is just clichéd and emotionally pornographic; learning of the accident, she screams "No!" and goes into a frenzy.

"The dead don't mind giving us a bit of light relief," Mogge (Peter Mygind) says in "Riget," and "Kingdom Hospital," while disjointed and inconsistent, can be entertaining if taken in the right spirit. And King's version is rather earnest, in a uniquely American sort of way. His experience in the hospital seems to have made him think about life and death a lot.

If King stays true to "Riget's" weird twists and startling finale, viewers are in for an experience unlike anything ever seen on American television. Von Trier's vision is the real ghost haunting this hospital, though, and it's well worth seeking out, because the things King borrowed were better the first time around. "The Kingdom" ("Riget") is available at the Hut and the Iowa City Public Library. "Stephen King's Kingdom Hospital" is airing Wednesdays at 9pm on ABC. **LV**

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# Major labels... Who needs 'em?

[Editor's note: This is the third and final article in a *Prairie Pop* series about file sharing. Stay tuned, though, for at least one rebuttal.]

I'll just cut to the chase: Why exactly do we need the music industry, or at least major labels? If you look back historically, or talk today with artists who have dealt with major labels, it's pretty clear that the Recording

Industry Association of America is fighting to save a system that has rarely treated artists fairly.

Following the lead of Ani DiFranco—who began her own independent label in the early-1990s—Michelle Shocked, Aimee Mann and other artists burned by the major label system did the same. Similarly, Iowa City's Dave Zollo founded Trailer Records in the 1990s to self-release his solo debut, but it soon turned into something else. Trailer is run much like a collective, with a roster that includes Iowa artists Greg Brown, Bo

Ramsey, Brother Trucker and others. Zollo explained in a recent issue of *Little Village*, "It's an organic thing that operates under the philosophy that a family, a community, can go out into the world and support each other, and when something good happens to one member of the family, then everyone benefits."

By sharing knowledge and resources, the Trailer family is able to turn into an advantage what used to be a liability: a lack of major label connections and relative geographic isolation. Trailer isn't alone. Other independents like Touch & Go—home to many classic post-punk records, including dozens that engineer/producer Steve Albini has recorded—operate in much the same way. "Independent labels, generally speaking, operate on a profit sharing model," Albini says. "That is, as money comes in for a title, a certain amount of the money is used to pay off the expenses associated with that title and

then the profits are split halves, generally, with the band."

The Def Jux label, home to one of the most talented rosters of today's hip-hop artists, operates under the same principle. "We're a label," Mr. Lif tells me, "where all the artists are friends and any configuration of us can go out and have a successful tour because we love performing." The recent changes in the industry make it more possible for this model to be one of music's healthy futures. By healthy, I don't just mean economically, but also creatively and culturally. We can hear a greater diversity of expression than what is allowed through the gates of big record companies—with their narrow ideas about what kind of music is profitable. Def Jux's owner, El-P, pushes his artists further from the predictable, deep into the margins; and audiences have responded with enthusiasm. "I'm consistently encouraged to go more out there," says Mr. Lif. Because there are no huge expenses, there's no pressure to ship platinum and, therefore, compromise one's artistic vision.

I don't mean to romanticize indie labels or claim that they always behave more ethically than majors, but they do tend to be more closely involved with artists, and are often times run by artists. As Berklee College's director of career development Peter Spellman characterizes it, we're seeing a shift from the "music business" to the "musician business." In the early 2000s, major labels had to lay off large chunks of its workforce while—at the same time—many independent labels have seen profits rise (in some cases 50 to 100 percent). This is because there are massive overhead costs that go into running companies like Sony Music, with its massive physical infrastructure that employs hundreds of people. Add on the majors' wasteful promotion and spending habits, among other things, and it's no wonder that musicians have to sell so much before they can see a dime. During the same period, the major labels' share of the market shrunk and the independent sector enlarged in the US, UK and elsewhere.

Nielson/Soundscan documented this growth in 2003 (and that's not counting the sizeable amount of music that is sold under the radar of this retail tracking system). "File-sharing has broadened the audience for all these independent bands," Steve Albini tells

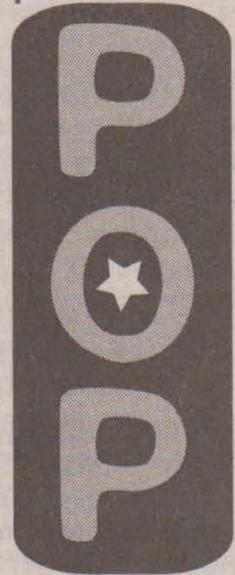
me. "All these subcultures and niche types of music—and music that's difficult to come by in the conventional record store environment—it's dead easy to find on the Internet. So, it's exciting people in exactly the same way that the phonograph excited people in the Plains about opera," speaking about the early days of the recording industry. "It's exactly the same way that radio made people sitting at home want to go to the dance hall. The Internet is making people who would never otherwise come across it find music that they like and then buy it."

All this doesn't mean that the massive companies that dominate the \$12 billion music business will simply dissolve. Major labels have embraced the idea that music should just be part of a synergistic stew that helps marketers reach a lucrative demographic. Britney Spears and others like her—those who not only sing, but can appear in films, commercials, televised concerts, *People* magazine, soda cans, etc.—are the new model for an industry that believes music-by-itself is decreasing in value. Only through cross-marketing opportunities, where they can license their properties (both the star and the music), do record companies believe they can survive. At the same time, an equally expansive independent sector comprised of small businesses and individual musicians is emerging.

Today, there is the very real possibility that most musicians can make a living from a small but loyal fan base and completely bypass the bloated entertainment industry. "I just think there's sort of a middle ground to it all," says Thom Monahan, a friend and a member of the Pernice Brothers, who just played at Gabe's. "I mean, the Pernice Brothers make all our records in-house and all the money comes directly back to the band so, you know, we don't really need to sell tons of records in order for it to work."

The Pernice Brothers own their own record label, Ashmont, which means they have full control over creative and economic decisions. "If radio wants to play it, good," Thom adds. "They can come to us because it's just too much money to mount a radio campaign. It would be pointless. It'd be throwing money out the window to pay people—for what? I mean, where does that money go? It goes into a system that's feeding the rich." LV

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## Bob Dorr & The Blue Band

*Fan Fair Favorites: Iowa State Fair 2003*  
Hot Fudge

## The Blue Band,

*Jeff's Song*  
Hot Fudge

## BillyLee Janey

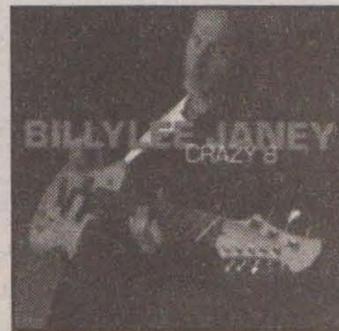
*Crazy 8*  
Hot Fudge

"The Blues" form the strong roots from which jazz, rock 'n' roll, pop and country music emerged. If you don't believe me, ask Jimmie Rodgers, Bob Wills, Muddy Waters or Frank Sinatra. Blues music runs soul deep with spirituality and knows how to party. With its origins in the voices of the most oppressed people in the most benighted parts of the country, blues is a liberating experience, or as the Cedar Falls-based Hot Fudge label would have us believe, an extremely sweet one.

Three recent Hot Fudge releases showcase the good-time power of blues music, although one is more of a jazz disc. The most fun of the three is Bob Dorr & The Blue Band's two-CD set made up of live cuts recorded at last year's Iowa State Fair, complete with between-song banter and introductions. Disc one covers "The Early Show" and contains Dorr's inimitable vocals and the band's celebratory sax blowing, festive guitar picking, throbbing organ pumping, and propulsive drumbeats on songs like "Hoochie Coochie Queen" and "Seventh Soon." Disc two, "The Late Show," does the same, but the tempos slow down a little bit while the soul quotient moves up a notch on songs like "Mustang Sally" and "Better Off with the Blues."

The Blue Band's *Jeff's Songs* reveals a much broader spectrum of the band's repertoire and various line-ups. Guitarist and vocalist Jeff Peterson, a more than 22-year-veteran of the group, has written at least one song on every Blue Band record. This disc compiles songs recorded between

1979-2003 and suggests Peterson's broad blues palette. The tunes range from the bright and mellow Van Morrison-like vibe of "Back to Me" to the darker tone and serpentine rhythms of "So Many Days" to the western swing inflections of "Don't Sting,



Bite or Bug Me."

Cedar Rapids blues guitarist extraordinaire BillyLee Janey, honorable Blue Band alumni, plays on several tracks on *Fan Fair Favorites*. Janey also has a new release, which features him on the eight-string guitar (really a combination bass and guitar that Janey plays simultaneously), Billy D on tenor, alto and soprano saxophones, and Skip Lowe on drums and percussion. While rooted in the blues, this is a hot jazz album full of improvisation, silences, squeals and polyrhythms to groove on. Songs like "Quiet Night/Weather Train" and "American Dream" invoke the fusion spirits of John Coltrane and Wayne Shorter.

Steve Horowitz

## DJ Dangermouse

### *The Grey Album*

[www.illegal-art.org/audio/grey.html](http://www.illegal-art.org/audio/grey.html)

If you haven't heard it, you've heard of it. In the movie biz they call this "high concept": The vocals from Jay-Z's *Black Album* set to beats constructed from the Beatles' *White Album*, becomes the *Grey Album*. Get it?

The project would have stayed just another underground novelty bouncing around the Internet if it weren't for the fact that EMI, the multinational conglomerate that owns the Beatles' recordings, threatened lawsuits to stop distribution.

After that, the *Grey Album* became a cause celebre among copyright activists and hip-hop fans. *Little Village's* own Kembrew McCleod took part in "Grey Tuesday," posting MP3s of the album to his website to protest EMI's legal action.

The *Grey Album* raises questions about artistic freedom and "fair use" of copyrighted material, but what I hope to address here is whether *The Grey Album* is a good record independent of the hullabaloo surrounding it. There's no doubt that this was an enormous publicity coup for the man behind the project, DJ Dangermouse, an American currently living in the UK. Before he had this bright idea, he was just one of thousands of hip-hop producers trying to

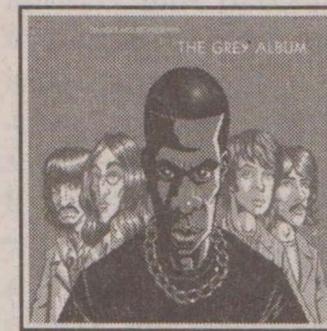
make it. Now everyone knows his name. A more cynical person than I might even think that he'd planned it this way.

First off, I have to say that this collection of tracks is worth every penny you pay for it. That sounds flippant, but I doubt anyone is going to be listening to this five years from now. Part of the problem is Jay-Z's lyrics, which clash thematically with both the hippy utopian ideas embodied in the Beatles' songs and with the concept of fair use. Jay-Z is quite literally a brand identity above all else; he has his own line of clothing and record label.

As he'll tell you over and over again, he's all about getting paid. That flies in the face of the churning creative scum of underground hip-hop Internet culture that Dangermouse comes from—a world that moves too quick for copyrights and royalties.

A second problem with *The Grey Album* is concept exhaustion. After cherry-picking samples for a few tracks, Dangermouse is left with another eight or so tracks to orchestrate with whatever is left over. As

any true crate digger will tell you, if you get one good loop out of a piece of vinyl—no matter how great the original record may be on its own terms—you're doing well.



The highlights are the opener "Public Service Announcement" (which samples "Long Long Long") and "What More Can I Say."

The latter especially manages to mesh Jay-Z's vocal hook perfectly with George Harrison's chord progression from "While My Guitar Gently Weeps." Juxtaposing "99 Problems" with "Helter Skelter" also works brilliantly; the hard lyric goes great with slashing guitars.

The rest of the tracks I'd rate "A" for effort and "C" for result. "Dirt Off Your Shoulder" tries to turn "Julia" into a Dirty South bounce and ends up sounding arbitrary and forced. "Moment of Clarity" just sounds soupy and confused. The rest of the tracks have their moments but aren't ultimately memorable. As for the lyrics, Jay-Z has never really spoken to my condition—the rags to Armani story he tells over and over gets old quick, no matter who is rocking the beats behind him.

Still, the best tracks here wear pretty well, and since you can pick and choose, I'd encourage everyone to seek out the MP3s. You can bounce wit' it on your iPod and stick it to The Man at the same time.

Kent Williams

# 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](mailto:little-village@usa.net)

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### Brucemore

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### 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 April 18 • *Goya to Gauguin: 19th Century Prints and Drawings from the Permanent Collection*, through July 25 • *Mauricio Lasansky: The Nazi Drawings*, April 18-Oct. 3. (See *Words* listing for more)

### CSPS

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

*Five Painters*, work by Sara Didonato, Albany, NY; Vicky Grube, Iowa City; Marilyn Schechter, Detroit, Mich.; Lisa Schoenfelder, La Crosse, Wis.; and Elizabeth Zechel, Brooklyn, NY.

### 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, through April 18 • *Five Portfolios by Viktor Pivovarov*, April 2-May 17, Print and Drawing Study Room, Burling Library, Lower Level; reception with the artist, April 27, 4:15pm. (See *Words* listing for more)

### 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, through April 17 • Landscape oil paintings by Deborah Zisko and Michael Martin, April 16-May 21; opening reception April 6, 6-8pm.

### Iowa Artisans Gallery/

D.J. Rinner Goldsmith

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

*Eastern Iowa Ceramics Invitational*, including Doug Hanson, John Beckelman, Daniel Cox, Conifer Smith, Alisa Holen and Greg Van Dusseldorp, and Peg Malloy, through April; reception April 8, 6-8pm.

### Iowa State Bank & Trust

102 S. Clinton St., Iowa City

Works in fiber and pastel by Jan Friedman, Carmen Grier and Sharon Burns-Knutson.

### Lorenz Boot Shop

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

*An Uncommon Eye*, acrylic paintings by Louis Picek; *Foil Fratics*, foil paintings by Peggy Polson; both through May.

### Public Space One

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

Megan Walton art reception, portraits, April 21, 5-7pm • Carina Baily art reception, photo collages, April 30, 4:30-6:30pm.

### Riverside Theatre

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

*Intimate Pieces*, mixed media/collage works by Alicia Brown, through April, lobby.

### Ruby's Pearl

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

*Show and Tell: New Dialogs with Myself*, word art by M. Moukalis, through April; reception April 10, 5-8pm.

### Senior Center

28 S. Linn St., Iowa City

*First Faces: A Debut Exhibit by Bekah Ash*, through April 11 • *Faces of Immigrant Iowa: A Century of Art*, uses photographs and memories to connect Iowa's past and present history through the family experience, April 16-May 9; opening reception, speakers, live entertainment and catered refreshments, April 16, 4:30-6:30pm.

### UI Main Library

UI campus, Iowa City

*Four Decades of Walter Hamady and The Perishable Press Limited*, through July, North Exhibit Hall.

### 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 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, through 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.

## MUSIC

### Cedar Rapids Museum of Art

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

"Rome or Bust," featuring world premiere of *Tesserae: Six Mosaics of Ancient Rome*, Red Cedar Chamber Music, April 16, 8pm; April 17, 2pm & 8pm.

### Clapp Recital Hall

University of Iowa campus, Iowa City, 335-1160

Tamara Thweatt, flute, Alan Huckleberry, piano, April 1, 8pm • Society of Composers Student National Conference, electro-acoustic music, April 2, 8pm; April 3, 10am, 1pm, 3pm, 8pm • The Iowa Woodwind Quintet, saxophonist Kenneth Tse, April 4, 3pm • Hannah Holman, cello, Réne Lecuona, piano, April 6, 8pm • "The Cello Compositions of Rudolf Matz: An Integration of Musicianship and Technique," lecture/recital, April 10, 3pm • Volkan Orhon, double bass, Eugene Gaub, piano, April 10, 8pm • Nicole Esposito, flute; Hannah Holman, cello; Rachel Joselson, soprano; Alan Huckleberry, piano, April 13, 8pm • Kenneth Tse, saxophone, chamber concert, April 15, 8pm • Swing into Spring, Old Gold Singers, April 17, 8pm • UI Percussion Ensemble, with Mainieri, vibes, April 18, 3pm • Composers Workshop, April 18, 8pm • Katherine

## A-LIST



### Pretty Girls Make Graves Gabe's Oasis • April 3

The 21st-century Seattle punk band Pretty Girls Make Graves combines high-energy playing, smart lyrics and strong vocals to create hard driving rock 'n' roll music. Led by singer and lyricist Andrea Zollo, known for her on-stage antics as well as her set of brawny pipes, and a two-guitar blitzkrieg attack over a bass and drum foundation, PGMG blasts sonic grooves about romance, drugs and the bullshit world in which we live on songs like "The Grandmother Wolf" and "Chemical Chemical." The five-member Canadian buzzsaw attack Red Light Sting opens the show. Forget Metallica at The Mark, the real hard stuff can be found here. Not for the timid. 330 E. Washington St., Iowa City, 354-4788. *Steve Horowitz*

### Other shows of note:

#### Martin Sexton

Green Room • April 15

What other singer-songwriter has been compared to Otis Redding and Al Green?

#### The Sleepy Jackson

Gabe's Oasis • April 16

Led by multi-instrumentalist Luke Steele, this band hops from Beatles pop to Stones rock to Flaming Lips schlock like a Fosters-addled kangaroo. Hear what the fuss is all about.

#### Clay Moore Trio

Sanctuary • April 30

Minneapolis jazz guitarist Clay Moore and his trio perform classics by Horace Silver, Charles Lloyd and Ron Carter as well as noteworthy original material. Moore's clear, ringing tone and fine articulation have been well-praised by critics and fans alike.

Eberle, mezzo-soprano, Laura Silverman, piano, April 19, 8pm • Iowa Brass Quintet, April 21, 8pm • Camerata Singers, April 23, 8pm • Jazz Repertory Ensemble, April 24, 8pm • University Chamber Orchestra, April 25, 3pm • Maia Quartet, April 25, 8pm • UI Saxophone Ensemble with Michael Duke, April 27, 8pm • University and Concert Bands, April 28, 8pm.

## CSPS

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

*8pm except Sundays (7pm)*

Out of Bounds, with Kelly Pardekooper, Lynne Rothrock, April 2; Kalimbaman, Mad River Duo, April 3 (See *Theater/Performance* for additional performers) • Clumsy Lovers, April 7 • Janis Ian, April 18 • Old Blind Dogs, April 19 • California Guitar Trio, April 21 • Melissa Ferrick, Anne Heaton, April 22 • Erica Wheeler, Jamie Anderson, April 25 • Martyn Joseph, April 28.

## Downey Street

**Hoover Kiosk Courtyard, West Branch, 643-4545**

The Beggemen, Celtic, April 24, 7pm • Sunday Tea with Kevin Burt, April 25, 11am-3pm • Isys, jazz/blues, April 30, 8pm.

## Gabe's

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

NGOX Benefit, April 1 • Early show: Steel Train; Late: DJ Alert, April 2 • Pretty Girls Make Graves, Mahjongg, April 3 • Eyedea and Abilities, April 5 • Early show: J Church; Late: Meatjack, Kita, April 6 • Early show: Total Chaos; Late: Grasshopper Takeover, April 8 • Human Aftertaste, April 9 • Disco D, April 10 • Form of a Rocket, April 12 • Bleeding Through, April 13 • The Killers, April 14 • The Dog and Everything, Triptii, April 15 • The Sleepy Jackson, April 16 • Wylde Nept, April 17 • The Plot To Blow Up the Eiffel Tower, April 18 • Southern Culture on the Skids, April 20 • Of Montreal, April 27.

## The Green Room

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

*Blues Jam Mondays, Funk and Jazz Jam Tuesdays*

The Ggltch, Spacklebury, April 1 • Broken Grass, Euforquestra, April 2 • Heart of Gold Band, Danny Jive and the Uptown Five, April 3 • Pete McCarthy's birthday, with the Ggltch, Euforquestra, April 4 • The Willie Waldman Project, G'nasik, April 6 • Pat and Areo, Karl Marizpan, April 8 • NICKELBAGOFUNK, April 9 • Om Trio, April 10 • Open drum circle, April 14 • Martin Sexton, April 15 • That One Guy, Funkmastercracker, April 16 • Perpetual Groove, Family Groove Company, April 17 • Euforquestra, Bochman's Euphio, April 20 • Robert Walter's 20th Congress, the Ggltch, April 21 • Mr. Blotto, April 22 • Benefit for NGO, April 23 • Psychedelic Breakfast, Solar String Band, April 24 • Robert Bradley's Blackwater Surprise, April 25 • The Itals, April 27 • Natty Nation, April 30.

## Hancher Auditorium

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

Symphony Band, April 12, 8pm.

## Iowa Memorial Union

**UI campus, Iowa City**

Switchfoot, the Jealous Sound, Copeland, April 7, 8pm, Main Lounge • Ari Hest, April 8, Wheelroom.

## The Java House

**211 E. Washington St., 341-0012**

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

## Lou Henri

**630 Iowa Ave., Iowa City, 351-3637**

Alastair Mook, April 15, 8pm.

## Martini's

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

*Shows at 9:30pm*

The Diplomats, April 2 • Johnny Kilowatt, April 3 • Sweet Jimmy, April 9 • Brother Trucker, April 10 • Sonny Wheat, April 16 • Ashanti, April 17 • Radoslav Lorkovic, April 23 • McMurrin/Johnson, April 24.

## The Mill

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

*Open Mike Mondays, 8pm • All music 9pm unless noted otherwise*

Kevin Gordon, April 2 • Ben Connelly, Minneapolis singer/songwriter, April 4 • Cary Hudson, former member of Blue Mountain, April 8 • The Jake Dille Band, April 10 • Clint

Sheehan, April 14 • Martin Carpenter, April 15 • Brenda Weiler, singer/songwriter, April 16 • Dennis McMurrin and Marty C., April 17 • UI Lab Band, April 22 • Mike and Amy Finders Band, April 23 • David Zollo and the Body Electric, April 24 • West Music Weekend Warriors, April 25, 8pm • Storyhill, folk, April 27, 8pm • Wylde Nept, May 1, 8pm.

## Old Brick

**26 E. Market St., Iowa City**

New Pioneer Co-op Orientation Party and Earth Day Dance with Bob Dorr and The Blue Band, April 22, 8-11pm. (See *Misc* for more info)

## Paramount Theatre

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

Fab Five Showchoir Extravaganza, April 5 & 12, 7pm • Roy Eaton, pianist, April 13, 7:30pm, 363-6254 for tickets • CR Symphony Pops Concert, April 17, 8pm; April 18, 2:30pm, 366-8203 for tickets.

## Public Space One

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

Gamut, Iowa City's soundpainting ensemble hosts a CD-release party for their debut album, *Countermeasures*, in conjunction with a live performance later that evening, April 13, 6pm • Tim Tack of 85 Decibel Monk hosts a CD-release party with games and fun times, April 17, 8pm.

## Sanctuary

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

*Jazz Jam w/ Steve Grismore, Thursdays • Music at 9:30pm*  
Odd Bar Band, April 2-3 • Steve Grismore Jazz Trio, April 10 • Kilowatt & The Count, Hammond organ jazz & funk, April 16 • Combo Nuevo, Latin jazz, April 23 • Clay Moore Trio, jazz guitar from Minneapolis, April 30.

## Theatre Cedar Rapids

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

Harmony Hawks, April 23-24.

## UI Museum of Art

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

Dan Knight, jazz pianist, April 2, 5pm • UI Jazz Ensemble with Kenny Wheeler, trumpet, April 30, 7:30pm • "KSUI Know the Score Live," April 30, 5-7pm.

## Union Bar

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

Jordan Knight (formerly of New Kids on the Block), Cori Yarckin, April 4.

## Uptown Bill's small Mall

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

*Mud River Open Mic, Fridays, 8pm • Irish Slow Session, Celtic jam (for more info contact Tara Dutcher, tara@schoolperformingarts.com), Sundays, 2-4pm • All shows 7pm unless otherwise indicated*  
King Toad, April 1 • Nikki Lunden, April 3 • Heavy Metal Nite, April 7 • The Unsung Forum (songwriter's workshop), April 8 • The Letterpress Opry, April 10 • Mudriver Potluck Dinner and Jam, April 15, 5-9pm • Greg and Susan Dirks, April 17 • Chrys Mitchell, April 18 • Heavy Metal Nite, April 21 • Chase Faber, April 22 • Kol Shira, April 24 • Small World, April 25 • Teddy Goldstein & Edie Casey, April 26 • Brandon Ross, April 29 • Ben Schmidt, May 1.

## Ushers Ferry Folk Music Festival

**Aug. 9, Ushers Ferry Historical Village, Cedar Rapids, 286-5763**

Old-fashioned Singing Social, April 17, 7pm.

## Voxman Music Bldg.

**UI campus, Iowa City**

Marc Dickman, euphonium, Marcelina Turcanu, piano, David Spies, tuba, and the Johnson County Landmark rhythm section, 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*  
Dred I Dread, Public Property, April 2 • Dennis McMurrin and the Demolition Band, April 3 • Love To Everyone, April 8 • Mr. Baber's Neighbors Solar String Band, April 9 • Kristie Stremel, The Boomchasers, April 10 • Voter Registration Awareness Show, April 15 • Oxygen, Afterglow, April 16 • Joe Price, April 17 • Bent Scepters, Shelter Belt, April 23 • Kelly Pardekooper, Brother Trucker, April 24 • Joseph John, April 26 • Amelia Royko, April 29.

# DANCE

## Downey Street

**Hoover Kiosk Courtyard, West Branch, 643-4545**

Salsa Dance, April 10 & 23, 9pm, Wkshp 8pm.

## Hancher Auditorium

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

Paul Taylor Dance Company, April 16-17, 8pm.

## Space/Place Theatre

**North Hall, UI campus, Iowa City**

Thesis Concert, UI Dance Department, featuring performer Maureen Miner and choreographer Amanda Hamp, April 1-3, 8pm • Thesis Concert, UI Dance Department, April 22-24, 8pm • Undergraduate Concert, UI Dance Department, April 29-30, May 1, 8pm.

# THEATER/ PERFORMANCE

## Clapp Recital Hall

**University of Iowa campus, Iowa City, 335-1160**

*You the Man*, by Cathy Plourde, one-man show addressing unhealthy relationships and sexual assault, April 5, 7pm.

## CSPS

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

*8pm except Sundays (7pm)*

Out of Bounds, with Arts of West, performed painting by Mel Andringa, music (see *Music*), April 2 • spoken-word artist Alix Olson, music (see *Music*), April 3 • Jennifer Monson and Birdbrain, April 11-18.

## Dreamwell Theatre

**Wesley Center, 120 N. Dubuque St., 541-0140**

*Rosenstrasse*, Iowa premiere of Terry Lawrence's drama about the attempt of non-Jewish women to free their Jewish husbands during the Holocaust, April 16-17, 23-24, 8pm.

## Campbell Steele Gallery

**1064 Seventh Ave., Marion 373-9211**

Liars Holographic Radio Theatre, music and original skits, April 17, 10:30pm; April 18, 7pm.

## Hancher Auditorium

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

*Carmen*, by Georges Bizet, UI Martha-Ellen Tye Opera Theater, April 30-May 1, 8pm; May 2, 2pm.

## Macbride Auditorium

**UI campus, Iowa City**

The American Magic-Lantern Theater, public event part of "Serious Pleasures" conference, April 3, 8pm. (See *Words* listing for conference info)

## Owl Glass Puppetry Center

**319 N. Calhoun, West Liberty, 627-248**

Kurt Hunter Marionettes, from Minneapolis, April 4, 2pm & 4:30pm.

## Paramount Theatre

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

*The Magic of Ecology Illusion Show*, April 29, 10am & 7pm.

## Public Space One

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

*The Moon Stays with Us*, Rachell Howell's one-act play explores losing a father, April 5-7, 8pm • *Spellbinder* by Magic Man Nate Staniforth, April 9 & 23, 8pm • *Jesus makes it with your mom*, local poet and provocateur Jesse Blaine, April 12-14, 8pm • *11-Minute Play Festival*, April 28-30, 8pm.

## Riverside Theatre

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

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

*Emily Dickinson & I*, one-woman performance by Edie Campbell, April 1-4 • *Cloning Mary Shelley*, US premiere of one-woman performance by Edie Campbell, April 8-10, 14-18.

## Theatre Cedar Rapids

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

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

*Dearly Departed*, comedy following the struggle of a Southern family to bury Bud, the family patriarch, April 2-4, 7-10, 16-17.

## UI Theatre

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

*Far Away*, by Caryl Churchill, three connected one-act plays loosely chart the journey of three people as they make their way in an increasingly violent world, April 8-10 & 14-17, 8pm; April 11 & 18, 3pm (April 15 performance followed by discussion).

## US Cellular Center

370 First Avenue NE, Cedar Rapids, 363-1888

Sesame Street Live's "1-2-3...imagine," April 6, 7pm; April 7, 10:30am & 7pm.

## AUDITIONS, CALLS, ETC.

Auditions for leading, supporting and chorus roles in the UI Martha Ellen Tye Summer Opera Theater production of Rossini's *Cinderella*, April 4 & 10, 335-1669 to schedule or for info.

Nominations sought for the 2004 Historic Preservation Awards recognizing property owners, contractors and consultants for historically appropriate projects completed after May 2003. Contact Shelley McCafferty, 356-5243 or shelley-mccafferty@iowa-city.org by April 16.

## COMEDY

### The Mill

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

Lightning in a Bottle, April 6 & 20, 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, April 8 & 22, 7pm.

### Hancher Auditorium

UI campus, Iowa City, 335-1160

"Weird Al" Yankovic, April 2, 8pm.

## WORDS

### Cedar Rapids Museum of Art

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

"When in Rome, Eat as the Romans Do...Sometimes," with Jennifer Willems and Judy Fitzgibbons, April 3, 1pm • "Rabbits, and Griffins, and Shells, Oh, My!," family workshop, April 10, 1pm • "From Ancient Forms to Modern Sounds," with Andrew Simpson, composer in residence, and Red Cedar Chamber Music, April 14, 12pm • "Minding Your Manners: Banqueting Behavior in Images and Texts in Three Pompeian Dining Spaces," with Dr. John Clarke, University of Texas, April 15, 7pm • "Messing Around at the Museum: Opera, Food and the 'Tubador,'" Family Fun Day, kids make 'n' take activities, family opera workshop, Roman-inspired snacks, and a tuba demonstration, April 17, 11am-2pm.

### Clapp Recital Hall

University of Iowa campus, Iowa City,

335-1160

"Concepts and Conflicts in Carmen: A Conversation with Gary Race and Margaret Wenk," April 12, 7:30pm, lobby • "The Cello Compositions of Rudolf Matz: An Integration of Musicianship and Technique," lecture/recital, April 10, 3pm.

### Congregational Church

30 N. Clinton St., Iowa City

"The International Whaling Commission: An International Organization with a Dilemma," Sir Geoffrey Palmer, New

Zealand's commissioner to the International Whaling Commission, April 6, 12-1pm, Rockwood Fellowship Hall.

## CSPS

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

8pm except Sundays (7pm)

Poet Robert Drexler, April 25.

## Faulconer Gallery

Grinnell College, 1108 Park St., Grinnell,

641-269-4660

Artist Talk: Keith Achepohl, UI professor of printmaking, April 6, 4:15pm.

## The Green Room

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

Poetry Slam, April 7, 9pm.

## Hancher Auditorium

UI campus, Iowa City, 335-1160

"Older Then, Younger Now," Hugh Downs, April 5, 8pm.

## IC Public Library

123 Linn St., Iowa City, 356-5200

"Where Self and Subject Meet: The Making of Emily Dickinson & I and Cloning Mary Shelley," panel discussion hosted by Riverside Theatre, April 5, 7pm, Meeting Room A.

## Iowa Memorial Union

UI campus, Iowa City

"From Stacks to Stage: A Lyrical Look at an Opera Director's Love Affair with the Library," UI Opera director Gary Race, April 1, 7-9pm (6:30pm reception), Richey Ballroom • "Musical Mutations," panel discussion, April 2, 3:45-5pm, Purdue Room 341 • A. Denita Gadson, postdoctoral fellow, School of Journalism and Mass Communication, Finding God at Lunch, April 2, 12pm, River Room 1 • "Iowa Conference on Emerging Infectious Diseases," April 21, Second Floor Ballroom, www.cheec.uiowa.edu, 335-4016 • "From Joy to Grief: Living with Dementia," conference, April 28-29, 800-551-9029, www.uiowa.edu/~confinst.

## The Java House

211 E. Washington St., 341-0012

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

## Macbride Hall

UI campus, Iowa City

Programs led by local amateur paleontologist Donald F. Johnson ("The Fossil Guy"), 1pm, 2pm, 3pm, Iowa Hall gallery lobby: "Ice Age! Predators and Prey form the Pleistocene Age," April 3; "The Leg Bone's Connected to the Hip Bone! Skeletons!," April 10; "The REAL Thing: Only REAL fossils of dinos, mammals, sea creatures and more!," April 17.

## Medical Education Research Facility

UI campus, Iowa City

"The Healing Scribe," symposium on literature and medicine, April 8-9; Angela Belli and Jack Coulehan read selections from *Blood and Bone: Poems by Physicians*, April 8, 12:30pm, Atrium; Todd Savitt hosts a readers' theater performance of *Follow Your Heart* by Richard Selzer from Medical Readers' Theater: A Guide and Scripts, April 8, 5pm, Auditorium; Reception with Angela Belli, Jack Coulehan and Todd Savitt, April 8, 6pm; "Live from the Java House" featuring Angela Belli, Jack Coulehan and Todd Savitt, April 9, 10am.

## The Mill

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

Talk/Art/Cabaret, April 7 & 21, 9pm.

## Pappajohn Business Bldg.

UI campus, Iowa City

"Beyond Gay Rights: Marriage as a Constitutional Right for All," Evan Gerstman, associate professor of political science at Loyola Marymount University, April 2, 4pm, Rm W151 • Mary Ruefle, poetry reading, April 15, 8pm, W401.

## Prairie Lights

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

All 8pm (unless otherwise noted)

Broadcast live on WSUI (unless otherwise noted)

Poet Chris Forhan reads from his second collection; *The Actual Moon, The Actual Stars*, April 1, 6pm, no radio • Iowa-native poet and essayist Donald Morrill reads from

*The Untouched Moments*, April 1 • Stephen Jones, editor of the new *Petersen's Field Guide to the Prairie*, gives a slide talk featuring some of the photographs from the guide, April 3, 2pm, no radio • Poet Matthea Harvey reads from her new collection, *Sad Little Breathing Machine*, April 5 • John Dalton reads from his debut novel, *Heaven Lake*, April 6 • Gardening columnist Amy Stewart reads from *The Earth Moved*, April 7 • Recent Workshop grads Sandra Miller and David Lau celebrate the publication of their new literary magazine, *1913*, Amit Dwibedy and Cole Swensen, contributors to this inaugural issue will be among the readers, April 13, no radio • Victoria Brown, Grinnell College professor of history, reads from her biography, *The Education of Jane Addams*, April 14 • Iowa City native Leslie Pietrzyk reads from her second novel, *A Year and a Day*, set in a small Iowa town in the 1970s, April 15 • Paula Morris and Anna Livesey, fiction and poetry reading, April 16 • Matthew Rohrer and Joshua Beckman, poetry reading, April 19 • Cole Swenson, reading, April 20 • Faith Adiele, non-fiction reading, April 27 • Frank Conroy, non-fiction reading, April 28.

## Public Space One

6 1/2 S. Dubuque St, Iowa City

Allison Kelly Lyman, zine release party, April 24 • Mattie Weiss, zine release and discussion, April 26, 8-11pm.

## Riverside Theatre

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

"Workshopping Will," explore the making of the Riverside Theatre Shakespeare Festival, topics will range from the development of production concepts to the design and casting of the shows, April 24, 2-4pm.

## Senior Center

28 S. Linn St., Iowa City

"Mushrooms & Wildflowers of Iowa," D. Adel, April 7, 6:30pm • "The Exploration of Mars," April 12, 3:30pm • "Change & Progress: A Century in Review—1920-The Roaring Twenties: Flappers, Jazz & Prohibition," Loren Horton, April 23, 2pm.

## Schaeffer Hall

UI campus, Iowa City

Lectures by Jim Berger, director of the Statistical and Applied Mathematical Science Institute (SAMSI) at Duke University, Durham, NC: "Objective Bayesian Analysis: Its Uses in Practice and its Role in the Unification of Statistics," April 8, 3:30pm, Rm 140; "Validation of Computer Models," April 9, 3:30pm, Rm 140.

## Serious Pleasures

UI campus, Iowa City

Conference on 19th-century leisure pursuits, April 1-3, call 335-4158 for info or to register. (See *Theatre, Performance* listing for public event under Macbride Aud.)

## Shambaugh Auditorium

Main Library, UI campus, Iowa City

Lorrie Moore, fiction reading, April 2, 8pm • James Galvin and Laurie Kutchins, fiction reading, April 30, 8pm.

## Shambaugh House

UI campus, Iowa City

Gjertrude Schnackenberg, poetry reading, April 8, 8pm.

## UI Art Bldg.

UI campus, Iowa City

Intermedial New Media lecture series, Steve Dietz, speaker, April 19, 7pm, E109.

## UI Museum of Art

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

"UI American Studies: Short Takes on *American Tableaux*," April 9, 2:30pm • Honoring Keith Achepohl: "Print Matters," Mark Pascale, speaker, April 16, 5:30pm • Special tour by UIMA director Howard Collinson of the *American Tableaux* exhibition, April 23, 6-9pm • Sunday Museum Tour: "Barry McGee and the Social Role of the Contemporary Artist," with Christopher Lahti, April 25, 2pm • "KSUI Know the Score Live," April 30, 5-7pm.

## Van Allen Hall

UI campus, Iowa City

Brenda Hillman and Marilynne Robinson, poetry and fiction reading, April 12, 8pm, Lecture Room 2.

## Voxman Music Bldg.

UI campus, Iowa City

"Verdi's Healthy Falstaff: On Opera, Medicine and the Culture of Obesity," Sander Gilman, distinguished profes-

sor of the Liberal Arts and Medicine, University of Illinois in Chicago, April 16, 4:30pm, Rm 1027 • "Opera, Festivity, and Time," Martha Feldman, University of Chicago, April 23, 4:30pm, Rm 1027.

**Women's Resource and Action Center**

**130 N. Madison, Iowa City, 335-1486**

Trans and Feminist Issues Discussion, Waves Intergenerational Feminist Discussion led by Laura from Ruby's Pearl and Laurie from WRAC, April 7, 12-1pm • "Creating Safer Queer Community Spaces," Waves Intergenerational Feminist Discussion led by Laura from Ruby's Pearl and Laurie from WRAC, April 21, 12-1pm.

**FILM**

**101 Becker Communications Studies Bldg.**

**UI campus, Iowa City**

WAVES Asian/Asian American Film Festival, April 2-4, www.uiowa.edu/~waves or 331-3111 for details.

**Cedar Rapids Museum of Art**

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

Rome: Power & Glory, Part 3; Seduction of Power, April 24, 1pm.

**Iowa City International**

**Documentary Festival**

**April 15-18, various locations, Iowa City**

Juror's screenings and discussion: *Monster Road* by Jim Haverkamp, April 15, 7:30pm, Illinois Room, IMU • Selected works by George Stoney, April 16, 1:30pm, Tippie Aud., Pappajohn Bldg. • *Saddle Sores* by Vanelyne Green, April 16, 3:30pm, Terrace Room, IMU; icdocs.org for screening schedule and info.

**Public Space One**

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

Public Screen, films by local filmmaker Colin Bennett and

others, April 15-16, 8pm.

**MISC.**

**Bruce more**

**2160 Linden Drive SE, Cedar Rapids, 362-7375**

Easter Egg-stravaganza, children (ages 2-8) search for treasure-filled eggs on the historic lawn, also games, snacks and a visit from the Easter Bunny, April 10, 11am & 2pm, call for reservations.

**The March for Women's Lives**

**April 25, Washington DC**

Buses to Washington DC leave from Iowa City April 23-24, www.iowamarch.com for more info.

**Mercer Aquatic Center/Scanlon Gym**

**1317 Dover, Iowa City**

Fifth-sixth grade swim, pizza and dance party, April 2, 6:30-9pm, 356-5109.

**Old Brick**

**26 E. Market St., Iowa City**

New Pioneer Co-op Orientation Party and Earth Day Dance with Bob Dorr and The Blue Band, April 22, game and sampling fair, 5:30-7:30pm; music, 8-11pm.

**Public Space One**

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

Stitch 'n' Bitch, knitters, Tuesdays, 4-6:30pm, emily-maloney@uiowa.edu for more info • Volunteer Workshop and Bar Crawl, April 3, 5pm-9pm.

**Regina High School**

**2150 Rochester Ave., Iowa City**

Kiwanis Antique Show, April 24-25.

**Sexual Assault Awareness Month activities**

**Various locations**

*You the Man*, one-man show addressing unhealthy relationships, dating violence and sexual assault, April 5,

7pm, Clapp Recital Hall • "Sexual Assault: Myths & Facts," April 6, 8pm, Currier Multi-Purpose Room • "Stop Rape: What Men Can Do," April 7, 8:30pm, Quad Recreation Room • Thai Flavors Benefit for RVAP, April 12 • Crime Victims' Rights Week Fundraiser, April 15, 12-6pm, Universalist Unitarian Church • National Crime Victims' Rights Week Opening Ceremony, April 19, 5:30pm, IC Public Library, Rm A • A Day to End Sexual Violence - Teal Ribbon Day, April 20 • Bijou screening of *War Zone*, April 20, 7pm, IMU, Illinois Rm • Between the Waves Discussion, queer relationship abuse, April 21, 12-1pm, Women's Resource and Action Center • The Clothesline Project, T-shirts created by women survivors of violence and friends of women murdered, April 24, 10am-4pm, River Room, IMU • RVAP Washington Office Open House, April 27, 1-4pm.

**UI Library**

**UI campus, Iowa City**

UI Libraries book sale, April 3, 10am-4pm, second floor.

**UI Museum of Art**

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

"WOW! Family Day," afternoon of art, activities and refreshments for the entire family, Sunday, April 4, 12-4pm.

**US Cellular Center**

**370 First Avenue NE, Cedar Rapids, 363-1888**

Cedar Rapids Antique Show & Collector's Fair, April 2, 11am-8pm; April 3, 11am-6pm; April 4, 11am-5pm.

**CLASSES**

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Strange but True!

# News Quirks

Compiled by Roland Sweet

## Home-Court Advantage

At least 36 players and spectators at a high school girls basketball game in Dunmore, Pa., suffered mysterious burns, which were traced to a defective gymnasium lamp. Investigators said the victims' sunburned-like skin and, in some cases, corneal damage were the result of ultraviolet radiation from a malfunctioning 325-watt multivapor bulb hanging from the ceiling above visiting Western Wayne High School's bench. More than two dozen Western Wayne players and fans were burned, while another 12 to 14 from Dunmore High School required treatment.

## User-Fee Follies

The Justice Department filed a petition with the Federal Communication Commission to make it easier for the government to monitor high-speed Internet use. According to the 85-page document, all broadband Internet providers, including cable modem and DSL companies, would be given 15 months to rewire their networks to allow government access. The measure would outlaw new services that did not support a back door for authorities. The department insists that wiretaps and other electronic surveillance are necessary to combat "criminals, terrorists and spies." Also, because supporting easier wiretapping would require extensive reworking of existing broadband networks, the proposal suggests that Internet customers should pay "some or all" of the cost of the surveillance.

## Truth Unmasked

When a computer glitch on Amazon.com's Canadian website revealed the off-screen identities of thousands of people who had anonymously posted book reviews on the company's US site, those named included authors who had posted glowing reviews of their own works. John Rechy, who praised his new book under the signature "a reader

from Chicago," defended the practice, telling the *New York Times* it's the only way to rebut legitimately posted reviews that "anonymously trash a book."

## Fruits of Research

Women who were sexually abused as children are much more likely to smoke than women who weren't, according to a study by the Mayo Clinic. Pointing out that childhood sex abuse is a more reliable predictor of smoking than income, age or ethnicity, lead investigator Colmar De Von Figueroa-Moseley, director of the clinic's Office of Diversity, said the findings could lead to new ways to help girls and women avoid or stop smoking.

## It Happens

Hoping to dispose of more than 39 billion gallons of liquid manure a year, mostly from pigs, the German state of North Rhine-Westphalia set up a centralized database to buy and sell liquid manure. "As far as I know, this is the first manure market of its kind," Thomas Griese, deputy minister of the environment told Reuters news agency, indicating that the manure sells for roughly 2 cents a gallon. "We are now waiting for our first customers."

During a public hearing in Winchester, Ind., an opponent of a proposal by Tony Goltstein to build a 1,650-cow dairy farm squeezed a few drops of manure into a jar full of water to demonstrate that manure could contaminate water without being visible. Goltstein came forward from the audience of 200 people, removed the lid from the jar and drank the contents to show that the water was safe.

## Virtual Surprise

A 30-year-old Greek man who was surfing a pornography website called police in Attica after he observed a video of his wife having sex with her lover. Investigators who arrested another man on charges of running the exhibitionist site said it operated as a club with free membership that boasted about 5,000 members received an average of 30,000 visits per day. The husband explained that he found the site while trying to learn why his 25-year-old wife spent so much time on their home computer.

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



- 1 The Gglitch  
Spacklebury
- 2 Broken Grass  
Euforquestra
- 3 The Heart of Gold Band  
Danny Jive & the Uptown Five
- 4 Pete McCarthy's  
birthday
- 6 The Willie Waldman Project  
feat. Rob Wasserman G'nasik
- 7 Poetry Slam
- 8 Pat and Areo  
Karl Marizpan
- 9 NICKELBAGOFUNK
- 10 Om Trio
- 14 Open Drum Circle
- 15 Martin Sexton
- 16 That One Guy  
Funkmastercracker
- 17 Perpetual Groove  
Family Groove Company
- 20 Euforquestra  
Bochman's Euphio
- 21 Robert Walter's 20th Congress  
The Gglitch
- 22 Mr. Blotto
- 23 Benefit for NGO
- 24 Psychedelic Breakfast  
The Solar String Band
- 25 Robert Bradley's Blackwater Surprise
- 27 The Itals feat. Chris Porter
- 30 Natty Nation

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Mudriver Dinner and Jam
- Saturday, April 17, 7 pm  
GREG AND SUSAN DIRKS
- Sunday, April 18, 7 pm  
CHRYS MITCHELL
- Thursday, April 22, 7 pm  
CHASE FABER
- Saturday, April 24, 7 pm  
KOL SHIRA
- Sunday, April 25, 7 pm  
SMALL WORLD
- Monday, April 26, 7 pm, \$8  
TEDDY GOLDSTEIN & EDIE CASEY
- Thursday, April 29, 7 pm  
BRANDON ROSS
- Saturday, May 1, 7 pm  
BEN SCHMIDT

# 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.

Dear Ruby:

I've been wanting to get in touch with my inner slut, but one thing keeps holding me back: I have genital herpes. How can I bring this up without ruining the mood?

—Flustered Hussy

Dear Flustered:

From one slut to another, congratulations! You are on your way to empowering your hot sheetz life with honest communication. All that booty shakin' in the clubs and frisky glances over the squash island at the grocery store do not have to stop there because of an STD/I (Sexually Transmitted Disease/Infection). Hot, hot, hot, safer sex is all the rage these days, especially among the well versed in Sluttery. (Wherest the nunnery went wild). I'm not the first to say it, STD/Is are a fact of life, and the sad reality is that people are still having difficulty talking about them. But remember, not all people are in such denial. Some folks have got it down and are getting down with lots of latex, lube and raucous loving. You just have to know whom to trust.

The best time to bring up any health issue is NOT in the middle of a heated boom-boom-boom-let's-go-up-to-my-room session, because you will be highly tempted to compromise your health, your safety and the right of your bedmate to give informed consent. The best time is before. The worst time is never. You can ask the person if they

practice safer (there is no such thing as "safe" sex because most sex acts come with some risk) sex. You could try the direct husified way and say something like, "I think you're really sexy and I would like to work up some heat with you, but first I need to tell you that I have an STD." If they have experience with this, then ask them what kind of safer sex practices they have tried out. That way you can find out a bit about their sexual history and test the waters to see if they are warm enough to dive in. Be prepared to be an educator about herpes and how to prevent its transmission. Many people still don't know about oral barriers, or the importance of gloves, and how to use them. But here is your chance to get/be educated and practice/show off your sexy skills.

Also, you might be interested in setting up a discussion at your local feminist sex shop (hint, hint), "Calling all Harlots, Hussies, Vamps, Tramps and Slutty-boys!" to find other people who are dealing with similar issues. That way you can brainstorm, find support, and who knows, maybe your next hot date, with people who get what's up on getting down.

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 52240 319-248-0032 or emailed to [rubyspearl@excite.com](mailto:rubyspearl@excite.com).

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FORECAST FOR MARCH 2004 • BY DR. STAR



**ARIES** (March 21-April 19) You are likely to find yourself increasingly drawn into family, neighborhood and local disputes, political and otherwise. If you cannot always win the argument, you can strongly influence the tone and the direction of the debate. Be careful that you don't come across as a stick in the mud, always arguing for law and order or the way it was in the "good old days." Nor should you push aggressively for simplistic solutions. Patience will become important as the issues get increasingly complicated. The devil is in the details.



**TAURUS** (April 20-May 20) You can scarcely avoid the controversy swirling around you, but you will have trouble getting a word in edgewise. Your power and influence will temporarily diminish in the face of growing tensions. However, you have a solid intuitive grasp of events and your sense that things will eventually go your way is quite valid. You are vulnerable to emotional manipulation by those who would squander your hard-earned resources. Call on newly enhanced inner strengths to counter such efforts. Big changes are now afoot in your personal and professional life.



**GEMINI** (May 21-June 20) You must get an unruly bunch of people through a difficult transition. They will grow more unruly and less cooperative—and circumstances will become less helpful—as April progresses. Also, despite the increasingly urgent need for change, you will have to keep plans within a tight budget and keep tactics and strategy within bounds. This is a rather tall order. But Gemini's confidence and idealism are strong enough to burn through all resistance. What you must accomplish and how to achieve it will soon become clear in your own mind.



**CANCER** (June 21-July 22) Be on guard this month as your mood, and your situation, turns from amicable and accommodating to reckless and combative. Many people will suddenly get enthusiastic about plans that, supposedly helpful to your long-term finances, will cause serious short-term problems. These ideas require more thought than they are being given. Avoid stubborn resistance to change and try to see beyond your own immediate self-interest. Instead, try hard to exert a moderating, steadying influence. Decisions will have important economic consequences. Events will soon strengthen your hand significantly.



**LEO** (July 23-Aug 22) You are receiving powerful planetary support in both spiritual and creative areas. Greater income is not out of the question, either. However, you will have to play your hand very carefully. It is too easy to start a fight or to worsen existing tensions. Your best bet is to remain cooperative and supportive while favorable events unfold. This will give you flexibility and attract good will when a clear opening does finally develop. Unexpected events will soon shake things up. You might find this unsettling, at first, but it bodes well.



**VIRGO** (Aug 23-Sept 22) The world is dividing up into two parties. One preaches good will and faith in the future. The other preaches law and order and good old-fashioned virtue. You are being drawn into a leadership role in the first group. Differences are hardening. Your opponents are becoming increasingly warlike and combative. Unexpected developments will soon break the impasse, giving your party a clear advantage. However, your job security and long-term prospects depend on peace between both parties. So you should make bridge-building your primary activity. Be generous in victory.



**LIBRA** (Sept 23-Oct 22) The mistake this month would be overconfidence or complacency. The sands are shifting. What works early in April might not work so well later in the month. Maintaining that famous Libran balance might not be easy as challenges continue to emerge. However, Librans are well-positioned overall. The effect of positive vibes is maximized. The effect of negative vibes is minimized. Counter any challenges emanating from a distance with strength gained through local partnerships and support networks. Financially, your chief emphasis should be on savings and long-term stability. Don't overextend.



**SCORPIO** (Oct 23-Nov 21) Scorpio cannot pick a side, establish alliances and decide on battle tactics; not this time. Your needs are too diverse and you find too much to like and/or dislike about ideas on all sides. You will have to push for a new consensus that more accurately represents your diversity of interests. Nor can you simply settle for compromise. You will have to push things in a new direction. This will only become more obvious as April wears on. Unexpected developments will help avert a confrontation and make agreement easier.



**SAGITTARIUS** (Nov 22-Dec 21) Sagittarians dearly want their lives to settle into manageable form again. You will be better able to inspire and motivate people, but consensus and cooperation will continue to elude you. The pace of change and the rebellious attitudes of people in your life will prevent quick resolution and block a return to the old status quo. Change your ideas about how you want the future to look. Follow the lead of younger, creative people and those with whom you have a special bond. Unexpected events will soon create an opening.



**CAPRICORN** (Dec 22-Jan 19) April will find you in an unstable situation, surrounded by upset people making insistent demands for relief. The usual quick fixes won't work. Your best bet is to maintain order. Keep the pot from boiling over. Manage the chaos. Most of the problems will soon end up in someone else's lap, anyway. You will have the freedom to develop creative, long-term solutions. Playful experimentation will lead to answers. It might seem self-serving, but one of the most important things you can do right now is safeguard your own sanity.



**AQUARIUS** (Jan 20-Feb 18) Aquarians are feeling insulated, bathed protectively, often comfortably, in their own imaginings. Why not? The world is too busy arguing with itself to listen to your inspired and idealistic solutions. Indeed, polarization in the world is reaching frightening levels and there are greater challenges still to come. You can most easily introduce your helpful insights among the young, the creative and those with whom you have a special bond. Some dramatic and unexpected changes on the home front and at work will soon liberate you from old hang-ups and limitations.



**PISCES** (Feb 19-March 20) Your concerns are almost innumerable at the moment and your influence and involvement are equally broad. Your inherent optimism is helping maintain order and direction without threat or coercion. However, it is still hard to get a good handle on today's complex and rapidly changing events. Use your persuasive powers to give your ideas concrete form. Small but solid advances count as big victories in times like these. Don't be afraid of new ideas about your future. Be open to new beliefs. Move to protect essential interests during this transition.**LV**



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**Fri Apr 16 Oxygen Waylaid**

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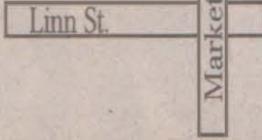
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