

little village

iowa city's news & culture magazine

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May/June '06

A peek into the
Greek night life

+ Tragedy and loss in IC
& Thai superwoman

page

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Letter from the Editors

Little Village wants to thank all of our contributors, staff, advertisers and readers alike for one smashing start to the new ownership. Relying solely on our community at large, it is YOU that make our Little Village what it is. We want to uphold our commitment of supporting local businesses by telling you to SUPPORT those who support us and SUPPORT LOCAL! Check out the ads, buy something if it strikes your fancy. Not only has our ad gal, Colleen Anderson, broke an Iowa City pedestrian sweat collecting ads, but we editors damn appreciate their business.

Iowa City streets will be getting a little more colorful this summer. Be on the lookout for our new artist-adorned dispensers, which will be unveiled at the first annual What a Load of Craft! art and music extravaganza, Sat., May 6th. That day, help us celebrate local artists, their craft and community up in the Hall Mall from 4 p.m. 'til whenever. *Skirt*, the local zine run by Grace Sinclair and Susan Junis, is helping us sponsor the event. We'd like to give them props, as well. So, stay tuned as the Little Village dispensers hit a street corner near you May 7th.

We will be taking a break and enjoying the wonderful summer festivities Iowa City and Iowa has to offer. The July/August issue will be out late June, and our September issue will be out at the end of August. We'll resume publishing monthly with October's issue.

We'd love to hear from you about how we're doing. Send comments to little-village@usa.net or Little Village, P.O. Box 736, Iowa City, Iowa 52244.

Happy summertime,
Alissa Van Winkle & Melody Dworak



Nominate a Winner!
see pg. 5

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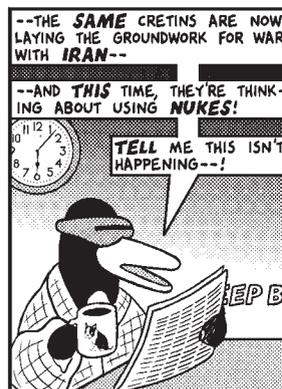
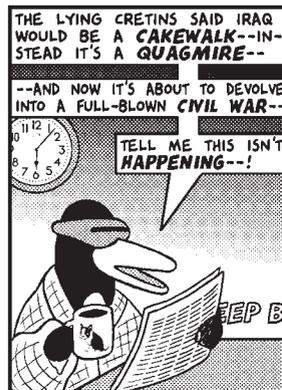
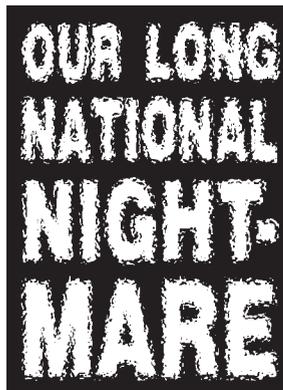
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THIS MODERN WORLD

by TOM TOMORROW



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Respecting Loss

Tragedy shared, a community made stronger

T. S. Eliot was proven right last month, at least for Iowa Citizens in 2006: “April is the cruelest month.”

For the first time in its history, a tornado touched down within the city limits and left a wake of destruction. Many homes, businesses and community landmarks were damaged or destroyed. College Green Park has been stripped of many of its sentinel trees. A nearly half-century of summer tradition has been mowed down with the leveling of the Riverside Dairy Queen. Many of our community’s oldest homes, and the lives of their residents, whether long-time “townies” or student renters, have been significantly damaged. As of this writing, the fates of the historical College Block buildings on the College Street portion of the Ped Mall remain unclear. The century-old St. Patrick’s Church may have to be torn down. Mere days after this historical storm, as I write, most of us are still in shock, still trying to let the magnitude of the loss that has befallen our community seep into our understanding and consciousness.

For me and many other community and university members, recent months have also forced upon us other shocking losses. Ken Cmiel, a well-known and beloved professor of history at the UI, suddenly and shockingly passed away in his prime. I did not know him well, though a number of years ago I had asked him to be a substitute non-departmental reader on my dissertation committee

(he was going out of the country and had to decline), and I worked with him to organize the 2005 Presidential Lecture for which he was honored as speaker. I knew Michael New, former President of the UI Foundation, better, having worked with him closely for several years in my duties as special assistant to the UI president. You would be hard-pressed to find a more humble, gentle and generous man.

I think the final lesson about place from the recent losses our community has suffered is the ultimate imperative to embrace the natural world as our home, in all its beauty and tragedy.

He loved this community and the institution of the University of Iowa, and his quiet modesty belied the talent and amazing effectiveness that brought millions of dollars of private support to the UI. His unexpected confronta-

tion with cancer sadly proved fatal, and—like Ken Cmiel—his passing was well before his time. We have marked the loss of former UI President James Freedman, a man who showed us what it meant to be part of the larger world and who, even in his years away from Iowa City, impeccably demonstrated what the life of the mind and a dedication to humanistic thinking was all about. And we are in the midst of preparing for another kind of major loss—the imminent departure of UI President David Skorton, a man who has proven that a 25-year commitment to one place, and a place in Iowa, can yield a career, an intellect and a leadership-style that is sought by the finest institutions in the world.

As we mourn these various types of losses—the destruction of material things, the deaths of loved and admired ones, the departure of those who have been part of our lives for decades—we of course will cope and survive. In all of these instances, we have come together as community members to help those who are in need and to share our grief, and we have collaborated—and will collaborate—to build a future. I honestly don’t have much original to add to the notions of how we move forward. Many have said better than I that our lives will go on and the power of community resilience will help us endure and rebuild. We cannot forget, though, that many of us will bear scars that may heal over but will remain deep—the New and Cmiel families, for example—and those who will never be able to quite get the

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sound out of their heads of the freight-train bearing down to destroy their home.

My focus in the “UR Here” column is on the idea of place, especially the intersection between the natural, built, social and cultural environments that swirl amongst each other to form the unique community and location we call home. I try to espouse such values as respecting, embracing and knowing the natural world that is our truest home, as well as honoring the uniqueness and integrity of our community character, which includes our historical legacy. The values of community uniqueness and historical legacy—so easily lost in the wake of more expedient (usually economic) decision-making and so impossible to recover once lost—should also give us pause

when we think a McDonald’s, a strip mall or an apartment building might yield more private profit and public tax revenue. I hesitate to compare the loss of an historic building to the death of a beloved father and husband, but in many ways, similar scars remain. Yes, the community will go on, just as the family does. But the holes in our lives and the painful love for someone and something gone forever resonate between these situations.

I think the final lesson about place from the recent losses our community has suffered is the ultimate imperative to embrace the natural world as our home, in all its beauty and trag-

edy. Nature ultimately holds sway and directs our lives—no matter what kind of permanence we seek through our relationships with others or through our good impulses to preserve material things with historical value. I think especially of the old house on the corner of Clinton

a nature we cannot control, no matter how much we may hate it at times for its seemingly malevolent forces. It is entirely possible, if not likely, that it is our human manipulation of nature, wrought from our arrogant belief that we can control and exploit it without harm, that is intensifying its destructive tendencies—near-90-degree April weather spawning tornadoes may just have not a little to do with global warming, and cancers that strike us in our prime with increasing frequency may just have not a little to do with a myriad of poisons with which we plague ourselves and our earth.

No one should be expected to love the tornadoes and malignancies that destroy us and our loved ones. But we must respect and accept our smaller



A displaced Iowa City resident walks by the wreckage of his former Rebel Plaza apartment.

and Court Streets near the courthouse and post office, recently the home of law offices, which was threatened with demolition. Concerned community members and the building owner, who wanted to develop that corner differently, gathered forces to try to save the majestic structure from the wrecking ball by moving it. But even those admirable efforts were fruitless in the face of the twister that razed its second floor and probably doomed it anyway. We must put our energies into preserving and building place through our historical and human-made legacy, but even those efforts pale in the acceptance we must demonstrate toward

place in the face of their power, steel ourselves and fight against them when we can, yet also understand them well enough to stop ourselves from stoking their destructiveness. Ultimately, this is one of the most important aspects of living well, respectfully and responsibly in place. **lv**

Thomas Dean and his family are caretakers of four retired racing greyhounds. If you live on the far east side of Iowa City, you may have seen us walking our pack. We're the ones with the greyhound who always carries a stuffed toy with him (his name is Wizard).

PRESENTED BY: Little Village, Iowa Project on Place Studies at The University of Iowa, the Standing By Words Center, the Iowa Cultural Corridor Alliance and WSUI-AM public radio.

Winner to be announced in July

It was our hope to announce the winner of Iowa City's Best Third Place in this month's issue. Unfortunately, in the aftermath of the storms that touched our community, things at many of our favorite third places aren't the same. Due to these circumstances, we felt it was best to delay the official announcement until the following issue.

In the meantime, let us all be concious and thankful of these gathering places as our community comes together in this time of healing.

"Iowa City's Best Third Place Contest" honors and celebrates one of our area's best venues for nurturing the ties that bind us in community—the Iowa City area's "Best Third Place."

Thai Superwoman

Tasting the flavors of delicious activism

Most locals know Cherry Nurak as their bustling Thai Flavors server at 340 E. Burlington St. in downtown Iowa City. What most don't know is that she was a beauty queen in Thailand, acted in films, was a member of the Screen Actor's Guild, went to law school and was a top-notch number cruncher in Des Moines.

Neither the screen nor the books stole her heart, however.

"The thing I really love is to cook good food," she says as she sits down to take a break after clearing the tables from the lunch hour.

Thirteen time zones away, Cherry was born in the countryside of the Surin Province in 1954, where customs are very strict and conservative. The oldest of three children, her parents named her Mayuree, which changed to Cherry Techa for the film *The Fall Guy*.

The area is famous for their Thai silk, jasmine rice and Elephant Roundup, a celebration where people gather hundreds of elephants each November to show off how well they can train them. Today she works as cook, waitress and accountant at Thai Flavors, the restaurant she owns with her partner, Prasong "Pak" Nurak.

"I love to work here; I love people," Cherry says of her adopted home. "There are some wonderful people here, friendly and very high of heart."

Her own heart and thoughts are in Thailand right now, as demonstrators continue to pro-



Cherry Nurak (seated) was a beauty queen in her native Thailand

test government corruption. Each night after they close the restaurant at 9 o'clock, Cherry goes home with Pak and tunes into Thai Radio on their home computer. Many nights, she stays up until 4 a.m. listening to the latest news of what is happening with the efforts to oust Thailand's Prime Minister, Thaksin Shinawatra.

In April, up to 400,000 people had been demonstrating in the streets of Bangkok, and an estimated million throughout the provinces, demanding that Thaksin step down. The opposition accuses Thaksin of corruption and jeopardizing national security.

As Cherry explains the political situation, her concern for the protestors brings tears to her eyes.

"They are very peaceful demonstrators," she says as she explains that many of those protesting do not have food or a place to shower or sleep.

"I am 52 years old, and I never see this before in my life," she says, the accumulation of concern showing on her tired face.

She calls Pak over to the table. Pak studied law at the highly regarded Thammasat University in Bangkok and practiced as an attorney for four years before immigrating to the United States. He explains that Thaksin recently manipulated legislation so that he could sell the country's largest telecommunication company without paying taxes.

Pak and Cherry have fought against political corruption for most of their adult lives. In fact, their activism brought them together. Cherry was living in Los Angeles where she ran a restaurant called the Bamboo House, and Pak was living in Des Moines, running his restaurant, Taste of Thailand. Both were writing columns in Thai Times, a newspaper for Thai people living in the United States. In 1992, Pak organized a mock Thai election in the United States. Cherry was so impressed with his courage that she phoned him up and encouraged him to keep speaking out.

After the mock election, Pak started a campaign to get legislation passed in Thailand that would allow Thai people who no longer live there the right to vote in elections. Cherry volunteered to help. In 1999, they succeeded in

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earning the right to vote abroad. Her ability to gather 8,000 signatures of Thai people in the Los Angeles area impressed Pak, and he flew out to meet her.

"He has such a big heart," she says of Pak, "and so brave. We need men like him."

Pak also ran for the Senate in Thailand in 2000, a campaign that took Cherry back to Thailand for a year so she could help. Pak did not win the Senate seat, but he did win the respect of thousands of people who still treat him like a celebrity when he returns.

Pak and Cherry have stayed politically active in Iowa, as well, a lifestyle she said she learned from her father, Parsob Sominpr, who hated corruption. Sominpr worked as a hydraulics engineer for the King's Project, where he inspected water reservoirs for farmers all over the country; he died 19 years ago.

"I take after him," she says. "I like to stand-up for the right thing, to help, even when I went to college."

Cherry attended law school at Ramkhamhaeng University for three years. It was in her first year that a boss of hers demanded she enter the beauty pageant that crowned her. She interrupted her studies in 1979 to take a job as secretary with Dole Pineapple Company that brought her to the United States. She decided to stay in the United States and go back to school to improve her English.

While a student, she worked for Paramount Studio, MGM and as a waitress in the evening. Eventually she saved enough money to start her own restaurant, the Bamboo House, which she ran with her sister.

Here, Cherry met Stevie Wonder; a photo of the two standing next to each other hangs on the wall of Thai Flavors.

"He used to come in one or two times a week," she says. "Sometimes when he could not come, he would send his body guard for take-out."

The food at Bamboo House was good



Cherry Nurak and her partner Pak serve up delicious food and political activism at their Iowa City restaurant

enough that word of mouth was her best form of advertising. Leonardo DiCaprio used to come in with his mother when he was a child. Paul Newman was another happy customer, and he posed for a picture with Cherry and her sister that now hangs near the front entrance of Thai Flavors.

After Cherry moved to Iowa, she worked for an insurance company in Des Moines where she added and balanced checks. She brought these skills with her to her restaurant, handling the accounting.

"Cherry could out-count everyone," says Janet Brown, a freelance writer who lives in Iowa City. "She is extraordinarily competent with numbers."

While she could handle numbers, the Iowa cold was another story.

"I grew up in hot, humid country—I'm used to hot weather," she says. "When I came

to Des Moines, I worked for a nation-wide company. It was so cold. One day I woke up, I can't find my way out, because all over was the snow. Like covered with a white piece of paper everywhere. And where was the way out to go to the parking lot? It was so funny because I never see snow in my life and the trees and everything all seemed to disappear."

Cherry and Pak moved from Des Moines to Iowa City in 2001 to open Thai Flavors. When she was very young, Cherry learned a simple song that she now sings to customers who come into the restaurant on their birthday.

"It says, 'God bless you' in this song," she says. "I love to sing for the customer from my heart."

Cherry and Pak are well known in this mid-western community not only for their Thai food but also for their generosity and commitment to human rights. Several times a month, they donate a portion of their profits to local organizations, such as the Habitat for Humanity, Iowans for Peace and the Free Medical Clinic.

But because both of their mothers are getting old, she and Pak are looking for someone to buy Thai Flavors so they can return to live in Thailand.

"If we find someone who will follow our philosophy, of giving to the community, we will sell," Cherry says, brushing back a strand of her dark hair. "If not, we will stay."

Janet Brown met the Nuraks just before she went to Thailand for the first time in 2002. Since that first trip, she has returned to Thailand several times, and her understanding of Thai culture has given her a strong appreciation for the adjustments Cherry had to make.

"I think she was very bold to leave Thailand," says Brown. "She is absolutely fearless and yet somewhat timid—but fearless." **IV**

Gloria Williams is a freelance writer studying journalism at the UI.

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Formal sorority events are all about seeing and being seen. This young woman, determined to stand out from her peers, flaunts her extreme flexibility by jack-knifing her body at a near 45 degree angle! The gentleman positioned behind her kindly volunteers to verify the legitimacy of this feat through the employment of his right palm and pelvis. Thanks, Sir! It is truly a sight that elicits much delight and many repeat performances.

Glitter Skank

Photos and captions by
Patrick Reed

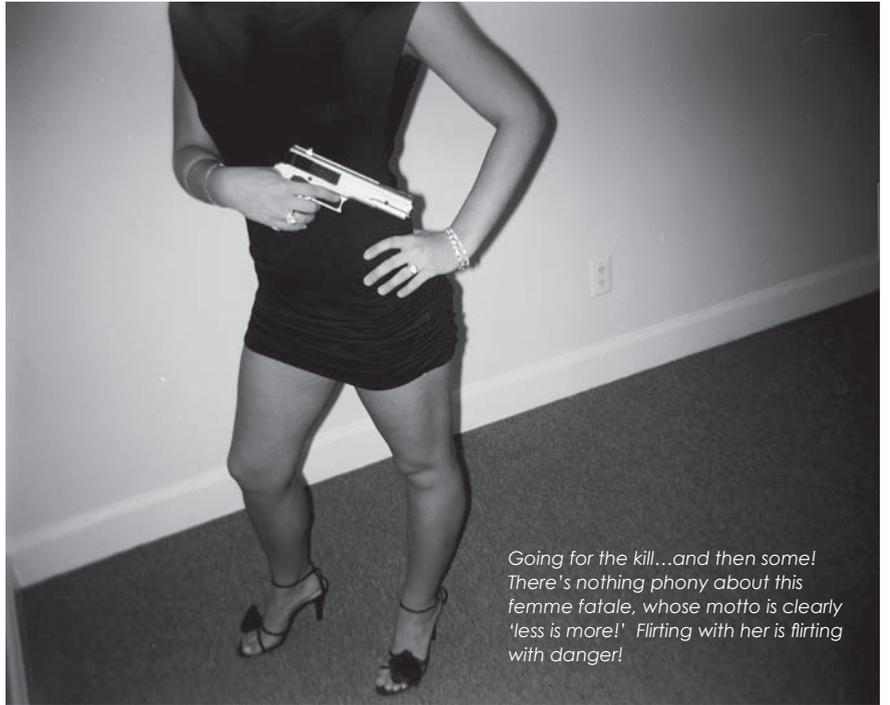
These sorority members sparkle like rhinestones.

I haven't called myself a whore so much lately, and I haven't donned the über-cleave shirts since that one party where guys ran into the room when they heard I was hip-shaking up a storm. I also haven't had as much fun getting ready to go out since my days of less-conservative dress.

Little Village is publishing this piece because it shows the extent some of us feminized females milk our own sexuality these days. Do we care that hetero-horny males can see our crotch—though I should mention, I've even had gay males grope me—or are we confident enough that we can stomp off without being followed? Or, dare I ask, is it *fun* to be groped? These pictures might capture young women in sororities doing the spank-spank, but given enough booze and the right mood, I'd be bending over, too.

So, for your hopefully conscientious enjoyment, we give you "Glitter Skank," homage to all women who gussy up and take it off.

Melody Dworak



Going for the kill...and then some! There's nothing phony about this femme fatale, whose motto is clearly 'less is more!' Flirting with her is flirting with danger!



This lovely young lady's porcelain-like skin makes her a veritable land of milk and honey. She is bedecked in light-fracturing jewelry, from head to toe, and draped in a sheer, form fitting evening gown. The night is hers as she coyly shows off all of her assets.



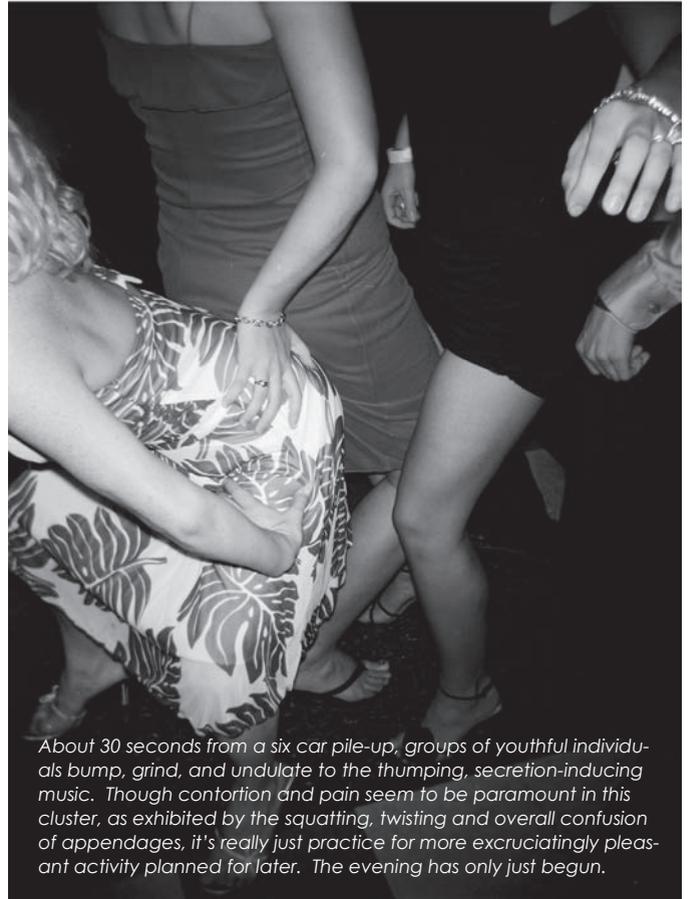
Marilyn must be flopping in her grave! It looks as if someone's got an itch that needs to be scratched, and thankfully, it's not one that comes only once every seven years.



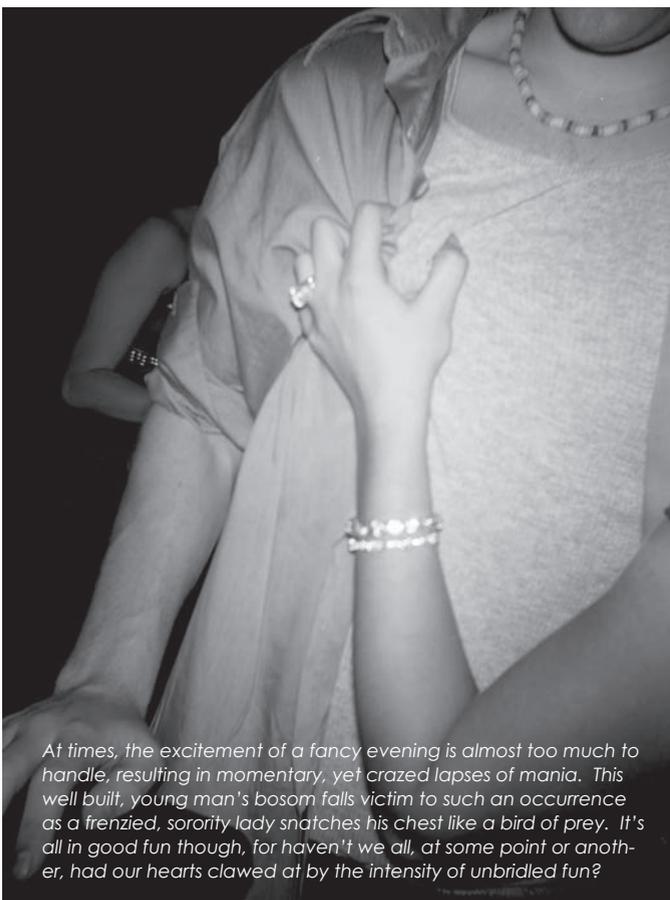
Dancing on raised platforms affords those ladies who just want to 'get down' to get up and show everyone what they've got. From above the audience, they can see everything, just as those below can see everything, as well.



After a night of extensive, hot and wild dancing, one can end up feeling pretty shaken and out of whack. Such is the case with this damsel, who discreetly and daintily checks to make sure everything is in its proper place, and proves she didn't get that French manicure for nothing.



About 30 seconds from a six car pile-up, groups of youthful individuals bump, grind, and undulate to the thumping, secretion-inducing music. Though contortion and pain seem to be paramount in this cluster, as exhibited by the squatting, twisting and overall confusion of appendages, it's really just practice for more excruciatingly pleasant activity planned for later. The evening has only just begun.



At times, the excitement of a fancy evening is almost too much to handle, resulting in momentary, yet crazed lapses of mania. This well built, young man's bosom falls victim to such an occurrence as a frenzied, sorority lady snatches his chest like a bird of prey. It's all in good fun though, for haven't we all, at some point or another, had our hearts clawed at by the intensity of unbridled fun?



Checking for ripeness!

Patrick Reed is a native of Iowa City. He likes shiny things.



Chic-a-go-go

Rat puppet? Check. Dancing children, septuagenarians and twenty-something hipsters? Check. A song performed by Cynthia Plaster Caster, the artist/blow-job queen who created molds formed by the penises of 1960s rock stars like Jimi Hendrix? ... Um, check. In other words, it's the kind of television show that makes you drop your remote control, your jaw, or both.

Unsuspecting channel surfers who stumble across *Chic-a-Go-Go*, a Chicago-based public access show, are faced with a head-scratching cast of characters. First, there's an ugly rat puppet paired with a cute human hostess. Next, like in a demented version of *American Bandstand*, children and adults dance to a genre-smashing array of music by, for instance, indie-rock elder statesmen Fugazi, now-defunct R&B act Destiny's Child, 1960s popsters Beau Brummels, cartoon punkers The Misfits, and the black transvestite pop star RuPaul. Lastly, there are famous and infamous "guest stars" such as Jello Biafra, Cheap Trick and the aforementioned Cynthia Plaster Caster (whose primary claim to fame, appropriately enough, was never explained during her brief stint on this kiddie show).

If MTV stands at one archetypal end of the music-television continuum, then the exact opposite of that youth market hellhole has to be *Chic-a-Go-Go*. Those born after 1980 live in a

world where there has never *not* been an MTV, a sobering concept, indeed. For a decade, *Chic-a-Go-Go*, which bills itself as "Chicago's Dance Show for Kids of All Ages," has created a kind of alternative-universe-MTV by demolishing traditional notions of audience demographics with a dizzyingly eclectic aesthetic. In each episode, hosts Ratso (a joke-telling rat puppet) and Miss Mia (the human host) rev up the dancers and introduce guest musicians who lip sync—much like *American Bandstand* or *Soul Train*—to their own records. The acts who have mouthed along to their music include alt-country torch singer Kelly Hogan, the all-girl Japanese dada-pop trio Shonen Knife, two-tone ska pioneers The Specials, Funkadelic album cover artist Pedro Bell, 1950s Chicago doo wop legends El Dorados, and, curiously, post-rock noodlers Tortoise, who could not really lip-sync during their appearance—because they only play instrumental music.

Between guest acts and the surreal sock hop dancing are pre-taped backstage interviews—conducted by Ratso and Miss Mia—featuring the likes of Vanilla Ice, The Monks, The Cramps and girl group legends The Shirelles. In one particularly amazing segment, we get to watch an annoyed Ian Mackaye converse with a sock puppet while his Fugazi bandmate Guy Picciotto sends up the group's humorless D.I.Y. reputation by telling the kids to "make your own puppets." But the real stars of *Chic-a-Go-Go* are the colorfully dressed dancers of all ethnicities and ages. Among the children dressed in their street clothes were indie-rock-

ers in outrageous sunglasses, freaks in wigs, and a man in a panda bear costume with fake platinum jewelry and the words "Notorious P.A.N.D.A." inscribed on his chest.

"It's a pretty freaky sight," says Miss Mia, a.k.a. Mia Park, 35, a member of the Chicago band, Kim. "I don't know anyone who is a lukewarm *Chic-a-Go-Go* fan. They either think it's really weird and they run away from it, or they embrace it to their bosom." One can understand why the costumed hipsters like the show, but what in the hell do the little boys and girls think? There appears to be a universal sentiment amongst the shorties.

"It's really fun, and there's lots of good dancers," said Daniel, who was 12 when I interviewed him.

"I like the dancing," mumbled Benjamin, 7, a regular who frequently upstages the adults.

"It's fun!," said Miss Mia, adding, "Life and music are the same thing for me. I'm a musician and a fan and someone who likes to dance."

The cult status of *Chic-a-Go-Go* makes it a popular stop for touring groups.

"Bands really want to talk to Ratso, because tapes of the show are getting around," says Jacqueline Stewart, 35, the show's co-producer and an internationally renowned film scholar at the University of Chicago. Stewart's husband, Jake Austen, 36, plays Ratso and co-produces the show. He also does double duty as the publisher of the stellar music zine *Roctober* and as the vocalist for the spooky, kooky quartet, The Goblins.

"I'm married to my high school sweetheart, I've been in a rock band for twelve years, and I helped create this TV show. I feel very lucky," says Jake. He goes on to explain the show's appeal for the regular dancers. "College kids, their commitment is more short-lived. The more grizzled thirty-somethings are in it for the long haul. And then there are families with

Prairie Pop

kids. Some kids who still dance, who are teenagers now, they've been dancing since they were infants." A new addition to the cast of dancing babies is Jake and Jackie's daughter, whose first appearance on the show was in 2002, right after she was born.

This interracial couple—a black film scholar at a prestigious Ivy League school and a long-haired white garage rocker—embody the eclecticism of the show, and also the cultural diversity of their hometown of Chicago. *Chic-a-Go-Go's* origins can be traced to another unique and even more obscure Chicago music television program from the 1960s, *Kiddie-a-Go-Go*. Jake recalls his first encounter with the show in his 2005 book *TV-a-Go-Go*, a history of rock 'n' roll on television. "Though the concept seemed simple—kids dance around—the

Writing a story about the world's weirdest music television show lands one in quite odd situations, like talking to rat puppets.

show was mind-blowing," he writes. "Elaine (as 'Pandora,' the mod harlequin) led a hootenanny that was raw, ridiculous and sublimely surreal. The editing and camerawork were as instinctual, imperfect and dynamic as the best garage rock."

Soon after watching a dubbed videotape of *Kiddie-a-Go-Go*, the couple started *Chic-a-Go-Go* in 1996.

"Jackie and I were always interested in dance shows. We were very fascinated with them," said Jake, noting that *Soul Train* was originally a local Chicago-based show before it went into national syndication. Given that, it's not surprising that one long-running segment is "the El Train line," a take-off of "the *Soul Train* line," where dancers get to show off their acrobatic moves and groovy threads.

"We wanted to make our dance music show really Chicago-centered," said Jake. "Chicago has a really rich heritage, but much of it isn't really appreciated outside of the city." On each of the 52 shows that will lead up to the show's 10th anniversary episode, *Chic-a-Go-Go* will present one award to a Chicago music legend. "Some of the awards will be given posthumously," says Jake. "We're going to make the whole year special."

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Thu 05.04	U of I Big Band Jazz
Fri 05.05	Mike Doughty (ex Soul Coughing frontman)
Sat 05.06	The GGLILTCH
Tue 05.09	Luce - from San Francisco
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Fri 05.12	David Zollo and the Body Electric - I.C. Americana poet laureate
Sat 05.13	Justin King Band w/ Jason Reeves - from Los Angeles
Tue 05.16	56 Hope Road - groove music from Chicago
Wed 05.17	The Banjoy Band (NS) - banjo pickin' bliss
Thu 05.18	Parish Festival, Ben Prewitt and Mike Mangione
Fri 05.19	Benefit for Moriah Reiman w/ Lazy Boy and the Recliners (NS)
Sat 05.20	Two Gallants/ Deathships/ Envy Corps - super -pop triple shot
Tue 05.23	Lowry and The Bowmans - New York City indie anti-folk
Wed 05.24	Burlington St. Bluegrass Band (NS) @7pm, Poetry Slam @ 9pm
Thu 05.25	The Ginn Sisters - country, blues, and folk from Austin
Fri 05.26	Scott Cochran - anti-folk songwriter
Sat 05.27	Seekonk/ Old Scratch Revival Singers and 12 Cannons
Tue 05.30	Baile Conmigo Salsa w/ DJ Maestro Sabor

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South by Southwest (SXSW) co-founder Roland Swenson introduced Neil Young, the keynote speaker at the 2006 music festival, by reminding the audience of one of Young's past accomplishments during the Vietnam era. President Nixon had expanded the war into Cambodia. Many college campuses across the nation erupted in protest. At Kent State University, the National Guard fired into the demonstrators and killed four students. The event inspired Young to write and record the song "Ohio." His record company sent the acetate to radio stations in three weeks, and that tune became the unofficial anthem of the antiwar movement during the long, hot summer of 1970. Swenson credited Young with helping to turn the tide of popular opinion and ending the hostilities.

"Mr. Young, if you can hear me back there, we need another song," Swenson exhorted in reference to the current American involvement in Iraq and Afghanistan.

The crowd applauded the remarks as Young took the stage. The Canadian rocker took off his cowboy hat, ran his fingers through his hair and agreed in a firm voice.

"We need another song," Young said. "But I'm not the guy to write that song."

It wasn't because the singer disagreed with the politics. Although he wasn't an American citizen, Young took part in the Bruce Springsteen coalition of artists that crossed the nation to help defeat President Bush in 2004. Nor was it because Young stopped penning new material, he was at SXSW to help promote a new movie about him (*Heart of Gold*) that featured a host of original tunes.

The veteran rocker explained that he doesn't set out to write a song on a particular topic, he just sort of grabs it out of the air. When inspiration hits, he just tries to get out of the way and let the material come forward. That's how he wrote "Ohio" three decades earlier, and that is how he still composes. "I wish I could write that song," Young lamented. He acknowledged the need for such a tune in such dark times.

The connections between politics and music, in particular as one addresses the problems presented by President Bush's foreign and do-

mestic policies, provided the focus of many of the invited interviewees' remarks. That's really not surprising in light of the well-known views of many of them: Billy Bragg, The Beastie Boys, k.d. lang, Judy Collins, Morrissey and Kris Kristofferson. They have all been social activists for a number of causes, from radical vegetarianism to Tibetan Buddhism. But while these speakers and the festival organizers may have been politically motivated, most of the

hits like "Modern Age" and "You Talk Way to Much."

In contrast, the Sleater-Kinney show was an official SXSW event, and many in the audience seemed unfamiliar with the legendary alternative-indie band. That didn't stop the Riot Grrrls from rocking and engaging in between song patter to involve the listeners. Singer/guitarist Corin Tucker told the crowd an endearing story about playing air guitar before a

mirror in her bedroom when she was a young teen.

"I wore an oversized t-shirt and saw that my legs were too short," she said before launching into the tune "Entertain," which criticizes the vapidness of image-conscious pop culture.

This year, much more than the past, was dominated by private day parties sponsored by everything from

clothing manufacturers, liquor companies, music magazines, record labels, television networks, radio stations and automobile dealers. There were so many daytime events with well-known musicians performing without charge, and often with free food and alcohol, that one did not need to be a paid registrant to the conference to have a wild and crazy time.

Two of the best shows I witnessed occurred at such places: British pop rocker Richard Hawley, who played a free show at the grubby venue Emo's, and outlaw country star Billy Joe Shaver, who performed in someone's backyard.

No unknown bands emerged with a buzz from this year's SXSW, the way Norah Jones and Franz Ferdinand had in the past. Perhaps the biggest bust was the Arctic Monkeys. The British band set sales records for the most copies bought of a debut disc in UK history. The English music paper *New Music Express* dubbed this album the fifth best ever made, better

than legendary ones by The Beatles, Led Zep and the Rolling Stones. Word on the street was that the Monkeys did okay and had potential, but few thought the band was going to be the Next Big Thing.

Already known acts provided many of this year's highlights. Alternative bands such as Belle and Sebastian and the New Pornographers, hip hop artists like Ghostface Killah and Lady Sovereign, Texas legends

politics&music @SXSW

attendees were not. They were there mostly to hear tunes and have a good time.

The musical events started early. Two big shows took place the night before the music fest started: The Strokes at the outdoor venue Stubb's and Sleater-Kinney at a nearby warehouse. Although the concerts were planned by different organizers,



they were timed so that one could attend both performances. The Strokes show began first and had two opening acts, Sean Na Na and The Eagles of Death Metal. TEDM really rocked the open air audience, with the lead singer's Freddy Mercury-style of prancing and belting out tunes, and two drummers pounding out the beat while the guitarist played power chords. However, the packed crowd (it was a sold out private show) was there for The Strokes. They knew the words to every song and enthusiastically sang along without prompting with lead singer Justin Casablancas, especially on garage rock

MANIFESTO: An anonymous novel

It came in a plain white envelope. It was a plain white book. Nothing on the front, nothing on the back, nothing on the spine. It was 200 pages long. Inside there was no title page, no ISBN, nothing between the reader and the immediate, chant-like text, unbroken by chapter headings. There were paragraph indentations, scant quotation marks and conventional punctuation and capitalization. There was no chance to prejudge this book in any way at all except for the fact that it came equipped with a business card which announced that I would be reading, should I choose to take the plunge, *MANIFESTO*, an anonymous novel produced by the dedrabbt collective. A Web site, a phone number and a P.O. Box in Northampton, Mass.

I read nothing. I called the phone number. It was answered by a young man with a quiet voice, who sounded as though he was not used to being the one in the room when the phone rang. He was Peter Linck and, yes, he was the author of *MANIFESTO*, sounding like someone whose cover had been blown. I asked what the deal was and he said, "Just read the book, ok." I read the book. I was amazed. It begins like this:

"I hated school. I hated work. I hated boredom. I had no interests. I had a happy childhood. There was school, adolescence, growing up, questions about the future. I was twenty-one. I had no dream."

And continued along the same lines. It hypnotized me as I followed the strangely familiar plot line--if you want to call it that--and soon I discovered that Mr. Linck was talking about me, i.e. disaffected youth that at 59, I seem never to have lost. Linck is in school and out of school, drinking and smoking, working and out of work, friendless and among comrades

as he makes his sad, bewildered way through a world he understands but doesn't much like. The voice chants on in a way that begs to be listened to.

"I was far away hitchhiking west, dazed with alcohol from the night before. I walked on a road and smoked cigarettes and tried to appreciate the outside. I stuck out my thumb and tried to look pleasant. People said I looked gloomy."

I was reading Jack Kerouac, stripped of his romanticism and his pretension, without his covey of brilliant Buddhist Beatnik pals. This was Kerouac 50 years later than the prototype in a country blighted by strip malls. This was Kerouac without the youthful optimism of

"I hated school. I hated work. I hated boredom. I had no interests. I had a happy childhood. There was school, adolescence, growing up, questions about the future. I was twenty-one. I had no dream."

the early drug days and dead set on telling the truth about himself and the confusion that leaves him weak and sad. Kerouac is over. It's been done, and the pleasure has been sapped from it. The world is more like Orwell's world of 1984 than like Kerouac's bland, mockable, postwar America. Linck's narrator has nowhere to go. He's read *On the Road* and knows it to be someone else's romantic tale. He's read nearly everything, as a matter of fact, as the

bright red flier that comes folded in the book will tell you.

So, where has Sad Peter, the traveler, ended up after venting his frustration with his inability to find a place of comfort in the virulently competitive 21st century, in the world of high commerce that repels him. He goes to Europe on his father's advice, and Europe leaves him no more enchanted than America has.

"I wanted to do nothing but quiet work and never talk and live till I was old, sad, and calm, to find an enormous perfect book and read forever. . . I wish there were a better world, fresh air to breathe. . . I wanted to rip the flesh from my bones, vomit out the poisons, sit stark and removed, drinking water on the mountaintop. Small things came out of my mouth; big things bottled up. I wished I could say the big things. . ."

Peter Linck has ended up in Northampton, Mass., and is affiliated with dedrabbt International Artist Collectives. The book cost five dollars and includes his business card and bright red credo/vita. He is determined to make no money on the package. I hope young Americans will read his book for the comfort it will bring them in their confusion and their disaffection. I hope young Americans will also email Peter Linck (it's on his card) and open the dialogue that needs to take place among the best and brightest of our youth. While you're at it, you might congratulate him on his baby that just turned six months old, perhaps his stake in a society he finds difficult and intolerable. **IV**

Paul Ingram has worked in book stores for over 30 of his 59 years. Ingram grew up a nerd and lived a thrilling life through literature. Over the years he has reviewed books on radio and in print.

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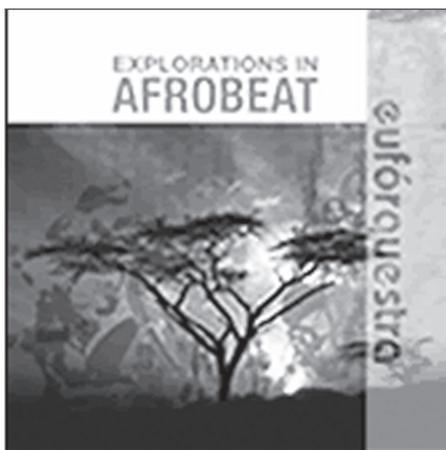
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Euforquestra

Explorations in Afro Beat

Self-released

Euforquestra has established itself in Iowa City as the premiere “player’s” band over the past few years. The core of the group met up while studying music at the UI, and their musicianship on a purely technical level is unparalleled amongst local live performers. Their repertoire comprises reggae, funk, jazz and latin music, presented with lots of space left in their grooves for soloists to stretch out. They’ve been embraced by both the jam band circuit and jazz fans, the former for their danceable grooviness, the latter for their improvisation and tight arrangements.

Their debut studio recording, last year’s *Adventures of Glen Devey* had some tracks where they really cooked, but they were occasionally held back by playing I can only describe as too careful. Both in intent and execution “Explorations in Afrobeat” is a giant step up because they’ve traded eclecticism for stylistic focus and their playing has gained some of what George Clinton calls “grease.” Over the past couple years, hundreds of performances have let them develop a loose-limbed freedom to their playing.

Explorations is, as the title suggests, an exploration of the musics of Nigerian Yoruba and the Cuban descendents of Yoruban slaves. The third vertex of this stylistic triangle is the outsider’s relationship that a bunch of highly educated American musicians can’t help but have with this music. As Matt Grundstad says in the liner notes, “...we fully understand... that this music means something different to us than it means/meant to the people who are part of the cultures that have both created and continue to create these art forms.”

Any concern about cultural imperialism really stops mattering the second Euforquestra starts playing. It should go without saying that these guys are wicked good musicians, but the spooky power of the call and response vocals, based on traditional Lucumi chants, and the polyrhythmic swing of the percussion seems to lift them outside themselves. Any dialectic of authenticity becomes irrelevant when the guys let the music speak for itself.

Each track here is anchored in a chant to one of the beings of the Lucumi pantheon, the Orisha. On one level that makes this CD a collection of religious hymns, but hymns from a culture where the distinction between worship, dance and party isn’t clear cut. Nor is there any clear line between whether the influences of Cuban, African and African-American mu-

There are moments where it feels like the music is playing Euforquestra and not the other way around.

George Clinton and James Brown are as important to Euforquestra as Fela Kuti, and as their influences are blended, they become different faces of the same ancestral music.

John Svec’s production deserves special mention, both for the sonic quality and the relaxed, lively performances he captured. Having just seen them play material from this CD at the Englert, I can say that the recording is almost as exciting in the home listening context. There are moments where it feels like the music is playing Euforquestra and not the other way around. This is a recording that has plenty of “grease,” and if you have any appreciation for African music or jazz, it will have you dancing.

Kent Williams escaped from Cedar Rapids in 1980 but only made it as far as Iowa City. By day, he programs computers at the University of Iowa. By night, he makes electronic music which his wife has described as “what is wrong with the stereo?” He has been writing music reviews since the last millennium.



Coolzey

Akstoopid

Self-released

Extra, extra: Coolzey is a rhyme genius! Dude, we’ve got a regular Kool Keith (or maybe even a Kanye!) in our midst. Coolzey’s *Akstoopid* is a lisp-y, speech-impediment-fueled adventure into taking life a little less seriously. His rhymes are intelligent and totally down to earth -- you won’t find him in the club or in his Escalade sippin’ Cristal, only drinkin’ a 40oz and playing basketball in the rain when he’s not washing dishes at his day job. (And yes, he is white, and makes no claims otherwise. Feel free to insert an Eminem reference here.) His style bridges the gap between hip hop and Beck in his *Mellow Gold*, “Soul-Sucking Jerk” days, specifically in his ode to the life of down and out, loogie-spitting shit talkers, “Blue Collar Bandits.”

You won’t find Coolzey in the club or sippin’ Cristal.

An added bonus is the tasty bass lines he has to back it all up, along with some hard hitting samples—“Skeletons With Swords” is composed almost entirely of breathy moaning straight from something soft-core on Cinemax. Ultimately, this is not pretentious stuff we’re dealing with here. Coolzey’s talent as an M.C. stems from the fact that he’s willing to play the fool and not take what he does too seriously. Coolzey is droppin’ hits like it’s his job!

Alison Feldmann wears big sunglasses on the reg’ and she TOTALLY likes it. Contact her at alisonfeldmann@yahoo.com.



She Swings

She Sways

She Swings She Sways

Freakin Records

www.freakinrecords.com

She Swings She Sways is the first CD I've seen from Freakin Records out of Ottumwa. With a two guitar, bass, violin and drums lineup, SSSS might sound like folkies, but in some hard-to-define way, they're not. They write great songs, mostly about girls, but there's nary an "ooh baby." They cite Leonard Cohen as an influence, which you can kinda hear, but they're not nearly that serious or dour.

I can pin them down on one count—they know how to write deft songs from a slightly skewed point of view. "Search Engine," for example, has a great lyric: "I want a machine that tells me where to go ... I want a machine that helps me talk to you, something like a stereo ... because the stars are no longer a wonder, we know they're just balls of gas..." It's subtle, clever and funny, without being They Might Be Giants, ha-ha funny.

The spare production and straightforward arrangements only make the song itself stand out more. "Good Morning Little Darlin'" certainly has every earmark of cliché—"little darlin'" lyrics and G/C/D major chord progressions, but it's deviously pretty, tiptoeing around saccharine without falling in. "Leaving Michelle," about a man coping with a psycho underage lover, is straight up hilarious: "I'm for leaving Michelle/She made my life a living hell/She stole my heart, my dog and used up all my gel..."

The EP is 5 songs in 15 minutes, and I've probably played it 10 times in the last day—when it's done, it's not enough, and I hit play again. It's pretty simple stuff, but the best pop music, after all, is parsimonious—as simple as possible but no simpler. That's *She Swings She Sways* all over—simple words and simple

chords that add up to something as great as it is modest.

Kent Williams



The Wheelers

Observance of the High Ideals

Self-released

Cuddle-core it ain't.

Though their cutesy, pastel-colored graphics are practically screaming "FILE UNDER TWEE POP!" the Wheelers are far too abrasive to be lumped in with the Sarah Records crowd—the teddy bear notwithstanding.

At its best, indie rock has always attempted to subvert the tough guy poses of its punk and hardcore brethren, an anti-macho stance that can easily degenerate into preciousness or infantilism. Not so here. *Observance of the High Ideals* marks the point where the deliberate naivety of the lo-fi movement finally circles back on itself. This is heavy, brutal music for

Indie rock has always attempted to subvert the tough guy poses of its punk and hardcore brethren. Not here.

tender-hearted creatures.

Originally formed in Sacramento, the Wheelers "regrouped in their hometown of

Marion, Iowa," a suburb of Cedar Rapids, becoming a fixture at Iowa City venues like the Hall Mall and Gabe's Oasis. Their (possibly fictitious) bio seems like something of an inside-joke. According to the official timeline, the Wheelers began writing songs for their debut album, *Observance of the High Ideals*, a few years after the record had already been released in Canada.

Despite violating all the known laws of the space-time continuum, the Wheelers signed to Canadian indie label CrotchRockit Records in 1998—a year before the band was officially formed. Recorded at Soundhole Studios in the Amana Colonies, *Observance of the High Ideals* was re-released in 2006 on the Wheelers' own label.

Kicking off the album with barking vocals, piercing guitars and a plunking Pixies bass line, the first song, "Ibis" could have easily been the B-side on an early Pavement record. "Glamour" and "Does She Blow" seem to have lifted a page from the Nirvana playbook ("Bleach" in particular.) while "Like You and Me"—the noisy grand finale—evokes the barren soundscapes of Unwound.

A less charitable reviewer might be tempted to dismiss *Observance* as nothing but a clever pastiche of early-'90s indie styles. (This same criticism could be leveled at Pavement, who were never shy about blatantly ripping-off The Fall). But if the Wheelers wear their influences on their sleeves, they are also beginning to forge their own sound.

Observance hits its stride on the fourth track—"Nine"—whose feedback bleeds right into the beginning of the fifth song "Multiramissile." Speaking over a chiming, tick-tock guitar, lead singer Greg builds up to a crescendo. Amidst the feedback and the crunchy (almost percussive) guitar, Greg strains his vocal chords to the limit. Easing off the distortion pedal, he breaks for a moment, just long enough to play a short melodic riff, before diving back into another wave of noise.

The lyrics are mostly indecipherable, though "The Peculiar Neuro-degenerative Inhabitants of Kazowa Atoll," finds Greg singing about having "A VERY GOOD VOCAB-U-LARY!" with such vehemence, you would think that he was chastising a former lover.

The Wheelers will be playing at Gabe's Oasis on May 26th.

Erik Farseth is a graduate student in the Master's Professional Program at the UI School of Journalism. A native of Minneapolis, Mr. Farseth has written for Punk Planet, Maximumrocknroll and the J. Cruelty Catalog.

Art/Exhibits

African American Historical Museum and Cultural Center,

55 12th Ave. SE, Cedar Rapids, 877-526-1863
Evolving Images: Representations of African Americans between 1800 and 1990, through May 26
 • *African Americans in Iowa*, ongoing.

AKAR

257 E. Iowa Ave., Iowa City, 351-1227
 Karen Newgard, Elmer Taylor, May 5-25 • Mary Barringer, Mark Shapiro, Jun. 23- Jul. 13 • *Forms and Shapes*, vessels, Jun. 3 Gallery Walk.

Alberhasky Eye Clinic

2346 Mormon Trek Blvd., Iowa City, 337-2220
 Wilford Yoder, photography, through Jul. 10.

Arts Iowa City

103 E. College St., Iowa City, 337-7447
 Past AIC Presidents exhibit, Jun. 3 Gallery Walk.

The Art Mission

14 S. Linn St., Iowa City
 Ephraim Faience pottery, through Jul. 1.

Barnes and Noble

1451 Coral Ridge Ave., Coralville, 337-3337
 McKinsie Clyde, oil paintings, throughout May.

Brucemore

2160 Linden Drive SE, Cedar Rapids, 362-7375
The Families of the Brucemore, ongoing.

Cedar Rapids Museum of Art

410 Third Ave. SE, Cedar Rapids, 366-7503
 Bertha Jaques: Botanicals, through May 21 • *Quiet Landscapes of William B. Post*, through May 21 • *Inspired by Nature: American Landscape Painting, 1900-1945*, through Jun. 11 • *Art in Roman Life*, through Dec. 31.

Chait Galleries Downtown

218 E. Washington St., Iowa City, 338-4442
 Nancy Lindsay, landscapes, through May 16 • *Four Artists Paint in Iowa*, Jun. 3 Gallery Walk.

The Cottage

14 S Linn St., Iowa City, 358-5533
 Michelle Gil-Montero, Kendra Bousfield, multimedia works, through May 28 • Amanda Prairiewind Hess, abstract painting and prints, Jun. 3 Gallery Walk.

Downtown Iowa City

Gallery Walk, Jun 3. 5-8pm • Iowa Arts Festival, Jun. 2-4.

Faulconer Gallery

Grinnell College, 1108 Park St., Grinnell, 641-269-4660
 Art Faculty Exhibition, through May 22 • Alumni Artist Invitational, through May 22.

Herbert Hoover National Historic Site

110 Parkside Dr., West Branch, 643-2541
Arts in Our Parks, through Jun. 7 • *The Sixties: The Time They Are a-Changin'*, through Oct. 29.

The History Center

615 1st Ave. SE, Cedar Rapids, 362-1501
Living Along the Tributaries, ongoing • *Timequest*, ongoing.

Hudson River Gallery

538 S. Gilbert St., Iowa City, 358-8488
Watercolors from Columbia, through May 27 • Mark John Hoffman, oil paintings, Jun. 2- Jul. 15 • Roberta Williams, Catholic Art, Jun. 3 Gallery Walk.

Iowa Artisans Gallery

207 E. Washington, Iowa City, 351-8686
 Retha Mason, watercolors, through May 30 • *Exploring the National Parks*, pastel paintings by Marcia Wegman, Jun. 2- Jul. 17 • *Side by Side: David Puls & Jocelyn Chateauvert*, furniture & sculptural lighting, Jun. 3 Gallery Walk.

Iowa State Bank & Trust

102 S. Clinton St., Iowa City
 Paintings by Nancy A. Fink & George Olson, Photographs by Michael Johnson, Jun. 3 Gallery Walk.

Lorenz Boot Shop

132 S. Clinton St., Iowa City, 339-1053
The Door Guy, Jack Wilhoit, through May 30 • Richard Sjolund, color photography, Jun. 3 Gallery Walk.

Many Facets

125 S. Dubuque St., Iowa City
 Kelly McGee, paintings, Jun. 3 Gallery Walk.

Marion Arts Festival

City Square Park, Downtown Marion
 Fourteenth Annual Marion Arts Festival, May 20, 10am-5pm.

M.C. Ginsberg

110 E. Washington St., Iowa City, 351-1700
Quiet Oboes: Somewhere between Tapestry & Jewelry, Myra Burg, Jun. 3 Gallery Walk.

Mythos

9 S Linn St., Iowa City, 337-3576
What Despair and Destruction!?, Joshua Doster, Jun. 3 Gallery Walk.

National Czech & Slovak Museum & Library

30 16th Ave. SW, Cedar Rapids, 362-8500
Prague Between History and Dreams, through July 16 • *Embellished Textiles- Absolutely Art!*, through Oct. 1; Exhibit tour, May 20, 25, 2pm • *Homelands: The Story of the Czech and Slovak People*, ongoing.

Room Service

117 E. College St., Iowa City
Vintage Chic, transformed furniture & boxes by Cathy Murray, Jun. 3 Gallery Walk.

RSVP

114 E. Washington St., Iowa City
Color Vision, mixed media collage by Mina Lee Sergenian, Jun. 3 Gallery Walk.

Salon

119 E. Washington St., Iowa City
 Mike Klassen & Rob Graber Klassen, photography, Jun. 3 Gallery Walk.

Senior Center

28 S. Linn Street, Iowa City, 356-5222
 Senior Art Show, through May 28 • Jim Ochs & Friends, Jun. 3 Gallery Walk.

Silver Thread Quilt Show

Sharpless Auctions
 5049 Herbert Hoover Highway NE, Iowa City
 Silver Threads Quilt Show, Old Capitol Quilters Guild, Jun. 3-4, 10am.

UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417
All exhibits, Patient & Visitor Activities Center, 8th floor John Colloton Pavilion unless noted otherwise.
 Brian Harper, ceramics, through May 15, first floor John Colloton Pavilion • *Stolen Dreams*, photography, through Jul. 17, Gallery 1 • Jacqueline Kennedy Onassis Tribute, through May 31, Gallery 3 • *Mother's Day Too Soon*, through July 26, Gallery 1.

THIS SUMMER AT THE ENGLERT...

MAY

5 International Rhythm
 6-7 My Fair Lady
 9 3rd Annual Iowa City Human Rights Commission Youth Awards
 12-13 Young Footliters
 21 Over 50s Vaudeville Extravaganza
 24 Community Spotlight on... Theatre

JUNE

4 New Horizons Band
 17 "Leaving Iowa"- Tim Clue and Spike Manton
 23-24 Duarte Dance Works

28-31 Beauty & The Beast
JULY
 1 Beauty & The Beast
 14,16,21,23 Pirates of Penzance

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UI Main Library
Shambaugh Auditorium & Exhibition Hall
UI Campus
 cARTalog, through Jun. 30.

UI Museum of Art
150 North Riverside Dr., Iowa City, 335-1727
Spatial Intersections, May 12, 7:30pm • Subject Matters: The Alan & Ann January Collection: American Prints & Drawings, through Jun. 4, Hoover-Paul Gallery & Lasansky Room • Ceramics Gallery, opens Jun. 4 • The Ghost Elm and Other Views from Tenecre, Virginia A. Myers, through Jul. 9, Carver Gallery • Mauricio Lasansky: The Nazi Drawings, through July 30, Carver Gallery.

West Bank
229 S. Dubuque St., Iowa City
Color Joys, paintings by Jeri Felix, Jun. 3 Gallery Walk.

Music

Clapp Recital Hall
UI Campus, Iowa City, 335-1160
All performances 8pm unless noted otherwise.
 University of Wisconsin New Music Ensemble, May 1, 3 • Camerata & Women's Chorale, May 4 • Kantorei & The University Choir, May 5 • Jazz Repertory Ensemble, May 6 • UI Chamber Orchestra, 3pm; Iowa Percussion, 8pm, May 7 • All-State Music Camp Faculty Recital & Talent Show, Jun. 13 • All-State Music Camp Orchestra Concert, Jun. 17, 1:30pm • All-State Music Camp Percussion Faculty Recital, Jun. 21 • All-State Music Camp Percussion Concert/Demonstration, Jun. 23, 7pm.

CSPS
1103 Third St. SE, Cedar Rapids, 364-1580
All Music 8pm unless noted otherwise.
 Myshkin's Ruby Warblers, May 3 • Karen Savoca, Pete Heitzman, May 6 • Kiran Ahluwalia, May 7, 7pm • John Gorka, Justin Roth, May 11 • Black Sheep, Dalziel, May 13 • David Jacobs-Strain, May 14, 7pm • Celtic ensemble Chulrua, May 19 • Janis Ian, May 21, 7pm • The Crooked Jades, May 26 • Bitch and the Exciting Conclusion, Jun. 5.

Englert Theatre
221 E. Washington St., Iowa City, 688-2653
International Rhythm, May 5, 8pm • Conor Hanick, Jun. 5, 4pm.



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A-LIST



Summer of the Arts Iowa City • May 19-Sept. 16

Ahhh, summer in Iowa City—heat, humidity, and available parking near downtown. Could you ask for anything more? Of course you could. What about the Summer of the Arts? The only place for funnel cake, meat-on-a-stick and street-lounging, too! When else can you plop a lawn chair on Dubuque and Iowa and not look like a weirdo? It's an Iowa City tradition, after all.

Iowa Arts Festival Downtown Iowa City • June 2-4

A free community celebration of Iowa's arts, the festival will feature wares from many local and regional visual artists, a music festival and regional and ethnic food vendors. Music highlights include Latina folk singer Tish Hinojosa, roots rocker James McMurtry, local singer songwriter Dave Moore, the harmonic bluegrass of The Mike and Amy Finders Band, roots-based Big Wooden Radio, SoCal acoustic trio Nickel Creek and more.

Iowa City Gallery Walk Iowa City • June 2, 5-8pm

What's a perfect summer evening at the Arts Festival without a tour of Iowa City's homegrown galleries? The Gallery Walk features 19 venues in and around the Old Capitol Cultural District. Pick your favorite medium—whether it's oil or photography, sculpture or printmaking—and you'll find it at the Gallery Walk.

Meander around the Ped Mall and discover artistic offerings at spaces such as The Chait Galleries Downtown, Iowa State Bank & Trust and AKAR Gallery, or venture down Gilbert to visit the Hudson River Gallery. This is your chance to go out and

get your exercise, sip some refreshments and enjoy some art!

Iowa City Jazz Festival Downtown Iowa City • June 30-July 2

2006 marks another great year of this free music event that treats Iowa to some of the best jazz performers from the Midwest and around the world. With a festival focus on jazz education, the UI will provide free jazz workshops. This year's festival features the United Jazz Ensemble, Orquesta Alto Maiz, Bob Dorr and the Blue Band, Rachael Price, Andy Milne and Dapp Theory and more.

Friday Night Concert Series Pedestrian Mall • May 19-Sept. 1

Live, local music every Friday evening in downtown Iowa City, for free! The series kicks off May 19 with the City High and West High Jazz Ensembles, with dates to follow from blues artist Dave Zollo, The Mayflies (formerly known as the Letterpress Opry), The Tornadoes with Jacqueline Krain, William Elliot Whitmore, The Diplomats of Solid Sound, Euforquestra, Public Property and many more local musicians.



Saturday Night Free Movie Series (tentative) UI Pentacrest • May 20-Sept. 16

Another free event. The old screen from the Englert Theatre hangs on the columns of MacBride Hall and brings you back to the good ol' outdoor theatre days. Bring your lawn chairs and sit under the shaded oaks and catch a flick each and every Saturday. Plus pre-movie local music from Sarah Cram, Nikki Lunden, Jesus Don't Like Killin', and Paleo, to name a few.

First Presbyterian Church

2701 Rochester Ave., Iowa City
Messiah, Chamber Singers of Iowa City, Saturdays, 7:30pm & Sundays, 3pm, through Nov. 5.

Friday Night Concert Series

Pedestrian Mall, Downtown Iowa City
 City High/West High Jazz Ensemble, May 19 • The Tornados, Jacqueline Krain, May 26 • The Mayflies, Jun. 9 • The Beggarmen, Jun. 16 • Dave Zollo, Jun. 23.

Gabe's

330 E. Washington St., Iowa City, 354-4788
 Metal Hearts, Caleb Engstrom, May 2 • Del Castillo, Pomeroy, May 4 • Cougars, The Old Haunts, May 6 • Blackpool Lights, May 7 • Early show: A Life Once Lost, Cephalic Carnage, Scarlet, Through the Eyes of the Dead; Late show: Raccoo-oo-oon, Sirhan Sirhan, May 8 • Early show: Quitedrive, Ludo, Socratic; Late show: Jai-Alai Savant, Rahim, May 10 • Dick Dale with the Surf Zombies, May 11 • Sicbay, The Tanks, Meth & Goats, Grainbelt, May 12 • Plague Bringer, May 15 • Smoking Popes, Lovedrug, The Reputation, May 17 • Youngblood Brass Band, May 18 • Country Teasers, Blizzards of Wizards, Andy Caffrey, May 20 • Zom Zoms, May 25 • Gatsby's American Dream, Horse the Band, May 27 • Dixie Witch, May 30 • Terrence Parker, Jun. 3 • Neil Hamburger, Jun. 11 • The Apes, Jun. 15 • The Bellrays, Jun. 26.

Gardener Lounge

Grinnell College Campus, Grinnell
 Slim Moon, May 9.

Gus' Food and Spirits

2421 Coral Ct., Coralville, 545-4290
 Holiday Road, May 6 • Karaoke Utopia, May 13 • Meerkats, May 20 • Tornados, May 27.

Harper Hall

Voxman Music Building, UI Campus, 335-1603
 All-State Music Camp Piano Concert/Demonstration, Jun. 23, 7pm.

Iowa Arts Festival

Downtown Iowa City
 Ben Lee, Dave Moore, Richard Thompson, Jun. 3, 6pm • Bad Karma, Hairline Fracture, Mike & Amy Finders Band, Joe Price, Big Wooden Radio, Blue Band, The Iguanas, Euforquestra, Kevin B.F. Burt, Tim Britton & Pat Egan, The Beggarmen, Jun. 4, starts at 10:30am.

Iowa City Jazz Festival

UI Pentacrest
 Jazz Festival, Jun. 30- Jul. 2.

The Java House

211 E Washington St, Iowa City, 335-5730
WSUI's "Iowa Talks Live from the Java House," Fridays, 10am.
 John Gorka, May 12 • General Sherman, May 26.

The Mill

120 E. Burlington St., Iowa City, 351-9529
Open Mike Mondays, 8 pm • 2nd & 4th Wednesdays Burlington Street Bluegrass Band, 7 pm • Bluegrass Brunch, Sundays, 11am • All music 9pm unless noted otherwise.

Students Against Sweatshops Benefit, May 1 • Fallon for Governor Fundraiser: Dave Zollo, Shinbone Alley, Stones in the Field, May 2, 6pm • The X-Tet, jazz ensemble, May 3, 7pm • U of I Big Band, May 4, 8pm • Mike Doughty, May 5 • The Gglitch, May 6, 7:30 & 9:30 • Luce, May 9 • Backyard Tire Fire, Shame Train, May 11 • David Zollo and the Body Electric, May 12 • Justin King Band, Jason Reeves, Green Lemon, May 13, 7pm • 56 Hope Road, May 16 • The Banjoy Band, May 17, 7pm • Parish Festival, Ben Perwitt, Mike Mangione, May 18 • Moriah Reiman Benefit: Lazy Boy and the Recliners, May 19 • Two Gallants, Deathships, Envy Corps, May 20 • Lowry and the Bowmans, May 23 • The Ginn Sisters, May 25, 8pm • Scott Cochran, May 26, 8pm • Seekonk, Old Scratch Revival Singers, 12 Canons, May 27 • Victor Barnes, Euforquestra, Jun. 1 • Pieti Brown & Bo Ramsey, Jun. 2, 7pm • Jeffrey Foucault, Benson Ramsey, Jun. 9, 8pm.

National Czech & Slovak Museum & Library

30 16th Ave. SW, Cedar Rapids, 362-8500
 Cedar Rapids Municipal Band, Jun. 14, 7:30pm, Sokol Park • Iowa Accordion Club, Jun. 24, 2pm, Museum Garden.

Paramount Theatre

123 Third Ave. SE, Cedar Rapids, 363-1888
 Masterworks VII: Introduction of the New Maestro, May 6, 8pm.

Q Bar

211 Iowa Ave., Iowa City, 337-9107
 Caleb Ryder, May 19.

Saturday Night Free Movie Series

Pentacrest, UI Campus, Downtown Iowa City
Tentative
 Dave Zollo, May 20 • Great Lakes, May 27 • Matthew Grimm, Jun. 10 • Central Standard Time, Jun. 17 • Community Band, Jun. 24

Senior Center

28 S. Linn Street, Iowa City, 356-5222
 New Horizons Band Woodwind Ensemble Concert, May 4, 9, 11, 2:30pm • West Branch High School Jazz Band, May 12, 2:30pm.

Speak Easy

171 Highway 1 W., Iowa City, 338-5337
 Dog on Skis, May 5 • Funatics, May 12 • Holiday Road, May 26 • Rock Lobster, Jun. 23,

Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417
Colloton Atrium
All music 12pm.
 Stringworks School of Music, May 5 • Sigourney Elementary School Chorus, May 17 • Preucil School of Music, May 19.

UI Museum of Art

150 North Riverside Dr., Iowa City, 335-1727
 Dan Knight, piano, May 19, 5:30pm.

Uptown Bill's Small Mall

401 S. Gilbert St., Iowa City, 339-0401
Open Mic Night, every Friday, 8-11pm

U. S. Cellular Center

370 First Avenue, Cedar Rapids, 398-5211
 Stained, Three Days Grace, Hurt, May 19, 7:30pm • Sheryl Crow, Jack Ingram, Jun. 17, 7:30pm.

Yacht Club

13 S. Linn St., Iowa City, 337-6464
Blues Jam, Sundays, 9pm; Throwdown: Free Dance Party, Tuesday nights; Jam Band Jam, Wednesdays, 10 pm. All Music 9pm unless noted otherwise.
 Paradise City, Guns n Roses Tribute, May 4 • Brother Trucker, Shame Train, May 5 • Dennis McMurrin and the Demolition Band, May 6 • Public Property, May 11 • The Western Front, The Envy Corps, Christopher the Conquered, May 12, 5pm • Jensen Connection, New Beat Society, May 12 • Funkmaster Cracker, May 13 • DJ Jason Heyland, May 18, 10pm • Euforquestra, Down Lo, May 19 • Hunab Ku, Chinese Finger Trap, May 20 • Hairline Fracture, Straiht Wikid Crew, May 25 • Mayflies, Siderunners, May 26 • Nickelbagofunk, May 27 • New Monsoon, Public Property, May 30 • Poppa Neptune, Jun. 1 • Dennis McMurrin and the Demolition Band, Jun. 3 • Public Property, Jun. 8 • New Beat Society, Jun. 9 • 10,000 Lakes, Jun. 10 • SSDP Benefit, Jun. 15 • Jensen Connection, Jun. 17.

Theater/Performance/Comedy/Dance

Arts a la Carte

20 E Market St, Iowa City, 341-7144
 Salsa Break, every Tuesday, 8:30pm • International Folk Dance, every 4th Saturday of the month, 7:30pm.

CSPS

1103 Third St. SE, Cedar Rapids, 364-1580
 Metro High School Spring Theatre Production, May 4-5.

Englert Theatre

221 E. Washington St., Iowa City, 688-2653
My Fair Lady, May 6, 8pm, May 7, 2:30pm • *The Lion, The Witch, & The Wardrobe*, May 12, 7pm, May 13, 1:30 & 7pm • The Over 50s Vaudeville Extravaganza, May 21, 3pm • Community Spotlight on...Theatre, May 24, 7:30pm • Duarte Dance Works, Jun. 23-24.

Hancher Auditorium

UI campus, 335-1160
 "Certified Lunatic," May 2, 2pm • Tomás Kubínek, May 4-7, 2pm, May 8, 10am • San Joes Taiko, Jun. 18, 2pm.

The Mill

120 E. Burlington St., Iowa City, 351-9529
 Baile Conmigo Salsa, salsa dancing, May 30, 8pm.

The Old Brick

26 E. Market St., Iowa City
 Ballroom Dance, May 5, 7:30pm.

Paramount Theatre

123 Third Ave. SE, Cedar Rapids, 363-1888
 David Copperfield, *An Evening of Grand Illusion*, May 2, 5:30 & 8:30pm • Dance of Iowa Recital, May 7, 1 & 6pm • Cherie Chittenden Dance Recital, May 19-20, 7pm, May 21, 5pm • Studio Dance Recital, Jun. 2-3, 7pm • Ballet Academy Dance Recital, Jun. 4, 6pm • Janet Long Dance Recital, Jun. 10, 7pm.

Penguins Comedy Club

209 First Ave. S.E., Cedar Rapids, 362-8133
 Dr. Jim Wand, hypnotist, May 5-6 • The Midnight Swinger, Chris Smith, May 12-13 • BT, Jeff Havens, May 19-20 • Walt Wiley, May 20 • Tim Walkoe, Todd Pesick, May 26-27 • Don Reese, Dean Mink, Jun. 2-3 • Christine Stedman, Nathan Timmell, Jun. 9-10 • Mike Toomey, Brian Hicks, Jun. 16-17 • Flavor Flav, Jun 23 • Pat Godwin, Mark Puolos, Jun. 23-24 • Amateur Night, Jun. 29.

Riverside Theatre

213 N. Gilbert St., Iowa City, 338-7672
 Theatre Talk, discussion of Shakespeare Festival, May 18, 5:30pm • Shakespeare Festival, Jun. 16-17, 9: *The Tempest & Twelfth Night*.

Space/Place Theatre

North Hall, UI campus, Iowa City
 Undergraduate Concert, May 4-6, 8pm • Dance Forum Concert, May 20-21, 8pm • Deanna Carter Dancer: Alma y Tierra, Jun. 1-3, 8pm.

Theatre Cedar Rapids

102 Third St. SE, Cedar Rapids, 366-8592
Retro-Tuesdays, Thursdays through Saturdays, 7:30pm. Sundays, 2:30pm.
My Way: A Musical Tribute to Frank Sinatra, May 12-14, 16, 18-21, 25-27 • *Susannah*, Jun. 16, 8pm, Jun. 18, 2pm.

UI Theatres

Theatre Bldg., UI campus, Iowa City, 335-1160
Militant Language, May 1, 5:30 & 9pm, David Thayer Theatre • *Ishmael and Isa*, May 2, 2pm, Cosmo Catalano Acting Studio • *The Disappearance of Janey Jones*, May 2, 5:30 & 9pm, E.C. Mabie Theatre • *2034: Basket Full of Books*, May 3, 2pm, Cosmo Catalano Acting Studio • *Otto Bingo*, May 3, 7:30pm, Theatre B • *The Exhibitionists, Hopes Falls*, May 4, 1pm, Cosmo Catalano Acting Studio • *Pigheart*, May 4, 5:30 & 9pm, David Thayer Theatre • *Serpent Song*, 1pm, Undergraduate Playwright Workshop readings, 4pm, May 5, Cosmo Catalano Acting Studio • *All Grace*, May 5, 5:30 & 9pm, E.C. Mabie Theatre • *Snow Falling Fast*, May 6, 2pm, Cosmo Catalano Acting Studio • *Timberland*, May 6, 5:30 & 9pm, David Thayer Theater • *The Mystery of Irma Vep*, Jun. 22-24 & 27-28, 8pm, Jun. 25, 2pm & 8pm, Theater B • *The Artificial Jungle*, Jun. 29-30, 8pm, Theatre B.

Words

Hancher Auditorium

UI campus, 335-1160
 Whad'Ya Know? With Michael Feldman, Jun. 3, 9:30am.

The Java House

211 E Washington St, Iowa City, 335-5730
WSUI's "Iowa Talks Live from the Java House," Fridays, 10am.
 Aging without Limits, May 5 • John Gorka, May 12 • *The Patient Voice*, Austin Bunn, Betsy Hickok, Dan Knight, May 19 • Rebecca Johns, May 26.

The Mill

120 E. Burlington St., Iowa City, 351-9529
 Talk Art Cabaret, May 3, 9pm • Poetry Slam, May 10, 24, 10pm •

The Old Capitol Building

Downtown Iowa City
Know the Score Live, Old Capitol Special, May 12, 5pm.

Prairie Lights

15 S. Dubuque St., Iowa City, 337-2681
All 7 pm, broadcast live on WSUI unless noted otherwise.
 Emily Barton, May 1 • Scott Russell Sanders, May 2 • Terese Svoboda, May 3 • Catherine Friend, May 4.

Senior Center

28 S. Linn Street, Iowa City, 356-5222
 "Creative Aging," Dr. Gene Cohen, May 1, 3pm • "Daunting Threats," Dr. Mary Gilchrist, May 10, 2pm • "Global Issues and Education," May 17, 2pm • "Voices of Experience: Love is All Around," Dr. Richard Tiegs, May 18, 2:30pm.

Terrapin City Center

1150 5th St., Coralville, 354-0658
 S.W.O.M.P, spoken word open mike, May 7, 21, 8pm.

UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417
 David Parker, "Child Labor, Public Health, and Human Rights," May 2, 12pm, 8th floor Solarium.

UI Museum of Art

150 North Riverside Dr., Iowa City, 335-1727
 Gallery Talk with John Freyer, May 7, 2pm • *Know the Score Live*, The Oxford Project, Jun. 9, 5pm.

Film/Video

Bijou Theatre

UI Memorial Union
 UI Campus, 335-3258
Why We Fight, Tristram Shandy: A Cock and Bull Story, through May 3 • *The Boys of Baraka, CSA: The Confederate States of America*, May 4-10.

Saturday Night Free Movie Series

Pentacrest, UI Campus, Downtown Iowa City
Tentative
The Triplets of Belleville, May 20 • *Field of Dreams*, May 27 • *Some Like it Hot*, Jun. 10 • *Blue Hawaii*, Jun. 17 • *Grease*, Jun. 24.

Uptown Bill's Small Mall

401 S. Gilbert St., Iowa City, 339-0401
Movie Night, Sundays, 6pm.

Misc.

GLBT Pride Parade

Pride Parade, City Streets and College Green Park, Jun. 17, 10am-5pm.

Iowa Renaissance Festival

Middle Amana Park, Amana Colonies
 Iowa Renaissance Festival, May 5-7.

Little Village and Skirt present the 1st annual



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- *Animated short films
- *Butt-loads of bands featuring Voodoo Kitten, Meth and Goats, 12 Cannons, Rock Candy and more...
- *Raffle with prizes from G Spot Hair Design, Oasis the Falafel Joint, Nemesis Studios and more...

*Unveiling of the Little Village dispensers artfully adorned by the hands of local artists

*Poetry Readings from the kids from Pat's Learning Annex



Music Feature

SXSW from pg 14

Rodney Crowell and Lyle Lovett, provided marvelous one-two punches at different venues. Iowa City's Pieta Brown (with Bo Ramsey on guitar) played a scheduled gig at the Sixth St. club Momo's and at least two oth-



er day parties. I spoke with a journalist from the *London Times* who saw one show and said that the performance was "brilliant."

"Iowa City must be a fantastic place to have such talent," she said.

Indeed, she's right. But for four days in March, there is nowhere like Austin, Texas. This year's SXSW was another smashing success. **lv**

Steven Horowitz lives in the Newport Township and is a strong supporter of the local "Don't Tread on Me" movement. He currently works for Pearson Government Solutions at Oakdale. He has a Ph.D. in American Studies from the UI, where he still teaches a three-credit course he developed called "Rock and Roll in America" as a guided correspondence class. He hails from Trenton, NJ and believes in the words of Sam Cooke that a change is gonna come.

Prairie Pop

CHIC-A-GO-GO from pg 12

As you might imagine, writing a story about the world's weirdest music television show lands one in quite odd situations, like talking to rat puppets and members of Cheap Trick. *Do you see yourself as a role model to children and rats?*, I asked Ratso, who speaks in a high pitched squeak.

"Aaawwww, well, you know, I'm just out here doin' my thing," said the rat puppet, mocking the clichés spouted by rap and rock stars. "I'm not any kind of role model. If the kids wanna look at what I do, they could choose a worse rat, ya-know-whut-I'm-sayin'?" I get good grades, and practice my lines and tell good jokes, and most of all, I love the kids. I'm just doin' it for the kids."

Speaking with Cheap Trick's Rick Nielson about his band's appearance on the show, he recalled that,

"They had wigs and there's a really excited host, and a puppet, too." When I emailed Mr. Nielson a follow-up question asking him to compare *Chic-a-Go-Go* to another program, he replied, simply, "It's like nothing else I've ever seen." (On a completely different note, I then asked the Cheap Trick guitarist if he would send an email to a woman I was dating, wherein he was to inform her that, as I wrote in the email, "I wanted her to want me." I forgot about this query until a couple weeks later when Lynne asked me, in a disconcerted tone,

"Kembrew, why did Rick Nielson just email me a valentine?" Fortunately, she did not run screaming from our relationship, and she later agreed to marry me.)

"What being on non-commercial television allows us to do is actually 'broadcast,' which you can't do on broadcast TV. A dance show on commercial TV would be 'narrowcast,' aimed at only a single demographic," says Jake, discussing the importance of public access television at a time when massive conglomerates dominate global media systems. Also, by pro-



ducing the show in the cable access studios, they interact with a wide range of people.

"I've crewed on Haitian Bahai shows, Muslim talk shows, and an all-black vampire drama, and all those producers have crewed on our show," Jake says. "The Internet is not the same as television," Jake reminds us. "If you're flipping through the TV, people can see at least a nanosecond of you. And if your nanosecond looks good enough, they'll stop. You might see a guy hosting a talk show with a turban, or a Christian puppet show. Even people with radical politics who have no voice otherwise get a chance to be heard on cable access."

"I've done many things in my life," Jake Austen writes in *TV-a-Go-Go*, "but few have been as satisfying as getting Robo from [seminal punk band] Black Flag to tell the kids, 'School is cool,' having the Shirelles sing 'Happy Birthday' to my puppet, or watching the members of Cheap Trick flirt with a rat made from an old sock." **lv**

Kembrew McLeod is a music critic and a UI professor of Communication Studies. His primary advice to the youth of America is the following: While it is important to reserve the right to rock, one should never rock it hardcore 24 hours a day. It's that simple.

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FORECAST FOR MAY 2006

♈ ARIES—First, be mindful that you are under protective and supportive influences. The outcome of this month's events will most likely leave you with everything you now have, just rearranged in a way that is much more convenient and productive. All will benefit. Next, come to terms with the fact that some kind of shakeup is inevitable on the home front. Tempers could flare a bit, but it is time to make some changes, no matter what. It is all necessary to clear up problems with long term financial arrangements.

♉ TAURUS—Once again, you might end up with lots of influence in a very complicated situation but with no direct power over it. But you can still achieve a great deal, especially at the beginning of the month. Problems might abound, but so will solutions. The end result will be a new situation, and one that gives you plenty of options and flexibility you can use to deal with all those challenges coming down the road. Initially, communication and coordination could be a big hang up, but they will improve.

♊ GEMINI—If it seems like, May is all about your special communicative skills, that's because it is. You have an important roll to play, even if others don't consciously recognize it. Work is the key area. Money is still the sticking point and plans for the future the issue around which everything revolves. Possibilities abound. You must help others understand their visions for the future and bring them into line with economic realities. Unfortunately, this is one of those times when everything boils down to money. Luck is with you.

♋ CANCER—You will be keenly aware of difficulties and conflicts this month, but protective influences allow you to act with confidence. You can make some important adjustments. These changes will bring significant relief and hasten progress toward your ideal lifestyle. Deep personal and spiritual issues and financial concerns are key. Spiritual, personal and financial matters often seem to be at odds, but this month, efforts to resolve such issues will work successfully together. It might not seem like it, but your actions now are very much in tune with events around you.

♌ LEO—A surprisingly complicated situation is indicated. It involves just about all the important people in your life. The sum total of your personal responsibilities is too great. Even old friendships could put a strain on key family and professional relationships. Basically, you will have to come to a new understanding within yourself. Decide what is most important to you and adjust your personal commitments. The planets will buy you some time so you can figure out a new arrangement and convince everyone involved to accept it willingly and happily.

♍ VIRGO—Think of the first weeks of May as a grace period. Events are forcing a change. However, the planets are providing a very efficient shock absorber to prevent 'mishaps' while you make needed adjustments to just about your whole lifestyle. Everything and everybody that is important will get reshuffled and assigned new roles. So big complicated changes should go well, despite stubborn obstacles and limited budgets. Later in May, you will find yourself at center stage, communicating, coordinating and managing, etc., as the going gets a little bit rougher.

♎ LIBRA—Librans shouldn't have much trouble with a month designed for successful balancing and adjusting. If you wanted to, you could reshape your financial situation, from job to savings, to bring you closer to a long-term goal. But be prepared to learn that your present course is the safest and wisest way to go. Immediate gains can be achieved, but there are many hidden costs and risks. Whatever you decide, May provides a fine opportunity to study your circumstances, explore new possibilities and decide upon a course of action.

♏ SCORPIO—You knew that adjustments were needed to make challenging home and partnership situations workable. Changes have been needed for awhile, but circumstances have not cooperated. So May should come as a godsend. The whole situation will open up, presenting convenient options and a range of new resources. Maybe it won't be the big, immediate, sweeping change you hoped for, but you will find much needed freedom of movement. You need not fear that anything important will be lost or even put at risk. You are under strong protective influences.

♐ SAGITTARIUS—The emphasis in May is on other people in every area of your life. You need to make some very basic changes in the way you relate to all the people in your world. Things can't really go on the way they have been. You must change some deeply held beliefs and a few other things besides. It won't be easy. The planets are now providing an opportunity to make some of the needed adjustments without risk and with benefits for all. However, more will remain to be done.

♑ CAPRICORN—Capricorn will play conscience to someone else's ambitions, or the voice of reason vis-à-vis someone else's overly ambitious plans. You should take the part of the little guy, who must live with the decisions of the powerful and influential. In your own life, you might finally have to do something about continuing uncertainties in financial areas. Fortunately, the planets are perfectly aligned to help you make needed adjustments without undue risk. Although this might only prove to be a holding action. Partners and key associates are feeling pretty feisty.

♒ AQUARIUS—The planets are telling Aquarius that their illusions, even their most cherished illusions, can cost them money. Simplify your lifestyle. Be realistic about your needs. Let go of some illusions and budget-busting expenses will follow. Resist the temptation to retreat into your own little world. The planets will soften any financial blow and provide good substitutes for whatever you must give up. There is not as much flexibility as you think, though. The safest course is to make needed adjustments and, whenever possible, stay with the tried and true.

♓ PISCES—Something must change to relieve all the inner stresses and strains you are feeling. A long-term quest for greater philosophical or spiritual understanding is indicated. Or maybe it's just a matter of enhancing your skills or professional credentials. It will take some time to work through the personal issues and do what's needed. That means you must make outward changes that will provide the time and the freedom of movement you need to pursue these goals. Fortunately, the planets are perfectly aligned to help you make any necessary adjustments.

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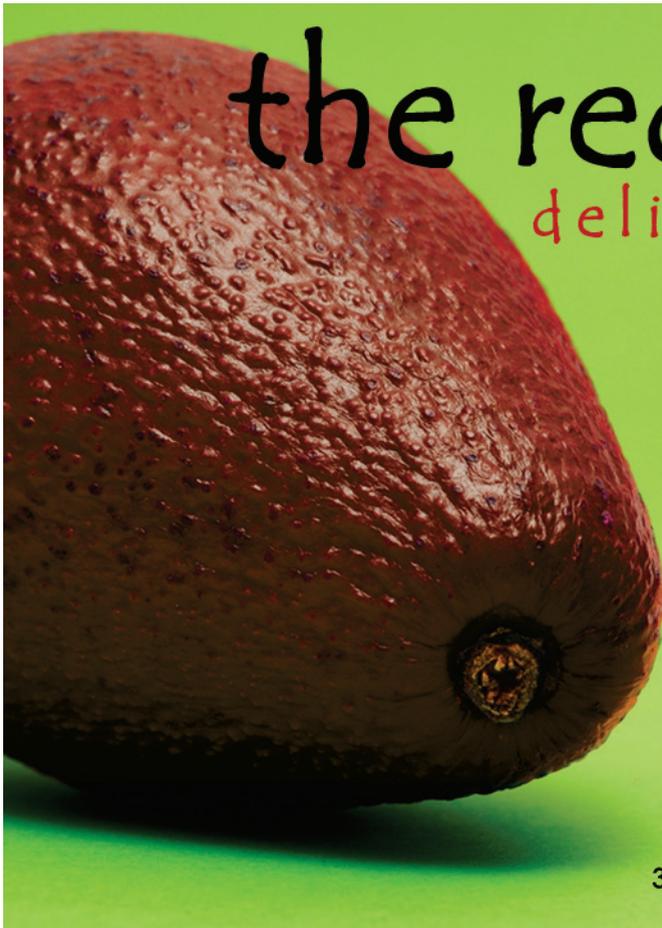
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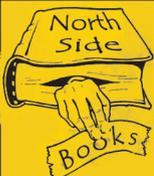
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