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EDGE** PAGE 4-13

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GABES

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Sat, Feb. 11

Benefit for Haiti
w/ Item 9 & The Mad Hatters, Zeta June,
Gone South, Caterwaula, Nebula Was,
Unnamed Acoustic

Fri, Feb. 17

The Tanks (record release)
w/ Jabberjosh, Los Voltage

Wed, Feb. 22

Roster McCabe

Fri, Feb. 24

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| SAT | 2.04 | Dennis McMurrin + Uniphonics |
| THU | 2.09 | Gone South w/ The Treats |
| FRI | 2.10 | Voicebox Poetry Slam |
| FRI | 2.10 | People Brothers Band |
| SAT | 2.11 | Split Lip Rayfield w/ Head for the Hills |
| FRI | 2.17 | Summertime Battle of the Bands |
| FRI | 2.24 | Bandwith Fest. 10 bands, 2 venues |
| SAT | 2.25 | Brad Nowell's Birthday
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BUBBLE-UP FUNDING CONGRATULATE
RACHEL SINGEL RECIPIENT (#230) OF THE
LAP DANCE SCHOLARSHIP ADMINISTERED BY
EMILY BARWICK, (2) ANNOUNCES THE 2nd
ANNUAL KANGYING GUO (#730) ART-
GRANT ADMINISTERED BY david.dunlap@
mchsi.com, JURIED BY LAST YEAR'S WINNER
KATIE HARGRAVE.

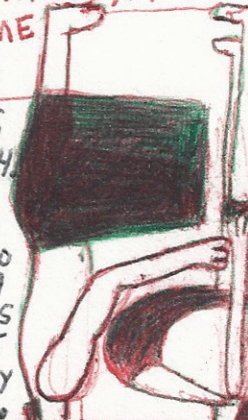
WHO IS KANGYING GUO? KANGYING
WAS A MAIN-
LAND, CHINESE GRADUATE STUDENT IN HER
THIRD AND FINAL YEAR, JUST RETURNED
FROM A UN INTERNSHIP (NYC). A MONTH
BEFORE HER GRADUATION SHE IS TOLD SHE
WILL NOT RECEIVE HER DEGREE. SHE RE-
FUSES TO ACCEPT THIS AND WOULD NOT STOP
TALKING ABOUT IT - NOR PROFESSOR DECIDER.

THE MORNING OF MEETING I READ IN THE NEWS
PAPER ABOUT A RUSSIAN DISSIDENT
PLACED IN A PSYCHIATRIC HOSPITAL. I
WAS FAMILIAR WITH THE LONG HISTORY
OF THIS TACTIC TO SILENCE DISSENT.

AT THE MEETING THAT AFTERNOON HE OR SHE
ANNOUNCED THAT KANGYING WAS A DANGER TO
HERSELF AND OTHERS AND WAS BANNED FROM
CAMPUS AND WOULD NOT BE PERMITTED TO
RETURN UNTIL SHE WAS EVALUATED SANE
BY MENTAL HEALTH.

AFTER THE MEETING SHE OR HE STANDS, SAYS
THAT "YES, KANGYING IS STRESSED BUT THAT SHE
IS ALSO DISTRESSED." HE OR SHE SPEAKS THIS
OVER AND OVER, STRIKING HER OR HIS FIST IN TO
HIS OR HER OPEN HAND, THINKING THAT BY REPI-
TITION IT WILL BECOME
MEDICAL FACT.

KANGYING GOES
TO MENTAL HEALTH.
THEY TELL HER
THAT THEY WILL
NOT BE ABLE TO
SEE HER FOR A
WEEK. SHE TELLS
THEM SHE IS NOT
LEAVING UNTIL THEY
EVALUATE HER.



THEY EVALUATE
HER. SHE PASSES
WITH FLYING
COLORS. SHE IS
NOT A DANGER TO
HERSELF OR OTHERS
BUT SCHOOL IS OUT-
EVERYONE IS SCAT-
TERED TO THE
WIND. THEY HAVE
WORN HER OUT.
I HAVE MET THE
PILE-ON GANG.

little village

Iowa City's News & Culture Magazine

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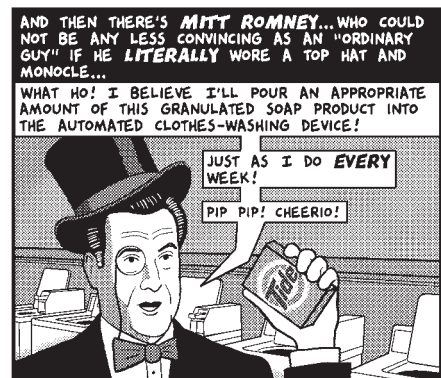
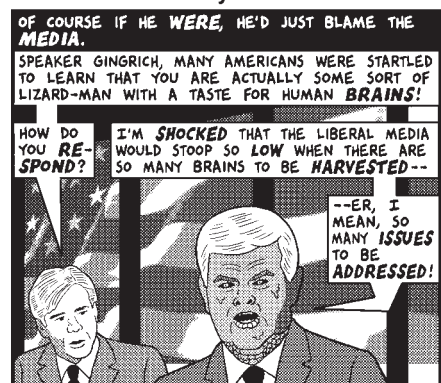
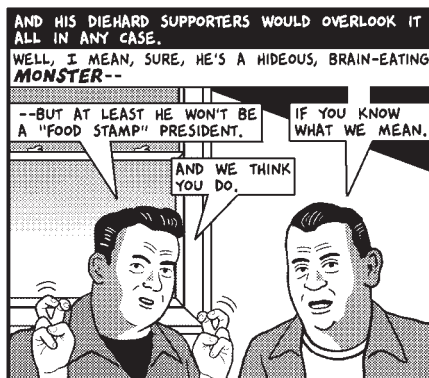
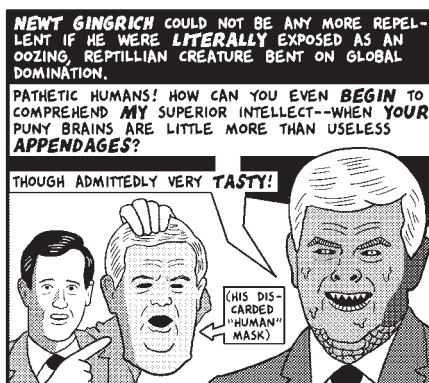
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THIS MODERN WORLD

by TOM TOMORROW



Tom Tomorrow © 2012 ... www.thismodernworld.com ... twitter.com/tomtomorrow

Photos by Derek Laughlin

ONCE GOLDEN

The Golden Haug B&B is now gone.
How many others will share its fate?



Death by 1,000 Razings

For the last month or so, the talk of the town has moved on from Stephen Bloom to Washington Street. By the time you read this, the houses in the 500 block of Washington Street that housed The Red Avocado restaurant, Defunct Books, and the Golden Haug Bed and Breakfast may very well be dust. Yet another multi-story apartment building with ground-floor retail space will soon arise. At deadline, Defunct Books announced they were moving to Sycamore Mall. The fate of the Red Avocado is still highly questionable.

From a personal perspective, I grieve what has been lost: 1) Old, attractive houses (technically “historic” or not being beside the point) that provide visual and aesthetic variety and

Many old houses and small local businesses could be only a 30-day eviction notice away from the bulldozer.

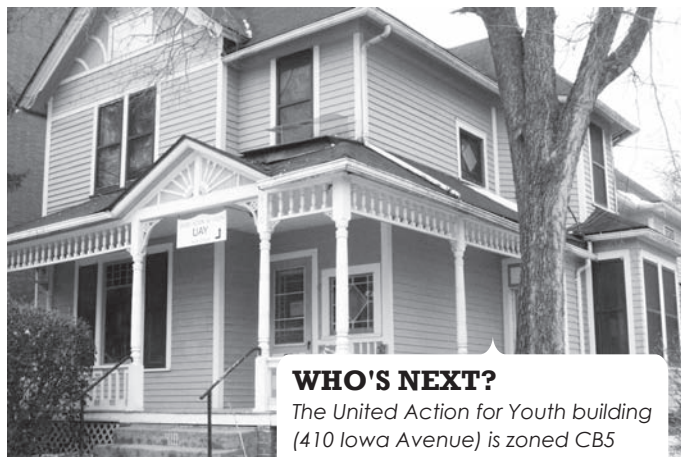
an appropriate scale to the neighborhood; once these are gone, they can never be replaced. And 2) unique, locally-owned businesses offering products and services that contribute significantly to the special character of Iowa City; similar businesses will likely not occupy the new building. Iowa City staked at least some of its reputation as a UNESCO City of Literature on its wonderful bookstores. One of those is

now gone from the downtown area. Our community is arguably “ground zero” for local, organic foods in the state of Iowa and even the Midwest. One of the major contributors to that status may never open again, anywhere.

Rising out of the discussion is a sense among many Iowa Citians that this kind of development is going too far. There are also many voices on the other side of the debate, including the former owner of the Washington Street properties, asserting that this is the kind of development that Iowa City needs. I am of the former camp.

Washington Street should be a wake-up call about the fragility of the near-downtown area. Many old houses and small local businesses could be only a 30-day eviction notice away from the bulldozer. Consider just a few properties near the 500 block of Washington Street: the old house behind the New Pioneer Co-op on Van Buren Street that houses counseling services, the several houses just around the corner on Iowa Avenue and the two old houses just west of there on Iowa Avenue, one of which houses United Action for Youth. I have no knowledge of the current ownership or status of these buildings, but they are zoned CB5, which is Central Business Support Zone. This is a similar type

of commercial zone to the CB2 zoning of 521 E. Washington, which housed The Red Avocado and Defunct Books. And what else is in the immediate vicinity, no doubt atop the ghosts of old houses that used to stand there? At the intersection of Iowa Avenue and Van Buren Street are the Credit Union building and an office/apartment building, neither of which are winning any architectural or historical

**WHO'S NEXT?**

The United Action for Youth building (410 Iowa Avenue) is zoned CB5

preservation awards and, last time I looked, do not appear in brochures that tout the charm of our community.

The College Green area to the east of Red Avocado/Defunct Books is more mixed-used in its zoning and does enjoy some historic, neighborhood stabilization and conservation district protections. However, as the current controversy over the proposed apartment building development on the former Agudas Achim synagogue site illustrates, zoning

changes often seem to be easier than some would think, and the “protections” of special districts only hold so much teeth.

Some of Iowa City’s zoning posits values such as “pedestrian orientation,” “livable neighborhoods,” and “safeguard[ing] the City’s architectural, historic and cultural heritage by preserving historic buildings and neighborhoods.” And I am grateful for the city’s efforts with such programs as the UniverCity Partnership, that helps convert former rental properties back to single-owner

The destruction on Washington Street should serve as a wake-up call.

homes, and the conscious, and hopefully mindful, redevelopment of the Riverfront Crossings district. At the same time, Washington Street-like situations continue to arise, “student warehouse” apartment buildings continue to proliferate and the city throws up its hands and says, “We can’t do anything because it meets the zoning. And besides, it increases the tax base.” Ultimately, the money that developers wield will always be a very powerful weapon that can easily trump the intangibles of community character, historic sensibility and the intrinsic value of small local businesses.

Some might say, a building here, a building there, what’s the difference? But do a mental inventory. Off the top of my head, I can list the loss in recent years of Eastlawn, the original Cottage cottage, and an older commercial building for the Tower Place parking ramp; the old house (one of the oldest in Iowa City) behind the Burlington and Gilbert Kum & Go

UR HERE CONTINUED ON PAGE 10 >>

Duvel Moortgat - Breendonk-Puurs, Belgium

Maredsous Brune 8

BREW OF THE MONTH: FEBRUARY

Ironically, a beer once brewed by celibate monks is an ideal beer for Valentines Day: Maredsous Brune 8.

Though it is now contract-brewed by Duvel, Maredsous Brune 8 is still a showcase of Benedictine abstinence. It is a dubbel that can be served in a tulip glass or chalice. The color is very deep brown. Three fingers of slightly tinted, thick head will settle to a thin lacing. It smells a little wine-like, but thankfully it is all beer with scents of yeast, caramel, toffee, fig, plum, apple, red grapes, brown sugar, spice and molasses. The taste is surprisingly dark and roasted with flavors of caramel, toffee, brown sugar and molasses. An earthy hop bite lingers on the cheeks and tongue after each sip and black pepper spice eventually emerges. The dark fruits, especially the red grape flavor, sneak in as the beer warms, but they are not as prominent as they are in the smell.

As excellent as it is, Maredsous Brune 8 has one downside: It can be really hard to find. So a very worthy (and widely available) substitute is Ommegang Abbey Ale. A dubbel brewed in Cooperstown, New York by Brewery Ommegang, it is ruddy, dark caramel brown and offers scents of caramel, toffee, a little chocolate, fig, plum, Granny Smith apple and a touch of molasses, all of which are tinged with an inviting brandy booziness. For the taste, the sweet fruits take a backseat to caramel, toffee, fig, plum, yeast and the brandy sharpness.

ALCOHOL CONTENT: Maredsous Brune 8 clocks in at 8 percent ABV, while Ommegang Abbey Ale is 8.5 percent.

SERVING TEMPERATURE: Both should be served around 50° F.

FOOD PAIRINGS: The Ommegang website offers a number of suggestions that can be used for both beers. “[S]avory dishes, meats, slow-cooked French dishes made with pork, lamb, rabbit, beef, carbonnades, hotchpot, marinated roasts, barbeque, rich cheeses, almost every dessert.”

WHERE TO BUY: John’s Grocery, Bread Garden Market, Liquor House and most area Hy-Vee stores.

PRICE: \$3.49/bottle and \$12.99/four-pack for Maredsous Brune 8; \$2.70/bottle, \$10/four-pack and \$7/750 ml bottle for Ommegang Abbey Ale.

Casey Wagner is no longer California dreamin’.



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SLOUCHING TOWARDS DOWNTOWN

Carpetbaggers to Iowa City have had a bit of fun with us lately after skulking away to Michigan. Stephen Bloom, who embarrassed himself in *The Atlantic*'s formerly admirable online presence, and Nila Haug, who sources tell me was something of a grumpy slumlord, each left our fair city with a steaming pile of thanks on the doorstep after heading off to the land of malaria, blight and the Nuge.

Confidential to Bloom: We don't mind Iowa jokes—Raygun's even made money on them.

Almost everyone who fought the 2005 call for a lower density designation has since sold their land to developers.

We don't, however, like bad work.

Like Bloom, Haug also lived here for 20 years, in her case following a move from South Bend, Ind. Indiana must've been good to her—she bought a few rental properties upon arrival before starting the Golden Haug on Washington Street—but Iowa City was better: Haug and hubby Denny Nowotny owned much of the 500 block of Washington by the time they sold out to a developer and ducked off to Michigan late last year. The developer plans to demolish the existing structures and build a mixed

residential/commercial space. According to a Jan. 5 Press-Citizen article, Haug “didn’t know about the plans for the new building at the time, but said she’s excited about the proposed development, which she said she thinks will revitalize the neighborhood.”

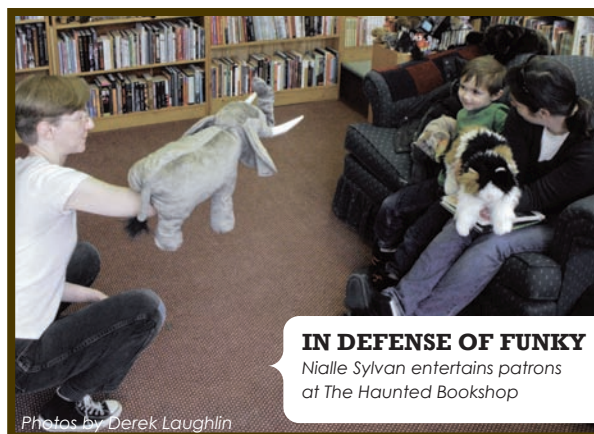
When you own most of the property in a neighborhood and leave it in need of revitalization, that’s evidence enough of bad stewardship. When you sell that property without any idea as to what will be done with it, and endorse its new owner’s plans for it in retrospect, that’s just shittiness.

Much of which was in evidence during a 2005 zoning commission meeting devoted to the status of several blocks, including Haug’s. The commission was to decide whether to rezone the parallel 500 blocks of College and Washington Streets as “MU,” or lower-density mixed-use (which would diminish the extent to which commercial value was placed on property assessments, and therefore threaten to diminish property values), or to retain it as CB2 (mixed-use with allowances for larger structures). Haug spoke in favor of retaining the contemporary designation because a change might lower her property’s value if she wanted to sell it. Nowotny offered a bizarre ramble to the same effect. Even the executive

director of Community Mental Health Center for Mid-Eastern Iowa promoted, however faux-apologetically, the same line.

The only resident who spoke in favor of the lower-density designation just happened to be the only one who held no commercial interest in the neighborhood; she spoke movingly of the benefits of fostering cottage industries in a neighborhood that represented a transition between downtown and the residential areas to the east. And was ignored. Everyone else who spoke at the meeting, aside from the CMHC director, has since sold their properties to developers.

Among the displaced following Haug’s sale, you might have heard, is The Red Avocado, founded in 1999. Among the concerned citizens who spoke up at the 2005 zoning commission meeting was no one representing The



IN DEFENSE OF FUNKY

Nialle Sylvan entertains patrons at The Haunted Bookshop

Photos by Derek Laughlin

Red Avocado, whose owners have sighed along with those protesting the building’s demolition, but haven’t said much regarding the restaurant’s future.

Businesses lose their leases all the time, but it doesn’t mean they have to stop serving their customers. They can take their brand into grocery stores and when opportunity knocks, they can relocate and make a go of it once

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again. Take the case of the brothers who own the newly opened Giardiniera on S. Gilbert. They're the same gang who owned Terrapin Coffee in Coralville before the flood took them out. Their business was barely accessible to customer traffic and was bracketed by dry ground, on which two coffee shops were doing all right. So they sold the shop but retained the name, focusing for a while on distribution rather than retail. A few years later, they're back, this time as the owners of the most painstakingly epicurean Chicago sandwich joint I've ever enjoyed.

The Red Avocado occupied a terrific location and a warm spot in the hearts of some Iowa Citians. If its owners are interested in continuing their service to the community and honing their craft at a new location, that's great. But sanctimony isn't a saleable commodity, even in Iowa City, and it's not a solid foundation on which to mount a pushback against our town's increasing suburbanization.

SPEAKING OF PUSHBACK

It was a busy stretch for The Haunted Bookshop's Nialle Sylvan, who organized a petition to save The Red Avocado's current location. She also spearheaded a recent effort to keep Jesse Allen—whose Allen Homes bought much of the 500 block of Washington from Nila Haug—from building a mixed-use commercial/apartment building near her store on the Northside. Good on her for asserting her right as a neighborhood stalwart to influence the nature of future development there. And good on Allen for stepping back when the neighborhood raised its voice.

DTA IS DEAD, LONG LIVE THE SSMD?

Back to Washington Street. After the 2005 meeting when the city declined to rezone the neighborhood, it remained officially a part of

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YOUR TOWN NOW

downtown, which might invite its future commercial tenants to join the Self-Supported Municipal Improvement District, or SSMID, recently approved by the city council.

The SSMID will assess a 5% surtax on all downtown commercial property and use the proceeds to hire and support a downtown business development manager. Though it's been in the works for a year, two things already threaten the SSMID's fortunes.

On the legal front, property tax reform could smack the SSMID. The SSMID's leadership figured that a 5% surtax would be enough to generate nearly \$300,000

for its budget. Terry Branstad's recently announced property-tax reform initiative could trim more than \$120,000 from that total, leaving the SSMID to scramble for a Plan B.

Internally, there's dissension in the ranks. The SSMID barely made it this far: a petition to kill the idea earned the signatures of 24.5% of downtown business owners representing 19.5% of downtown commercial property values; at 25% and 20%, respectively, it would have succeeded.

The organization's board originally declined to include a single bar owner. A late decision to add two seats for liquor-license holders didn't do much to smooth things over—Short's and Stella Co-owner Kevin Perez announced plans in the Jan. 10 *Press-Citizen* to form his own group representing bars and restaurants. Two more seats would bring the board up to 26 members, seven more than the 19 authorized by the city.

Downtown Iowa City's commercial fortunes changed when Coralville erupted. It's worth remembering that Coralville once tried to compete with Iowa City on I.C.'s terms. But "Just Can't Hide That Coralville Pride" has given way to "Fuck You, We've Got a Mall and We're Taking Your Stores." For which Iowa City hasn't had a ready answer. It's up to the SSMIDites to come up with a similarly compelling unanswerable, or all the special taxes and fancy plans in the world won't save downtown. **lv**

Bob Burton is loaded for bear at bob.burton@littlevillagemag.com.

UR HERE

for a Papa John's Pizza/apartment building; the Vogel house for the Vogel House apartment building; and of course the recent fire loss of the Bruegger's building and the Van Patten House. Go back further and remember—or look up—what formerly stood where



BITTER GOODBYES

Unhappy residents make their mark on the 500 block of Washington.

the monstrous Old Capitol Mall brown brick box sits, where the US Bank parking lot provides not even a shadow of the old City Hall, where the blank Plaza Center One stands stonily silent instead of the truly odd Odd Fellows Hall, where the unfortunate Sheraton building wasn't even able to afford its planned brick façade. It's hard to argue with a fire, and arguments abound that some of the old buildings we've razed were beyond repair. Still, add the historical heritage, character and architectural variety we've lost in recent years to what's been lost in decades past, and we're getting closer to a civic heritage death by a thousand cuts than one might think.

It seems we're becoming aware of how truly fragile the character of the near-downtown area is. So what do we do about it? As many have said lately, raising our voices towards the city to address and strengthen zoning is very important. But ultimately, whatever conversation—or conflict—that we have will be about values, and those can be even more difficult issues to resolve. Even above and beyond the values struggle between modernization and historic preservation, between maximizing public revenue/private profit and maximizing community character, and between expansion and preserving smaller scale, the values that overlay everything are the values of community—who and what we are to be as a people and what we decide to share in common. And that's what I'll pick up on next month. **lv**

Thomas Dean would really, really like another meal of Jupiter's Gnocchi.



A Pictorial Salute to a Local Food Icon

In the midst of this season of affection, it is with regretful hearts that we commemorate the closing of one of Iowa City's most beloved eateries, The Red Avocado. As we reflect on the loss of our premier vegan/vegetarian/organic sanctuary, we think back on summer hours spent lounging on the patio, sangria in hand, Dustin Busch strumming the mood. Or huddling in the entryway mid-winter, stamping snow off our boots and greeting our neighbors, anticipating a fantastic meal in the company of good friends.

The Red Avocado transformed a damp, cinder-block-walled basement into a unique, inviting space. From its cramped kitchen such magic emerged--the fruits of our local farms transformed into high culinary art, each plate garnished with an elegant swirl of sauce, every sprig of cilantro carefully placed.

It was a place that promoted the local in every possible way, from photography and pottery lining the walls to live music performances both indoors and out. The quirky basement location became a community of friends and foodies. It was a place to gather, a place where your neighbors sat so close you may as well be having dinner together ... and sometimes you inadvertently did.

As we spoke to customers on one of the restaurant's final days in business, a consistent appreciation emerged for the transformative food experiences provided by The Red Avocado over the years. To Dave, Katy and Rachael, this message remains: Wherever you go, those of us who love your food, and respect your mission, will follow.



Find more images and reflections online at:
LittleVillageMag.com/red-avocado

We live in a culture where restaurant owners unabashedly serve large portions of unhealthy foods which promote many of the diseases that afflict people ... David Burt stands alone (and has been successful) in providing food that not only does not promote these conditions but can actually reverse them.

~ Carol Throckmorton
RD/LD & Customer



I DON'T EVEN THINK OF THIS AS A VEGETARIAN OR VEGAN RESTAURANT; I THINK OF THIS AS A GOURMET GEM.

~ ELIZABETH CUMMINGS, CUSTOMER



EVERYTHING ELSE TASTES BAD AFTER YOU EAT HERE.

~ DARCY BURNETT, BARISTA



To me it's part of what makes Iowa City unique, it's part of what makes downtown Iowa City the attraction that it is. It's part of the history as far as

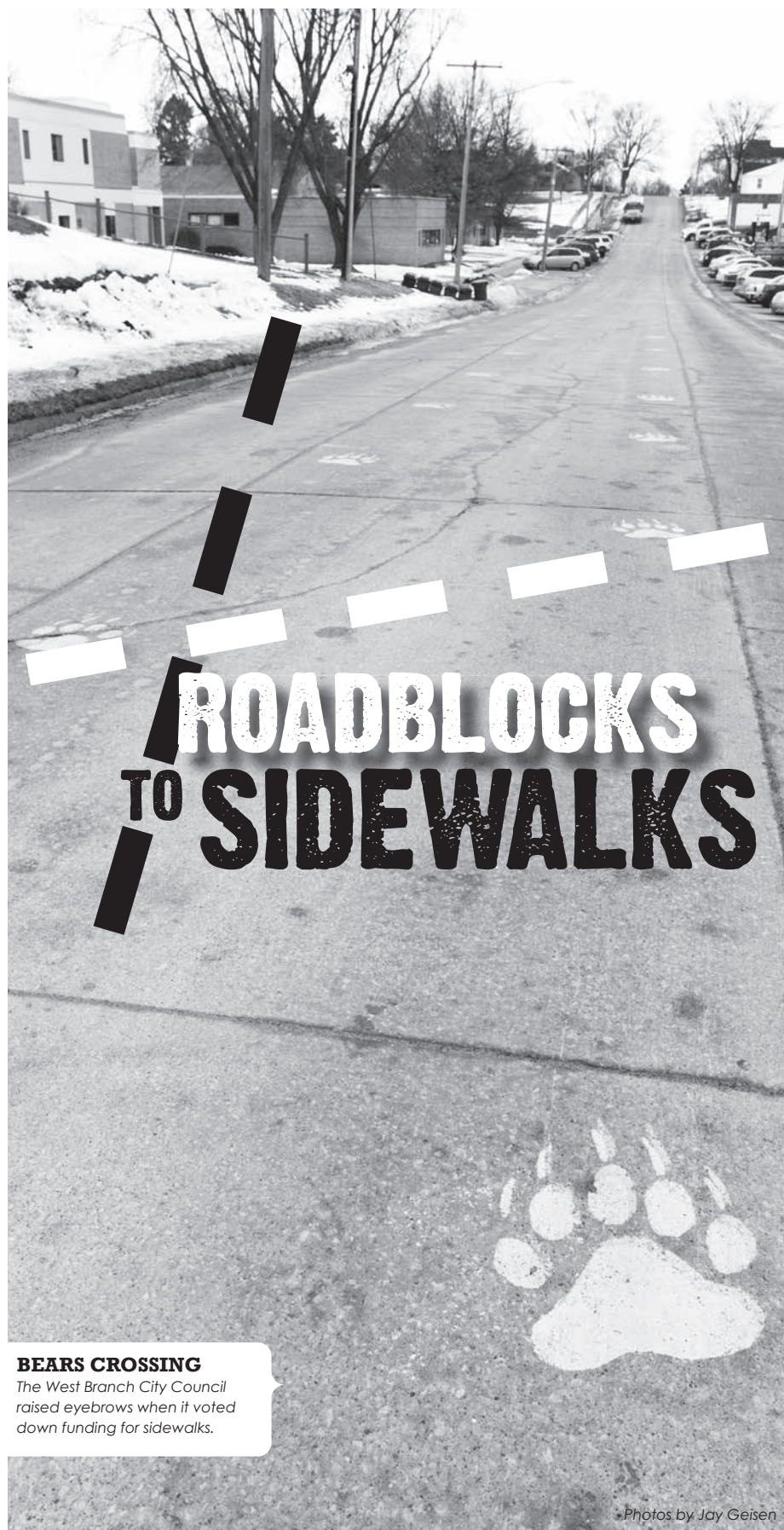
I'm concerned and it's a damn shame that we're going to lose it.

~ Kenn Bowen, Customer



Dawn Frary owns the Dewey Street Photo Company and enjoys feeding mice to injured owls as a volunteer at the Macbride Raptor Project.

Stephanie Catlett is an Iowa City writer, just like everybody else.



BEARS CROSSING

The West Branch City Council raised eyebrows when it voted down funding for sidewalks.

Where the sidewalk ends is, apparently, in West Branch.

At least for now. In the meantime, the seemingly innocuous issue of sidewalk improvement has become the most contentious issue in West Branch politics.

In December the West Branch city council voted against beginning construction on five new sidewalks, despite a \$250,000 grant awarded to the city from the state's Safe Routes to Schools initiative.

All it takes is a look at the grant's target areas to see the necessity of the safety measures. A wide gravel road leads from Orange Street to the middle school, but there is no delineation between the areas reserved for pedestrians and those for vehicular traffic. A worn-down trail reminiscent of Frost's road less travelled is the only pedestrian connection between the neighborhoods of Greenview Circle and Bickford Drive and the rest of West Branch. Poplar Street experiences a heavy traffic volume, particularly during school hours, but there is no sidewalk. According to residents, school children often walk on the automobile portion of the College Street Bridge.

So why did the city vote down the grant?

Jennie Embree, grant-writer for the sidewalks proposal, is as concerned about possible factors in the council's opposition as with the vote itself, including the apparent snub of no-strings-attached money and the good 'ol boys atmosphere of recent council meetings.

"To turn down money from the state, especially in an economy like this, makes no sense to me," Embree said.

The issue is not dead yet: The city has until Jan. 1, 2013 to show proof of forward progress before it risks losing the grant money. Those who currently oppose the project cite the long time-frame and the need to research other options.

Just because the city's been given the money, doesn't mean it should take it, even for a worthwhile project, said Councilman Dan O'Neil, who voted "no" to moving ahead with the project.

"No one is against the sidewalks. We need the sidewalks, and it's awesome that we got this money," O'Neil said. "We aren't saying to the state, 'we don't want your money.' We're saying that we need more information before we can make a decision."

The real issue, according to O'Neil, is whether the city can afford the project if its costs exceed the \$250,000 grant allotment. In a recent op-ed in the *West Branch Times*, O'Neil states that the city engineer estimates total costs will exceed the grant by as much as \$140,000. In addition, before the city can seek bids, the council must approve spending \$40,000 on an engineering firm to review the project.

Photos by Jay Geisen

"If money was no object every street in town would be perfect, but you have to live within your means," O'Neil said. "I don't want to do something that puts us behind or puts us into debt."

Other municipalities in Iowa that have received grants from Safe Routes have completed their projects at or under budget, in-

cludes repairs to the College Street Bridge.

If West Branch does indeed reject the funding it will become the latest governmental body to decline state or federal money to fund a local project. The governors of Wisconsin and New Jersey and city officials in Troy, Mich., all rejected federal stimulus funding for transportation-related projects in their jurisdictions last year, in what some call a trend toward Tea-Party ideals.

The council meetings held to discuss the sidewalks project have been tumultuous.

Embree said the meetings have been particularly unfriendly to women who come before the until-recently all-male council (Jordan Ellyson was recently seated as a new council member, but she has yet to say which side of the issue she falls on).

"If this proposal had been brought forth by a bunch of men who are part of the boys' club—instead of young families who are new to West Branch—would the response have been more favorable? I don't know," Embree said. "You

If West Branch does indeed reject the funding it will become the latest governmental body to decline state or federal funds in what some call a trend toward Tea-Party ideals.

cluding Mechanicsville (\$240,105); Dexter (\$241,507); Marshalltown Community School District (\$150,000); New London (\$145,500); Howard County (\$250,000); Perry (\$169,588).

City Administrator Matt Muckler said he has been researching alternative options to the grant's plan. One option, suggested by O'Neil, is to prioritize the routes and do them in stages. The city's engineer estimated the city could complete the Poplar Street and middle school routes and the sidewalk from Orange Street to Crestview for \$48,545. The proposal also

COMMUNITY CONT. ON PAGE 18 >>

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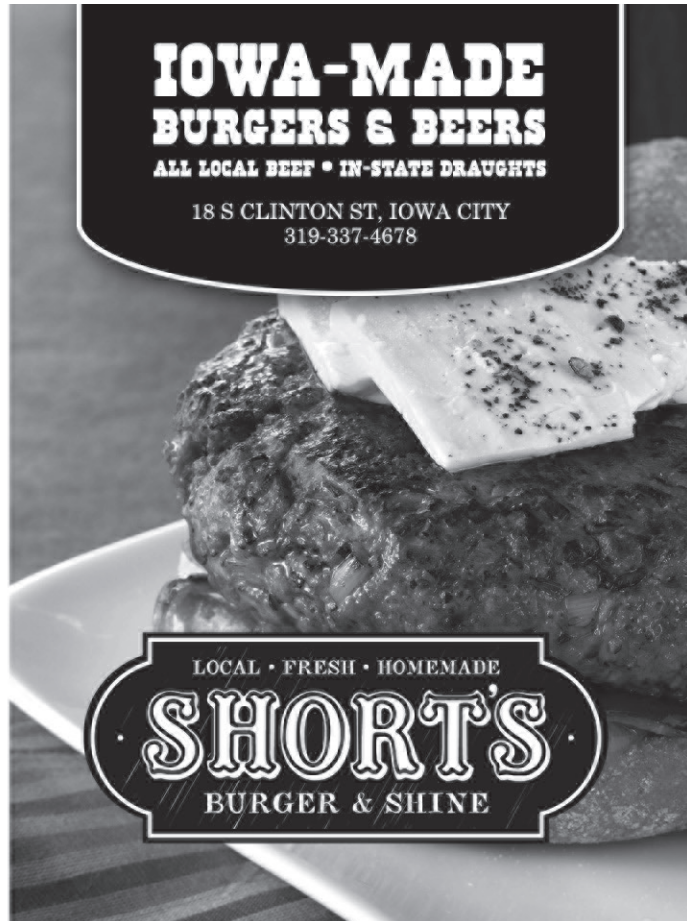
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“Come with us through melody to the four corners of the earth,” the KTLA station announcer said as a mysterious man mesmerized viewers with a blissful gaze. “Hear music exotic and familiar spring from the amazing hands of Korla Pandit, on a musical adventure!” This attractive, androgynous figure massaged the organ with his slender fingers, looking a bit like *Purple Rain*-era Prince in a jeweled turban.

Korla Pandit's Adventures in Music was the first all-music show on television and it was an instant hit after debuting in 1948, airing five days a week for over 900 episodes. *TV Guide* named it the “Best Show” in Los

“He was light-skinned, about the color of General Colin Powell,” said Stan Freberg, who worked with him at KTLA. “To tell you the truth, I think Korla Pandit invented himself.”

Pandit was born in 1921 as John Roland Redd, a native of St. Louis who began his radio career at a CBS affiliate in Iowa. In the late-1930s he followed several of his sisters out to Southern California, where he worked as a staff musician on network radio shows. Redd first took the name Juan Rolando and performed everything from country and western to big-band jazz. Then, in 1948, he dropped his Mexican identity for something more unique, changing his name to Korla Pandit. That year he recorded “Stampede” with Roy Rogers and Sons of the Pioneers, who dubbed him “Cactus Pandit” (it was surely the first--and last?--time an African-American man passing as turban-clad Indian ever played on a country record).

Korla's beautiful blonde wife Beryl Pandit was instrumental in crafting his persona: a TV swami with hypnotic musical powers. The former Disney Studios airbrush artist designed the sets, worked with lighting technicians and

costumed her husband. Outside of the television studio, he remained a seasoned jazz musician who occasionally sat in on jam sessions with his idol Art Tatum, who took a liking to the organist. But when playing as Korla Pandit, he stripped any trace of African-American musical styles from his repertoire to deflect unwanted scrutiny into his background. He died in 1998 having never told his two sons, Shari and Koram, the truth about his past.

Korla Pandit remained silent on camera in part because his Indian accent didn't really pass muster, nor did his outfit. Hindus typically didn't wear turbans—those were Sikhs, and they didn't put jewels in their headdress—but most Americans were not particularly attuned to these distinctions. He complemented his foreign headgear with a coat and tie, personifying the post-war stereotype of an Indian: a blend of mystical and modern. Pandit believed in music's potential to communicate across racial lines, but this utopian impulse was undermined by colonialist clichés. *Adventures in Music* presented Pandit as an unspeaking “Other” placed on display for the voyeuristic pleasure of Western eyes. He subverted these ideological constraints to a certain extent by staring back at the viewer, sometimes looking into the camera for minutes at a time without blinking.

WHEN WAS THE LAST TIME AN AFRICAN-AMERICAN MAN PASSING AS TURBAN-CLAD INDIAN EVER PLAYED ON A COUNTRY RECORD?

Angeles, Pandit won the magazine's “Top Male Personality” honors and for the next couple decades he released over two dozen records.

Even though Pandit was silent on camera, friends joked that he couldn't shut up in person. He loved to talk about his privileged childhood in New Delhi, where his father was a government bureaucrat and friend of Mohandas Gandhi. The musician also claimed that his mother was a French opera singer, though the truth was more mundane: Pandit was actually a black man from the Midwest.

WEEKLY SPECIALS

ANGRY HOUR MONDAY-SATURDAY 4-6:30 pm \$2 DOMESTIC PINTS

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WEDNESDAY \$1 PBR CANS 8 pm-12 am THURSDAY \$3 IMPORT BOTTLES 9 pm-Close

FRIDAY \$2.50 PINTS OF LEINIE'S RED 9 pm-Close SATURDAY MAKE IT A DOUBLE FOR \$2 MORE

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An entire program with no talking and only organ music surely would not fly today, but the rules of television were still up for grabs back then. No one really knew what TV was supposed to be. KTLA's eclecticism can also be explained by the fact that it was an independent broadcaster, which gave it a flexibility its larger network competitors lacked. Shows were live, rough around the edges and offered a dizzying variety of entertainment. Music was popular, and the station's biggest shows included Liberace, Harry Owens and His Royal Hawaiians and Ina Ray Hutton and Her All-Girl Orchestra.

There were also cooking programs, puppet theater, a variety show on ice and a strange comedy named *Yer Ole Buddy*, where a flustered man tried to explain the machinations of a television studio to curious viewers. Oddest of all was KTLA's decision to broadcast an atomic explosion live from Nevada. "All this was done without any advance publicity," said Johnny Polich, who worked at the station. "Thirty seconds before the blast, we cut the food show off the air and just went on." That must have made for some jarring viewing!


Early television created a semi-anarchic opening for pop-culture trickster figures to slip through the door and shape this new medium in their own image. With enough luck, and pluck, border crossing outsiders could become insiders. This gave a Jim Crow-era black man access to the nation's airwaves, enabling Korla Pandit to broadcast from an alternate universe located within his own imagination. "To have seen him on television," biographer R.J. Smith noted in *The Great Black Way*, "was to inhabit a perfumed realm." **lv**

Kembrew McLeod would like to thank the great R.J. Smith for first introducing me to Korla Pandit. His book The Great Black Way: L.A. in the 1940s and The Lost African-American Renaissance was an invaluable resource while researching this article.





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This exhibition has been organized by The Andy Warhol Museum, one of the four Carnegie Museums of Pittsburgh. Image: Sandow Birk, *American Qur'an Sura 36 (b)*, 2005. Gouache, acrylic, and ink on paper. Faulconer Gallery, Grinnell College Art Collection. Marie-Louise and Samuel R. Rosenthal Fund.

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ROOM FOR IMPROVEMENT

West Branch children are often seen using the vehicle portion of the College St. Bridge on their way to school.

>>COMMUNITY CONT. FROM PAGE 15

hate to think that this has something to do with it but you can't help but wonder."

During the Dec. 22 meeting, Councilman Mark Worrell told Councilman David Johnson, Embree's husband and a supporter of

At a recent council meeting, Councilman Mark Worrell told Councilman David Johnson to "shut up" when he spoke in favor of the Safe Routes project.

the grant, to "shut up" when he spoke in favor of the project because he would no longer be on the council when the vote came up again.

"The fact that my wife was the person spearheading this effort may have tainted not only the council's feeling on this matter but also the City Administrator's. I have often

found myself in the minority on council votes, and have made no bones about articulating to the public the errors the council has made," Johnson said. "Suffice it to say, there was a lot of animosity in the city government towards me."

O'Neil conceded that some meetings have gotten "out of hand" but that he doesn't feel gender has played a role in the council's decision.

"There have been instances where emotions have run high and things have been said that were uncalled for," O'Neil said. "We've taken mea-

sures to ensure that those outbursts won't happen again. We want our meetings to feel open and welcoming to men and women, regardless of their stance on an issue."

On Jan. 20, the city council passed a revised "Council Code of Ethics and Code of Conduct." One controversial proposed item, which was

dropped from the final code for legal reasons, would have forbid recording devices at council meetings without prior permission.

Muckler said emotions have run high regarding this issue because residents wanted but did not receive immediate action from the council.

"Everyone wants kids to be able to travel safely to school," Muckler said. "We've been working very hard for a very long time to try and make sure that this project is done the right way."

Until a decision is made residents are hoping that December's vote by the council is not just the latest in a series of road blocks that have been plaguing sidewalk improvement plans in West Branch for more than two decades.

"We have kids walking on a dirt path to get to school," Embree said. "It's crazy. It's the epitome of poor planning." **lv**

Jill Bodach is a graduate of the Iowa Writers' Workshop. She teaches creative writing at The University of Iowa and is a writing tutor at Kirkwood Community College.



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Life in Miniature

No matter how good life may be it will never be a good transition, womb to world with pain and aging, open like a book. He did not need the slap upon the feet, his little face already gasping, flailing arms and grasping air. But the slap came anyway, a first lesson. It makes no sense to call it cruel.

In first grade, during bathroom break his friend had pushed him while he was going. A warm and darkening flow crossed his pants before his balance was corrected. Hilarious for all concerned. The shame like coals upon his heart. Though water might wash off the pee, it makes everything look worse. Emerging last into the long cold hall where all were waiting, he saw with terror that they could see him plainly. But now, not a peep from anyone, not a titter or a sneer. Pure quiet--a round silence in their mouths like candy. Back in class, the wetness chapped and stung him while it dried. For the next few hours he could have flung himself into black holes, volcanoes or a deep sea chasm's crushing pit. For the next few weeks he was timid, locked the bathroom's stall behind him, only spoke kind words. And then it was like it never happened, a stain one hundred generations old and far behind, chased off by circling days and nights of sun and moon. The casual cruelties of his age returned; he would as soon tease or push as run or laugh. His moments were so full he could not count them.

Days and years sped up as he got older, as if he built immunity to time, a tolerance for life's strong drug. When he was in middle school, he kissed a girl for the first time--in a graveyard near the boy-girl party they had left--and bit her lip by accident. He did not care. They walked back and did not say a word, she with a splotch of red upon her mouth, he with the

taste of iron on his tongue, flavor of wrought fences and their rust.

In high school he played football just to get the violence out. Crunch of pad and helmet. Ringing head and appetite. And then there was desire. What was he made for but these girls? All day he watched them, their hair and smiles. Distracted up and down, always jilted or afire.

His first time was in a dingy van parked in his parents' driveway. Moldy carpet, cracked fake leather. The girl was as unimpressed as he was and he took comfort in this. She was just another soul like his, balled up and scrunched into its fitted skin beside him. The windows misted up with condensation, the wetness from their bodies flown to fog. That part was like movies. They left their handprints in the damp before they left, ten fingers his and hers upon the windows streaked with drops of rain that they had made, traces of their entrapped breath.

Outside, there was no one. He walked the girl home, a couple blocks of strolling without talking. The night was cool and empty, streetlamps blotting out the stars. At that very moment, her smooth hand and pulse inside his palm, he felt himself to be finishing his teenage years, cusping toward the fullness that would hold his name until decline. All of it was there, rolled up before him. He'd heard adults talk about their youth, memories softly blurred and tinged with brightness, glittered-up like ornaments or things for sale. The future would be no more difficult than what he'd lived already. The strongest thing we learn is our forgetting. He let her go and watched her take the steps up to her door. And then he turned around into the night.

Noel Carver is a local writer. He can be reached at noelcarver@hotmail.com. He thanks the reader for their time.



CLEAR #202+ HEADED BACK DOWNTOWN

HAULIN ASS WITH VIC PASTERNAK: A SPECIAL 12-PART FEATURE ON THE IOWA CITY TAXI/SERVICE INDUSTRY WRITTEN BY ONE OF ITS OWN. ALL STORIES ARE TRUE.

First off, there are no good cab stories. "I know that's bullshit. Tell me what's the weirdest thing that's ever happened in here."

"First tell me where you're going."

Everybody's curious, especially this guy.

"Tell me the weirdest. I can take it."

I was in court earlier this week pressing assault charges on a fellow citizen and the responding officer pulled me aside: "Jesus H. Christ, did you get a look at her bar?"

The cop was referring to a bar unit built into the garage of the defendant's home, the whole of it veneered in white Formica and matched with white barstools, the floor decorated with mannequins clad in shining black leather. A sex swing hung from the rafters. I had hauled said defendant home many times previous to the altercation bringing us to court. Too hammered to use the front door, she carried the garage opener in her purse. So yeah, I've seen the bar. This is perhaps why I'm playing Peaches on the pleasure-radio tonight.

But try relating any of this to the kid who wants to know, so drunk already he'd practically fallen into the backseat, his eyes shining, his maw sucking in the drool to declare, "You know some fucked up shit. Out with it, c'mon."

In an unrelated inquiry, my dispatcher called me to the taxi shack where a reporter was waiting. Let's call him Skip.

"Talk to this guy," orders dispatch. "He's writing a story about us."

So I talk to Skip. He's writing for *Little Village* and wants an inside feel for taxi work. I drive us around downtown, we follow the One-Ways, we squirrel through shortcuts. I introduce Skip to fares as a driver in training, alternately as my life-partner. Skip doesn't see how these intros play into my tips.

"I'm all wrong for this," he says at once. "Maybe you ought to write this story."

You go to hell, I tell him. Really.

He presses me, I decline. I make him buy pitchers as we argue it out. I say he could write it all with the letter D: "It's all disagreements, drama, dereliction, drunks, drugs, drop-outs...dope-fiends..."

As I struggle for another word, Skippy gets helpful: "Dildos?"

"Dull. Dreary. Dead issue. Don't even ask. There's nothing to see here."

Not unless you're getting paid for it, of course.

Aye, the rub: The angles that amuse most fares glare as pedestrian for most cabdrivers. In other words, people mostly want to hear

about lesbos making out, or pukers or what kind of creepy shit goes on. They want to hear the worst about themselves.

Cabdrivers, on the other hand, share stories about tricks of the trade and basic survival tactics, aspects that don't have truck for most people. Not unless you are a hooker or a mercenary.

True example: I once got choked by a passenger sitting behind me. He and his pal had climbed out from under their bridge, grizzled white boys high on crystal meth, "How are ye, pal?" as he reaches around the headrest to pat my shoulder,

I had hauled said defendant home many times previous to the altercation bringing us to court. Too hammered to use the front door, she carried the garage opener in her purse. So yeah, I've seen the bar.

this same hand then latching on my windpipe, and this while I'm piloting traffic.

You'd be pissed too, guaranteed. You'd stomp the brake and break his choke-hold and twist around in the seat so fast, swinging your Maglite and hoping to crush his skull like a fucking piñata.

And there you go. Most would say the action is all the bad-ass hand-to-hand combat.

"But did you get paid?"

That's the bottom line for cabdrivers. The real hand-to-hand occurs when you get paid. Twelve hours, no hourly wage and what you take home is a 60/40 split with the boss. Or even less. So always get paid, even if it means checking your swing.

The drunk kid still wants to know, "C'mon, biatch."

Likewise, always gauge your clientele. You might not be able to tell right off but the evidence is everywhere, like fingerprints. How drunk? How stoned? A notion of other filters comes with a feeling, like the whiff of a peculiar fragrance. Are they huggy? Frothing in rage? How weird is the shit coming out of their head? Is oil paint dabbed around their muzzle? Know the animal because everything depends on it.

"I know you want to tell me, braugh."

I've gotten the sense this one will dodge on the fare so I ask for my cash two blocks from the drop. He lazes into a classic stall, fishing pockets and coming up empty. He had a plan in mind to what brought him here, to this moment.

I'm rolling into a stop when he tosses the trash in my face and without further warning opens the door to bail from the cab, yelling most of the syllables of "Geronimo, mother-fucker!" before face-planting in the parking lot.

Then he scrambles off like a deer.

Let's look at what he's left: Cocktail napkins, tobacco cellophane, a number in a matchbook, an empty mini-Ziploc of what appears to be a finely grained white powder, an outsized condom.

But even before he'd left the vehicle I saw the fold of cash, choking down the voice inside wanting to cry out to him, to call him back into the fold. I count it out and find he's left me \$106. It's sweaty from being in his pocket, shoved in there with the trash, forgotten.

So I got paid. Nothing to write home about.

Skip is nevertheless impressed when we meet in the blue ramp across from the cop shop where he makes good on his delivery of a pound of fresh okra.

"So we're good?" he asks needlessly. "You're going to write this thing?"

Always have a price and you'll never pay with your life.

Then it's good night, get the fuck out, and back to the business-radio for the what's next. Clear #202, headed back downtown. **lv**

Vic Pasternak has made your food, poured you drinks and driven you home. If he's cranky, you probably deserve it. Or maybe not.

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FEBRUARY THEATRE PREVIEW

This is love month. Being as such, there will be some excellent plays staged locally that revolve around that subject (in both its romantic and platonic forms). So consider sharing an armrest at one of these performances.

In the Next Room (or The Vibrator Play) E.C. Mabie Theatre

Feb 10-19



women who go through a sexual awakening after using a new device designed to treat “hysteria” in women, which leads them to wonder if perhaps they could enjoy the same sensations brought on by this miracle device with their own husbands.

From there, the narrative turns into a series of comedic episodes based on the two women’s very limited perceptions about sex. While perhaps the two characters’ ignorance of orgasms—and how to achieve one—may not be an accurate account of preconceptions held by real, adult people, Ruhl’s writing, both witty and engaging, is sure to entertain regardless.

More info: theatre.uiowa.edu.

Playwright Sarah Ruhl’s provocatively-titled play chronicles the earliest incarnations and applications of, well, I’ll let you take a wild guess. Ruhl’s poetic use of language and darkly humorous look at humanity first gained widespread acclaim in plays like *Eurydice* and *The Clean House*. Director Meredith Alexander now brings Ruhl’s Tony-nominated Victorian-era sex comedy to Iowa City.

The play centers around a pair of married

Guys on Ice: An Ice Fishing Musical Comedy Riverside Theatre

Every Thursday thru Sunday until Feb 19

This is one of many musicals brought into existence thanks to American Folklore Theater, a company that commissions original plays and musicals based on American populist culture. *Guys on Ice*, which has opened to sold-out audiences across the Midwest, follows Wisconsin ice-fisher buddies Lloyd and Marvin as they discuss the finer things in life: beer, football (the Green Bay Packers in particular), past romantic endeavors, “Ernie the Moocher” and snowmobile suits, all while breaking into the occasional musical number. As writer Fred Alley mentioned in the original production’s program: “*Guys on Ice* works not only as a serious anthropological study but as a musical comedy as well.” The play is directed by Ron Clark and stars John Watkins as Lloyd and Randal Sandersfeld as Marvin, the play’s two singing sportsmen.

More info: www.riversidetheatre.org.

Working Group Theatre Presents: Was the Word The Englert Theater Feb 19 at 7 p.m.

Was the Word, Working Group Theatre’s monthly spoken word show, returns this month with the very appropriate theme of “Shoot Cupid: Stories of Real Love.” With benefits going to Iowa City Pride, this month’s WTW features a mix of performers both old and new to the stage, including some students from West High’s gay/straight alliance.

More info: www.workinggrouptheatre.org.

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**Dreamwell Theatre
Presents: Sans Merci
Unitarian Universalist
Society of Iowa City
(10 S. Gilbert Street)**

Feb 10-18, 7:30pm

Sans Merci by Johnna Adams follows a former idealistic humanitarian named Kelly who receives an unexpected but much needed visit from her recently deceased lover's mother, Elizabeth. Together, through conflict, music and dance, the two work to come to terms with Kelly's former relationship with Elizabeth's daughter, Tracy, as well as the failure of the activist mission the two had set out on and Tracy's eventual demise. As the play moves along, we learn more about all three women and what really happened when the two young lovers set out to help the U'wa Indians. Directed by Meg Dobbs, more information at www.dreamwell.com.



BOOK FULL OF LAUGHS

This spring, Paperback Rhino will find out how their improv skills rank nationally.

**Working Group Theatre
Presents:
The Toymaker's War
Riverside Theatre**

Feb 23-26

The Toymaker's War, a new play by Jennifer Fawcett, follows an idealistic young journalist named Sylvie Bernier as she travels to Bosnia in 1995, putting herself right smack in the middle of a war of secession. Hoping to leave the country with a story that will launch her career, Sylvie soon finds herself face-to-face with the horrific reality of the situation. The experience haunts her to present day as she struggles to come to terms with what happened there and her role in it.

More info: www.workinggrouptheatre.org.

**Paperback Rhino
Public Space One
(129 E. Washington St)**

Feb 17, 10:30 p.m.

**The Mill
(120 E. Burlington St)**

Feb 25 at 7 p.m.

Paperback Rhino has been Iowa City's premiere improv group for nearly ten years, performing in a wide variety of locations, from Public Space One to bars to resident halls, and touring to venues out-of-state. This semester, the group's main focus is the College Improv Tournament. They performed in Minneapolis back in December at the Upper Midwest Regionals and beat out eight other teams to

win the event. On Mar. 10, they'll be traveling to Chicago to perform in the national level of the same competition, against more than twelve other teams. "We've never made it this far before," says member Mary Fessler, "so it's definitely a big deal for us." While the group is gearing up to compete in Chicago, they can also be seen here in Iowa City fairly regularly, performing around two shows a month.

More info: at www.paperbackrhino.com **lv**

Levi Smith is currently a student at the University of Iowa, majoring in theater and cinema, but has been an active theatergoer his entire life.

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A CLOSER LOOK

New column shares the experience of art and artistry in everyday Iowa City.

INTRODUCING

Article

Welcome to *Article*, a new monthly feature examining the art culture of Iowa City through the whims and peculiarities of one of its own resident artist denizens, me: R.A.D. Wudnaughton. *Article* will drift and converge around my whimsy, incorporating past, present and future happenings in Iowa City related to the culture, production and preservation of art.

This particular *Article* will be a problematic construction. It's two minds, two writers posing as one, yet written as if "I" am just "me." *Article* itself is an experiment in writing that focuses on the sprawling, abstract and often unclassifiable (often overlooked) field/subject/topic/religion of art within the

everyday. It's a sure recipe for failure. Or disaster. Or disembodiment. Or something.

It's certainly a recipe for destruction, but that can be significantly tasty. Because destruction can be just the right rubble. On a base level: Artists put pieces of matter together and show others. That's what we do, ask anyone.

It can be a bowl, a building or stream of thoughts, we rebuild ruins as anthropology and ask others to look at it--which, if reflected properly, reminds us of what it is to be human.

Which is weird, because "I" am a fiction.

So.

Knowing we're sick, me existing in the first place and you soporifically following along, let's go where sick people go: the University

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Michael Perrone's *Pizza* is part of the collection at UI Hospitals and Clinics.

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**INVITING EXPLORATION**

Work by John Hunting Hansen on display
in one of the hospitals' official galleries

of Iowa Hospitals and Clinics. And let's go in such a way that allows for transition to the meat of this *Article*. Let's arrive at the UIHC in general terms, under the banner of two phenomenological enigmas: art and hospital. Both offer the glistening promise of cures to every sick, grieved, or busy body passing through their hallways; both are clean havens/galleries of function, new slates to examine what we need fixed, interruptions from daily order, a crux of life and death; it turns out my motivations for stepping into the UIHC were not completely ill-founded.

The UIHC Project Art collection boasts 4,000 pieces of regional, national and international artists. Pick up a brochure (or several) and you'll see there are various self-guided art tours: the Young People's Tour, the Glass Art Tour and--my favorite--the Is That Art or Just Part of the Hospital Tour.

Today, though, I'm not touring. I'm partly on *dérive* and partly looking for something I saw once before: Paul Strand's 1916 photogravure *Picket Fence*. I remember it being on the fourth floor outside one of the central elevators (somewhere between E-H?) in a sequence of other traditional photographs from other early-to-mid century photographers (Arthur Rothstein, Helen Levitt, etc.). This time, however, I can't find it. *Picket Fence* is not there. Instead I see André

Kertész's *Puddle*, *Empire State Building* and next to that Harold Roth's *Flatiron Building* (1946), the cliché icon of New York architecture. Throw in a couple Helen Levitt New York street scenes and it's an enclave of mid-twentieth-century modernist photo history (minus the *Picket Fence*). All in the confines of this local hospital. Which somehow grounds you. And intensifies the experience.

The photo-history geek in me subsides and I begin to wander the hallways and thoroughfares of this art museum that promises cures to people. Robert Rauschenburg, Sol LeWitt, Jim Dine, Grant Wood ... they're all on the tour, or, er, Project Art brochure. But I'm on my

own tour (The Wonder How Far I Can Push The Bounds of Sneaking Around Tour), peaking into offices, looking for the hidden Michael Perrone *George's* painting (I had called ahead, *George's* is in a private office, i.e., not out for public consumption). Soon though, I settle for *Pizza*, the other Perrone painting in their holdings.

And it's a gorgeous thing, really. It's a piece they have actually attempted to correctly light at the end of a quiet hall on the eighth floor (at least the end of a hall that's quiet on this particular night). The acrylic paint is vibrant on its aluminum backing and the frame is thick enough to

ARTICLE CONT. ON PAGE 28 >>

**REFLECTIONS**

Julius Schmidt's Untitled
stands behind glass.

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WHAT'S SO BIG ABOUT 3D?

I recently sat down with glasses atop my glasses to watch Martin Scorsese's *Hugo*. Previews of money-grubbing rereleases zoomed out at me: *Titanic 3D*, *Star Wars 3D*, *Halloween 3D*, *Lion King 3D*, *Raiders of the Lost Ark 3D*--as well as some fresher products of Hollywood's imagination: *Hansel and Gretel: Witch Hunters 3D*, *Abraham Lincoln: Vampire Hunter 3D* and *Frankenweenie 3D*. What's with this sudden 3D craze?

First of all, it's nothing new. The earliest known 3D film, *The Power of Love*, premiered not in the



and then brought into the mainstream in 2009 with his *Avatar*. As with any technology, there are the technophobes, who in this case claim that 3D continues to be a cheap thrill and adds nothing to cinematic art, and the technophiles, who claim that the new 3D technology is as serious a development as talkies and Technicolor. When Martin Scorsese was asked if after *Hugo* he'd prefer to shoot all his movies in 3D, he said, "Quite honestly, I would. I don't think there's a subject matter that can't absorb 3D, that can't tolerate the addition of



AVATAR REVIVED AUDIENCE INTEREST IN 3D, BUT THE REAL GOLDEN ERA OF STEREOSCOPIC EFFECTS WAS BACK IN THE 1950S.

'50s, not in the '40s, not even in the '30s, but in 1922. The relatively expensive technology sent 3D movies out of style in the Depression, though in the '30s the Nazis made some films using all three dimensions to insinuate their propaganda.

The so-called Golden Era of 3D was the 1950s. Stereoscopic effects enhanced the creepy horror of movies like *House of Wax*, supplied thrills to film-noirs like *Man in the Dark* and deepened the claustrophobia in Hitchcock's masterpiece *Dial M for Murder*. One of the taglines for the 1954 3D musical *The French Line*, starring the famously-busty Jane Russell (Bob Hope used to introduce her as "the two and

only"), was, "It'll knock *both* your eyes out!" Another was, "JR3D: Need we say more?" Now there's a smart use of the technology!

3D reached out to audiences again in the early 1980s, with such beauties as *Friday the 13th Part III* and *Jaws 3D*. IMAX theaters, already designed to make people queasy, had their own 3D boom running from the late '80s to the early 2000s--surely you haven't forgotten *Honey, I Shrunk the Audience*?

We seem to have entered another bewildering era of 3D movie-making, inaugurated in 2003 by James Cameron's *Ghosts of the Abyss*, shot with the new Reality Camera System for IMAX,

depth as a storytelling technique. We view everyday life with depth." He even wished that he could have used 3D for *Taxi Driver*!

As lovely as certain scenes in *Hugo* are, I think Scorsese is off the mark. 3D doesn't make a movie feel more life-like. We already have enough visual cues in a 2D movie to register all the depth we need. If anything, the added depth, which only really hits you once in a while, makes a movie feel otherworldly. Moreover, to my eyes a color transformation occurs during the 3D process that either dims the hues or washes them with a sheen of artificiality. Thus, the new 3D movies that I've been most impressed by have nothing

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to do with deepening reality; they all take me into a disorienting world with its own colors and depth. My favorite of all, Werner Herzog's *Cave of Forgotten Dreams*, a documentary about the Chauvet cave paintings, uses the technology to evoke the weird, fire-lit nooks of our earliest ancestors. Wim Wenders' documentary *Pina* employs 3D to acclimate us to the theatrical choreography of Pina Bausch. *Avatar* literally takes us to another, bluer world. And Scorsese's *Hugo* wonderfully evokes the clockwork of memory.

Then, of course, there are the money-grubbing re-releases, where movies never intended to be seen in 3D are jerry-rigged so that fans pay double to see a few cool effects. If these movies help the industry continue to limp along, great. I myself have always wished that more movies were

re-released. I'd rather re-watch *The Godfather* on the big screen, even if I had to endure it in 3D (come to think of it, just imagine Michael shooting Sollozo!), than shell out twelve bucks for *Frankenweenie*.

As rich as 3D has become, the movies are still far removed from the earthly atmosphere in which we're immersed. The fantasist in me imagines movie technology improving to the point where smells waft in, solid images surround us and our flesh prickles with their

contact. Then I remember that such absolute fidelity to reality is exactly what I buy my movie ticket to flee. **lv**

Scott Samuelson teaches philosophy at Kirkwood Community College and blogs about music with his son at billyanddad.wordpress.com.

NOT IMPRESSED

The first 3D movie, released in 1922, was a flop. No known copies remain of the film.



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>> **ARTICLE CONT. FROM PAGE 25**

focus your attention, but thin enough to disappear. There's paint, it's color, it's luscious.

I take a break from its surface and look out at the other wings of this museum. There is an intricate pattern to the moisture on the glass (I'm noticing surfaces more acutely), some rooms on a distant wing are lit up. Signs in the reflection tell me the door will lock behind or further down the reflected hallway: Authorized Personnel Only.

Once you're there, it is always there:

in the placement of hospital carts,

the hum of securely locked doors,

muted voices trailing off down a hall,

worried waiting folks.

And in this moment, the people being born in this institution don't occur to me, but those dying do... whose eyes consciously or not may have settled on Ellsworth Kelly's *Green Curve* or Phillip Guston's *Boots* for the first (and maybe last) time. What registers? Nothing? Do their thoughts expand into the work? Do they dismiss or ignore it? Who are they? Do they see it at all? Does it demand to be seen? What is it?

And here's the thing with *it* (and this relates to art and *Article* and the everyday accumulations of me and you): You never really leave an art museum ... once you're there, *it* is always there: in the placement of hospital carts, the hum of securely locked doors, muted voices trailing off down a hall, worried waiting folks. It's everywhere. I even found a piece of *it* in the stairwell exit: a line traced in graphite, dividing, marking, responding to a rough wall vs. a smooth one. And now I am noticing *it*, now I am looking for *it*. And *it* was triggered by finely lit paint.

Paint, line, plastic sign, matter adhered to other matter, a fact and feature of everyday. I had set out to write about fake doctors (Harold D. Buttzer & Bubbleguts Enterprises) and real ones (Dr. Alphabet & The Actualists). But I got sick and went down that road. Maybe next time we'll dig in and drift their way, anything is possible. This is my hope for *Article*. To meander in this method and muse about what we're engulfed in. We're all gonna leave here destroyed. **lv**

R.A.D. Wudnaughton is a man with two minds. One belongs to John Engelbrecht & one to Russell Jaffe.



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MAKING MEMORIES

Photo by Vanessa Heins

February is one of my favorite months for two reasons: It is Black History Month and it sometimes has 29 days (like this year). In addition, I like February because it is packed with concerts. According to my own spotty mental history, February has always been the month when bands get on the road and start sharpening themselves up for spring touring and the festival circuit. This year is no different. This month will see a great number of diverse artists gracing the stages around Iowa City.

One of the artists will be Chucho Valdés. A resident of Cuba, the Grammy-winning Valdés

is a global ambassador for jazz and is considered by players and experts to be one of the best jazz pianists in the world. Since his first band at age 15, Valdés has played music that integrates the sound of Cuba into jazz much in the same way that Stan Getz brought the spirit of Brazil into his style. Much like Getz, Valdés's sound is lively, dynamic and captivating. His music pays appropriate respect to the lineages of both Afro-Cuban and jazz musics while Valdés himself displays a virtuoso talent on the piano, playing complex, evocative solos. On his first tour following a seven year hiatus, Valdés will be playing at the Englert on the Feb 10.

While Valdés is pleasing all of the jazz fans, folk-minded fans will have a couple of different experiences to choose from. Both are a part of the Intimate at the Englert series, where the audience sits on stage with the performers. These shows are really fun for both the performers and the audience as the vibe is very congenial. Instead of being a performance space, the stage of the Englert becomes more like a living room where people play music for one another and share their mutual love for music. This is only possible because the seating is limited to 100 people. These shows frequently sell out, so tickets should be purchased in advance.

This month, the series offers two very different programs. The more standard of these two features local songwriter Sam Knutson. This show is a part of a larger project called the Iowa Opera House Project. Spearheaded by Knutson, the Iowa Opera House Project hosts shows with singer-songwriters in order to bring attention to the many abandoned opera houses and theaters that used to be hubs of live music in small towns all across the state, buildings that are being lost to time. Although they all can't be saved, IOHP might be able to save at least a few of these buildings. This show is on the ninth of the month and John Waite will be opening for Knutson.

Six days later, on Feb 15, Portland's Talkdemonic will be offering an unconventional take on folk music. Rather than taking the acoustic/lightly-electric road, Talkdemonic look at their folk from the worlds of ambient music, indie rock and instrumental hip hop. This results in the heavily processed violin playing of Lisa Molinaro being balanced against a sea of electronic programming and live drumming, both done by Kevin O'Connor. The band's sound comfortably mixes the down-tempo beats of later DJ Shadow, the synth stylings of M83 and the raw intimacy of The Civil Wars into a singular voice. Although this sounds crazy on paper, Talkdemonic makes it work and will appeal to fans of more traditional indie rockers like Modest Mouse as well as

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Quick Hits

Put these shows on your calendar for the month of February.

PRESSED AND

w/ Postfontaine, Alex Body | Feb. 7

The Mill | 9:00 p.m. | \$6 | 19+



CHUCHO VALDÉS & THE AFRO-CUBAN MESSENGERS

Englert Theatre | Feb. 10 | 7:30 p.m.

\$10-37 | All Ages

IOWA OPERA HOUSE PROJECT

ft. Sam Knutson, John Waite | Englert Theatre

Feb. 9 | 8 p.m. | \$10



PRETTY GOOD DANCE MOVES

w/ Reldnips, Mr. Ting

The Mill | Feb. 21 9 p.m. | \$8 | 21+



POLIÇA

w/ Marijuana Death Squad,

Total Fucking Bloos | Feb. 28

Gabe's | 8 p.m. | \$10/12

those who skew more experimental. They will be visiting in support of their most recent album *Ruins* and will have local violin star Skye Carrasco as their opener. (Full disclosure: This event is sponsored by *Little Village*.)

Electronica fans are offered the same choice as folk fans this month: a conventional band and one who is less so. To start with the latter, Pressed And is a Brooklyn-via-North Carolina duo. Not content with making simple music, Andrew Hamlet and Mat Jones create electronic soundscapes that blend hip-hop, drone, ambient and pop. Their music reminds me of Matmos as filtered through Kraftwerk. Pressed And's music has a bricolage feeling because of the way that the samples appear all over the track. This is balanced by their heavy usage of back beats, which provides the anchor for the kamikaze sampling and lush synth washes. The overall sound is both highly accessible and creatively experimental, a mix that I haven't seen—or hasn't engaged me—in a while.

If Pressed And are coming from left field, Pretty Good Dance Moves is barreling straight down the middle. Reminiscent of Freezepop, Au Revoir Simone, Dream Thieves and Those Dancing Days, this Brooklyn-via-Chicago band is starting to make a name for themselves. Featuring lovely female vocals, PGDM is anchored in '80s-style synthpop. Although they are indebted to that sound, the band puts their own urgent pop spin on the mix, which helps to get people on the dance floor. Touring in support of their new album *Limo*, PGDM will be coming to the Mill on Feb. 21. Local upstarts Reldnips and Mr. Ting will open up the night.

Although this is technically a March event, I want to end this month by putting in a word for the Memoryhouse show on Mar. 1 at The Mill. Their *The Years EP* got a lot of press in 2011 and rightfully so as it was a beautiful album. A mixture of shoegaze, ambient soundscapes and brokenhearted pop songs, *The Years* was a huge step into the indie spotlight for the Ontario-based duo of Denise Nuvion and Evan Abeele. With a full-length album being released later this year, this show will determine whether or not they are another unfortunate victim of the rapid, ever-brutal music blogging cycle. While we're waiting for that answer, I'll see you on the beat. **lv**

A.C. Hawley is a part of the music blogging cycle, as he writes for the Mission Creek blog. He tries to be part of the solution, not part of the problem but doesn't always succeed. Do you have a scoop? Email him at ac.hawley@littlevillagemag.com or tweet him at @acethoughts

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FEB 19 } **THE RAGBIRDS**
FEB 21 } **PRETTY GOOD DANCE MOVES**
FEB 23 } **WET HAIR**
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Cuticle

Mother Rhythm Earth Memory

This release by Cuticle (aka Brendan O'Keefe) is notable in the first place because it will be released on Not Not Fun, a well-respected boutique label, known internationally for adventurous releases on vinyl and cassette. *Mother Rhythm Earth Memory* will be limited to 500 vinyl records; I hope the vinyl will be followed by a digital release on Bandcamp.com so people beside record collectors and vinyl-obsessed hipsters can hear it.

O'Keefe comes out of the Iowa City experimental-electronic scene that spawned Lwa and Rene Hell, but he's soaked up just enough techno influence to spin his music into a more accessible realm, without becoming a slave to the demands of the dance floor. "Document Leak" for example bumps along in a minor-tinged echo chamber, with effect-drenched vocals reminiscent of the surreal mutterings of Lee Scratch Perry.

The bass on this record is immense. It's easy enough for anyone to add a low sine wave to a track, but on these songs the bass becomes central to Cuticle's submerged sound. The whole record sounds almost muffled at first because of its pronounced bass tilt, but it's like relaxing into a warm bath when you compare it to the brittle, spiky edge that has become the standard for most contemporary music. The metronomic beat gives listeners something to anchor to while they're buffeted by the potpourri of synthesizer improvisations. It sounds like O'Keefe structures his songs by exploratory tweaking rather than sticking to a rigid song grid, which makes for a more human take on machine music.

Experimental music for techno fans, or techno for experimental music fans? Take your pick; either way *Mother Rhythm Earth Memory* is a pleasant surprise.



GRISM

Social Obligations

grism.bandcamp.com

Grism is a group comprised of Zach Lint (aka Coolzey of the Sucker MCs), Grace Locke Ward (Petit Mal, Leslie & The LY's, Etsy.com superstar), Rachel Feldman and Kate Kane (Lipstick Homicide). They're longtime friends and members of the recombinant scrum of rock bands in Iowa City.

Even though Grism is a vehicle for Zach's indie-pop song writing, Grism's sound—a splashy melange of Superchunk, Unrest and Dinosaur Jr.—comes as much from the women in the rhythm section as it does from Zach, something he'd be the first to tell you. Rachel and Kate have been playing rock music together for nearly half their young lives; they're a well-tuned punk-rock machine. Give them the chords, wind them up and they'll sound huge. Grace's drumming is solid and energetic while subtly underlining the song structure.

The album's opener "Invoking Mr. Robinson" is an explicit homage to Unrest's Mark Robinson, a quietly sung, wistful song which doesn't prepare you for the chunky (Superchunky?) fuzz-rock of the rest of the album. The track "Relentless" serves as a declaration of principles for the rest of the songs. "If I should die I would hope to stay that way otherwise life would always stay relentless." Zach's lyrics reflect a comic disorientation, prone to flights of cartoonish fancy, concerned with making sense of a crazy world: "I read a book and it seemed to contain what I'm after, but on second look, couldn't find that particular chapter." Some of the best moments are when words fail him and the band launches into 'la la' call-and-response choruses. Grace, Rachel and Kate sound like they're eight years old, in the best possible way.

The album sounds like the one playing in Zach's head 20 years ago, embracing and

extending the vision of his indie-rock heroes. It's executed with the skills of enthusiastic grownups but with the wide-eyed enthusiasm and untethered imagination of children. And who wouldn't want to hear the music that was playing in their heads when they were 12?

Full disclosure: I've known the Grism-ites for years and done some audio production work for them, but until we outsource our album reviews to Mumbai you'll just have to factor in a certain lack of detachment in my reviews.

Kent Williams is like Transformers because there's more than meets the eye.



The Pines

Dark So Gold

thepinesmusic.com

I've been a dedicated follower of former-Iowa City band The Pines since their first album came out on Dave Zollo's late record label, Trailer Records, in 2004. Benson Ramsey and David Huckfelt have since recorded three albums for Red House Records—a label with a famous affinity for the Iowa City folk and blues scene. Each of The Pines' albums has been a chapter documenting the band's growth as musicians and songwriters. They've moved from a band clearly influenced by growing up around the Iowa City old guard to a sound which is distinctly their own.

For The Pines latest release, *Dark So Gold*, they've broken out the box of the same paints and brushes as before and laid to canvas landscapes made of soft-focused, almost half-remembered dreams. To the observer, only the smallest details of the picture are revealed—a conversation perhaps, a late-night glance to the sky, a heartfelt emotion lingering. As we reach for meaning we fill in little bits of ourselves.

Introducing an early performance of "Cry Cry Crow" in Dubuque last spring, Ramsey said, "A lot of our songs are getting quieter as

we get older.” In many ways, The Pines are the latest in a run of musicians that owe a debt to the laid-back and mellow blues template laid forth by JJ Cale. That said, the album is a sonic delight. This time around, the band has utilized more studio production magic adding atmospheric washes of sound—especially those brought by the keyboard work of Ramsey’s brother, Alex—at which their previous albums only hinted. The slight use of a spinning Leslie speaker on Benson’s voice helps lend some otherworldly creepiness on “Be There In Bells.” But the slide-guitar lick on the same song has a hook that keeps me coming back.

The title of the album, which comes from the song “Dead Feathers,” seems to be a pun, or maybe a mondegreen of some sort, but it’s clear that somewhere in the darkness The Pines have certainly found gold.

Kelly Pardekooper

Yonder >>>

www.kellypardekooper.com

An oft-quoted rule of thumb for writers is “write what you know.” Great written works are usually imbued with a strong sense of place derived from the writer’s ability to pull



that little bit of themselves in—people, places, conversations, situations.

Kelly Pardekooper lived in Iowa for most of his life and recorded five albums of Grade-A Iowa barroom Americana. Though a relocation to L.A. a few years ago seemed to silence this bard of the cornfields, a recent embrace by the tastemakers that are the music supervisors for television shows like *True Blood* and *Sons of Anarchy* may have sparked inspiration.

Titled *Yonder*, Kelly’s new album might be considered a postcard to Iowa from the valleys of L.A.. Its local flavor was added by producer

Bo Ramsey, who also plays guitar and sings on it. Joining Bo are his veteran sidemen Steve Hayes and Marty Christensen.

While it might be tempting to lump *Yonder* in with other albums that have been graced with Bo’s production, the difference lies in Kelly’s unique sense of humor and delivery. *Yonder* is infused with his familiar plain-spoken Eastern Iowa perspective and experiences. The characters in his songs are ones we know—the punker coming to grips with age, the ticking timebomb drunkard relative, the ex-lover.

Regarding that punker—she’s in the breakout song “Mommy Was A Punk Rock Queen.” His colorful third-person account of her is at once funny and endearing. Props for a nice lift of the Sex Pistols when he sings “she wants to be anarchy!”

While the sunny shores of California might be tanning the skin of Kelly even in winter months, when he writes about what he knows—as he sings in “Where I Come From”—it’s from “the corn, the weed, and the beans.”

Michael Roeder is a self-proclaimed "music savant." When he's not writing for Little Village he blogs at www.playbsides.com.



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Why are eco-fascists trying to ban incandescent bulbs?

Please comment on the global energy-conservation insanity surrounding the incandescent light bulb, i.e., initiatives around the world to ban it. (Some call the instigators of these measures “eco-fascists.”) How good are energy-saving fluorescent or halogen light bulbs really?—Ivona, Chicago

1. Although halogen bulbs don't offer much of an energy savings over ordinary incandescents, compact fluorescents sure do, and you'd be a fool not to use them whenever you could. Me, I've got 'em all over the house, including right here in the desk lamp.

2. Telling me I *have* to use them--production and import of conventional 100-watt incandescent bulbs were effectively banned January 1--is a pointless intrusion on my personal rights.

The facts:

The incandescent light bulb, though surely up there with the telephone as Coolest Invention Ever, has like old rotary-dial phones been rendered obsolete by advancing technology. It's one of the least efficient devices you'll ever lay hands on, converting just 5 to 8 percent of the energy it uses into light, with the rest thrown off as heat. Easy-Bake Ovens used to use a 100-watt incandescent bulb as their heat source. Not anymore--the toy was redesigned in the expectation that 100-watt bulbs would disappear.

Halogen bulbs are only marginally better. Though much is made of the fact that they're 30 percent more efficient than ordinary incandescent bulbs, 30 percent better than completely dismal is still embarrassingly bad. Ninety percent of the energy used by a halogen bulb is given off as heat--the bulbs can reach temperatures of 700 to 1,000 degrees Fahrenheit, making them a fire hazard. I'm sure there must be some reason to use halogen bulbs, but energy efficiency isn't it.

CFL bulbs are a different story. They use only about a quarter of the energy of an incandescent bulb to produce the same light, waste much less heat, and supposedly last eight to ten times as long. Though some complain about CFL light quality, in my estimation it's

comparable to incandescent light--nowhere near as harsh as what you get from old-fashioned fluorescent tubes.

That said, CFL bulbs have annoying drawbacks. They can take a minute or more to reach full brightness, an inconvenience if you're flipping on a closet light. They work poorly in the cold--I have one in a recessed ceiling fixture with an unheated attic above it, and when I first switch it on in the winter I can get more illumination by lighting a match. The failure rate is higher than advertised. I've had a couple burn out after just a few months in

by bulbs utilizing light-emitting diodes. LED bulbs use even less energy than CFLs, reach full brightness instantly, don't run on mercury, are unaffected by cold, and supposedly will last 25,000 to 50,000 hours. Unfortunately, the LED equivalent of a 100-watt incandescent bulb right now costs on the order of 50 bucks.

I won't be stocking up on LED bulbs any time soon. Still, I'm an eco kind of guy. Left to my own devices, my guess is I'd wind up with maybe 60 percent CFL bulbs at my house and the rest incandescent.

But no. The government says that, except for specialty applications, I'll have to replace them all.

All in the service of the greater good, you say. If only it were so.

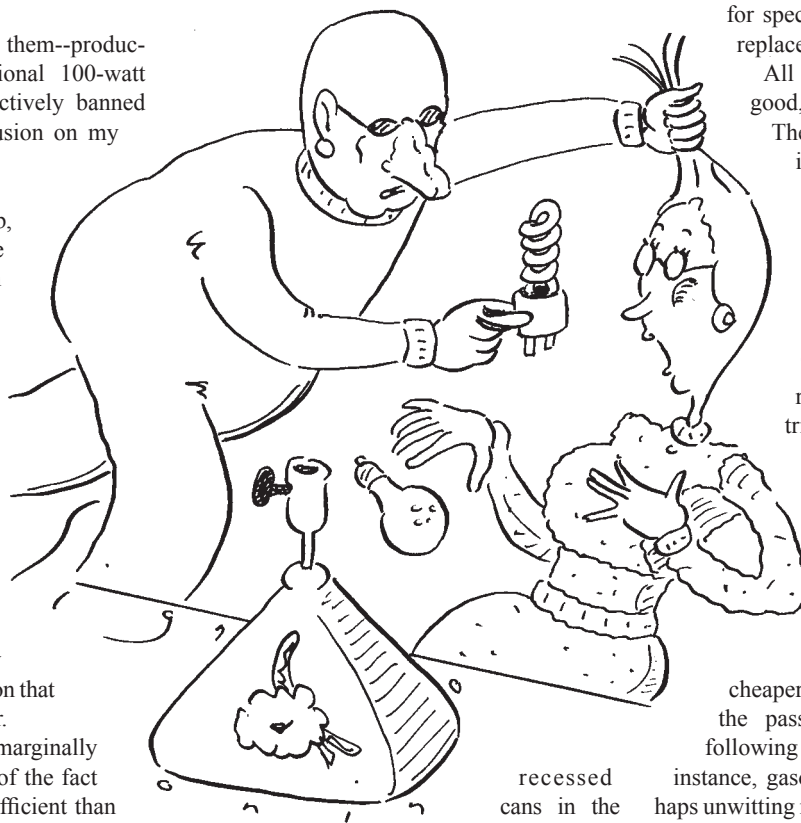
The net social benefit of legislating incandescent bulbs out of existence is likely to be negligible. A spokesman for the Natural Resources Defense Council says changing bulbs will eliminate the need to build 30 electric power plants. That sounds like a lot until you realize the U.S. has 5,800 electric power plants.

Even the trivial gain being claimed is illusory. As we've discussed in the past, you run up against the Jevons paradox: as use of a resource becomes more efficient, it effectively becomes

cheaper, stimulating greater use. After the passage of fuel-efficiency laws following the 1970s energy crisis, for instance, gasoline usage went up. The perhaps unwitting response to more-efficient light bulbs may wind up being something similar: Great, I can quit worrying about switching the lights off when unneeded and squander the energy savings on something else.

Notwithstanding the *Straight Dope* tradition of calling 'em like we sees 'em, it's odd to find yourself lining up with Rush Limbaugh and the *Wall Street Journal*. But there you are.

—Cecil Adams. Send questions to Cecil via straightdope.com or write him c/o Chicago Reader, 11 E. Illinois, Chicago 60611. Subscribe to the *Straight Dope* podcast at the iTunes Store.



recessed cans in the kitchen, a typical experience judging from news accounts out of California, which implemented anti-incandescent legislation a year ahead of the rest of the country.

Disposing of CFL bulbs is a pain. They contain mercury and so must be brought to a special recycling facility rather than tossed in the trash. Early reports suggesting you'd have to call in a hazmat team if you broke one were exaggerated. The fact remains that the EPA's advisory about what to do if you have an accident lists 19 steps.

Some say CFL bulbs are an interim technology that will eventually be swept away

Curses, Foiled Again

After three men stole a coin collection worth several thousand dollars from a home in Corbett, Ore., they redeemed the coins in a Coinstar coin-counting machine for about \$450, according to Multnomah County sheriff's deputies. The machine rejected about 500 silver quarters, which the suspects cashed in at a bank for face value. "The obvious answer," victim Dan Johnson Sr. said, is "that the crooks were idiots." Deputies identified one of the suspects as Johnson's son, Dan Johnson Jr. (Portland's KPTV-TV)

- After Tina Cafarelli, 36, used a stolen welfare benefits card to buy \$64 worth of soda at a supermarket in Lynn, Mass., police Officer Craig Fountain, watching her on loss-prevention video, said she immediately inserted the 216 cans into the store's digital can-return machine without first emptying them, expecting a \$10.80 deposit refund. Instead, according to manager Kevin Wilson, the full cans caused "well over \$250" damage to the machine. (Lynn's The Daily Item)



Police arrested Joan Mayo in St. Cloud, Fla., after she called 911 six times but wouldn't say why. She screamed obscenities at dispatchers and berated them, declaring the nature of her emergency was "none of your business. Just send me a sergeant." When responding officers warned her not to abuse the emergency number, she told them she had no regard for the 911 system and would call whenever she wanted to. Neighbor Lillian Morales explained, "She just wanted cigarettes." (Orlando's WFTV-TV)

Supply-Side Economics

The Environmental Protection Agency is penalizing the companies that supply motor fuel about \$6.8 million for failing to comply with the 2007 Energy Independence and Security Act, which requires them to blend 6.6 million gallons of cellulosic biofuel into their gasoline and diesel. The companies were unable to meet the requirement because the specified additive is unavailable commercially. (*The New York Times*)

- Hoping to generate new interest in the Powerball lottery game, officials announced starting jackpots would double from \$20 million to \$40 million. Officials added that the price of Powerball tickets would double from \$1 to \$2. (Chattanooga, Tenn.'s WRCB-TV)
- As part of the Obama administration's "Campaign to Cut Waste," the U.S. Mint all but halted production of \$1 coins bearing the likeness of dead presidents, even though the Presidential \$1 Coin Act of 2005 requires the Mint to issue four new coins a year through 2016. A few coins will still be minted for collectors, but the cutback will save \$50 million a year in production and storage costs, according to officials, who said lack of demand led to nearly 40 percent of coins already minted being returned to the Federal Reserve. "The call for Chester A. Arthur coins is not there," Vice President Joseph R. Biden said. (*The Washington Post*)

When Guns Are Outlawed

Fred Parker, 41, walked into a gambling parlor in Sharon, Pa., began touching the walls and gambling machines, then announced he has MRSA, a serious staph infection that resists antibiotics. Police said Parker threatened to infect the cashier unless he gave Parker money. When the cashier refused, Parker left empty-handed but was arrested a short time later. "It's our first case of robbery by threat of infectious disease," police Chief Mike Menster noted. (Sharon's *The Herald*)

Reasonable Explanation

Police investigating reports of a man handcuffed inside a car outside a drugstore in Uniontown, Pa., found Stephen M. Carr, 28, "wearing makeup, female eyeglasses, a female shirt, female pants, stockings and high

heels" A chain around his neck was secured with a lock and led behind the driver's seat, where it was attached to Carr's ankles with handcuffs. Officers said Carr told them "he came to Walgreens to get his wife a drink, and being dressed like a woman is hard to just walk into the store. So he chained up/restrained himself to build himself up to going into the store dressed like a woman to get his wife a drink." (*Pittsburgh Tribune-Review*)

Claim Game

A federal judge in New York City ordered the maker of Fresh Step cat litter to stop showing a television commercial that makes "insufficiently reliable" claims about the product's ability to handle smells. Judge Jed S. Rakoff called the comparison tests depicted in the ads insufficiently true to the real-life habits of cats. (*The New York Times*)

- The Atlanta-based fast-food chain Chick-fil-A demanded that Vermont folk artist Bo Muller-Moore, 38, stop using the slogan "eat more kale" on bumper stickers and T-shirts to promote local agriculture because it comes too close to the company's slogan, "eat mor chikin." A letter from a Chick-fil-A lawyer said Muller-Moore's message "is likely to cause confusion of the public and dilutes the distinctiveness of Chick-fil-A's intellectual

property and diminishes its value." Muller-Moore's lawyer, Daniel Richardson disagreed, observing, "I don't think anyone will step forward and say they bought an 'eat more kale' shirt thinking it was a Chick-fil-A product." (*Associated Press*)

Problem Solved

Hoping to discourage commuters from riding on top of trains, Indonesian authorities began suspending rows of grapefruit-sized concrete balls to rake over the roofs of trains as they pull out of stations or go through rail crossings. Hosing down scofflaws with red paint, threatening them with dogs and asking religious leaders for help have failed to discourage roof riders, who risk danger--dozens are killed or injured each year--to escape overcrowded railway cars, avoid paying for a ticket or experience the thrill. "We've tried just about everything, even putting rolls of barbed wire on the roof, but nothing seems to work," Mateta Rizahulhaq, an

official of the state-owned railway company PT Kereta Api, said. "Maybe this will do it." As for concerns that the balls could seriously hurt or even kill the roof riders, he insisted that wasn't his problem, noting, "They don't have to sit on top." (*Associated Press*)

911 Follies

Police arrested John R. Pacella, 38, in Willowbrook, Ill., after they said he called 911 and announced he "wanted to see an officer because he wanted to fight with them." (*Chicago Tribune*)

Cheap Dates

Police arrested Khadijah Baseer after they said she opened customers' car doors at a McDonald's drive-through in Burbank, Calif., and offered to have sex in exchange for chicken McNuggets. (*The Burbank Leader*)

- Robert Edward De Shields received a 10-year prison sentence and must register as a sex offender after he was convicted of sexually assaulting an 8-month-old chihuahua at a home in Sacramento, Calif. (*Los Angeles Times*)

Compiled from mainstream news sources by Roland Sweet. Authentication on demand.

ART/EXHIBITIONS

Akar

257 East Iowa Ave., Iowa City
www.akardesign.com

New Works by Jeff Oestreich, Jan. 27 through Feb 10*New Works by Matthew Metz, Feb 12 through Mar 9

Cedar Rapids Museum of Art

410 Third Ave. SE, Cedar Rapids
www.crma.org

Art Bites "The Magical World of M.C. Escher" with CRMA Curator Sean Ulmer, Feb 1, 12:15pm*Preview Reception for Lure of the Local: Collecting the Corridor, 2006-2011, Feb 3, 5pm*Lure of the Local: Collecting the Corridor, 2006-2011 Exhibit Opening, Feb 4, 10am

Figge Art Museum

225 West Second St., Davenport
<http://figgeart.org/>

"Thursdays at the Figge," Thursdays at 5pm*Fins and Feathers: Children's Book Illustrations from The Eric Carle Museum of Picture Book Art, through April 22*Young Artists at the Figge, through May 27*Beyond the Surface: WPA Works of Charles Turzak, through Feb 26*Restoring the Spirit - Celebrating Haitian Art, through Feb 19*W(h)ine and Art, Feb 2, 6pm*Exhibition Reception, Feb 2, 6pm*Visiting Artist Cori Doerrfeld: The Luck of the Draw, Feb 18, 1pm*Zentangle Basic Techniques, Feb 25, 9:30am

The Mill

120 E. Burlington St., Iowa City
www.icmill.com

Talk Art, Feb 15, 10pm*Talk Art, Feb 29, 10pm

Public Space One

129 E. Washington St., Iowa City
www.publicspaceone.com

See website for Feb gallery events TBA

University of Iowa Museum of Art

uima.uiowa.edu/events

See website for event locations

ArtIowa Exhibition Opening, Feb 2, 5pm*February First Friday: Party Heart-y, Feb 3, 5pm*Curator's Circle Reception Catherine Hale on "Putting Iowa on the Map", Feb 10, 7pm*Members' Preview Event: William Kentridge's Zeno Writing, Feb 16, 7pm

University of Iowa Museum of Natural History

10 Macbride Hall, Iowa City
www.uiowa.edu/~nathist

UI Explorers Seminar: Stephen Hendrix, Department of Biology, Feb 16, 7pm

MUSIC

Blue Moose Tap House

211 Iowa Ave, Iowa City
www.bluemooseic.com

Blind Pilot, Feb 2, 9pm*FAC Rager, Feb 3, 9pm*XV, Feb 4, 7pm*OCD: Moosh and Twist, Rockie Fresh, Logic, Feb 9, 7pm*Jenny Owen Youngs, Feb 10, 7pm*AER, Feb 17, 7pm*Cornmeal, Strange Arrangement, Feb 17, 9pm*Timeflies, Feb 18, 7pm*Asher Roth, Feb 19, 7:30pm*D.R.U.G.S., Hit the Lights, Like Moths to Flames, Sparks the Rescue, Feb 23, 6pm*The Envy Corps, Bright Giant, Feb 24, 8pm*Kid Ink, Feb 25, 9pm*Chris Webby, Feb 28, 7pm*Big Gigantic, Paper Diamond, Feb 29, 8pm

Coralville Center for the Performing Arts

1301 5th St., Coralville, Iowa
www.coralvillearts.org

See website for showtimes

Orchestra Iowa Brass Quintet, Feb 12, A Day in the Gardens of Money, Feb 19

Englert

221 E. Washington St., Iowa City
www.englert.org

Iowa Opera House Project Featuring Sam Knutson, Feb 9, 8pm*Chucho Valdés and the Afro-Cuban Messengers, Feb 10, 7:30pm*Gathe Raho 2012, Feb 11, 7pm*The Rap Guide to Evolution, Feb 12, 7pm*Zoe Keating, Feb 13, 8pm*Talkdemonic, Feb 15, 8pm*Gaelic Storm, Feb 16, 8pm*The Capitol Steps, Feb 17, 8pm*Was the Word, Feb 19, 7pm*Old Capitol Chorus 2012, Feb 25, 7:30pm

Gabe's

330 E. Washington St., Iowa City
www.icgabs.com/

Mixology every Thursday

We The Gathered, of Virtue, I Cry Wolfe, Pressing Forward, Destruction of a Masterpiece, Feb 2, 5pm*1987 Iowa Basketball Reunion with Funkdaddies, Feb 3, 9pm*Slip Silo, Reldnips, Mr. Ting, Feb 4, 9pm*Cop Bar, Los Voltage, Mighty Accelerator, Fetal Pig, 100 Degree Centipede, Feb 10, 9pm*Haiti Benefit with Item 9 and the Mad Hatters, Zeta June, Gone South, Caterwaulla, Nebula Was, Unnamed Acoustic, Feb 11, 8pm*The Tanks CD Release Party with Jabberjosh, Los Voltage, Feb 17, 10pm*Roster McCabe, Feb 22, 9pm*Bandwith. Org Festival, Feb 24, 8pm*Policia, Marijuana Death Squads, Total Fucking Blood, Feb 28, 8pm

Hancher Auditorium

www.hancher.uiowa.edu

See website for event locations

Chucho Valdés and the Afro-Cuban Messengers, Feb 10, 7:30pm

Legion Arts/CSPS

1103 3rd Street SE, Cedar Rapids
www.legionarts.org

The Pines CD Release Show, Feb 4, 8pm*Guy Davis, Feb 7, 7pm*Peter Mulvey, Feb 10, 8pm*Emma's Revolution, Feb 12, 7pm*JT Nero and Allison Russell, Feb 14, 7pm*Beppe Gambetta, Feb 19, 7pm*Playing for Change, Feb 23, 7pm*Pine Leaf Boys, Feb 24, 8pm*Missy Raines and The New Hip, Feb 26, 7pm

Little Village Live at Public Space One

129 E. Washington St., Iowa City
www.publicspaceone.com

Brandon Damascus, Feb 1, 5pm*Los Voltage, Acoustic Guillotine, Feb 8, 5pm*Pete Balestrieri, Feb 15, 5pm*The Emilees, Feb 22, 5pm*Phil Ochs, Tim Krein, Feb 29, 5pm

The Mill

120 E. Burlington St., Iowa City
www.icmill.com

Study Hall, the game, Sundays, 9pm-Midnight Open Mic with J. Knight, Mondays, 8pm, call 338-6713 to sign up

Tuesday Night Social Club, Tuesdays, 9pm

University of Iowa Jazz Performances, Feb 2, 7pm*Stinky Jones, The Emilees, Peter Odegard, Matthew Mesaros, Eli Blank Lueders, Feb 2, 9pm*Matthew Santos, Briar Rabbit and more TBA, Feb 3, 9pm*Baliff, Sudden and Subtle, The Post Mortems, Feb 4, 9pm*Craig Finn, Mount Mariah, Feb 6, 9pm*Pressed And, Postfontaine, Alex Body, Feb 7, 9pm*Burlington Street Bluegrass Band, Feb 8, 7pm*University of Iowa Jazz Performances, Feb 9, 7pm*The Damn Choir with more TBA, Feb 9, 9pm*Old Timey Blue Valentine's Show: New Broom, Mutiny in the Parlor, Feb 14, 7pm*University of Iowa Jazz Performances, Feb 16, 7pm*Stacy Earle and Mark Stuart, Tim Krien, Feb 16, 8pm*Jazz After Five with Ryan Smith, Dan Padley Group, Feb 17, 5pm*Ragbirds, Red Rock Hill, Feb 19, 8pm*Pretty Good Dance Moves, Reldnips, Mr. Ting, Feb 21, 9pm*Burlington Street Bluegrass Band, Feb 22, 7pm*University of Iowa Jazz Performances, Feb 23, 7pm*Kids These Days, Feb 24, 9pm

Old Brick

26 East Market St.
www.oldbrick.org

Fourth annual Evening in the East, Feb 16, 5:45pm

Old Capitol Museum

Pentacrest, Iowa City
www.uiowa.edu/~oldcap

See website for locations.

Piano Sunday, Feb 5, 1:30pm

Performing Arts at Iowa

performingarts.uiowa.edu
See website for times and locations.

A-List

This February: Love Your Local Food Scene

So you can't cook, but you want to impress that special dude and/or lady on Valentine's Day. That's all cool, because Iowa City chefs will be happy to do all of the impressing for you. So here's a toast to not doing dishes.

Chef's Table | Feb. 13-15 | \$65

Fresh shellfish, local bison and world-class chocolate made by Iowa Citians. The Chef's Table kitchen regularly turns out small miracles, and they're offering a four-course Valentine's Day meal for \$65 (with a wine-pairing option for \$20). For dessert, they chefs are featuring chocolate desserts made with Mast Brothers chocolate. Two world-famous chocolatiers, the Masts are Iowa City natives now based out of Brooklyn. For those wanting to stay in, the Table is offering a to-go "Amour Package"—for \$100 you get a bottle of Perrier-Jouet champagne, lobster mousse, fresh bread and a Mast Brothers chocolate dessert. Teddy Pendergrass record not included.

Baroncini | Feb. 14 | \$65

Chef Gianluca Baroncini recently filled the longstanding vacuum for fine Italian dining in Iowa City. We thank him kindly. Trained in Verona, Italy, Baroncini's is Gianluca's first restaurant stateside. For Valentine's Day, the restaurant is featuring a four-course tasting menu and in-house opera singers and other live music. Get the authentic taste of Northern Italy without needing to pay for airfare.

Lincoln Café | Feb. 14 | \$65

The Lincoln Café is in the middle of a serious renovation of their wine bar, but they're still making time for a four-course V-Day special. While the menu wasn't finalized by presstime, whatever they're making will be awesome, I'm sure. BYOB.

John Manning, tuba; Johathan Allen, trombone; and Lee Nguyen, piano, Feb 1*Eric Plutz, organ, Feb 3*Art Share Percussion Concert, Feb 11, 3pm*Music Therapy Club Recital, Feb 12*Celebration for New Music: John Cage Celebration, Feb 12*UI Orchestral Invitational Concert, Feb 17*Honor Band Festival Concert, Feb 18

Red Cedar Chamber Music

www.redcedar.org

See website for event locations.

Music for Seniors, Feb 2-3*Rural Outreach Concert, Feb 19, 2pm*Music for Seniors, Feb 21, 1pm*Rural Outreach Concert, Feb 21, 7pm*Music by Stephen Collins Foster and his contemporaries, Feb 23, 1:30pm*Rural Outreach Concert, Feb 23, 7pm*Home Sweet Home, Feb 24-25, 8pm

Riverside Casino

3184 Highway 22, Riverside

www.riversidecasinoandresort.com

Peter Cetera, Feb 11, 8pm*Norrie Morgan, Feb 12, 4pm

Uptown Bill's

730 S. Dubuque St.

www.uptownbills.org

Art and Music Night, Thursdays at 6pm

Open Mic, Thursdays at 7pm

Saturday Night Music, Saturdays at 7pm

Yacht Club

13 S. Linn St., Iowa City

www.iowacityyachtclub.org

Open Mic every Monday

Dance Party every Tuesday

Jam Session every Wednesday

9th Annual Bob Marley Birthday Bash with Natty Nation, Feb 3, 9pm*Dennis McMurrin and the Demolition Band, Uniphonics, Feb 9pm*Gone South, The Treats, Feb 9, 9pm*People Brothers Band, Feb 10, 10pm*Split Lip Rayfield, Head for the Hills, Feb 11, 9pm*Summercamp Battle of the Bands, Feb 17, 8pm*Bandwith.Org Festival, Feb 24, 8pm*Sublime Tribute with Second Hand Smoke, Feb 25, 9pm

THEATER/DANCE/PERFORMANCE

City Circle Acting Company

www.citycircle.org/

See website for times and locations.

No events announced at time of publication. See website for performances TBA.

Englert

221 E. Washington St., Iowa City

www.englert.org

Stew & The Negro Problem, Feb 2, 7:30pm*The Second City: Laugh out Loud Tour, Feb 3-4, 8pm*L.A. Theatre Works, The Rivalry, Feb 23, 7:30pm*National Theatre Live: Travelling Light, Feb 24, 7pm

Hancher Auditorium

www.hancher.uiowa.edu

See website for event locations

Stew and the Negro Problem, Feb 2, 7:30pm*L.A. Theatre Works, The Rivalry, Feb 23, 7:30pm

Legion Arts/CSPS

1103 3rd Street SE, Cedar Rapids

www.legionarts.org

See website for more information TBA.

SPT Theatre Writers' Room: Monopoly, Feb 17, 8pm

Penguin's Comedy Club

Clarion Hotel, 525 33rd Ave. SW, Cedar Rapids

www.penguinscomedyclub.com

Check website for showtimes.

Loni Love, Feb 3-4*Heywood Banks, Feb 10-11*Brad Wollack, Feb 17-18*Sean Morey, Feb 24-25

Performing Arts at Iowa

performingarts.uiowa.edu

See website for times and locations.

Jenga by Deborah Yarchun, Feb 3-5*In The Next Room by Sarah Ruhl, Feb 10-12, Feb 16-19*Ten-Minute Play Festival, Feb 16-19*Dr. Faustus, Feb 23-26*Faculty/Graduate Dance Concert, Feb 16-18

Riverside Theater

www.riversidetheatre.org

See website for showtimes and locations.

Guys on Ice: An Ice Fishing Musical Comedy, Feb 2-5, Feb 9-12, Feb 16-19

Theatre Cedar Rapids

4444 1st Ave NE, Cedar Rapids

www.theatreocr.org

See website for showtimes.

The Importance of Being Earnest, Jan. 27 through Feb 18*Gross Indecency: The Three Trials of Oscar Wilde, Feb 10 through Mar 3

Working Group Theatre

www.workinggrouptheatre.org

See website for times and locations.

Toymaker's War, Feb 23-26

Yacht Club

13 S. Linn St., Iowa City

www.iowacityyachtclub.org

Open Mic every Monday

Dance Party every Tuesday

Jam Session every Wednesday

Voicebox Poetry Slam, Feb 10, 8pm

CINEMA

Bijou Theatre

IMU, UI Campus, Iowa City

bijou.uiowa.edu

See website for showtimes.

Into the Abyss, Feb 1-2*Take Shelter, Feb 1-2

Englert

221 E. Washington St., Iowa City
www.englert.org
 The Tree of Life Screening, Feb 18, 8pm

Herbert Hoover National Historic Site

110 Parkside Drive, West Branch
<http://www.nps.gov/heho>
 See website for volunteer details.
 Troublesome Creek: A Midwestern, Feb 4-5, Feb 11-12, Feb 18-19, Feb 25-26

Theatre Cedar Rapids

4444 1st Ave NE, Cedar Rapids
www.theatretr.org
 See website for showtimes.
 Classic Cinema Series: Breakfast at Tiffany's, Feb 7*Classic Cinema Series: Roman Holiday, Feb 14

University of Iowa Museum of Natural History

10 Macbride Hall, Iowa City
www.uiowa.edu/~nathist
 Movies@MNH: *Creation*, Feb 12, 2pm

LITERATURE

Figge Art Museum

225 West Second St., Davenport
www.figgeart.org/
 Art Lovers Book Club, Feb 1, 1pm

Live from Prairie Lights

15 S. Dubuque St., Iowa City
www.prairielights.com/live
 See website for readings TBA
 Wapsipinicon Almanac # 18, Feb 3, 7pm*Charles Dickens' 200th Birthday Celebration at the ICPL, Feb 7, 7pm

The Mill

120 E. Burlington St., Iowa City
www.icmill.com
 blue/green Reading Series, Feb 15, 8pm

Uptown Bill's

730 S. Dubuque St.
www.uptownbills.org
 Readers and Writers Group, Wednesdays at 6pm
 Spoken Word Open Mic, Wednesdays at 7pm

KIDS

Cedar Rapids Museum of Art

410 Third Ave. SE, Cedar Rapids
www.crma.org
 Toddler Story Time at the CRMA, Feb 2, 1:30pm*Doodlebugs Preschool Program at the Cedar Rapids Public Library, Feb 3, 10:30am*Spotlight on You! Family Fun Day, Feb 4, 11am*Toddler Story Time, Feb 9, 1:30pm*Pajama Story Time, Grant Wood's Birthday, Feb 9, 7pm*Toddler Story Time, Feb 16, 1:30pm*Toddler Story Time, Feb 23, 1:30pm*Pajama Story Time: Stargazing, Feb 23, 7pm*Doodlebugs Preschool Program at the Hiawatha Public Library, Feb 24, 10:30am

Figge Art Museum

225 West Second St., Davenport
<http://figgeart.org/>
 A Fabulously Fun Figge Family Event, Feb 4, 1pm

Iowa City Public Library

123 South Linn St. Iowa City
www.icpl.org
 Storytime at 10:30 Monday - Saturday, 2pm Sundays

Red Cedar Chamber Music

www.redcedar.org
 See website for event locations.
 Music for Kids, Feb 24, 9am

University of Iowa Museum of Natural History

10 Macbride Hall, Iowa City
<http://www.uiowa.edu/~nathist>
 Night at the Museum: Exploring the Galapagos Islands, Feb 17, 6pm*Storytime Adventures: Geese, Feb 19, 3pm

MISC

Cedar Rapids Museum of Art

410 Third Ave. SE, Cedar Rapids
www.crma.org
 Valentine's Jazz Brunch at Campbell Steele Gallery, Feb 12, 10am

Englert

221 E. Washington St., Iowa City
www.englert.org
 National Geographic Explorer Spencer Wells, Feb 1, 7pm*The Salt Company, Feb 7, 8pm*The Salt Company, Feb 14, 8pm*The Salt Company, Feb 21, 8pm

Iowa City Public Library

123 South Linn St. Iowa City
www.icpl.org
 Conscious Birth Summit 2012, Feb 4, 9:30am - 7:30pm

The Mill

120 E. Burlington St., Iowa City
www.icmill.com
 Paperback Rhino Improv, Feb 25, 7pm

Old Capitol City Roller Girls

www.oldcapitolcityrollergirls.com
 See website for event locations
 Away vs. Minnesota RollerGirls All-Stars, Feb 4

Johnson County Local Food Alliance

www.jclfa.org/
 See website for more information
 Legal Strategies of Land Acquisition and Transfer for Beginning Farmers, Feb 4, 1pm*Come to the Table: Local Food Summit for Producers and Purchasers, Feb 10, 9am*Growing School Gardens: Training Workshop, Feb 18, 9:30am



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ASTROLOGY FORECAST FOR FEBRUARY 2012

FOR EVERYONE—Unknown unknowns. It will seem as if everything is changing at once. At the same time, our ability to make sense of things isn't working like it should. The future won't settle, or fall into familiar, recognizable patterns. There is time for experimentation and a few wrong turns, though. The best approach is to stick to those things you absolutely know are true and do those things you absolutely know must get done. It's okay to be a little reckless with what's left over.

♈ **AQUARIUS**—Simplicity trumps complexity. Strong but fickle financial currents could tempt you down uncertain financial pathways. If you aren't careful it could end up costing you. Your best defense is to set simple, clear financial priorities and stick to them, no matter what. You're also entering one of the most challenging decision-making periods in your young life, fraught with dazzling temptations and real risks. You can't escape at least some involvement. Just color inside the lines until you can see the big picture more clearly.

♏ **PISCES**—Kaleidoscopic. There is more information about future possibilities than you can absorb and even what you can absorb isn't necessarily reliable. Meanwhile, things continue to change. You'll need to plan your moves one at a time, and very carefully. If you think you see a clear path forward, think again. Still, there's opportunity to explore. In fact, most of the people you meet will be flirting with tantalizing possibilities. Explore along with them, but be careful about what you finally decide is worth doing.

♈ **ARIES**—Not yet. Aries is dealing with weighty burdens. You've lost old allies. Even very close friends have weighed heavily as they made important adjustments in their lives. Employees, family and others who depend on you are asserting their independence in awkward ways. Some are striking out on their own. Authority figures are limiting your choices. Before they lift these burdens, though, the planets need you to re-imagine your own possibilities. Take a playful approach. Children and the young will help show you the way.

♉ **TAURUS**—New pathways. Financial momentum will surge modestly, but noticeably and reliably. At the same time, you will see attractive new possibilities for the future. New ways to achieve financial or other, long-held goals will reveal themselves. Personal relationships will be a concern. New friends will be more adventurous than old ones, but they will also require greater freedom. Don't allow old relationship problems to hurt the growth of new friendships. Let them be part of the healing process. Others do share your concerns.

♊ **GEMINI**—Pathfinding. New possibilities are causing wild speculation. You know the possibilities are real and it's necessary to do something new. But resources are limited, the road to success will be long, and unintended consequences are inevitable. Offer guidance, but don't frustrate those who follow their heart or imagination rather than reason, per se. That will include some people in charge. You'd do better by just listening to people, however disorganized their thinking. Saying too much, no matter how reasonable, will only worsen the confusion.

♋ **CANCER**—New boundaries. You need to guide imaginative and high-spirited people along a complex path. They might not take orders well or take quickly to your kind of reason. This will take patience and a lot of faith in the goodness of others. Luckily, your intuition is now in top form. Your intuition and their imagination and high spirits are a winning combination. To succeed, you will have to set aside some of your own deepest fears and prejudices. Honest dialogue is the way forward.

♌ **LEO**—Reality check(s). It's time to update your skills. However, changeable and deceptive influences are affecting your financial and work life. Idealistic or speculative approaches will increase the confusion. The experts aren't much help, either. Simplicity and practicality are your best tools. On-the-job involvement will best reveal which skills are worth developing; a hands-on approach is the best way to improve them. Your flare for drama is enhanced by heightened intuition. Others will appreciate your ability to express their concerns and illuminate their situations.

♍ **VIRGO**—Due diligence. Everything important in your life is subject to change now. The way forward is fraught with confusion. The powerful and lasting influence responsible for this changefulness is also affecting partnerships. Friends and partners will come and go with greater frequency. Expectations of you will shift constantly. Be increasingly careful what you accept as factual. You must devote more time and energy to deciding who you are and what you stand for. It's best not to take anything or anyone at face value.

♎ **LIBRA**—Maintain boundaries. Librans are in better position to weather current turmoil than most. Financial prospects are slowly improving. But reality is catching up with many in your life. Increasingly, people will look to you for help making sense of sudden upsets in their lives. You can help make tough decisions. You can also provide balance for those considering unconventional, poorly thought out solutions. But remain a little detached. You could easily be drawn into exhausting, open-ended commitments that offer no clear benefit to anyone.

♏ **SCORPIO**—Inspire positivity. Life is now presenting everyone with a dizzying array of possibilities, some good, some scary. And attitude really will make the difference. You are uniquely well-placed to tip the scales in favor of the good possibilities. To do so, think positively yourself, but, perhaps more important, insist that others think positively. Scorpio is now beginning a lengthy cycle that puts you in harmony with mysterious and powerful forces. Mysterious forces will work mysteriously in your favor. Unusual experiences will enrich your life.

♐ **SAGITTARIUS**—Reality check. There are powerful and challenging influences at work in the heavens. Sagittarians are being more directly affected by all of these influences than the other Sun signs. Home-life could be challenging, friendships could be over-stimulating--wildly so. It will also take greater effort than usual to keep finances on track. Don't try too hard to make sense of events. Instead, set your priorities using simple, tried-and-true criteria and stick to them. Don't be swayed too much by the opinions of others.

♑ **CAPRICORN**—Openings. Things are becoming fluid in a good way. There is dialogue, however testy, and a pathway forward, however tentative. Stark economic realities are morphing into differences of opinion about how to proceed. You know what the limits are and you have authority. But others know what they need and want. They can also resist your authority. You'll have to give ground. But you have advanced from a situation too desperate for politics to one in which good old fashioned politicking will bring results. **lv**

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