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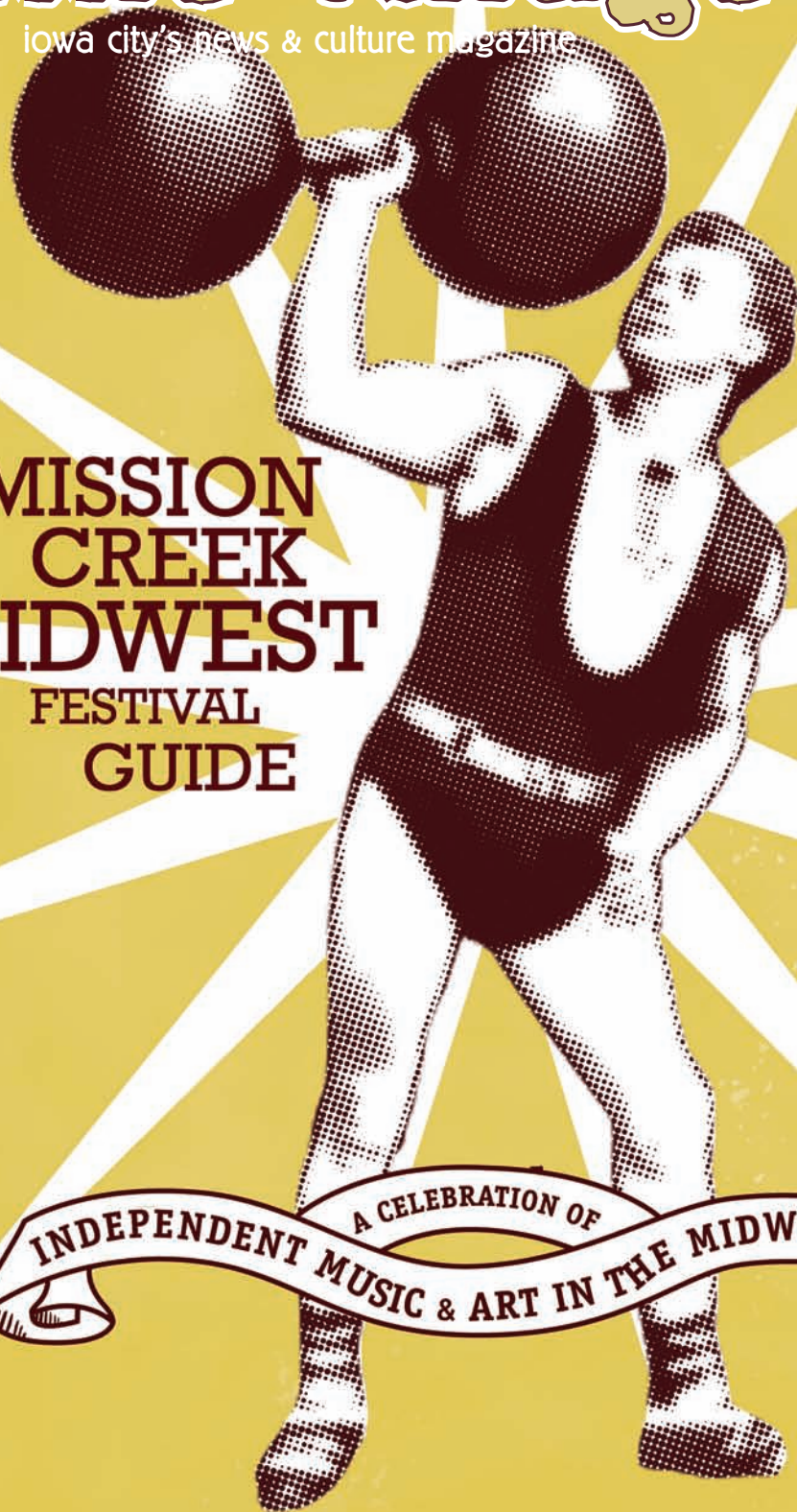
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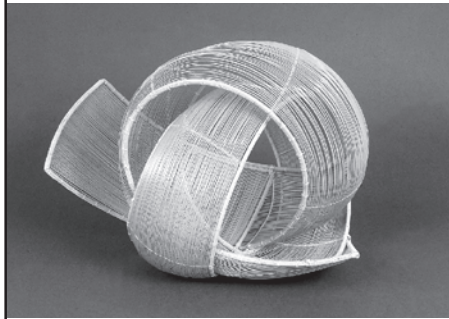
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Left: Yamaguchi Ryuun, *Crashing Wave*, 2001. Bamboo. Collection of Matthew and Kay Bucksbaum. © Lois Ellan Frank 2001.

Right: Christian Menn, *Roadway of the Sunniberg Bridge*, Landquart River Valley, Switzerland, 1999. Photo courtesy of Christian Menn.



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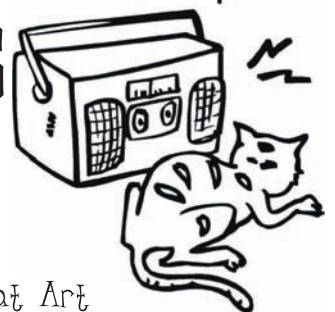


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by TOM TOMORROW

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# Tapping the Wild in Iowa

Start thinking about “wild places,” and Iowa probably doesn’t leap to mind. The Iowa Department of Natural Resources reports that Iowa is known as the most biologically altered state in North America: 93 percent of our land is put to agricultural use and five percent is dedicated to cities and towns. More than 60 percent of Iowa’s 36 million acres is devoted to growing corn and beans. There are no national parks or forests in Iowa. Taking agricultural land into account, Iowa is the most developed state in our country. I know my students are always shocked by that fact when I bring it up.



The Second Iowa Conference on the Wild, “Live Well, Live Wild: A Community Concourse in Undomesticating and Rewilding,” runs April 24-25 in the Iowa Memorial Union at The University of Iowa. More details are at [www.uiowa.edu/~ipops](http://www.uiowa.edu/~ipops).

So why should we even bother talking about “the wild” in Iowa? The easy answer: precisely because there is so little of it. Americans have believed that wild nature plays an important role in human existence and experience. Pre-conquest and settlement natives lived this truth every day. Pioneers and settlers saw the conquest of nature as their *raison d’etre*. Post-frontier America, led by the likes of Teddy Roosevelt, saw wilderness as still essential to the American character. The robust creation and development of national parks, forests and monuments in the past century-plus give testament to that belief. In Iowa, we’ve deprived ourselves—or have been deprived—of very many wild places.

But the importance and definition of “the wild” go much deeper than set-aside acreages. Indeed, some even argue that our “wilderness” itself is not very wild in the truest sense because of its meticulous and intense management. To get another perspective on what is “wild,”

we can do no better than turn to the words of poet/essayist/nature writer Gary Snyder. In his groundbreaking book *The Practice of the Wild*, he says the wild looks like this:

- Of animals—free agents, each with its own endowments, living within natural systems.
- Of plants—self-propagating, self-maintaining, flourishing in accord with innate qualities.
- Of land—A place where the original and potential vegetation and fauna are intact and in full interaction, and the landforms are entirely the result of nonhuman forces.
- Of individuals—unintimidated, self-reliant, independent.
- Of behavior—artless, free, spontaneous, unconditioned.

So, the wild is about more than trees and animals. Yes, “wild” animals and plants are free, self-propagating and self-maintaining

and filled with their innate qualities. But we can apply those principles of wildness to our very nature as human beings. When we are self-reliant, self-willed and spontaneous, we are wild. Oh, sure, sometimes being so can be self-destructive, destructive of others and destructive of our community and land. We need to be ecologically responsible and respectful of our fellow citizens’ rights and humanity. But in these controlled, managed, corporate, commercialized times, infusing a little wildness into our lives will go a long way toward solving many of our problems, too. In a world in which humans believe, or at least behave as if, technology is our master and domination of nature is our destiny, the result is

at best an overly domesticated and at worst a tragically damaged world.

This is where the agrestal idea comes in. Two years ago, Roger Gipple formed the Agrestal Fund through the Iowa Natural Heritage Foundation. “Agrestal” means undomesticated, growing wild in the field, and the purpose of the fund is to help Iowans put more trust in wildness.

As Agrestal’s mission statement says, “Humans find it difficult to trust wildness, to appreciate it as a self-reliant, spontaneous, liberated state. Our species has long engaged in a struggle to subdue or domesticate the world around us, and much has been gained in that process; but some things have also been lost. We want to sort through those gains and losses and work toward an appropriate balance between the agrestal and the domestic.”

I’ve been involved in a number of Agrestal activities over the past two years, and I’m proud to invite you to join the conversation about the

**PRESENTED BY:** Little Village, Iowa Project on Place Studies at The University of Iowa, the Standing By Words Center, the Iowa Cultural Corridor Alliance, and WSUI-AM public radio.

## Deadline Extended: April 1, 2006!

“Iowa City’s Best Third Place Contest” honors and celebrates one of our area’s best venues for nurturing the ties that bind us in community—the Iowa City area’s “Best Third Place.”

Send us a letter or letters describing in detail why your nominee (public place or a private establishment) is Iowa City area’s best third place. The winner will be featured in the April issue of Little Village, appear as a guest on WSUI’s “Talk of Iowa” program focusing on the third place and the creative economy and receive other prizes.

Please send nominations to “Best Third Place Contest,” c/o Little Village, P.O. Box 736, Iowa City, IA 52244 or to [little-village@usa.net](mailto:little-village@usa.net). No materials will be returned. ?’s contact [thomaskdean@hotmail.com](mailto:thomaskdean@hotmail.com)



## U R Here

wild at a conference I am organizing in conjunction with the Iowa Project on Place Studies, the INHF Agrestal Fund and other partners.

“Live Well, Live Wild” is free and open to the public, and there is no registration required. Our special guests are ecological writers Bill McKibben and Stephanie Mills. Bill McKibben is best known for his books *The End of Nature* and, more recently, *Enough*. *The End of Nature* was one of the bellweathers warning us of the imminent dangers of global warming, and *Enough* questions the wisdom of nanotechnology. Stephanie Mills’ most recent book is *Epicurean Simplicity*, an account of living simply inspired by “classical sources of pleasure: good food, good health, good friends and particularly the endless delights of the natural world.”

But the most important “stars” of the conference will be you and your colleagues and friends. Rather than a traditional parade of panels with experts talking to the audience, the thrust of the conference is to give us an opportunity, through audience-centered discussion, to confront ourselves, each other and our society in general regarding how we have lost the “wild” in Iowa and how we can bring it back into our imaginations, our values, our actions and our land.

It’s easy to gnash our teeth about our past mistakes and wring our hands about the future. We’ll do some of that at the concourse. But, ultimately, we want to find reason and method for hope and optimism. One of the best ways to do so is by getting in touch with the wonders and beauties of the wild that are with us today, in every moment of our now. So even though there is no Yellowstone in Iowa, we will work to limn the wild—the spontaneous and the self-willed—that lies within the native flower pushing its way through the soil by our backyard fence, within the emergence of new growth in our restored prairies and fallow fields, within the bubbling of our inherent passion to help others or within the expression of our creative spirit that bursts the bonds of convention.

We are seeking to know how to live our lives well by honoring and cultivating the spirit of the wild. We can only do that when we understand the wild not only as a lost state or a future restorative possibility but also as a living, breathing, burgeoning impulse and instinct that nudges, directs and inspires us every day at every moment. We will correct past errors and fulfill future possibilities only when we live wild—and well—now. **lv**

*Thomas Dean and his family are caretakers of four retired racing greyhounds. If you live on the far east side of Iowa City, you may have seen us walking our pack. We’re the ones with the greyhound who always carries a stuffed toy with him (his name is Wizard).*

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# LOOKING BACK AT TOMORROW

Late night do-da with Punk, New Wave and Tom Snyder live in new DVD set

In an age of targeted niche markets and satellites that instantly beam us secret decoder rings for each newly emerging youth culture trend, it's heartwarming to think back to less hipster-infested times. I'm talking about a moment long before *The Simpsons* (which has, for instance, featured the Ramones and Sonic Youth), back when the "big three"—ABC, CBS, and NBC—dominated television. Before Jon Stewart's too-hip-to-be-square schtick and David Letterman's knowing irony, a late night dinosaur named Tom Snyder, a middle-aged man who hosted a middle-of-the-road talk show, roamed the airwaves. *The Tomorrow Show With Tom Snyder* lasted a decade, from 1973 to 1982, until it was replaced by Letterman's infinitely cooler show. Too bad.

*The Tomorrow Show* was, implausibly, one of the few places on American television that opened its studio doors to punk artists. Live sets by Iggy Pop, the Ramones and the Plasmatics threatened to smash the viewers' TV screens. In fact, when the latter group blew up a television set onstage in 1980, the explosion created a shockwave that literally rocked a live national broadcast of the *NBC Nightly News* two stories down. The most interesting thing about Snyder's show was that this affable curmudgeon never pretended to like these artists, but he was genuinely curious about what made these "punkers" tick. Unlike FOX News' Bill O'Reilly (who just doesn't want to *get it* if something falls outside of his ideological orbit), it's fun to watch the chain-smoking Snyder quiz Iggy Pop about why in the world he would want to cut open his chest with broken glass or vomit onstage. Pop's earnest response: "I just felt very bad at the time."

The first "punk" episode of *The Tomorrow Show* aired Oct. 11, 1977 and began with the following statement read by the host, which is worth reprinting in its entirety:

"Last night I said we were going to be doing something called punk rock, which I'm sure prompted the following telegram from Mr. Bob Alexander who is with the Good City Rock Show on WBAI-FM in New York City."

Continuing with what has to be the squarest explanation of punk—ever—Snyder read:

"Dear Tom, punk rock is part of a whole new musical movement which is called new wave. The Ramones are punk and Patti Smith is new wave. The major ingredients

Graham (a legendary rock promoter), Robert Hilburn (a rock critic who *still* writes for the *Los Angeles Times*, now a card carrying senior citizen) and Paul Weller (singer-guitarist for the Jam, who has had a long, critically acclaimed solo career). You can practically hear the gears of the culture industry machine creaking while the panelists attempt to make sense of "the punk phenomenon."

The shows, now out on DVD, can be viewed in a condensed, high-octane version by clicking on the "Just Punks" menu option, but I urge you to watch the shows as they originally aired. It's worth it just to see the utterly random assortment of guests, who appear to be chosen with only one criterion in mind: free association. For instance, a Feb. 12, 1981 episode kicked off with an interview with a 10-year-old Ricky Schroder (pre-*Silver Spoons*, way-pre-*NYPD Blue*). The Schroder segment segues into Iggy Pop, who kicks out the jams on three songs, including an unbelievably raunchy version of The Stooges' *TV Eye*. (Little Ricky Schroder and Iggy Pop. If only I could have been a fly on the wall backstage.) However, the most amazing thing about the Igster's appearance is his interview, wherein Mr. Pop lectures Snyder about the difference between Dionysian and Apollonian art.

The best part, something that doesn't phase Snyder, is the fact that Iggy has a bloody lip and a missing front tooth—all framed by a charming Midwestern smile.

Another reason to watch the shows in their entirety: The Patti Smith episode sports an appearance by Don Rickles—no, not *that* Don

Rickles but simply another guy who shares a name with the famous comedian. It's a completely pointless interview, pointlessness that begins to warp the time-space continuum when they spend four minutes of airtime playing a newly introduced "computerized" game ("it's a mind-blower," Snyder enthuses) called Simon. You may remember this electronic children's memory game, which features only four glowing buttons: red, yellow, green and blue. It doesn't make for riveting television, in the traditional sense—24, this is not—but watching two grown men play Simon on late



common to all these groups is a new sincerity and earthiness. The new wave rock group comes from the struggling artist who is relating to the rock audience, as opposed to the rock acts who have made the good life for themselves and are no longer telling it like it is."

What follows is a surreal "panel discussion" with Kim Fowley (a sleazoid rock producer and Svengali behind the Runaways), Joan Jett (the teenaged singer-guitarist for the Runaways, later a 1980s rock star), Phil



night television for four straight minutes, peppered only with uncomfortable, occasional banter, is quite compelling. Especially when this is followed by Patti Smith.

More pop culture free associations: On a Feb. 3, 1981 episode, a vintage Elvis Costello performance is sandwiched between Reverend Donald Wildman, the co-founder to the Coalition for Better Television, and old school Hollywood director Frank Capra (who, I must note, appears to resemble a garden gnome). Other movie producers stop by as guests, such as *Grease* producer Alan Carr, who appeared on the show to plug his then-current train wreck of a film titled *Can't Stop the Music*. This sudsy, campy musical stars Olympic gold medalist Bruce Jenner and the Village People (I highly recommend tracking down the paperback literary adaptation of the film, perhaps the dumbest I.Q.-depleting hairball coughed up by pop culture in the last century).

The reason why *The Tomorrow Show* has been such a prize in tape-trading circles, the reason why it was surely reissued on DVD, is because of a notorious interview with a more-prickly-than-usual John Lydon (formerly Johnny Rotten of the Sex Pistols, who was "promoting" his latest band, Public Image Limited, or P.I.L.). In response to Snyder's

opening query about the nature of P.I.L., Lydon responded, derisively, "We ain't no band. We're a company. Nothing to do with rock and roll. Do da... ." And after a brief pause, Snyder completed Lydon's sentence with a simple "...do da." It goes downhill

The best part, something that doesn't phase Snyder, is the fact that Iggy has a bloody lip and a missing front tooth—all framed by a charming Midwestern smile.

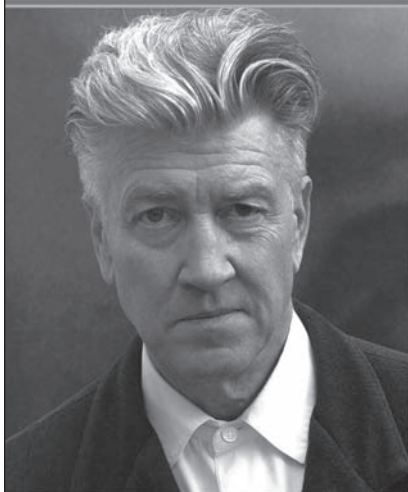
from there, and by the end of this excruciating 10 minute interview (filled with plenty of bug-eyed silences), Snyder sarcastically quips, "It was really interesting having you on tonight, one of the most interesting moments of my life." Lydon: "I'm sure it could be." Snyder, fuming: "It's unfortunate that we're all so out of step, except for you. *Too bad.*"

I got so obsessed with the interview I digitized a third generation VHS copy I possessed and uploaded it to my Web site, kembrew.com, in a section called "Kembrew Presents the Duchamp Found Pop Culture Object Theater." If you're interested in seeing Salvador Dali's appearance on a 1950s game show, *What's My Line?*, or the craziest of the crazy televangelists or a bizarre mid-1980s white rap video shot in a grocery store, then stop by for a visit.

For those better adjusted than myself, I'm sure you'll find all of this a big waste of time. I just can't help it. What draws me to these sorts of media moments is an attraction to failure, nonsense, and imperfection—all of which are qualities that make us human. It gives me hope that no matter how many stage-managed *American Idol* moments we subject ourselves to, accidents will nevertheless slip through the cracked media veneer. And although that might not make us fully human, I'm willing to settle for half-bionic. **lv**

*Kembrew McLeod is a music critic and a UI professor of Communication Studies. His primary advice to the youth of America is the following: While it is important to reserve the right to rock, one should never rock it hard-core 24 hours a day. It's that simple.*

# Your brain needs this...



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# Out of the microwave and into the kitchen

Warming up to the real food revival

**M**arch is a fickle month. It dangles a couple of warm days out in front of us, enticing us to believe that we may finally have broken winter's icy grasp, then it summarily slaps us back to reality. Springtime will eventually come, though, and it is that same kind of laborious thaw that I am beginning to see in the world of food.

For more than 100 years, industrialization has worked its way through the food system, having left its mark nearly everywhere. There is no doubt that it has supplied one of its promised benefits, that of abundance, but not everywhere, and there is some argument whether this wealth of weight has brought with it a concomitant quantity of quality. There are now more and more people who are discovering the shortcomings of the Faustian bargain society has made with itself.

In her book, *The Real Food Revival*, author Sherri Brooks Vinton argues that it is this very aspect—the massive quantities our food system produces—that has led to a number of health-related and economic woes. “Recipes that used to get passed down from generation to generation,” she observes, “are now being displaced by the heat-and-eat, ‘home-cooked’ dinner entrée. Traveling abroad, you can dine like a king on the peasant food—the staple dishes...[while at home] we are trading in the waft of the stew pot for the high-toned beep of the microwave.”

Columbia University professor Marion Nestle wrote the seminal book *Food Politics* to point out the true hidden costs of cheap food. When you buy that “convenient” dinner

entrée from your grocer's freezer, very little of what you spend is covering the price of the raw ingredients. There's the processing, the packaging, the transportation, the middlemen and, most especially, the marketing.

“In total,” Nestle writes, “food companies spent \$33 billion annually at the turn of the century to advertise and promote their products to the public.”

“Traveling abroad, you can dine like a king on the peasant food—the staple dishes...[while at home] we are trading in the waft of the stew pot for the high-toned beep of the microwave.”

The popularity of these books, and dozens more like them, demonstrates the thirst our nation has for a return to something simpler, something more wholesome and authentic on the dinner table. People around the world are rejecting the notion that cooking is a chore to be avoided if possible and to be done only grudgingly and with minimal skill or time involved. Organizations of farmers, of professional chefs, of home cooks and gardeners are sprouting up everywhere. In the bellwether state of California, public schools are begin-

ning to see the wisdom of using the lunch period as a “teachable moment.” Even in large chain grocery stores, one can find more and more organic, sometimes even locally-raised ingredients. On television, chefs are treated like rock stars.

Much of the tradition of “fast, cheap and easy” in our food supply came from fear of the unfamiliar. People gravitated toward the simple, “time-saving” and consistent nature of food that was always the same, even if it tasted bland or worse, and even if its nutritional content was far below par. This became strong a tradition in America.

“Traditions are group efforts to keep the unexpected from happening,” said publisher and critic Barbara Tober.

Today new traditions are being replaced by old ones. Families are forcing themselves to sit at a table and *enjoy* their meal and their company.

Conviviality is an innate human need, now is the time for a rebirth of real food. **lv**

*Chef Kurt Michael Friese is the founding leader of Slow Food Iowa, and is Regional Governor of the Midwest Region of Slow Food USA. A graduate and former Chef-Instructor at the New England Culinary Institute, he is now “Chef Emeritus” and owner, with his wife Kim McWane Friese, of the Iowa City restaurant Devotay. Their children, Devon (18) and Taylor (15), were the inspiration for the name. Friese is a freelance food writer with regular columns in 5 local newspapers and magazines, and his forthcoming book, Slow Food in the Heartland: A Cook's Tour, is due out later this year.*

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# Offended? Get over it

The Mohammed cartoon protest follows a well worn road

Last month's multinational *farce majeure* concerning some intentionally insulting cartoons about the Prophet Mohammed published in a Danish paper last fall has mostly been useful as a kind of Rorschach test for the press. Of the reams of print and hours of tape devoted to the story over the last several weeks, most has been readily sortable by ideology, with the right emphasizing the violent nature of the Arab protests as a means to bolstering its stereotype of our "war time" enemy, the left using the occasion to declaim on the history of Western colonialism in the Arab world, and the self-conscious center producing hand wringing essays on freedom of expression and trying like hell not to piss anyone off in the process.

With some judicious cutting and pasting, one can assemble from all those reams and reels a fairly clear picture of the factual story. The cartoons in question were published last September in Denmark's largest circulation newspaper by editors attempting a "satiric commentary" on what they perceived as Western timidity about criticizing Islam. Mullahs from Copenhagen took these cartoons, along with some completely unrelated and reportedly even more offensive material, and assembled them into a packet that they forwarded to Islamic leaders in several Middle Eastern countries. These leaders in turn disseminated news of this affront, leading to widespread, if misapplied, generalized anti-Western protest. Despite their portrayal in the "if it bleeds, it leads" American media, these protests were largely peaceful, if largely futile, mistakenly blaming Western governments with extensive press freedoms for the actions of the few European papers who printed or reprinted the insensitive material. Soon governments began reacting to these protests, largely with ulterior motives, from Condoleeza Rice blaming Iran and Syria for the protests in complete absence of evidence and the president of Iran blaming an Israeli conspiracy responding to Hamas' victory in the Palestinian territories despite the fact that the material in question was published months before.

If one then judiciously pares the international elements from the story and compensates for the funhouse mirror distortion routinely applied to stories with Middle Eastern

tag lines, one can see this for what it is: a story about the exploitation by those in power of the perceived grievances of those taking offense to something, or, as we like to call it in America, "politics as usual." Domestic stories along this same line drawn to various scales are so abundant as to constitute one of the overarching themes of recent American political history, a seemingly unending dance of offenders, of-

**It is much easier for a politician to share offense at a portrait of the Virgin Mary done in poo than it is for that same politician to talk about social and economic justice.**

fended and those who use them to their own political ends.

Those who cause offense are various. Some do so intentionally, whether for reasons of high-flown artistic or political expression or crass material gain. Others simply express truths that are unpopular or in violation of someone else's code. They all have two things in common: they are defined by the offended,

like it or not (some like it so much as to devote whole careers to it—paging Mr. Stern), and they are without exception protected by the First Amendment of the Constitution of the United States.

Like the offenders, the offended come in several different types. The simple act of taking offense to something is not in and of itself a problem. I take it as a simple fact of life that I will be offended several times a day. Nor is taking action based on having taken offense to something necessarily a bad thing. Indeed, the only acceptable redress to those offended by free expression in a pluralistic society is more free expression, be it protest or boycott. The danger comes when an offended party takes the old saw about the personal being political as meaning that hurt feelings or offended sensibilities are somehow a valid template for social change. They are not. Of the many rights and freedoms we enjoy, the right to constant validation and the freedom from offense are not among them, for the simple reason that, for equal citizens in a pluralistic society, to grant them to one would be to deny them to another by definition.

More dangerous still, such offense taking is easily exploitable by those who would take and maintain political power. Being offended is an emotional state and the emotional make bad bargains.

It is much easier for a politician to share offense at, for example, a portrait of the Virgin Mary done in poo than it is for that same politician to talk about social and economic justice, and there are far too many of us willing to ignore the latter for validation on some version of the former. As a result of this, we have over the last few decades become an increasingly divided nation. It is time for this to end. It is only by laying aside some of our grievances—grievances held by those both sides of these divides and controversies—and seeking what common ground we can find that we can avoid becoming a conquered one as well. **lv**

*German born, Minnesota raised and Iowa City educated E.C. Fish lives, works and takes daily offense in Minneapolis. He is currently working on a relationship memoir under the working title Bitch, Where's My Staple Gun?*

# When the bottom falls out

A changing industry forces Iowa City's Sam Goody to close its doors

**A**ffable and accommodating, Dave Hansen has been known as the local manager of the Sam Goody store downtown for over 20 years.

A few weeks ago, I noticed big signs in his store-windows: ENTIRE STORE ON SALE! Everything Must Go! Inside, the place looks like a farmer's market bazaar. Boxes of merch' clutter aisles; all items 20 to 40 percent off.

A clerk informs me that the store is closing March 31st. The axe fell without warning, he said, though not surprisingly given the company's continuing woes, adding he was almost in tears when Hansen called a meeting and related the news.

Thus it came to pass in late January that the Musicland Holding Corp. announced liquidation sales at 226 Sam Goody music stores and 115 Suncoast video stores nationwide. (All 61 Media Play stores were liquidated in December.) Seven hundred forty-eight stores would become 400. In Iowa, eight Sam Goodys are on the chopping block. Only stores in Spencer, Waterloo, Ottumwa and Davenport will survive.

Sam Gutowitz opened the first Sam Goody's in Manhattan in 1951. By the 1970s, they had 20 stores scattered mostly along the East Coast. Things escalated when American Can acquired the company in 1978, teaming it with Musicland from a previous acquisition. In 1987, then-CEO Jack Eugster along with 15 officers bought the company, taking it public in 1996.

By 2000, Musicland employed 14,000 people in 49 states, Puerto Rico and the U.S.

Virgin Islands. Thirteen hundred retail stores attracted over 300 million customer visits a year. Revenue of \$1.89 billion created earnings of \$58.4 million.

But alas, the shadow of Napster was upon the land.

It was Friday the 13th when Dave got the initial bad news. Hired in 1986 by a Sam Goody in Cedar Falls, he jumped when the op' came knocking to manage a store in Iowa City.

"With the downloadable thing, the customers themselves are changing in how they're buying music. I read they sold \$11 million dollars worth of iPods in December alone. Are you going to go to a music store buy a CD, load it into your computer and then download into your iPod?"

"Remember, the industry makes most of its money from people aged 15 to 22. These are the people that are driving the sales. These are the people that have the iPods," Hansen said.

"Things were already on the decline when Best Buy bought us. Right away, they re-merchandised every store as far as product and presentation. A very good idea but way too costly. You had a profitable company that in one year went unprofitable. Best Buy killed us."

Wal-Mart, Target and, ironically, Best Buy now account for half of all major label sales. Since 2000, Musicland's market share drooped from 10 percent to 3.5 percent, profits sinking 42 percent. Over 1,600 music retail stores have gone out of business since 2003, including bankruptcies of Wherehouse Entertainment and Tower Records. Compounding things, the music industry has posted declines in four of the last five years.

I sat down with Hansen to talk about the future of Sam Goody, its employees and the recorded music industry.

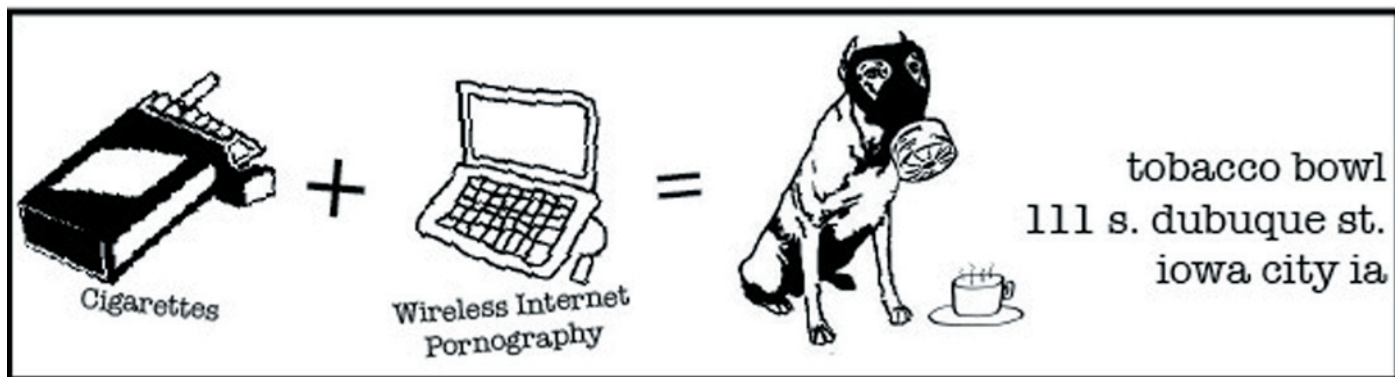
I sat down with Hansen to talk about the future of Sam Goody, its employees and the recorded music industry.

**LV:** How can the big box stores sell CDs for \$2 below cost?



Best Buy bought the company in 2001 for a cool \$700 million, but sold it just two years later for \$1. It kept Musicland's Franklin, Ind. distribution center but traded all of the company's stock to Sun Capital Partners for assuming the company's liabilities.

Jan. 12, 2006, over \$100 million in debt, it filed Chapter 11.





**Hansen:** Have you ever seen a pop store? A place that only sells pop? Never. You know why? Because grocery stores sell pop as a loss leader. That's where music is going. It's going to be sold as a loss leader.

Anybody who is selling music is losing money on it. The only way to make money on music is if you sell it for full retail, and the customer has now been trained that you're not going to do that.

What people don't understand is that the labels release 100 new releases a week. Out of those 100, one makes it. That means 99 lose money. The one that makes it makes so much money that it pays for the other 99. The label doesn't know which one is going to make it. You start lowering the cost to the label, and they'll only release 25. So who are you really hurting? You're hurting the artists.

**LV:** So where do we go now? I guess there are always the independents.

**Hansen:** I wish the best of luck to Real Records. That's going to be Iowa City's independent thing and I hope it does real well. Then there's Record Collector. If you're good

at the used record business, you can go to Tahiti every year.

**LV:** What about the future of Sam Goody?

**Hansen:** Four hundred stores are going to be a lot more manageable. They're going to be prime locations, leases will be set, and if they go in this new direction with music as a loss

change. I do an excellent job. But shit I have no control over, what's the point? I'm still going to make it because I'm good at what I do.

**LV:** Anything you want to say to Iowa City?

**Hansen:** This is the most wonderful town in the world. This is absolutely the best town in Iowa, bar-none and if anybody lives anywhere else, they're crazy. **lv**



I cry real good on things I can change. I do an excellent job. But shit I have no control over, what's the point?

*James Moore has been music editor of the Iowa Source for the past six years. He has an MBA, a band called the Apocalyptic Tantric Boys Choir and a Canadian girlfriend. His political reporting-slash-commentary has appeared in the Village Voice, Iowa City Press-Citizen, Little Village and a number of*

*dailies in Iowa. Modern Drummer, Lyrical Iowa and an upcoming anthology, among others have published his poetry. A member of Iowans for Peace, he has co-authored a self-help book, received training as a draft counselor and teaches music.*

*For comments or if you wish to be on his free political email list: [jmc@lisco.com](mailto:jmc@lisco.com).*

leader they will be profitable which will make them very attractive to buyers.

**LV:** How did you and your six-man crew take the liquidation news?

**Hansen:** Everybody felt horrible. It was very sad but there's nothing you can do about it. Technology kills some businesses, and it's going to create others. Why cry when I can't change it? I cry real good on things I can

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Tapes 'n Tapes will play in the Indie Rock Marathon at The Mill on Friday, Mar. 31



When a community comes together to honor the arts that make it One, that festival celebrates its muse.

The most notorious of all festivals, the 1969 Woodstock Music and Arts Festival, spawned over a quarter-century of imitation Mecca festivals.

Enormous productions on a national or international scale brought the young denizens of music scenes around the world to a certain place at a certain time.

Usually sponsored by corporations, these über-festivals have their place in music lore, but so too, and perhaps more importantly, do local festivals. In this genre do we find the Mission Creek: Midwest Festival (MC: Midwest), a collection of musicians and artists coming to Iowa City for the first time at the end of March (for festival highlights, see the A-List on page 19).

The locally oriented production is a work of inverse proportions compared to most festivals and individual city music scenes through-

out the country, which tend to cater to national acts passing through, leaving talented local bands biding their time.

“We look for bands that don’t have a label yet, or maybe haven’t had much of a chance to play. The idea was to do it every year and bring in bands with an independent spirit,” said Andre Perry, the 28-year old co-producer of MC: Midwest.

The festival spans four days with music beginning in the late afternoon at The Record

and the Iowa City Yacht Club. There are also scheduled readings by writers from around the country, including several from the UI Writers’ Workshop and Non-fiction Writing Program.

Andre Perry grew up in Washington D.C., spent several adolescent years living in Paris and attended college at Princeton in New Jersey before moving to San Francisco. Here in his early 20s, he got to know the area’s tight-knit local music scene as both a musician and writer. He played in and worked at

the annual Mission Creek Music and Arts Festival (MCMFAF) in the Bay Area, the father festival of MC: Midwest which began 10 years ago with the motto that 80 percent of the bands be local and 20 percent be national touring acts.

“When it first started, it was just one day and was basically my favorite bands,” said Jeff Ray, the founder of the San Francisco festival. Ray produces the show in free time from his other jobs and endeavors, including working at an employee-owned organic food shop, building maintenance and helping out in the community arts and music scenes.

“It grew from eight bands the first year to 86 bands a couple years ago and 90-something last year,” he said. “People began to like it.”



MC: Midwest Festival producers Tanner Illingworth and Andre Perry with members of local bands, Dillweed and the Tanks. Both bands will be performing at the festival.



The San Francisco prototype for MC: Midwest garnered an independent spirit that was lacking in most festival creeds.

“San Francisco can be a pretty competitive scene in getting good bookings on good nights,” said Miguel Zelaya of the Bay Area folksy, alt-rock band The Harbours, who will make their way to Iowa City for the festival.

“An event like MCMF promotes not just one band on one night but the whole week of music. It’s amazing to go out each night to different clubs, seeing different bands, some you know and some you don’t, all under this one banner of Mission Creek.”

Andre Perry left that San Francisco scene for UI’s graduate Non-fiction Writing Program. Mission Creek had been looking to expand to another town, either in the Midwest or a smaller town on the East Coast. Iowa City fit the bill.

Perry’s newfound presence in the Iowa City community led him to 21-year-old Tanner Illingworth, a Newton, Iowa native involved with Iowa City’s music scene. Each had separate music projects but began

**While local talent is in abundance, the town’s music scene can at times resemble a vacuum—the same musicians playing the same venues night after**

playing together under the name Karen Carpenter Syndrome. Together, they’ve planned every aspect of MC: Midwest.

“It’s been exhausting, but more than anything, it’s been fun. It’s been a dream so far,” Illingworth said.

The co-producer has spent years in Iowa City, at first a teenage music fan and later a UI English major.

“I remember lots of really big shows from when I was younger that doesn’t seem to be happening anymore,” he said. “We hope the festival will help bring that back.”

Perhaps a festival like MC: Midwest is exactly what Iowa City needs to revive its somewhat splintered scene. While local talent is in abundance, the town’s music scene can at times resemble a vacuum—the same musicians playing the same venues night after

night, with national touring acts few and far between.

MC: Midwest is here to celebrate those local bands that hold together the city stages, but also to get independent acts from other towns to interact with Iowa City’s talent. Acts from San Francisco to Kansas City and Illinois among others will join MC: Midwest.



“The hope is that these bands from different places will meet and create a connection,” Perry said.

The music sponsored by the festival is aimed at all types of fans. Punk, folk, hip-hop and rock are the main categorical staples, but the festival explores other, more avant-garde genres as well.

One example of such material is the noise vs. shoegaze show, an art-rock display of sound

structure, rather than song structure. Two shoegaze, post-rock bands from Kansas City, the stinging, epic-sounding Ghost Academy and the tranquil, eerily-prophesizing Actors and Actresses, go head to head with their Iowa City counterparts, the drum/sax/feedback-loving Din and the droning, punishing Lwa.

“It’s about movements of sound. At some points it will be quiet and soft and at other points very loud. Going between shoegaze and noise will be like going between dream and nightmare,” Perry said.

Indeed, such a commercially-un-sound event is precisely what Mission

**Perhaps a festival like MC: Midwest is exactly what Iowa City needs to revive its somewhat splintered scene.**

Creek stands for. Both the founder Jeff Ray and Perry want to keep the festival more microscopic in scale.

“You want to bring in big bands but keep your integrity. We don’t want to be South By Southwest (SXSW). When you start to bring in bigger bands, it can change things,” Perry said.

Jeff Ray agrees. While he loves larger festivals like SXSW, he does not want to grow like Lollapalooza did.

“I think we have to be careful, because Mission Creek in San Francisco could go that direction,” the 36-year-old founder said.

Perhaps the desire to stay small is why Ray and his San Francisco crowd are roused by the prospect of holding their West Coast festival in the urban heartland.

“Everyone is really excited about Iowa City. It’s renewed our energy for the San Francisco festival,” Ray said. “It’s regenerating us, taking us back to our original goals—to fill a cultural void and help support the underground.” **lv**

*Adam Greenberg is a UI senior majoring in Journalism and American Studies and can be reached at adam-greenberg@uiowa.edu. He is from Deerfield, Illinois.*

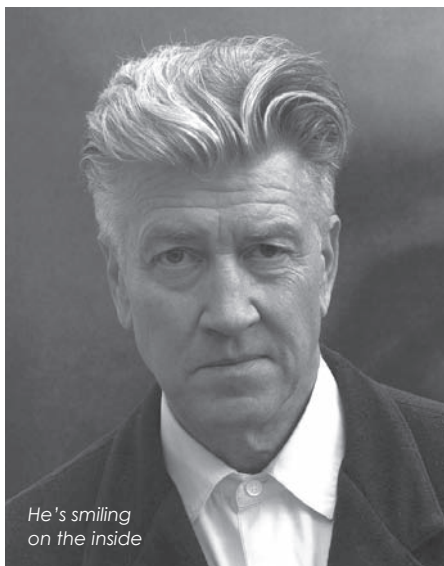
# The inner calm of David Lynch

If only Laura Palmer had chosen to take up meditation instead of drugs.

After frightening filmgoers for 30 years with images of severed ears and screaming, mutant babies, director David Lynch is the last person that you'd expect to see delivering a lecture on peace and tranquility. Yet that is precisely what he will do over the weekend of March 24-26, when Lynch hosts an international conference devoted to the study of Transcendental Meditation (TM). The three day conference, which takes place at the Maharishi University of Management in Fairfield Iowa, is expected to draw as many as 1,000 students from around the world.

Lynch, the award-winning director of *Wild at Heart*, is best known as the creator of such cult classics as *Twin Peaks*, *Blue Velvet* and *Eraserhead*. Lynch's bizarre storytelling and macabre sensibilities have long confounded both the critics and the fans. Is he a surrealist social critic or simply a misogynist? Already hesitant to discuss the meaning of his work, Lynch refuses to include any director's commentary on the DVDs. His bizarre cast of characters includes the "Lady in the Radiator"; a boy who grows a new grandmother from a seed (*The Grandmother*); "Frank Booth", an amyl nitrite-snorting sado-masochist; and the infamous "Log Lady"—who channels psychic messages through a "talking" log.

While Lynch, the filmmaker, continues to scrape at the darker recesses of the human mind, in the real world, he is the founder of the David Lynch Foundation for Consciousness-Based Education and World Peace, a group that seeks to promote the use of TM in schools. The Foundation provides scholarships for students who wish to learn the TM technique and has spearheaded an effort to build seven "Peace Factories" where 8,000 "beautiful souls" (the square root of one percent of the world's population) will meditate, creating positive brain-wave. According to the Foundation's official website, ([www.davidlynchfoundation.org](http://www.davidlynchfoundation.org)) "Repeated studies also show that a group of 8,000 advanced meditation experts is enough



Repeated studies also show that a group of 8,000 advanced meditation experts is enough to defuse social tensions on a global scale, markedly reducing violence and conflict in critical hotspots throughout the world.

to defuse social tensions on a global scale, markedly reducing violence and conflict in critical hotspots throughout the world."

Lynch has been practicing TM twice a day for 32 years. He credits the technique with helping to stimulate his creative mind. Lynch's keynote address at the Fairfield convention deals with this very issue.

"Does an artist have to suffer to create?" the program asks. "Can meditation spur creativity?"

The link between "tortured souls" and the great works of Western art has recently been challenged by Brown University professor Peter D. Kramer, author of *Listening to Prozac*. In his latest book, *Against Depression*, Kramer suggests that Vincent Van Gogh would have been a much happier fellow, if not a better painter, if he'd been taking anti-depressants. Yet those very same drugs have been linked to suicidal behavior in adolescents. The David Lynch Foundation offers another alternative, promoting meditation as a safe treatment for depression, without any of Prozac's potentially dangerous side effects.

The theme for this year's conference is "Your Brain Needs This...Explore the Frontiers of Consciousness, Creativity and the Brain." Highlights of the three day program include: live "brain scans" using an electroencephalogram (EEG); workshops on natural health and sustainability; and panel discussions on topics ranging from the use of TM in charter schools, to "Quantum physics and spirituality," and "Preventing war and terrorism at the quantum level." The school's founder, Maharishi Mahesh Yogi, will also be appearing live, via satellite. The Maharishi, who first began teaching TM back in 1955, will deliver a lecture on "Total Brain Functioning, Enlightenment and World Peace." **lv**

Erik Farseth is a graduate student in the Master's Professional Program at the UI School of Journalism. A native of Minneapolis, Mr. Farseth has written for *Punk Planet*, *Maximumrocknroll* and the *J. Cruelty Catalog*.

## Lynch Weekend

[www.lynchweekend.org](http://www.lynchweekend.org)

Lynch Weekend kicks off on Friday, March 24<sup>th</sup> with an organic vegetarian dinner, followed by opening remarks from Lynch himself, together with quantum physicist John Hagelin. Hagelin, a three time presidential candidate for the Natural Law Party, was recently featured in the hit documentary *What the BLEEP do We Know?!*



### Verlyn Klinkenborg

#### *Timothy; or, Notes of an Abject Reptile*

Gilbert White was one of the great 18th century British naturalists. He was a curate in the sleepy country town of Selborne where his sharp eye fell on virtually every plant, animal, geological outcropping, pattern of weather and resultant crop yields; essentially all of God's fine detail work in a tiny corner of his creation. White's work would have been a little like the *Olde Farmer's Almanac* of its time had he cared to make his fortune in distributing it. A recurring character in White's natural history was Timothy, the turtle delivered to White from Turkey by a well-wisher who correctly assumed the curate would be fascinated. White was not a traveller and seldom left Selborne. Modern observation of the shell of Timothy has shown her to be a female. White wasn't perfect.



*Timothy; or Notes of an Abject Reptile* is a new "novel" by Verlyn Klinkenborg. Klinkenborg hails from North Dakota and knows about country living (*Making Hay* and *The Rural Life* are earlier books) and now sits on the board of the *New York Times* Book Review. *Timothy* is a revisioning of Gilbert White's *Natural History of Selborne* as perceived, thought and imagined by the turtle, Timothy. In other words we have nature looking back at the curate, debating his conclusions and giving us a different vision of the same nature that so fascinated him.

*Timothy* is a short book written in short pithy sentences, making its slow tortoise's way toward its rich conclusions and wise observations. Timothy is fascinated and occasionally horrified by Gilbert White and his species. She looks upon bipedalism as a grotesque and impractical form or locomotion. People loom above her always on the verge of toppling to

#### Meet the Author

As luck would have it, Mr. Klinkenborg hopped on Prairie Lights' schedule last minute. To hear the author read Timothy's perspective, go to Prairie Lights on March 9th at 7pm.

the ground. The stable turtle, four short legs beneath a body like a piece of furniture, cannot get her mind around the notion of balance on two legs in that top-heavy way of human beings, though she is admiring of the speed and athleticism they can achieve.

Human beings take a position of primacy for themselves, and this perplexes Timothy. Her own sense of human beings is of a social band of mammals doing their best to feed themselves and reproduce, battling the weather, living and dying like all other animals. That they stay above ground through the winter months is a constant amazement to her. She is aware of human culture but does not assign it the exalted place that humans themselves claim for it. Klinkenborg includes plenty of quotations from White's own work in *Timothy* and frequently provides us with the turtle's own take on the same incidents. When White decides to take his turtle down to the butcher shop to weigh her on the meat scales, we get a terrified turtle's eye view of the proceedings. The helpless stoic Timothy in front of the rubbernecking town takes her punishment and learns to take it every year hence.

Klinkenborg has done his research and is able to depict English country life in 18th century England with subtlety and wisdom. Timothy's careful observations bring the spring, summer and autumn seasons to glowing life and gives hints of what goes on in her mind during the winter months of hibernation but leaves it a mystery she might describe only to other turtles. Timothy debates the curate's theology from the perspective of a different species

As a reader, I am somewhat intolerant of the anthropomorphized animal gaze. I closed *Watership Down* the moment Richard Adams's rabbits began talking to each other. But somehow Klinkenborg's intelligent rendering of Timothy's view of nature, the countryside and strange creatures called human beings is altogether of a different order. Through her we feel nature look back at us in wonder, occasionally scolding, frequently amused and always in the way not of a bird or a dog or an ox but in the way of a reptile, far from her warm homeland. As far as I know there is no other book which does this. Through a leap of the imagination, Verlyn Klinkenborg has rendered nature anew. A short book to read slowly, as a turtle would have composed it, without an empty sentence or a carelessly drawn conclusion: a beautiful, beautiful book. **lv**

*Paul Ingram has worked in book stores for over thirty of his fifty-nine years. Born in Washington DC, he is the son of bureaucrats. Ingram grew up a nerd and lived a thrilling life through literature. Over the years he has reviewed books on radio and in print.*

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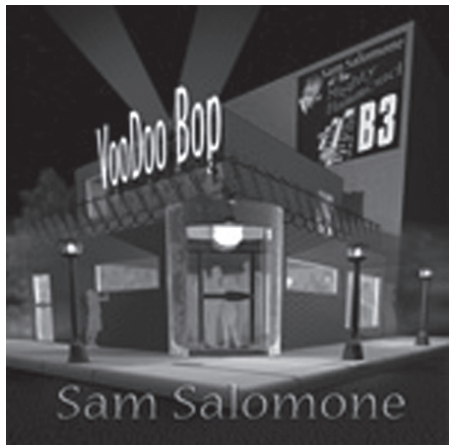
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### Bob Dorr and the Blue Band

*Summer Souvenir*

[www.theblueband.com](http://www.theblueband.com)



### Sam Salomone

*Voodoo Bop*

[www.samsalomone.com](http://www.samsalomone.com)

If there is someone who should need no introduction in Iowa, it is Bob Dorr. Bob's shows on KUNI radio over the past 30-odd years have defined roots and rock music for a couple of generations of Iowans. His band, The Blue Band, has been performing all over the place for almost as long. Sam Salomone is a Des Moines musician and Iowa Blues Hall Of Fame inductee who has been performing jazz on the Hammond B3 Organ for more than 40 years.

These two new CDs from Cedar Falls' Hot Fudge Music have in common both Sam Salomone's organ and a relaxed, casual performance style. This is the music of veteran performers who settled a long time ago on a certain musical style and sensibility. Instead

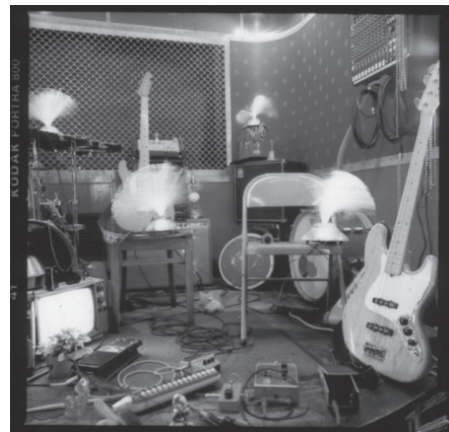
of trying to innovate or shake people up, they have just played what they loved playing so long that they no longer need to try to be anything other than what they are.

Given my own predilection for new, jarring, obscure music, I was prepared to be bored by these CDs, but I was pleasantly surprised by how listenable and engaging they both were. The Blue Band plays, to paraphrase a Texas joke, both kinds of music: Rhythm and Blues. Dorr and crew have made a life's work out of what some might ridicule: being the sort of band that gets hired to play danceable roots rock at county fairs, blues festivals and dive bars around the Midwest. They have a "bring the kids" vibe without being bland. Dorr's musica-logical sensibilities add a wry twist to song selection—where a lesser band might throw "Blue Suede Shoes" into a set, the Blue Band covers "Honey Don't," which is notable not just as a Carl Perkins rockabilly classic, but as one of the rare songs the Beatles gave to Ringo to sing.

While the Blue Band is roots pop, Salomone's "Voodoo Bop" is funky roots jazz. The Hammond B3 has a special place in American music, as an instrument that separates the punters from the pros. It's sound, though infinitely variable by way of its organ-stop drawbars, it is unresponsive and inflexible compared to the piano. Players like Jimmy Smith, Jimmy McGriff and Larry Young develop their own playing style and touch that verges on the supernatural. I don't think I'm exaggerating to put Sam Salomone into the same class with those players. His playing is percussive, fluid, sneaky and offhandedly natural, sometimes all at the same time. On "Voodoo Bop," Sam is also surrounded with fantastic players, especially drummer Rob Messer. They sound like they fall out of bed every afternoon already playing that tight and funky. Salomone guides and goads them with playing in which every note is the product of deep listening to the rest of the band.

Whatever these records lack in the way of up-to-the-minute edgy cred is more than made up for in the sort of comfortable joy that can come from decades spent perfecting the art of making good music. These guys are cool as hell, in a way 20 something indie rockers can only dream of becoming.

*Kent Williams escaped from Cedar Rapids in 1980 but only made it as far as Iowa City. By day, he programs computers at the University of Iowa. By night, he makes electronic music which his wife has described as "what is wrong with the stereo?" He has been writing music reviews since the last millennium. His favorite brush with fame is meeting Jon Provost, aka "Timmy" from the Lassie television show.*



### The Akron/Family & Angels of Light

[www.akronfamily.com](http://www.akronfamily.com)

Young God Records

Some have attempted to pigeonhole The Akron/Family as the "evil Beach Boys." To me, the band's unique blend of sounds is like running through a field of wildflowers in a long, ruffled prairie dress, with a gigantic horse mask on, while on acid, while it's snowing—kind of absurd, but fun at the same time, y'know?

The Akron/Family's split LP with the highly esteemed Michael Gira's Angels of Light, *Akron/Family & Angels of Light*, is an album that epitomizes this notion, running the gamut between twangy, delicate folk harmonies, psychedelia a la the Beatles circa Sergeant Pepper's Lonely Heart's Club Band, and straight up feedback. The result? A multifaceted album infused with the best qualities of psychedelia and folk that manages to seem fresh, experimental and decidedly not cliché in 2006.

*Akron/Family & Angels of Light* opens with the mellow harmonizing of "Awake," quickly transitioning to the free noise, feedback-laden "Moment." The Akron/Family are masters at the segue between seemingly incompatible types of music, flowing between noise, folk harmonizing and trippy instrumentals in a single track. "Raising the Sparks" is by far my favorite on this record—a song to ignite the passions, inspiring the audience to rise up chanting and clapping like a crowd of Pentecostals on Sunday.

Ultimately, this is a rad record and well worth picking up. It gets my seal of approval!

*The Akron/Family will be performing March 14 at the Mill in Iowa City*

*Alison Feldmann isn't familiar with being on acid, but she does enjoy wearing gigantic horse masks. Contact her at [AlisonFeldmann@yahoo.com](mailto:AlisonFeldmann@yahoo.com).*



**(Literary) lions,  
tiger(ess)es, and  
bears, oh my!**

**Capote** | Campus III  
**Walk the Line** | Sycamore 12

The downtown Iowa City microcosm has the best films there are to see on the big screen in a town this size. Campus 3, the Bijou and That's Rentertainment: that's what we on foot have for our movie-going options. Bijou does alright sometimes. This month they're resurrecting Jean Luc Godard's *Masculine Feminine* to the big screen for the first time since...since about Tuesday in five different film classes down the hill. So if your thing is the colder, sterile, cerebral side of the French New Wave, *Masculine Feminine* has all that and Jean-Pierre L aud, star of Truffaut's Antoine Doinel cycle. He's charming, and the soundtrack will rock your butt off: completely dance-tastic '60s French pop a la Chantal Goya. As long as you can handle dialogue that doesn't resemble any sort of conversation that actually takes place in the living, breathing world and the constant degradation of females in general, this film is for you.

Up the hill, Campus 3 is showing *Capote* and this is one you should probably see. The cinematography has a warm and elegant glow that kind of swallows the viewer directly into the narrative. I must say that I'm kind of losing my patience with this string of bio-pics being hailed so highly, when an actor mimics another famous male personality and they hand him Oscars (see: *Ray* and upcoming Oscar Awards where Joaquin Phoenix cleans up for talking just like Johnny Cash!) But this one is sneaky. *Capote* hides behind all this amazing subtlety and grace in dialogue and pace. It saunters you right into the eye line of murderers and vividly depicts a narcissism that is absolutely a matter



Hoffman stars as Capote

of life and death. It follows the story of author Truman Capote's research into the 1959 murders of the Clutter family depicted in his novel, *In Cold Blood*. It raises the great artistic moral dilemma, that of the exploitation of a real human life for the sake of art, or glory and money through art.

But stick with me for a minute. Does anyone else here find it highly inappropriate that a *bio-pic* about a real human personality be the forum in which to raise issues of exploitation? The film basically blames Capote for the death of the murderers he was writing about, and Capote is not around to sue anyone about that, so I guess it's just Oscar o'clock, isn't it? Let's hit the champagne. I'm just angry because I liked it so much, and I've been growing a certain contempt for this new "impersonate a famous person and get an Oscar" school of acting. If the film were a work of complete fiction, I would have filled this page with more praises I'm sure. Philip Seymour Hoffman is shockingly on his mark, and Catherine Keener

is stunning as always and delivers a commanding performance.

In case you're on the rental budget, you should seriously pick up *Elizabethtown* which was my most pleasant surprise of the week. Orlando Bloom explodes out of the screen with cheek bones only rivaled by his co-star, Kirsten Dunst, and the writing is surprisingly well crafted. *Murderball*, a high energy documentary about parapalegic rugby players, totally made me high five like a true sports fan. *Grizzly Man* is out on DVD, so if you missed it in theaters, you best catch up on your Herzog.

*Kathryn Musilek is a graduating senior at the UI with a double major in Cinema and Comparative Literature. She has been an active part of the musical community in Iowa City for the last eight years and plans to pursue a career in film. Her hobbies include sharks and shiny things and her favorite color is red.*

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## Art/Exhibits

### African American Historical Museum and Cultural Center,

55 12th Ave. SE, Cedar Rapids, 877-526-1863  
*Two Hundred Years of Pop Culture: The James Hicks Collection*, through May 26 • *Africans in Iowa*, ongoing.

### AKAR

257 E. Iowa Ave., Iowa City, 351-1227  
*Legacy*, Mark Pharis, Sam Chung, Alison Reintjes, Ceramics, Mar. 3-23.

### Arts Iowa City

102 S. Clinton St., Iowa City, 337-7447  
*Latvia: Waiting, War, Inflammation & Pomegranates*, through Apr. 1.

### The Art Mission

114 S. Linn St., Iowa City, 466-1006  
*Vintage Color Bookplates*, British Illustrator W. Graham Robertson, throughout March.

### Barnes and Noble

1451 Coral Ridge Ave., Coralville, 337-3337  
Sarah Nelson, mixed media, throughout March.

### Bella Joli

125 S. Dubuque St., Iowa City, 341-4562  
Jeffrey Policky, drawings and paintings, throughout March.

### Brucemore

2160 Linden Drive SE, Cedar Rapids, 362-7375  
Garden House Series, Mar. 5, 12, 19, 6:30pm.

### Cedar Rapids Museum of Art

410 Third Ave. SE, Cedar Rapids, 366-7503  
*Inspired by Nature: American Landscape Painting, 1900-1945*, through Jun. 11 • *The Abstract Impulse: Prints after 1950*, through Apr. 2 • *Art in Roman Life*, ongoing.

### Chait Galleries Downtown

218 E. Washington St., Iowa City, 338-4442  
*From Movement to Form*, mixed media compositions by Alicia Brown, through Mar. 7 • *Sweet Art for Your Sweetheart*, jewelry by Dania DeBortoli & Megan Pubh, , aluminum and transparent acrylics by Louise Rauh, mixed media cards by Elizabeth Levi, and metal flowers by Justine Zimmer, through Mar. 21.

### Cornell College

600 First St. W., Mount Vernon, 895-5189  
College Student Exhibit, through Mar. 26.

### The Cottage

14 S Linn St., Iowa City, 358-5533  
Michelle Gil-Montero, Kendra Bousfield, multi-media works and paintings, throughout March.

### Downtown Iowa City

Gallery Walk, Mar. 3, 5-7pm.

### Englert Theatre

221 E. Washington St., Iowa City, 688-2653  
*Synergy*, Alicia Brown & Elizabeth Shriver, collage and sculptural clay vessels, throughout March.

### Falconer Gallery

Grinnell College, 1108 Park St., Grinnell, 641-269-4660  
*Hin: The Quiet Beauty of Japanese Bamboo Art*, through Mar. 19 • *The Art of Structural Design: A Swiss Legacy*, through Apr. 16.

### The Framers' Intent

336 S Clinton St # 11, Iowa City, 248-3199  
Works by three artists, throughout March.

### Gallery 325

Chamber of Commerce Building  
325 E. Washington St., Iowa City, 337-9637  
*Pinhole Mushrooms*, David Heffner, throughout March.

### Glass Lodge

521 E. Washington St., Iowa City, 354-2598  
Ty Cobb, multi-media work, through Mar. 31.

### Herbert Hoover National Historic Site

110 Parkside Dr., West Branch, 643-2541  
*Women's Work: The Paper Doll Quilts of Rebekka Seigel*, through Apr. 2 • *Arts in Our Parks*, through Jun. 7.

### The History Center

615 1st Ave. SE, Cedar Rapids, 362-1501  
*Living Along the Tributaries*, ongoing • *Timequest*, ongoing.

### Hudson River Gallery

538 S. Gilbert St., Iowa City, 358-8488  
Deborah Zisko, Drew Starenko, through March.

### Iowa Artisans Gallery

207 E. Washington, Iowa City, 351-8686

*Iowa Landscapes*, Joseph Giglierno, through Apr. 17.

### Iowa State Bank

102 S Clinton St., Iowa City, 356-5800  
The Circle of Friends Quilt Group, 33 different works, throughout March • Annual Kids' Art Exhibit, work by area elementary school art students, throughout March.

### Janalyn Hanson White Gallery

Mt. Mercy College, Cedar Rapids, 363-1323  
Assemblages by Gary Olson, Mar. 10-Apr. 6.

### Lorenz Boot Shop

132 S. Clinton St., Iowa City, 339-1053  
Jack Wilhoit, color photography, Mar. 3 through April.

### M.C. Ginsberg

110 E. Washington St., Iowa City, 351-1700  
*A Group Show in Metal*, Graduate Students of Professor Chunghi Choo and Kee Ho Yuen, throughout March.

### Meta Home

201 S Clinton St., Iowa City, 351-0508  
*Steve Erickson: The History of Color*, throughout March.

### Mythos

9 S Linn St., Iowa City, 337-3576  
*Three Photographers*, Small Works by Lily Michaud, Pat Reed, David Heffner, throughout March.

### National Czech & Slovak Museum & Library

30 16th Ave. SW, Cedar Rapids, 362-8500  
*Silent Stones*, photographs by Lisa Feder, through Mar. 5 • *Prague Between History and Dreams*, watercolors by Barbara Froula, opens Mar. 5, tour at 2pm • *Homelands: The Story of the Czech and Slovak People*, ongoing, Gallery Tour, Mar. 11, 23, 2pm.

### Old Capitol Brew Works and Public House

525 S. Gilbert St., Iowa City, 337-3422  
Aaron Askelson, oil paintings, through Apr. 30.

### Room Service

117 E. College St., Iowa City, 248-4848  
*Milk Maids & Dairy Queen*, oil paintings by Judith Brown, throughout March.

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# A-LIST

## Mission Creek Midwest Festival Highlights

March 29-April 1

*Mission Creek Festival Passes: Cost: \$25—grants you admission to all of the shows. Cover for individual shows vary by venue and show. For more info email: missioncreekmidwest@gmail.com*

# 29

Wednesday

**The Mill**  
**Wandering Sons, Karen Carpenter Syndrome, Drakkar Sauna, Mike Anichini**

Mission Creek kicks off with its first show at the Mill featuring four bands that promise a quirky mix of indie-rock aesthetics and Americana leanings. Brace yourself for the acoustic guitars, lonely voices, and weird, inviting melodies that will pull you into the songs.

# 30

Thursday

**Gabes Oasis**  
*Early Show:*  
**Poison the Well and Criteria**  
*Late Show:*  
**Beno, Infinity Room, A is Jump**

It's an Indie Rock vs. Noise showdown! **Beno** mixes the post-rock stylings of Mogwai and Godspeed You Black Emperor! with the indie-trash twang of Modest Mouse's jams. Expect peaks and valleys, lots of reverb and lots of delay. **The Infinity Room**, from Deactur III., draws its inspiration from *OK Computer*-era Radiohead. They add a warm groove to the music that their Oxford forefathers often lack. **A is Jump** brings their own form of spacey indie-rock to the table: hypnotic guitar lines mix with eerie echoes and reverbs.

**The Mill**  
**The Twee-as-Fuck Show** featuring: **Matt Kerstein (ex-Scotland Yard Gospel Choir), Stephanie Rearick, Leyna Noel, June Melby**

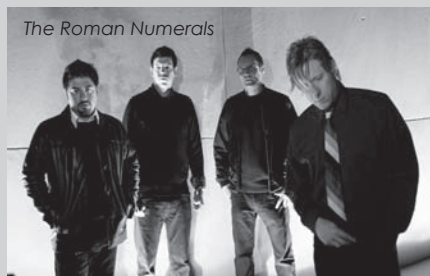
Break out your cardigan sweaters, librarian outfits and old K-Records LPs: **Twee Brigade** promises to be the most beautiful and sensitive show of the Mission Creek: Midwest Festival!

**The Iowa City Yacht Club**  
**The Slip, The Diplomats of Solid Sound and Poppa Neptune**

A night of funk and jazz with the heavy jazz trio, **The Slip** out of Boston, MA. Dance the night away with two local bands: lounge surf quartet, **The Diplomats** and improv specialists **Poppa Neptune**.

# 31

Friday



**Gabes Oasis**  
*Early Show:*  
**The Shoegaze v. Noise Show**  
*Late Show:*  
**Bad Fathers, The Tanks. The Roman Numerals, Anvil Chorus**

The night begins with two shoegaze/post-rock bands square off against two noise bands. An evening of sonic exploration and destruction. This show is meant to break you and wake you up at the same time. If you live for art-rock, soundscapes and noise, do not miss this!

The late set features **Bad Fathers, The Tanks,** and **The Roman Numerals**, who bring their own version of Killers-esque dance-rock, open up the show along with Depeche Mode enthusiasts, **Anvil Chorus**.



**The Mill**  
**The Indie-Rock Marathon** featuring: **Death Ships, Tapes 'n Tapes, Golden Birds, and the Attic Recordings**

This is an all-nighter, so eat a solid dinner...or just skip dinner and feed yourself with a steady diet of beer. This show boasts one of the best line-ups of indie-rock bands to be seen in a long time. You may have not heard of all of these bands just yet but soon enough, you will.

# 1

Saturday

**The Mill**  
**Whiskey Town All-Day Long at the Mill**

This may be the crown jewel of the whole festival. Whiskey Town, a two-part event, is worth getting out of bed for and staying at the Mill all day and night. Enjoy bourbon drink specials while you are exposed to fine literature and great music.

*Part One:*  
 Three fabulous and accomplished authors, **Beth Lisick** (*Get in the Pool*), **Poe Ballantine** and **Pamela Holm** (*The Night Garden*) will host Whiskey Town Part One. The writers will read exclusive pieces of their own literature concerning the decadent theme of drinking. There is also a curated selection of literary works by members of Iowa's Nonfiction Writing Program and the Writers Workshop. There will be two sets of reading, with opening and closing musical sets from the wonderful **Ants** and **Captain Yonder**.

*Part Two:*  
 Drink away the pain with **Dave Zollo, The Harbours, Billy Howke and the Hoax, Captain Yonder, and Jason Lewis**.

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## CALENDAR

### RSVP

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

*UI Center for the Book: New Works*, book making, calligraphy, paper making, and letterpress printing, throughout March.

### The Old Post Office Gallery

28 S. Linn Street, Iowa City, 356-5222

Ina Loewenberg, photography, throughout March.

### Tobacco Bowl

111 S Dubuque St., Iowa City, 338-5885

Jacks'son Timothy, paintings, throughout March.

### UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417

*All exhibits, Patient & Visitor Activities Center, 8th floor John Colloton Pavilion unless noted otherwise..*

Art Sale, Mar. 2, 10am, 8th floor Solarium • Tom Langdon, photographs, through Apr. 24, Gallery 3 • John Richard, photographs, through Apr. 14, Gallery 1 • *Lost Nation*, photographs by Sandra Dyas, through Apr. 24, Gallery 2 • Brian Harper, ceramics, through May 15, first floor John Colloton Pavilion.

### UI Museum of Art

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

*Crafting Tradition: Oaxacan Wood Carvings*, through Mar. 12 • *Warm Occlusion*, Leighton Pierce, through Mar. 12 • *The Alan & Ann January Collection: American Prints & Drawings*, Mar. 11-Jun. 4.

### US Bank

204 E. Washington Ave., Iowa City, 356-9000

Arts Iowa City Members Show, through Mar. 12.

### West Bank

229 S Dubuque St., Iowa City, 351-4121

Works by Shari Davis, Mary Merkel-Hess, Hu Hung Shu, Kathleen Rash, Marcia Wegman, throughout March.

## Music

### Clapp Recital Hall

UI campus, Iowa City, 335-1160

UI Percussion Ensemble, Mar. 4, 3pm • Iowa Woodwind Quintet, Mar. 4, 8pm • UI Horn Choir, Mar. 5, 4pm • Matisse Trio, Mar. 5, 8pm • University and Concert Band, Mar. 8, 8pm • Gary Verkade, organ, Mar. 9, 8pm • Jeffrey Agrell, horn, Evan Mazunik, piano, Mar. 21, 8pm • Cerberus: Jeffrey Agrell, horn; John Manning, tuba; Brent Sandy, trumpet; Evan Mazunik, piano, Mar. 23, 8pm • John Manning, tuba, Mar. 25, 8pm • UI Percussion Ensemble, Mar. 30, 8pm.

### CSPS

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

*All Music 8pm unless noted otherwise.*

Nathan & the Zydeco Cha Chas, Mar. 1 • Cheryl Wheeler, Kenny White, Mar. 2 • Shawn Mullins, Mar. 4 • Danu, Mar. 6, 7pm, Mar. 7 • Lucy Kaplansky, Brian Joseph, Mar. 12, 7pm • Garnet Rogers, Natalia Zukerman, Mar. 15 • Dervish, Mar. 7, 7pm & 9:30pm • Tanglefoot, Mar. 18 • Peter Ostroushko, Arkadiy Yushin, Mar. 20, 7pm • Minnesota Savage Aural Hotbed, Mar. 24-25.

### Englert Theatre

221 E. Washington St., Iowa City, 688-2653

Symphonic Colors, Mar. 7, 8pm.

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**First Presbyterian Church**

2701 Rochester Ave., Iowa City  
Trio Mediæval, Mar. 23, 7:30pm • *Messiah*, The Chamber Singers of Iowa City, every Saturday, 7:30pm, every Sunday, 3pm.

**Gabe's**

330 E. Washington St., Iowa City, 354-4788  
Long Beach Short Bus, Public Property, Mar. 3 • Early Show: Circa Survive, Days Away, Drive By, Sybris, 6pm; Late Show: Richard Devine, UK Cylob, The Flashbulb, 9:30pm, Mar. 4 • Impossible Shapes, Mar. 5, 9pm • Hangar 18, Brother Reade, A.D.M., Strait Wikid Crew, Mar. 6, 9pm • Cloud Cult, The Gunshy, Mar. 9 • Early Show: Comeback Kid, Ignite, First Blood; Late Show: Ensalada, Mar. 10 • New Atlantic, The Waiting Game, Mar. 12 • Backwood Payback, Voodoo Kitten, Moonboot Deathstomp, Mar. 13 • The Bent Scepters, Miracles of God, Supergender, Mar. 17 • Sword of Exactly, Bird Names, Kathryn Musilek, Mar. 18 • Early Show: Owen, Deathships, Machine Elves, Quiet Bears; Late Show: Jason Forrest, Donna Summer, Mar. 22 • P.O.S., Mac Lethal, SIMS, The Other Elements, Mar. 23 • Blowfly, Despot, Humans, Kick-Ass Tarantulas, Mar. 24 • Early Show: Destrophy, Index Case, Revery; Late Show: Burnout, Devil to Pay, Dumpster Juice, Mar. 25 • Planesmistakenforstars, Kingdom of Magic, Mar. 26 • Still Remains, Nodes of Ranvier, If Hope Dies, Demericus, Mar. 27 • Early Show: Poison the Well, Fall of Troy, Horse The Band, Criteria; Late Show: Beno, Infinity Room, A is Jump, Mar. 30 • Early Show: Mission Creek Festival Shoegave vs. Noise Show; Late Show: Bad Fathers, The Tanks, Roman Numerals, Anvil Chorus, Mar. 31.

**Gus' Food and Spirits, Coralville**

2421 Coral Ct., Coralville, 545-4290  
All music 9pm.  
Nathan Klosterman, Mar. 3, 10, 17, 24, 31 • Tomatoes, Jacqueline Krain, Mar. 4 • Scarlet Runner, Mar. 11, 18.

**Hancher Auditorium**

UI campus, 335-1160  
All performances 7:30pm, unless noted otherwise.  
Academy of St. Martin in the Fields, Gil Shaham, violin, Mar. 3 • Ladysmith Black Mambazo, Mar. 4 • Renée Fleming, Mar. 7 • *Thoroughly Modern Masterworks*, University Symphony and Chorus, Mar. 29, 8pm.

**Harper Hall**

Voxman Music Building, UI Campus, 335-1603  
Andrew Pelletier, horn, Mar. 1, 8pm • Kate Wolf, piano, Ketty Nez, piano, Mar. 8, 8pm • Western Michigan Brass Quintet, Mar. 20, 8pm • Early Keyboard Society, Theresa Bogard, pianoforte, Mar. 26, 3pm • Keiko Kotoku, marimba, Mar. 27, 8pm.

**Hills Bar and Grill**

100 Main St., Hills, 679-2300  
All Shows 9pm.  
Amarillo, Mar. 4 • Dogs on Skis, Mar. 11, 18 • Top Dog, Mar. 17.

**The Java House**

211 E Washington St, Iowa City, 335-5730  
WSUI's "Iowa Talks Live from the Java House."  
Sara Routh, Mar. 3 • Hairline Fracture, Mar. 10 • The Sleeping Planes, Mar. 24 • Brian Joseph, Mar. 31.

**Martini's**

127 E. College St., Iowa City, 351-5536  
Shows at 9 pm. Throwback Fridays: DJ's every

Friday at 9pm.

Diplomats of Solid Sound, Mar. 4 • Steve Price Blues Duo, Mar. 11 • Special Saturday Edition of Throwback Fridays, Mar. 18 • Blues Instigators, Mar. 25.

**The Mill**

120 E. Burlington St., Iowa City, 351-9529  
Open Mike Mondays, 8 pm • 2<sup>nd</sup> & 4<sup>th</sup> Wednesdays  
Burlington Street Bluegrass Band, 7 pm • Bluegrass Brunch, Sundays, 11am • All music 9pm unless noted otherwise.

The Iguanas, Mar. 2 • The Mike and Amy Finders Band, Mar. 3, 8pm • Hackensaw Boys, Mar. 6 • 56 Hope Road, Chris & Aurore, Mar. 7 • Homemade Headtrip, Everwonder, Mar. 9 • Firewood Revival Benefit: Diplomats of Solid Sound, Shame Train, Nikki Lunden, Be Jae Fleming, Derek Perez & Chris Gelbuda, Mar. 11 • Akron/Family, 12 Canons, Evan Miller, Mar. 14 • The Banjow Band, Mar. 15, 7pm • Stones in the Field, Mar. 16 • The Beggaman, Mar. 17 • Melissa Ferrick, Erin Mckeown, Mar. 22 • Catfish Keith, Mar. 24, 8pm • David Zollo and the Body Electric, Mar. 25 • Mission Creek Midwest Festival, "Aeroplane Over the Sea": The Wandering Sons, Karen Carpenter Syndrome, Drakkar Sauna, Mike Anichini, Yield to Charlie, Mar. 29, 8:30pm • Mission Creek Midwest Festival, "The Twee-as-Fuck Show": Matt Kerstein, Stephanie Rearick, Leyna Noel, June Melby, Mar. 30, 8:30pm.

**Paramount Theatre**

123 Third Ave. SE, Cedar Rapids, 363-1888  
Frula, Mar. 15, 7:30pm • Masterworks VI, Mar. 25, 8pm.

**Sanctuary**

405 S. Gilbert St., Iowa City, 351-5692  
All music at 10pm.  
Steve Grismore Trio, Mar. 4 • Robert Paredes Tribute, Mar. 9 • UI Jazz Faculty, Anthony Cox, bass, Mar. 23 • Nathaniel Gao Quartet, Mar. 25.

**UI Museum of Art**

150 North Riverside Dr., Iowa City, 335-1727  
Dan Knight, piano, Mar. 24, 5:30pm • Walker Opera Quartet, Shari Rhoads, piano, Mar. 26, 2pm.

**Union Memorial Ballroom**

Iowa Memorial Union, UI Campus  
10 Bands for 10 Bucks, local music showcase, Mar. 3, 4pm • Matt Kearney, The Fray, Mar. 22, 8pm.

**Uptown Bill's Small Mall**

401 S. Gilbert St., Iowa City, 339-0401  
Open Mic, every Friday, 8-11pm.

**U. S. Cellular Center**

370 First Avenue, Cedar Rapids, 398-5211  
Sheryl Crow, Mar. 27, 7:30pm.

**Verde**

509 S. Gilbert St., Iowa City, 354-4350  
Jason Reeves, Mar. 2, 9pm.

**Yacht Club**

13 S. Linn St., Iowa City, 337-6464  
No Rules Open Mic, Sundays; Hip-Hop Night, Tuesdays; Jam Band Jam, Wednesdays, 10 pm.  
Funkmaster Cracker, Alan Vasquez, Mar. 2, 10pm • Nickelbagofunk, Poppa Neptune, Mar. 3, 9pm • Dennis McMurrin & The Demolition Band, Mar. 4, 9pm • The Breakfast, Reclining Buddha, Mar. 7, 9pm • Euforquestra, The Station, Mar. 9, 9pm • Dogs on Skis, Mar. 10, 11pm • Brother Burnett, Jonathan Bock, David Rogers, The Captain's Verses, Mason Greve, Mar. 11, 9pm • Letterpress Opry, Mar. 17, 8pm • Shovelwrack, Stable Daze Acoustic, Mar.

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LATE Richard Devine, UK Cylob, The Flashbulb
  - 6 MAR** Hangar 18, Brother Reade, A.D.M., Strait Wikid Crew
  - 9 MAR** Cloud Cult, The Gunshy
  - 10 MAR** EARLY, ALL AGES Comeback Kid, Ignite, First Blood, LATE Ensalada
  - 12 MAR** ALL AGES New Atlantic, The Waiting Game
  - 13 MAR** Backwood Payback, Voodoo Kitten, Moonboot Deathstomp
  - 17 MAR** The Bent Scepters, Miracles of God, Supergender
  - 18 MAR** Sword of Exactly, Bird Names, Kathryn Musilek
  - 22 MAR** EAR. Owen, Deathships, Machine Elves, Quiet Bears  
LATE Jason Forrest, Donna Summer
  - 23 MAR** P.O.S. Mac Lethal, Sims, The Other Elements
  - 24 MAR** Blowfly, Despot, Humans, Kick-Ass Tarantulas
  - 25 MAR** EARLY Destrophy, Index Case, Revery  
LATE Burnout, Devil to Pay, Dumpster Juice
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18, 9pm • New Beat Society, Mar. 23, 10pm • Bad Fathers, Logic, Mar. 24, 7pm • Mission Creek Music Festival: The Slip, Diplomats of Solid Sound, Poppa Neptune, Mar. 30, 9pm • Natty Nation, Mar. 31, 9pm.

## Dance

### Arts a la Carte

20 E Market St, Iowa City, 341-7144

Salsa Break, every Tuesday, 8:30pm • International Folk Dance, every 4<sup>th</sup> Saturday of the month, 7:30pm.

### CSPS

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

Tango Sunday, dancing, instruction, Mar. 5, 19, 3pm • Omstrab, dance workshop, Mar. 8, 7pm, performance, Mar. 10-11 • The Bellydance Superstars, Mar. 16.

### Eagles Lodge

225 Highway 1 W., Iowa City, 354-9805

Country Dance with the Iowa City Country Dancers, Thursdays, 7-10:30pm.

### Englert Theatre

221 E. Washington St., Iowa City, 688-2653

World Dance Concert, Mar. 12, 2pm.

### Hancher Auditorium

UI campus, 335-1160

Berkey Retrospective, UI Dance Department, Mar. 11, 8pm • Children of Uganda, Mar. 26, 2pm, Mar. 27, 10pm, Stage door performance • Joe Goode Performance Group, Mar. 31, 7:30pm.

### The Mill

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

Baile Conmigo Salsa, Salsa dancing, 8pm.

### Paramount Theatre

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

Frula, Mar. 15, 7:30pm • International Dance Challenge, Mar. 18, 10am.

### Space/Place Theatre

North Hall, UI campus, Iowa City

American College Dance Festival Concert, Mar. 12-15, 8pm • World Dance Concert, UI Dance Department, Mar. 30, 8pm.

### UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417

Colloton Atrium

Children of Uganda, Dance Troupe, Mar. 27, 12:30pm.

## Theater/Performance/Comedy

### Coe College

1220 First Ave. N.E., Cedar Rapids, 399-8000

Gypsy, musical, Mar. 17-25, Thursday-Saturdays, 8pm, Sundays, 2pm, Dows Theatre.

### Englert Theatre

221 E. Washington St., Iowa City, 688-2653

A Midsummer Night's Dream, Mar. 4, 7:30pm.

### Paramount Theatre

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

Follies "2006" Razzle Dazzle 'Em!, Mar. 4, 5, 2pm & 7:30pm, Mar. 5, 12, 2pm • Oklahoma, Mar. 14, 7:30pm.

### Penguins Comedy Club

209 First Ave. S.E., Cedar Rapids, 362-8133

Amateur Night Contest, Mar. 2, 9, 16, 23, 7:30pm.

### Riverside Theatre

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

Thursdays, 7 pm; Fridays & Saturdays, 8 pm; Sundays, 2 pm (unless noted otherwise)  
I Will Make You Orphans, Mar. 2-4 • Cannonball: Late Night Theatre, Mar. 3-4, 10pm • I Am My Own Wife, Mar. 23-Apr. 9.

### Theatre Cedar Rapids

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

A Streetcar Named Desire, Mar. 3-4, 7, 7:30pm, Mar. 5, 2pm.

### UI Theatres

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

The Puzzle Locker, Mar. 2-4, 8-11, 8pm, Mar. 5, 2pm, David Thayer Theatre • The Long Christmas Dinner, Mar. 23-25, 8pm, Theatre B.

## Words

### African American Historical Museum and Cultural Center

55 12th Ave. SE, Cedar Rapids, 862-2101

Brown bag lecture, Mar. 9, 12pm • Evening Lecture, Mar. 16, 7pm.

### UI Art Building

Room E109

UI Campus, Iowa City, 335-1771

"Aftermath and new dawn" the role of the artist in the graphic work of J.L. David and N.T. Charlet, 1815-1830," Tom Gretton, Mar. 2, 5pm.

### Barnes & Noble

1451 Coral Ridge Avenue, Coralville, 337-3337

Writers' Group, Mar. 1, 7pm.

### The Java House

211 E. Washington St, Iowa City, 335-5730

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

Vinita Hampton Wright, Mar. 3 • United Action for Youth, Mar. 10 • Magician Nate Staniforth, Mar. 24 • Brian Joseph, Mar. 31.

### The Mill

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

Talk Art Cabaret, Mar. 1, 15, 9pm • Poetry Slam, Mar. 8, 23, 10pm.

### Prairie Lights

15 S. Dubuque St., Iowa City, 337-2681

All 7 pm, broadcast live on WSUI (unless noted otherwise), International Writing Program reading, 5 pm...

Mark Bittner, Mar. 2 • Vinita Hampton Wright, Mar. 3 • Danielle Trussoni, Mar. 6 • Mark Yakich, Mar. 7 • Kevin Brockmeier, Mar. 8 • Verlyn Klinkenborg, Mar. 9 • Mary Vermillion, Mar. 20 • Brenda Hillman, Mar. 21 • Amanda Boyden, Mar. 23 • Legitimate Dangers: poets Erica Bernheim, Dan Chiasson, Srikanth Reddy, Robyn Schiff, Emily Wilson, Mar.

24 • James Reston, Mar. 27 • Carl Klaus, Mar. 28, Justin Tussing, Mar. 30 • Vassilis Alexakis, Mar. 31.

### Sanctuary

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

Talk Art Cabaret, workshop readings, Mar. 8, 22, 10pm.

### UI Museum of Art

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

Know the Score LIVE, Mar. 10, 5pm • January Collection Gallery Talk, Kathleen Edwards, Mar. 23, 7:30pm.

### Van Allen Hall

UI Campus, Iowa City, 335-3059

Lecture Room

Song of Pulsars, and the Unheard Death Cries of Stars, Mar. 4, 4pm • Process of Hearing: Sound in Our Ears, Mar. 11, 4pm.

## Film/Video

### Bijou Theatre

UI Memorial Union

UI Campus, 335-3258

Masculine Feminine, The President's Last Band, through Mar. 1 • The World's Fastest Indian, Paradise Now, Mar. 2-8 • Be Here to Love Me: A Film about Townes Van Zandt, Mar. 23-29.

### CSPS

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

Oscar Docs, four short documentaries, 8pm.

### Hillel

122 E. Market St., Iowa City, 338-0778

Walk on Water, Mar. 21, 7pm • To Take a Wife, Mar. 28, 7pm.

### IC Microcinema

Old Brick Auditorium

26 E. Market St., Iowa City, 466-4245

Benefit Film Festival, night of short films accompanied by live music, Mar. 23.

### Uptown Bill's Small Mall

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

Movie Night, every Sunday, 4-8pm.

## Misc.

### Iowa City Bike Library

408 E. College St., Iowa City

Grand Reopening for the 2006 cycling season, Mar. 4.

### Iowa City Public Library

123 S Linn St, Iowa City

Room A

International Women's Day Celebration, film screening and discussion, Mar. 6, 7pm.

### Unitarian Universalist Society

10 S. Gilbert St., Iowa City, 331-1851

Finding Inner Protection: A True Source of Refuge, Western Buddhist monk, Kelsang Wangden, Mar. 25, 10am.

### West Music

1212 5<sup>th</sup> St., Coralville, 800-373-2000

Drum Clinic with Todd Sucherman, Mar. 13, 7pm.



FORECAST FOR MARCH 2006

**♈ ARIES**—Aries is being cast as the coach this month, a familiar and comfortable role. But your usual head-on approach won't work. There are many obstacles and many considerations and lots of unknowns. And conditions are about to change significantly. So be flexible and advise flexibility. Baby steps are big successes, now. Keep options open. People must be prepared to let things go and open themselves to new possibilities. Be careful that all of your efforts to communicate and motivate are not lost on over-reactive or confused people.

**♉ TAURUS**—Lots will change this month, and change again, and probably again. You must maintain a cool, self-disciplined approach to everything. Maintain your poise. You will probably have to be a little cooler and more distant than is normal or comfortable for you. One of the keys to success is proper financial management. Carefully targeted expenditures will bring progress in important areas. Impulsive spending could easily bust your budget wide open. Maybe you will only be able to do small things, but the right small thing will produce wonderful results.

**♊ GEMINI**—Geminis are completing a challenging time in their lives. Clashes with authority figures, headstrong partners and manipulative associates, unreasonable opposition from people you hardly know ... all have become burdensome fixtures in your life. 2006 will see a gradual phasing out of these things. Power relations will simplify, centering on a single superior. Fundraising, or concern with the gathering or distribution of resources—yours or someone else's—will become a major focus. March will help you toss unnecessary baggage accumulated over many years. New and more inspiring personal goals will emerge.

**♋ CANCER**—In March, Cancers will feel confused—maybe even a little chaotic—and dreamy, definitely dreamy. There is more going on this month than you can possibly track, let alone control, so maybe dreamy is OK. Communications could also be rather confused. Things are changing and the changes will go deep. March is the beginning of the beginning of a major shift in your dealings with people in power. You will soon find yourself in more direct relationship with them and often in opposition. Get used to keeping pushy people in line.

**♌ LEO**—Play your cards carefully in March. Key associates are under deceptive influences. They could easily get the wrong impression. It could be difficult to make yourself understood. Don't lose your temper if people interpret your words or actions in an unflattering way. Big shifts in personal and professional relationships will affect your income. These changes will help expand your personal and professional horizons, intellectually, spiritually and geographically. Power relationships are shifting too. Power plays in the workplace could become a problem, long-term. Be mindful of the motives of others.

**♍ VIRGO**—We are interrupting our programming to tell Virgos something they have longed to hear. There have been good times and bad. But for years, tension and stress and pressure were constants. You were driven and blocked by people and events. You forgot that life could be different. In the course of 2006, that will change. The tension, pressure, stress and frustration will ease. You will start enjoying the fruit of your labors. There will be new challenges, but they will be much easier to handle. Better times are coming.

**♎ LIBRA**—March will be dominated by work-related events and partnership matters. The planets are heavily stimulating these areas. Big, permanent changes are also coming in these areas. You will be able to eliminate some baggage along the way. Protective and supportive influences are affecting your interests, too. These will help bring improvements in work and partnership matters. They could also improve your finances. Be mindful of the need to establish or increase long-term financial assets. Deep personal issues that you thought were settled could arise again.

**♏ SCORPIO**—There is a strong emphasis on community affairs in March and beyond. There is a lot of enthusiasm and a desire to communicate, but the possibility for confusion is great. Resist the temptation to scheme. Keep things straightforward. Avoid intrigues. Benevolent and protective planetary influences will prevent any real harm. Relationships with youngsters and/or loved ones might have been overly complicated recently because of numerous unresolved issues. This situation might have been affecting your health, too. March will bring greater clarity and simplicity to these difficult and important issues.

**♐ SAGITTARIUS**—Things look good on the surface, but complications abound. Circumstances are not as they appear and they will shift continuously. Read the fine print. Then read between the lines of the fine print. Be prepared for course corrections. The planets will bring changes where family and children and other loved ones are concerned. But the planets will also provide hope and support during these changes. Much of what happens will be budget-driven, but other concerns play a role. Partners and key associates are energetic but maybe a bit short-tempered.

**♑ CAPRICORN**—Don't be fazed by events. Circumstances will allow great flexibility. A temporary fix could turn into something quite serviceable by month's end. You might be confused because your financial situation presents too many options and it is hard to tell which are realistic and which aren't. Maybe it is just hard to know what you really want. March should bring clarity by eliminating the non-starters. Once things clarify, you will find the necessary psychological adjustments easier than you thought. Your contributions have special significance for everyone this month.

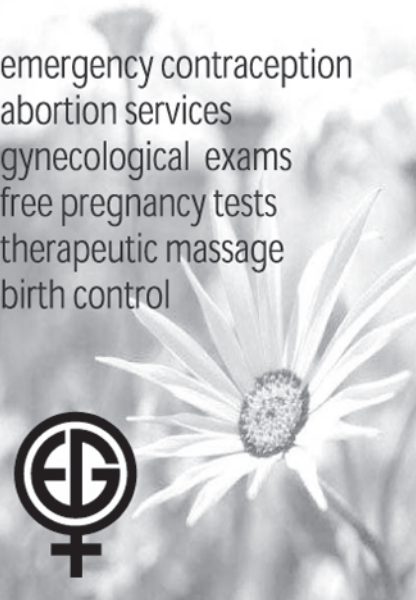
**♒ AQUARIUS**—It's your month to work magic. But, along with all the things you find it easy to do, make sure include the hard but necessary parts. As you motivate others, stress the ease of achievement, but don't leave out the complications. This will be easier to do if you delve within yourself to seek personal balance. March will also bring a great sorting out in financial matters. Whatever the particular issues or the questions in your specific case, you will soon understand which financial direction you have to take.

**♓ PISCES**—It could happen quickly or slowly. Maybe it will happen quickly and slowly. But Pisceans will soon find themselves free of burdens they have carried for quite awhile. People will discover a new, liberated you and you will start to see the world through new eyes. Your financial situation will also begin to clear up. Re-imagine the life you want so you can shape the trends and events of your life in the proper way. You will have more room to maneuver than you have had in quite awhile.

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