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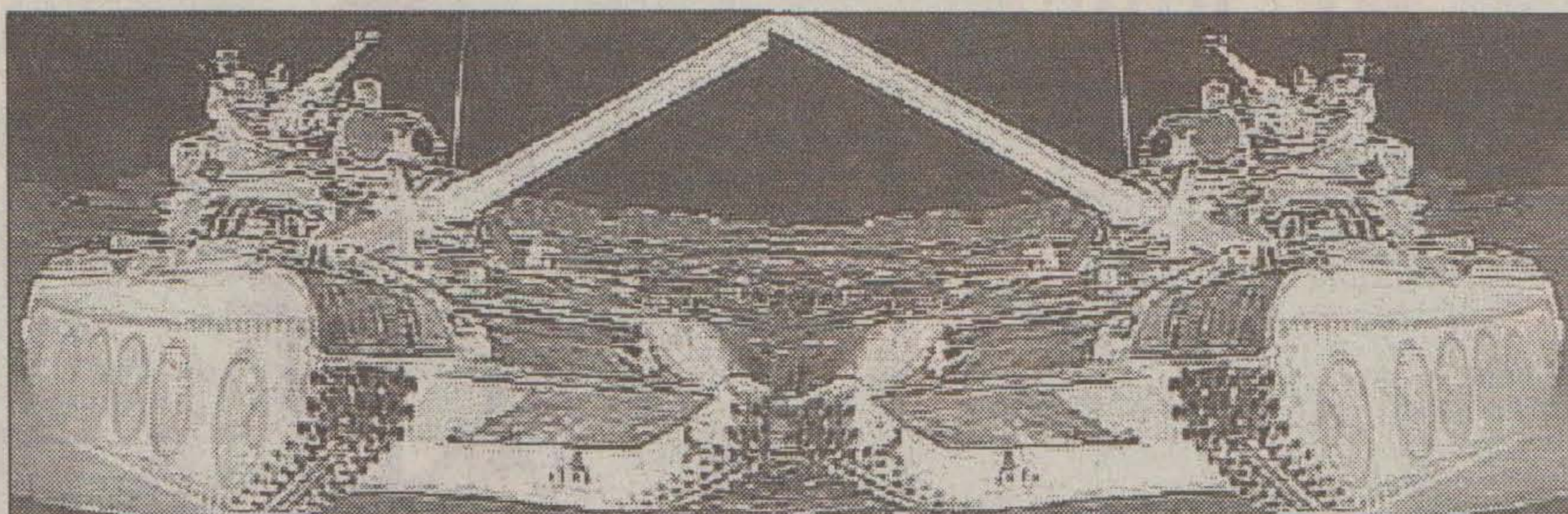
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Little Village welcomes your signed letters. Letters should not be longer than 400 words and may be edited for length, libelous content and clarity. Letters may be e-mailed to little-village@usa.net or mailed to PO Box 736, Iowa City, IA 52244. Please include a daytime phone number and city of residence. Letters and other submissions become the property of *Little Village* and will not be returned without an SASE. We look forward to hearing from you.

Not to be confused with a regular advice column, *Good Advices* dispenses wisdom gathered from both the distant winds and local gurus and experts. If you have some good advice on pretty much any topic, call or email us with it. If, on the other hand, you need advice, do the same and we'll see what we can do.

Good Advices

Should I tell this rock star that he fathered my child?

Q. A couple of years ago, I had a one-night fling with a lead singer of a popular band. A couple of months later, I found out that I was pregnant with his child. I was going to tell him, but then I found out that he had just gotten engaged to a woman he had met. Everyone was telling me how incredibly happy he was with his new love. So I never said anything. I thought that if I did, his fiancé might not marry him. I didn't want to cause him any problems. He and his wife were married two years ago. He is a good guy and deserves to be happy. And he is. But now, I'm starting to feel guilty. Does our daughter deserve the right to know her father? Would this man want to know he has another child out there? Should I consider telling him or just go with my original thinking and keep my mouth shut and never say anything, to her or to him?

A. There are no easy answers to your problem, but based on similar situations that we know about, it's always best for everyone involved if you tell the truth from the begin-

ning. When your daughter is old enough to start asking questions about who her father is, don't hide anything from her or lie to her. It's not worth it for your daughter to resent you because you won't tell her who her father is. If she finds out the truth from someone other than you, then it could permanently damage your relationship with her, not to mention it will mess her up emotionally. There could also be medical issues your daughter may have that are affected by whether or not she knows who her father is.

As hard as it may be for you to do, you should tell your daughter when she's old enough to understand. We also think you should tell the father of the child, but whether or not you seek any type of child support is something we can't give you advice on. That's a legal issue and you should consult an attorney about that. Be prepared for the probability that the father of your child will have to take a paternity test before you can move forward with any legal issues like child support or visitation. There are ways to solve this problem without ruining anyone's life. If you don't want to tell the father of your child about your daughter, you should at least tell your daughter who her father is because this in her best interest. You'll be protecting her from a lot of confusion and anger that she would feel if she didn't know.

<http://www.groupiecentral.com/advice.html>

Getting published

1. Send only completed work, not ideas for completed work.

2. Know where you are sending your work. Research publishers and the latest works that they've put out. Read and be familiar with the magazines to which you send or pitch stories.

3. Get the names of editors that you are submitting to so that you can begin a relationship with them.

4. For novel-size works, get an agent. Most publishing houses won't deal with an individual author since the author doesn't usually understand the legal aspects of publishing.

5. To build a portfolio, start small and publish locally.

Source: Joe Meno, author of *How the Hula Girl Sing*

Advice

I always advise people never to give advice.
Source: P. G. Wodehouse

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THIS MODERN WORLD

by TOM TOMORROW

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Our good friend and ally! Also major source of terrorist funding. Is this a wacky world or what?

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Loose coalition of warlords whose infighting and savage brutality paved the way for the Taliban takeover in 1996. This is gonna work out great!

62 **ARMCHAIR WARRIORS!**
Commentators advocate everything from torture of detainees to use of nuclear weapons! Watch out, Osama--these guys mean business!

86 **REPUBLICAN LEADERSHIP!**
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How we lost the war

The news from Afghanistan has been good. The Taliban—who will do as an enemy since the real one is too nebulous and well hidden to conduct actual warfare against—are on the run in Northern Afghanistan, one of bin Laden's chief lieutenants is a confirmed casualty, and the Afghan phase of this campaign may soon see a successful conclusion.

Not that it makes a damn bit of difference. Back on the home front, the war is over, and it was a complete rout. We lost—at least to the extent that we were fighting for democracy, justice and American values. A regime of questionable legitimacy and no real democratic mandate has seized power, overturned the Constitution and assumed unilateral control, suspending the usual checks and balances. All this occurred without a shot fired or voice raised—and there isn't a damn thing we can do about it.

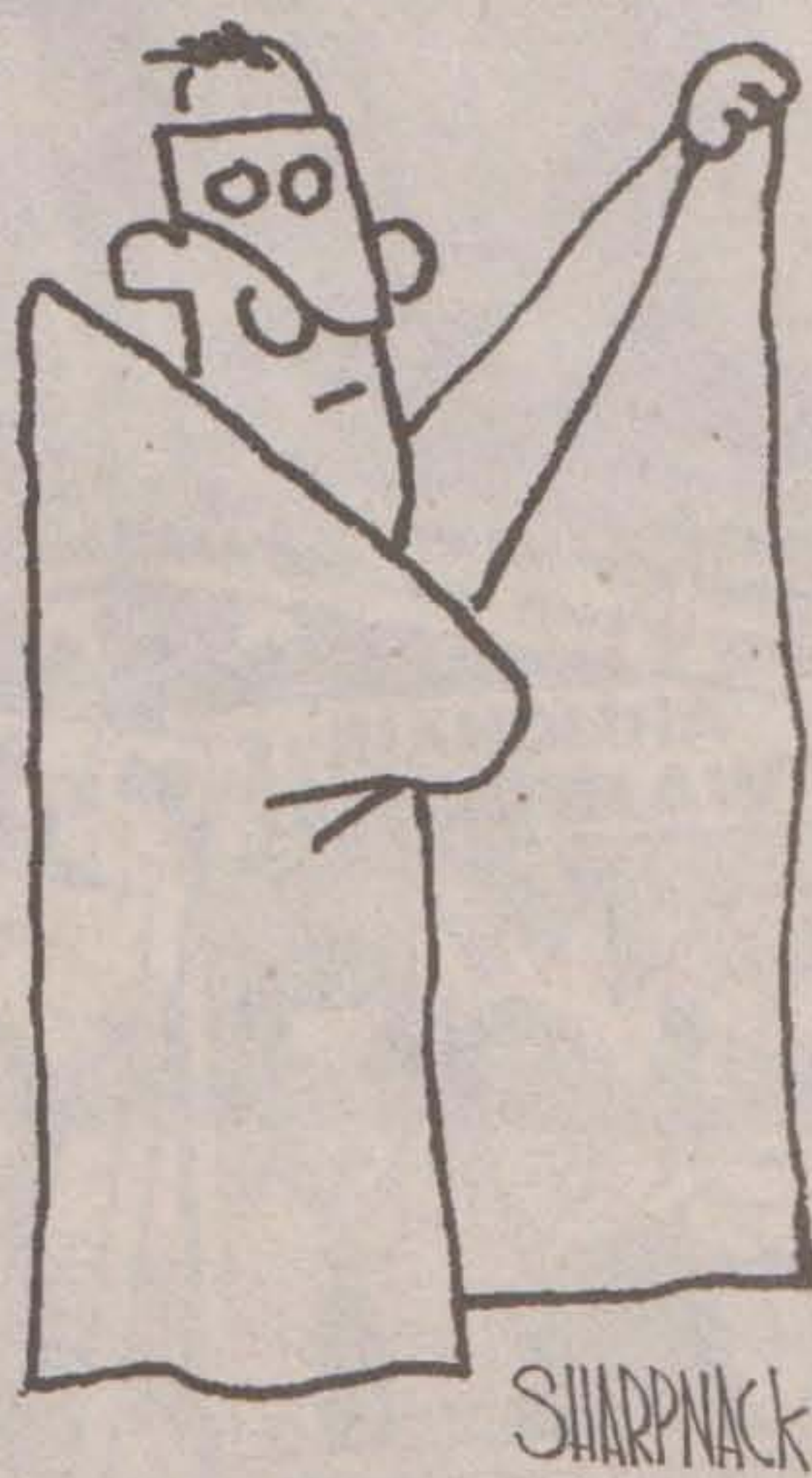
Lest the above seem overdramatic, it should be noted that the Bush Administration's recent behavior has upset not only such friends-of-the-usual-suspects as the American Civil Liberties Union and your humble correspondent, but also such reflexive defenders of the regime as William Safire and Rep. Bob Barr (R-GA), and that the list of anti-democratic and anti-constitutional actions taken by the administration includes some genuine humdingers, to wit:

- The president, in an executive order, has in effect overturned the Freedom of Information Act by establishing rules whereby the release of the papers of a former president can be blocked by a sitting president, a former president, or the surviving family of a former president, each against the wishes of the other. The fact that this executive order is timed to block release of the papers of the Reagan Administration, which likely detail actions taken during Iran/Contra by the president's father and several key players on his current leadership team, seems to indicate both that these presidential allies have something to hide and that the president is not above invoking



national security issues to save himself and his people from embarrassment.

- In another executive order, the president has effectively suspended due process for any foreign national believed to be a member of a terrorist organization. Such people would be placed at the mercy not of the established criminal justice system, but military tribunals that could detain or execute them without review or appeal by any civilian body. Such niceties as the rules of evidence, competent defense and unanimous verdict of a jury of peers would be ignored entirely—the tribunal would investigate, prosecute and punish, with impunity, by its own rules.



- The attorney general has de-facto suspended the writ of habeas corpus. Several hundred, perhaps over a thousand, have been detained in the investigation of the Sept. 11 attacks. We don't know how many, or who they are, or where they are detained, or why they are being detained, or for how long. Neither do their families and loved ones.

- The attorney general has further decided on the de facto amendment of the Sixth Amendment to the Constitution, suspending attorney/client privilege for suspected terrorists and allowing prosecutors broad latitude to make use of formerly tainted evidence.

These are not the actions of men who trust in the democratic system. Rather, they are the actions of men who consider the checks and balances of democracy and the protections of the legal system as mere niceties to be done away with the moment they begin to inconvenience the executive branch. All of the above were done completely by executive fiat, with no consultation of and little recourse to the other branches of government.

Which is why there isn't a damn thing we can do about any of them. In the current climate, few in Congress are willing to "break ranks" with the administration, and even if they did, it is unlikely that they would be joined by sufficient representatives to make any real headway against executive orders. As for the courts, the mere fact of George W. Bush's presidency suggests we can effectively count the Supreme Court out.

We can kid ourselves that none of this really matters—that the fact that this is largely aimed at foreigners isn't morally equivalent to "they only came for the Jews this time." The fact that we're allowing the Bush Administration to use this war to set up a secretive and unaccountable shadow regime, unencumbered by democratic process, should give us far greater pause, however. Such regimes rarely give up willingly, war or no war, and the secrecy in which they operate means we'll never quite be sure who they're coming for, and when.

This is a crisis of American values that, frankly, dwarfs the terrorist attacks. It's time we started acting like it. *

Brendan Wolfe

Editor's note: The following story by former *Icon* editor Brendan Wolfe appeared in the Nov. 15 issue of the *Maine Times*, a state-wide alternative newspaper for which Wolfe serves as deputy editor. Upon publication of the piece—a story outlining the mainstream media's squeamishness over tackling some of the tougher questions associated with America's "War on Terrorism"—Wolfe was promptly fired by the paper's owner. Although he was eventually rehired, Wolfe is unsure of his future at the paper.

In a world full of such banal euphemisms as "collateral damage," the polemics of Arundhati Roy are like lightning bolts. "Governments ... first use flags to shrink-wrap peoples' minds and suffocate real thought, and then as ceremonial shrouds to cloak the mangled corpses of the willing dead," she writes in her essay "War is Peace." "President Bush can no more 'rid the world of evil-doers' than he can stock it with saints," she asserts in another piece, "The Algebra of Infinite Justice." "What is Osama bin Laden?" she asks. "He's America's family secret. He is the American president's dark doppelganger. The savage twin of all that purports to be beautiful and civilized. He has been sculpted from the spare rib of a world laid to waste by American foreign policy."

Roy, who lives in her native India, is no stranger to American audiences. Her 1997 novel, *The God of Small Things*, has sold more than 6 million copies. But if you weren't familiar with her views on the war against terrorism, it's because every major American newspaper and magazine has rejected her essays. *The New York Times* reported on this fact Nov. 3 and quoted briefly from her writing, thus providing its readers with only a glimpse of her arguments—a shadow, but not the weight of something tangible and, because of its fearless and prickly dissent, threatening.

Are Americans, still traumatized by the awful explosions of Sept. 11, too afraid to

confront those who might disagree with the US military response? Burton Hatlen of Bangor has reason to think so. When he wondered, on the op-ed page of the *Bangor Daily News* last month, whether there might not be some way to fight terrorism besides dropping bombs, a reader suggested he be stripped of his citizenship and exiled to Afghanistan.

"There is a reluctance to talk about the causes of what happened," the University of Maine English professor told *Maine Times* with some understatement. "It's considered unpatriotic to ask what might have motivated those people to act on Sept. 11. We are told simply that they are evil."

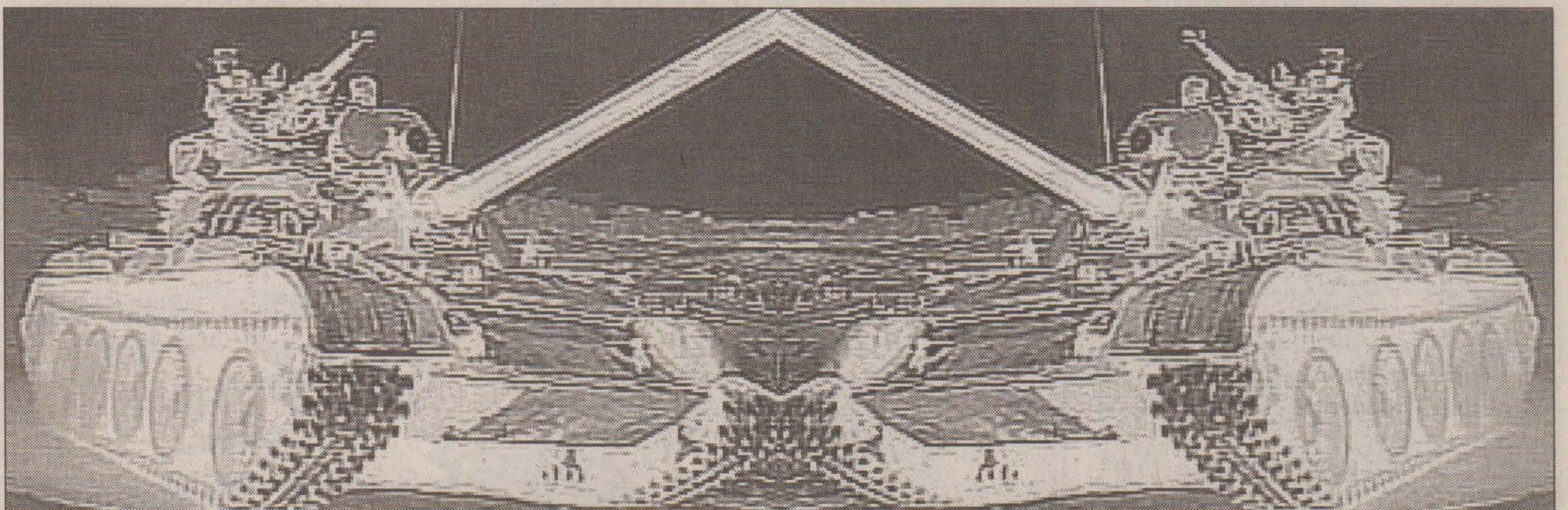
"It's true that polls show overwhelming support for the president's policies," pointed out Nancy Galland of the Peace and Justice Center of Eastern Maine. "But there's also been a huge effort by the administration to silence opposition by using words like, 'You're either for us or against us.' The lines have been drawn."

"What happened to us and why? Where are we going from here?" According to Mahmoud El-Begearmi, a UMaine professor of Nutrition and Food Safety, these are questions both print and broadcast journalism have failed to adequately address in the last two months.

Instead, the mainstream media, by and large, have wrapped themselves in the flag—the *Portland Press Herald* and the *Bangor Daily News*, like many dailies

Why Afghanistan?

Five questions the mainstream media don't want you to ask about the war against terrorism



According to Arundhati Roy's surgical prose, the mainstream media "has more or less rolled over, allowing itself to be tickled on the stomach with press handouts from military men and government officials."

across the nation, actually printed flags for display—and ignored dissent altogether, making informed discussion nearly impossible. *The New York Times* has been particularly dismissive. Atop its Sept. 29 report on an anti-war march—where participants advocated bringing Osama bin Laden to justice through non-military means—the paper affixed the headline, "Protesters in Washington Urge Peace with Terrorists."

According to Roy's surgical prose, the mainstream media "has more or less rolled over, allowing itself to be tickled on the stomach with press handouts from military men and government officials."

The bottom line, argues El-Begearmi, is that "we need to make room for more discussion and understanding of what is going on." Toward that end, we present five questions, along with analysis, that we hope will assist *Little Village* readers in better understanding the new war. As President Bush insists on maintaining that the terrorists attacked America because they hate our freedom, we would do well to exercise that freedom—by daring to confront difficult issues and alien points of view.

Is the US justified in killing Afghan civilians?

Like many questions, this one seems straightforward. Of course the US is justified so long as civilian deaths are accidental and all care is taken to minimize those deaths. The Bush Administration is working hard to convince Americans it is doing just that. While Defense Secretary Donald Rumsfeld has been, on occasion, publicly dismissive of the concern, using terms like "collateral damage" instead of "civilian deaths," it's no accident the Pakistani government has said publicly that no military campaign in history has been more concerned about the lives of innocents than the current one.

(Pakistan's citizens, by the way, are much more likely to oppose the bombing.) Meanwhile, news reports surrounding the landing of special-forces troops in Afghanistan never fail to mention that part of their role is to help pinpoint air strikes for greater accuracy and so less "collateral damage."

Add to this the long history of "total war," which in US history commenced with Sherman's infamous march to the sea at the end of the Civil War and continued through the firebombing of Dresden and Tokyo and the nuclear annihilation of Hiroshima and Nagasaki at the end of World War II. Those campaigns, which claimed *mostly* civilian lives, were justified, weren't they? Judging by the highly publicized controversy surrounding a Smithsonian exhibit commemorating the 50th anniversary of Hiroshima, that seems to be an open question for many Americans.

Or take this example from a daily newspaper in Orange County, Calif., that two weeks ago published photos of damage to civilian homes allegedly caused by US bombs. Readers were so incensed by the coverage, the paper's ombudsman felt compelled to write a column defending the photos. Readers who want to prevent coverage of possible civilian deaths are readers who are uncomfortable with "collateral damage."

Finally, there is this provocative argument made by Robert Wright in *Slate*, an online magazine. He claims US military actions imply the following strategy: "It's better to kill numerous Afghan civilians than to lose a single American in uniform." American bomber pilots fly high, Wright says, keeping them out of harm's way but also reducing their strike accuracy. Also, ultra-close air support from helicopters has not been employed. Even though it would bring the war to a close sooner, it is seen as too risky. Wright argues too that special-operations



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troops haven't been deployed in a risky enough fashion.

"We, unlike bin Laden, never deliver a bomb with the intention of killing a civilian. That's a valid distinction," Wright maintains. "Still, Rumsfeld has said some collateral damage is bound to happen. So, like bin Laden, we launched a war knowing that it entailed civilian deaths; the deaths were inseparable from a strategy justified by a goal we deemed good, so we proceeded to cause them."

Is US humanitarian aid to Afghanistan helpful?

Many activists who oppose the bombing report that their number one reason for doing so is that the bombing is preventing real food aid from getting to 7.5 million starving Afghans before winter.

By now, most TV-watchers are familiar with the packets of food being dropped from the sky by American planes. Reports have focussed on the military's efforts to ensure that these packets are picked up by civilians and not stolen by the Taliban. We have been told the packets are equipped with drawings meant to serve as user instructions and an American flag to indicate the identity of their donor.

Sen. John Warner told CNN's Larry King: "This, I think, is the first time in contemporary military history where a military operation is being conducted against the government of a country, and simultaneously, with the troops carrying out their mission, other troops are trying to take care of the innocent victims who all too often are caught in harm's way."

What the networks have failed to adequately address, however, is that these packets of food are coming at the expense of substantive aid missions that have been interrupted by the bombing. According to the Nobel Prize-winning French organization Doctors Without Borders, the food-from-the-sky effort is "virtually useless and may even be dangerous." According to Jim Jennings, president of an aid organization called Conscience International (as reported by the liberal group Fairness and Accuracy in Reporting): In the western Afghan city of Herat, "there are 600,000 people on the verge of starvation. If you provide one pound of food per day, the minimum for bare survival, it would take 500 planeloads a month to supply the one camp in Herat alone, and Afghanistan is the size of Texas. The administration has stated that two aircraft are being used for food relief so far—

for all of Afghanistan."

There is a fundamental moral question at stake here, closely related to the issue of whether we are justified in killing civilians: Is it justified to wage war against the Taliban if the price of that war is mass starvation? It's a question that has been steadfastly avoided by the mainstream media. Meanwhile, Bill O'Reilly, a popular Fox News Channel pundit, has opined: "We should not target civilians. But if they don't rise up against this criminal government, they starve, period."

What is the nature of anti-war dissent here and abroad?

The bottom line here is that an overwhelming majority of Americans support the war on terrorism and the current bombing of Afghanistan. What dissent does exist, however, is being systematically played down by the media. FAIR, the liberal media watchdog group, reported that a Sept. 21 story in *The New York Times* about protests being held at 150 college campuses nationwide failed to report the actual arguments being made by those protesters. Instead, the article was dominated by students who *support* the bombing, as well as those who could not recall seeing any anti-war sentiment on campus.



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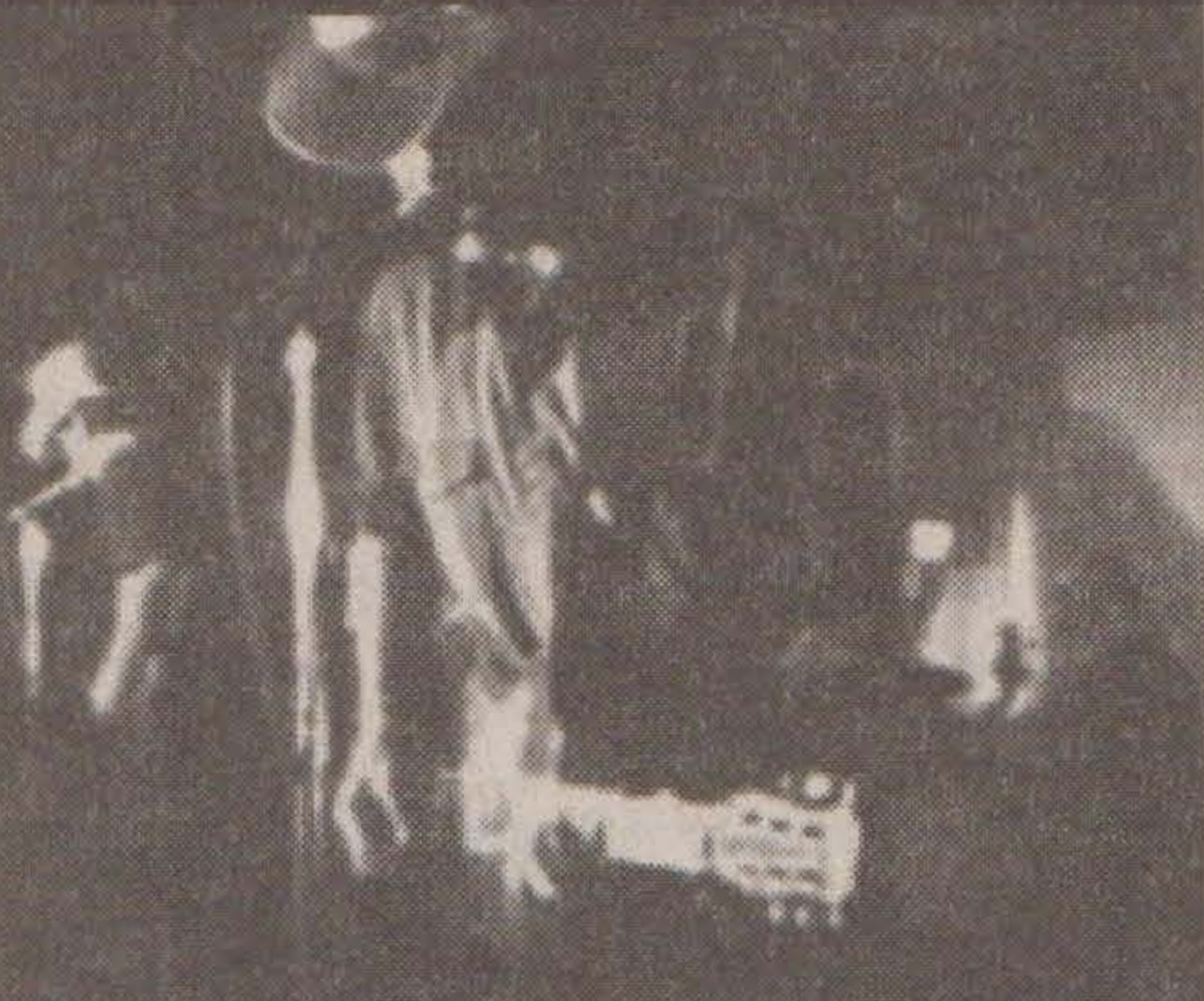
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When daily newspapers have engaged in dissent, it's been accompanied by trouble. For instance, *The Arizona Republic's* staff political cartoonist, Steve Benson, is staunchly anti-war. Even though polls indicate that his sentiments are a tiny minority, and newspaper coverage rarely gives voice to them—in fact, a *Republic* editor describes the paper as “relatively hawkish”—readers have protested, forcing from the editor a defense of the cartoons. In upstate New York, *The Oneida Daily Dispatch* ran a provocative staff editorial concerning the causes behind the World Trade Center bombing and the role of Israel in the Middle East. The paper's two top editors were subsequently fired.

(*The Dispatch* editorial took up the question of the word “terrorism” and what it means. This is another question Americans don't want asked or discussed because it provokes an uncomfortable examination of the civilian deaths caused by United States policies and the policies of its allies, such as Israel. When an *Irish Times* columnist broached the subject, one American e-mailed him: “We'll be waiting to dispatch you to whatever afterlife you believe in.”)

Abroad, “the level of anti-Americanism sweeping the world is stunning,” and not just among Muslims. This is according to Anita Pratap, writing in *Outlook India*, the same magazine that publishes Arundhati Roy. “Images of shattered homes, fleeing refugees and fathers sobbing over the remains of their bombed children”—images not seen in the United States—“emblazoned American hypocrisy,” writes Pratap. Although she calls the war a “justifiable crusade,” she blames American journalists for not engaging in the kind of discussion that might persuade others of that fact. “One has to turn to the Indian media to get the multiplicity of viewpoints that a contentious war like this provokes,” she bemoans.

Her point underscores something important: Dissent ought to be reported not because it is necessarily the correct position,

but because the conversation it provokes is invaluable to our collective understanding of the war.

You maybe can't argue with a crazy person, but does that mean we should ignore bin Laden's message?

The fact that Osama bin Laden's crazy is a no-brainer if ever there was one. Any man who would justify the horrible murder of 5,000 innocent civilians is certifiable. The problem is that the United States government and a complicit media have spent so much time and energy demonizing the

man—a mission that is hardly necessary, under the circumstances—that his message to the world's Muslims, a message that is, to many of them, quite persuasive, is being lost. With it is lost any opportunity to respond and so convince the world of the righteousness of US policy.

“The White House seems to think that if it ignores bin Laden's message, the message will go away,” writes William Saletan in *Slate*. “In the war for Muslim public opinion, we've become pacifists.”

Saletan argues that Bush's summary of bin Laden's motives are too selective and simplistic. While it is true that bin Laden and his cronies do not support American democracy (or, in Bush's words, they “hate our freedom”), while also wanting to drive Israel out of the Middle East, it is also true that bin Laden makes other, more moderate, claims. In fact, bin Laden raises many of the concerns noted above, notably the killing of civilians during World War II, in Iraq and now in Afghanistan. Hypocritical? Sure. But when Osama bin Laden positions himself as the victim, he becomes very sympathetic to millions of the world's Muslims.

Meanwhile, mainstream media outlets have complied with a Bush Administration request to not release bin Laden statements. And administration spokesman Ari Fleischer had this to say about one tape in particular: “The president saw the tape yesterday and his reaction to it is mostly that this is really not about Osama bin Laden; this is much broader.” Isn't that a funny

“The White House seems to think that if it ignores bin Laden's message, the message will go away,” writes William Saletan in Slate. “In the war for Muslim public opinion, we've become pacifists.”

thing for the administration to admit to, especially one that has so demonized bin Laden, calling for his capture "dead or alive"?

"To say, as senators on television always do, that 'the message is not getting out' is a pathetic understatement of an extraordinary failure," according to David Denby, writing in *Slate*. "The 'message' is completely in the hands of the fanatics ... with nothing but tight-lipped or bland remarks offered in rebuttal from American officials, who act as if articulateness or eloquence were some weakness to be avoided."

What are the ramifications of the Patriot Act?

To watch the nightly news is to be hardly aware of what the Patriot Act is. This anti-terrorism legislation, according to the American Civil Liberties Union, could "deny

meaningful hearings to immigrants, minimize judicial supervision of electronic surveillance by law enforcement authorities and vastly expand the government's ability to conduct secret searches." So little has been written about the Patriot Act that it's difficult to even research its precise provisions. What is clear, however, is that the media are quick to suggest that Americans aren't—and, implied by a lack of coverage, shouldn't—be worried.

FAIR pointed out one report on ABC where, "after reporting poll numbers indicating that many Americans fear losing their liberties to 'the fight against terror,' "World News Tonight" reporter Dean Reynolds managed to conclude just the opposite—that 'right now the calls for action are drowning out the second thoughts. As one veteran of World War II put it today, if you have to violate freedom to protect the

masses, go ahead and do it."

Ultimately, the ramifications of the Patriot Act could be the same as the ramifications of the current media coverage of the war: the loss of our freedom. Without proper discussion, we leave ourselves vulnerable to an unchecked government.

"The trouble is that once America goes off to war, it can't very well return without having fought one," Arundhati Roy writes in "The Algebra of Infinite Justice." If it doesn't find its enemy, for the sake of the enraged folks back home, it will have to manufacture one. Once war begins, it will develop a momentum, a logic and a justification of its own, and we'll lose sight of why it's being fought in the first place."

Leave it to an Indian to explain our freedoms to us. And sadly, leave it to *The New York Times*, et al., to deny her a voice. *

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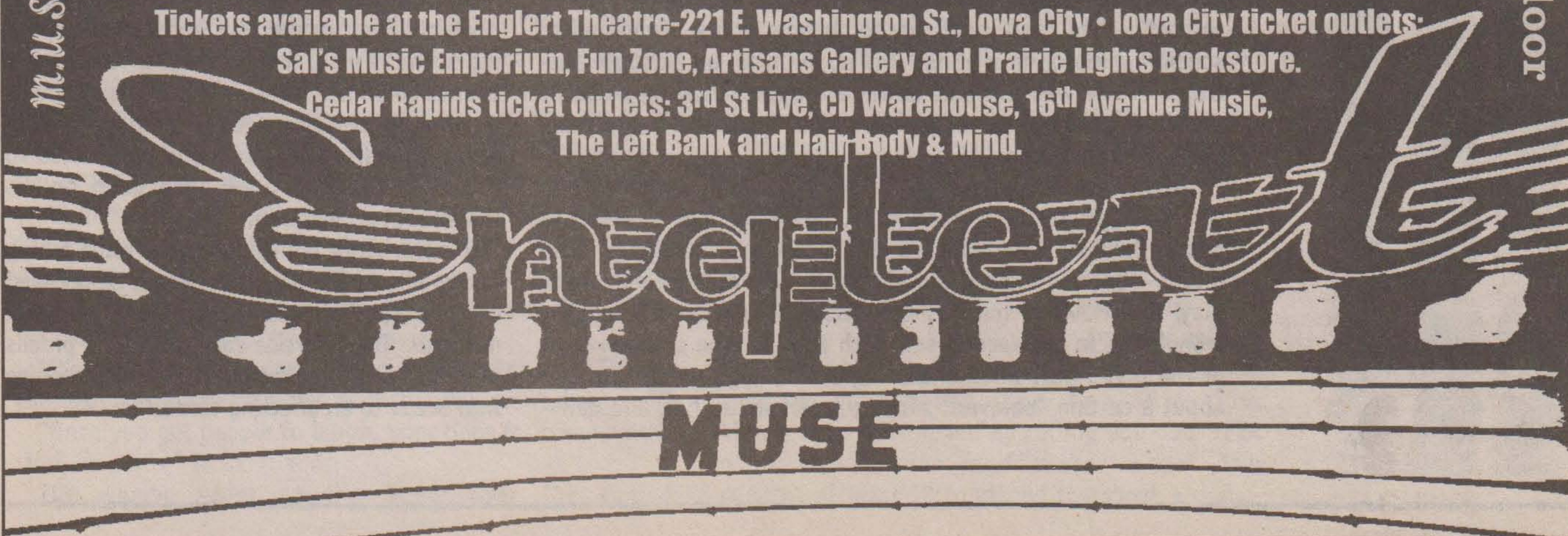
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Rob Cline

Like butter

Riverside cast members turn in high-quality performances despite the challenges of a script given to slogans and shouting

A controversial children's story provides the framework for an exploration of racism in *Spinning Into Butter*, currently in production at Riverside Theatre.

Rebecca Gilman's play takes its name from the story "Little Black Sambo," in which a clever black child outwits the tigers who steal his beautiful clothes. After each tiger steals a piece of Sambo's attire, an argument ensues as to which is the grandest tiger. The vain animals chase one another around a tree, running so fast that they melt into butter. Sambo reclaims his clothing and uses the butter to top his morning pancakes. The story has been much criticized in recent years for being patronizing in its portrayal of blacks as noble savages. The characters in Gilman's play struggle to overcome such patronizing attitudes toward minority students and are run ragged by the effort.

Gilman, who received an MFA from the UI Playwrights' Workshop and is a former house manager of Riverside Theatre, has crafted a story with particular resonance for Iowa City audiences. At a small liberal-arts college in Vermont, a black student—who never appears on stage—finds a series of racist notes on his dorm-room door.

Administrators wrestle with appropriate ways to deal with the situation while exploring their own attitudes about race.

While Gilman made a valiant effort to take an honest look at the dark underside of efforts to improve race relations on college campuses and in society generally, the play's dialogue is occasionally given to sloganeering—"To idealize is not to respect"—and has a tendency to go from polite discussion to screaming match in a blink. This is, perhaps, an accurate portrayal of the way difficult issues are approached by students and staff alike at the college level, but it doesn't play particularly well on stage.

Despite the challenges of the script, several cast members turn in high-quality performances, including Jody Hovland as Sarah Daniels, the college's dean. Daniels' struggles with racism—both in society and in herself—are at the heart of the play, and Hovland handles the material, including a lengthy monologue in the second act, with aplomb. She is given most of the play's best lines, including a monologue-ending zinger about a certain "beloved" African-American author, and deliv-

ers them with a caustic edge while simultaneously maintaining her position as the story's most sympathetic character.

Dennis Fox does a fine job interacting with Hovland in his role as faculty member Ross Collins. Fox captures the self-absorbed yet affable personality of his character perfectly, and his scenes with Hovland provide the best moments in the production. Many of those moments, however, have less to do with the



Dennis Fox and Jody Hovland in Riverside Theatre's production of *Spinning Into Butter*

main storyline than with the comic relief provided by their characters' thorny personal relationship.

Chris Leyva plays a minority student central to the play's plot and does a good job in a role that largely limits him to yelling at Hovland. Their interaction in the play's opening scene is more nuanced and gives Leyva a chance to shine. Jackson Dorian also delivers a winning performance as a student who wants to start a campus group committed to tolerance because it will look good on his law-school application.

Gilman's script is highlighted by some telling ironies late in the play that cannot be revealed without spoiling the play's most dramatic moments. The Riverside cast avoids the pitfalls of overplaying these moments, bringing *Spinning Into Butter* to an affecting conclusion. *

Spinning Into Butter

What: UI alum Rebecca Gilman's play about racial tension on a college campus

Where: Riverside Theatre, 213 N.

Gilbert St., Iowa City

When: Through Dec. 9

Review

Me and my vulva

Goofier and more free-spirited than *The Vagina Monologues*, Graffiti Theatre's *The V-Zone* takes a light-hearted look at women and sex

"Me and my vulva, me and my vulva, like to sing and dance. Me and my vulva, me and my vulva, like to take a chance."

Mara McCann dances around on the tiny wooden stage in athletic socks, singing this little ditty. The surroundings can only be described as cozy, an intimate studio space with white-painted brick walls and hanging plants. Twenty mismatched folding chairs are set up for the audience, and a thin white curtain flecked with tiny flowers sets off a back-stage area.

In other words, a perfectly nice place to sing about masturbation. Which is what McCann, artistic director of the local women's theater company Graffiti Theatre is doing during a late-evening practice.

"I see her as sort of the lounge singer, like with a boa," Laurie Haag remarks to keyboardist Irene Schroeder as Haag plucks absently on an acoustic guitar. The group is still ironing out the details for the upcoming premiere of its original production, *The V-Zone*. In this ultra-campy musical of sorts, McCann and Graffiti co-director Mickey Hampton sing and deliver monologues on everything from Elvis' advice to a young woman on how to have an orgasm for the first time, to George the Flying Dildo Man, to Zena the Warrior Princess fill-in-the-blanks fantasies. McCann, who wrote the show (Haag and Schroeder composed the music), says that although a complex plot doesn't exactly pervade the show, one simple theme does—that it's OK for women to enjoy their own sexuality.

The women of Graffiti Theatre hope their show will combat media messages that women only have sex to please men. And, in a society where rape and sexual assault are so pervasive, they want sex to be—for once—silly and fun.

"We're just having fun with subject matter that usually makes people uncomfortable in other circumstances," Haag says. "When people talk about women and sex it is usually in relation to [sexual] assault or women being whores."

You'd think people would have gotten over the shock of seeing women talking frankly about sex and their bodies, but according to McCann, after every performance the company gives, at least one person complains. McCann claims that, even in Iowa City, the group has gotten in trouble for merely using the word "vagina." "I like to talk about things that aren't really talked about out loud," she says. "You should be able to say the word 'vagina.'"

"It's mostly meant to spark dialogue," Hampton says. "It's an excellent way to talk about issues that usually aren't discussed."

"Once you get people to laugh, your lines for communication are open," McCann adds.

The women point to the fervor over *The Vagina*

Monologues, a feminist play currently touring the country, as evidence that the topic of women and their genitalia is still met with a degree of reservation. McCann stresses that *The V-Zone* is not an imitation of that show, but is quite a bit goofier and more free-spirited. "George the Flying Dildo Man does not come out in *The Vagina Monologues*," she says.

Graffiti Theatre came into being about four years ago when a group of former UI theater students decided to get together and talk and write a little. Their first performance basically consisted of reading from their journals at a WRAC (Women's Resource Action Center) coffeehouse. "We had an overwhelming response," McCann says. "And things just started snowballing."

Although they hadn't planned to, the group grew into a theater company that now performs in church basements, hotels, ped malls, juvenile detention centers, colleges, etc. The company just finished a two-and-a-half-week tour around the area.

Although this show is obviously geared toward adult women, the company regularly performs for high-school students and young girls, putting on shows such as *Space*

Pioneers, an upbeat little piece about women astronauts, and *Every Girl*, which encourages young women to "tap into their inner Super Girl." Graffiti is currently performing "real theatre," a technique that utilizes audience participation and draws attention to a wide range of social issues. The company recently presented *Standing Divided*, a piece of "real theatre" dealing with our country's recent spate of ardent patriotism. The group also does workshops at women's festivals about using theater to address social problems.

"That's what I like about theater and art in general," Hampton says. "It's a language easily communicated, more powerful than regular conversation."

What do they hope people will get out of seeing *The V-Zone*? According to McCann, "We hope to give people a place to laugh about sex."

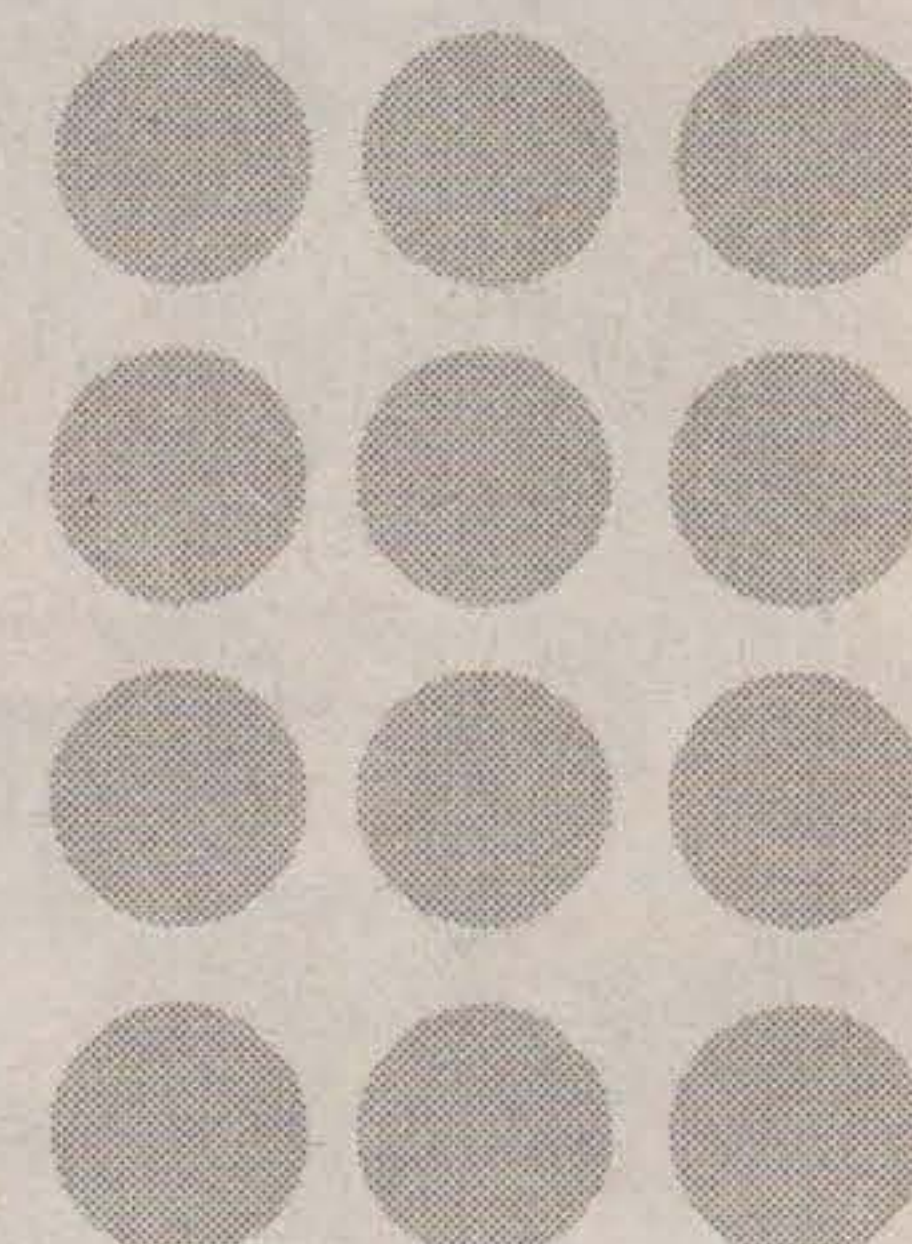
Advance tickets for the show are available at Ruby's Pearl, 13 S. Linn St., Iowa City. Tickets are available on a sliding scale, from \$5 to \$15. Tickets may be reserved by calling 319-621-3234 or emailing vzone@graffiti-theatre.com. You must be at least 18 to attend the show. *



Graffiti Theatre: *The V-Zone*. Back row: (left to right) Irene Schroeder, Laurie Haag, Mickey Hampton. Middle row: Mara McCann. Bottom: Meredith Caskey.



Liz Rolfsmeier

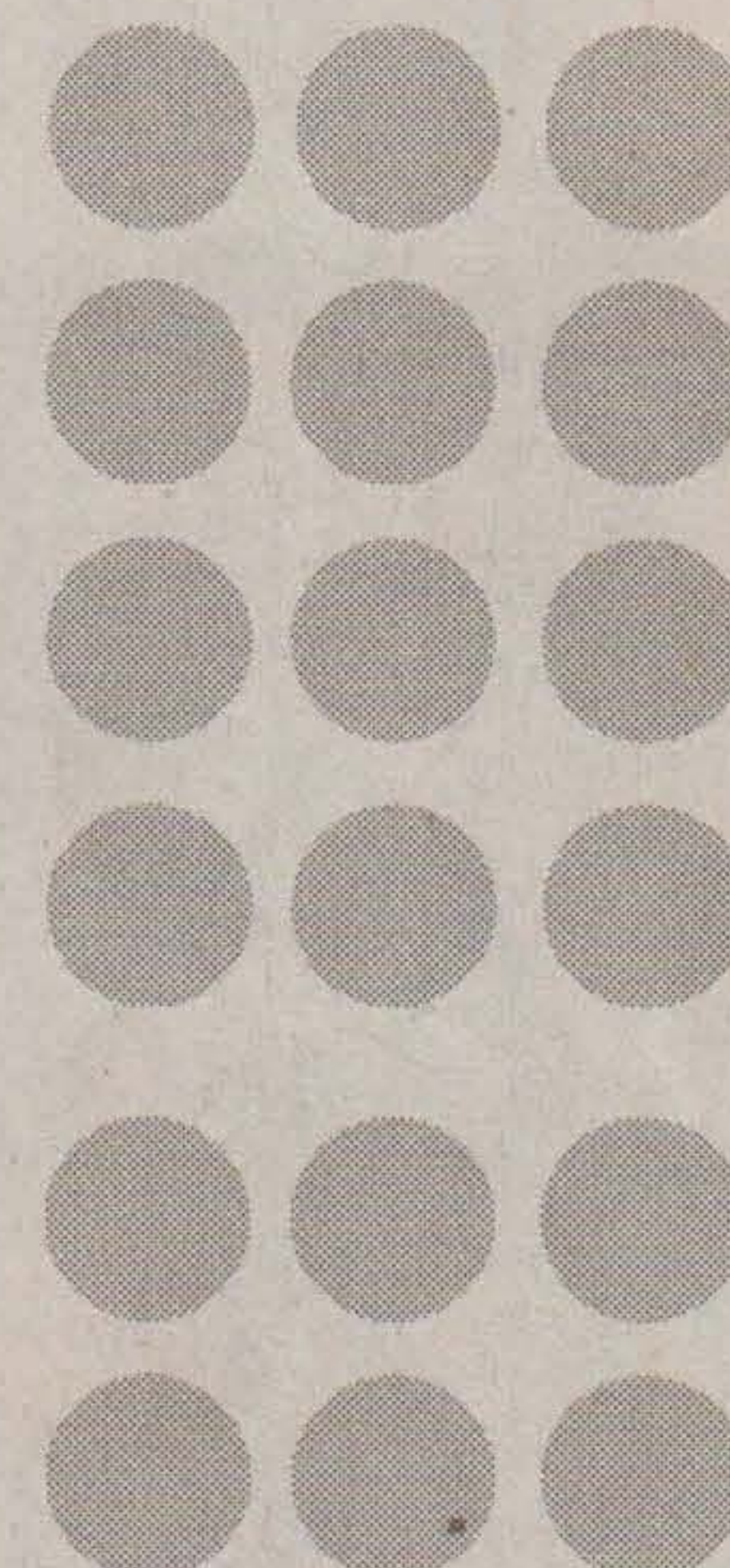


The V-Zone

What: Premiere of original production by Graffiti Theatre

When: Dec. 6-8, 8pm

Where: Dizzy's Pets Loft Studio, 529 S. Gilbert St., #204, IC (second floor, above The Vine)





Steve Horowitz

Strong believers

Ex-Little Hawk linebacker kicks butt in NYC band

Baby-sitters who beat their kids. Kids who kill. A woman who wants to sit on your face. These are some of the topics the Muscular Christians sing about on their debut CD, *Dan Marino: Important Disc*. The strangely named New York City trash-folk trio compose and play seemingly sweet ditties that amuse and bite. Muscular Christians' songs may offend sensitive listeners, but there's a charming primitiveness to their twisted sense of humor that evokes laughter rather than outrage.

While the band members met in the Big Apple, deep-throated singer/guitarist/mandolin-player Jesse Fisher hails from Iowa City and was once a star player on the City High football team. Tim Hatch (vocals, fiddle, mandolin, guitar) and Sam Douglas (vocals, bass guitar) make up the rest of the band.

Fisher was raised in Iowa City, and his mother, father and little brother still live here. During his time in Iowa City, Fisher was involved with PATV, made art books and experimental films and, during high school, played in a band called Three Toed Sloth and Son. Fisher currently works as an assistant editor for the New York City reality television program "Code Blue."

Speaking over the telephone from his New York office, Fisher acknowledged that the Muscular Christians isn't your typical acoustic-folk (i.e. politically correct) trio.

The band's spirit and sound recall the legendary Holy Modal Rounders, whose irreverent and crude DIY forays into music-making during the '60s inspired the creation of Rounder Records, an independent label that began as an outlet for folk artists who detested the bowdlerized version of folk music peddled by people like Mitch Miller ("Sing Along with Mitch") during that time period. The connection to the Holy Modal Rounders is no accident. The members of the Muscular Christians also belong to a media company (Media Man Media) that has spent the last two years shooting a documentary film about the Holy Modal Rounders. The media company, originally called Muscular Christians, was the primary inspiration for

the band's name, that and the fact that the band members are actually somewhat muscular and were born as Christians—although they are not particularly religious these days. (Muscular Christians, by the way, is also a loose moniker for a group of Christian athletes, including ex-Miami Dolphin star quarterback Dan Marino, who believe that one can become closer to Jesus through strengthening one's body.)

Although Fisher said most of the songs on the band's first album were written by individual band members before the group got together, the songs share an almost eerie consistency: a fresh and wholesome instrumentation matched with lyrics that are often odd and off-color. A good example is Fisher's "Women's Clothes," a brisk number about a guy who breaks into his girlfriend's house in order to take photographs of himself dressed in her underwear.

Of the 18 songs on the band's debut disc, each band member wrote an equal share. Fisher's current favorite song on the new record is one he wrote, "15 out of 50." The song concerns an 8-year-old boy who shoots his schoolmates and teacher with a shotgun after he gets only 15 out of 50 answers right on a spelling test. The media reaction to the killings is a big part of the song, and a litany of networks (all the way down to scrambled-porn channels), on which the kid hopes to be featured, is especially affecting, managing to be funny and creepy at the same time.

The Muscular Christians sing about life experienced through the media rather than lived directly through contact with nature and other human beings. The songs' characters often seem disassociated from the world around them, unless they can find something on television to measure it against—as in "The Cosby Show," a song that compares the famous family sitcom to a girlfriend who visits once a week for 30 minutes at a time. The irony suggested between the wholesomeness of the show and the characters' purely sexual relationship with the girl is intentional.

The Muscular Christians play all around the Gotham City these days and have an upcoming residency at CB's Gallery, a club adjacent to and run by the management of CBGB. Fisher doesn't believe the band will be performing in Iowa City anytime soon, but he has an idea: "We'd like to do a Midwestern tour on a pontoon traveling along the Mississippi. I don't know if it would be feasible, but that way we could play all the river towns." On the other hand, Fisher and company have been spooked by the recent attacks on the World Trade Center and other terrorist acts. "One more anthrax scare and we're ready to leave," Fisher said. And he didn't sound like he was totally joking. *



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Love Supreme...A fusion of sausage, pepperoni, mushrooms, red onions and green peppers, laid down under a bed of white cheddar and mozzarella. Truly a love supreme.

Red Hot Pepper...A traditional fresh garlic and refried bean base, piled high with tomato slices, yellow onions, beef, jalapenos, hot sauce and mozzarella, oven baked, then topped with lettuce and chips.

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The Meatball Parmesan...This Italian classic is sure to please with red onions, parmesan cheese, meatballs, garlic and white cheddar, decorated with a layer of fresh sliced tomato. Mama would be proud!

Chicken Fajita...Grilled chicken breast, roasted onion, red, and green peppers, mozzarella and monterey jack cheeses on a refried bean and garlic base. Served with sides of salsa and sour cream.

Chicken Alfredo...Grilled chicken breast, onion, mushroom, artichoke hearts, alfredo sauce, topped with mozzarella cheese.

Veggie Fajita...Roasted red and green peppers, zucchini, onion, mozzarella and monterey jack atop a refried bean and garlic base.

Fat Tony 'Roni...Flavor country! Pepperoni, gorgonzola, green olives, white cheddar and red onion on an olive oil and garlic base.

Pesto Chicken...Our house basil pesto sauce with grilled chicken breast, red onion, mushroom, feta and mozzarella cheeses.

Little Green Martini...Our house basil pesto sauce with zucchini, spinach, tomato, garlic and mozzarella cheese.

Veggie Alfredo...A delicious veggie alfredo combo of broccoli, onion, sun dried tomato, mushroom, light jalapeno and garlic with white cheddar and mozzarella cheeses.

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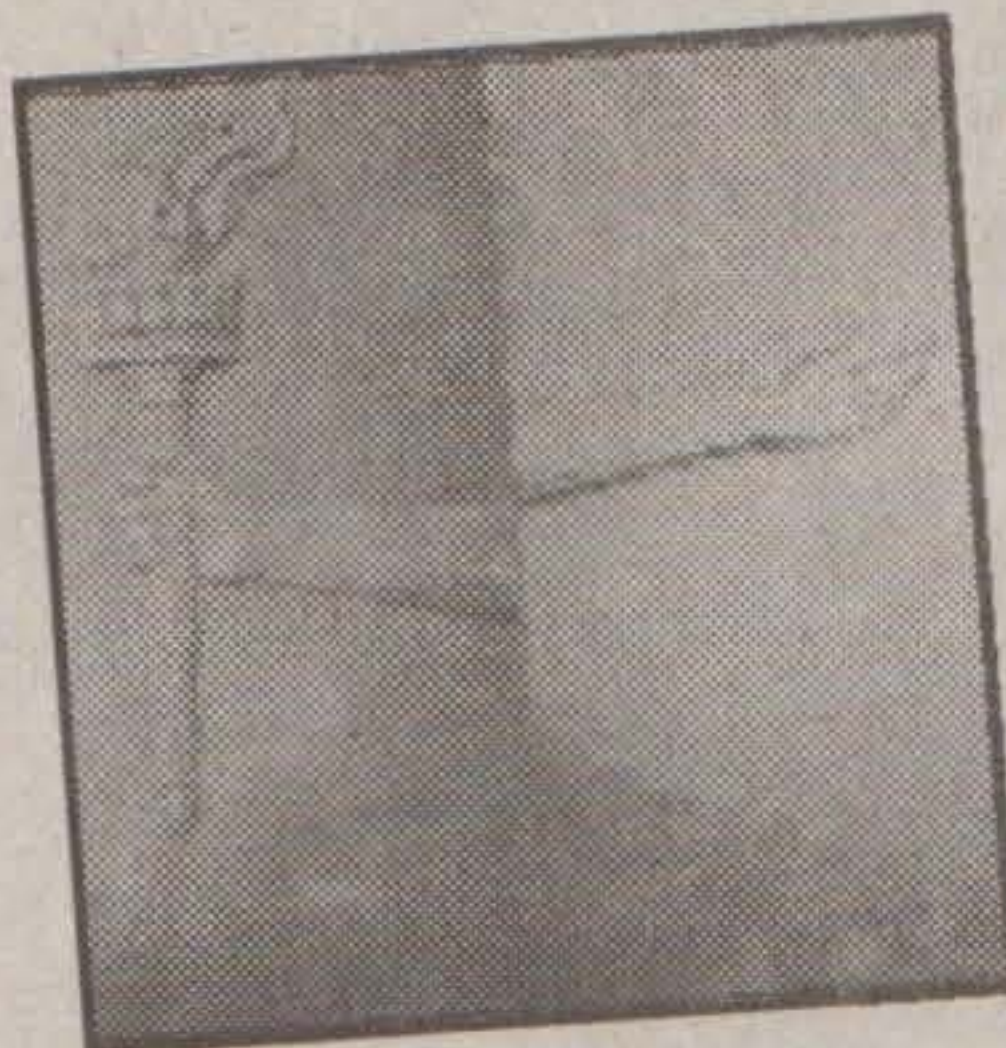
cd reviews



Jamiroquai *A Funk Odyssey* Sony/Epic

The knock on Jay Kay used to be that he sounded exactly like Stevie Wonder, a problem most singers would love to have. After the release of *A Funk Odyssey*, critics can choose from a more justified set of flaws. On this, the band's fifth release, Jamiroquai has strayed from its original funk-ensemble sound and embraced an over-produced house/disco feel that won't turn the heads of any real fans of funk music. Despite this, the album is inappropriately titled *A Funk Odyssey*. The first three songs, "Feel So Good," "Little L" and "You Give Me Something," all open nicely before descending into the type of forgettable melodies and unconvincing lyrics that plague much of the album. Gone are Kay's socially and environmentally conscious lyrics—replaced with ramblings about emotional instability and incessant commentary on the way "you" (A person? A drug?) make him feel. Take the following nonsense from "Main Vein": "I'm flying higher than a pig in space/and they've been so blind/they've been so blind." The album also features three songs with a decidedly different texture; "Corner of the Earth," "Black Crow" and "Picture of My Life" all utilize slower tempos, acoustic guitar and cinematically swooping strings. Despite their ambitious nature, however, these songs are anticlimactic and amount to little more than cheap studio tricks. If Jay Kay wishes to recapture the musical spirit that made Jamiroquai an international success, he should ditch the cheesy disco strings and monotonous dance beats and bring back the dense, organic grooves and tight ensemble feel. Since *A Funk Odyssey* comes off more like a rehashed disco-daydream, one can only hope that this will be the case.

Justin Feinstein



Fugazi *The Argument* Dischord

The last eight years have been remarkably quiet for Fugazi. Since 1993's bombastic *In On the Kill Taker*, the group had released only two studio albums, both of which found them retreating into thoughtful, King Crimson-style progressive noodling. This stuff was *interesting*—especially considering how far removed it was from guitarist

Ian MacKaye's former band, the seminal American hardcore group Minor Threat—but listening to those records feels at least a little like work. Interestingly, during those years there has been an explosion of a whole underground genre of music borrowing directly from the angular-octave guitar fury and stiff, almost militaristic screams of early Fugazi (see *At The Drive In*, *Burning Airlines*, *Braid*). Whether or not this was the impetus behind the terrific new album *The Argument* is hard to say, but regardless, the album reasserts Fugazi's relevance in a big way.

None of which is to say that *The Argument* is a throwback in any way; it's every bit as experimental as its two predecessors. Check out the double-tracked drums on "Epic Problem" (a trick used on occasion by bands like the Beatles and Kinks in the late 60s when eight-track recorders were first invented). The biggest surprise here is the amount of melody employed—not exactly something Fugazi is known for (just wait, the next thing you know they'll be developing a sense of humor). In fact, that sing-songy voice that MacKaye had used sparingly on past records is all over *The Argument*, and it's often downright catchy. There are even a few oohs and aahs, guest backing vocals and harmonies. But don't worry; this isn't Fugazi's pop album. The songs still seem to have mini-movements rather than verses and choruses, and the lyrics are as angrily political as ever. The result is easily the most urgent thing to come out of this band in a decade and one of their best albums period.

Jay Miller

Local
Yokel
Release



Various Artists *MUSE (Musicians United to Save the Englert)*

Trailer Records

OK, let's forget for a moment that funds raised by sales of this disc go to a worthy cause. You could always just give the Englert Civic Theatre the money directly and forget the CD. The real question is whether or not this disc, chock full of the best local artists working in the Americana tradition, is worth \$15. The answer is a resounding yes.

Previously unreleased material by local favorites well-known outside of Iowa City—Greg Brown, Dave Zollo, Big Wooden Radio, Kelly Pardekooper and Dave Moore—highlight the disc, while artists like Sam Knutson & Shame Train, Jennifer Danielson, BaJae Fleming, Eric Straumanis, Shoe Money, the

Mayflies of Johnson County, Eric Straumanis, Kathryn Musilek, and Ben Schmidt make solid contributions of previously released material.

Big Wooden Radio's splendid countrified-pop gem "Standing in the Road" promisingly opens the record with its hook-laden, Buffalo Springfield-like mix of lonesome harmonica and moaning lead vocals. The song, written almost 10 years ago, was recorded with the band's new drummer, T.J. Gates, expressly for this disc. Zollo sings "Hallelujah" as the chorus of the driving blues rocker "Holy of Holies" and quotes the 23rd Psalm. The song, which will appear on his forthcoming third solo album, offers a promising taste of a highly anticipated disc that is said to be a return to no-holds-barred rock 'n' roll for Zollo. Pardekooper, whose new disc will also be out soon (sans this cut) offers the plaintive "Tiny Angel." A different kind of a musical prayer, this gritty but gentle, laconic lament suggests the Sunday morning of the soul after too many Saturday nights spent carousing. The quality of these three cuts alone makes *MUSE* worth the price.

Many listeners will probably be curious about Brown and Moore's unreleased offerings, as these friends and sometime co-conspirators have been at the top of the local music scene for such a long time. Brown's "Don't Be So Sure" is an out-take from his 2000 Bo Ramsey-produced disc, *Covenant*. The tune revels in the humor of a down-and-outer who knows life is good, even when it's not. Moore offers up a sprightly Mexican-style button accordion instrumental from 1985 that has never made it to disc until now.

The Mayflies' title song from their debut EP *Sycamore Tree* will tempt listeners to go out and purchase the EP. The haunting tune evokes a rural American gothic where the grotesque seems the natural order of things. Fleming's marvelous road song about self-discovery and love, "Out of the Heartland," should also cause disc buyers to search out more of her music.

Despite the fact that all of these artists have emerged out of the same country/folk/blues/rock/singer-songwriter tradition, each act has a distinctive sound. One of the big pleasures here is discovering such relative newcomers as the flat-top, lap-style and finger-picking slide-string guitar-playing Ben Schmidt mixed together on the same disc with such relative veterans as the golden-throated Jennifer Danielson. I seriously doubt many people have heard all of the musicians featured here, and this disc presents a great opportunity to check each of them out.

A CD-release party featuring Greg Brown, The Kelly Pardekooper Band and The Mayflies is planned for Dec. 15 at Third St. Live in Cedar Rapids.

Steve Horowitz

Wide-eyed and musically untrained

Sal's Music Emporium has been an Iowa City institution for many years now, supporting the local music scene in a number of ways, including those well-known in-store shows that have featured the best in local and touring artists—and tasty snacks and beverages to boot. I was saddened to hear of the store's recent robbery and loss of property but encouraged by the community's quick rallying of response. Roots-rock heartthrob **Dave Zollo**, **Brother Trucker**, **The Mayflies**, **Dave Olson** and six other acts will perform at a benefit concert for Sal's Dec. 2 at The Mill, starting at 6pm. Turn out and show your support.

On another live-music note, just three months after they rocked and socked Iowa City (playing to, like, 12 people but acting as if they were shouting to the devil in a stadium), **Betty Blowtorch** are returning to Gabe's Dec. 10, this time opening for scuzz-rockers **Nashville Pussy**. Both groups are contrived post-modern constructions—with Betty Blowtorch playing the L.A. glam-rock card to Nashville Pussy's three-times warmed over Royal Trux shtick—but for all BB's lack of sincerity, they know how to roll out a finely tuned, well-oiled show that fires on all cylinders. The four women who comprise this strap-on cock-rock combo obviously worship at the altar of G 'n' R, Kiss and the Ramones, and their music is about as groundbreaking as a Jerry Bruckheimer film. But none of that matters when they set foot on stage and blast out gut-punching song after gut-punching song, like "No Integrity," "Hell On Wheels" and "Size Queen," from *Are You Man Enough?* (Foodchain). Cool, slick, rockin' and totally hilarious, this is one opening act you absolutely can't miss.

The polish and cynicism of a group like Betty Blowtorch is completely at odds with the feeling generated by the wide-eyed, musically untrained kids who sing on the newly reissued **Langley Schools Music Project** CD titled *Innocence and Despair* (Bar None). Unearthed by Irwin Chusid (WFMU DJ and America's unofficial curator of so-called "outsider music"), the two LPs, collected here on one disc, feature jaw-dropping performances by a group of rural Canadian school children recorded by their hippie music teacher in a cavernous, echo-laden gym in the mid-1970s. Many of the songs fall on the melancholy side of the musical spectrum, such as Michael Martin Murphy's "Wildfire" ("They say she died one winter/When there came a chilling frost"), Fleetwood Mac's "Rhiannon" ("Dreams unwind/Love's a state of mind") and the Beach Boys' "In My Room" and "God Only Knows" (versions that are absolutely heart-wrenching in their raw beauty and honesty). I was nearly moved to tears when I heard 9-year-old Sheila Behman sing a cover of the Eagles' "Desperado," a song I was never particularly fond of. However, Behman performs it with not an ounce of Don Henley and Glenn Frey's sentimental cowboy crap and, instead, imbues it with a sense of innocence and despair that sad-core groups like Low or Red House Painters have never achieved. Bowie's "Space Oddity" is absolutely bizarre—with a guitar-shredding instrumental transition that sounds like Sonic Youth backing a bummed-out Up With People—and even more freaky is a head-spinning cover of "Calling Occupants of Interplanetary Craft," an oddball hit by 1970s prog-poppers Klaatu, which begins with the line, "In your mind you have capacity to know/to

telepath messages through the vast unknown."

Someone who is having a hard time musically moving from childhood to adulthood is **Britney Spears**, whose new album, *Britney* (Jive), is (like her previous two releases) a confused mixed bag that tosses deliciously bombastic Max Martin power ballads like "I'm Not a Girl, Not Yet a Woman" in with boss beats by hip-hop producers-of-the-moment the Neptunes (their retrofuturistic "I'm A Slave 4 U" and head-boppingly bouncy "Boys" are the album's highlights). However, her cover of "I Love Rock 'n' Roll" is truly wretched (and made even more embarrassing by her recent comment to reporters that she wanted to do the song because she's such a big "Pat Benatar fan"). Is she a girl? Or is she a woman? That, to paraphrase Shakespeare, is the question. After seeing her over-the-top, but largely lifeless, HBO concert from Las Vegas—the one where she couldn't seem to stop grabbing her breasts—I'd say she's definitely in the woman territory. (Still, she seems deeply conflicted about the issue, judging by the short films shown during her costume changes that evoked a good girl/succubus vibe, an unusual mixture of rainbows, unicorns and David Lynch-style dread.)

I have no problem with the existence of folks like Britney, in part because that kind of music can be unexpectedly great on occasion, and it performs a social function as well (which isn't just limited to giving hipsters something to complain about). But it does get depressing when what is represented as pop music on, for instance, Clear Channel chain radio stations is so narrow and limited, especially when there are many different kinds of pop music out there—such as the sort that **Gorky's Zygotic Mynci** make. The band's latest record, *How I Long To Feel That Summer In My Heart* (Mantra), is the sort of shiny, happy (and sometimes unhappy) confection that warms the ol' ticker in times of heartbreak and despair. Subtly layered, and sometimes lush, this ensemble expands and contracts according to the needs of the song, swelling with multiple, swirling strings on one and shrinking to a mere six-piece on the next. Throughout the album, they navigate waters that Brian Wilson sailed on the Beach Boys' *Pet Sounds*, and, importantly, they successfully avoid indie rock's mopey, dopey tendencies.

Underground hip-hop often falls prey to the same distrust of joy. Fortunately, the various-artist collection *We Came From Beyond* (Razor & Tie) is packed with tracks bursting with bootilicious beats coming largely from a cast of West Coast-centric crews such as **Jurassic 5**, **Freestyle Fellowship** and **Blackalicious**, though bi-coastal (and more mainstream) groups such as the **Beastie Boys** are also in the house. With rubbery bass lines and bangin' breakbeats that won't stop, can't stop, this collection not only highlights the cream of the crop but proves that an authenticity-obsessed indie hip-hop scene can still find the pleasure principle. *

Kembrew McLeod

Prairie Pop

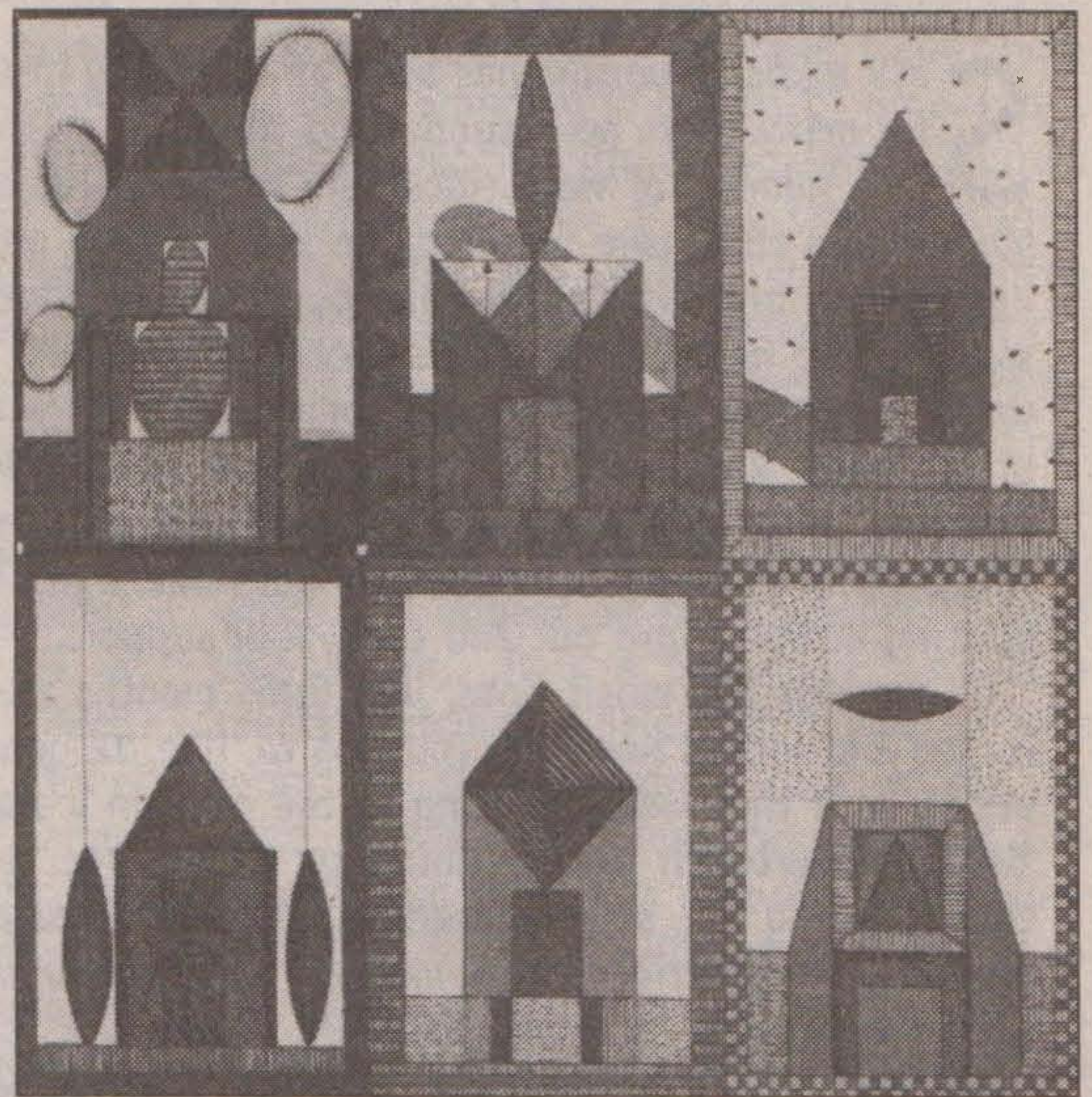
THE A LIST

Calendar listings are free, on a space-available basis. Mail PO Box 736, Iowa City, Iowa 52244 or e-mail little-village@usa.net

Safe As Houses

Lorenz Boot Shop • Ongoing

Iowa City artist Philip Kirk is blessed with an uncanny knack for locating the fantastic in the ordinary. In his new series of works on paper, Kirk riffs on the vernacular shapes and spaces of the American house, giving new meaning to the word, "remodeling." Everything from flying-saucer shapes to ears of corn erupt from Kirk's very un-safe suite of American homes. In a world of housing developments that look about as life-giving as a graveyard, Kirk's fun-house visions are a welcome relief. Through February. 132 S. Clinton St., Iowa City, 339-1053



ART

Akar Architecture and Design

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

Holiday Show, featuring pottery and other objects.

Arts Iowa City

129 E. Washington St., 337-7447

Members Show, through Jan. 1.

Burling Library

Print Study Room, Grinnell College campus

The Prairie Suite: A Study of Place, 12 artists with Midwest connections reflect on the tall-grass prairie, through Dec. 9.

Cedar Rapids Museum of Art

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

Recent Acquisitions 2000-2001, featuring wrought-iron gates designed by Grant Wood, through Dec. 9, Iowa Gallery • *Tools as Art: The Hechinger Collection*, 20th-century artworks inspired by the common tool, Dec. 7-Jan. 27; preview reception, Dec. 6, 5-7pm • *Carrie Pollack: Boundary Work*, abstract paintings by this UI alum, Dec. 15-Feb. 9, Iowa Gallery • *Diane Naylor: Layers of Consciousness*, collages by this Fairfield artist, Dec. 15-Feb. 9, Iowa Gallery; opening reception, Dec. 15, 1-3pm. (See *Words* for more events)

Coe College

Marvin Cone and Eaton-Buchan Galleries, 1220

First Ave. NE, Cedar Rapids, 399-8647

Senior Thesis Exhibitions, Nov. 30-Dec. 9.

CSPS

1103 Third St. SE, Cedar Rapids, 364-4384

Colors of Conscience: Iowa Artists in the Spirit of Corita, work by Iowa-born artist/activist Sister Corita Kent (1918-86) and seven contemporary artists, most all Iowa residents concerned with similar social and political issues: David Dunlap, Jane Gilmore, Doug Hanson, Louise Kames, Will

Mentor, Mark Todd and Tilly Woodward, through Dec. 28 • *New Drawings by David Lantow*, Iowa-born artist now living and working in Brooklyn, NY, through Dec. 30.

Falconer Gallery

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

Estonian Art Since 1990, includes recent work by avant-garde artists of the dissident groups ANK 64, SOUP 69 and Tõnis Vint's Studio 22, through Dec. 9.

Hudson River Gallery & Frame Co.

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

Photographs by William Luse and William Voxman, through December.

Iowa Artisans Gallery

117 E. College St., Iowa City, 351-8686

Handmade for the Holidays, festival of ornaments, Judaica and unusual gifts, through Jan. 5.

IC Public Library

123 Linn St., Iowa City, 356-5200

Mural Unveiling, public unveiling of restored sections of CEC/Lenoch and Cilek Mural, restoration volunteers and original artists will be recognized, Dec. 6, 5pm, Meeting Rm. A.

Iowa State Bank and Trust

102 S. Clinton St., Iowa City, 356-5800

Contemporary Quilts, work by 11 quilters with local connections: Kathyl Jogerst, Kathy Mueller, Jo Betts, Berta Kallaus, Mary Ann Kelly, Joan Maxwell, Sugar Mark, Priscilla Wright, Connie Fund, Sue Evans and Trish Koza, through December.

Kirkwood Community College

Iowa Hall Gallery, 6301 Kirkwood Blvd. SW, Cedar Rapids, 398-4956

Old Dog: New Tricks?, recent works by Robert Kocher, also featuring ceramics by Chad Wolf, through Dec. 19.

Lorenz Boot Shop

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

Safe as Houses, new works on paper by Philip Kirk; *Mystery of the Lost Chorus*, archival digital prints by Michael Kehoe; through February.

M.C. Ginsberg Objects of Art

110 E. Washington St., Iowa City, 351-1700

Life as a Collaboration: A Marriage of the Arts for 28 Years, joint exhibition by sculptor Nancy Lovendahl and jewelry designer and goldsmith Scott Keating.

Mandala Community Art Gallery

105 N. Augusta Ave., Oxford

Images of War. Celebrations of Life: The Photographs and Collage Art of Dan Eldon, Photographs and collages by Dan Eldon, photo-journalist who was killed on the job in Somalia, through Jan. 12.

Mt. Mercy College

Janalyn Hanson White Gallery, 1330 Elmhurst Dr. NE, Cedar Rapids, 363-8213

Post-Exile: The Word Room, collaborative installation by Iranian artists Gita Hashemi, Taraneh Hemami and Haleh Niazmand, intended as a space for inclusive dialog on current international concerns, through Dec. 12.

Mythos

9 S. Linn St., Iowa City, 337-3760

Ethnographic art, antiquities and museum copies; specializing in African, Mayan Indian from Guatemala and Asian, ongoing.

Paul Engle Center

1600 Fourth Ave. SE, Cedar Rapids, 364-1580

The Dubuque Portrait Project, 20 portraits created by Pella artist Tilly Woodward in response to racist incidents that took place in Dubuque in 1992, through Dec. 30.

Red Avocado

521 East Washington St., Iowa City, 351-6088

Weathered, locally wood-fired ceramics.

CommonbonD

The Mill • Saturday, Dec. 8, 9pm

We missed them in September when the terrorist attack on their fair city of Washington, D.C. kept them from headlining the Iowa City Women's Music Festival. So what did we miss? CommonbonD gets compared almost methodically to the Indigo Girls. And while the duo's often belted-out folk-rock harmonies do sometimes drift into that rather un-nuanced of territories, it's their more subtle and—dare we say—pretty forays that truly set them apart. The lovely "Beginnings," off their 1998 release *Naked Soul Dance*, for example, is a song that the great Sandy Denny would have happily claimed. Still, you won't find Mary Beth de Pompa and Ashland Miller out wandering in their secret garden for long; they know how to bite and holler too. Ragged rock and blues become them. All the weirder then when their pop chops end up being their most amazing asset. "It's True, I Do," which opens *Naked Soul Dance*, features the kind of hooks and soaring harmonies that draw a more outrageous, and hardly ever deserved, comparison. It's true; this song wouldn't have been out of place on *Revolver*. Check out their new Christmas CD and expect a new full-length—their fourth—sometime next year. 120 E. Burlington St., Iowa City, 351-9529.



Riverside Theatre

213 N. Gilbert St., Iowa City, 338-7672
Paintings by Bani Le Kinnison, through Dec. 9.

Ruby's Pearl

13 S. Linn St., Iowa City, 248-0032
Under Art, Dec. 3-31; reception with wine and treats, Dec. 7, 7-9pm.

Senior Center

28 S. Linn St., Iowa City, 356-5220
quiltz and dollz by patti z, Patti Zwick, through Dec. 2.

Studiolo

415 S. Gilbert St., Iowa City, 341-8344
Socks, sock-inspired work by Yoruba artist and performer Olyábáyò Olániyi, through December.

UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417
Digital images on canvas by Rachel Snir, through Dec. 2, Patient and Visitor Activity Center Gallery
• Watercolor paintings by Sarah Sorensen, through Dec. 28, Boyd Tower East Gallery
• Acrylic paintings by Barbara Jones Pratt, through Jan. 3, Boyd Tower West Gallery.

UI Museum of Art

150 North Riverside Dr., Iowa City, 335-1727
Frederick Brown: Jazz Paintings, 12 paintings of renowned jazz artists, through Dec. 16
• Permanent collection exhibitions, ongoing
• African Inspirations: *Sculpted Headwear by Sonya Clark*, Clark is a professor of textiles and design at the University of Wisconsin; *African in America: An Installation by Olyábáyò Olániyi*, Olániyi is a Nigerian artist and musician and a former UI student; both exhibits through Jan. 13.

Uptown Bill's small Mall

401 S. Gilbert St., Iowa City, 339-0401
Photography by David Young, a self-taught entomologist who takes photographs utilizing microscope technology; digital photographic images by architect Benjamin Chait.

MUSIC

Adagio

325 E. Washington St., Iowa City
Acoustic Mayhem, Nov. 30, 9pm • Jack Norton, Dec. 14.

Clapp Recital Hall

University of Iowa campus, Iowa City, 335-1160
UI Percussion Ensemble, Nov. 30, 8pm • The Jazz Lab Band, Dec. 1, 8pm • Cellist Anthony Arnone, the latest addition to the string faculty of the UI School of Music, with pianist James Giles, Dec. 2, 3pm • Violinist Timothy Shiu, of the Maia String Quartet, with pianist Mansoon Han, Dec. 4, 8pm • University and Concert Bands, Dec. 5, 8pm • Cellist Kangho Lee, who teaches cello and music theory at Southern Illinois University at Edwardsville, and pianist Vera Parkin, a member of the St. Louis Symphony, Dec. 7, 8pm • Chamber Orchestra, Dec. 9, 3pm • Composers Workshop, Dec. 9, 8pm • Christine Rutledge, viola, and Ksenia Nosikova, piano, Dec. 12, 8pm • Mihai Craioveanu, violin, with Mansoon Han, piano, Dec. 13, 8pm • UI Steel Band/World Percussion Ensemble, Dec. 14, 8pm • Target Community Concert Series: Jazz Concert, Dec. 15, 3pm.

Coe College

1220 First Ave. NE, Cedar Rapids, 399-8647
Sesquicentennial Ball, featuring the Coe Jazz Band and the Bill Carson Big Band, Dec. 1, 8:30pm, Eby Ballroom • Senior Recital, Brooke Lyons, Dec. 3,

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 **The Mill Restaurant**
Bar • Music • Coffee

Saturday Dec 1	CATFISH KEITH	6PM-9PM
Sunday Dec 2	Benefit for Sal's Music	6PM-9PM
Monday Dec 3	OPEN MIC	NO COVER 8PM-9PM
Wednesday Dec 5	Talk/Art/Cabaret	6PM-9PM
Thursday Dec 6	ELLIS	9PM
Friday Dec 7	Bohemian Soul Tribe	9PM
Saturday Dec 8	CommonbonD	9PM
Sunday Dec 9	Brenda Weiler	7PM-9PM
Monday Dec 10	OPEN MIC	NO COVER 8PM-9PM
Thursday Dec 13	The Trollies	NO COVER 9PM
Friday Dec 14	Steve Dostal Trio	9PM
Sunday Dec 16	GREG BROWN	7PM
Thursday Dec 20	Eddie Picard Trio	9PM

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Open 4pm • 7 Days a Week

8pm, Daehler-Kitchin Auditorium in Marquis Hall • Marquis Series Christmas Festival Convocation: A Celebration of Lessons and Carols, featuring Women's Chorale, Dec. 4, 11am, Sinclair Auditorium • Coe College Founder's Day Sesquicentennial Convocation, featuring the premiere of a choral and symphonic work by Professor of Music Jerry Owen, Dec. 5, 4pm, Sinclair Auditorium • Collage Christmas Festival Concert, Dec. 7-8, 8pm, Dows Theatre • Junior and Senior High School Honor Bands Concert, Dec. 9, 4pm, Sinclair Auditorium.

CSPS

1103 Third St. SE, Cedar Rapids, 364-4384
A Celtic Christmas with Chicago trio Bohola, Dec. 2, 7pm • Tribute, holiday music from Kathy Donnelly, Carol Montag and Nina Swanson, Dec. 7-8, 8pm • The Quire, Dec. 9, 7pm • Radoslav Lorkovic and Andy White, Dec 10, 8pm.

The Deadwood

6 S. Dubuque St., Iowa City, 351-9417
Kelly Pardekooper Band, Dec. 1.

First Presbyterian Church

310 Fifth St. SE, Cedar Rapids
"The Best of Brass," CRSO Brass Ensemble, Dec. 8, 8pm, 800-369-TUNE for tickets.

Gabe's

330 E. Washington St., Iowa City, 354-4788
The Committee, Frontline, Kanser, DJ ISM, Nov. 30 • Rebecca Gates, Burn Disco Burn, The Rockodiles, Edie Carey, Dec 1 • Student*Rick, The Exit, EF-Seventy, Climber, Half the Facts, Dec. 3, 7pm • wee bee foolish, yeshua da poed, subconscious, ace lover, Dec. 4 • Making Hey, Nad Navillus, Imaginary Posse, Dec. 5 • KRUI Battle of the Bands, Dec. 6 • DJ Funk, Dec. 7 • Rotation DJs, Dec. 8 • Betty Blowtorch, Nashville Pussy, Dec. 10 • schatzi, Dec. 11 • Kottonmouth Kings, Dec. 12 • Sal's Music Emporium Benefit, Dec. 14.

The Green Room

509 S. Gilbert St., Iowa City, 354-4350
Blues Jam Mondays, Latin Night Tuesdays
Blue Tunas All-Star Jam, Tastes Like Burning, Dec. 1 • Race Car Radar, Brian Jones, Egg Noggs, Dec. 5 • Nickel Bag 'O Funk, Dr. Z's Experiment, Dec. 6 • Skunk River Bandits, The Trollies, Thicket, Dec. 7 • Euforia, Dec. 8 • Robert Bradley's Blackwater Surprise, Dave Zollo, Dec. 9 • Gooding, Protostar, Dec. 12 • Over the Rhine, Dec. 13 • Clean Living, Dec. 14 • Johnny Socko, Little Jo Gould, Troubled Hubble, Dec. 15.

Hancher Auditorium

UI campus, Iowa City, 335-1160
UI Old Gold Singers, "Cocoa and Carols," Dec. 1, 8pm; Dec. 2, 2pm • Holiday Pops, Cedar Rapids Symphony, Dec. 11, 8pm.

Kirkwood Community College

Ballantyne Auditorium, Iowa Hall, 6301 Kirkwood Blvd. SW, Cedar Rapids, 398-4956
"Adventus," Chorale Concert, Nov. 30, 7:30pm • "Kirkwood Salutes the Armed Forces," featuring Kirkwood Concert Band, Dec. 7, 7:30pm • Honor Recital: Kirkwood Honor Students, Dec. 11, 11:15am.

Lou Henri's

630 Iowa Ave., Iowa City, 351-3637
Protostar, Nov. 30 • Kathryn Musilek, Dec. 6 • Grismore Trio, Dec. 7 • Mike & Amy Finders, Dec. 13 • Becca Sutlive, Dec. 14.

MacBride Auditorium

UI campus, Iowa City
"Performing Mira: An East-West Celebration," Center for New Music, with Katherine Eberle, mezzo soprano, and Noopor Dance Troupe, Dec. 1, 7pm, for information, call International Programs, 335-1436.

Martini's

127 E. College St., Iowa City, 358-2833
Ashanti, Dec. 14, 9:30pm.

The Mill

120 E. Burlington St., Iowa City, 351-9529
Friends of Old Time Music acoustic jam session Tuesdays, 9pm; Open Mic, Mondays, 8pm; all shows 9pm unless otherwise noted
Joe Price, Nov. 30 • Catfish Keith, Dec. 1 • Benefit for Sal's Music, Dec. 2, 6pm • Ellis, Dec. 6 • Bohemian Soul Tribe, Dec. 7, • CommonbonD, Dec. 8 • Brenda Weiler, Dec. 9, 7pm • The Trollies, Dec. 13, • Steve Dostal Trio, Dec. 14 • Greg Brown, Dec. 16, 7pm.

Northside Books

203 N. Linn St., Iowa City, 466-9330, Sunday Live!, all 2-3pm
Ben Schmidt, acoustic folk blues, Dec. 2 • Metropilot, old-time rock originals, Dec. 9 • The Bridgett Kearney Jazz Carnies Four, Dec. 16.

Paramount Theatre

123 Third Ave. SE, Cedar Rapids, 363-1888 (unless noted otherwise)
Christmas with Wartburg, Dec. 1, 7:30pm • Go Fish, Dec. 10, 7pm • Christmas with Xavier, Dec. 11, 7:30pm • Cedar Rapids Symphony, Holiday Pops Concert, Dec. 15, 2:30pm & 8pm; Dec. 16, 2:30pm & 7:30pm.

The Q

211 Iowa Ave., Iowa City, 337-9107
The Schwag, Nov. 30-Dec. 1.

Red Avocado

521 East Washington St., Iowa City, 351-6088, all 6:30-9:30pm
Reality Trio, jazz, Wednesdays • Acoustic Jazz, Thursdays • Annie Savage, harpist, Fridays • Mad River Duo, clarinet and guitar, Saturdays.

Sal's Music Emporium

624 S. Dubuque St., Iowa City, 338-7462
Mike & Amy Finders, Dec. 1 • Brian McNeil & Shoe Money, Dec. 8 • Tornadoes CD-Release Party, Dec. 15.

Sanctuary

405 S. Gilbert St., Iowa City, 351-3695
Brandon Ross, Nov. 30 • Thompson Hatwich Cunliffe, Dec. 8 • Odd Bar Trio, Dec. 14 • Dave Zollo, Dec. 15.

Senior Center

28 S. Linn St., Iowa City, 356-5220
Old Post Office Brass and Fearsome Four, Nov. 30, 2-3:30pm

Third Street Live!

1204 Third St. SE, Cedar Rapids, 365-6141
The Trollies, Dec. 6, 8pm • The Dave Zollo Band with Jet Set Cutie, Dec. 8 • Furious Jebediah, Dec. 13, 8pm • Englert Theatre Benefit, with Greg Brown, the Kelly Pardekooper Band and Mayflies of Johnson Country, Dec. 15.

UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417
Living Proof, Nov. 30, 12-1pm, John Colloton Pavilion Atrium, by elevator F • The Major Grooves, vocal group from the School of Medicine, Dec. 14, 12-1pm, John Colloton Pavilion Atrium, by elevator F.

Iowa Memorial Union

UI campus, 363-1888
Ryan Adams, Dec. 6, Main Lounge.

UI Museum of Art

150 North Riverside Dr., Iowa City, 335-1727
"Really New Music for Horn and Piano," Jeffrey Agrell, horn, and Evan Mazunik, piano, Nov. 30, 7:30pm • "Snowflake Family Festival," an afternoon of art, music, entertainment, Dec. 2, 12-5pm; the Eulenspiegel Puppet Theatre performs *Hansel and Goosel* at 1pm & 2pm, the Chamber Singers of Iowa City, 2pm; two ensembles from the Preucil School of Music: Ensemble con Brio and the Espresso Strings, 3pm.

The Union Bar

Iowa City, 319-339-7713

Lucky Boys Confusion, Riddlin Kids, River City High, Nov. 30.

Uptown Bill's small Mall

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

Jasmine, blues, Nov. 30, 8-11pm • Odd Bar Trio, Dec. 6 & 13, 10pm-1am • Dithyramb, Dec. 8, 2-4pm • Chris Smit Band, Dec. 8, 8:30pm • Eric Straumanis, Dec. 14, 8-11pm • John McClure, Dec. 15, 7-9pm.

US Cellular Center

370 First Avenue NE, Cedar Rapids, 363-1888

Linkin Park, X-Ecutiioners, (hed)pe, Nov. 30, 7:30pm • Kenny Rogers Christmas Show, Dec. 14, 8pm.

Voxman Music Bldg

UI campus, 335-1436

The Opera Studio of the UI School of Music presents an informal performance of scenes from several operas, Dec. 7-8, 8pm, Opera Studio • UI Horn Choir, Dec. 9, 3pm • Semi-Annual Last Chance Concert: UI Percussion Ensemble, Dec. 16, 8:02pm, Harper Hall.

Zion Lutheran Church

310 N. Johnson St., Iowa City, 338-0944

The Quire, Holiday Concert, Dec. 8, 8pm.

DANCE

MacBride Auditorium

UI campus, Iowa City

"Performing Mira: An East-West Celebration," Center for New Music, with Katherine Eberle, mezzo soprano, and Noopor Dance Troupe, Dec. 1, 7pm, for information, call International Programs, 335-1436.

Space/Place Theatre

North Hall, UI campus, 335-3041

Space/Place Concert. UI Dance Department, Nov. 30-Dec. 1, 8pm • Advanced Choreographic Design Concert, UI Dance Department, Dec. 7-8, 8pm.

THEATER

Dizzy's Pets Loft Studio

529 S. Gilbert St. #204, Iowa City (second floor above the Vine)

The V-Zone, musical of sorts about women and sex by Graffiti Theatre, Dec. 6-8, 8pm, tickets on sale at Ruby's Pearl, 13 S. Linn St., or call 319-621-3234 or e-mail vzone@graffiti-theatre.com.

Hancher Auditorium

UI campus, Iowa City, 335-1160

The Music Man, Broadway revival of Mason City native Meredith Willson's musical valentine to small-town Iowa, Dec. 4-7, 8pm; Dec. 8-9, 2pm & 8pm.

Old Creamery Theatre

39 38th Ave., Amana, 800-352-6262

Performances Wednesdays, Friday & Saturdays 8pm; Thursdays & Sundays 3pm
Sanders Family Christmas, down-home Christmas musical, through Dec. 22.

Paramount Theatre

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

My Fair Lady, Dec. 8, 8pm; Dec. 9, 2pm.

Riverside Theatre

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

Performances Thursdays at 7pm, Fridays (except Sept. 28, no performance) and Saturdays at 8pm and Sundays at 2pm

Spinning Into Butter, by UI alum Rebecca Gilman, explores what happens when a series of racist notes appear on a student's door at a small liberal art college, through Dec. 9 • *Small Miracles*, a tribute to Christmas past written and performed by Riverside Theatre's Ron Clark, Dec. 14-16.

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6 Thurs	KRUI	Kottonmouth Kings	12 Wed
7 Fri	DJ Funk	Sal's Benefit	14 Fri

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The Music Man

Hancher Auditorium • Dec. 4-9

Mason City native Meredith Willson's tribute to the redemptive power of love is hard to top as guilt-free holiday entertainment. More hardboiled than *It's a Wonderful Life* and featuring better music than *John Denver's Muppet Christmas*, *The Music Man* is filled with characters and music that have become fixtures of American culture: endearing con man "Professor" Harold Hill, Marian the Librarian, "Gary, Indiana," "76 Trombones," "The Wells Fargo Wagon," "Trouble," "Lida Rose," "Goodnight, My Someone," "Pick-a-little, Talk-a-little" and "Till There Was You." Tony Award-winning director and choreographer Susan Stroman—responsible for the current Broadway blockbuster, *The Producers*—created the Broadway revival of *The Music Man*, inspiring the new touring production. Plus, in a display of cleverness not usually associated with such affairs, the show's corporate sponsor is Wells Fargo. Now they really are everywhere. Dec. 4-7, 8pm; Dec. 8-9, 2pm & 8pm. UI campus, Iowa City, 335-1160.



Theatre Cedar Rapids

102 Third St. SE, Cedar Rapids, 366-8591

Shows Thurs., Fri., Sat. at 8pm, Sun. at 2pm
Cinderella, Rogers & Hammerstein, through Dec. 9.

UI Theatre

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

No Shame Theater, original skit drama and comedy, every Friday, 11pm, Theater B • *A Christmas Carol: The 1932 Chicago Radio Broadcast*, New York actor/director/playwright Bill Galarmo's clever Dickens update set in a cramped Windy City radio station during the Great Depression, Dec. 6-7, 11-15, 8pm; Dec. 8, 3pm & 8pm; Dec. 9, 3pm, Theatre B.

AUDITIONS, CALLS, ETC.

Art wanted for "Art in the Lobby" Riverside Theatre exhibitions, call 338-7672.

WORDS

Cedar Rapids Museum of Art

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

Free tour of *Tools as Art: The Hechinger Collection*, part of Art Sandwiched In, Dec. 12, 12-1pm.

Paul Engle Center

1600 Fourth Ave. SE, Cedar Rapids, 364-1580

A Paul Engle Christmas, community and cultural leaders, including Hua-Ling Engle, Bruce Aune, Richard Barker, Amy Johnson, read from Paul Engle's writings about the holidays, Dec. 9, 3-6pm.

The Green Room

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

Poetry, Dec. 2, 7pm.

IC Public Library

123 Linn St., Iowa City, 356-5200

"Blooms and Bulbs" by author Judy Terry, Dec. 2, 1pm, Meeting Rm. A • African American Museum and Cultural Center of Iowa, presentation by Dr. Robert Myers, Dec. 5, 12pm, Meeting Rm. B • ICS Forum, Dec. 6, 12pm, ICN Meeting Rm. D.

The Mill

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

Talk/Art/Cabaret, performance art, readings, etc., Dec. 5, 9pm.

Prairie Lights

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

All 8pm (unless otherwise noted)

Grinnell's Tinker Marks reads from her new lesbian academic detective novel, *Theoretically Dead*, Nov. 30 • "Johnson County Reads," Algerian novelist Assia Djebar reads from her novel, *Algerian White*, Dec. 5, 8pm, Buchanan Auditorium, Pappajohn Business Administration Bldg.

Pappajohn Business Administration Bldg.

UI campus, Iowa City

Assia Djebar, fiction reading, Dec. 5, 8pm, Buchanan Auditorium.

UI Museum of Art

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

William Nowysz, speaker, Dec. 13, 7:30pm.

Uptown Bill's small Mall

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

WRAC Coffeeshop & Uptown Bill's Poetry Reading, open mic, Dec. 7, 7pm • "An Afternoon of December Storytelling," Dec. 16, 2-4pm, featuring IC storytellers Steve Thunder McGuire, Tom Gilsenan and more.

Voxman Music Bldg

UI campus, 335-1436

Musicology and Theory Colloquium, Gregory Marion, speaker, Nov. 30, 1:30pm, Rm. 1027 • Lewis Lockwood, the Fanny Peabody Professor of Music at Harvard University, presents two lectures on Beethoven, Dec. 6-7, Dec. 6 at 7:30pm, he will speak on "Landscape and Soundscape: Aspects of Beethoven's Pastoral Symphony," and at 1:30pm on Dec. 7, he will speak on "Beethoven's Sketches: From Conceptual Image to Realization," Harper Hall • "Verdi the Craftsman," Philip Gossett, speaker, Dec. 10, 7:30pm, Harper Hall • Musicology and Theory Colloquium, Gregory Barnett, speaker, Dec. 14, 1:30pm, Rm. 1027.

MEETINGS

Affirmationist Toastmasters, Mondays, 6-7pm, all welcome, Gilmore Hall, Room #4, UI campus, 353-0765.

Iowa City Civic Center

410 E Washington St., Iowa City

Public comment on IC Police Dept., a team of assessors from the Commission of Accreditation for Law Enforcement Agencies, INC. (CALEA) will arrive Dec. 16 to examine all aspects of the Iowa City Police Department policy and procedures, management, operations, and support services; as part of the on-site assessment, department employees

and members of the community are invited to offer comments at a public information session Dec. 17, 5pm, Emma J. Harvat Hall; those who cannot attend may comment by calling 356-5441 between the hours of 8am and 4pm on Dec. 16.

IC Public Library

123 Linn St., Iowa City, 356-5200

Business and Professional Women/Eastern Region, Individual Development, Dec. 1, 4pm, Meeting Rm. A • Cultural Entrepreneurship Work Group, Dec. 4, 5pm, ICN Meeting Rm. D.

CLASSES

Cedar Rapids Museum of Art

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

Children's art workshop in conjunction with *Tools as Art: The Hechinger Collection*, four 45-minute sessions, tool-inspired art resulting from workshop will be displayed at opening reception, Dec. 1, 10am-1pm, call to register.

IC Public Library

123 Linn St., Iowa City, 356-5200

Universal Precautions Training, Dec. 5, 10am, ICN Meeting Rm. D • Dental Continuing Education, Dec. 7, 8am, ICN Meeting Rm. D.

New Pioneer Co-op & Bakehouse

City Center Square, Hwy. 6 West, Coralville, 358-5513, call Theresa at 887-1147 to register (unless otherwise noted)

"Quid Novi Selections Wine Tasting," enjoy fine French wines with Marc Morigault, the importer, Dec. 1, early seating 3:30-5:30pm, late seating 6-8pm, call Tom at 358-5513 to register • "Neal's Yard Cheeses," sample this year's crop of hand-crafted cheeses from the British Isles, with wines to match, with Cheese Guy Robert Morey, Wine Guru Tom Caufield and Specialty Maven Nik Bock, Dec. 3, 6pm • "Mehndi: Decorative Henna Body Painting," learn about, observe and have an opportunity to practice the ancient art of Mehndi, decorative henna body painting, with Mrs. Lubna Ahmad, Dec. 5, 6-8pm • "Homemade Latkes, Applesauce and Creme Fraiche for Chanukah," celebrate the Jewish Festival of Lights, Iowa-style, with Carol Hunt, Local Food Systems Coordinator for the Johnson SWCD, she will demonstrate how to make homemade latkes and more, Dec. 6, 6pm • "Handmade Aromatherapy gifts," Pat Bayles of Frontier Natural Products teaches how pure essential oils can preserve or improve the health of your holiday gift recipients, Dec. 8, 10am-noon.

**Robert A. Lee Community
Recreation Center**

220 S. Gilbert St., Iowa City, 356-5100
Line Dance classes, through Dec. 18, Tuesdays,
7:15-9:15pm, fee is \$3 at the door, pre-registration
not required, for more information contact the IC
Recreation Division, 356-5100 • Adult Art Classes,
everything from magazine writing and guitar to
printmaking and collage, call for more info.

Senior Center

28 S. Linn St., Iowa City, 356-5220
How to Do a Search on the World Wide Web, Nov.
30, 9:30-11am, Rm, 209, registration required.

EVENTS

UI Museum of Art

150 North Riverside Dr., Iowa City, 335-1727
"Snowflake Family Festival," an afternoon of art,
music, entertainment, Dec. 2, 12-5pm; the
Eulenspiegel Puppet Theatre performs *Hansel and
Goose!* at 1pm & 2pm, the Chamber Singers of
Iowa City, 2pm; two ensembles from the Preucil
School of Music: Ensemble con Brio and the
Espressivo Strings, 3pm.

MISC

Brucemore

2160 Linden Dr. SE, Cedar Rapids, 362-7375
Holiday Tours, through Dec. 30, Tues.-Sat., 10am-
3pm; Sunday, 12-3pm; closed Dec. 24-25 •
Holiday Open House, Dec. 9 & 16, 4-7pm •
Wednesday Evening Tours & Tea, Wednesdays in
December, 4-7pm • Santa, Snacks and Stories,
Dec. 2 & 4, 5:30-7:30pm.

Ruby's Pearl

13 S. Linn St., Iowa City, 248-0032
Stitch 'n' Bitch, bring your sewing, knitting or
whatever and bitch or gab, every Wednesday, 6-
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STARS OVER



Iowa City

by Dr. Star

FORECAST FOR DECEMBER 1-15, 2001 • Write Dr. Star at doctorwinkler@home.com



ARIES (March 21-April 19) You are nearing the last chapter in a strenuous drama of realization and decision-making. The next two weeks will further illuminate the issues for yourself and others. They will also provide the impetus and the inspiration for important changes. These will likely enhance your community efforts and help you coordinate local and distant activities. However, Mars will stimulate efforts at personal development, causing fresh impatience with the pace and direction of recent progress. Unexpected events will ease financial difficulties.



TAURUS (April 20-May 20) Events might seem dramatic, even suspenseful to some. However, the way the planets are lined up, it was almost certain that you would make the personal and financial decisions you are now finalizing. The need to do what you are doing is absolute. The motivation, the support and the determination you need are all there. Your ducks are lined up nicely. It's certain that things will go more or less as you hope. Unexpected events will further facilitate your efforts.



GEMINI (May 21-June 20) These days, you work under some serious limitations and must use caution in all your affairs. Your associates favor an intense and reckless approach, however. They cut corners nobody should cut. The contrast between your approach and theirs is as extreme as it has ever been. If you compromise now, unwelcome complications will follow. The planets suggest you take the long view. Stick politely but firmly to your principles. Matters will resolve themselves very nicely in time if you do.



CANCER (June 21-July 22) Problems at work have brought a lot of grief and caused you a great deal of soul searching lately. As troubling as the whole matter is, it is helping you become a better person. Continue to take the high road. By doing so, you empower yourself and help ensure your future happiness. There are some dramatic and unexpected changes coming your way. Events will soon improve your overall status in the world. Your role at work will be positively affected too.



LEO (July 23-Aug 22) You answer to many different people who often react unpredictably. You have to satisfy many and varied demands. This has been especially important, and especially difficult, lately. The odds against success and the price of failure both seem momentarily higher as matters again come to a head. Don't compromise principles to please rowdy dissidents or exhaust yourself fighting potentially useless battles. Unexpected events will soon change everything, restoring some harmony, removing some obstacles and bringing a different set of challenges.



VIRGO (Aug 23-Sept 22) You are engaged in the final, decisive battle of a long, tough campaign waged on multiple fronts. This victory will get you through the eye of the needle and into the clear. Your opponents will soon be busy with troubles of their own too. Take time to regroup and reconnoiter before implementing your plans, however. Unforeseen events will soon change the lay of the land. Challenges, opportunities and your own goals will alter significantly. Nasty skirmishes are still possible, also.



LIBRA (Sept 23-Oct 22) Your fondest hopes have been blocked for awhile now. Obstacles have given way and show promise of giving way further, but progress is slow. Your next big run at these obstacles is coming right up. The outcome will happily surprise you. It will bring the goal closer and significantly enhance the possibilities. Fate is also about to step in and make even more changes that you'll like. It would be wise to advance cautiously, though. Major friction is still possible.



SCORPIO (Oct 23-Nov 21) During the last few months finances, family, personal ambition and religious and philosophical issues have just about all been on your mind all the time. Major financial developments are about to unleash an avalanche of change. This disorderly flood of events might just lead to a resolution. Fate will also step in with an unexpected assist or two. Your luck is strong, your intuition is reliable and people will be helpful. That should be more than enough to see you through.



SAGITTARIUS (Nov 22-Dec 21) You will have to spend time reassuring pessimistic and critical partners. You will also have to channel a sudden surge of inspiration and motivation. The best outlet for this stimulus is local community activity of some kind. This will calm your overly critical partners. It could also put them to work for you. But you'd better stick to consensus-building. Hasty, ill-considered or unilateral action will stir up a hornets' nest. Unexpected changes could simplify things a lot, though.



CAPRICORN (Dec 22-Jan 19) Serious, work-related financial limitations will inspire some soul searching. Your present income and future earnings are very much the issue. These personal ruminations will give rise to important, finance-related initiatives. These efforts are likely to have a favorable outcome. You can also continue to rely on the support of partners and associates. Unexpected, but positive changes can require adjustments to plans you set in motion now. Move slowly. Haste will stir up old problems and create new ones.



AQUARIUS (Jan 20-Feb 18) The ideals that guide your work for others are coming in for close scrutiny. They leave you open to unreasonable demands. Some people ask and take more than they are entitled to, more than they need and more than you can give. You will soon gain greater insight into this dynamic and make much-needed changes. These insights will also inspire positive, long-term changes in your approach to work. Fate will lend a hand. Move decisively, but with care.



PISCES (Feb 19-March 20) There will be frank, penetrating, but productive discussions about matters of fundamental importance in the next couple of weeks. These will lead you to reform, restructure and otherwise refurbish your lifestyle. A surge in personal confidence and energy will help you assert yourself with overbearing people while you implement these changes. Major obstacles to personal success will be unexpectedly removed. Plans should go smoothly. Haste could reawaken sleeping dogs, though. Events will move social and philanthropic activities to the fore.

Strange but True!

News Quirks

Compiled by Roland Sweet

Curses, Foiled Again

When Officer Laura Tosatto of the San Diego Harbor Police spotted a man wearing an orange shirt with the word "Fugitive" printed on it in large block letters, she stopped him for questioning. The man, Richard Hansen, 25, turned out to be an actual fugitive—a registered sex offender who was wanted for leaving a halfway house in Chula Vista, Calif.—so Tosatto arrested him. "It was just a shirt that he had," Lt. Ken Franke said. "It's so bizarre."

Authorities in Evansville, Ind., reported that a masked man entered a bank, pointed a loaded assault rifle at a teller and demanded money. He placed the rifle on the counter, then jumped over it to get the money, but when he retrieved the rifle, he pointed the wrong end at bank employees. According to police Capt. Bill Welcher, while the man was turning the rifle around, it got caught in his boot, knocking off the sights. The robber fled through a back door to his getaway car, but he went only 20 feet when red dye packs in the stolen money exploded, causing him to crash the car. He fled on foot but was spotted by police Officer Mike Sitzman, who told the *Evansville Courier Press* the man "dropped all the things he was carrying" and jumped a fence. Meanwhile, a police SWAT unit was training nearby. Team members arrived on the scene within minutes and, after a two-hour intensive search, arrested Timothy Stewart, 28, who reportedly confessed to the robbery.

Over Qualified

After insisting that she is brain damaged, Pennsylvania State Rep. Jane Baker, 56, announced she would run for a second term next year. Baker filed a \$7.5 million civil lawsuit in October asserting that she suffers from "multiple cognitive defects" after being hit by a car and that she now "needs help with reading and understanding material and carrying on conversations, especially on a professional level." As a result of her injuries, Baker is "virtually unemployable" outside the Legislature, according to her attorney, Shanin Specter, who pointed out, "If she does not maintain her job in the Legislature, where she receives substantial assistance, then she will have great difficulty finding work."

Aftershocks

Just days after the Defense Department announced it was changing the color of food packages being dropped on Afghanistan from yellow to light blue so they wouldn't be mistaken for unexploded cluster bombs, it corrected itself and said blue was out. According to Joseph Collins, deputy assistant defense secretary for peacekeeping and humanitarian affairs, the department was concerned that Afghans might object to the color because it dominates United Nations and Israeli

flags. Collins pointed out the Pentagon has rejected every other color being considered for its Humanitarian Daily Ration packages because of concerns of cultural sensitivity.

The US bombardment of Kandahar has provided a source of income for some people, who gather and sell metal bomb fragments as scrap. Mullah Naimattullah, a staff member of the Foreign Ministry, told the *Gulf News* that some people would buy a small battery and bulb, then use them to light dummy bunkers, hoping to attract US jets to drop bombs in unpopulated areas. He described one incident where a villager, who had used the little money he had for food to buy a battery and a bulb instead. He lit the bulb, but nothing happened. The next night, "he tied up a dog near the site to show the Americans some signs of life," and succeeded in making the Americans direct their bombs at his light," Naimattullah said, adding, "The next morning, he was several times richer than two days ago."

US intelligence agencies started recruiting psychics to help find Osama bin Laden and predict future terrorist attacks, according to London's *Sunday Times* newspaper. Prudence Calabrese, whose Transdimensional Systems employs 14 "remote viewers"—people claiming to be able to visualize distant events by using paranormal powers—confirmed that the FBI has asked the company to predict terrorist targets. The paper said the FBI and CIA refused to comment but confirmed investigators have been told to "think out of the box."

The Israeli company Apco Aviation has designed a parachute to help workers escape from high-rise buildings in case of a terrorist attack. The backpack-type Executivechute, which is being marketed in the United States and Japan, weighs four pounds and sells for \$795. Its ripcord attaches to furniture or a special hook so that the chute opens automatically after its wearer jumps out a window, and the design provides for a reliable, but hard landing from a minimum height of 10 stories. "It's unlikely the user will know how to do the standard 'paratroop roll' upon hitting the ground," Anatoly Cohen, Apco's managing director, told Reuters news agency, "but we figure a twisted ankle is a small price to pay for life."

Sex Is Its Own Punishment

Kenneth Wells, 24, of Masontown, Pa., was convicted of third-degree murder after he accidentally shot Joslyn Mickens, 21, in the face while she was preparing to perform oral sex on him. Police said Wells told them he and Mickens had used firearms during sex before.

A 37-year-old Finnish man received five years in jail after shooting his neighbor's wife to death during a sex game when a handgun being used as a prop during their lovemaking accidentally fired. The chief prosecutor said the bullet pierced the woman's head before sticking in the man's thigh.

Bird Brain

When a suspicious US Customs agent at Miami International Airport asked passenger Carlos Rodriguez Avila, who had just arrived on a charter flight from Cuba, to raise his pants legs, the agent found 44 Cuban finches strapped to the man's legs, many of them dead from stress.

Compiled from the nation's press by Roland Sweet. Send original clippings, citing source and date, to P.O. Box 8130, Alexandria VA 22306.

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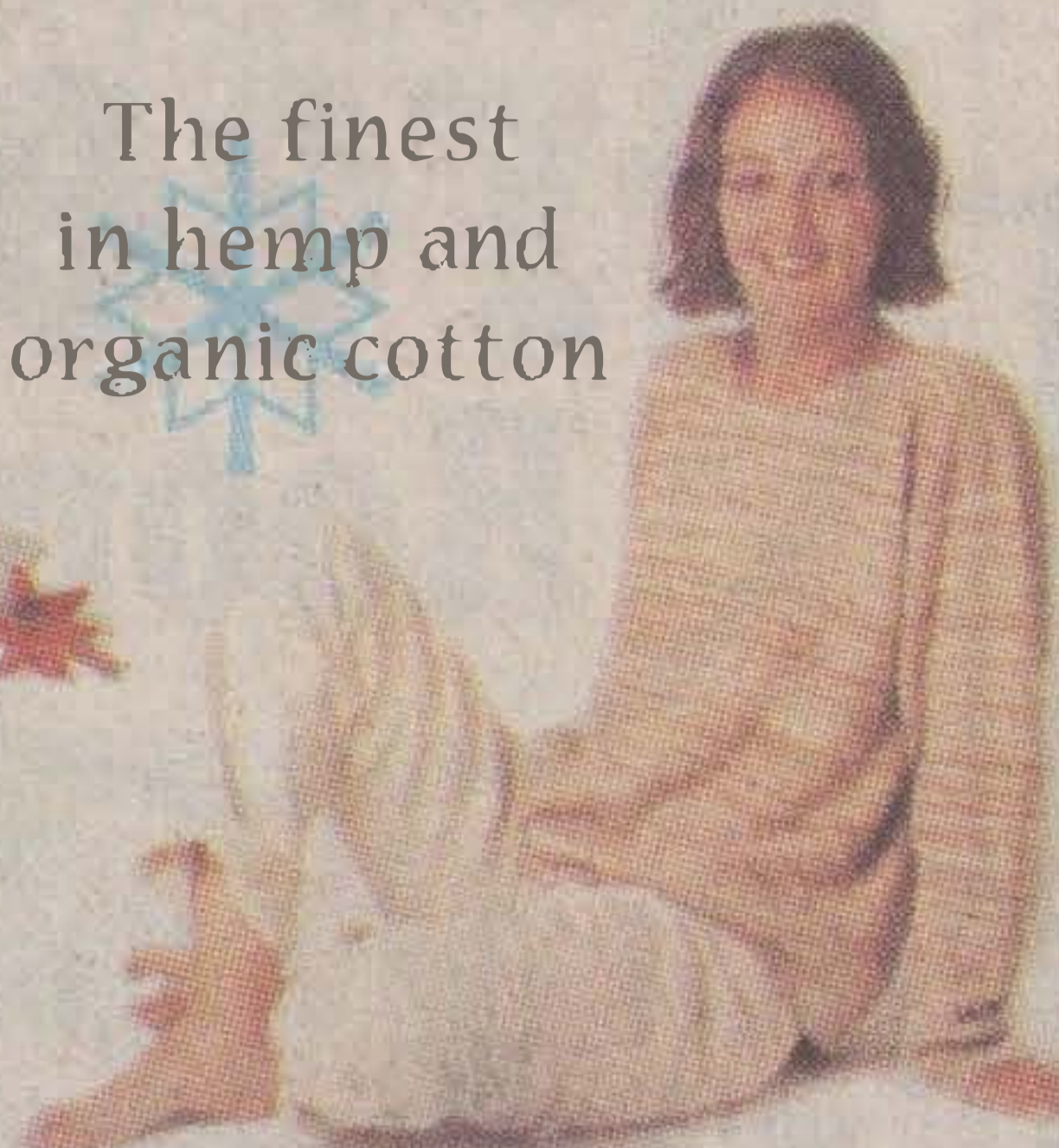
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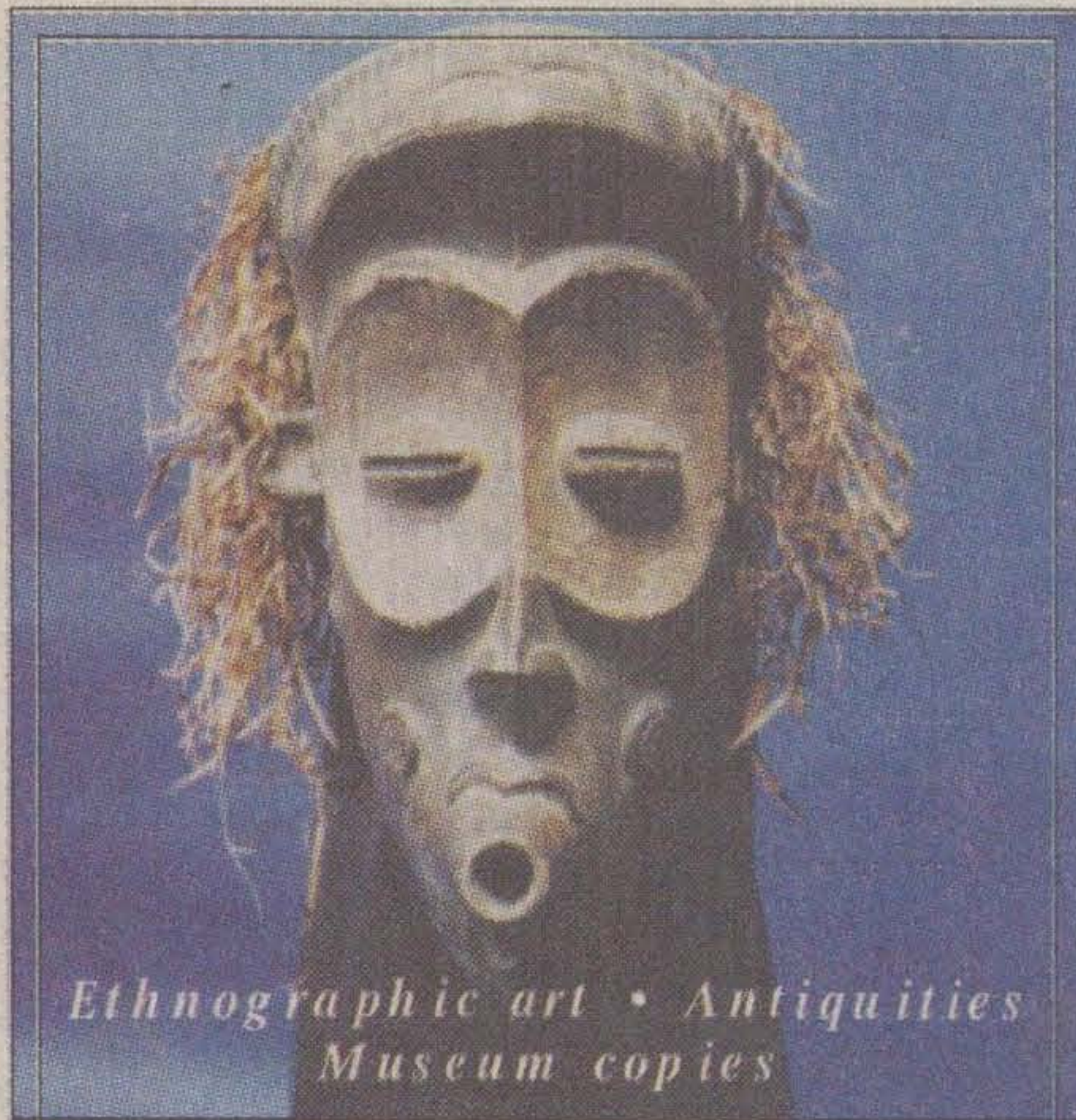
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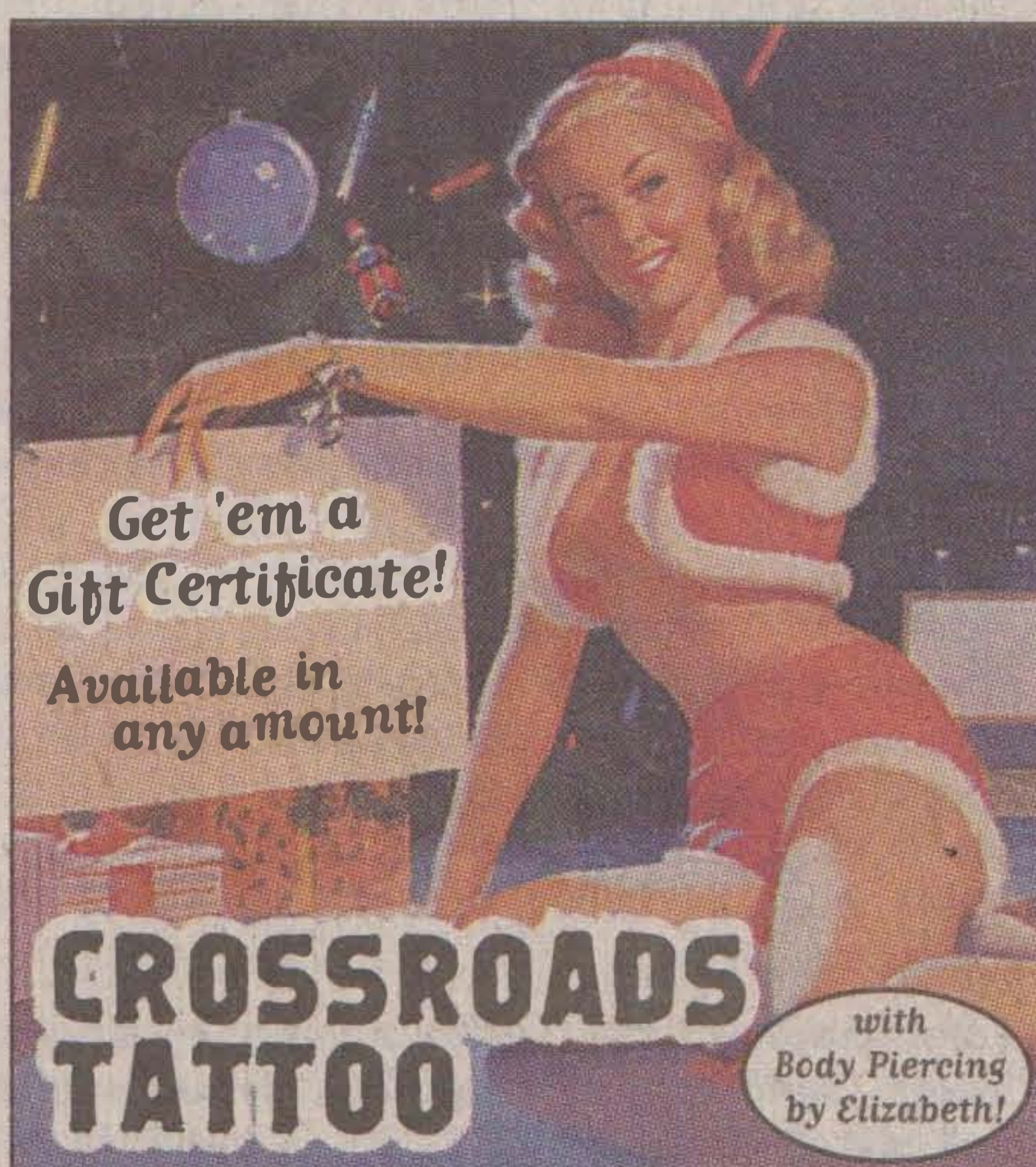


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