

little village

iowa city's news & culture magazine

always
free

September '06

The rock won't stop at THE PICADOR

8

INSIDE:

IA Confidential:
Gritty old-
time crime

4

Doug Roberson
on Gabe's
past

10

Local talent
revealed

16

Welcome Back!

Stop by the
Emma Goldman Clinic
for these extra needs:

Condoms * 8 for \$1*

Birth control exams

STI/HIV testing



We're only 1
block from Burge!

Emma Goldman Clinic

A Feminist Approach to Health Care
227 N. Dubuque St 337-2111
www.emmagoldman.com

ZANDER GRAPHICS
DESIGN STUDIO

WEBSITES

ALBUM COVERS
MP3 CONVERSION
ARTIST GALLERIES

CALL OR EMAIL FOR A FREE CONSULTATION

936-6800

DESIGN@ZANDERGRAPHICS.NET

Join Us for Our Centennial Celebration!



as the UI School of Music Celebrates 100 Years
SATURDAY, SEPTEMBER 9, 2006

- 2-4 pm **Open house in Voxman Music Building (free)**
featuring a gallery opening for a permanent art display in the Clapp Hall lobby and refreshments
- 5:30-7:30 **Banquet for alumni and friends**
4th floor Levitt Center
- 8 pm **Centennial Gala Showcase Concert**
A dazzling concert in Hancher Auditorium featuring performances by the School of Music's flagship ensembles. From Strauss and Tchaikovsky to Bernstein, this is a not-to-be missed musical event that will only happen once in a century!

*Banquet: \$30 (your choice of beef, chicken, or veggie lasagna)
Concert: \$25/\$20 adults, \$20/\$16 seniors, and \$12/\$10 UI students, youth.*

www.uiowa.edu/~music



**Tickets are selling fast!
Call the Hancher Box
Office today at
335-1160 or
1-800-HANCHER**

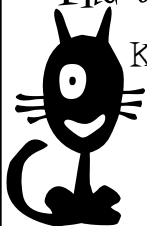
THE UNIVERSITY OF IOWA
COLLEGE OF LIBERAL ARTS & SCIENCES



FERAL! & RUSTY RECORDS



The Ultimate Lowbrow Shopping Experience!!! VINTAGE GALORE!



Kustom Bikes, Cool Threads 4 Dudes, Jewelry, Belts, Purses, Tiki Art & TV Lamps,
Used Records, CDs & Tapes, Voodoo Candles, Milagros, Outsider Art, Prints &
Cards, Kounter Kulture T-Shirts & Stickers, Organic Catnip Toys & More!!

IN THE HALL MALL, 114 1/2 COLLEGE STREET, OPEN MON. - SAT. 1 - 6



- 4 Local Legends**
Old time crime
- 5 It's About the Food**
The mother of dinner parties
- 6 Prairie Pop**
The 90's search for the next Nirvana in rural Virginia
- 8 Cover Story**
One bar down, another on tap—Gabe's legend grows bigger as The Picador opens
- 14 Film**
This summer's biggest 'hits'
- 15 Books**
Paul Nielan's hysterical debut
- 16 Local CDs**
The latest local sounds
- 18 Calendar**
The definitive Iowa City arts and entertainment guide
- 23 Astrology**
Dr. Star tells your fortune

Dear Editors,

As to Alison Feldmann's review of Ed Gray's *A fresh coat on the powder keg*, I was momentarily ecstatic to see Gray getting some ink but was shortly left with the feeling that a great injustice had been done to a sincere and, I would say, underrated—if he were rated at all—artist. I would like to offer a second opinion on the basis that Ed Gray is a local musician who plays the rare gig at the request of his peers in the Iowa City musical community, where he is respected, and that the readers of the *Little Village* should be made aware of a genuine talent in their midst.

I respect the opinion of Alison Feldmann, and as any musical review is an opinion piece, you can't really argue with it, only disagree. That said, drawing conclusions about an album, based on its artist's name, and from them misconceiving an entire concept for an album might be a somewhat biased way to approach a review. Furthermore, trying to cram that artist into any genre, much less alt-country is another mistake, although certainly not one that Ms. Feldmann is guilty of more than any other music critic.

Eric Clapton said the following of Robert Johnson, when he first heard his music: "it was like he was singing only for himself, and

now and then, maybe God." This is exactly the way I felt the first time I saw Gray live. I've seen him a couple times since then, and I've listened to *A fresh coat* approximately 10 million times. The production is not slick and most of the songs have a kind of stream-of-consciousness narration that is both a window into Gray's person, as well as a mirror into ourselves. The songs on the album are painfully short, leaving this listener wishing there was about 13 more tracks with the same kind of songwriting and wordplay of lyrics such as, "Could one be so wise as to accept, the invitation inherent in your gaze," all sung in Gray's "asthmatic Ian Curtis" voice. On that point, I can agree with Feldmann, when she observes "...there's just not enough here."

You may have to buy the album right out of the man's hand, but that's nothing if not a good reason to go out to see him the next time he plays live, which is really where he shines.

I've seen a lot of good live music from Chicago to Austin, but I don't think there's a performer I look forward to seeing more than Ed Gray. The caveat is this, however: It's only my opinion. I recommend you decide for yourself.

Sincerely,
Chris Kilgore

VOLUME | 6 ISSUE | 58 September 2006

PUBLISHER | Alissa Van Winkle

EDITOR | Alissa Van Winkle

ASSOCIATE EDITOR | Melody Dworak

LAYOUT & DESIGN | Andrew Sherburne

CALENDAR & ACCOUNTING | Wade Hansen

ADVERTISING | Alissa Van Winkle

DISTRIBUTION | Brett Hansen

CONTRIBUTORS | Chris Kilgore, Adam Witte, Kurt Friese, Kembrew McLeod, Chris Wiersema, Doug Roberson, Louis-Georges Schwartz, Paul Ingram, Kent Williams, William Fare, Dr. Star

COVER | Alison Allen

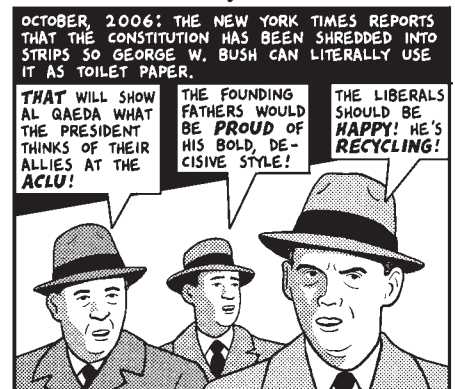
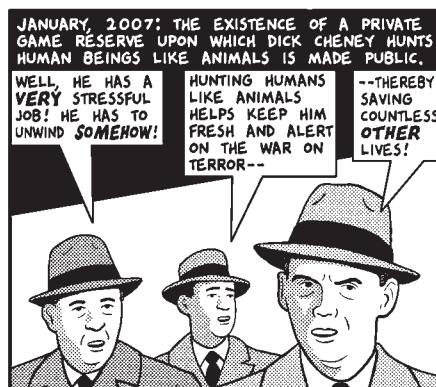
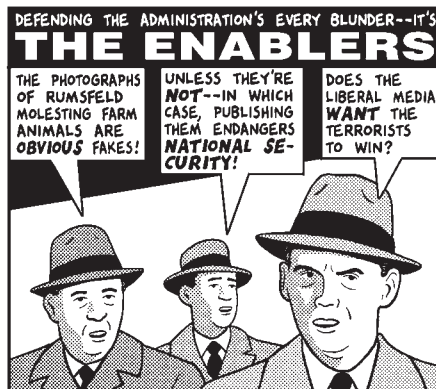
PHOTOS | Bill Adams, Rebecca McCray, Gloria Williams

CONTACT | P.O. Box 736
Iowa City | Iowa | 52244
319 | 339 | 0839
little-village@usa.net
www.myspace.com/littlevillage

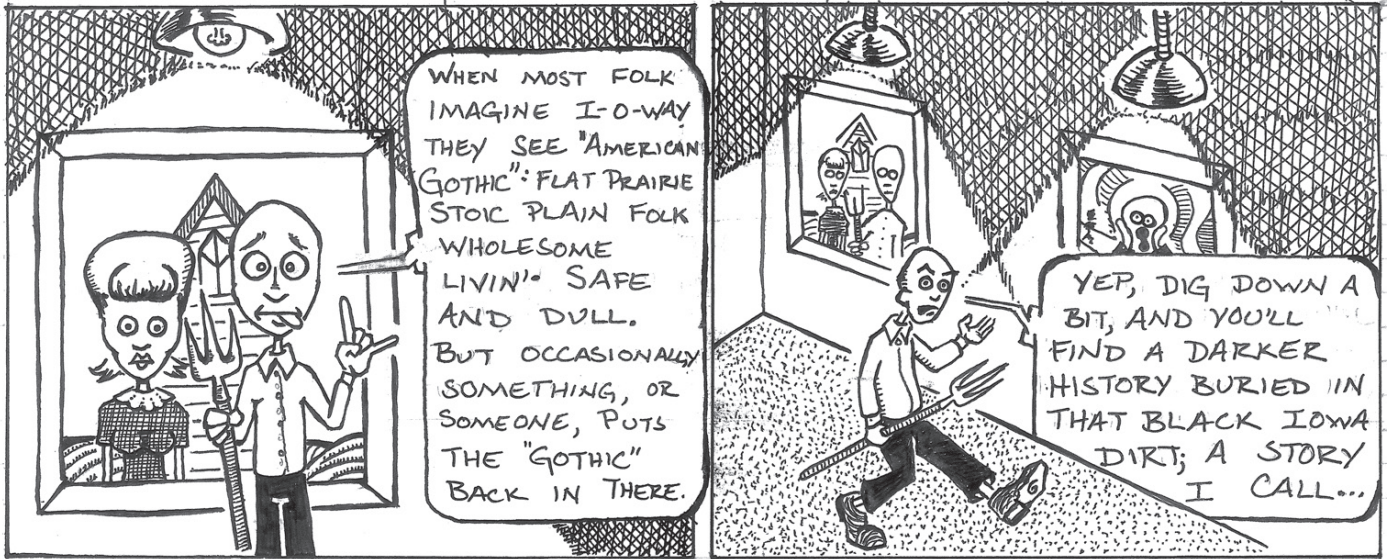
Advertising and Calendar deadline is the 19th of every month. Contact Little Village for an ad rate card.

THIS MODERN WORLD

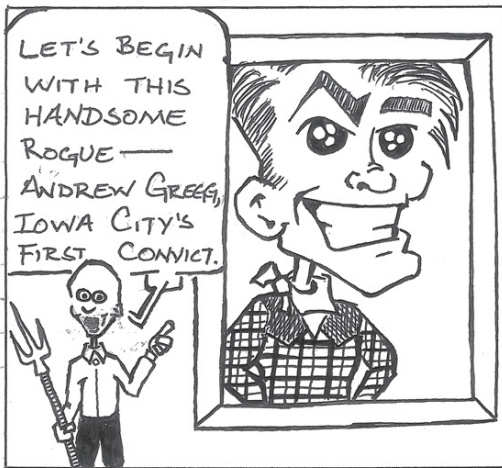
by TOM TOMORROW



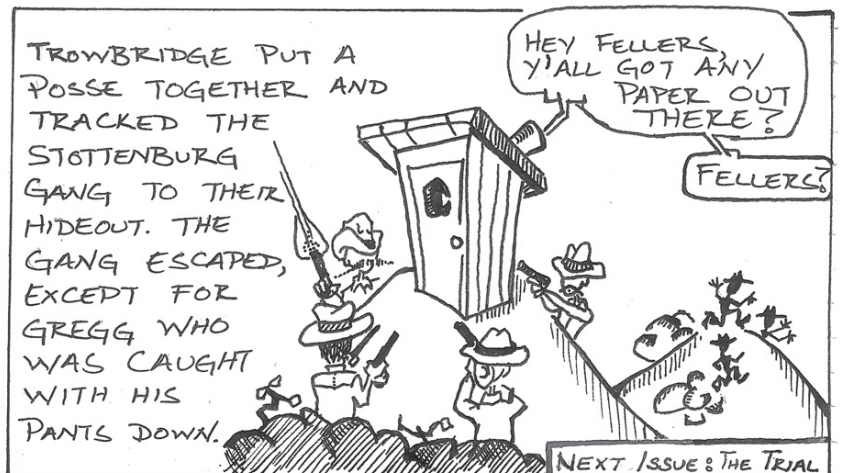
www.thismodernworld.com



IA. Confidential



GREGG'S IOWA ADVENTURE BEGINS IN 1838, WHEN HE ARRIVES IN CEDAR BLUFFS AFTER BREAKING OUT OF A MICHIGAN JAIL. IN IOWA, GREGG JOINED UP WITH THE STOTTENBURG GANG AND HATCHED A SIMPLE PLAN:



Terra Madre

Locals go to Italy to celebrate salivation.

A very powerful network runs the food system, not just here in the United States, but throughout the world. It is made up of an alphabet soup of inter-governmental agencies (the EU, USDA, WTO, and GATT •) and a handful of companies whose decisions affect what nearly every person on the planet can eat. When a company like Monsanto, McDonald's, Tyson Foods, Inc. or Archer-Daniels Midland make a decision, the effects are felt on every farm and at every table.

Take a look at what happened when the E-coli furor erupted a few years ago. McDonald's announced that it would no longer buy beef from any meat processor who did not install extremely strict inspection standards to prevent contamination. The meat packers responded overnight; so powerful is the pocketbook of the fast food giant. Not all the maneuvering has health benefits though, in fact very little of it does, and it all goes back to the incompatibility of food systems and capitalism with its golden rule (he who has the gold makes the rules).

It therefore does not come as a surprise that, as noted Indian food-authority Vandana Sheeva pointed out at Terra Madre in 2004, the food system that is creating an epidemic of obesity and childhood diabetes in the industrialized world, and the food system that is creating the emaciated, malnourished children in undeveloped countries, is the same food system.

Slow Food's goal is to change all that. It envisions a food system based on three very simple, though often-elusive, principles: Good, Clean and Fair.

To achieve this goal, Slow Food set out to create a network of sustainable food producers and traditional food artisans, people for whom money was not the sole guiding principle. While the industrialized food system's network became more and more powerful, these artisan producers were left, as it were, out standing in their fields. So Slow Food created something called Terra Madre in 2004, an effort to strengthen local food on a global scale



Carlo Gaia, Slow Food Archives

through a world gathering of food communities. It brought 5000 people, from 124 countries and from every imaginable area of sustainable food production, to Turin, Italy to meet, discuss and create a new kind of food system.

So moving, powerful and effective was this gathering that it's being done again this October, with 5000 more farmers, fishers, beekeepers, goat herders, orchardists, brewers, winemakers, distillers, bakers, cheesemakers and yes, even chefs. One thousand chefs from around the world have been added this time along with 500 educators. The United States will have a contingent about 600 strong, and a few of them are coming from right here in eastern Iowa.

One is Laura Dowd, creator and director of

Local Food Connections, which is a charity that helps distribute shares of local Community Supported Agriculture (CSA) systems to underprivileged families. Also James Nisly, the Kalona farmer whose organic sprouts and micro-greens are on the menu of nearly every reputable restaurant in the area, will be a delegate. Two chefs from the area will be there: David Burt, owner and chef of the wildly popular organic vegetarian restaurant Red Avocado, as well as, well, yours truly.

We will join with more than 6000 other concerned people from all over the planet to pursue the goals of Good, Clean and Fair. We envision a food system that provides tasty, nutritious food, free of chemical pollutants, to people in each locality, while being sensitive to the important needs of sustainability for the food, for the farmer and for the eater.

After all, as Wendell Berry so famously said, "Eating is an agricultural act." It is also a moral, political and spiritual act, and should be approached with the reverence it deserves. **lv**

Chef Kurt Michael Friese is the founding leader of Slow Food Iowa City and serves on the Slow Food USA National Board of Governors for the Midwest region. He has been chef and owner, with his wife Kim McWane Friese, of the Iowa City restaurant Devotay for 10 years. Friese's forthcoming book, Slow Food in the Heartland: A Cook's Tour will be published by UI Press in the spring of 2007.

• European Union, U.S. Dept. of Agriculture, World Trade Organization and General Agreement on Tariffs and Trade

Exotic India

Authentic Indian Cuisine



Dine In or Carry Out

OPEN DAILY

for Lunch and Dinner

Delicious Lunch Buffet

102 2nd Ave, Coralville
Next to El Dorado
319-354-4710



337-6677

TRY ANY OF OUR
~ 7 SAUCES ~

Tomato, tomato basil pesto, basil pesto, olive oil & garlic, bean & garlic, alfredo, or BBQ

\$7.99

14" One Topping Pizza
Add a Second for \$6.99
EXPIRES 9/30/06

\$11.99

16" One Topping Pizza
Add a Second for \$9.99
EXPIRES 9/30/06

• CARRY OUT OR LIMITED CAMPUS DELIVERY AREA •

The New Market Affair

“A &R rep’s, start your engines. New Market, Virginia, is tomorrow’s Seattle today, and Jim Greer got the scoop yesterday.”

This was a line from a 1993 issue of the music magazine *SPIN*. The April Fool’s article, “Smells Like Scene Spirit,” made repeated reference to Nirvana’s hometown, which had recently exploded into an inferno of hype after the ascendancy of Pearl Jam, Soundgarden, and Kurt Cobain’s little band that could.

The piece waxed poetic about several of the New Market “scene’s” bands, including Frail, “whose feedback driven slacker anthem ‘Whatever,’ b/w ‘I Don’t Know,’ was easily one of the top two or three singles of last year.” Adding a layer of realism to the story was a blurry action shot of three musicians rocking out. “Frail: America’s best new band,” read the caption, with sarcasm dripping from the italics.

Jim Greer, who would go on to briefly play bass for the esteemed indie rock band Guided By Voices, wrote this piece in 1993 when he was making a living, such as it was, as a writer for *SPIN*. His article landed in newsstands one chilly day in March, as winter receded from the snowcapped hills of the Shenandoah Valley.

“Eighteen miles north of Harrisonburg, Virginia, and a two-hour drive from Washington, D.C., New Market may one day supersede Seattle,” Greer breathlessly wrote. “The one thing that puzzles me about New Market is that there aren’t *already* hordes of A&R weasels sniffing around here. I can’t be the first person to hear about this scene.”

Hours later, the phone began ringing at WXJM, James Madison University’s student

run radio station. *What about this New Market scene? Any hot bands you can recommend?*

The ensuing events played out like a morality play with a supporting cast consisting of the dimmest of industry sleazoids who were manipulated by a mischievous music journalist. It was a pitch perfect performance that highlighted all the excesses of the 1990s, not only in the recording industry, but also during the Internet boom/bubble.

Not long after the WXJM’s phone started ringing, we were visited by a living, breath-

probably was, a third, and maybe even a fourth, depending on who you talk to, but, as you might imagine, this is impossible to confirm.

A&R Weasel #1 made the biggest impression. Bohland and WXJM music director Mike McElligott consented to drive him up to New Market, even though the two deejays were well aware the article was a joke.

“I guess Mike and I led him on a bit,” admits Bohland. “I recall that, once in New Market, we actually stopped at a gas station or two where he got out and asked about the club mentioned in the article.”

The fictitious venue’s name was Stinky’s, and it was, according to one of the “locals” quoted in *SPIN*, “basically the only place to play now,” adding, preposterously, “unless you count the Sheraton in Harrisonburg. They now have Alternative Night on Wednesday.”

Bohland still remembers watching the moussed man in the white linen shirt talking to an attendant at one of the only gas stations in New Market, a town known around those parts mostly for a confederate battlefield and a big statue of Johnny Appleseed.

A&R Weasel #1 hoped to find a pot of gold records at the end of the rainbow described in the *SPIN* article. It was a sign of the times—

when labels were throwing recording contracts at obscure bands. Why?

“One word: Nirvana,” Lee Ranaldo tells me, referring to the fact that Cobain’s band made the David Geffen Company a boatload of money. The Sonic Youth guitarist adds, “The record companies were throwing money at ‘quirky,’ ‘alternative’ bands of all sorts, like blind men on a dark night.”

“Nirvana’s *Nevermind* helped create a pop culture version of this underground thing that had been bubbling up since the 1980s. It was stuff that I grew up loving—SST, Minutemen, Sonic Youth,” explains Jim Greer. “The reason you loved it was because it was your own. And then, you know, it was just bizarre, around ’92, ’93, everything took off.”

WXJM staffer Amy Wan recalls, “People were buzzing about how alternative rock would change the way the industry works, which to me was pretty optimistic, to say the least.”



ing industry representative, let’s call him A&R Weasel #1, who worked for Giant Records. (The company name is not a literary construct used to drive home a point—like, say, Big Culture—it was, in fact, a division of Warner Bros. Records, one of the industry’s “big six” record companies. Now it’s down to the “big four,” soon to be just three companies that control 80% of worldwide music distribution.)

A&R Weasel #1 was straight outta central casting.

“I remember the guy had some seriously moussed hair and was really into Soundgarden and anything resembling the so-called Seattle sound,” recalls Jon Bohland, WXJM’s programming director from 1992 to 1994. “White linen shirt, kind of *Miami Vice*-ish. He wasn’t wearing a suit, but he certainly was dressed up for a dude that supposedly signed rock bands.”

He was supplemented a few days later by A&R Weasel #2, who was slick in spirit, though not in dress. There may have been, and

Greer echoes Wan's comments, "I remember talking to Henry Rollins at the time. He said, 'This is great. Nirvana is a paradigm shift.' But it was just an anomaly. To use an economic term, it was irrational exuberance."

When A&R Weasel #1 arrived in New Market, he surely was looking to invest in the bands named in the *SPIN* article, "bands" like Peru's Weather, Sweet Drano and Faghag, an awesome name that to this day remains unclaimed by real, living musicians. According to Greer's article, Faghag was "a post-Riot Grrrl all-female punk trio, which features, among other things, overamplified xylophones (crank a 'phone through a beat-up Marshall and *jaysus* what a noise)."

As a satire that captured the tenor of the times, the article was spot on.

Greer tells me, "It was really easy to parody. The most fun thing about writing the article was coming up with the band names."

Coincidentally—or not-so-coincidentally, I later realize, because fiction and nonfiction

It was a sign of the times—when labels were throwing recording contracts at obscure bands. Why? One word: Nirvana.



collapse on each other the deeper I dig into this story—Greer used the band name Frail in his 2006 novel *Artificial Light*. Greer's novel is a fanciful story based in part on reality, much like what was published 13 years earlier in *SPIN*.

However, even though the *SPIN* piece posed as a news article, there were many screamingly obvious clues that indicated otherwise. It was titled "Smells Like Scene Spirit" about a town called *New Market* (duh!), and the article ended with the line, "For the briefest moment I wonder if she is putting me on."

Given that, it seems unfathomable that anyone would buy into this prank.

However, even those who should have known better were duped. Jeff Sprague, WXJM's DJ Training Manager/Jack-of-all-trades, remembers the buzz around the radio station.

"Everyone was getting bent out of shape about how they had never heard of the bands, that it *sucked* because there were cool bands in Harrisonburg," he says. "You know, 'How could they skip over us and go to New Market, which was in the middle of nowhere?'"

Nowhere, of course, is a relative word. "A lot of us were quite stunned when we read it and just could not believe any sort of 'scene' was actually right under our noses," recalls Bohland.

"It took folks *way* too long to realize it was a joke," adds Sprague.

Not everyone figured it out, and before long the major labels came sniffing for new blood, the next scene, the freshest sound. A new market!

But why New Market, Virginia? A lot of theories circulated among the hipsters of Harrisonburg. The most prominent explanation for why Greer would have known about this obscure town was that he and his

then-girlfriend Kim Deal, of The Pixies and Breeders fame, owned land around there. In fact, most of the WXJM staffers I recently contacted repeated this story (pretty good for a

13-year-old piece of gossip). Although it was plausible—Greer says he and a college friend bought some acres in Virginia—it turns out Greer's editor at *SPIN* picked the town's name from an atlas.

When I recently spoke to Marks, who is now the editor-in-chief of the music magazine *Blender*, he deferred to Greer's recollections because his memory of these events faded long ago. Marks was bemused that anyone would track him down to ask him about this, that anyone cares so many years later. Still, he remembers their motivation.

NEW MARKET continued on page 22

Great BBQ & Tater Tots

13 South Linn
(319) 337-6464



Fri Sept	1	Jensen Connection Minus Six
Sat Sept	2	Dennis McMurrin & the Demolition Band
Thu Sept	7	The Pnuma Trio and Ryan Burnett of Signal Path
Fri Sept	8	NEW BERT SOCIETY DR. Z'Q EXPERIMENT
Sat Sept	9	Cornmeal CD Release The Mayflies
Sun Sept	10	Dirty Dozen Brass Band + Chi-town Funk Revival
Tues Sept	12	Friends of Rock & Roll + Throwdown Dance Party
Thu Sept	14	Public Property CD Release
Fri Sept	15	ALIVE Pearl Jam Tribute
Sat Sept	16	Lunatic On Pogo Stix + Electric Junction + Glowing Glass
Tues Sept	19	Green Lemon Bump
Thu Sept	21	MIRACLES OF GOD International Playboys Burnout + Seas of Miranda
Fri Sept	22	The Mayflies Alam Latina
Sat Sept	23	Poppa Neptune
Fri Sept	29	EUFORQUESTRA Ernie Hendrickson & the Make Believe

Every Sun - Free Blues Jam 9-1
Every Tue - Free Dance Party
Every Wed - \$3 Jam Band Jam 10-2
www.iowacityyachtclub.com



Photos by Bill Adams

Enter the Picador

When the news of Gabe's Oasis's imminent closing became a reality, those patrons who'd been frequenting the downtown bar, some for decades and others for only a few months, had long been reconciled to the fact that things were going to change. That was one of the precursors to being a regular at the dive bar of dive bars: conspiracy theories. Whether having to do with phantom sting operations, the shuttering of the bar to make way for a sports club or the burning of the building for an insurance pay off, theories abounded. The ever-shifting conjecture depended on the time of the year and the amount of spirits the raconteur and audience had consumed. Doomsday predictions were as much a Gabe's tradition as the Tuesday night quarter draws, and for the drinkers at Gabe's Oasis, the sky was always falling.

In early July, Gabe's finally sold its last bottles of Pabst, poured the last of its gigantic shots—and closed. It wasn't due to a police raid, and it won't be replaced by a faceless sports bar crammed with ESPN screaming flat-screens, nor will there be insurance pay-days. The sky held.

Regulars have Lawrence, Kan., locals Jacki Becker and Mike Logan to thank for that. Their partnership in the renovation and reopening of the club, now named The Picador, will follow in the style of community watering holes that

Gabe's itself once was. Gabe's was the kind of place decorated by the private history of its friends—that and a lot of band stickers. Dive bars don't happen by themselves, and they can't be rushed. All you can do is lay out the canvas and wait.

"There are so many beauties that you can find [in small towns], and just as much here in Iowa City. Every one is so welcoming. We want to be the same kind of place, to be able to represent this community," says Becker.

These sorts of ideals represent the best reason to open your own business, and they're the uncomplicated sentiments that Becker states one afternoon when we speak in the gutted downstairs barroom. A cynic might easily dismiss these thoughts as belonging to any entrepreneur, but Becker's enthusiasm for the project dispels any such doubts. And she's covered tooth to toe nail in several decades of dive-bar filth. No one out to make a quick buck would take on the clean up project that these people have. Her dedication to The Picador and the arts and music community, or as she puts it "those people willing to walk off the beaten path," is evident not only in her reminiscing about the nights of Gabe's past, but in her look towards the many evenings of The Picador to come.

"I'd just come from Pigstock Festival in Clinton and had stopped in Iowa City to buy records," Becker says, recalling one of her first encounters with Gabe's and a band that would kindle her adoration for Iowa City. "And we went up to the Record Collector to buy a stack

of records and saw a sign on the door saying 'Vida Blue [later known as Ten Grand] at Gabe's, 6pm,' and we went down."

Though tired and facing the long drive back

Dive bars don't happen by themselves, and they can't be rushed. All you can do is lay out the canvas and wait.

to Lawrence, Becker and her group went to the bar for the show.

"We went, and these people [Vida Blue and their friends] were so welcoming—well from there, we just stayed friends, and I started booking shows here."

Becker had long made booking bands her business, and found in Gabe's another venue and another community in which to work. She also found plenty of friends, maintaining ties with the guys of Ten Grand and assisting them in finding shows in Lawrence helped her find an audience in Iowa City.

It's easy to see why Becker was able to maintain such a strong bond with the members of Vida Blue and the bar itself. During the 45-or-so minutes of the interview, she rarely stops smiling; she speaks about all of her undertakings—which are myriad—with ceaseless fer-

A building in time

1962-68 330 E. Washington houses the American College Testing Program.

1969 The building lies vacant.

1970 A new bar moves into 330 E. Washinton, called The Pub.

1970 Federally funded project to re-develop downtown IC began, intended to create a pedestrian and business friendly downtown.

1974 For a year, The Pub becomes Fox 'n' Sam's, and then...

1975 Gabe's & Walker's takes over the building.

1979 Iowa City's new pedestrian mall opens.

1979 Gabe's loses the Walker's, but not the rough reputation.

1982-84 Gabe's beer garden sings away its two most notorious years. The bar's neighbors (Ecumenical Towers, and the then-Knights of Columbus building) disapprove of all the singing and ruckus coming from the garden.

May 1984 The City Council approves new, stricter regulations on outdoor beer gardens. Within the month, Gabe's neighbors petition the council asking that Gabe's be stripped of its beer garden rights. According to a June 30, 1984 article in the *Press-Citizen*, "They complained of patrons screaming obscene language late at night, a beer bottle thrown through a bedroom window, patrons ringing the buzzers in Ecumenical towers and using the foyer as a bathroom."

July 1984 Council votes 5-1 in favor of Gabe's beer garden.

1986 Legal drinking age raised to 21, but many new students are still 18.

1998 Coral Ridge Mall opens and downtown Iowa City retailers worry their customers will go to Coralville for their goods. Some say the only profitable downtown businesses are bars. Today, Iowa City has over 30 downtown establishments whose major profits come from alcohol sales.

2006 Gabe's lease is not renewed, and 330 E. Washington is transformed into The Picador by Jacki Becker and Mike Logan.

13th annual IOWA women's Music Festival

September 9, 2006
Iowa City
Upper City Park

FREE!
everyone welcome

featuring
Noon
Plane Crashes and Slow Dancing

12:50

Nikki Lunden

1:40

KJ Denher

2:35

Kristin Lems

with Laurie Haag

3:30

Trina Hamlin

with special guest Martine Locke



4:30 **Laura Love Duo**



Noon till 6 PM

www.prairievoices.net

319-335-1486

WWW.TOMSGUITARSHOW.COM

Made accessible through net neutrality. 13 Open Internet

Minstrel Recording

64+ track Digital Recording & Automated Mixing

30+ Channel Input Capability. Class A and Tube Mic Preamps
Mastering and Audio Restoration Spacious Recording Rooms
24-track analog

www.minstrelrecording.com
Iowa City, Iowa (319) 351-7483

vor, including the current Gabe's-to-Picador metamorphosis going on behind her at the moment.

The transition has challenged Becker and Logan not only to transform this historic dive into a cleaner venue but also to transfer the dive's sacred status to the new space. Few outsiders can understand why some Gabe's patron might revel in the cliché of snorting coke off of the back of its infamous toilets, but the question is, will the patrons loyal to the dirt bar be loyal to The Picador?

It was the sort of place that had no airs, adorned only with a jukebox, a pool table and a collection of broken chairs. Gabe's was a bar for those who wanted to go out without going out of their way. It was for people that didn't mind drinking in what amounted to a concrete box., and for as few people as that description appeals to, the bar was packed more nights than not.

If you drink, and drink at the bars that actually cater to people who live in Iowa City year-round, you've seen them. They're the ones that stand close to the bar but away from the

Logan and Becker knew it was going to take a little more than a fresh coat of paint.



patrons, maybe making forced small talk with the bar tender. They glance around the room, a lot. They'll politely decline any invitation to join others at a booth or table; they prefer to stand, don't want to get stuck sitting down, just stopping in for a quick one.

These are the asylum seekers that have been displaced during the change over and they wait out their time by the pinball machines,

Play it Again

Promoter Doug Roberson on some of his fondest musical memories of Gabe's

OK...let's start with Nirvana. They played the summer of 1989 or 1990—can't remember exactly—but the turnout was less than expected as always. Regardless, they played a pretty ferocious set, and after the show, when Kurt Cobain was drowning his sorrows in beer and whiskey, I asked him about one song, "About A Girl." I asked if it was a cover tune, and he remarked, "no I wrote that song," and I said it was the best song all night. He didn't seem to care either way. So it goes...

Smashing Pumpkins: First time they played in IC (late 1980s) they opened for a decent crowd-drawing local band called The Swingin' Teens (an iggy pop/stooges inflected band). That was a good draw, and a good band if you like that kind of stuff. When the Pumpkins came back to support "Siamese Dreams," Billy Corgan remarked from stage (and this show was out of control—I had people begging for tickets even after it was sold out way before the day of the show) that last time they played Gabe's, they had to open for an Iggy Pop cover ban. How soon they forget, and how humble they never get again.

The guitar player James Iha played in a terrible Chitown 'burbs band called Snake Train that played at Gabe's often, as one of the member's sisters worked at BJ Records.

But my best memories really are about the quasi-legends I care about: Jonathan Richman, Alex Chilton, Bo Diddley, Wanda Jackson, Andre Williams, Ronnie Dawson, Davie Allen and The Arrows, Mike Watt, Richard Lloyd, Steve Wynn, etc. Shit that seems so outer space and weird that only a select few people would know about or care for that matter, people who have had massive careers but have been marginalized

by current popular musical trends. These people have had more to do with what we know as alternative music than any Jon Spencer, Soul Asylum, Replacements, Lou Barlow, Dinosaur Junior, Yo La Tengo, Spoon, Walkmen, Modest Mouse (oh yes, they played at Gabe's before they got big, too), etc.

Most music lovers have very short memories, as does the media (radio, MTV, newspapers, magazines, whatever), which are always looking for circulation. So let's talk about something new—bullshit. Without the musical past there is no musical present. You're going to try and tell me some dumbass indie rock or emo band

Without the musical past there is no musical present. You're going to try and tell me some dumbass indie rock or emo band found a new chord progression?

found a new chord progression? Sorry, the same notes and chords that existed when Beethoven or Mozart wrote music are the same batch everyone uses today—they are just updated. And if we have to use The Beatles as a launch pad then let it be.

But they were just working from Motown, Chuck Berry, Elvis Presley and possibly a few Broadway showtunes. Were they geniuses? They certainly had the very best possible people to work with at that

Cover Story

time. (I'll take the Stones and The Kinks over The Beatles any day, but let's get back to the memories.)

Moe Tucker, drummer for The Velvet Underground, came through on a solo tour with guitarist Sterling Morrison, and they were some of the nicest people I have ever met in the business. In fact, Moe Tucker sent me an X-mas card for at least three years after that; she enjoyed her time at Gabe's that much.

The Peter Holsapple/Chris Stamey (former members of The dB's) acoustic tour in the early '90s still had to be one of the best sounding—and really one of the best—shows I have ever seen at Gabe's.



Photo by Gloria Williams

And let's not forget the roots bands: Big Sandy and His Fly-Rite Boys, Deke Dickerson, Dave Alvin, Dale Watson, Wayne Hancock, all have delivered multiple kick-ass shows, which at times should have been better attended. In fact one time, Big Sandy's crew bus broke down outside of Cedar Falls, Iowa, and they were suppose to be at Gabe's by 9 p.m. Well, I got the call that they broke down, got someone else to bartend, went home and got my van, started the opening act and drove to where they were.

I loaded them and their gear into my van and drove to IC, getting back at about midnight. They loaded in and played till 2 a.m. And that is about as punk rock as it gets. You can try and tell me a promoter has done as much, but I beg to differ. That was above and beyond almost anything I have ever done or heard about. So to sum it up, do I care about music? I think so.

Doug Roberson has been the guy responsible for bringing fresh music to Gabe's—now The Picador—for a long, long time.



It's not uncommon to worry about an abnormal Pap test result, which could be caused by a number of things. This includes high-risk HPV (Human Papillomavirus), a common sexually transmitted infection which may cause problems of the cervix, and rarely, even cancer. A medical research study for women with cervical high-risk HPV is being conducted by physicians in your area. To find out more, call Dr. Colleen Kennedy and Regina Arthur, RN at University of Iowa Hospitals and Clinics, Dept. of OB/GYN, Phone: 319-384-8028 or visit www.indigo4women.com today.



THE FRAMERS' INTENT

Quality Custom Framing
from a Certified Picture Framer



New Location!
361 East College St, Iowa City
319-248-3199
Open Tues-Sat 10am-6pm

MYTHOS

FINE ARTS

◀ Shakyamuni Buddha 18C Qing Dynasty (Qianlong 1736-95)

9 S LINN ST
IOWA CITY
337-3576
10-6 DAILY

MASALA

the Best Authentic Indian Vegetarian Cuisine



Dine in or Carry-out
OPEN 7 DAYS A WEEK
Lunch Buffet Everyday

MONDAY NIGHT DINNER SPECIAL **\$5.99 ONLY**

Beer & Wine, Domestic and Imports
MAJOR CREDIT CARDS ACCEPTED
Gift Certificates for All Occasions

338-6199
9 S. Dubuque St, Iowa City



We're moving.

New digs.
Same great service.
Free parking in back.

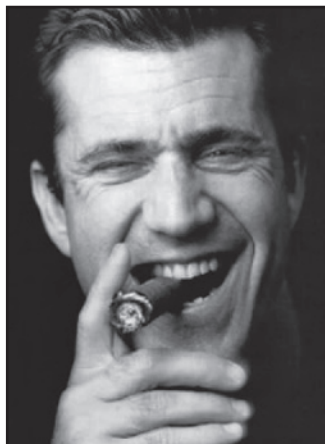
2 blocks away makes a world of difference for you!

Join our e-mail list at www.gspothairdesign.com for updates,
and visit us at our new location, 424 E. Jefferson
in Iowa City, after October 1st.



Haircuts, Hair Color, Dreadlocks, Extensions
Bumble & Bumble, Kusco Murphy

424 E. Jefferson • Iowa City, IA 52245
(319) 338-1664 • www.gspothairdesign.com



What do you think
you're looking at,
Sugar Tits?

Tobacco... Coffee... Mel Gibson

tobacco bowl
111 s dubuque st
319.338.5885

Cover Story

jukeboxes and the front doors of these other bars, and not without trepidation. For these same people were the ones that had fearfully gossiped about their bar's demise, and then it came to pass. So during the lull over a month that the bar had been shuttered for its makeover, they continued to make predictions as to what was happening behind closed doors. At this time, most of those Chicken-Littles who fretted over what Logan and Becker were doing to their bar are probably admitting—albeit sheepishly—that it was all for the best.

“We’re looking forward to old patrons coming back, maybe some that stopped coming here a while ago,” explains Becker on her and Logan’s wish for the Picador’s entrance into downtown nightlife. “The thing that I think



that I look for—enjoy most—is watching people have a good time.”

To get those patrons, and new ones too, Logan and Becker knew it was going to take a little more than a fresh coat of paint and re-opening drink specials. Some of the changes were obvious from the outset.

“Well, for one, guys wouldn’t have to pee in a trough, and there’ll actually be doors on the women’s room stalls—not a shower curtain.”

It is rumored that a member of the Magnetic Fields once referred to the notorious Gabe’s bathrooms as the worst in the country. It is not a reputation that the new owners plan to keep up.

The beer garden has been redone as well, being made more intimate and no longer accessible from the ally. Games and the pool table will be replaced and repaired, and there will generally be more room and more staff to keep an eye on the patrons, in hopes that situations can be de-escalated before they get started, breaking again with a less wanted tradition as being one of the roughest bars downtown and the first stop for police looking for bail breakers.

“[It is] of the utmost that women feel safe here,” Becker emphasizes.



For the downstairs, Becker also wants to incorporate art openings featuring local artists, saying, “Art and music just go hand-in-hand, so why shouldn’t we have art hanging in the bar below the venue?”

The venue, more often called “upstairs” during the time of Gabe’s, is going to be just that, a venue. The venue portion of the bar has not only been one of the focuses of the remodel-

Returning patrons will slowly sniff around The Picador and find that what they loved is still in place—only cleaner.

eling but the reason to redo both, there will be a greater distinction between the bar and the club.

Logan, owner of The Granada venue in Lawrence, took a break long enough from his work tearing apart the old Gabe’s stage to say, “We’ve been interested in Iowa City for a long time, especially Gabe’s as a venue, when Jacki and I started talking about it a year ago.”

The Granada, originally a vaudeville theater in the 1920s, has since reopened as the concert hall that it functions as today. So Gabe’s is not the first antiquated institution that Logan has helped transformed into a modern rock club. Not only will The Picador see a new stage, but also a new sound system, new furniture and a new load-in staircase, the old one being only slightly better than a straight drop to the ground and a poke in the eye.

A better venue means better bands and more

shows. In fact, it is the pair’s desire to have shows going seven days a week, meaning not just more chances to see touring acts, but to catch the myriad local talent that resides in Iowa City, as well.

The Granada is not only where Logan cut his teeth on running a music house but is also where he met Becker, a long time promoter and founder of Up to Eleven promotion company, and built a relationship on their shared love of live music, their desire to own a bar and their connection to Iowa City, Becker’s connection to the local music scene and Logan’s hailing from Cedar Rapids.

By now all those lost drinkers, tentatively, will have come home to roost. The Picador opened a day past schedule on August 18, with Murder by Death and Death Ships playing to a fire-code sanctioned crowd in the bar downstairs. Those returning patrons will slowly sniff around The Picador and find that what they loved and the history they had is still in place—only cleaner—and that their memories are intact, with old and new faces still tipping ‘em back by the bar. And they’ll have plenty of excuses to check out the upstairs: William Whitmore and ft(the Shadow Government) starting Sept 1st, weekly dance parties and a full roster filling up the rest of the year. It’ll be hard to sober up.

The highest compliment that you can pay an establishment (other than 30% of your gross income) is to fear for a time when it is gone. So maybe, if everything that Logan and Becker hoped for has come to fruition, in the next year people will begin to whisper to one another about a rumor they heard about The Picador...

Chris Wiersema lives and works in Iowa City, in that order.

*Outsound Presents....
Prurient, Air
Conditioning, fffh,
Binges, and Scalpels
@ the Hall Mall
Sept. 3rd
9pm \$5*

*Larkin Grimm,
Mike Tamburo,
and Evan Miller
@ the Hall Mall
Sept. 4th
9pm \$5*

*Yellow Swans,
Racoo-oo-on,
Lwa and Humanoid
Erectus @ the Hall
Mall Sept. 19th
9pm \$5*

*Usaisamonster,
Deep Jew, Racoo-
oo-on and Coyote
Blood @ the Picador
Sept. 30th
9pm \$6*

myspace *outsound*

let's get lost

Narcocinema

All movies are narcotics, but not all of them know it as clearly as *Miami Vice* and *A Scanner Darkly* do. These films tell sad stories about dealers and cops, but mainly they hustle to get their audiences high; *Scanner* and *Vice* deliver an almost “uncut” product. They push images and sounds to create disorienting sensations, building hallucinations for the sake of hallucinating.

This summer, Hollywood released plodding productions like *Superman Returns*, the final installment in the *X-Men* trilogy and that expensive movie about pirates to try to take back some of the corners it lost in last year’s ticket sales slump. Despite the box office’s supposed recovery from recent losses, video games and other competitors have been able to hold the segments of the entertainment market they seized in recent years. It’s like a war between different cliques in the same gang, with movies as the OG’s and other media as the new jacks. The heavy investments in “tent-pole” franchises meant to support entire studios haven’t had great aesthetic or commercial success, but at least some of the mid-priced pieces have helped keep our gorilla sized jones for a watchable film at bay.

Scanner and *Vice* give precedence to their style before the stories they convey. These films give more weight to the viewer’s perception than their own plot.

In commercial cinema, certain subjects seem to allow and even encourage inventive camera work and editing. Stories about the supernatural, demented minds or getting high inspire experimentation. Horror movies need spooky effects, film noir’s shadowy lighting expresses the desperation of the characters,

and drug movies distort images to give the audience a contact high.

Always eager to be corrupted, cinema has been getting fucked up since childhood, shooting shorts like the 1909 Vitagraph short *Princess Nicotine; or, The Smoke Fairy*, in which tiny winged girls appear to a smoker, and features like E.A. Dupont’s 1925 *Variety*, in which cinematographer Karl Freund expressed a character’s drunkenness with out-of-focus point-of-view shots.

Michael Mann and Richard Linklater, who directed *Vice* and *Scanner* respectively, each have a history of visual invention. Linklater’s *Waking Life* developed the animation technique



(rotoscoping) used in *Scanner*, and the Mann-produced *Miami Vice* TV series changed the way television looked. Linklater shot *Scanner* on film, and then artists digitally drew on the film frames, resulting in a cartoon that moves like life. *Vice* explores the technical possibilities of high-definition video cameras and high-speed film stocks. In keeping with the tradition of visually quirky drug movies, both *Scanner* and *Vice* bet that to look good is to be good.

Neither the characters nor the story completely coerces *Miami Vice*’s look. This forces us to actually see and hear what’s in front of us instead of immediately turning our experience into a fairytale. The relationship between the film’s plot and its look becomes both tighter and looser. In the opening sequence, an informant played by John Hawks commits suicide by truck, and then a long shot shows his body

Next on your Netflix

Load up one of these hits on your movie list. Tentative DVD release dates are:

A Scanner Darkly, Dec. 1, 2006.

Miami Vice, Dec. 12, 2006.

beautifully bouncing under the wheels of the semi-trailer illuminated only by the freeway’s ambient light before the camera quickly looks a way. It’s as if an anonymous character, You, were looking until unable to look anymore.

In that scene, the camera and the narrative work together tightly, but *Vice* also syncopates alternating long and short focus shots, bright and dark lighting schemes, grainy and translucent images. At one point, *Vice* fills large areas of the frame with the lower left quarter of John Ortiz’s face in sharp focus and the background nightscape blurred to the point

of abstraction. These rhythms and images become much more interesting than the tale of Sony and Tubbs under deep cover.

Vice’s look isn’t impelled by the character’s altered states. It’s about the drug business, but the characters are such high degree dealers that they don’t actually use. The struggle between dealers and narks requires a certain amount of violence, but *Vice* reels off a catalogue of ways to shoot killings far longer than the narrative needs.

In *Scanner*, the living drawings reflect the druggie’s paranoid consciousness, and the druggies get really paranoid since most of them also moonlight as narks. Its wiggly out-

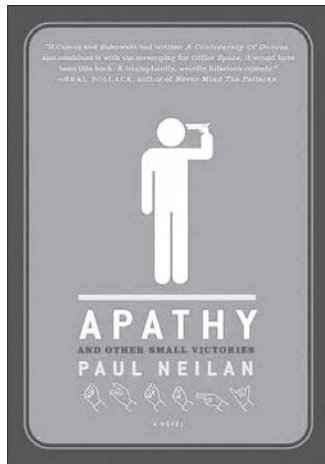
NARCOCINEMA cont. on page 22

(A)Pathetic Comedy

Paul Nielan
Apathy and Other Small Victories

"I was stealing saltshakers again. Ten, sometimes twelve a night, shoving them in my pockets, hiding them up my sleeves, smuggling them out of bars and diners and anywhere else I could find them. In the morning, whenever I woke up, I was always covered with salt. I was cured meat. I had become beef jerky. Even as a small, small child I knew that it would one day come to this."

So begins the tale of the slacker, with the American iconic name Shane, in the book *Apathy and Other Small Victories* by Paul Neilan. Shane, of an indeterminate age and no apparent interests, tends to linger or perhaps malingering in a town for a few months, picking



up temporary jobs, finding a favorite bar, hanging out, till his inner compass tells him it's time to saunter down to the Greyhound station and head off into the sunset for the next town in his rosary of empty episodes that make up his life.

Apathy tells the story of how the wayward Shane gets stuck in a town for more than his usual few months. During this period, he is pounced upon by a woman who believes

him to be her boyfriend, brutalizing him with her hyper-athletic style of sex, hiring him pretty much against his will, and imprisoning him in a cubicle in a giant insurance company headquarters. His job requirement is to master the order of the English alphabet for the purpose of filing papers, a job that bores him

nearly to death within 15 minutes. He learns to nap in the handicapped stool in the men's room, propped up on the rails on the sides.

Another thing that detains his departure from his current stop is the death and pos-

Paul Neilan, who has never written anything more complicated than a shopping list before, turns out to be a caricaturist of some genius and wit of high talent.

sible murder of his charming, deaf dental assistant, Marlene. Shane becomes a suspect to the highly incompetent local constabulary, who proceeds to complicate his life by dragging him from his furnished room and scaring

APATHY continued on page 22

Browse our large collection of...

Over 15,000
vinyl records
• turntables & other
stereo equipment



African artifacts

Jewelry



Funky stuff

Sweet Livin'

Relocated from our pre-tornado location
 628 S. Dubuque St. • 319-337-5015
 507 S. Gilbert St. • 319-354-1822
 (in the antique mall)



This ad is made possible by a generous grant from the Grainger Corporation designated for various Iowa City businesses severely affected by the tornado of April 13th.



Let's Be Active

Keep the Fuzz Off My Buzz
CD/DVD

Sickroom Records

www.sickroomrecords.com

This CD/DVD combines the music from the limited *Keep The Fuzz Off My Buzz* LP, and a documentary film about the tour of the Midwest by the musicians Will Whitmore, Jenny Hoyston (of Erase Errata, in her solo Paradise Island guise) and ft(the Shadow Government), featured on said LP. Acting as ringleader is performance artist/comedian/agent provocateur Lets Be Active a.k.a. Jarret Mitchell.

The music is an engaging sampler of the varied work of the Let's Be Active posse. From Paradise Island's raw, oblique neo-folk surrealism, to Will Whitmore's dirt-dark roots music, to ft(the Shadow Government)'s pummeling trance-inducing noise, there's something for everyone. I can imagine a lot of listeners who will love some tracks and hate others, but it's worth making the effort to connect the dots between the disparate sounds.

The DVD makes that connection a little

more explicitly. Luke Tweedy of the Shadow Government is Whitmore's cousin, Mitchell grew up with them in southern Iowa, and Hoyston is Mitchell's West Coast fellow traveler. So the first covalent bond in this group is friendship and a shared history. The second bond is philosophical, as all involved are long time members of the music/art underground. Their aesthetic arises from turning their backs on mass media and the government in an effort to find out if there is any room left for freedom of expression in the United States.

But with people like Mitchell and Hoyston around, things never get too bleak or angry. Mitchell's neo-hippie goofiness, Beatles obsession and fondness for absurd contests (like cigarette smoking and canned corn eating contests) walks a teetering line between hilarious and "huh?" Hoyston is never far from her plush-toy wolf mask, with which she morphs into her alter ego Wolfie and claims to have "a wandering spirit." The members of ft(the Shadow Government) seem pretty chill, until they start playing. With two drummers, guitar and squalling electronics, they rock ferociously.

There's really no drama here, except the muted slow-motion drama of touring the Midwest in a smelly van, playing in grungy bars to sometimes hostile or indifferent audiences. Filmmaker Dallas Richard Hallam has a keen sense of editing rhythm, often mixing video of different performances of a song into one. Interspersed between the music are interviews, shots of passing countryside and banter between the principals. There're a lot of times where anecdotes end in their middle, only to come back later, not necessarily to finish. The viewer has to put together what is intended and what it means from scattered shards, but it's worth the effort.

Also included are fragments from Hallam's unfinished documentary on a tour the band Ten Grand took with Will Whitmore. These

are rougher than the Let's Be Active documentary, but a great bonus for fans of one of Iowa City's late, great bands. But the *Keep The Fuzz Off My Buzz* documentary is a more completely realized vision of musicians trying to connect with an audience. The music and the documentary both exemplify a Do-It-Yourself attitude towards art and life. "Let's be active" as a slogan makes the most sense taken quite literally: Do something; don't let 'them' do things to you.



The Lucky International

The Lucky International

myspace.com/theluckyinternational

According to Google, Lucky International is a Hong Kong manufacturer and distributor of inexpensive jewelry, North Carolina's Sashimi Specialist and a scrap metal recycler from Maine. It's also an Iowa City trio that combines computer beats with live playing and singing. Now that any fool can get a laptop and start producing music, many fools do,

319-337-5029



Record Collector

125 E Washington St

Iowa City

New & Used CDs, LPs & DVDs

recordcollectorinc.com

Rock, Hip Hop, Funk, Soul, Jazz, Blues, Electronic



but Lucky International has the chops to rise about the FruityLoops hoi polloi. Band members Alison Page, Matthew Pearson and Steve Dillon all sing and play—with Dillon providing the beat foundations—and they record all their songs at home.

The opening track “Obviously Better” kicks off with tinny claps and artfully distressed organ sounds, and Matthew Pearson seems to be channeling both Rick Okasek and Robert Smith at the same time. But the Cure and the Cars are only part of Lucky International’s matrix of influence. They sound a bit 1980s New Wave at times, but with layers of steady U2-styled guitar ostinatos. “Learning To Read” starts with chiming pianos that are joined by the artfully distressed and wrought vocals from Matt Pearson. “If That Ever Worked” adds unison vocals from Matt and Alison, an effect they use liberally. All the vocals are just a little bit rough — **wavery** pitch, raspy tones — but they never sound bad, just real. “10th Grade Civics” cleverly incorporates a snatch of the ‘nanny nanny boo boo’ playground taunt, giving it a wistful twist.

This CD probably wouldn’t exist if it weren’t for cheap computer recording hardware, but at the same time, that’s Lucky International’s greatest weakness. The songs and performances deserve more studio-sugaring than they get here—perhaps even a real drummer. But just-past-demo production values on this CD don’t keep it from being an enjoyable and involving set of songs.

Kent Williams writes the software that makes the whole world sing. Or at least, the software that helps psychiatrists classify anatomic features of the brain. He also produces his own electronic music and writes for various publications. Turn ons: creative use of a ring modulator and cooking with garlic. Turn offs: Meat nuggets, CNN and Fox News.



Unknown Component *Everything At Once Is Nothing All The Time*

myspace.com/unknowncomponent

Everything At Once Is Nothing All The Time, the most recent release from prolific singer/songwriter Keith Lynch, is not the cheeriest record in the world. It is, however, delicate and meticulously arranged, with the rare ability to treat atmosphere with the same respect as the tune or the lyric. Recording as Unknown Component, Lynch uses classic elements such as a strummed acoustic or electric guitar and bass to propel the songs, but synth loops and unsettling beats transform them into something else entirely.

The album is fairly unapologetic in its depression, but everyone loves a sad song when it carries real weight, and Lynch has it down pat. In fact, it seems to be at its best when it emotionally hits rock bottom. Growling like Kurt Cobain—not the screaming Cobain, the church mouse Cobain singing about how it’s OK to eat fish—Lynch repeats lines like “please stop this suffering” or “why do you challenge me when you know I can’t compete”

like they are mantras. The insistent repetition is hypnotic to the point where the lyric melds with the instruments, a device that could be seen as grating in less experienced hands.

Although Unknown Component wears its Radiohead influences smartly on its sleeve in the form of its slow angst and lush alienation, it’s surprising how desperate and narrative-driven these songs can be. Most notable is “If This Than That” (available to sample at unknowncomponent.com), a jaw-dropping tune written from the perspective of a briefcase-carrying white collar worker. “Your presentation didn’t go as planned / And in the office the fire was fanned,” sings Lynch, and a portrait of a life is slowly fleshed out in the most unusual of rock settings.

Older fans may find the melancholy getting a little deep in places, and Lynch’s vocals seem to purposefully bend out of pitch during drawn-out phrasing, but a younger audience will find synth-driven tracks like “Deliberation” speak directly to them. It’s his recognition of this fragility that makes this record unusual in an already full field of mopey rock.

It’s a shame that the opening track, “In Descending Circles”, is the weakest on the record. Lynch’s vocals seem out of place without the electronic manipulation to match the dream-like setting in which they’re placed. In fact, the album gains momentum as it progresses, picking up more character (and despair) along the way. It’s certainly not the feel-good hit of the summer, but it’s obvious that it’s only a matter of time before Unknown Component finds an audience well beyond its Midwestern home.

William Fare works and lives in Cedar Rapids, Iowa, pretending that rock music will someday provide a career. Like Lester Bangs, he mostly thinks that pop culture peaked with punk rock and has been coasting since Reagan took office. His friends find him reclusive and self-defeating, but they’re wrong.

There are only a few things in this world meant to be black & white...

Your copying shouldn't be on the list.

Come see the difference.



FANTASTIC color copies at

TECHNIGRAPHICS
We Take Pride In Your Work

Cedar Rapids
711 Center Point Rd. NE
(319) 364-7010
Fax (319) 364-7133
Toll Free: 1-800-779-0094

Iowa City
Plaza Centre One
125 S. Dubuque St.
(319) 354-5950
Fax (319) 354-8973
Toll Free: 1-800-779-0093

Coralville
Riverview Square
474 1st Ave.
(319) 338-6274
Fax (319) 338-7788



Art/Exhibits

African American Historical Museum and Cultural Center,

55 12th Ave. SE, Cedar Rapids, 877-526-1863
Scrapbook of Memories: African American History in Cedar Rapids, Iowa, through Jan. 2 • *Africans in Iowa*, ongoing.

AKAR

257 E. Iowa Ave., Iowa City, 351-1227
 Karen Karnes, Malcolm Davis, Joe Singewald, Mikhail Zakin, Sep. 1-21.

Arts Iowa City

103 E. College St., Iowa City, 337-7447
Portraits, throughout September.

Brucemore

2160 Linden Drive SE, Cedar Rapids, 362-7375
The Families of the Brucemore, ongoing.

Cedar Rapids Museum of Art

410 Third Ave. SE, Cedar Rapids, 366-7503
Material Girl, Cat Chow, through Sep. 3 • *Rembrandt Magnified*, through Dec. 31 • *Art in Roman Life*, through Dec. 31 • *Cedar Rapids: Day into Night*, through Jan. 7, 2007 • *Midwestern Visions: Grant Wood, Marvin Cone and Beyond*, through Sep. 2, 2007.

Chait Galleries Downtown

218 E. Washington St., Iowa City, 338-4442
 Corrine Smith, through Sep. 25.

The Cottage

14 S Linn St., Iowa City, 358-5533
 Kay Full, watercolors, through Sep. 30.

Englert Theatre

221 E. Washington St., Iowa City, 688-2653
 Truc Deegan, watercolor and Chinese ink, through Sep. 30.

Faulconer Gallery

Grinnell College, 1108 Park St., Grinnell, 641-269-4660
 Frank Breuer, photographs, through Sep. 17 • *Indigo*

Gives America the Blues, through Sep. 17 • “Figure Drawings from the Grinnell College Art Collection,” through Sep. 24, Print and Drawing Study Room, Burling Library on Grinnell Campus.

Herbert Hoover National Historic Site

110 Parkside Dr., West Branch, 643-2541
Architecture is Elementary, through Sep. 4 • *The Sixties: The Time they are a-Changin’*, through Oct. 29.

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
 Peter Feldstein, Sep. 9-23.

Iowa Artisans Gallery

207 E. Washington, Iowa City, 351-8686
 Raku Ceramics, Akiko Koiso, through Sep. 5.

Mythos

9 S Linn St., Iowa City, 337-3576
More Daring by a Breath: Emergent Visions in Art shaped by the Completion of Western Metaphysics, throughout September.

National Czech & Slovak Museum & Library

30 16th Ave. SW, Cedar Rapids, 362-8500
Embellished Textiles—Absolutely Art!, through Oct. 1 • *Homelands: The Story of the Czech and Slovak People*, ongoing.

Senior Center

28 S. Linn Street, Iowa City, 356-5222
Gilbert Street and a Half: A Year in Photos, Claudine Harris, through Oct. 1.

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.
 28th Annual U of I Hospitals and Clinics Staff Art

Show, two-dimensional work & photography, through Oct. 31, Gallery II • *Tiny Prints of All Media*, through Nov. 1, Gallery I • Wilford Yoder, photographs, Sep. 4-Nov. 27, Gallery III.

UI Museum of Art

150 North Riverside Dr., Iowa City, 335-1727
Light: Source and Subject in Photography, Sep. 8-Oct. 1 • Jules Kirschenbaum: *The Need to Dream of Some Transcendent Meaning*, exhibition opening reception, Sep. 15, 2pm • *Peter Feldstein: Drawings, 2000-2006*, through Oct. 7.

University Camera

4 S. Dubuque St., Iowa City, 337-2189
Ecuador: Light of the Americas, Derek Maurer & Linda Nelson, through Sep. 30.

Music

Chauncey Swan Park

Gilbert and Washington Streets, Iowa City
All music, 5pm.
 Acoustic Mayhem, Sep. 6.

Charlie’s

450 First Ave., Coralville, 356-6914
All music 9pm. Karaoke Night, Thursdays, 9pm.
 Greenbrier, Sep. 2 • Karaoke Night, Sep. 7, 14 • Pretend Rockstar, Sep. 9 • Holiday Road, Roughstock, Sep. 23 • Nitemoves, Sep. 30.

Clapp Recital Hall

UI campus, Iowa City, 335-1160
All music 8pm unless noted otherwise.
 Electronic Music Studio, Sep. 3 • Christine Rutledge, viola, Barbara Michaelson, piano, Sep. 10, 3pm • String Gala, Sep. 12 • Center for New Music: Wolfgang David, violin, David Gompper, piano, Sep. 13 • Katherine Eberle, mezzo-soprano, Marian Lee, piano, Sep. 17, 3pm • Center for New Music, Sep. 24 • Uriel Tsachor, piano, Sep. 30.

CSPS

1103 Third St. SE, Cedar Rapids, 364-1580
All music 8pm, except Sundays, 7pm.

NASHVILLE STAR TOUR SEP 7

BIG 80s TRIBUTE SEP 15

CALEXICO •••• SEP 29

SEUSSICAL THE MUSICAL OCT 5-15

IRIS DEMENT OCT 28

BEAU SOLEIL NOV 3

CAPITOL STEPS NOV 9 & 10

BETTIE LAVETTE NOV 11

The Englert THEATRE live music | theatre | visual arts

(319) 688-2653 • www.englert.org
 221 East Washington Street
 Downtown Iowa City

Jen Chapin, Brian Vander Ark, Sep. 3 • Kelly Joe Phelps, Sep. 8 • Cibelle, Slavic Soul Party, Sep. 15 • Anna Fermin's Trigger Gospel, Michael McDermott, Sep. 16 • Willy Porter, Sep. 17 • Yat-Kha, Sep. 18 • Tlen-Huicani, Sep. 19 • The Rochers, Sep. 20 • John McDowell, Sep. 21 • Geoff Muldaur, Sep. 22 • Rob Curto's Forro for All, Sep. 23 • Gjallarhorn, Sep. 27 • Eric Bibb, Rachael Davis, Sep. 28 • Locos Por Juana, Sep. 29 • Out of Bounds, Sep. 30.

David's Place

100 S. Linn St., Iowa City, 351-5600
Tony Brown, Wednesday nights, 9:30pm.

Emerald City

712 2nd Ave. SE, Cedar Rapids,
All music, 7pm.

Englert Theatre

221 E. Washington St., Iowa City, 688-2653
Nashville Star, Sep. 7, 7:30pm • Zadie Smith, Sep. 12, 7:30pm • Big 80's Tribute Show, Sep. 15, 8pm • Calexico, Ducat King, Oakley Hall, Sep. 29, 8pm.

First Presbyterian Church

2701 Rochester Ave., Iowa City
Messiah, Chamber Singers of Iowa City, Saturdays, 7:30pm & Sundays, 3pm, through Nov. 5.

Friday Night Concert Series

Pedestrian Mall, Downtown Iowa City.
All music, 6:30pm.
Public Property, Sep. 1 • Euforquestra, Sep. 8 • Big Wooden Radio, Sep. 15.

Hancher Auditorium

UI campus, 335-1160
UI School of Music 100th Anniversary, Sep. 27, 8pm
• Chanticleer, *Love's Messengers*, Sep. 28, 7:30pm • Los Hombres Calientes, Sep. 29, 7:30pm.

Harper Hall

Voxman Music Building, UI Campus, 335-1603
School of Music 100th Anniversary, Open House, 2-4pm; Kickoff Concert, UI Symphony Band, University Choruses, Johnson County Landmark, Sep. 9, 8pm • Will Kimball, trombone, Sep. 14 • Cello Daze Chamber concert, Sep. 23, 7:30pm, Sep. 24, 3pm • Rebecca Turner, soprano, Virginia Thompson, horn, Sep. 29, 8pm.

Iowa Women's Music Festival

Upper City Park, Iowa City
Laura Love Duo, Trina Hamlin & Martine Locke, Kristin Lems & Laurie Haag, KJ Denhart, Nikki Lunden, Plane Crashes and Slow Dancing, Sep. 9, 12-6pm.

The Java House

211 E Washington St, Iowa City, 335-5730
WSUI's "Talk of Iowa Live from the Java House," Fridays, 10am.
Bo Ramsey, Sep. 1 • Blue Tuna, Sep. 8 • John Rapson, Sep. 15 • The Andrew Landers Project, Sep. 29.

SYMPHONIC
Sounds

WEDNESDAY, SEPTEMBER 27

8 pm in Hancher Auditorium

UI Symphony Orchestra and Symphony Band
William LaRue Jones & Myron Welch, conductors

John Harbison's expressive works range from grand to intimate and embrace all genres from jazz to pre-classical. His new composition, **Concerto for Bass Viol**, features faculty soloist **Volkan Orhon**. The Symphony Orchestra continues with the **Brahms Symphony No. 4**, the final work by the legendary German composer. The Symphony Band then takes the stage to perform **Dvorak's Serenade for Winds**, along with the sweet sounds of **Percy Grainger's Blithe Bells**; a delightful meditation on Bach's "Sheep May Safely Graze."



For tickets call
the Hancher Box
Office at
335-1160 or
1-800-HANCHER.



THE UNIVERSITY OF IOWA
COLLEGE OF LIBERAL ARTS & SCIENCES



AN EVENING WITH
NPR humorist and best selling author
DAVID SEDARIS
THURSDAY OCTOBER 19
THE
PARAMOUNT THEATRE
123 3RD AVE. SE CEDAR RAPIDS, IA

8PM RESERVED SEATING WWW.UPTOELEVEN.COM **ELEVEN PRODUCTIONS**

The Mill

120 E. Burlington St., Iowa City, 351-9529
Open Mike Mondays, 8 pm • 2nd & 4th Wednesdays Burlington Street Bluegrass Band, 7 pm • All music, 9pm unless noted otherwise.
 Stuart Davis, Sep. 1, 8pm • The Ants, Miracles of God, Sep. 2 • The Slats, The Tanks, Wax Cannon, Sep. 5 • Oteil and the Peacemakers, Sep. 7 • Lydias Address, The Wheelers, First Time in Print, Bribe the Ghost, Sep. 9 • Mayflies, Sep. 10, 11am • That One Guy, Sep. 12 • Damon Dotson Band, Sep. 16 • Bob Schneider, Sep. 18 • Decibully, Headlights, Pattern is Movement, Caleb Engstrom, Sep. 21, 9:30pm • Down the Line, Sep. 22 • Joe and Vicky Price, Sep. 23 • U of I Latin Jazz Ensemble, Sep. 26, 7pm • Dan Colehour, Scotty Cochran, Sep. 29.

Mud River Music Festival

Izaak Walton League
4044 Izaak Walton Rd., Iowa City
 Nikki Lunden, Kalimbaman, Easy Tiger and the DownBoys, The Mad River Band, Sep. 8, 5pm • Jay Knight. Public Property, Chrys Mitchel, Katie Roache's Reggae All Stars, Pete Ballistreri, David Zollo, Sam Knutson, Central Standard Time, Ben Schmidt, Dr. Z's Experiment, Caleb Ryder and Friends, Kevin "BF" Burt, The Mayflies, Sep. 9, 10am.

Paramount Theatre

123 Third Ave. SE, Cedar Rapids, 363-1888
 The Dukes of Dixieland, Sep. 8, 7:30pm • Masterworks I, Sep. 23, 8pm.

PeaceFest 2006

College Green Park, Iowa City
 Jesus Don't Like Killin', Humanaires, more TBA, Sep. 23, 12-5pm.

The Picador

330 E. Washington St., Iowa City, 354-4788
Physical Challenge Dance Party, Thursdays, 9pm. Early Shows 6 pm, Late Shows 9 pm.
 William Elliott Whitmore, Ghost Buffalo, ft (the Shadow Government), Sep. 1 • The Advantage, Sep. 2 • Someone Still Loves You Boris Yeltsin, Sep. 3 • 4 Fodder, Sep. 5 • Lawrence Arms, Sep. 10 • The French Kicks, The Little Ones, Sep. 17 • Maxeen, Sep. 19 • The Voodoo Organist, Sep. 20 • Lucky Boys Confusion, Sep. 23 • Cobra Starship, Gym Class Heroes, Patent Pending, Sep. 25.

Q Bar

211 Iowa Ave, Iowa City, 337-9107
 The Nadas, Sep. 7 • Bad Fathers, Sep. 8 • Towncrier, Sep. 21 • Skywynd, Sep. 30.

Sanctuary

405 S. Gilbert St., Iowa City, 351-5692
All music, 10pm.
 Nathaniel Gao Group, Sep. 7 • Israel Neumanns's Sonorox, Sep. 9 • Bob Hillman, Sep. 23 • Polutropos, Sep. 30.

Saturday Night Free Movie Series

Pentacrest, UI Campus, Downtown Iowa City
Saturdays, All music, 7:30pm.
 Sarah Cram, Sep. 2 • Ill Chemistry featuring Desdemona & Terrel, Sep. 16.

UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417
John Colloton Pavilion Atrium, 12pm.
 UIHC Brass Quintet, Sep. 1 • Excerpts from *Seussical the Musical*, Sep. 8 • Excerpts from *Oliver!*, Sep. 29 • Sacred Heart Homeschoolers, Sep. 22.

Uptown Bill's Small Mall

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

Yacht Club

13 S. Linn St., Iowa City, 337-6464
Blues Jam, Sundays, 9pm; Throwdown: Free Dance Party, Tuesday nights; Open Jam, Wednesdays, 10 pm. All music, 9pm, unless noted otherwise.
 Jensen Connection, Minus Six, Sep. 1 • Dennis McMurrin and the Demolition Band, Sep. 2 • The Pnuma Trio, Hunab K, Sep. 7 • New Beat Society, Dr. Z's Experiment, Sep. 8 • Cornmeal, The Mayflies, Sep. 9, 8pm • Dirty Dozen Brass Band, Chi-Town Funk Revival, Sep. 10 • Friends of Rock and Roll, Sep. 12 • Public Property, Sep. 14 • Alive, Pearl Jam Tribute, Sep. 15 • Lunatix on Pogo Stix, Electric Junction, Glowing Glass, Sep. 16 • Green Lemon, Bump, Sep. 19 • The Mayflies, Alam Latina, Sep. 22 • Poppa Neptune, Strange Neighbors, Sep. 23 • Euforquestra, Ernie Hendrickson and the Make Believe, Sep. 29 • Ggltch, Caveman Spaceship, Sep. 30, 10pm.

**Theater/Performance/
Dance/Comedy**

CSPS

1103 Third St. SE, Cedar Rapids, 364-1580
 Global Dance Fest 2006, Sep. 9-8.

Englert Theatre

221 E. Washington St., Iowa City, 688-2653
Oliver!, Sep. 21, 7pm, Sep. 22-23, 8pm, Sep. 23-24, 2:30pm

Riverside Theatre

213 N. Gilbert St., Iowa City, 338-7672
Thursdays, 7 pm; Fridays & Saturdays, 8 pm; Sundays, 2 pm (unless noted otherwise)
Walking the Wire, Sep. 22-24.

Words

Dey House

UI Campus
 Marilynne Robinson, Sep. 1, 4pm, Frank Conroy Reading Room.

Englert Theatre

221 E. Washington St., Iowa City, 688-2653
 Zadie Smith, Sep. 12, 7:30pm.

Iowa City Public Library

123 S. Linn St., Iowa City, 356-5200
International Writing Program panel discussion, Fridays, 12pm.

The Java House

211 E Washington St, Iowa City, 335-5730
WSUI's "Talk of Iowa Live from the Java House," Fridays, 10 am.
 A World of Writers, Christor Merrill & International Writing Program writers • Tom Lutz, Sep. 8 • John Rapson, Sep. 15 • T. Coraghessan Boyle, Sep. 22 • Theology & Sexuality, Sep. 29.

Old Capitol

Senate Chamber
Downtown Iowa City
 Capote Award ceremony, Sep. 15, 4pm.

PeaceFest 2006

College Green Park, Iowa City
 Workshops and Speakers, Sep. 23, 12-5pm.

Saturday Night Free Movie Series

Pentacrest, UI Campus
Downtown Iowa City
 Slam Iowa City, poetry slam, Sep. 9, 7:30pm.

Prairie Lights

15 S. Dubuque St., Iowa City, 337-2681
All reading 7pm unless noted otherwise.
 Kseniya Golubovich, Ken Bugul, Sep. 3, 5pm • Mary Gaitskill, Sep. 5 • Patti Frazee, Sep. 6 • John Scott & Robert Lehnertz, Sep. 9, 2pm • Mathilde Walter Clark, Ibrahim Abdel Meguid, Sep. 10 • Tom Lutz, Sep. 12 • Joshua Beckman, Sep. 13 • Rafael Courtoisie, Thomas Pletzinger, Sep. 17, 5pm • Sharon Weinberger, Sep. 18 • Jay Hopley, Sep. 19 • Brian Morton, Sep. 20 • Robin Hemley, Sep. 21 • Antonia Juhasz, Sep. 22 • Doris Kareva, Manju Sarkar, Sep. 24, 5pm • Tom Drury, Sep. 25 • David Hamilton, Sep. 26 • David Treur, Sep. 27.

Sanctuary

405 S. Gilbert St., Iowa City, 351-5692
 Poetry Bus Tour, Sep. 13.

Shambaugh House

UI Campus
International Writing Program, 5pm.
 Mikhail Butov, Polina Kopylova, Lev Usyskin, Sep. 3 • Srijato Bandyopadhyay, Jagath Kumarasinghe, Sep. 8 • Byoung-Yong Kim, Choi Jeong Rye, Sep. 15 • Ashur Etwebi, Mazen Sa'adeh, Sep. 22 • U Moe Hein, Kwang Cheng Ng, Sep. 29.

UI Art Building West

UI Campus, Rm. 116
 Ellen Lanyon, printmaker, Lecture on her works, Sep. 7, 7:30pm, Rm. 116 • "Papal Rome and European Enlightenment: Antiquity, Neoclassicism, and the Problem of *ancient régime* Modernity,"

CALENDAR

Christopher John, Sep. 6, 8pm, Rm. 116 • “Fuzzy Edges: Between Art and Architecture,” symposium with Steven Holl, Vito Acconci, Kenneth Frampton, Sep. 8, 1:30pm, Rm. 240 • David Carrier, lecture, Sep. 14, 8pm • The Richard S. Levitt Lecture on Contemporary Craft, Warren MacKenzie, Randy Johnson, Sep. 15, 7:30pm • Robert and Shana ParkeHarrison, lecture on their works, Sep. 26, 7:30pm.

UI Museum of Art

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

Know the Score LIVE, Sep. 8, 29, 5pm • *Light: Source and Subject in Photography*, gallery talk by Christine Flavin, Sep. 28, 7:30pm.

Film/Video

Bijou Theatre

UI Memorial Union

UI Campus, 335-3258

Sketches of Frank Gehry, Russian Dolls, The Proposition, Sep. 8-14 • *Three Times, Down in the Valley*, Sep. 15-21 • *The War Tapes, The Road to Guantanamo, The Fallen Idol*, Sep. 22-28.

Public Access Television

Bike-in Theatre

206 Lafayette St., Iowa City, 338-7035

All films, 9pm.

Piece of Crap Film Festival, Sep. 6 • Open Screening, Sep. 20.

Saturday Night Free Movie Series

Pentacrest, UI Campus, Downtown Iowa City

All films, 9pm.

Annie Hall, Sep. 2, 9pm • “Slow Food on Film,” various shorts, Sep. 9, 9pm • *The Pirates of the Caribbean: The Curse of the Black Pearl*, Sep. 16, 9pm.

Uptown Bill's Small Mall

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

Movie Night, Sundays, 6pm.

Misc.

Chauncey Swan Park

Gilbert and Washington Streets, Iowa City

Farmers' Market, Wednesdays, 5:30-7:30pm, Saturdays, 7:30-11:30am, through October.

Lamrim Buddhist Center

10 S Gilbert St

Iowa City, 331-1851

“How to Solve Our Human Problems,” Mondays, 7:30pm.

S.T. Morrison Park

1512 Fifth St., Coralville, 354-3006

Farmers Market, Thursdays & Mondays, 5-8pm, through Oct. 5.

Ch-ch-ch-changes! Time to make your way to

THE PICADOR

IOWA CITY IOWA

Iowa City's beloved music venue,
bar and beer garden
got a facelift!

It's like Gabe's
but NEW (and clean)!

*The Downstairs and Beer Garden open
at 4pm 7 days a week!!*

Fri. Sep 1 - William Elliott Whitmore
ft (The Shadow Government)
Ghost Buffalo

Sat. Sep 2 - The Advantage
Superargo

Sun. Sep. 10 - The Lawrence Arms
The Draft

Thurs. Sep. 14 - Wax on Radio
The North Atlantic
Show is the Rainbow

Sun. Sep. 17 - The French Kicks
The Little Ones
Driver of the Year

Mon. Sep 18 - Harlots
Veil of Maya

Tues. Sep 19 - Spitalfield
Maxeen
In Letters

Sat. Sep 23 - Lucky Boy's Confusion

Mon. Sep 25 - Gym Class Heroes
Cobra Starship
Bad Fathers

Tues. Oct. 3 - Dixie Witch

ALL SHOWS ARE UPSTAIRS

Reach your target heart rate at:

PHYSICAL CHALLENGE

Iowa City's hipster social
and fitness club.

With your hostess' Molly
and The Queentown Bean.

THURSDAY NIGHTS!!!
9pm The Picador 330 E. Washington



Om

Henna Weekend!
September 9th

gifts for body & soul

105 S. Linn, Iowa City 319-358-1282

jewelry (22k gold, silver, gemstones)
clothing, arts, home decoration
statues, incense, singing bowls



NEW MARKET from page 7

“It was a natural thing to play with and exploit the record companies’ thirst for this music,” says Marks, referring to the alt-rock feeding frenzy.

“The same thing that happened to Seattle happened earlier with Athens, Chappell Hill and Minneapolis,” says Greer. “A&R just descended on these towns, sucking up and spitting out the remains after bands like R.E.M. grew popular. That’s what the article was about, the post-Nirvana explosion.”

“By the time the *SPIN* article came out,” Marks adds, “the scene had been bled dry, with every coffee house ransacked, every record store pillaged.”

It was a natural thing to play with and exploit the record companies’ thirst for this music.

WXJM’s Amy Wan elaborates, “I remember really clearly, there was this feeling of a corporate co-opting of what became known as alternative music. I remember there was a *Washington Post* ad for Hecht’s [an East Coast department store chain] that featured ‘Grunge Fashion.’ The funny thing is that the people were dressed in tie-dye,” she laughs, “rather than grunge’s flannel uniform. That speaks volumes about how companies just didn’t get it.”

These sorts of misconceptions irritated many who rejected the cultural middle-of-the-road and instead chose to dwell in the ditches. So they fired back, aiming their crosshairs at the culture vultures...

...To be continued next month—same rock time, same rock channel. **IV**

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.

NARCOCINEMA from page 14



Drugs? Yes. Cars? Yes. White suits? Sadly, No.

lines and slippery surfaces make it hard to orient our eyes and hook us into their world. The biggest rush comes from the scramble suits that the narcs use to protect their undercover identities, worn not when they’re undercover, but rather when they come out to work at headquarters or deal with the straight world. The suits cover the whole body with shifting images of random people. In the trippiest images of the film, the wearer becomes a kaleidoscope. The psychedelic suits get the viewer high when the characters are supposed to be at their most sober. *Scanner*’s main character’s drug use impairs his ability to make the distinctions that we use to get through the day safely and sanely, and the animation infects us with his dementia.

Those of us who live in a society where work and time off aren’t that different are increasingly diseased with such a dementedly blurry “distinction.” *Vice* and *Scanner* are movies about work that looks like hanging out. In *Vice*, Sony and Tubbs have no lives outside of their work—which is basically jetting around, occasionally wasting a drug lord—and in *Scanner*, the main character’s work as a narc contradicts the junkie life he has had to embrace to do his job.

The two films cover the two dominant responses to what Marxists still call alienated labor: total identification with work or radical dissociation and psychological disintegration. In *Vice*, Sony and Tubbs don’t exist outside of what the cops on NYPD Blue used to call *the job*. In *Scanner*, the contradiction between the main character’s life and his job is so extreme that he spies on himself for a living. With these kinds of distinctions, the audience needs a fix just to see straight. **IV**

Louis-Georges Schwartz was born into a Cathar family in 1964. Today he mostly rolls himself around and worries reification.

APATHY from page 15

him with lines they’ve learned from TV cop shows.

Apathy is the funniest book I’ve read in years. Paul Neilan, who has never written anything more complicated than a shopping list before, turns out to be a caricaturist of some genius and wit of high talent. His humor carries a fair load of shame for his readers, who often are torn between falling out of their chairs and feeling a deep guilt at being so amused. Everybody, especially Shane, is mocked mercilessly, and in a novel that has deaf characters, well, they’ll just have to get their share. Marlene, however, the dental assistant, who incidentally suffers the worst fate of Mr. Neilan’s many characters, is also blessed with the best sense of humor of the lot and is inclined to mock her boss, Doug, the dentist, at every opportunity.

In the dentist’s office for example:

“Doug was amazed. ‘I can stand here and ask her the same question five times and she has no idea what I’m talking about, but you just move your hands around and she knows exactly what you mean.’ Doug never really understood the concept of sign language. ‘How do you say ‘I am a dentist?’’ he asked ‘I eat my shit,’ I signed, as Doug haltingly imitated me. Marlene couldn’t hold it together. ‘HMAAA! HMAAA! HMAAA!’ she blared in a series of atonal bursts. . .”

Somehow Marlene comes off as a woman with a sense of humor, Doug comes off as the hopeless dweeb, and Shane is parroting the sounds of deaf speech as he hears them.

Toward the end of the book, Neilan pulls off the clever trick of pulling his dozens of hilarious scenes together behind the reader’s back, reaching into a hat we hadn’t seen and pulling out a whodunit, complete with multiple suspects and red herrings. The reader has been laughing so hard he never realized there was genre-switch going on while he was watching a Kurt Vonnegut stand-up routine.

The text on the inside of the cover flap tells us that Paul Neilan is still working in the insurance company cubicle that bored him into writing this lightning fast laughter. His dedication reads simply “To my parents, who will hopefully never read this book.” **IV**

Paul Ingram has lived in Iowa City for 40 years, during which time he has seldom been spotted not reading a book. He’s worked in all the independent bookstores in Iowa City and has served as a personal book consultant for many of the brightest lights in town. His reviews reflect his personal taste and his desire that others get as much pleasure from absorbing the richness that literature can give to one’s life.

FORECAST FOR SEPTEMBER 2006

♈ ARIES—A series of events that are out of your control will soon bring sweeping changes in all those areas where your life touches the lives of other people. It is partly a matter of deep personal realizations on your part and partly because of changes in the lives of others. The overall effect will be to remove deadwood and allow you to focus on those possibilities that are realistic. The youngsters in your life continue to branch out on their own. Some frail, possibly ill person will require your special attention.

♉ TAURUS—You will be happy to know that the ill-winds of September will likely blow Taurus some good stuff, or at least not do much damage. Having said that, you do have some stubborn financial issues to wrestle with. But it is important to understand that these financial challenges, once met, will lead to a far more comfortable, durable economic base. As September progresses, you will find yourself with more influence over your present tricky situation and with more room to maneuver. Sudden, perhaps unexpected, events will bring clarity.

♊ GEMINI—The world is changing around you. It seems like everyone except you is being directly affected by the big events of September. You only have to see what is happening in other people's lives, but people are especially interested in your response to the developing situation. They are depending on your guidance and encouragement. The planets will endow you with the charm and insight needed to smooth the way for others in this changeable month. See that neither you nor anyone else sacrifices their high standards to get by.

♋ CANCER—Moonchildren are under very mysterious influences in September. You might not end up where you think you're going. However, you are also under protective and helpful influences, so you should be able to cope quite nicely no matter what. One danger is that feelings of helplessness or fears of disempowerment will lead you into conspiracies and manipulation. This could prove risky indeed. Be straightforward. Go with what is positive and innovative in those mysterious feelings and events. Giving in to negativity could cause bigger problems than you might imagine.

♌ LEO—It seems like you can only see the problem side of relationships nowadays. But you know the answer to building more satisfying and lasting relationships for all concerned is there for the looking. Changing circumstances will shortly alter the financial picture. You will soon be able to make improvements in your economic arrangements where you might have been blocked or confused before. Long needed adjustments will finally be made. You might want to study the situation carefully before making a move. There's such a thing as too much change.

♍ VIRGO—I can see why Virgo might want a rest, but you will find yourself in the middle of everything again this month. However, your role will be central, and the planets are providing you with a full spectrum of persuasive and motivational resources. Avoid scheming and underhanded political moves. Your best bet is the role of the honest broker. Get the best deal you can for all concerned. Work-related issues are positively expected. You can do quite well even if you want to limit work involvements for personal reasons.

♎ LIBRA—Energy, initiative, ambition are all fine, but you might have to watch your temper. It could easily reveal itself in your words or gestures especially with the frustrations you will be facing. You should find safe harbor and greater influence over events as September progresses. September should also bring some sudden and perhaps unexpected spiritual realizations as well as some important shifts in your relations to the world at large. Change will be especially noticeable in key relationships and at work. Suppress a growing inclination to conspire or manipulate.

♏ SCORPIO—Youth, innovation, experimentation and an all around independent spirit will benefit you materially and spiritually, particularly where the young are concerned. A simple romance or flirtation could also bring good fortune. However, do exercise some caution. The changes involved, even if they are liberating, could be bigger than you think and they could come quite unexpectedly. Some very positive changes are also likely in the home and family department. Much is changing in the lives around you and you can help a great deal through loving and inspirational discussions.

♐ SAGITTARIUS—I advise caution and optimism. Things are happening fast, and there isn't much you can do to slow them down. There are a lot of issues you have to let slide—some are the kind of issues that can cause real problems. You feel lucky to be able to keep up. During September, a process of simplification will begin. The options will be whittled down and your choices will be simpler. Focus on home and family, and things should work out okay. Your relationship with higher ups needs updating.

♑ CAPRICORN—You are facing tough choices involving both local interests and parties located at a distance. Conditions are preventing you from having it both ways. You should probably take your time doing anything because unexpected events will shortly change the outlook and simplify choices for all concerned. The planets suggest that local concerns deserve the most attention and that relations with those at a distance will have to be reconsidered. Avoid the conspiratorial approach. Straightforward is best. Developments in the area of long-term finances should put your mind at ease.

♒ AQUARIUS—Finances are pushing you to make some tricky lifestyle choices or lifestyle choices are triggering some financial changes—again. This time, however, events will take certain unrealistic options off the table permanently. Some important people in your life will make some surprising and beneficial adjustments on your behalf. Resolving outstanding issues will require a bit of hard bargaining, some trust building and putting some guarantees in place. It is probably time to update your ideas about long-term financial arrangements anyway. Day-to-day budgetary issues are under favorable influences.

♓ PISCES—September is a turning point for Pisces. Figures of authority in your life are blocking a particular course of action, or inaction. You must make a turn at the next intersection. This turn will transform your life more than you would have imagined. Changeable events will also transform your circle of personal and professional relationships. Whether through education, travel or the influence of mentors, your horizons will broaden in very positive ways. Very benevolent planetary influences are guiding these changes. Take an honest, straightforward approach to all transactions.

SLINGSHOT MONKEY!



A flick of the wrist sends him screaming through the air!



CHECK OUT OUR NEW LOCATION
109 South Linn St
Iowa City, Iowa
Phone: 351-0725

REVIVAL



Cash or Consignment

Local handcrafts, women's clothing, and accessories!

116 S Linn 337.4511

GET A HAIRCUT.



319 466 4270
115 S DUBUQUE ST
BUZZ-SALON.COM

the red avocado

delicious organic food



The Hot Spot

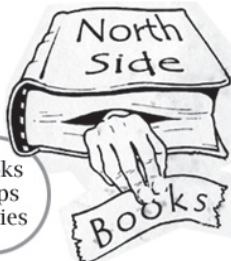
Enjoy the warmer weather by chilling on the Red Avocado's outdoor patio.

Stop by for **HAPPY HOUR**, 2:30-5:30 Fri & Sat
Bring your own beer or wine and enjoy \$1 tea + our full dessert and drink menus,

LUNCH	BRUNCH	DINNER
11am - 2:30pm	10am - 2:30pm	5:30pm - 9ish
Tues - Fri	Saturdays	Tues - Sat
+ last Sunday of every month		

www.theredavocado.com
319-351-6088 | 521 east washington street, iowa city

USED - RARE
OUT OF PRINT - NONEXISTENT



Books
Maps
Movies

319-466-9330 | 203 LINN ST
www.abebooks.com/home/welsh



artifacts

Vintage
everything!

If it's boring
we don't have it.

OPEN EVERY DAY
331 Market St, IC
319-358-9617



On Market Street

\$1 off a Treatzza Pizza

Open 11am-11pm Daily

354-1992

HomeMade MidEast Food

- Falafel and Kababs Made to Order
- Homemade Soups and Salads
- Hummus, Babba Ganoush, Tabouleh and More
- Vegan, Vegetarian and Omnivore Friendly

Hours: 11am - 8pm
Monday - Saturday
Closed Sundays

206 N. Linn St.
Downtown Iowa City
358-7342

Lunch and Dinner/ Dine-in or Carry-Out
Call Ahead and Pick-Up Visa/MC accepted

THE FALAFEL JOINT
www.oasisfalafel.com

Murphy-Brookfield



Scholarly Used Books
in the Liberal Arts

Philosophy • History • Literature
Women's Studies • Psychology Art •
Music • Anthropology
Mon-Sat 11am-6pm

219 N. Gilbert | 338-3077

SHOP THE
NORTH
SIDE

NEAR LINN
AND MARKET

