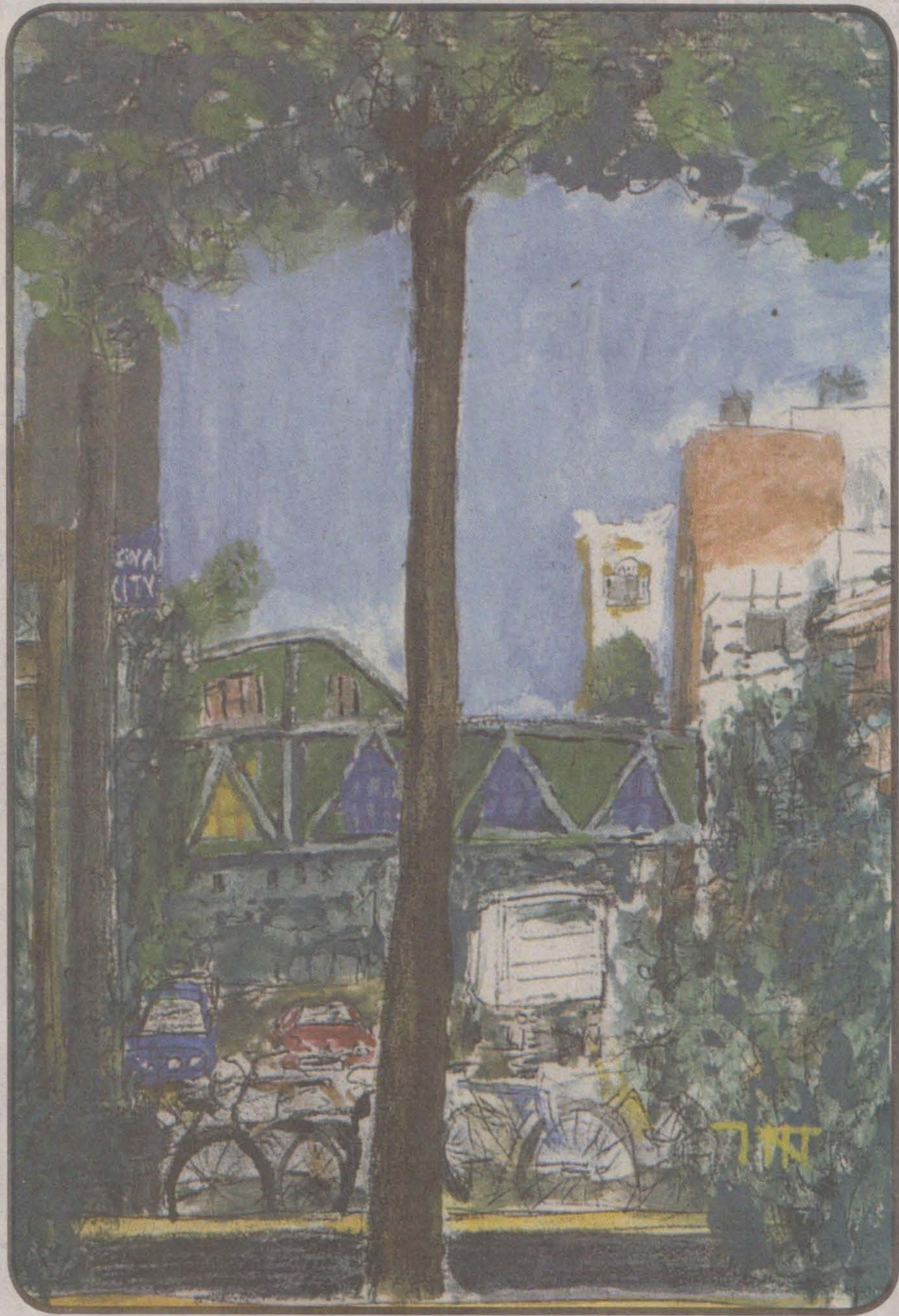


# little village

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Jane Smiley's  
hot real estate **8**

Chris Smither  
vs. Dr. John **11**

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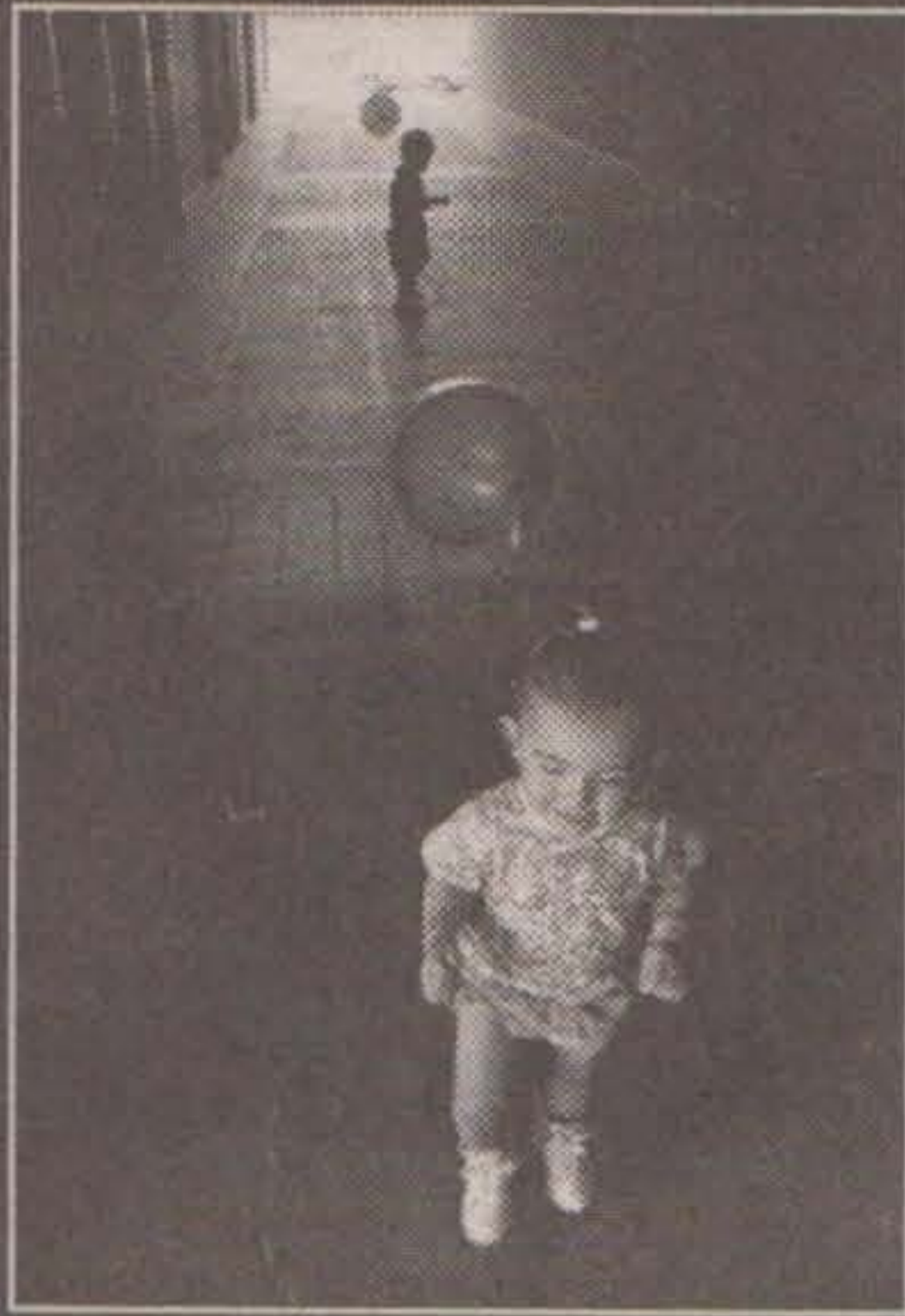
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### WSUI provides 'real news'

In your May issue, Greg Thompson mourns the loss of the "Alternative Radio" program on WSUI ["I want my 'Alternative Radio'"], the local NPR affiliate. Feeling personally slighted, he's compelled to slander WSUI and NPR, and lift up PATV and Pacifica Radio as the real deal, as places to get the news that those Pentagon shells at the networks won't give you.

Nonsense.  
I've heard what it's like when liberals like me are allowed to produce their own programming. It's called Pacifica, and it's not always pretty. I lived in Houston for a few years and listened to the local Pacifica station, KPFT. A lot of the programming is great ("Pe-Te's Cajun Bandstand"), some of it is weirdly interesting ("The Prison Show"), but a lot of it is just crap. Just because I agree with their politics doesn't mean they can produce good radio. I sometimes listened to their "news" programming, mostly for entertainment value. But "news?" The "real news?" Not likely. Don't get me wrong; I'm glad KPFT exists, but I wouldn't trust Pacifica to give me the news anymore than I'd trust my local conservative Christian station. Liberals can be just as ill-informed and dogmatic as anyone else. (But don't take my word for

it, listen for yourself to their audio stream at [www.kpft.org](http://www.kpft.org).)

Regarding Thompson's complaints about NPR and WSUI; he says that liberal groups "are never allowed to produce shows for NPR or WSUI," and mentions gay and lesbian (GLBT) groups as an example. However, WSUI airs "This Way Out," a 30-minute GLBT-issues program, every Sunday night at 10pm, and has for over 10 years. The other groups he mentions (labor unions, human rights, anti-war, and environmental organizations) are routinely featured on WSUI's local call-in program, "Iowa Talks."

He complains about television network war reporting, then complains "NPR war reports are no better." Please. NPR was one of the few organizations to maintain a reporter in Baghdad throughout the war. (To be fair, Pacifica was another.) NPR spoke to embedded and non-embedded reporters from a number of national, international and independent news organizations. To lump NPR in with the TV networks

*continued on page 15*

# little village

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## THIS MODERN WORLD

by TOM TOMORROW

HEY, LIBERALS! DOES THE CURRENT REPUBLICAN STRANGLEHOLD ON ALL THREE BRANCHES OF GOVERNMENT FILL YOU WITH **DESPAIR**? WELL, **CHEER UP!** AT LEAST YOU CAN ALWAYS COUNT ON...

### THE UNCOMPROMISING LIBERAL MEDIA

THEY'VE BEEN ON GEORGE BUSH'S CASE FROM **DAY ONE!** THANKS TO THEIR TIRELESS EFFORTS, THERE'S NOT A MAN, WOMAN OR CHILD IN THIS COUNTRY WHO REGARDS HIS PRESIDENCY AS **LEGITIMATE!**

EVERYONE KNOWS GORE WOULD HAVE WON AN **HONEST** RECOUNT! AND WHAT ABOUT ALL THOSE BLACK VOTERS WHO WERE "ACCIDENTALLY" DROPPED FROM THE ROLLS?



AND THEY'RE **STILL AT IT!** WHEN A WHITE HOUSE OFFICIAL OPENLY ACKNOWLEDGED THAT THE EVIDENCE FOR W.M.D.'S HAD BEEN OVERSTATED TO JUSTIFY WAR WITH IRAQ, THE MEDIA **COULD HAVE BURIED THE STORY-- BUT OF COURSE THEY DIDN'T!**

THE WHITE HOUSE TRIED TO MANIPULATE PUBLIC OPINION THROUGH **BLATANT FEAR-MONGERING!** DID THEY THINK THE UNCOMPROMISING LIBERAL MEDIA WOULD LET THEM GET AWAY WITH IT?



AND WHEN THE PRESIDENT STARTED PUSHING A DIVIDEND TAX CUT WHICH DISPROPORTIONATELY FAVORS THE RICH, THE UNCOMPROMISING LIBERAL MEDIA MADE **SURE** WE UNDERSTOOD THE DETAILS!

THE TOP ONE PERCENT WOULD RECEIVE AN AVERAGE OF ALMOST **TWELVE THOUSAND DOLLARS--** --WHILE THE BOTTOM EIGHTY PERCENT GET ABOUT **THIRTY BUCKS!**



AND THE LIBERAL MEDIA **CERTAINLY** WEREN'T GOING TO LET BUSH FLY TO THAT AIRCRAFT CARRIER TO GIVE HIS SPEECH--WITHOUT REMINDING US OF THE QUESTIONS SURROUNDING HIS **OWN SERVICE RECORD!**

AT THE HEIGHT OF THE VIETNAM WAR, HIS FAMILY PULLED STRINGS TO GET HIM INTO THE TEXAS AIR NATIONAL GUARD-- --AND EVEN THEN, HE SEEMS TO HAVE GONE **AWOL** FOR A YEAR OR SO!



YES, THESE ARE HARD TIMES FOR LIBERALS...BUT REMEMBER: WITHOUT THE **UNCOMPROMISING LIBERAL MEDIA**, THINGS COULD BE A **WHOLE LOT WORSE...**

WHERE WOULD WE **BE** WITHOUT THEIR TIRELESS EFFORTS TO EXPOSE BUSH'S CHICANERY AND DECEIT? I SHUDDER TO EVEN **CONSIDER** IT!



TOM TOMORROW©2003 ... www.thismodernworld.com



## Daddy versus the president

“Fish, have you been talking to the kids about politics?”

Such a sentence would hardly be the likely start of a pleasant visit with the ex and kids under any regime, but these are times that try men’s souls—women’s too, to be entirely fair about it—and talking about politics has become a high stakes pastime.

“Why do you ask?”

“Because Jack told me that you said that President Bush did bad things and told lies.”

“Well...he asked me.” And indeed he had, during a convoluted conversation about George Washington. Jack, who has been something of a presidential history buff since he was so young as to pronounce the name of the 16th president “Hamburger Winkerton,” was going on at some length about the cherry tree story and “Honest Abe” Lincoln and concluding that honesty was a universal trait of presidents. My reply was a lot more detailed than what he had told his mother, but his was not a bad summation for a 7-year-old.

There is still a sort of old-fashioned sense of social reserve afoot in Minnesota that considers the open discussion of politics, not to mention sex and religion, somewhat vulgar. It didn’t occur to me until later—long after my ex and I came to the mutual assertion that President Clinton had also lied—that there was something a bit bigger going on than just Minnesota reticence. In 2003, in an extended state of war that no one seems to truly understand, in a nation that has been told in no uncertain terms to watch its mouth, my remarks to my son were not the simple sharing of opinion they might once have been. They were the stuff of controversy, the start of a thousand fistfights, the kind of remark that has resulted in arrests, ruined careers, and brought accusations of treason and French citizenship down on the heads of the famous. In the opinion of a sizable number of my fellow Americans, I may as well have been reading him illustrated pornography aloud.

All of this leaves me at rather a loss as a parent. An important part of raising kids is trying to instill in them a sense of ethics and the basic values required for participation in society. For all the lip service paid to families by the current leadership of this country, in this particular area of family life they aren’t helping one bit. We try to raise our kids to play fair and have a respect for the rules. They ignore or try to change the rules that don’t suit them. We try to teach our kids to tell the truth. They lie to get their way. We try to teach our kids that name-calling is wrong. “French,” they scream, shaking their fingers.

We tell them that hitting is never an appropriate response to a situation. They hit. Hard. And threaten too often. We expect our kids to take responsibility for their actions. Fiscally, at least, our kids are

likely to be held responsible for the actions of our leadership for years to come. We insist that our kids keep their promises. The president has broken most of the promises he made during the 2000 election and personally reneged on a promise to his nation to serve faithfully in its National Guard.

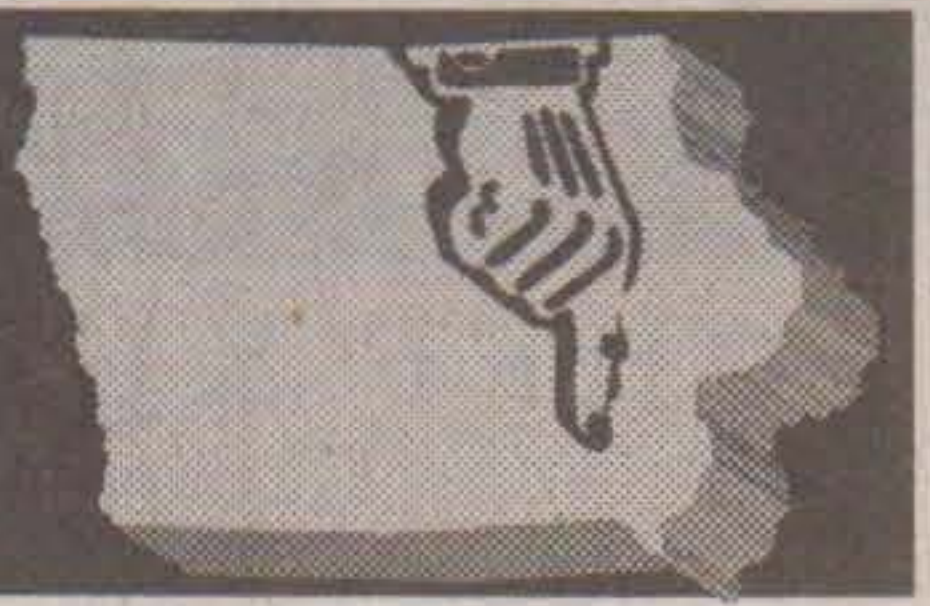
We try to teach our children a respect for human life. They rack up a body count for a cause they have as yet to adequately explain.

**My remarks to my son were not the simple sharing of opinion they might once have been. They were the stuff of controversy, the start of a thousand fistfights, the kind of remark that has resulted in arrests, ruined careers, and brought accusations of treason and French citizenship down on the heads of the famous.**

I try not to rely heavily on role models, and I try to discourage hero worship, but if I were looking for a role model for my sons, I doubt I would choose that of a mediocre student who grew up to become a drunkard and serial business failure, even after he cleaned up and became (after another short stint as a serial business failure) a successful politician and an unelected president. In any case, if either of my sons decided to get ahead according to the president’s example, they would soon find out that their daddy, in contrast to the president’s daddy, is neither wealthy nor powerful, and is thus incapable of buying them out of trouble and into opportunity like the president’s daddy did.

As parents, we are expected to raise our children to be responsible, self-sufficient adults. As citizens, we are expected to look the other way when our leaders, people our children are taught to look up to and respect, behave in ways we wouldn’t condone in our children. It is our charge to raise them to be good citizens in turn, yet we are expected to treat the ideals of citizenship in a democracy as a dangerous and sordid activity. We are expected to teach them values in an atmosphere that seems to value only money and the exercise of brute force.

Our children are our future. If we let the examples of our times shape our children, we are doing our children and our future, not to mention ourselves, a terrible disservice. LV



THOMAS DEAN

## It's only FAIR!

Although you'd never know it by looking at my office, I'm a real believer in organization. My desk may be piled with papers and books, but I believe that a consistent, organized, coherent process is the best path toward successful ends.

I'm also a real believer in creativity. At the heart of creativity is the new, the innovative approach to an old problem. In the political realm, for me, that means progressive politics.

Often, the messy id of creativity and the rarefied ego of organization seem worlds apart. But successful outcomes require both. The bane of progressives' existence is lack of organization. In theory and by definition, "progressives" are always on the road toward an improved society through the medium of change, the crucible of the new idea. In theory and by definition, "conservatives" take an opposite approach, believing that the ways of the past are the ways to the future. In recent decades, on local, state and national levels, the organization of the Republican Party has far outstripped its imagination, leading to the electoral successes (or manipulations, when we talk about the "Selection of 2000") of Reagan to the present. Much has to do with the Republican Party's aggressive solicitation of its well-heeled friends, but a lot—and perhaps more—has to do with its ability to line up its soldiers, develop a game plan, and stick with it, no matter how removed from truth and justice the Republicans may be.

The Democrats' history of organization, such as it is, lies in the grass roots—making sure that the voter base (union members, minorities, people on the lower end of the economic spectrum) shows up at the polls. There are plenty of skeletons in that organizational closet, as the legendary antics of Mayor Daley's Chicago will attest. But it's 2003, not 1964, and a more complex strategy is needed for progressive electoral success. Progressive ideas and policies won't filter into city council chambers, statehouses and the halls of Congress and the White House without systems—systems of endorsement, of more unified policy-making, of coherent message-building and communication, of fund-raising, and, as always, of getting out the vote.

Some months ago in this column, I argued that whatever we want our larger world to look like, we need to start by implementing that vision at home. Iowa City has a reputation as a "progressive," "liberal" city. In recent years, that reputation has often lagged behind the reality of a more conservative tenor in City Hall (excuse me, Civic Center). The progressive voice in our community has become subdued in public policy due in large part to lax organization and an increase in organization by more conservative voices. Today, in Iowa City, an unofficial network of like-minded conservative folks can help you with financial support, phone trees and letter-to-the-

editor cluster bombs if you're interested in being elected to the city council or school board. That's OK—nothing wrong with that—but progressives in our community need to respond in kind. They need to get organized. And they have.

FAIR! is a relatively new organization in town that intends to take

**FAIR! is determined to avoid the family fights that often lead to divorce in the progressive community. Oh, sure, there will always be disagreements and arguments, and we *all* should maintain a healthy level of outrage at all times.**

the bull by the horns and reunite the progressive voice in Iowa City. FAIR! has actually been around for over a year, but is now making a concerted effort to raise its profile and swell its membership. I'll be the first to admit that liberals can be ugly, living lives of scowling outrage that scare less doctrinaire folks away (not that rabid conservatives will win any beauty contests, either). Liberal love fests can quickly turn into factional bloodletting that make Roman lion's dens look like Sunday School picnics. FAIR! is determined to avoid the family fights that often lead to divorce in the progressive community. Oh, sure, there will always be disagreements and arguments, and we *all* should maintain a healthy level of outrage at all times. But FAIR! knows that consensus and organization need to rule the day, ultimately, for a progressive agenda to prevail in our community.

FAIR! is not a political party. It is a multi-faceted organization of concerned citizens who want to make an impact on our community through progressive action in many areas—public policy, governmental processes, economic development, the environment, transportation, social justice, local culture, among others. FAIR! will engage the public and our local and regional governments on issues of importance to progressives, it will endorse candidates for public office, it will work hard to get progressive voters to the polls, but it will not run "slates" of candidates under its banner. Already, some FAIR! members have appeared before the Johnson County Board of Supervisors and the Iowa City City Council to talk about TIFs (Tax Increment Financing), illuminating ways in which such policies cost as well as benefit the community, and suggesting ways

*continued on page 15*



# You don't need to be a saint to join a CSA

It is often difficult to bear the courage of one's convictions. I know no one personally who can honestly say that they always practice what they preach. We have names for people who do. Names like "Buddha," "Christ," "Gandhi" and "Mother Theresa." While some aspire, few are actually expected to live up to such lofty examples. Nonetheless, it is a good idea to make the attempt to live by your personal convictions. Take for example these convictions:

- Recognizing the interdependence of people with one another and with our environment
- Caring for the land and protecting biodiversity for today's communities and future generations
- Promoting pure food that is local, seasonal and organically grown

These may seem like relatively basic, common sense ideas. Remember what Voltaire taught us, though, "Common sense is not so common." But how then, in today's world of Wal-Mart Super Centers and drive-thru convenience is one expected to support such values? One sure-fire way is through Community Supported Agriculture (CSA). CSAs are organizations designed to bridge the gap between the farmer and the consumer. In a CSA, the food isn't handed off to a broker, who in turn passes it to a wholesaler, who then sells it to a grocery store that then sells it to you—each marking up the price a little more along the way. This is the system that delivers a shrinking portion of the food dollar to the farmer in the industrialized world. A CSA bypasses all that by selling straight from the farmer to you.

An excellent example here in Johnson County is Local Harvest. This CSA, the largest in the area, was started by Simone Delaty Alvarez of Wellman and Susan Zacharakis-Jutz and her family in Solon. Like all CSAs, it operates on a kind of subscriber system. Each member pays for his or her share up front, in the early spring, and receives fresh organic vegetables, bread, cheese, eggs and flowers throughout the 20-week growing season. One can subscribe for any portion of that as well (just bread and eggs, for example.) The beauty of the subscriber system is that by putting the cash up front, the consumer not only avoids the middleman but also gets the cash to the farmer in the spring when an infusion of capital is most important for a family farm. Members are encouraged to visit the farms, even help if they choose. This season opened for Local Harvest with a potluck at Simone's farm in April, and it will end

with a barn dance at Susan's farm in September.

Begun just five short years ago, Local Harvest has grown to more than 80 members, served by three farms in the Johnson County area. The subscribers' food is waiting for them every Wednesday at the Iowa City Farmers Market, that-day fresh and ready to enjoy.

**The beauty of this subscriber system is that by putting the cash up front, the consumer not only avoids the middleman but also gets the cash to the farmer in the spring when an infusion of capital is most important for a family farm.**

No mammoth parking lots, no aisle-upon-aisle of boxed, canned or frozen food shipped thousands of miles to your grocer's shelf, no plastic-looking tomatoes from Mexico, and no *National Enquirer*-laden checkout lines. Just pure food, made by people you know, your neighbors.

Ms. Zacharakis-Jutz (the "J" is pronounced as a "Y"), her husband Jeff and their five children run their organic farm as an old-fashioned family operation. ZJ Farms is responsible for the bulk of produce offered by Local Harvest. They raise goats and hogs that are also available for purchase by the general public. Those goats give milk that former Iowa City chef-turned-cheesemaker Rick Woodard makes into fresh chevre, the cheese portion of a CSA membership. ZJ Farms worked hard to create a cheesemaking "factory" that adheres to the FDA's strict guidelines for sanitation. The goat's milk is as fresh as can be, going from goat to cheese factory in minutes.

Taken separately, Alvarez's operation is called "Simone's Plain and Simple." Along with her CSA duties, Simone hosts private dinners at her idyllic farm near Wellman. To visit is to take a walk through a Grant Wood painting, with a small red chicken coop and rolling farmland as the backdrop for a meal of traditional Neapolitan Pizza or Moroccan *Tagine*. Simone once raised goats as well, but she has sold them to a neighbor in order to concentrate on the CSA and her "Plain and Simple" duties. She provides beautiful fresh-cut flowers, fresh eggs and wood-oven baked breads to CSA members.

Although Iowa bills itself as an "Agricultural State," we still import more than 80 percent of our food, most of it traveling more than 1,000 miles to get here. Setting aside the obvious fuel consumptions quandary for a moment, this presents clear limits on the freshness of the product. Gov. Vilsack once stated that he wanted to make Iowa the "Food Capital of the World," a remark that led *Des Moines Register* columnist Neil Hamilton to point out that perhaps we should first "make Iowa the Food Capital of Iowa." Something to think about next time you're eating tomatoes in February. **LV**

Questions and comments invited at [AboutFood@Devotay.com](mailto>AboutFood@Devotay.com).

# FCC: Public be damned

*June 2 vote could increase media concentration even more*

Robert W. McChesney and John Nichols

**C**heered on by the Bush administration and powerful media conglomerates, Federal Communications Commission (FCC) chair Michael Powell is pushing ahead with a June 2 vote to gut longstanding rules designed to prevent the growth of media monopolies. If successful, Powell's push could, in the words of dissident commissioner Michael Copps, "dramatically [alter] our nation's media landscape without the kind of debate and analysis that these issues clearly merit." Copps and the other Democratic commissioner, Jonathan Adelstein, have asked for a 30-day delay in the vote, but Powell has the upper hand; he and two

**Even if Powell prevails on June 2, the tempest will continue to grow. He may ultimately be remembered not for loosening the rules but for pushing so hard he woke America up.**

other Republican commissioners form a majority on the five-member FCC. The chairman will not win without a fight, however, as his decision to force a vote on rule changes that have not been broadly debated or analyzed has provoked a fierce response from the widest coalition of critics ever to weigh in on an FCC rule-making decision.

Powell's contempt for public opinion, evidenced by his scheduling of only one official hearing on the proposed rule changes, is so great that he refused invitations to nine semi-official hearings at which other commissioners were present. The hearings drew thousands of citizens and close to universal condemnation of the rule changes. Likewise, an examination of roughly half the 18,000 public statements filed electronically with the FCC show that 97 percent of them oppose permitting more media concentration. Even media moguls Barry Diller and Ted Turner have raised objections, with Turner complaining, "There's really five companies that control 90 percent of what we read, see and hear. It's not healthy."

Outraged by Powell's antidemocratic approach, Common Cause has launched a national petition drive demanding a delay in the vote, while web activists at MoveOn.org are highlighting the issue in bulletins and calling on the "media corps" they organized to monitor media bias during the Iraq war to turn its energies toward stopping the FCC vote. Consumers Union and Free Press, a national media-reform network, have launched a letter-writing campaign to Congress and the FCC from [www.mediareform.net](http://www.mediareform.net). Local governments are also getting involved; the Chicago City Council urged rejection of the proposed changes in a resolution that declared: "Unchecked media consolidation benefits a small number of corporate interests at the expense of the public interest."

Noting that the consolidation of radio ownership that fol-

lowed passage of the 1996 Telecommunications Act has proven disastrous for pop music, journalism and local communities, Bonnie Raitt, Billy Joel, Don Henley, Patti Smith, Pearl Jam and other musicians signed a letter telling Powell they were "extremely concerned as American citizens that increased concentration of media ownership will have a negative impact on access to diverse viewpoints and will impede the functioning of our democracy." Nearly 300 academics signed a letter to the FCC protesting Powell's refusal to allow an evaluation of the "research" he has talked of using to justify relaxing the media ownership rules. The national associations of Hispanic and black journalists called on the FCC to delay action until more study of threats to diversity could be completed. Leaders of the AFL-CIO, the Leadership Conference on Civil Rights, the Consumer Federation of America and many other groups argued that Powell had not allowed enough time to analyze the potential damage to democracy.

On Capitol Hill, nearly 100 House Democrats signed a letter by Representatives Bernie Sanders, Maurice Hinchey and Sherrod Brown calling on Powell to delay the June 2 vote on the rules, open the process to public comment and demonstrate how his proposed changes in ownership limits will serve the public interest by promoting diversity, competition and localism. Fifteen senators, led by Maine Republican Olympia Snowe, declared in a letter to the FCC: "We believe it is virtually impossible to serve the public interest in this extremely important and highly complex proceeding without letting the public know about and comment on the changes you intend to make to these critical rules."

The stirrings in Congress prodded the Bush administration and its allies. Commerce Secretary Don Evans urged Powell to proceed with the June 2 vote regardless of the opposition, and business-friendly members of the House echoed that call. But the political climate surrounding media ownership has become so electric that nothing should be taken for granted. Twelve of the 15 senators who signed the Snowe letter to Powell are members of the Commerce Committee, and committee chair John McCain—though he did not sign the letter—has overseen three recent hearings at which sharp criticisms of FCC moves promoting media consolidation were raised both by Democratic and Republican senators. McCain says he will call the FCC commissioners to a hearing after June 2, and he may yet join efforts to have Congress renew at least some of the rules. In addition, Senate Appropriations Committee chair Ted Stevens and David Obey, the ranking Democrat on the House Appropriations Committee, are making noises about having Congress step in to defend controls against monopoly. Even if Powell prevails on June 2, the tempest will continue to grow. He may ultimately be remembered not for loosening the rules but for pushing so hard he woke America up, forcing public-interest concerns back into the debate over media ownership.

This story originally appeared in the *The Nation*.

**Y**ou might think that real estate would make a terribly dull topic for a novel.

Pulitzer Prize-winning novelist Jane Smiley would beg to differ.

"I think real estate is very interesting," Smiley said in phone interview from California, "because of what it represents in people's minds—pain, pleasure, desire, hope." In her new novel, *Good Faith*, set in the heady days of 1982, the business of real estate provides an arena for a high stakes game of monetary maneuvers and matters of the heart.

*Good Faith* is narrated by Joe Stratford, a Realtor whose professional and personal lives undergo major upheavals in 1982, the former due to the plans and dreams of former IRS agent Marcus Burns, and the latter due to an affair with Felicity Ornquist, the married sister of Joe's late high school sweetheart Sally Baldwin.

In Joe's story, Marcus sweeps into town and almost immediately convinces Joe and his long-time business partner, Gordon Baldwin (Sally and Felicity's father), to

embark on a hugely ambitious project to turn a stately home and its environs into a luxury housing community. Armed with Marcus' uncanny hunches and gift for operating with borrowed money, as well as the eagerness of a local savings and loan, the three men set out to build their dream before the money runs out.

In her new novel, Jane Smiley uses a seemingly dry topic to explore issues of pain, pleasure, desire and hope

Meanwhile, Joe believes he may have found the perfect relationship as he dallies with Felicity. Enraptured by her openness and energy and pleased to be free of the encumbrances of marriage, Joe is well pleased—until the pressures of his endeavors render the affair unworkable. Joe's efforts to understand his relationship to the book's

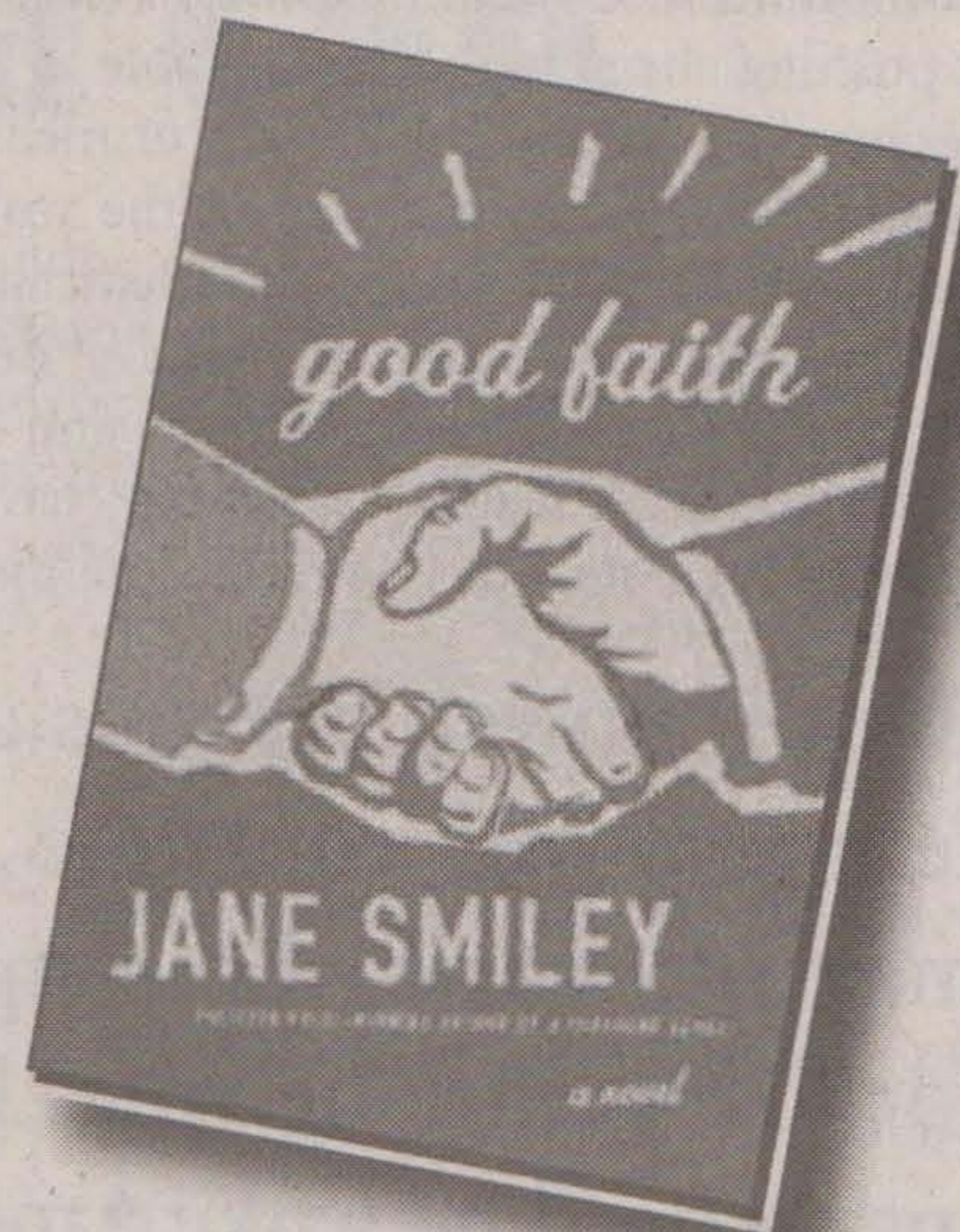
two seducers—Marcus and Felicity—are central to the novel's straightforward but engrossing narrative.

*Good Faith* reads much like a sports novel, featuring a rag-tag team trying to overcome stunning odds and grab the brass ring. The tension in Joe's story builds as the book reaches its final act, during which Smiley (unlike authors of

## BOOKS

# Sexy real estate

Rob Cline



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sports novels) manages to surprise readers, who probably think they know how the game will end. This artfully handled sense of suspense may be grounded in Smiley's belief that capitalism entered a phase in the 1980s that has rendered playing the markets more dangerous than playing the ponies.

"I think we've come to a place in the history of capitalism where you're safer putting your money on a horse at the racetrack than in many of the mysterious financial instruments available," the former Iowan said. "The horse is much more of a known quantity." She argues that with all the information available about horses (a subject she tackled in her last novel, *Horse Heaven*, and is exploring again in a nonfiction project), the favorite can be counted on to win about a third of the time (as an aside, she picked Funny Cide to win the Belmont Stakes).

Though the action of *Good Faith* takes place over 20 years ago, Smiley found the 1980s useful for commenting on today's society. "I was still interested in the '80s. I didn't feel that the capacity of the '80s for revealing what's going on in the United States had been exhausted." Even so, she said, it's clear we've learned a thing or two since then. "1982 was less jaded [than today], but we are who we are because we went through that period. We were naive about the free market, corporate corruption and getting taken to the cleaners."

But while Smiley believes that "one of the novel's functions [as a form] is social commentary"—and *Good Faith* does turn a bright light on the questionable real estate and monetary practices that ascended in the '80s and continue today—well drawn characters are the foundation of the book's

success. Smiley fills the novel with memorable characters, creating them, she said, from ideas sparked by stories other people tell her. "I love to gossip and hear stories. People tell me about people they know. They tell me maybe one anecdote and I spin the anecdotes into novels.... I'm very interested in human idiosyncrasies. I think that's the fascinating thing about life."

In addition to the horse project, Smiley is currently working on a nonfiction project about another of her major interests, the history of the novel. That book promises to be an interesting read, as Smiley is a compelling theorist (despite wide-spread criticism of a *Harper's* essay in which she argued that *Uncle Tom's Cabin* is a superior novel to *The Adventures of Huckleberry Finn*. "My main objection to *Huckleberry Finn* is that I found it boring," she said during the interview). "Novelists are drawn to the form's promise of capaciousness," she said. "[They say to themselves] 'I'm looking at the world around me and I'm

going to figure it all out.' They use the form to make sense of the world, and no other form does that in such detail."

Fortunately for her readers, Smiley does not use her novels to test pet theories of form or function. "I'm interested in theoretical issues, but I don't have a program to press.... My ideas about the novel are more descriptive than prescriptive."

*Good Faith* could hardly be more traditional in form, and the book's ideas serve its plot rather than the other way around. The result is a highly readable novel that grows more and more compelling as the characters' risks become the reader's rewards. **LV**



**Jane Smiley**

**What:** Prairie Lights reading of her new novel, *Good Faith*

**Where:** Shambaugh Auditorium. Live on 910 WSUI.

**When:** Friday, June 6, 8pm

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# Honeysuckle Dog and the Night Tripper

Two New Orleans musicians bring the music of the Big Easy to Iowa City

Steve Horowitz

The recipe for New Orleans music includes the meat of prurient sexuality, mixed with a variety of racial and ethnic rhythms, and spiced with voodoo love. It's a potent brew responsible for some of the greatest moments in American music. Think of the lilting growl of Louis Armstrong's trumpet, Ray Charles asking "What I'd Say?," the second line-tempo of brass band funeral marches, Professor Longhair's wild piano stylings, Aaron Neville's tell-it-like-it-is warblings, and on and on.

Maybe all this has something to do with the legendary licentious behavior of the Crescent City's early immigrant inhabitants. The Big Easy has always been known for having the best prostitutes and has served as home to the world's most notable brothel, Storyville. Maybe New Orleans music has such incredible rhythm because of the diversity of sounds brought by the members of the various racial and ethnic groups who settled the area. Maybe the music gains its spirituality as a result of the vast quantities of liquor consumed in the Louisiana city, the highest per capita in the US.

"Nah," longtime New Orleans resident and terrific acoustic blues/folk musician Chris Smither says. "There is really nothing distinctive about New Orleans or New Orleans music." Smither will perform as part of the Iowa Arts Festival on Saturday, June 7. "All the musicians I know from New Orleans, including myself, do not make New Orleans music. We just make music."

Speaking over the telephone from somewhere on the road, the itinerate musician lets out a laugh. "When we are home, New Orleans music just sounds normal. It's only when I'm away from town that I start hearing 'the New Orleans Sound.'" Seeming almost to reconsider, he adds, "There's something essential and true about the backbeat—chicka chicka boom, chicka chicka boom—that reverse rhythm that seems to be what's New Orleans about me and my music."

Watching Smither perform live is a mind-altering experience. His smooth guitar picking, pleasantly gruff vocals, and intelligent songwriting make him a triple threat. Smither is often compared to Bob Dylan because of their shared love for acoustic, blues-based folk. Smither points out that Dylan recorded a Blind Lemon Jefferson tune

on his first album, then modestly protests that he lacks Dylan's talents. Many critics have felt otherwise. The word "great" is frequently employed by critics to describe Smither's many talents.

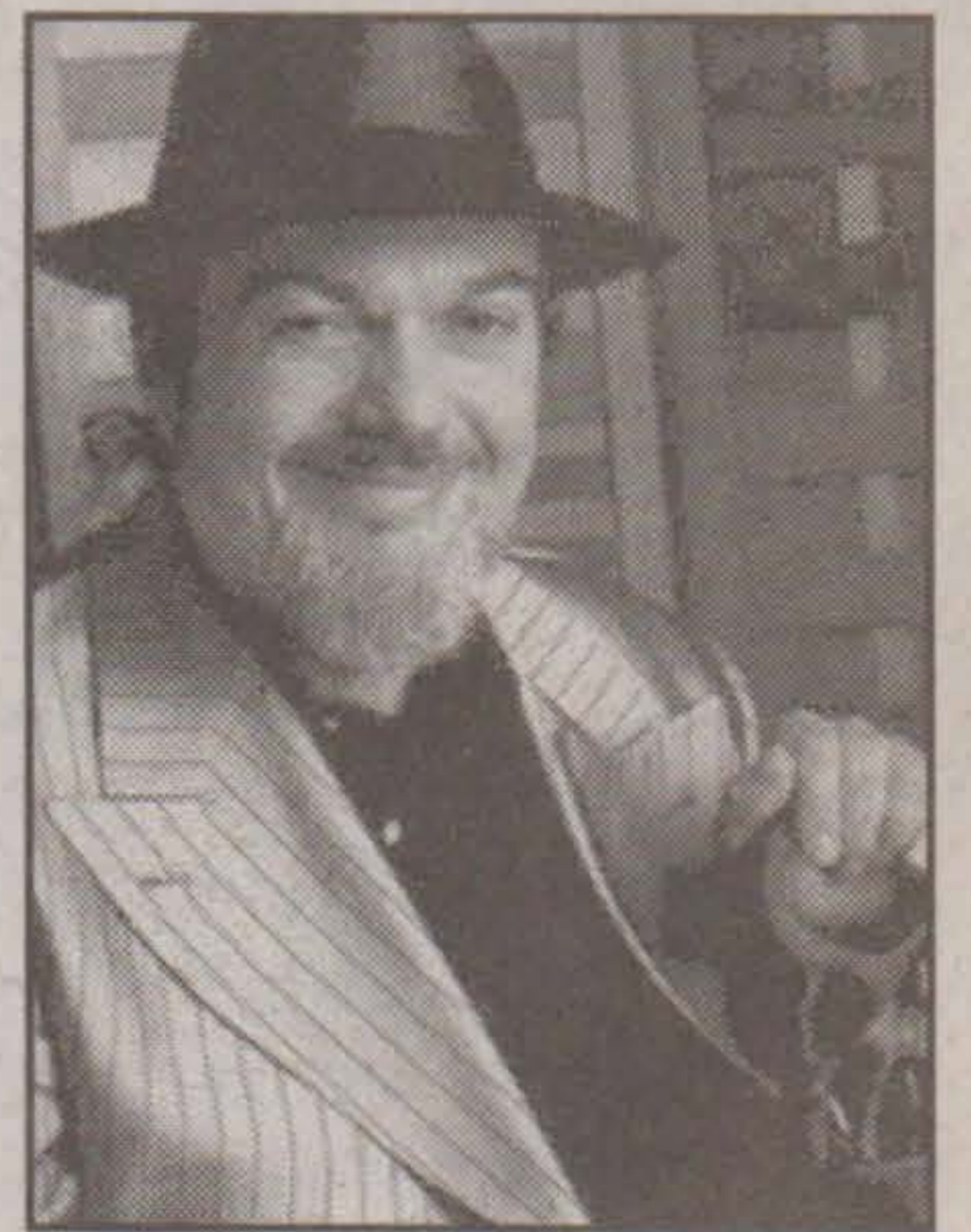
Smither says he once made a record with Dr. John, the New Orleans voodoo king/jazz pianist who will follow Smither at the Arts Fest. "It was my third record on the United Artists label," Smither says. "I really liked it, but the label decided not to release it. It's sitting in Capitol's vault. Dr. John played on a lot of the songs." (Lowell George and Maria Muldaur are featured on the disc as well.) "The record was called *Honeysuckle Dog*, and that's what Dr. John calls me every time he sees me. He says, 'Hey, Honeysuckle Dog,' in a real low voice. I love him, but I'm not sure how much Dr. John remembers me."

Dr. John's memory and mental state in general have long been a subject of concern. During the '50s, when he was known as Mac Rebennack, he served as sideman for some of the Big Easy's best-known and hard partying artists, including Professor Longhair, Frankie Ford and Joe Tex. Sometime during the '60s, Dr. John damaged his hand in a gun accident, and drugs and alcohol seemed to take control of his mind.

He became famous for performing elaborate rituals at his concerts, rites that resembled Ken Kesey's acid tests. In 1968, he released the experimental psychedelic voodoo rock record *Gris Gris* under the name "Dr. John the Night Tripper" and attracted the attention of such luminaries as Eric Clapton and Mick Jagger. In the early '70s, he struck gold with the hit "In the Right Place."

After disappearing under the haze of the '80s (when he recorded with Smither on the unreleased *Honeysuckle Dog*), Dr. John reemerged in the '90s as a jazzbo who could play Duke Ellington or Cole Porter in a swinging way. In 1994, he wrote his autobiography, *Under a Hoodoo Moon* (1994), and has since made a bunch of money singing commercial jingles. Dr. John's voice, with its loose and inebriated feel, evokes the sexuality and mixed cultural influences that characterize New Orleans.

While Dr. John no longer engages in the tribal ceremonies of the Night Tripper, it should be fun to see the Honeysuckle Dog living down the old New Orleans stereotypes followed by Dr. John flaunting them like a weird old peacock. LV



Dr. John



Chris Smither

**Chris Smither & Dr. John**  
**What:** Music from New Orleans  
**Where:** Iowa Arts Festival, downtown Iowa City  
**When:** Saturday, June 7, 6:30pm

# Meat to the beat

Ugly Duckling's new one is a juicy hip-hop paean to the joys of meat



Kembrew  
McLeod

**U**gly Duckling's *Taste the Secret* (Emperor Norton) is the most consistently danceable, weird and original hip-hop album to come along since De La Soul's *3 Feet High and Rising*. There have been plenty of original rap releases in the past 14 years—a few Wu-Tang Clan projects spring to mind—but they haven't been danceable, or all that fun. And we've heard lots of danceable hip-hop albums, but they lack the weirdness. Albums by Missy Elliot and Busta Rhymes are sometimes weird and danceable, but they're not very consistent (too much filler). On Ugly Duckling's second album, a drastic improvement over their charming debut, this three-man Long Beach crew hits a home run.

What underground hip-hop group (they're down with Jurassic 5, the Pharcyde, O.P.P., etc.) would dare hire 1980s one hit wonder Stacey Q ("Two of Hearts") to help write pop hooks for a concept album about a fast food restaurant chain that only serves meat fries, meat salads and meatshakes? Ugly Duckling, that's who. The group sprinkles Meatshake commercials ("When You're Hungry AND Thirsty") between their ridiculously catchy songs, sounding as if the Jungle Brothers and the Butthole Surfers switched brains and bodies in 1988 in an attempt to write a meat musical. The album—also featuring between-song skits that are, for once, clever and funny—culminates in an all-out war between vegan hippies and meat-eating yahoos, ending in a bloody, apocalyptic battle straight outta *The Twin Towers*. It's a hilarious critique of right-wing reactionaries, hypocritical vegetarians, hyper-commercial consumer culture, factory farming, and a service economy that doesn't pay people living wages or give them a dignified life. Imagine if someone smoked a lot of weed and turned *Fast Food Nation* into a hit Broadway show (a far more enjoyable prospect than the musical version of Greil Marcus' *Lipstick Traces* that toured the country last year).

Conceptually, and musically, the album's most mind-blowing, colon-busting song is "Meatshake," which features the year's best chorus, sung over a jazzy sample that could have been pulled from a 1950s Dairy Queen commercial: "It's nice and tender mixed in a blender/Don't you want some meat?/So hot and steamy, yet smooth and creamy/Come and get some meat." Aside from the jumpy, jaunty chorus, the song is driven by a laid-back, dubbly-bubbly instrumental track that serves as the backdrop to an over-the-counter-culture rap by a Meatshake employee who verbally abuses non-meat eaters. "You vegan men, you need to leave and head into the Veggie Hut where you can eat some leaves and grin. That is, of course, unless you want to taste the secret sin. Come on and breath it in/You can use your teeth again. Remember that meat's your friend, so let it inside you. A cow has got to die too, so don't let them survive you." (Meatshakes, by the way, come in the flavors ham, turkey and beef.)

The lead track, "Opening Act," mixes jew's-harps, xylophones and funky fresh beats into a piano-driven groove that can't fail to make you tap your feet, or shake your rump roast. On "Dumb It Down," it sounds like Ugly Duckling went to Sweden to write a song with teen pop Svengali Max Martin and instead recorded with fellow



Ugly Duckling

*The group sprinkles Meatshake commercials... between their ridiculously catchy songs, sounding as if the Jungle Brothers and the Butthole Surfers switched brains and bodies in 1988 in an attempt to write a meat musical.*

Swedes The Hives. Like all great garage rock songs, its four-chord guitar riff goes *duh-duh-duh...da-da...duh-duh-duh...da-da*. It's a lot like "Wild Thing"—but more in a Troggs than Tone Loc kind of way. "The Confrontation" is the soundtrack to an Eminem wannabe picking a fight at the local co-op. In this rhyming verbal exchange between the owner of Veggie Hut and a Meatshake employee, the latter is forced to defend his restaurant and its customers:

"At least they're not New Age crystal-loving psychos who follow where the light goes, wearing little tight clothes."

"Good, release that anger, I see you're too uptight. Come and get a bran muffin..."

"Yeah, not on your life. Your food is too expensive and I wouldn't get full."

"Can you put a price on your body and your soul?"

"I'll keep eating meat and you do what you do."

"Tell me what an animal has ever done to you?"

"It filled me up..."

"With blood and guts!"

"Hey, save the attack."

"I guess I just respect life..."

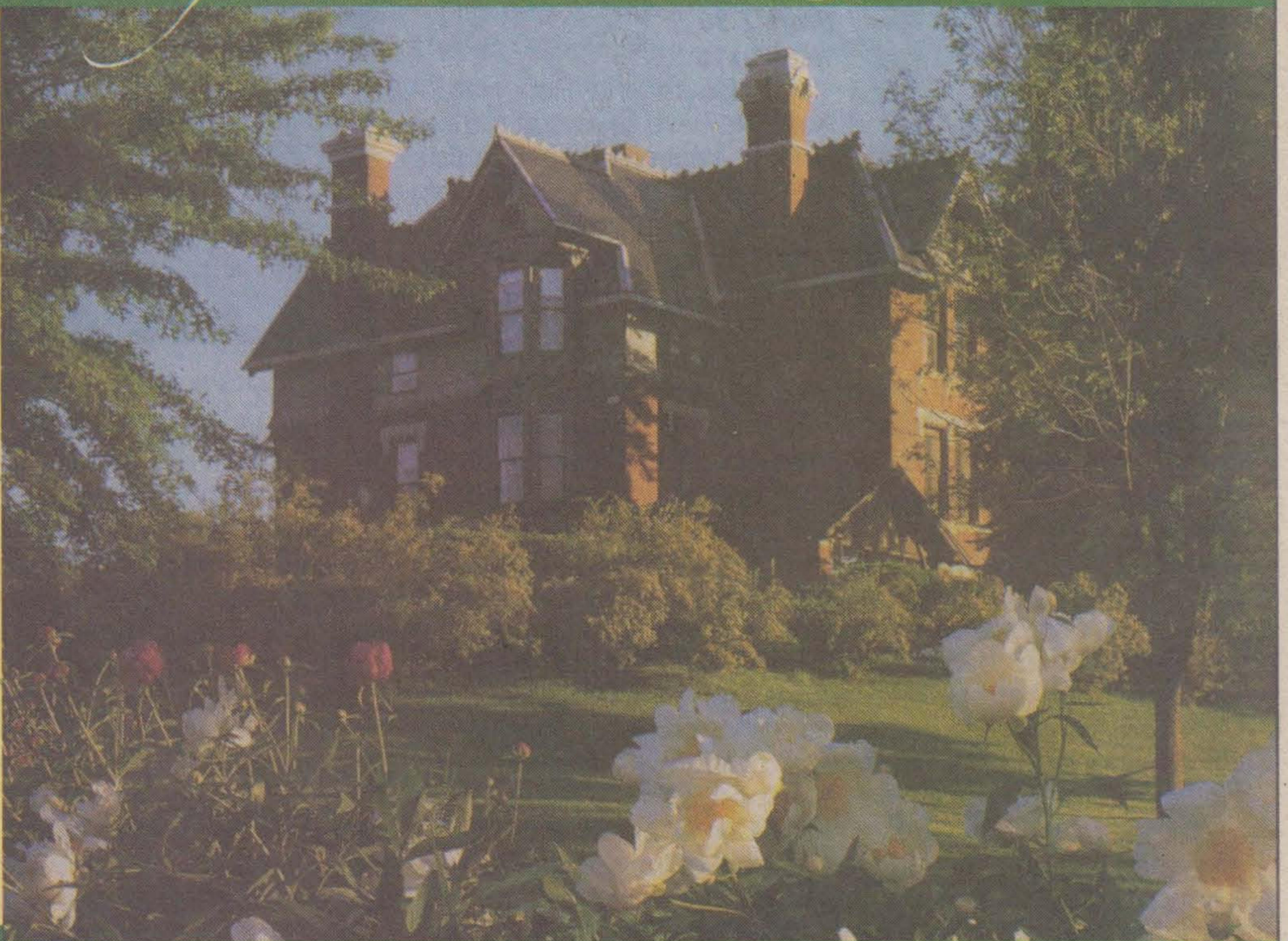
"I have it for a snack."

My guess is that Ugly Duckling aren't clearing all their samples, because there's such a plethora of them here; *Taste the Secret* is a surprising, fun and funny collage of bossa nova, garage rock, retro-futurist pop, Dixieland jazz and Can-ny minimalism, all laid atop funky bass lines and meaty breakbeats. No one makes albums like the Beastie Boys' *Paul's Boutique* anymore, in part because it's too damn expensive to license all those samples, which is why I'm suspicious of *Taste the Secret's* legal status. But don't get me wrong, when it comes to making music, I think civil disobedience is a good thing. More artists should give the bird to copyright lawyers and tell 'em to sit and spin.

Finally...a comically violent concept album about meat that you can dance to. In the words of one of the album's commercial jingles: "Meat to the Shiz-ay!" LV

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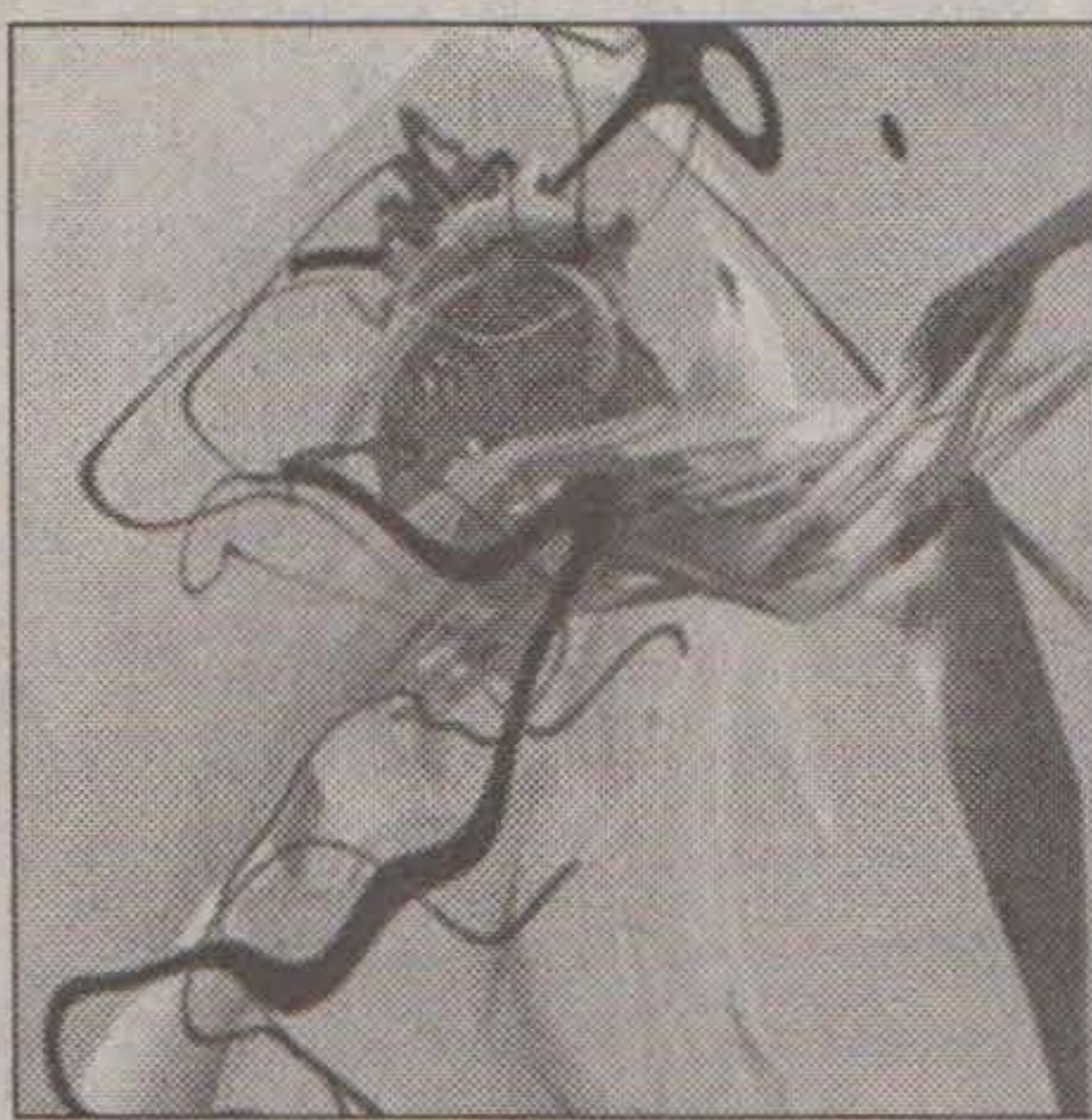
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**The Eastern Iowa Garden and Landscape Show** September 6





## Autechre

*Draft 7.30*

WarpCD111

Sean Booth and Rob Hall of Autechre have always stood out among electronic music artists for the paradoxical relationship they have with their fans. They rarely tour, submit sparingly to interviews and have never included a picture of themselves in their album art. They release

records that despite their relentless abstraction are wound on an armature of warm, emotional harmony. But they also release works that seem to lack all human connection, leaving the listener an isolated bystander to an opaque industrial process. Every new release sparks intense debate on the Internet as to whether they've finally lost it, or topped previous high points.

If pop music has an opposite, this is it. Autechre's music calls even the idea of music into question—melody, harmony and steady rhythms go missing within a fractally detailed system of rhythm, noise and random pitches. Yet an appreciative audience seems willing to buy whatever they produce. They'll never get a gold record, but their sales dwarf those of all but a few other electronic artists.

The last two Autechre records, *Confield* and *Ganz Graff*, seemed to teeter right on the precipice of the completely arbitrary. Whatever it was Booth and Hall were saying with those records, they were extremely uneasy listening, even for fans. *Draft 7.30* pulls back from raw sound design and gives you a few shreds of steady beat and melody to hang onto.

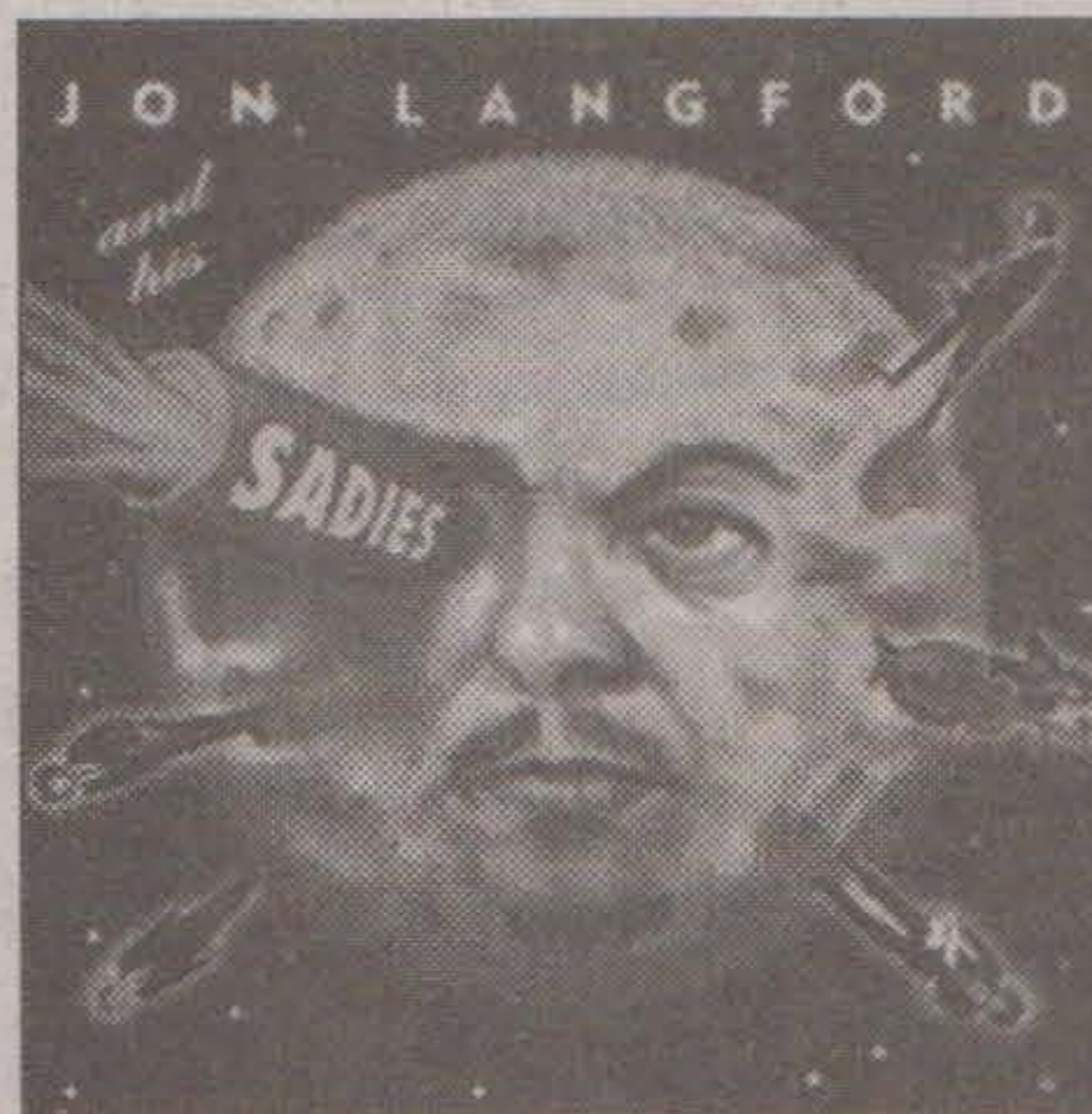
My favorite track is "Surripere," which combines a beat distantly echoing Moroccan Gnawa drumming with synthetic brass chords that sound like refugees from a Mahler symphony. While a definite groove forms, subtle variations weave in and out. About four minutes in the beat mutates into jagged noise bursts. Other sounds dip in and out, and the beat falls apart into polyrhythmic shards. It's traveling from the country into a large chaotic city.

"Theme Of a Sudden Roundabout" follows the opposite path, starting with spilling-the-silverware-drawer-down-the-stairs beats that gradually approach something resembling a steady beat. Meanwhile what sounds like air bubbling up through mud dances around the beat, and little bits of ill-defined business drift in and out. "VL AL" follows with an ill beat made iller by bits of piano and strings floating in and out.

The album as a whole seems more willing to give you a way in than some earlier Autechre, but for all that it's no less challenging. They seem simultaneously to honor the headnodding beats and subvert them with skittering drumrolls and momentary drops into 16th note triplets. On repeated listening the tracks reveal a melancholy beauty accreted in layers of squabbling, unruly percussion and subtle touches of almost-melody.

*Draft 7.30* seems like a return from the landmark-free wilderness of *Confield* to at least the outskirts of recognizable music. The richness of detail is overwhelming but ultimately quite satisfying in ways that are hard to describe. Autechre attempts, (and I think succeeds) to meet you halfway, even if their ultimate agenda is to drag you onto unfamiliar ground. The pleasure is in the tussle, and the examination it forces you to make of what the act of listening to music means.

Kent Williams



## Jon Langford & His Sadies

*Mayors of the Moon*

Bloodshot Records

The Bloodshot Records catalogue would be sorely impoverished without Jon Langford's contributions: the Waco Brothers, the Pine Valley Cosmonauts, the anti-death penalty compilation *Executioner's Last Songs*. On

his latest, *Mayors of the Moon*, Langford's teamed up with the Sadies, a band described by Bloodshot (sorry folks, but I couldn't best this) as "Toronto's fleet-fingered psychedelic, surf country spaghetti-westerners."

Hands that play such music must be nimble and slender, capable of flying over the strings in a flurry of feints and well-timed sustains. What's interesting on this album is that the musicians' virtuosity is slowed down and restrained, so as to be almost imperceptible to the unsuspecting ear.

Instead, Langford's rough-hewn tunesmithery stands out in sharp relief, with interestingly mixed results. The husky quality of his voice works really well on upbeat numbers like "Drugstore," but on others, such as the classic condemned-man number "Little Vampires," you sometimes want to hear him nail home all the notes in the beautiful melody. The Sadies' playing is often so reverb-heavy that it sounds like a wash; here, again, the Sadies at times provide refreshing contrast and at others just make Langford sound like an oaf. "Up To My Neck In This" showcases the drums, which got me listening for other percussive moments, such as the shaker on "Drugstore," or rollicking drive of the drums on "Last King of The Road." Truly, the producer, listed only as "Critter" on the liner notes (a Muppets reference?), has a fine ear and a light touch.

That's what's going on musically—what's far more interesting to me is the atmosphere the album creates lyrically. I've read that Langford found the recent 25th anniversary Mekons tour (for which the Sadies were the backing band) "grueling." Every song on *Mayors of the Moon* both mourns and celebrates the road, with all its alienations and chance alliances. Over and over the singing voice yearns for a relief to his loneliness, only to find it elusive or unsatisfying. On "Drugstore" (the leadoff and my personal favorite), Langford sums up male/female relations in one wise couplet: "I was born to build this wall/So you could tear the whole thing down."

Most haunting is the duet with longtime friend and fellow Mekon Sally Timms on "Shipwreck." Timms' celestially high voice weaves silver strands through the Sadies' reverb/vibe wash and Langford's gravel. The lyrics, ironically enough, are not about shipwreck as calamity but as a deliberate act of self-preservation: "Woke up into a sweeping storm/The tiller in my hand now/& drove this ship upon the rocks/Trying to reach dry land."

How fitting for a man from the seafaring isles who has found himself a home in the prairie.

Margaret Schwartz

## It's only FAIR!

continued from page 5

to include neighborhoods themselves in the conversation. FAIR! maintains no loyalty to a particular party—if you come to a meeting, you will certainly see left-leaning folks, and many of those you would suspect will be there, but the group includes Democrats, Greens, Socialists, Independents, and maybe even (I'm not sure) a Republican or two.

FAIR! practices what it preaches, as its own processes and procedures are "fair," that is, collaborative and non-hierarchical. There is a steering committee, but it takes its marching orders from the membership, and it sends its decisions back to the membership for approval. Rather than "subcommittees," FAIR! has "working groups," with "conveners" rather than "chairs."

But, perhaps most refreshingly, FAIR! has an infectious positive attitude toward what it does. You can even see it in the name. It is playfully deceptive. I suspect that, as you've been reading this column, you've been trying to puzzle out the acronym. Well, we're playing on your expectations, because "FAIR!" isn't an acronym. It's an attitude, an assertion, and just a darn good name. While we can't guarantee you won't see a scowl or a cry of outrage at any one meeting, generally

we engage each other with good humor and mutual respect. We meet at good community-oriented places—the public library, The (soon-to-be late, lamented) Mill, Uptown Bill's Small Mall. There's no pressure to "officially" join the group if you come to meetings, but if you do want to become a formal member, your obligation is only a little bit of time, or a token membership fee, or both. The appearance of this column coincides approximately with a FAIR! picnic for its members. We're in the process of developing a fun contest, finding the "FAIR!est" block of all in Johnson County, with a FAIR!-sponsored block party as the prize. We have fun brainstorming, even though I don't think the theatrical production dramatizing TIFs, complete with naked fire-eaters, will ever come off.

I hope I've piqued your curiosity. If you have felt in recent years that working toward progressive causes in our community and county has been an uphill battle, give FAIR! a try. The numbers are with us. All we need is a little organization, a little fellowship, a few snacks, some good ideas, and just a touch of elbow grease. Join us for the next meeting on June 19, 7pm, in Meeting Room A of the Iowa City Public Library. For more information, contact FAIR! Steering Committee member Jim Throgmorton at [jthrogmo@yahoo.com](mailto:jthrogmo@yahoo.com). LV

## Letters

continued from page 3

is laughable. And to suggest that they didn't report the whole story because their president used to work for Voice of America is just petty.

He mentions Noam Chomsky as one of the voices you hear on "Alternative Radio," I guess as an example of what's been lost. I'm pretty sure I've never heard anyone (until now) complain that they don't have access to enough Noam Chomsky. I'm not an NPR or WSUI shill, although I've supported both for many years. And I'll continue to support them, whether "Alternative Radio" is broadcast or not. I've lived and visited many places, and WSUI is quite simply one of the best radio stations I've ever heard.

Alan D. Lewis  
Coralville



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# Amma



# CALENDAR

Calendar listings are free, on a space-available basis.  
Mail entries to Little Village, P.O. Box 736, Iowa City,  
Iowa 52244 or email [little-village@usa.net](mailto:little-village@usa.net)

## ART/EXHIBITS

### Akar Architecture and Design 4 S. Linn St., Iowa City, 351-1227

*Forms and Shapes: Cup*, through June 27; reception June 6, 5-8pm • *Recent Ceramic Work by Dan Anderson and Robert Archambeau*, through June 27; slide show and artist reception June 9, 5-7pm • *12 Artists: Recent Works in Jewelry*, through June 27; reception June 6, 5-8pm.

### The Art Mission

#### 114 S Linn St., Iowa City

*Debra Conklin: Far and Near*, oil pastel explorations of the natural world; opening reception June 6, 5-8pm, part of Gallery Walk.

### Arts Iowa City/The Galleries Downtown

#### 218 E. Washington St., Iowa City

Grand opening exhibition featuring work by Keith Achepohl, Gene Anderson, Benjamin Chait, Chuck Hinds, Chungi Choo, Gerry Eskin, Lonna Keller, Robert Glasgow, Charles Read, George Walker, Alan Weinstein; opening reception June 6, 5-8pm, part of Gallery Walk.

### Bruce more

#### 2160 Linden Dr. SE, Cedar Rapids, 362-7375

*Art on the Fence*, June 14, 11am-5:00pm, Garden House • *Homes Away from Home: On Vacation with the Douglasses and Halls*.

### Cedar Rapids Museum of Art

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

*From Dürer to Blake: Images of War & Peace from the Collection*, through June 8 • *What's so Funny?: Art with Humor*, through Sept. 28 • *On the Land: Drawing the Cycles of Nature by Ellen Wagner and On the Water: Harbor, Ocean and River Scenes from the Permanent Collection*, through July 6. (See Words listing for more)

### Design Ranch Store and Studio

#### Corner of Dodge and Davenport, Iowa City

*Metal Struck*, work from students in the UI Jewelry and Metal Arts Program; opening reception June 6, 5-8pm, part of Gallery Walk.

### Falconer Gallery

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

*Master Quilts Past and Present: Preserving the Voice of America's Quiltmakers*, 30 quilts including 10 made by Iowa quiltmakers, through July 27; opening reception May 30, 2-3:30pm, Bucksbaum Center for the Arts, Grinnell College; related quilt show at Grinnell Middle School, June 13-14 • *Balancing Act*, photographs by Meighan Gale • *Heavy Has Debt*, site-specific installation by Phoebe Washburn.

### Gallery Subversive

#### Suite B23, J.G. Cherry Bldg., 320 11th Ave. SE, Cedar Rapids, 431-4858.

*Shedding*, multi-media installation by Cedar Rapids artist Haleh Niazmand addressing the effect of wars on human populations, through June 22, call for hours.

### Grant Wood Art Festival

#### June 8, 10am-5pm, Stone City, 462-6015

Juried art exhibits, children's art activities, educational and historical exhibits. (See Music Festivals for more.)

### Hudson River Gallery

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

Mixed media paintings by Barbara Robinette Moss, images inspired by her memoirs, *Change Me into Zeus' Daughter* and *Fierce*, June 6-July 19; opening reception June 6, 5-8pm, part of Gallery Walk.

### Iowa Artisans Gallery/D.J. Rinner Goldsmith

#### 117 E. College St., Iowa City

Ceramics Invitational: Brad Johnson, Laurie Shaman & Hatfield Clayworks; opening reception June 6, 5-8pm, part of Gallery Walk.

### Iowa State Bank & Trust

#### 102 S. Clinton St., Iowa City

Iowa Landscapes: Pastels by Marcia Wegman; Black & white photography by Michael Johnson; opening reception June 6, 5-8pm, part of Gallery Walk.

### Lorenz Boot Shop

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

*Infusion of Colors*, mixed media by Nora Cross, including foil imaging and intaglio; *Darkroom Visions*, color photography by Kathryn Coryell; both through September; opening reception June 6, 5-8pm, part of Gallery Walk.

### Many Facets

#### 125 S. Dubuque St., Iowa City

*BRANDS*, a collection of abstracted, emblematic images by Robert Kinneer; opening reception June 6, 5-8pm, part of Gallery Walk.

### MC Ginsberg Objects of Art

#### 110 E. Washington St., Iowa City

*David Garcia: Objects in Glass*; opening reception June 6, 5-8pm, part of Gallery Walk.

### Mythos

#### 9 S. Linn St., Iowa City

Elaine Beck: Paintings; opening reception June 6, 5-8pm, part of Gallery Walk.

### Old Capitol Mall

#### 210 S. Clinton St., Iowa City

*Remembrances Quilt Show: A Members' Sampler*, Old Capitol Quilters Guild, June 5-8.

### Room Service

#### 257 E. Iowa Ave., Iowa City

Opening reception June 6, 5-8pm, part of Gallery Walk.

### RSVP

#### 114 E. Washington St., Iowa City

*Cheryl Jacobsen: The Word as Art on Vellum and Paper*; opening reception June 6, 5-8pm, part of Gallery Walk.

### Ruby's Pearl

#### 323 E. Market St., Iowa City, 248-0032

*Elaine Beck's Free Cake at Ruby's Pearl*, an interactive situation for creating dialog and an alternative economy for painting, through June; the artist will be cooking in her encaustic kitchen June 11, 18 & 25, 3-6pm; closing reception June 17, 7-9pm.

### Salon

#### 119 E. Washington St., Iowa City

UI Intermedia Artists Video Installation; Leslie Hollis, textiles; *Express Yourself in Paint!*, June 6; opening reception June 6, 5-8pm, part of Gallery Walk.

### Senior Center

#### 28 S. Linn Street, Iowa City

*Threads: quiltz & dollz by patti z*; opening reception June 6, 5-8pm, part of Gallery Walk.

### UI Hospitals and Clinics

#### Project Art of UIHC, Iowa City, 353-6417

Paintings by Iowa City artist Jered Sprecher, through June, Pomerantz Family Pavilion, fifth floor Dentistry • UI Hospitals and Clinics Staff Art Show, three-dimensional art, through June 27, Roy Carver Main Lobby and John Colloton Pavilion on eighth floor (Patient and Visitor Activities Center); two-dimensional art and photography, June 5-25, Boyd Tower East and West.

### UI Main Library

#### UI campus, Iowa City

*The Lewis and Clark Expedition: A Bicentennial Exhibition*, 1803-1806, captains' journals, fictionalized accounts, and books by Iowa authors about the journey, through Sept. 28, Special Collections Department, second floor • *Comfarting Creatures: the Human-Animal Bond in Western Culture*, through mid-September, North Hall.

### UI Museum of Art

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

MFA 2002-2003, through June 8 • *A Fragile Permanence: Prints and Drawings by Leola Bergmann*, Iowa City artist, through June 29 • Thursday Night Art Club, art activities for children grades K-6, June 19 & 26, 6:30-8:30pm, registration required, 335-1724, [brenda-lyle@uiowa.edu](mailto:brenda-lyle@uiowa.edu) • *The Cultured Body: African Body Adornments*, ongoing. (See Words listing for more)

## MUSIC

### Bruce more

#### 2160 Linden Dr. SE, Cedar Rapids, 362-7375

Balloon Glow, hot air balloons and live jazz with the Daugherty McPartland Group, June 26, 6:30-9:30pm.

### Cedar Rapids Museum of Art

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

Preview of Reis's Pieces, Red Cedar Chamber Music, Art Sandwiched In, June 18, 12-1pm.

### Clapp Recital Hall

#### University of Iowa campus, Iowa City, 335-1160

All-State Music Camp faculty recital, June 10, 8pm • Jazz Band Camp Final Concert, June 21, 10am • All-State Music Camp faculty percussion concert, June 26, time TBA • Percussion Camp Final Concert, June 27, 7pm.

### CSPS

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

8pm except Sundays (7pm)

*Bitch and Animal*, May 31.

### Eagles Club

#### 225 Hwy. 1, Iowa City, 354-9805

D. Anthony Big Band, June 13, 7:30pm.

### Fairfax Public Library

#### Fairfax

Red Cedar Chamber Music, early 19th-century chamber music for flute, guitar and strings, June 8, 3pm.

### Gabe's

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

Reverend Horton Heat, The Legendary Shack Shakers, June 4 • A Dubuque Invasion with International Waters, Hot Carl, Grain Belt, Echo 3, Strych 9, June 5 • DJ Alert, Kevin Bassett, Sonar, The Funk Farmacist, Suge White, June 6 • This Day Forward, Haste, Bear vs Shark, Anatomy of a Ghost, June 7 • The Banned, The Midwest Creeper's, June 8 • Conspire, Riddle of Steel, June 10 • The Race, June 13 • Disco D, Hydrogen, Mishuggah, June 14 • 2nd Best, Mayfield, June 17 • The Hangdogs, June 18 • Seven Nations, The Clumsy Lovers, June 19 • The Gadgets, June 20 • Kill Hannah, June 21 • The Red Hot Valentines, June 26 • Smog, June 27 • Hungry Lucy, June 30.

### The Green Room

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

*Blues Jam Mondays, Funk and Jazz Jam Tuesdays* Skunk River Bandits, Brother Trucker, May 29 • Grand Champeen, The Absurds, Nolan, May 30 • Harmony Riley, Core Project, Sunformer, May 31 • Euforia, June 1 • Nikki



# A-LIST

## IC International Documentary Film Festival

Pappajohn • Saturday, June 7

Forget reality TV; documentary films are where it's at. If you're one of those people who think documentaries are boring, then you haven't gotten out in a while. Michael Moore's *Bowling for Columbine* was one of the funniest and most moving movies of the year. UI grad Chris Smith's *American Job* and *American Movie* are fascinating studies in character and place that satisfy our voyeuristic cravings on a deeper level than "Real World" or "Survivor" ever could. But don't take our word for it. Here's a chance to get your feet wet with some documentary shorts, presented in two programs. An encore of the Iowa City International Documentary Film Festival held this past March, this mini-festival features 11 entries of note. Included are *Husks*, the Best Iowa Award Winner, made by UI grad student David Ellsworth; Audience Award Winners *David Was Here* and *Edmund's Island*; and two international selections, *Deep Waters* from Australia and *A Love Supreme* from the United Kingdom. To give you an idea of subject matter, *David Was Here* concerns a Philadelphia artist who leaves his work out in public so it can be stolen, and *Intertwined* is about two Midwestern towns vying for the distinction of having the world's biggest ball of twine. First program, 1:30pm; second, 3:15pm. Tippie Auditorium, Pappajohn Business Building, UI campus, Iowa City, [www.icdocs.org](http://www.icdocs.org).

## Hot theater

Iowa City • June-July

Iowa City has great locally produced theater coming out of its ears this summer. The 2003 Riverside Theatre Shakespeare Festival opens June 12 with a '50s take on *A Midsummer Night's Dream*. Director Dennis Romer says he used the aura of the 1950s to renew the magic of Shakespeare's most popular comedy: "Lindsay Stang, the costume designer, and I decided that the 1950s would be an excellent period to help set up the mortal world versus the immortal world because of the nature of the era. It was a time when clothing was more restrictive, parental authority was questioned less than now, and the notion of a



Riverside Theatre Shakespeare Festival does a '50s take on *A Midsummer Night's Dream*.

'square' attitude was prevalent." This year's decision to "modernize" the comedy instead of the tragedy (last year's *Romeo and Juliet* was set in Israel) will certainly lighten things up. But *Macbeth*, this year's tragedy, is a workout for actors and audience even when presented in its original clothes.

Dreamwell Theatre continues to move itself ever nearer the cutting edge with a production of Nicky Silver's dark comedy, *Raised in Captivity*. Sebastian Bliss, a gay man whose most meaningful relationship is with a prison pen pal, reunites with his neurotic sister and her dentist-turned-artist husband at their mother's funeral.

UI Theatres meanwhile rolls out three Tom Stoppard comedies for its Iowa Summer Rep 2003: *Rough Crossing*, *Travesties* and *The Real Thing*. Stoppard's comic revelation, visual humor and dizzying wordplay are all on display in these three works, from the frothy song-filled farce of *Rough Crossing* to the darker humor of *The Real Thing*, considered to be his most moving and passionate work.

See calendar for more information.

Lunden, Becca Sutlive, Forgiving Iscariot, June 4 • House DJs, June 5 • Fear of Falling, Conspire, Mark Paulson, June 6 • Renaissance (hip-hop), June 7 • Troubled Hubble, Brian Jones, June 12 • The Slats, June 14 • New Monsoon, June 15 • Derek Trucks Band, June 18 • Garaj Mahal, Euforia, June 20 • Westfall, Flood Plane, June 21 • Natty Nation, NICKELBAGOFUNK, June 26 • Orquesta de Jazz y Salsa Alto Maiz, June 27 • Core Project, June 28.

### Hancher Auditorium

UI campus, Iowa City, 335-1160

All-State Music Camp Concert: Chorus, Orchestra, Senior Band, Black Band, Gold Band, June 14, 2pm.

### The Marketplace

511 P St., South Amana, 622-3750

All 7:30-11:30pm

Bryce Janey, May 30 • Rob Slocumb, May 31 • Olenka, June 6 • Tornados, June 7 • Eric Noden, June 12 • Bob Hillman, June 14 • Open Mic with Kimberlie Lambert, June 19 • Scott and Michelle Dalziel, June 20 • Jasmine, June 21 • Mad River Band, June 27 • Bryce Janey, June 28.

### Martini's

127 E. College St., Iowa City, 358-2833

Shows at 9:30pm

DJ/Daddy-O McMurrin, May 30 • Davenport St. Blues Band, May 31 • Lennie Briscoe Soul DJs, June 6 •

Radoslav Lorkovic, June 7 • Dave Moore Band, June 13 • Soul Power DJ, June 14 • BillyLee Janey, June 20 • Soul Patrol DJ, June 21 • Bob Hillman Band, June 27 • Soul Power DJ, June 28.

### The Mill

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

Friends of Old Time Music acoustic jam session Tuesdays, 9pm; Open Mike Mondays, 8pm; all shows 9pm unless otherwise noted

CommonBonD, May 29 • Dave Olson, May 30 • Wylde Nept, May 31 • David Rogers, CD-release party, June 1, 7pm • Radoslav Lorkovic, June 5 • Larry Myer, June 6 • Pieta Brown w/ Bo Ramsey, June 7 • Bob and Kristi Black w/ Banjoy, June 8, 7pm • Kelly Pardekooper, June 12 • David Zollo & the Body Electric, June 13 • Greg Brown, sold out, June 15.

### Northside Books

203 N. Linn St., Iowa City

Fiddlesticks (Celtic & American folk group), June 29, 7:30pm.

### Sanctuary

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

Jazz Jam, Thursdays

Dave Moore, June 6 • Alastair Moock, Dustin Busch and Anton Hatwich, June 7, 10pm • Bob Hillman, June 13

• The Tornados, June 14 • Robert "One Man" Johnson, June 20-21.

### UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417

John Colloton Pavilion Atrium

Voices in Praise, gospel quartet, June 13, 12:15-1pm.

### Uptown Bill's small Mall

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

Mud River Open Mike, Fridays, 8-11pm, sign up 7:30pm, all welcome • Irish slow session (for more info contact Tara Dutcher, [tara@uptownarts.com](mailto:tara@uptownarts.com)), Sundays, 2-4pm • Karaoke Night, June 1, 15, 29, 8-11pm • Mad River Trio, June 7, 8-11pm • The Unsung Forum, platform for all singers and songwriters, June 12, 8-10pm • Tom Jessen, June 14, 8-11pm • Scotty Hayward CD-release party, June 22, 7-9pm • Alastair Moock, June 28, 8-11pm.

### US Cellular Center

370 First Avenue NE, Cedar Rapids, 363-1888

Godsmack, Hed(pe), Breaking Benjamin, June 3, 7:30pm • Tom Petty & the Heartbreakers, June 30, 7:30pm.

### Yacht Club

13 S. Linn St., Iowa City, 337-6464

Blues Jam hosted by Flying Bacchus, Sundays 8pm-12am  
Clean Livin', June 5, 10pm • David Zollo and the Body

Electric, June 6, 9pm • John Resch and the Detroit Blues, June 7, 9pm • Marty Lloyd, June 10, 10pm • Regan, June 12, 9pm • Shame Train, June 13, 9pm • Greener, June 14, 9pm • Dave Olson and the Onetimers, June 19, 9pm • Star Candy, June 20, 9pm • BillyLee and Bryce Janey, June 26, 9pm • Mezcal Brothers, Randy Burk and the Prisoners, June 27, 9pm • Tom Jessen, Ben Eaton and the Dirtcheap Band, June 28, 9pm.

## MUSIC FESTIVALS/ SERIES

**Friday Night Concert Series**  
Weather Dance Fountain Stage, downtown  
Iowa City  
6:30-9:30pm  
City/West High jazz bands, May 30 • Dennis McMurrin & The Demolition Band, June 13 • Mad River Band, June 20

• Lay Z Boy & the Recliners, June 27.

**Grant Wood Art Festival**  
June 8, 10am-5pm, Stone City, 462-6015  
David R. Miller, Fianna.

**Iowa Arts Festival**  
June 5-8, Downtown Iowa City  
Main Stage, Iowa Ave. (additional music on Family Stage and in Blackhawk Mini Park)

**Friday, June 6**  
Tracy Grammer, 7pm • Lucy Kaplansky, 8:30pm.

**Saturday, June 7**  
Dave Moore, 10am • Big Wooden Radio, 11:30am • Radoslav Lorkovic, 1pm • New Venue Big Band, 2:30pm • Chris Smither, 6:30pm • Dr John, 8pm.

**Sunday, June 8**  
Iowa City Community Band, 12:30pm • Lazy Boy and the Recliners, 1:30pm • Eddie from Ohio, 3pm.

**Just Jazz Saturday Night Concert Series**

**Weather Dance Fountain Stage, downtown Iowa City**  
6:30-9:30pm  
Oftensemble, June 14 • The Rich Webster Band, June 21 • Ashanti, June 28.

**Market Music**  
Chauncey Swan Park, Iowa City  
5-7pm  
Mary Talcott, June 4 • The Drollingers, June 11 • Nick Stika, June 18 • Missing Livestock, June 25.

**Music in the Park**  
Morrison Park, Coralville  
6:30-8pm  
Big Wooden Radio, June 5 • Community Band, June 12 • The Tornadoes, June 19 • Rock in Prevention, June 26.

**Uptown Friday Nights**  
Greene Square Park, Downtown Cedar Rapids  
5-8pm  
Party Mix Specialists, May 30 • Starch Martins, June 6 • Me & Rosie B, June 13 • Dingleberries, June 20 • Swing Crew, June 27.

**West Branch Concert Series**  
Downtown Gazebo, West Branch  
7-8:30pm (unless otherwise noted)  
West Branch High School Jazz Band, May 30 • New Venue Band, June 20 • Kevin Burt and the Instigators, June 20, 8:45pm.



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20 E. Market St., Iowa City, 354-1526  
Iowa City Dance Jam, dance to eclectic music, second and fourth Fridays, 8pm-12am, 354-5814 for more info • Salsa Breaks, Tuesdays, 10pm-12am.

**Space/Place Theater**  
North Hall, UI campus, Iowa City  
Farewell, Alan Sener, UI Dance Department, June 12-14, 8pm • Duarte Dance Works, June 20-21, 8pm

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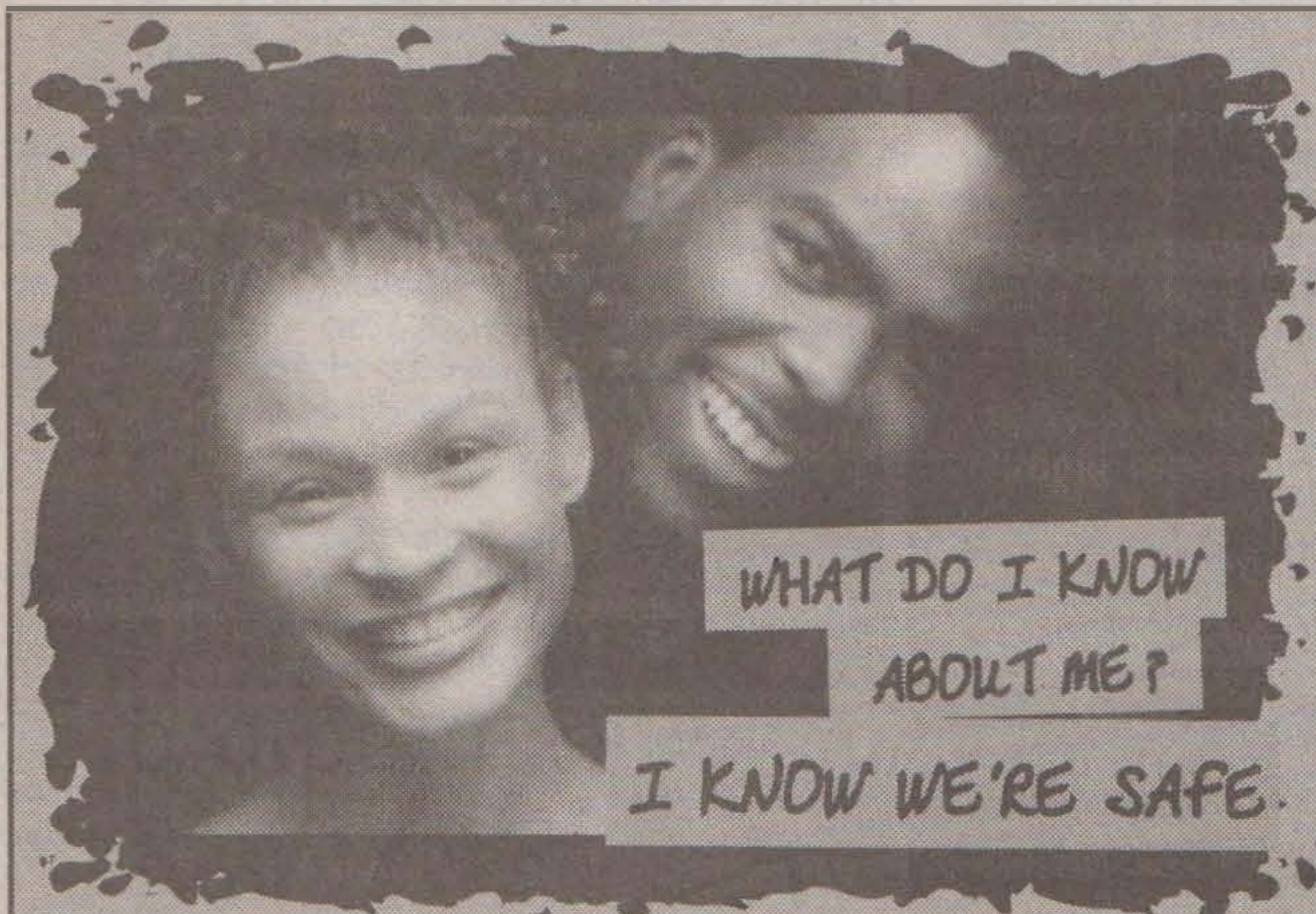
337-2681 or 1-800-295-BOOK

## THEATER/ PERFORMANCE

**Dreamwell Theatre**  
10 S. Gilbert St., Iowa City, 339-7757  
*Raised in Captivity*, dark comedy by Nicky Silver about a gay man who reunites with his neurotic sister at their mother's funeral, June 13-14, 20-21, 8pm.

**Campbell Steele Gallery**  
1064 Seventh Ave., Marion, 373-9211  
Liars Holographic Radio Theatre, music and original skits, June 20-21, 8pm; June 22, 7pm.

**Old Creamery Theatre**  
Price Creek Stage, 39 38th Ave., Amana,  
800-352-6262 (unless noted otherwise)  
Price Creek Stage: Wed., Fri., Sat. 8pm; Thurs., Sat., Sun.



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Steel Magnolias, through July 6, Price Creek Stage • Stones In His Pockets, new play by Marie Jones about a Hollywood movie being filmed in Kerry, Ireland, two actors play 14 characters, June 5-July 6, Depot.

**Riverside Theatre Shakespeare Festival**  
Riverside Festival Stage, lower City Park,  
Iowa City, 338-7672

"Green Show" one hour before each performance, A Marvels Convenient Place

A Midsummer Night's Dream, June 12-14, 25, 27, July 3, 10, 12, 8pm; June 15 & 29, July 6, 6pm • Macbeth, June 20-21, 26, 28, July 2, 5, 9, 11, 8pm; June 22 & July 13, 6pm.

**Theatre Cedar Rapids**

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

7:30pm Wed. & Thurs., 4:30 & 7:30pm Fri. & Sat., 2:30pm Sunday

Otello, Verdi's opera based on Shakespeare's Othello, presented by Cedar Rapids Opera Theatre, June 13, 8pm; June 15, 2pm.

**UI Theatre**

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

Rough Crossing, by Tom Stoppard, Iowa Summer Rep 2003, June 26-28, 8pm, E.C. Mabie Theatre.

**AUDITIONS, CALLS,  
ETC.**

**Submission sought:** The Iowa City Public Art program accepting proposals from Iowa sculptors to exhibit their artwork on the Iowa Sculptor's Showcase located on the downtown Iowa City Ped Mall. Proposals accepted until June 30. For details: [www.icgov.org/publicart/iowasculptors.htm](http://www.icgov.org/publicart/iowasculptors.htm) or contact Marcia Klingaman or Karin Franklin at the City of Iowa City, 356-5230.

**WORDS**

**Cedar Rapids Museum of Art**

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

"The Nightmare in Blake's Vision of the Book of Job," Art Sandwiched In gallery talk, June 4, 12-1pm • Preview of Reis's Pieces, Red Cedar Chamber Music, Art Sandwiched In, June 18, 12-1pm • "Composing the Land: Landscapes and Literature," Thursdays on Third, June 19, 5:30-6:30pm.

**The Green Room**

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

Poetry Slam, June 11, 13, 25, 9pm • Black Market Comedy, June 15 & 29, 7-10pm

**IC Public Library**

123 Linn St., Iowa City, 356-5200

Seminar on International Adoption, May 31, 10am-12pm, Meeting Rm C • "Gays and Lesbians in the Military," June 3, 7-8:45pm, Meeting Rm C.

**Prairie Lights**

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

All 8pm (unless otherwise noted)

Broadcast live on WSUI

Tim Sandlin reads from his novel, *Honey Don't*, June 2 • Jane Smiley reads from her new novel, *Good Faith*, June 6, Shambaugh Auditorium • Ann Jauregui, a Cedar Rapids native and practicing psychotherapist reads from her first book, *Epiphanies: A Psychotherapist's Tales of Spontaneous Emotional Healing* • Afghan fiction writer Khaled Hosseini reads from *The Kite Runner*, June 7, 7pm • Margaret George reads from her latest novel, *Mary Called Magdalene*, June 9 • Poet and novelist Regina McBride reads from her novel, *The Land of Women*, June 11 • Indian novelist Indu Sundaresan reads from her novel, *The Feast of Roses*, June 12 • New Yorker essayist Meghan Daum reads from her first novel, *The Quality of Life Report*, June 13 • Poet Bruce Bond reads from his latest book of poetry, *Throats of Narcissus*, June 16, 6:30pm • Photographer Mike Harker and writer Jim Heynen discuss *Harker's Barns*, a photo book about the

barns of Iowa, June 16, 101 Communications Building • Jonis Agee reads from her newest collection of stories, *Acts of Love on Indigo Road*, June 17 • Poet Richard Jackson reads from his collection, *Heartwall*, June 18 • Iowa City native Melody Lacina reads from her first book of poems, *Private Hunger*, June 19 • Iowa City's Tim Johnston reads from his young adult novel, *Never So Green*, June 20 • Workshop grad Joshua Furst reads from his new collection of stories, *Short People*, June 23 • Iowa City's Bart Yates reads from his novel, *Leave Myself Behind*, June 24 • Playwright/novelist Joseph Skibell reads from his second novel, *The English Disease*, June 25 • Poet Jordan Miller reads from *Poets, Martyrs and Satyrs: New and Selected Poems, 1959-2001*, June 26.

**UI Museum of Art**

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

African Art Exhibition tour with Danielle M. Snoddy, graduate student in contemporary African art at the UI School of Art and Art History, June 12, 7:30pm • KSUI Know the Score LIVE!, June 13, 5-7pm. • Museum tour of the European and American collections, June 22, 2pm.

**Yacht Club**

13 S. Linn St., Iowa City, 337-6464

Myth America (poetry, performance art, music), June 9.

**NATURE/  
ENVIRONMENT**

**Kent Park**

Rural Oxford (Highway 6, west of Tiffin), 645-2315

Painting the Outdoors, acrylic landscape painting with Joe Davis, May 31, 10am-2pm, Conservation Ed. Center, pre-registration required, bring sack lunch • Fishing Clinic, June 7, 1-3pm.

**FILM**

**Iowa City International Documentary Festival Encore**

June 7, Tippie Aud., Pappajohn Business Bldg

Two programs of short docs, 1:30pm & 3:15pm.

**EVENTS/FESTIVALS**

**Brucemore**

2160 Linden Dr. SE, Cedar Rapids, 362-7375

The American Century: Ragtime Era, features Coney Island amusement center, beer garden with Ragtime music, tea garden with fashion show, vaudeville show, reenactments of presidential speeches, and more, June 21-22, 1-6pm.

**Cedar Rapids BBQ Roundup**

June 26-29, 11am, Downtown Cedar Rapids

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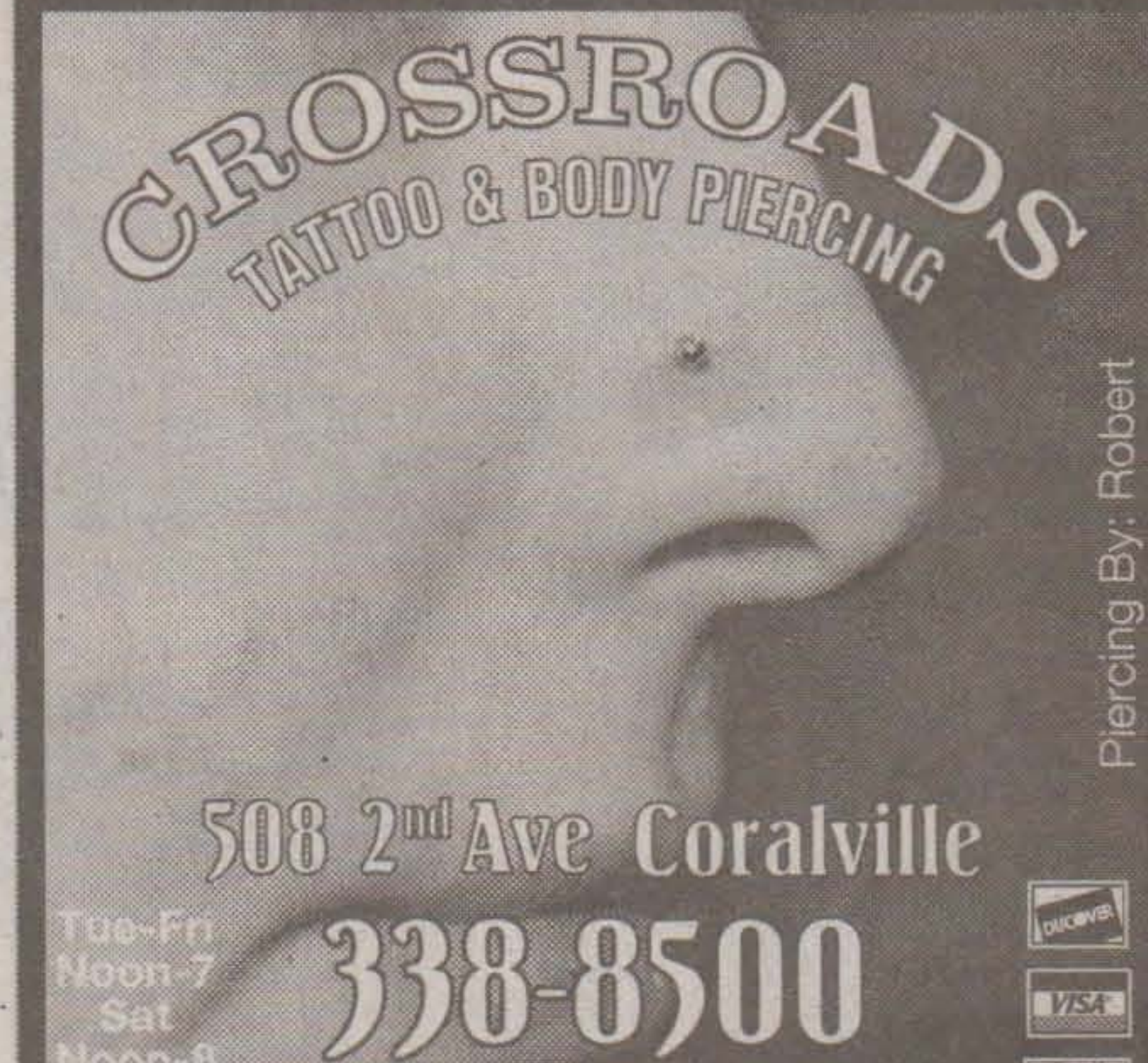
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### Cedar Rapids Freedom Festival

June 26-July 6, various locations, Cedar Rapids, 365-8313

Multiple activities, freedomfestival.com for details.

### Cedar Rapids Pride Festival

June 7, 11am-6pm, Greene Square Park, Cedar Rapids

Entertainment, food, activities.

### Gay & Lesbian Pride Festival

June 21, College Square Park, Iowa City

"Peace Through Pride," multiple activities, entertainment. www.jccniowa.org/~icpride/ for more info.

### Grant Wood Art Festival

June 8, 10am-5pm, Stone City, 462-6015

Juried art exhibits, children's art activities, educational and historical exhibits.(See *Music Festivals* listing for more.)

### Hiawatha Hog Wild Days

June 19, Hiawatha, 393-3668

Multiple activities, entertainment.

### Iowa Arts Festival

June 5-8, Downtown Iowa City

Art Fair with 100 regional artists, two stages of music and entertainment, ethnic food, learn about five countries in the Global Village; ICARE Pancake Breakfast, June 8, 8:30-12pm, City Plaza; Children's Day, hands-on art activities and events, June 8, 12-4pm, Ped Mall. (See *Music Festivals* listing for more.)

### North Liberty Fun Days

June 12-15, North Liberty

Parade, car show, tractor and truck pull, music, etc.

### Trek Fest

June 28, Riverside

Parade, entertainment, costume contest

## MISC.

**Arts a la Carte Garage and Bake Sale**, to benefit summer programs, May 31, 8am-12pm, 142 N. Westminster St., Iowa City; donate items by May 30, call Kim, 338-5840 or 400-0298.

### Bruce more

2160 Linden Dr. SE, Cedar Rapids, 362-7375

"A Home in Bloom," garden tours, Saturdays in June, 10am • Children's Tea (ages 4-8), June 9 & 16, 1-3pm, registration required • Garden Party, June 14, 6pm, registration required • Balloon Glow, hot air balloons and live jazz, June 26, 6:30-9:30pm.

### Coralville Farmers Market

S.T. Morrison Park, swimming pool parking lot, 354-3006

Monday-Thursday, 5-8pm, through Oct. 10.

### Iowa City Farmers Market

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

Wednesdays 5:30-7:30pm and Saturdays 7:30-11:30am, through October.

## CLASSES/WORKSHOPS

### Arts a la Carte

20 E. Market St., Iowa City, 354-1526

Habeas Corpus: Interdisciplinary Body Class, jazz, ballet, modern, Disco, repertory, through summer, Mondays 8:30-10pm, call Nora at 354-1526 or visit www.artsalacarteic.org.

### Theatre Cedar Rapids

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

Performing Arts Camp: June 9-27, Session 1: 9am-12pm (ages 7-10), "Hercules"; Session 2: 1-4pm (ages 10-13) "Charlie and the Chocolate Factory."

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# La Cage aux Folles

July 11-26



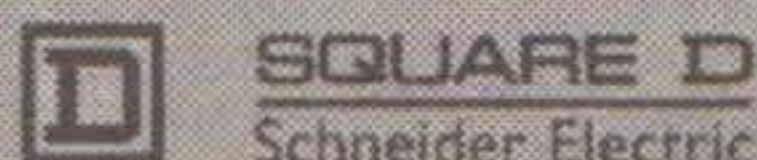
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# News Quirks

Compiled by Roland Sweet

## Curses, Foiled Again

Police in Fulton County, Ga., reported that a 35-year-old burglar died after breaking into a house by jumping headfirst through a front window. The man apparently cut a main artery and bled to death, according to police Maj. Wenda Phifer. "This is a weird one, I must admit," she said. "Jumping through glass to get into, not out of some place."

When Jason Stotler, 25, entered the Frederick County, Md., courthouse, deputies recognized him as being wanted for a probation violation and detained him. While they were patting him down, a bag of marijuana fell to the floor, so they conducted a strip-search. That's when they discovered an elaborate apparatus intended to fool police officers observing him giving a urine sample as required by his probation order. Prosecutor Teresa Bean said the device consisted of a fake penis, pouches of commercially available urine crystals and a thermometer to indicate when the reconstituted crystals reached body temperature.

## When Guns Are Outlawed

Two thieves in Singapore robbed bus tour operator Anil Singh, 34, of \$5,734 in payroll money by throwing curry powder in his face, then grabbing an envelope containing the money while the victim was temporarily blinded.

## Slightest Provocations

Police in Suffolk County, N.Y., accused William Sancimo, 52, of stabbing to death his 73-year-old mother during an argument stemming from his slowness in reimbursing her for car insurance payments she was making for him. "It's not a complicated story," detective Lt. Jack Fitzpatrick told *Newsday*. "It's just a sad story."

Rodel Vicencio, 42, was stabbed to death in Navotas, Philippines, during a fistfight that began when Vicencio sneezed. Witnesses told police that the suspect, identified only as Jing Tattoo, feared that Vicencio might be infected with SARS and that his sneezing would spread the virus.

Police in Japan's Kanagawa Prefecture arrested Hiroyoshi Yamazaki, 57, an employee of a tour-boat service, for stabbing a worker of a rival company while the two were using loudspeakers to vie for customers. Yamazaki became annoyed because the victim, Toshio Shimizu, 52, stood too close to him. "I thought he was obstructing my business," police said Yamazaki told them.

Alfredo Natal, 48, told Chicago police that he shot a 29-year-old Dunkin' Donuts clerk to death for putting too much sugar in his coffee. He believed that clerk Sukhdev Dave was oversweetening the coffee in retaliation for an earlier incident in which the two men exchanged words when Natal tried to collect money for coffee that Natal had already paid for. After shooting Dave, Natal was leaving the store when, according to Assistant State's Atty. Arthur Heil, he saw Dave move, "so he shot at him twice more."

Cedric Archer, 17, was shot to death in New York City during an argument over which is the best brand of car. Police said a group of about 15 men was hanging out debating the question when Archer happened by and "decided to stick his two cents in." As the argument escalated into insults, Archer produced a .45-caliber handgun. One of the other men pulled out his own gun and shot Archer in the chest.

Taxi driver Fred Allen, 36, picked up Kenneth Hill, 39, at a bar in Nassau County, N.Y., but after reaching his destination, Hill refused to pay the \$5 fare. What's more, police detective Sgt. Dennis Barry, said, Hill taunted the driver and dared him to do something about it. As the two men argued, Allen struck Hill in the leg with a tire iron, which punctured an artery and caused Hill to bleed to death. "This is the story," Barry told *Newsday*, "of how alcohol and anger combined for a tragic end."

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Thursday June 12 9pm  
**REAGAN**  
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Friday June 13 9pm  
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Sam and crew put on a great show.

Saturday June 14  
**GREENER**  
A hypnotic mix of funk, rock and jazz.

Thursday June 19 9pm  
**DAVE OLSON & THE ONETIMERS**  
Dave is moving to Minneapolis so see 'em while you can.

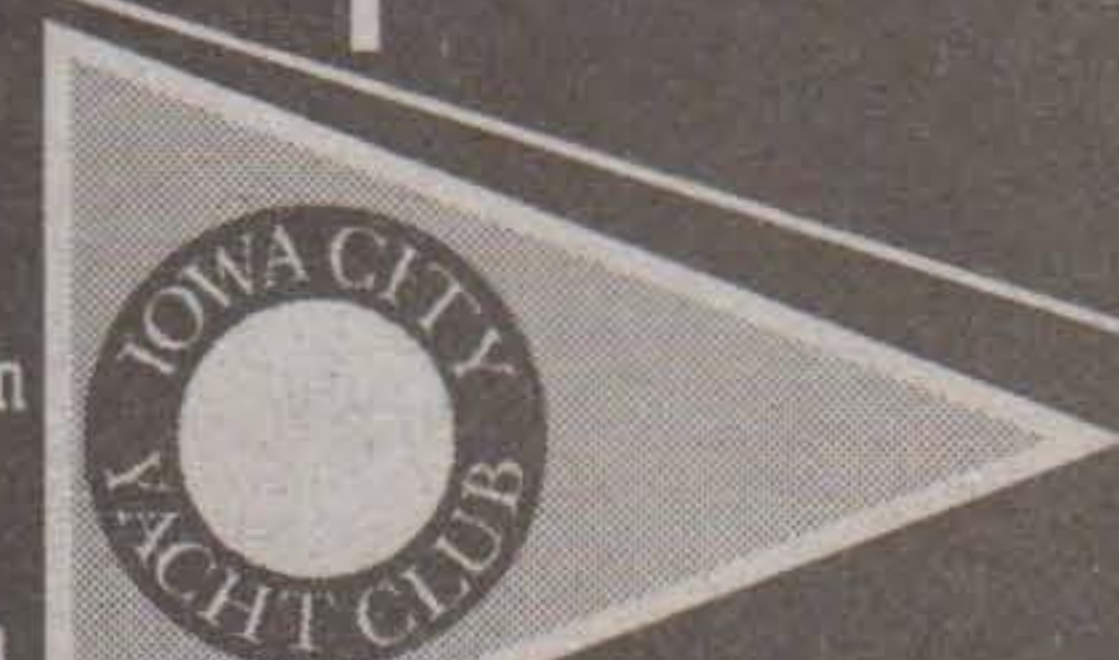
Friday June 20 9pm  
**STAR CANDY**  
It took us a little too long to get these funky folks back!

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### Prince of a Deal

Liechtenstein is for hire, according to Roland Buechel, director of tourism for the European principality. He explained that charging corporate clients to symbolically take over the 60-square-mile nation of 33,000 residents is part of a Rent-a-State program to attract corporate conferences and boost tourism. Buechel said that the deal does not include the monarch, Prince Hans Adam, or government officials.

### Road Revenge

Engineers at the electronics firm Philips have developed a way for parked cars that get dented or scratched to warn their owners and even help catch the culprits. Pressure sensors buried in the front and rear bumpers or in the decorative trim down the sides of the car trigger wide-angle cameras hidden in the front, rear and side windows. The cameras record any jolt, then store the images in their memory or send them to the owner as a cellphone photo-message.

### Crime and Punishment

Curtis Lee Robin, accused of

mistreating his 11-year-old stepson, accepted a plea bargain and was ordered to spend 30 nights in a doghouse. Judge Buddie Hahn said the state would supply a 2-by-3-foot doghouse, the same size as the one that the boy once claimed Robin made him sleep in as punishment.

### Guilt-Free Alternative

Seattle Mayor Greg Nickels proposed installing "giving meters" near the University of Washington campus so passersby could drop in spare change to help the homeless. The meters, patterned after a similar program in Vancouver, British Columbia, would replace panhandlers along University Avenue, a stretch of shops and restaurants near the campus that the city hopes to revitalize.

### Occupational Hazard

Circus performer Jayde Hanson, 22, was demonstrating his knife-throwing skills live on British television, seeing how many knives he could hurl at his assistant in 60 seconds, when the assistant, Yana Rodianova, 22, suddenly clutched the side of her head

and began bleeding where one of the knives had struck her. The wound was described as only "a nick," but Rodianova, who bears two scars from previous knife wounds, announced that she was quitting as Hanson's assistant to concentrate on her hula-hoop act.

### Kitchen Coalition

Danish authorities charged pizzeria owner Aage Bjerre with discrimination after he refused to serve German and French tourists because of their countries' lack of support for the US-led war in Iraq.

### Veal's Revenge

While Eugene W. Zule, 86, was moving calves from a pen to be loaded onto a trailer in Leavenworth, Kan., several calves weighing 300 to 400 pounds knocked down the gate that Zule was holding, then walked over the gate as he lay underneath. Zule was taken to a hospital, where he died.

*Compiled from the nation's press by Roland Sweet. Submit clippings, citing source and date, to POB 8130, Alexandria VA 22306.*

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**GEMINI** (May 21–June 20) Those at the top of your totem pole are even more full of demands than they were a month ago and they were pretty full of them then. All of their ideas involve inconvenient and uncomfortable accommodations on your part—i.e., more work for you. If you can negotiate a workable arrangement and you can stay the course, you will eventually find rather substantial improvements to the bottom line. You are also entering a new era socially in which you will find it much easier to control wayward partners.



**CANCER** (June 21–July 22) Cancerians have entered a longish period of decision-making about what they really have time and energy to do, which responsibilities are theirs and which are not, and who they really have room for in their personal lives. Also, the beat will go on at work. However, there is a big planetary upside. Without much effort or expenditure on their part, Cancerians will find themselves evolving into persons of greater power and influence at home, at work and abroad. These are long-term processes, but you should notice immediate results.



**LEO** (July 23–Aug 22) In creative and romantic areas, the lions are still in charge. When it comes to charming or enchanting potential partners and business associates, the lions are still tops. But sheer personal power and charisma won't always get you by, as you've probably discovered by now. June's vibrations bring valuable opportunities to build your long-term financial base. The commitment required will also add considerable depth and substance to your already sterling character. Depth of character and money in the bank will make useful additions to strong charisma and personal power.



**VIRGO** (Aug 23–Sept 22) In June, Virgo will understand where all the sound and fury are leading. Recent months have seen a dramatic growth in work related obligations, putting pressure on domestic and personal relationships. Despite the increase of work activity and the promise of economic reward, nothing has really gelled. Confusion, uncertainty and strain prevail. This month, pressures and opportunities converge. Things will come together to reveal a clear path toward the achievement of major goals. It will take time to fully manifest, but the planets are solidly behind you.



**LIBRA** (Sept 23–Oct 22) A major new cycle is beginning for Librans, placing heavy responsibilities on their shoulders. They will have a key role in the unfolding of major long-term projects involving numerous people. In addition to their important creative contributions, Librans must counterbalance the sometimes oppressive demands of certain authority figures and the occasional overenthusiasm of peers. It will be up to Libra to ensure that important rules are not broken or important principles violated and that the group as a whole doesn't bite off more than you all can chew.



**SCORPIO** (Oct 23–Nov 21) The level of planetary inspiration being poured into Scorpio lives is unprecedented. The stimulation is simultaneously creative, recreational, romantic, educational, spiritual and travel related. The planets are also facilitating these activities. As the aspects responsible come into full effect, Scorpions will see their lives take on an altogether more enjoyable and fulfilling character. You will have to keep an almost obsessive eye on the budget, though, not because you are broke, necessarily, but because of a tendency to overspend, what with all the new temptations, or, rather, opportunities, to enjoy yourself.



**SAGITTARIUS** (Nov 22–Dec 21) Until very recently, Sagittarians could make people jump or exact a heavy toll when those people refused. Personal power was the order of the day, everyday. Not so much anymore. The opposition got organized. They still can't beat you head on, but they are rapidly perfecting the squeeze play. This state of affairs will continue for quite awhile. However, if you perfect the arts of persuasion and compromise, you will ultimately achieve more than you ever dreamed of when you were the tough guy on the block. Great things are afoot.



**CAPRICORN** (Dec 22–Jan 19) If Capricorns were to say they had experienced more than their fair share of turmoil in employment and financial areas, recently, I would agree with them wholeheartedly. Apparently, the planets would, too. A fresh wind will soon blow through Capricorn's work life and financial affairs. They can also start building a more stable and effective support network. You might feel that you have less in common with old friends and less time to share with them, but the changes will be gradual with plenty of time for adjustments.



**AQUARIUS** (Jan 20–Feb 18) The main astrological event this month hits Aquarian charts in crucial financial and work related areas. June's aspects will trigger a long-term process that enables Aquarians to harmonize their work life, their day-to-day spending habits and their long-term savings and investment habits. Aquarians will be able to bring the various important financial processes in their lives into greater harmony, stabilizing their economic situations for the foreseeable future. Aquarians should consider themselves very fortunate. The planets are seldom quite so delicate when dealing with our financial affairs.



**PISCES** (Feb 19–March 20) Several sectors of Pisces' lives are due for major, simultaneous renovations, including major structural changes in their personalities and in their basic modes of interacting with the world. The changes will strongly affect creative and romantic areas of your life, including your relations with the young. But change will go far beyond the areas immediately affected. These are positive, permanent changes to be brought about over a period of time. The planets are finished trying to demolish your existence and are getting ready to build you a new and better life.



**ARIES** (March 21–April 19) Most people, including Aries themselves, think of Aries as living lives of almost continuous combat with an uncooperative outer world. This month, Aries will experience the beginning of one of the most important and lasting transformations of their lives, but it will be a deeply inward and personal transformation. The thing is—and what Aries will like best about it—is that, as this transformation takes effect, it will positively transform their ability to deal with the world at large. Important goals that have always eluded you will come within reach.



**TAURUS** (April 20–May 20) It isn't going to happen all at once, or suddenly fall into your lap, will begin and, almost on its own steam, it will continue until one of your oldest and most important ambitions has become reality. You might have given up on this particular ambition in light of recent setbacks or resigned yourself to accepting half a loaf. In general, you might be feeling about as discouraged as you've felt in recent times, too. Imagine your surprise, then, when this long-held dream begins to come true. **LV**



- 30 GRAND CHAMPEEN**  
**The Absurd | Nolan**
- 31 Harmony Riley**  
**Core Project | Sunformer**
- 1 Euforia**
- 4 Nikki Lunden**  
*Becca Sutlive | Forgiving Iscariot*
- 5 House DJs**
- 6 Fear of Falling**  
*Conspire | Mark Paulson*
- 7 Renaissance (hip-hop)**
- 11 Poetry Slam**
- 12 Troubled Hubble**  
*Brian Jones*
- 13 Poetry Slam**
- 14 The Slats**
- 15 New Monsoon**
- 18 Derek Trucks Band**
- 20 Garaj Mahal**  
*Euforia*
- 21 WESTFALL**  
**FLOOD PLANE**
- 25 Poetry Slam**
- 26 Natty Nation**  
**NICKELBAGOFUNK**
- 27 Orchestra de Jazz y**  
*Salsa Alto Maiz*
- 28 Core Project**

**June 15 & 29**

**Improv: Black Market Comedy**

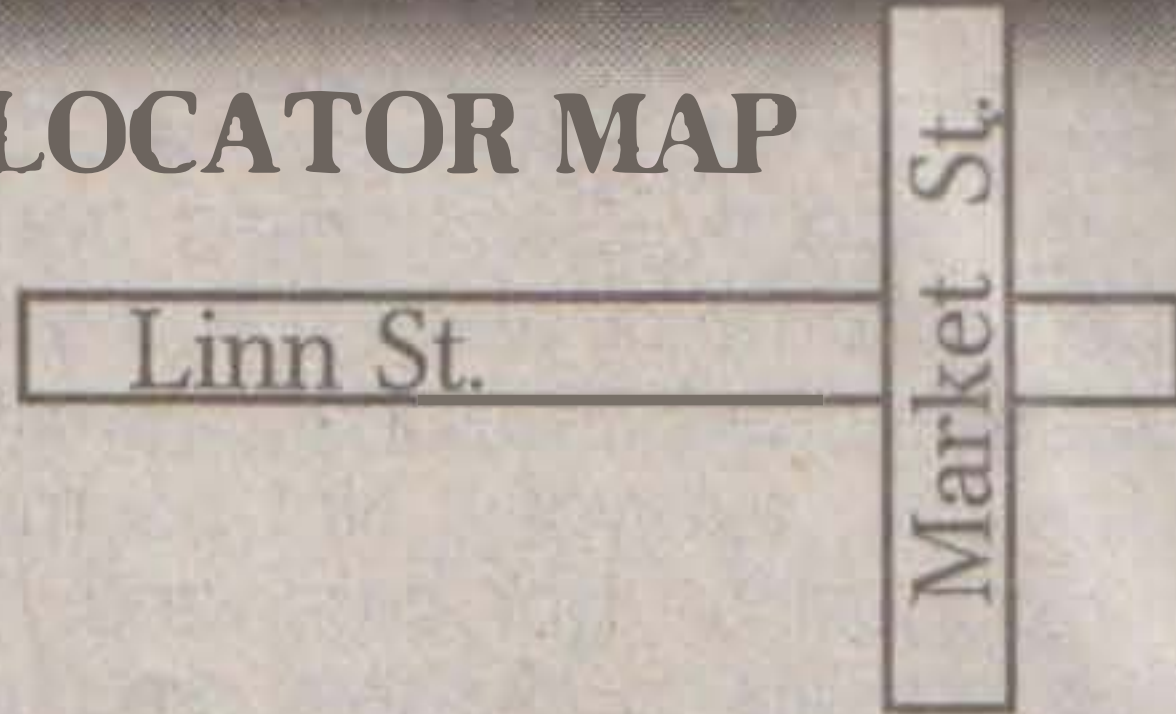
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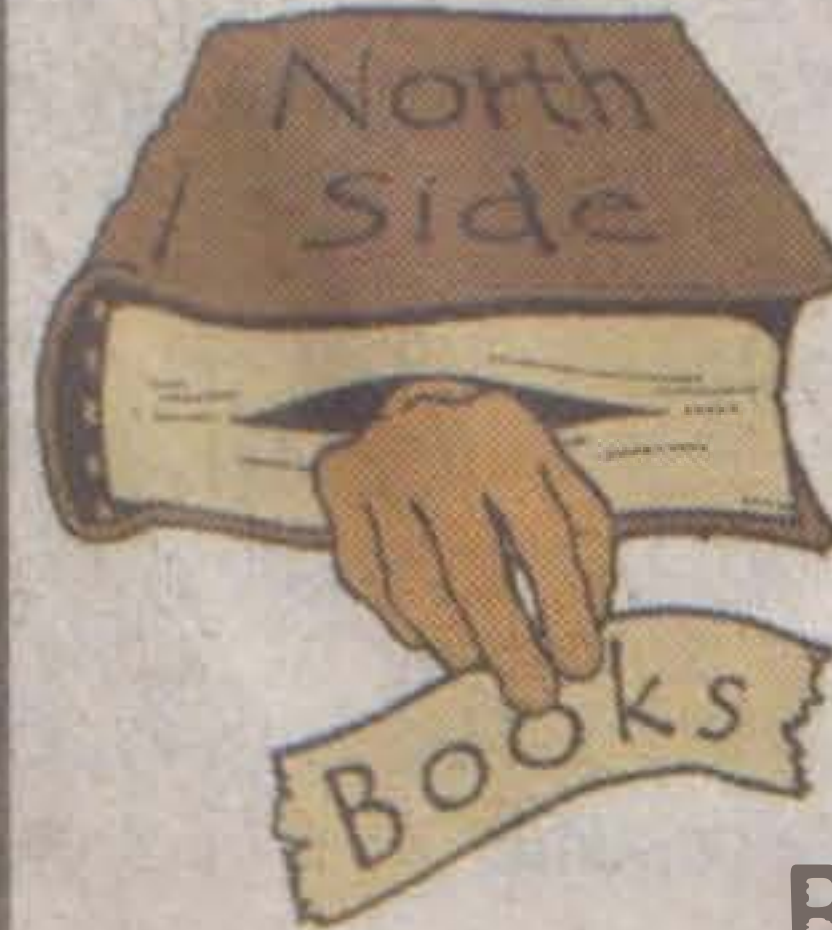
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