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7

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8

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of the
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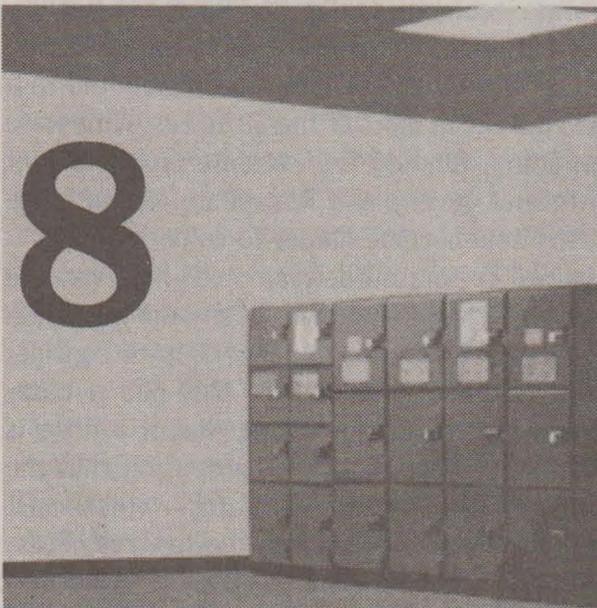
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THIS MODERN WORLD

by TOM TOMORROW

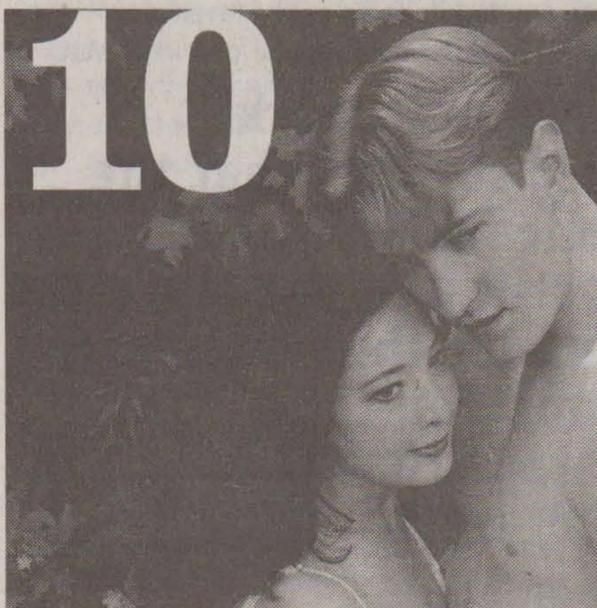
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GO Fish

E.C. Fish



The welfare reform blowout

For the last five years the anniversary of the passage of the 1996 Welfare Reform Act has become a kind of Republican Bastille Day, a celebration of their successful storming of the welfare state, replete with veritable parades of rhetoric concerning just how beneficial the act has been and just how right they were for passing it. This year, with the bill itself up for renewal in Congress and a crucial off-year election coming up in the fall, these celebrations are already reaching a fevered pitch, and with the newly invigorated Bush administration kick-starting the party as only a collection of fraternity-boys-grown-old can, we can expect quite a blowout this year.

We can also count on the maximum possible exploitation of the issue for political gain. The party line on welfare reform, as presented by the administration and Congressional Republican leadership, both trumpets the success of the program and insists that, because it has worked so well, the time has come to "raise the bar," making the program even tougher, leaner and all those other jock-inspired buzz words the Republicans seem so in love with around election time.

While the president and his mouthpieces have what seems an impressive array of economic statistics to support their assertion that welfare reform has been a genuine achievement—welfare rolls dropping, the poverty rate down—one doesn't have to widen one's focus a great deal to see just how narrowly they're focusing. For a start, the Republican statistical argument makes no allowances whatsoever for the fact that their individual statistics were largely sampled during one of the biggest boom times in American history. The years between 1996 and 2001 weren't just years in which the Welfare Reform Act was in place—they were also years that saw impressive gains made in profits, revenues and job creation, something that might have had a bit to do with the decreases in both welfare rolls and poverty.

They also ignore the fact that since the passage of the '96 reforms, the heavy lifting on the welfare-to-work front has been not at the federal level, but at the state level. Indeed, federal welfare reform has only been successful to the degree that states have been able to provide the job training, job location and family support resources necessary to make moving people from the public dole to the employment roll a reality. They have largely done so by overspending the federal grants in aid they receive under the '96 act and making up the difference with state revenue, largely negating whatever minimal tax relief the act provides at a federal level with an offsetting state expenditure.

With these two factors taken into account, the future of welfare reform looks a bit less rosy. For one thing, the

boom is decidedly over, and many of the businesses that drove it are laying off employees or failing outright. For another, the states have taken a fiscal one-two punch in the last year or so—not only are revenues down due to tightening state economies, but the Bush tax cut, by changing certain elements of the federal tax code that states based their rates of collection on, amounted to a de facto state tax cut in most of the 50 states. With state budgets tightening, funding for the state programs that provide the federal government its welfare reform fudge factor will definitely become harder to come by.

With these two factors blithely ignored, however, the scenario seems rosy enough to the Bush administration and the Republican Congressional leadership to consider delivering the states a third punch, this one a nasty uppercut. Following the dubious logic that if a little is good a lot is better, Republicans are proposing that the federal grants in aid given to the states—which most states currently overspend to provide the services necessary to put people into work and keep them there—be frozen at current levels, effectively turning the rate of inflation into another de facto cut in revenues.

Of course, all of this would just be one more stack of

The welfare to work "success stories" that the Republicans are cheering about still live, for the most part, under the poverty line, working for a minimum wage that does not in any way constitute a living wage.

political poker chips if it weren't for the fact that the statistics we're discussing have names, faces, families and a human destiny that they share, for better or worse, with the rest of us in this thing called American society. The welfare to work "success stories" that the Republicans are cheering about still live, for the most part, under the poverty line, working for a minimum wage that does not in any way constitute a living wage. Their actual condition, however, is completely secondary, if that, to the Republican "reformers." As long as they're off the welfare rolls, and can stay there until after the next campaign, the real job of welfare reform has been accomplished. Any resemblance this may have to justice, decency or good government is entirely coincidental. *

Redbud

My love affair with Redbud began on April 25, 1986. That is the first day I ever set eyes on Iowa City. As my eyes drank in the visual brew of what would soon become my home, my optical taste buds lit up with the sweet flavor of flowering trees. Iowa Citians have planted a permanent paean to spring. As the warm breezes of April seduce foliage into bud and blossom, we not only sigh relief and joy at the returning green, but also at the spectacular whites, pinks and maroons of magnolia, flowering crab and redbud. Yard after yard and street after street in our town are decked out in fragrant beauty for those precious few weeks as winter passes toward summer.

As Midwesterners, we understand deeply how the quiet, stark depths of winter—although quite beautiful in their own way—are whisked away in a celebratory explosion of April petals. Tulips by themselves won't do. We have to wait a little too long for peonies and lilacs. With foresight of spring beauty, Iowa City community members, in both their public and private spaces, have founded a permanent spring festival in their collective agreement to cast the net of flowering beauty widely across town.

As my wife Susan and I rolled down Highway 1 into town on that late April day over a decade and a half ago, anticipating a positive new direction to our lives, delicate clumps of purplish pink petals hugging the slim, twisting branches along the parade route of Eastern Redbuds captured my heart. Immediately, the redbud imprinted itself on my conception of "Iowa City" and became a primary emblem of my sense of place here. As we walked the University Pentacrest for the first time, the redbuds filled our eyes with new life and new possibilities. The beautiful trees perfectly frame the grand stone staircases of Schaeffer and MacBride halls. Jessup Hall and Calvin across the street both boast a single redbud sentry at their sides. As I was coming out of a rather unhappy situation at another institution in another community, the vernal promise of beauty and life offered by the perennial redbud blossom of Iowa City resonated deeply and expectantly within me. Fortunately, that promise bore out.

After my five years of graduate school at The University of Iowa—years in which Iowa City and the university impressed themselves deeply into our souls—our fortunes drove us in several directions northward over the next eight. As April rolled around each year—in the biting mists off Lake Michigan's Wisconsin shore, in the humid blooms of mid-Michigan, and in the lingering snows and wind of northwestern Minnesota—I sought out the sight of the delicate purplish red. Oh, they were there on occasion, if you looked for them.

(Well, maybe not on the Minnesota-North Dakota border—as I looked longingly across the flat plains stretching endlessly toward Montana, I don't think I ever saw one.) No, April would always bring my thoughts back to the deep magenta of spring in Iowa. I vowed to plant a redbud someday when we were settled permanently, an homage to place, a reminder of great affection for Iowa City.

That permanent settlement happened about three years ago, and we could not have been more ecstatic that, in fact, we planted ourselves back in Iowa City. The redbuds were still here, and I awaited our first April with eager anticipation. Sure enough, they burst forth in their finest glory. Iowa City's perennial spring character remained, as I had no doubt it would. The University Pentacrest still sparkled with the delicate flowers, the clarion call to the green that would follow. I knew I was home.

A month or so ago, I fulfilled the promise to myself. Our roots have had nearly three years to take hold in home soil back here in Iowa. It was time to "plant the flag," so to speak, marking out our claim on home ground. I purchased a healthy, round redbud this past spring. Its branches boasted some fragrant petals, though the green leaves were already sprouting in obedience to the approaching summer. One perfectly cool night, my family and I dug a two-foot diameter round hole in our front yard. We cut the plastic container off of the root ball, taking care not to snip the delicate, lace-like roots that would grow to anchor it in rich Iowa soil. We placed the small yet sturdy tree gently down into the small pit. The kids giggled as we dumped a few bags of dark, rich, life-giving composted manure over the roots—"you mean that's cow poop?"—preparing the ground that would be our redbud's new home, the symbol of our permanent place. On top of the manure pile we replaced some of the dirt we had dug, returning the squiggling worms back to their home, leaving them to perform their own offices of providing life-sustaining castings in the round of perpetual composting beneath our feet.

We step back, admire our handiwork. The young redbud seems to spread its delicate branches out in comfortable relief. It looks as if it has lived there all its short life. And as its life becomes long; as its trunk grows higher, thicker and stronger; as its branches grow and twist outward to provide more home space for the annual return of the red buds; and as its roots run ever deeper, our life here at home will also lengthen, grow higher, grow stronger, grow deeper. As we eagerly await our first burst of purplish pink next spring, we will know that our lives here will continue to blossom. *

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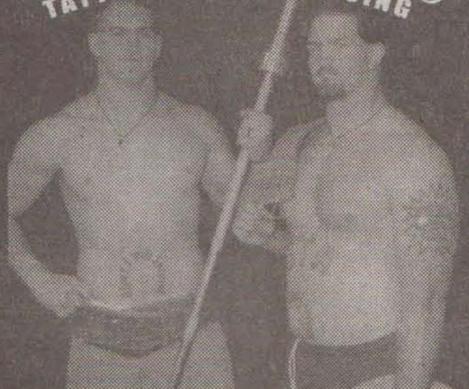
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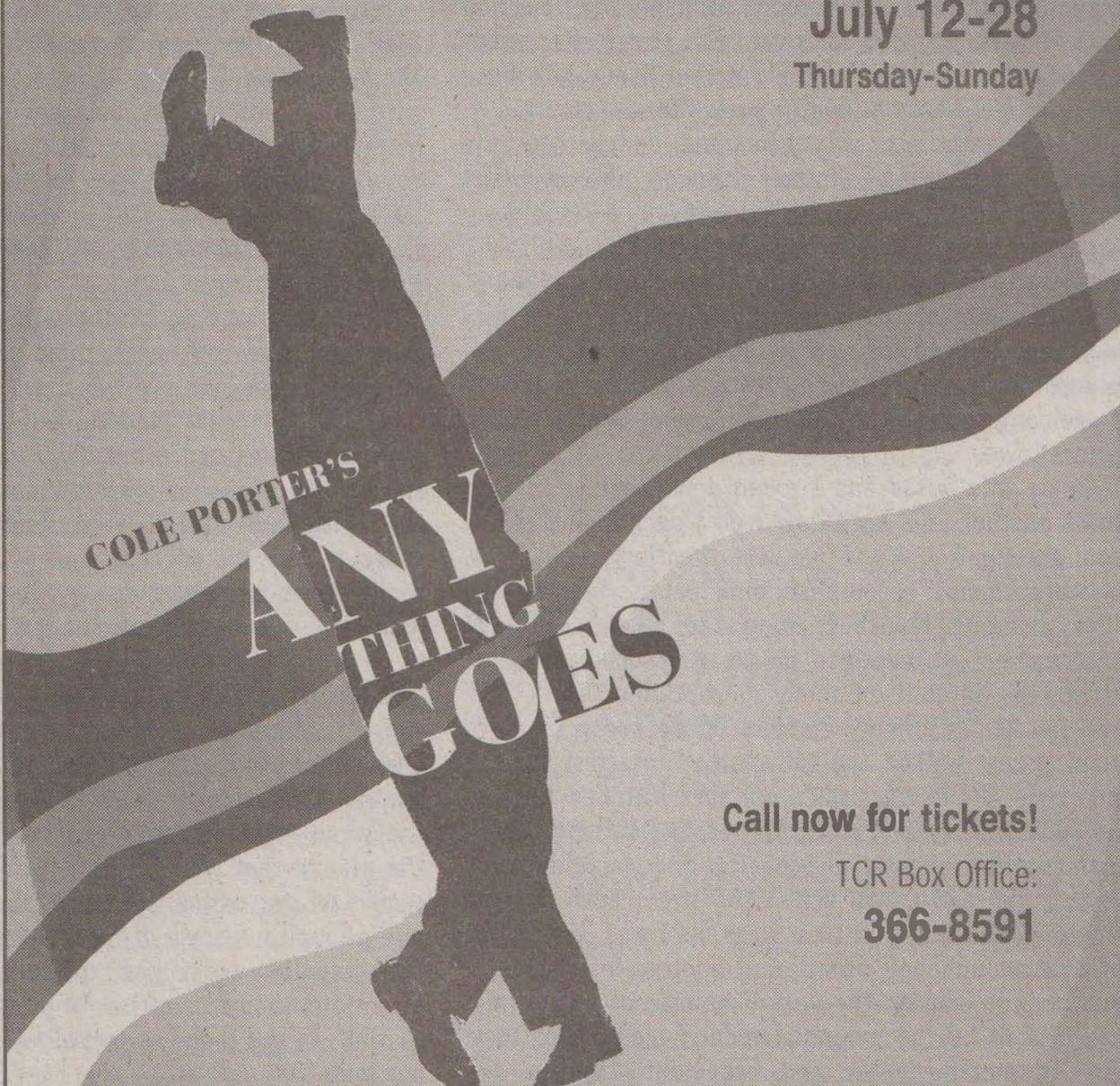
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There's no such thing as free jazz

Well, there still is in Iowa City, but fest-goers need to pitch in if they want to see it continue

Jazz has fallen upon hard times. Not long ago, the *New Yorker* magazine stated that sales of jazz CDs and tapes made up less than three percent of the total market. As if to add insult to injury, almost all of the artists on the recent best-selling jazz discs were dead: Miles Davis, John Coltrane, Billie Holiday and such. Most Iowa Citians have probably not purchased a jazz CD in the past year, nor could many name three living jazz artists. Meanwhile, jazz has become institutionalized, the subject of a Ken Burns PBS mini-series, and frequently referred to historically as "America's Classical Music" by scholars like classical composer and jazz fan Gunther Schuller.

Jazz festivals have also fallen upon hard times, according to Steve Grismore, former director of jazz studies at University of Iowa, jazz guitarist extraordinaire, and co-founder and executive director of Iowa City's annual jazz fest. He notes that jazz festivals have closed down in places like Cincinnati and Kansas City and worries about the future of Iowa City's special free event.

"Funding is down and expenses are up," Grismore said, adding that insurance costs have doubled from \$1,500 to \$3,200. "Several sponsors gave less than last year and a few gave a little more. I'm kind of a Dr. Jekyll and Mr. Hyde; I appreciate the donators but get mad at those who don't." He noted there has been less funding for all arts organizations across the country because of decreased state and national revenues and the changing political climate since Sept. 11. "Our state Legislature has been friendly, but the festival budget is \$150,000, half in-kind. I haven't paid myself since March because I don't know if we'll have enough money to pay the bills." (At presstime, state grant allocations had yet to be announced.) The festival raises money by selling water and ice to the vendors, charging fees to the food and art vendors, and hawking official Iowa City Jazz Festival caps, T-shirts and posters. The Jazz Fest also holds a number of fund-raisers. (Anybody wanting to donate can send funds to P.O. Box 10054, Iowa City, IA 52246.)

Grismore spoke frankly about the fest's financial worries: "If you want to see the Iowa City Jazz Festival survive, and you don't buy a T-shirt, hat or poster, don't come back next year. It won't be happening." He noted that many people buy souvenirs, but he emphasized that the fest needs to sell something to everyone to pay expenses. "A first-class event costs money," he continued. "A lot of people love it and expect it to be here every year, but if we don't get funding, it will close." He also asks attendees to support downtown businesses. He named several bars, stores and restaurants that benefit when the festival draws a big crowd and mentioned that the event brings hard dollars into the community. According to civic officials, the Iowa City Jazz Festival has generated over 6 million dollars to the local economy since 1991.

This year's Jazz Fest won't be much different than previous ones, according to Grismore. There will be an eclectic array of

performers, young and old; black and white, male and female, who play in a variety of genres, from be-bop to swing, big band to blues, and just about everything in between. Grismore said he purposely seeks a diverse line-up for two reasons: "I want everyone to hear something they like, and I want to expose audience members to something they might never hear otherwise." Among this year's highlights are the former sax player for Ray Charles during his heyday from 1954-1964, David "Fathead" Newman (as part of the Legends of the Bandstand group), the lusty swing stylings of Lavay Smith and Her Red Hot Skillet Lickers, and the fiery Chicago trumpet master Malachi Thompson. Many area talents will also perform, such as the conglomeration of Iowa City's City High and West High jazz bands known as United Jazz Ensemble, local favorites the Bohemian Soul Tribe, and the Oddbar Trio, which features Grismore on guitar. (See music calendar for full schedule).

Iowa City Jazz Festival

What: An eclectic mix of jazz styles comes to town

Where: Downtown Iowa City

When: July 5-7



Lavay Smith and Her Red Hot Skillet Lickers perform July 7

"Our basic mission statement is about the music," Grismore said. "We bring music usually associated with urban settings—big cities—and make it available here." He noted that the Iowa City Jazz Festival enjoys a national reputation. The artists have spread the word because they are decently paid and have good audiences. Many people hear rebroadcasts of the shows on over 200 National Public Radio stations. And attendees from as far away as Canada and Kansas City have made the trip to Iowa City for the event more than once. The average attendance for the Jazz Fest has been estimated at 25,000 people per year. Be there or be square. *



Rob Cline

Fresh photography

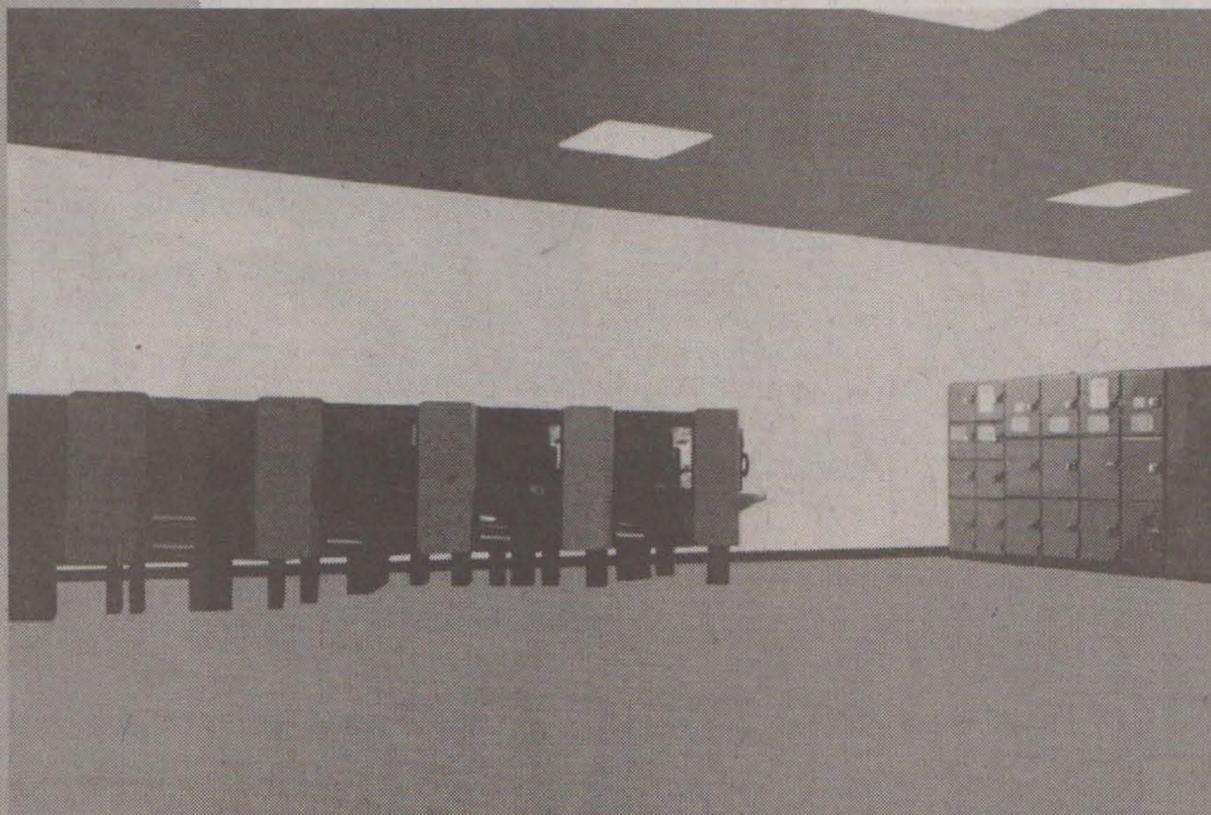
From straightforward to tweaked, images by this cache of young photographers demand our attention

Two exhibitions currently on display in Iowa City present the possibilities and push the boundaries of photographic art. For the three photographers whose work is shown in the exhibition titled *Fresh Female Photography* at RSVP, decisions concerning the arrangement of physical objects in the photos infuse their work with varying degrees of power. Many of the 15 photographers whose work makes up an exhibition at the Hudson River Gallery subject their photographs to a host of digital and other effects, often rendering the photographic element indistinct—or even indistinguishable.

Rachael Hicks, Shera N. Shrago and Brenda Salat each have several photographs hanging at RSVP. Hicks creates unusual, if somewhat less than gripping, portraits. Most are of women, and most of the subjects are obscured or incomplete. The most interesting of these black and white photographs is a portrait of a pregnant woman and a kneeling man who looks as though he may be about to propose or smooch her belly. All of the features of the man and woman are blurred except for the woman's distended stomach—perhaps a clever suggestion that a pregnancy can become the sole "focus" of those concerned.

objects. Sharago's work conveys the sense that this is how these spaces look when no one is looking, accomplishing this even as the viewer gazes at them.

But it is Salat's work that is the most compelling, despite the fact that her subject matter is by and large mundane. Indeed, two of her photographs focus on the surface of a road; two others are of the un-peopled interior of churches or meeting houses; a fifth features a Ferris wheel. What makes these photographs remarkable is the range of color Salat manages to reveal in her work. She seems to be taking pictures of color rather than *in* color. Her *Velvet Street Life 1 & 2*, for example, capture a sunset's worth of color in pavement, road shoulder and car tracks. In the photographs of the meeting houses, she reveals how light diffused through colored glass windows can color the objects on which it falls. The Ferris wheel, though fully recognizable, could almost be mistaken for the



Pause by Amze Emmons

In contrast to Hicks' work, Sharago's black and white photographs are notable for their lack of figures. Sharago photographs interior spaces where humans clearly have been, but are not now. Her photographs of break rooms, offices and factory spaces are oddly arresting, with details like the rumpled coat or a shirt with a "Mike" name patch, standing out and calling attention to the absent owners of these clothes and other

Fresh Female Photography

What: Photographs by Rachael Hicks, Shera N. Shrago and Brenda Salat

Where: RSVP, 114 E. Washington St. Iowa City

When: Through July 4

UI Graduate Student Photography

What: Work by Peter Feldstein's graduate photography students

Where: Hudson River Gallery & Frame Co., 538 S. Gilbert St., Iowa City

When: Through July 6

interior of a kaleidoscope. The lushness of the color elevates these photographs above mere representational photography. One hopes that the effect is a result of Salat's skill with a camera and in the dark room rather than reliance on a computer editing program like Photo Shop.

At the Hudson River Gallery, 14 of Peter Feldstein's graduate photography students each have one work on display, as does Feldstein himself. While many of the works are fairly traditional in terms of technique, some might be deemed experimental. In the former category are photographs like *Men of Adventure*, Jason Urban's hazy shot of two astronaut action

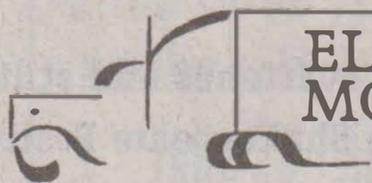
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figures that look as though they might have been photographed through the swirling dust of an inhospitable planet. Jody Boyer's untitled photograph from a series titled "Atmospheres" also falls into the realistic category despite the impressionistic feel of the indistinct image of treetops. Nathan Haenlein's *Pie*, an almost hyper-realistic photograph of a pie, is the least manipulated work on display, relying on crisp detail and the geometry of its layout rather than special effects.

The more experimental works involve a host of post-production techniques and often the viewer is challenged to find the original photographic image that is presumably part of each piece. In some cases, the work is clearly a photograph that has been "doctored" in some way. For example, Abel Ortiz' *Horizontal Interference* is a photograph of a boy over which horizontal lines have been laid. The lines are one color when they fall over the image of the boy and another when they are in the space framing him. Gianna Commito's *Bluebacks1* also combines a clear photograph, in this case of a house and fence, with added elements. It appears two buildings have been replaced by a blue screen of the sort actors might perform in front of before special effects are added to a film. The two buildings are screened in different shades of blue and share a border near the center of the photo. Neither Ortiz nor Commito's digital manipulations are of lasting interest, though *Bluebacks1* is eye-catching on first viewing. In Amze Emmons' *Pause*, only the colors of objects in a lonely lobby have been manipulated. The photograph recalls Sharago's work, though the color manipulation calls attention to itself and away from the subject matter.

Several works disguise their photographic elements so completely that one might never conclude that photography was involved at all if one were not aware that all the pieces were by photography students. Jon Lee's contribution features a grid of rectangles rather like a sheet of stamps on a buff piece of what looks like handmade paper. The photographic element of this piece is at best elusive and might well be absent. It's difficult to judge the merits of this and several of

continued on page 19



Rob Cline

Risky Romeo

While political overtones and stilted dialog threaten to weigh down one offering, the Shakespeare Festival continues to deliver the Bard's words beautifully and understandably

The third annual Riverside Theatre Shakespeare Festival called upon a talented cast of actors to tackle two disparate plays, as well as two interpretive visions that provided additional challenges. By and large, the actors were up to the task, delivering a stunning rendition of *The Comedy of Errors* and a thought-provoking, if uneven, reading of *Romeo and Juliet*.

Under the direction of Riverside Theatre's co-artistic director Ron Clark, *The Comedy of Errors* sparkled as the actors skillfully navigated the madcap tale of mistaken identity. From its minimal but effective set and clever costumes, to its original incidental music by area pianist Dan Knight, the play boasted high production values (though Knight's music would have benefited from full orchestration rather than a synthesized performance).

But it was the fluid line readings from the cast—and especially by the actors playing the two sets of twins—that were the key to the play's success. Tony Bingham and Jackson

play's comedy, both verbal and physical, was impressive and provided a perfect framework for the other actors to work in and around.

Other performers, including Catherine Glynn as Antipholus of Ephesus' wife Adriana, Stephanie Braun as her sister Luciana, Brian Lee Bennett as Balthasar, and Jeremy S. Van Meter as Angelo, created memorable characterizations, and the entire cast moved through Shakespeare's language smoothly, conveying meaning clearly and easily.

Indeed, for three consecutive summers, the Riverside troupe has been most notable for its ability to render Shakespeare's language both beautifully and understandably. *The Comedy of Errors* continued that tradition and the result was delightful.

That being said, it was worrisome when the cast appeared to be having far more trouble with the line readings in *Romeo and Juliet*. The play opened stiffly, with the actors sounding far more like they were reciting than that they had internalized their lines. Combine this with director Mark Hunter's decision to

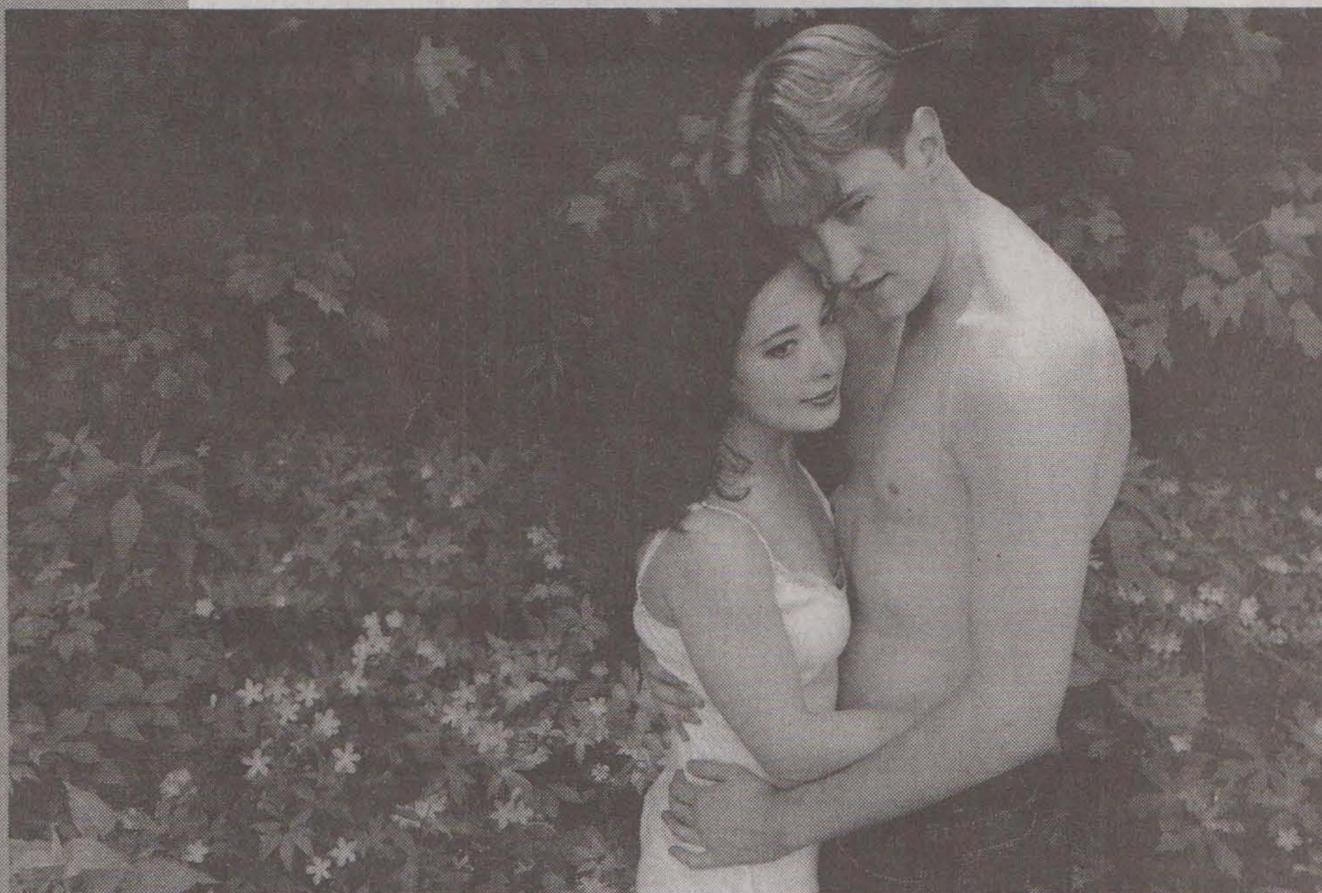


Photo by Luke Granfield

Nicole Raphael as Juliet and Dan Kuhlman as Romeo

Doran played the master/servant combination of Antipholus and Dromio of Syracuse, while Chad Jacobson and Matthew Paul Vire played their counterparts from Ephesus, the city where the play takes place. These four actors did a fine job handling the twists and turns of the plot as their characters were constantly mistaken for one another. Their knack for the

set the play in modern-day Jerusalem (though the city was still called Verona in the dialogue), and you have a play threatening to be weighed down by stilted language and heavy political overtones. In this production, the Montagues (Romeo's family) are Israelis, while the Capulets (Juliet's family) are Palestinians.

Riverside Theatre Shakespeare Festival

What: *The Comedy of Errors* and *Romeo and Juliet*

Where: Riverside Festival Stage, lower City Park, Iowa City

When: *The Comedy of Errors*, June 29, July 3, 8pm *
Romeo & Juliet, June 28, July 5-6, 8pm; June 30, July 7, 6pm

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Last Train to Nibroc

By: Arlene Holmes

July 18 - August 11

But the cast hit its stride during the balcony scene, due in large part to the inspired performance of Nicole Raphael as Juliet, as well as a strong performance by Dan Kuhlman as Romeo. Hunter and his actors created fresh readings of some of the Bard's most famous language, and the performers projected a compelling personal dynamic that rescued the play from becoming a dull political exercise. Raphael was the play's center, capturing her character's adolescent ardentness and emulating the rapid-fire babbling of her nurse (Riverside Theatre's co-artistic director Jody Hovland). By doing so, she infused scenes with humor in unexpected places while still rising to the occasion when called upon to weep and wail.

Her performance goes a long way toward assuaging questions about the effectiveness of modernizing the play's setting and themes. While Hunter and his cast are to be admired for their careful research into Palestinian and Israeli customs (seen most clearly in the dancing scene early in the play at the Capulets' ball), the updated motifs raise a number of questions that are distracting. For example, how does Romeo manage to kill two foes during the play—Tybalt (Mark E. Gladue) and Paris (Zaki Abdelhamid)—when his enemies both have guns and he has only a dagger?

Also, why do all the characters keep going to Dr. Lawrence (Clark) to arrange marriages? Lawrence is a friar in the original text, so the fact that both Romeo and Paris talk to him about nuptials makes sense; that sense is lost when he's recast as a medical man. These issues may seem small, but they do distract from the play's overall effectiveness by making it more difficult to suspend disbelief.

Still, the Riverside Theatre Shakespeare Festival takes a step forward by expanding to two plays and by providing audiences and actors with fresh interpretive challenges. By taking risks and delivering strong performances, the festival promises to remain a summer highlight in Iowa City for a long time to come. *

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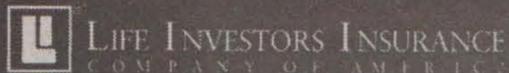
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gates open at 7pm • performance begins at 8pm

\$12/Adults
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Shoe Money

Misspent Youth

Cowtown Records

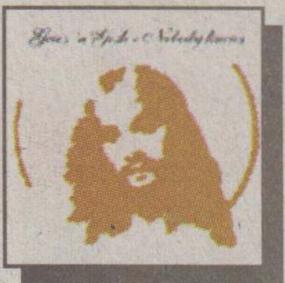
Shoe Money aren't out to reinvent anything on their latest release, *Misspent Youth*. Of course, that's not the point. Theirs is a music of comfortable predictability, sort of a security blanket against the outside world.

This isolationism is evidenced by the references to area landmarks and towns scattered throughout the album. Just check out the song titles, including "The Fastest Chevette in West Branch" and "Dirty John's," the latter being a jaded ode to "the angel of a corner liquor store." A further conservative impulse causes songwriter Brian McNeil to write the kind of choruses that you can hum along to the first time you hear them.

Still, it's hard to find fault with a band that plays with such conviction. McNeil has the raspy Steve Earl vocal thing down, accent and all, and his voice oozes through the electric twang just like a great country-rock voice should. Longtime Iowa City music scene vet Bill Neff sounds like "Dead Flowers"-era Charlie Watts, simultaneously keeping the rock in the country-rock and adding tension with a tasteful restraint (the best soft-rock bands always sound as if they could explode at a moment's notice if they really needed to). As with most Iowa City roots-rock recordings, John Svec's superb recording enhances the warmth just like an early '70s Neil Young record (especially on the *Harvest*-like acoustic guitar and harmonica stomp of the opening cut, "Part Time Band").

As for McNeil, he may not be full of surprises as a songwriter, but his craftsmanship is impeccable, and he always manages to make his melodies familiar without outright plagiarizing anything. It should be mentioned as well that part of the reason these songs are so predictable is that McNeil knows enough not to fight against where his songs organically need to go.

Jay Miller



Geez 'n' Gosh

Nobody Knows

Mille Plateaux

Geez 'n' Gosh is yet another in a long line of aliases for the man whose mom calls Uwe Schmidt. Electronic music fans know him as Lassique Bendthaus, Atom Heart, Atom(tm), Senor Coconut, Lisa Carbon Trio and many

others. He has released dozens of CDs on various labels, including his own Rather Interesting imprint. Even when he puts out as many as five CDs a year, he doesn't repeat himself; pop song covers, salsa versions of Kraftwerk songs, minimal ambient music—all form a respected body of work and lead one to believe he doesn't sleep much.

As Geez 'n' Gosh, Schmidt combines samples of black gospel music with glitchy house music. This could be seen as cultural imperialism if Schmidt weren't such a musical over-achiever. He's fully well able to build his own version of future funk out of millisecond-long noise bursts. The gospel samples are looped, fragmented and resequenced into the fabric of glitches and clicks, constructing a conversation between the most human, soulful music and artificial, technophilic beats. The raw gospel voices are not just texture or borrowed funk; they're more like a beacon of raw humanity to Schmidt, a German transplanted to Chile, working out his own authentic voice with his Macintosh and synths.

Thomas Brinkmann's "Soul Center" records do something similar, working with American soul music, but Schmidt asserts his individuality with spiky, ever-mutating rhythms. While Brinkmann is inter-

ested in finding danceable grooves, Schmidt's funk is more stop-start. He experiments relentlessly with randomness and accident, finding inner rhythms in disordered splashes of clicks. He occasionally finds a groove and lets it ride for a minute or two, but then he breaks it down into skittery little cadenzas of digital noise. Geez 'n' Gosh is to mainstream dance music as a walk with a toddler is to jogging—forward progress is sacrificed for unscheduled pauses to investigate random bits of the scenery.

The best part of this CD is precisely the way that it foils the relentless pursuit of rhythm with those little digressions. Though the technique is consistently applied throughout, Schmidt's ability to litter every track with little miniatures of clicky invention makes *Nobody Knows* consistently playful and interesting.

Kent Williams

Review copy courtesy of the Record Collector



Marques Wyatt

For Those Who Like To Get Down

Om Records

Marques Wyatt is a West Coast DJ and producer who specializes in the smooth, chilled-out dance music known as deep house; he combines the lush, jazzy tendencies of R&B with the insistent, four-to-

the-floor house beat. If techno is the soundtrack for getting sweaty in a dark warehouse, deep house is the soundtrack for dressed-up urban professionals to get their cosmopolitan groove on. A good deep house DJ can make you want to dance—and feel more beautiful and glamorous in the bargain.

Marques is a very good DJ, by all reports, but you don't get much of his personality on a CD—the mixing between songs is unobtrusive. He only makes himself known in the mix by dropping out the bass from time to time. While quite effective on a big club sound system, the effect is distracting on a CD, like someone is monkeying with your stereo.

He does, of course, choose the tracks here, and he does well as editor/curator. The real standout is "Change For Me" by Osunlade with Eric Roberson. Roberson's voice reminds me of Stevie Wonder, and the song itself is very Wonder-esque. This record was the jam this spring, played constantly by house DJ legends like Terrence Parker and Ron Trent. Having this at home is worth the price of the CD by itself.

But wait, there's more. Paul Johnson's "Precious Lord" lays a gospel performance of this hymn across a steady house beat. The hymn isn't edited to fit the beat at all—the vocal floats unattached but never seems to clash with the beat. Masters at Work's reworking of Mafikizolo's "Loot" takes the opposite tack, meshing the African drumming and singing with the beat. Also present is Doctor Rockit's "Cafe' De Flore," which fits the mix despite its foregoing the standard house beat for subtle tambourine and acoustic guitar.

Wyatt creates the mellow, groovy mood with these tracks for which California house DJs are famous, while evading the limp loopiness for which they're also infamous! This CD works best listened to all the way through—its charms are cumulative. Whether you want to boogie your way through the housework or get a party started, *For Those Who Like To Get Down* may be just the thing.

Kent Williams

Review copy courtesy of the Record Collector

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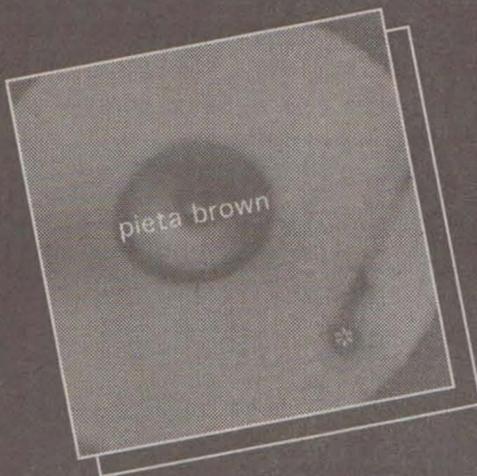
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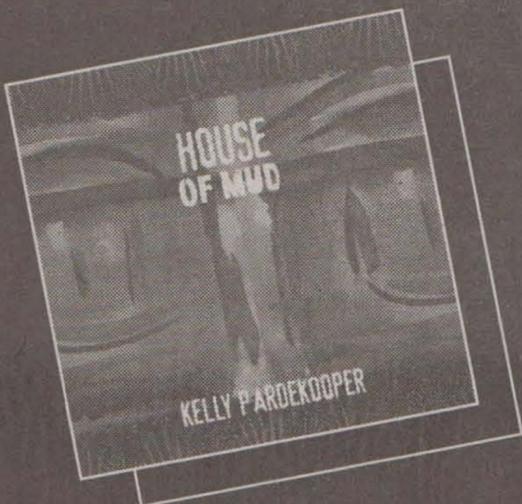
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The X factor

Kembrew McLeod

X was the best American band you probably never heard. Fronted by a husband-wife song-writing duo and backed by a flashy, charismatic guitarist and a stunning drummer, this band emerged from the 1977 punk explosion sounding completely original, like none of their peers. When they were featured in Penelope Spheeris' 1981 documentary, *Decline of Western Civilization*, X stood out as the most interesting of a bunch that included seminal punk groups the Germs, Circle Jerks and Fear. Their debut, *Los Angeles*, arrived as a fully formed classic, and the group continued on a winning streak for three more albums, all of which were recently reissued by Rhino, complete with bonus tracks and lavish liner notes.

X transcended the limitations of punk (and kept true to its spirit) by sounding completely original, writing literary lyrics and playing simply but really, really well. Their incubatory core consisted of bassist, singer and songwriter John Doe and rockabilly-guitarist-from-Mars Billy Zoom, who wielded a permagrin that was as friendly as his playing was deadly. The two met after placing nearly identical ads on the musician's page of a local Los Angeles paper—a scuzz-punk, roots-rock marriage made in heaven (though there was a second, more important wedding looming on the group's horizon). Like many other musicians from that time, Zoom, who was playing in a rockabilly revival band in 1976, had his life changed by the Ramones. After reading a pan of the Ramones' first album, wherein the critic complained that the songs were too short, too fast, too simple and too stupid, he thought, "What's wrong with that?" And after checking out da bruddah's performance at an L.A. club later that year, he decided to fold his rockabilly revival act and translate his love of rock 'n' roll into the punk rock present. (An interesting Iowa aside, 10 years before this, Zoom lived in Davenport, playing with a band called the Loved Ones, which toured the Midwest playing soul covers.)

The next X factor entered the equation in the form of Exene Cervenka, whom John Doe met at a poetry-writing workshop in L.A. They soon became lovers and Exene joined the group, giving X its peculiar, one-letter name. The fact that she had had no vocal training turned out to be a blessing, because John and Exene's dissonant vocal harmonies gave the group its signature sound, made even more distinctive by the hyper-fast rockabilly picking of Zoom. Take, for instance, "Johnny Hit and Run Pauline," from their debut, *Los Angeles*. On this track, the band hits the ground running with a Chuck Berry riff that quickly mutates into a sound and a tempo that could only exist in a post-Ramones world. John Doe sings lead vocals, spinning a dark tale about a pretty girl who meets her end at the hands of her abusive boyfriend—a theme that is unfortunately common, and cliched, in popular music (from the country angst of "Knoxville Girl" to the fuzztone bloodbath of Neil Young's "Down By the River").

What X adds to this well-worn theme is real empathy for the victim, which makes the song just as scary hearing it for the hundredth time as the first. Cervenka adds her acid-on-sandpaper harmonies to key lyrics, her phantom vocals transforming it from a detached third-person tale to a nauseatingly real example of rock 'n' roll street reporting: "When he was waking up beside the bed/he found clumps of hair/The last Paulene wouldn't cooperate/She wasn't what you called liv-

ing, really/She was still awake."

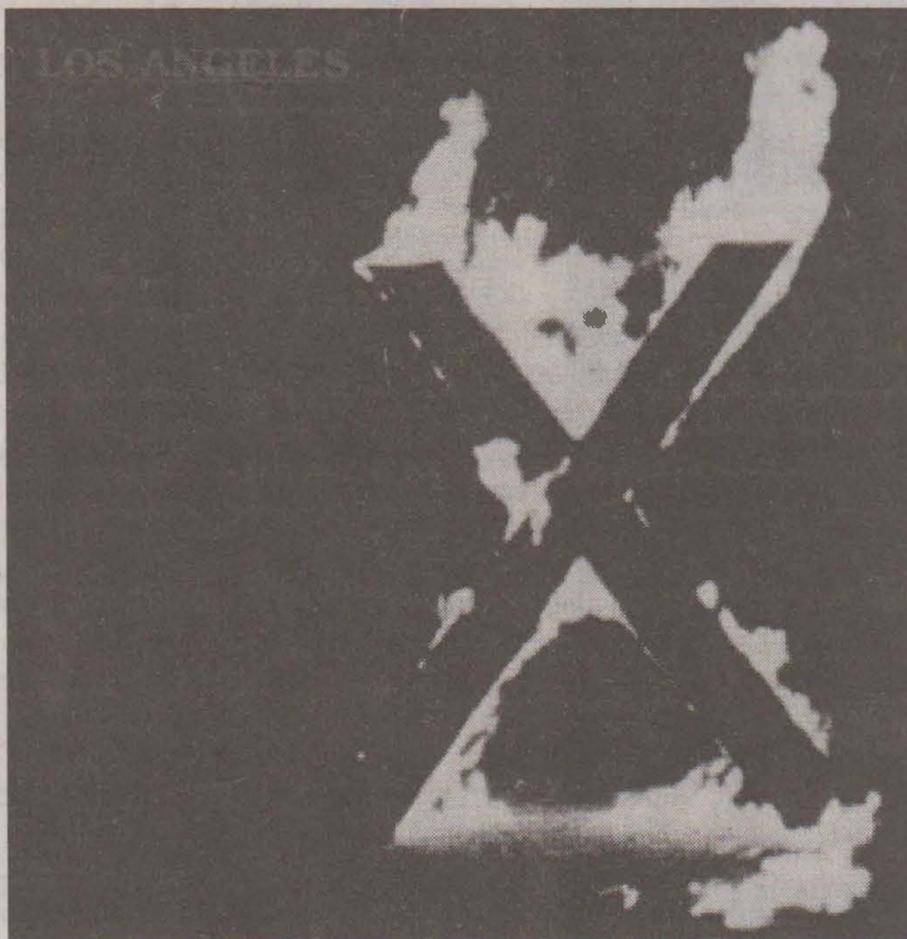
X's sound was fast and furious, but also intelligent, highlighted by Exene and John's poetic lyrics that recalled another L.A. rocker, Jim Morrison (minus the pretension and hokey lizard imagery). Furthering X's connection to

the dark dissonance of the Doors was the fact they covered that group's "Soul Kitchen"—at hyper-fast speed, that is. As well, Doors keyboardist Ray Manzerek produced X's first four albums (*Los Angeles*, *Wild Gift*, *Under The Big Black Sun* and *More Fun in the New World*), which were among the best albums released in the late-1970s and early-1980s, and the best run of albums by any punk group (not even the Clash

made four great albums in a row). X had a vision and refused to stray from it, pumping out album after album, song after song, of inventive rock 'n' roll with a punk heart.

They didn't stray, that is, until their fifth album. An embarrassment to the band and its fans, *Ain't Love Grand* was helmed by Michael Wagner, best known as the producer of 1980s hair-metal band Dokken. By burying Cervenka's vocals, transforming Zoom's unique guitar sound into power chord bombast, and adding a big arena rock sound, Wagner wiped out everything that made X great, nearly breaking up the band in the process. In fact, Zoom left after the album's release, and Doe and Cervenka parted ways, though they continued (and still continue) to occasionally perform and record together. But it just wasn't the

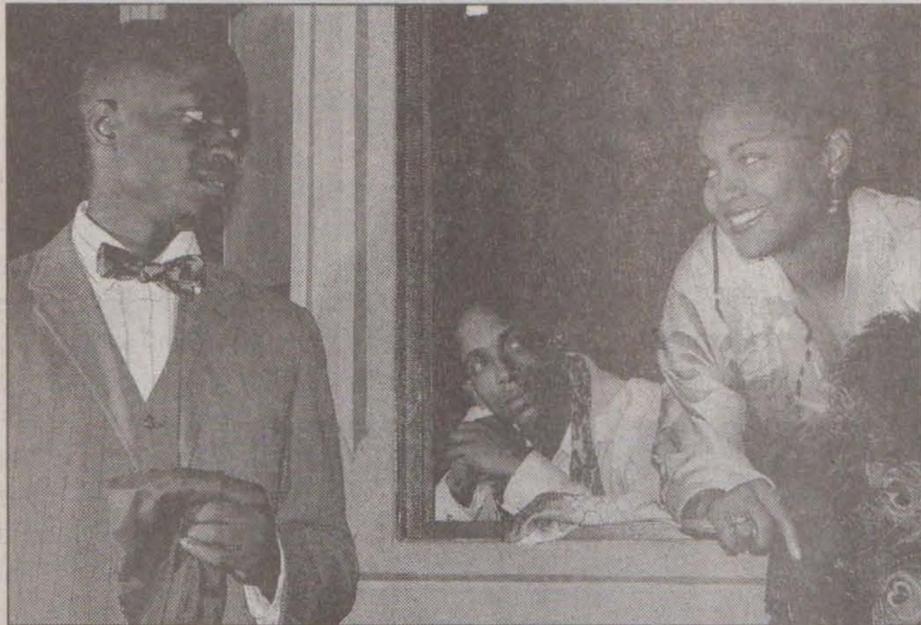
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Calendar listings are free, on a space-available basis.

Mail PO Box 736, Iowa City, Iowa 52244 or e-mail little-village@usa.net



Blues for an Alabama Sky

Summer Rep 2002

UI Theatre Bldg, Iowa City • June 26-July 28

Pearl Cleage, the Oprah-approved Atlanta playwright, fiction writer, poet and essayist has four of her works spotlighted in Iowa Summer Rep 2002. The festival of Cleage's plays from the '90s will be performed by the UI Department of Theatre Arts Summer Actors Equity Company. *Blues for an Alabama Sky* concerns Angel Allen, a down-on-her-luck blues singer in the waning days of the Harlem Renaissance, while *Bourbon at the Border* takes as its subject a group of middle-aged characters coping with the memory of their experiences as young activists in the 1960s, when their attempts to register black voters in Mississippi met with violent resistance. *Flyin' West* focuses on four "Exodusters," black women in the 1890s who hoped to escape racism by homesteading in the Midwest. A reading will also be done of Cleage's *Mad at Miles: A Black Woman's Guide to Truth*, a collection of

short pieces based on the playwright's objection to the treatment of women by jazz trumpeter Miles Davis. See calendar theater listing for details. UI campus, Iowa City, 335-1160.

Anmachi, the Hugging Saint

Iowa Wesleyan College, Mt. Pleasant • July 5-6

In these unsettling days, a visit from afar by a woman famous for her hugs seems hard to overlook. Sure, regard this "Indian holy woman" with the usual fusillade of ironic skepticism and pop-psychology detachment, but the very idea of a "hugging saint" is just so, well, disarming. Mata Amritanandamayi, better known as "Amma" or "Ammachi," comes to Mt. Pleasant as part of an 11-city US tour receiving thousands with her blessing of healing embraces. It is estimated that this woman has hugged over 20 million times in her life. Although the hugs are Ammachi's "hook," the 48-year-old woman has more going on than just that. Considered a saint in her country on a par with Mother Teresa or Mohandas Gandhi, she has quietly gained a reputation over the last 30 years as a result of the extensive charity institutions she has established. Sleeping only a couple hours per day, she teaches by the example of her life, emphasizing selfless social service. At the invitation of U.N. Secretary General Kofi Annan, Amma addressed the United Nations at the Millennium World Peace Summit, as part of a select delegation of "preeminent religious leaders." On Oct. 7, Ammachi will be an honored keynote at the United Nations in Geneva for The World Conference of Women's Religious and Spiritual Leaders. Morning Darshan (hugging) sessions begin at 10am and run through mid-late afternoon. Evening sessions begin at 7:30pm (6:30pm Saturday), with a talk (about 40 min) followed by devotional music (about 90 minutes) led by Ammachi. Darshan begins around 9:30pm and goes until everyone who wishes to receive her personal blessing has been received. Iowa Wesleyan College, Athletic Arena, 601 North Main St. Mt. Pleasant, (510) 537-9417



ART

Adagio

325 E. Washington St., Iowa City, 339-4811

Fund-raising exhibition of work by artist members of Arts Iowa City, sales benefit the purchase of the Deborah Burger Elevator at the Englert Civic Theatre, through July.

Akar Architecture and Design

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

Michael Simon, recent ceramics; quilts from India; both through July 15.

The Art Mission

114 S. Linn St., Iowa City, 466-1006

Kathleen Rash: *Recent Work*, pastels in tightly composed still life and other representational subjects, through July.

Cedar Rapids Museum of Art

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

Iowa 2002: New Art, the first CRMA Triennial Summer Exhibition features the work of 20 Iowa artists in four galleries; featured artists include Angela Battle, Mary Snyder Behrens, Bradd Brown, Karen Chesterman, Tony Crowley,

Fred Eaker, Amze Emmons, Laurel Farrin, Mike Gulbeck, Thomas Jackson, Louise Kames, Sally Kuzma, Carol Macomber, Julie McLaughlin, Theresa Paschke, William Pergl, Kristen Quinn, Priscilla Steele, Daniel Weiss and Margaret Whiting, through Aug. 25 • *From Paper to Stone: Grant Wood Drawings and Lithographs*, a selection of Wood's lithographs from the museum's permanent collection along with preliminary drawings borrowed from private collections, through Aug. 25 • *Recent Acquisitions 2000-2001*, includes a pair of wrought iron gates designed by Grant Wood, through August • *Grant Wood's J.G. Cherry Company Commission, 1925*, seven-painting series by Wood that depicting workmen and their tools, through August.

CSPS

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

Work-Shift, artists BJ Krivanek, Chicago, and Jane Gilmore, Cedar Rapids, present an outdoor, multimedia art project based on the history of the former Sinclair meat packing plant, July 5-6, 12-13, 9pm, site of the former Sinclair packing plant, Third Street SE near Fourteenth Ave, Cedar Rapids.

Design Ranch Store

Corner of Davenport and Dodge streets, Iowa City, 354-2623

Tea for Twelve: An Exhibit of Twelve Alessi Archival Tea Kettles, through July.

The Frame House & Gallery

211 N. Linn St., Iowa City, 338-0988

The Iowa Connection, featuring artists with Iowa ties.

Hudson River Gallery & Frame Co.

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

Work by Peter Feldstein's graduate photography students: Leo Lee, Jon Lee, William Donovan, Gianna Commito, Jared Sprecher, Nathan Haenlein, Jason Urban, Amzee Emmons, Tealia Ellis, Matt Hopson-Walker, Abel Ortiz, Denis Roussel, Jody Boyer; through July 6.

Iowa Artisans Gallery

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

Painted furniture and home accessories by STICKS, the Iowa-based art business founded 11 years ago by Sarah Grant-Hutchison and Jim Lueders, through July 9 • *Jewelry Invitational*, sculptural jewelry by New York artists Baharal, Gnida and Eun-Kyung Suh, July 12-Aug. 13.

Iowa State Bank and Trust

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

Marjorie Hayek: A Retrospective in Oil, Hayek is a long-time Iowa City resident who left an extensive legacy of drawings and paintings portraying still life, portrait and landscape subjects, through July.

Lorenz Boot Shop

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

Abstracted Figure, mixed water media on paper by RK Courtney; *Dwellings*, pottery by Alisa Holen; *House to House*, watercolors and wood-cuts by Philip Kirk; *Portraits and More*, pastels and oil by Beppie Weiss; all through September.

Many Facets

125 S. Dubuque, Iowa City, 341-4562

Abstract Harmony: Oil Pastels & Mixed Media by Kathy Nelson, through September.

M.C. Ginsberg Objects of Art

110 E. Washington St., Iowa City

A Project of Minimalism: European collection by Niessing.

Missing Peace Galerie

620 S. Dubuque, Iowa City, 248-0338

Untitled work, black and white photographs by Tim Slinker, July 1-15 • *Statement Paintings*, acrylic paintings by Carly Schnur, July 15-31; opening reception July 15, 7-9pm • Screen Printing Workshop, July 3, 6-9pm, call for details.

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.

RSVP

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

Fresh Female Photography: Brenda Salat, Shera Shrago & Rachel Hicks; through July 4.

Senior Center

28 S. Linn St., Iowa City, 356-5220

Suzanne Bowen Aunan: Recent Works, self-taught artist from Iowa City paints detailed compositions using water media and pencil or ink, through July 14 • *Small Narratives: Paintings* by Shara Rowley, still lifes telling stories about people through carefully chosen renderings of their possessions, July 19-Aug. 25; opening reception July 19, 2:30-4:30pm.

UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417

Gerry Eskin, digital photographs of the Grand Canyon, through July 1, Boyd Tower West lobby • Alicia Brown, mixed media, through July 2, Boyd Tower East lobby • Lillian Beranek, woven canvases and brush paintings, through August, Hospital Dentistry Gallery, Fifth floor Pomerantz Family Pavilion • Mary McMurrer, prints, through July, Patient and Visitor Activities Center • John

Coyne, sculpture, through Aug. 1, UIHC Main Lobby.

UI Museum of Art

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

Jose Guadalupe Posada: My Mexico, prints by the renowned Mexican artist, through July 21 • *Gerry Eskin: Recent Ceramics*, through July 28.

Uptown Bill's small Mall

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

Inside Out, art exhibit by women of Iowa Correctional Institute for Women (ICIW) at Mitchellville, including work by more than 30 women currently serving time at ICIW or recently released, June 30-July 30, gallery hours Fridays 6-8pm, Saturdays 10am-4pm; tours also available upon visitor inquiry; closing reception, although artists cannot all attend, art workshop leaders at ICIW will be present for Q&A, July 26, 6-8pm.

MUSIC

Adagio

325 E. Washington St., Iowa City, 339-4811

Jazz Brunch every Sunday with Saul Lubaroff Duo, 11am-2pm; *Sandy/Wheeler/Mozunik Quintet*, Thursdays, 8pm Oddbar Trio, June 27, 8pm • Andy Parrott Trio, June 29, 8pm • Standard Air, July 12, 8pm • Tom Nothnagle, July 19-20, 8pm • Standard Air, July 26, 8pm.

Cedar Rapids Municipal Band

Cedar Rapids, 390-4262

7:30 p.m. unless noted otherwise
June 30, Bever Park • July 4, 7pm, Mays Island • July 7, Ellis Park • July 10, Noelridge Park • July 14, Bever Park • July 17, Bowman Woods • July 21, Ellis Park • July 24, Cherry Hill Park • July 28, Bever Park • July 31, Noelridge Park • Aug. 3, 8:30pm, Herbert Hoover Library, West Branch • Aug. 4, Ellis Park.

Clapp Recital Hall

University of Iowa campus, Iowa City, 335-1160

Jazz at the UI Summer Ensemble, June 27, 8pm • Jazz Camp Final Concert, June 29, 10am • *The Gondoliers*, by Gilbert and Sullivan, story of a lost prince, childhood betrothal and true love rewarded, UI Martha-Ellen Tye Opera Theater, July 12-13, 8pm; July 14, 2pm, 335-1603 for info.

First Avenue Club

1550 S. First Ave., Iowa City, 337-5527

Salsa Band, July 13.

Gabe's Oasis

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

9pm doors unless noted otherwise
Ten Grand, Off Minor, June 27 • Orquesta de Jazz y Salsa Alto Maiz, June 28 • The Gadjets, Squad Five-0, O'Jesus, Musico, 7pm doors, June 29 • Fine China, July 1 • Sicbay,



july

3 GGLITCH · REVERENT SOUL

4 the troilles
pondering peasant poets

5 troubled hubble · lucy star
ten commandments · nolan

6 little joe gould · brian jones
shipwreck · everybody uhOh

10 duvall · seville
retro morning · mike felumlee

11 faultlines
ten grand · burn disco burn

12 nefesh

13 Orquesta de Jazz
y Salsa Alto Maiz

17 the greyhounds
the diplomats

18 Smokestack
nickel bag of funk

19 simon joyner · racecar radar
ed gray · jonathan hansen

20 aswah greggori & the
enforcers · general ed.

24 singer/
songwriter
nite DAUE OLSON

25 big tastey
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26 BRUTUS and THE MAGICAL 7

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FRIDAY	5	Bob & Kristie Black Mike & Amy Finders Band	9pm-6-8
SATURDAY	6	ROBERT MOREY Dennis McMurrin & the Demolition Band	9pm-6-8
SUN	7	Stuart Davis	7pm
FRI	12	Sam Knutson & Shame Train	9pm
SAT	13	TBA	
MON	15	open mike	8pm
FRIDAY	19	Bob & Kristie Black Ben Schmidt w/ Rico Cicalo	9pm-6-8
SAT	20	WYLDE NEPT	9pm
SUNDAY	21	Free Medical Clinic Benefit Concert Greg Brown, Kelly Pardekooper, Jennifer Danielson	7pm
MON	22	open mike	8pm
FRIDAY	26	Bob & Kristie Black Tony Brown	9pm-6-8
SAT	27	AMY AND ADAMS	9pm
SUN	28	Pieta Brown w/ Bo Ramsey	7pm

Mondays • OPEN MIC • 8pm
120 E. Burlington • IC • 351-9529
Open 4pm • 7 Days a Week

July 3 • Check Engine, Erase Errata, Meth and Goats, O'Jesus, July 4 • Los Straitjackets, Pontani Sisters, Bent Scepters, July 5 • Sludgeplow, Burnout, Corrado, July 6 • Legends of Rodeo, The Kick, July 9 • Twentiethyeight, Denison Marrs, The Lyndsay Diaries, O'Jesus, early show 7pm; Keepers of the Carpet, Triangle and Raymond Morin, late show 10pm, July 10 • Those Darn Accordions, July 11, 8pm • Primer 55, July 12 • Neko Case, July 14 • Season to Risk, July 19 • Teddy Morgan, Kelly Pardekooper, July 25 • Highschool Hellcats, July 30 • The Stereo, End Transmission, July 31 • Dianogah, Aug. 2.

The Green Room
509 S. Gilbert St., Iowa City, 354-4350

Blues Jam Mondays, Latin Night Tuesdays
Gglitch, Reverent Soul, July 3 • The Trollies, Pondering Peasant Poets, July 4 • Troubled Hubble, Lucy Star, Ten Commandments, Nolan, July 5 • Little Joe Gould, Brian Jones, Shipwreck, Everybody UhOh, July 6 • Duvalls, Seville, Retro Morning, Mike Felumlee, July 10 • The Faultlines, Ten Grand, Burn Disco Burn, July 11 • Nefesh, July 12 • Orquesta de Jazz y Salsa Alto Maiz, July 13 • The Greyhounds, The Diplomats, July 17 • Smokestack, NICKEL-BAGOFUNK, July 18 • Simon Joyner, Racecar Radar, Ed Gray, Jonathan Hansen, July 19 • Aswah Greggori & the Enforcers, General Ed., July 20 • Singer/Songwriter Nite w/ Dave Olson, July 24 • Big Tasty, Euforia, July 25 • Brutus & the Magical 7, July 26 • Sam Knutson & Shame Train, The Dave Olson One-Timers, July 27.

Iowa City Community Band
335-5644

Mark Weiger & Amy Burgus, oboe duet, June 29, 3pm (Big Band at 2pm), Blackhawk Park, Iowa City • Pre-fireworks concert, Jessica Wach, baritone, July 4. 8:30pm, Morrison Park, Coralville • Chris Knapp, vocals, with New Horizons Band, July 14, 5pm, Upper Iowa City Park.

Martini's
127 E. College St., Iowa City, 358-2833

Shows at 9:30pm
Brother Trucker, June 29 • Ashanti, July 5 • Dick Watson Trio with Ray Blue and Eve Adamson, July 19.

The Marketplace
511 P St., South Amana, 622-3750

All 7:30-11:30pm
Steve Price, June 28 • Mad River Band, June 29 • Bill Heller, July 5 • CA Waller, July 6 • Dennis McMurrin, July 12 • Jean Blum, July 13 • Open Mike Night, July 18 • Big Muddy, July 19 • Dave Moore, July 20 • BillyLee Janey, July 26 • Merrill J. Miller, July 27.

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
Bob & Kristie Black, June 28 & July 5, 19, 26, 6-8pm • Kelly Pardekooper Band CD-release party, June 28, 9pm • Mike & Amy Finders Band, July 5 • Robert Morey, July 6, 6-8pm • Dennis McMurrin & the Demolition Band, July 6 • Stuart Davis, July 7, 7pm • Sam Knutson & Shame Train, July 12 • TBA, July 13 • Open Mike, July 15, 8pm • Ben Schmidt w/ Rico Cicalo, July 19 • Wylde Nept, July 20 • Free Medical Clinic Benefit Concert, Greg Brown, Kelly Pardekooper, Jennifer Danielson July 21, 7pm • Open Mike, July 22, 8pm • Tony Brown, July 26 • Amy and Adams, July 27 • Pieta Brown w/ Bo Ramsey, July 28, 7pm.

The Mouse Trap
Iowa City

Fork Knife Spoon, July 12.

Northside Books
203 N. Linn St., Iowa City, 466-9330

Sunday Live!, all 2-3pm
Jennifer & Leo St. Clair, folk, July 14 • Randy Arcenas, July 21 • Keith Haworth, folk, July 28.

Q Bar
211 Iowa Ave., Iowa City, 337-9107

The Schwag, July 20.

Red Avocado
521 East Washington St., Iowa City, 351-6088, all 6:30-9:00pm

Reality Trio, jazz, Wednesdays • Mad River Duo, clarinet and guitar, July 13 & 27.

Red Cedar Chamber Music

Cedar Rapids, 377-8028

Red Cedar Chamber Music Summer Festival, July 6-10, Clark Alumni Center, Coe College, Cedar Rapids • All-American Concert for Flute and Guitar, July 6, 7pm, First Presbyterian Church, Cedar Rapids.

Sal's Music Emporium
624 S. Dubuque St., Iowa City, 338-7462

6pm (unless otherwise noted)
Sludgeplow, July 6, 5pm • Kelly Pardekooper CD-release party, July 13 • Sam Knutson CD-release party, July 27.

Sam's Pizza
321 S. Gilbert St., Iowa City, 337-8200

10pm-close
Hop On Johnny, July 5 • The Trollies, July 12 • Sporetet, July 18 • Skunk River Bandits, July 19 • The Sny Magill Trio, July 26.

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

Sam Knutson, June 28 • Soul Sauce, July 11 • Dave Moore, July 12-13 • Andy Parrott Trio, July 19 • Brad Townsend Trio, July 20 • Saul Lubaroff Trio, July 26 • Kevin Gordon, July 27.

Senior Center
28 S. Linn St., Iowa City, 356-5220 (unless noted otherwise)

New Horizons Band Concert, with Iowa City Community Band, July 14, 4pm, Upper City Park.

Stars Guitars
Town & Country Shopping Center, Cedar Rapids, 362-1881

Gayla Drake Paul CD-release party, July 15, 7pm, broadcast live on KUNI's "Live from Studio 1."

UI Museum of Art
150 North Riverside Dr., Iowa City, 335-1727

The Mayflies of Johnson County, July 12, 6:30pm • KSUI "Know the Score" program, Joan Kjaer, host, July 12, 5pm.

Uptown Bill's small Mall
401 S. Gilbert St., Iowa City, 339-0401

Karaoke, all voices welcome, July 7, 8-11pm • Andrew Nath, local singer/songwriter, July 12, 7-9pm • Nik Strait, with special guest Toxaphene, coordinated by Mudriver Cooperative, a non-profit co-op that fosters community among musicians and music-lovers, July 17, 6-8pm • Nic Arp, local singer/songwriter, July-18, 7-9pm • Karaoke, all voices welcome, July 21, 6-8pm.

US Cellular Center
370 First Avenue NE, Cedar Rapids, 363-1888

Widespread Panic, July 2, 6pm • Korn, Puddle of Mudd, July 6, 7:30pm.

Wild Bill's Coffee Shop
North Hall, UI campus, Iowa City, 335-1281

"Voices of Youth," world premiere, June 28, 8pm; June, 29, 2pm.

FESTIVALS/SERIES

Cedar Rapids Freedom Festival
Various locations, Cedar Rapids

The Salsa Band, June 29, 6-8pm, Four Oaks Bridge Intergenerational Center, 2100 First Ave. NE, Cedar Rapids • Paul Revere & The Raiders, 6:30pm; Little River Band, 8:30pm, July 6, Kirkwood • Summer Sunday Jazz, Effie Burt and Sid Wingfield, July 7, 5-8pm, Coe College new quadrangle off College Drive NE, CR.

Coralville 4th of July
July 3-4, Coralville

July 3
Olds and the Mobiles, 6pm • America, 8pm.
July 4
New Horizons Band, 2:30-3:30pm • Winegarden, 4:30-7:30 • Iowa City Community Band, 8:30pm.

Friday Night Concert Series
Weather Dance Fountain Stage, Downtown Iowa City

6:30-9:30pm
Too Much Yang, June 28 • Bohemian Soul Tribe, July 5 •

Kelly Pardekooper, July 12 • Billiondollar Blues Band, July 19 • Olds and the Mobiles, July 26 • The Mayflies of Johnson County, Aug. 2.

Heritage Days Festival
Memorial Park, Mt. Vernon, 364-2134
 Iowa Catherine & James Duo, July 12, 1pm.

Iowa City Jazz Fest
July 5-7, Downtown Iowa City
Plus music on the side stages

July 5
 United Jazz Ensemble, 6pm; Bohemian Soul Tribe, 8pm; both Weather Dance Fountain Stage • Jam session at Morgans Bar in the Sheraton Iowa City Hotel following fountain shows.

July 6
 Everette DeVan Trio, 2pm • Bill Charlap, pianist, with trumpet legend Warren Vache, 4pm • Drummer Paul Motian and Electric Be Bop Band, 6pm • "Legends of the Bandstand," with Cedar Walton, Ray Drummond, Louis Hayes, Curtis Fuller and David "Fathead" Newman, 8pm • Jam session at Morgans Bar in the Sheraton Iowa City Hotel.

July 7
 Oddbar Trio, 12pm • Trumpet master Malachi Thompson and his Freebop Band featuring altoist Gary Bartz, 2pm • Sex Mob, funky jazz from New York, 4pm • Lavay Smith & Her Red Hot Skillet Lickers, swing dance music from New Orleans, 6pm.

Jazz Under the Stars
Noelridge Park, Cedar Rapids
 Dr. Z's Experiment, Aug. 1, 7pm.

"Just Jazz" Concert Series
Weather Dance Fountain Stage, Downtown Iowa City
 6:30-9:30pm
 Majimba Band, June 29 • Daugherty-McPartland Group, July 13 • Dick Watson Trio with Ray Blue and Eve Adamson, July 20 • New Venue, July 27 • Oddbar Trio, Aug. 3.

Market Music
Chauncey Swan Park, Iowa City
 5-7pm

Ron Hillis, July 3 • Bob and Kristie Black, July 10 • Mad River Band, July 17 • Al and Aleta Murphy, July 24 • Mike Haverkamp, July 31.

Muscatine County Fair
West Liberty, 627-2414
 Terri Clark, July 19, 7:30pm • Neal McCoy, July 20, 7:30pm.

Music in the Park
Morrison Park, Coralville
 6:30-8pm
 B.F. Burt and the Instigators, June 27 • Olds & The Mobiles, 6pm; America, 8pm; July 3 • Eulenspiegel Puppets, *Tails from Africa*, July 11 • Lazy Boy and the Recliners, July 18 • American Pie, Aug. 1.

Picnic in the Park
Kimberly Park, West Liberty, 627-7124
 Bob & Kristie Black, July 14, 4:30pm.

Uptown Friday Nights
Greene Square Park, Downtown Cedar Rapids
 5-8pm
 The Swing Crew, June 28 • Big Wooden Radio, July 5 • Party Mix Specialists, July 12 • Large Midgets, July 19 • The Uninvited, July 26.

West Branch Concert Series
Downtown Gazebo, West Branch
 7-8:30pm
 Dale Thomas Band, June 28 • Patrick Hazell Band, July 5 • Hawkeye Herman, July 12 • New Venue Band, July 19 • TBA, July 26.

DANCE

Mondo's
212 South Clinton, Iowa City, 358-0776
 Sabor Latino at Mondo's, dance to DJ Frank Rubero's offering of Latin dance music, come early to take a dancing lesson from salsa instructor Modei Akyea, every Thursday & Saturday (lesson every other week on Saturday), 9:30-

10:15pm (lesson), 10:15pm-1:30am (dancing).

Space/Place Theater
North Hall, UI campus, Iowa City, 335-3041
Ten, Duarte Dance Works, Armando Duarte celebrates his 10th anniversary on the faculty of the UI Dance Department with the debut of his new company, July 26-27, 9pm.

THEATER/ PERFORMANCE

Brucemore
2160 Linden Dr. SE, Cedar Rapids, 362-7375
1776, musical by Sherman Edwards, June 27-July 3, 8pm • *The Crucible*, by Henry Miller, Classics at Brucemore, July 11-14, 18-21, 8pm.

Campbell Steele Gallery
1064 Seventh Ave., Marion, 373-9211
 Liars Holographic Radio Theatre, music and original skits, July 19-20, 8pm; July 21, 7pm.

City Circle Acting Company
Oakdale Hall Auditorium, Oakdale Campus, Coralville, 354-3006
Nunsense II, July 19-21, 25-28, 8pm (except Sundays 2:30pm).

Clapp Recital Hall
University of Iowa campus, Iowa City, 335-1603
The Gondoliers, by Gilbert and Sullivan, story of a lost prince, childhood betrothal and true love rewarded, UI Martha-Ellen Tye Opera Theater, July 12-13, 8pm; July 14, 2pm.

CSPS
1103 Third St. SE, Cedar Rapids, 364-1580
Work-Shift, artists BJ Krivanek, Chicago, and Jane Gilmore, Cedar Rapids, present an outdoor, multimedia art project based on the history of the former Sinclair meat packing plant, July 5-6, 12-13, 9pm, site of the former Sinclair packing plant, Third Street SE near Fourteenth Ave, Cedar Rapids.

Old Creamery Theatre
39 38th Ave., Amana, 800-352-6262 (unless noted otherwise)
Once Upon a Mattress, musical retelling of *The Princess and the Pea*, through Aug. 11, Wed., Fri., Sat. 8pm; Thurs., Sat., Sun. 3pm • *Last Train to Nibroc*, new play by Arlene Hutton about the intersecting lives of two people who meet on a train in 1940, July 18-Aug. 11, Thurs. 3 & 8pm; Fri. & Sat 8pm; Sun. 3pm; Depot Theatre, one block south of Millstream Brewery, Amana.

Riverside Theatre Shakespeare Festival
Riverside Festival Stage, lower City Park, Iowa City, 338-7672
Improvisation-based "Green Show" one hour before each performance, "Warm Up to Will," a 20-minute discussion with the director or dramaturg one-and-a-half hours before the Saturday and Sunday performances
The Comedy of Errors, June 27, 29, July 3, 8pm • *Romeo & Juliet*, June 26, 28, July 5-6, 8pm; June 30, July 7, 6pm.

Theatre Cedar Rapids
102 Third St. SE, Cedar Rapids, 366-8591
Shows 7:30pm Thurs., 8pm Fri. & Sat. and 2:30pm Sun.
Anything Goes, boy-meets-girl story awash with tap-dancing sailors and gun-toting gangsters featuring such Cole Porter hits as "I Get A Kick Out of You," "You're The Top" and "Friendship," July 12-28.

UI Theatre
Theatre Bldg., UI campus, Iowa City, 335-1160
Blues for an Alabama Sky, by Pearl Cleage, story revolves around Angel Allen, a down-on-her-luck blues singer in the waning days of the Harlem Renaissance, Iowa Summer Rep 2002, June 26-29, July 2-3, 9, 14, 16-17, 8pm; June 30, 2pm & 8pm; July 4, 6pm, David Thayer Theatre • *Bourbon at the Border*, Pearl Cleage, a group of middle-aged characters cope with the memory of their experience as young activists in the 1960s, Iowa Summer Rep 2002, July 5-7, 10, 18, 21, 23-27, 8pm; July 14, 2pm, Theatre B • *Flyin' West*, by Pearl Cleage, focuses on four "Exodusters," black women in the 1890s who hoped to escape racism by homesteading in the Midwest, Iowa Summer Rep 2002, July 11-

photography

(continued from page 9)

the other works in the exhibition, for while they may succeed on various artistic levels, it's arguable that they fail as photography in any understandable sense.

Best of show honors go to Tealia Ellis, whose distressed and sepia-toned photograph of an egg on a tree branch inside a birdcage combines clever composition with interesting, but not overpowering, execution. Ellis' photograph successfully walks the line between creative manipulation of an image to heighten a theme or idea and manipulation for its own sake. *

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5	fri	LOS STRAITJACKETS	BENT SCEPTERS
6	sat	SLUDGEPLOW	
9	tue	LEGENDS OF RODEO	
11	thu	THOSE DARN ACCORDIONS	
12	fri	PRIMER 55	
14	sun	neko case	
19	fri	SEASON TO RISK	
25	thu	TEDDY MORGAN	
31	wed	THE STEREO	

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IOWA SUMMER REP 2002

A Festival of Plays by

Pearl Cleage

NOW
PLAYING!

Blues for an Alabama Sky

June 26 - July 17

It's the summer of 1930 in Harlem, New York where The Cotton Club is king and Josephine Baker is queen. With comedy, wit, and stirring drama, Cleage's acclaimed play is a blues tribute to the Harlem Renaissance.

Bourbon at the Border

July 5-27

In this tale of revenge, murder, disillusionment, and forgiveness, a Detroit couple copes with the violent memories of their experience as young Civil Rights activists during the "Freedom Summer" of 1964.

Flyin' West

July 11-20

Funny, educational, and highly entertaining, Cleage illuminates the rarely told history of the black exodus to the American West, exploring universal women concerns of loneliness, isolation and understanding men.

Performances at The University of Iowa Theatre Building

Come early and enjoy dinner on the patio before the show at the Cotton Club Cafe. For reservations call 335-3105



FOR TICKETS CALL 335-1160 OR 1-800-HANCHER

13, 19-20, 8pm, E.C. Mabie Theatre • *Mad at Miles: A Black Woman's Guide to Truth*, by Pearl Cleage, reading, a collection of short pieces based on the playwright's objection to the treatment of women by jazz trumpeter Miles Davis, Iowa Summer Rep 2002, July 21, 2pm.

AUDITIONS, CALLS, ETC.

Auditions for Dreamwell Theatre production of *Valpariso*, July 1-3, 7pm, IC Public Library, Meeting Room A.

Theatre Cedar Rapids

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

Auditions for *Smokey Joe's Café*, seeking a multi-racial cast of singers who can move well for Sept. 14-28 season opener featuring the rock 'n' roll music of Lieber and Stroller ("Jail House Rock," "Hound Dog," etc.), minimum age 18, prepare a Lieber/Stroller song, accompanist provided, copies of music and a list of songs available, rehearsals begin second week in August, by appointment only, call 366-8592.

WORDS

Cedar Rapids Museum of Art

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

Kim Dryer, glass bead demonstration, June 29.

Prairie Lights

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

All 8pm (unless otherwise noted)

Virgil Suarez, Ryan Van Cleave, Robert Dana and Bruce Bond read from *Like Thunder: Poets Respond to Violence in America*, June 27 • John Wray reads from his novel, *The Right Hand of Sleep*, June 28 • Robin Magowan reads from her book of travel essays, *Improbable Journey*, July 8 • Poet Douglas Goetsch reads from his collection, *Nobody's Hell*, July 9 • Carol Ann Sima reads from her new book, *The Mermaid that Came Between Them*, July 12 • Chuck Pahlaniuk, author of *Fight Club*, reads from *Choke*, July 15 • Haven Kimmel reads from her first novel, *The Solace of Leaving Early*, July 16 • Faith Sullivan reads from her new novel, *What a Woman Must Do*, July 17 • Elizabeth Stone reads from *A Boy I Once Knew*, July 18 • Iowan John Beckman reads from his first novel, *The Winter Zoo*, July 19 • Poet Gregg Hewitt reads from *Red Suburb*, July 22 • UI zoology professor Marc Blumberg reads from *Body Heat: Temperature and Life on Earth*, July 23 • Elizabeth Stuckey-French reads from her first novel, *Mermaids on the Moon*, July 25.

Senior Center

28 S. Linn St., Iowa City, 356-5220

Open to the general public unless noted otherwise

Genealogy Conversation, July 5, 12:30-2pm • Current Events Discussion Group, July 9 & 23, 1:30-2:30pm • "The American Hobo," presenter Alvin Schroeder, July 18, 10:30-11:30am • Literary Reading Series, Carol Horton, Shirley Myers, Dick Paulus and Janie Yates reading short comedies by Anton Chekov, *The Proposal* and *The Sneeze*, July 19, 2-3pm • Long Term Care Seminar, representatives from United American Insurance Company present info on elements of long-term care and making it part of a financial plan, July 22, 10:30am-12pm.

Uptown Bill's small Mall

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

"The Great American Hobo," lecture by Alvin Schroeder lecture, July 25, 7-9pm.

POLITICS

IC Public Library

123 Linn St., Iowa City, 356-5200

Iowa Green Party State Convention, June 29, 9am, Meeting Room A.

MEETINGS/

PUBLIC HEARINGS

Affirmationist Toastmasters

Mondays, 6-7pm

All welcome, Gilmore Hall, Room #4, UI campus, 353-0765.

City of Iowa City

Civic Center, 410 E. Washington St., Iowa City, 356-5000

Council Work Session, July 1, TBA, Harvat Hall • Council Formal, July 2, 7pm, Harvat Hall • Council Work Session, July 15, 6:30pm, Harvat Hall • Council Formal, July 16, 7pm, Harvat Hall.

IC Public Library

123 Linn St., Iowa City, 356-5200

Statewide Public Hearing: Iowa DNR Restitution for Pollution Causing Injury to Wild Animals, July 2, 7pm, ICN Meeting Room D.

Jessup Hall

UI campus, Iowa City, 335-1371

Dialogue and Support for Working and Student Moms Interested in Breastfeeding, July 10, 12pm, Room 223.

CLASSES/WORKSHOPS

Senior Center

28 S. Linn St., Iowa City, 356-5220

Open to Johnson County Seniors, registration required
Ochs Painting, Wednesdays, through July 24, Section 1, 9:30am-12pm; Section 2, 12:30-3pm • Gentle Yoga, Mondays, July 8-29, 10:30-11:45am • Tai Chi, Wednesdays, through Aug. 21, 3:30-4:30pm • *The Way We Live Now* by Anthony Trollope, literature class, Wednesdays, through Aug. 14, 3-4:30pm, no class July 10 & 17 • 55 ALIVE Mature Driving Program, eight-hour refresher course for experienced motorists age 50 and older, July 11-12, 11am-12:30pm and 1:30-4pm • Seasonal Cooking, instructor Carol Hunt, learn how to make easy, delicious and healthy dishes from seasonal, locally grown foods, July 16, 10am-1pm, call Kirkwood at 887-3659 to register and receive payment instructions.

Theatre Cedar Rapids

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

Youtheatre Summer Performing Arts Camp, four camps where students, ages 7-13, spend three hours each morning or afternoon immersed in theater-based activities, culminating in a performance at the end of the three-week session, July 8-26; Session 3: 9am-12pm (ages 7-10), "Many Minis," next year's TCR season from a kid's point of view; Session 4: 1-4pm (ages 10-13), "Tom 'n' Huck," Mark Twain's classic characters ride the mighty Mississippi.

MISC

Coralville Family Survivor Event

July 26-27, 6pm-9am, S.T. Morrison Park, Coralville, 351-7999

Overnight camping and a night of fun, food and games, families randomly assigned to teams to participate in group activities, July 22 sign-up deadline.

Farmers Market

Chauncey Swan Parking Ramp, corner of Washington and Gilbert streets, Iowa City

Fresh, locally grown produce, baked goods, plants and handicrafts, Wednesdays 5:30-7:30pm and Saturdays 7:30-11:30am, through October.

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, 6-7pm.

Senior Center

28 S. Linn St., Iowa City, 356-5220

Senior Center Cyclists, Mondays: July 1, meet at Parkview Church, 8am, for six-mile ride with option for more; July 8,



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Robert Arneson, *Minuteman* (detail),
1982, glazed ceramic, Museum Purchase

University of Iowa
Museum of Art



X factor
(continued from page 15)

same. Whatever magical chemistry that created those four albums was permanently damaged, and as artists (individually and collectively), they still haven't recovered. Doe's new album, *Dim Stars, Bright Sky* (Artist Direct), is perhaps the best solo album of his career, overflowing with lovely, melancholy, country-tinged tracks that are both sweet and sour. It's quite a good record, but after revisiting these reissues, it just doesn't measure up to X in its prime. Perhaps it's an unfair comparison, but it's kind of like if Jesus turned water into fine wine four times, and then all he could do was make a cheap Chardonnay; you'd be disappointed also. You might even lose faith.

On X's fourth album, *More Fun in the New World*, they ranted about the state of radio, the music industry and our culture, in general. "The facts we hate...you'll never hear us," Doe and Cervenka sing on the paranoid protest song "I Must Not Think Bad Thoughts." I guess it's fitting, then, that their best song was titled "The Unheard Music." Maybe, just maybe, these reissues will change that. *

Ammachi

Hugs For Healing



FRIDAY, JULY 5TH
10AM & 7:30PM

&

SATURDAY, JULY 6TH
10AM & 6:30PM

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This is not a function of Iowa Wesleyan College

meet at Napoleon Park, 8am, for nine-mile ride; July 15, meet at Springdale, 8:30am, for 16-mile ride with option for more; July 22, no ride; July 29, meet at St. Mary's Church, Solon, 9am, for 11-mile ride with option for more; rides cancelled in case of rain; for more info contact Tom Conway, 338-4880 • Nature Walks: Mondays, meet in Senior Center Lobby at 8:45am; July 1, Crandic Park; July 8, Ely; July 15, Lake Macbride; July 22, University Field Campus; July 29, Harold Innes Preserve; call 356-5220 for info day of walk • Senior Bowling, July 2 & 16, 2-4pm, Colonial Lanes, 2253 Old Hwy. 218 S. • Senior Hiking: Wednesdays, July 3, 10, 17, 24, 31, 8am, Lower City Park parking lot, for more info call Jill at 354-9569 • Bingo, July 11, 2-4pm, reservations required, call 341-2105 • Women's Pool, Fridays, 10am-12pm, Just drop in or call June at 351-2632.

Ushers Ferry Historical Village Cedar Rapids, 286-5763

Victorian Lawn Party, July 14, 1-4pm.

EVENTS/ FESTIVALS

Brucemore

2160 Linden Dr. SE, Cedar Rapids, 362-7375
Balloon Glow, June 28, 7:30-10:30pm.

Cedar Rapids BBQ Roundup

June 27-30, 11am-12am, Downtown Cedar Rapids (across from US Cellular Center)
Live music and BBQ.

Cedar Rapids Freedom Festival

June 27-July 7, various locations, Cedar Rapids
freedomfestival.com for details.

Coralville 4th of July

June 29-July 4, Coralville

See Music Festivals for music

June 29

Coralville 4th Fest 5K Run, 8am, 6:30-7:30 registration at Coralville Rec Center.

July 2

Coralville Big Wheel Grand Prix, 4-7pm, S.T. Morrison Park.

July 3

Car Cruise, 5:30pm.

July 4

Pancake Breakfast, 7-10:30am • Parade, 10am • Nolte Dance Academy, 1pm • West High Dance Team, 1:30pm • Children's Parade, 2pm, Coralville Public Library • Fireworks, dusk.

Heritage Days Festival

July 11-13, Memorial Park, Mt. Vernon, IA, 895-8214

Various activities, including Art in the Park.

Iowa City Jaycees Fireworks

July 4, dusk, Terrell Mill Park, Iowa City

Muscatine County Fair

July 17-21, West Liberty, 627-2414

Multiple activities, entertainment.

Picnic in the Park

July 14, 3:30-7pm, Kimberly Park, West Liberty, 627-7124

Multiple entertainment, County Fair Parade, 1pm.

Ushers Ferry Historical Village

Cedar Rapids, 286-5763

Wild West Weekend, June 29-30, 11am-5pm • Fairytale Festival, July 28, 7pm.

FILM

Outdoor Movie Series

9:30pm or dusk, IMU Riverbank (rain: Wheelroom), 335-3059

Dr. Strangelove, July 1 • Shrek, July 8 • Matrix, July 11 • Spaceballs, July 15 • Breakfast Club, July 18.

S.T. Morrison Park

Coralville

Monster's Inc., July 25, 8:45pm.

stars over iowa city

FORECAST FOR JULY 2002 • BY DR. STAR • Write Dr. Star at doctorwinkler@home.com

 **CANCER** (June 21–July 22) Until recently, the only thing Cancers could do about annoying conditions at work was to adjust their attitude and soldier on. Cancers often played an advisory role as others wielded the power. Starting in June, Cancers will get to watch from a safe distance, again, as others deal decisively with longstanding problems. You won't have much more power than before, but you will enjoy increased respect and freedom. You will also get more of what you really want, which is the peace of mind needed to pursue important personal goals.

 **LEO** (July 23–Aug 22) My advice would be, whatever the opportunities or temptations, hold off awhile. There are challenges coming up soon for which you will need the wisdom of Solomon, the patience of a saint, the wealth of Midas and the luck of the Irish. Fortunately, Leos will soon find themselves magically provided with more than enough of all of these things. Unfortunately, they will need about every bit of these newfound resources to help out friends, lovers, family and the occasional stranger. You have to do what you have to do.

 **VIRGO** (Aug. 23–Sept 22) Virgos recently crossed a professional threshold, and this month they will launch themselves into challenging new territory. To succeed, Virgos realize that they must become different people. They will need to refine old traits, develop new traits, develop traits they've only imagined having and probably lose a few old habits besides. Virgos might initially feel inadequate as they begin reinventing themselves. Before the month is out, however, they will feel a powerful and benevolent planetary force come to their aid. It will make the task of self-transformation easy, almost.

 **LIBRA** (Sept 23–Oct 22) Opportunities are expanding rapidly for Librans. Financial pressures are easing, too. You're already far ahead of where you were a year ago and new opportunities present themselves every day. Significant limitations and challenges do remain. Efforts to stay abreast of technical and artistic developments in your field will take up a lot of your newly available resources. The cost of needed travel could be high. Also, a desire to be true to your own philosophical and creative principles restrains you. Still, the future is coming alive with promise and excitement.

 **SCORPIO** (Oct 23–Nov 21) The complex family and financial pressures that burdened Scorpio for so long have eased and they will continue to ease. Also, the winds of change show subtle but numerous signs of turning in your favor. But Scorpio is not out of the woods. A fierce conflict is developing between the demands of those you must obey and your intense desire for greater freedom and self-expression. Financial restrictions mandate obedience. A good compromise might be to make home a more gentle and welcoming sanctuary for your rebellious and questing spirit.

 **SAGITTARIUS** (Nov 22–Dec 21) Sagittarian horizons, both geographical and philosophical, are expanding. Many of the opportunities that come your way, and there are some coming, might have a strong international, educational or philosophical component. These opportunities could easily bring travel and exciting interactions with people from other cultures. However, to profit from these opportunities, you will have to deal effectively with potentially disruptive changes and lingering concerns closer to home. You should also be careful to avoid impulsiveness and overreaction. But such concerns should be secondary. You are riding a powerful and positive wave.

 **CAPRICORN** (Dec 22–Jan 19) Capricorns will soon begin to experience an altogether more orderly existence than they have had of late. The profound inner changes Capricorns are experiencing will no longer prove so disruptive. Their income will no longer be as dependent on the whims of their partners and associates. They will also benefit from opportunities related to their long-term financial goals. Maximizing the gain from these long-term financial opportunities will require compromises in short-term expenditures. However, the gains to be realized will ease the pain of any short-term sacrifices.

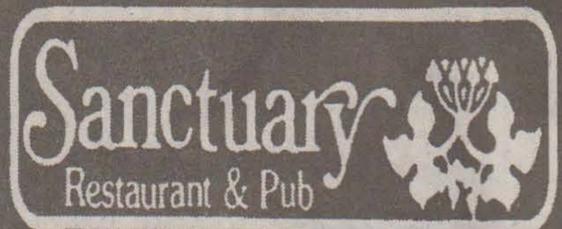
 **AQUARIUS** (Jan 20–Feb 18) Aquarians have enjoyed a great deal of responsibility for and control over events. You've been able to keep a lot of good things moving in the right direction. More big projects are about to get off the ground and you will be heavily involved again. Good things are again possible. Partners will be enthusiastic and they will generously provide needed resources. However, you will be facing a much more edgy and volatile situation than before. The challenge will be to contribute just the right combination of inspiration, guidance and discipline.

 **PISCES** (Feb 19–March 20) Pisceans are emerging into new territory. New possibilities are rapidly emerging. Pisceans will be partly pulled and partly pushed into new realms of activity. As things begin to pick up, as the future rapidly approaches, Pisceans should hold something in reserve. Take advantage of the opportunities and enjoy your achievements, but move deliberately. Much that is going to happen will evoke profound changes in the deep and complex Piscean mind. Pisceans enjoy such changes, I know, but they will need a little extra quality time and energy to accommodate them.

 **ARIES** (March 21–April 19) Favorable financial developments have let you tidy up old indebtedness and address future needs. You've also been able to live comfortably in the present. Best of all, you've sidestepped the kind of financial mishaps that have beset so many others. June will bring more new possibilities. However, for now, you should avoid making new financial commitments. Proceed, but proceed cautiously. Await further developments. Think more about how you want to use existing resources. Your present assumptions are probably somewhat flawed, and if you act too soon you could regret it.

 **TAURUS** (April 20–May 20) You recently emerged into a time of expanding possibilities. Even the financial limitations that held you back have begun to ease. They will continue to ease. This month, possibilities will multiply to the point where there seem to be too many of them and your newfound confidence and optimism might give way to confusion and uncertainty. The best approach now is to put all your needs and wants and all your important obligations and commitments on the table before you. Then select only those possibilities that safeguard your priorities.

 **GEMINI** (May 21–June 20) If I were a Gemini, I would strike a cautious, defensive pose starting in June and extending for a month or so, at least. Geminis might have to serve as the voice of reason and restraint in a world gone a little nuts. This role will not come naturally to all Geminis, but Gemini will be aided by unique and useful insight into the unusual events that swirl around them. No matter how strangely people are talking and acting, Geminis will be able to exert a powerful and helpful influence.



Thurs July 11
Latin jazz
Soul Sauce

Fri & Sat July 12 & 13
Dave Moore

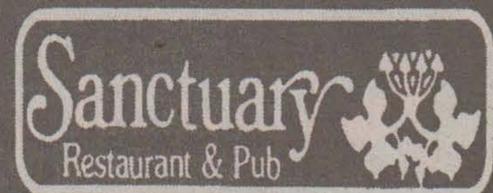
Fri July 19
Club Jazz NO Cover
Andy Parrott Trio

Sat July 20
Club Jazz NO Cover
**Brad Townsend
Trio**

Fri July 26
Club Jazz NO Cover
**Saul Lubaroff
Trio**

Sat July 27
Kevin Gordon

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