

little village

iowa city's news & culture magazine

FREE

7.04



Iowa...
& the
world p.8

Eric
Thompson
returns
p.11

Nicole with Tiny Serpent, Rolly World

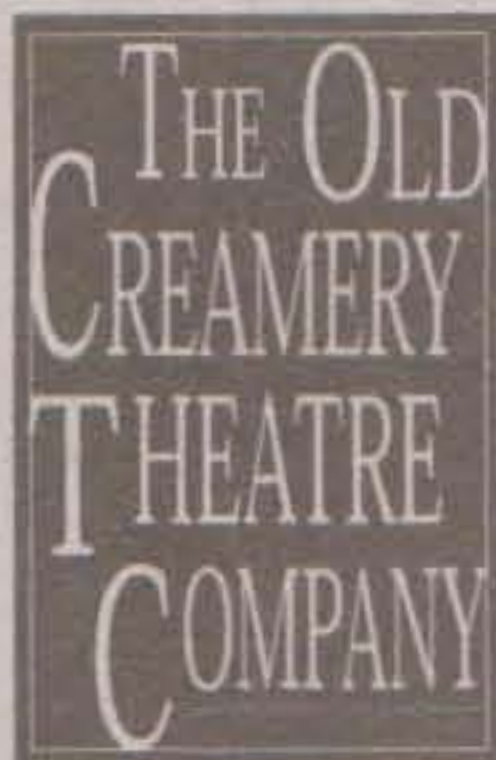
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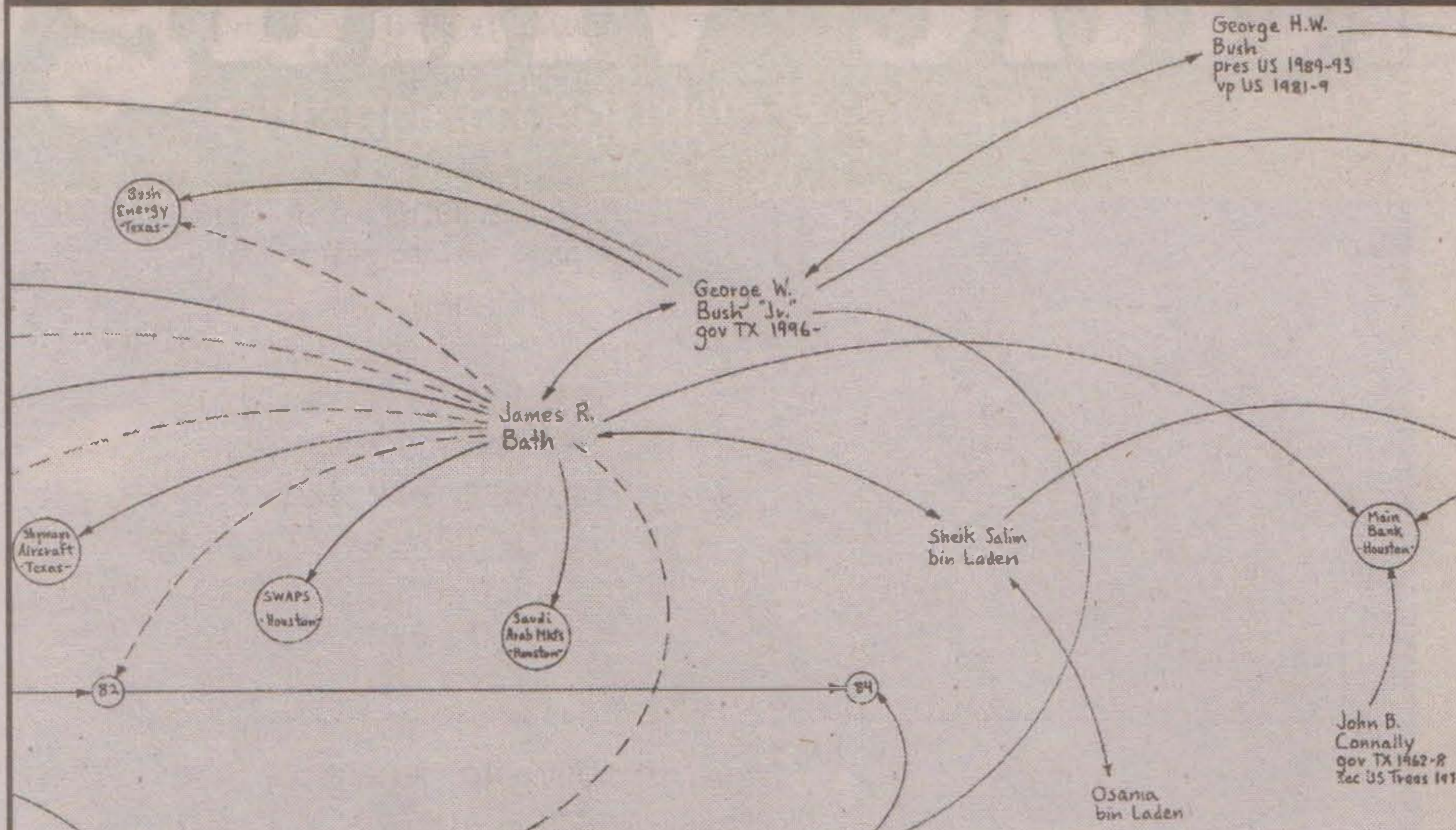
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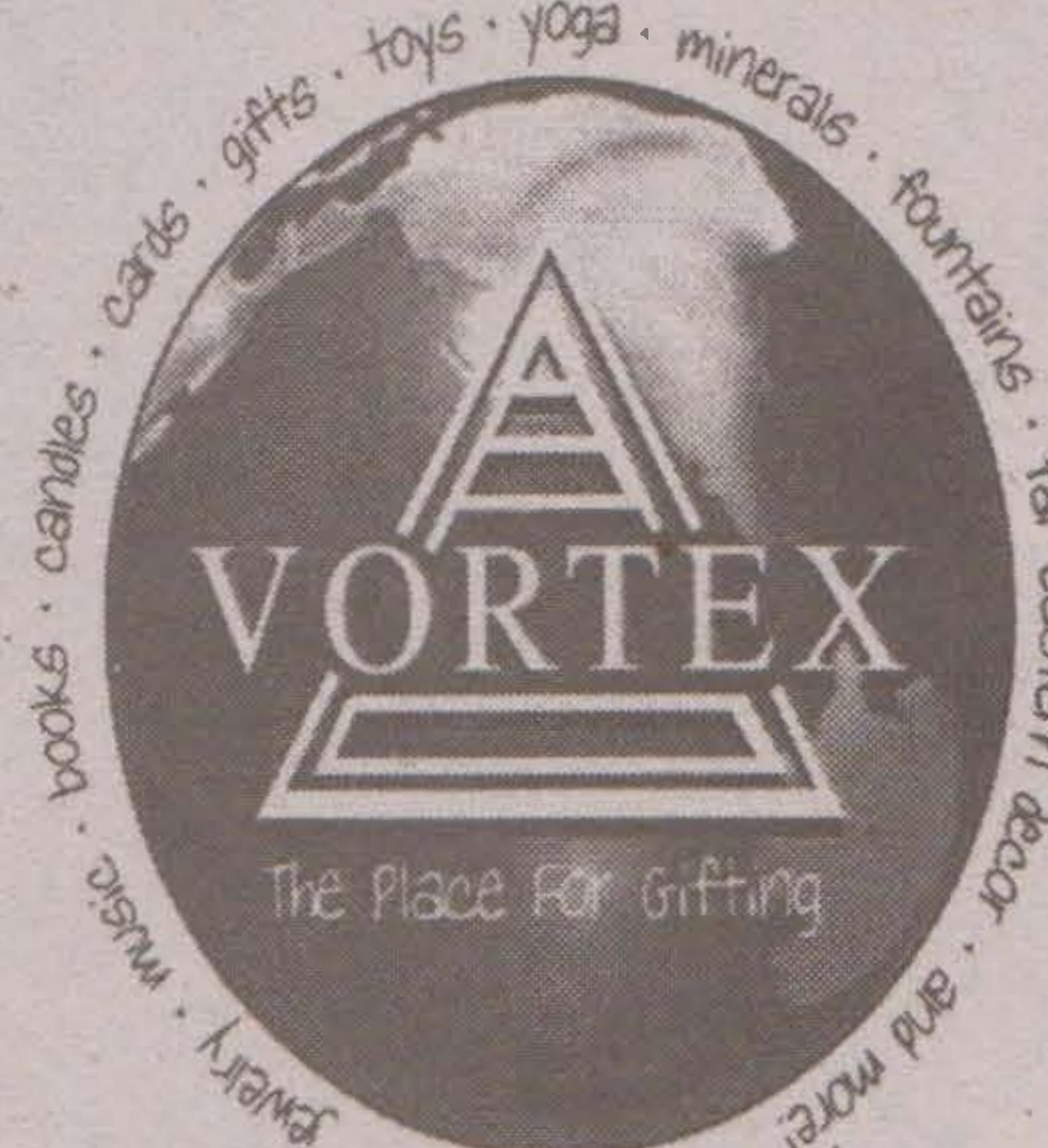
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little village

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is the 3rd Friday of every month



More money-saving tips

In addition to John Gelhaus' suggestions regarding saving the UI some money ["Frugal task force members could save UI money," June *Little Village*], I have a few of my own.

1.) Demand that the Board of Regents meets via online conferencing or conference calls instead of meeting in person. This would save the state thousands of dollars each year in travel, outrageously lavish meals and other expenses related to the board meetings. If the average lowan saw the royal treatment these board members get, they'd be mortified.

2.) Lower the salaries at the UI Foundation and channel the extra money into general UI funds. As stated, "The mission of The University of Iowa Foundation is to maximize private gift support for The University of Iowa while continuously laying the groundwork for future fund-raising success, in order to aid the University in fulfilling its own mission of excellence in educa-

tion, research, and service."

By paying exorbitant salaries to administrators at the foundation, I don't see how they are "maximizing" private gift support to the UI.

The days of old-school glad-handing and lavish living should be over for these two institutions. It's about time the state taxpayers' money be spent sensibly. I urge readers to investigate how their taxes are being spent by UI Foundation and the Board of Regents.

Kristen Weber
Cedar Rapids

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THIS MODERN WORLD

by TOM TOMORROW

THE CANDIDATE...

SENATOR KERRY,
IS LIGHT A
WAVE OR A
PARTICLE?

WELL TIM, QUANTUM MECHANICS TEACHES US THAT LIGHT EXHIBITS THE CHARACTERISTICS OF BOTH A WAVE AND A PARTICLE--SO EITHER THEORY CAN BE CONSIDERED VALID UNDER SPECIFIC DEFINABLE CIRCUMSTANCES!



THE CANDIDATE...

MR. PRESIDENT--
CAN YOU SPELL
THE WORD "CAT"?

OH GEE--YOU'RE REALLY PUTTING ME ON THE SPOT! LOT OF PRESSURE HERE! WISH YOU'D GIVEN ME THIS ONE IN ADVANCE!

LET'S SEE...K-A-T?



THE COMMENTARY...

THAT'S JOHN KERRY FOR YOU--ALWAYS TRYING TO STRADDLE BOTH SIDES OF THE ISSUE!

CAN'T HE TAKE A FIRM STAND ON ANYTHING?

WHICH IS IT, SENATOR KERRY-- WAVE OR PARTICLE?



THE COMMENTARY...

HE WAS REALLY, REALLY CLOSE!

NOBODY EXPECTS THE PRESIDENT TO BE A CHAMPIONSHIP SPELLER!

THE IMPORTANT THING IS THAT HE SAYS WHAT HE BELIEVES!

THAT'S REAL LEADERSHIP!



Rendering unto Caesar

Those stones you see being cast of late, allegedly by those without sin, are in fact big chunks of the wall between church and state, which has taken more damage of late than Colin Powell's credibility. While cultural warfare between the pious and the secular has been waging for some time now, this election season has seen a decided escalation in the hostilities.



In large part, this is due to the current occupant of the White House and his ongoing efforts to extend his lease by another four years. George W. Bush entered the White House every bit as intent on breaching the wall between church and state as Ronald Reagan was on breaching the one between East and West Berlin, with faith-based initiatives specifically designed to knock a section of it out to make way for a pipeline of federal dollars to religious charities and a policy agenda that routinely ignored science, history and constitutional law in favor of conservative social mores. Since then, and especially since Sept. 11, Bush has claimed divine inspiration

bordering on divine mandate for policies both foreign and domestic, and has continued his attempts to assume moral leadership of a country that grows more demoralized by the day.

He has also so damaged the economy, the nation's security, our standing in world opinion, and his own personal credibility as to find himself in a historically unique position. Bush is far from being the first Evangelical Christian to occupy the White House—we've had three in the last three decades alone—and certainly not the only president in history to have a messianic streak. He is, however, the only one to be running negative approval ratings this early in a presidential campaign.

He is also the only one so convinced of his God-given mission to consider law, precedent and protocol mere inconvenient impediments to his progress. Faced with the prospect of the repossession of the keys to the kingdom, the president and his political allies have mounted a frontal assault on the church/state barrier that stripped of its Sunday clothes reeks of naked political expediency.

First, Bush campaign staffers in Pennsylvania sent a series of emails asking recipients to identify church congregations "where voters friendly to President Bush might gather on a regular basis." In and of itself, this is sound political strategy—not only do regular churchgoers identify as Republicans a majority of the time, but at this stage of his presidency Bush has to count on those with

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extensive experience in holding strong beliefs without any credible evidence whatsoever, and in spite of extensive evidence to the contrary, to form the hard core of his support. Like Willie Sutton, who said he robbed banks because "that's where the money is," the Pennsylvania Bush campaign grabbed for as much low-hanging fruit as they could find.

Unfortunately, like Sutton, their activities were illegal. By encouraging churches to engage in partisan political activity, Bush's campaign was in effect encouraging those churches to break the conditions under which they maintained their tax exempt status and is blithely ignoring years of legal finding and precedent upholding that condition. Why let legal technicalities stand in the way of four more years?

All of this might have lived and died in the news cycle as the ill-considered flailings of a desperate state-level campaign if not for the efforts of Rep. Bill Thomas (R-CA), chairman of the House Ways and Means Committee, who swiftly introduced the "Safe Harbor for Churches Bill" to prevent the IRS from penalizing those congregations that might "accidentally" engage in partisan political activity two or three times a year. While Thomas' bill failed to pass the smell test even in the olfactorily overstimulated House of Representatives, it nonetheless managed to inflate an embarrassing one-news-cycle story into a bona fide national tirade from the right on church and state issues.

Most of this has taken the form of the Bush campaign's official response to objections to the Safe Harbor bill, baldly stating that the bill's opponents were trying to "exclude people of faith from participating in America's civic life." This is ridiculous on its face. People of faith, indeed of all faiths, have been participating in the civic life of the nation for over 200 years—the civil rights movement, for example, would have been unimaginable without them—and

continued on page 6

North to the other place

This summer, my family and I are trekking northward, to Minnesota's Superior National Forest, for the fourth year in a row. I was born and raised and have spent most of my life in the middle Midwestern latitudes. Yet the North Woods have always called to me.

Every year when I was a kid, our summer vacation was at *the lake*. The lake shifted from year to year, our family gradually traveling farther northward into Wisconsin until we fell in love with Tomahawk Lake in the far northern part of the state. We returned there each year for what seemed forever, but looking back on it now, I realize it was only a few years. Still, vacation was north to the woods. My mother would sometimes bemoan our predictability. "Why can't we go to Florida?" The outraged insistence about "going to the lake" mustered by my brothers and me always won out.



So the smell of lake water and pine trees was imprinted on me from an early age. The North was a place of wonder and mystery for me. The gray-smattered, thin poles of white birch, the sappy smell and stickiness of pine and fir, the cool breezes carrying the subtly

sweet aroma of forest duff, the croaking of frogs as I lay on the sandy sheets of my cottage bed—these were the sights and sounds of my "other place," into adolescence.

Many years passed until I went northward again, yet the woods and lakes hummed their beautiful song in my heart and mind quietly. When I married Susan, I was able to submit to the northern pull once again, this time even farther northward, and deeper into wilderness.

Susan's father's cousin Joe owned a remote wilderness cabin near Isabella, Minn., about 30 miles from Ely, gateway to the Boundary Waters. Susan's family had vacationed there off and on for decades, and her father had engaged in many November hunting expeditions. Several miles down a primitive logging road, Pike Lake is well enough away from any other human beings to be called remote. For several years, we enjoyed visits with family there. I fell in love with the North all over again, and was introduced to its deeper beauties. The awe of its wilderness silence and majesty was not something I experienced in Wisconsin vacationland as a kid. And my woodsy companions, the chipmunk and raccoon of Tomahawk Lake, were traded for the more majestic moose, bear and wolf of the Superior National Forest.

A family dispute sadly ended our travels to Pike Lake. But four years ago, after a decade away from the North, Susan and I could

The gray-smattered, thin poles of white birch, the sappy smell and stickiness of pine and fir, the cool breezes carrying the subtly sweet aroma of forest duff, the croaking of frogs as I lay on the sandy sheets of my cottage bed—these were the sights and sounds of my "other place," into adolescence.

resist no longer. We had children by then, and we thought they needed to know the magic of the northern forest. We eased into the experience for a couple of years by renting a resort cabin with modern conveniences. The kids had fun with the small nature center and playground on the premises, but it was hardly the wilderness Susan and I sought, or thought our kids should know. Although we were at the edge of the Boundary Waters, the Fernberg Road and its regular traffic actually crossed Garden Lake, on whose banks the resort sat.

Two years ago, we discovered a beautiful, remote log cabin for rent. It is the only habitation on a boreal pond, ringed by cranberry bog, marsh, tamarack and black spruce, a lake on its way to becoming meadow. Although the cabin boasts no electricity and running water, and although it is at least two miles from any other dwelling, it is admittedly not a rough-hewn wilderness two weeks that we spend there. There is propane gas for lights, refrigerator and stove. A well-appointed sauna house is on the grounds, providing us with traditional Finnish comforts of cleanliness and invigoration.

But most important is the direct connection we can make with the beautiful coniferous forest of the North. We howl nightly to the nearby wolf pack, and they usually answer. We look for bear and moose tracks, hoping to spy one of these elusive masters of the forest. We hike the logging trails, plucking wild raspberries and popping them into our mouths and admiring the liquid shelter the spit bugs have made for themselves on delicate plant stems. We canoe the perimeter of the lake, on the lookout for the carnivorous pitcher plants and sundew, the delicately beautiful blue flag irises, the water lilies. We hear the haunting call of the loon across the waters and the gurgle of ravens in the trees. We stay silent to hear the sighing of fir and pine boughs, the creak of thin birch branches and the rustle of delicate, quaking aspen.

For a couple of years, we stopped on the way home from

our Superior vacation to visit with Paul Gruchow, my writer friend and mentor living north of Duluth, of whose recent passing I wrote a few months ago. As we related our latest North Woods adventures, he said, "You know you're doing something very special for your kids. Everyone needs a special place to return to, to know well. Not home, but another place. You're giving that to your kids, and that's important. For you, it's the North Woods. For my family, it was Mexico." I was not seeking any kind of approval from Paul, but I happily accepted it.

And I've thought about it a lot since he first said that. I just have to think of my own life and the persistent importance of the cold North Woods to me. I have spent much time reading of its history, natural and human. I have grown sad and restless when years have passed without a trip to the forest, missing the smoky sweet smell of balsam, jackpine and spruce. The landmarks on the way—the three railroad crossings, the Stony River pit stop, the "Welcome to Ely" sign at the last outpost of civilization—are nearly as familiar to me, and welcome, as my guideposts around Iowa City. The North Woods is, as much as anything could be, my second home, a place I love and cannot live without.

There is something to be said for being widely traveled, for seeing and experiencing as many places across our own great country and throughout the world as we can. We're looking at a trip to British Columbia next year with the kids, for example. But plants are held in place and nourished by more than one root. We stand in balance on two feet, if we can. Being grounded, and living the fullest possible life, involves multiple connections. The "other place"—at least one other plot of ground, large or small, in which we can plant our lives and experience, to achieve a certain balance—is necessary. Such an other place not only widens but deepens our experience of life. The return is an essential component of human existence,

a fundamental pattern to be played out, as most ancient story traditions teach us. Having another place makes that experience even richer, allowing you a return to the familiar there as well as the return home.

As my family experiences the Ely/ Boundary Waters/Superior National Forest area for the fourth time this year, I can see that it is creeping into permanent fissures of place in my children's lives. We have come to know the five wolves of the captive pack at the International Wolf Center in Ely, and in just a few seasons we have seen the older animals ousted from the hierarchy by the two younger and retired out. This year, we eagerly anticipate meeting the additions to what is becoming our own family, the three new pups to replace Lucas, Lakota and Mackenzie. We can't wait to visit the Bear Center again, a fledgling organization that hopes to grow on the model of the Wolf Center, to see what new additions there are to their displays and to hear the news about how close their ambitions for expansion are to reality. For the past couple of months, our bedtime stories have been read from William Durbin's young adult historical novels about Minnesota past—voyageurs, lumberjacks and homesteaders. (And, while we enjoy the romantic forest adventures, we also have an opportunity to talk a little bit about the tragedies of exploitive and extractive economies.)

When we get to the fire trail leading to the cabin this year, we will see if the old logging bridge is repaired. We will steel our fortitude and find out if we can make the sauna even hotter than last year. We will see if the beaver has abandoned the lodge he resided in last year on the pond. We will listen to hear if the old wolf in our howling-companion pack is still with them or has passed on, and whether or not new pups will replace the yips of last year's youngsters in their nightly chorus. In other words, we will be returning to our other home. **LV**

Fish *continued from page 4*

religious perspectives have always been welcome, and often loudly expressed, in the national debate. Never before, however, did anyone see the necessity to write into law an effective taxpayer subsidy for him or her to do so.

Many commentators writing in defense of this naked partisan power play have seized on the fact that the phrase "separation of church and state" doesn't appear anywhere in the Constitution. This is a bit like arguing that the fact that the phrase "hack him to death with a Polaner chain saw" doesn't appear in the statutes of any state in the union somehow makes doing so less of a punishable offense. The Establishment clause is clear and has served as the last word on the subject right up to the point where Republicans thought its violation was necessary for the maintenance of their political power.

Those making such an argument might be interested to know that the phrase does appear in a letter from Thomas Jefferson to the Danbury Baptist Association of Connecticut. In this letter, Jefferson asserted this separation as a means of assuring the association that they would be free from state interference in the practice of their religion—that the church would be safe from the state. Given the cynical exploitation of faith displayed by President Bush and his political allies, it's a distinction worth noting. **LV**

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I remember my very first picnic—
or at least I think I do. What's
more likely is that I have this amalgam filed
away in my memory banks made up of 30
or 40 snapshots that my father is likely to
have taken at any family gathering since
1960.



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The picnic I think I remember goes like this: Six of us pile into my father's five-passenger 1967 Ford Thunderbird (a car that I would one day inherit), me on Mom's lap—sans seatbelt because folks didn't know better back then—and trunk packed with all sorts of goodies. We would drive for what seemed an eternity east from Columbus, Ohio, to a park called the Dawes Arboretum. Dad would explain that

“arboretum” meant “tree zoo” in an attempt to get three kids excited about the visit to calm down for the long ride.

I remember Mom, Capri-cut pants and Jackie-O sunglasses, a scarf holding back her hair, spreading the red-checkered tablecloth over the picnic table while Dad and Uncle Jim wrestled the Styrofoam cooler from the trunk of the T-Bird. My older sisters would chase me around the pond, threatening to throw me in. I'd stumble on the bridge and start to cry, my dad would laugh, I'd tell him

to shut up and be sent to the car.

Mom would finally release me from my automotive prison, after I apologized for being angry that my father had laughed at me. The food was spread across the red checkers and I was famished—being chased and imprisoned was hungry work. I always went for the watermelon first, and then I would see what else there was.

Dad drank Stroh's beer at the time, or Rolling Rock, but we kids were given Kool-Aid and I was watched closely. This scrutiny resulted from an episode when I was 3 years old. My grandfather was gardening in the front yard when I saw his can of Stroh's in the grass next to him. They theorize that I believed it to be soda pop, but if the subsequent four decades of behavior are any indication, I think I probably knew what I was doing. At any rate, I guzzled what was probably half of the can before my chortling grandfather stopped me. Dad was always very protective of his beer after that.

Watermelon devoured down to the crunchy white rind, and seeds having been duly dispatched toward my sisters, I would scan the table for the next treat. Bologna sandwiches, a tray of cold fried chicken, macaroni salad, Buckeye potato chips (or sometimes Wise brand—both made in Columbus). There would be bratwurst on the charcoal grill and lots of sauerkraut and mustard. I'd gulp it all down, grab a handful of grapes and resume being chased by my sisters.

Of course, they would eventually catch me, and my mother would prevent them from tossing me in the pond just an instant before I was airborne; then she'd resume laughing and having her quiet “grown-up talk” at the table with Dad and Uncle Jim.

My memories have always revolved around food. In one way or another, I think that's true of everyone. Our happiest moments are spent around a table with the people we love and our favorite foods in front of us. Even at the sad times, everyone brings food. There is traditional food for every holiday,

from Thanksgiving turkey to Independence Day picnics. It is no coincidence that “feast” and “festival” have the same roots, or that “companion” means “with bread.”

Society exists because of our shared need for food. Civilization exists because of agriculture, and what we do to our farms we do to ourselves. Hormones. Pesticides. Antibiotics. Genetic modification. Confinement. Corporatization and land barons. Four or five companies own most of America's food. If you are what you eat, then who owns your food owns you. If you and your friends are the source of your food, then you are a little freer.

Enjoy a fabulous summer picnic at the Iowa City Jazz Festival or the fireworks display this Fourth of July. Make some great food and enjoy it with friends. Just be sure to bear in mind the independence you are celebrating with that picnic, and how it might be snatched out from under you. LV

If you are what you eat, then who owns your food owns you. If you and your friends are the source of your food, then you are a little freer.

Iowa... and the world

Photographers and artist
find inspiration locally
and beyond

Rob Cline

Conrad A. Marvin and Sandra Louise Dyas explore the power and possibility of black and white photography at Iowa City's Hudson River Gallery. Meanwhile, West Liberty painter Garth Conley takes a stand against post-modernism at Lorenz Boot Shop.

Specializing in landscape and architectural photography, Marvin demonstrates an impressive eye for detail and pattern in work from 1981 through 2004. The most arresting are four images of Medieval British sacred architecture. The viewer can almost feel the irregular and jagged stone inlaid against smoother materials in "North Doorway, Holy Trinity Church, Long Medford, England." The companion piece, "Wood And Iron, Holy Trinity Church, Long Medford, England," contrasts the crisp etching in an iron door fixture with the worn wood that runs vertically alongside it.

One strength of black and white photography is its ability to call attention to line and pattern, and Marvin uses that to wonderful advantage in "Lancet Window, St. Margaret's Church, Hales, England." A deeply set arched window dominates the image. The window itself is divided into two stained glass arches as well as a kite-shaped glass segment; a cross



"Brooke, Rolly World, Near Bellevue, Iowa," Sandra L. Dyas

sits on the table below. The table is covered by a tablecloth with a triangle-patterned fringe that serves as a negative-space parallel to the triangles running along the top of the wall. The layers of arches and triangles add depth to what at first blush is a simple photograph of a window.

Marvin's exhibition also features three photographs from his "Anasazi Ruin, Southwestern USA" series and three from the "Antelope Canyon, Arizona" series. The former are photographs of cliff dwellings that capture manmade openings into the cliff face, including a captivating image of a lone doorway or window standing like a portal in the natural structure that encloses it. The latter are engaging studies of flowing lines and light in the Arizona canyon.

While Marvin's photographs are devoid of people, Dyas' focus on children. Her exhibition, part of a larger project, is titled *Hope: America's Children* and all but one of the photographs are centered on children. The best of these show children who are looking back at the viewer. Whether it's "Nicole With Tiny Serpent, Rolly World" with its wide-eyed girl offering up a snake, or "Brooke, Rolly World, Near Bellevue, Iowa" with its swimsuit-clad little girl eating watermelon, Dyas' camera seemingly draws emotion from the eyes of its subjects.

When Dyas makes a different compositional choice, the photographs tend to be less powerful. The most extreme example is "Cowboy, Iowa City," where the face of the subject—a child in a tree wearing a cowboy hat—is blurred well beyond



Nicole with tiny serpent, Holly World

Sandra L. Dyas

recognition. Hanging next to "Max, near Iowa City," in which a shirtless boy stands with his upturned old metal rake gazing at the camera with a confidence tempered slightly by the arm he holds across his chest, "Cowboy" suffers by comparison. "James And The Pronghorn, Iowa City" is another example of the power of a child's gaze, as James clutches a picket fence with one hand while wrapping his other arm around the eponymous animal. The photograph works on a couple of levels: At first glance, the child's scowl and his attachment to the animal seem humorous; a second glance suggests a sort of last stand in which the child's fierce look is in earnest.

One child who commands attention without gazing at the camera, however, is the little girl flying above the beach in "Swinging Through The Air, Venice Beach, CA." Holding fast to a hoop attached to a pole, the girl soars above her pail with her arms stretched to their limit and her legs split as though she is walking on the air. The photograph captures a joyous moment and transmits that joy to the viewer.

Garth Conley

Garth Conley paints city- and landscapes as well as por-

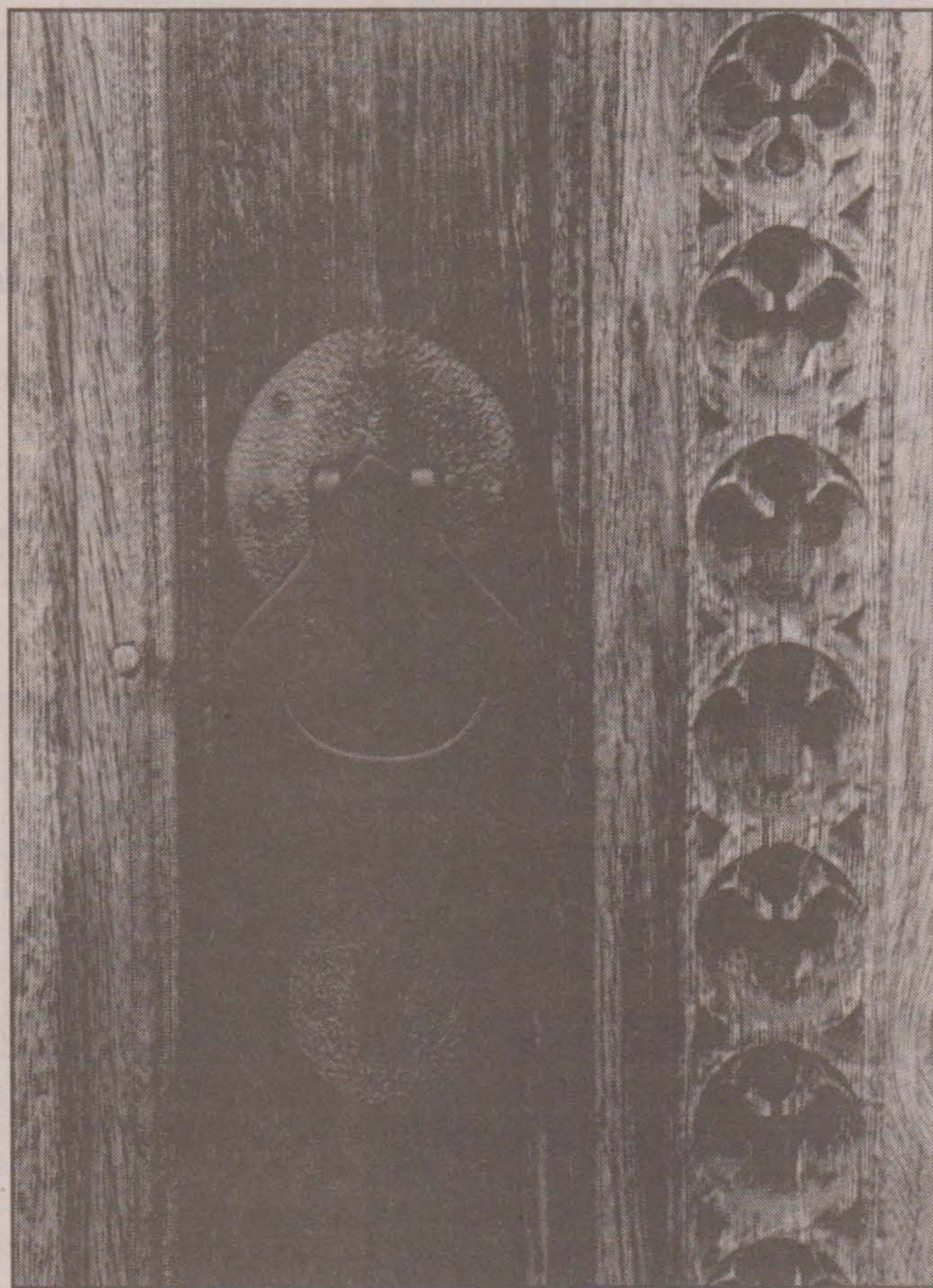
Hope: America's Children Fragments and Ruins

What: Black and white photographs

by Iowa City photographer Sandra L. Dyas and New England photographer Conrad Marvin

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

When: Through July



"Wood And Iron, Holy Trinity Church, Long Medford, England," Conrad Marvin

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"Pedestrian Mall," Garth Conley

Iowa City...And the World

What: Oil paintings and
limited edition prints
by West Liberty artist
Garth Conley

Where: Lorenz Boot Shop,
132 S. Clinton St.,
Iowa City

When: Through Oct. 1

traits, but the artist's interest in light and disdain for postmodernism tie his disparate images together. Conley has created several well-rendered images of downtown Iowa City, including lovely paintings of the Pedestrian Mall and the Old Capitol. His farmscapes are composed with broader strokes and thicker paint, but the nod to impressionism comes off a bit amateurish. A fair to middling portrait of late guitarist Stevie Ray Vaughan rounds out the paintings on display in the downtown shoe store.

With the exception of the Ped Mall paintings, none of the work is particularly intriguing, but his artist's statement takes a powerful stand against prevailing trends in art. After identifying his style as "between impressionism and realism," Conley rants against post-modernism and its lack of depth and reliance on "appearance, sound byte and shock value."

He concludes by asserting that "Character and integrity matter in life and in art." Maybe so, but in the latter case, so does craft. Some of Conley's work might benefit from more serious attention to that detail. LV

Models Wanted

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The return of Eric Thompson

Area native drums for Big Apple jazz combo Guaranteed Swahili

Steve Horowitz

How does a kid from Cedar Rapids grow up to be a big city jazz musician? Eric Thompson did it by attending the University of Iowa. Well, the answer's not quite that simple, but it was while attending the UI as an undergrad that Thompson gained the confidence and training that helped lead to his success as a founding member of the Big Apple jazz combo Guaranteed Swahili.

"What happened began when I was a student in the UI Music Department in the mid-'90s," Thompson said over the phone from his New York City home. "A friend, who was a bassist, talked me into auditioning for the prestigious Thelonious Monk competition in Washington, D.C. I didn't win, but I came in second." That got him admitted to the

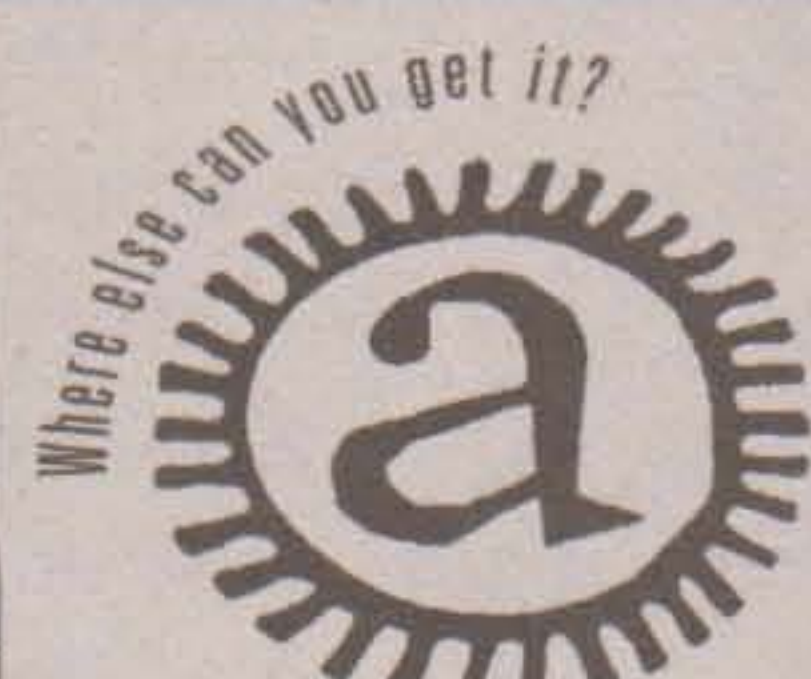


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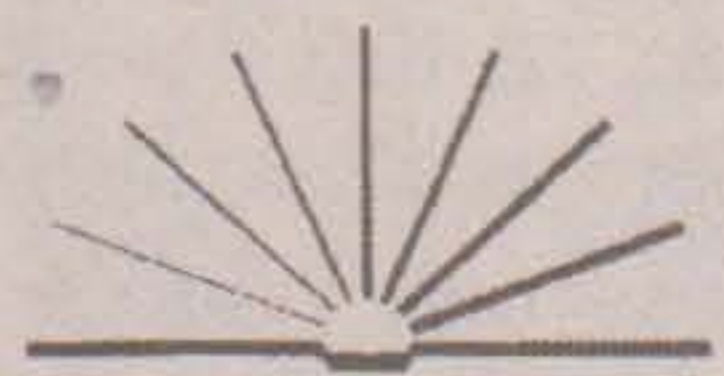
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little village

New England Conservatory. He graduated with a B.A. in African-American studies from Northeastern University, and it was in Boston where he met the people who became his band mates. Guaranteed Swahili consists of Thompson on drums, Eric Rasmussen on alto sax, Jason Hunter on tenor and soprano saxes, and Tim Luntzel on bass.

Thompson said the group got its name from a Boston area language institute, or more specifically from one of the institute's posters the band saw in the subway: The banner headline read "Guaranteed Swahili," and then in smaller print, "plus over 120 other languages."

"We started rehearsing for a gig, and we realized we needed a name," Thompson explained. "All four of us write and contribute collectively, so we couldn't just call ourselves the Eric Thompson Quartet or name it after any particular band member. And we had all noticed the sign and thought it was clever."

Guaranteed Swahili have been together for more than five years and will soon release their third disc, *Three More Years*, on the Fresh Sounds/New Talent Records label. They have lived in the Empire City since 1999.

The band generally has two saxophones playing at the same time, sometimes harmonizing but more often generating elegant musical knots that organically tie into sophisticated and ethereal structures. The horns create a cerebral intensity, accented by a throbbing, ever-shifting bass line and Thompson's rock-solid drumming. His percussion goes over, under, around and through the music. He's sometimes restrained and sometimes aggressive, but Thompson's always there with a steady beat.

Thompson also earned a master's degree from Columbia University Teacher's College. His interest in education comes naturally, the result of being the son of parents who teach in the CR School District. In fact, Thompson's mother attended Jefferson with noted CR jazz musician Eddie Piccard. "Eddie's great," Thompson said. "I met him when I was younger and had a sextet. He was gracious enough to let us play his old place on Mount Vernon Road." While Thompson expresses his respect for Piccard, he credits UI professors Tom Davis and Jim Drier for teaching him how to listen to music and understand what each person brings to a band.

Jazz critics have noted the band's equalitarian vibe. Allaboutjazz.com wrote:

Guaranteed Swahili

What: Progressive jazz

When: Sunday, July 4, 2pm

Where: Iowa City Jazz Festival,
Downtown Iowa City

"Though saxophonists Jason Hunter and Eric Rasmussen are the primary soloists, their counterparts—drummer Eric Thompson and bassist Tim Luntzel—are equally impressive. The individual performances are all noteworthy, yet group unity is really what creates the excitement. Each solo performance is accentuated by the other members' contributions, which in turn gives the music a multi-layered sound."

This all fits in with Thompson's characterization of Guaranteed Swahili's music: "hard bop/swing, where everyone contributes to the totality. All four of us are deeply

locked into '60s Miles Davis, John Coltrane, Dizzy Gillespie, not to mention the music of Thelonious Monk and Ornette Coleman."

When asked, Thompson said he'd recommend the following albums for a

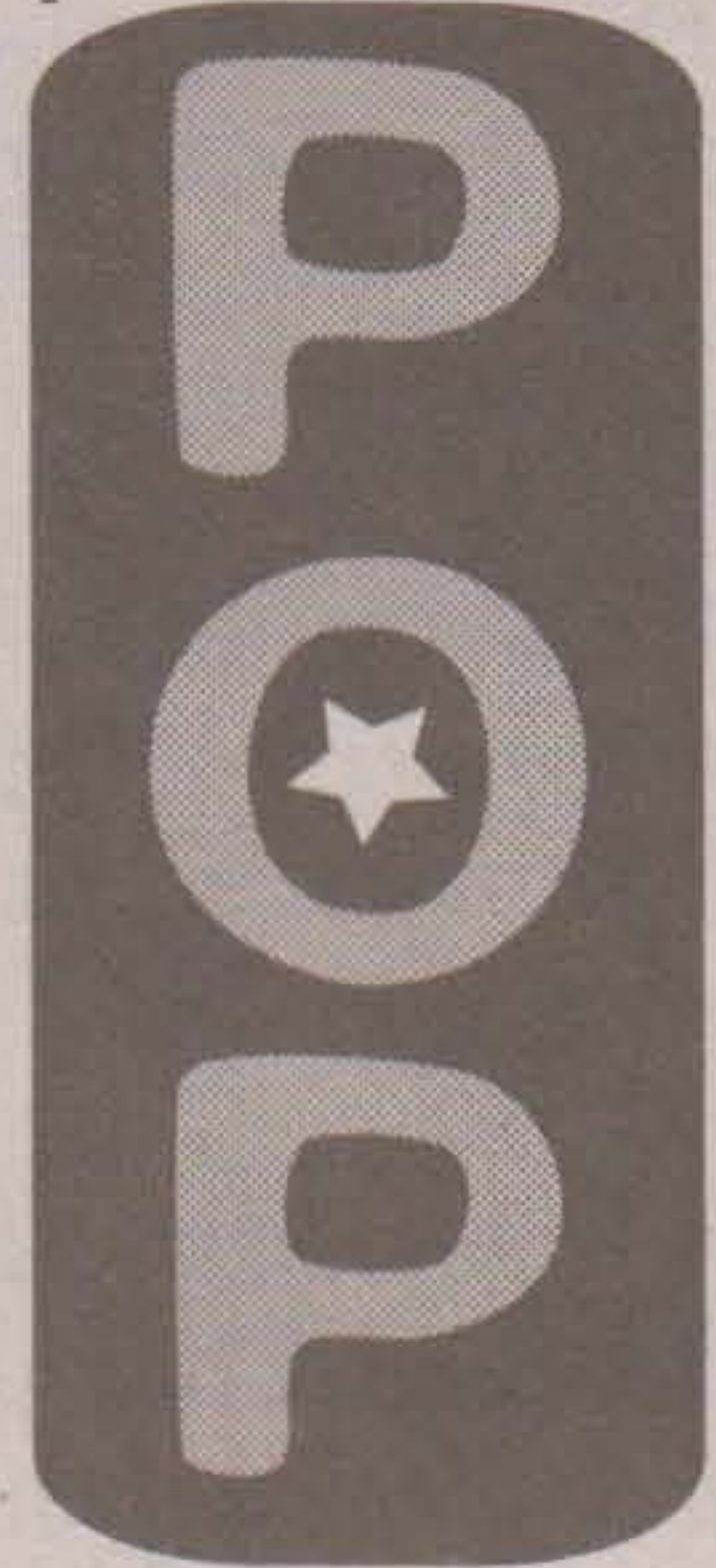
young person just getting into jazz: *Giant Steps* by John Coltrane, *Relaxin'* by Miles Davis Quintet, *Miles Smiles* by the later '60s Miles Davis Quintet, *Speak no Evil* by Wayne Shorter... "And to make it a bit more contemporary," he added. "I'd split my vote between Dave Douglas' *Magic Triangle* and John Scofield's *Time on My Hands*."

Please notice that Thompson didn't mention a musician or album featuring a drummer as leader. "I'm a gentleman who could, if I had the talent, be a pianist or saxophonist or another type of player," Thompson said. His heroes come from all over the jazz spectrum, although when pressed he will state that drummer Tony Williams may have been the best percussionist to ever lead a combo and that currently, drummer Matt Wilson's talents blow him away. "I studied with Wilson a couple of times when he came to teach master classes in Iowa City. He's a great composer and arranger."

Thompson has many good memories of the IC/CR area and has returned regularly over the years: "It's been a dream of mine ever since Gris [Steve Grismore] put the festival together, to be with a combo on a label and play the town I love so much." Thompson remembers gigging with IC jazz fest director and guitar maestro Grismore and trumpeter Brent Sandy, and their ribbing him about being a jazz drummer. (Pundits tend to mock jazz drummers as hulky and stupid—think of the stereotype of jocks in college society as an analogue.) "I remember those guys asking, 'Why do you need a music stand? You're a drummer,' as if drummers can't read music. I knew they were only teasing," Thompson recalled. "After all, I was in college." LV

The awesome Al Green

prairie

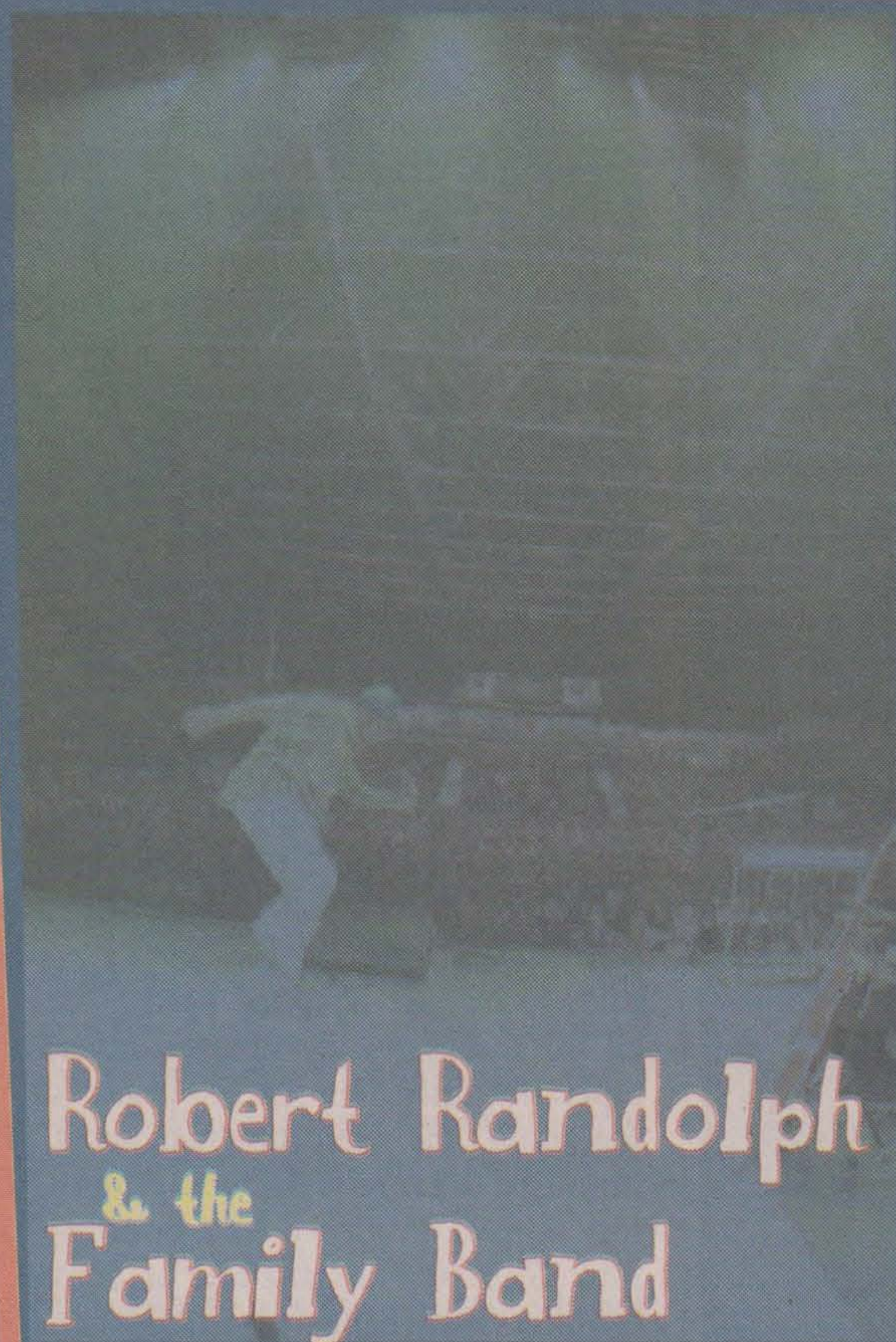


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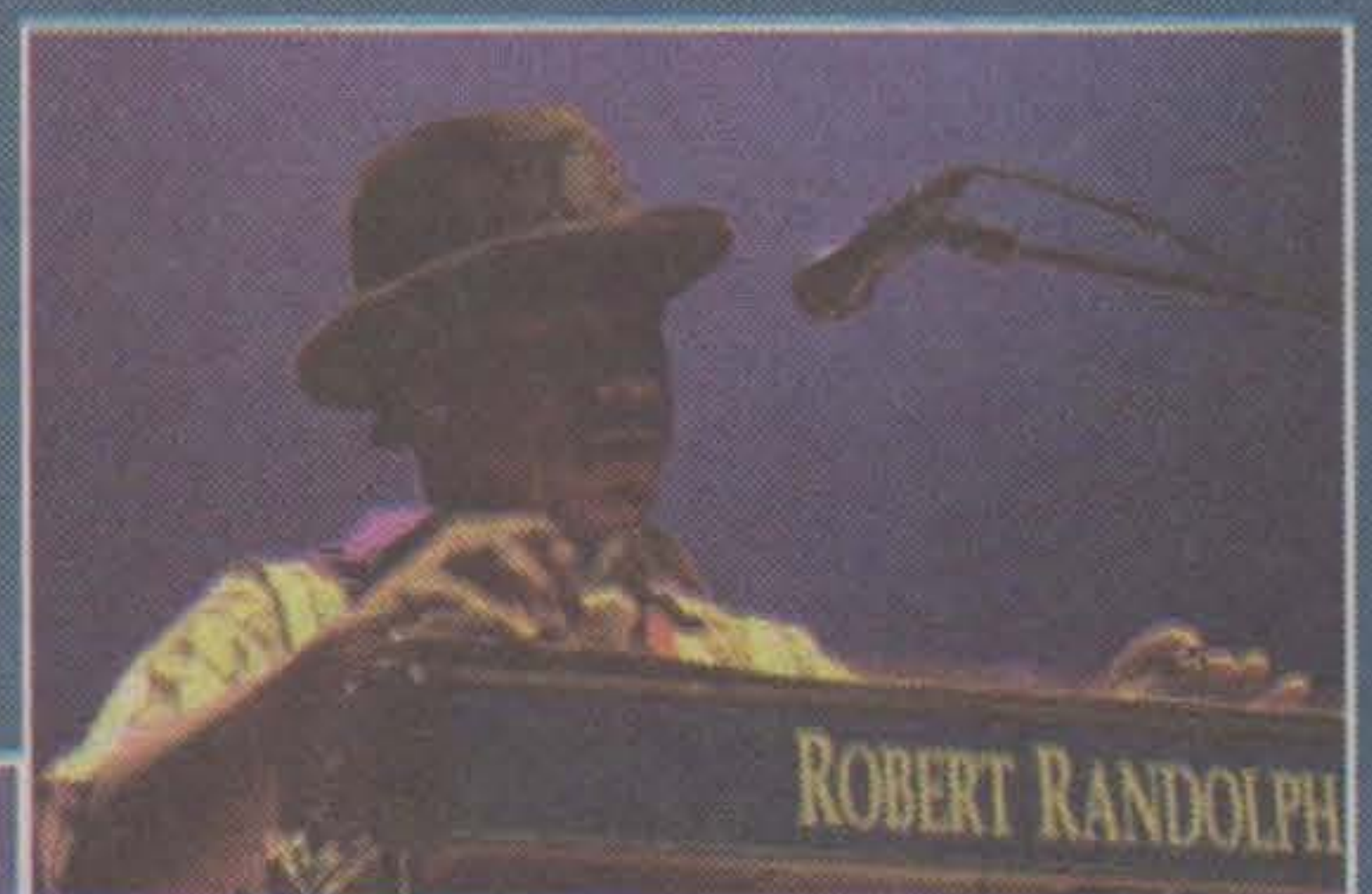
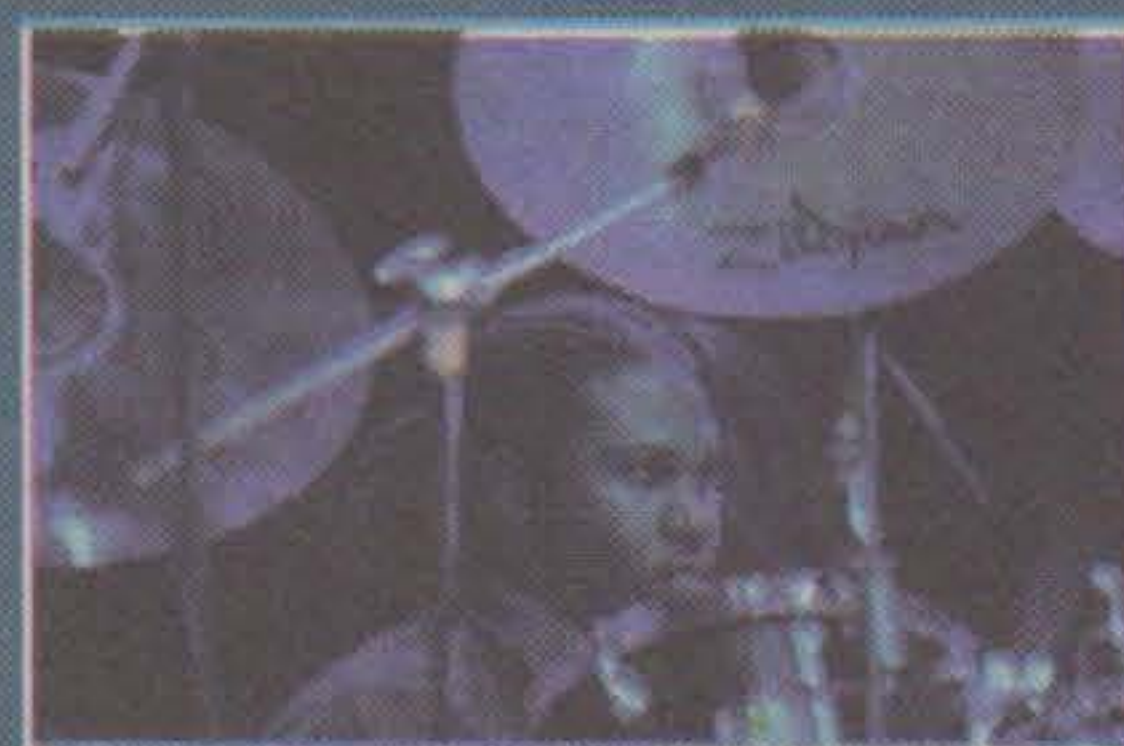
Have you ever been in a room with a bona fide music legend? Of course you have, if by room you mean concert venue. But it's not the same thing as having Aretha Franklin give a command performance in your kitchen. I experienced the next best thing on a recent steamy summer Sunday morning, when I attended services at Al Green's church in Memphis, Tenn. Over a quarter century ago, on Dec. 19, 1976, this renowned soul man founded the Full Gospel Tabernacle Church, and a couple years later he gave up on secular music entirely, living the Christian life 24-7.

Although I made the trip down South to check out Graceland, I was far more motivated by the prospect of catching the Rev. Al Green in his native habitat. It was an act of faith to drive eight hours with nothing more than hope, because I had no idea if he regularly preached. I was surprised to find that Al Green Drive is an unassuming, narrow residential street—right off the seedy, strip-mauled Elvis Presley Blvd.—that leads to an even more unassuming church. I'd guess it barely seats 300 people, uncomfortably, and it also lacks many amenities. There are no Bibles in the pews and the picture of the church on the cover of the bulletin looks like a fifth-generation photocopy. It seemed unbecoming of a cultural titan like Al Green.

Propelled by a bottom-heavy funk blast and a battalion of voices, he shouted, with hands placed on her forehead, "YOU DEMON OF MARIJUANA, I COMMAND YOU TO LEAVE THIS WOMAN'S BODY!"



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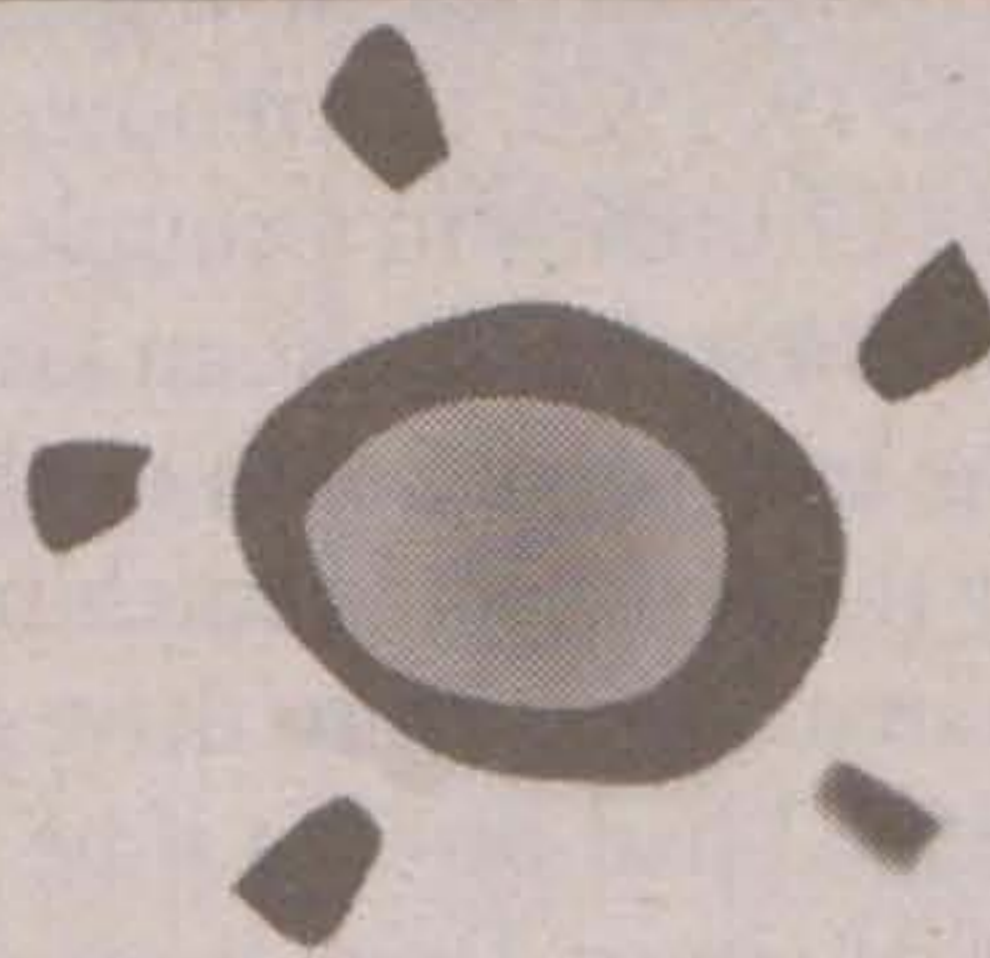
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July 1, 2, 3, 6, 8, 11, 13, 14, 18, 20, 21, 22

A howlingly funny play about a stray dog who becomes a major bone of contention between husband and wife is a "must see" for everyone who has ever loved man, woman, or beast.

What I Did Last Summer

July 15, 16, 17, 23, 24

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Not that the place is a dump or anything; I guess I just couldn't fathom the House of Green as anything other than a towering golden den of divine love, perhaps with a disco ball and a laser light show that spelled out "What Would Jesus Do?"

Even more surprising was the fact that there were no more than 50 people in the audience, er, congregation (one-fifth of whom were white tourists like myself and who stuck out like an Al Sharpton cameo on "Beverly Hills 90210.") Only 50 people? What the hell does it take to fill a church in Memphis these days?

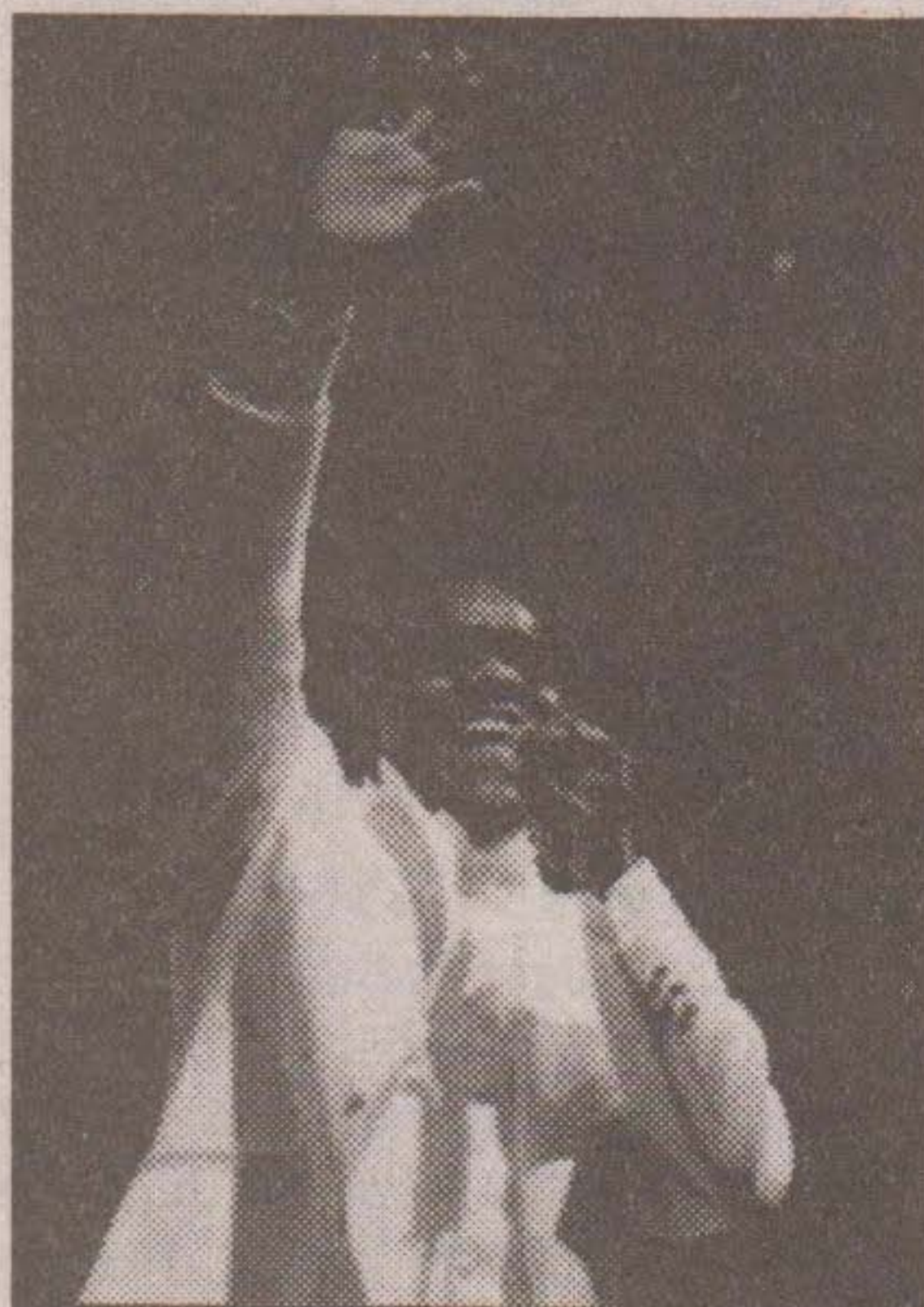
One thing this church doesn't skimp on, though, is the sound system, which throttles 100 decibels of raw gospel-funk on your Jesus-worshipping ass. Two gigantic P.A. speakers loom above the dozen-strong choir, which belts out a wall of sound that rides a musical wave produced by a sphincter-tight rhythm section. It shakes the building's foundations, not to mention the soul.

This is gritty, mighty funk that recalls the early-1970s heyday of George Clinton's Funkadelic, back when they fancied themselves both a funk and rock band. I had never been to a church where an electric guitar-wielding musician bursts into an acid rock-washed solo, not to mention a high-speed recession that sounds like Jimi Hendrix fronting the Ramones. I practically had to scrape my jaw off the pew the first time the trio kicked in with a resounding WHOMP, swooping underneath Green's impromptu a capella version of "Jesus is on the Main Line." The good Pastor, who was dressed in his Sunday best—and Al Green in his Sunday best is a sight to see, spontaneously began singing after a congregation member's tearful public confession that she was addicted to marijuana. "Jesus is on the main line," Green soothingly sang with a voice untouched by the wear and tear of time. "Tell Him what you want/Oh, call Him up and tell Him what you want."

After a fairly low-key beginning, it quickly turned into a full-on Southern Pentecostal whirling dervish of Lord-praising, shouting, jumping, screaming and singing. The choir and the band settled down as Green began preaching again, though they didn't stop; during most of the service a warm musical blanket wrapped itself around us all. But things quickly turned riotous again, especially after Rev. Green began shouting about "the demon of marijuana," and promised to exorcise the weed demon from this woman. Propelled by a bottom-heavy funk blast and a battalion of voices, he shouted, with hands placed on her forehead, "YOU DEMON OF MARIJUANA,

I COMMAND YOU TO LEAVE THIS WOMAN'S BODY!" *Jesus is on the main-line...* "OUT!" She fainted—wouldn't you pass out if Al Green just purged the weed demon from you?—and as her motionless form lay on the floor beneath him, everyone kicked out the gospel jams. *Oh, call Him up and tell Him what you want.* It was awesome, pun intended.

My only other major moment of closeness to a (lower case) god happened in 1989 when I wormed my way backstage to meet



Al Green

Lou Reed, who signed my Velvet Underground banana album with my lucky pen. (As he walked away—holy crap, with my lucky pen!—my neurotic 18-year-old self was faced with a serious dilemma.

"Um, excuse me, Mr. Reed," I really did say, shaking. "Mr. Reed, well, like, that's kind of like my lucky pen and I sort of want it back." My stone-faced musical idol turned around and icily dropped the pen in my outstretched hand. "I bet it sucks to be a rock star," I blurted out, not knowing what else to say. He fixed me with a stare, placed his hand on my shoulder, sagely nodded and actually smiled.) It was a transcendent moment, in an embarrassing kind of way; however, my recent pilgrimage was far more elevating.

Last Christmas season, Al Green released his first secular album in 25 years, and through divine intervention it didn't suck ass like most "comeback" albums. In fact, far from not-sucking-ass, *I Can't Stop* (Blue Note) turned out to be a worthy addition to his catalog, thanks in no small part to the fact that his old producer Willie Mitchell, who helmed all his classic albums, didn't try to update Green's sound. He's even touring, and I was contemplating buying a ticket, but I realized it would ruin this very special moment imprinted on my brain. During the service, as Rev. Green walked and sang up and down the aisles, I realized that most of us never get to hear iconic voices in an unmediated setting. They are always filtered through a stereo system or amplified in concert. But to hear Al Green leave the mic and vibrate the same air I breathed with his trademark falsetto was quite simply—to use that word again—awesome. **LV**

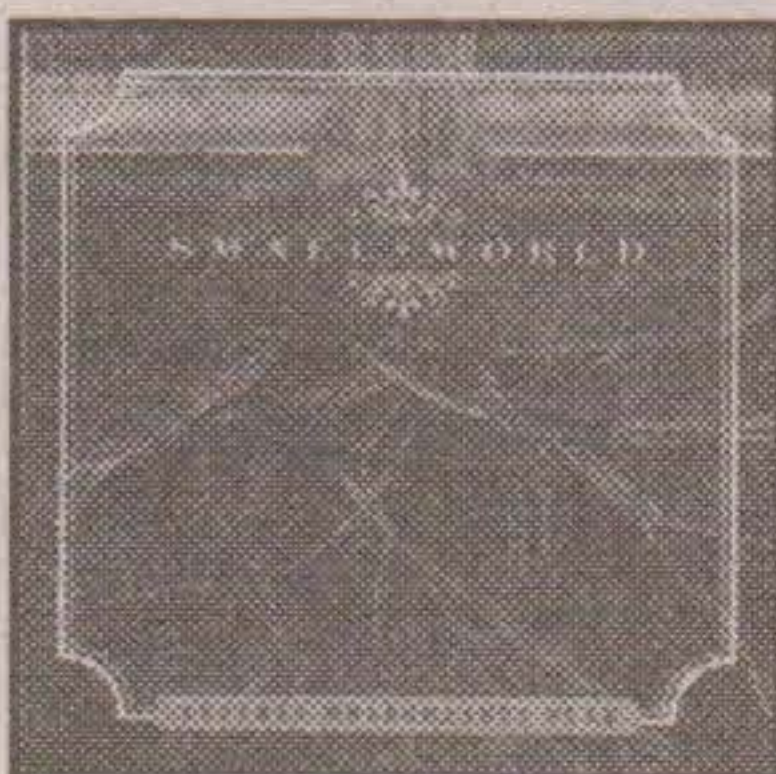
CD Reviews

Small World

Another Wrongheaded Plan

<http://home.mchsi.com/~debbie-bryant/wsb/>

Small World is about as mom and pop as it gets: two husband-and-wife teams, a keyboardist and a drummer. The Iowa City band grounds itself in nature and Christianity (Jesus and John Muir are mentioned here by name). John Svec produced these six rollicking acoustic numbers at PZM Studios, and Small World's sound takes kindly to his careful attention. Bill Bryant (lead vocals, guitar and songwriting) looks to have been honing



these tunes for a while—one dates back to '96—but the mood is pure late-'60/early-'70s folk rock. Clear vocal harmonies, melodies that twist and turn from major to minor, a moral point of view...most musicians just don't have the guts to try this sort of thing anymore. The CD's opener, "Prodigal Sun," plays with some clever modulations as Bryant gives someone (a lover, a friend?) a gentle comeuppance. But the slips of words and melody into darker territory hint at something more damning: "Find the wreck down the next crooked road/save your neck from the noose of confusion/when it's done, tomorrow will come/tomorrow will go/and no one will know/where could it go?"

Bryant returns to the same theme (and person?) on the album's closer, the title song: "Here you sit again all broken to pieces/begging Jesus to extract you from another jam/from another wrongheaded plan." The protagonist of "Good Enough" saves the moral ambivalence for himself, though: "I was a good man/I had a good heart/I was a good man/and when I missed the mark/and it fell apart/they said, good is good enough." Still, the melodies are all pretty jaunty, and numbers like "Little Firehole" and "Song of the Seasons" are fullout folk ditties of happy abandon, falling somewhere between the earnestness of Peter, Paul and Mary and the goofiness of the Muppets. "In the summer when the world is green/I hear the voice of the forest like a childhood dream," the wives and their hubbies warble in "Song of the Seasons." Even here, though, Bryant can't resist the darker, though beautiful, touch: "With every death there's a brand new birth/Put my body in the rich brown earth/And I'll give something back to the place I love."

A relaxed and assured handful of songs that leaves you wanting more, *Another Wrongheaded Plan* deserves the attention of those who can take a little reticent

sanctimoniousness and a lot of bright tunes. Small World performs this month at Uptown Bill's Small Mall (July 10) and in the West Branch Concert Series (July 30).

Todd Kimm

Wax Cannon

Moth, Moth, Moth

Commie Martyr

Wax Cannon might sound like a great name for an emo band, but Wax Cannon doesn't sound like they live in a world where feelings can be separated so easily from 747 wreckage. What some people don't understand is that punk had a pop underbelly long before Green Day, in fact, right from the beginning. The Ramones, the Sex Pistols, Black Flag, the Minutemen...



they all managed to catch some softer, catchier gasps amidst all that piercing and charring. What Wax Cannon does here, and has been doing for years, is strip it all down to where it was.

They don't care if sometimes it sounds like songs and sometimes doesn't. They don't care if you can't understand that they're making music and noise for themselves as they pass through the car wash of their post-20s. They don't care if you can't understand how hard, and fun, it can be to muster a fine film of grease and creosote, let alone keep yourself drowning in buckets of it like they do here.

Moth, Moth, Moth is another Wax Cannon release split jaggedly between the sensibilities of its two core members, Jay Miller and David Murray. Miller is the McCartney to Murray's Lennon—sort of. While they don't write together, they do play on each other's tunes (Miller on guitar and Murray on drums for the most part—somebody named Todd Bowser contributes bass). The back and forth, a sort of supersonic game of catch, is exhilarating. Where Miller's offerings sound fueled by diet Mt. Dew, Murray just eats the can. The two provide a most jarring but satisfying compliment to each other. Miller is clever and almost winsome on cuts like "Dickweed" and "Tons of Exploding Gas!" Here's where Wax Cannon sounds like Soul Asylum at its pre-hit(s) raunchiest (throw in some Swervedriver and My Bloody Valentine, too). Murray is head-kickingly obvious on outbursts like "Acorn Head" and "Bone Dry." This is when Wax Cannon approaches some demented cross between early Minutemen and Husker Du. Iowa City continues to be lucky to have Wax Cannon. And this release may just be their best. True believing never sounded so good.

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

Ceramics by Douglass Rankin and Will Ruggles, North Carolina; Ceramics by Nicholas Joerling, North Carolina; both July 2-14.

The Art Mission

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

Block prints by Laura Wilder, through July 4.

Arts Iowa City/The Galleries Downtown

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

Moments—Life, Landscapes and Memory, Iowa City artist Gretchen Caracas paints the landscapes of her two homes—one in Ibiza, Spain; the other in Iowa City, through July 11.

Cedar Rapids Museum of Art

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

In-Formed by Nature, Mary Merkel-Hess; *Slices of Life*, Emily Martin; both through Aug. 29 • *Villa to Grave: Roman Art and Life*, 150 Roman objects—sculpture, frescoes, jewelry, furniture, coins and other decorative art objects—displayed in a recreated Roman architectural setting, through Aug. 25, 2005 • *Goya to Gauguin: 19th Century Prints and Drawings from the Permanent Collection*, through July 25 • Mauricio Lasansky: *The Nazi Drawings*, through Oct. 3. (See *Words* listing for more)

CSPS

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

Jury Duty, exhibition by CSPS creative director Mel Andringa based on the controversial mural project created for the Federal Courthouse in Cedar Rapids during the 1930s; *Face Value*, photographs by Sabine Gölz; Small works painted on porcelain by Judith Smith Miller; all through July 4. (See *Theater/Performance* for more)

Faulconer Gallery

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

Mark Lombardi: *Global Networks*, complex diagrams of influence showing how money, power and politics are intertwined in the global economy, through Aug. 1 • Danica Phelps: *Writers Trade*, combines the arts of drawing and accounting to document her financial and personal transactions, through Sept. 12 • Austin Thomas, addresses concepts of personal connection and self-awareness by creating environments for social interaction in which the viewer becomes a participant, through Sept. 12.

The History Center

Cedar Rapids, 362-1501

"Baskets from the Past," Jeanne Dudley demonstrates the art of basketmaking, Souvenir Sunday, July 18, 2-4pm.

Hudson River Gallery

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

Hope: America's Children, photographs by Sandra L. Dyas; *Fragments and Ruins*, photographs by Conrad Marvin; both through July.

Iowa Artisans Gallery/

D.J. Rinner Goldsmith

207 E. Washington St., Iowa City, 351-8686

Elemental Prairie: Prairie Drawings by George Olson and *Altered Books* by Margaret Whiting, through July 18.

Iowa State Bank & Trust

102 S. Clinton St., Iowa City

Contemporary Quilts by Nine Local Quilters, quilts by Diedre Fleener, Sally Glass, Nancy Hollenbeck, Diane Lohr, Dawn McKenzie, Jackie Morrill, Mary Ott, Donna Sanders and Theresa Weihe.

Lorenz Boot Shop

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

Iowa City...And The World, oil paintings and limited edition prints by West Liberty artist Garth Conley, through Oct. 1.

Mt. Mercy College

Janalyn Hanson White Gallery, Cedar Rapids, 363-1323

Summer Student Art Exhibit, through Sept. 15.

Public Space One

6 1/2 S. Dubuque St, Iowa City

That Isn't Art!, work by Dianne Harrop combining traditional "art" and Japanese-influenced, comic-style "not-art," through July 4 • Zach Malcolm Exhibit, self-taught artist's work reflects his feelings on the correlation between the randomness of his art and everyday life, July 5-18 • *Ancient Cowboys*, Mervin Dunham's first public exhibit, ballpoint pen and paper, and more, July 19-Aug. 1; reception July 23, 4-7pm.

Riverside Theatre

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

United Action for Youth Art Exhibit, mixed media, various artists, through August, lobby.

Ruby's Pearl

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

Two Little Movies, by Katy Hoffer, video, through July; artist's closing reception July 31, 6-8pm.

Senior Center

28 S. Linn St., Iowa City

(unless noted otherwise)

Meet Me at the Fair: Stories from the Johnson County Fair, maps, photographs, documents, oral histories, Wednesdays, July 7-21, 8am-5pm • *Pictorial Iowa City*, "cluster" displays of the history, culture and ambiance of Iowa City featuring work by Mary Gail Bentz, Stan Haring, Claudine Harris and other Iowa City images and memorabilia, July 30-Aug. 29; opening reception July 30, 4:30-6:30pm.

UI Main Library

UI campus, Iowa City

Four Decades of Walter Hamady and The Perishable Press Limited, through July, North Exhibit Hall.

UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417

26th Annual UI Hospitals and Clinics Staff Art Show, photography and two-dimensional work, through July 30, Boyd Tower East Gallery, first floor Boyd Tower • Paintings by Bettendorf artist Kathleen VanHyfte, through July 30, Boyd Tower West Gallery, first floor Boyd Tower • Prints by Iowa City artist Diana Behl, through July 5, Patient and Visitor Activities Center East Gallery, eighth floor John Colloton Pavilion

UI Museum of Art

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

Vision and Views: Master Prints from the Collection, featuring early European prints from the museum's collection, through Oct. 17.

United Action for Youth

410 Iowa Ave., Iowa City

In the Company of Others, art by Iowa City youth, through July 2.

MUSIC

Faith United Methodist Church

1000 30th Street NE, Cedar Rapids

The Quire, Eastern Iowa's GLBT chorus, July 9, 7:30pm.

Gabe's

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

The Specimen, July 1 • Pedro the Lion, John Vanderslice, July 2 • The Blood Brothers, Kill Me Tomorrow, Chromatics, July 3 • Chinese Telephones, July 4 • Blindside, Armour For Sleep, Leven, July 6 • We Ragazzi, The Race, July 7 • Early show: Copeland; Late: Red Planet, July 8 • The Catalyst, July 9 • Your Enemies Friends, July 11 • The Thrones, July 13 • Early show: From a Second Story Window, July 14 • Ted Leo & The Pharmacists, Just A Fire, July 15 • Early show: Destrophy, July 16 • Early show: Still Pictured, July 17 • The Red Light Sting, July 20 • Early show: My Chemical Romance, Senses Fail, The Bled; Late: Xiu Xiu, Pegasus, Humanz, July 23 • Haste The Day, July 28 • Caliban, Evergreen Terrace, July 29 • The Slats, Clair De Lune, July 30.

Granger House

970 10th St., Marion, 377-6672

Red Cedar Chamber Music performs "Home Sweet Home," a concert of mid 19th-century American parlor music, July 4, 2pm.

The Green Room

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

Blues Jam Mondays, Funk and Jazz Jam Tuesdays

The Gglitch, Floodplane, July 1 • Mr. Baber's Neighbors: The Solar String Band, Hangin' by a String Band, July 2 • Funkmaster Cracker, July 3 • Public Property, July 4 • Sympathetic Ink Benefit, July 7 • Martian Waters, Making Hey, Billy Howke, July 8 • Heart of Gold Band, Don, July 9 • The Codetalkers, Jensen Connection, July 10 • Mt. Of Venus, July 13 • That One Guy, July 15 • Cornmeal, Big Belly Mule, July 16 • Goldbricker, Bottom Feeder, Catalyst, July 17 • Captain Solarkat, The Gglitch, July 21 • Grasshopper Takeover, Nolan, July 23 • Firewood Revival, Shame Train, July 24 • The Phix, July 29 • Dr. Z's Experiment, July 30 • Hoopride, July 31.

The Java House

211 E. Washington St., 341-0012

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

July 2: Iowa City Jazz Fest Preview, with Kevin "BF" Burt and the Instigators.

July 9: Poet and musician Joy Harjo.

July 16: Singer-songwriter Nikki Lunden.

July 23: UI associate professor of violin Katie Wolfe.

Kent Park

Hwy. 6, Tiffin

Eastern Iowa Brass Band, July 8, 6:30pm.

Martini's

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

Shows at 9:30pm

Radoslav Lorkovic, July 2 • Soul Patrol DJs, July 3 • BillyLee & The Compact 3, July 9 • TBA, July 10 • TBA, July 16 • McMurrin/Johnson Trio, July 17 • Merrill J. Miller Band, July 23 • Bryce Janey Duo, July 24 • Johnny Kilowatt, July 30.

The Mill

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

Open Mike Mondays, 8pm • All music 9pm unless noted otherwise

Flying Bacchus, July 1 • Erik Brandt, David Rogers, July 2 • Sny McGill, Andrew Cantine, July 3 • Jen Gloeckner, July 8 • John Resch and the Detroit Blues, July 9 • Shame Train, July 10 • Public Property, July 15 • Emmet Sheehan, Markus Hartnett, July 16 • ADA Benefit, with Dave Moore, Dave Zollo, Mike and Amy Finders, Nikki Lunden, July 18 • Don, Patrick Bye, July 22 • Central Standard Time, Midwest Dilemma, July 23 • The Salsa Band, July 24, 8pm • Euphoria, July 30.

Paramount Theatre
123 Third Ave. SE, Cedar Rapids, 363-1888
The String Cheese Incident, July 31, 8pm.

Parkview Evangelical Free Church
15 Foster Rd., Iowa City, 354-5580
Voices of Experience and New Horizons Orchestra
Summer Concert, July 8, 2:30pm.

Ped Mall
Downtown Iowa City
Once in a Blue Moon Concert, featuring The UFOs, Nancita Wernett, Funkmaster Cracker, Kalimbaman, and others, July 31, 6-10pm, Fountain Stage.

Riverside Theatre
Riverside Festival Stage, lower City Park, Iowa City, 338-7672
"Melodies & Mayhem," benefit for Riverside Theatre, monologues, jazz piano, comedy improv, a guitar duet, songs from Broadway musicals, and more, July 5, 8pm.

UI Hospitals and Clinics
Project Art of UIHC, Iowa City, 353-6417
Colloton Atrium, noon (unless noted otherwise)
Nancy Cree's piano students, July 14, 21, 28 (1pm on the 28th) • Tom Hardesty, popular piano classics, July 28.

Uptown Bill's small Mall
401 S. Gilbert St., Iowa City, 339-0401
Mud River Open Mic, Fridays, 8pm • Irish Slow Session, Celtic jam (for more info contact Tara Dutcher, tara@schoolperformingarts.com), Sundays, 2-4pm • All shows 7pm unless otherwise indicated
Chris Smithers, July 1 • Sam Knutson, July 3 • CIPHERMOE, July 4, 6pm • The Unsung Forum (songwriters' workshop), July 8 • Small World, July 10 • Caleb Engstrom, July 11 • Potluck Dinner and Jam, July 15, 9pm • Quasi Coyote, July 17 • Edie Carey, July 18 • Brace for Blast, July 22 • Border Lord, July 24 • Jeffrey Hedquist, July 29 • Blue Collar Monday, July 31.

US Cellular Center
370 First Avenue NE, Cedar Rapids, 363-1888
Incubus, The Vines, July 22, 7:30pm.

Yacht Club
13 S. Linn St., Iowa City, 337-6464
Blues Jam hosted by Shade of Bacchus, Sundays 8pm-12am; Jam Band Jam hosted by Doggman Music Company, Wednesdays, 10pm
Shame Train, July 2, 9pm • Jam Band Jam with The Jensen Connection, July 7, 10pm • Funkmaster Cracker, July 8, 10pm • Nicklebagofunk, Buddha's Belly, Goldman, July 9, 10pm • Benjy Davis Project, Third Person, July 10, 9pm • Dancing Andy & The Sensitive Assholes, July 13, 10pm • Will Whitmore, Hail The Elipses, The Reacharounds, July 15, 9pm • Drag Show, BJ Jaggers & The Jagoffs, July 16, 9pm • Tack Fu Productions, July 19, 10pm • Field to Family Fund-raiser promoting local foods with the Red Avocado, July 20 • Jensen Connection, July 22, 9pm • Drag Show, Public Property, July 23, 9pm • Shelter House Benefit Show, July 24, 9pm • T. Hatch, July 27, 10pm • A Day In Black & White, Prom Night Tornado, Oregon All, July 29, 6pm • One Love Sounds, July 31, 10pm.

MUSIC FESTIVALS/SERIES

Cedar Rapids Freedom Festival
Through July 4, Downtown Cedar Rapids, 365-8313

July 3: Big Wooden Radio, 3-5:30pm, Mays Island • Funk 101, 6-9pm, Mays Island.
July 4: Tim Daugherty, Mays Island • Terry McCauley, Second Ave. Bridge West • BillyLee Janey, Second Ave. Bridge East • Lonsdale and Maas, Third Ave. Bridge West • The Moe Band, 5-7pm, Trolley Lot • CR Performance Company, 7:30-8:30pm, Trolley Lot • CR Spirits, 8:45pm, Trolley Lot • Fanfare to fireworks with CR Municipal Band, 8-9pm, Third Ave. Bridge.

Coralville 4th of July Weekend
S.T. Morrison Park, Coralville
July 2: Kevin "BF" Burt & the Instigators, 6:30pm.
July 3: Dave Zollo and the Body Electric featuring Bo Ramsey, 5:30pm • Kansas, 8pm.
July 4: Mad River Duo & Band, 6:30pm • Iowa City Community Band, 8:30pm.

A-LIST

Kent Haruf

Wednesday, July 7 • Shambaugh Auditorium

Prairie Lights brings best-selling author Kent Haruf to read from his new novel, *Eventide*. Haruf is a no-frills writer exploring the lives of Colorado ranchers and other country folk. It's amazing that this novel's predecessor, *Plainsong*, struck such a chord with readers everywhere. Maybe it's because he has due reverence for the likes of Faulkner, Steinbeck and Hemingway. He says that it was Faulkner who inspired him to focus on one place, Hemingway who taught him to write simple and Steinbeck who assured him common, rural people could be a worthy subject. (None of this was in person, of course; he's not that old.) Haruf has a weird way of submerging himself in his fictional world: sitting down at his typewriter (typewriter!?), he pulls a red wool cap over his eyes. Haruf spent some time in the Iowa Workshop. Could it be that's where he learned the trick? UI campus, Iowa City.

Jen Gloeckner

Thursday, July 8 • The Mill

Dubuque's Jen Gloeckner has just released her debut CD and people are already talking about her like she's the



next big something. The buzz so far comes mostly from obscure publications and music websites, but now you're reading it here so *Rolling Stone* could be next. Bjork's label has apparently offered her a deal. Titled *Miles Away*, the

disc itself is alternately slight and brilliant, dark and light. Songs like "Nothing Personal" and "Only 1" are otherworldly near-incantations that announce a new, major and unique talent. For shorthand, think Ani DiFranco meets PJ Harvey. If you're wondering, how could Iowa produce such a thing?, then hear what the UK website Pindrop Club had to say: "The songs are quite dark and there's the hint of a storm brewing somewhere, which is both unsettling and attractive. Like an evening with a big sky, horizon to horizon, warm air, nice to be out in,

but you might get caught in a downpour. Hell, maybe even a Tornado. (I write this as an Englishman with no experience of such things). Dark, warm and dangerous." Iowa all the way. 120 E. Burlington St., Iowa City, 351-9529.

Ted Leo & The Pharmacists

Thursday, July 15 • Gabe's

Ted Leo is the real deal. If you took the fairly affected likes of the Strokes, even the White Stripes, and pitted them against Ted in a musical death match, who'd win? Ted, of course, even if you threw in the Walkmen for good measure. Why? Because Ted's an old pro who's been through all the tricks and come out real. It all started back in the late '80s when he played the New York hardcore scene in bands like Citizen's Arrest and Animal Crackers. From there, he fronted the seminal Chisel, a mod/punk revival outfit that inspired the likes of Mooney Suzuki and the Delta 72. As a solo artist he's been compared to songwriting legends like Billy Bragg and Alex Chilton, but he's really just the same old punk, playing driving juggernauts that fancy people call songs. 330 E. Washington St., Iowa City, 354-4788.

Road Trip advice

See performance artist Mel Andringa unravel the controversy behind the Federal Courthouse murals in Cedar Rapids, painted in the 1930s and "whitewashed" 20 years later. On July 2, beginning at 2pm, Andringa's short takes in front of the four walls of the *Jury Duty* exhibit should be characteristically wry and insightful. July 4, 2-4pm, the murals will be painted out, dismantled or destroyed. CSPA, 1103 Third St. SE, Cedar Rapids, 364-1580.

Mark Lombardi's complex and beautiful diagrams show how money, power and politics are intertwined in the global economy. Lombardi committed suicide in 2000 but his artful exposes connecting Bush to bin Laden and the Reagan administration to Iraq arms purchases are every bit as powerful as anything by Michael Moore. Through Aug. 1. Falconer Gallery, Grinnell College, 1108 Park St., Grinnell, 641-269-4660.

Friday Night Concert Series
Weather Dance Fountain Stage, downtown Iowa City
6:30-9:30pm
Orquesta Alto Maiz, July 2 • Mike and Amy Finders Band, July 9 • Lazy Boy and the Recliners, July 16 • Shame Train, July 23 • Matthew Grimm, July 30.

Iowa City Jazz Festival
July 2-4, downtown Iowa City
Main Stage
July 2: United Jazz Ensemble, 6pm • Orquesta Alto Maiz, 7:30pm.
July 3: Kevin “BF” Burt & the Instigators, 2pm • David Berkman Quartet with Dick Oatts, 4pm • Jane Bunnett and the Spirits of Havana, 6pm • Stefon Harris and Blackout, 8pm • Soulive, 10pm.
July 4: Grismore/Scea Group, 12pm • Guaranteed Swahili, 2pm • Terell Stafford Quintet, 4pm • Patricia Barber, 6pm • Yellowjackets, 8pm.

Local Stage
July 3: Saul Lubaroff Quartet, 3:30-4pm & 5:30-6pm • Creamy Goodness, 7:30-8pm & 9:30-10pm.
July 4: The Tornados, 1:30-2pm & 3:30-4pm • Dick Watson Trio, 5:30-6pm & 7:30-8pm.

College Stage
July 3: HS Alumni Band, 3:30-4pm & 5:30-6pm • NIU Liberace Jazztet, 7:30-8pm & 9:30-10pm.
July 4: Inception, 1:30-2pm & 3:30-4pm • The Benchwarmers, 5:30-6pm & 7:30-8pm.

Youth Stage
July 3: Keokuk High School, 3:30-4pm & 5:30-6pm • Des Moines East HS, 7:30-8pm & 9:30-10pm.
July 4: NW Junior High Jazz Band, 1:30-2pm & 3:30-4pm • Rally Monkeys, 5:30-6pm & 7:30-8pm.

Jam Sessions at Morgans
July 3: John Danielson Trio.
July 4: Evan Masunik Trio.

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

Ron Hillis, July 7 • Mad River Duo, July 14 • Aleta & Al Murphy, July 21 • Geronimo’s Cadillac, July 28.

Prelude to Jazz: Jazz for Lunch
Iowa City Public Library, 123 Linn St., Iowa City, 356-5200
12-1pm
Saul Lubaroff, tenor sax; Israel Neumann, bass, July 1 • Dick Watson, keyboard; Chuck Berg, saxophone, July 2.

Project Art Summer Concert Series
UI Hospitals and Clinics, Iowa City, 353-6417
8th Floor Rooftop Terrace/Café, noon
Rally Monkeys, youth jazz band representing the Iowa Jazz Festival, July 2 • Bahri Karacy Band, Turkish music, July 9 • Patrick Hazell, blues, July 16 • Rich Webster, pop trio, July 23 • Banjoy, bluegrass, July 30.

Uptown Friday Nights
Greene Square Park, Downtown Cedar Rapids
5-8pm
Me & Rosie B, July 2 • Dingleberries, July 9 • Funk 101, July 16 • B.F. Burt and the Instigators, July 23 • Super Size Seven, July 30.

West Branch Concert Series
Village Green, West Branch
7-8:30pm
Patrick Hazell, July 2 • Lazy Boy and the Recliners, July 9 • Feathered Frog with Keith Haworth, July 16 • Iowa City Community Band, July 23 • Small World, July 30.

THEATER/
PERFORMANCE

Brucemore
2160 Linden Drive SE, Cedar Rapids, 362-7375
Antigone, The Classics at Brucemore, outdoor production of the Sophocles’ classic, July 8-11, 15-18, 8pm • *Alice in Wonderland*, Outdoor Children’s Theatre, July 21-24, 5:30pm & 7:30pm.

Clapp Recital Hall
University of Iowa campus, Iowa City, 335-1160 or 1-800-HANCHER
Cinderella, Iowa Martha-Ellen Tye Opera Theater, new adaptation and English translation of Rossini opera, July 9 & 16, 8pm; July 11 & 18, 2pm.

CSPS
1103 Third St. SE, Cedar Rapids, 364-1580
Short performances by Mel Andringa in conjunction with *Jury Duty* exhibit, July 3-4, 2-4pm. (See *Art/Exhibits* listing)

The History Center
Cedar Rapids, 362-1501
“1865: Reverberations after the Civil War,” Susan Kuecker performs one-act drama based on The History Center’s Kelsey Collection, History For Lunch, July 13, 12-1pm.

The Java House
211 E. Washington St., 341-0012
WSUI’s “Iowa Talks Live from the Java House,” Fridays, 10am
July 23: “Mozart: Fact and Fiction,” Old Creamery Theatre actors perform excerpts from their production of the Tony Award-winning play *Amadeus*.

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
Perfect Wedding, comedy by Robin Hawdon about a man who wakes up on his wedding day with an attractive stranger in his bed, through July 4, Price Creek Stage • *Trio for Two: The Meg and Marquette Show*, Old Creamery’s Marquette Senters and Meg Merckens combine their talents for three humorous portraits of American women, through July 4, Depot Theatre • *Always...Patsy Cline*, musical drama tracing the true story of friendship between country music legend Patsy Cline and a housewife from Houston, July 9-Aug. 15, Price Creek Stage • *Amadeus*, Peter Shaffer’s Tony Award-winning play about Mozart’s rivalry with court composer Antonio Salier, July 22-Aug. 15, Depot Theatre.

Riverside Theatre
Riverside Festival Stage, lower City Park, Iowa City, 338-7672
“Melodies & Mayhem,” benefit for Riverside Theatre, monologues, jazz piano, comedy improv, a guitar duet, songs from Broadway musicals, and more, July 5, 8pm.

Riverside Theatre Shakespeare Festival
Riverside Festival Stage, lower City Park, Iowa City, 338-7672 (unless noted otherwise)
Tuesday & Sunday, 7pm; Wednesday-Saturday, 8pm • “Green Show” one hour before each performance
Much Ado About Nothing, July 2-3, 7-8, 10-11 • *Measure for Measure*, July 1, 6, 9 • *Romeo and Juliet*, Young People’s Company production, July 22, 7pm; July 23-24, 8pm; July 25, 2pm, Riverside Theatre, 213 N. Gilbert St., Iowa City.

Theatre Cedar Rapids
102 Third St. SE, Cedar Rapids, 366-8592
7:30pm Thurs.- Sat.; 2:30pm Sun.
Big River, Tony Award-winning musical based on Mark Twain’s *The Adventures of Huckleberry Finn*, July 9-31.

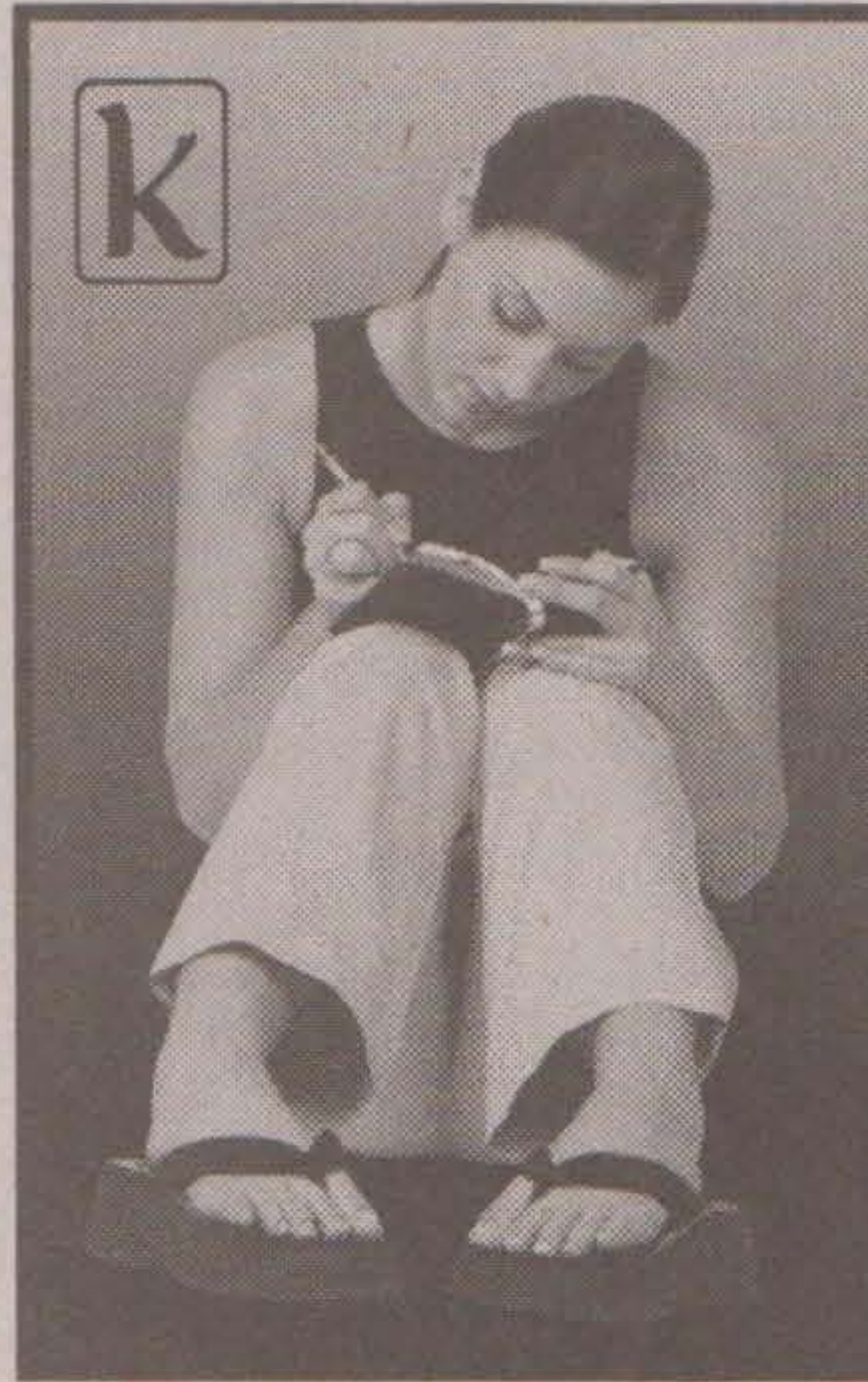
UI Theatre
Theatre Bldg., UI campus, Iowa City, 335-1160
The Dining Room, by A.R. Gurney, 18 vignettes set in the American dining room, Iowa Summer Rep 2004: “Unleashed: A Festival of Comedies by A.R. Gurney,” July 7, 9, 10, 8pm; July 4 & 11, 2pm, David Thayer Theatre • *Sylvia*, love triangle involving a husband, wife and a stray dog, by A.R. Gurney, Iowa Summer Rep 2004, July 1-3, 6, 8, 11, 13-14, 18, 20-22, 8pm; July 11, 2pm, Theatre B • *What I Did Last Summer*, by A.R. Gurney, Iowa Summer Rep 2004, July 15-17, 23-24, 8pm, E.C. Mabie Theatre • *Love Letters*, reading of comedy by A.R. Gurney, Iowa Summer Rep 2004, July 18, 2pm, Theatre B.

WORDS

Cedar Rapids Museum of Art
410 Third Ave. SE, Cedar Rapids, 366-7503
“Body and Soul: Health, the Natural Way,” with Trilby Sedlacek, July 3, 1pm • “In-Formed by Nature: 20 Years of Paper Sculpture,” with Mary Merkel-Hess, July 7, 12-1pm • “Thyme and Tea,” Indian Creek Nature Center, July 10, 1pm • “Friends, Romans and Enemies: Portraits of Julius Caesar and His Contemporaries,” with Dr. Sandra E. Knudsen, Toledo Museum of Art, July 15, 7-8pm • “Works of Mother Nature,” family workshop, July 24, 1pm • “The Spirit of Rome at Home,” with Med Bickel, July 31, 11am-2pm.

The Green Room
509 S. Gilbert St., Iowa City, 354-4350
Poetry Slam, July 14 & 28, 9pm.

IC Public Library
123 Linn St., Iowa City, 356-5200
“Prelude to Jazz: Jazz 101,” Dennis Green, general manager, jazz radio station KCKK, demystifies the jazz genre in preparation for the Iowa City Jazz Festival, joined by festival director Steve Grismore, July 1, 7-9pm, Meeting Room A.



Creative Writing Classes...

CW: Playwriting/Screenwriting	MWF	12:00 p.m. - 12:50 p.m.
CW: Short Fiction	T Th	12:00 p.m. - 1:50 p.m. 12:00 p.m. - 12:50 p.m.
Creative Writing	W	6:00 p.m. - 9:00 p.m.
Creative Writing (Marion Center)	T	7:00 p.m. - 9:50 p.m.
CW: Short Fiction (Iowa City)	T Th	2:00 p.m. - 2:50 p.m. 1:00 p.m. - 2:50 p.m.
Creative Writing: Poetry (Iowa City)	Th	6:00 p.m. - 8:50 p.m.

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CW: Poetry

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The Java House

211 E. Washington St., 341-0012

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

July 2: Iowa City Jazz Fest Preview, with Kevin "BF" Burt and the Instigators and festival director Steve Grismore.

July 9: Poet and musician Joy Harjo.

July 16: "Dealing with Mental Illness," with Joanna Mouming, director of the National Alliance for the Mentally Ill of Johnson County; and Frank Fleming, co-clinical director of the UI Mental Health Clinical Research Center.

July 23: "Mozart: Fact and Fiction," Old Creamery Theatre actors perform excerpts from their production of the Tony Award-winning play *Amadeus*, OCTC productions director Tom Schwans and classical radio host Barney Sherman discuss the fact and fiction of Mozart's life and work. (See *Music* listing for more)

Prairie Lights

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

All 8pm (unless otherwise noted)

Broadcast live on WSUI (unless otherwise noted)

Marilyn Taylor reads from her new collection of poetry, *Subject to Change*, July 1 • Workshop grad Lewis Robinson reads from his first collection of stories, *Officer Friendly*, July 2 • Kent Haruf reads from his new novel, *Eventide*, July 7, Shambaugh Auditorium • Poet Joy Harjo, July 9, Buchanan Aud. • Jeremy Jackson reads from his second novel, *In Summer*, July 12 • John McNally reads from his first novel, *The Book of Ralph*, July 13 • George Hagen reads from his new novel, *The Laments*, July 19 • Poets Katie Ford and Douglas Goetsch, July 20 • Iowa City writer Mary Helen Stefaniak reads from her first novel, *The Turk and My Mother*, July 22 • Elizabeth Oness reads from her debut novel, *Departures*, July 26 • Brett Anthony Johnston reads from his short story collection, *Corpus Christi*, July 27 • Lauren Grodstein reads from her first novel, *Reproduction is the Flaw of Love*, July 28 • Workshop grad Justin Cronin reads from his new novel, *Summer Guest*, July 30 • Minnesota mystery writer William Kent Krueger reads from *Blood Hollow*, Aug. 2.

Ruby's Pearl

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

Ruby's Reads reading group discusses *The Ethical Slut* by Dossie Easton and Catherine A. Liszt, July 22, 7pm • Erotica Reading, bring your original writing or share some that you found in print and really like, July 24, 8-9:30pm.

Senior Center

28 S. Linn St., Iowa City

Senior Education Workshop, workshop providing info on social security benefit administration, financial issues related to the retirement years and estate planning, July 9, 10am-12:30pm, call 800-383-6590 to reserve a spot • "Change & Progress: A Century in Review, Part V. Hot and Cold Wars," with Loren Horton, July 12, 2pm • "On The American Discovery Trail: Iowa Route," with Steve Thunder-McGuire, stories of Iowans and the Iowa landscape gathered during storyteller Thunder-McGuire's bike ride across Iowa, July 12, 2pm • "Voluntary Simplicity," with Wilhelmine Bennett, July 14 & 28, 10am • "Anxiety and Depression in Later Life," July 16, 1pm • "A Tribute to a First Lady: Abigail Adams," Janie Yates Reading, July 16, 2pm • "Civil War Soldiers: The Blue & the Gray," with Dick Feddersen, July 23, 2pm.

FILM & VIDEO

Cedar Rapids Museum of Art

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

Rome: *Power & Glory*, Part 6; *The Fall*, July 17, 1pm.

FESTIVALS

Cedar Rapids Freedom Festival

Through July 4, various locations, Cedar Rapids, 365-8313

Multiple activities, fireworks July 4, 9:40pm, Mays Island, freedomfestival.com for details. (See *Music Festivals* for music)

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2 Mr. Baber's Neighbors:
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4 Public Property

7 Sympathetic Ink Benefit

8 Martian Waters
Making Hey/Billy Howke

9 Heart of Gold Band
(Grateful Dead tribute)/Don

10 The Codetalkers
Feat. Col. Bruce Hampton
Jensen Connection

13 Mt. Of Venus no cover

14 Poetry Slam

15 That One Guy

16 Cornmeal/Big Belly Mule

17 Goldbricker
Bottom Feeder/Catalyst

21 Captain Solarkat
The Gglitch-no cover

23 Grasshopper Takeover
Nolan

24 Firewood Revival
Shame Train

28 Poetry Slam

29 The Phix (Phish tribute band)

30 Dr. Z's Experiment

31 Hoopride

open daily 5pm-2am
509 s. gilbert, iowa city
354-4350
greenroommic.com

Coralville 4th of July Weekend
S.T. Morrison Park, Coralville

July 2: Car Cruise/Show

July 3: Aquatic Center Grand Opening, ribbon cutting & program, 9:30-11am.

July 4: Pancake Breakfast, 7-10:30am • Parade, 12pm • Nolte Dance Academy, 5pm • Fireworks, dusk.

(See *Music Festivals* listing for music)

MISC.

Blank Honors Center

UI campus, Iowa City (next to Daum Residence Hall)

Open House & Dedication, July 2, 3-5pm.

Bruce more

2160 Linden Drive SE, Cedar Rapids, 362-7375

Balloon Glow, July 1, 7-10pm.

Cedar Rapids Fireworks

Mays Island, Downtown Cedar Rapids

July 4, 9:40pm.

Emma Goldman Clinic

227 N. Dubuque St., Iowa City, 337-2111

Fifth Annual Dog Wash, July 24.

Iowa City Babe Ruth Fall Baseball, players born between Aug. 1, 1989 and July 31, 1992 eligible, registration forms at www.geocities.com/icbaberuth/br2004/freg-04.html, registration deadline July 31. For more info contact Dave Redlawsk, 354-4532. Open to players from throughout Johnson and surrounding counties. Players outside Iowa City eligible if they meet age requirements and there is no Babe Ruth Fall Baseball program in their community.

Iowa City Fireworks

Terrell Mill Park, Iowa City

July 4, dusk.

Public Space One

6 1/2 S. Dubuque St, Iowa City

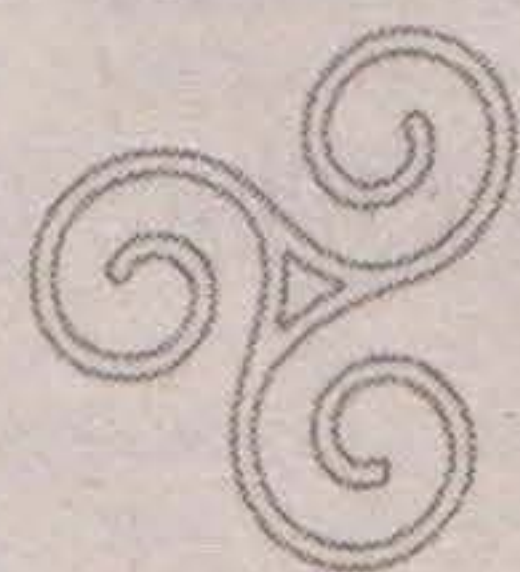
Stitch 'n' Bitch, knitters, Tuesdays, 4-6:30pm, emily-maloney@uiowa.edu for more info.

Senior Center

28 S. Linn St., Iowa City

Bingo, July 8, 2-4pm.

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ENERGY HEALING

UI Theatre

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

Quad Cities Greyhound Adoption (QCGA) will show dogs in need of adoption, drawing for doggie basket, in conjunction with Iowa Summer Rep production of *Sylvia*, July 2, 6-8pm, grounds of the UI Theatre Bldg.

CLASSES/CAMPS

The History Center

Cedar Rapids, 362-1501

Summer Camps for Kids, for children second-fifth grade, subjects include "Laura's Trunk," a look at life on the prairie in the time of Laura Ingalls Wilder's Little House books; "You're On The Air with Radio Days," combining history, science and radio theater from the Golden Age of Radio; and "Ghosts of Linn County," to hear the adventure tales of yesteryear in Linn County, July through August, call for more info.

Riverside Theatre

129 E. Washington, Iowa City, 338-7672

The Young People's Workshop, improvisation-centered workshop for grades sixth through eighth, July 12-24, 9am-12pm, 1-4pm.

School for the Performing Arts

209 N. Linn St., Iowa City, 341-0166

Acting and music classes and lessons for all ages and abilities. Scene study, Kindermusik, group guitar and more. No audition necessary. Call or visit www.schoolperformingarts.com to register or for more info.

Theatre Cedar Rapids

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

Performing Arts Camp: July 5-23, Session 3: 9am-12pm (ages 7-10), "Tall Tales"; Session 4: 1-4pm (ages 10-13), "Treasure Island."

Youth Entrepreneur Camp

John Pappajohn Business Bldg., UI campus, Iowa City, 335-0985

Gives students in grades fourth-sixth a hands-on look at becoming an entrepreneur, July 12-16, 8:30am-3pm, www.iowajpec.org/k12/ecamp.html.

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News Quirks

Compiled by Roland Sweet

Curses, Foiled Again

James Allesandro, 55, was fired from his job as a clerk at Philadelphia's Bureau of Administrative Adjudication for apparently helping himself to discount parking coupons. He was identified after using the \$6 coupons, which the bureau issues on request to people appealing parking tickets, at a garage to get a discount on the all-day rate. He aroused suspicion because he used the coupons before the appeals office opened and the coupons would have been issued.

Homeland Insecurity in Tom Ridge's Back Yard

Responding to reports of a man climbing over a barbed wire fence at the Sigsbee Reservoir in Erie, Pa., authorities found a suspicious bag and alerted emergency crews. Fifty members of the city police and fire departments, the county emergency management team, the bomb squad and the FBI spent four hours investigating the scene before determining that the bag contained only soiled clothing. Meanwhile, officers tracked down the intruder, Troy Musil, 18. He explained that while drunk he defecated in his clothes, which he then removed, put in the bag and tossed over the reservoir fence. Later, he realized that he had left his keys in the clothes, so he went back and climbed the fence to retrieve them.

After a "mysterious powder" sparked a scare when small piles of it were spotted at different sidewalk locations in Philadelphia's Center City, including at the US Mint, police examined surveillance tapes and identified the culprit. Police Cpl. James Pauley said he was an advance scout for a running club who used the flour to mark a race route.

Slippery Suspects

When National Park Service Ranger

Ben Hansel stopped to investigate a truck stopped in a roadway exit of the Blue Ridge Parkway, he found a naked man covered with baby oil and with women's underwear at his feet. After struggling with the driver, Marvin Buchanon, who tried to drive off before being subdued with pepper spray, Hansel searched the truck and found pornography and drugs.

A cleaning crew at a Motel 6 near Binghamton, N.Y., reported discovering petroleum jelly covering mattresses, bedding, a television set, furniture, carpeting and towels in a room used by Roger Chamberlain, 44. They also found 14 empty jars of Vaseline and several pornographic magazines in the trash can. A Broome County sheriff's deputy tracked Chamberlain to another motel and said he found the man "smeared from head to foot with Vaseline."

Kosher, Schmosher

Orthodox Jews in New York and Israel began burning wigs made of human hair from India after rabbis pointed out that the wigs might violate religious law. Orthodox women often wear wigs because custom requires that they cover their own hair in public once married. Israel's Rabbi Yosef Shalom Elyashiv declared that the Indian wigs were non-kosher after discovering that the hair used to make them was often cut at Hindu ceremonies. As a result, wearing the wigs constitutes idol worship. Although not all rabbis agree with the ruling, some wig sellers have begun advertising their synthetic and European-hair wigs as "100 percent kosher."

Scam-a-Rama

At least 43 people from six states fell for a scam promising a weekly salary of up to \$5,000 in cash for driving and escorting strippers. Authorities said that the applicants, men and women ages 19 to 78, responded to ads in several publications and online. After sending a deposit of \$865, which they were told would be refunded with their first assignment, victims were asked to wire additional funds to cover "hidden job-related expenses." Most of the victims made between two and five additional payments, and one person sent \$8,000. Prosecutors in Miami, Fla., charged Gary Janiak Jr., 34, and Tracy Silverstone, 22, with 335 felony counts of wire and communications fraud and grand theft.

Ten people paid \$49 each to spend an evening with soap opera stars, only to find after waiting hours for the actors to appear that they had been duped. The people showed up at the Monarch Hotel & Conference Center in Clackamas, Ore., in response to newspaper ad promising autographs and pictures, an invitation to a private party with Susan Lucci, Erika Slezak and Eric Braeden, and a five-year subscription to Soap Opera Weekly. The ad specified that no credit cards would be accepted and misspelled the actors' names. In addition to the disappointed fans, victims included the hotel, the newspaper and a man who said he was offered \$50 to help the organizer, a ponytailed man who identified himself as Larry Stevenson. Clackamas County Sheriff's Office representative Angela Brandenburg said the ponytailed man was last seen driving away in a car with California license plates and a female passenger.

Mother and Child Reunions

US marshals in Los Angeles arrested Giselle-Marie Goudreault, 45, after her 17-year-old son said he saw his picture on a missing children's website and discovered that his mother was accused of abducting him from his father 14 years ago. The boy spotted the photo of him when he was 3 and told a teacher, who notified the police. Authorities said Goudreault, who has been remarried twice, first took the boy to Mexico before moving to Los Angeles in 1995.

While attending a birthday party in Philadelphia, Luz Cuevas said she recognized a 6-year-old girl as her daughter, even though the girl had been declared dead in a house fire when she was 10 days old. Cuevas, who said she never believed investigators' conclusion that her daughter's body was destroyed by the fire, pretended the girl had gum in her hair, removed some strands of hair and took them to skeptical authorities for DNA testing. When the test proved Cuevas' claim, police charged Carolyn Correa, a former neighbor of Cuevas', with kidnapping the newborn girl, setting fire to the mother's house and raising the child as her own.

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



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Sat July 10 **Benjy Davis Project**
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Tue July 13 **Dancing Andy**
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Thur July 15 **Will Whitmore+**
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Fri July 16 **Drag Show +**
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Mon July 19 **Tack Fu Productions**

Tue July 20 **Field to Family Fundraiser**
promoting local foods with the Red Avocado

Thur July 22 **Jensen Connection**

Fri July 23 **Drag Show + Public Property**

Sat July 24 **Shelter House Benefit**

Tue July 27 **T.Hatch**

Thur July 29 **A Day in Black & White**
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Sat July 31 **One Love Sounds-Bob Marley Tribute**

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ASK RUBY

The purpose of "Ask Ruby" is to give honest and accurate information regarding sex and sexual relationships and to promote mutual and consensual sexual practices. We believe strongly that censorship is a method of patriarchal control used to shut fiery, feisty folks down. This column is intended as a blow to barriers that keep people from experiencing good communication around sex.

The porn question

Dear Ruby,

I enjoy looking at pornography online. I would never admit this to anyone, but one night my husband discovered me looking, and now he says that I'm a pervert! Am I a sex addict needing help?

—Web Ogler

Dear Web Ogler,

Well, that depends. Are you able to function in the rest of your life? Are you eating, sleeping and getting to work on time? Is your relationship with your husband mutually satisfying? Maybe you saw that episode of "Sex In the City," where Charlotte gets a vibrator from her friends and refuses to continue functioning as a normal human being. Her friends have to do a rescue mission to get her to leave her apartment because she has become "addicted" to her vibrator.

If you are always stumbling around with pasty skin and dark circles under your eyes because you can't tear yourself away from the square-headed boyfriend, then I would suggest you seek help. The reality is that almost everyone wants to look at naked people, especially if they are playing with each other! Who isn't curious about sex and what other people are doing and how they look doing it? I am! What a fabulous way to get ideas for juicing it up with your hubby, or for fueling your own private fantasies.

There is so much shame surrounding

porn. Which is weird, because the reality is that many people like porn and buy a lot of it! Plenty of aspects of the porn industry deserve some healthy criticism. Video store shelves are crammed with racist, sexist, sizeist, and just-plain-crappy porn. As women become more involved in making, directing, producing and buying porn, the industry is changing to meet their tastes. More people are demanding to see hot sex that is both physically and mentally appealing. Women like Candida Royale and Annie Sprinkle have begun to answer that demand.

If you would like to become more knowledgeable about porn, there is a really great guide book by Violet Blue called *The Ultimate Guide to Adult Videos*. Check it out. Maybe someday we can all get it at the local library!

Charmed,
Ruby

We do not claim to have all the answers, but we do have extended experience, both personal and professional. Questions should be mailed to Ruby's Pearl, 323 E. Market St., Iowa City, IA 52240 319-248-0032 or emailed to rubyspearl@excite.com.

stars over iowa city

FORECAST FOR JULY 2004 • BY DR. STAR



CANCER (June 21–July 22) Keep in mind that you occupy a safe and privileged position as the month's events unfold. You will have to watch many around you go around in circles, chasing rainbows or just looking for an escape route that isn't there. People are trying to avoid making beneficial and overdue changes. By month's end, problems will be better defined, pressures will be more intense and options will be more limited. People will very much appreciate your guidance and moral support as they brace themselves to do what they have to do.



LEO (July 23–Aug 22) Leo must make a big decision with consequences that will affect their lives for many years. You will soon feel a greater willingness to change, a greater faith in the future and trust in your fellow human beings. Your choice is between something that seems glamorous and something much more humble and work-a-day. The glamorous option does not look like a good bet, right now. Build something new from more familiar, affordable materials. Don't risk everything for something that is almost certainly not what it's cracked up to be.



VIRGO (Aug 23–Sept 22) You are highly motivated to implement plans for a new life. But these plans and the circumstances in which they must unfold are still evolving. You have to cope with stubborn financial obstacles, restless and feisty associates and doubts in your own mind. Then there is that whole chorus of second-guessers. But you know there is a lot of love mixed up somewhere in all this resistance and it does your heart good to participate in this big, noisy dialogue. Simpler, cheaper and close to home are better, for now.



LIBRA (Sept 23–Oct 22) A thicker tangle of contradictory signals you have rarely seen. A heavier barrage of conflicting impulses you have rarely experienced. It will, nonetheless, be comparatively easy to navigate your way through the existential hazards. But overconfidence is a possibility. Don't take your luck in dealing with these difficulties as a sign that you should launch a big, expensive, complicated project. Confidence-building, restoration of trust where it is strained, the financial basics, careful planning, carefully laid groundwork—these are the kinds of things on which to put your emphasis, now.



SCORPIO (Oct 23–Nov 21) You are feeling an intense desire to expand your horizons, by travel, study or spiritual explorations. This is translating into home- and work-related conflicts and a lot of confusion. Midmonth will allow experimentation. It might not lead to what you want, but it will likely bring what you need. A big change is necessary and, by now, inevitable. Surprisingly, the key might simply be a little more rest and recreation and some heart-to-heart discussions with your most significant other(s). Do accept the guidance of loved ones.



SAGITTARIUS (Nov 22–Dec 21) Everything short term, close to home and basic to your emotional security seems at odds with everything long term, distant and philosophically and professionally desirable. Worse, the conflicts aren't the kind you can ignore or work around. Decisions are needed. Mid-July will give you the chance to get a few of your more important ducks in a row. If you concentrate on what is needed to do your job well and keep yourself healthy and functional, the rest should work out in time. Good, timely communications are key.



CAPRICORN (Dec 22–Jan 19) For the time being, at least, home life, personal life, work life and financial interests are all tied closely together. Any disruption in one could easily translate into a disruption in the other. Careful footwork will be required to keep challenges in the more personal areas of your life from causing disruptions in the more public, professional areas. Partnerships can easily become overly burdensome during this cycle. Keep things light and flexible. However, you have it within your power to forge home, financial investments and work life into a solid power base.



AQUARIUS (Jan 20–Feb 18) Several key areas—partnerships, health and work—are all matters of some concern, now. You may be showing your famous independence of spirit in ways that are worrisome to others or that might cause financial worries. Also, in recent months, you may have been playing your cards too close to your vest. Take the opportunities that come in July to open yourself to the thoughts of others. Adjustments or concessions made in the above areas will have good, long-term effects, even if they might seem a-bit bothersome right now.



PISCES (Feb 19–March 20) It might seem simple, playful and loving to you, but it could trigger a test of love, loyalty and confidence between you and many of the important people in your life. Also, while you think your enthusiasm and idealism are private affairs, they are producing effects in your day-to-day economic interactions with people. This could prove both disruptive and draining. The planets like your ideas, but simple, no-nonsense efforts are best for now. Efforts to bolster neighborhood and community relations will lead to good results all around.



ARIES (March 21–April 19) Circumstances have forced you into non-stop searching and exploration. This will slowly end. You will soon be able to use your energies to bring about positive, constructive change without fear of being misunderstood or of having your energies exploited and misapplied. The forces of change are becoming your friend. Ironically, the key to cutting through the complex, conflicting personal issues might simply be budgetary. Allow only what you can comfortably afford. Meanwhile, don't lose confidence. It is important to keep loved ones from showing their independence in counter-productive ways.



TAURUS (April 20–May 20) For most of June, things will go unusually well, even by Taurean standards. As the month wears on, greater challenges arise and obstacles become more stubborn. Luck will not desert you, but fancier footwork will be required. Your work will be in the background, close to the center of power and influence, but you might still have to combat major power plays single-handedly. Despite your luck, your success and good works, rumor and manipulation will abound. Take steps to safeguard financial interests.



GEMINI (May 21–June 20) The grip you had on everyone's attention is waning. However, your influence is still growing and its effects are now more benevolent and conciliatory. People in your environment are fearful of change and concerned about an outbreak of chaos, or a breakdown of order. However, circumstances will soon push everyone to embrace change. Opinions might at first seem even more polarized and volatile. However, you will find many others willing to work with you to mediate differences and facilitate changes that now seem inevitable. Try to ignore negative undercurrents. LV

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Sun., July 18, 7 pm - **EDIE CAREY**

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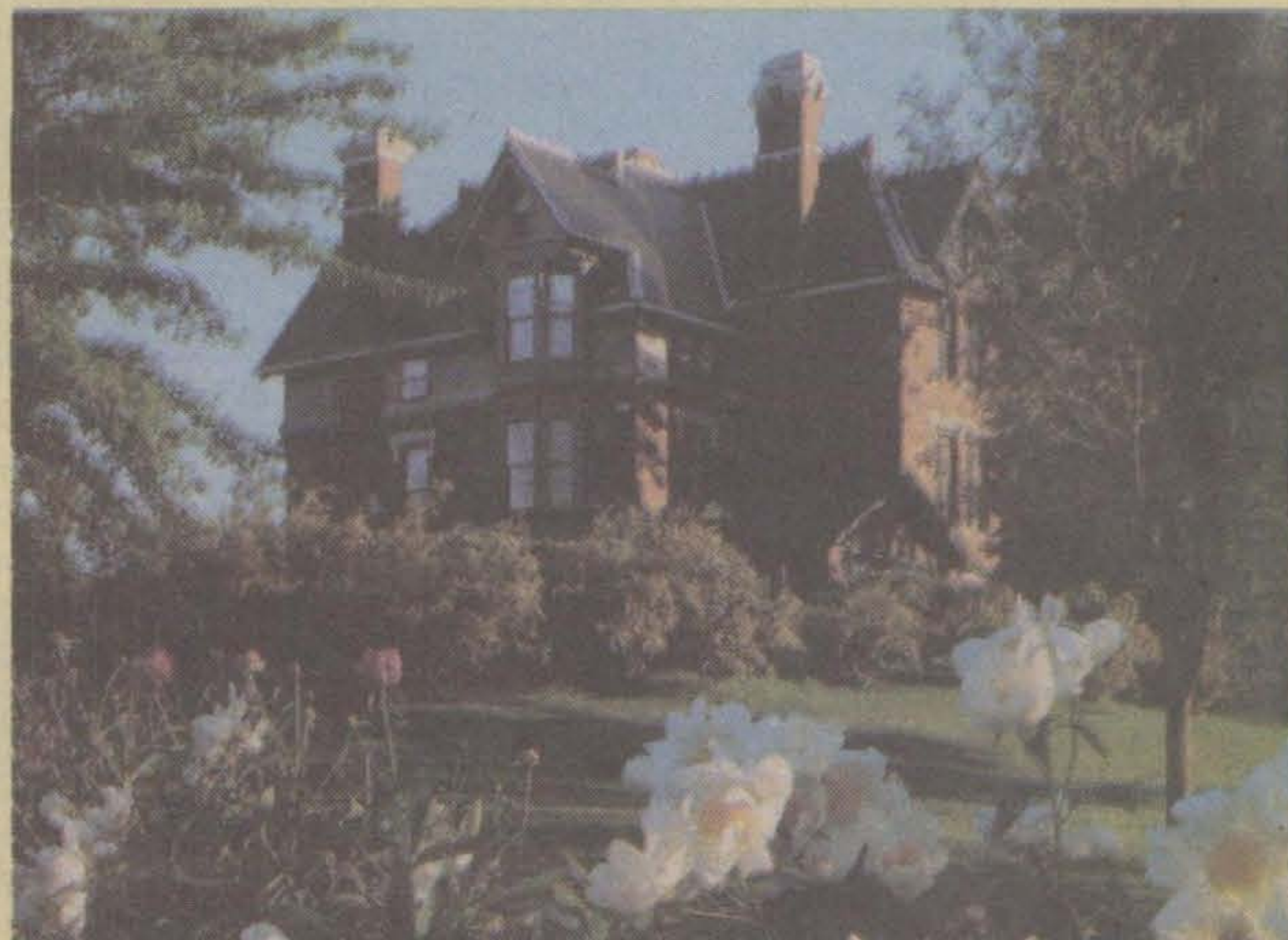
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