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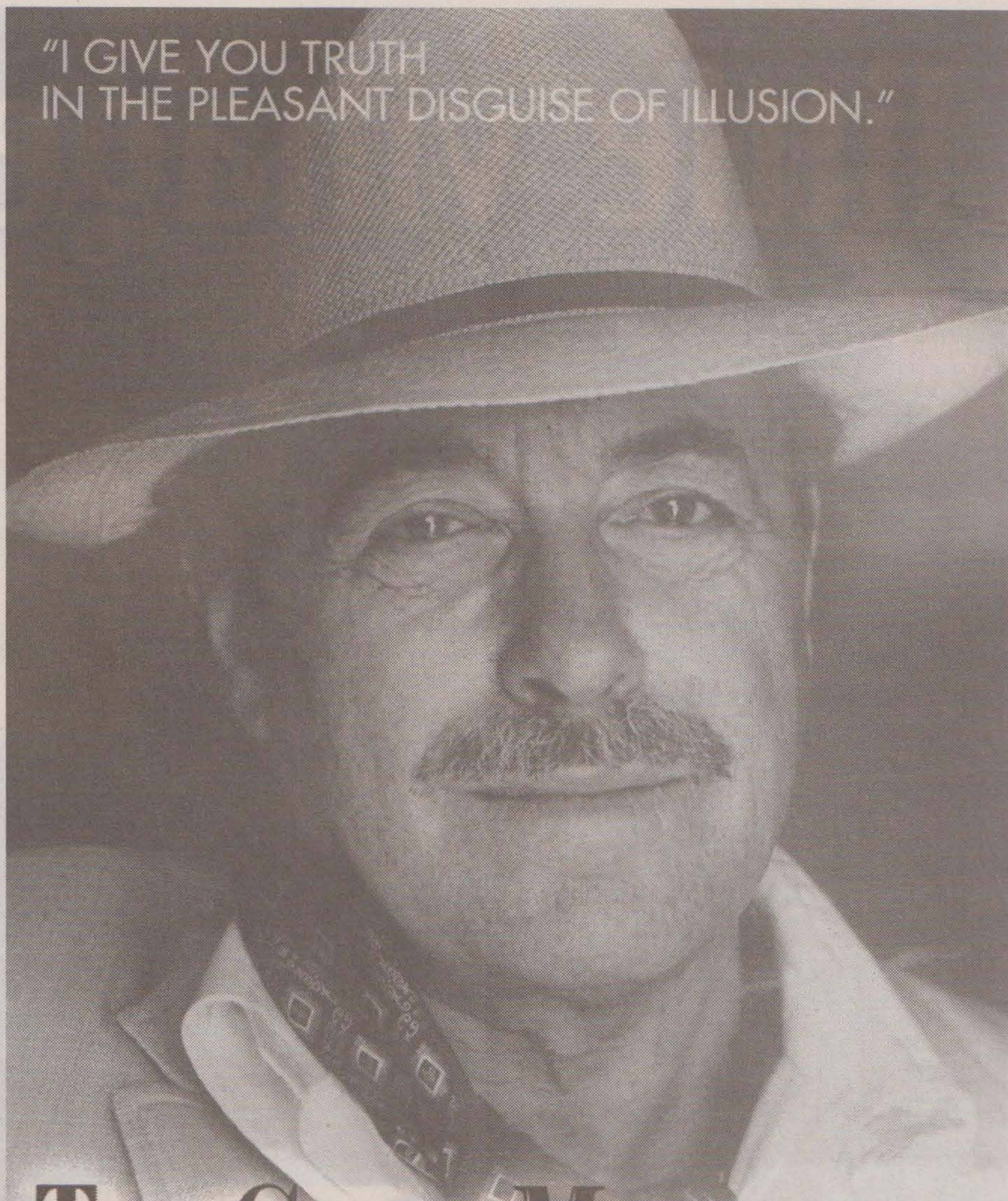
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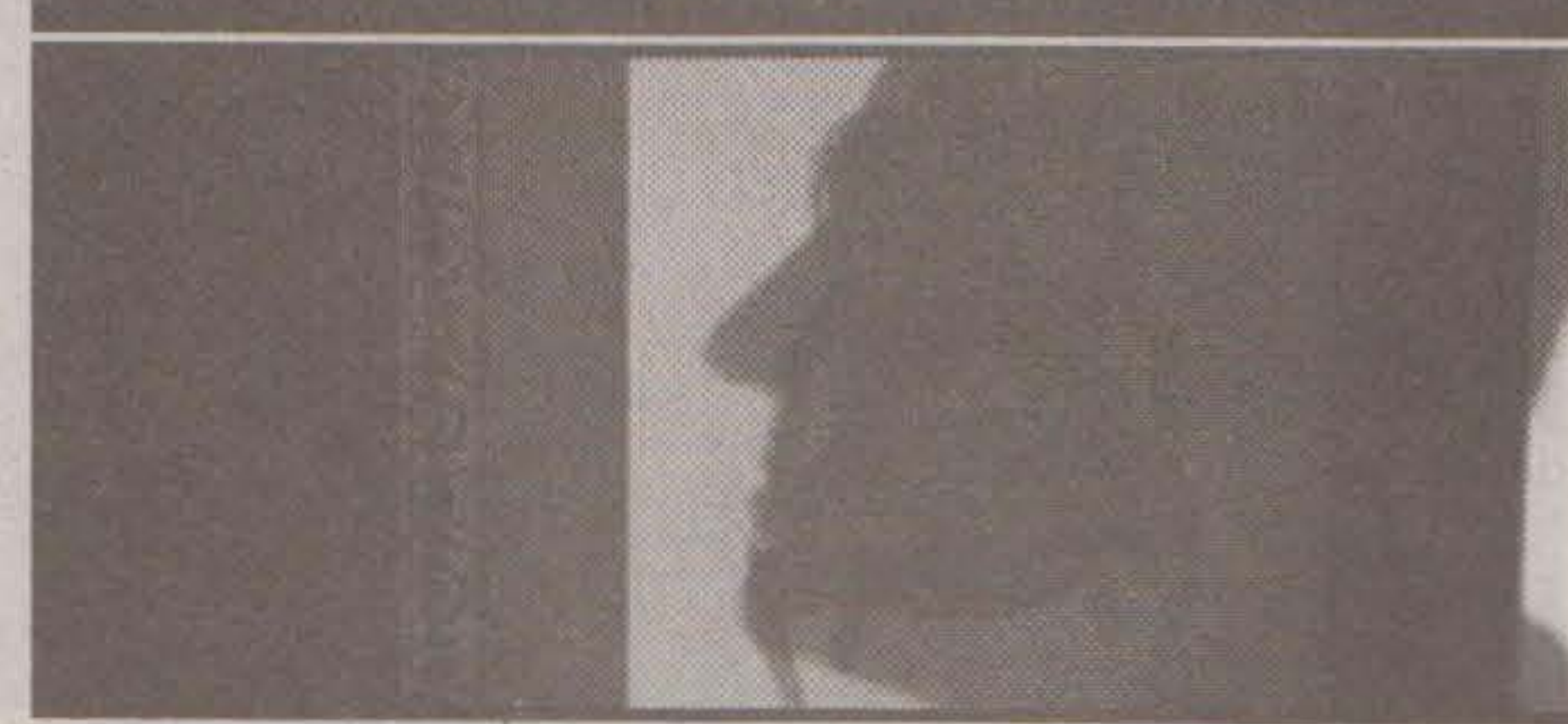
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Join the Rainbow Alumni Network

Dear University of Iowa GLBT Alumni:

As a lesbian alumna and a gay UI staff member who wish to see our queer community thrive, we are excited to announce the brand new Rainbow Alumni Network at The University of Iowa, for GLBT and allied alumni! A group of UI staff and alumni are organizing our inaugural reunion, set to happen May 6-7, 2005. We invite you to return to Iowa City for this event and connect or reconnect with friends, faculty, staff and current UI GLBT students.

Program information and pre-registration is online at www.iowaalum.com/rainbow. You can also request information in the mail by calling Carlos (335-3059).

To stay connected via email, subscribe to our new listserv; just send an email to LISTSERV@LIST.UIOWA.EDU with the text "SUBSCRIBE RAINBOW-ALUMNI."

Excited to keep the GLBT energy going at Iowa,
Jodi (Lundquist) Linley
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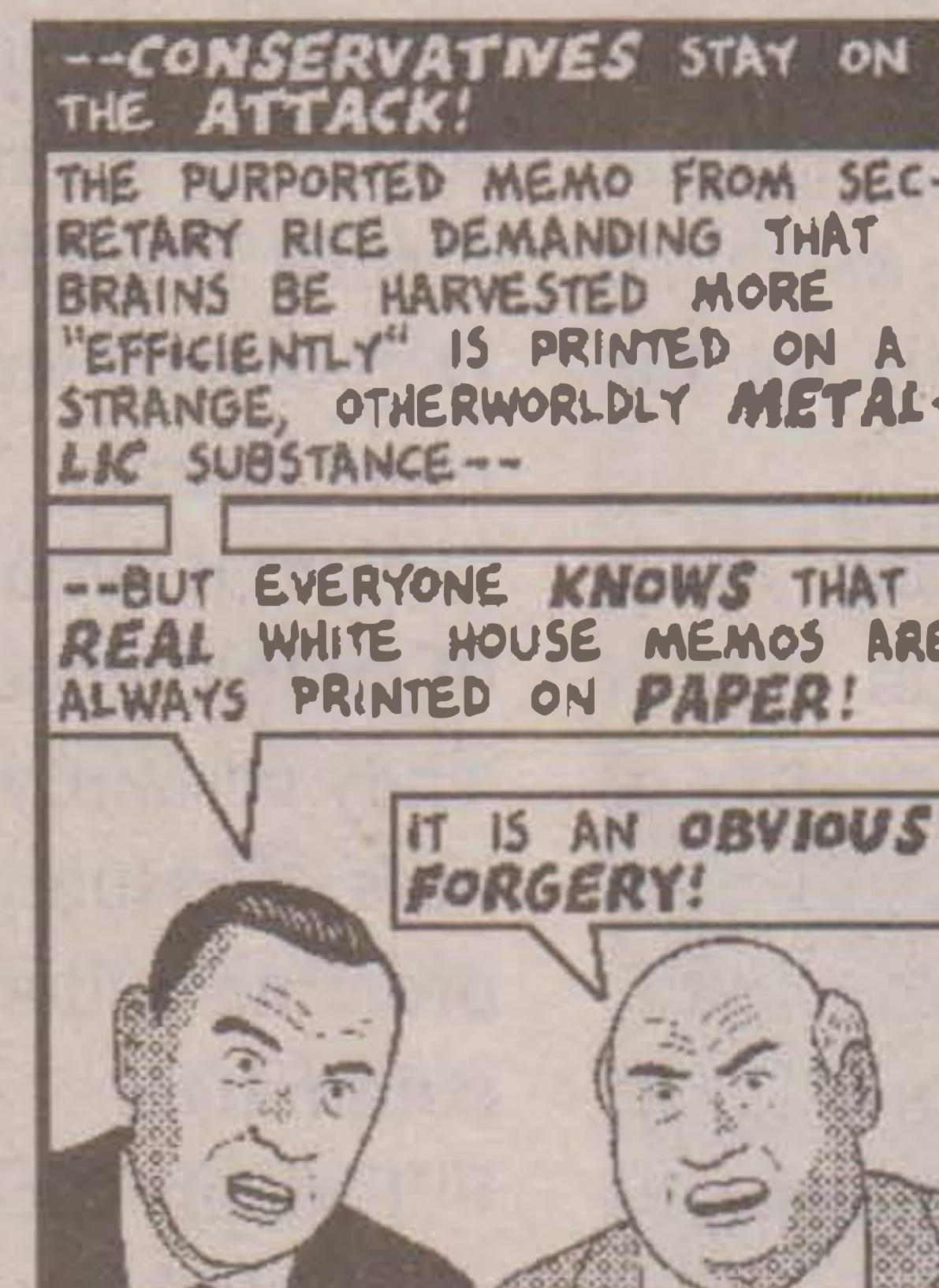
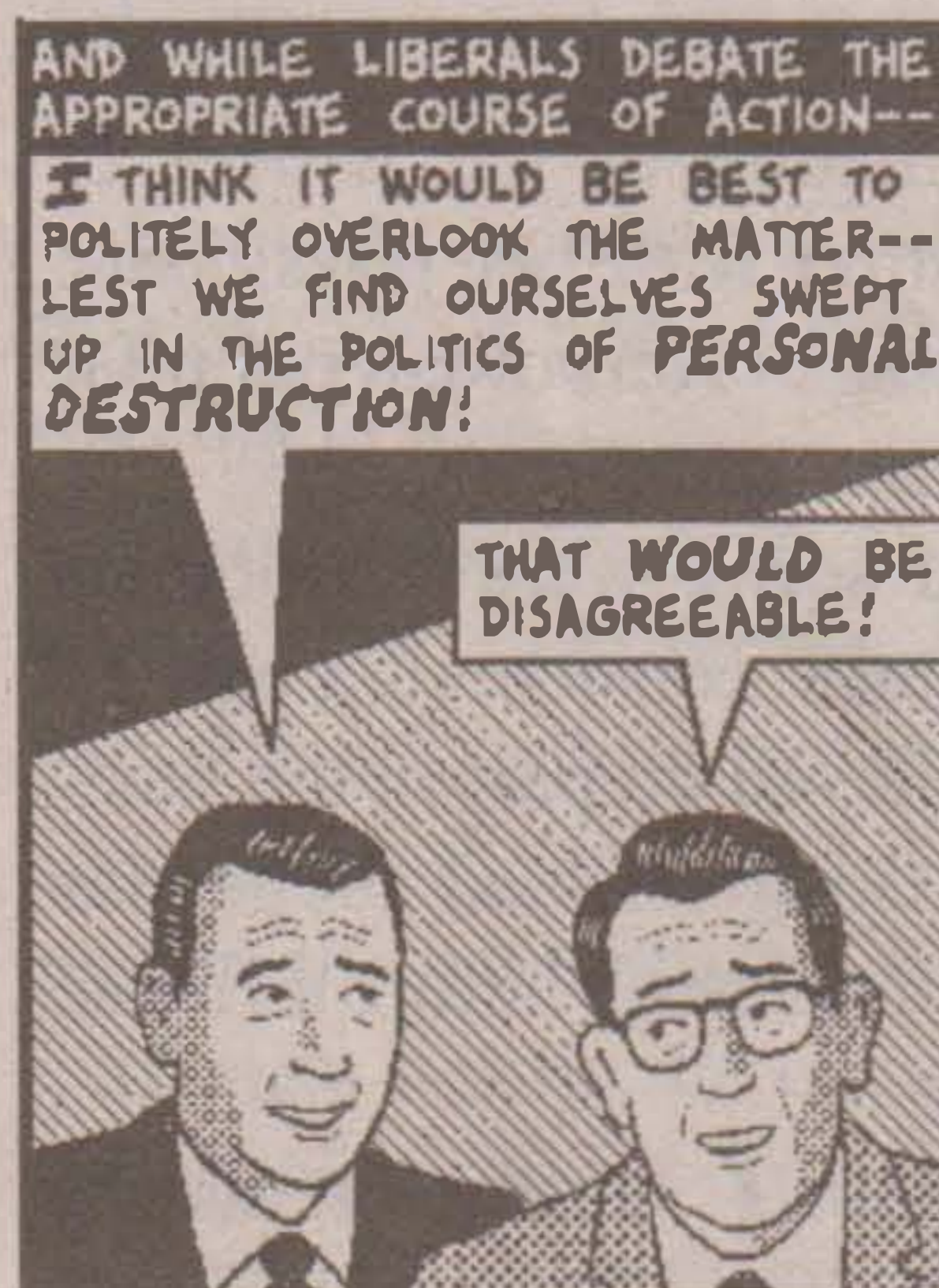
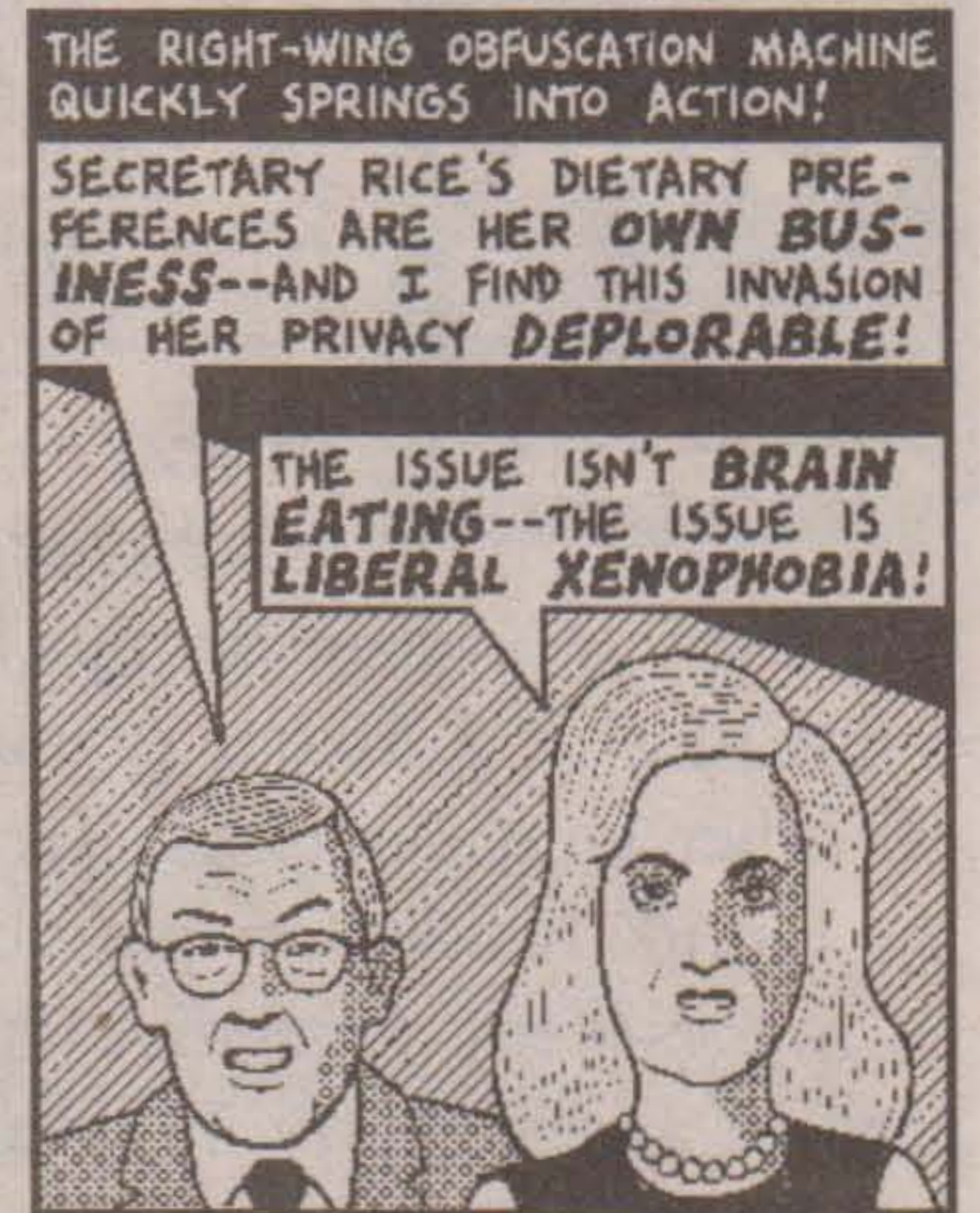
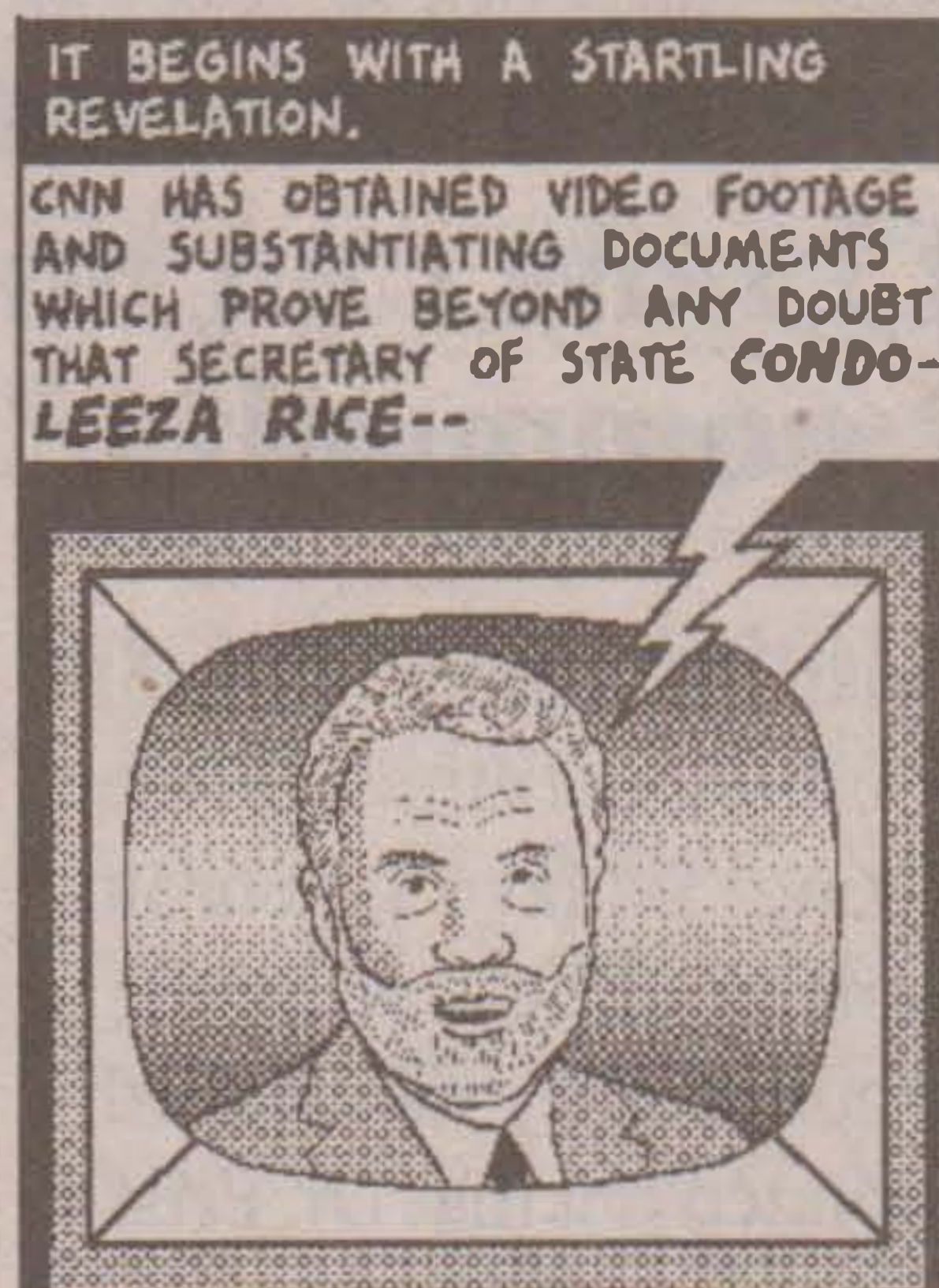
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THIS MODERN WORLD

by TOM TOMORROW



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Lust for life

The executive and legislative branches of the United States government went on high alert recently, with Congress in emergency session and the president rushing back from his Crawford, Texas, ranch to sign their actions into law at a moment's notice.

Given the number of incipient crises facing the nation in matters of both foreign and domestic policy, such a display of urgent activism would seem completely warranted were it not for the fact that exactly none of those crises were addressed by their actions. Instead, the full might of the regime was brought to bear on the fate of a Florida resident who has become a much-exploited poster child for what I now can only think of as the "life fetishist community"—those for whom the presence of



a heartbeat, or even the biochemical potentialities of a frozen zygote, outweigh all other considerations. Terry Schiavo, the Florida resident in question, has been in a persistent vegetative state since a cardiac arrest nearly 15 years ago, and has lately been maintained in this state against the wishes of her legal guardians and the strict orders of the jurisdictional courts by politicians trying to establish their "culture of life" credentials for the next election.

There is little to indicate any other motive on their part. One might expect that a genuine concern for the sanctity of life would result in legislation that would at least attempt to address the issue in the general case, for the benefit not only of Schiavo, but for those other Americans who might find themselves in a similar

position now or in the future. Instead, the legislation considered addresses only Schiavo's situation, specifying her by name and giving a Federal court jurisdiction of her case alone. Families of other persistently vegetative patients are presumably advised to get their own lobbyists.

In pursuit of this one instance of governmental micromanagement, however, the president and the Republican Congressional leadership embarked on a bizarre game of procedural anything-goes, one that further belied any claim they may have plausibly made toward having made a principled stand on the issue. Senate Majority Leader, probable 2008 presidential contender and practicing heart

The full might of the regime was brought to bear on the fate of a Florida resident who has become a much-exploited poster child for what I now can only think of as the "life fetishist community."

surgeon Bill Frist (R-Tenn.) certainly didn't let mere professional ethics prevent him from criticizing Schiavo's neurologists and his diagnosis of her condition, a move roundly denounced by medical ethicists who have pointed out that Dr. Frist's counter-diagnosis was made both outside his area of expertise and in complete absence of examination of the patient or formal consultation with her physicians. Democratic strategist Jim Jordan put it far more bluntly: "quackery."

Nor, it would seem, were the bounds of simple good taste considered a barrier. They certainly played no part in the business of issuing Congressional subpoenas ordering Schiavo to testify before a House committee.

Though Schiavo's testimony would probably be every bit as insightful and informative as that of the average Bush cabinet secretary, it is obvious that no one in-

involved expects a woman who hasn't been able to express herself meaningfully for 15 years to actually appear. Instead, these subpoenas are aimed at establishing a basis for holding those whose actions might prevent such a theoretical appearance—those, for example, who would follow the Florida court order—in contempt of Congress. Given an abuse of subpoena power that in effect establishes a precedent for Congressional kidnapping at whim, such contempt is richly deserved.

The actions taken by Congress in the Schiavo case have been both radical and extreme. They have also been so in keeping with government as practiced by the current regime as to seem like Congressional business as usual. Rule by excep-

tion—that is, by procedural manipulation, organized disinformation and political extortion—for the benefit of politically advantageous minorities has been the dominant governing strategy in this country since the Republicans took the congressional majority, if not before, and will continue to be so for as long as they get away with it. That such cynical manipulations should occupy the limited resources of our government at a time when our country faces mounting dangers strategically, economically and socially should be a cause for national shame.

Of course, if we were still capable of national shame, the grotesque spectacle of our national leadership exploiting a sick woman for political gain might actually rouse us to action. But fat chance of that. At press time, all indications were that we'd be letting them get away with it for the foreseeable future. **lv**

A tribute to Erv

Erv passed away in early March, and so did an important part of our community. Most of you probably didn't know Ervin Lovetinsky unless you were a personal friend or took



**UR
HERE**
THOMAS
DEAN

your car to his shop on Madison Avenue to be repaired. I don't think Erv ever appeared on "most influential" lists in the local newspaper. He was never voted Iowa City Person of the Year. I doubt he would have been interested in the black-tie Englert Theatre Gala Grand Opening event.

But the Iowa City/Coralville community lost something very significant and fundamental with the passing of Erv Lovetinsky. We lost a significant piece of the fabric of longevity, honesty, trust and neighborliness.

I met Erv in the late 1980s. My wife Susan and I had been married for only a few years, and I was a UI graduate student...in other words, we didn't have much money. Relatedly, we owned an old, not entirely reliable Chevy Citation. The car wasn't behaving very well. I forget the details now, but it had something to do with noises and clunks in the front end. I had taken the car to a couple other places in town—chain outlets—and was treated to some dire horror stories about how the front end was about to fall apart, and if I didn't spend several hundred dollars soon, I would be starting a career as a splat on the highway. One mechanic actually stuck a crowbar up into the underside of my car on the lift, pulled down on something and announced, "See? Loose as a goose." On the one hand, I didn't want this dire diagnosis to be true (the money thing). On the other hand, my gut was telling me I was being hosed. I wanted a third opinion.

Susan was teaching English as a Second Language to adults at the time. One thing we learned quickly about

the international community in town was that the people in it developed networks of support and survival very effectively. We figured that someone in the group would have figured out who was a good, honest car mechanic that charged a fair price. Sure enough, when Susan asked her class, a number of her students immediately said, "Take it to Erv's, by the university."

Eventually, we figured out they were talking about a nondescript garage behind the QuikTrip (now Kum and Go) gas station at Madison and Burlington, Lovetinsky's Auto Repair. "Erv" was Erv Lovetinsky. So one day I drove the Citation over and was greeted by an older, unshaven gentleman in a blue jumpsuit and baseball cap, wiping his greasy hands on an equally greasy cloth. The embroidered name on his chest said "Erv." I told Erv my tale of woe and what the previous mechanics had said. "Ah," Erv said, shaking his head and tossing the greasy rag aside, "they're just trying to scare you. I'll take a look." And so he did. If memory serves me correctly, it was something as simple as a sticky brake caliper. I think my bill came to something like twenty bucks, if that. Erv now had another regular customer.

Some months later, when Susan and I moved to an apartment in Coralville, we discovered to our delight that Erv lived about a half-block away in a modest house on Sixth Street. We never became social intimates, but it was a special delight to wave and say hi to him on weekend walks as he tended the flowers in front of his house. These are the kinds of ties, small but strongly knotted, that bind us to place.

Those who study such things say the essence of community is founded in social trust. While my relationship with Erv was in the realm of service and commerce, the trust I had in him nevertheless became a significant chunk of the mosaic that comprised my love for and devotion to Iowa City. In the years after we left Iowa City—as we lived and worked in several other communities and states over eight years before returning to what

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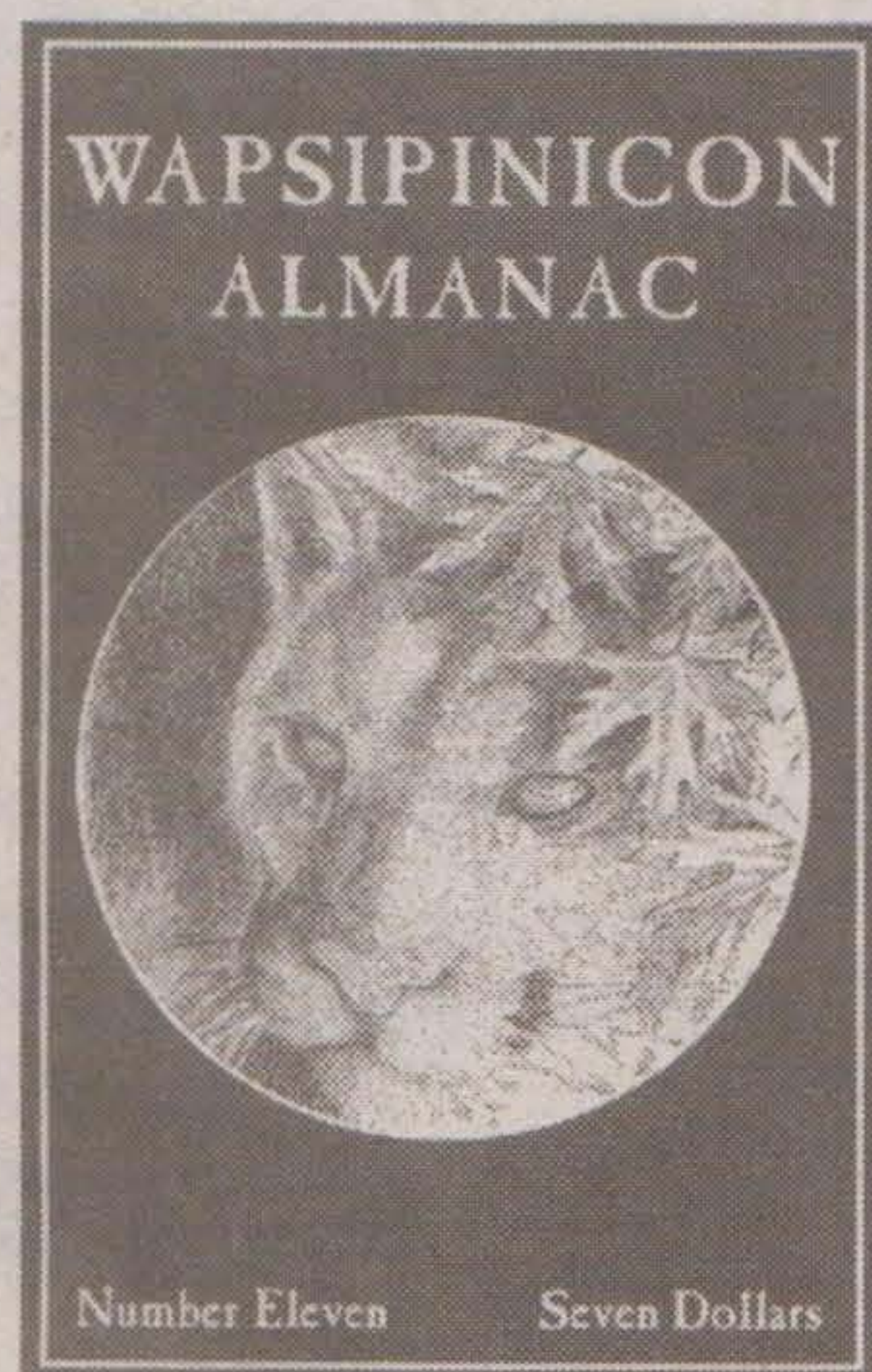
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we realized was home—finding a new auto mechanic was a regular necessity. We always looked for “someone like Erv.” We never quite found anyone like him, someone in whom we invested our complete trust. And when we would dream of the community we had left and loved, “Erv’s” always bubbled to the surface as one reason we wished we could return.

Many scholars of place, even those working in the airy intellectual heights of follow-the-phenomenology-of-Heidegger, would probably find my feelings about Erv and Iowa City entirely

We never quite found anyone like him, someone in whom we invested our complete trust. And when we would dream of the community we had left and loved, “Erv’s” always bubbled to the surface as one reason we wished we could return.

unsurprising. For such thinkers, the everyday, the quotidian, the “place-ballet” of living one’s daily life is what place is all about. Feeling at home in Iowa City, then, is just as much, if not more, about taking my car to Erv’s for an oil change as it is about attending a literary reading at Prairie Lights, attending an orchestra concert at Hancher Auditorium or enjoying the fresh beauty of a prairie spring day.

Susan and I, now with a larger family, moved back to Iowa City in 1999. By then, Erv had retired. I was delighted, though, to discover that “Erv’s,” in its essence, still existed. One of Erv’s mechanics when we lived here in the late 1980s was Gary Harapat. By the time we moved back, Gary had graduated to owner.

Gary Harapat is as much a great mechanic, honest trader and sterling community member as Erv Lovetinsky. It seems Erv taught him well. When our aging van started making a strange engine noise, Gary doggedly tracked it down to a minor malfunctioning valve rather than assuming the worst possible engine disaster. When I walk by the shop on Madison Street and Gary is tinkering under the hood of a car in his lot, he

always waves.

I’m sure Erv was proud and happy to pass along his shop to Gary. The letters on the outer wall of the plain rectangular building say “Lovetinsky Harapat Auto Service.” And you can still find the shop in the phone book under “L.” Even today, with absolutely no disrespect to Gary, I’ll tell my wife that I need to take the van to “Erv’s.” And that’s what I write on our calendar: “van—Erv’s.”

I was sad to see Erv’s obituary in the newspaper last month, even though I haven’t seen him at all for many years. Erv was 78. I learned that he and his

wife built the house on Sixth Street in Coralville, where Susan and I would often say “hi” to him as we passed, in 1949 when they were first married. They lived there for the rest of Erv’s life. Very, very few people can make that wonderful claim today, especially in a transient community like ours.

Erv’s obituary says he was “a good and kind man, who appreciated the quality of life, his family, customers and friends.” Very simple but very true words, and very significant. You won’t find Erv or Lovetinsky Auto splashed across brochures from “Technology Corridor” economic development groups, the Chamber of Commerce or the Convention and Tourism Bureau. In the hand-wringing debates about the supposed “brain drain” and how to keep young Iowans in the state, you won’t find one mention of Erv Lovetinsky or his legacy. But, really, it is the kindness, honesty, fairness and neighborliness of Erv and those like him that are the bedrock of place and the ties that keep us grounded in and devoted to our community. We should all remember Erv for being a great exemplar of what’s special about Iowa City and Coralville. **lv**

Planting a seed: The philosophy of stewardship

“And God said, Let us make man in our image, after our likeness; and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth.” —Genesis 1:24-26

Springtime brings us that special sensation of rebirth, with the belief that we can start again, that what was dark and fearful can be made light and loving. There can be no clearer symbol of optimism and faith than the act of planting a seed. As farmers and gardeners across the northern hemisphere ready their fields and plots for planting, they are resolute in their conviction that their

fond expectations of spring will reap solid sustenance when autumn returns.

That faith is not unfounded; there is ample precedent that when one is a good steward of the land, the harvest will be bountiful. If one is not a good steward, as America learned in the 1930s, one will harvest a dustbowl.

What happens, though, when we step back and look at a broader landscape, not just a garden or a farm or a single growing season, but many farms over many seasons? The process is slower, but the gains and losses are proportional.

Consider what at first appears to be a conflict, a conflict between the “dominion” offered over all the earth in the Genesis quotation above and the equally ancient ideas set forth by Chief Seattle of

the Suquamish people: “This we know: the earth does not belong to man, man belongs to the earth.” Seattle continues: “All things are connected like the blood that unites us all. Man did not weave

“Dominion” means more than just the power to do as you please, to run roughshod over the planet pillaging and plundering. It involves respecting, tending, caring and sustaining. It involves stewardship.

the web of life; he is merely a strand in it. Whatever he does to the web, he does to himself.” Starts to sound a lot like Matthew 25, doesn’t it? “As ye have done it unto one of the least of these my

brethren, ye have done it unto me.”

Taken together, the words of Old and New testaments, as well as those of Chief Seattle, draw a picture of a world where humans are not ruthless dictators of the

planet but attentive gardeners, nurturing it. “Dominion” means more than just the power to do as you please, to run roughshod over the planet pillaging and plundering. It involves respecting, tending, caring and sustaining. It involves stewardship. This is why it is antithetical for the “Christian right” to stand against the “environmental left.” In the beginning, God created a garden.

Farmers, who care for the quality of their product and the quality of their families’ lives, care for the soil. Agribusiness workers, who care for their job security and the bottom line, douse the soil with poisons that pollute not just their land, but the land, water and air of the whole world. Farmers believe themselves stewards of the land, working in harmony with the structures and the diversity nature provides. Agribusiness workers believe themselves distant corporate executives that know better than nature how to produce the food the world needs.

When Wendell Berry said, “eating is an agricultural act,” he illuminated the connections, between the plant and the plate, between the farm and the family, between the harvest and the hearth. Eating is not merely consuming, it is the vital link in the food chain that makes us who we are. When we plant a seed in the springtime, we are praying for our families to be happier, healthier and stronger when the harsh realities of winter circle around again. **IV**



it's about the
FOOD

Chef Kurt
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The last night at Dolls on Feb. 26 was much tamer than I expected. Of course they broke some rules, as most people do on their last day of work. Some steal the stapler or spit in their boss' coffee. The exotic dancers at Dolls, Inc. pulled other women onto stage, stripped them down to their G-strings and simulated sex acts. Non-stripper after non-stripper mounted the stage and got stripped.

Some people have all the fun, especially all the men in the room, wide-eyed and smiling, hooting and hollering. Male customers, of course, always outnumber the female ones at places like Dolls.

I went up near the stage and sat near Gypsy Dolgos, a supporter of sex workers and co-owner of Ruby's Pearl. Ruby's was a feminist sex shop in Iowa City before it closed March 26, exactly one month after Dolls. The owners said they just weren't making enough to keep the place open.

Dolgos believes stripping can be an act of compassion, giving lonely people a way to feel sexual affection from women.

A stripper was making her rounds onstage, giving "dollar dances" to the

Is SEX too sexy for Iowa City?

Recent closings of Dolls and Ruby's Pearl beg the question: Is sex in Iowa City going out of business?

men and few women sitting at its edge. The strippers try to bill these as previews to private dances, which cost more. The really acrobatic dancers can flip and contort themselves, landing their knees near a man's ears and their crotch inches from his face, bouncing their pelvis up and down.

For this service, he gives her a dollar.

The stripper will then move to the man in the next occupied chair. At Dolls, the dancers could touch their customers, but not vice versa. So, this next man might find his face becoming the meat in a tit-sandwich.

He gives her a dollar.

And then the next man. She might breathe heavily in his ear and make him forget about his wife and kids.

A dollar.

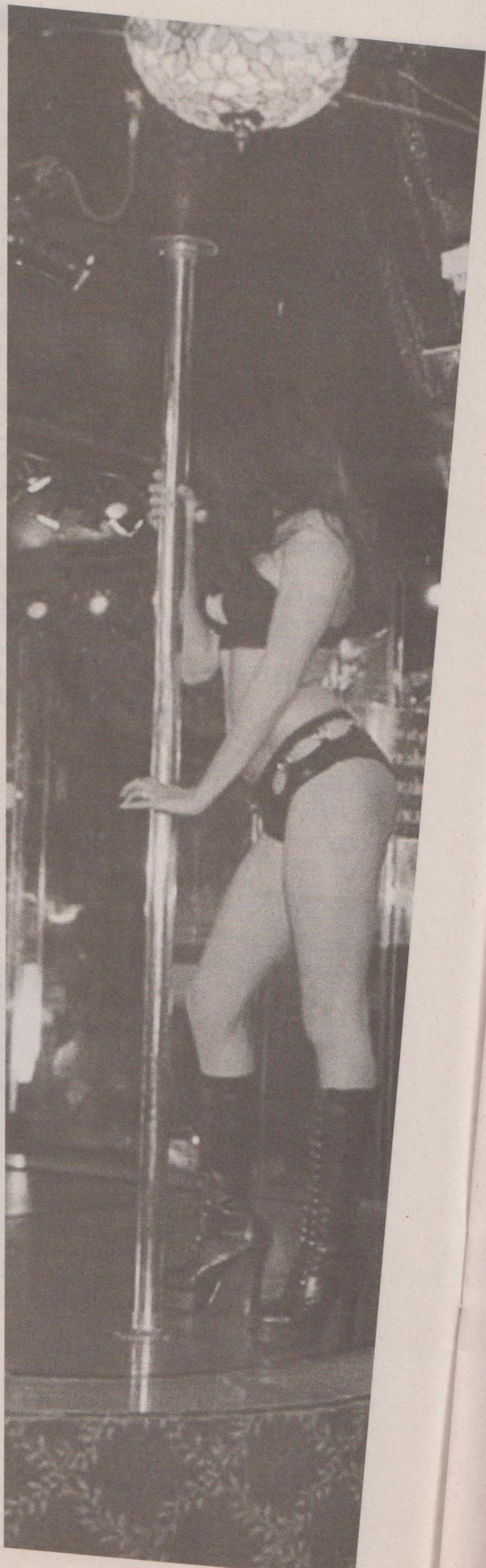
He could have bought a Coke with that.

When the stripper on this night gets to Dolgos, I watch as she stoically stands to receive her service. She lets the stripper press her breasts to her cheek, and then she hands her five dollars.

I'm next.

Before she even starts, I shake my hands and yell, "I don't want titties in my face!"

She can't hear me over the Metallica and says, "It's OK, I won't pull you up on stage!"



This assurance is not enough. I'll go to strip clubs because I want to be the nice alternative, the supportive feminist that respects exotic dancers for their skill. I don't need their service.

I shove my bill toward her, anxious that a boob might graze my cheek. The males are certainly gawking, and if her soft surface nears mine, this will certainly thrust me into an immediate girl-on-girl fantasy, exploiting my feminine image for a pleasure that I don't own. It's a mental objectification that I object to.

Most people on their last day of work steal the stapler or spit in their boss' coffee. The exotic dancers at Dolls, Inc. pulled other women onto stage, stripped them down to their G-strings and simulated sex acts.

She finally gets the point as I keep waving my hands.

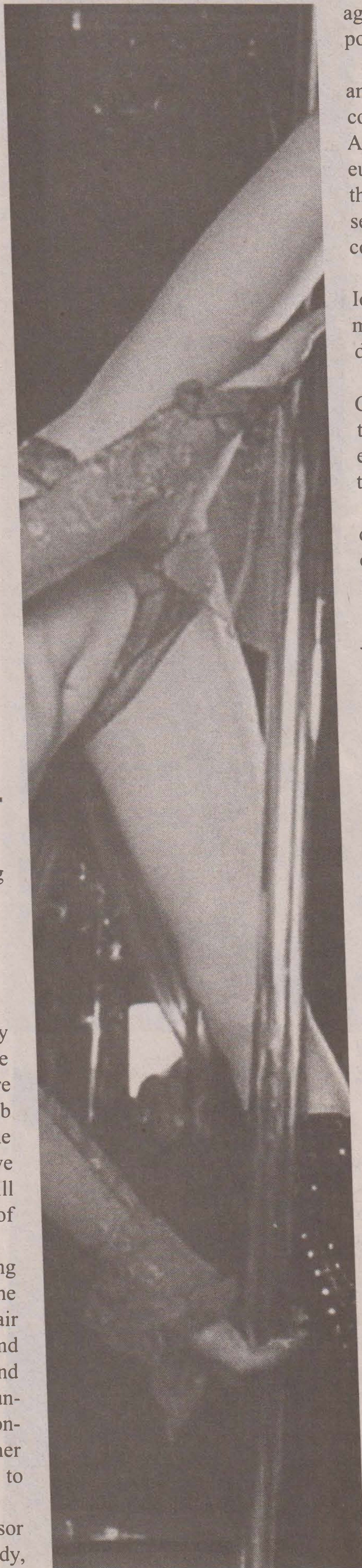
"How about a high five?" she says.
Yes!

Sex as commodity, taboo and life

Stripping and cosmetic sales are probably the only two jobs where women make more money than men. The strippers at Dolls were independent contractors. In a way, such a job allows them to be their own boss. While the professional constraints and club rules give them a certain amount of control, they still have to answer to the airbrushed fantasies of their customers.

A stripper friend of mine used to let me hang out with her while she got ready for work. She would bathe, shave her armpit and pubic hair and apply lotion to her fake-baked skin and make-up to her face. Her hair was dyed blond and her nails were press-on. She spent hundreds of dollars on image maintenance—money that she can write off. She constructed her image each night like this before she went to "the grind."

Dr. Gigi Durham, a UI associate professor who studies media and the politics of the body,



agrees with the idea that strip clubs are "live pornography."

"Fundamentally, their purpose, ideology and economics are the same," she said. "The construction of sexualities in contemporary American society is geared toward the voyeuristic, to the objectification of women for the purposes of male arousal, and to framing sex as not a natural human tendency but as a commodity and taboo."

Porn certainly is a taboo in Coralville and Iowa City, one that restricts adult entertainment businesses to areas zoned as heavy industrial or commercial-intensive.

John Yapp, associate planner for the Iowa City Planning and Zoning Commission, attributes the grouping to the nature of adult entertainment and the cultural reaction from the larger community.

The Iowa City City Code spells out the details of buffering the "negative aspects" of these zones from residential areas. Noise, fumes and porn must keep their distance.

Contemporary community standards judge what is obscene and what is tasteful. The controversy surrounding Dolls' lawsuit against Coralville has prompted some to charge that communities are trying to eradicate sex businesses.

The city of Coralville recently bought out land in a heavy industrial zone on the north side of Coralville for a redevelopment plan involving The Environmental Project (formerly the Iowa Child Project). The plan is to build a fake rainforest and real convention center.

Dolls Inc., the only strip club in the Iowa City/Coralville area, lived on this land for almost nine years before the purchase and its final night in business Feb. 26.

Wayne Grell, owner of the club, contended in several newspapers that the city of Coralville rezoned land that he had bought in order to suppress the strippers' right of free expression.

The Iowa City and Coralville zoning maps show areas zoned for future adult entertainment in the south. Yapp said the land there is flatter and can accommodate other needs of this zoning type.

He added, however, that although the city allows the businesses in these zones, those who own the land might refuse to sell land to these types of businesses.

Owning your desire

No one's claiming a bunch of blue-haired church ladies closed down Ruby's

Pearl. But one wonders if the increasingly conservative climate in our country contributed something to the market for dildos and butt plugs going a little soft.

When Ruby's Pearl first opened in 2001, I was the ripe and buxom age of 20, burgeoning on adulthood. The shop welcomed sexual curiosity; sex was no taboo. My first interaction with the Ruby's staff came during my crusade to inseminate language with euphemisms for female masturbation. I was annoyed that men could choke their chicken, spank their monkey or stroke their pole, while women could do little more than play with themselves.

We came up with a list of almost 50 phrases. Yes, now women could rub their nub, dig in their garden or play their clitar.

Although Ruby's was always a type of sex shop, its mission spanned a spectrum of services that allowed more sexual freedom than afforded by places like Dolls—for both men and women.

“When you look someone in the eye and say, in effect, ‘this is a part of my sexual self that I want validated,’ well, to me that’s a form of communion with humanity. I feel like my sexuality is mine to design.” - Jayne Swift

Ruby's sold educational books like *The Survivor's Guide to Sex* by Staci Haines, which gives sex advice to adult victims of child abuse, and “cuntsignment” items from local artists. They hosted art shows and readings of erotic poetry.

And of course, there was “The Garden of Eden.” This curtain-enclosed area housed dildos and vibrators, butt plugs and anal beads—items that sold out first during Ruby's going out of business sale.

Jayne Swift, a graduate student in the UI Women's Studies department, sees the closing of Ruby's as a real loss for the community.



“There's no place to go where people accept their extreme fetishes,” she said, “and no place to find a good harness.”

Once a man entered Ruby's and confided a problem to Gypsy Dolgos: He couldn't get hard. He had had cancer and lost the ability. Dolgos said his biggest concern was that he couldn't give his partner the kind of pleasure she wanted and deserved.

Dolgos fitted him with the proper gear—a dildo and harness—that would allow him to sexually please the woman he loved. When he returned to pick up the harness he'd ordered, he told her the dildo was incredibly successful.

Over the Internet, people can still find items like the ones Ruby's sold. But it's just not the same as being there to buy in person, in the flesh.

No one will show you how to strap on a harness. You'll have to Google extra hard to find the truth about phthalates. No one will give you that face-to-face acceptance.

“When you go into a space, instead of clicking on the Internet, you are in effect owning your desire,” said Laura Crossley, who's co-owned and managed Ruby's since it opened.

Swift shares the same enlightened notion about walking into a sex shop, grabbing the porn of her choice, paying for it and walking out.

“When you look someone in the eye and say, in effect, ‘this is a part of my sexual self that I want validated,’ well, to me that's a form of communion with humanity,” she said. “I feel like my sexuality is mine to design.”

Sex positive, pussy positive, prick positive, liberated, validated Life.

Life comes from sex, after all. It's more than a metaphor.

“Sex is one of my primary preoccupations,” said Heather Daggett, another co-owner of Ruby's. “I believe that sex is misused and misunderstood by the majority of people. If people were sensitive enough and took the time to connect with themselves sexually, they wouldn't have so many hang-ups.”

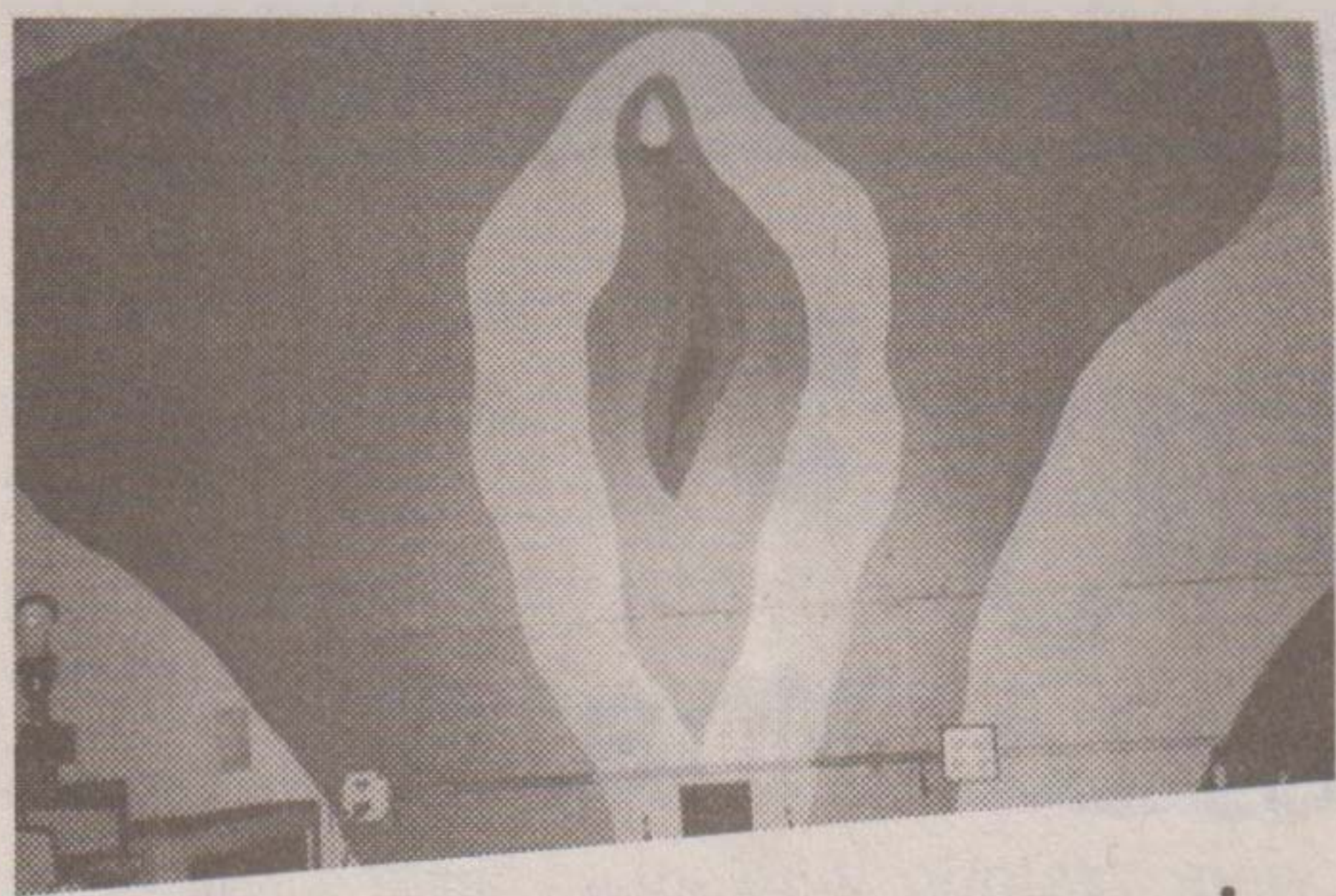
Even I have my hang-ups.

I write erotic poetry. I was convinced at one point that the law might think my poems were prurient and obscene. I had to go through Stuart Smallian affirmations.

Me: i'manartisti'manartisti'manartisti'manartist.

Cultural Mirror: Who are you kidding? You're just a horny bastard.

Ruby's gave us artistic horny bastards a place to feel at home.



Ruby's gave us artistic horny bastards a place to feel at home.

Hope endures for the dirty-minded

When sex is in public view and not buried in the bedroom, our society has a hard time accepting pleasure for pleasure's sake. Sex must hide behind partnership, literature, science, politics or art.

It's better than nothing, though. These forms allow the community to engage in non-threatening discourse through events like this month's *Unzipped: An Erotic Art Show*.

Iowa City's Chait Galleries Downtown, 218 E. Washington St., is hosting this event to discuss sexuality and challenge taboo.

Gallery owner Benjamin Chait said, "Shaking things up a bit by pushing the edges of local convention simply heightens the individual's recognition of their relationship to their community by examining their beliefs, values, opinions, etc, as well as those of others."

The gallery plans music, art, performance, edibles and beverages. Servers will serve in the painted buff. The show runs April 14-16. Call 338-4442 for more information.

Give me sex

Jayne Swift told me she felt "a weird synchronicity to the fact that both Ruby's and Dolls are closing around the same time."

I did too. Ruby's is definitely an emotional loss for me, after four years of physical, emotional and sexual growth.

While I can live without Dolls, a good friend of mine lost her primary source of income when it closed.

Unzipped gives me hope, though. When community standards grow too restrictive, the artists, intellectuals and scientists should stand up and say:

Give me sex, or give me death. **lv**

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Musical lobotomy:

Ramones meet World Music

Globalization has brought many changes, not all of them grim. One of the most unexpected novelties wrought by globalization—with the aid of the Internet and the quick-and-easy distribution of MP3 music files—has been the exportation of the Ramones and the reinterpretation of these punk legends in strangely mutated ways.

prairie
POP
Kembrew Mcleod

A dub reggae version of “Now I Wanna Sniff Some Glue” from Greece? Check. An electro-pop cover of “53rd and 3rd” from Hungary? Check that, too. A skanky version of “Somebody Put Something In My Drink” by a Russian ska band? I never thought that was possible, but, yes, check. How about a mixed-gender group from Britain that reinterprets ABBA songs in

the style of the Ramones? They’re called, of course, GABBA.

Added together, these examples comprise a new sub-genre of world music, Ramones World Music. Although you can’t buy most of these songs in stores, they’re but one mouse click away from hours of slack-jawed, head-scratching bliss.

Musical cross-pollination, of course, long preceded the Internet. To name but one of many examples...in the mid-1960s, James Brown famously stamped his unique style on African-derived music, helping give birth to funk. By the late 1960s, Nigerian pop star Fela Kuti took that JB style and reinterpreted it to launch his own Afro-funk music into the universe. It eventually found its way back to the United States—and to Paul Simon.

To cite a much less inspiring case, Bob Marley exported Jamaican reggae, making possible Eric Clapton’s version of “I Shot the Sheriff” and inspiring a million

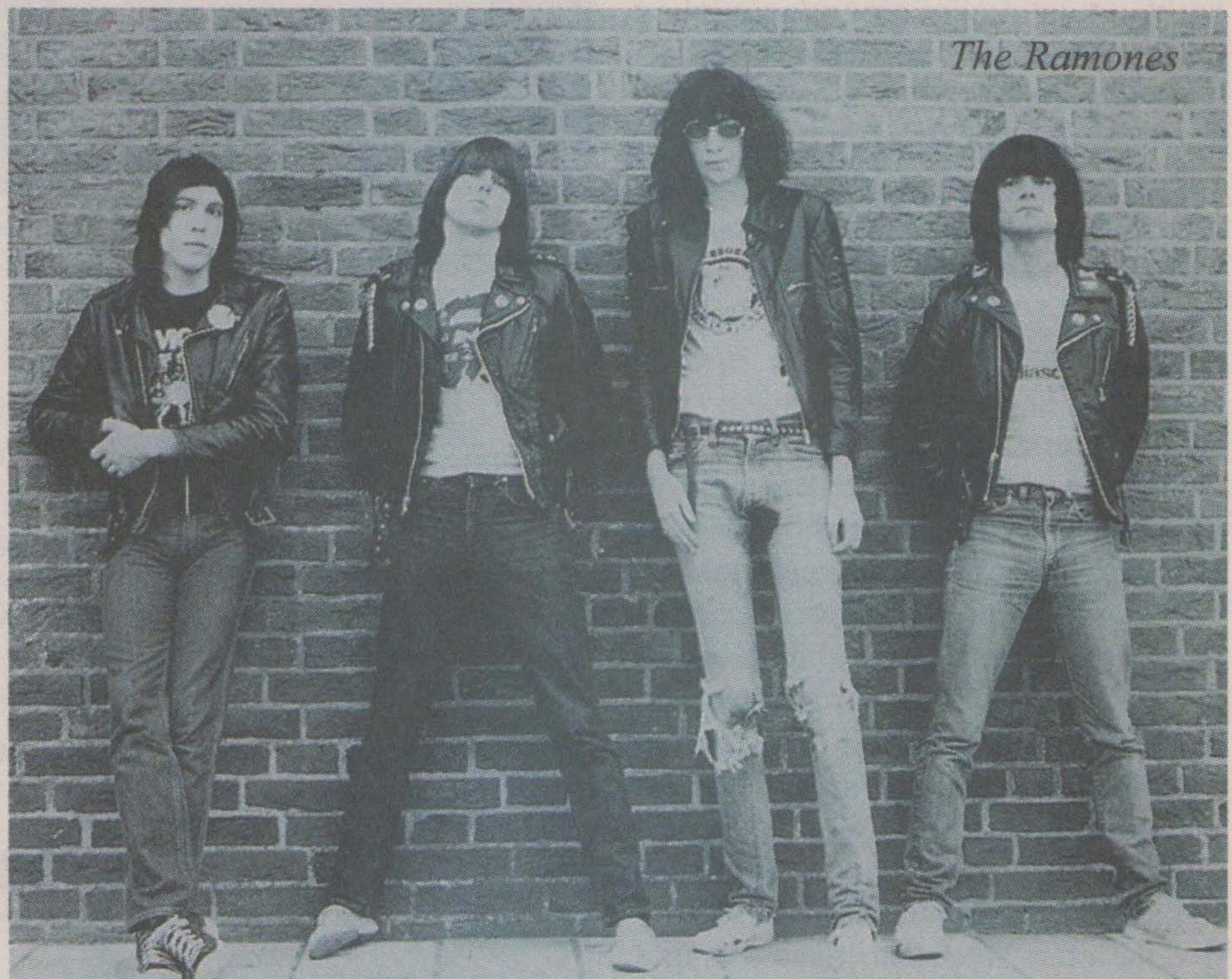
Trustafarian/Rasta-Aryan bands on US college campuses. And I won’t even start with “The Sign,” that lilting track by Ace of Base, who can charitably be characterized as Sweden’s greatest reggae band...

While we’re on the subject of Sweden—home of ABBA, which, in the late-1970s, rivaled Volvo as the country’s most lucrative economic export—let’s return to GABBA, a self-proclaimed “Discopunk sensation.” The band’s home page (www.gabba.co.uk) states they were “created by Stig Honda, the eccentric Japanese Professor at the Osaka Rock and Roll High School. In search of the formula for pop perfection, he accidentally fused the raw energy of New York punk music and the pretty melodies and harmonies of Scandinavian pop, and GABBA was born.” Their revved-up version of “Knowing Me, Knowing You,” ABBA’s most touching breakup song, is, quite simply, brilliant. Or deranged. Or just stupid. Actually, all of the above. The same is true of

“Waterloo,” though they really shine on original songs like “Hej Ho Let’s Go” and their genetically rewired mash-up “Super Shock Trooper,” which finds common ground between ABBA’s “Super Trooper” and the Ramones’ “Gimme Gimme Shock Treatment.” My rock critic super-powers fail me when trying to describe the resulting sensory overload.

It’s a strange world out there, and I haven’t even gotten to Banana Gang—yes, Banana Gang—that ska-inflected band from the former Soviet Union (apparently, as I discovered a couple years ago, ska is huge in the Balkans). Although ska and punk have been fused many times before (Operation Ivy, Rancid, etc.), it’s a bit different to hear a ska-punk band with a Russian accent singing a lesser 1980s Ramones song: “Somebody Put Something in My Drink.”

Another curiosity from the former Soviet empire is Ramon Da Silva, a Hungarian Pet Shop Boys-influenced outfit obsessed



with the Ramones who, as legend has it, recorded an album titled *Ace of Bass* with Spades Leave Home. Their masterpiece is an electronically percolating version of "53rd & 3rd"—a curious track that celebrates male prostitutes. Oddly enough, the song works in its new context, new genre.

International electro-pop Ramones re-interpretations are more common than you'd think. (Now there's a sentence!) I recently found a synapse-frying French group called No Bluff Sound, who cover, appropriately enough, "Psycho Therapy"; however, the best of the rest is Peru's Da Lama, who sing the synth-pop-tastic "Ik Sloeg Haar Half Dood," better known as "Beat on the Brat."

Another notable version of "53rd & 3rd" was recorded by Pri-V. In three minutes and 10 seconds, this Russian group manages to fuse wimpy 1990s indie rock guitar jangle, proto-industrial drum machine squall and yowling, growling death metal. All while covering the Ramones.

But for every genre-busting band, there's a more traditional, straightforward Ramones-loving outfit that upholds the punk pioneers' tradition of 1-2-3-4 buzzsaw rock. At the top of my list are Germany's Melones, Russia's Kabzone, Belgium's The Dirty Scums and Argentina's Bullet Treatment.

Despite my descent into (and eventual acceptance of) intercontinental Ramones mania, the one track I still can't wrap my head around is the Greek group Mika (featuring Jah Paul II), which rewired my soft, mushy brain with their electronica-fied space-reggae cover of "I Wanna Sniff Some Glue." Picture dub reggae madman Lee "Scratch" Perry producing the Ramones (rather than the similarly crazy Phil Spector), and your imagination won't even come close to replicating the real thing—unless, of course, you're already out of your gourd.

Around the world in 80 clicks, and only one brain aneurism. Gimme gimme shock treatment. **lv**

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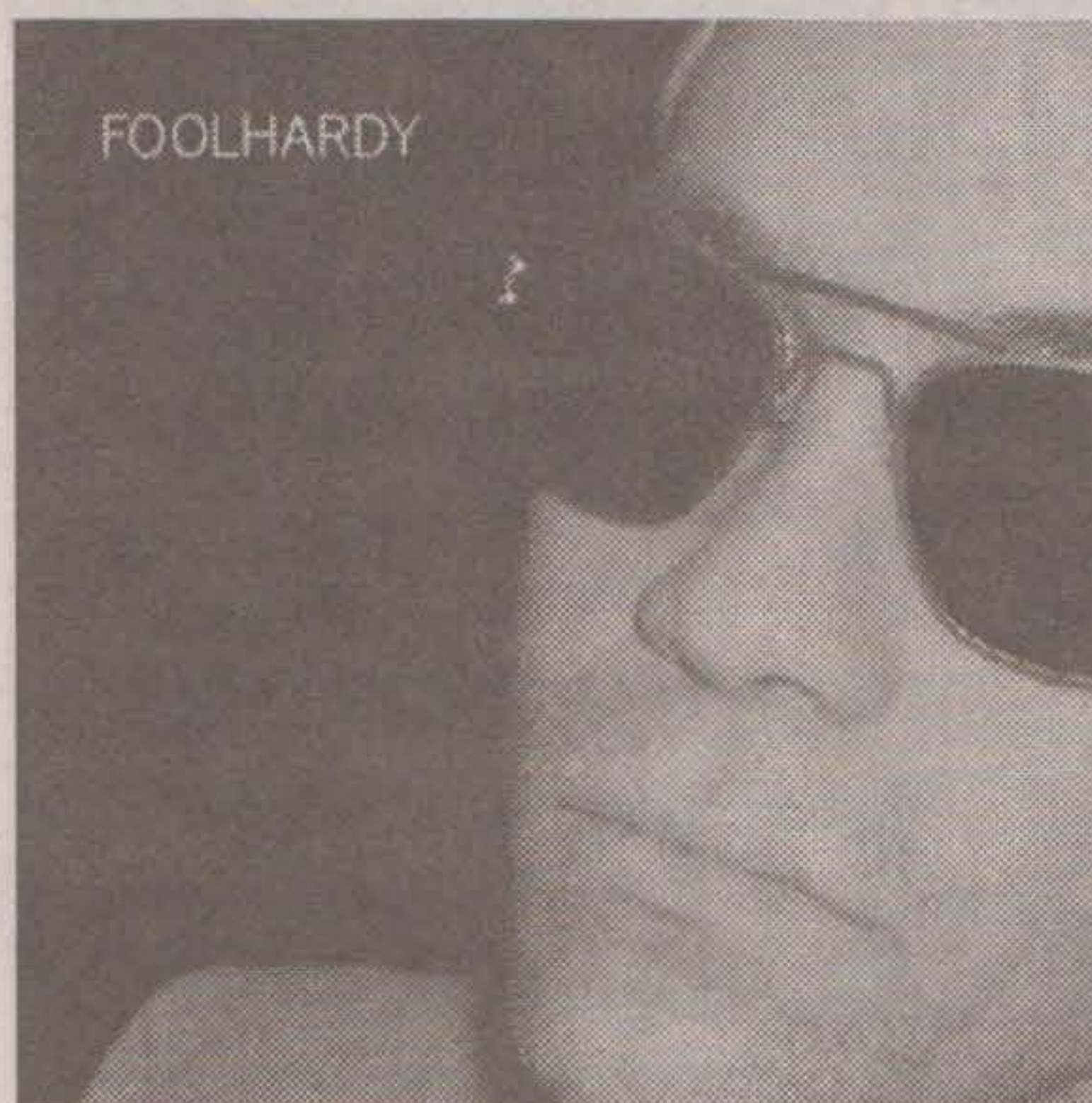


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Foolhardy

Foolhardy

www.foolhardy.net

Making fresh, accessible, poppy rock music these days is a slippery business. But it's still a tempting undertaking for many musicians.

The challenge in Foolhardy's new CD is to sound individual, while at the same time sounding enough like everything else so as to be accessible and familiar. On this eponymous debut, Foolhardy (basically former Pompeii V member Mi-

chael Hardy) takes up the challenge, and with simple but immaculately constructed songs, largely succeeds.

The opener "White Trash Rain" establishes the template. The verse bubbles along with chiming guitars, followed by a left turn in the chorus and Beatlesque harmonies in the bridge. "Dead Weight" borrows a few chords from the Allman Brothers' "Melissa," and some of that band's '70s mellowness. The lyrics, though, are bleak and poisonous, delivered in the sweetest voice possible: "...I was your dead weight...I know you're happy as can be, that little asterisk is me."

I don't mean to make Foolhardy sound so derivative; what Hardy does is a bit like what a hip-hop producer accomplishes with a sampler: pulls bits and pieces out of the musical ether that feel right, and stitches them together into something that makes a new whole. The music has a surface sheen of polite conventionality, but something dark and sad roils underneath.

Hardy's not afraid to make unexpected left turns, as on "The Cruellest Month,"

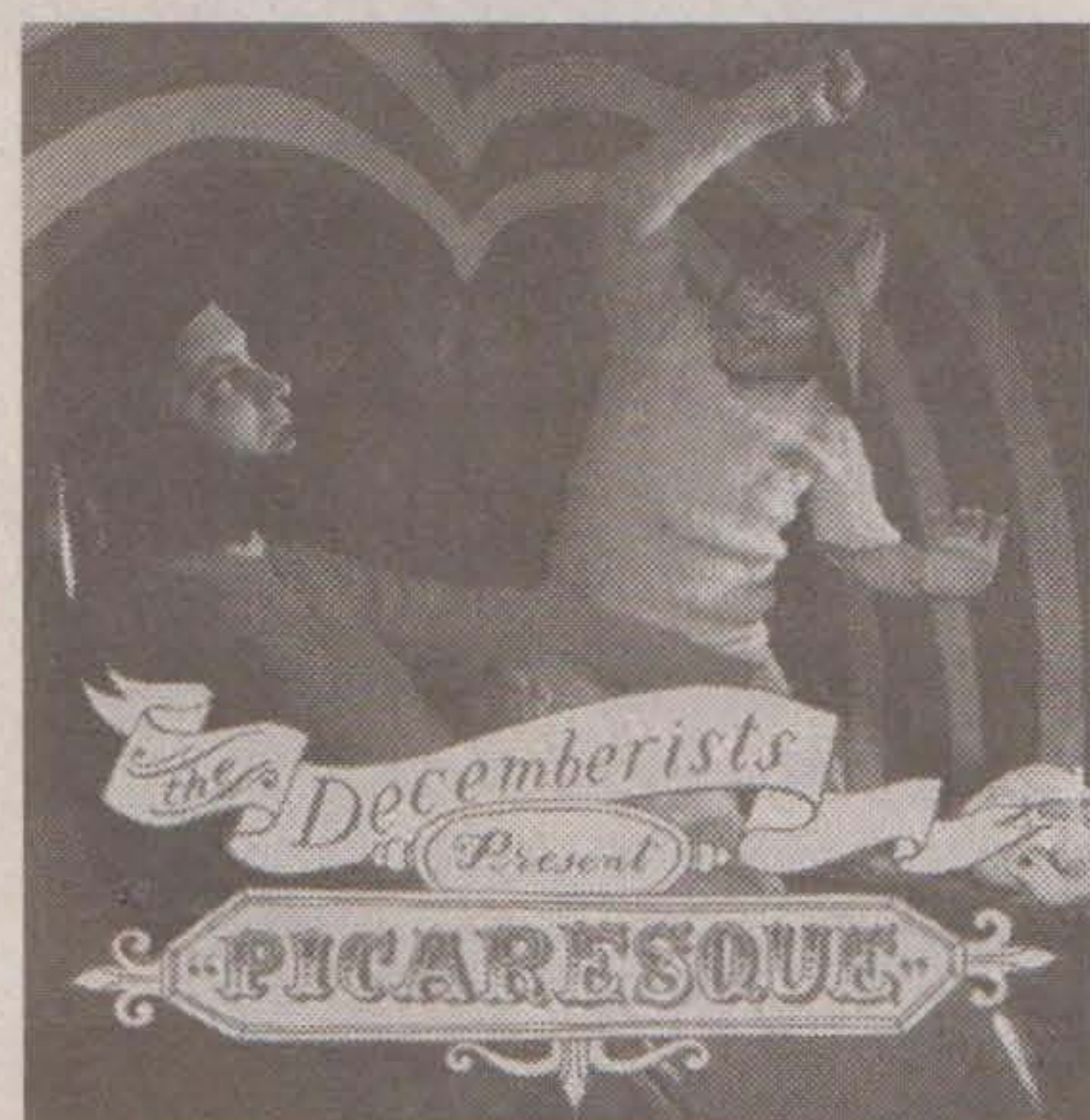
where he drops in Pink-Floyd-esque digressions to avoid going over the line into Huey Lewis obviousness.

Recorded in Berlin with German musicians, the deft, transparent production by Berliner Guy Sternberg only enhances the songs. He has a knack for making each instrument in the mix stand out clearly. The vocals are bedded perfectly with the other instruments, not so loud that they're in front of everything else, yet still clear and intelligible. It's a big-studio, wide-screen sound.

The real surprise, after repeated listens, is that while Foolhardy sounds almost studied in its pursuit of a radio-ready, commercial sound, it maintains a certain plain-faced, guileless innocence, even given the bleakness of the lyrics. What Cheryl Crow, or Counting Crows or Blink 182 are trying to simulate, Foolhardy is doing for real.

Foolhardy, joined by a lineup of veteran Iowa City musicians, will perform at a CD-release party April 8 at the Mill.

Kent Williams



The Decemberists

Picaresque

Kill Rock Stars

In literature, the term picaresque refers to a type of novel in which a likeable rogue goes on a long journey, meets colorful people and shamelessly engages in a series of dubious escapades. The most famous examples would be Miguel Cervantes' *Don Quixote* and Mark Twain's *The Adventures of Huckleberry Finn*. While The Decemberists' *Picaresque* lacks a central character, the songs themselves are largely told in the first per-

son by the protagonist or observer. The tunes take the listener on a time-shifting, stream-of-consciousness expedition into the imagination, peopled by infant monarchs, suicidal lovers, vengeful sailors, military wives and boy ghosts. As with classic picaresque tales, the art and purpose lie not with the narrative's resolution but in the trip itself.

If it sounds like the Decemberists are getting all literary on you; never fear. While the literary merits of the disc are important, lead singer/guitarist/writer Colin Meloy's words here function as lyrics, not lyric poetry. The songs are sung and played, not recited, and the instrumental parts are essential in setting the mood, delineating character and moving the story forward. For example, the deep rumble of drums underneath a strummed guitar opens "From My Own True Love (Lost at Sea)" and immediately lets the listener know something dark and foreboding has happened. Jenny Conlee's jaunty, slightly off-kilter accordion introduction to "The Mariner's Revenge Song" suggests the happy insanity of the sailor/narrator, and when the tar finds himself in the belly of a whale alone with his nemesis, you just

know how much the mariner will delight in slowly torturing his enemy. The other band members include Ezra Holbrook on drums, Nate Query on accordion and Chris Funk on theremin and pedal steel guitar.

The Decemberists recorded the album in a former Baptist church in Portland, Ore., with producer Chris Walla (guitarist/keyboardist of Death Cab for Cutie). The vocals and instrumentation resonate and give the sound a spatial sensibility. One can hear the silence between the notes, whether it is a plucked guitar or Meloy taking a purposeful sigh between a verse and chorus. Meloy sounds like a combination of the lead vocalists from the '80s' greatest alternative bands—a bit of the lonely ache of R.E.M.'s Michael Stipe's murmuring atop the articulate desire of The Smith's Morrissey. The Northwestern American Meloy even sings with a bit of a Victorian British accent.

Meloy and his mates give the songs a staged musical reading. They even dress up in different character costumes on the CD cover to match the protagonists of some of the more intriguing personalities here, such as the ghost on "Eli, The Barrow

Boy," the male runaway streetwalkers in "On the Bus Mall" and the trench-coated female spy of "The Bagman's Gambit." The effect is one of musical theater.

As mentioned, the lyrics have a distinct literary quality. Meloy is primarily a storyteller. These songs tell tales and deftly employ the standard techniques of foreshadowing, suspense and character-driven plotlines. Meloy also uses quaint and old-fashioned words such as "palanquin," "quailed" and "consumptive wretch" to set the scenes just right. He even makes allusions to other tunes to evoke moods and attitudes in language: "Matching blue raincoats" re: Leonard Cohen's "Famous Blue Raincoat," "We have power lines/in our bloodlines" re: Jimmy Webb's "Wichita Lineman," etc.

The Decemberists' latest release tells a number of different stories, but the focus is always on the narrator. We live in our minds, the songs suggest, so be careful. One never knows what's lurking inside.

The Decemberists play the Mill Dec. 6.
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- 10 Apr. DMBQ (from Japan), The Forty Fives
- 11 Apr. Bane, Silent Drive, With Honor, Ignite The Will
- 15 Apr. early: Dillinger Four, Toys That Kill,
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- 17 Apr. early: mewithoutyou, Working Concert, Dusty Brown
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Through the eyes of Che Guevara

review by Nialle Woods

In Walter Salles' *The Motorcycle Diaries*, Gael García Bernal co-stars as a young Ernesto Guevara de la Serna, nearly finished with his medical degree but deciding to take a recreational road trip through South America with his biochemist friend Alberto Granado (Rodrigo de la Serna). During the journey, these two friends see example after example

serves as comic relief, even as it implies to us offhandedly that Che is not blind to the power of the press, a quiet hint at Guevara's future. Granado snaps the second photo—which is never shown—tourist-style as Guevara stands in a doorway of the ancient stone city, while saying (mild dramatic irony), "This is for posterity." A more didactic film might have omitted

has been taught to use, but in his view, the people are moving. They are alive. He knows the personalities behind the expressions, and the personalities haunt him.

Rivera builds on Guevara's increasing awareness and concern, but it is Salles who clinches the arc, choosing to end the film with a montage of these black-and-white un-photographs, which—rather than proselytizing about poverty or acting as a cheesy retrospective look at the journey—give viewers the illusion of having a chance to know Che not by seeing him, necessarily through the lens of someone's interpretation of history, but by seeing with him through his own mental camera's lens.

The only nods to the factuality of this story are some scattered facts and quotations, a few seconds of Alberto Granada himself at the end of the film, some photographs shown with the credits (including the real photographs of Guevara and Granado from that newspaper and of Guevara at Chichen Itza), and the incredible faithfulness of the camera to the actual route taken by Guevara and Granado (perhaps the most rigorously accurate scenic photography in recent film).

Far more important is the narrative. Bernal and de la Serna, both of whom get almost too much soulful-gaze time on the screen, breathe vitality into the film with wonderfully complex performances. Rivera composes a folk song of a screenplay, complete with verse-like episodes and the occasional wry or thought-provoking line. And Salles leaves us with the faintly disturbing notion that we, too, have been taught to see the troubles of the world as inert photographs—but also with the inspiring notion that we are at liberty to reimagine how and what we see, and to allow ourselves to be affected.

The DVD, released this February, is plain in presentation and a little weak on special features, though it does feature an unusual and satisfying variety of language options—subtitles and voiceovers for multiple languages.

Thanks to *That's Rentertainment*, 202 N. Linn St., Iowa City, 338-0977 for lending the DVD for this review.



of injustice and poverty. Granado decides to continue his medical career, but "Che" Guevara, transformed, begins to consider political change through revolution.

What could have been a paean to a hero or a biographical critique, in the hands of Salles and the deservedly Academy Award-winning screenwriter Jose Rivera, becomes an accessible and even sympathetic story about two young guys confronting the problems and possibilities of life. A sprinkling of modest and funny moments—Ernesto's boorishness on a dance floor, a near-Keystone-Kops moment in Chile, various motorcycle accidents—lighten the tale, allowing viewers to see the men as equals, to each other and to us, even as the characters of a famous revolutionary and a less famous (but no less important) medical leader are being forged.

Salles' choices with regard to illustrating the evolution of a revolutionary are relatively subtle; the most effective device he uses (perhaps self-reflexively) is the idea of the camera. There are two explicit uses of photography during the story: a snapshot that Guevara gets into a local newspaper to try and smooth the pair's financial difficulties with a little fame, and a snapshot Granado takes of Guevara at Chichen Itza in Peru. The first gets the men into more trouble than it resolves, and so

the first photo and showed the second, to deemphasize Guevara's flaws and remind the viewer that this is a True Story, respectively; but this is not a propaganda piece. We don't have to think about who Ernesto will become. We get to think about who he is and what he thinks of himself, and how he comes to think of what he sees.

Beginning a little more than halfway into the journey, Guevara begins to reimagine the scenes of poverty he has witnessed as something close to photographs. At first, the images from Guevara's imaginings, presented to the film viewer full-screen, seem like something from an ethnographic magazine; they are in black and white, they focus on human faces against backgrounds of poor fields or humble constructions, and they are (almost) still images, lagging motionless for a few seconds before the movie camera. Increasingly, though, the images become more obviously in motion. A horse moves in the background. A person shifts from foot to foot. A pair of sorrowful eyes blinks.

It is as though Guevara had been exposed to the idea of looking at poverty before—he surely must have been, as a medical student—and is now realizing that photographic, sociological descriptions of poverty, while poignant and honest, treat people as vistas and do not offer solutions to their troubles. Guevara sees the people through this lens, because it is the lens he

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

African American Historical Museum and Cultural Center

55 12th Ave. SE, Cedar Rapids

Bronzeville to Harlem, sculpture by Preston Jackson, photographs by Carl Van Vechten about the Harlem Renaissance, April 2-Sept. 6; opening April 2, 2-4pm.

AKAR

257 E. Iowa Ave., Iowa City, 351-1227

Clay soda-fired vessels by Minnesota artist Jeff Oestreich, April 8-21.

ARTS Iowa City

Jefferson Bldg., 129 E. Washington St.

International Collage Research & Production Team, Basel, Switzerland-based group of artists devoted to collage as an art form, cultural phenomenon and modern lifestyle, through April 23.

Cedar Rapids Museum of Art

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

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 • *Joan Luffring-Zug Bourret: From a Life of Photography*, works by this Iowa photographer, through May 22 • *20th Century American Prints*, through May 29. (See *Words* listing for more)

Chait Galleries Downtown

218 E. Washington St., Iowa City, 338-4442

Exploration with Oil, painting re-envisioning the ordinary by Jan Zelfer-Redmond, through April 9 • Dale Divoky, naturalistic ceramic sculpture, through April 15 • *Unzipped: An Erotic Art Show*, two and three dimensional art, music, performance and cuisine, April 14-16 opening.

CSPS

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

The Paper Sculpture Show, interactive exhibit, through May 8; orientation session free and open to public, April 5, 5:15-6:30pm.

Design Ranch

701 E. Davenport St., Iowa City, 354-2623

Get Real, classic modern furniture by Charles and Ray Eames, George Nelson, Isamu Noguchi and Alvar Aalto, through April 17. (See *Words* listing for more)

Faulconer Gallery

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

Bobbie McKibben—Drawn West, works by Grinnell College professor of art Bobbie McKibben, April 8-June 5; opening reception April 8, 5-6:30pm.

The History Center

615 1st Ave. SE, Cedar Rapids, 362-1501

Christian Tiemeyer: A Quarter of a Century with the Cedar Rapids Symphony, traces the history of conductor Christian Tiemeyer's years with the CR Symphony, through May 8 • *Lebanese Among Us: Americans for A Century*, examines the Lebanese experience, beginning with their migration to Linn County in 1895-1930, through July 10. (See *Words* listing for more)

Hudson River Gallery

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

Paintings and sculpture by Diane Naylor, April 15-May 21; opening reception April 15, 6-8pm.

Iowa Artisans Gallery

207 E. Washington, Iowa City

Day of the Dead and Mexican Tattoos: Original Prints by Charles Barth, through April 17; black and white photography by Conrad Marvin, April 22-May 29.

Iowa State Bank & Trust

102 S. Clinton St., Iowa City, 337-8615

Kids Art Exhibit, works from Iowa City Community School District, Regina, Heritage Christian, Willowwind and Solon elementary school children, through April 30.

Janalyn Hanson White Gallery

Mt. Mercy College, Cedar Rapids, 363-1323

Cinematic Claustrophobia, installation by Michael Arrigo, through April 7.

Lorenz Boot Shop

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

The Rabbit in Concrete Shoes, oil paintings on black Arches paper by Sharon Burns-Knutson (also *Landscapes*, pastels); *Body and Soul*, mixed media and photographs by Rita Svoboda Tomanek; both through June 1.

Many Facets

125 S. Dubuque St., Iowa City, 341-4562

Images of Spring, oil paintings by Richard Cone; through May.

MC Ginsberg Objects of Art

110 E. Washington St., Iowa City

Works by Finnish textile designer Anne Kyyro Quinn, through May.

Mt. Mercy College

Cedar Rapids

Children's Art Exhibit, artwork of Eastern Iowa elementary, middle school and high school students, through April 8, Mt. Mercy Art Department, Fourth Floor Warde Hall.

National Czech & Slovak Museum & Library

30 16th Ave. SW, Cedar Rapids, 362-8500

Photographs by Alexander Hammid and Jan Lukas, works by these two significant figures of 20th century Czechoslovak photography and film, through May 1 • *Uprka Selections*, series of more than two dozen framed bookplates by Joza Uprka depicting quintessential prints of pilgrims in kroje, Czech and Slovak folk dress, through April 17 • *Bohemian Garnets: Exquisite Artistry from the National Museum in Prague*, through September. (See *Words* listing for more)

Riverside Theatre

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

Work by Claire Joseph, Iowa City artist; sculptural and painting media, particularly relating to gender issues and politics—with humor, through April 29.

Salon Studios

420 First Ave., Coralville, 358-0064

Landscapes and portraits by Ruth Muir; florals by Lila Rohrer; both through April.

Senior Center

28 S. Linn St., Iowa City

30 Years, 30 Images, photographs of people and places taken by IC's Jonathan D. Sabin over the last 30 years, through April 10.

UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417

Functional ceramic pottery by Samuel Johnson, through April 19, Main Lobby, First Floor John Colloton Pavilion • Painted silk scarves by Jan Gipple, April 23-July 25, Main Lobby Gallery Space, First Floor Roy Carver Pavilion • *Aging in America: The Years Ahead*, photography by Ed Kashi and essays and interviews by Julie Winokur, April 1-June 24, Patient and Visitor Activities Center Galleries I, II and III, Eighth Floor John Colloton Pavilion.

UI Museum of Art

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

Interventionist Collage: From Dada to the Present, selection of more than 100 works by more than 30 artists of a range of 20th-century collages, through April 3 • *Tohm Judson: Syzygy/Synchronicity (10 minutes later)*, site-specific sound piece by composer Tohm Judson combines sound from events happening simultaneously around the world that are partly controlled by the movement of visitors through the gallery, through April 24 • *The Face of Difference: Gender, Race and the Politics of Representation*, exhibition opening with Abigail Solomon-Godeau, speaker, April 7, 7pm (See *Words* listing for more)

Music

African American Historical Museum and Cultural Center

55 12th Ave. SE, Cedar Rapids

The Heroes of Parlor Town, Brent Eric Watkins presents oral history and piano performance tracing transformation of American popular music by African-American composers 1900-1925, April 2, 6pm • African-American Spirituals lecture and concert with Kevin McBeth, April 7, tour at 6pm and concert 7-8pm.

Carver Hawkeye Arena

SCOPE Productions, Iowa City, 335-3395

Brooks & Dunn, country duo, with guest Gary Allan, May 1, 7pm.

Clapp Recital Hall

UI campus, Iowa City, 335-1160

The Rape of Lucretia by Benjamin Britten, UI Martha-Ellen Tye Opera Theater, April 1, 2 & 3, 8pm • St. Lawrence String Quartet, April 7, 8pm • University Choir, April 8, 8pm • Women's Chorale and Camerata, April 9, 8pm • Iowa Chamber Music Coalition, April 10, 3pm • Center for New Music, April 10, 8pm • Kenneth Tse, saxophone; Benjamin Coelho, bassoon, and Uriel Tsachor, piano, April 11, 8pm • Iowa Brass Quintet, April 13, 8pm • Nobuya Sugawa, saxophone; Minako Sugawa, piano, April 14, 8pm • Kantorei, April 15, 8pm • Piano Festival with Jason Sifford, April 18, 8pm • *Scratch and Bang: Music for Strings and Percussion*, April 22, 8pm • Johnson County Landmark jazz band, April 23, 8pm • Volkan Orhon, bass; Ksenia Nosikova, piano, April 24, 3pm • Maia Quartet, April 26, 8pm • University and Concert Band, April 27, 8pm • Rachel Joselson, soprano; Uriel Tsachor, piano, April 29, 8pm • Jazz Repertory Ensemble, April 30, 8pm • UI Chamber Orchestra, May 1, 3pm.

CSPS

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

8pm, except Sundays (7pm)
Laura Fuentes y Calicanto, April 2 • Storyhill, April 6 • Tish Hinojosa with Terri Hendrix and Lloyd Maines, April

A-LIST

IC International Doc Fest Iowa City • April 14-17

An international film festival right here in Iowa City? Last year's festival garnered worldwide attention as filmmakers George Stoney and Vanalyne Green, together with IC native Jim Haverkamp, juried a competition of 34 short (less than 30 min.) documentaries. These included festival winner *Myth of Father*, directed by Paul Hill; Haverkamp's Slamdance-winning *Monster Road* and a variety of pieces from around the world. A shorter version of the festival went on to tour six Iowa cities.

This year's jurors include Academy Award nominee Sam Green (*The Weather Underground*) and Guggenheim recipient Rebecca Baron (*How Little We Know of Our Neighbors*). The festival lineup includes such treats as *Lights in the Delta*, about what happens when gambling casinos descend on the poorest county in the US, and *Fala tu - Lives of Rhyme*, which follows three amateur Brazilian rappers.

Films will be screened at the Bijou and Tippie Aud., Papajohn Business Bldg.
www.icdocs.org for more info.

Nialle Woods



Disconnected, *Tad Davis*



Men, In Uniform; *Ashley R. Maynor*



Born to Live Life, *Andy Roche*

8 • Brian Joseph, April 10 • Redbird, featuring Kris Delmhorst, Peter Mulvey and Jeffrey Foucault, April 12 • Tom Russell with Andrew Hardin, April 15 • Choying Drolma and Steve Tibbetts with Marc Anderson, April 16 • Fiamma Fumana, April 17 • Tanglefoot, concert and broadcast on *Live from Studio One*, April 18 • Rizwan-Muazzam Qawwali, Sufi devotional singing from Pakistan, April 19 • Vance Gilbert, April 24 • Fred Eaglesmith & the Flathead Noodlers, April 27 • Karen Savoca with Pete Heitzman, April 29.

Englert Theatre

221 E. Washington St., Iowa City

IC native Steven Jepson, baritone, with Steven Swedish, piano, April 9, 8pm • The Del McCoury Band, April 14, 8pm • *Swing Into Spring*, Old Gold Singers, April 16, 8pm • New Horizons Band, April 24, 3pm.

Faith United Methodist Church

1000 30th St. NE, Cedar Rapids

Ferron and Tret Fure, double CD-release concert, April 22, 8pm.

Gabe's

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

Early show: The Rocket Summer, Brandston, Cartel, Umbrellas; Late show: hip-hop with Unyted Natyonz; April 1 • Kita, Burnout, April 3 • Early show: Zao, Sinai Beach, Leven, Goodbye Anabelle Lee; Late show: The Leah Quenelle All-Stars featuring Happy, Liberty Leg, April 4 • Gift of Gab, Lateef the Truth Speaker, Guilty By Association, Rebel's Advocate, Plus Tax, April 5 • Brothers Past, April 6 • The Dog & Everything, The Primetime Heroes, Ticonderoga, Catchstone, April 7 • Pelican, Sicbay, Zombi, Holy Smokes, April 8 • The Album Leaf, Black Mountain, Marah-Mar, Roots of Orchis, April 9 • Japan's DMBQ, The Forty-Fives, The Tanks, April 10 • Bane, Silent Drive, With Honor, Ignite the Will, April 11 • Early show: Dillinger Four, Toys



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That Kill, Chinese Telephones; Late: Burnout, Damn The Gods; April 15 • Diplomats of Solid Sound CD-release show, April 16 • Early show: mewithoutyou, Working Concert, Dusty Brown; Late: Meth and Goats, Gasoline Fight, The Prids; April 17 • Fluffgirls Burlesque Roadshow, April 20 • The Perceptionists featuring Mr. Lif, Akrobatik & DJ FAKTS One, April 21 • The Appleseed Cast, Zzzz, Chin Up Chin Up, April 22 • Early show: Atmosphere, Grey Skul, P. O. D., April 26 • Blueprint, Illogic, Greenhouse Effect, April 28 • KRUI TV's Battle of The Bands, April 29.

The Green Room

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

Blues Jam Mondays

BJ Jagger and the Jagoffs, Bottomfeeder, April 1 • Oteil Burbridge and the Peacemakers, April 2 • Reggae DJ, April 5 • Franky Malloon, Porchbuilder, Martian Waters, April 7 • Pomeroy, April 8 • Finger Print Records hip-hop show CD release, April 9 • Cool-Zey, Bottomfeeder, Miracles of God, April 12 • Shanti Groove, The Gglitch, April 14 • Liquid Soul, Jensen Connection, April 15 • Aswah Greggori and the Enforcers, Blue Island Tribe, April 16 • Melissa Ferrick, April 19 • Euforquestra, Public Property, April 20 • Storytyme, Goldbricker, April 22 • Mr. Blotto, April 23 • Unyted Natyonz, April 29.

Hancher Auditorium

UI campus, 335-1160

Jazz vocalist Nnenna Frelon, April 9, 8pm • UI Symphony Band, April 20, 8pm.

IMU Ballroom

UI campus, Iowa City, 335-3395

Colorado bluegrass quartet Yonder Mountain String Band, April 28, 7pm.

The Java House

211 E. Washington St., 341-0012

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

Tom Nothnagle, April 1 • Brian Joseph, April 15 • Brenda Weiler, April 22. (See *Words and Theater* listings for more)

Martini's

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

Shows at 9pm

Soul Power DJ, April 1 • Diplomats, April 2 • Soul Patrol DJs, April 8 • Blues Instigators, April 9 • Dennis McMurrin Trio, April 15 • LKBT DJs, April 16 • The Girl DJs, April 22 • Bruner/Johnson Trio, April 23 • Soul Patrol DJs, April 29 • The Saul Lubaroff Quartet, April 30.

The Mill

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

Open Mike Mondays, 8pm • 2nd & 4th Wednesdays Burlington Street Bluegrass Band, 7pm • All music 9pm unless noted otherwise

Catfish Keith, April 2 • The Decemberists, Okkervil

River, April 6 • Foolhardy, CD-release Party, April 8 • Melissa Rose Zeimer, Jeffrey Morgan, April 10 • The Diplomats of Solid Sound CD-release dinner show, April 12, 7-9pm • Myshkin's Ruby Warblers, April 14 • Half Fast, April 16 • James Apollo, April 17, 8pm • Barclay Martin, April 20 • Big Band Jazz Night, April 21 • Brenda Weiler, April 22 • Jim Carstenson, April 26, 8pm • Stuart Davis, April 29 • Willy Porter, April 30.

Paramount Theatre

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

CR Symphony Pops Concert, "Film Scores to High Scores," April 9, 8pm; April 10, 2:30pm, 366-8203 for tickets • CR Symphony Children's Discovery Concert, April 16, 9:30am & 11am, 366-8203 for tickets • Barbary Coast Dixieland Band, April 17, 2pm, 363-6254 for tickets • Fab Five Showchoir Extravaganza, April 25 & 26, 7pm • Mighty Wurlitzer Theater Organ Concert, guest Dave Wickerham, May 1, 2pm, 364-6300 for tickets.

Sanctuary

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

Music at 9:30pm

Kevin Gordon, April 1 • UI Faculty Jazz Jam, April 7 • Dave Moore, April 9 • Northern Iowa Jazz Lieder Ensemble, April 23 • Benchwarmers, April 30.

Siren Club

124 S. Dubuque St., Iowa City, 248-2840

Thursday Nights, Jacqueline Krain and The Ringers, 9pm-12am

Lazy Boy and the Recliners, April 1, 9pm-1am • Saul Lubaroff recording second album, April 2, 8pm-12am • Ernie Peniston, April 8, 9pm-1am • Elsie Parker, "The Poor People of Paris," April 9 • Mike Bader with Flat Cat, April 15, 9pm-1am • Janiva Magniss Band, April 16, 9pm-12am • Kelley Hunt, April 22, 9pm-12am • Kevin BF Burt and the Instigators, April 23, 9pm-1am • Chicago Blues with Larry McCray, April 29, 9pm-1am • Gary Gibson Group, April 30, 9pm-1am

Stars Guitars

Town & Country Center, 3639 First Ave. SE, Cedar Rapids, 868-362-1881

Acoustic jam session every Friday night, 7-9pm.

Trinity Episcopal Church

320 E. College St., Iowa City, 335-1603

David Bellugi, recorder; Ivan Battison, accordion, April 4, 7:30pm.

UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417

Colloton Atrium, noon (unless noted otherwise)

Big John and His Guitar, singer/songwriter, April 8 • Gary Nassif, singer, April 15 • Heritage Christian School, choir of elementary students, April 22, 11:30am • Strigendo Medicosum, medical student string ensemble, April 26, 12:30pm.

UI Museum of Art

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

IC pianist Dan Knight and Iowa guitarist Don Blew, April 1, 5pm.

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

April Fools' Open Mic, April 1, 8pm • Shoeless, punkabilly, April 2 • Gilded Bats, April 9 • The Unsung Forum (songwriters' workshop), April 14 • Bill's Benefit Birthday Bash, April 16, 12-10pm • Brace for Blast, April 23 • Bree Nettle Clime-White, April 30.

U. S. Cellular Center

370 First Avenue, Cedar Rapids, 398-5211

Lonestar, Judd Hughes, April 9, 8pm.

Voxman Music Bldg.

UI campus, Iowa City

Harper Hall

Arthur Weisburg, bassoon, April 1, 6:30pm • David Bellugi, recorder; Peter Kairoff, harpsichord, April 3, 2pm • Charles Castleman, violin; Rene Lecuona, piano, April 5, 8pm • Summit Chamber Players, April 6, 8pm • Mary Horozanicki, violin, April 20, 8pm • Illinois State University Faculty Brass Quintet, April 21, 5:30pm • Anthony Arnone, cello; Iowa City Chamber Orchestra, April 23, 8pm • UI Saxophone Ensemble, April 29, 8pm.

Yacht Club

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

No Rules Open Mic, Sundays; Hip-Hop Night, Tuesdays; Jam Band Jam, Wednesdays, 10pm Public Property, April 1, 9pm • Dennis McMurrin & The Demolition Band, April 2, 9pm • Steepwater Band, Stark Machete, April 7, 9pm • Euforquestra, April 8, 9pm • Jensen Connection, Alma Hovey Hayride, Shelter Belt, April 9, 9pm • Midnight to Twelve, April 10, 6pm • Jake Dilley Band, THOS, April 14, 9pm • Mer, Scottie Long, Catch Stone, April 15, 9pm • Goodyear Pimps, April 16, 9pm • Know Boundaries, The Crest, April 21, 9pm • Joe Price, April 22, 9pm • One Love Sounds Reggae Jam session, April 23, 9pm • Shame Train CD-release party, The Humbugs, April 29, 9pm • Brother Trucker, Patrick Brickell Band, April 30, 9pm.

Dance

CSPS

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

Latin dance classes, Saturdays, 3:30-5:30pm, 364-2188 • Cristina Moura in *Like an Idiot*, contemporary dance performance from Brazil, April 21, 22 & 23, 8pm.



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We Take Pride in Your Work 

Hancher Auditorium

UI campus, 335-1160

Cookin', Korean martial arts/drumming/dance set in a restaurant kitchen, April 15, 7:30pm.

Paramount Theatre

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

Dance of Iowa Recitals, April 30, 1pm & 6pm

Space/Place Theatre

North Hall, UI campus, Iowa City

Afro/Cuban Drum and Dance Ensemble, UI Dance Department, April 1-2, 8pm • *Swing a Club: Facing Cancer*, St. Olaf Dance Department, April 9, 8pm • Diego Carrasco/Marina Fukushima Thesis Concert, April 14, 15 & 16, 8pm.

Auditions/Opportunities

Riverside Theatre

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

Auditions for *Prosperity*, a new play by Chicago playwright Keith Huff, April 12, by appointment only.

Theater/Performance

Arts a la Carte

20 E Market St, Iowa City, 354-1526

Tango Variations and the Iowa Waltz, self-reflexive dance-drama about the collaboration of an Argentine woman and an Iowa man on the production of a film documentary, April 30, 7pm & 10pm, receptions following performances; May 1, 2pm.

Iowa City Community Theatre

Exhibition Hall, Johnson Co. Fairgrounds, Iowa City, 338-0443

Fri. & Sat. 8pm; Sun. 2:30pm

The Secret Garden, by Lucy Simon and Marsha Norman, based on the book by Frances Hodgson Burnett, April 15-17, 22-24, 29-30, May 1.

The Java House

211 E. Washington St., 341-0012

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

Live excerpts from Tennessee Williams' *The Glass Menagerie* performed by the cast of the UI Theatre production, director Alan MacVey and dramaturge Bryan Moore discuss Williams' life and work, April 1 • Eulenspiegel Puppets celebrate their 30-year anniversary, early childhood development products presented by Melissa Blum, April 29.

Paramount Theatre

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

You've Earned It, Don't Lose It, Suze Orman, April 20, 7pm • *Fiddler on the Roof*, April 21, 7:30pm.

Riverside Theatre

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

Thursdays, 7pm; Fridays & Saturdays, 8pm; Sundays, 2pm (unless noted otherwise)

Big Love, Charles Mee's vaudeville/tragicomedy update of Aeschylus' *Suppliant Women*, presented as part of Riverside's ongoing partnership with Cornell College; through April 10.

Senior Center

28 S. Linn St., Iowa City

Tango Variations and the Iowa Waltz, self-reflexive dance-drama about the collaboration of an Argentine woman and an Iowa man on the production of a film documentary, April 22, 2pm.

Theatre Cedar Rapids

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

7:30pm Thurs.- Sat and 2:30pm Sun. (unless noted otherwise)

Steel Magnolias, April 1-10, also April 5, 7:30pm.

UI Theatres

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

The Glass Menagerie by Tennessee Williams, E.C. Mabie Theatre, April 7-9, 14-16, 8pm; April 10 & 17, 3pm.

U.S. Cellular Center

370 First Avenue, Cedar Rapids, 398-5211

Sesame Street Live's Out of This World, April 5, 7pm; April 6, 10:30am & 7pm.

Comedy

The Mill

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

Comics in Action, improv, April 19, 9pm.

Words

African American Historical Museum and Cultural Center

55 12th Ave. SE, Cedar Rapids

The Heroes of Parlor Town, Brent Eric Watkins presents oral history and piano performance tracing transformation in American popular music by African-American composers 1900-1925, April 2, 6pm • African-American Spirituals lecture and concert with Kevin McBeth, April 7, tour at 6pm and concert 7-8pm • Professor Vereshawn Ashanti Young discusses Harlem Renaissance poet Helene Johnson and dramatist Willis Richardson and performs from their works, April 14, 12-1pm • Iowa Writers' Workshop instructor and author Marilynne Robinson on the Underground Railroad in Iowa, April 21, 7pm • Poet Tyari Witherspoon reads from his book of poetry and songs, *Stand*, April 30, 2pm.

Brucemore

2160 Linden Drive SE, Cedar Rapids, 362-7375

The View from Backstairs, tour of the Brucemore home as seen from the servants' point of view 1907-1937, Saturdays in April at 9:30am.

Cedar Rapids Museum of Art

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

It Tastes Yellow, fund-raising event in which Tim & Janice Charles, Tim & Jill Gustin, Melanie O'Donnell, and Roger & Bonnie Schmidt prepare a meal inspired by art, April 2, call 366-7503 ext. 207 for reservations • "Art Sandwiched In," gallery lecture/walk with CRMA director Terry Pitts, April 6, 12pm • *From Portraits to Icons*, artist Maryam Gosling demonstrates how Roman and Christian art influenced each other, April 9, 1pm • *The Pressures of Empire; The Gracchi Brothers*, DVD lecture series by Professor Garret G. Fagan, April 16, 1pm • *The Battle That Stopped Rome*, professor Peter S. Wells lectures on Roman history in celebration of the founding of Rome, April 21, 7pm • *The Intersection of Art and Math*, presentations by fourth grade gifted and talented students from Prairie Heights Elementary, April 23, 1pm • *Marius and Sulla; The Royal Rule of Sulla*, DVD lecture series by Professor Garret G. Fagan, April 30, 1pm.

Conference on White Privilege

Central College campus, Pella, April 27-30

"Women Activists: Their Fight Against White Privilege, White Supremacy, and Oppression." Anti-racism activists and thinkers, including Dr. Peggy McIntosh, who is credited with popularizing the term "white privilege" in her 1989 article "Unpacking the Invisible Knapsack." For more info: www.whiteprivilegeconference.com.

CSPS

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

Noble Pen Writers' Group, April 7, 7pm • Reading by Iowa poet Marvin Bell, sponsored by Noble Pen, April 10, 2pm.

Design Ranch

701 E. Davenport St., Iowa City, 354-2623

Furniture designer Eames Demetrios reads from *The Eames Primer*, April 1, 5:30pm.

Falconer Gallery

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

Reading by author Pete Fromm, April 25, 8pm.

The Green Room


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

Poetry Slam, April 6 & 27, 9pm.

The History Center

615 First Avenue SE, Cedar Rapids, 362-1501

"Up to Appomatox," Bill Thomas performs the role of Private Ralph Tripp, remembering the Civil War as



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experienced by Iowa soldiers, April 19, 12-1pm • Trolley Tour of Mosque and Hindu Center, with historian Mark Hunter, April 24, 2-4:30pm.

The Java House

211 E. Washington St., 341-0012

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

Live excerpts from Tennessee Williams' *The Glass Menagerie* performed by the cast of the UI Theatre production, director Alan MacVey and dramaturge Bryan Moore discuss Williams' life and work, April 1 • Rennie Davis of the Chicago 7 discusses his "call for a new humanity," April 15 • Authors Patricia Bryan and Thomas Wolf discuss their book *Midnight Assassin: A Murder in America's Heartland*, April 22 • Eulenspiegel Puppets celebrate their 30-year anniversary, early childhood development products presented by Melissa Blum, April 29. (See *Music* for more)

The Mill

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

Talk Art Cabaret, UI Workshop readings, second and fourth Wednesday every month, 10pm.

National Czech & Slovak Museum & Library

30 16th Avenue SW, Cedar Rapids, 362-8500

Guided curator tour of *Bohemian Garnets*, April 2 & 14, 2pm • "A Community Learns" series focusing on history, museology, immigration, ethnicity, artistry, architecture and more, all 6:30-9pm: April 7, guest speakers Jan Stoffer and Mark Hunter; April 21, NCSML staff; April 28, Dr. Jitka Sonkova; call to register.

Prairie Lights

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

All 8pm, broadcast live on WSUI (unless noted otherwise)

Author Francine Prose reads from her new book, *Changed Man*, April 4 • Poet Dean Young reads, April 5, no radio • Sanctuary reading, April 6, see listing • Reza Aslan reads from his new book on Islam, *No god but God: The Origins, Evolution, and Future of Islam*, April 7 • Jodi Picoult, fiction reading, Buchanan Aud., Pappajohn Business Bldg., April 11 • Michelle Herman, fiction reading, April 13 • Sarah Stonich, fiction reading, April 14 • Bee Lavender and Laren Sanders, fiction and nonfiction reading, April 15 • Poet Sabrina Orah Mark and biographer Linda Ben-Zvi, April 18, 6pm • Daniel Alarcon reads fiction, April 19 • Mystery writer Elizabeth George, April 20, Shambaugh Aud., Main Library • Poet Sandra Miller, April 21 • Thomas Wolf and Patricia Bryan, nonfiction reading, April 22 • Poet Carolynne Wright, April 25 • Poet Jim McKean, April 26 • Poets Megan Johnson and Terry Bennett, April 27 • Steve Semken, Mary Swander and Connie Mutel, nonfiction reading, April 28 • Yolanda Joe and Terrie Williams, fiction and nonfiction, April 29.

Sanctuary

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

Prairie Lights Reading with Marya Hornbacher (*The Center of Winter*), Edward Schwarzschild (*Responsible Men*), Miranda Beverly-Whittemore, (*The Effects of Life*), Matthew Carnahan (*Serpent Girl*), April 6, 8pm.

Seamans Center for the Engineering Arts and Sciences

UI campus, Iowa City

"3A Distant Shore," reading by author and Columbia University professor Caryl Phillips, April 4, 5-6:30pm. Rm. 1505.

Shambaugh Aud.

UI Main Library, UI campus, Iowa City

Jonathan Franzen, fiction reading, April 8, 8pm.

Siren Club

124 S. Dubuque St., Iowa City, 248-2840

Iowa Writers' Workshop Open Mic, April 17, 8pm-12am.

UI Art Bldg.

UI campus, Iowa City

Rm. E109

James Sienna, lecture on his work, April 11, 8pm • Printmaking lecture, Gelsey Verna, speaker, April 12, 7pm • Lecture, Philip Horvitz, speaker, April 13, 8pm • Martina Lopez, lecture on her work, April 14, 7pm • Printmaking lecture, Bogdan Achimescu, speaker, April 15, 7pm • Sculptor Ralph Helmrick on his work, April 25, 8:15pm.

UI Museum of Art

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

Family tour with Lisa Becker, April 3, 2pm • *The Face of Difference: Gender, Race and the Politics of Representation*, Abigail Solomon-Godeau, speaker, April 7, 7pm • Museum tours, April 10, 17 & 24, 2pm.

Writers' Workshop

TBA Iowa City, 335-0416

T. C. Boyle and John Irving reading, April 22, 4pm.

Film/Video

101 Becker Communication Studies Bldg.

UI campus, Iowa City

Caribbean, Diaspora and Atlantic Studies Program Film and Lecture Series

Afro Argentines, April 22, 3-4:30pm.

The Proseminar on Arab Cinema, all 7pm

Measures Of Distance; Beirut Palermo Beirut; This is Not Beirut; The Sleep Of Reason, all Lebanon, April 7 • *Wedding in Galilee*, Palestine, April 14 • *Chronicle of a Disappearance*, Palestine, April 21 • *The Milky Way*, Israel, April 28 • *Jenin Jenin*, Palestine, May 5.

Collage and Found Footage Film Series

UI campus, Iowa City

Venom and Eternity, Isidore Isou, presented by Dennis Hanlon, April 21, 7pm, Shambaugh Aud.

CSPS

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

LUNAFest, national festival of films by, for and about women, April 9, 8pm.

IC International Documentary Festival

Iowa City, April 14-17

Bijou and Tippie Aud., Pappajohn Business Bldg. www.icdocs.org for more info.

Misc.

Cedar Rapids Museum of Art

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

Roman Scavenger Hunt, children's activity, April 2, 1pm • *Mardi Not For "Gras" tten*, fund-raising event with French Creole and Cajun fare, April 16, call 366-7503 ext. 207 for reservations • *Salsa y Salsa*, fund-raising event with tequilas, Mexican tapas and salsa dancing, April 30, 7pm.

Classes/Workshops

Clapp Recital Hall

UI campus, Iowa City, 335-1160

Composers' Workshop, April 17, 8pm.

Monster Design Studio

716 Oakland Rd. NE, Cedar Rapids, 365-1844

Kids Art Classes, Saturdays, 11am-12pm.

National Czech & Slovak Museum & Library

30 16th Avenue SW, Cedar Rapids, 362-8500

Porcelain painting class, April 7, 14 & 21, 6pm-9pm, enroll by April 5.

School for the Performing Arts

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

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Strange but True!

News Quirks



Compiled by Roland Sweet

Curses, Foiled Again

An agency that serves the poor in Fostoria, Ohio, called police after thieves broke in through a back door and stole a safe. The safe was empty, according to Susan Simpkins, director of the Fostoria Bureau of Concern, who explained that the agency had been intending to throw it out, but it was too big to move. "It is really quite comical," she said. "It was very heavy, and they did us a favor by taking it."

Lucky for Whom?

Hong Kong police reported that two Chinese men, ages 26 and 27, were shipping stolen goods to the mainland when police saw them and gave chase. The suspects were arrested when their boat broke down. Police official Anson Lo said that the contraband was a shipment of Buddhist Pines, commonly called "good luck" trees.

Double Trouble

Constable Chris Legere pulled over a car going 96 mph outside Alexandria, Ontario, and issued a ticket to the 18-year-old driver. Hours later, Legere stopped the same car, this time traveling in the other direction at 91 mph. Although the driver looked the same, Legere said that an identification check showed she was the twin sister of the first driver.

Toe the Line

Jaywalkers in the Philippines risk having wet rags dropped on their heads as punishment after more than 20 trucks hit the streets of Manila equipped with blanket-size white rags and water containers to keep the rags wet. If the wet-rag patrol fails to curb jaywalking, Metro Manila Development Authority Chairman Bayani Fernando insisted that he would turn to paintballs from war games against jaywalkers. "Paintball could easily stain clothes and would be very effective to teach undisciplined pedestrians a good lesson," he said.

Great Balls of Fire

Two unnamed men from Montana reported to police in Denton, Texas, that two teenagers robbed them while they were passing through town. According to the *Denton Record Chronicle*, the victims said that they were on their way to Baton Rouge, La., because they needed money and had read on the Internet that a medical school there would pay \$100,000 for testicles.

Monkey Business

Two women who helped care for the famous gorilla Koko sued the San Francisco Gorilla Foundation, claiming that it fired them for refusing to show Koko their breasts. The lawsuit by Nancy Alperin and Kendra Keller accused foundation president Francine Patterson of seeking to have the women bond with the gorilla by performing "bizarre sexual acts with Koko."

The foundation maintains that Koko understands a sign language vocabulary of more than 1,000 words. "Through sign language, as interpreted by Patterson, Koko 'demanded' plaintiffs remove their clothing and show Koko their breasts," the lawsuit said. "Patterson pressured plaintiffs to perform such acts, regularly and consistently, and on at least one occasion, outdoors where others could see."

A month after the women's lawsuit, a third woman, Iris Rivera, filed her own suit, accusing Patterson of repeatedly pressuring her to expose her breasts, insisting that Koko was signing "she wants to see your nipples." Although Alperin and Keller refused to expose themselves, Rivera said that she acquiesced.

Better Late Than Never

The municipal council of Lindau, Germany, voted unanimously to remove Adolf Hitler's name from the Bavarian town's list of honored citizens, 72 years after the Nazi dictator rose to power. The city became aware that Hitler was still on the list while creating a plaque recognizing its distinguished citizens.

Way to Go

Police in Dario, Nicaragua, reported that Jose Angel Torres Padilla, 22, was fishing with friends when he put a live fish in his mouth and joked that he was going to eat it. The fish squirmed, however, and slipped down his throat, choking him to death.

Molly Jerman, 22, tried to do a handstand on the railing of a second-floor hotel balcony in North Fort Myers, Fla., but toppled over and fell to her death after calling out to a friend, "Watch to see what I can still do."

Derek Kieper, 21, died near Lincoln, Neb., when the Ford Explorer he was riding in hit a patch of ice, skidded off the road and

rolled over several times. Authorities said that the driver and another passenger were wearing seat belts and suffered minor injuries, but Kieper, who was in the rear seat, wasn't wearing his seatbelt and was ejected from the vehicle. The *Lincoln Journal Star* reported that Kieper had recently written a column for his college newspaper attacking seat-belt laws as intrusions on individual liberties. "There seems to be a die-hard group of non-wearers out there who simply do not wish to buckle up no matter what the government does," he wrote. "I belong to this group."

Kinky As They Come

A 25-year-old man told police in Savannah, Ga., that he was sexually assaulted by two women he spotted outside his mobile home while drinking and using cocaine and invited to join him. He explained that he could remember little from that point until he awoke to find a metal object protruding from his rear end. Police Sgt. Mike Wilson said doctors at Memorial Health University Medical Center surgically removed what they identified as "one half of a pair of food tongs" and turned it over to police.

Cover Up

The city council in Villahermosa, Mexico, voted to ban indoor nudity, warning that offenders face up to 36 hours in jail or a fine of \$121. "We are talking about zero tolerance...for a lack of morality," said city councilwoman Blanca Estela Pulido of the Revolutionary Institutional Party, which governs the Tabasco state capital. Villahermosa is noted for its sweltering heat and humidity, and citizens traditionally have houses that provide plenty of ventilation, including open windows. "Because we walk past the windows, you see a lot of things," Pulido said, indicating she was confident that citizens who catch a glimpse of offenders would report them to police—even though the law also threatens jail for peeping Toms.

Squeegees from Outer Space

Scientists reported that the power output of the solar panels of the Mars Opportunity rover probing the surface of Mars had dropped to 500 watt-hours per day because they were being clogged by the heavy Martian dirt. NASA rover team leader Jim Erickson said that the panels' output soared close to their maximum 900 watt-hours per day after an unexplained phenomenon regularly cleaned layers of the dust. The second rover, Mars Spirit, which operates on a different part of the planet, hasn't been cleaned, however, and its clogged panels have had their power output drop to 400 watt-hours a day.

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

FORECAST FOR APRIL 2005 • BY DR. STAR

♈ ARIES - You want change and you're ready to lead the charge. But you will need informed allies ready to make sacrifices and take risks. The troops will initially be behind you but eventually will want to slow the pace, mend fences and build a consensus. That's good. But you will need to maintain forward momentum. While you are willing to do what's necessary, enthusiasm is no substitute for cold cash. Don't be discouraged or impatient. Events will tip your way.

♉ TAURUS - Your role in matters will become increasingly important as April progresses. Indeed, your influence will reach a high point as you are called upon repeatedly to channel raw, unruly, mixed motives into cooperative discussion and negotiation. In most cases, expectations and confidence will rapidly outrun budgets. People will have to invest their time and energy to build needed capital. Strive to ensure that your own motivations are clear and clearly understood by others. Relations with authority figures of all kinds could be confused and strained. Think hard before you speak or act.

♊ GEMINI - If you are feeling feisty, even a little irritable, that's to be expected. Impatience could get you in hot water, though, especially if you push others into premature or irresponsible action. You are right to seek a better life for everyone. The stars expect that of you these days. However, people need material resources to succeed, not just inspiration and drive. Later, your power to motivate others will lessen as they become more inclined to think, discuss and seek consensus and cooperation. Tact, timing and thoroughness are key this month.

♋ CANCER - Your boat will rock twice as hard as everyone else's, but Cancerians have good sea legs. Irreversible, irresistible changes in just about all the key areas of your life will push important decisions forward. Events will remove some options, eliminate some obstacles and force you ahead. Events are also pointing you in a very particular direction. Careful financial planning in the past could save your bacon now. Take the harmonious route. Don't buck authority. Don't buck the inevitable. Some things are unavoidable. A brighter future is closer than you think.

♌ LEO - Your concern about the direction of events is valid and your insights could save everyone a lot of trouble. However, not everyone will see it your way. Progress will remain hard. Be subtle, but stick to your guns. A steady, deliberate approach will work best. You will also have to shift from combative to conciliatory as April progresses. You could also encounter drama and intrigue where you can least afford it. Hang on to what you know is valuable. Let go of things that weigh you down and hold you back.

♍ VIRGO - The emphasis remains on work and professional matters. Some issues will be easy to deal with, some not. If you ignore the difficult issues, or finesse them, you will miss the full benefit of April's aspects. Paying attention to the hard stuff will also help you avoid undue haste, harsh words and impulsive actions. You might also have to confront rising expenses on a static income. Fortunately, unforeseen events will remove some stubborn obstacles and eliminate false or unrealistic options, reducing risk and bringing your goals significantly closer.

♎ LIBRA - You face a mix of opportunities and challenges that don't quite add up to rapid progress. Your luck will hold, however, as a new cycle of wealth creation is beginning. Finances will ease and confidence will be high and well founded. Your influence is also on the rise. Vacillation, doubt or hesitation could have more serious ramifications than you'd imagine. Fortunately, events will soon begin to whittle down the possibilities, simplifying the decision-making process. Partner(s) can see things more clearly at this time.

♏ SCORPIO - You might feel in charge as April opens, but be careful about using any of your authority. The situation is unstable with a high probability of misfires, no matter how careful you are. The odds favor a foul-up all month and more so as the days pass. As April ends, your influence lessens and static increases dramatically. People are torn between risky and divisive action and a slower, consensus-based approach. Any undue pressure you exert could backfire. Intuition will serve you better than conscious analysis this time out.

♐ SAGITTARIUS - As April opens, you'll feel like you're pushing that proverbial rock up the proverbial hill, or like the irresistible force that smacks head on into the proverbial immovable object. But your natural enthusiasm will come back. While obstacles and opponents won't just melt away, you will be able to inspire and unify those who are searching for solutions. April's tough aspects hit you at a comparatively harmless angle. Although your path won't be clear, your choices will be helpfully well defined. Avoid intrigue. Don't be manipulated. Dodge power plays.

♑ CAPRICORN - You must balance many considerations and satisfy many people if your plan is to succeed. Careful planning is required to develop a goal and a strategy that will satisfy those affected. Once a plan is formulated, leave the hard sell to others. Your role will be to unify those who must accept the proposal if it is to proceed. Be prepared for unexpected events. The situation is extremely changeable. Adjust tactics as needed. Planetary influences promise eventual success. Financial intrigue is likely. Attend to shifting dynamics in family relationships.

♒ AQUARIUS - You will continue to be startled by what people do and how some overreact to your input. But a strong stimulus is needed to jump-start your agenda and keep it moving. You will doubtless be relieved when the emphasis shifts toward forming teams to do the work. Things might go from a rolling boil to a simmer but friction will ease and momentum will remain strong. Your work with others will change the direction of events. Sidestep pricier options. Avoid intrigue and power plays. Manipulators are hard at work.

♓ PISCES - Prickly and feisty, Pisceans will get even more so because they are having a tough time getting their way. Things will begin to resolve themselves by month's end and Pisceans will slowly chill out, a little. However, the resolution will involve decisive, irreversible financial choices, some voluntary, some not. The options that remain will be the soundest ones. Don't cling to the options that fade. Some things are no longer up to you. You will get something that works if you are patient and don't balk at reasonable compromise(s).



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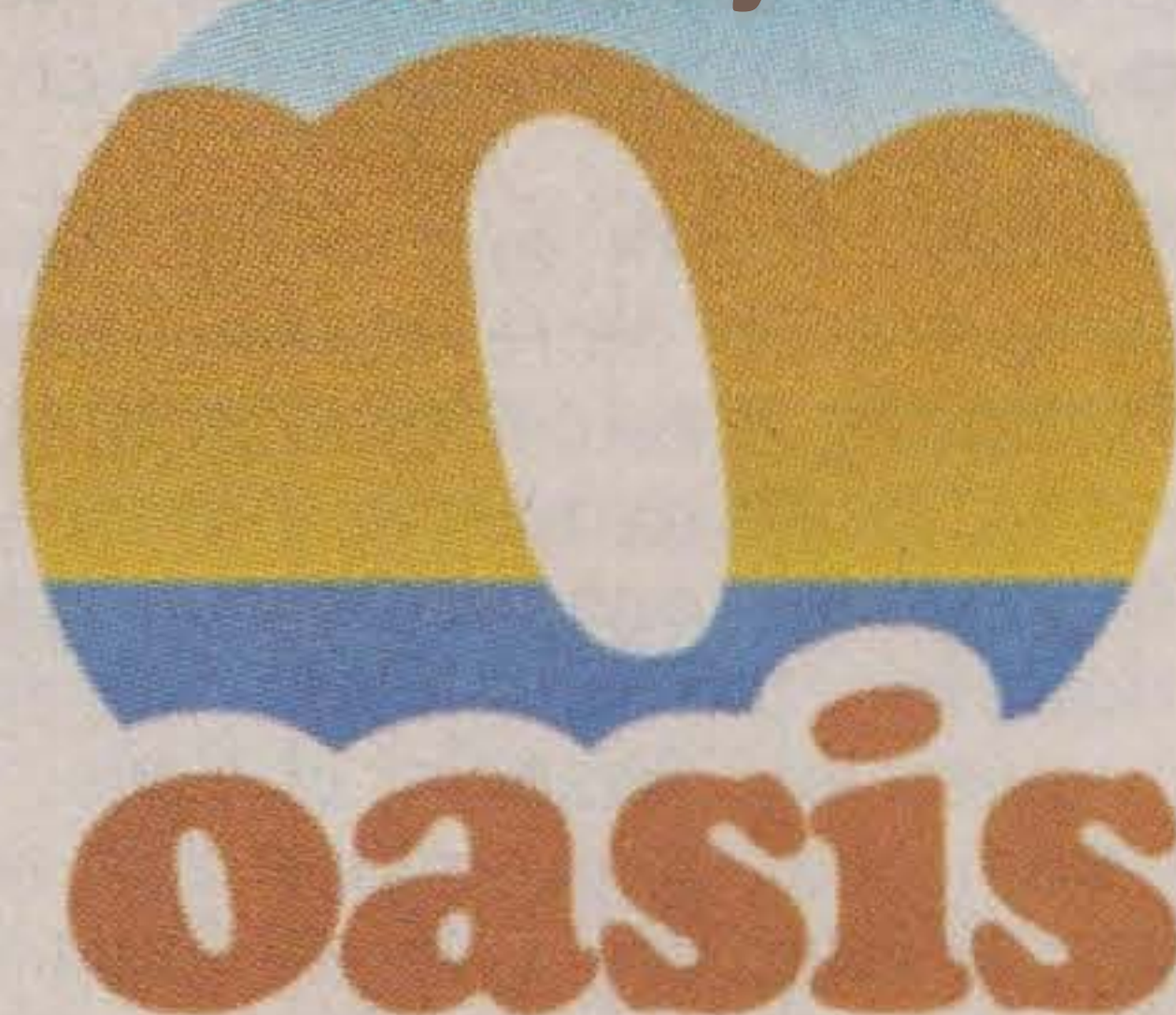
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