

little village

Iowa City's News & Culture Magazine • November 1-15, 2001

Brandon Ross



FREE!

John Robertson

Mike O'Donnell

**Desperately
seeking
your vote**

Leah Cohen

Connie Champion

Ernie Lehman



**Vote...
or don't**

pg 3



**Activist or
terrorist?**

pg 10



**Dave Olson
vs. Slipknot**

pg 15

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THIS MODERN WORLD

by TOM TOMORROW

ONCE AGAIN, IT'S TIME TO CHECK IN ON...
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SURE, THERE WERE STILL A FEW NAYSAYERS...BUT THEY WERE QUICKLY SHOUTED DOWN...

WHAT IF BY "ARF ARF GRRRR," HE JUST MEANT THAT HE WANTED A **DOGGIE TREAT?**



AND IF THE REST OF THE PARALLEL CITIZENRY HAD ANY DOUBTS, THEY SOON LEARNED TO KEEP QUIET ABOUT THEM.

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GO Fish

The new revised standard get-out-and-vote column

For a political commentator, the “get out and vote” column is a hardy perennial. In the course of a career that has encompassed three presidential elections, five congressional cycles and five off-year state and local elections, I have written at least half a dozen, all of which have trumpeted the virtues of citizenship in a participatory democracy, bewailed the low voter turnout of the last election, and exhorted the reader to get out from in front of the television long enough to exercise the franchise.

With yet another election-themed issue of yet another paper to contribute a column to, I figured no sweat—after the first couple cracks at it, writing another “get out and vote” column is like falling off a log. Having actually sat down to churn the bastard out, however, I find that, for a lot of reasons, the editorial content of the old “get out and vote” column just doesn’t seem adequate somehow.

Part of this, of course, has to do with the aftermath of the events of Sept. 11, in that

E.C. Fish



way that part of just about everything we do anymore has something to do with the aftermath of the events of Sept. 11. With a war on and a series of domestic crises causing havoc on the home front, questions of both democracy and leadership have become more important than ever, particularly questions about the relationship between the two. Times of war and crisis tend to produce a great deal of patriotic sentiment and a perceived need to stand behind national leaders, something that has certainly been the case in the last six weeks. What better than an election to remind us, at a time when we are approaching the president and congressional leadership with the utmost deference and respect, that we are their bosses and not the other way around? With some of us literally staking our lives on their decisions and deeds, the need for strong, dependable and, above all, accountable leadership is more pressing, and our role as citizens in the selection of that leadership more important, than ever before.

More of it, however, has to do with the events that took place starting at this time last year. As difficult as it is to remember, this country was in new and uncharted territory—and in shock from the process of getting there—many months before the attacks in New York and DC. With as much respect as is being afforded George W. Bush right now, it ought to be remembered that he was elected president by a minority of American voters under circumstances that are best called questionable. More than this, the election itself, with the two parties seemingly racing for the uncontroversial center under the leadership of two presidential candidates seemingly chosen for the way they combined blandness and vagueness, represented a sort of nadir for democracy regardless of its outcome. Anyone who thinks that a Gore administration would have been

qualitatively different from the Bush administration simply didn’t pay attention to Gore’s campaign or his record as vice president, and shouldn’t feel bad about it—neither was very easy to pay attention to.

Under these circumstances, the question that I’ve had to ask myself is this—just how responsible is it to exhort people to vote when there might be, in all honesty, no one to vote for? The short answer is “not very,” though the general idea of involvement in the system should be channeled into working to nominate candidates one could in good conscience support—a sort of “better luck next time” approach.

Nor should the politically ignorant be encouraged to use the franchise. Those who feel they don’t know enough about politics or the candidates or the issues to vote, shouldn’t vote, and shouldn’t feel bad about not knowing enough—last year’s elections were also a nadir for media coverage of a campaign; it was perhaps the first time that a person could closely follow the mainstream media’s election coverage and still be almost completely uninformed. While part of this has to do with the media manipulation practiced by the campaigns themselves, the success of that manipulation is squarely the fault of the manipulated—let’s face it, the “big names” in contemporary journalism, the people the majority of Americans rely on to inform them, are the network anchors, and pandering ninnyes like Brokaw, Rather and Jennings should be enough to make Walter Cronkite roll over in his, um, sleep.

The upshot is this—vote if you can. If you feel strongly enough to cast your ballot for a certain candidate, and have backed that feeling up with a complete and informed review of the facts, go for it. If you don’t, or haven’t, please do something else on election day, and before next time rolls around, do anything you can to educate yourself and nominate candidates that you can in good conscience vote for. Once again, it’s important to remember who’s in charge. For too long we’ve relied on the parties and the media to help us discharge the responsibilities of citizenship and been shocked to find that they’ve done so in a manner that better serves themselves than it serves the greater good. It’s time we relied on ourselves that crucial bit more—it is, in the final analysis, completely our responsibility in the first place. *

Omission

The photographs of poet Chuck Miller in last issue’s story “Poet with a Hammer,” were taken by Gary Sanders at The Best of Books, The Worst of Books last February. We regret the omission.

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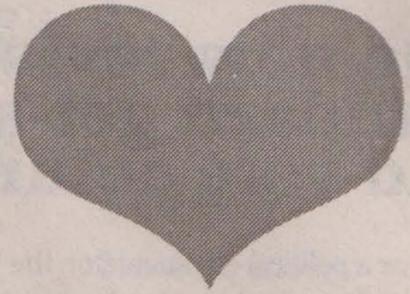
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Laura Dowd

Desperately seeking your vote



Forget about long walks on the beach and quiet evenings at home, these six candidates are vying for three of the highest-profile minimum-wage jobs around. Which three will win your heart?

Iowa City heads to the polls Tuesday, Nov. 6. The object: to elect three city councilors from a field of six candidates. Up for grabs: two "at-large" seats and one "District B" seat. Challengers Leah Cohen and John Robertson have set their sights on incumbents Ernie Lehman and Mike O'Donnell for the at-large seats, while Brandon Ross is fighting incumbent Connie Champion for the District B seat.

Who should you vote for? Well, maybe you're a partisan voter: Even though all city council elections are non-partisan, meaning that the candidates don't affiliate themselves with political parties, one might hazard to list the candidates—from the political left to right—as Ross, Robertson, Cohen, O'Donnell and a tie between Lehman and Champion. (This is only my opinion, of course, but one based on research and the impressions I gathered at candidate forums and over the course of my interviews with the candidates.) While there's no guarantee on which side of an issue any individual will come down, councilor Irvin Pfab has made no secret of his endorsements of Robertson and Ross, thus indicating that the majority vote, if all incumbents were defeated, could swing from Champion, Lehman, O'Donnell and Dee Vanderhoef to Steve Kanner, Pfab, Robertson and Ross (Cohen and Ross Wilburn being wildcards).

Maybe you're a single-issue voter: If you think the city-charter amendment initiative (granted, really not a single issue) got a raw deal, then you'll probably vote for Robertson, Ross and maybe Cohen. (As city councilors, Champion, Lehman and O'Donnell opted not to attend a special meeting to force a debate on the amendments.) If, on the other hand, economic development is your silver bullet, you'll probably vote for the incumbents.

For many, though, voting is a more complicated prospect. In other words, maybe it will depend on a combination of factors: that Champion dresses well and donates her salary to a good cause or that Lehman looks at the big picture and is a good grandpa.

The fact is, even in an Iowa City City Council race, you can't paint candidates and issues with as broad a brush as

many local activists and boosters would like us to. All six candidates are good people who care about their town. Still, even the evenhanded Lehman acknowledges that there's a lot at stake this year:

"Definitely, there is a choice in candidates this year. And I think the people, when they select those candidates, are going to say a lot more than which individual they want to see on council; they are going to be voting on a philosophy of government. ... I believe if the incumbents are reelected by a significant margin, there will be some sort of indication to the council that our actions reflect more of what the people feel."



John Robertson

You Like Intelligent, Progressive Councilors...

... and I like the sound of your voice. Staff attorney seeks voters who want their voices heard. I like motorcycles, cheap fiction and spending time with my wife Julia and three-year old son David.

After Robertson and his wife Julie cleaned their condominium home for our impending interview, their son David sensed things were a little too organized and blockaded the front door with stuffed animals he dragged downstairs from his bedroom—"one at a time," John groaned. Robertson has enough political savvy to know that presenting an organized house to a reporter is a good thing, yet he gave into the inevitability of parenthood. Three-year-old David was curious about me, this stranger come into his home, but cautious too. "Leave me alone," he demanded at my hello and hid between his father's legs. Eventually, he became emboldened enough to cannonball animals at us from the stairwell. John, too, seemed cautious at first, maybe because he didn't know my agenda. At first his answers were short and careful. After awhile, though, he was apologizing for a long-winded response, saying "Now you've got me thinking." John's intelligence becomes apparent once he lets down his guard.

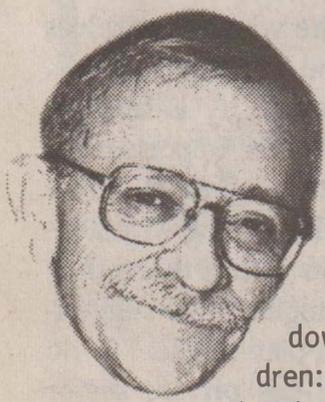
The catalyst for Robertson's entry into local politics was his concern over the city's seeming lack of concern over problems with local law-enforcement practices, particularly the high number of arrests for public intoxication and the killing of Eric Shaw. "They have never even been able to consider the possibility that we will never be able to arrest our way into being the kind of town that is all peaceful and calm and cool and where there are not a lot of bars and drunk people,"



Photo by Mike Breazeale

Robertson explained. The council, in his opinion, should help the police department find better ways of interacting with residents. Robertson supports the right of citizens to vote on the proposed Home Rule Charter amendments, which include putting the chief of police and city manager up for retention vote. (The other two amendments would increase the powers of the Police Citizens Review Board and require a citation in lieu of arrest for a majority of misdemeanor offenses, respectively.)

Robertson perceives an arrogant attitude toward the people of Iowa City by a majority of city councilors, and he fears this frame of mind negatively impacts the community's conception of itself. As a result, he said, we are slowly losing our vision of diversity, culture, openness and tolerance. When local government stops listening to the people, he said, "you have a community responding by either being lulled into complacency or getting irate and angry, and then retaliatory—which I think we saw with the Eric Shaw killing. We've seen it on some police issues. You end up with a thing where a lot of folks aren't paying attention because they don't feel empowered. And on the other side of the coin, you have a shriller and shriller voice trying to be heard—which makes anybody not want to listen." Robertson said more discussion between community members and local government would help solve such problems. Running city buses at night and installing public toilets on the ped mall are some of Robertson's other ideas.



Ernie Lehman

I Don't Come With Any Baggage...

...except for the suitcases I sell at my store. Cuddly grandpa-type. Owner of Enzler's downtown. Must love children: I have six grandkids. No headgames, please.

Whereas John Robertson is still young, building insight and understanding through education and dedicated attention to what is happening around him, Ernie

Lehman's unique brand of sagacity must, in part, come from his years of experience serving the community on various boards and commissions. His words are compelling because he speaks with fresh, plain-old common sense. He is not afraid to state the obvious when others are being polite; his statements are a welcomed alternative to political shiftiness and manipulation. On the other hand, if you disagree with his viewpoints, his words can feel sharp and arrogant. Still, he is able to take a few steps back from his reflections and see the larger picture. "In the total scheme of things," he began our interview, "being a world-class grandfather is probably more important than being mayor." It was then that I noticed the photo frames displayed for sale at Enzler's—the type of frames most stores fill with anonymous models—contained pictures of his six grandchildren.

Lehman has no problem with public input on council issues and does not accept the criticism that the current council is turning a deaf ear to the public. He doesn't think that the council should poll the public for its opinion on each new issue that arises. "I believe that is shirking the duties of a public official," he said. Lehman's opinion is that citizens aren't interested in things they don't view as affecting them directly. "But I also believe, very firmly," he added, "that the strongest public input is the ballot box."

Lehman is wrapping up his second four-year term as a city councilor, during which he served as mayor (councilors appoint a mayor from among themselves every two years; he was appointed twice in a row). Lehman is proud of the actions the council has taken to improve the city's water and sewer facilities, improvements, he said, that will last the community for as long as 50 years. The rezoning of residential areas near Governor and Market streets, which, he said, indicates the council's philosophy of preserving and protecting neighborhoods, is another accomplishment of which he is proud. "We are preventing the destruction of single-family homes [by] duplexes, fourplexes, eight-plexes," he explained. "And we are seeing more interest on the part of families to locate to the neighborhoods near

downtown. I think the community supports preservation—neighborhoods, families, quality of life. I would like to see the council and city staff supporting it."

Those who vote for him, Lehman said, will be voting for a philosophy of government that is healthy and good for Iowa City, a philosophy that he fears is in danger of being lost. "I believe that the people in this community respect you for doing what you believe is right," he said. "And I also believe, for the most part, our voters are not single-issue people. Even though I have irritated, perhaps, about every segment of the population at one time or another, I believe they respect me for doing what I believe is in the best interest of the whole community. The homebuilders...I didn't seek their endorsement, but they are endorsing me this election, even though I supported the project they are most opposed to: the Peninsula Project."

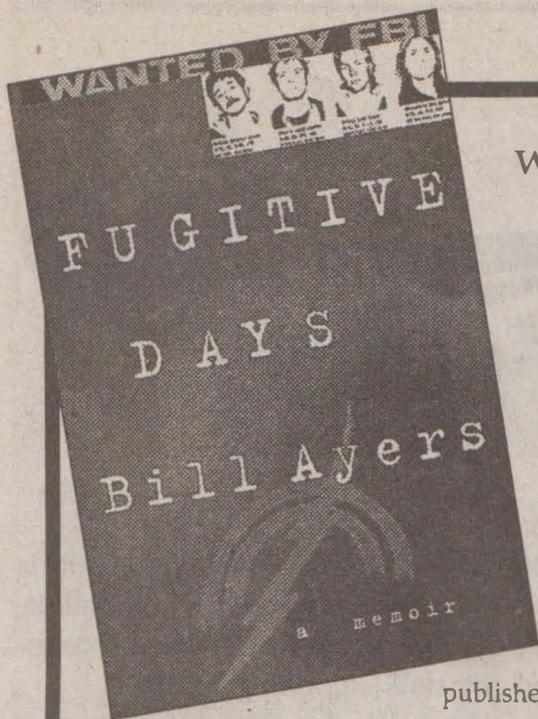


Leah Cohen

I Have So Much Love to Give

Owner of Bo-James restaurant. Mother figure. Kids are OK; my two are in college. Want leadership that serves, not directs, the people? Then your wish is my heart's desire.

If you're planning a three-day group fishing expedition, by all means invite Ernie Lehman. He'd be great to shoot the shit with, to grumble with about irritating coworkers and in-laws. He'd catch enough fish to keep it interesting and keep the group clowns in line. If, on the other hand, you need solace because your mother passed away or you had a fight with your lover, Leah Cohen would be a better choice. She possesses enough motherly love for her two daughters (both college students), the Iowa City police force, small-business owners and you. She works hard in the face of crisis—surviving two fires at her downtown restaurant over the years is



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just one example. She isn't as forthcoming with proactive, new, independent ideas though. If elected, she will need to take some time to check the neighborly gossip she's heard against the facts.

The dim, stern interior of Bo-James belies Cohen's bright, compassionate personality. We met there before the restaurant opened and talked over coffee in a booth. We weren't alone. The telephone, a delivery-man, two women applying for a waitress position, and someone looking for change for a parking meter interrupted us. We were also joined in our booth by a former employee and adamant supporter of Cohen's campaign. He just happened to be there with pen and paper in hand, they claimed, to write a letter to the editor on her behalf. I think he was protecting her from a potentially hostile reporter.

The current council's handling of citizen input is a lightning-rod issue this election, and Cohen has an opinion about it too. "One of the reasons I am running for council," she explained, "is because I feel that our council has a very minor, small group of people on it who make the decisions and then they announce them to this population—then we have a chance to say whether we like it or dislike it, after the fact." She said that having such a small group controlling what goes on means that the city won't be able to solve problems, "because you don't have the new ideas and the new energies to do that." She is certain that citizens are willing and able to dedicate more time in helping direct the actions of local government.

Cohen said involving more of Iowa City's diverse population in what goes on includes involving the city's youth. She suggested including young people on the committees and boards the council appoints as one way of accomplishing this. Cohen has a heart for young people. She has shared her business savvy with high school classes and mentored young women. One of her priorities is offering young people more to do than just drinking. "We need to work with teachers, parents and the youth themselves to offer alternatives," she said. For example, she continued, since Iowa City is tremendously interested in the arts, opportunities for small, inexpensive art projects could be made available. "A small building with a little stage and old chairs sitting there they could have for Friday nights," she suggested. They could act and play music. "To do that, we need to have the private sector involved, to pay for it. I think we are willing to do that. If bars downtown were approached, they might offer alcohol-free dances at different hours." Last year at Bo-

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James, Cohen experimented with an alcohol-free night—which included a dating game, contests and dancing—but it was a financial loss.

Just finishing a term on the Police Citizens Review Board, Cohen said she chose to serve because she thought she could bring balance to a body that could have been dominated by people who felt hostility toward the police. “I have always had an interest in law,” she said. “It was one time that I felt I could be valuable.”

On the subject of development, Cohen doesn’t believe in growth for growth’s sake, yet she worries Coralville’s booming growth is leaving Iowa City behind. “Coralville has left us in the dust,” she remarked at one forum. “Businesses tend to not want to come to our community,” she told me during our interview. “One reason is because we have so many laws and so many people involved in the process of trying to put together a business, that people get frustrated, and we’ve become known for that.” She pointed out that Iowa City has very few chains, but then acknowledged that she prefers community-owned businesses.

As far as the charter amendments go, Cohen is not certain if the proposals themselves are appropriate, but she has a real problem with the way the city has handled the process.



Mike O'Donnell

A Big Teddy Bear

I enjoy leaving my cell phone at home, fishing and walks through City Park with my wife. Big and strong, but sensitive too.

Owner of Brandy's Vacuum and Sewing in Coralville. If I could ask you one question, it would be, “How can we get you more involved?”

Leah Cohen might look easier to hug than Mike O'Donnell, but don't let appearances fool you. Seemingly in an effort to compensate for his body's imposing presence, O'Donnell discusses issues quietly and uses his sense of humor subtly. If you were in a movie theater and couldn't stop coughing, instead of telling you to shut up, O'Donnell would offer you a cough drop. At a candidate's forum at First Christian Church early one Sunday morning, O'Donnell borrowed a cell phone to call fellow incumbent candidate Connie Champion, express concern and find out why she was late.

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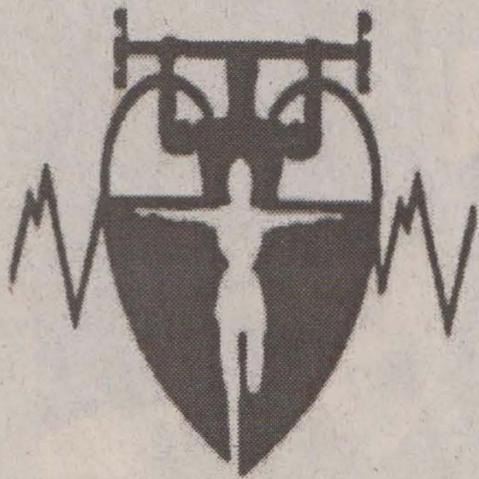
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O'Donnell, who is serving his first term on the council, was the only candidate who didn't agree to a face-to-face interview, and not all of his responses to my questions were direct. I wasn't certain if he wanted to avoid giving blunt, honest opinions; if he wasn't taking the interview very seriously; if he couldn't communicate his ideas clearly; if he wasn't clear himself on some ideas; or if it had something to do with the fact that he was suffering from bronchitis at the time. He did want to make it clear that he has as much of a stake in Iowa City as anyone, perhaps to show that even though his business is located in Coralville, he is a qualified city-council candidate. He grew up in Iowa City in a house across the street from the police station, at a time when his family could get to know the whole police force.

His take on public input is quite different from that of the other candidates because he feels the public doesn't take advantage of the opportunity to get in touch with councilors. If he could ask the people of Iowa City one question, he said, it would be, "How can we get you more involved?" I've tried four years to get more people involved in the decision-making process. That is extremely important. We go through a mega-million dollar budget and nobody shows up—but the city people. One of the most important votes we make through the year is the budget. Either people are confident in what we are doing or there is a feeling of complacency." Oh, by the way, readers, budget decisions are made in February-March if you care to check out the process next year.

Like Cohen, O'Donnell is concerned about the young people of Iowa City. "One thing that really troubles me is that our young, bright people are leaving this community because they cannot find a job," he explained. "The jobs for people coming out of college—good-paying jobs with benefits is what I always push. I would like to bring the right type of growth to Iowa City to afford them the opportunity to find a job at

home." Just what is the "right type of growth"? Like Cohen, O'Donnell doesn't believe in growth for growth's sake. Generally speaking, he said, prospective companies "shouldn't deteriorate our quality of life," and that includes not harming the environment. "You don't see any dark smoke stacks in Iowa City," he said.

Connie Champion



Dressed To Kill

Co-owner of Catherine's women's clothing store. Number-cruncher, mother of eight. I enjoy crime novels and knitting. I am very pro-development but not in the hands of the developers.

Earlier this year, the council voted on a budget for fiscal-year 2001/02 of approximately \$149 million. As co-owner and buyer for Catherine's women's clothing store downtown, Connie Champion is probably not as intimidated by such a large number in the "total" column of a budget as most people would be. Champion travels to markets in larger cities like Chicago to purchase clothing for her store. "Purchasing at market is intense," Champion said, adding that market purchasing involves making rapid decisions and spending a lot of money. The clothes in her modern and airy store reflect the current trends, and are expensive. Some of the fabrics are beautiful, but you probably won't see any members of the Students Against Sweatshops campus group shopping there. For the interview, we sat in two living room-style chairs at the back of the store.

Champion has self-confidence, a sense of style and alert eyes. Even though her outfit probably came from the upscale stock of her own store, she did not look like a billboard—forcing herself into uncomfortable clothes in order to "look right" for the job.

BLOTTO'S MOTTOS:



by D. TAMERIUS



Photo by Laura Dowd

She doesn't whimper or bend over backwards or apologize. She just gets things done. "People like my bluntness," she bragged.

Four years ago, Champion decided she wanted to run for city council (she is running for a second term) because she saw division on the council and thought that with her frankness, she could unify the council and help build a consensus. "But there is even more hostility now than before," she sighed. This time, she is running to follow through with the projects she and the council set into motion during the past four years, especially "the economic development and neighborhood conservation."

A goal for her second term, she said, is to promote the creation of a comprehensive vision for Iowa City. "One of the best ideas I've ever heard [at a Gazette interview that morning] is that we need to have a vision of what Iowa City should be," she explained. If Iowa City had a vision that the whole population could share in and understand, she reasons, it would guide the city council and guide the way people per-

ceive what is happening. "We have a strategic plan; we have all these documents that plan everything out; maybe there is a vision out there, but maybe it is an academic plan instead of a practical plan. ... [The vision] should be a better guide than a zoning plan. Zoning is pretty black and white."

Champion knows the people of Iowa City want councilors to listen to them. A time comes, however, when the councilors must vote. "You don't ever please everybody," she said, "and if you do, you probably aren't making any decisions." She believes the public is active in local politics. "I think Iowa City is really lucky that we have a tremendous amount of people who are interested in what is going on at the local government level. That can be a curse and a blessing," she said with a laugh. "But I would rather have that than none at all."

Champion, by the way, donates her yearly councilor salary to charitable causes, including helping the Domestic Violence Intervention Project to pay off part of the mortgage on a new shelter.

Brandon Ross

Bruce Springsteen meets Mr. Rogers

Musician and pursuer of antique and rare books for clients. Because of my strong belief in the value, integrity and dynamics of true neighborhoods, I worked to stop the extension of First Avenue.

Co-owning a clothing store doesn't mean you'll always have the right outfit for the occasion. "You remember that sweater Connie Champion was wearing at the Old Brick candidates forum?" Brandon Ross asked me when I told him that sometimes I noted a councilor's choice of clothing. "That was mine. She borrowed it from me because she was cold." Watching Ross and Champion interact at forums, you'd think they were school friends giggling with each other in class instead of opponents in a political race. Before making a strongly worded closing statement at one forum, a statement very critical of the current city council, Ross whispered to Champion, "Get ready. I'm going to deliver some kidney punches." "Go ahead," she replied, "I can take it." The audience couldn't hear the exchange—only saw them leaning together and then laughing.

Ross singles out Champion for attack in his campaign literature. Here is an excerpt: "Connie vigorously supported the extension of First Avenue; voted to spend millions on renovating downtown, which gave us the four ugly and inoperable kiosks at more than \$250,000. She voted for a loan of \$700,000 of taxpayer's money to a private developer. ..." Despite the passion that must lie behind his convictions, Ross is still able to be friendly and engaging with Champion, an interplay that is perhaps a sign of maturity and capacity for coopera-

(cont. on page 13)

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Laura E. Crossett

Notes from the underground

New memoir relates how a '60s anti-war radical went underground and managed to re-emerge unscathed

Underground. The word conjures up images, some of them incongruous: fugitives, London subways, *The Crying of Lot 49*, Lou Reed, the Underground Railroad.

Underground is a world we don't see, a place we can't access on the Internet, a way of thinking we don't know, an existence we can't find. But in his new book, *Fugitive Days*, Bill Ayers, educator, activist and former fugitive, tells us how he got there—and how he got back.

Ayers started his life in a large, well-to-do suburban family in the 1950s where everything was bright, clean and in the open—or so people believed. But as he grew older, Ayers, like many in his generation, realized there was another world that existed alongside the one he inhabited, a world that was largely invisible, but one where real people lived and died everyday—whether in poverty, like the people Ayers worked with as a community organizer in Cleveland, or in war, as did the countless Vietnamese and American servicemen in a jungle far away.

Fugitive Days tracks Ayers' progress from suburban kid to anti-war protester, from protester to resister and from resister to—depending on whom you talk to—liberator, freedom-fighter or extremist. Ayers was a member of the Weather Underground, the last, and most radical, incarnation of Students for a Democratic Society, who took their name from Bob Dylan's advice in "Subterranean Homesick Blues": "you don't need a weatherman to know which way the wind blows." The Weathermen, having seen every other attempt to end the war fail, were determined to end it by any means necessary.

They took as their models such Americans as John Brown and Nat Turner. Their goal was liberation—not just their own, but more importantly, the liberation of people in third-world countries and colonies from imperialist rule. Their tactics in this fight grew increasingly militant as the war grew more militant. After three of their members—including Diana Oughton, Ayers' long-time girlfriend—died in an explosion at a townhouse in New York City—where they had been making bombs destined for a military base—the surviving Weathermen, and women, disappeared into another American, an underground America, where they developed a new form of resistance that involved the targeting of symbols.

"There was no maze of tunnels, camouflaged entrances and openings, cross gates and traps,

escape routes, false walls and hidden rooms," writes Ayers of the crossing. "We disappeared then not from the world, but into a world. ... The underground was without borders or a point on the map, it's true, and it was as close to magic as I would ever come."

The Weather Underground continued operating from underground, carrying out a series of actions in the early 1970s that included the May 1972 bombing of the Pentagon. Each of these acts was designed to disrupt the ongoing war and to protest the continual harassment, and murder, of black activists. They targeted symbols, never people, and they issued a communiqué explaining each action. In 1974, they even published and distributed—again, through an underground network—a book, *Prairie Fire*, explaining the roots of their politics and the international nature of their struggle.

Ayers was a fugitive from 1970 to 1981. He never served time—charges were thrown out because they depended on information the government got through illegal surveillance. No, Ayers and his wife, Bernardine Dohrn, managed to emerge unscathed from the underground after living for years under assumed names working crappy jobs. Ayers now teaches in the Department of Education at the University of Illinois at Chicago.

Many, from all sides, have lambasted Ayers in the days since Sept. 11, which perhaps is the way fate works when you write a book that includes an account of bombing the Pentagon. But there is a crucial difference between that bombing and the more recent plane attack, between political activists and terrorists. No one was killed by Weather Underground actions, and Ayers' book, like every protest carried out against the war in Vietnam, is a vehement statement against terrorism, against the taking of innocent life by indiscriminate power.

Fugitive Days is the memoir of a man who has known violence against human beings, not of one who supports or endorses such violence. It's also a book about memory, about history, about trying to find a life that is both politically charged and personally authentic. It's about going underground and coming back to tell the tale, and it's about the metaphor that the underground gives you for understanding the rest of your life. "In a sense it was so easy to find," Ayers writes "—we simply walked out into the world and we were underground. In another way it was a leap away from complicity and against accommodation. ... The stakes became ourselves."

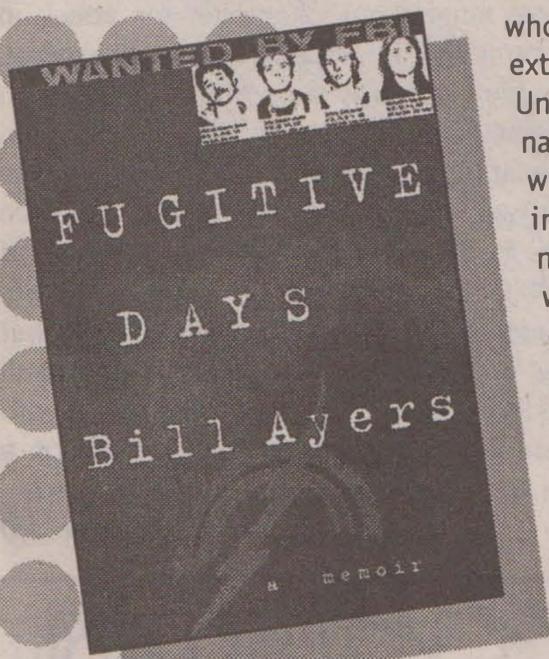
As we move increasingly into a time when we'll be forced to figure out what we believe, and what the stakes for that belief will be, *Fugitive Days* is a book well worth reading. *

Bill Ayers

What: Reads from his new book, *Fugitive Days*

Where: Prairie Lights, 15 S. Dubuque St., Iowa City

When: Wednesday, Nov. 7, 8pm



More than a political choice

V.S. Naipaul's 'Half A Life' reveals Nobel winner's strength as a writer

Before the days when the Oprah seal of approval was the end-all-be-all in guaranteeing a book an increased audience, and before Jonathan Franzen discovered he could increase his notoriety—if not his sales—by making dismissive comments about Ms. Winfrey until she retracted her invitation for him to appear on her show, there were other coveted seals that improved an author's reputation and sales: the National Book Award, the Booker Prize, the Pulitzer Prize and, at the top of the heap, the Nobel Prize for Literature.

What sets the Nobel Prize apart from all the other honors, including Oprah's nod, is that it is awarded not for a single book but for a distinguished body of work, meaning an author's backlist may benefit as much as his or her current novel from the recognition. Be that as it may, V.S. Naipaul, this year's recipient of the Nobel Prize, has managed to combine the power of the honor with the power of great timing, as his first novel in seven years, *Half A Life*, hit bookstore shelves just days after the announcement that he had won the award.

The release of *Half A Life* at this time is good news for Naipaul because much of the press coverage of his selection as the Nobel Prize winner focused on his outspoken political views critical of Islam and its adherents. In light of the events of Sept. 11 and the subsequent "War on Terrorism," many have suggested that the decision to give the award to Naipaul was as much political as it was literary. However, *Half A Life* serves to remind the reader that, politics aside, Naipaul is a master craftsman, worthy of this high honor.

Half A Life is the story of Willie Chandran, an individual seeking desperately to define himself qua himself. Fathered by a man of high caste in India who married far beneath himself, Willie feels conflicted about his identity at an early age. Leaving India to study in London, he embarks on a literary career—and a series of sexual misadventures—in which he is little more than a borrower, borrowing story ideas from movies and borrowing sexual partners from his friends. A woman from Africa, in love with his writing as much as with him, offers him escape from London and he spends 18 years in a Portuguese colony in Africa struggling to define himself, but instead losing what little sense of himself he might have had.

The novel is brief but dense, as Naipaul sets a contemplative pace with a narrative that doubles back upon itself and changes perspective several times. The book is not one of action so much as one of contemplation with Willie constantly examining how his actions and the actions of those around him serve to sharpen or obscure his view of himself. Naipaul's characters are well-drawn and memorable, while the relentless unraveling of nearly all their lives infuses the novel with a melancholy resonance that Willie seems unlikely to ever escape, despite his best efforts.

While it might be possible to argue that *Half A Life* is an example of the triumph of style over substance in literature, Naipaul's quiet tale of a life lived on terms other than those of one's own choosing is moving and memorable, providing a window into one life that might serve as a mirror for our own. *

BOOKS



Rob Cline

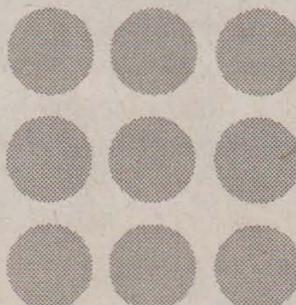
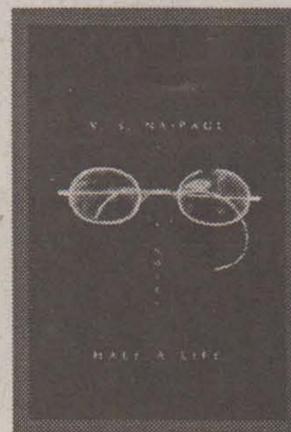


V.S. Naipaul

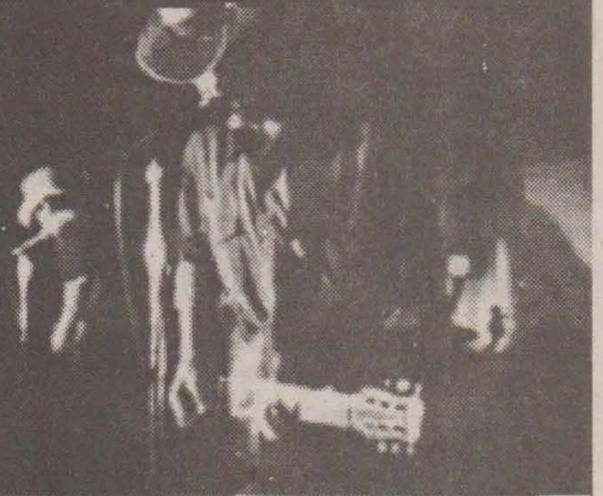
What: Nobel Prize winner reads his novel *Half A Life*

Where: Macbride Hall, UI campus

When: Sunday, Nov. 4, 5pm



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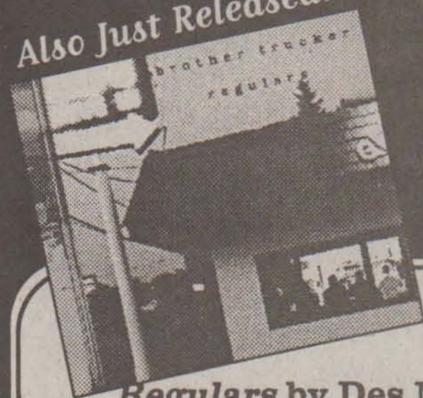
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(cont. from page 9)

tion in both of them.

According to Ross, the council rubber stamps new developments without asking questions, without a vision and without community involvement. In some of the newer fringe subdivisions, he points out, there is no sense of human precedent, that people live or ever lived there. Ross took photographs of some houses in a new development off Foster Road. From his chosen camera angle, only garages jutting out from anonymous, uniform buildings are visible—enough for four cars to a home. "These homes look like storage units for people," he said, adding that the emphasis is on cars, not human beings, and that the driveways are big, but there are no sidewalks. Ross handled the photographs like a teacher would handle visual aids, carefully laying out his points as though talking to a classroom of students. This makes sense; he was a teacher in Boston for six years before moving to Iowa City.

Ross didn't directly address the issue of public input but did discuss the importance of neighborhoods offering public spaces where people can gather and communicate. "From such settings," he said, "arise creativity, intellectual inquiry, civic-mindedness and problem-solving. When people get together, there is more of a possibility of learning—political talk where people can discuss issues, which inevitably leads to action."

He was not pleased to see the demolition of two historic buildings to make way for the Clock Tower parking ramp, either—a structure he likened to a high-security prison from which even Clint Eastwood would have difficulty escaping. "I think city planning is on the moon," he continued. "Steve Atkins is a well-tailored, one-way ticket to nowhere." Atkins, Iowa City's city manager, is responsible for hiring the director of city planning, a post presently held by Karin Franklin.

"It is community versus money" in this election, Ross added. In his opinion, the city council position favors wealthy candidates. Successful candidates must spend many, many hours campaigning, a commitment "which lower and middle income-class people simply cannot afford." In addition, the salary is only about \$5,700 a year and requires 20 hours or more a week of work. A politically healthy community would pay its councilors a moderate half-time wage of \$10,000, Ross maintains. "Iowa City could cut into the city manager's \$125,000-a-year salary," he suggested, to give the councilors raises.

Ross supports the citizens' right to vote on the charter amendments. *

Nails by Diane

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The Meatball Parmesan...This Italian classic is sure to please with red onions, parmesan cheese, meatballs, garlic and white cheddar, decorated with a layer of fresh sliced tomato. Mama would be proud!

Chicken Fajita...Grilled chicken breast, roasted onion, red, and green peppers, mozzarella and monterey jack cheeses on a refried bean and garlic base. Served with sides of salsa and sour cream.

Chicken Alfredo...Grilled chicken breast, onion, mushroom, artichoke hearts, alfredo sauce, topped with mozzarella cheese.

Veggie Fajita...Roasted red and green peppers, zucchini, onion, mozzarella and monterey jack atop a refried bean and garlic base.

Fat Tony 'Roni...Flavor country! Pepperoni, gorgonzola, green olives, white cheddar and red onion on an olive oil and garlic base.

Pesto Chicken...Our house basil pesto sauce with grilled chicken breast, red onion, mushroom, feta and mozzarella cheeses.

Little Green Martian...Our house basil pesto sauce with zucchini, spinach, tomato, garlic and mozzarella cheese.

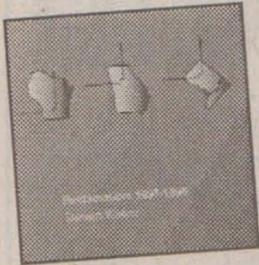
Veggie Alfredo...A delicious veggie alfredo combo of broccoli, onion, sun dried tomato, mushroom, light jalapeno and garlic with white cheddar and mozzarella cheeses.

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cd reviews



Stewart Walker

Reclamation: 1997-1999

Persona

Reclamation brings together tracks from several early vinyl releases by Stewart Walker, so most of the work here predates last year's *Stables*. Walker explores the obsessive loopiness of minimal techno, but with a sense of intention and architectural strategy that's missing from most music that targets the dance floor. These tracks are an expression of Walker's strategy of subtraction: He peels away the busy foreground sounds of electronic music—vocals, melodies, squawking synthesizers—to reveal its essential schematic.

These tracks sound paradoxically quiet, almost to the point of becoming purely ambient. But when played loud the sound becomes warmly sensual and enveloping. While the primary structural idea here is repetition, continuous subtle variations build up and morph the mood. For listeners not accustomed to the reductionist nature of techno, it may take several listens to appreciate the motion lurking in the static structure. But the best music always must, in some sense, teach a different way of hearing music. Walker seems to write his music as an intense act of listening—he sets up perpetual motion machines and listens for the humanity and soul hidden in the endless repetition. The result is music that is subliminal and intuitive, and worth repeated listening.

Kent Williams

patience. This is inevitable, as the means of musical production are literally changing beneath a musician's hands. In this environment, intelligent, appealing compositions that aren't a new variation of a sharp stick in the ear can be ignored by an audience addicted to the shock of the new.

Mike Dykehouse (it's really his name, give him a break) thus archly titles this collection *DynamicObsolescence*. Stylistically, he's a stepchild of musicians like Aphex Twin, Black Dog and Muziq. But that doesn't mean Dykehouse's music is purely derivative; there's way too much idiosyncratic pop sensibility going on.

While you'll hear familiar sounds here—Aphex Twin's squiggly analog melodies, Muziq's muted trumpets, Squarepusher's shattered breakbeats—they're recombined with wit and musicality in service of Dykehouse's sense of instant nostalgia for what in slower eras would pass for current events: The seminal period for this sort of music—roughly '92 to '97—already seems as remote as Borgia's Venice. There's a sense of melancholy here, like that of a computer rendered obsolete before its fifth birthday, or an action figure forgotten before it's lost that new-plastic smell.

Above all, though, this is the work of a composer creating something new from the sounds he reacts to emotionally in the work of others. It's a sort of Fan's Note in that sense, but as appealing and substantive as any of its precursor chemicals. Netheads, be sure to check out the Planet Mu Web site, which contains a load of downloadable music by Dykehouse and the rest of the label's cheerful eccentrics.

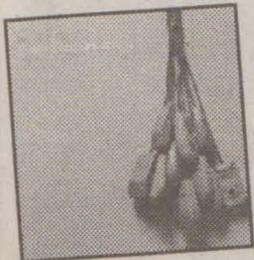
Kent Williams

reel of recording tape, this three-CD collection of live VU performances from 1969 even smells like a reel-to-reel tape. And justifiably so, as it was Robert Quine's conscientious transfer of his personal Velvet Underground recordings to the more stable medium of seven-inch reel-to-reel tape that makes this amazing release possible. Quine, later a founding member of NYC punk band Richard Hell and the Voidoids, recorded and preserved these shows purely as a fan of the VU, and his love of the band is reflected here. These are excellent recordings—perhaps the best live document I've ever heard of the Velvet Underground—and they readily represent the band as deserving of their now-legendary status.

Recorded in San Francisco (at The Family Dog and The Matrix) and St. Louis (at Washington University), these performances feature the talents of singer-guitarist-iconoclast Lou Reed, the criminally underrated guitar magic of Sterling Morrison, the solidly grounded bass and organ playing of Doug Yule, and the simple-but-effective drumming (and vocals) of Maureen "Moe" Tucker. This particular lineup feels remarkably in synch, and Quine confirms in the liner notes that the band "got along quite well" during his acquaintance with them—displaying none of the in-fighting for which the band would eventually become known. Indeed, these recordings display a bond between band members that has been seldom heard on previous live releases.

The Quine Tapes include such Velvet Underground standards as "I'm Waiting For the Man," "Sister Ray," "Heroin" and "Rock And Roll," as well as the amazingly beautiful but lesser-known "Follow The Leader," "Foggy Notion," "New Age" and "Black Angel's Death Song." Excusing obvious source-tape limitations—occasional dropouts and a noticeable tape hiss throughout—this collection is a stirring snapshot of the Velvet Underground in action. Easily one of the best and most significant releases of the year.

Joe Derderian



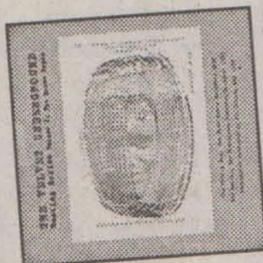
Dykehouse

DynamicObsolescence

Planet Mu

The competition between electronic musicians these days seems to be a foot race to the

bleeding edge of technology and the listener's



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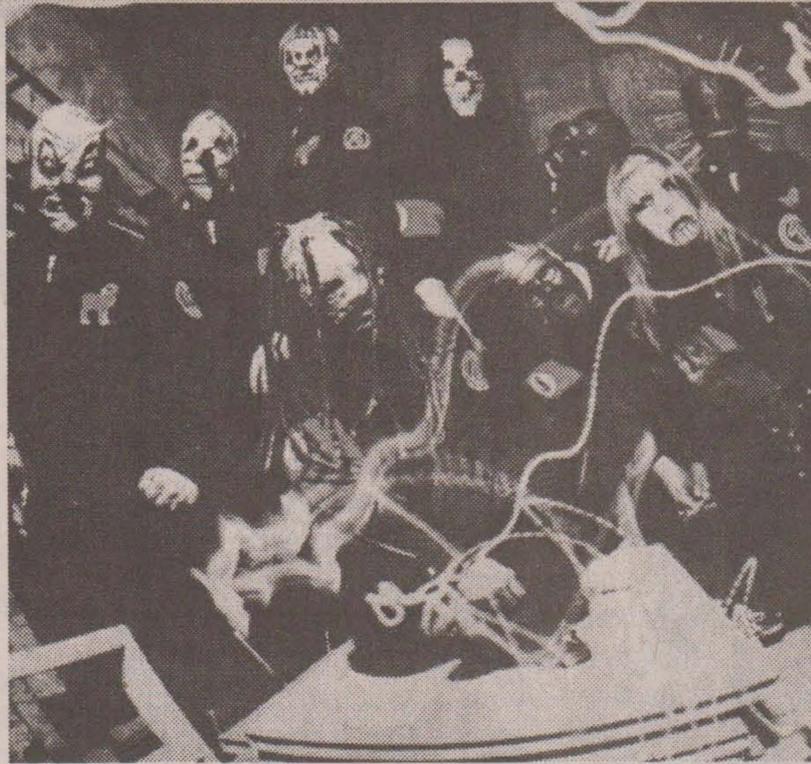
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The Sturm und Twang of Iowa music

With simple but compelling songs and an unassuming quality that slowly reveals a subtle beauty over repeated listens, #80 is a little gem of a record crafted by local musician **Dave Olson**. (What's up with all these music-making Daves in Iowa City? Is it the water? The Kum & Go coffee?) Released by a new local label, Stumble and Fall Records, this rusty, rootsy album bounces back and forth between an uptempo shuffle ("The Working Life," "Kerosene") and a quiet melancholia ("Growin' Up," "A.M. Lullabye"), all the while maintaining a keen sense of melody. Among the album's highlights are "This Little Town" and the catchy, dynamic "Postcard," a musical dispatch written for a ghost from the past that features a toe-tapping tempo and Atom Robinson's sweet-but-somber accordion playing. During the album's Oct. 13 release party at Sal's Music Emporium, Olson and his band performed an hour-long set that included most of #80, as well as a handful of covers (notably, a countrified version of The Pixies' "Here Comes Your Man" with just as much of the original's bang, but quite a bit more twang).

Despite the geographic proximity, Olson's music is a million miles away from that of **Slipknot**, a grumpy group of angry Iowans in clown and gas masks who are on a mission to chase the children of the Korn through the smoldering, desolate field of dreams. They call their fans "maggots," make music that could never be made into Musak, and live in a world so misanthropic they make Marilyn Manson look like Ward Cleaver. The unhinged animosity of the ominous, anonymous group members (who refer to themselves as numerals 0 through 8) is perhaps best experienced live, where they punish themselves physically as much as they pummel their audience musically. But on record—where their songs consistently are pushed into the bloody side of the VU meter—the group's unrelenting pace and intensity create a uniformity that borders on the generic. However, in isolated doses, some of the songs on the band's latest release, *Iowa* (Roadrunner), are towering, awe-inspiring monuments of extremity. Take, for instance, "People = Shit," which kicks off with a heavy-as-Led chunka chunka riff and quickly double times it into speed-metal territory before descending into an unhinged caterwaul-of-noise with a chorus/song title that sounds like an antisocial football chant. Musically, the album's most interesting song is "Iowa," which rises from a whisper, slowly crawling and groaning its way from silence with a quiet, hypnotic guitar line, and ultimately explodes into lumbering Sabbath bloody Sabbath guitar chords—all before imploding. While their music and irate Iowan hick shtick can be compelling at times, over the course of 14 songs they are ultimately tiring and, more to the point, predictable and not-very-shocking. Try doing a straight cover of "We Are the World." Then they might scare us.



Slipknot

What's really horrifying is the new **Billy Bob Thornton** record, *Private Radio* (Lost Highway), a truly awful piece of misguided celebrity poo that climbs Shatner-esque heights of craptastic pretension. First of all, this thespian can't sing beyond a gravelly growl and, more importantly, his songwriting is staggering in its stupidity, particularly on (but not limited to) the song "Angelina."

This track, which is obviously a tribute to his witchy woman of a wife, tosses off cringe-inducing, ass-clenching monstrosities like "They said we'd never make it/Two crazy panthers on the prowl/They said we would only fake it for a while/But we just looked at them and growled." Oh my,

did he just sing, "we just looked at them and growled"? Yes, he did. I dunno about you, but we should be skeptical about any record that is dedicated to, um, Jim Varney, no matter how much triage work has been done by Billy Bob's pals Johnny Cash, Willie Nelson, Randy Scruggs and Dwight Yoakam, all of whom lend a helping hand, but could not resuscitate this wretched album.

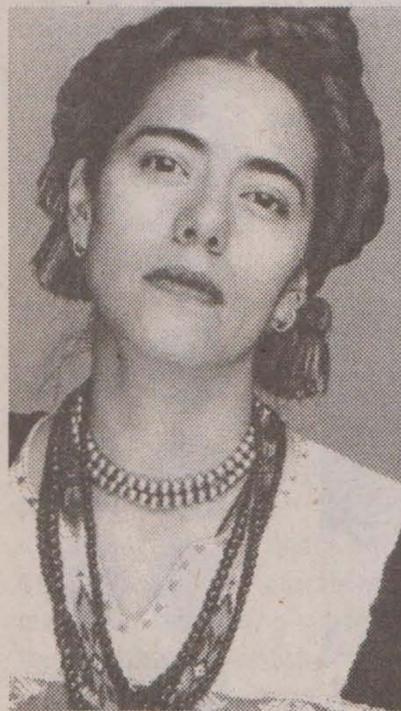
Another non-musician who shouldn't be making records, but whom I'll give the benefit of the doubt, is the noted African-American scholar **Cornel West**, who just released *Sketches of My Culture* (Atemis). This album marries socially conscious spoken words to music that ranges from bongo beats to cheesy synth-laced melodies, and although he gets an 'A' for effort, overall, this ambitious recording just doesn't hit the mark. What's next, a Cajun/trip-hop fusion album by Susan Sontag?

Although Dr. West has the good intentions of trying to expose listeners to the legacy of African-American music, you'd do better to pick up **Dizzy Gillespie's** final concert recording, *Live At The Royal Festival Hall* (Eagle Jazz), which finds this aging legend pushing the musical envelope, mixing Cuban rhythms, American jazz, salsa and a few other ingredients to produce a wonderfully varied recording. Lessons learned: Actors should never sing, academics ought to keep their noses in their books, and musicians should stay the course and never try to act (except for Mariah Carey, who needs to just shut the hell up, period). Class dismissed. *



Dave Olson's #80

Prairie Pop
Kembrew McLeod



Lila Downs

CSPS • Nov. 1, 8pm

World-music diva Lila Downs blends music from diverse cultures and unites them through her extraordinary three-octave voice that alternately growls, rocks, sways and soars. Take for example her medley of the Woody Guthrie classics "Pastures of Plenty" and "This Land is Your Land." The daughter of a Mixtec Indian mother and an Anglo-American father starts the song without instrumentation, singing in a traditional American folk style. After a minute or so, her voice starts getting angry. Then a nasty guitar starts to snarl in the background and percussion percolates underneath. She begins to rap, then gets bluesy and howls a little. But she doesn't stop there. Downs' vocals transform Guthrie's tunes into a gospel sermon, then a breezy cool-jazz samba, and after that she goes through the whole thing again, freely improvising along the way.

The Guthrie medley is the only song Downs, who studied music and anthropology at both the University of the Arts in Oaxaca and the University of Minnesota, sings entirely in English on her new CD, *Border* (Narada). She dedicates the album to "the Mexican migrants, to the spirits of those who have died crossing the line." Pre-Columbian and Mexican folk instruments frequently accompany her singing on the Spanish tunes.

Billboard magazine has called Downs, whose physical appearance—braided black hair and dark eyes—resembles the beautiful and famous painter Frida Kahlo, "one of the most spellbinding voices to grace the world-music scene." Like Kahlo, Downs is a deeply spiritual artist who passionately addresses issues of race, poverty and injustice. Her voice resonates with emotional intensity and a belief that caring for others matters most in this world. 1103 Third St. SE, Cedar Rapids.

Steve Horowitz

ART

Akar Architecture and Design

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

Dynamic Duo; works by husband and wife Chuck Hindes and Nancy Fink; Hindes, a UI ceramics professor, shows wood-fired ceramics; Fink shows botanical watercolors; through November.

Art at the Chamber

IC Area Chamber of Commerce Bldg., 325 E. Washington St., Iowa City

Work by Truc Deegan and Nancy Fink.

The Art Mission

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

Burning Bush, mixed-media works by Barbara Robinette Moss.

Arts Iowa City

129 E. Washington St., 337-7447

Occupying the Layers of the Italian Landscape, photographs of Rome by Robert Fox; *Map Series*, large figurative paintings by ISU faculty member Katherine Hannigan.

Burling Library

Print Study Room, Grinnell College campus

The Prairie Suite: A Study of Place, 12 artists with Midwest connections reflect on the tall-grass prairie, through Dec. 9.

Cedar Rapids Museum of Art

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

An American Anthem: 300 Years of Painting from The Butler Institute of American Art, through Nov. 18 • *Recent Acquisitions 2000-2001*, featuring wrought-iron gates designed by Grant Wood, through Dec. 9, Iowa Gallery. (See *Music and Words* for more events)

Coe College

Marvin Cone and Eaton-Buchan Galleries, 1220 First Ave. NE, Cedar Rapids, 399-8647

Doug Young, painting; Marguerite Perret, mixed media; through Nov. 18.

CSPS

1103 Third St. SE, Cedar Rapids, 364-4384

Colors of Conscience: Iowa Artists in the Spirit of Corita, work by Iowa-born artist/activist Sister Corita Kent (1918-86) and seven contemporary artists, most all Iowa residents concerned with similar social and political issues: David Dunlap, Jane Gilmore, Doug Hanson, Louise Kames, Will Mentor, Mark Todd and Tilly Woodward, Nov. 9-Dec. 28, opening reception Nov. 9, 5-7pm.

Design Ranch Store

335 S. Clinton St., Iowa City, 354-2623

Mountains & Diamonds: Paintings & Sculptures by Hu Hung-shu, Hu Hung-shu is professor of design at the UI; *Lighting by Flos & Modern Italian Furniture by Zanotta*, Studio 168, through Nov. 15.

Falconer Gallery

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

Estonian Art Since 1990, includes recent work by avant-garde artists of the dissident groups ANK 64, SOUP 69 and Tõnis Vint's Studio 22, through Dec. 9.

The Frame Station Gallery

1100 Fifth Street, City Center Square, Iowa City, 351-6898

Paintings by Australian Aboriginal artists, through Nov. 13.

Hudson River Gallery & Frame Co.

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

Catherine Jones-Davies, figurative and landscape oil paintings; James Casper, wood-fired ceramic tiles; through Nov. 9 • Photographs by William Luse and William Voxman, Nov. 16-December.

Iowa Artisans Gallery

117 E. College St., Iowa City, 351-8686

William Nowysz: Travel Journal in Watercolor, through Nov. 9 • Handmade for the Holidays, festival of ornaments, Judaica and unusual gifts, Nov. 15-Jan. 5.

Iowa Memorial Union

Main Lounge, UI campus

Holiday Thieve's Market, Nov. 17, 12-6pm; Nov. 18, 10am-5pm, 335-3393.

Iowa State Bank and Trust

102 S. Clinton St., Iowa City, 356-5800

Contemporary Quilts, work by 11 quilters with local connections: Kathyl Jogerst, Kathy Mueller, Jo Betts, Berta Kallaus, Mary Ann Kelly, Joan Maxwell, Sugar Mark, Priscilla Wright, Connie Fund, Sue Evans and Trish Koza, through December.

Kirkwood Community College

Iowa Hall Gallery, 6301 Kirkwood Blvd. SW, Cedar Rapids, 398-4956

Indian Hills Art Faculty, featuring oils, acrylics, pastels and ceramics by Mark McWhorter, Lisa Fritz and Dr. David Johnson, through Nov. 5 • *Old Dog; New Tricks?*, recent works by Robert Kocher, also featuring ceramics by Chad Wolf, Nov. 9-Dec. 19, opening reception Nov. 15, 5-6:30, gallery talk at 6pm.

Lorenz Boot Shop

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

Safe as Houses, new works on paper by Philip Kirk; *Mystery of the Lost Chorus*, archival digital prints by Michael Kehoe; through February.

M.C. Ginsberg Objects of Art

110 E. Washington St., Iowa City, 351-1700

Life as a Collaboration: A Marriage of the Arts for 28 Years, joint exhibition by sculptor Nancy Lovendahl and jewelry designer and goldsmith Scott Keating.

Mendela Community Art Gallery

Downtown Oxford

Images of War. Celebrations of Life: The Photographs and Collage Art of Dan Eldon, photographs and collages by Dan Eldon, photojournalist who was killed on the job in Somalia, through Jan. 12.

Mt. Mercy College

Janalyn Hanson White Gallery, 1330 Elmhurst Dr. NE, Cedar Rapids, 363-8213

Interference, a video installation by Sheila Ross, through Nov. 8.

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.

THE A LIST

Calendar listings are free, on a space-available basis. Mail PO Box 736, Iowa City, Iowa 52244 or e-mail little-village@usa.net

UI Dance Gala

Hancher Auditorium • Nov. 9-10, 8pm

The UI Dance Company celebrates the 20th anniversary of its annual dance gala with a performance featuring a classic work by UI alumnus Lar Lubovitch. The 1976 *Marimba* is set to Steve Reich's "Music for Mallet Instruments, Voices and Organ." Lubovitch was a UI fine arts student from Chicago in 1960 when he was introduced to dance by the late Marcia Thayer, a pioneer in building the UI dance program into the nationally recognized department it is now. A gymnast, Lubovitch was recruited to dance in a Thayer work and soon devoted all of his creative energy to exploring the world of dance. At Thayer's recommendation, Lubovitch transferred from Iowa to the Juilliard School in New York—the beginning of a 32-year

career as a dancer and choreographer. Lubovitch returned to the UI in 1999 after an absence of nearly 40 years for the American Ballet Theatre performances of his Hancher-commissioned *Meadow*—part of the auditorium's Millennium Festival. The UI Symphony Orchestra, the Kantorei, UI School of Music faculty pianist Ksenia Nosikova and Dance Department staff pianist Jyle Juracek will be featured musical performers. A benefit reception, featuring Lubovitch and other Dance Gala 2001 choreographers, will celebrate the 20th anniversary—and provide much-needed, tax-deductible financial support for the UI Dance Department—before the Friday night performance 6-7:30pm in the Hancher Cafe. UI campus, Iowa City, 335-1160.



Red Avocado

521 East Washington St., Iowa City, 351-6088
Weathered, locally wood-fired ceramics.

RSVP

114 E. Washington St.

Work by Sabzi, paintings resonating from Eastern and Western philosophies.

Senior Center

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

quiltz and dollz by patti z, Patti Zwick, through Dec. 2.

Studiolo

415 S. Gilbert St., Iowa City, 341-8344

Lori Roderick: *Body Language*, whimsical ceramic story-telling figures; *Constructed Paintings*, intricately patterned abstractions by Mary Hark; through Nov. 10 • *Socks*, sock-inspired work by Yoruba artist and performer Olyábáyò Olánìni, Nov. 12-December; reception/performance, Nov. 16, 5-7pm.

T. Spoons

Old Capitol Town Center, Iowa City

Drawings by Mary Moye-Rowley and Steve Ford, lithographs by Suzanne Bowen Aunan, and digital art by Vaughn Meadows.

UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417

The UI Health Care Fall Staff Arts and Crafts Show, Nov. 2, 10am-4pm, Boyd Tower East • Ceramic and metalwork by Chui Yee Tang, through November, Main Lobby Gallery • Digital images on canvas by Rachel Snir, through Dec. 2, Patient and Visitor Activity Center Gallery • Watercolor paintings by Sarah Sorensen, Nov. 2-Dec. 28, Boyd Tower East Gallery • Acrylic paintings by Barbara Jones Pratt, Nov. 3-Jan. 3, Boyd Tower West Gallery.

UI Museum of Art

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

Frederick Brown: *Jazz Paintings*, 12 paintings of renowned jazz artists, through Dec. 16 • Permanent collection exhibitions, ongoing • Temporary permanent collection exhibits: *Drunk: A Video Installation* by Gillian Wearing, featuring "I

Love You," a 60-minute single-channel video, shown Thursdays, 4pm, and Sundays, 1pm, through Nov. 4; *Invention in Lithography*, through Nov. 11 • *African Inspirations: Sculpted Headwear* by Sonya Clark, Nov. 16-Jan. 13 • *African in America: Olabayo Olaniyi*, Nov. 16-Jan. 13. (See *Words* for lectures and guided tours)

Uptown Bill's small Mall

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

Photography by David Young, a self-taught entomologist who takes photographs utilizing microscope technology; digital photographic images by architect Benjamin Chait.

MUSIC

The Blue Shop

320 N. 4th St., Burlington, 758-9553

Malachi Thompson and the Freebob Band, Nov 2-3.

Bo-James

118 E. Washington, Iowa City, 337-4703

Nick Stika, acoustic folk and rock, Nov. 2 & 9, 4pm.

Cedar Rapids Museum of Art

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

"Composing an American Voice through Painting and Music," presented in collaboration with the Cedar Rapids Symphony Orchestra, with pianist Timothy Shafer and composer-in-residence Linda Robbins Coleman, Nov. 7, 12-1pm.

Clapp Recital Hall

University of Iowa campus, Iowa City, 335-1160

Camerata Singers, Nov. 2, 8pm • Johnson County Landmark Jazz Band, Nov. 3, 8pm • Women's Choir, Nov. 4, 3pm • Stephen Swanson, baritone, and Linda Hakken, organ, Nov. 4, 8pm • Moscow Tour Concert, Center for New Music, Nov. 5, 8pm • Students of the St. Petersburg Conservatory, Nov. 7, 8pm • Concert of 18th Century Music, La Fosse Baroque Ensemble, Nov. 9, 8pm • New Horizons Band, Nov. 10, 2pm • Iowa Brass Quintet, Nov. 14, 8pm • William Kuhlman, organ recital, Oct. 16.

Coe College

Sinclair Auditorium, 1220 First Ave. NE, Cedar Rapids, 399-8600

"Coming Home: A Coe College Sesquicentennial Celebration Concert," Nov. 10, 8pm.

CSPS

1103 Third St. SE, Cedar Rapids, 364-4384

Mexican singer Lila Downs, Nov. 1, 8pm • Singer-songwriter Erin McKeown, Nov. 4, 7pm • Cheryl Wheeler, Nov 14, 8pm.

Gabe's

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

Drums & Tuba, Nov. 1 • Sweep the Leg Johnny, Nov. 2 • Disco D, Nov. 3 • Primer 55, Nov. 4 • Zao, Nov. 5 • Schleigho, Nov. 9 • Drovers, Nov. 10 • Cry Baby Cry, Nov. 13 • Dave Zollo and the Body Electric, Nov. 17 • Teddy Morgan, Nov. 22 • Karl Denson, Nov. 25 • Dan Bern Band, Nov. 27.

The Green Room

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

Blues Jam Mondays, *Latin Night Tuesdays* Phunk Junkees with Sucka MCs and EF Seventy, Nov. 1 • Still Gravy with Rival, Nov. 2 • Del Amor, Nov. 3 • Electronicult Productions spins jazz, soul, r-n-b, reggae and trip-hop, Nov. 7 • Shleigho, Nov. 8 • Jet Set Cutie with Phogisten Jam, Nov. 9 • Dirty MF (from Liquid Soul) and the Smoking Section with Nickel Bag O Funk, Nov. 10 • Clean Living, Nov. 14 • Luca Brasi with Critical Gopher and Shoeless Joe, Nov. 15 • Brother Trucker with Dave Olson, Nov. 16 • Hop on Johnny with Earthling, Nov. 17.

Hancher Auditorium

UI campus, Iowa City, 335-1160

Band Extravaganza, with Symphony Band, Johnson County Landmark and Hawkeye Marching Band, Nov. 13-14, 7:30pm.

Kirkwood Community College

Ballantyne Auditorium, 6301 Kirkwood Blvd. SW, Cedar Rapids, 398-4956

Jazz singer Karrin Allyson, Nov. 10, 7:30pm • Vocal jazz concert with Jazz Transit and RSVP, Nov. 17, 7:30pm.

Cover Charges. . .

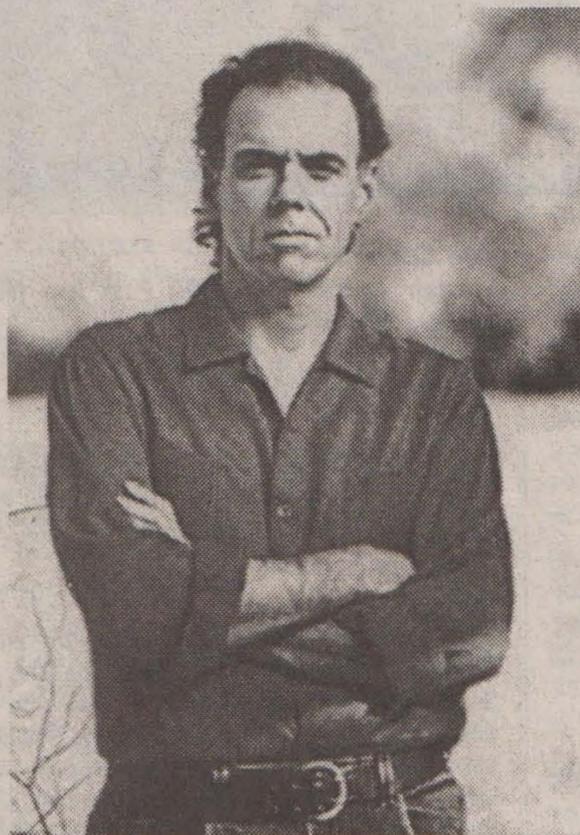
We don't gots no stinking cover charges!

. . .and we don't gots no stinking minors

The Olde Tavern By The River




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OCT. 26th**

FRIDAY, NOV. 30th - 8:00pm

VAL AIR BALLROOM 

Tickets: Reserved/Gen. Adm. \$24.50
Val Air Box Office, Ticketmaster
and CIBS (515) 225-6638

All tickets subject to service charge

A CLEAR CHANNEL & MUSIC CIRCUIT PRES.

Lou Henri's

630 Iowa Ave., Iowa City, 351-3637

Anton Hatwich Trio, Nov. 1 • Odd Bar Trio, Nov. 2
 • Dave Olson, Nov. 3 • Sam Knutson & Nate Basinger, Nov. 8 • Frodoe, Nov. 9 • Robert Morey, Nov. 10 • Randy Davis & Randy Henderson, Nov. 15 • Grismore Trio, Nov. 16 • Thompson, Hatwich, Cunliffe (jazz trio), Nov. 17.

The Marketplace

511 P St., South Amana, 622-3750, all 7:30-11:30pm

Nick Stika, acoustic folk and rock, Nov. 3, 7:30pm.

Martini's

Iowa City, 127 E. College, 351-5536

Ashanti, Nov. 2, 9:30pm.

The Mill

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

Friends of Old Time Music acoustic jam session

Tuesdays, 9pm; all shows 9pm unless otherwise noted

Kathryn Musilek, Nov. 1 • Eddie Adcock band, Nov. 2

• CD-release party for Ron Clark's, of Riverside Theatre, Christmas CD, *Small Miracles*, Nov. 3, 6-8pm

• The Mayflies, Nov. 3, 9pm • Stuart Davis, Nov. 4, 7pm

• Allette Brooks, Pieta Brown opens, Nov. 8

• Teddy Morgan and Kelly Pardekooper, Nov. 9

• Shade of Blue, Nov. 10 • Pieta Brown, Nov. 14

• Dana Robinson, Nov. 15 • Larry Myer, Nov. 16.

Northside Books

203 N. Linn St., Iowa City, 466-9330, Sunday Live!, all 2-3pm

Liz Hickey-McCoy, Nov. 4 • The Flutepuets, Nov. 11

• Mike & Amy Finders, Nov. 18.

Paramount Theatre

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

(unless noted otherwise)

Trumpet virtuoso Joe Burgstaller, Nov. 6, 7:30pm,

363-6254 for tickets • CR Symphony, 80th Anniversary Celebration, American Extravaganza,

Timothy Shafer, piano, Nov. 10, 8pm; Nov. 12,

7pm, 366-8203 for tickets • B.B. King, Nov. 13,

7:30pm.

The Q

211 Iowa Ave., Iowa City, 337-9107

Lo Faber Band, Nov. 9, 10:30pm • Hello Dave, Nov. 15

• 7th Heaven, Nov. 18, 9pm.

Red Avocado

521 East Washington St., Iowa City, 351-6088,

all 6:30-9:30pm

Reality Trio, jazz, Wednesdays • Acoustic Jazz,

Thursdays • Annie Savage, harpist, Fridays • Mad

River Duo, clarinet and guitar, Saturdays.

Sal's Music Emporium

624 S. Dubuque St., Iowa City, 338-7462

Nightjar CD release, Nov. 3, 6pm • Jack Norton and

Ben Weaver, Nov. 10, 6pm.

Sam's Pizza

321 S. Gilbert St., Iowa City,

Nick Stika, acoustic folk and rock, Nov. 8, 10pm •

Dogs On Skis, classic and current rock, Nov. 10,

9:30pm.

Sanctuary

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

Jazz from Chicao: Tim AuBuchon Quartet with Pat

Williams, Nov. 1 • Anton Hatwich Trio, Nov. 2 •

Sam Knutson, Nov. 3 • Dave Moore, Nov. 9- 10.

Senate Chamber

Old Capitol, UI campus, Iowa City

Early Music Iowa concert, Larry Palmer, harpsi-

chord, Nov. 11, 1:30pm.

Senior Center

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

New Horizon Band's Salute to Veterans, Nov. 1,

2:30-4pm • Voices of Experience's Salute to

Veterans, Nov. 8, 2:30-4pm.

Third Street Live!

1204 Third St. SE, Cedar Rapids, 365-6141
 Nihil Seraph and Griskin, Nov. 1, doors at 7pm •
 Shane Johnson's Blues Train, with Rude Mood, Nov.
 3 • Grynchpit, Nov. 8, doors at 7pm • Truth and
 Janey, with special guests Soul Co, Nov. 9 • Latin
 Dance Night, Nov. 10 • The Large Midgets, Nov. 16
 • The Starch Martins, Nov. 17 • Lonnie Brooks with
 The Craig Erickson Group, Nov. 23.

UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417
 The Swing Timers, Nov. 2, 12:15-1pm, John
 Colloton Pavilion Atrium, by elevator F • The
 Chameleons, Nov. 14, 12:15-1pm, John Colloton
 Pavilion Atrium, by elevator F.

Iowa Memorial Union

UI campus, 363-1888
 North Mississippi Allstars, Nov. 5 • Martin Sexton,
 Nov. 13, Wheelroom.

UI Museum of Art

150 North Riverside Dr., Iowa City, 335-1727
 Maia Quartet, Nov. 2, 7:30pm • *African
 Inspirations: Sculpted Headwear by Sonya Clark*,
 gallery tour led by Clark; performance by Olabayo
 Olaniyi, Nov. 16, 7pm.

Uptown Bill's small Mall

401 S. Gilbert St., Iowa City, 339-0401
 Pieta Brown and Ben Ramsey, folk & blues, Nov. 1,
 8-11pm • Marci and Ricardo Valdivieso, Latin
 music, Nov. 2, 6-9pm • UI Jazz Night, Nov. 5, 8, 12,
 10pm-1am • Tony Sparacino, acoustic covers, Nov.
 9, 9-10pm • Jack Norton and Ben Weaver, neo-folk,
 Nov. 10, 8-11pm • Dino Balocchi, acoustic aka
 "Prairie Fire Fighter," Nov. 14, 8pm-12am • Sam
 Knutson, folk & blues, Nov. 15, 8-11pm.

DANCE

Hancher Auditorium

UI campus, Iowa City, 335-1160
 Dance Gala 2001, UI Dance Company, Nov. 9-10, 8pm.

Paramount Theatre

123 Third Ave. SE, Cedar Rapids, 363-1888
 Tap Dogs, November 1, 7:30pm.

THEATER

City Circle Acting Company

Coralville Rec Center, Coralville, 354-3006
Shows 8pm, Sunday matinee 2:30pm
Cat on a Hot Tin Roof, Nov. 2-11

Coe College

**Dows Theatre, 1220 First Ave. NE, Cedar Rapids,
 399-8600**
Phaedra, by Jean Racine, Nov. 9-10, 8pm.

Eulenspiegel Puppet Theater

319 N. Calhoun St., West Liberty, 627-2487
Hansel and Goosel, by Rebecca Gilman, Nov. 10-11,
 2 & 4:30pm, New Strand Theatre, 111 E. Third,
 West Liberty.

Graffiti Theatre

Standing Divided, an interactive theater presenta-
 tion that explores the question, What does it mean
 to be an American?, Nov. 6, 7pm, IC Public Library,
 Meeting Room A • Workshop on Real Theatre,
 designed for students, educators, activists, artists,
 community leaders, senior citizens and citizens
 interested in exploring the current social politic,
 Nov. 10, 1-4pm, IC Public Library, Meeting Room A,
 limited space, reserve a spot by Nov. 7, call Mara
 McCann at 621-3234, or email, workshop@graffiti-
 theatre.com.

Iowa City Community Theater
 Exhibition Hall, Johnson County

Fairgrounds, Iowa City, 338-0443

*Performances Fridays and Saturdays 8pm; Thursday,
 7:30pm and Sunday, 2:30pm*
 Moon Over Buffalo, comedy by Ken Ludwig (*Lend
 Me a Tenor, Crazy for You*) that centers on George
 and Charlotte Hay, fading stars of repertory theater
 in 1950s Buffalo, Nov. 1-3, 9-11.

Kirkwood Community College

**Ballantyne Auditorium, 6301 Kirkwood Blvd.
 SW, Cedar Rapids, 398-5578**
Company, a musical by Stephen Sondheim and
 George Furth, Nov. 2-3, 7:30pm; Nov. 4, 2:30pm.

Old Creamery Theatre

39 38th Ave., Amana, 800-352-6262
*Performances Wednesdays, Friday & Saturdays 8pm;
 Thursdays & Sundays 3pm*
Sanders Family Christmas, down-home Christmas
 musical, Nov. 2-Dec. 22.

Riverside Theatre

213 N. Gilbert St., Iowa City, 338-7672
*Performances Thursdays at 7pm, Fridays (except
 Sept. 28, no performance) and Saturdays at 8pm
 and Sundays at 2pm*
Gunplay, reading & discussion, UI shooting
 anniversary, Nov. 1, 5:30pm • *Spinning Into
 Butter*, by UI alum Rebecca Gilman, explores what
 happens when a series of racist notes appear on a
 student's door at a small liberal arts college, Nov.
 15-Dec. 9.

UI Theatre

**Theatre Bldg., UI campus, Iowa City, 335-
 1160**
Agamemnon by Aeschylus and *Electra* by Euripides,
 Nov. 1-3, 7:30 & 9pm; Nov. 4, 3 & 4:30pm, David
 Thayer Theatre • *Machinal*, by Sophie Treadwell,
 Nov. 8-10, 7:30pm; Nov. 11, 3pm, Theatre B •
Woyzeck, by Georg Buchner, Nov. 8-10, 9pm; Nov.
 11, 4:30pm, Theatre B • *Dionysus*, Suzuki
 Company, Nov. 17, 8pm; Nov. 18, 3pm, E.C. Mabie
 Theatre.

AUDITIONS, CALLS, ETC.

Auditions for Iowa City Community Theatre pro-
 duction of *After Magritte/The Real Inspector
 Hound*, Nov. 1, 7pm; Nov. 4, 4pm, Meeting Room
 A, Iowa City Public Library.

Art wanted for "Art in the Lobby" Riverside
 Theatre exhibitions, call 338-7672.

WORDS

Art Building

UI campus, Iowa City, 335-1772

GABES 330 E. Washington Ave.
 Iowa City 354-4788
 WWW.GABESOASIS.COM

| | | | |
|----|----------------------|---------------|---------|
| 1 | Drums & Tuba | Dave Zollo | Sat 17 |
| 2 | Sweep the Leg Johnny | Teddy Morgan | Tues 20 |
| 4 | Primer 55 | Karl Denson | Sun 25 |
| 5 | Zao | Dan Bern Band | Tues 27 |
| 10 | Drovers | | |

25¢ TAP BEER TUESDAYS 7-11
 \$1.50 DOMESTICS WEDNESDAYS 7-11
BEER GARDEN

David Kiehl, speaker, Nov. 12, 7pm, E109.

101 Becker Communication Studies Bldg.

UI campus
 Jamaican/American poet Claudia Rankine, Nov.
 2, 8pm.

101 Biology Bldg. East

UI campus, 335-0416
 Claudia Rankin, poetry reading, Nov. 2, 8pm •
 Writers' Workshop faculty poets, Nov. 14,
 8:15pm.

Cedar Rapids Museum of Art

410 Third Ave. SE, Cedar Rapids, 366-7503
 "Composing an American Voice through Painting
 and Music," presented in collaboration with the
 Cedar Rapids Symphony Orchestra, with pianist
 Timothy Schäfer and composer-in-residence Linda
 Robbins Coleman, Nov. 7, 12-1pm • "What was
 Regionalism? The View from Chicago, 1930-
 1947," lecture by Daniel Schulman, associate
 curator of modern and contemporary art at The
 Art Institute of Chicago, Nov. 15, 5:30-6:30pm.

Coe College

**Cherry Auditorium, 1220 First Ave. NE, Cedar
 Rapids, 399-8600**
 "The Ten Commandments of Writing," by author
 Kate DiCamillo, Nov. 6, 11am.

IC Public Library

123 Linn St., Iowa City, 356-5200
 Nov 3: "Depression and Women, Dispelling the
 Myth," Business and Professional Women of Iowa
 City, 2pm, Meeting Room A • Nov. 4: "Distilling
 the Discourse - History of the Tavern in Johnson
 County Johnson County Historical Society," 2pm,
 live on Channel 10, Meeting Room A.

The Mill

120 E. Burlington St., Iowa City, 351-9529
 Talk/Art/Cabaret, performance art, readings,
 etc., Nov. 7.

Prairie Lights

15 S. Dubuque St., Iowa City (unless other-
 wise noted), 337-2681
All 8pm (unless otherwise noted)
 Rebecca Wolff, poet and editor of *Fence
 Magazine*, reads from her new collection,
Manderley, Nov. 1 • V.S. Naipaul reads from his
 first novel in eight years, *Half a Life*, Nov. 4,
 5pm, Macbride Auditorium, Macbride Hall • Lily
 James, author of *High Drama in Fabulous Toledo*,
 reads, Nov. 5 • Honor Moore reads from *Darling*,
 her latest volume of poetry, Nov. 6 • Bill Ayers
 reads from his memoir, *Fugitive Days*, Nov. 7 •
 Poets Bin Ramke and Cole Swenson read from
 their latest collections *Airs, Waters, Places* and
Such Rich Hours, respectively, Nov. 8 • Peter
 Jenkins reads from *Looking for Alaska*, Nov. 9 •
 Nature writer Gretel Ehrlich reads from her new

**CROSSROADS
 TATTOO**

with
 Body Piercing
 by Elizabeth!



Tues-Fri 12-7 • Sat 12-8
 338-8500 508 2nd AVE Coralville

TransGender Awareness Education Festival

Various locations in Iowa City • Nov. 8-10

An education festival may sound like a recipe for boredom, but this is one big exception. Sponsored by Ruby's Pearl, University of Iowa GLBTU, Flierman Resources, Sexuality Studies Department, Gender Puzzle, Graffiti Theater and the Emma Goldman Clinic, the event promises to be provocative as well as informational. Festivities kick off Thursday, Nov. 8 with a 6pm panel at Uptown Bill's small Mall. There's a Trans Youth Workshop Friday, Nov. 9 at 4pm (this and several other events will be held at Graffiti Theatre's performance space, V-Zone, located above the Vine Tavern on the corner of S. Gilbert and Prentiss streets). Other events include something called a Trans-Drag Science Fair, (for the not-so-faint-of-heart) a Strap-on Sex Workshop, and the screening of several movies, including *Victor/Victoria* and *You Don't Know Dick*. Other venues include Ruby's Pearl and the Iowa City Public Library. See calendar listing under *Events* for full details. Call Ruby's Pearl for ticket and registration information, 248-0032.



book, *This Cold Heaven*, Nov. 12 • Daniel Scott reads from his first collection of short stories, *Some of Us Have to Get Up in the Morning*, Nov. 13 • Philosopher Chris Phillips reads from his book, *Socrates Café*, Nov. 14 • UI Chair of African-American and World Studies, Horace Porter, reads from and discusses his new book from the U of I Press, *Jazz Country: Ralph Ellison in America*, Nov. 15 • Husband-and-wife mystery writers Pete Hautman, author of *Rag Man*, and Mary Logue, author of *Glare Ice*, Nov. 16.

Senior Center

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

Genealogy Conversation, Nov. 2, 12:30-2pm • "Iowa: Land Between the Rivers, Part II: The Missouri River," presenter Loren N. Horton, Nov. 6, 2-3:30pm • Current Events Discussion Group, Nov. 13 & 27, 12:30-1:30pm • Video Discussion Group Final Session, Nov. 14, 10am-12pm • Grandparent Gifting and Charitable Giving, Nov. 14, 10-11:30am, registration required.

UI Museum of Art

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

"African Art," gallery tour with Victoria Rovine, Nov. 8, 4pm • *African Inspirations: Sculpted Headwear by Sonya Clark*, gallery tour led by Clark; performance by Olabayo Olaniyi, Nov. 16, 7pm.

Voxman Music Bldg

UI campus, 335-1436

Musicology and Theory Colloquium, Stefan Eckert, speaker, Nov. 2, 1:30pm, Rm. 1027 • Musicology and Theory Colloquium, Mary Hunter, speaker, Nov. 9, 1:30pm, Rm. 1027.

EVENTS

A Samhain Ritual

Shelter 8, City Park, Park Rd., Iowa City

Nov. 2, 7:30pm, 354-5707

Samhain, also known as Halloween, was celebrated as the ancient Celtic New Year and Feast of the Ancestors; includes drumming, chanting, a guided meditation and a remembrance; costumes or ritual garb encouraged but not necessary; bring drums, jack-o-lanterns or mementos of those who you would like to remember.

TransGender Awareness Education Festival

Various locations, Nov. 8-10, 248-0032 for ticket and registration info

Nov. 8: Trans Identity Panel: An identity-based discussion highlighting the lives and experiences of individuals, 6pm, Uptown Bills; GLBTU movie series: *Victor/Victoria*, 8:30pm, Iowa City Public Library • Nov. 9: Trans Youth Workshop: A workshop and discussion dealing with the specific challenges that trans youth face today, 4pm, The V-Zone (above the Vine Tavern on the corner of S. Gilbert and Prentiss); Strap-on Sex Workshop with Carrie Gray of Aslan Leather in Toronto, Ontario, 7pm, The V-Zone; Gender Queer Reading, bring an original work &/or your favorite piece of poetry, prose or erotica, 9pm, Ruby's Pearl • Nov. 10: SM workshop on communication and play techniques with Carrie Gray, 12pm, location TBA; How to be an Ally: workshop/discussion to enable people in becoming better educated supporters, 2pm, The V-Zone; Trans-Drag-Science Fair: a how-to in subverting the dominant paradigm, 4pm, The V-Zone; Movie: *You Don't Know Dick*, 6pm, The V-Zone; Movie: *All About My Mother*, 8pm, The V-Zone.

Senior Center

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

Veteran's Day Celebration, taps by Nancy Wombacher, speeches by Bud Louis (Air Force), Waunetta Stubbs (Army) and another veteran to be named later, patriotic songs, reception hosted by

the Pilgrim Chapter of the Daughters of the American Revolution, Nov. 9, 2:30-4pm.

MEETINGS

IC Public Library

123 Linn St., Iowa City, 356-5200

HIV Consortia Meeting, Nov. 2, 10am, ICN Meeting Room D.

Uptown Bill's small Mall

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

AA Meeting, all welcome, Nov. 5 & 12, 6-7pm.

CLASSES

IC Public Library

123 Linn St., Iowa City, 356-5200

World Wide Web Class; a one-hour hands-on introduction to the World Wide Web, call ext. 125 to register, Nov. 7, 7pm

New Pioneer Co-op & Bakehouse

City Center Square, Hwy. 6 West, Coralville, 358-5513

"How to Throw a Great Party," with party enthusiast and chef Elizabeth Weinberg of the Coralville Deli, Nov. 15, 6pm, Coralville New Pioneer Co-op store, call Theresa at 887-1147 to register.

Robert A. Lee Community Recreation Center

220 S. Gilbert St., Iowa City, 356-5100

Line Dance classes, through Dec. 18, Tuesdays, 7:15-9:15pm, fee is \$3 at the door, pre-registration not required, for more information contact the IC Recreation Division, 356-5100 • Adult Art Classes, everything from magazine writing and guitar to printmaking and collage, call for more info.

Senior Center

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

Beadwork Seminar, Nov. 13, 2-4pm • Creating Mailing Lists & Printing Labels, Section 1: Nov. 14, 12-1pm; Section 2: Nov. 16, 12-1pm, registration required.

MISC

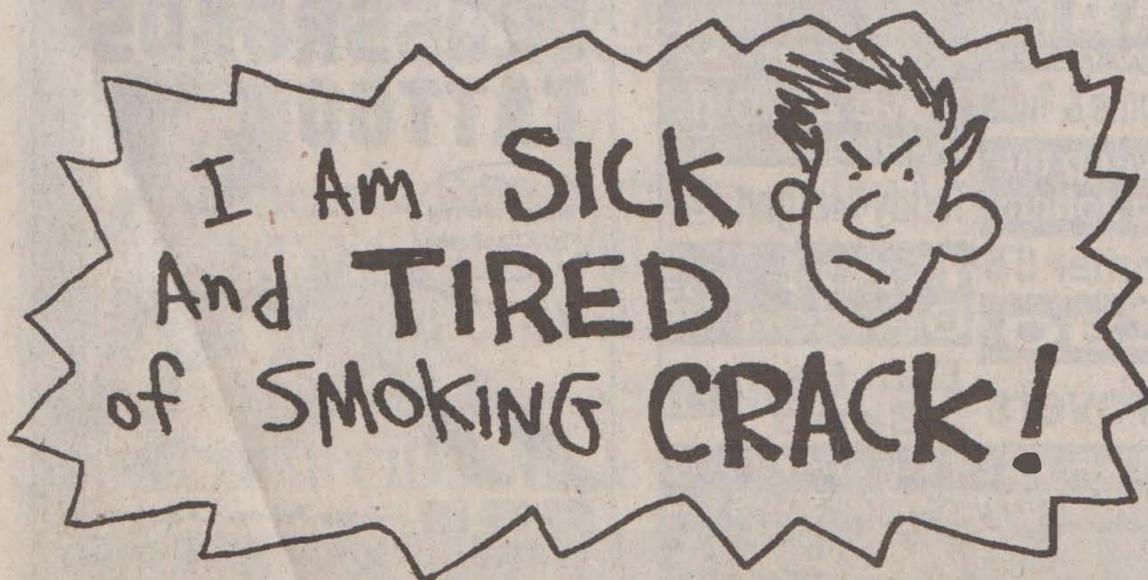
Ruby's Pearl

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.

IC Public Library

123 Linn St., Iowa City, 356-5200



Nov. 6: Cultural Entrepreneurship Work Group, 5pm, ICN Meeting Room D • Nov. 8: Small Business Development Center, workshop for new businesses, open to the public, 8pm, Meeting Room A • The Iowa Department of Cultural Affairs is undertaking an oral history project related to the events of Sept. 11. Iowans are asked to create a permanent public record of their experiences and reactions that day by recording their stories on audio tape or on a written form. Through Nov. 10, citizens may come to the First Floor Page Station at the library to pick up forms, an audiotape, tape recorder, and sign-up to use a quiet study room to record their comments. Residents that do not wish to record their comments on tape are invited to fill out a written form. For more information, contact Liz Nichols at the Iowa City Public Library or Riki Saltzman, Folklife Coordinator, Iowa Arts Council, 600 E. Locust, Des Moines, IA 50319.

Old Brick Church

26 East Market St., Iowa City

An Evening at the Agape Cafe IX: Our Bountiful Harvest Celebration, the ninth annual dinner to support Iowa City's breakfast cafe for the poor, Nov. 10, 6pm, call 351-2211 for reservations or more information.

Senior Center

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

Orientation to Computers, Nov. 1-2, registration required • Senior Strength Training, through Dec. 10, M, W, F, 11:30am-12:30pm, registration required.

Service of Remembrance

Newman Catholic Student Center, corner of Jefferson and Clinton, Iowa City, Nov. 1, 7:30pm
Held on the 10th anniversary of the shootings of seven members of the UI community, music by the Maia Quartet, questions may be directed to the Rev. Marsha Acord at the Wesley Center, 338-1179.



The Mill Restaurant

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|-------------------------|---|---------------------|
| Thursday Nov 1 | Kathryn Musilek | NO COVER 7PM-9PM |
| Friday Nov 2 | Eddie Aldcock Band | NO COVER 9PM |
| Saturday Nov 3 | Riverside Theatre "Small Miracles" | NO COVER 6-8PM |
| CD Release Party | | |
| Sunday Nov 4 | THE MAYFLIES Stuart Davis | NO COVER 7PM-9PM |
| Wednesday Nov 7 | Talk/Art/Cabaret | NO COVER 9PM |
| Thursday Nov 8 | Allette Brooks w/ Pieta Brown | NO COVER 9PM |
| Friday Nov 9 | Kelly Pardekooper w/ Teddy Morgan | NO COVER 9PM |
| Saturday Nov 10 | SHADE OF BLUE | NO COVER 9PM |
| Wednesday Nov 14 | Pieta Brown | NO COVER 9PM |
| Thursday Nov 15 | Dana Robinson | NO COVER 9PM |
| Friday Nov 16 | Larry Myer | NO COVER 9PM |
| Saturday Nov 17 | Big Wooden Radio | NO COVER 9PM |
| Sunday Nov 18 | GREG BROWN | NO COVER 7PM |

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STARS OVER



Iowa City

by Dr. Star

FORECAST FOR NOVEMBER 1-15, 2001 • Write Dr. Star at doctorwinkler@home.com



ARIES (March 21-April 19) Your business and personal interests are far flung and wide ranging. The strain of managing them all is peaking again. However, there is enough affectionate support and inspiration from partners at home and at work to get you through swimmingly. Above all, and despite everything, the financial gears are finally beginning to mesh, bringing a sense of confidence and well-being. Your concern for social issues is powerfully stimulated, but it isn't clear what you can do to help, yet.



TAURUS (April 20-May 20) The ongoing financial crisis is peaking right about now. Distress and disarray are general. You should expect even more uncertainty to creep into the situation by mid-month. Events will not undermine your position. Your luck will hold. Plans enacted now will work out well, long term. The choices made by those in power will safeguard your financial and personal interests. If you saw someone else having as much luck as you are having right now, you wouldn't believe it.



GEMINI (May 21-June 20) The intensity of current associates is not contributing to peace of mind or economic stability right now. Disruptive changes in many areas of your life account for the rest of the problem. The key to survival rests in opening yourself to inspiration, play, flirtation and travel or the study of things foreign. Very good things are happening with these things now. Indeed, initiatives in these areas are destined to succeed. You are also due for some reassuringly good financial news.



CANCER (June 21-July 22) The halls still echo with the sounds of power being exercised and influence being exerted, and you are still almost completely out of the loop. Irresistible forces are hammering the immovable objects in your life while you have to stand idly by. After the main event, as ripple effects spread, you will probably feel even more at sea. But, planetarily, you are under powerful protective influences. You will soon have very clear evidence that others are successfully defending your interests.



LEO (July 23-Aug 22) The pressure to bring creative and love interests into line with social responsibilities is getting intense again. However, new, promising group activities are taking shape among your neighbors and friends. These can, and most likely will, be turned to larger, selfless aims. You are also due for a sizable bit of good luck. It will likely be of a personal kind that will help you smooth over rough spots that are developing at home because of your changing role.



VIRGO (Aug 23-Sept 22) The pressure from authority figures on both the work and the home fronts is peaking again right about now. However, new possibilities in both relationship and professional areas are numerous, exciting and very real. Also, your growing reputation for philanthropic work will soon translate into an impressive piece of good luck on the local scene. There are still a fair number of worrisome unknowns with more to come, but present obstacles to your plans are likely to be short term.



LIBRA (Sept 23-Oct 22) Things are still far from perfect locally and your escape route to distant locales is still strewn with sizable obstacles. More annoying uncertainties will also emerge. However, you will soon see a wave of changes that help clear pathways that now seem so thoroughly blocked. These developments will bring wider appreciation and new outlets for your creative efforts. They will help your love life too. The ongoing budget squeeze will also be eased by a sizable piece of financial luck.



SCORPIO (Oct 23-Nov 21) Concern over family and financial questions will come to the fore, again. Complete, lasting solutions are not yet possible. However, expect a surge of real and lasting progress on some of these issues and abrupt but welcome closure on others. You will have to cope with more worrisome twists and turns down the road, but these will not erase the progress you are making now. Lady Luck will make a welcome appearance, bringing recognition and reward for long-standing efforts.



SAGITTARIUS (Nov 22-Dec 21) The conflict between your need to express yourself and the pressure from associates to conform is, if anything, intensifying. Talks are producing some real and welcome progress, though, and the tone of negotiations is much friendlier. Also, the clock is running out on other issues, bringing closure of a sort there. Still, as lasting progress is achieved in some areas, confusion and disagreement spring up elsewhere. It is far from over. A run of financial luck is easing concerns generally.



CAPRICORN (Dec 22-Jan 19) For a while, it was hard to tell which would do you in first: the pressures of work or the burden of personal concerns. Don't worry. Relief is on the way in both areas. There are negotiations going on over which you have little leverage, but the outcome will favor you financially. Also, your new associates will soon present you with generous evidence of their regard and admiration. These things won't solve all your problems, but they sure will help.



AQUARIUS (Jan 20-Feb 18) Your desire to help others is intensifying. So is your quest for more effective ways to communicate with others. Indeed, a whole new, highly energetic cycle of growth and development is about to begin in these areas. You are presently in a position to bring great benefit to those you work with and those you work for. This will help all concerned cope with recent, abrupt changes. For now your reward must come from having helped make it all happen.



PISCES (Feb 19-March 20) With a little effort, you could develop a real case of nerves. Let me see. There are two crises brewing, again, one at home, one at work. People with a lot of leverage over your situation are busily plotting and scheming without much regard for your peace of mind. Big changes are definitely in the wind. But you can find within yourself exactly what it will take to put everyone at ease, including yourself, at least for the time being.

Strange but True!

News Quirks

Compiled by Roland Sweet

When Guns Are Outlawed

Thomas Rokosky, 26, was charged with trying to rob a store in Harrison Township, Pa., by using a can of ravioli to intimidate a clerk. Township police Chief Mike Klein said Rokosky showed the clerk he had something wrapped in his shirt, then demanded money but walked out empty-handed because the clerk saw the can.

Mensa Rejects of the Week

Two women and one man were killed just outside Tbilisi, Georgia, while trying to cut up tank and artillery shells in order to sell the pieces as scrap metal, according to a Security Ministry official, who explained that the heat from the cutting caused one of the shells to explode. Georgian television showed pictures of the burned-out apartment the victims were using, with more than a dozen shells still lined up against the wall.

Cutting Back

Turkey's economic crisis has caused many families to delay having their sons circumcised, resulting in the lowest total at Istanbul's Circumcision Palace in its 25-year history. Kemal Ozkan, whom Turkish media have dubbed the "King of Circumcisions" for the 106,222 procedures he has performed—including some on horseback, on camels and during flights—charges \$450 for the procedure and party. The celebrations start with a clown dancing and joking with the boys about their favorite soccer clubs. The surgery, which takes place on a velvet chair in the middle of the ballroom, is filmed and broadcast on a movie screen by the dais. After the operations, the boys dance with their mothers before being rushed off to a side room to be stitched. This year, Ozkan said he anticipates performing only half of the 3,000 circumcisions he did last year, explaining, "Rich people are afraid of showing off during the economic crisis."

Follow the Paper Trail

Jesse Reynolds was sentenced to 13 months in federal prison for failing to deliver all the mail on his Mississippi route for about 18 months. Prosecutors said Reynolds kept nearly 4,300 pieces of mail at his home because he wanted to speed up his delivery time and impress his supervisors. Reynolds admitted he also dropped mail into collection boxes so other postal workers would deliver it.

Security workers at Pittsburgh's Mellon Bank discovered boxes in the basement filled with tax returns and payment checks, which contract workers processing the documents for the Internal Revenue Service apparently dumped when they fell behind schedule. "Whatever forms the guilty parties could remove from the staging areas with ease were taken, hidden, and some destroyed," the IRS said in a report to the Senate Finance Committee in September. The

Washington Post reported the IRS, which first missed the documents in May and alerted branch offices, concluded that the case involved as many as 40,000 returns and \$810 million in missing deposits.

Define Normal

Eduardo Velez Alejos, 36, of Peru chopped off his penis a little more than a year ago to protest not having a job. His penis was successfully reattached, and he eventually found work as a laborer. This summer he appeared outside parliament and sliced off his left testicle because the pay was too low. "I'm doing all this to protest my lousy situation," he told doctors at Lima's Dos de Mayo hospital. Hospital spokesperson Carlos Viera said that even though doctors failed to reattach the testicle, Velez could still enjoy "a normal sex life."

You've Come a Long Way, Baby

Kansas state Sen. Kay O'Connor told the Johnson County League of Women Voters that she does not see any reason to celebrate the enactment of the 19th Amendment, which gave women the right to vote, because it is a sign that American society does not value the family enough. "The 19th Amendment is around because men weren't doing their jobs, and that's sad," she said. "I believe the man should be the head of the family. The woman should be the heart of the family." After hearing of O'Connor's remarks, state Rep. Bill Reardon said, "I admire her for the courage of her convictions. I just can't imagine anyone in 2001 having those convictions."

Malaysian Sen. Jannah Ibrahim proposed that women be permitted to work only during the day so they can perform their conjugal duties at night. He insisted that men would commit incest with daughters if wives were not at home at night to attend to their husbands' sexual urges.

Cliché Comes to Life

Australian attorney John Keogh has reinvented the wheel. He explained he took out the patent on the device to expose flaws in the government's new patent system, which no longer requires patent attorneys because of complaints that they were too expensive. As a result, he said, it is possible to patent anything because all the patent office is doing "is putting a rubber stamp on it."

Rescue Me

Firefighters rescued a 34-year-old man who spent the night trapped in an 18-inch-wide grease duct over a restaurant in Washington, D.C. The man, who was hospitalized in critical condition and charged with burglary, apparently climbed into the duct on the roof intending to lower himself into the restaurant, according to fire department spokesperson Alan Etter, who noted, "He likely was stuck in there for hours, upside down."

Shirley Stocksdales, 75, died after being trapped in her home in Cape Coral, Fla., for up to three days after her arm became stuck in a sleeper sofa. Investigators believe Stocksdales was trying to lift the bed portion out of the couch, possibly to retrieve the television remote control.

Compiled from the nation's press by Roland Sweet. Send original clippings, citing source and date, to P.O. Box 8130, Alexandria VA 22306.

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No time, Ramon! I'm meeting Judy at Red Avocado for the lunch buffet!

Boy, I can't wait to buy some beautiful beads at Dawn's... say, how's your lunch, Judy?

Yum!

I'll bet they have the book I'm looking for at The Haunted Bookstore... it sure is fun to shop in the College Green Neighborhood!

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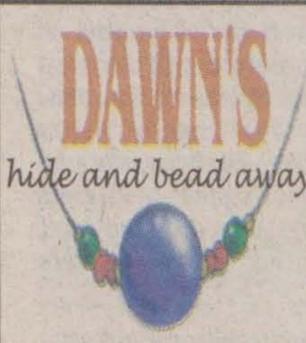


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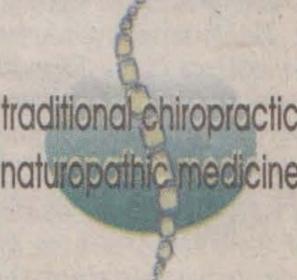


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