

August
2003

little village

iowa city's news & culture magazine

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Continued From Page 1A

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Emma Goldman
Clinic 30 years
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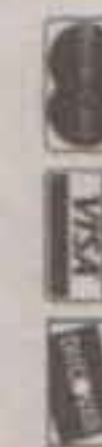
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free!

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NEWS UPDATE

Vicki Krajewski

Bottoms up: New treatment processes are improving Iowa City water

As studies about the harmful effects of agricultural chemicals in drinking water have gained national attention, Iowa City has quietly been taking steps to improve its municipal water supply.

According to preliminary data gathered this June, Iowa City's recent water treatment plant upgrades have significantly reduced the levels of harmful substances in our drinking water.

The numbers are particularly significant because June is the peak month for spring runoff. In the past, while using the old water treatment plant and processes, June levels of herbicides and pesticides have been high enough to exceed EPA standards.

Atrazine (an endocrine disrupter reputed to cause cancer in humans and feminize male frogs) has spiked as high as .46 ppb in Iowa City's municipal finished water supply during spring runoff. The EPA limit is .3 ppb.

Iowa City's measurement for atrazine in this June's water was less than .1 ppb. The common fertilizers cetachlor and metolachlor were also measured at levels less than .1 ppb during the month of June.

Carol Sweeting, public education information coordinator for the water treatment plant, explained that diluting the river water with a larger proportion of water obtained from Alluvial and Silurian wells helps reduce the huge spikes in pesticide and herbicide levels.

The new plant also uses a lime softening process, which removes calcium and particles from finished water, and a series of granular-activated carbon filters.

"It's basically like having all your water go through a giant Britta filter," Craig Meacham, senior water treatment plant operator, said. The new facility features five filters, and each one is three-feet deep.

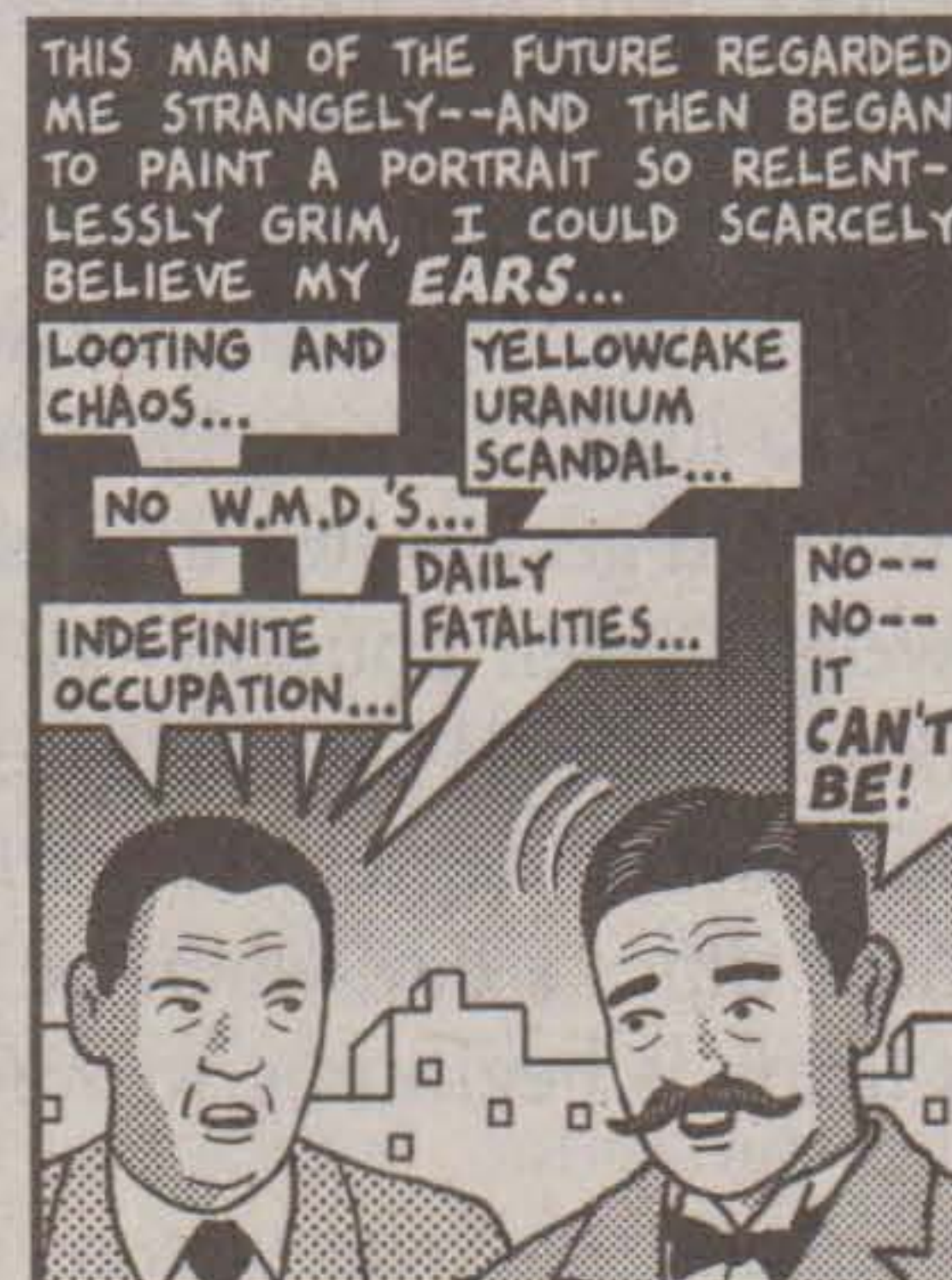
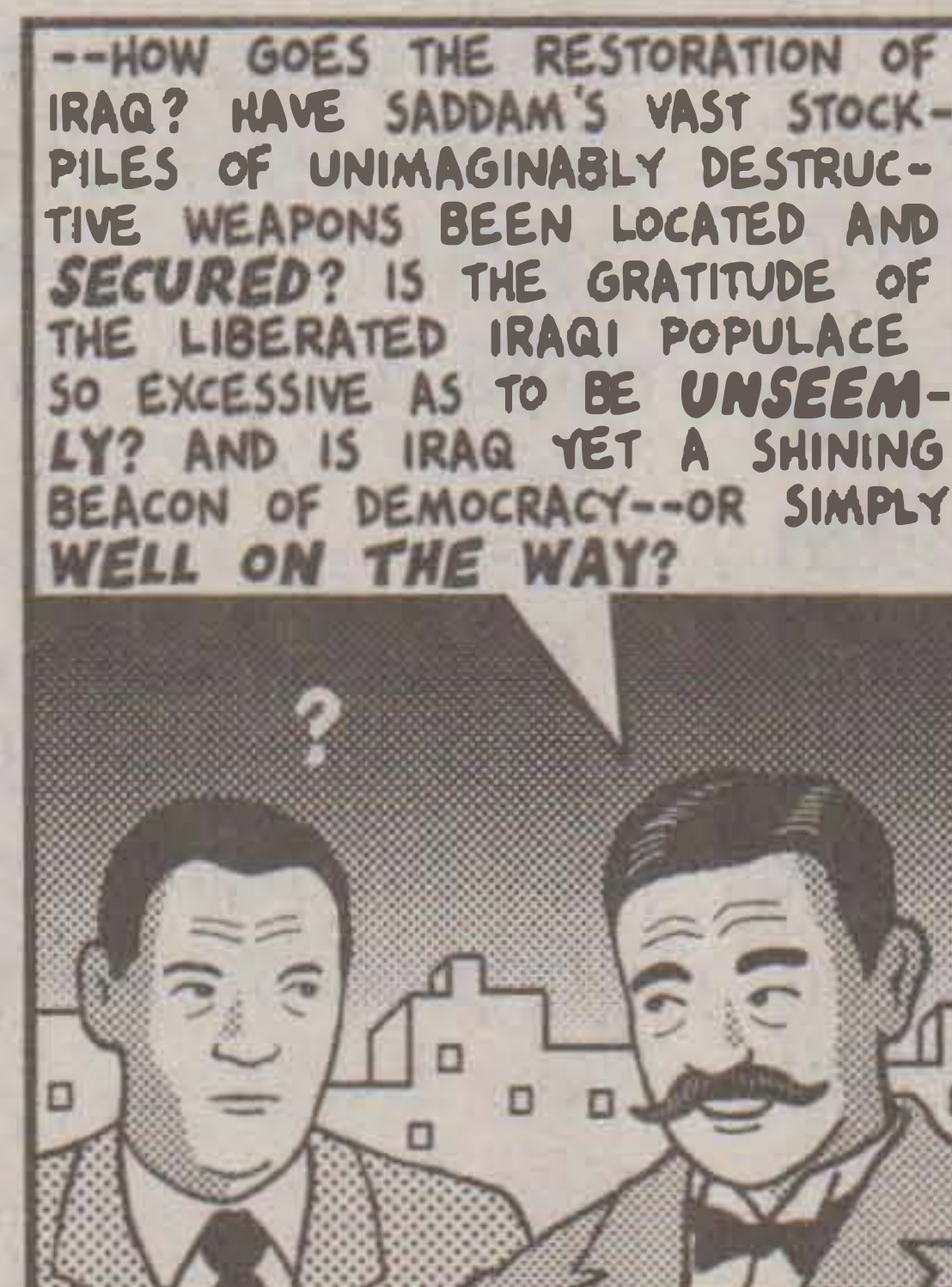
Residents should keep in mind that the plant is still very new and the numbers are not completely analyzed. Still, the preliminary results are encouraging. After a brief review of the information gathered so far, Meacham said that people should know that "the water has changed: it's better and it's safer."

And water quality should continue to

continued on page 17

THIS MODERN WORLD

BY TOM TOMORROW



The view from the ground

In 1970, when I arrived at my unit—Company A, 4th Battalion/503rd Infantry, 173rd Airborne Brigade—in what was then the Republic of Vietnam, I was charged up for a fight. I believed that if we didn't stop the Communists in Vietnam, we'd eventually be fighting this global conspiracy in the streets of Hot Springs, Ark. I'd been toughened by Basic Training, Infantry Training and Parachute Training, taught how to use my weapons and equipment, and I was confident in my ability to vanquish the skinny unter-menschen. So I was dismayed when one of my new colleagues—a veteran who'd been there 10 months—told me, "We are losing this war."

Not only that, he said, if I wanted to survive for my one year there, I had to understand one very basic thing: All Vietnamese were the enemy, and for us, the grunts on the ground, this was a race war. Within one month, it was apparent that everything he told me was true, and that every reason that was being given to the American public for the war was not true. We had a battalion commander whom I never saw. He would fly over in a Loach helicopter and give cavalier instructions to do things like "take your unit 13 kilometers to the north." In the Central Highlands, 13 kilometers is something we had to hack out with machetes, in 98-degree heat, carrying 90 pounds over our body weights, over steep, slippery terrain. The battalion commander never picked up a machete as far as we knew, and after these directives he'd fly back to an air-conditioned headquarters in LZ English near Bong-son. We often fantasized together about shooting his helicopter down as a way of relieving our deep resentment against this faceless, starched and spit-shined despot.

When I read recently that US Commander-in-Chief George W. Bush, in a moment of blustering arm-chair machismo, sent a message to the "non-existent" Iraqi guerrillas to "bring 'em on," the first image in my mind was a 20-year-old soldier in an ever-more-fragile marriage, who'd been away from home for eight months. He participated in the initial invasion, and was told he'd be home for the 4th of July. He has a newfound familiarity with corpses, and everything he thought he knew last year is now under revision. He is sent out into the streets of Fallujah (or some other city), where he has already been shot at once or twice with automatic weapons or an RPG, and his nerves are raw. He is wearing Kevlar and ceramic body armor, a Kevlar helmet, a load carrying harness with ammunition, grenades, flex-cuffs, first-aid gear, water, and assorted other paraphernalia. His weapon weighs seven pounds—10 with a double magazine. His boots are bloused, and his long-sleeve shirt is buttoned at the wrist. It is between 100-110 degrees Fahrenheit at midday. He's been eating MRE's three times a day, when he has an appetite in this heat, and even his urine is beginning to smell like

preservatives. Mosquitoes and sand flies plague him in the evenings, and he probably pulls a guard shift every night, never sleeping straight through. He and his comrades are beginning to get on each others' nerves. The rumors of "going-home, not-going-home" are keeping him on an emotional roller coaster. Directives from on high are contradictory, confusing, and often stupid. The whole population seems hostile to him and he is developing a deep animosity for

He has a newfound familiarity with corpses, and everything he thought he knew last year is now under revision. He is sent out into the streets of Fallujah (or some other city), where he has already been shot at once or twice with automatic weapons or an RPG, and his nerves are raw.

Iraq and all its people—as well as for official narratives.

This is the lad who will hear from someone that George W. Bush, dressed in a suit with a belly full of rich food, just hurled a manly taunt from a 72-degree studio at the "non-existent" Iraqi resistance.

This de facto president is finally seeing his poll numbers fall. Even chauvinist paranoia has a half-life, it seems. His legitimacy is being eroded as even the mainstream press has discovered now that the pretext for the war was a lie. It may have been control over the oil, after all. Anti-war forces are regrouping as an anti-occupation movement. Now, exercising his one true talent—blundering—George W. Bush has begun the improbable process of alienating the very troops upon whom he depends to carry out the neo-con ambition of restructuring the world by arms.

Somewhere in Balad, or Fallujah, or Baghdad, there is a soldier telling a new replacement, "We are losing this war." LV

Stan Goff is the author of Hideous Dream: A Soldier's Memoir of the US Invasion of Haiti (Soft Skull Press, 2000) and of the upcoming book Full Spectrum Disorder (Soft Skull Press, 2003). He retired in 1996 from the US Army, from Third Special Forces. He lives in Raleigh, NC.



Nibbled by ducks

Considering the sheer amount of blood that's been clouding the waters since the Bush administration first started to press the case for war with Iraq last year, the current "media feeding frenzy" over the president's citation of known fraudulent intelligence during the State of the Union Address is both inevitable and a little frustrating.

Inevitable, because it is not the nature of lies to stand alone. In the case of the Niger yellowcake story, we are realistically dealing with not a single "misstatement" but with a demonstrable pattern of exaggeration, misrepresentation and outright falsehood that the administration used in making the case for war and has continued to use to rally public opinion behind what can increasingly be seen as an ill-considered and badly realized campaign.

Frustrating, because by singling out the Niger statement the media are giving it an undue emphasis that arguably still serves the cause of war better than it serves the cause of truth. By narrowing the question of the president's integrity down to the veracity of this single story, the press is in effect giving the president a far more manageable test case than a full consideration of the facts would warrant. Already the administration is mustering its full public relations might on this question, simultaneously scapegoating the CIA in an obvious "buck stops elsewhere" effort, engaging in an extended epistemological inquiry into the nature of truth that is as Orwellian as it is Clintonesque (if the president really believed what he was saying, was he really lying?), and continuing to insist in the face of mounting evidence to the contrary that the story was true all along. By substituting this one example for what should be a complete investigation of the bigger picture, the media are allowing the president to bide his time with the above contradictory nonsense until this single story inevitably loses its newsworthiness and passes from the public attention, presumably along with the whole issue of whether or not the president lied to Congress and the American people.

Frustrating, too, because for months the public record has been littered with examples of the administration's use of evidence every bit as dubious as the Niger statement that when taken together form a pattern of deceit and manipulation that is almost impossible to miss. One need do little more than read the rest of the president's State of the Union address to find them. In his speech, the president offered a highly detailed inventory of the contents of Saddam Hussein's unconventional arsenal down to the last canister of Sarin gas. Not only have none of these weapons been found, but there is strong evidence suggesting that the numbers cited by the president were not a factual reporting of known Iraqi weapons holdings, but an extrapolation based on a series of minority intelligence interpretations (majority interpretations being routinely discarded when they failed to support the administration's assumptions) of what Iraq could POTENTIALLY produce given the best possible circumstances. The president's confident report of what the Iraqis had was

in fact a best-case scenario of what they could have, and was thus every bit as much of a fraud as the Niger documents.

It should also be remembered that the president was not merely rattling these bits of false evidence off but using them to support the premise, also clearly stated in the State of the Union address, and also unsupported by fact, that Hussein's regime presented a clear and present danger to the United States and its citizens. The question is not the truth of the individual statements, but of their use in the scary, compelling and ultimately false case made by the administration for going to war in the first place.

By narrowing the question of the president's integrity down to the veracity of this single story, the press is in effect giving the president a far more manageable test case than a full consideration of the facts would warrant.

And the lies continue unabated. On July 14, the president attempted to pin the necessity of the Iraqi invasion on Hussein's "refusal" to allow weapons inspections—"We gave him a chance to allow the inspectors in, and he wouldn't let them in," Bush said at a White House event, a complete absurdity, given the fact that inspectors were in Iraq, and in the process of finding and destroying banned weapons, for months before the invasion.

Worse, there is evidence in the case of a young soldier from Maine that the Pentagon might be playing fast and loose with facts concerning American war casualties. Sgt. Christopher Coffin's family was told by the military that he had met his end in a vehicular accident. Further evidence given to the family suggests that that "accident" took place in the middle of an Iraqi attack. Given the Pentagon's insistence that the majority of US soldier deaths in Iraq since the president declared an end to hostilities have been accidental—suggesting a fighting force that is a far greater danger to itself than to its enemies—this begs the question of just how many other soldiers have had their sacrifices stripped of the honor of death in the line of duty so that Rumsfeld and company can keep battle casualties artificially low and public opinion artificially pacified. Neither story has generated much coverage.

Given the sheer amount of meat floating around, the press is behaving not so much like a school of sharks as like a flock of ducks—somewhat annoying, but completely toothless, and ultimately content to nibble the bread crumbs offered by the administration's PR machine. LV

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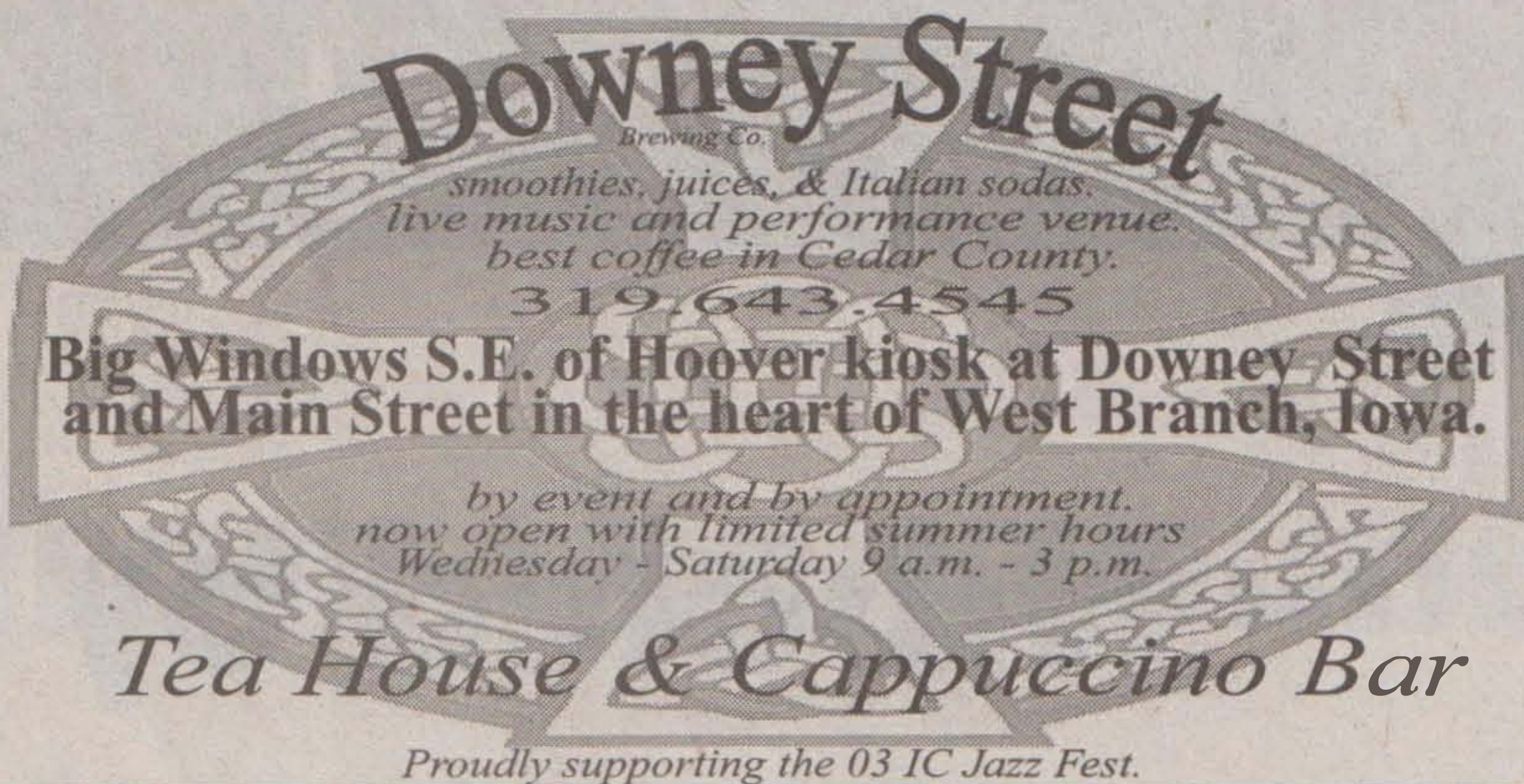
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A festival of food and place

Too few people realize the importance of supporting the local artisans and farmers who make a community unique. In the last half of the 20th century we've witnessed an onslaught of strip malls and standardization that has eviscerated the distinctiveness of small town America. I am constantly dumbfounded when I see tour busses from Peoria parked out at Darth Mall bringing senior citizens to visit the exact same Abercombies & Fitches and Barnes & Nobles that they have at the Peoria mall. Every time a family farm dies, a mall developer gets his wings. Is it really so crazy to suggest that deep down people want to live in a community that is self-reliant and inimitable? How can such a place survive in a Wal-Martized world of chain restaurants and factory farms? It can't, and that is why events like *From Field to Family* (F2F) are so important.

This Sept. 11-14, *From Field to Family: A Culinary Celebration of Community* returns to Iowa City for its second year. A festival celebrating our connections to the land and its bounty, this year's event promises more great food and special guests to highlight the diverse and delicious foods and farms of the Iowa City area.

In 2002, hundreds of people turned out to see, taste and learn about the wonderful food produced right here in Eastern Iowa. They were treated to a "Culinary Walk," farm tours, cooking demonstrations, and a gala "All-Iowa" Dinner at the IMU. In addition, food lovers were treated to lectures and readings from three special guests. Lynn Rossetto Kasper, host of the popular national radio show "The Splendid Table" was joined by renowned cookbook author Deborah Madison and Slow Food USA executive director Patrick Martins.

This year's guests include Gary Paul Nabhan and Kent Whealy. Mr. Nabhan is the author of several books, including *Coming Home to Eat: The Pleasures and Politics of Local Food*, a story of the two years he spent eating only foods raised within a 200-mile radius of his Arizona home. The typical American, by contrast, eats a diet of food that travels an average of 1,500 miles to reach the plate. Nabhan is the recipient of a MacArthur "Genius" award and the winner of the Lannan Literary Fellowship. Not coincidentally, he is also the leader of Slow Food Flagstaff.

Kent Whealy has written several books as well, but is probably best known as the founder of the Seed Saver's Exchange (SSE) in Decorah. SSE is working hard to defend our plant heritage by preserving thousands of varieties of seeds for the future. Hundreds of member growers follow strict guidelines to protect the integrity of species and share their bounty with the world. SSE's very popular seed catalog is considered by many who know to be one of the best. Heritage Farms, the living garden museum at Seed Savers, is well worth the drive to Decorah.

Friday events include a "Culinary Walk." Think "Gallery Walk" or "Pub Crawl" with fantastic food. Wander among Iowa City's best restaurants and caterers to sample locally raised meat and produce and

talk to the farmers and chefs who work so hard to bring it to you. Participating this year will be Red Avocado, New Pioneer Co-op Iowa City, The Motley Cow, Devotay, IMU Catering, Atlas, and 126. Proceeds benefit Table to Table, *From the Ground, UP!*, The Slow Food Iowa Educational Fund, and F2F.

Saturday begins at the Iowa City Farmers Market with cooking demonstrations featuring great local chefs preparing food from the market. Then tour two of Johnson County's most popular (and beautiful) organic farms: Janette Ryan-Busch's Faye Ridge Farms

A festival celebrating our connections to the land and its bounty, this year's event promises more great food and special guests to highlight the diverse and delicious foods and farms of the Iowa City area.

and Bob Braverman's Friendly Farms. After that, enjoy a panel discussion on the politics of food, featuring Nabhan, Whealy, Patrick Martins, and special guest Robert Karp of Practical Farmers of Iowa. Yours truly will moderate again this year. All of Saturday's events are free and open to the public.

Sunday features a guided mushroom hunt in the morning, followed by a taste education workshop featuring whatever the hunters find. After that, everyone is encouraged to try their own hand at preparing food from local sources at the All-Iowa Potluck at Happy Hollow Park. Bring a local dish to share with your neighbors, enjoy live local music, fun and games, and still a little more food from great places like Taste on Melrose, Bon Vivant Catering and Mt. Vernon's popular Lincoln Café. Be sure to bring along a recipe for your dish and include the sources of your local ingredients. These recipes will be featured in the forthcoming *From Field to Family Cookbook* right alongside those of the chefs and farmers.

Bob Braverman operates an organic farm that is being surrounded by urban sprawl on Iowa City's south side. The Zacharakis-Jutz family is defying the establishment by running a successful CSA from their farm in Solon. Many people know Janette Ryan-Busch's Faye Ridge Farm just off highway 1. These are people to be supported, treasures to be cherished and nurtured so that they are not swallowed by soulless corporate monoliths. *From Field to Family* offers an opportunity for the community to defend that which makes it special. **LV**

For additional information, visit www.SlowFoodIowa.org.
For questions and comments, email: Devotay@mchsi.com.

Emma Goldman Clinic marks 30 years of radical wellness

By Vicki Krajewski

Photos courtesy of the Emma Goldman Clinic and the Iowa Women's Archives at the University of Iowa Libraries

I want freedom, the right to self expression, everybody's right to beautiful, radiant things. - Emma Goldman

In 1973, Nixon sweated out the Watergate trial; "Schoolhouse Rock" premiered between Saturday morning cartoons; US action in Vietnam ended; the Endangered Species Act became law; and on Jan. 22, the Supreme Court of the United States rendered its landmark opinion granting reproductive freedom to American women.

Just eight months after the Roe v. Wade decision legalized abortion, the doors of the Emma Goldman Clinic opened to Iowa women. The women who crossed that threshold found unprecedented access to reproductive healthcare—including abortions—in a deliberately progressive and supportive environment.

Since opening on Sept. 1, 1973, the clinic has moved, grown, expanded its services, been the target of threats and outright violence, and undergone a dramatic operational reorganization. Though it all, the organization and its liberal, feminist approach to healthcare have survived.

Karen Kubby, current executive director, said of the clinic's endurance, "In a very simplistic way, our biggest accomplishment is that we're still here."

"When the clinic started in 1973, people understood what it was like to not have access to abortion," development coordinator Harriet Woodford said, stressing the need for continued education and activism. "Now we have a whole generation of young women who have never really known what it means to not have access."

As Kubby, Woodford and others gather to remember the past and celebrate the clinic's accomplishments, they are also thinking about the future and hoping to preserve the hard-won rights for which women fought a few short decades ago.

The recent past

The most violent element in society is ignorance. - Emma Goldman

Prior to Roe v. Wade, elective abortions were illegal in Iowa. A woman could not get an abortion unless her doctor deemed it medically necessary and decided to recommend it. General opposition and a male-dominated healthcare industry meant most doctors would never recommend an abortion, even when the pro-

cedure should have been considered necessary.

Physician requests for abortions were theoretically made in cases where there was a "significant" danger to the psychiatric or physical health of the pregnant woman. Even after such a request was made, the case had to be reviewed by a committee to ensure that abortion was, indeed, the only viable course of action.

Dr. Robert Kretzschmar, Emma Goldman's medical director since 1986, sat on the University of Iowa's Therapeutic Abortion Committee, where he worked in Obstetrics and Gynecology from 1962 through 1979. He heard cases, reviewed files, and characterizes his own approval process as "a rubber stamp" because of his views in support of abortion.

For the most part, though, Kretzschmar said the approval system caused great delay and often necessitated second trimester abortions—a more complicated procedure—for the few women whose doctors did bring their cases to committee.

Describing his experiences treating the complications of illegal abortions before Roe v. Wade, Kretzschmar said, "All of us gynecologists took care of complications as part of our job. Some were bad, really bad."

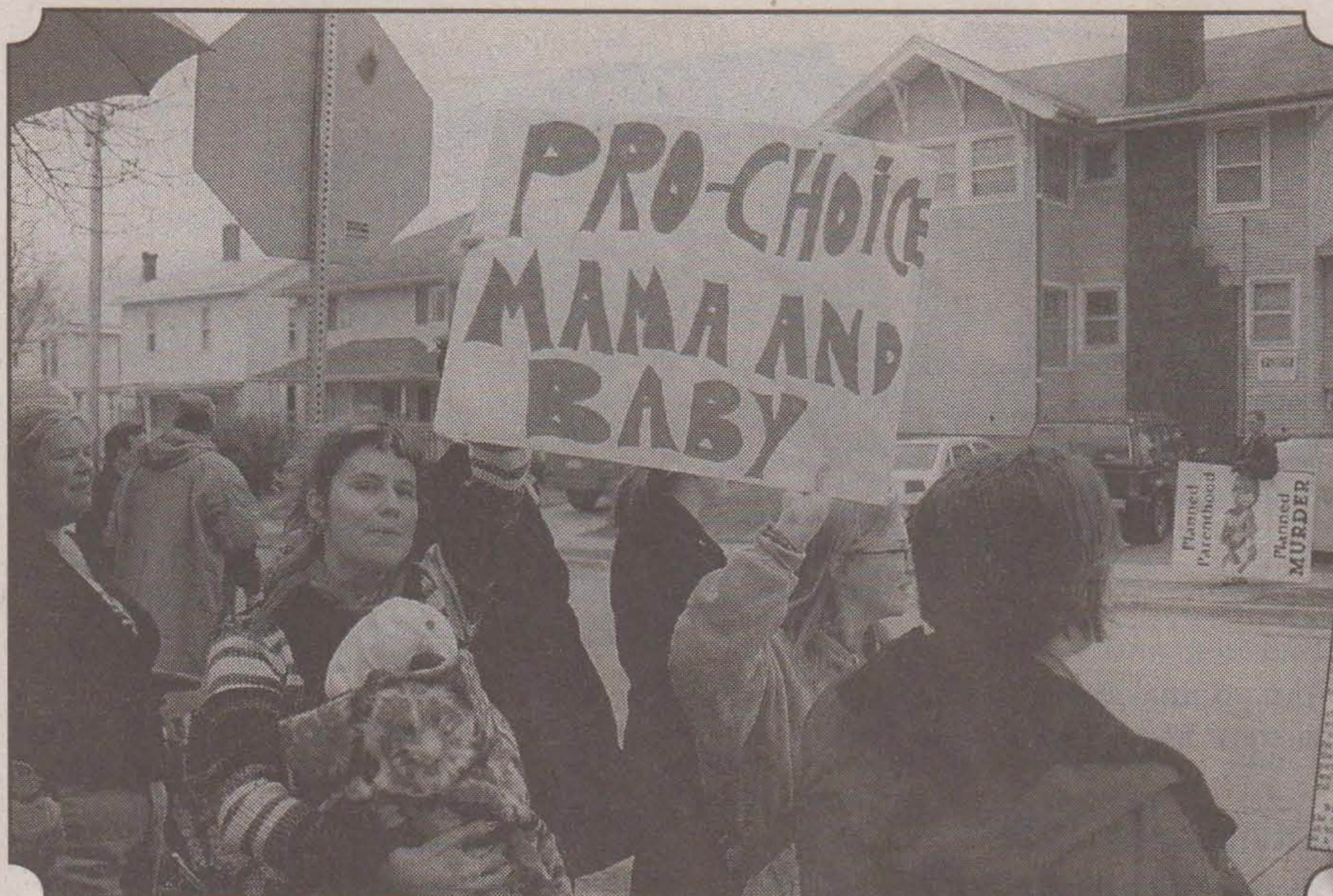
"There was a young lady who injected tincture of iodine into her uterus because she was sure this would end her pregnancy," he remembered. "It turned the young girl a copper color, and she was dead when she arrived."

He watched teen-age girls and young women die from shock caused by infections: "Women who die in septic shock are lucid. So you're sitting and talking to somebody and she's going to die." Kretzschmar remembers treating 12-year-olds and victims of rape and incest "and watching the emotional convulsions women went through" when they were forced to carry a child to term against their will.

"One of the things that troubled me most," he said, "is the affluent always had and always will have access to quality abortion services." In those days, these were women who could travel to Mexico or England where abortion was available. "Those countries were ahead of us on that," he said.

Dr. Kretzschmar's horror stories are plentiful. Though he has always been involved in the social issues of medicine, it's clear these

As local activists prepare to celebrate 30 years of progressive reproductive healthcare, they warn a new generation that the hard-won rights for which their grandmothers and mothers fought are not inevitably guaranteed



Supporters protesting the anti-choice picketers, 2001. Below: *Quad City Times*, Sept 1973



experiences left an indelible impression on his conscience.

"Women really don't have rights unless they control their reproductive activity," he said. "Our society doesn't have the right to tell a young woman that she must perpetuate a pregnancy against her will."

A salient herstory

Women need not always keep their mouths shut and their wombs open.
- Emma Goldman

Ginny Blair was a student at the University of Iowa in 1971 when she answered an advertisement for volunteers at an abortion referral service operating out of the Women's Resource and Action Center (WRAC).

The service assisted women in traveling to California or New York, where elective abortions were available, but obviously only to those who could afford the expense and arrange for the time away from home.

Blair met several like-minded volunteers at the referral service, young women who would soon find themselves in pioneering roles within their community.

"When Roe v. Wade happened, we thought the referral service would disband and that would be it," said Blair, "but we quickly realized that doctors weren't jumping forward to provide the service."

The UI did begin providing elective abortions in June of 1973, but Blair said, "There was little in the way of physician or M.D. support" within the larger medical community.

"We had to really find the brave people," she said. "In some cases, that meant people who didn't have anything to lose or anything to care about."

Within three months of the Roe



"In a very simplistic way, our biggest accomplishment is that we're still here."

— Karen Kubby,

Emma Goldman Clinic executive director

v. Wade decision, one woman had raised and put forth enough money for a down payment on a house. Forming the not-for-profit organization The Women's Health Project, Inc., the women raised enough money to send a physician to the Feminist Women's Health Center in California for training in surgical abortions. Five months and some manual labor later, a renovated rental property at 715 North Dodge Street became the original home of the Emma Goldman Clinic.

"A lot of the work was drudgery," said Blair, remembering long hours of organizing and covering shifts.

When the clinic began operations, it was the first outpatient abortion provider in Iowa and the first female-owned and operated health center in the Midwest. As there were only four other feminist healthcare providers in the country, the founding mothers truly broke new ground at every turn.

A radical namesake

Resistance to tyranny is man's highest ideal. - Emma Goldman

Blair recalls "a fairly lively discussion" around the issue of naming the clinic. Among the dozen other women who made "herstory" with her, Blair said fondly, "there

was always at least one opinion per person."

"[Decision-making at the beginning] was an interminable process," Blair recalled. "We had meetings all the time, hours and hours of people expressing themselves. Everybody was equal; everybody had to be listened to; everybody got paid the same," she said of the clinic's collective, egalitarian operational structure, which it maintained until the early '90s.

The clinic was almost named after birth control proponent and Planned Parenthood founder Margaret Sanger, but the founding mothers eventually chose as their project's namesake Emma Goldman, a nurse, anarchist, lecturer and writer whom J. Edgar Hoover once called "one of the most dangerous women in America."

The Nov. 5, 1908 *St. Louis Mirror* called her "the high priestess of anarchism" whose "gospel" was "eight thousand years ahead of her age."

"We liked the political radical part [of Goldman's reputation]," Blair said. "That was a conscious decision."

Emma Goldman infamously condemned patriotism as "a menace to liberty," and she said public school was "...where the human mind is drilled and manipulated into submission to various social and moral spooks, and thus fitted to continue our system of exploitation and oppression."

As a nurse, Goldman was troubled by the poverty and suffering that too many unplanned children brought to the poor. She urged that people be given the knowledge and ability to plan births. Goldman was jailed for providing information on birth control to the general public, and for opposing military conscription. In 1908, she was deprived of her citizenship and later deported.

Sixty-five years later in Iowa City, a dozen women decided Goldman would be the most fitting namesake for the radical experiment in women's healthcare on which they were embarking.

A unique approach

Idealists...foolish enough to throw caution to the winds... have advanced mankind and have enriched the world.
- Emma Goldman

"When we got to be in charge, we did what we thought was right," explained Blair. "We made it cheery and nice and comfortable, and our staff was non-judgmental."

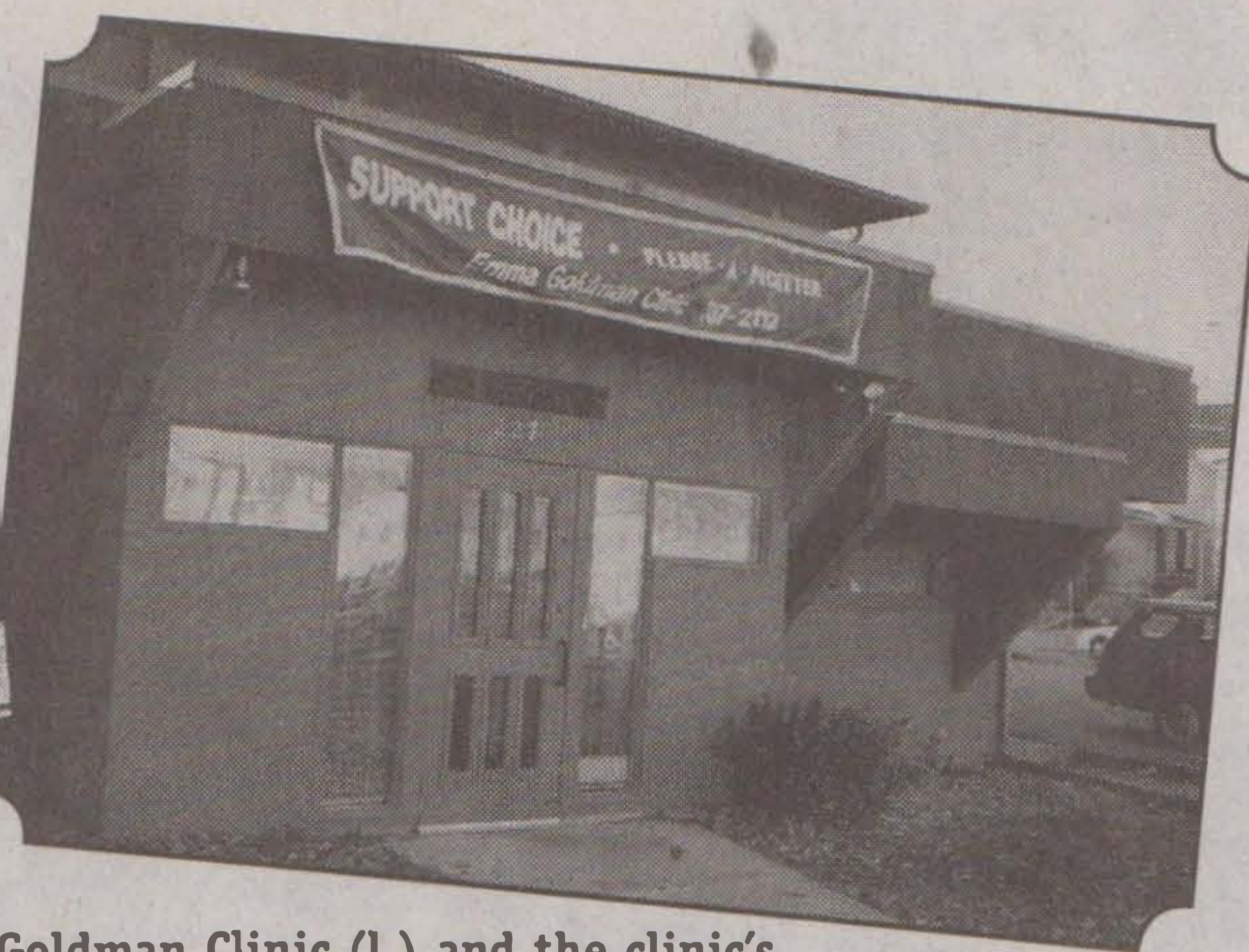
Dr. Kretzschmar characterizes the clinic's formation as part of a larger feminist reaction to the historically male-dominated and controlled healthcare system, as detailed in books like *Our Bodies, Ourselves* (first published in 1970). "Women didn't have enough control, so they chose to opt out of the system," he said.

The founding mothers also chose to form their clinic as a collective, wherein every member had equal influence and power. From the start, the clinic charged fees on a sliding scale based on what a woman could afford to pay, and defined its mission as providing medical services, but also fostering political and personal empowerment.

The founding mothers sought to accomplish these larger goals by providing education and counseling, and by emphasizing a woman's control over her body and involvement in her healthcare. For example, the staff encouraged and taught techniques for cervical and breast self-exams, and still does so today.

"We exist so women feel comfortable to ask questions and voice concerns," Kubby said, adding that the clinic's current board takes pains to eliminate the intimidating power differential between medical professionals and their patients. "The only person in a white coat is in the lab," she said.

Summarizing the clinic's scope succinctly, Kubby said, "One of the beauties and challenges of the organization is that we're not just a healthcare provider; we're an advocacy organization."



The original site of Emma Goldman Clinic (l.) and the clinic's current home on Dubuque Street.

Continued vigilance

[Woman's] development, her freedom, her independence, must come from and through herself. First, by asserting herself as a personality, and not as a sex commodity. Second, by refusing the right to anyone over her body...
- Emma Goldman

Blair, Woodford and Kubby each recognize the growing threat to abortion rights in the current political climate and stress the need to stay informed on current issues.

"I had hoped for better by now," Blair said. "In some ways, I'm more fearful. It's sad and really scary that [abortion is] still so opposed. Abortion rights are once again pretty severely threatened. We need to remember that it hasn't always been legal and it has never been easy."

Kubby, Woodford, Blair and Kretzschmar all share a sense of disappointment that reproductive freedom has been continual battle for women and continues to require such vigilance and defense. Kubby defined the issue as a matter of life and death: "If Roe goes away, women's healthcare will be at risk, and their lives will be at risk. We see that internationally where abortion is not available. This is basic healthcare."

Issues currently challenging the clinic's ability to provide abortion and non-biased reproductive healthcare counseling include everything from decreased donations in a slow economy to radically conservative court nominations. Recent Bush nominee for federal court William Pryor called the Roe decision "the worst abomination of constitutional law in our history." There is great concern that the aging authors of Roe will soon leave vacancies on the Supreme Court, and that appointees akin to Pryor will take their places.

At the same time, opposition groups

are getting more monied, more organized and more rhetorically sophisticated. As an example, Dr. Kretzschmar cited look-alike clinics, such as the local Concern for Women, who present themselves as places women can go for help in the event of unplanned pregnancy. "When the women get there, they are shown ultrasounds and told all about the development of their babies," he said.

Blair said that when the Emma Goldman Clinic first opened, church groups and locally formed committees would march in front of the clinic with signs, but that "the opposition wasn't prepared like they are now."

"I know that there were picketers," she said, "but there were no huge, national organizations."

Woodford agrees that the political climate is getting more difficult to navigate. "The changes happening are a little bit more subtle," she said. "The opposition is not obvious; they don't come out saying, 'We're going to overturn Roe.' The rhetoric is more difficult."

She cited the national initiative to ban "partial birth abortion" as one example. "A lot of people don't understand what [the phrase] means," she said.

Kubby said the language in the "partial birth abortion" legislation is not medical and is so vague that it could be applied to any abortion procedure.

Other laws that impede access to abortion include parental consent legislation and mandatory waiting periods. Still other proposed bills define fetuses as people who can be victims of crimes and recipients of government money for pre-natal care.

Nationally, "TRAP laws" (Targeted Regulation of Abortion Providers) also present serious challenges to abortion providers. These laws aim to make abortion services difficult to offer by imposing demanding and sometimes ridiculous requirements on

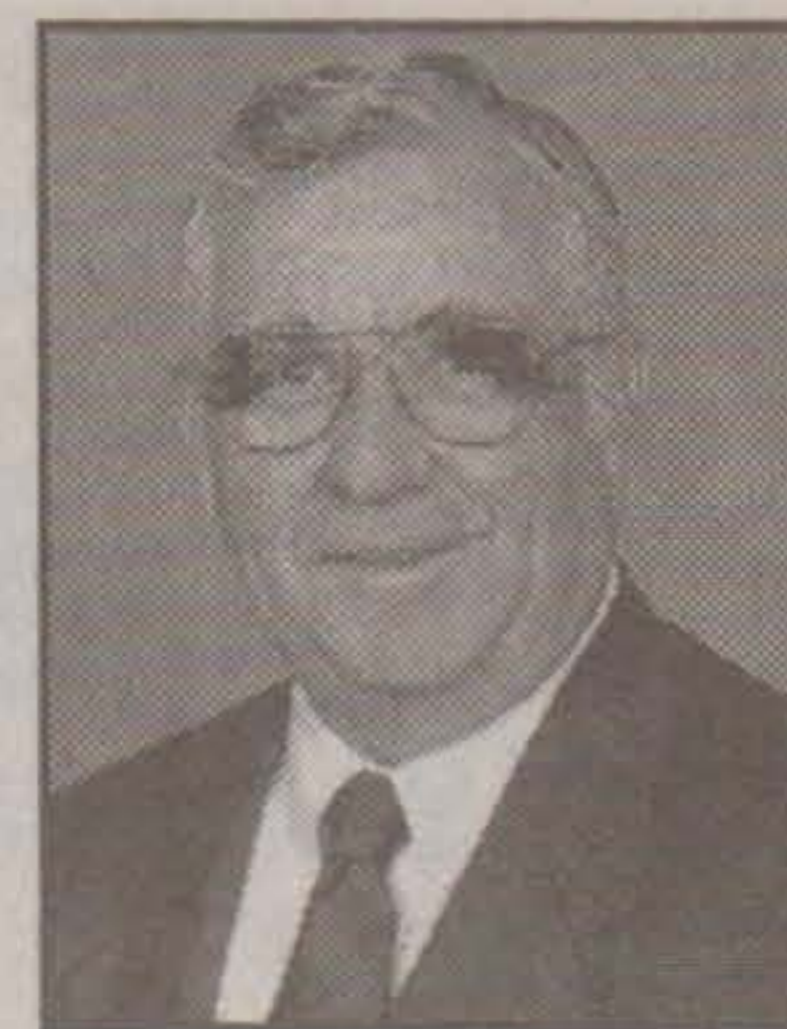
providers and their facilities. One TRAP law states that an abortion provider's property cannot have anything on it that attracts insects, another mandates an air exchange rate equivalent to an operating room at a hospital.

TRAP laws currently exist in 16 states and Puerto Rico. Kubby said the expense of complying with these laws prompts many providers to drop abortion services. In addition, skyrocketing insurance costs threaten providers' ability to operate. Kubby said the clinic is getting less coverage and paying more, citing a 30 percent increase in the clinic's malpractice insurance last year, and a 45 percent increase this year. "And the companies won't cover vandalism," she added.

Legislative, political, social and financial challenges like these are seriously reducing the number of clinics that offer abortion services and non-biased reproductive counseling and education to American women. Women can only get abortions in four of Iowa's 98 counties. Nationally, 84 percent of counties have no abortion provider, and that number increases to 94 percent for rural counties.

"There was a young lady who injected tincture of iodine into her uterus because she was sure this would end her pregnancy. It turned the young girl a copper color, and she was dead when she arrived."

— Dr. Robert Kretzschmar,
Emma Goldman Clinic medical director



UI AWOL

...Nor need we retrace our steps into the distant past to realize the enormity of opposition, difficulties, and hardships placed in the path of every progressive idea.

- Emma Goldman

Dr. Kretzschmar regrets the University of Iowa's decision to stop offering abortions about four years ago. "Here is a legal procedure that the university can't provide because of political reasons," he said, "and they did have excellent services."

The university's decision, according to Kretzschmar, is partly influenced by the personal decisions of individual medical professionals. "People aren't banging down the door for my job," the 75-year-old doctor plainly stated.

"I had a very good image in obstetrics and gynecology in this community and across the country," he said, "but there's a whole part of society that does not approve of physicians who [perform abortions]." Kretzschmar added that he has an easier time maintaining his reputation because he had already established himself as a successful practitioner and chaired the OBGYN

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department at the University of Missouri, Kansas City for several years.

As a man who clearly lives by his convictions, he has sacrificed status, comfort and security to uphold women's right to choose. He has been picketed and harassed. He is aware of the garish "most wanted" lists of abortion providers that circulate on the Internet.

"If you ask anyone at the clinic, they'll say that we are terrorized," he said.

Kubby sees at least one positive consequence of the university's decision to stop providing abortions. In July of 1998, the clinic contracted with the UI Hospitals and Clinics OBGYN department, forming a partnership that enables interested UI medical students to learn and practice abortions in the progressive environment of the clinic.

"While the university should be doing this legal and frequently requested procedure," Kubby said, "the up-side is that student physicians can see more options if they work with us." In this way, she said, "the Emma way" can be carried to other clinics across the country.

A beautiful, radiant anniversary

If I can't dance to it, it's not my revolution. - Emma Goldman

Organizers have mailed out over 400 invitations for the clinic's 30th Anniversary Reunion Celebration, a series of events planned for the Labor Day weekend.

"A lot of people have come through our doors as staff, volunteers, supporters and patients," said Kubby, adding that the mailing list includes addresses from all over the country.

Woodford expects about a hundred people to attend and participate in the private dinners, discussions, activities and receptions planned throughout the weekend.

Kubby has helped prepare an "action toolkit" for distribution to attendees that will assist them in getting re-involved, or more deeply involved, in supporting abortion rights. She sees the occasion as a great opportunity for multiple generations of activists to get acquainted, share stories and learn from one another.

The most public piece of the celebration is an Aug. 29 performance by comedian Margaret Cho at Hancher Auditorium, sponsored by the clinic and WRAC.

An inclusive community event was important to Woodford and other organizers at the clinic. "This is a 2,500-person event," Woodford said. "I don't think we've ever had the opportunity to have that many people gathered in one place celebrating choice."

Blair added hopefully, "It seems kind of like progress" for Emma Goldman to be able to sponsor a fund-raising event at a major venue like Hancher.

Here, there and tomorrow

Indeed, Kubby, Woodford and Blair all cited the depth of the Iowa City community's support as a big reason for the clinic's survival and success. When the clinic was firebombed in 1978, there was an outpouring of community support. Kubby and Kretzschmar both say that at a moment's notice, they can make a phone call and organize a group of counter-protesters at the clinic.

Margaret Cho

What: HBO comedian performing to benefit Emma

Goldman Clinic

When: Friday, Aug. 29, 8pm

Where: Hancher Auditorium, UI campus, Iowa City

ter-protesters at the clinic. The clinic's "Pledge a Picketeer" program has been a great success as well. Community members pledge a certain amount of money per picketer to subsidize the clinic's sliding-fee scale.

The clinic's approach to reproductive healthcare has reached far beyond Iowa City's borders as well. Dr. Kretzschmar noted that there are people who have worked with the Emma Goldman Clinic that are now leaders in reproductive care across the country.

Of the women involved in the clinic's operation, historically and presently, he said, "They're survivors. They've been in existence for 30 years. Not many abortion providers can say that."

Woodford and Kubby say a major goal for the future is simply to continue to exist and provide high-quality services in a politically, socially, legally and fiscally challenging environment.

"We've been around for so long," said Woodford, "so there's obviously a need," adding that Iowa City women and people in the larger feminist community "know how important it is that we need to stay here."

Asked if, in 1973, she thought the Emma Goldman Clinic would endure for as long as it has, Blair admitted to hoping it would "in my optimistic moments" and said she is most proud of the determination, hard work and follow-through that she and fellow clinic founders exhibited to get the Emma Goldman started.

"It was exhilarating and exhausting," she said. "It was an amazing thing." LV

For more information on the clinic, its services or the anniversary celebration, visit www.emmagoldman.com.

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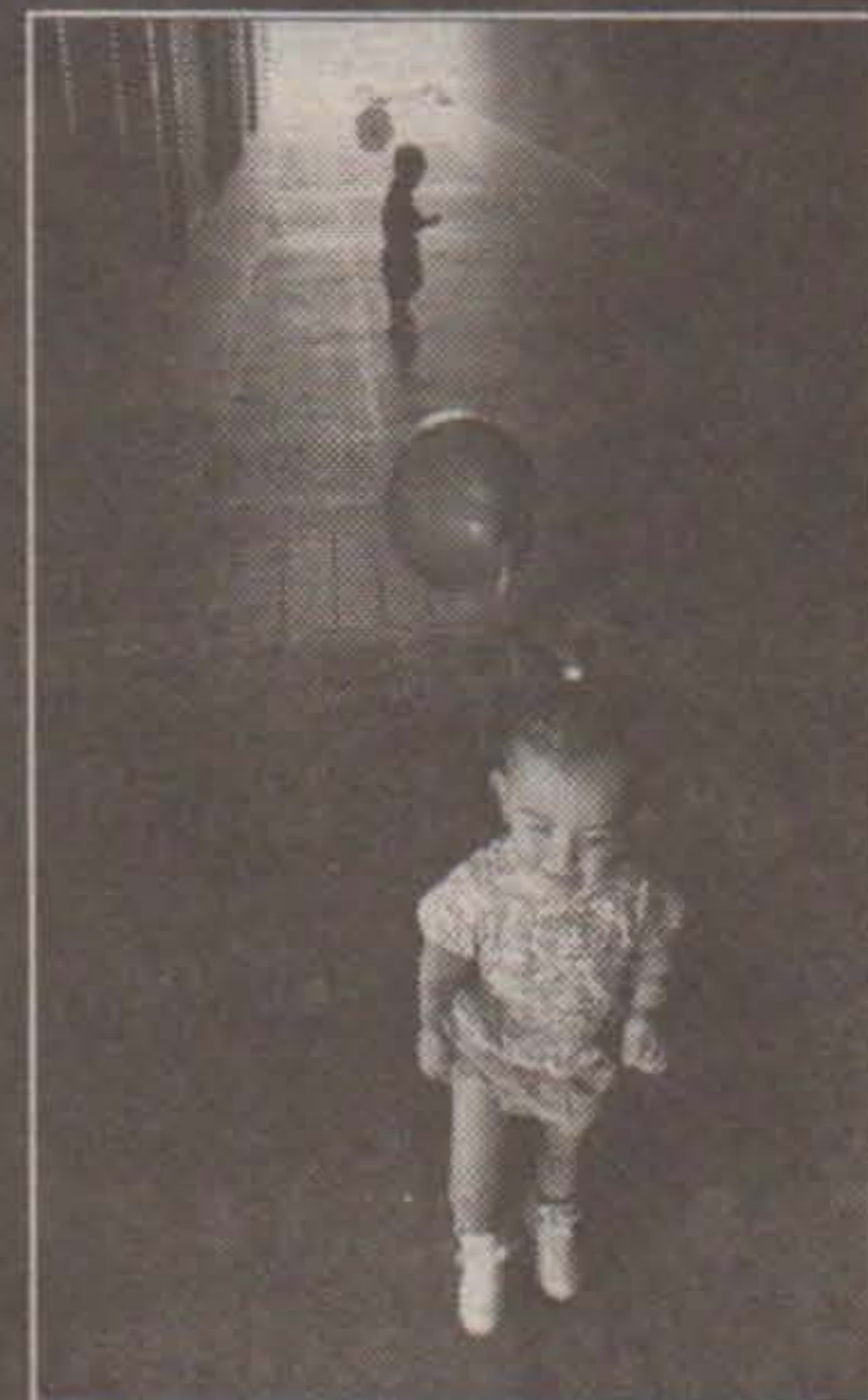
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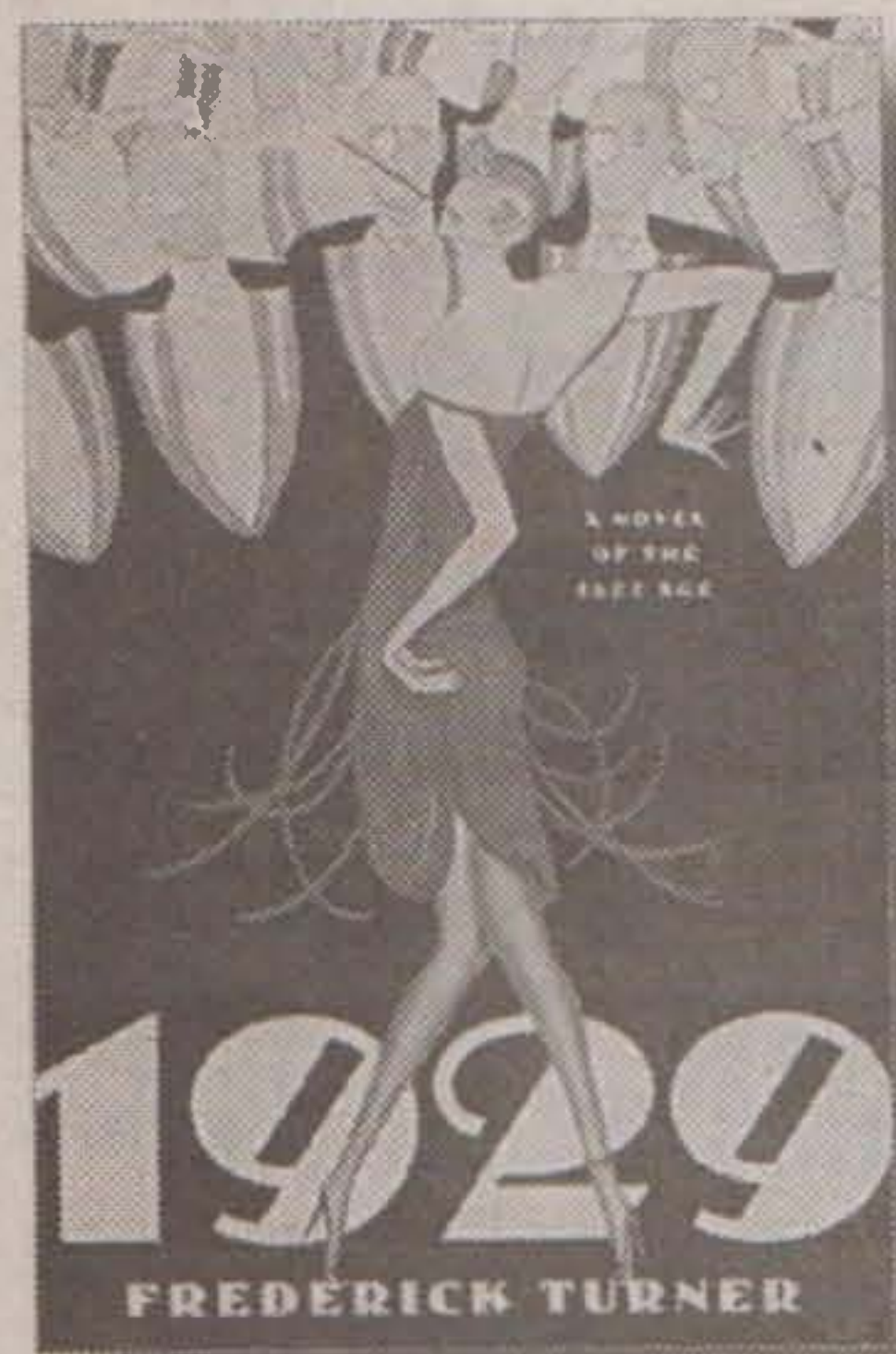
The great American Bix

Can Al Capone and Clara Bow bring a novel version of Davenport's most famous son to life?

Brendan Wolfe

Frederick Turner understands what his problem is. In 1929, the former English professor and first-time novelist has placed front and center a real-life character who barely registers as a character at all: the jazz cornetist Bix Beiderbecke.

Right there on page three, an old friend of Bix wonders what it is about old photographs that fail to capture any consistent essence of the young genius, the soft-spoken white kid who helped mold jazz into high art and who died of gin and pneumonia at the age of 28. Yup, the hair is right,



and those big ears are definitely his. But somehow the man is missing. It's "as if even in the random, improvised midst of his life Bix had wished to reserve some part or essence of himself from the pitiless

inquisition of his peculiar, unpremeditated fame and the camera's eye, managing in whatever circumstance that shy, long-lashed, down-looking attitude that precluded definitive image."

Such a statement could be an ambitious writer's self-dare or an early mea culpa. So which is it going to be? Will Bix ever come into focus? This is why we read on, happily encountering plenty of Tommy guns and hot solos, a few meditative interludes and some entertaining walk-ons by Al "Snorky" Capone and the French composer Maurice Ravel. 1929 is packed with pulp and artistry (both in subject and execution), but in the end it's a game attempt that fails.

The bottom line is, if bummed-out and absent-minded Bix can't perk up for Clara Bow ("Must be maybe a million guys don't know me at all would like ta be where you're at now," the Hollywood It Girl whines while astride our hero), how can he be expected to

The bottom line is, if bummed-out and absent-minded Bix can't perk up for Clara Bow ("Must be maybe a million guys don't know me at all would like ta be where you're at now," the Hollywood It Girl whines while astride our hero), how can he be expected to carry 390 pages?

carry 390 pages?

Part of the problem is that, in the hundred years since his birth, pop culture has flattened Bix's story into a hoary Hollywood archetype. In fact, he was the archetype of the archetype. He was James Dean before James Dean. He was Kirk Douglas in 1950's *Young Man With a Horn*, the naive and tortured musician trying to "hit a note that nobody's ever heard before." Clever and sexy enough to trade barbs with Lauren Bacall ("You can call me Amy." "I bet I can."), he was still too stupid not to destroy himself.

Nor does it help, if you were hoping to traffic in something more valuable than Tinseltown clichés, that Bix was from the sticks, or, put another way, Davenport, Iowa, where the novel disembarks from present to past at the just-celebrated Bix Jazz Fest. Davenport is a place the biographies invariably describe as uptight and hopelessly German, one where, if mothers and musicians unions had anything to do with it, jazz would be left on the levee where it belongs. Now, if this reviewer sounds defensive, it's because Davenport is his hometown, too, and when Turner goes so far as to imagine the high school's bulking facade as a sort of penitentiary, it can't help but sting. Perhaps the birthplace of an archetype must also be an archetype: the birthplace of alienation. All the more reason, then, to kick Bix free of this.

To his credit, Turner gives us a Bix Beiderbecke whose picaresque life closely toes the line of history. There is his partnership with Frankie Trumbauer, his success in the Goldkette band, his decline in the Whiteman orchestra. There's a brief stay in

Hollywood, a brief stay in rehab, and then a fizzling out that finally, mercifully, ends in death. Check out the sadly out-of-print biography, *Bix: Man and Legend* by Richard Sudhalter and Philip R. Evans, for a definitive account.

Also to his credit, Turner gives us Bix through the cool and cynical eyes of a character named Herman Weiss. When he first meets our much-worshipped hero, Herman only shrugs: "I figured you for the band. I don't listen to music much." A mechanic and booze-runner for Capone's Windy City gang, the fictional Weiss is Nick Carraway to Bix's Gatsby: an outsider who is wooed and then disillusioned. When the heat in Chicago turns up, he throws his lot in with Bix, working as the band's road manager. He takes care of his slowly unraveling friend and plays housemother to a crowd of delinquent musicians until one of Bix's drunken breakdowns finally drives him away. "It was too terrible to watch," he confesses, not without some guilt.

Herman's character (and that of his kid sister, Lulu, who dangerously dumps, for Bix, a guy called Machine Gun Jack) offers Turner a welcome excuse to write one long, hissing sentence after another about life in the mob:

"(Herman) remembers one morning in particular after a long night, when he found himself under the hood of the Big Shot's Caddie, a maroon seven-ton tank with steel chassis and bulletproof windows, his eyes like cinders in his head, his whole body numb with fatigue: installing a new carburetor and set of plugs and adjusting

continued on page 22

My name is (fill in the blank)

Iowa Citian releases new anthology of performance pieces by artists from across the nation

Steve Horowitz

There's an old Suzanne Vega joke that goes something like this: Vega is sitting on the stoop in front of her New York City apartment building watching a group of children at play. She spies a boy with a black eye and bruises. The boy notices the folk singer watching him and approaches. Vega smiles and says, "Hello." He replies, "My name is Luka. I live on the second floor." Vega quickly interrupts him and says, "Wait until I go inside and get a pen and paper."

**Luca Moved
Upstairs CD
Release Party**
What: Spoken Word
When: Monday,
Aug. 11, 8pm
Where: Gabe's Oasis,
330 E. Washington

OK, so it's not very funny on paper. Still, the point of the story is clear. It mocks the songwriter for making art out of a child's suffering rather than helping him. By extension, the tale derides all those who make creations out of the anguish of others rather than act to alleviate their pain. Of course, many artists would argue the opposite and suggest that making art about hurtful things empowers victims and removes the isolating stigma they might feel.

Justin Cox, a.k.a. Cousin, might not quite see it that way, but the Iowa City writer and anthologist named a CD of spoken-word pieces he compiled *Luca Moved Upstairs*, partially in tribute to Vega's song.

"There is a lot going on with that title," Cousin said. "Yes, it springs from Vega's masterpiece. But there are at least 15 different solid scenarios [on the CD] for what 'Luca Moved Upstairs' means, refers to, and why." For the most part, the 20 artists on the disc do not verbalize about people who suffer, but many of the selections concern downtrodden individuals who, like Vega's character, reject or deny their fate. (Vega's Luka proudly denies being abused and maintains an optimistic attitude.)

There's the pasty-skinned, nicotine-stained, bony-fingered, chipped-toothed,

but smiling female North Dakota convenience store clerk of Buddy Wakfield's "Convenience Store," the eternal nerd ("nerdier than you") of Shappy Seasholtz's "I am that Nerd," and the unemployed, friendless, lethargic, TV-watching, anti-hero of Michael Cirelli's "Depresso Espresso": "I'm walking on credit, playing race cars with the debit, spending time doing jack tonight because I can't even afford the luxury of being white."



While most of the pieces on *Luca Moved Upstairs* belong to the genre known as slam poetry, the disc doesn't limit itself to any one style. Iowa City poet Chuck Miller contributes an intense ramble that culminates with a discourse on his penis being sucked by the multitudes—male, female, children and adults, dead and alive (if it makes you feel any better, it's an extended metaphor for smoking cigarettes).

On "from Letters to Wendy's," Joe Wenderoth reads from a larger work of surrealistic fiction about a miraculous vision of the Virgin Mary carrying two baked potatoes with sour cream and chives. Academic star Jeffrey McDaniel's prose phrasing on "Bad Pilgrim Room," doesn't fit into the slam genre, either. McDaniels, an NEA fellow who teaches at Sarah Lawrence, offers an adventurous work full of non-sequiters that involve his parents painting his butt red as punishment, boring sex, not shoplifting but wanting to be frisked, and a boy dying in the year 1313 with the same facial scars as the narrator.

This is also true of Rachel Kann's hip-hop piece, "Pretty Talk," although she was a member of the 2001 West Coast Regional Championship Long Beach Poetry Slam Team, helped Long Beach's 2002 team to sixth in the nation and was on Team

Hollywood 2000.

The CD includes participants from across the nation, but Iowa is well-represented. In addition to Miller and Cousin, the disc includes Governor Auto Funkstar who currently hails from our town and Enfys McMurry, a former University of Iowa Workshop student who now resides in Wales.

Of course, this suggests that slam poetry is one thing, separate from hip-hop, writers' workshop poetry, written poetry, etc. Cousin laments the walls: "There is really a tragic division in the poetry world, and it is a big one. It breaks my heart. I am coming to understand this division as a lack of respect between subversions of a genre, between differences in aesthetic. Trust me, you can barely go to a slam without hearing something negative about the 'P-Lights' [Prairie Lights] style. Conversely, I was at P-Lights the other day and this guy reading was downgrading open form and advising aspiring writers to avoid Slam. Aspiring writers should avoid narrow mindedness."

Cousin enjoyed the process of selecting the cuts and shaping the result. "The pieces were selected largely for their unity," he explained. "I wanted to make something that listened from start to finish, something that really felt like an ALBUM."

Cousin suggests locals interested in slam poetry go to the Green Room for its regular Wednesday night affairs. An Aug. 11 CD-release party at Gabe's will feature many of the artists on the disc, including Buddy Wakefield, Rachel Kann, Cousin and Governor Auto Funkstar. Organizers plan an open-mic slam and live jam session with musicians from the Bad Fathers before the main event. Cousin also suggests that interested folks contact Joe Mirabella (SLAMiowacity@mchsi.com) and get on the SLAM Iowa City mailing list. Free copies of *Luca Moved Upstairs* are available from the file sharing site Iuma: http://artists.iuma.com/IUMA/Bands/Luca_Moved_Upstairs/. LV

Kembrew
McLeod

It was lawyers that killed old school...

... but our own skinny white professor who resurrected some signature Public Enemy from the vaults.

It Takes a Nation of Millions to Hold Us Back is one of the best albums of all time. Period. Released in 1988, this sonic space oddity came frontloaded with sirens, squeals and squawks that augmented the chaotic rhythmic sound beds over which Public Enemy frontman Chuck D rhymed. He rapped about white supremacy, capitalism, the music industry, black nationalism, pop culture and—in the case of “Caught, Can I Get a Witness?”—digital sampling. “Caught, now in court ‘cause I stole a beat,” Chuck D bragged. “This is a sampling sport.” These words would turn out to be prophetic, as copyright laws became the primary culprit that ruined PE’s career, or at least their signature sound. Nowhere is this more apparent than on PE’s latest CD/DVD single, *Son of a Bush* (Koch). It’s a great title, but it goes down from there. As a protest song, it pales in comparison to “Fight the Power,” which could barely contain its frenetic aural anarchy, its fragmentary collages. But I can’t blame PE. I have to blame the lawyers, because they’ve made it impossible for the group to make the kind of music it used to.

Between 1988 and 1990, Public Enemy released what are considered to be two of hip-hop’s greatest albums, *It Takes a Nation* and *Fear of a Black Planet*. PE’s production team—The Bomb Squad, headed by Hank Shocklee—took sampling to the level of high art while still keeping its populist heart intact. But by the time the group’s *Apocalypse ’91* came out, even the casual listener could hear a dramatic difference.

“That changed how we had to approach music,” Chuck D tells me in an interview, “to the point where we couldn’t use fragments in a song. That’s what changed overnight. It would take maybe a hundred different artists to construct a Public Enemy song, though they are all unrecognizable.” The new sample licensing rules largely didn’t differentiate between collaging small sonic chunks and using entire choruses, so by 1991 it became economically prohibitive for PE to release the music they used to make. “We had to change our whole style, the style of *It Takes a Nation* and *Fear of a Black Planet*,” Chuck D explains. “We had to abruptly change it by 1991.”

“PE’s music was affected more than anybody’s,” he continues, “because we were taking thousands of sounds. It’s easier to sample a song’s hook than it is to create a whole new piece of music, to create a whole new collage of original styles. That entire collage element is out the window. What happened was lawyers had a say in what determines art, or what difference it makes to the art.” Basically, Chuck tells me, it’s cheaper to just sample one hook than to do the sort of thing PE did back in the day. He’s talking about hip-hop songs that are dominated by one sampled hook, such as MC Hammer’s “U Can’t Touch This,” Vanilla Ice’s “Ice Ice Baby” or P. Diddy’s “I’ll Be Missing You,” which rewrites the Police’s “Every Breath You Take.” Built almost entirely around a looped measure of that Police song, it’s the sort of unimaginative sampling that should have been left back in Hammer Time, or at least the Vanilla Ice Age.



Public Enemy’s Flavor Flav and Chuck D

This is one major reason why so many hip-hop samples you hear on the radio suck, or are at least unimaginative.

Aside from playing by the rules, like P. Diddy, sometimes hip-hop artists lie and simply say they didn’t sample a sound—that they just recreated it in the studio. This seems to be a common excuse, sort of the “my dog ate my homework” of the digital sampling world. It was the excuse used by Chuck D in 2003 when a *New York Times* reporter called to ask him about the fact that his group sampled the Beatles on a recent CD. The reason this call took place can be traced back to an unlikely series of events that involves me. I’m involved in an art show, *Illegal Art: Freedom of Expression in the Corporate Age*, which highlights art at the fringes of intellectual property law. The traveling show is distributing to the public a free CD compilation of songs that have been rendered illegal because they contain unauthorized samples. During the planning stages, Carrie McLaren, the show’s curator, asked me to hit up Chuck D for any unreleased PE tracks the band didn’t release for fear of a lawsuit. It seemed like a lot to ask. You can imagine, a skinny white University of Iowa professor asking one of his musical heroes if he would give up a song from the PE vaults.

Chuck is a nice guy, something that was obvious from our previous interactions (he appeared in a documentary I once made), and he gladly mailed me a PE song, “Psycho of Greed,” that bit from the Beatles’ psychedelic classic “Tomorrow Never Knows.” The Beatles fragment was interpolated into the politically charged song; a remix left off their 2002 album, *Revolverution*. But when the *New York Times* reporter called to interview Chuck—and also tell him that Paul McCartney’s lawyer was looking into this potential copyright infringement—the PE frontman would neither confirm nor deny that PE sampled the Beatles track. He implied that the group had recreated those sounds in the studio, most likely to save himself from

the deafening crush of litigation when you mess with a billion-dollar Beatle.

Their use of that Beatles sample—with its backward-masked tape loop noise—isn't obvious, it's buried in the collage of the song. "Psycho of Greed" is more like the PE of old, when the band didn't have to worry about copyright clearance, a song more akin to the sonic chaos of *It Takes a Nation or Fear of a Black Planet*. It's ironic that their best song in years is essentially illegal and can only be heard on the *Illegal Art* CD, which is given out for free at this traveling art show (it's currently at SF MOMA), or on the show's web site: www.illegal-art.org.

So it's fitting that the granddaddy of all mash-ups—that MP3 phenomenon wherein teen-age bedroom composers mix up two songs to make a new, often weird and funny-sounding one—involves a Public Enemy song. I brought the mash-up in question—Evolution Control Committee's spin on PE's "By the Time I Get to Arizona"—to Chuck's attention, asking him how he felt about it. It was a lengthy setup for such a short answer.

Me: As you probably know, some music fans are now sampling and mashing together two or more songs and trading the results online. There's one mash-up by Evolution Control Committee that uses a Herb Alpert instrumental as the backing track for your "By the Time I Get to Arizona." It sounds like you're rapping over an easy-listening Herb Alpert and Tijuana Brass song, and you might say it emasculates the original political thrust of your song. How do you feel about other people reworking your music without permission?

Chuck: I think my feelings are obvious. I think it's great. **LV**

Water continued from page 3

improve. Plans are already in place to dispense with that patented swimming pool taste and smell so familiar to consumers of Iowa City water. That should happen later this summer, so savor that bleachy aroma while you still can. Following softening and filtration, the city soon will start disinfecting its water using a process called chloramination. Basically, this means the water treatment plant will use chloramines (a mixture of chlorine and ammonia) rather than free chlorines (which create the slightly unpleasant but traditional taste and odor of Iowa City water) to disinfect the finished water supply. **LV**

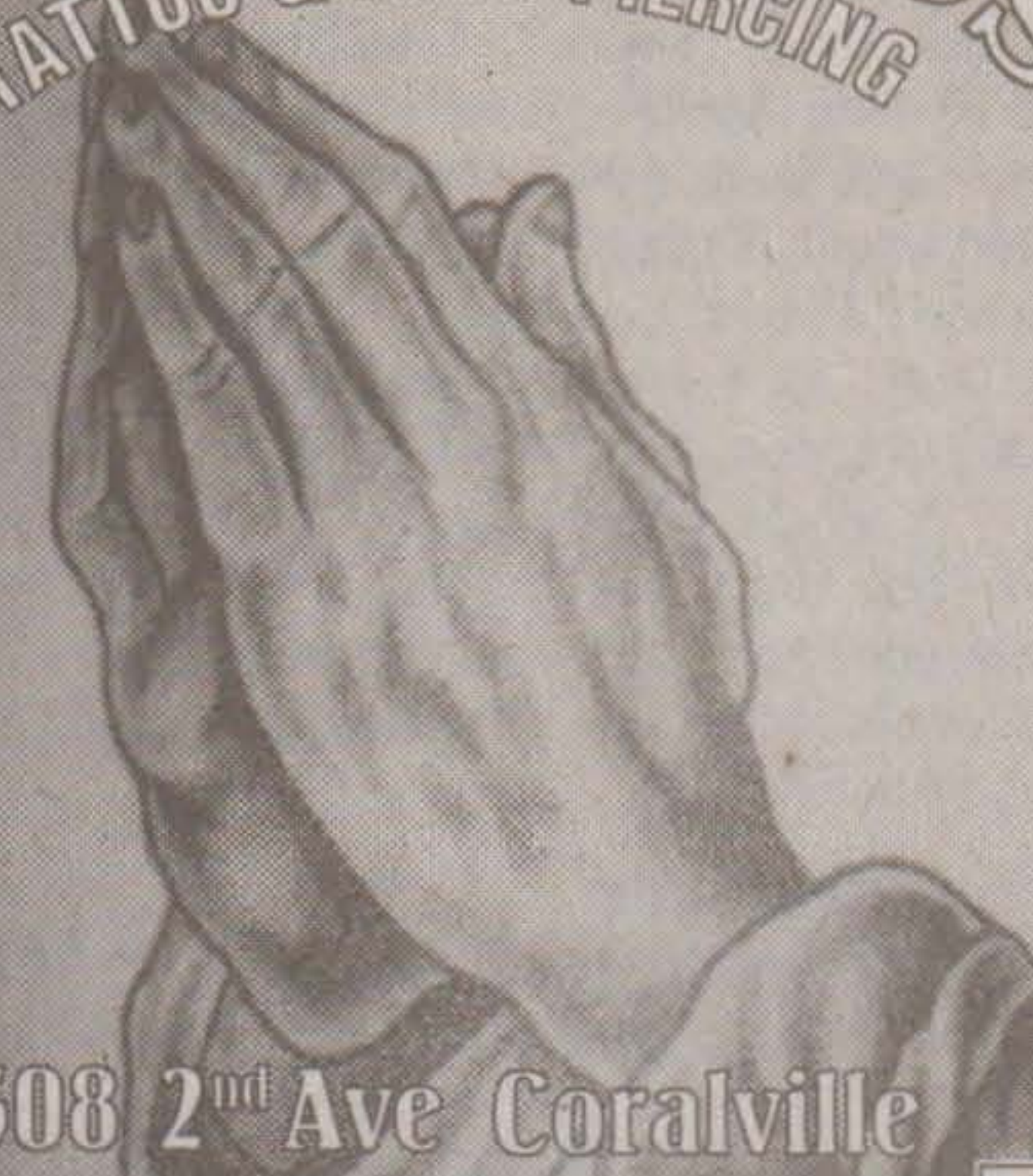


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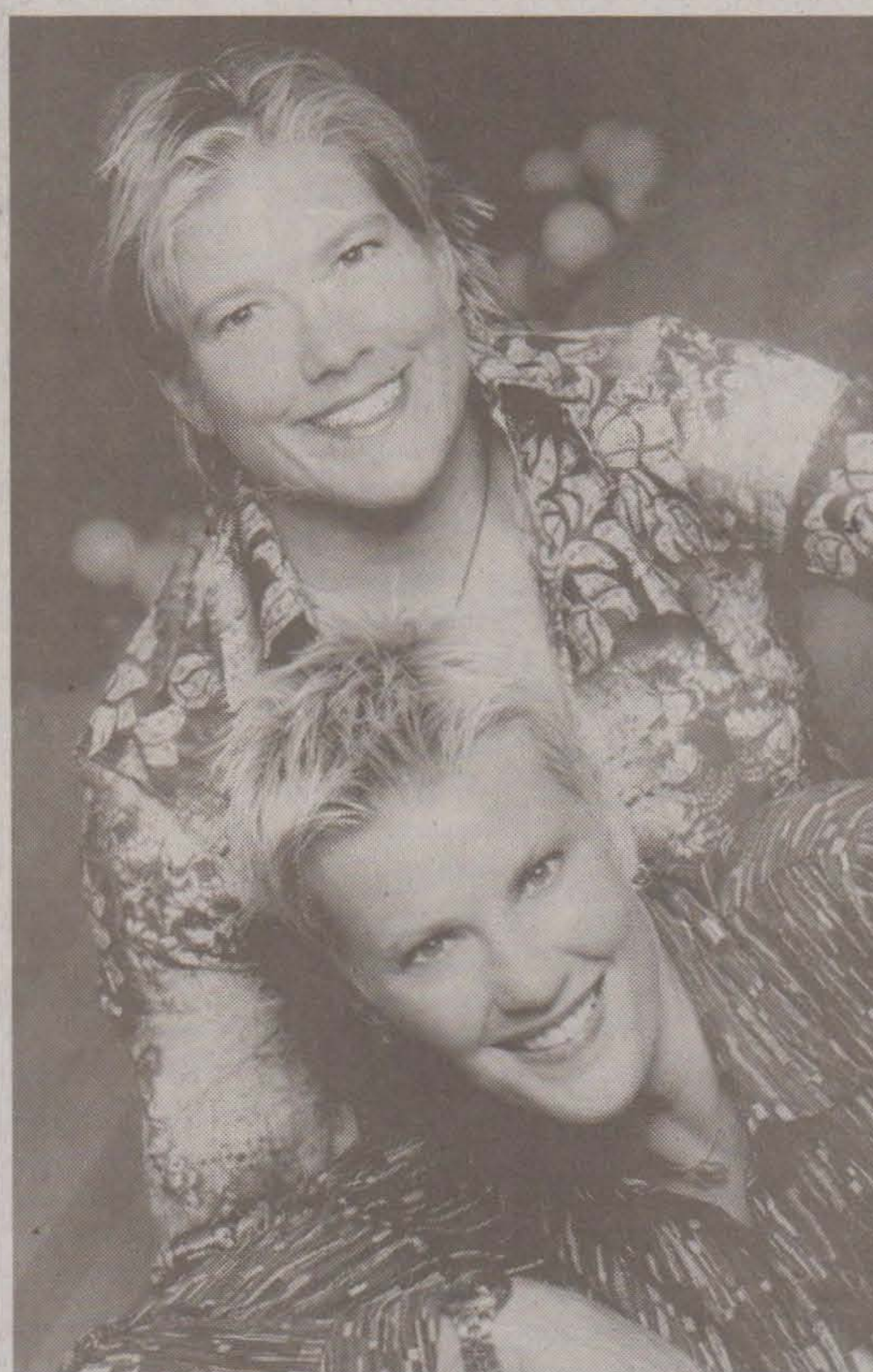
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A-LIST

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

ART/EXHIBITS

AKAR

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

Recent Works by potter/architect Wayne Branum, Aug. 1-21; opening reception Aug. 1, 5-7pm.

Arts Iowa City/The Galleries Downtown

218 E. Washington St., Iowa City, 337-7447

Chris Burd, bronze and cast iron; Astrid Bennett, art quilts; Truc Deegan, brush drawings; Velga Easker, mixed media; Peter Feldstein, digital drawings; Jan Friedman, textiles; Sally Lindberg, silkscreen prints; Ruth Muir, watercolor and pastel; Aug. 7-Sept. 7; opening reception Aug. 8, 5-8pm.

Cedar Rapids Museum of Art

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

What's so Funny?: Art with Humor, through Sept. 28 • *From Dürer to Blake: Images of War & Peace from the Collection*, through September. (See *Words* listing for more)

CSPS

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

Stencil, 'zine workshops, activities, etc. Aug. 31.

Festival of the Arts

Aug. 9, Middle Amana Park, Middle Amana

Show and sale of fine arts, folk art and crafts, 622-3678.

Holzfest

Aug. 15-17, Little Amana

Woodcraft festival, 12-7pm Friday, 9am-6pm Saturday, 10am-5pm Sunday, 875-7017.

Iowa Artisans Gallery/

D.J. Rinner Goldsmith

117 E. College St., Iowa City

Ceramics Invitational: Brad Johnson, Laurie Shaman & Hatfield Clayworks, through Aug. 4.

Iowa State Bank & Trust

102 S. Clinton St., Iowa City

Iowa Landscapes: Pastels by Marcia Wegman; Black & white photography by Michael Johnson.

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.

Silent Art Auction

One Twenty Six, 126 E. Washington St., Iowa City

Benefit for Shelter House, Community Shelter and Transition Services; art from local artists and galleries, hors d'oeuvres and wines, Aug. 14, bidding 5-9pm, call 351-0326 for more info.

UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417

Drawings and paintings by Mary Mitchell, Des Moines, and Kevin Bunch, August-October, Boyd Tower West • Intaglio prints by Jon Fasanelli-Cawelti, Muscatine, August-November, Boyd Tower East • Pastels by Mary Muller, Des Moines, August-October, John Colloton Pavilion, 8th floor (Patient and Visitor Activities Center).

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 • *Comforting Creatures: the Human-Animal Bond in Western Culture*, through mid-September, North Hall.

MUSIC

The Barn Restaurant

4709 220 Trail, Amana, 622-3214

7:30-11:30pm

Merrill J. Miller, Aug. 1 • Bill Heller, Aug. 2 • Ben Eaton, Aug. 8 • Nick Stika, Aug. 15 • The Tornadoes, Aug. 16 • Open Mic with Kimberlie Lambert, Aug. 21 • Joe and Inner Blue, Aug. 22 • Craig Erickson, Aug. 23 • Danzig & Woolley, Aug. 29 • Bryce Janey, Aug. 30.

Brucemore

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

Bluesmore, Aug. 2 (see *Music Festivals* listing) • Cabaret in the Courtyard, Lynne Rothrock, Aug. 15-17, 7:30pm • Cabaret in the Courtyard, CR native Rob Nassif performs selections from his hit New York shows, *Hanky Tonk Highway* and *Opal*, Aug. 22-24, 7:30pm.

Cedar Rapids Municipal Band

390-4262

7:30pm unless noted

Hooverfest, Aug. 2, 8:30pm, West Branch • Ellis Park, Aug. 3, Cedar Rapids.

Club 76

2349 Mehaffey Bridge Road, North Liberty

Camp Courageous Benefit Concert, Mike & Amy Finders Band, David Zollo, Kevin "BF" Burt & the Instigators, Kristie Stremel, Aug. 30, 3-9pm.

Coe College

1220 First Avenue NE, Cedar Rapids, 399-8609

Halcyon, folk/rock female duo from Tampa; Nikki Lunden, Aug. 27, 9:30pm, Gage Memorial Union, Stomping Grounds.

Downey Street

Hoover Kiosk Courtyard, West Branch,

643-4545

Shows at 8pm

The Cory Hotline, jazz fusion, Aug. 7 • The Rally Monkeys, jazz standards, Aug. 8 • The Good Old Way, folk, Aug. 9 • Sax Attack, jazz trio, Aug. 15 • Mark Hartstack, folk guitar and mandolin, Aug. 22 • Two-Tone Tango, salsa, Aug. 23.

Gabe's

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

Youngblood Brass Band, Jason Webley, July 31 • Bongzilla, Burnout, Akimbo, The High Strung, Aug. 1 • Soul Tek, Matt Nee, DJ Mische, Loomis w/Freeze, Aug. 2 • Reggie and the Full Effect, Murder By Death, Aug. 3 • The Horrors, The DT's, The Diplomats of Solid Sound, They Were Expendable (ex-Delstars and Chezicks out of Des Moines), Aug. 4 • Hidden in Plain View, Houston Calls, Step Softly Ghost, dakota/dakota, Aug. 5 • Fork Knife Spoon, Bailer, Man Alive, Now Denial, Aug. 6 • Early show: Glasseater, Bayside, Celebrity, Preacher Gone to Texas, My Life Anthem; Late show: Moaning Lisa, Aug. 7 • The Slats, Aug. 8 • CR Avery, Buddy Wakefield, Aug. 11 • Ten Grand, Sicbay, Giddy Motors, Cougars, Aug. 12 • Early show: Atreyu, God Forbid; Late Show: Billy Howke, Vortis, Aug. 15 • Frankenixon, Aug. 16 • Scissorfight, Pelican, Harkonen, Aug. 17 • Rocket Summer, The Format, Aug. 19 • Single Bullet Theory, Brick Bath, Aug. 20 • Flaccid Trip, Aug. 21 • The Jealous Sound, Nolan, Aug. 26 • Halcyon, Aug. 28 • Troubled Hubble, Aug. 29 • Early show: Iowahardcore.com showcase, 7pm; Late show: Bad Fathers, Aug. 30.

The Green Room

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

Blues Jam Mondays, Funk and Jazz Jam Tuesdays

Hieruspeccs, Johnny Six, Psychosomatic, July 31 • Renaissance, Aug. 1 • Shame Train, Ben Eaton, Tim Crine, Aug. 2 • TBA, Aug. 7 • East 18, Lucy Star, Nolan, Man

Ringmasters? IC's Preacher Gone to Texas will grace every show on the tour.

Iowa Hardcore Tour Throughout Iowa • Aug. 24-31

A traveling circus of music (complete with juggling) is coming to a town near you. www.iowahardcore.com is a website that serves as a sort of clearing house for lots of Iowa bands that fly very loosely under the hardcore banner. According to the site, "So many people complain about how boring and bland Iowa is. This tour is to show people that there are cool things happening all around you, and it's up to you to get involved and make this a better place to live. One of our goals is to get as many people throughout the state involved as possible and help develop a statewide underground network so that people can pick up after we are done and do their own tours." The circus stops at Gabe's Aug. 30 with Preacher Gone to Texas, Making Hey!, William Elliott Whitmore, Flaccid Trip, Faultlines, Zach Hoyt Experience, and Lucky James. An all-day pre-show party is also planned at Public Space One, and CSPS in CR is hosting some related artsy activities Aug. 31 (see calendar for specifics). Bradley Adita's much anticipated IowaHardcore.Com(pilation) CD will be available at all shows. Here's a list of other stops in Iowa (different bands are playing at different shows, so rev up the mini-bus and be a hardcorehead): August 24, Cedar Falls; Aug. 25, Ames; Aug. 26, Sioux City; Aug. 27, Omaha; Aug. 28, Ottumwa; Aug. 29, Davenport. (Check iowahardcore.com for details.) Iowa may never be the same.

Down, Aug. 8 • Oswah Greggori & the Enforcers, Sphere, Aug. 9 • Live hip-hop, Aug. 13 • Leven, The Pimps, Martian Waters, Aug. 14 • Green Room 5-year Anniversary Party, Mr. Baber's Neighbors Solar String Band, The Absurd, Aug. 15 • Bernie Worrell & the Woo Warriors, NICKELBAGOFUNK, Aug. 16 • Euforia, Aug. 21 • Ulu, The Westfall, Aug. 22 • Beatles Tribute Night, Aug. 23 • Natty Nation, Funk Master Cracker, Aug. 28 • Dave Zollo and the Body Electric, Aug. 29 • Robert Bradley's Blackwater Surprise, Pseudopod, Aug. 30 • Two Cow Garage, Aug. 31.

Hooverfest

Aug. 1-3, Herbert Hoover National Historic Site, West Branch, 643-5327 or 800-828-0475

Aug. 1

Street Dance with Dale Thomas and his Band, 8pm, downtown.

Aug. 2

Red Cedar Blues by Boland-Dowdall Duo, 2:30pm • Iowa Opry, 4:45pm • Banana Slug String Band, 6pm • Big Wooden Radio, 7pm • Cedar Rapids Municipal Band, 8:30pm.

Aug. 3

Eastern Iowa Brass Band, 2pm • Too Much Yang, 3pm.

Iowa City Community Band

351-1256

Irving B. Weber Days, Aug. 9, 5:30pm, College Green Park, Iowa City.

The Java House

211 E. Washington St., 341-0012

WSUI's "Iowa Talks Live from the Java House," Fridays, 10am

Dave Moore and Dustin Busch, Aug. 1 • The Mike and Amy Finders Band, Aug. 8 • Big Wooden Radio discuss their music and perform, Aug. 15 • Minneapolis singer-songwriter Stuart Davis discusses his music and performs, Aug. 22 • Mary Swander on bango and Al Murphy on fiddle, Aug. 30.

(See Java House listing under *Words* for the talk component of the shows)

Martini's

127 E. College St., Iowa City, 351-5536

Shows at 9:30pm

TBA, Aug. 1 • Rich Webster Group, Aug. 2 • GrisFunk, Aug. 8 • Joe Price, Aug. 9 • Matt Richard Group, Aug. 15 • BillyLee Janey, Aug. 16 • McMurrin/Johnson, Aug. 22 • David Zollo Band, Aug. 23 • Sweet Jimmy, Aug. 29 • The Diplomats, Aug. 30.

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 8pm doors unless otherwise noted

Mary Lou Lord, Kathryn Musilek, Aug. 2 • Nikki Lunden, Aug. 8 • Baby Gramps, Aug. 9 • Dave Moore & Friends, Aug. 15 • Catfish Keith, Will Whitmore, Aug. 16 • Mike & Amy Finders Band, Aug. 22 • Shame Train, Aug. 23.

Rock's Roadhouse

1701 Hwy. 1 S., Iowa City, 358-1514

Patrick Hazell, Aug. 26, 8:30pm.

Sanctuary

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

Jazz Jam, Thursdays

David Williams, Aug. 1 • Alastair Moock, Aug. 2 • Greg Aker Jazz Band, Aug. 8 • John Cord Jazz Band, Aug. 9 • TBA, Aug. 22 • Saul Lubaroff Trio, Aug. 23 • John Cord Jazz Band, Aug. 29 • TBA, Aug. 30.

Theatre Cedar Rapids

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

Memphis' Scott Foppiano on the theater's Rhinestone Barton pipe organ, Aug. 17, 2pm.

Third Street Live

1204 Third St. SE, Cedar Rapids, 365-6141

MB Bluez, Aug. 1, 9pm • Blind Lab Rats, Aug. 2 • DNA (Danny, Nate & Andy), Aug. 3 • Slacker, The Spectacles, Aug. 9 • Whale Boy, Aug. 16 • Divas Unplugged with Kimberli, Aug. 22, 8:30pm • 10 Fold, Aug. 23 • The NTS Band, Aug. 29 • Gary Gibson Group, Aug. 31, 8pm.

Uptown Bill's small Mall

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

Mud River Open Mic, Fridays, 8-11pm, sign up 7:30pm, all welcome • Irish slow session (for more info contact Tara Dutcher, tara@uptownarts.com), Sundays, 2-4pm •

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Mike and Amy Finders Band

Kevin B.F. Burt & the Instigators

David Zollo

Club 76 (2349 McHalley Bridge Rd.) North Liberty

Karaoke Night, Aug. 10 & 24, 8-11pm • Caleb Ryder, Aug. 2, 8:30-11pm • The Unsung Forum, budding songwriters' workshop, Aug. 14, 8-11pm • Mud River Dinner and Jam, bring a dish and your soul to jam the night away, Aug. 21, 5-9pm • Kelly Pardekooper, Aug. 23, 8:30-11pm • Jennifer Danielson, Aug. 30, 8:30-11pm.

Yacht Club

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

Blues Jam hosted by Flying Bacchus, Sundays 8pm-12am
David Zollo and the Body Electric, Aug. 1 • Dennis McMurrin and the Demolition Band, Aug. 9 • Tom Jessen and the Faded Blue Geniuses, Aug. 15 • Big Wooden Radio, Aug. 16 • Stuart Davis, Aug. 22 • Mad River Band, Aug. 23 • Popa Chubby, Aug. 25 • Alma Hovey Hayride, Aug. 30.

MUSIC FESTIVALS/SERIES

Amana Festhalle Barn

4707 220th Trail, Amana, 622-7504

Amana Bluegrass Festival, Aug. 16, 4-9pm.

Bluesmore

Aug. 2, Brucemore, 2160 Linden Dr. SE,

Cedar Rapids, 362-7375

4-10pm

Paul Reddick & The Sidemen, Little Charlie & The Nightcats, Walter Trout & The Radicals, Bob Dorr & The Blue Band.

Friday Night Concert Series

Weather Dance Fountain Stage, downtown Iowa City

6:30-9:30pm

Dave Zollo, Aug. 1 • Mike & Amy Finders Band, Aug. 8 • Tom Jessen, Aug. 15 • The Salsa Band, Aug. 22.

Jazz Under the Stars

Noelridge Park, Cedar Rapids

7pm

Saul Lubaroff Quartet, Aug. 7 • Thick As Thieves, Aug. 14 • Daugherty-McPartland 20th Anniversary Big Band, Aug. 21 • Ashanti, Aug. 28.

Just Jazz Saturday Night Concert Series

Weather Dance Fountain Stage, downtown Iowa City

6:30-9:30pm

Johnny Kilowatt Band, Aug. 2 • Gizmofunk, Aug. 9 • The Fred Woodard Trio, Aug. 16 • The Tornados, Aug. 23 • The Saul Lubaroff Jazz Group, Aug. 30.

Market Music

Chauncey Swan Park, Iowa City

5-7pm

Scotty Hayward, Aug. 6 • Dave Zollo, Aug. 13 • Acoustic Mayhem, Aug. 20 • Robert Morey, Aug. 27.

Music in the Park

Morrison Park, Coralville

6:30-8pm

American Pie, Aug. 1 • Big Wooden Radio, Aug. 8.

Taste of Cedar Rapids

Aug. 30-31, Cedar Rapids

Aug. 30: Dusty Drake, Collin Raye, Swing Crew, Starch Martins, Lao Tizer, Wylde Nept, Bohemian Soul Tribe • Aug. 31: KC & The Sunshine Band, Jethro Tull.

Ushers Ferry Folk Music Festival

Aug. 9, Ushers Ferry Historical Village, Cedar Rapids, 286-5763

4-10pm

David Holt, Small Potatoes, David R. Miller, Acoustic Mayhem, Dave Moore, Mike & Amy Finders Band, Black Sheep.

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West Branch Concert Series

Downtown West Branch

Street Dance with Dale Thomas Band, Aug. 11, 7pm.

DANCE

Arts a la Carte

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 • Salsa Night Fund-raiser, dance and music, group salsa lessons 8 & 9pm, Aug. 1, 8pm-12am.

THEATER/PERFORMANCE

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. 3pm. Depot Theatre: Thurs. 3 & 8pm; Fri. & Sat 8pm; Sun. 3pm

The Rainmaker, comedy by Richard Nash about a young woman whose father and brothers are worried she will become an old maid, through Aug. 17, Price Creek Stage • *With All My Love, Bill*, works by William Shakespeare molded by The Creamery's Tom Johnson, through Aug. 17, Depot • *Always...Patsy Cline*, Aug. 22-Sept. 28, Price Creek Stage.

AUDITIONS, CALLS, ETC.

IC Public Library

123 Linn St., Iowa City, 356-5200

Tryouts for IC Community Theatre production of *Harvey*, July 31, 7-8:45pm.

Theatre Cedar Rapids

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

Auditions for *Wonder of the World* and *The Shape of Things*, Aug. 3-4, 7pm • Auditions for *Home for the Holidays: A TCR Christmas*, Youth (ages 10-14), Aug. 23, (A-K) 9am, (L-Z) 11am; Adults (15 & older), Aug. 24-25, 7pm • Season meeting for anyone interested in stage manager, sound, light or stage crew positions for the coming season, Aug. 24, 2pm.

COMEDY

The Green Room

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

Lightning in a Bottle, Iowa City's new improv theater, Aug. 10 & 24, 8pm • Comedy, Aug. 27.

Hancher Auditorium

UI campus, Iowa City, 335-1160

Margaret Cho, Emma Goldman Clinic benefit, 8pm.

WORDS

Cedar Rapids Museum of Art

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

"Lasting Impressions," lecture by independent print curator Charles Helsell, Art Sandwiched In, Aug. 6, 12-1pm • "Iowa: The Literary Landscape in Fiction," website and powerpoint demonstration by Kristy Raines, Mount Mercy College, Thursdays on Third, Aug. 21, 5:30-6:30pm.

Downey Street

Hoover Kiosk Courtyard, West Branch, 643-4545

Open Reading, homebrew story-poems-essays, Aug. 29, 8pm.

Gabe's

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

CD-release for spoken-word disc *Luca Moved Upstairs*, Aug. 11, 8pm.

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The Green Room

509 S. Gilbert St., Iowa City, 354-4350
Poetry Slam, Aug. 6 & 20, 9pm.

The Java House

211 E. Washington St., 341-0012

WSUI's "Iowa Talks Live from the Java House," Fridays, 10am

WSUI's Organic Growing Team: Patrick O'Malley, ISU Extension commercial horticultural field specialist; Ericka Dana, organic farmer from Catnip Farm; Janette Ryan-Busch, certified organic farmer from Fae Ridge Farms, answer organic growing questions; Dave Moore and Dustin Busch provide music, Aug. 1 • The tobacco debate, music by The Mike and Amy Finders Band, Aug. 8 • Big Wooden Radio discuss their music and perform, Aug. 15 • Minneapolis singer-songwriter Stuart Davis discusses his music and performs, Aug. 22 • Iowa author Mary Swander discusses her latest book, *Desert Pilgrim*; music by Swander on bongo and Al Murphy on fiddle, Aug. 30.

Prairie Lights

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

Poet John Thompson reads from his third book of poems, *Tender Revolutions*, July 31, 8pm, no radio.

Uptown Bill's small Mall

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

First Conversation Salon Night, conversations with noted local personage, open topics, Aug. 5, 6-9pm.

EVENTS/FESTIVALS

Hooverfest

Aug. 1-3, Herbert Hoover National Historic Site, West Branch, 643-5327 or 800-828-0475

Music (see Music listing), Hooverball tournament, art show, see www.hooverassoc.org for more info.

Iowa Renaissance Festival

Aug. 30-31, Sept. 1, 11am-6pm, Middle Amana Park, Middle Amana

Equestrian jousting, entertainment, food, 60 artisan merchants, for more info: 641-357-5177 or gregfest@netins.net.

Irving B. Weber Days

Aug. 8-9, Iowa City, 356-5200

Aug. 8

Lolly Eggers, retired IC Public Library director and author of upcoming Weber biography speaks on "Johnson County's First Farm Site—the Irving Weber Connection"; Connie Mutel, earth scientist with the UI Institute of Hydraulic Research, speaks on "Nature in Johnson County, 1800 to 2000," 2pm, Johnson Co./Iowa City Sr. Center Assembly Rm., 28 S. Linn St.

Aug. 9

The Land & the People: A Bus Tour of Churches, Cemeteries & Geography of Johnson County, 9am-12:30pm, reservations required at 351-5738 • Johnson Co. Historical Society Open Houses, 1-3pm, 1855 Johnson County Poor Farm and 1859 "First Johnson County Asylum," southwest corner of the US Hwy. 218/Melrose Avenue interchange, Iowa City; 1876 School House, 310 5th St., Coralville; Historic Plum Grove, 1030 Carroll St. • Irving B. Weber Statue Dedication, 4pm, corner of Iowa Avenue and Linn Street; Ice Cream Social and Community Band Concert, 5:30-7pm, College Green Park.

Displays

I Remember That!—A Photo Exhibit of Downtown Iowa City in the 1960s, photographs by Mildred Mead, through Aug. 24, IC Senior Center • Johnson County 200-Year Timeline; display by Irving B. Weber Elementary School students, Aug. 4-9, window of Johnson County Historical Society location in Old Capitol Town Center.

Regina Fall Fun Festival

Aug. 29-31, Regina Catholic Education Center, 2140 Rochester Ave., Iowa City

Entertainment, Fun Run, (Sunday 8am-12pm).

Tanager Place Summer Fest

Aug. 23-24, Outdoor Convention Facility, 38 38th Ave., Amana

Hot air balloon competitions at 7am both days followed by pancake breakfast 7-9:30am, mass balloon ascension 6:30pm Saturday, entertainment; 6am-7pm Saturday, 6 am-12pm Sunday, 365-9164.

MISC.

Arts a la Carte

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

Salsa Night Fund-raiser, Aug. 1, 8pm-12am.

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.

Public Space ONE

6½ S. Dubuque St. (above the Deadwood), Iowa City
Hardcore.com Showcase pre-show party with art, activities, workshops, juggling lessons, seven-layer salads, pancakes, films, Aug. 30, 10am-7pm.

Silent Art Auction

Aug. 14, One Twenty Six, 126 E. Washington St., Iowa City

Benefit for Shelter House, Community Shelter and Transition Services; art from local artists and galleries, hors d'oeuvres and wines, bidding 5-9pm, call 351-0326 for more info.

Sign up for a free Aug. 7th class at
PATV & then make a TV show to
reflect **your** personality!



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Strange but True!

News Quirks

Compiled by Roland Sweet

Curses, Foiled Again

A man who tried to rob a Fourth of July fireworks stand in Las Vegas, Nev., apparently failed to notice that the booth was sponsored by the city's police department. When he showed a gun and demanded money, an off-duty officer staffing the booth with his wife pulled his own gun and shot the gunman dead. "The guy just unfortunately picked the wrong booth to rob," police Capt. Tom Lozich told the *Las Vegas Review-Journal*.

Homeland Insecurity

The US Bureau of Immigration and Customs Enforcement reported that people have had limited success sneaking across the US-Mexican border near El Paso, Texas, by disguising themselves as tumbleweeds. They try to blend into the landscape by rolling slowly across dusty roads, often wearing weeds for camouflage. "Whenever we see what looks like a tumbleweed, the first thing we try to determine is which way the wind is blowing," agent Caleb Vidaurri said. "Sometimes the wind blows one way, and the tumbleweed blows the other."

So Misunderstood

Authorities in Lakeside, Calif., reported that Albert de Santiago, 39, stormed into the post office and took four employees hostage. While a sheriff's SWAT team and a dozen California Highway Patrol officers surrounded the building, his only demand during the three-and-a-half-hour standoff was for a six-pack of Dr. Pepper. He released two hostages to bring him soft

drinks, but when they didn't return, he grew agitated and said that "if he didn't get some sodas there, he'd kill someone," according to Sgt. Ron Morse, the deputy in charge of the negotiating team. After deputies finally delivered a six-pack, he released the remaining hostages and surrendered.

Funny Money

Treasury Secretary John Snow was taking part in an interactive exchange on the White House website when someone asked him what denomination of currency he would like to have his likeness on. "I would put it on the \$500 bill," Snow replied. "It has the least circulation. That way I wouldn't have to see myself too often." In fact, the bill has no circulation. According to the Bureau of Engraving and Printing, the government stopped making new \$500 bills in 1945 and stopped issuing them altogether in 1969. After the gaffe was pointed out, Treasury representative Rob Nichols insisted that Snow had been joking.

Hot Facials

Police in Ho Chi Minh City arrested Pham Thi Hanh, 49, for tipping a pot of hot vegetable oil over her sleeping daughter, Vietnamese fashion model Vo Thi Thu Tram, 22. Hanh told police that she acted because she was angry that her daughter ignored her after marrying a foreigner and becoming rich from her modeling. A doctor at the Cho Ray hospital said that the attack completely burned Tram's face.

Bucket Brigade

Two years after residents of a house in Augusta Township, Mich., were ordered to either hook up to a municipal sewer system or fix their failed septic systems, health officials found the house abandoned and 110 five-gallon pails of human waste—about a year's worth—lined up in the back. Township officials estimated that the cleanup would cost \$15,000.

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

Bix continued from page 14

the idle while Machine Gun Jack McGurn breathed down his neck, telling him every few minutes how the Boss needed his rig at a quarter-to-noon sharp, and with every clipped reminder his fingers got slower and thicker while his eyes sizzled and blurred, and he was just pulling back from under the long gleam of the hood and wiping those fingers on a rag while the Caddie purred like a pussy when here came a clatter of footsteps down the rampway beneath the Metropole, and it was the Big Shot himself—Capone—swaggering surrounded by bodyguards..."

One wonders, a little indulgently, if the book couldn't go on like that forever, Turner getting his DeLillo on, Herman hanging out with the wiseguys. When Bix worries over his piano compositions or wonders about his future as an artiste, the prose can't help but sag. And when Herman disappears back into the underworld midway through, our mediator to the mysteries of a ticking genius is gone with him.

Herman turns up again, an old man, living across the river from Davenport, haunting the crowds as Bix Fest, still chewing on the questions of Bix's demise and his own departure. How had he known he must get "out of the wreckage of a life, forever"? Perhaps there's no answer to that, he decides. But then why, "after all these years, were these crowds of latecomers milling around Davenport and trampling the grasses of the grave when all they had to base their adulation on were a few old recordings?"

Only cranky old Herman would chalk up the legacy of Bix Beiderbecke that way, which is what makes him so endearing. He might have had the shoulders for a hefty novel like this one—so many words, so little plot—but, alas, Turner never gives him the chance. In its droopy, inarticulate care of Bix, on the other hand, 1929 is bound for a crash. **LV**

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FORECAST FOR AUGUST 2003 • BY DR. STAR



LEO (July 23–Aug 22) Leo loves to be the ringleader and usually succeeds. The problem is that disagreements are erupting in the ring Leo now leads. Events are becoming increasingly resistant to your desires, too. From the astrological perspective, the answer is clear. Keep trying to reshape the world around you but do not be surprised when it is you who are reshaped, for the better. Your understanding of yourself and the world will evolve, sometimes in spite of yourself, and your situation will be automatically strengthened.



VIRGO (Aug 23–Sept 22) Virgos can be forgiven for thinking they are trapped in a world suddenly gone mad. Many close personal and professional associates are showing an excessive, even maddening degree of independence and freedom of action. It might be hard to accept that you really have to deal with these shenanigans. In time, however, you will find that you have a surprising ability to guide and nurture these rambunctious characters. The trick is to foster their growth without being knocked completely off track yourself. It will be necessary to set some boundaries.



LIBRA (Sept 23–Oct 22) Think of it as a command performance. The planets are requesting your greatest balancing act. You've got an increasingly cranky and demanding boss. Many of the people near and dear to you have apparently declared war on each other. And, truth be told, it's hard for you to understand what any of the fuss is about. The risk is that you will let all this stuff get to you. Pick out the most supportive and constructive vibes from all the dissonance and build on those. That will benefit all concerned.



SCORPIO (Oct 23–Nov 21) In this rather turbulent and eventful time, the emphasis for Scorpio is on the needs and desires of their partner. The planets strongly favor the hopes and aspirations of Scorpio. The turmoil also strongly favors the interests of Scorpio. However, despite all the positives, Scorpio doesn't do well in turbulent environments like this one. They tend to get...well...flustered. Their highly intuitive minds and responsive natures get seriously overstimulated. The planets strongly suggest that, this month, success will come from allowing yourself to be influenced by your partner's inclinations.



SAGITTARIUS (Nov 22–Dec 21) The planetary uproar in August will hit Sagittarians at a couple different but equally bothersome angles. You settled many difficult issues in your own mind a long time ago, but other people in your life are just now coming to terms with these issues and their implications. That's what is causing the uproar. Avoid being drawn into this highly contentious rehash. Things will work out best if you sidestep the conflict and devote yourself to your work. You'll know when it's necessary to take action.



CAPRICORN (Dec 22–Jan 19) For the immediate future, everything to do with partnerships and support networks will be absolutely sizzling, and not necessarily in a positive or productive way. But you should already realize that current developments are all but inevitable and realistic options are limited. By this time, everybody just has to do what they have to do and everybody but Capricorn still needs to get used to that fact. The best thing for Capricorns to do is play. Get in some extra rest and recreation. Recharge while others come up to speed.



AQUARIUS (Jan 20–Feb 18) The kind of battle now shaping up looks like the kind of battle Aquarians enjoy. Clear-cut good guys and bad guys. Fair fighting on one side, unfair fighting on the other. But Aquarians need to put more attention on their home, family and personal affairs. There is a lot of overheated and empty rhetoric involved. This will go on for awhile and you'd be better off tending your own garden. Wait for the real issues to come up. Wait until it's time for real decisions to be made.



PISCES (Feb 19–March 20) There are increasing levels of tension and open conflict in your environment, especially in your work environment, and that is definitely unsettling. However, you have a surprisingly strong, intuitive grasp of the issues. You also have a subtle and effective way of influencing events. The planets suggest you focus on the local effect of ongoing affairs. The financial balance of power in your life is about to shift in favor of partners and associates, upon whom you will have to depend for continued prosperity, but they are generously inclined.



ARIES (March 21–April 19) While nothing might come along to upset your plans, specifically, and no crises are scheduled for August, you will sense growing tension in your environment. How well you do in August depends on how well you can go about your routine in an atmosphere of increasingly intense social and political controversy. The planets will be sending in reinforcements to shore up your defenses at their weakest points. Still, it would be best to use whatever advantages you gain to stabilize your existing situation. Avoid changes that increase financial risk or instability.



TAURUS (April 20–May 20) Despite recent financial strains, or excesses, you should find your economic situation continues to stabilize in August. You might want to expand some. In fact, you might not be able to avoid expanding. However, you should do it slowly and carefully. You will have to be especially careful to balance your personal goals and ambitions against the needs and desires of those near and dear. Still, the economic odds are clearly in your favor and, with care and a little luck, you should be able to realize your plans successfully.



GEMINI (May 21–June 20) Things will not calm down anytime soon. The "excitement" of recent years continues, but for different reasons. A lot of it will be little more than noise, though. It will only knock you off track if you let it. Important financial matters are on a good course. You practically have an ironclad guarantee that your financial situation will stabilize. Ironically, the turmoil and change in your environment should only strengthen your financial situation. You might not feel rich, yet, but very good financial things are happening in the background.



CANCER (June 21–July 22) Despite the planetary guidance and protection Cancerians enjoyed during the turmoil of last year, most Cancer natives probably only dug themselves deeper into their protective burrows. Since all Cancers are hypersensitive, they probably all think it isn't safe to come out yet. However, the turmoil they sense is now coming at their Sun sign from positive angles. They will find themselves much more empowered than they remember being. Cancerians now have surprising leverage over events. Take a chance. The planets want you to use this power. Just do it carefully. **LV**



31 Hieruspecs
Johnny Six/Psychosomatic

1 Renaissance

2 Shame Train
Ben Eaton/Tim Crine

6 Poetry Slam

7

8 East 18/Lucy Star
Nolan/Man Down

9 Oswah Greggari & the Enforcers
Sphere

10 Lightning in a Bottle
Comedy Improv

13 LIVE HIP HOP

14 Leven
The Pimps/Martian Waters

15 Green Room 5-year Anniversary Party
Mr. Baber's Neighbors Solar String Band
The Absurd

16 Bernie Worrell & the Woo Warriors
NICKELBAGOFUNK

20 Poetry Slam

21 Euforia

22 Ulu
The Westfall

23 Beatles Tribute Night

24 Lightning in a Bottle
Comedy Improv

27 Comedy

28 Natty Nation
Funk Master Cracker

29 Dave Zollo & the Body Electric

30 Robert Bradley's Blackwater Surprise
Pseudopod

31 Two Cow Garage

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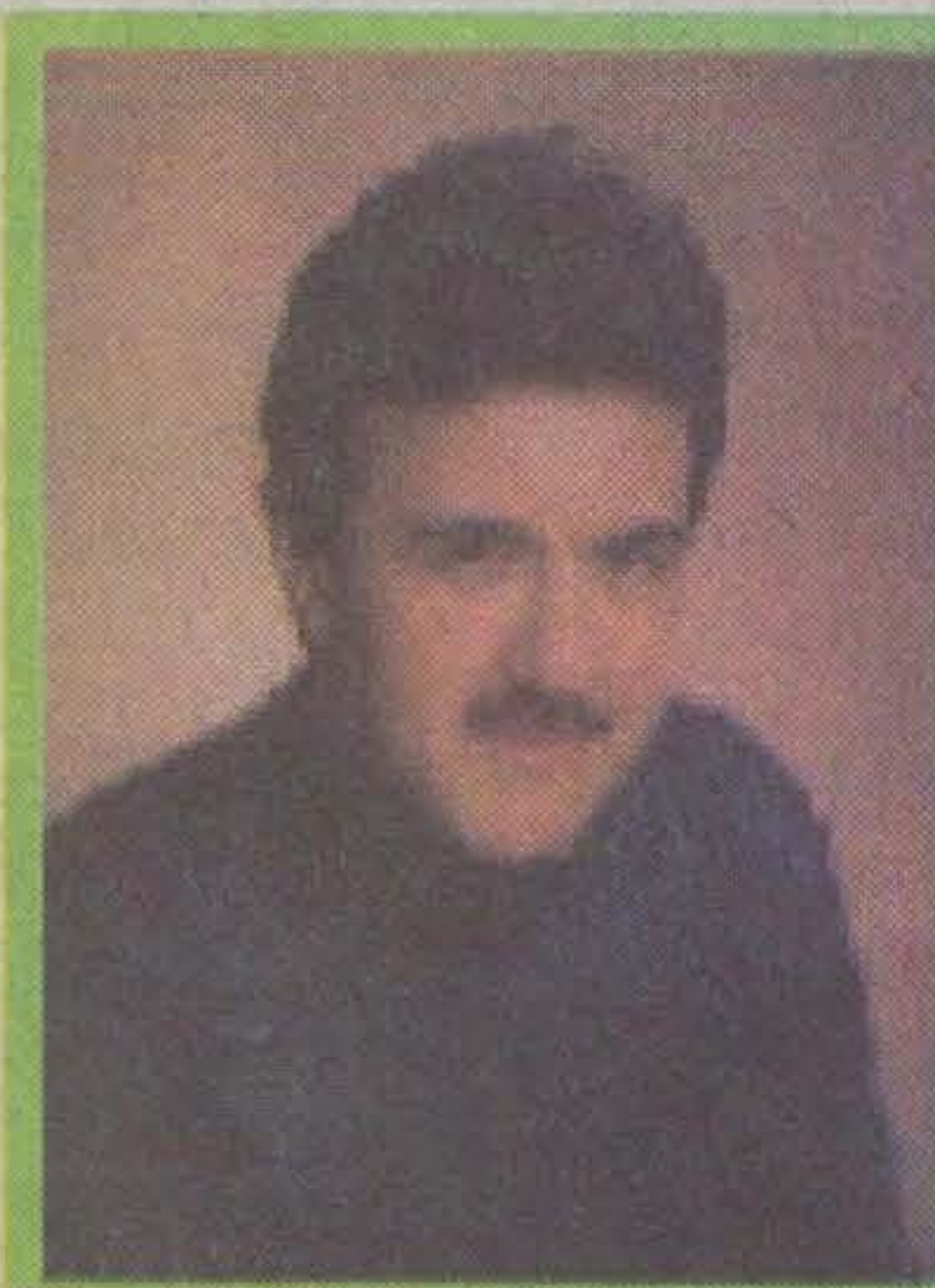
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