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100 drawings and prints spanning 500 years of Italian art from
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Art on the Street: An Italian Street Painting Festival in Grinnell
September 14 and 15, 2002, 10:00 am – 4:00 pm each day

For a full schedule of tours, concerts, lectures, and special events,
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Production of the catalogue is supported by Patrizia Carbone S.p.A. - Art on the Street is co-sponsored by Grinnell
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GRINNELL COLLEGE
E.C. Fish..................................4
UR Here.....................................5
feature story................................6
theater.......................................9
music.........................................12
prairie pop..................................16
cd reviews..................................17
a-list.........................................19
calendar.....................................19
astrology...................................23

***THIS MODERN WORLD***
***by TOM TOMORROW***

---WE HAVE ABSOLUTELY NO EVIDENCE LINKING THEM TO 9-11 OR AQ AEDA--OR EVEN ANY PROOF THAT THEY PLAN TO AID TERRORISTS IN THE FUTURE---

---AND AN INVASION OF THIS MAGNITUDE WOULD INEVITABLY COST THOUSANDS OF LIVES ON BOTH SIDES---ENRAGE NEIGHBORING COUNTRIES---AND GENERALLY MAKE US A PARIAH IN THE COURT OF WORLD OPINION---

---BUT FRANKLY, MOST AMERICANS WOULD BE PERFECTLY HAPPY TO SEE THE WHOLE DAMN COUNTRY WIRED OFF THE MAP---

---SO IT'S SETTLED! COME OCTOBER--WE'RE ATTACKING FRANCE!!

---AND WE NEED TO DO SOMETHING DISTRACT VOTERS FROM THE ECONOMY AND ALL THESE SCANDALS BEFORE THE MIDTERM ELECTIONS---

---IT MAKES AS MUCH SENSE AS INVADING IRAQ---

---AND IT'S A HELL OF A LOT MORE CONVENIENT!---

---AND WE NEVER LISTENED THOSE SMART BAGUETTE-EATERS ANYWAY!!---
The official line goes something like this: Having paid careful attention to the experts, front-line business people and "common folk" who attended his mid-August economic summit in Waco, the president is formulating a series of incentives designed to restore investor confidence and boost the economy. The reality looks a lot more like this: After making cameo appearances at a one-sided dog and pony show attended exclusively by invitees selected for their approval of the president's economic policies thus far, Bush is waiting for an opportune moment to propose another set of tax cuts aimed largely at the wealthy, all under the guise of economic stimulus.

While the urgent trotting out of antiquated tax cut proposals has become the standard Bush White House modus operandi on economic matters since before inauguration day, this latest set is keyed to what seems to be the hot economic issue of the day: the continuing slide in the stock market. Speaking on the Friday after the summit, the president detailed a series of proposals, including such hardy Republican perennials as cuts in the capital gains tax and the tax on corporate dividends, along with an increase in the allowable yearly write-off of capital losses and a raise in the contribution limit for 401ks and IRA accounts—all offered as incentives to lure investors back into the investment markets.

While the mythos of preternatural savvy that enshrouds successful businesspeople has become so ingrained into the collective psyche that the accepted term for such people is "wizards," it hardly takes a rocket scientist, much less an economist, to see just how little such proposals would affect the bottom line of the average American household. For starters, the president's proposals seem based on the all too common premise that the stock market and the economy are the same thing. They are not. While stock sales are absolutely vital to the financing of business activity, it is the tangible results of that activity—factories, buildings, goods, services—that constitute the real economy. Thus, ideally, the value of stocks, and the perceived health of the stock market, do not lead the economy, but follow it. Thus, the president's suggested pump priming of the market not only puts the cart before the horse, but endorses wholeheartedly the notion that hanging a big feed bag full of tasty oats on the horse will make the whole rig go faster.

Not that it will matter a good goddam to most Americans anyway. While it is true that—or at least was before this latest slide in the markets sent people scurrying for a mattress to stuff their money into—for the first time in history over 50 percent of American households have a stake in the markets, it is also true that a huge portion of those stake holders are invested in 401k or IRA accounts. 401ks and IRAs are tax deferred, that is, not subject to tax until drawn out after retirement. As such, the president's proposed tax breaks would affect them, and the people who hold them, not one whit, much less coax them into the market.

More investment should mean more capital, which should mean more business activity, more jobs, more infrastructure, and so on. With the current condition of the market, however, it probably won't. We are at the trailing edge of a speculative bubble that, according to a source quoted by Alan Brisport in the Hartford Advocate, inflated the value of the stock market as a whole to a staggering 225 percent of Gross Domestic Product last year. That is, investors were staked in the market to the tune of over twice the actual value of goods and services produced by the entire nation, a detail that makes fairly obvious the fact that not only aren't the stock market and the tangible economy the same thing, their acquaintance is rather strained these days.

Nor is the situation likely to improve soon—for all the losses the market has seen, it is still valued at 140 percent of GDP. For those who might be incented back into the market at this point, it should be noted that historically this ratio has rarely topped 90 percent, meaning we have half the value of the entire economy to lose before the current market correction is complete.

So, who exactly will benefit from a series of tax cuts designed to provide an incentive to stock market investing? Not the average American, who if he or she owns stock at all won't pay taxes on them for a long time to come. Not the average investor, who would find him or herself lured into a market poised to teach some harsh economic lessons to anyone who believes in fairy tales.

Who, then? For a clue, note the fact that most of these proposals were presented at the Waco summit by Charles Schwab, who makes his money from commissions on stock trades, and kindly donates large chunks of it to the president and his party on a regular basis.

What does this have to do with improving the nation's economic outlook? Nothing. Surprised?
A back-to-school call for place-based education

My two kids are ensconced in their new first and fourth grade classrooms here in the Iowa City Community School District, one of the best districts in the country. Last year, they learned from two impeccable teachers. In fact, the ICCSD was one of the reasons we moved back here. Still, I do have some thoughts on how education can be improved, both here at home and throughout the country.

My kids learned a lot of great things last year—about Australia, about China, about money, about bugs, about reading and writing. Yet if I press them about what they learned last year about Iowa City, or about the state of Iowa, the answer is, "Not a whole lot." That's a big mistake that our schools make.

The premise of this column is that connection to place is critical to human existence. Perhaps Wes Jackson said it best in his wonderful book Becoming Native To This Place: "We are unlikely to achieve anything close to sustainability in any area unless we work for the broader goal of becoming native in the modern world, and that means becoming native to our places in a coherent community that is in turn embedded in the ecological realities of its surrounding landscape."

Jackson also asserts, and I think rightly, that our educational systems operate to achieve exactly the opposite: "The universities [and I would argue all of our educational institutions] now offer only one serious major: upward mobility. Little attention is paid to educating the young to return home, or to go some other place, and dig in. There is no such thing as a 'homecoming' major."

Knowledge of place spawns rootedness, and familiarity breeds attachment. Curricular neglect of place helps create unrooted kids. Throughout our culture, we teach our kids that staying (or coming) home signifies failure. Success, excitement and beauty are on the West Coast, in the mountains, in Chicago, in New York City. The Midwest and the prairie are dull, flat, boring and provincial.

Place-based education is not only a way toward effective learning, but also a cultural necessity. Paul Nachtigal, the former co-director of a curricular reform effort called The Rural Challenge, even said, "The purpose of education is to teach folks to live well in their place. They must live well economically, environmentally, politically, spiritually, and in community." Paul Theobald, in his book Teaching the Commons: Place, Pride, and the Renewal of Community, sounds the theme as well: "Education, of course, can be reconfigured so that it can help us conserve dwindling natural resources, nurture democracy, and put information to work in the creation of vital, vibrant communities."

So how does place-based education accomplish these lofty goals? By grounding learning in the local community and region, and doing so in an interdisciplinary, integrated, hands-on way. Kids then not only learn about and, we hope, become attached to and invested in their communities, but they understand everything better, because place-based education places everything (other countries and cultures, global economics, earth science, you name it) within the interconnected context of what is directly below our kids' feet, in front of their wondering eyes, and directly at the touch of their curious hands.

Let's take an example. We're going to study water. We'll start with the question, "Where does our water come from?" We can learn about our water table, our creeks, streams and rivers, and how they interconnect with weather systems and geography, locally to globally. We can study, with our own hands and eyes, the life teeming within our waters. We can learn about what's in the water naturally and artificially, what we need to do to make it drinkable, and how we made it undrinkable. We could take a field trip to the water plant, as well as do water testing of nearby creeks. We can learn about how urban development and agriculture affect our water supply and quality (economics, social issues and science all become of a piece). We can create real-life math problems about our water—we can have lots of fun with figuring volume, weight, rates of flow, water use per resident, and so forth.

We can study how our waterways were important to the existence of our pre-European native residents, how they were used in European exploration and settlement, and how they shaped the state and society we've become. We can write our own stories and poems and create our own artwork about our personal life experiences with water in our home region. We can read literature, view art and listen to music that uses our Iowan and Midwestern waters as themes.

We can put our knowledge and creativity to practical use. We can invent, patent and maybe even try to market devices that use or improve our local waters. We can take up a cause related to our water supply or condition and become involved in the political process. We can publish an anthology of writing about our Eastern Iowa waterways on the Web.

If our kids pursued an integrated, place-based curriculum like this, not only would they feel connected to the world right outside their doors and understand how it interconnects with the rest of the world, but they would also learn better. Their learning would be personally meaningful, concrete and fun. And most importantly, a place-based curriculum would help our kids learn to care—to care about the fate of their own place, and thus the fate of their world.
Watching Kymbyrly Koester and Laura Crossley jam on any of their favorite topics is akin to watching a version of tennis where the only object is to keep the ball in the air—it doesn’t matter who is hitting it or how many times they hit it; eventually it gets passed over the net and bounded around by the other player for awhile. The particular instance I am thinking of was an extended jam on sizism, one of the “-isms” or “-phobias” (sizism, sexism, homophobia, etc.) both women are determined to keep out of Ruby’s Pearl, the woman- and queer-friendly sex, menstrual product and resource shop they own together.

Ruby’s Pearl is located in the old Yacht Club building on Linn Street and the name was an invention of Laura’s: “Ruby,” for menstrual blood, and “Pearl,” a lovely euphemism for the clitoris. And that is what the shop is about—women’s blood and sex.

The idea for Ruby’s Pearl was born, Laura says, at an afternoon party in someone’s backyard. “Everyone was hanging out naked talking about what they wanted to do with their lives,” she remembers. Shortly thereafter she approached Kymbyrly, with whom she had been friends for a few years. “I just showed up at her door and said, ‘Hi, you want to open a sex shop?’ and she said, ‘Sure!’” Kymbyrly says, at the time, she was very pregnant and “looking for a way to remain an artist and activist for social change while still earning a living wage”—no small feat when you’re a single mother. A woman-run sex shop focused not only on products but also on creating a safer sexual space for women and the queer community seemed like the outlet she was looking for. They opened on V-Day (that would be Vagina Day, not Valentine’s Day), 2000.

Ruby’s Pearl is the antithesis of the standard sex shop—there is nothing in the shop or about the shop that could be deemed anti-woman or homophobic. First of all, Laura and Kymbyrly frequently remove packaging from the toys and products they sell to prevent self-image issues in their customers. They also prefer to buy their stock from woman- and queer-owned companies (a shipment of hundreds of dildos from two woman-owned businesses was due any day). And you would have to go far (Pluto, maybe?) to find a traditional sex shop that carried alternative menstrual products, such as the reusable handmade menstrual pads displayed attractively in a large basket right as you come in the door. According to Laura: “Our philosophy comes out in the products that we carry. It has to do with women being allowed to be women, and people being able to identify as they want to identify. We want people to be able to inhabit their bodies and be happy in them.”

“If it has to do with women being allowed to be women, and people being able to identify as they want to identify. We want people to be able to inhabit their bodies and be happy in them.”

- Laura Crossley, co-owner

The womyn of Ruby’s Pearl: Kymbyrly Koester and Laura Crossley

Not your grandmother’s sex shop

Kymbyrly Koester and Laura Crossley are “working on a revolution” at Ruby’s Pearl

Story and photos by Suke Cody
Vivian to understand that consensual, healthy sex is a wonderful thing," Kymbyrly says. She does, however, acknowledge some concern that the wrong person might walk into the shop and misinterpret the sight of a little kid playing in the middle of the floor in full view of book and magazine covers (of which there are many, all displayed openly and conveniently along one wall) featuring naked people, and she sadly predicts there will come a time when she will no longer be able to bring her daughter to the shop.

Nonetheless, contrary to Kymbyrly and Laura's initial expectations, Ruby's has experienced very little negative community reaction. So far, in fact, there has only been one instance, a letter of complaint written to a local paper, concerning a window display that included a book with the silhouette of a breast on the cover. The complainant was apparently worried that his small daughter would see the breast. "I would hope that [the daughter] had seen a breast at some point in her life already," Kymbyrly comments wryly.

As an artist, Kymbyrly focuses on the reclamation of words and images used against women, and Ruby's has done a great deal to support local artists who attempt to convey like-minded messages in their work. In the past two years, Ruby's has hosted 17 separate art shows featuring work by such local artists as Wanda Ewing, Abby Shaffer, Michelle Acuff and Jenny Hughes. Further work in the feminist, queer and sex-positive community has included the hosting of erotic writing workshops and workshops on reclaiming sexuality after sexual abuse, and collaborations with other sex- and woman-positive community groups such as Graffiti Theater, the ICRW Cornfed Hussies and the Blood Sisters. The workshops are very well attended, and Kymbyrly and Laura look forward to organizing, hosting and co-hosting many more with the assistance of their large and much appreciated network of community volunteers. In fact, Ruby's is currently trying to pull together a speaker's fee to have Tristan Taormino (author of Pucker Up) speak in Iowa City.

Laura and Kymbyrly also organize home sex-toy parties and would be more than happy to come into your home with a wide array of sex aids and a vast body of knowledge as to their optimal use. An informational website should be up within the next six months so folks can browse in the comfort of their own homes as well as keep up on future workshops and events.

"We are working on a revolution," Kymbyrly says. "We want a feminist sex shop in every town in the United States for good energy and information."
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- NEW! Vintage Instrument Show and Swapmeet

12 pm - 6 pm

- Adults $5.00
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Be afraid
Dreamwell gets at the dread at the center of DeLillo play

A friend and I were discussing Don DeLillo recently and I commented that DeLillo is an author whose work splits people neatly into two camps—those who love it and those who loath. My friend, who has never taken the plunge into a DeLillo novel, said she belonged to a third camp—those who are afraid of it.

DeLillo’s second play, *Valparaiso*, will give audience members plenty to be afraid of when Dreamwell Theatre’s production, the Iowa premiere, opens on Sept. 20. But this strong cast’s nuanced performances, as revealed in an Aug. 20 rehearsal, will help the audience navigate DeLillo’s dense and often confusing language to get at the dread at the play’s center. As a result, *Valparaiso* will satisfy both DeLillo’s fans and those who are engaging the author for the first time. And those who hate DeLillo’s work? Well, *Valparaiso* offers them a great chance to reconsider, but probably won’t change their minds.

All of DeLillo’s major themes are on display in *Valparaiso*, including how personal decision-making is manipulated in crowds, how technology and media have recreated our values and perceptions, and how the signified and the signifier continue to drift apart. Under Scot West’s skillful direction, these themes are brought to life in ominous and disturbing ways.

*Valparaiso* traces the media stardom of Michael Majeski (played by Matt Brewbaker), a man who leaves his home one morning to fly to Valparaiso, Ind., but ends up heading first toward Valparaiso, Fla., and ultimately arrives in Valparaiso, Chile. The play follows him through a series of interviews during which he tells his story over and over, often with little variation in the words, but with a wealth of variation in the tone. In the first act, a series of interviewers (all played by David Pierce and Candie Wuehle) takes him through the story, subtly shaping it along the way. Still several weeks from opening night and not completely free of the script, Brewbaker turned in a performance that was already following a clear emotional arc and should only grow more textured as rehearsals continue.

Brewbaker will have to be at the top of his game in the second act, which finds Michael and his troubled, pregnant wife Livia (Kara Ewinger) as guests on a talk show of the Jenny Jones variety. The show is hosted by Delfina Treadwell (Kristi Hartsgrove), who along with sidekick Teddy Hodell (Adam Fauser), creates an intimate mood that is both confessional and confrontational. She elicits the couple’s deepest secrets via a carrot-and-stick approach and drives the play toward its extremely dark conclusion. Both Hartsgrove and Fauser were already delivering performances bordering on the brilliant, capturing the stereotypical aspects of their characters’ types, but also carving out individual personalities that were equally engaging and loathsome. Brewbaker and Ewinger seem up to the challenge, however, as does a vaguely menacing chorus portrayed by Ed Hally, Madonna Smith and Barbra Ritchison, and the second act of *Valparaiso* has the potential to be stunning.

Both cast and crew still had a number of challenges to overcome prior to opening, continued on next page.
night, ranging from small but key things like enunciation (nailing the word "erotomania-caal," for example) to large issues like moving the production from its rehearsal home at the Wesley Center to its performance space at the Unitarian Universalist Church. A great deal of technical work remained to be done, as well, because the play calls for a fairly complicated array of live and taped images to be "broadcast" on various screens during the production. Talking with nearly all of the actors after the rehearsal, however, it was clear that this production is firmly grounded in the careful consideration each performer has given to the creation of his or her role, as well as in West's overall vision. This is a cast engaged in more than learning the lines and blocking; rather, each member has thought deeply about the motivations of his or her character and about the play's ultimate questions concerning personal experience and the mutability of that experience in the face of pervasive media intrusiveness.

Valparaiso will be performed Sept. 20, 21, 27 and 28, as well as Oct. 4 and 5 at 8pm (8:30pm Oct. 4). The Sept. 27 performance is "Two Cents Night," which gives audience members an opportunity to discuss the show with the actors at the end of the evening, an event this cast will clearly make worthwhile.

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Sal's Music Emporium shuts its doors

Steve Horowitz

Greg "Sal" Leanhart has been an important part of the Iowa City music scene as a record store worker/manager/owner for almost 20 years. His long blond mane, colorful snake-in-the-skull arm tattoo, and wisecracking manner have made him a well-known figure. Sal's endless promotion of the music he loves has made this town a better place to live. This summer Sal is doing something different to celebrate the fifth anniversary of his shop, Sal's Music Emporium. By the time you read these words, Sal will have closed his store.

"There's no one reason why I'm shutting down," Sal explained. Obviously, working too hard for too little money is the main reason. Sal said there are several factors contributing to this situation. Technological changes such as downloading music from the Internet and burning CDs have had a strong effect. Also, he said, "The Coral Ridge Mall has wiped out downtown Iowa City, and it has hurt those stores on the fringes the most."

"The Coral Ridge Mall has wiped out downtown Iowa City, and it has hurt those stores on the fringes the most."

- Sal Leanhart

stores would help create a buzz about an indie band on an indie label, like Nirvana on Sub Pop, and the majors would swoop down and take over. This allowed bands to develop and gain a following. Now you have to sell millions of records on your first release, or you're history." Sal spoke with the passion of someone who has put much sweat and blood into selling music, not product, to Iowa City's music consumers.

Sal will continue to sell CDs, albeit over the Internet. He's also very proud of the fact that his local music selection will be transferred to Uptown Bill's Small Mall where local artists can sell their work on consignment. Sal put a lot of effort into creating a local music section in his store and has long been a supporter of area musicians. ("Goddamnit, I worked it up from scratch," he said.) He's a musician himself, and says playing in his band, Black Milk, should satisfy his musical joneses. What he—and Iowa City—will miss the most, though, are the in-store performances of local and nationally known artists, complete with gourmet refreshments by Sal and his wife, Marsha. (Sal once worked at the legendary local patisserie First on Fifth.) Sal's favorite in-store performance was by ex-Green on Red member Chuck Prophet, but he also mentions Alejandro Escovedo, Mike Watt, The Bottle Rockets, Robbie Fulks and a host of local-artist CD-release celebrations as highlights.

Sal is not sure what he's doing next but is in no hurry to decide. One thing he does know, however, is that he won't be opening another CD store. "The retail record business is dying," he said. The closing of B.J.'s, Vibes, Real Records, and other Iowa City music establishments in recent years indicate the truth of his statement. But if you miss Sal, just check out Black Milk. He said the band has just added a third guitarist and has lots of plans to play locally.*

Iowa City music institution Sal Leanhart

Photo by Mike Breazeale

Sal's Send-off Benefit

What: Kelly Pardekooper, Dave Olson's One-Timers, Showering Ashes, Black Milk

Where: Gabe's, 330 E. Washington St., Iowa City

When: Sunday, Sept. 1
Mandala Clinic of Massage and Holistic Healing
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Milemarker guitarist sweats bullets trying to describe his eclectic band’s sound

There is nothing Dave Laney, guitarist for the Chicago-based post-punk outfit Milemarker, would like more than to introduce me to his band mates. I have asked him how he would describe the Milemarker sound, and he groans in exasperation. Being spokesperson for this eclectic bunch is more than a one-man job.

“Oh man, I am so bad at this,” Laney exclaims. He has granted a telephone interview from his apartment in Chicago, but that does not mean he has all the answers—or any, for that matter. “I don’t know, kind of electronic and screamy, but punk?” He sighs. “You should really be asking the others about this.”

That, for the moment, is impossible. Though their new EP, *Satanic Verses* (mixed, in part, by Chicago punk icon Steve Albini), hit the stores on Aug. 13, and though Milemarker begins their US and European tour in late August (stopping at Iowa City’s own Gabe’s Oasis on Sept. 2), the band has abandoned Laney as they scatter across the country in pursuit of other projects.

You should’ve asked Al, Laney says—Al would definitely have the words to answer my question, but he is currently on tour with side-band Sterling. Milemarker’s bassist, Al Burian is known to many as the writer/publisher/manic-depressive genius behind the autobiographical ‘zine *Burn Collector*. He also writes a column for alt-authority *Punk Planet* and recently came off a speaking tour in support of his first book release, *Burn Collector: collected stories from one through nine*.

In fact, Burian and Laney are the only two surviving original members of a band whose cast list changes like a punk rock Menudo. In the summer of 1997, Laney, Burian and friend Ben Davis formed the band in Chapel Hill, N.C., practiced three times, wrote a handful of songs and planned a US tour. Later they scammed their way into renting a mansion (“No one had a job to prove we could pay for the place, so Ben claimed he worked for Steven Speilberg and was paid in suitcases full of cash—no pay stubs. They bought it, and nine of us moved in there. Al slept on the sun porch”), and practiced in the boiler room.

“When we started, it was all about live performances,” Laney explains. On stage, Milemarker became notorious for extreme theatrics: Davis regularly set his drum kit on fire, Burian lit bottle rockets on stage, and the band played in T-shirts sporting the names of the Four Horsemen of the Apocalypse. Once, Milemarker performed completely hidden behind a black curtain with the words “Entertainment” projected across it.

“We’ve been through some weird, different, stages,” Laney admits, but he emphasizes that Milemarker is no longer just about spectacle. “It is dangerous for a band to just repeat themselves, to do the same thing over and over. We’ve changed.”

How have you changed? Another groan—“I am horrible at this,” he cries.

Again, Laney says Burian would definitely know how to put it.

“Al is ‘heavy metal guy’—Black Sabbath T-shirts. He brings Iron Maiden to listen to on tour.” His bass is aggressive but accomplished, adding rhythmic force without weight. But that can’t help Laney now.

It would’ve been better, Laney says, to ask Roby Newton, the lone female of the group, about their sound. Newton joined Milemarker in June 1998, as lighting technician. “She made this crazy little light box for our shows,” describes Laney. “Sometimes she would light herself on fire too.”

Roby quit/was fired (“depending on who you ask”) the following July but was back with the band in April of 1999, trading pyrotechnics for keyboards and vocals.

“Afraid that he has made his friend seem too dour, Laney quickly adds, “When Milemarker was invited to play a punk rock prom in Seattle a few months ago, she did a puppet show on breakdancing in the Pacific Northwest, so, you know...” he trails off.
"She brings the soul to the group," he continues. "She is definitely the most likely to play an Aretha tape in the van." Indeed, her vocals arch over the instruments, thick and soulful, if not angelic.

Drummer Noah Leger might not be any better at this, but Laney still wishes he were here. Leger is Milemarker's most recent percussionist in a Spinal Tap-ian string of skins men. "Our drummers keep having kids," Laney explains. Davis left the band in August 2000, when he learned he would become a father, and his replacement, Sean Husick, settled down with wife in June 2001, and is now expecting child: hence, Leger.

Leger's fertility is of unknown quantity, however, since he's on Moby's AREA2 tour, as drum technician for the Blue Man Group. He too will arrive back in Chicago just in time to leave on tour as a member of Milemarker and opening band Taking Pictures.

"Noah is a lover of all things musical," Laney explains. Leger is always good for a mix tape in the van. His drums roll ominously under the band's melodies.

Which leaves Laney to describe the sound of Milemarker, which, he keeps telling me, "totally, totally, sucks at."
When the shit hits the pop music fan

Part of the hip-hopaganda surrounding rap's early days was that it was far more creative than it is now. We've heard that one before, right? Armchair historians point out how the holy trinity—Grandmaster Flash, Afrika Bambaataa and Kool DJ Herc—loved to demolish genre boundaries by pasting together whatever would send b-boys and b-girls into a spazzastic dancing frenzy. The most popular of these early DJs was Jamaican immigrant Kool DJ Herc, who was the first DJ in his neighborhood to separate the best, funkiest parts of records into one long breakbeat collage. In David Toop's book, *Rap Attack*, Bambaataa remembers Kool Herc's style: "Now he took the music of Mandrill like 'Fencewalk,' certain disco records that had funky percussion breaks like the Incredible Bongo Band when they came out with 'Apache' and he just kept that beat going." Picking the best parts of records, the most danceable ones that made the crowds go wild, the early hip-hop DJs played a fundamental role in reshaping the nature of popular music in the coming decades. And the records those DJs spun weren't just limited to funk—the music was often wildly eclectic, particularly Afrika Bambaataa's sets. "I'd throw on The Pink Panther theme for everybody who thought they was cool like the Pink Panther, and then I would play 'Honky Tonk Woman' by the Rolling Stones and just keep that beat going," recalled Bambaataa.

With *Essential Mix Classic Edition* (ffrr), *Grandmaster Flash* wants to take us into the way-back-in-the-day machine, mixing together Liquid Liquid's "Cavern" (which Flash and Melle Mel swiped for "White Lines"), Bam's "Planet Rock" (right on), Mr. Brown and Mr. Castor (of course), Blondie's "Rapture" (OK, OK) and, well, you get the point. With the exception of the 1980s candy-funk of Nu Shooz, most of this set sounds like focus grouped nostalgia, just what you'd expect from a *Grandmaster Flash "Classic Edition,"* like skinny tie jokes on *That 80's Show.* Hell, I even predicted half the songs before I flipped the CD over. In short, it was a disappointment.

Instead, it seems that the savior of the electric, eclectic spirit of hop-hop is *Soulwax,* a couple of British DJs best known for their bootleg MP3, "Smells Like Teen Booty," a smirky track that hammers Nirvana's "Smells Like Teen Spirit" into Destiny's Child's "Bootilicious." Soulwax's *Many DJs* (Pias import) is a jaw-dropping pop culture pile-up that, most importantly, totally rocks the jukebox, cramping together—to name but a few—Emerson, Lake & Palmer, Peaches, the Velvet Underground, Salt 'n' Pepa, Garbage, the Residents, Nena, 10cc, Dolly Parton, Skee-Lo, The Cramps, New Order, Destiny's Child and the Breeders into a one hour MEGA-mega-mix that doesn't forget for one instant its primary objective: to move your body. While most of these so-called bootlegs are fun, they tend to spiral down the Demento waterslide after a few listens. Soulwax, however, are a slave to the beat, even when they force Salt 'n' Pepa to dry hump the Stooges (or is it the other way around?). And even when they aren't doing sonic surgery, their sequencing and pacing are impeccable, sending one fly song flying into another. (I mean, they even make the Cramps' "Human Fly" sound hip-hop without touching the basic track. Word.)

But the shit really hits the pop music fan when you slap on the import compilation *The Best Bootlegs in the World...Ever* (no label), a CD that bootlegs the bootlegs for those who can't download MP3s. (I can't blame them, MediaCom's high speed internet service is so expensive, even I can barely afford it, and I have a "real" job.) This copyright infringing masterpiece rescues Soulwax's "Smells Like Teen Booty" from the intellectual property-law purgatory that kept it off their *Many DJs.* When the song kicks off with Cobain's spirited guitar riff (which bears more than a passing resemblance to Boston's "More Than a Feeling," by the way), everything is business as usual until you hear the voices of Destiny's Child: "Kelly, can you handle this? Michelle, can you handle this? Beyonce, can you handle this?" It's a marriage made in hell, and it sounds heavenly. Another bootleg classic included on this compilation is *Freelance Hellraiser's* "A Stroke of Genie-us," a shotgun wedding that has Christina Aguilera fronting the Noo Yawk Rawkers of the moment, the Strokes. In all, the bootleg movement is just an extension of the experimental spirit of hip-hop, before it was totally co-opted, got weak in the knees and lost that loving feeling. It's a reminder that no matter how much record companies (and other enemies of music) want to box people and songs into color-coded categories, people will rebel and try to make their own meanings out of music...even if that means having Missy Elliot rap over a Joy Division song (which actually sounds better on speakers than on paper).*
The Slats
The Great Plains of San Francisco
The Tyros Label

The other day I was thinking how amazing it is that there isn't one song written by someone in Iowa City that everyone in Iowa City knows. I mean how many people even know the “Hawkeye Fight Song”? Not everyone, not even close to everyone. Instead the songs we all know come from out of town.

They come in on radio stations and MTV. They are songs confirmed in the stores at the mall and in the waiting rooms of our therapists. These songs are the music of the major labels, the cha-cha of big business. Now I'm not saying that I can't rock out to Pink or that I throw up every time I hear “Without Me,” but isn't it sad that there is not one homegrown song that all Iowa Citians know and love?

About three years ago a group of three guys started their own band called The Slats. Instead of blatantly aping one musical style, The Slats, of Cedar Rapids and Iowa City, have borrowed the best qualities from hip-hop, indie rock, punk and others to make a motley medley. The latest from these mature “digi-postpunk-indie-art” rockers takes the listener on a ride through indie-pop melodies and catchy rock riffs. The Slats sound a little like a garage-ier Weezer or a rougher, artier Green Day, but at the same time, they sound like no one else. The Slats use a complex vocabulary usually only found in political hip-hop, or the obscurity of Kurt Cobain or the off-the-wall lyrics of folk singer Stuart Davis. Rants like “Psyclone Arachnid taken out/Lacerated Educated/On the neck it's a spider-leg bottleneck/Encode Decode ok,” from the song “Diatomic,” appeal to the ear as well as the mind. Bassist Brian Cox writes most of the lyrics, assisted by guitarist Jonathan Hansen, who teaches English at the University of Iowa and also is a key figure in the local hip-hop group Psychosomatic.

Songwise, one highlight is “Hate Now” with its repetitive, addictive chorus and obscure lyrics: “Molester, the Duke of Manchester, sequester Trent Lott.” Another is “You Ruined A Good Idea,” which paints a picture of a person who has lived in Iowa City for too long: “You're so D/Caffeinated/Sorority Sit-Ups/52 Chin-Ups/Pink dreams every night /Singing black suede shoes alright/Banned from novelty/Darn this city.”

Despite the fact that The Slats have been together for a while, this album doesn't appear to be their zenith point. Other local bands such as Ten Grand and Meth and Goats appear to be arriving at their own artistic self-actualizations, perhaps The Slats will follow suit. Could this be the new sound? Will The Slats sweep the nation? Will everyone in Iowa City know a Slats song? Anything is possible. What we are learning is that the more you put in to something the more you get out of it. So, take what they are offering; watch them as they develop. Or keep listening to your favorite Cumulus Broadcasting station and get hip to the next wave of pop programming. Or better yet, do both — “until the walls and rafters ring.”

Bradley Adita
Miller's taking his turn in the spotlight, aided by Bryce on some cuts, as well as such local luminaries as Dan Johnson on bass, Steve Hayes on drums, Dale Thomas on pedal steel, and Dennis McMurrin on guitar. As might be expected, Miller masterfully plays the blues on this disc. He boisterously covers Sonny Boy Williamson's "Mr. Downchild," does a sly version of Mance Lipscomb's "Bumble Bee" and turns in a cookin' performance on the original "Sloe Bluze." The sound of Miller's 6- and 12-string electric and acoustic guitars on these cuts is soulful, clear and crisp, and his harmonica makes the listener want to get in the groove and howl.

The nicest surprise is Miller's deft penning and handling of non-blues material. This is especially true on the sweet, eight-minute-plus opus "Sutliff Bridge." The real Sutliff Bridge, just northeast of Solon, is a more than hundred-year-old span that crosses the Cedar River at a particularly wide point. The somewhat shaky wooden bridge has a picnic table on top and offers pedestrians, who have usually come to eat and drink at the adjacent bar and grill, a view of the rolling river. Miller makes the bridge the setting of a story about a couple who, surprisingly, fall in love. The song underplays the passion through Miller's muted vocal delivery and he and the back-up band's restrained instrumentation, which makes the emotional content seem more authentic.

They successfully take the same approach on other songs, including the poignant, restless tale "Next Train Out of Town." Miller may be a talented bluesman, but this release shows he is much, much more.

Steve Horowitz

Gayla Drake Paul
Retrospective: 1982-2002
IRM 001
Local listeners know Ely-native Gayla Drake Paul has a great voice. The singer's warm vocals seem to caress the lyrics as much as express their meaning. She's also a great guitar player, who can fingerpick with the best of them. Her new CD is kind of a best of the old ones, a 20-song retrospective of the artist's most requested songs, sort of an "everything you wanted to hear from Paul but were not afraid to ask."

This seems especially true since the CD is packaged with a CD-ROM that contains an overview of Paul's collected musical works, including 86 musical selections (not whole tunes, but pieces of them for analyses by aspiring guitar players), lyrics, tablature, technical notes, a biography, a discography, and much, much more.

Despite Paul's talents, the retrospective CD does highlight Paul's major weakness: lack of diversity, songwise. Taken one at a time, the virtues of each cut are easily apparent. Put all together, the words and melodies seem to flow into each other. Nonetheless, many cuts stand out. Highlights include the virtuoso instrumental "Planxty Don Gallagher" and the sweet "Nana's Cookies" (co-written with husband Chris Paul).

Paul mostly sings love songs, and it's no stretch to call her guitar playing romantic. Lovers could put on this disc, drink some red wine, light candles and share quiet intimacies. The passion of her performances creates a charged atmosphere where anything could happen.

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Steve Horowitz
The Fiddler's Picnic

Johnson County Fairgrounds, Iowa City, Sept. 7-8

This will be the 32nd Annual Fiddler's Picnic, making it one of the longest running music events in the state. Hosted by the Iowa Friends of Old Time Music, the picnic is traditionally held the first weekend in October, but this year it jumps ahead a month, presumably because nobody could bear to wait a minute longer. Things kick off Saturday with a Family Dance Party, 4-8pm. Rising locals The Mike and Amy Finders Band open, with Dan Zanes & Friends, an acclaimed five-person, childrens band from New York City headlining. Zanes is formerly of the 1980s indie rock band The Del Fuegos and has also played with the likes of Suzanne Vega, Lou Reed, Sheryl Crow and Roseanne Cash. Sunday, 12-6pm, the old-time, bluegrass, Celtic and country music will flow all afternoon. Beginner's workshops will be offered by local fiddle, banjo, guitar and mandolin players. This year's event also includes an instrument auction and swap meet. 354-2879.

Conference Report

Sanctuary, Tuesday, Sept. 24

Yes, Conference Call is a jazz super group, but unlike rock super groups you won't have to cringe under the blast of a dozen old dirt-balls wankling their axes. No, this is one wily German wanking his sax. That's Gebhard Ullmann, and this group's sound is pretty much built around his brilliant and mercurial improvisations. On the other lines are pianist Michael Jefry Stevens, bassist Joe Fonda and drummer Matt Wilson (who unfortunately won't be along for this show). If you care about the future of jazz, jazz that challenges and excites you at the same time, then don't miss this show. 405 S. Gilbert St.,

Lorenz Boot Shop

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

Abstracted Figure, mixed water media on paper by RK Courntey; Dwellings, pottery by Alisa Holen; House to House, watercolors and wood-cuts by Philip Kirk; Portraits and More, pastels and oil by Beppie Weiss; all through September.

Many Facets

125 S. Dubuque, Iowa City, 341-4562


Missing Peace Galerie

620 S. Dubuque, Iowa City, 248-0338

CeCe Cole, works, through September; closing reception Sept. 30, 7-9pm.

Mythos

9 S. Linn St., Iowa City, 337-3760

Ethnographic art, antiquities and museum copies; specializing in African, Mayan Indian from Guatemala and Asian, ongoing.

Senior Center

Old Post Office Gallery, 28 S. Linn St., Iowa City, 356-5220

Soul Garden: Artwork by Peggy Bolson, recent works in acrylic and oil imaging, through Oct. 5; opening reception Aug. 30, 2:30-4pm.

UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417

Recent Acquisitions of the Project Art Collection, through Oct. 1. Patient and Visitor Activities Center • John Coyne, sculpture, through September, UIHC Main Lobby.

UI Museum of Art

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

Enacting the Unmade. Intermedia/Works 1984-2002, a retrospective of work by the renowned UI professor of art in sculpture, drawing, photography, painting and electronic media Hans Breder, through Oct. 20 • John F. Simon, Jr., an exhibition of 24 computer-based works, drawings and acrylic panels by the innovative and influential American artist. Sept. 7-Oct. 20 •

Uptown Bill's small Mall

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

Turkish Y2K, paintings and photographs by Bill Filios, through Sept. 3, gallery hours Fridays 6-8pm, Saturdays 10am-4pm; closing reception Aug. 30, 6-8pm.

MUSIC

Adagio

325 E. Washington St., Iowa City, 339-4811

Jazz Brunch every Sunday with Saul Lubaroff Duo, 11am-2pm.

Clapp Recital Hall

University of Iowa campus, Iowa City, 335-1160

Electronic Music Studios, Sept. 8, 8pm • Katherine Eberle, mezzo-soprano, and Shari Rhoads, piano, Sept. 14, 8pm • Kristin Thelander, horn, and Sue Haug, piano, Sept. 15, 3pm • Hannah Holman, cello, and Peter Miyamoto, piano, Sept. 15, 8pm • Urie Tachor, piano, Sept. 21, 8pm • Center for New Music, Sept. 22, 8pm • Sharon Isbin, classical guitar, Sept. 25, 8pm • Faculty concerto honoring Himie Voxman: Iowa Woodwind Quintet and Iowa Brass Quintet, Sept. 27, 8pm • Guest concert honoring Himie Voxman, Sept. 29, 3pm • Iowa Cello Society, Tony Annone and Hannah Holman, cellos, Sept. 28, 8pm.

First Avenue Club

1550 S First Ave., Iowa City, 337-5527

Blake Shelton, Sept. 13.
**SANCTUARY Good Food**

Ginger Mango Tuna Mussels in Belgian Ale Guumbo YaYa Mediterranean Vegetables Guinness Beef Stew Coffee Crusted Steak Pesto Rotini Curried Chicken Tuscan Tomato Pasta Rosemary Garlic Pork Chop 4 Cheese Baked Rotini Baked Brie Crab Cakes Artichoke Crostini Thai Basil Chicken Black Bean Chili and our classic Sanctuary Pizza

**Dinner Served until MIDNIGHT**

(11pm Mon & Tues, 10 Sun)

Separate Smoke Free & Smoking Dining Rooms

130 Beers 30 Wines

DRINK BETTER

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**Gabe's**
330 E. Washington St., Iowa City, 354-4788
9pm doors unless noted otherwise

- Theory, Injected, Coheed & Cambria, Aug. 29
- The Soledad Bros., Bent Squeeters, the Black Sedans, Meerkats, Aug. 31 • Sal's Send-Off Benefit, Kelly Pardekooper, Dave Olson's One-Timers, Showering Ashes, Black Milk, Sept. 1
- 8pm doors • Milemarker, Sept. 2 • Kevin Blechdom, Sept. 4 • Voodoo Slow Skulls, Tony Ben nett, Sept. 7
- Girls Against Boys, Sept. 8 • Atmosphere, Sept. 9 • Aloha and O, Not U, Sept. 10
- Spoon, John Vanderslice, Sept. 13
- Terrence Parker, Sept. 14 • Chuck Prophet, Sept. 16
- Darin Smith, Sept. 17 • High on Fire, Lucifer, Sept. 18
- Andrew Bird, The Handsome Family, Sept. 20 • DJ Stain Doublin, Sept. 21 • Honor System, Billy Music, Sept. 22
- Phunk Junkeez, Sept. 23 • Denali, Sept. 24 • Keelhaul, Sept. 25 • Burn Disco Burn, Sept. 27 • Minus the Bear, V for Vendetta, Sept. 27

**The Green Room**
509 S. Gilbert St., Iowa City, 354-4350
Blues Jam Mondays, Latin Night Tuesdays

- Dave Olson Singer Songwriter Night, Sept. 4 • NICKELBAGOFUNK, Sept. 5 • Revent Soul, Sept. 6 • Stry Magill, Filling Space, Sept. 7 • The Stumble Bums, Black Milk, Sept. 11 • The Vagrant's, Lucy Star, Sept. 12 • The End Of The World, Psycho-Somatic, Man Planet, Sept. 13 • Ashaw Greggori and The Enforcers, NICKELBAGOFUNK, Sept. 14 • Judd Huskins, Greg Kyma, Nick Bird, Sept. 18 • Big Tasty, Sept. 19 • Winegarden, Nefesh, Sept. 21 • Euforia, Drums and Tuba, Sept. 24 • Alma Hovey Hayride, Robert Bradley's Blackwater, Sept. 26 • Ultimate Fake Book, Sept. 27 • Sunfinder, Houston, East 18, Sept. 28.

**Hancher Auditorium**
UI campus, Iowa City, 335-1160
University Symphony, Sept. 18, 8pm • Preservation Hall Jazz Band, Sept. 22, 5pm • Tony Bennett, Sept. 28, 8pm.

**The Marketplace**
511 P. St., South Amana, 622-3750
All 7:30-11:30pm

- Merrill J. Miller, Aug. 30 • Tornados, Aug. 31 • Dennis McMurrin, Sept. 6 • Jean Blum, Sept. 7 • Bryce Janey, Sept. 13 • John Lake & Al Murphy, Sept. 14 • Ben Eaton, Sept. 20 • Bob Lum bard, Sept. 21 • Dave Olson, Sept. 27 • CA Waller, Sept. 28.

**Martinis**
127 E. College St., Iowa City, 358-2833
Shows at 9:30pm

- The Saints, Aug. 30 • Daddy O McMurrin & DJ Johnson, Aug. 31 • Ashanti, Sept. 6 • Billy Lee Janey, Sept. 7
- Snovy Wheat, Sept. 13 • Johnny Kilowatt, Sept. 14 • The Diplomats, Sept. 20 • BF Burt Trio, Sept. 21 • Saul Lubarto Quartet, Sept. 27 • Brother Trucker, Sept. 28.

**The Mill**
120 E. Burlington St., Iowa City, 351-9529
Friends of Old Time Music acoustic jam session Tuesdays, 9pm; Open Mic, Mondays, 8pm; all shows 9pm unless otherwise noted

- Dennis McMurrin & the Demolition Band, Aug. 30 • Kelly Pardekooper, Aug. 31 • Mad River Band, Sept. 5 • Bob & Kristie Black, Sept. 6, 13, 27, 6-8pm • Catfish Keith, Sept. 6 • Commonbond, Sept. 7 • Stuart Davis, Sept. 8, 7pm • Brother Trucker, Sept. 13 • Larry Myer, Sept. 14 • Shame Train, Sept. 19 • Big Wooden Radio, Sept. 20 • Dennis McMurrin & the Demolition Band, Sept. 21 • Greg Brown, Sept. 22, 7pm • Ben Schmidt & Rico Cicalo, Sept. 22 • Mike & Amy Finders Band, Sept. 27 • TBA, Sept. 28.

**Paramount Theatre**
123 Third Ave. SE, Cedar Rapids, 363-1888
(unless noted otherwise)

- Robert Gray Band, Sept. 9, 7:30pm • Cedar Rapids Symphony: Masterworks Series, "Bravo Beethoven!", Gustavo Romero, piano, Sept. 28, 8pm, call 319-366-8203 • Cantus, Oct. 1, 7:30pm, call 363-6254.

**Q Bar**
211 Iowa Ave., Iowa City, 337-9107
The Nadas, Sept. 19, 10:30pm.

**Red Avocado**
521 East Washington St., Iowa City, 351-6088, all 6:30-9:00pm
Reality Trio, Jazz, Wednesdays • Mad River Duo, clarinet and guitar, Sept. 14 & 28.

**Rock's Roadhouse**
1701 Hwy. 1 S., Iowa City, 358-1514
Merrill J. Miller, Sept. 19.

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

**UI Museum of Art**
150 North Riverside Dr., Iowa City, 335-1727
Standard Air, Sept. 13, 7:30pm.

**The Union Bar**
121 E. College St., Iowa City, 339-7713
Umphrey's McGee, Sept. 24, 9pm.

**Uptown Bill's small Mall**
401 S. Gilbert St., Iowa City, 339-0401
Uptown Bill's First Annual Labor Day Fair and Flea Market, Scotty Hayward, 12-1pm; Cor Musica, 1-2pm; Toxaphene, Depth Charge, Silver Lyning, 2-3pm • J.J. Alberhasky, David R. Miller, benefit for Uptown Bill's, Sept. 12, 7:30-10pm.

**Voxman Music Building**
UI campus, Iowa City, 335-1603
Valerie Errante, soprano, Sept. 6, 8pm, Harper Hall • Eva Pearl, Yeardon, soprano, and Shunlin Chou, piano, Sept. 15, 8pm.

**FESTIVALS/SERIES**

The Fiddler's Picnic and Family Dance Party
Sept. 7-8, Johnson County Fairgrounds, Iowa City, 354-2879
Sept. 7, 4-6pm

- Family Dance Party, with Dan Zanes & Friends, Mike and Amy Finders Band.
- Sept. 8, 12-6pm
- Old time, bluegrass, Celtic and country music; beginner's workshops by local fiddle, banjo, guitar and mandolin players; music auction and swap meet; The Harry Oster Award presented.

Friday Night Concert Series
Weather Dance Fountain Stage, Downtown Iowa City
6:30-9:30pm

Big Wooden Radio, Aug. 30.

Iowa Women's Music Festival
Sept. 14, 12-5pm, Upper City Park, Iowa City, 335-1486
Pamela Means, Olena, Suzanna Mallow of Red Letter Day, Ellis, Zikelimedis, more.

“Just Jazz” Concert Series
Weather Dance Fountain Stage, Downtown Iowa City
6:30-9:30pm

Oftensemble, Aug. 31.

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

Acoustic Mayhem, Sept. 4.

Regina Fall Fun Festival
Aug. 31-Sept. 2, Regina Catholic Education Center, 2140 Rochester Ave., Iowa City, 337-2580
Big Wooden Radio, Aug. 31, 6-9pm.

Southside Festival
Sept. 15, Iowa City
Bands, artists, food vendors and much more, 1-9pm.

Taste of Cedar Rapids
Aug. 31-Sept. 2, May's Island, downtown Cedar Rapids, 398-0449
Aug. 31, 6-9pm

Main Stage
Waters Edge, 3:30pm • Bohemian Soul Tribe, 5:30pm •
**THEATER/PERFORMANCE**

**Dreamwell Theatre**
10 S. Gilbert, Iowa City, 339-7757
Valparaiso, Sept. 20-21, 27-28, Oct. 4-5, 8pm (Oct. 4 8:30pm).

**Iowa City Community Theater**
Exhibition Hall, Johnson County Fairgrounds, Iowa City, 338-0443
Fri. & Sat. 8pm; Sun. 2:30pm
Anne, Sept. 13-29.

**Old Creamery Theatre**
Price Creek Stage, 39 38th Ave., Amana, 800-352-6262 (unless noted otherwise)
Price Creek Stage: Wed., Fri., Sat. 8pm; Thurs., Sat., Sun. 3pm; Depot Theatre: Thurs. 3 & 8pm; Fri. & Sat 8pm; Sun. 3pm
Always . Pasty Cline, musical tribute to the country legend
by Ted Swindley, through Sept. 22, Price Creek Stage • *Lost and Found*, drama by Old Creamery's Thomas P. Johnson based on the true story of a boy from Marengo, Iowa, who disappeared in the late 1890s, through Sept. 22, Depot Theatre, one block south of Millstream Brewery, Amana • *Caught in the Net*, sequel to Ray Cooney's farce *Run For Your Wife*, Sept. 27-Nov. 10, Price Creek Stage.

**Riverside Theatre**
213 N. Gilbert St., Iowa City, 338-7672
Performances Wednesdays & Thursdays at 7pm, Fridays and Saturdays at 8pm and Sundays at 2pm

**Theatre Cedar Rapids**
102 Third St. SE, Cedar Rapids, 366-8592
Shawn 7:30pm Thurs., Fri, Sat, & Sun 7:30pm Sun.
Smoky Joe's Café, featuring the '50s and '60s hits of Leiber and Stoller, Sept. 14-28; Sept. 13 performance preceded by Season Kick-Off Gala at the Crowne Plaza with drinks, light buffet and music by Too Much Yang, 6:30pm.

**Auditions, Calls, ETC.**

**Arts Iowa City**
Lower level of Jefferson Bldg., 129 E. Washington St., Iowa City, 337-7447
Arts Iowa City is compiling a database including all artists in Johnson County, call to be included.

**IC Public Library**
123 Linn St., Iowa City, 356-5200
"Writing and Politics," IWP panel discussion. Sept. 4, 3pm
IWP panel discussion, Sept. 11, 3pm • "Why I Write What I Write and How I Write," Part 1: IWP panel discussion, Sept. 18, 3pm; Part 2: Sept. 25, 3pm.

**The Java House**
211 E. Washington St., Iowa City, 341-0012
KSUI's "Iowa Talks Live from the Java House," Fridays at 10am
"Writing Around the World," Christopher Merrill, director of the UI's International Writers' Program, joins two renowned authors who will participate in this year's residency program: Dorit Rabinyan of Israel and Edward Carey of England; ethnomusicologist T.M. Scruggs also performs on the accordion and marimba, Aug. 30.
The Mill  
120 E. Burlington St., Iowa City, 351-9529  
Talk/Art/Cabaret, Sept. 4 & 18, 7pm.

Northside Books  
203 N. Linn St., Iowa City, 466-9330  

Prairie Lights  
Stranger Here, All 8pm (unless otherwise noted)

Overtime Regulation in the United States, book, Talk/Art/Cabaret. Sept. 4

Jocelyn Emerson reads from her new book of poetry, City, Sept. 9

Bradford reads from his story collection, Life at These Speeds, Sept. 10


Marvin Bell reads from his debut novel, Ashes Poetica, Sept. 13

George Singleton reads from his new story collection, Yau Are Not a Winner, Sept. 14

Bonnie Jo Campbell reads from her story collection, Dogwalker, Sept. 18

Derek Walcott, speaker, Ida Beam lecture, Sept. 19, 7pm.

Rolando Hinojosa, author of Victims, reading, Sept. 20, 5:30pm

Nancy Zafri reads from her novel, The Metal Shredders, Sept. 21


Victimizer, readings, Sept. 25, 5:30pm

"Recording the Flame: Wood-fired Pottery," film, Sept. 27, 7:30pm.

"From Field to Family: A Panel Discussion and Sampling," local chef Kirt Friese moderates a panel discussion with Madison, Rossetto Kasper, local farmer Jon Fogarty and Patrick Martins, president of Slow Food USA, exploring the politics of food and how we eat, reception and food sampling follows, 12:30pm, UI Museum of Art @ Beer Tasting and Seminar with Millstream Brewing Company, 6-8pm, New Pioneer Cooperative, Coralville, register by calling 338-9441.

"From Field to Family: A Culinary Celebration," 8-12pm, Farmers Market, Gilbert and Washington streets. "From Field to Family: A Panel Discussion and Sampling," local chef Kurt Friese moderates a panel discussion with Madison, Rossetto Kasper, local farmer Jon Fogarty and Patrick Martins, president of Slow Food USA, exploring the politics of food and how we eat, reception and food sampling follows, 12:30pm, New Pioneer Cooperative, Coralville, register by calling 338-9441.

"A Bountiful Harvest with Leslie Loveless," a discussion and presentation of local farm photography as featured in Loveless' book, A Bountiful Harvest: The Midwest Farm Photographs of Pete Wettach, 1925-1965, 6-8pm, Shambaugh Auditorium, UI campus.

KSUI's "Know the Score: "The Sensuality of Food: with Chef/Author Lynne Rossetto Kasper," Sept. 6, 5pm.

"A Bountiful Harvest with Leslie Loveless," a discussion and presentation of local farm photography as featured in Loveless' book, A Bountiful Harvest: The Midwest Farm Photographs of Pete Wettach, 1925-1965, 6-8pm, Shambaugh Auditorium, UI campus.

"From Field to Family: A Culinary Celebration," Sept. 4-7, Regina Catholic Education Center, 2140 Rochester Ave., Iowa City, 337-2580.

Music (see Music Festivals listing), food, children's entertainment. fireworks (10:50pm each night).

Regina Fall Fun Festival  
Aug. 31-Sept. 2, Regina Catholic Education Center, 2140 Rochester Ave., Iowa City, 337-2580.

Music (see Music Festivals listing) and various activities.

Senior Center  
28 S. Linn St., Iowa City, 356-5220

Open to the general public unless noted otherwise

Sports Forum, Sept. 3, 9, 16, 23, 30, 9-10am @ Genealogy Conversation, Sept. 6, 12:30-2pm @ Current Events Discussion Group, Sept. 8, 10 & 24, 1:30-2:30pm @ Reading of poems by internationally acclaimed author Leonora V. Rogers, Sept. 13, 1:30-2:30pm.

UI Museum of Art  
150 North Riverside Dr., Iowa City, 353-1727

KSUI's "Know the Score," "The Sensuality of Food," with chef/author Lynne Rossetto Kasper Sept. 6, 5pm.

"Recording the Flame: Wood-fired Pottery," film, Sept. 27, 7:30pm.

MEETINGS/PUBLIC HEARINGS

Affirmationist Toastmasters, Mondays, 6-7pm

All welcome, Gilmore Hall, Room 84, UI campus, 353-0765.

Uptown Bill's small Mall  
401 S. Gilbert St., Iowa City, 339-0401

New writers group meets, all skills welcome, Sept. 8, 5:30-7pm, meets second Sunday of each month, for more info contact Bill Aesgen, 351-1528, basenjo@avalon.net.

EVENTS/FESTIVALS

The Fiddler's Picnic and Family Dance Party  
Sept. 7-8, Johnson County Fairgrounds, Iowa City, 354-2879

Family Dance Party, with Dan Zanes & Friends, Mike and Amy Finders Band: juggler Dean Franzen: participatory demonstrations for children's martial arts, dance and yoga, as well as informational booths featuring local family-friendly organizations. Sept. 8, 12-6pm.

Old time, bluegrass, Celtic and country music; beginner's workshops local fiddle, banjo, guitar and mandolin players; music auction and swap meet; The Harry Oster Award presented.

From Field to Family: A Culinary Celebration  
Sept. 4-7, Iowa City, various locations, 335-5730.

Cooking classes, farm tours, culinary walk, book readings, benefit for local public radio.

Sept. 7

"A Bountiful Harvest with Leslie Loveless," a discussion and presentation of local farm photography as featured in Loveless' book, A Bountiful Harvest: The Midwest Farm Photographs of Pete Wettach, 1925-1965, 6-8pm, Shambaugh Auditorium, UI campus.

Culinary Walk, touring Adagio, Atlas World Grill, Cafe 126, Devotay, New Pioneer Cooperative and Red Avocado, purchase "passports" at participating restaurants or phone above number, 6-9pm.

Sept. 8

"Iowa Talks Live from The Java House," chefs/authors Lynne Rossetto Kasper and Deborah Madison and Robert Morey (New PI "Cheese Guy") discuss local cheeses, Morey will perform live music, 10am @ Farm Tour, 1pm, Fae Ridge Farm, north of Iowa City @ Farm Tour, 2pm, Wilson's Orchard, north of IC @ "Know the Score," live KSUI radio program with guest Rossetto Kasper, catered reception follows, 5-7pm, UI Museum of Art @ Beer Tasting and Seminar with Millstream Brewing Company, 6-8pm, New Pioneer, Coralville, register by calling 338-9441.

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Center for Learning in Retirement Room 201, 36 S Linn Street, Iowa City, 356-5214

New lifelong learning program offers classes and workshops for people 50 and over in the eastern Iowa area. Center for Learning in Retirement offers classes in computers, music, and books; entertainment includes juggling and magick. Scotty Hayward, 1-2-pm; Cor Musica, 1-6-pm; Touaphone, Deep Cycle, Kicker Lyning, 2-3pm; plus food booths. Sept. 2, 8-3pm.

CLASSES/WORKSHOPS

Senior Center

28 S. Linn St., Iowa City, 356-3200

Open to Johnson County Seniors, registration required. Octs Painting, Wednesdays, through Oct. 16, Section 1, 9:30am-12pm; Section 2, 12:30-3pm • Gentle Yoga, Section 1, Mondays, through Oct. 7, 10-11:15am; Section 2, Wednesdays, through Oct. 9 • Tai Chi, Wednesdays, Sept. 11-Dec. 18, 3:30-4:30pm • Fitness with Collin, with instructor Collin Kestetter, Mondays & Wednesdays, through Sept. 18, 8:30-9:30am; Sept. 23-Dec. 11, Section 1, 8:30-9:30am; Section 2, 9:45-10:45am • Farm Fresh and Easy!, Sept. 17, 10am-1pm, call 887-3659 to register • Orientation to Computers, Sept. 17-20, 24-27, 12-1pm • Consumer Health Resources on the Web, Sept. 18, 11am-12pm • Search Techniques on the Web, Sept 25, 1-3pm • Open Studio, Wednesdays, Sept. 25-Dec. 4, 2-4pm • Square Dance, Sept. 26, 6:30-8:30pm • Intermediate Yoga, Sept. 5-Oct. 10, 11am-12:15pm • Family Search Program, September 12, 9-10am • Virgil’s Ameide, Mondays, Sept. 29, 10am-12pm, call to register • Line Dancing, Mondays, Sept. 16-Nov. 25, 1-2:30pm.

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

Six-week adult and teen acting classes, begin Sept. 8 • Adult Studio - Acting 1, introduction to basic acting techniques for ages 15 and older, Sundays, 5-6:30pm, Sept. 8-Oct. 13; Young Artists Studio - Acting 1, introduction to acting with emphasis on movement and observation for ages 12-15, Mondays, 5-6pm, Sept. 9-Oct. 14, class size limited to 12, call to register, class descriptions available at www.theatrecr.org.

Uptown Bill’s small Mall 401 S. Gilbert St., Iowa City, 339-0401

Freelance Writing Workshop, five evenings, Wednesdays 6:30-8pm, Sept. 11-Oct. 9, contact Bill Asenjo, Instructor, 351-1528, basenjo@avalon.net.

MISC

Coralville Farmers Market S.T. Morrison Park, Coralville, 351-7999

Fresh, locally grown produce, baked goods, plants and handcrafted, Mondays and Fridays, 5-8pm, through Oct. 10.

Farmers Market Chauncey Swan Parking Ramp, corner of Washington and Gilbert streets, Iowa City Fresh, locally grown produce, baked goods, plants and handcrafted, Wednesdays 5:30-7:30pm and Saturdays 7:30-11:30am, through October.

Iowa Memorial Union UI campus, Iowa City “Prayers of Remembrance and Hope,” individuals and groups invited for silent prayer and reflection any time during designated hours, memorial to victims of Sept. 11. Campus ministers will be on hand to answer questions and offer assistance, Sept. 11, 10am-4pm; live meditative music, 12-1pm; Main Lounge • Fall Thieves’ Market, Sept. 21, 12pm; Sept. 22, 10am.

Ruby’s Pearl 13 S. Linn St., Iowa City, 248-0032

Stitch ’n’ Bitch, bring your sewing, knitting or whatever and bitch or gab, every Wednesday, 6-7pm • Home sex-toy parties, call for details.

VIRGO (Aug 23–Sept 22) Some planets are offering strong support and producing good movement. Other planets are causing stubborn resistance, if not outright obstruction. Still other planets are generating confusion and uncertainty. Unfortunately, Virgos cannot afford to stand still right now. Career, financial, and home and family matters all require definite forward movement. To be progressing, you are going to have to assert yourself in ways that are guaranteed to rock the boat. But you can depend on your charm, ingenuity and, this time around, your luck, to prevent any serious mishap.

LIBRA (Sept 23–Oct 22) Libra is the sign of balance, justice and fair play and September will put Librans to the test. There will be an abundance of creative inspiration and your dreams of a better life have never seemed more alluring. However, setting squarely across the most realistic and promising path toward progress is a big, solid, unyielding obstacle. If you think these conditions are something. If you do, make sure you remember the difference between intrigue and righteous negotiation. The temptation to cut ethical corners to clear your way will be rather big.

SCORPIO (Oct 23–Nov 21) Favorable developments, friendly communications, support in time to assist you and resourceful people, are offering hope. However, the more important than everything else is to make sure you do what you are supposed to do. If you do, make sure you remember the difference between intrigue and righteous negotiation. The temptation to cut ethical corners to clear your way will be rather big.

SAGITTARIUS (Nov 22–Dec 21) Sagittarians are bound to sense, once again, the rumblings of irresistible forces about to rock the boat. But you can depend on your charm, ingenuity and, this time around, your luck, to prevent any serious mishap.

CAPRICORN (Dec 22–Jan 19) Some planets are offering strong support and producing good movement. Other planets are causing stubborn resistance, if not outright obstruction. Still other planets are generating confusion and uncertainty could be the cause of tension with friends and loved ones as well as with creative partners. Alternatively, willful or domineering behavior by those same people will prove more important. It might be better to stay put or stand pat until things sort themselves out. If you let conscience and intuition guide you, you can successfully balance conflicting needs. Fine-tune your lifestyle.

AQUARIUS (Jan 20–Feb 18) There is inspiration and encouragement coming from all around. Your ego is likely to feel the ‘beat’ too, today. You see the truth of things and the ‘rest’ of the picture. There are, unfortunately, a couple of worrisome issues. You are concerned about the financial plans of your various partners. Also, your own long-term hopes and dreams are making it hard to know just how you should invest your money, time, energy and your loyalties. The stars suggest that there is more to this problem than meets the eye. Perhaps you should postpone decisions until questions clear up. There is time.
September 14-15, 19-22, 26-28

7:30 p.m. Thursday, Friday and Saturday
2:30 p.m. Sunday

Smokey Joe's Café

Words and Music by Jerry Leiber and Mike Stoller

A smokin' musical theatre event! Smokey Joe's Café rocks out forty of "the best damn songs" of the century.

Kansas City, Poison Ivy, On Broadway, Yakety Yak, Charlie Brown, Hound Dog, Jailhouse Rock, Spanish Harlem, Stand By Me.

"Baby, that is Rock and Roll"

"Wildly infectious!" — New York Daily News

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