



little village

Iowa City's News & Culture Magazine • November 2002

election
issue



Electoral fraud, 1988
Mexican federal elections:

These ballots, found in charred piles along a roadside in Guerrero, and marked in favor of Cuauhtémoc Cárdenas and one of the parties belonging to his National Democratic Front (FDN), were incompletely burned because they had been at the bottom of the piles, where oxygen could not penetrate to complete combustion.

Vote. It could be worse

9 Eden in
your backyard

13 Multi-media
farm play

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1 November – 20 December 2002

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Peace message was suppressed

Yesterday I attended the anti-war protest in Washington, DC with 55 other Iowans for Peace. I have much to report, but would like to send out this important email: The mainstream, corporate media have not given this or any of the other recent protests serious consideration for coverage. The stories in the Sunday papers are inaccurate, brief and buried. There were over 175,000 people in DC alone; there were simultaneous protests in every state in the country, the second largest in San Francisco with an estimated 80,000.

There were international protests in Japan, Sweden, France, England, Mexico and Italy to name a few. Fourteen people were arrested in the Des Moines protest, for civil disobedience. How much coverage did you hear in any media? What was the political message? Approximately one million people gave a message to the White House—no war. Jesse Jackson, Ramsey Clark, Susan Sarandon, Al Sharpton, Patti Smith and Diane Feinberg were but a few of the activists, government employees and “personalities” to speak out. Please take time to notice how this peace energy and message was suppressed or altered to suit some agenda. The people who want the war the most also don’t want “regular” Americans to know how the momentum for peace is growing every moment. Check out this website for some more information: www.indymedia.org. Please talk about this and share this email. We need to keep the voices of dissent alive and in mind.

*Peace to you all,
Michelle Robinson
Iowa City*

THIS MODERN WORLD

by TOM TOMORROW

OCTOBER, 2002: FEARING A VOTER BACKLASH, DEMOCRATS VOTE TO GIVE BUSH AUTHORITY TO ATTACK IRAQ.

THE COUNTRY NEEDS TO, UM, SPEAK WITH ONE VOICE, FOR THE MOMENT.

BUT ONCE WE GET PAST THE MIDTERM ELECTIONS, BOY, THOSE REPUBLICANS BETTER WATCH OUT!

DECEMBER, 2002: THE MIDTERM ELECTIONS ARE OVER, BUT DEMOCRATS CONTINUE TO BIDE THEIR TIME.

WELL, YOU KNOW, THE PRESIDENT'S APPROVAL RATINGS ARE STILL REASONABLY STRONG RIGHT NOW!

BUT THE MOMENT HIS NUMBERS DROP, WE'LL DEFINITELY SPRING INTO ACTION!

NOVEMBER, 2004: DECIDING THAT THEY WILL PROBABLY LOSE THE PRESIDENTIAL ELECTIONS, DEMOCRATS DECLINE TO NOMINATE A CANDIDATE. GEORGE W. BUSH WINS A SECOND TERM BY DEFAULT.

WE JUST DIDN'T WANT TO WEAKEN OUR CHANCES FOR 2008!

BUT AS SOON AS I'M IN THE OVAL OFFICE, WE'LL START KICKING SOME REPUBLICAN BUTT FOR REAL!

JUNE, 2006: THE PRESIDENT STRIPS CONGRESS OF ALL BUT CEREMONIAL DUTIES. THE DEMOCRATIC RESPONSE IS SUBDUED.

WE DON'T FEEL IT WOULD BE APPROPRIATE TO OPPOSE THE PRESIDENT RIGHT NOW, WHAT WITH THE VARIOUS WARS AND ALL.

BUT ONE OF THESE DAYS, THE SPARKS ARE REALLY GONNA FLY--BELIEVE YOU ME!

AUGUST, 2010: PRESIDENT-FOR-LIFE BUSH DECLARES MARTIAL LAW AND DISBANDS THE LEGISLATIVE AND JUDICIAL BRANCHES COMPLETELY. DEMOCRATS VOICE NO OBJECTION.

WE DON'T WANT ANYONE TO THINK WE'RE SOFT ON TERROR!

BUT IF THE STATE OF EMERGENCY IS EVER LIFTED-- THEN WE'LL STAND UP TO THE ADMINISTRATION FOR SURE!

JANUARY, 2143: THE CRYOGENICALLY PRESERVED BRAINS OF TOM DASCHLE AND HILLARY CLINTON CONSIDER ISSUING A STATEMENT SUPPORTING THE RESTORATION OF DEMOCRACY.

NOT RIGHT AWAY, OF COURSE-- BUT MAYBE IN ANOTHER TWENTY OR THIRTY YEARS...DEPENDING ON WHAT THE OPINION POLLS SAY...

AND THAT'S WHEN WE'LL START TO SEE SOME REAL CHANGE AROUND HERE!

TOM TOMORROW © 10-23-02

Who hates whom?

Your October issue asked students, “Does Iowa City hate you?” The answer, of course, is no. If Iowa City’s long-term residents hated students we’d throw loud and late parties during Finals Week; we wouldn’t clean up the garbage after a party but let it blow around the neighborhood instead; we’d try to kick in your door at 5:30am until the police came and pointed out that we were very drunk and trying to enter the wrong house; on our way home from the bars, we’d urinate in the shrubs right under your open bedroom window, just inches from your pillow; we’d line beer cans on the porch railing and fill the porch with beat-up sofas so the graduate student who wanted to rent the apartment across the street would decide to look elsewhere; we’d steal your yard sculptures and potted plants; we’d behave in an intimidating manner so that if we were keeping you awake with loud music or parties, you’d be too afraid to come over and tell us; we’d block the sidewalks with our cars so that students in wheelchairs would have to negotiate curbs; we wouldn’t bother shoveling our sidewalks; and when we decided to move to a different part of town and no longer wanted to deal with our cats, we’d let them loose in the neighborhood and let you deal with them. So let’s not talk about who hates whom. Let’s talk instead about respectful, responsible behavior which all of our citizens—students and non-students—need and deserve.

The Neighborhood Housing Relations Task Force should be commended for opening the conversation and for trying to develop guidelines that can help make all of our neighborhoods good places in which all of us can live.

*Paula and Lowell Brandt
Iowa City*

little village

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Hello, we're the Stepping Up Project

Since members of the Stepping Up Project were not given the opportunity to speak for ourselves in Michael Antonucci's article ["Welcome Back Students: Does Iowa City hate you?" October 2002], we'd like to take this opportunity to introduce ourselves and to respond to the article's misperceptions about Stepping Up.

Stepping Up is a community/campus coalition dedicated to reducing the harmful effects of excessive drinking. While we are concerned that people who drink too much cause themselves problems, our primary concern is that people who drink too much harm other people. This is a significant problem. These are the results of a survey of UI students conducted in 2000:

- One in three said they had been pushed, hit or assaulted by drunken classmates.
- One in four said their property had been damaged.
- Two out of three said their study or sleep was interrupted.
- One in three said they experienced an unwanted sexual advance.

This simply is not fair. We believe it is reasonable to take collective action not only to reduce those harms, but also to prevent them.

Our Robert Wood Johnson Foundation grant is specifically intended to fund an "environmental approach" to reducing the harmful effects of excessive drinking. The environmental approach acknowledges that education, treatment and prevention programs are necessary, but they are not wholly sufficient approaches to reducing the harmful effects of excessive drinking. Changes must also be made in a community's physical, social, economic and legal environment.

We are attempting to change our environment in two major ways. First, we are working with students and others to increase the number and variety of late-night social events that are not centered on alcohol. Second, we are pursuing policy changes aimed at reducing the easy accessibility of cheap alcohol in our community.

We are entirely supportive of helping students develop social activities that they view as attractive, viable and a true option for late-night entertainment. But ideas about how these activities should look and feel need to come from the students themselves in order to succeed. As we have done all along, Stepping Up will continue to provide monetary support to bring student-driven ideas to fruition. In the first six years of its existence, we provided funding for dozens of late-night social events for UI students, including "Nightgames," a regular event through which students can use the recreational facilities and equipment at the UI Field House until 2am; and "Up All Night," a residence hall program for late-night study sessions and pizza parties. We've given money to over 75 student organizations for other student-organized events.

In addition, Stepping Up has supported efforts by the Iowa City City Council to amend the disorderly house ordinance, to enforce the minimum legal drinking age, and to pass new ordinances placing limits on drink specials. The coalition has

also discussed other measures, including an ordinance that would keep underage people out of bars, zoning restrictions of additional downtown bars, and stricter enforcement of capacity limits in bars.

Stepping Up agrees that college students and others who drink too much must take personal responsibility for their actions. But the concept of personal responsibility must extend beyond students. We can't blame college students for manufacturing and marketing alcoholic beverages with an eye toward creating profits through volume sales. College students are not responsible for the number of bars located within walking distance of our campus. Nor are college students responsible for the price specials that encourage drinking to get drunk.

Stepping Up's goal is to balance the rights of adults who drink responsibly with everyone's right to a safe and healthy environment in which to live, work, study and have fun. We welcome all who share that goal to join our coalition.

Steve Parrott

Director, University Relations
University of Iowa

Letter to Steve Parrott: A problem of violence, not alcohol

Dear Steve,

I would love to give members of the Stepping Up Project "the opportunity to speak for [them]selves." I was thus disappointed when I could not persuade Stepping Up representatives to return my telephone calls.

I have invited Steve and his project to engage in a series of published point/counterpoint debates. I have been guaranteed at least one venue for publication. Please write to me at newyorktimes@graffiti.net for an update on the Stepping Up Project's response.

Steve cites a study to "prove" that alcohol consumption causes problems. I'll bracket the obvious questions about methodology. Even if we overlook ill-defined terminology (a playful shove falls under the same rubric as a punch in the face) and survey questions leading enough to make the most experienced political pollster blush, Stepping Up's research shamelessly confuses correlation and casualty.

Drunk people do bad things. I concede this. Alcohol and problematic behavior frequently co-exist. This does not prove that alcohol causes terrible things. For example, Steve blames that demon moonshine for violent assault. I think that's a problem of violence, not alcohol. As a devoted pacifist, I know empirically that I can drink well past the point of blackout without turning belligerent. Alcohol doesn't cause aggression, misogyny or idiocy; it simply lowers inhibitions that otherwise prevent the aggressive and idiotic from acting on their impulses.

Unfortunately, punitive approaches reinforce the ideological scaffolding of aggression and violence, the axiom that desirable behavior can only be achieved through the use of force. In this context, endorsing "[c]hanges...in a community's...legal environment" means persuad-

ing armed policemen to impose your will on others. State punishment should not be a "preventive measure." Laws exist to punish crimes, not behavior that has been tenuously linked to crimes. If we prohibit every behavior statistically associated with behavior we dislike, we'll have precious few freedoms left. Going out at night, reading and breathing, for example, can all be linked intimately with the commission of heinous crimes.

Steve mentions that his cabal "has supported efforts by the...Council" to impose punitive measures. I disagree with his word choice. According to interviewed council members, the project has done a good deal more than "support" sanctions and strictures. Project members inspired ordinances and similar measures and lobbied for them relentlessly, invoking the aegis of the university's reputation and clout to alter the local political landscape.

While nominally supporting social alternatives to drinking, Steve disavows responsibility for their design and implementation as "ideas about how these activities should look and feel need to come from the students themselves in order to succeed." I only wish that the prohibitionists applied the same approach to enforcement and punishment. If the Stepping Up Project waited for student input before cracking the whip, it would be a benign organization indeed.

The Stepping Up Project may support many activities as riotously enjoyable as "Nightgames," "Pizza Madness," or "Awkward, Self-Conscious Dancing Under Close Supervision." It may support them with large grants, or it might provide \$3 and a Happy Meal coupon to each organization. I have no idea, and neither, Gentle Reader, do you.

If the Stepping Up Project opens its books to me, accurately detailing all of its funding inflows and outflows for the past several years, I will gladly read any provided documents and report on the results. How much money has the project received in total? Who were the donors? Has any tuition money been diverted to Stepping Up? How is this money spent? When I receive answers to some of these questions, I may be able to provide the fair and accurate reporting that Steve requests.

Sincerely,
Michael Antonucci

Bureaucratic fuddy-duddies or alien invaders? You decide

Many of the influential people in our midst do not really live among us; they reside on an alien planet, teleport to their offices, go to meetings with other extraterrestrials and teleport back at the end of the day. They seldom experience direct contact with our world.

This may sound strange, but it's currently the best explanation for their strange reactions to Earthly stimuli.

Take Stepping Up's interim coordinator, for example. When informed of MTV's plan to put Iowa City on the map as a wild party scene, she

responded by vowing to "combat this, and work with area high schools to dispel the myth of this being a party school." (*IC Gazette*, Sept. 28)

Another of these alien beings, in a letter to the editor earlier this year, proclaimed that "the mythology is that prohibition didn't work. The facts are otherwise. Politically unpopular and repealed? Yes. But those 15 years showed enough decrease in alcohol's adverse health effects to make it a smashing public health success." (*IC Gazette*, April 16)

AHA! The writer is clearly referring to prohibition on another planet, since it's easy to find data from Earth that refutes the statement. After a brief drop in per capita alcohol consumption at the onset of prohibition, it jumped almost to pre-prohibition levels and climbed steadily. The prohibition level of drinking would likely have surpassed previous levels, had not the 18th Amendment been repealed. No need to mention that there were other consequences of this "smashing public health success," such as the St. Valentine's Day Massacre.

I suspect that these beings won't be happy until this is a dry county. But I have a plan, now that I know how they think: Since they possess the highly advanced ability to convince themselves that any reality they don't like is a myth, all we have to do is convince them that drinking in Iowa City is itself a mere myth; they'll toss some ceremonial pixie dust (or grant money) in the air and proclaim the problem solved. This seems consistent with their previous efforts to subdue Iowa City's alcohol consumption, which lend further support to the alien theory. So here's what we do: Go to their meetings and tell them that no one drinks here anymore. How they gonna know? Stop barfing on the sidewalks in front of their offices and they think the problem is gone. Then we can deal with it in a more rational manner.

Don't get me wrong; I think their "alcohol alternatives" are swell. It's their rhetoric and lobbying I can't stand. Take the 21 bar ordinance they've been pushing: This might work on their home planet, but it won't work here. It'll just move the pieces around on the chessboard somewhat. Some of the pieces will be knocked off the board, such as young people's access to the rich variety of live music and inimitable atmosphere the bars provide; but the drinking will just move underground. Or perhaps not; you can purchase an excellent fake ID for considerably less than the cost of a PAULA fine.

In the 25 years I've lived here, I've seen lots of changes related to drinking: a higher drinking age, tougher sentencing, bar ordinances, and increased enforcement efforts. One might argue that these are noble public safety measures, but all that's changed is that thousands of kids now leave town with an arrest record. Alcohol consumption hasn't changed.

The people making the changes seem so far removed from the people they wish to change that they might as well be from another planet. They don't seem to understand Earthlings at all, and their efforts seem largely adversarial. They don't seem to realize that they are battling a force of nature. This is more than merely quixotic: They might as well be trying to change the weather by

passing laws against hurricanes. The hurricane laughs, sprays them with beer and whizzes on their lawn.

You don't work against people to take them along with you. They have to be convinced that you're heading in the right direction. Characterizing partyers as undesirable miscreants and bar owners as evil alcohol pushers isn't working. If people perceive that you view them as adversaries, they will become better adversaries. This ends the dialogue, increases the danger and ensures failure. Extreme partying is an attitude, and so is self-righteousness. Both are inherently destructive and inherently resistant to reality. Those who seek to crash the goofy party this town has been since who-knows-when will not succeed by remaining oblivious to the realities of human nature. I doubt they will succeed at all.

Positive changes in behavior can perhaps be fomented by people who see others as those who are with them in the world, rather than against them. I don't approve of reckless partying; neither do I agree with the attitudes of its most vocal adversaries. If people seek change in others, they should begin by seeking to understand those they want to change. This would seem to require a prerequisite change in their own attitudes.

Bob Thompson
Iowa City

Moderate Jim Leach: enabler of the right wing

A local newspaper recently reported that the National Education Association had endorsed Jim Leach. It should be noted that another large teachers' organization, the American Federation of Teachers, has endorsed his opponent, Dr. Julie Thomas.

We endorse Dr. Thomas for these reasons: 1) She is a strong supporter of education at all levels. 2) Congressman Leach's voting record, though "moderate" on social and international issues, is typically Republican when it comes to economic and workers' issues. For example, he voted to allow striking workers to be "permanently replaced" (fired) and he voted to nullify ergonomics standards protecting 40 million working people—from school secretaries to meat-packers—against crippling hand and arm injuries. Finally, we endorse Dr. Thomas because however "moderate" Mr. Leach seems, in reality he is an "enabler" for the right wing of the Republican Party that controls the House of Representatives.

A vote for Leach helps the Republicans maintain their control of a very narrowly divided House. This is crucial because the party that wins the majority of the 435 House seats across the country gets to pick the representatives who actually control what legislation is brought forth to the entire House to be voted on. The speaker of the House, the majority leader, the chair of each of the 19 standing House committees and their subcommittees are all chosen by the majority party, even if the House is divided 218 to 217. In this election a change of seven Republican seats to Democrat will end the right-wing Republican control of the House.

A vote for Leach "enables" John Boehner, right-

wing Republican of Ohio, to remain chair of the House Education and Workforce Committee. His voting record with the American Federation of Teachers since this Congress convened in January 2001 was 0 percent. The ranking Democrat on this committee, who would become the chair if the Democrats take back the House, George Miller of California, had an AFT record of 100 percent. If Julie Thomas and just six other Democrats across the country are elected in place of Republicans, John Boehner will no longer be the chair of the House Education and Workforce Committee.

On the environment, a vote for Leach "enables" James Hansen (R-Utah) to remain as chair of the House Resources Committee. His record with the League of Conservation Voters is 7 percent. The ranking Democrat, Nick Joe Rahall of West Virginia, had a League of Conservation Voters record of 64 percent. If Julie Thomas and six other Democrats take Republican House seats, James Hansen will no longer chair the Resources Committee.

A vote for Leach "enables" Tom Delay to become House majority leader. AFT rating, 0 percent, League of Conservation voters rating, 0 percent, but Christian Coalition rating 100 percent. The ranking Democrat, Dick Gephardt, had an AFT rating of 100 percent, a League of Conservation Voters record of 93 percent, and a Christian Coalition rating of 7 percent. If Julie Thomas and six other Democrats are elected to seats presently held by Republicans, Tom "the Hammer" Delay will not become the majority leader.

The American Federation of Teachers is proud to endorse Julie Thomas, not only for her stands on education, but to help take back the House of Representatives from the right-wing Republicans, who, in reality, control what legislation is voted on. A vote for Jim Leach, however well-intentioned, is a vote for an "enabler"—a Republican who, however "moderate," is critical to the Republicans, their right-wing committee chairs and their majority leader in their efforts to maintain control of the House.

Gary Sanders, president,
American Federation of Teachers Local, Iowa City
Roberta Till-Retz, president,
Iowa Federation of Teachers Iowa City

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GO Fish

E.C. Fish



The status quo—by a landslide

Perhaps the greatest ponderable in the all-too ponderous state of American politics 2002 is the vast contrast between the agenda of public issues—which is fairly crammed with matters that are generating heated debate—and the campaigns being waged for the upcoming off-year elections, many of which have bent over backward to avoid participating in any debates whatsoever. Give or take the odd October surprise (which, given the manipulative tendencies of the Bush White House, may include the use of high explosives), and despite intense citizen interest in a myriad of constitutional, economic, national security and foreign policy issues, there are strong indications that the American electorate is heading for the same impacted yet oddly mushy center it arrived at in 2000. Few of this year's crop of candidates seem to be steering anywhere else.

Conventional wisdom on this year's races still holds that the outcome will likely be determined by whether the economy or the war is the preeminent issue in vot-

Americans in 2002 have been ill served by their candidates, ill informed by the media and, frankly, traumatized by a presidential election wherein the people spoke and something quite different happened.

ers' minds on election day, with the national nod going to the Democrats or Republicans respectively. Several funny things have happened on the way to Nov. 5, however.

For starters, while economic news continues to trend toward the dismal, the few attempts made by the Democrats thus far to claim the economic high ground have been both muted and couched in terms that sound for all the world like the moderate Republican position abandoned by the GOP. House speaker wannabe Richard Gephardt's plan, for example, relies largely on tax policy to jump start the economy, and while his proposals differ from those of the administration in several ways, those differences are both highly technical and difficult to express, serving to bolster, rather than undercut, prevailing Republican economic dogma. Few other Democratic candidates have been able to take the issue much beyond finger pointing, which, while justified, is hardly inspiring. Truly substantive proposals, such as suspension of the remainder of the Bush tax cut, seem mostly to be coming in the form of trial balloons from Democrats running not for Congress in 2002, but for president in 2004. With budgetary matters relegated to a

post-election "lame duck" session of Congress, what the Democrats would do concerning their supposed "winning issue" is a complete mystery to most of the electorate.

As for the war issue, the passage of the use of force resolution in early October both removed some of the urgency from the debate and showed how little influence the issue had on this election in the first place. While many Democrats—including such administration critics as John Kerrey and Diane Feinstein—voted in favor, perhaps hoping an early peak on the issue would bring Democratic-friendly economics to the fore, those who didn't—like the late Senator Paul Wellstone and every dissenting House member—have seen little fallout. While Republican plans to exploit the war as a campaign issue have been both obvious and explicit, actual attempts to do so (most notably in the South Dakota Senate election) have been clumsy and ineffectual, tending to alienate far more support than they've garnered.

Add to this a mass media that largely addresses "Decision 2002" in promotional messages aired between discussions of the DC sniper's likely sexual history, and this year's elections tend to boil down into a sort of nuts and bolts insider game largely dependent on incumbency, money, turnout and demographics—factors that affect voters without actually engaging them. As for independent and third party candidates—who might be expected to at least add some perspective to the debate—the candidate gathering the most attention nation wide, Jesse Ventura protégé Tim Penny in the Minnesota gubernatorial race, is an explicit centrist himself whose presence has caused a three-way dead heat in the polls rather than the two-way dead heat seen in most other races.

While the old saw holds that a week can be a lifetime in politics, and while the combination of a myriad of close races and a Republican administration that has already proven a willingness to hold on to power by any means necessary virtually ensures an atmosphere of dirty campaigning and dirty tricks in the home stretch, this year's campaigns thus far have done little to illuminate the political visions of the major parties or inspire an informed choice between the two. The result is likely to be the sort of useless political yin and yang formation that composed the last Congress after 2000. Majorities, however they align, are likely to be slim, and mandates, given the likelihood of reduced turnout, nonexistent.

It has been said that in a democracy, the people by and large get the government they deserve. For this year's electorate, which is likely to consist in great part of non-voters, such a judgment strikes me as rather harsh. Americans in 2002 have been ill served by their candidates, ill informed by the media and, frankly, traumatized by a presidential election wherein the people spoke and something quite different happened. With few if any alternatives offered, the only possible result is the status quo by a landslide. And God help us all. *

A vote for idealism

My mail-in ballot for the Nov. 5 election sits on my kitchen table. I accepted it when an earnest, young political canvasser appeared on my doorstep one evening. Now I regret choosing the convenience of voting at my leisure. Something is lost when voting becomes such a disconnected act. "Going to the polls" should be just that.

First, though, let me march through the civics lesson you no doubt anticipate. Voting is the single most important thing democratic citizens can and are obligated to do. Nothing declares and ensures our freedom and control over our civic, national and individual destinies more than choosing our leaders. All of these depend, directly, on the choices we make on the ballot. So—vote. For school board. For city council. For governor. For state and national representatives and senators. For president. Always. Without fail.

OK. Lecture's over.

Liberalized election laws and "get out the vote" campaigns have made absentee voting much easier these days. But I've discovered that when I mail in my ballot, I lose a lot. I lose the act of going to the polls, the physical reminder that we are joined as citizens on the common ground of democracy. Sadly, though, when we have the opportunity to participate in this communal ritual, the majority of us ignore it. We need to change that, big time.

When my wife and I vote, we take our kids. We truck to the neighborhood school. How marvelous is that? That the engines of democracy operate in the very hallways where our children enjoy a free and public education? We sign our registration cards while the kind, usually elderly poll volunteers check off our names on the light green and white computer sheets. They smile at our son and daughter and hand us our "secret" ballot. (Now *that's* exciting to a 6-year-old.) My wife and I each take one of the kids, lift them up to the walled-in plastic table with the small shining light, and let them help us draw in the lines connecting the front and back of the arrows that point to our future. They squabble over who gets to put the ballots in the machine. After the machine makes its startling sucking noise and registers our ballots on its red digital counter, we walk past the banquet tables with the smiling senior citizens, who never forget to offer the kids their "I Voted" pins.

One of my fondest voting memories was the 1992 election, a presidential year. At the time, we were living in a small town in Wisconsin. Our first child, our son, was only three months old. After work, we walked to the local fire station to cast our ballots. The place was packed. Our entire community, it seemed, was patiently waiting in line to exercise its franchise. Given that particular town, I doubt the majority present that day were voting for the same people we were. But I have rarely felt more close to my fellow citizens, as we chatted and laughed on the way to the ballot, snaking

slowly through an atmosphere redolent of stale coffee and fresh citizenship. We all knew we were part of a privileged collective.

But I think my most memorable voting experience came last year, on Sept. 11. Perhaps you don't remember that that infamous date was School Board Election Day here in Iowa City. Obviously, after the incredible horrors of that day, going out to the polls was the last thing on most people's minds. The turnout numbers showed it. The most important thing I did that day was go home after work and be with my family. Once we were stabilized, emotionally and familially, as best we could be, I remembered that it was Election Day as the evening drew down. My first impulse was to say, "Forget it." But I didn't.

Our real, daily lives are at stake: what is taught in our schools, what businesses thrive in our community, how our built environment is constructed, how much pollution we ingest, what natural resources are preserved and wasted, what human services we employ, and whether we kill our own children and thousands of people in other countries through war.

The second most important thing I did on Sept. 11, 2001, was drive to the polls that evening. Especially given what had happened that day, I felt it was imperative that I fulfill my responsibility as a free citizen. I didn't take my kids with me that evening. The kind poll watchers were grim, not smiling. I don't think there was another soul marking his or her ballot at the elementary school. Most everyone was home, stricken with grief and horror.

I didn't at all feel superior to my fellow Iowa Citizens that night. But I did feel good as I placed my cream-colored ballot on the wobbly plastic voting stand and carefully scored gray graphite marks onto that piece of thick paper, telling the world who I wanted to guide our community's schools, and my own children's education, for the next three years. Even more is at stake this year. So vote. *

UR Here

Thomas Dean



Iowa's future hangs in the ballot

by Vicki Krajewski

Mid-term elections historically don't inspire the masses to frenzied action; turnout is low and apathy high. Voters assume not much is at stake. Yet, days from now voters will decide which party will control Congress for the rest of Bush II's term. They will select a governor to guide the state through a time of tight budgets and financial duress. Control of the Iowa Legislature could very well shift, in one or both houses, from Republicans to Democrats.

To get an idea of the issues and concerns on the minds of Iowa Citizens as the Nov. 5 election approaches, we spoke with a decidedly non-scientific cross-section of the community. Excerpted below are conversations with: Cary Covington, a University of Iowa political science professor; Kevin Readman, an Iowa City investment banker; Karen Kubby, a local activist and former Iowa City city councilperson; and Jennifer Hardtigan, a UI undergraduate student.

Is it important to vote in the upcoming midterm elections?

Covington: Of course. This election, both houses of Congress are available to either party. That hasn't happened in at least 40 or 50 years. And Iowa is a state where there are quite a few close races.

Readman: Sure. I think it's a civic duty to participate. That's what makes this country dynamic and alive.

Kubby: Certainly. The only way Green Party candidates can maintain ballot access is to run a candidate for governor and get two percent of the vote. A couple votes in a county can make a difference.

Hardtigan: I don't really plan on voting. I don't pay that much attention to politics.

Which races most interest you?

Covington: A lot of them. [Jim] Leach/[Julie] Thomas [Iowa First District, US House]. [Jim] Nussle/[Ann] Hutchison [Iowa Second District, US House]. Most of the races are close because of the way Iowa redrew its boundaries. They used a nonpartisan, computerized process that made most races competitive and minimized the incumbents' advantage. For instance, [Leonard] Boswell [Iowa Third District, US House] is an incumbent, but he's new to most of his district.

Readman: The US Senate races. They have the biggest impact on Iowa and how Iowa is represented: our ability to attract business, get grants for the university, that type of thing.

Kubby: Brian Depew is the only Green Party secretary of agriculture candidate in the country. I've been very disappointed in Patty Judge. She really was a spokesperson for corporate farming—and that's not the healthiest thing economically or environmentally for Iowa.

Hardtigan: I voted in the presidential election, but I don't pay attention to Iowa politics because I'm not from here.

What are the most pressing issues in this election?

Covington: The main thing is which party controls [Congress]. Everything else hinges off of that. Right now, the Republicans control the House and the presidency. They only require one net seat in the Senate. Then President Bush and the House would have a much more cooperative partner in the Senate as far as passing their agenda across a whole range of issues, from homeland security, Medicare reform, social security privatization, tax policy. Also...expect a flood of more conservative nominations to the courts.

Readman: I'm a person who likes to vote on principle. Regardless of party, if I see a person who votes according to my principles and the policies that I believe in, then I'll go that way. So that's what I'm looking for in this election.

Kubby: It's hard to prioritize; I see them all as so interdependent: Iraq, developing renewable energy, health care issues, civil rights issues, issues of choice and gay rights.

Hardtigan: All I know about the upcoming election is the nasty television ads that they seem to broadcast every 30 seconds. I'm just disgusted with the whole process.

What will influence your decision in the Leach/Thomas race?

Covington: Whether you like Leach or Thomas as individuals is beside the point. It has much more to do with whether you like the way their party approaches issues. Voting for [Greg] Ganske isn't just voting for Ganske; it's voting for Trent Lott to be the majority leader for the Republicans, and for all of their co-partisans to chair all of the committees. That institutional balance is really important.

Readman: I don't have extremely strong views on either person. For me, there is nothing discernable that...sways my opinion. We are so far removed from these people that we

can't always establish a clear picture of their candidacy.

Kubby: As independent as Leach can behave on certain issues, when it comes to voting for party leadership he's going to be hard pressed to vote against the party majority. We will see a much more conservative agenda with him than with Thomas. Also, if Julie Thomas is elected, she will be the first female congressional representative from Iowa.

Hardtigan: I don't even know what these candidates really stand for because all they're doing is badmouthing the other candidates.

What are your views of third-party candidates?

Covington: I don't see third parties having a significant influence in any of the 2002 Iowa elections.

Readman: I have considered third-party individuals in past elections, but it's been my experience that they're spoilers rather than contributors to the process. We're a two-party system.

Kubby: I have to think historically. When I look at the Socialist Party platform from the '30s and see how the two major parties have taken over those issues, it says to me that there is a function, whether or not we govern. We force issues.

Hardtigan: I think third parties could do a lot. It's unfortunate that they can't get the backing the other major parties have.

Any predictions about the outcome, or hopes for the near political future?

Covington: It's difficult to predict because there are so few races up for grabs, so few that need to be switched one way or the other for the other party to come out ahead.

Readman: I have no strong feelings regarding the winner of any one race. I think that this is a predominately Democratic state, and I don't think that is going to change in this election.

Kubby: I really hope that Jay Robinson gets two percent of the vote and that Vilsack wins. I hope that people recognize that third parties are an important part of maintaining and bettering our democracy.

Hardtigan: Really, all I'm excited about is the ads ending. They're so ridiculous, like that one with Harkin and the X-Files. They're just so negative. *

JESUS is a tomato

With winter finally here, a good garden story seems in order. So here it is. Can a lowly plot of veggies heal, teach, reform *and* prove the “no such thing as a free lunch” maxim wrong?

By Andy Douglas

This summer a friend told me this story: A 9-year old girl, stricken by emotional trauma, has ceased talking, pretty much ceased participating in life. The girl comes to help plant flowers at a local Community Garden with a group of emotionally challenged children. The first few times, she simply sits in the grass, watching. During the third visit, however, someone blurts out, Look! The girl has picked up a flower and is making a hole in the dirt with her hands. Someone hands her a shovel, and very slowly, she begins to plant the flower. It's a beautiful scene, my friend later remarks, as if the girl has found a way, even if only for a moment, to rejoin life.

Those who labor among green things understand the power and poignancy, the therapeutic value of gardening. Even my feeble attempts to coax tomatoes out of backyard clay have gone richly rewarded. Gardens do more than simply beautify our surroundings—as if that weren't enough. They educate us city folk about growth cycles, about food sources. They nourish. They plug us in to a deep awareness of life's mysterious energies. They symbolize ten thousand years of civilization, while simultaneously, almost paradoxically, connecting us with nature.

Of course, our society is structured so that not everyone owns land, or can afford to rent it. But community garden projects across the country are attempting to redress this problem. The cultivation of rooftop and corner lot gardens on public or donated land in cities like Philadelphia, Boston, New York and Chicago has proven a practical and effective response to inner-city blight and unemployment. Part of a growing movement known as Urban Agriculture, such gardens feed, and perhaps even more importantly, empower residents of given neighborhoods.

Here in Iowa City, a similar, if still young, project is putting down roots. (It's a mark of how deeply the gardening experience touches us that our language is so full of metaphors derived from the act.)

“I call them ‘no gate gardens,’” Rosemary Randolph, director of the



Rosemary Randolph

Table to Table
Community Gardens

Project, says. “They're open to any-

one. You don't even have to do volunteer work to harvest the food. We encourage people to take what they can use.” The term conjures up an image opposed to exclusive, elitist gated communities. These are people-, not profit-based, endeavors.

Randolph points out that even in Iowa most people are now a couple generations removed from agriculture, as farming becomes a large-scale corporate process. A large part of the Community Gardens project deals with introducing gardening to school kids. “It's a whole new concept for them,” she says. “The gardens offer an opportunity to learn. They're a rich source of food, and they teach stewardship towards the soil. And, they provide for those in need.” This last point is an important part of the mix because, as the economy skips more than a beat, there are plenty of people struggling to make ends meet, even in Iowa City, for whom fresh, free vegetables are a godsend.

Having grown up on a farm, Randolph has always been an avid gardener. She is a cheerful and evidently hard-working person. She doesn't offer a lot of sophisticated talk about community empowerment or organizing principles. But she clearly has a vision.

The plots (three the first year have turned into eight the second) are scattered around the city, in parks (Happy Hollow, Market Square), at Mark Twain Elementary School, at the Iowa City Crisis Center. Some are designed specifically to teach, some as outlets for people who would benefit from getting their hands into the dirt, some simply as neighborhood nuclei. All of them produce hundreds of pounds of organic vegetables, the surplus of which goes to the crisis center food bank.

The idea had been kicked around for a few years. Meetings were held, volunteers assembled.

Randolph seemed to be in the right place at the right time, when Table to Table, an organization that distributes extra food from local restaurants to social service agencies, offered to sponsor the project. “That was valuable,” Randolph notes, “since they're a nonprofit with name recognition in the community.” With their sponsorship came office space, a computer and a phone. A VISTA position

Gardens do more than simply beautify our surroundings—as if that weren't enough. They educate us city folk about growth cycles, about food sources. They nourish. They plug us in to a deep awareness of life's mysterious energies. They symbolize ten thousand years of civilization, while simultaneously, almost paradoxically, connecting us with nature.



"I hope, especially, the kids will gain an understanding of where their food comes from. People are so disconnected. They're used to going into a grocery store and getting anything any time of year. Tomatoes don't grow in December, you know."

- Debra Venzke

for Randolph provided funding for two years, and things picked up steam.

Iowa City's Parks and Rec Department got into the act, donating space in several city parks and tilling the land. The American Community Gardening Association donated \$750 in kind.

Little old ladies across Iowa were inspired by the idea; gardening clubs from Kellogg to Moravia mailed in cash donations in \$10 increments. Behold the power of gardening.

Volunteers march forth in April and May, embedding the seedlings. Then there is the weeding and harvesting, labor-intensive tasks pursued all summer long. Especially at these early stages, Randolph has needed to marshal and keep tabs on dozens of volunteers. Later, she hopes, the plots will be adopted and become more self-sustaining.



Community gardens are nothing new. Professor of Environmental Health at Boston University, H. Patricia Hynes, writes in her book, *A Patch of Eden*, that a hundred years ago owners of vacant land at Detroit's edge were asked to lend their property to the urban unemployed for them to farm. These gardens were imitated throughout the country. World War I saw a revival of urban gardens, this time so-called liberty and victory gardens, to feed people at home as commercial crops were shipped to G.I.s overseas. The WPA sponsored relief gardens on vacant city lots during the Depression.

Unfortunately, Hynes writes, real estate interests have consistently tended to usurp community garden space. After World War II, mowed lawns, golf courses and corporate land-

scapes were the norm. But in the '70s, as unemployment and drugs loomed in cities, an urban gardening renaissance bloomed. This was also the time of the energy crisis and a rise in the price of fresh produce. It was observed that those who worked in these gardens developed a commitment to their neighborhoods, creating relationships and a sense of responsibility for the community. In 1978 the American Community Gardening Association formed to coordinate and advise urban garden projects. The group has a strong social justice and environmental thrust, grounded in the recognition that human beings benefit enormously from being connected to land. The movement has now grown from less than 20 programs in the early 1970s to more than 550 nationwide.



I decide to get my feet muddy, to see things for myself one early August morning. It's still cool out, but a hint of the powerful heat yet to come shimmies in the air. At Happy Hollow Park, the large, well-weeded plot lies tucked in behind a baseball diamond. Beneath leafy squash bowers lies a zucchini the size of my forearm. There are sporadic clumps of purple lettuce, neat rank-and-files of red and green chard, a riot of squash taking no prisoners in the middle of the plot. Delicate Chinese-lantern tomatillos hang from their vines, next to a patch of that Iowa icon, sweet corn, husks and blades standing out against the black earth.

Weeders or harvesters at these sites represent a variety of interests and backgrounds. Both staff and clients at the crisis center harvest food from the adjoining plot. Emergency

Housing Project guests often swing by. Kids from Four Oaks Youth Homes, a center for the behaviorally challenged, get their hands dirty at several of the sites. Neighborhood residents sometimes drop in and weed or harvest.

There's also the former resident of Hope House, a Coralville halfway facility that supports ex-cons in the process of re-entering society. He understandably prefers to remain anonymous, since, as he stresses to me, "I'm putting my past behind me." He affirms that the experience of working with the garden program has contributed greatly to his rehabilitation and sense of community reintegration.

"I really enjoyed that kind of work," he says. "It gave me a good feeling, doing something and keeping my mind busy."

"If I were in charge of Hope House, I'd promote it," he continues. "It gives those people a sense of meaning, of connecting with the public. They also get community service hours, which they need. In the garden, you see the beginning, middle and end of a process and really feel like you're accomplishing something."

Then there are folks who just show up. Two mothers moved to Iowa City from Chicago, fleeing from domestic abuse, Randolph recounts. They share a one-bedroom apartment with their four kids not far from the crisis center. They come over once a week, bring their kids and show them how to pick vegetables. It's something for them to do together, to take their mind off what they've been through, she says.



"We're foodies. We enjoy growing and eating

good food," Debra Venzke says of herself and her husband, Brett Cloyd. The couple have volunteered to oversee the Mark Twain garden. They are also active in the Slow Food movement, an international response to the downgrading of the culinary arts that fast food represents. Slow Food places an emphasis on sustainable agriculture and protecting foods traditional to a particular region.

"Slow Food ties in to the organic movement, too," Venzke says. "We don't like the thought of solving every problem or getting rid of every pest by dousing the land with chemicals. There are other solutions which are not so damaging, both to the environment and to our health." At the moment, Venzke is reading Michael Pollan's *Botany of Desire*, a book that documents the monocultural trend in American agriculture, a process Pollan calls

"I knew as much about gardening as would fit in a thimble. So we started with, 'Yes, I can read the back of a seed package.'"

- Julie Busch

"cornification," where fewer and fewer types of crops are raised, lowering genetic diversity and strength, and wearing out the soil.

Venzke hopes that those working in the community gardens will be better able to see the need for plant diversity and come to understand the long-term effects of food production. "I hope, especially, the kids will gain an understanding of where their food comes from. People are so disconnected. They're used to going into a grocery store and getting anything any time of year. Tomatoes don't grow in December, you know."

For them, the project is very much about stewardship of the land. "It's an amazing process," she says. "From a tiny little seed comes all this food. Working hard on your little piece of land really connects you to where you live."



"I knew as much about gardening as would fit in a thimble," Julie Busch, a science advocate and teacher at Mark Twain Elementary, says. "So we started with, 'Yes, I can read the back of a seed package.'"

Creative teachers, it seems, can have a field day dreaming up new pedagogical uses for a garden plot.

"One day an archaeologist spoke at the

continued on page 16

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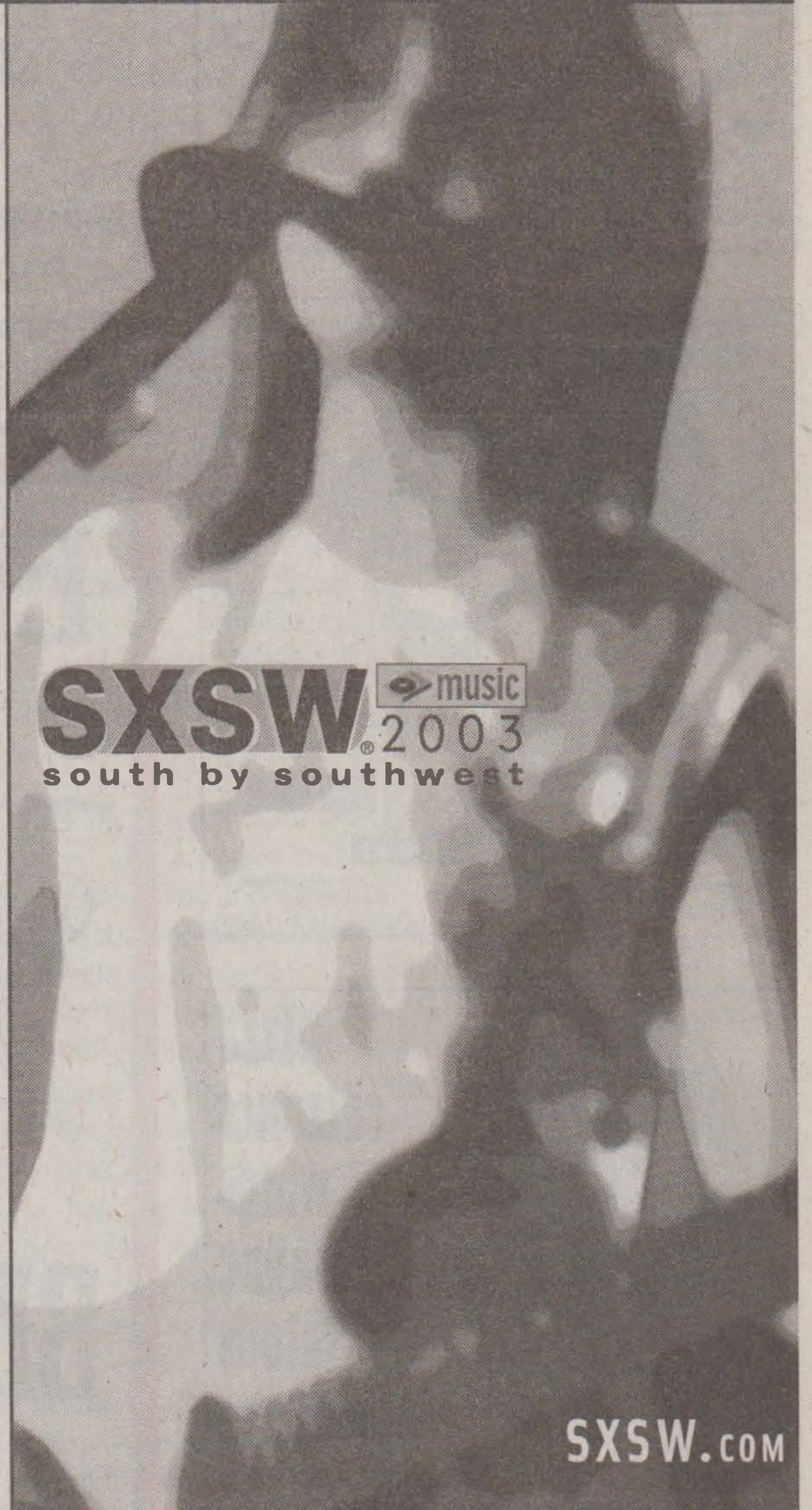
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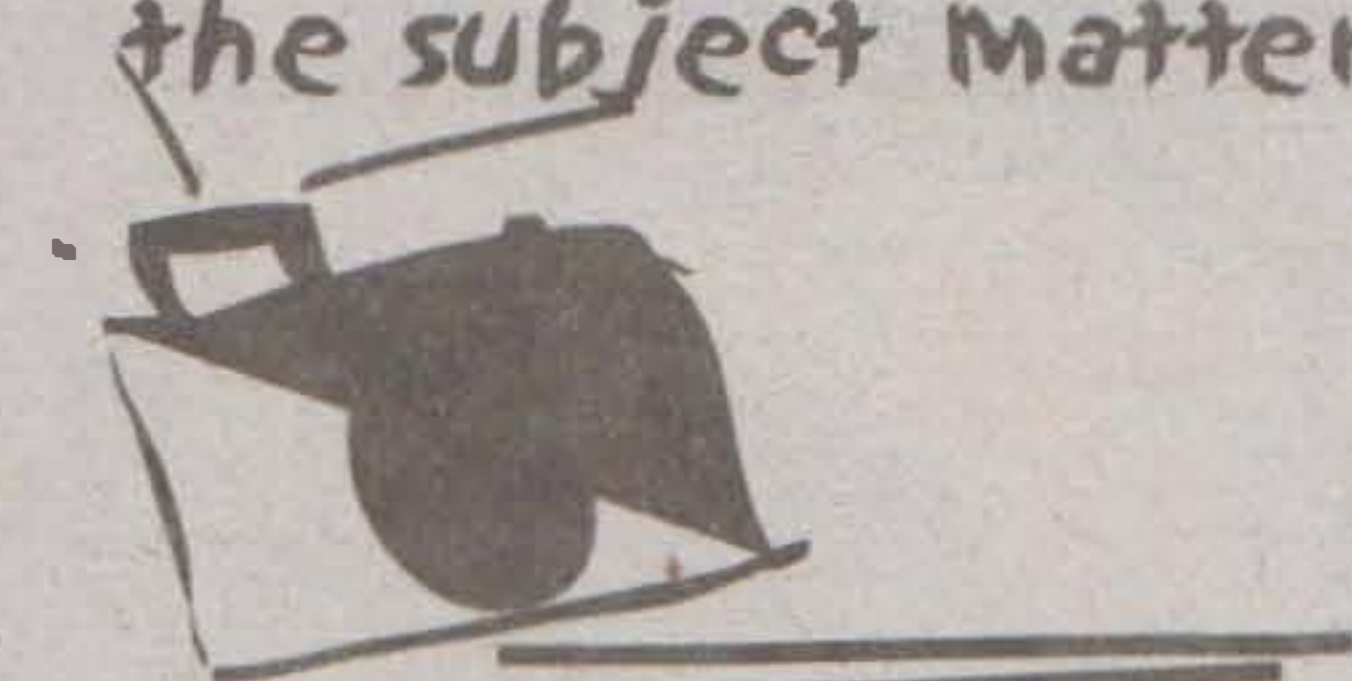


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Down on the farm

Multi-media production highlights the struggles of a "farm wife"

Graffiti Theatre's newest original production, *Pray for Rain*, is in many ways a tale of making do—making do on a family farm, making do in the face of failing health, making do while trying to come to grips with the past. In keeping with the theme, the Iowa City-based, nonprofit feminist theater company has had to make do with less grant money than it originally expected from the Iowa Department of Cultural Affairs. State budget cuts, which originally threatened all funding from the department, caused Graffiti Theatre's grant award to be halved.

Even so, the grant has been enough to allow Graffiti Theatre to bring together a small group of artists to create the production, a one-woman show enhanced by live music, video, sound collage, and a photography installation that will double as the set. The play is written and performed by Mara McCann, Graffiti Theatre's artistic director, who takes on the persona of



Mara McCann as Maggie Rose Waters

Rose

Waters, an Iowa farmwife struggling with a whirlwind of issues involving the farm, her health and her emotions. The multimedia presentation will also feature musicians Kelly Pardekooper, Jay Knight and

Pray for Rain

What: Premiere of original play by Graffiti Theatre.

Where: CSPS, 1103 Third St. SE, Cedar Rapids

When: Nov. 14-16, 8 pm

Maggie Grovenor, as well as the photography installation, which was created by Michal Hampton, Graffiti's managing director. The production is directed by T Valada-Viars.

When I met with the company in Graffiti Theatre's small but serviceable home above The Vine on S. Gilbert Street in Iowa City, *Pray for Rain* was still germinating. McCann, Pardekooper, Hampton, Valada-Viars and Megan Levad, the company's development director, were on hand to talk about the work-in-progress and the collaborative effort of creating it.

Before it was a play, *Pray for Rain* was a song. The story of a farmer named John whose farm is in jeopardy due to the caprices of the weather, the song is part of Pardekooper's latest CD, *House of Mud* (Trailer Records). When McCann (who is Pardekooper's wife) first heard the song, she couldn't get it out of her head.

"I kept thinking that this should be a play," she said.

Hampton quickly agreed: "I loved the song and I loved

that it was about a farmer. ... I come from a farm and it made me very interested in talking about farming today."

The themes of the play soon expanded to encompass more than just farming, however.

"It's [Maggie's] journey of forgiveness of her mother," explained McCann, declining to reveal why forgiveness is called for. "The play asks, how do we live, how do we forgive? The land is a metaphor for her life—how do things that are out of our control affect our lives; how do we come to forgive when we face our own death?"

Still, farming is very much at the play's center, and company members have done a great deal of research surrounding the state of family farming in Iowa, research made possible in part by the grant from the Department of Cultural Affairs. They have attended the Appanoose County Fair, the Old Thresher's Reunion in Mt. Pleasant and visited a variety of local farms, asking questions, handing out questionnaires and getting a feel for life on the farm.

Some of that research has been completed on the non-working farm owned by Hampton's family and located near Mt. Pleasant. The 300 Polaroid images that make up the installation/set were taken at the farm. The black and white images are starkly beautiful, revealing an entire way of life that is disappearing before our eyes.

"There seems to be this intersection," Hampton said, "at the point where we realize our past is still playing out in the present. ... This farm continues to have a life of its own, just as [Maggie's] past continues to play out in her present-day life."

While it was far too soon to get a complete picture of what the final production would look and sound like, I was able to consider bits and pieces—I listened to Pardekooper's song and a snippet of McCann's evolving script; I sifted through Hampton's photographs; I listened to Valada-Viars' current thoughts about the shape and meaning of the work—and it's clear that *Pray for Rain* has the potential to be both deeply moving and strikingly original. The company may have had to make due with less than a full grant, but audiences should be treated to a fully realized production.

Pray for Rain will be available for touring; contact Megan Levad (354-6297). More information about Graffiti Theatre is available at www.graffiti-theatre.com, while information about Pardekooper's music can be found at www.kellyp.net. ✱



Rob Cline

I ♥ New York Rock City

Kembrew McLeod

Attention all lovers of oblique cinema and acoustic guitars: **Richard Buckner** will swing through Iowa City for the second time in three months Nov. 17, bringing his melancholy moods and tragic songs of life to Gabe's Oasis. Buckner is headlining a benefit for THAW, our town's very own annual festival of experimental film, video and digital media, and he'll be supported by local faves **Sam Knutson** and **Tom Jessen**. What a lineup. And it's only five buckaroos.

...

So much ink has been spilled about the New York Rawk of the Strokes, the Yeah Yeah Yeahs, etc. that one gets the impression that the only awesome bands being churned out of the rotten apple are of the raucous garage-punk ilk. Nothing could be further from the truth. One jaw-dropping band that has gone woefully overlooked in the press hype of the past year is **Longwave**, a group that has forsaken the street fighting rough-and-tumble rumble associated with yowling Yankees for the fey flourishes of Britpop and the sweeping sonic gestures of glam rock.

On "Everywhere You Turn," the second track from their new EP, *Day Sleeper* (Fenway), lead vocalist Steve Schiltz sports an affected limey croon, and the song itself is marked by chiming guitars that transform into soaring waves of anthemic noise during the chorus, a trick that U2 mastered 20 years ago and that Radiohead, back when they actually wrote songs, was able to do in their sleep.

Although I make reference to those aforementioned British bands, the comparisons aren't hit-you-over-the-head obvious and, importantly, Longwave can't be reduced to being simple imitators—instead, they are merely working from the same canvas. For instance, Schiltz sounds nothing like Thom Yorke, and guitarist Shannon Ferguson probably couldn't sound like the Edge if he tried (and he's not trying). Nevertheless, on songs like "State of Mind" they are channeling the same energy that makes Bono dramatically arch his back, run his fingers through his hair and thrust his outstretched hand toward the gods. This song echoes several other songs on the CD, with its quiet-BIG-hush-BIG-quiet structure, but each track is varied enough so that—to poorly paraphrase Zep—the songs don't remain the same. This EP is another confident, powerful release from a band that is bursting at the seams with ambition. Longwave may not yet be writing the songs that make the whole world sing, but they certainly are on their way to turning on the heart lights of those of us who are lost somewhere between the moon and New York City.

Speaking of EPs and NYC, **The Miracle of 86**, with their "Kevin Kolankowski" EP (Immigrant Sun), is another low-profile outfit that hasn't yet made much noise outside the city. Fronted by Kevin Devine, this bass-drum-guitar combo is blessed with a knack for songwriting that most young bands would kill for, and Devine's clever, heart-on-his-sleeve lyrics wrap themselves around the group's memorable tunes like a warm blanket. Nowhere is this truer than on the gorgeous "Your Quicksilver Moment," where the 86-ers conjure up a melancholy mood



The Miracle of 86

with a simple melody. The shimmering, strummed acoustic guitar and a subtle rhythm section make even more compelling the sad, impressionistic lyrics ("You keep getting bored/'cause out on the street your quicksilver moment's gone bad/So you're left clutching a camera/a picture of Daniel and somebody's stamp on your hand..."). Their cover of Pavement's "Range Life" is ace, and made even better by the altered lyrics in verse three, where Devine changes the objects of derision from Stone Temple Pilots and Smashing Pumpkins to emo poster children Midtown and the Get Up Kids ("I don't understand what they say and I could really give a fuck.")

The Brooklyn kids in **Interpol** have most definitely been taking copious notes from the late, great Manchester, England, band Joy Division.

On their first full-length album, *Turn On the Bright Lights* (Matador), they borrow sonic cues from the Ian Curtis-fronted band whose dour "Love Will Tear Us Apart" laid the blueprint for many a post-punk record. (Well, at least for a few years during the 1980s—Joy Division's influence seems to have dissipated somewhat over the past few years.) Now, it seems, Joy Division is back in vogue, and Interpol is driving the dour, dissonant bandwagon down the streets of their hometown of New York City. In fact, this great city provides the inspiration for one of the album's best tracks, "NYC," a shoegazing guitar-goth number whose music is as hazy as its lyrics ("The subway she is a porno and the pavements are a mess/I know you supported me a long time/Somehow I'm not impressed.") Many of their songs build from a hush to a multi-layered pulse wherein the lyrics are almost secondary—more texture than text.

Distinct, varied and really, really good, these three albums remind us that there's more to the five boroughs than the pretty boys in the Strokes, no matter what MTV2 says. I ♥ New York Rock City. *



Narrowcasting
current or the tide
Samogen

There's a terrible sadness about being born. The only thing left is to die. What is 50, 60, 70 or even a hundred years of age? Merely a fly-speck in the stew of eternity. On the other hand, so what? Maybe there is no purpose to life. Big deal. Relax.

The debut disc by Narrowcasting, recorded in the suburbs of Moscow by one American and one Russian musician, gives off that existential vibe. The songs feel like clouds on a sunny day or a ring around a full moon. There's a gray gloominess in the ether that's relaxing and even somewhat reassuring. Even the disc's one cover, Alex Chilton's "Blue Moon," conveys the mix of emotions inspired by the fact that nothing ever happens, but something is always happening.

American, and Iowa Citian, Charles Maynes and Russian Andrey Konovalov met in Russia over a glass of beer. They chatted about their mutual love for music, surprised by their similarity in tastes despite their different backgrounds. They got together and created strangely beautiful, acoustic music that really isn't folk or rock or New Age, but just kind of weird and pleasant. They give their songs titles like "Without a Map," "Good Advice By Way of the Fourteenth Floor" and "If and I" that kind of melt their way inside your consciousness. The band plays everything from peppy instrumentals like "A Second Salvo" to power ballads like "Paris Air Show." The only consistent aspect is the vibe that nudges the listener into mellowing out without losing an awareness of what's going on.

Listening to *current or the tide* inspires reflection, the way the second beer at a bar will. The first one just loosens the patron up, the second one starts to satisfy and opens the drinker's eyes to a night of possibilities. No doubt this Iowan and this Russian downed a couple before heading off to the recording studio, and their unobtrusive creation functions like the Hamm's beer sign at George's: to provide a place to focus one's attention while reflecting on one's self.

Steve Horowitz



Wax Cannon
Life Sized Animals Walking Around
Commie Martyr

By putting Wax Cannon's new release, *Life Sized Animals Walking Around*, into the CD player, you're taking a trip in the way-back machine to the '80s. No, not the Soft Cell '80s (no trendy retro-electro here). And certainly not the Debbie Gibson '80s. I'm talking about

honest-to-god, back-to-the-future post-punk guitar rock—the kind J. Mascis used to make in Dinosaur Jr. before he turned into an acoustic guitar-wielding pussy. Not that Wax Cannon (composed of Iowa City multi-instrumentalists David Murray and Jay Miller, with occasional bass work by Matt Show) are hyper-masculine, chest-beating rockers who eschew a good pop hook in favor of the tuneless anger-management hardcore punk of yesteryear. Nope. With distorted superfuzz big-muff melodies and wavering vocals that are deeper and stronger than Mascis' upper-register whine, they wear their Dino Jr. influences

on their sleeves on songs like "Shattered By Crumb" (even if they may not know it). You could certainly draw a rock 'n' roll family-tree chart from early Dino Jr. on through the emotive angst of Superchunk on to Wax Cannon. In this family tree, the branches typically veer off from Superchunk into the gratingly sincere slop that we call emo, but Wax Cannon have thankfully taken a different route to musical nirvana. "Wisconsin Don't Know," a mid-tempo number, conjures up a melancholy melody that is as pretty as it is sad,

continued on page 21

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Jesus is a tomato

continued from page 11

school about Native American gardens," Busch says, "and the kids ground their own corn. As they study medieval history, they'll do things with the squashes and gourds, make their own brooms from the broom corn and use the herbs. We also hope to create a sundial for the garden."

The children are learning the value of service, Busch notes. Last year, 700 pounds of food from this garden alone were donated to service systems in the city. Another goal is simple—let the kids get grubby. Outdoor education, Busch calls it, developing an appreciation for the land through hands-on experience.

"Every child has the opportunity to plant, to work with the soil. Even the preschoolers planted seeds. I think they're learning about ecology," Busch opines. "They are respectful of the garden."

A few blocks away, the crisis center plot is one of the largest, with a sprawling bramble of orange and red tomato plants, reconnaissance vines of cucumber, beans and squash.

Dayna Ballantyne, crisis center food bank director, notes that food from the plot—over 300 pounds this summer—really complements the donations of packaged food that the center usually distributes. The nutritional benefits are clear. "We get mostly canned goods here throughout most of the year," she says, "so fresh vegetables are very much appreciated. Some of the younger clients may not have had many fresh fruits and vegetables."

"Many of our clients live in apartments in the area," Ballantyne continues, "and they have no green space. Some, not feeling comfortable receiving donations from the food bank, work in the garden and take food home that way." It is a potential strength of the garden project. As economic times toughen, and the government safety net continues to tear, these gardens may serve as models for a do-it-yourself engagement, leading not to hand-outs, but to self-sufficiency. Such an ethos seems increasingly important.

There is also a synergistic leap of creative energy in the works here: the creation of a mural to stretch along the north wall of the crisis center, cradling the plot. "It's been a backdrop to draw attention to the space," Ballantyne says. Youth Homes kids, along with local artist Mary Wall, designed and painted it this year, letting the community know, this is an open space for everyone.



A friend joins me on another leg of my tour. She points out sorrel, purslane and comfrey bordering one plot. We strike a silent deal: Pull a few weeds and harvest a little lunch. It

seems a fair exchange. Sinking my fingers into the mud, beneath the tenacious interface of interloping weed with earth, I finesse out roots, and my hands come up covered with sticky black topsoil. I recently heard that mammoth-scale retailers like Wal-Mart are increasing their vertical integration tactics—trying to acquire control over every step of food production and distribution. As a consumer, any step away from buying into the many-tentacled corporate hegemony of food production seems healthy to me.

We rescue a couple ears of ripe corn and sit down in the middle of the patch to peel back the husk and threads. My friend reminisces about her year working on organic farms in Breton, being a goatherdess for 60 French goats. A little fox terrier darts forward from out of nowhere and tries to steal my ear of corn. His owner, catching up, asks, "Can we pick this stuff? I could really go for one of those cucumbers." "Sure," we reply, "and tell other people about it."

A smell of tomato leaves rises above the gorgeous lips of purple cabbages. The rutabagas resemble some alien creature with multiple limbs. There's plenty of vicarious community—kids from Preucil School of Music skip by, clutching tiny violin cases. From our vantage on a bench beneath a pin oak, the garden resembles a small forest, reaching sunward.



Linda Stipe stands beneath a magnificent open sky and sweeps her arm across her six acres of rolling farmland south of Iowa City. At one time, Stipe, who is a drug and alcohol counselor, had plans to construct a house here, but her vision has changed. She's donated two of her acres to the Community Gardens project. Paths are being laid out through the plot using gunny sacks and wood chips.

Entering the land, one is greeted by a rough wooden sculpture, vaguely resembling a person, which Stipe calls the "armless guardian." Painted on its breast is an invocation, suggesting an ethos for those entering here: "Let us be gentle with everything on the earth. Let us count as friends the land and the sky, the water, and all the creatures that live."

On the lower side of the land, among a crowd of lilacs, will be a memory walk, a place for friends to commemorate lost loved ones. And one of her long-term goals is to transform this site into a center for healing. She envisions the garden space interspersed with cottages for counseling and mental health services. People could, as part of their treatment, work the soil.

"It's very calming here," Stipe says. "Right away, my mind quiets. The only thing you hear are the birds and the wind. There's no thinking

about bills, about fighting for a parking space. Out here your life is reduced to your relationship with God. A big part of healing is sharing a sense of a greater force, whether that's nature, or your own inner voice. Out here, that inner voice is more audible."

Still, there are many logistical difficulties to be worked out. "Let's say it's in process this year," she says with a grin.



"This could be a permanent part of Iowa City," Randolph says, sitting now at her desk in Old Brick. She shifts into visionary mode. "Detention kids could volunteer, people could do their community service hours. I'd love to get space for a greenhouse and start teaching people how to grow." She'd also like more funding—her VISTA position may end this year—for a half-time position to oversee the project.

The main obstacle at the moment seems to be obscurity. The community as a whole doesn't really seem to know what's going on. People hear the term "Community Garden" and think of the plots one can rent from Iowa City Park and Rec. Randolph takes pains to point out that the Table to Table plots are open to absolutely anybody. "You don't have to pay anything, you don't have to do anything to receive the food. Just take what you can use and save some for the next guy."

Though she went door to door in the neighborhoods of the gardens inviting people to enjoy the harvest, a certain Midwestern reticence seems to impede people from harvesting what they don't consider theirs.

Unfortunately, due to unforeseen health complications, Randolph was forced to reduce her commitment to the program midsummer, and one or two of the plots have surrendered to weeds. The solution seems to be to put someone in charge of each plot, and to get more volunteers. Next year, Randolph says, there may be a cutting back, a hunkering down in slightly fewer plots, but with more committed people.

Randolph would like to see the project become more integrated, to become less the providence of volunteers, and more taken on by neighborhood residents.

She acknowledges that she needs to start reaching a broader audience, to get out and speak to various organizations. But she believes growth is just a matter of time. ✱



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ART

Akar Architecture and Design

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

Recent ceramics by Randy Johnston and Jan McKeachie-Johnston, Nov. 1-30; opening reception Nov. 1, 5-8pm.

Arts Iowa City

Jefferson Building, 129 E. Washington St., Iowa City

101 Prints from the University of Iowa Print Studios, featuring the unframed work of 14 artists hailing from Iowa and around the world.

The Art Mission

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

Sharon Burns Knutson: Cool New Work, through December.

Cedar Rapids Museum of Art

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

Classic Images: From the Ansel Adams Archive, through Dec. 8.

CSPS

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

The Return of Raque, paintings by Paco Rosic, through Nov. 3 • Work by Gerald Guthrie and Eduardo De Soignie; opening reception Nov. 8, 5-7pm.

Design Ranch Store

Corner of Davenport and Dodge streets, Iowa City, 354-2623

The Forgotten Objects of Design: Fun & Functional, Inventive & Intimate, through November.

Falconer Gallery

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

Positional Play, collaborative installation by Joe Mancuso and James von Minor, Nov. 1-Dec. 20; opening reception Nov. 1, 4:15-6pm.

The Frame House & Gallery

211 N. Linn St., Iowa City, 338-0988

Works by Marcel Mouly, the last living student of Picasso, original acrylic work and prints.

Hudson River Gallery

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

Wood-fired ceramic and metal sculpture by James Kasper; monoprints by Deanne Warnholtz Wortman, through Nov. 16 • Contemporary ceramics by Akiko Koiso; figurative paintings and prints by Katie Kiley; both Nov. 22-Jan. 10; opening reception Nov. 22, 6-8pm.

Iowa Artisans Gallery

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

Sheryl Ellinwood: Storyboards and African Masks in Fused Glass, through Nov. 8.

Iowa State Bank & Trust

102 S. Clinton St., Iowa City

Landscapes/Dreamscapes, paintings by Alicia Brown, Catherine Jones Davies, Kim Hannah, Genie Patrick, Marcia Wegman, Laura Young and Deb Zisko.

Lorenz Boot Shop

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

Authentic Spaces, photography by Robert Fox; A Bee's Eye View, paintings by Cathmar Prang; Range of Motion, photography and drawing by David Trawick; Student Viewpoints, work by UI art student Karlee Morehead.

Missing Peace Galerie

620 S. Dubuque, Iowa City, 248-0338

Transient Memories, color photography by Paula Bradbury, images influenced by the transformation of memory through time and photography, Nov. 1-15; closing reception Nov. 15 6-8pm • Digital images, by Ava Gnywen,

Nov. 15-30; opening reception Nov. 22, 6-8pm.

Ruby's Pearl

13 S. Linn St., Iowa City, 248-0032

I'm an Art Fucker, new work by Kymbyrly Koester; opening reception with wine and treats, Nov. 6, 7-9pm.

Salon

119 E. Washington, Iowa City, 351-0508

Foil prints by Lois Wiederrecht-Finke, through Nov. 9.

Senior Center

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

Northern Exposure, nature and wildlife photography by James P. Nelson, through Nov. 17.

UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417

UIHC Staff Annual Fall Arts and Craft Show, Nov. 15, 10am-4pm, Boyd Tower.

UI Museum of Art

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

Miriam Schapiro's Art: A Journey and Paul Brach: The Negative Way, Geometry of Faith and Music of the Spheres, Nov. 2-Dec. 15. (See related events under Words and Film)

Uptown Bill's small Mall

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

Photography exhibit by Warren Paris, opening reception, Nov. 8, 6:30-8:30pm.

MUSIC

Adagio

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

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

Clapp Recital Hall

University of Iowa campus, Iowa City, 335-1160

Robert Dick, flute, Nov. 1, 8pm • Women's Chorus and Camerata, Nov. 3, 3pm • Leopold La Fosse, violin, Nov. 3, 8pm • The Embassy Brass quintet, Nov. 4, 12:30pm • The Pacifica Quartet, Nov. 6, 8pm • Electronic Music Studios, Nov. 9, 8pm • Benjamin Coelho, bassoon; Shari Rhoads, piano, Nov. 10, 8pm • Volkan Orhon, Nov. 12, 8pm • University Symphony, Nov. 13, 8pm • Ksenia Nosikova, piano, Nov. 16, 8pm • Jeffrey Agrell, horn; Amy Appold, violin; and Shari Rhoads, piano, Nov. 20, 8pm • Timothy Shiu, violin; Suzanne Wagor, viola; and Hannah Holman, cello, Nov. 22, 8pm • Jazz Repertory Ensemble, Nov. 23, 8pm • Philharmonia and All-University String Orchestra, Nov. 24, 3pm • Composers Workshop, Nov. 24, 8pm.

CSPS

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

8pm unless noted otherwise

Australian folk legend Eric Bogle, Oct. 31 • Crazy, Nov. 1 • John Wesley Harding, Josh Ritter, Nov. 3, 7pm • Dan Bern, the IJBC, Nov. 7 • Andrew Bird, Nov. 9 • Vance Gilbert, Nov. 10, 7pm • Kris Delmhorst, Alastair Moock, Nov. 13 • Geoff Muldaur, Nov. 20 • Laura Love, Nov. 22.

First Avenue Club

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

Steve Azar, Nov. 8, 8pm • Gary Allan, Nov. 22.

First Presbyterian Church

2701 Rochester Ave., Iowa City

Musick's Feast, "A Medieval Diversion," Elizabeth Aubrey, vocals, Nov. 9, 8pm.

Gabe's

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

John Vanderslice, Frankenixon, C.Gibbs, Why Make Clocks, The Envy Corps, Oct. 31 • Rearview Mirror, Leven, 8 Found

Dead, Nov. 1 • East Eighteen, The Vagrants, Winegarden, Nov. 2 • NIL8, Tub Ring, Nov. 3 • Unsung Zeros, Junction 18, Bayside, Nov. 4 • The Boss Martians, Nov. 5 • James McMurtry, Nov. 6 • The Appleseed Cast, Ten Grand, The Damn Personals, Nov. 7 • Prime, Tack Fu, Nov. 8 • The Push Stars, The Mayflies USA, Tom Jessen, Nov. 9 • Captured By Robots, Nov. 11 • Shiner, Capital City Dusters, Aina, Nov. 14 • DJ Traxx, Nov. 15 • Burn Disco Burn, Alto Heceta, Nov. 16 • THAW Benefit with Richard Buckner, Nov. 17 • Engine Down, Nov. 18 • The Dismemberment Plan, Nov. 19 • Fluffgirls Burlesque Revue, Nov. 20 • City of Caterpillar, Nov. 21, 6pm • Starch Martins, Nov. 23 • Heroine Sheiks, Nov. 24 • Oddjobs, Nov. 25.

The Green Room

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

Blues Jam Mondays, Jazz Jam Tuesdays

Family Groove Company, Nov. 1 • Swing Crew, Nov. 2 • Groovatron, Clean Livin', Nov. 6 • Tony Furtado, Mr. Baber's Neighbors Solar String Band, Nov. 7 • Johnny Socko, Jet Set Cutie, Segway, Nov. 8 • Alma Hovey Hayride, Sny Magill, Nov. 9 • Warsaw, Slightly Paradise, Back Door Betty, Nov. 13 • Skunk River Bandits, The Miltones, The Chasers, Nov. 14 • The Dirty Dozen Brass Band, Nefesh, Nov. 15 • Leven, The Pimps, Kickstand, The Test Project, Nov. 16 • Hitting My Bed, Nov. 17 • DJ Squint, Hellenistic, Nov. 21 • Dave Zollo & the Body Electric, Nov. 22 • Oswah Greggori & the Enforcers, Filling Space, Nov. 23 • NICKELBAGOFUNK, General Ed, Nov. 27 • House Techno Trance, Nov. 29 • Eurforia, Nov. 30.

Hancher Auditorium

UI campus, Iowa City, 335-1160

Band Extravaganza: Symphony Band, Johnson County Landmark, Hawkeye Marching Band, Nov 12-13, 7:30pm.

Iowa Memorial Union

UI campus, Iowa City

Wilco, Nov. 10 • Blues Traveler, Nov. 13 • O.A.R., Matt Nathanson, Pseudopod, Nov. 19.

The Marketplace

511 P St., South Amana, 622-3750

All 7:30-11:30pm

Ben Eaton, Nov. 1 • Kevin "BF" Burt, Nov. 2 • Bryce Janey, Nov. 8 • Dennis McMurrin, Nov. 9 • Bill Heller, Nov. 15 • Merrill J. Miller, Nov. 16 • Open Mic, Nov. 21 • Carl Hudson, Nov. 22 • Radoslav Lorkovic, Nov. 23 • Kathy Lee Ogden, Nov. 29 • Kelly Pardekooper, Nov. 30.

Martini's

127 E. College St., Iowa City, 358-2833

Shows at 9:30pm

Ashanti, Nov. 1 • The Saints, Nov. 2 • Daddy O McMurrin & DJ Johnson, Nov. 8 • Johnny Kilowatt, Nov. 9 • The Diplomats, Nov. 15 • BF Burt Trio, Nov. 16 • Radoslav Lorkovic, Nov. 22 • TBA, Nov. 23 • Soul Patrol, Nov. 29 • TBA, Nov. 30.

The Mill

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

Friends of Old Time Music acoustic jam session Tuesdays, 9pm; Open Mic, Mondays, 8pm; all shows 9pm unless otherwise noted

Big Wooden Radio, Nov. 1 • Steve Dostal Quartet, Nov. 2 • Orion's Room, Nov. 6 • Ellis & Allette Brooks, Nov. 7 • Too Much Yang, Nov. 8 • Tornados, Nov. 9 • Songwriters in the Round, Nov. 14 • Mike & Amy Finder Band, Nov. 15 • Dennis McMurrin & the Demolition Band, Nov. 16 • Stuart Davis, Nov. 17, 7pm • Skunk River Bandits, Nov. 21 • Bohemian Soul Tribe, Nov. 22 • Joe Price, Nov. 23 • Greg Brown, Nov. 24, 7pm • TBA, Nov. 29 • Wylde Nept, Nov. 30.

Northside Books

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

Howard Weinberg, Nov. 3, 2-3pm • Tunesmith: Kathy Ruestow & Frank Eischens, Nov. 8, 6:30-7:30pm • Nehring & Sarsfield, Nov. 10, 1-2pm • "Coming in from the Cold"

a Music Marathon Benefit for Shelter House (the EHP Homeless Shelter), Steve Price, Sam Knutson and many others, open mic, Nov. 17, 1-8pm.

Paramount Theatre

123 Third Ave. SE, Cedar Rapids, 363-1888 (unless noted otherwise)
Common Ground, Nov. 8, 7:30pm • Cedar Rapids Symphony, "I Got Rhythm," Children's Discovery Chorus, Nov. 2, 2:30 & 4pm, call 366-8203 • Don Williams, Baillie and the Boys, Nov. 7, 7:30pm • Cedar Rapids Symphony, "Poet, Person and Pictures," Nov. 23, 8pm, call 366-8203.

Red Avocado

521 East Washington St., Iowa City, 351-6088
all 6:30-9:00pm
Mad River Duo, clarinet and guitar, Nov. 9 & 23.

Sanctuary

405 S. Gilbert St., Iowa City, 351-5692
Jazz Jam, Thursdays
Odd Bar Band, Nov. 1 • Saul Lubaroff Trio, Nov. 2 & 15 • Nutria, the Mazunik brothers, DJ Almost, Nov. 9 • Andrew D'Angelo & Norwegian Jazz Composers, Nov. 21 • Bob Hillman, Alastair Mook, Andrew Kerr, Nov. 22 • Dave Moore, Nov. 23 • Kelly Pardekooper, Nov. 29 • IC Jazz, Nov. 30.

Space/Place Theater

North Hall, UI campus, Iowa City
"Songs from the Honduran Caribbean Coast," Guillermo Anderson, Nov. 1, 7:30pm • UI Percussion Ensemble presents the music of Frank Zappa, Nov. 8, 8pm; Nov. 10, 2pm.

Third Street Live!

1204 Third St. SE, Cedar Rapids, 365-6141
9pm unless noted otherwise; New Music Night, Thursdays 8pm
Sevendust, 30 Seconds to Mars, Cinder, Nov. 8 • Starch Martins, Nov. 9 • Hop on Johnny, Nov. 16.

UI Museum of Art

150 North Riverside Dr., Iowa City, 335-1727
KSUI Know the Score LIVE!, sneak preview of Crescendo, the 2002 UI Dance Gala, Nov. 1, 5pm • Gamut jazz ensemble, Nov. 8, 7:30pm.

The Union Bar

121 E. College St., Iowa City, 339-7713
9pm, unless noted otherwise
Leftover Salmon, Nov. 17 • Yonder Mountain String Band, Nov. 21.

UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417
John Colloton Pavilion Atrium, 12-1pm
Heartbeats UIHC Volunteer Choir, Nov. 8 • Sacred Heart Homeschoolers Piano Recital, Nov. 22.

Uptown Bill's Small Mall

401 S. Gilbert St., Iowa City, 339-0401
Sam Knutson, Nov. 1, 8-10pm • The Unsung Forum, open mic for songwriters, Nov. 7, 8-10pm • Silver Lining, Nov. 15, 7-9pm • Some Shocking Sexy, Nov. 16, 1-3pm.

DANCE

Hancher Auditorium

UI campus, Iowa City, 335-1160
"Crescendo: Dance Gala 2002," UI Dance Company, Nov. 8-9, 8pm • Compañía Nacional de Danza, Nov. 16, 8pm (See related event under Words).

Scattergood Friends School

1951 Delta Ave., West Branch, 643-7600
Barn dance, begins at 8pm.
The Porch Stompers; Lonna Nachtigal, caller, Nov. 15.

Space/Place Theater

North Hall, UI campus, Iowa City
Graduate Concert, Nov. 22-23, 8pm.

THEATER/ PERFORMANCE

City Circle Acting Company

Oakdale Hall Auditorium, Oakdale Campus, Coralville, 354-3006
Thurs. 7:30pm; Fri., Sat. 7:30pm & 10:30pm
The Rocky Horror Show, Oct. 31-Nov. 9.

CSPS

1103 Third St. SE, Cedar Rapids, 364-1580
Pray for Rain, premiere of multi-media original production by Graffiti Theatre, Nov. 14-16, 8pm.

Dreamwell Theatre

10 S. Gilbert, Iowa City, 339-7757
On the Verge, or the Geography of Yearning, Eric Overmyer's play features three women explorers from Victorian America who begin a journey into Terra Incognita and find themselves traveling through time as well as space, Nov. 9, 15-16, 22-23, 8pm.

Iowa City Community Theater

Exhibition Hall, Johnson County Fairgrounds, Iowa City, 338-0443
Fri. & Sat. 8pm; Sun. 2:30pm
I Hate Hamlet, Nov. 1-2, 8-10, 15-17.

Old Creamery Theatre

Price Creek Stage, 39 38th Ave., Amana, 800-352-6262 (unless noted otherwise)
Wed., Fri., Sat. 8pm; Thurs., Sat., Sun. 3pm. Depot Theatre: Thurs. 3 & 8pm; Fri. & Sat 8pm; Sun. 3pm
Caught in the Net, through Nov. 10 • 1940's Radio Hour, Nov. 15-Dec. 22.

Owl Glass Puppetry Center

319 N. Calhoun, West Liberty, 627-248
The Wisdom Merchant, Random Acts Puppet Theatre, Nov. 24, 2 & 4:30pm, New Strand Theatre, 111 E. 3rd, West Liberty.

Riverside Theatre

213 N. Gilbert St., Iowa City, 338-7672
Fridays and Saturdays at 8pm and Sundays at 2pm
Fuddy Meers, Nov. 15-Dec. 8.

Theatre Cedar Rapids

102 Third St. SE, Cedar Rapids, 366-8592
Shows 7:30pm Thurs., Fri. & Sat. and 2:30pm Sun.
The Wizard of Oz, Nov. 29-30, Dec. 1, 5-8, 12-15.

UI Theatre

Theatre Bldg., UI campus, Iowa City, 335-1160
Sinderella, Oct. 30-Nov 2, 8pm; Nov. 3, 3pm, Theatre B • A Man's A Man, by Bertold Brecht, Nov. 7-9, 8pm; Nov. 10, 3pm, Theatre B • Klub Ka: A Blues Legend, Nov. 14-16, 20-23, 8pm; Nov. 17 & 24, 3pm, David Thayer Theatre.

Uptown Bill's Small Mall

401 S. Gilbert St., Iowa City, 339-0401
Moonlight Monologues by Moongarden Acting Company, Nov. 2, 7pm.

WORDS

Gloria Dei

123 E. Market Street, Iowa City
"Two Kingdoms: A Reformation Perspective on the Separation of Church and State," by George Forell, professor emeritus at the UI Dept. of Religious Studies, Nov. 17, 2-4pm.

The Green Room

509 S. Gilbert St., Iowa City, 354-4350
Poetry Slam, Nov. 20.

IC Public Library

123 Linn St., Iowa City, 356-5200
Author Christopher Finan, Nov. 2, 1:30pm, Meeting Room

SANCTUARY

LIVE MUSIC

Every Thursday
JAZZ JAM

Fri 11/1 jazz NO cover
Odd Bar Band

Sat 11/2 jazz NO cpver
Saul Lubaroff Trio

Sat 11/9 jazz
Nutria
the Mazunik brothers
& DJ Almost

Fri 11/15 jazz NO cover
Saul Lubaroff Trio

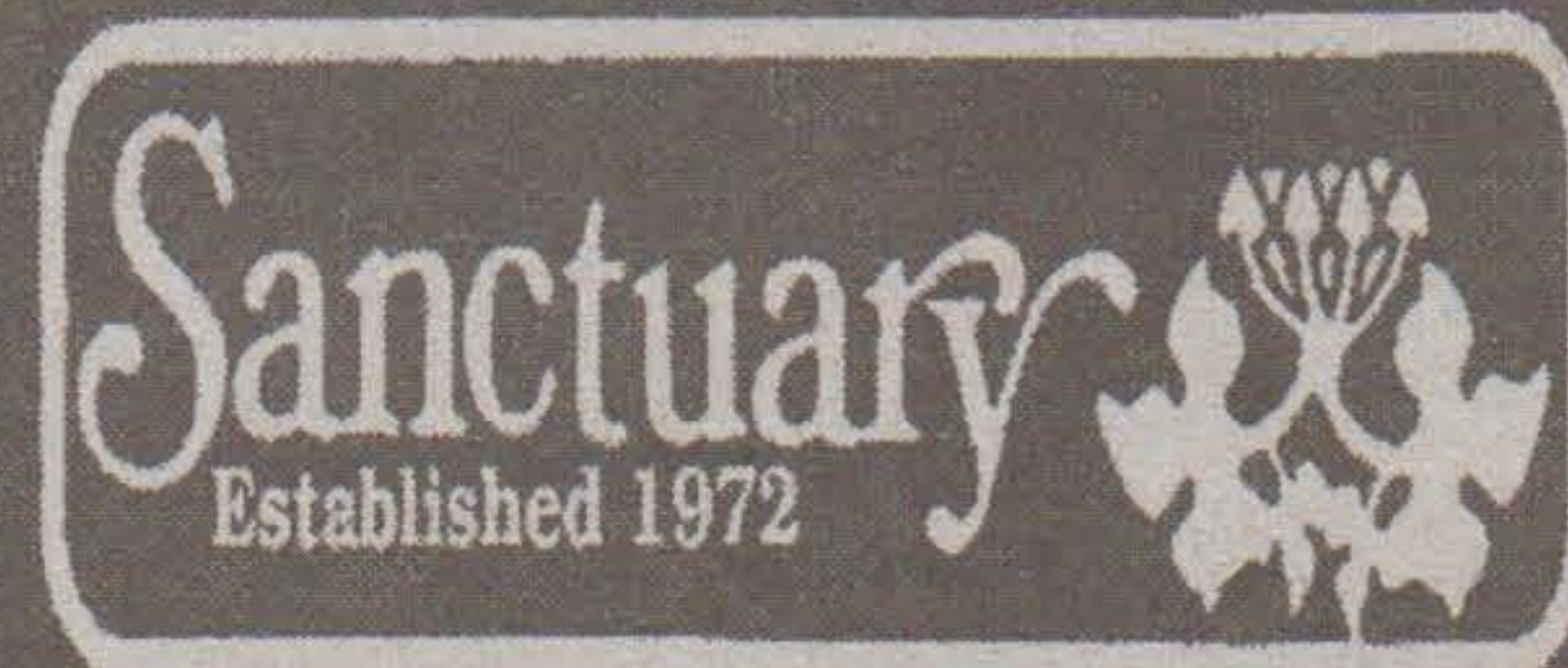
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& Norwegian Jazz
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Fri 11/22 songwriters
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Alastair Mook
Andrew Kerr

Sat 11/23
Dave Moore

Fri 11/29
Kelly Pardekooper

Sat 11/30
IC Jazz



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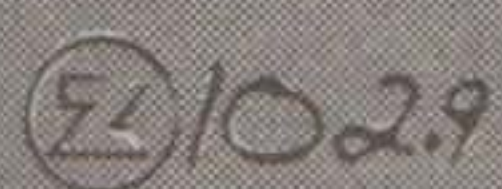
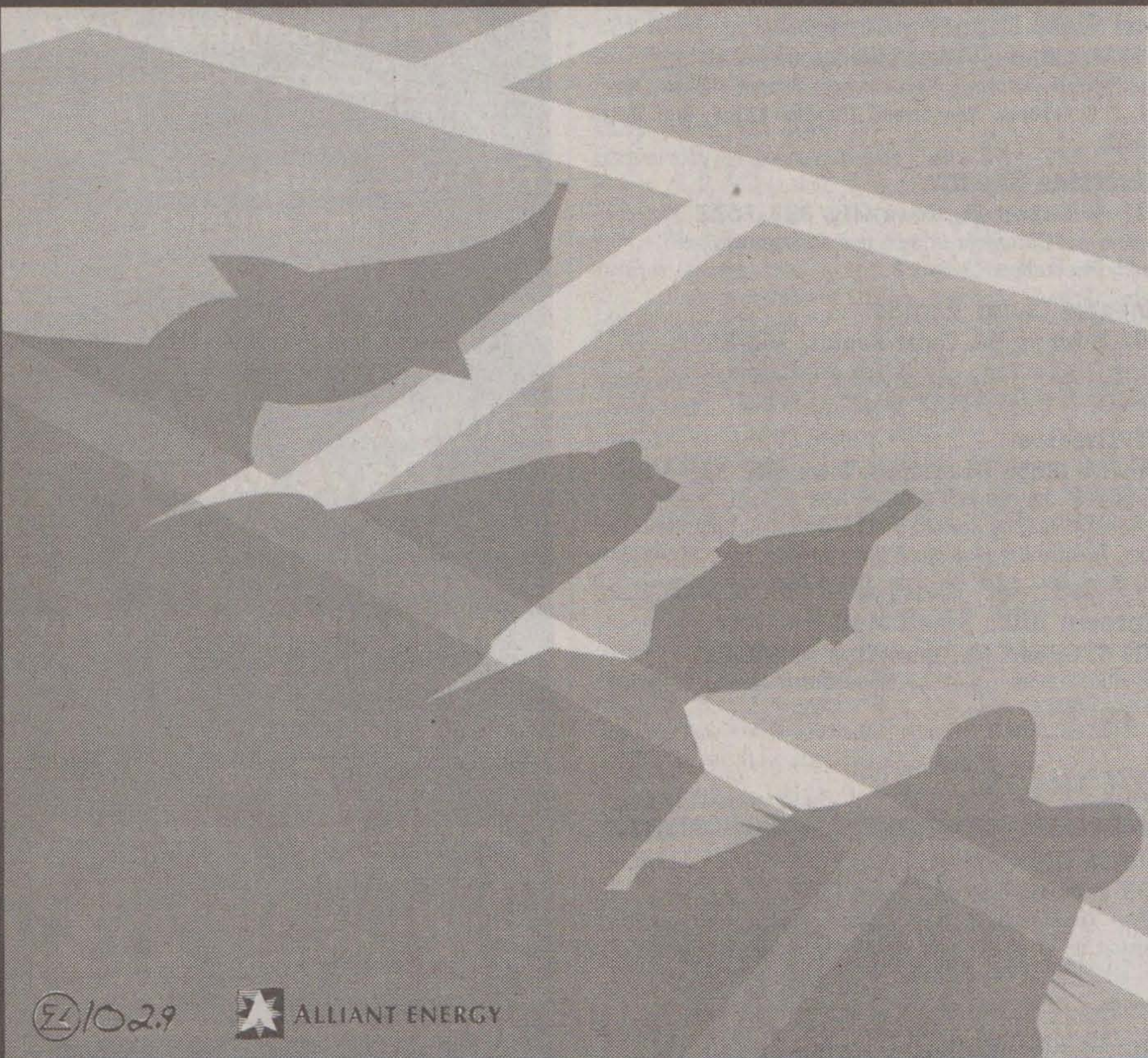
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Theatre Cedar Rapids

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A • "The Non-Toxic Home," simple answers to avoiding home toxins, Nov. 4, 7pm, Meeting Room B • "Books for Older Readers," with Deb McAlister and Julie Larson, Nov. 6, 12pm, Meeting Room A, for more info and to register for lunch call 351-3337 • "Unique Trees that can Accentuate the Iowa City Landscape," by horticulturist Patrick O'Malley, Nov. 10, 2pm, Meeting Room A.

Iowa Memorial Union

UI campus, Iowa City

Nacho Duato of Compañía Nacional de Danza discusses his interpretation of Bach's music in relation to the company's Hancher performance, Nov. 14, 3:30pm.

John Pappajohn Business Bldg.

UI campus, Iowa City

"My Journey through Art," by Miriam Schapiro, Nov. 3, 2pm.

The Mill

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

Talk/Art/Cabaret, Nov. 13, 9pm.

Prairie Lights

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

All 8pm (unless otherwise noted)

Alex Shakar, reads from, *The Savage Girl*, Oct. 31 • UI art student John Freyer reads from *All My Life for Sale*, his account of a project where he sold all his possessions on eBay, Nov. 1 • Jeffrey Eugenides, author of the *Virgin Suicides*, reads from *Middlesex*, Nov. 4, Shambaugh Auditorium • Rohinton Mistry reads from *Family Matters*, Nov. 5 • UI Workshop grad Katie Ford reads from her first poetry collection, *Deposition*, Nov. 6 • Rick Ryan reads from his first novel, *The Golden Rules*, Nov. 7 • Laura Valeri reads from UI Press volume *The Kind of Things Saints Do*, Nov. 8 • UI Writers' Workshop grad John Smolens reads from *The Invisible World*, Nov. 9, 4pm • Michael Luick-Thrams, non-fiction, Nov. 11 • David Roosevelt, non-fiction, Nov. 12 • Patrick Irelan, non-fiction, Nov. 13 • John Leggett, non-fiction, Nov. 14, 6pm • Patricia Henley, fiction, Nov. 15 • Mary Rakow, fiction, Nov. 18 • Michael Perry, non-fiction, Nov. 19 • Richard Dooling, fiction, Nov. 20 • Lee Smith, fiction, Nov. 21 • Kathleen Diffley, fiction, Nov. 22.

UI Museum of Art

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

Artist's talk by Paul Brach, Nov. 4, 8pm, Room E109 • Gallery tour, *The Art of Miriam Schapiro*, Nov. 10, 2pm • Gallery tour, *The Art of Paul Brach*, Nov. 17, 2pm • Lecture by Robert Storr, Nov. 22, 8pm, Room E109.

EVENTS/FESTIVALS

Old Brick

26 E. Market St., Iowa City, 338-7868

An Evening at the Agape Cafe X, Italian meal to raise funds for Iowa City homeless, Nov. 16, 6:30pm, for reservations call 351-2211.

Uptown Bill's Small Mall

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

"Bikers for Bill" Fund-raiser Ride and Chili Dinner, benefiting Uptown Bill's Small Mall, Nov. 9, 2-5pm, motorcyclists wishing to participate in the ride should contact Brad English, 337-9793, although there is no participation fee to ride, persons interested in making a contribution to sponsor the ride should contact Melanie Krupa at Uptown Bill's Small Mall.

CLASSES/WORKSHOPS

IC Public Library

123 Linn St., Iowa City, 356-5200,

Teen Writers Workshop, with Bill Asenjo, Nov. 4, 4-6pm;

Nov. 12, 7-9pm, call 356-5200 ext. 154 for more information, Meeting Room A.

MISC

Critical Mass

Last Friday of each month, Iowa City Ped Mall

A gathering of bicycle riders to promote alternative modes of transportation, 5pm.

IC Public Library

123 Linn St., Iowa City, 356-5200

Falun Gong, Chinese exercise and meditation, Nov. 3, 4pm, Meeting Room B • College Night, alumni and representatives of select colleges available to talk with prospective students, parents and high school, Nov. 6, 7pm, Meeting Room A.

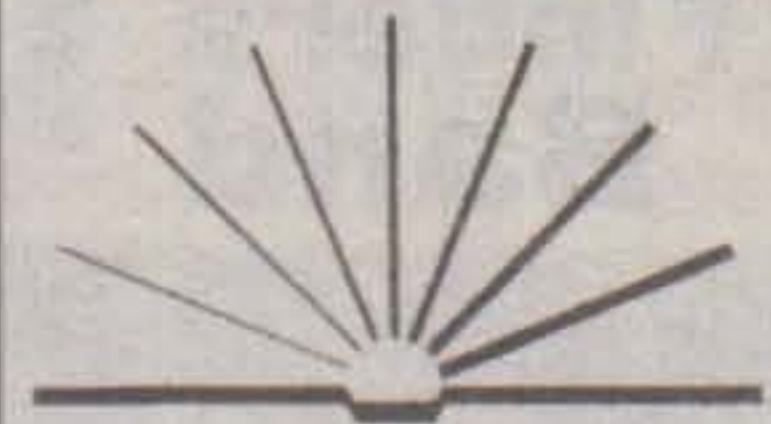
FILM

UI Museum of Art

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

Womanhouse, Nov. 21, 7:30pm

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CD Review

continued from page 15

but the band is also not afraid of gettin' their power pop on, as they do on "Cellophane," which has more bounce to the ounce than a Teenage Fanclub ditty. With its charmingly lo-fi sound and stylistic reach that could place it squarely in a record bin alongside Husker Du, Mission of Burma, Volcano Suns and others from the 1980s American music underground, *Life Sized Animals Walking Around* is a breath of fresh Iowa City air.

Kembrew McLeod

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JET SET CUTIE/SEGWAY

⑨ **ALMA HOVEY HAYRIDE**
Sny Magill

⑬ **Warsaw**
Slightly Paradise/Back Door Betty

⑭ **Skunk River Bandits**
THE MILTONES/THE CHASERS

⑮ **THE DIRTY DOZEN BRASS BAND**
Nefesh

⑯ **Leven/The Pimps**
Kickstand/THE TEST PROJECT

⑰ **Hitting My Bed**

⑳ **Poetry Slam**

㉑ **DJ Squint/Hellenistic**

㉒ **Dave Zollo & the Body Electric**

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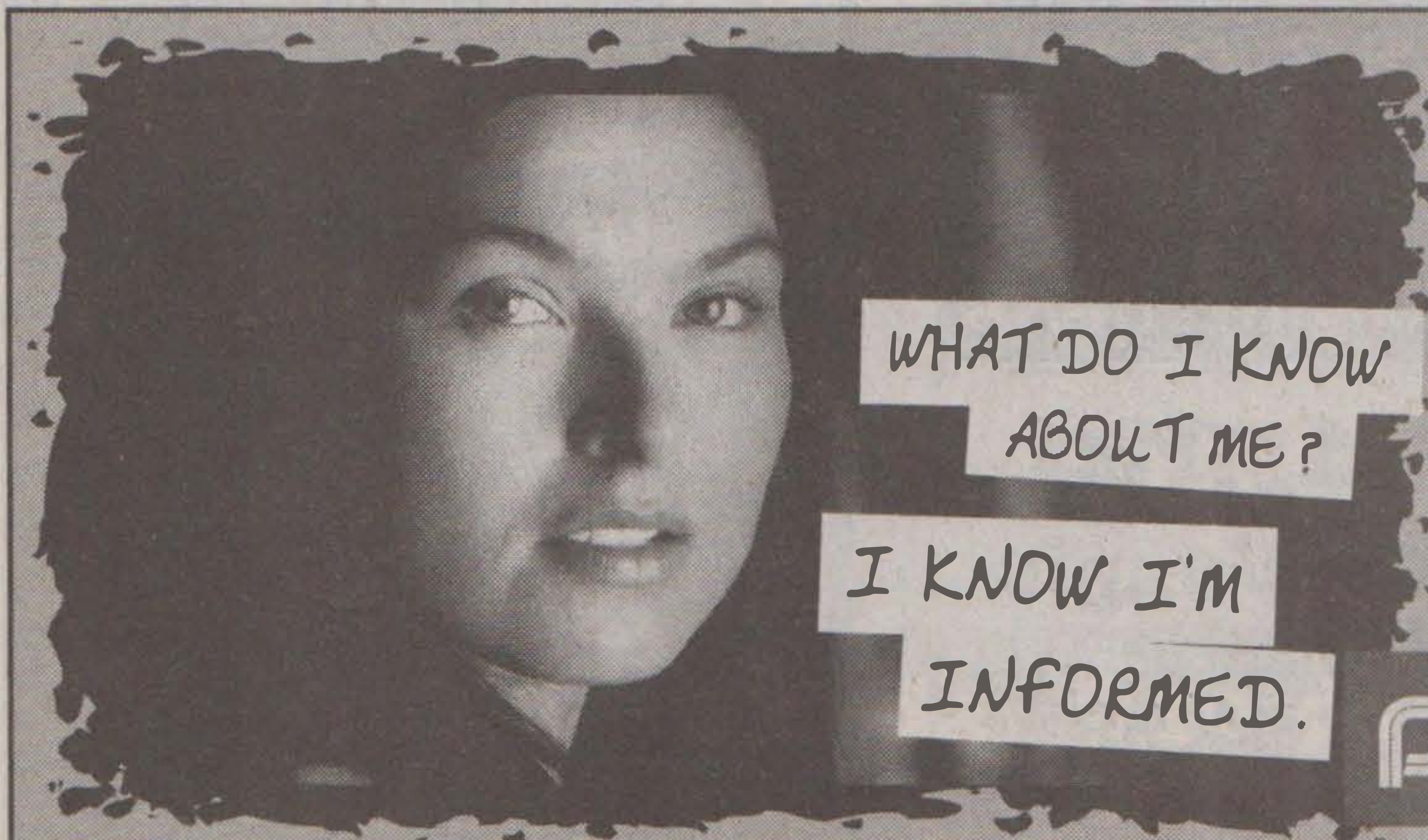
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Friday Nov 8	Too Much Yang	9PM
Saturday Nov 9	Tornados	9PM
Wednesday Nov 13	Talk/Art/Cabaret	9PM
Thursday Nov 14	Songwriters ⁱⁿ the Round	9PM
Friday Nov 15	Mike & Amy Finders Band	9PM
Saturday Nov 16	Dennis McMurrin & the Demolition Band	9PM
Sunday Nov 17	Stuart Davis	CALL FOR TICKETS 7PM
Thursday Nov 21	Skunk River Bandits	NO COVER 9PM
Friday Nov 22	Bohemian Soul Tribe	9PM
Saturday Nov 23	Joe Price	9PM
Sunday Nov 24	Greg Brown	CALL FOR TICKETS 7PM
Friday Nov 29	TBA	
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FORECAST FOR NOVEMBER 2002 • BY DR. STAR • Write Dr. Star at doctorwinkler@home.com

♏ SCORPIO (Oct 23–Nov 21) Circumstances are triggering changes in living arrangements and financial areas. You aren't being given much choice, really, and some of these changes seem limiting and inconvenient. However, motivation and inspiration are high and many of your personal initiatives are producing good and lasting results. These achievements will more than compensate for any perceived losses. There are more changes coming. These will affect you and your close associates. When these changes have come and gone, you will see, with hindsight, that what seem like setbacks now were timely and beneficial adjustments.

♐ SAGITTARIUS (Nov 22–Dec 21) Sometimes all you need to do is put your foot down or put your best foot forward—or both. This is one of those times for Sagittarius. Personal initiative and self-assertion will work wonders, triggering gratifying and lasting progress. Stubborn problems in partnership and friendship areas, in the area of community relations and in your efforts to shape a more fulfilling lifestyle—problems in all of these areas, after having defied your best efforts for a long time, will now give way and keep on giving way.

♑ CAPRICORN (Dec 22–Jan 19) Romance, dreams of a better life and financial necessity will all but force you to make a romantic choice, for better or for worse. You will just not have as much control over events as you would like. Whatever stress the various compromises cause you will be outweighed by progress in career and financial areas. You will profit professionally and financially by the decision, too. Let some time pass before you start second guessing yourself. The passage of time will eventually put the events of this month in a better light.

♒ AQUARIUS (Jan 20–Feb 18) Aquarians will doubtless feel they are being compelled by irresistible forces to make difficult and important decisions affecting all the key areas of their lives. There will be gratifying and lasting progress in other areas, but it won't seem to compensate for the tough choices you are making. In reality, the tough choices will yield great benefits and the sacrifices you are making will turn out to be small when compared to the rewards you will reap. However, it could take some time for all the benefits to become apparent.

♓ PISCES (Feb 19–March 20) There is a growing tension between involvements on the local scene and important affairs in a distant place. This tension is complicated by personal concerns over work and your physical and emotional well-being. However, there will be positive and lasting developments related to your housing situation and to any financial initiatives connected with your housing situation. These should help alleviate any concerns you have for the future. Many tensions in your life that are worrisome at the moment will tend to resolve themselves in your favor as time passes.

♈ ARIES (March 21–April 19) November brings a barrage of mixed signals. Your vision of the future will evolve and clarify. Successful initiatives, dramatic progress and long awaited breakthroughs will alternate with caution signs, red lights and, no doubt, the occasional fender bender. You will achieve startling progress in partnership areas, at home and afar. However, this otherwise good fortune will put a strain on your finances, or come at a financially inopportune time. Don't worry. The obstacles will not prove permanent and the adjustments you need to make will be easier than you think.

♉ TAURUS (April 20–May 20) A wave of changes in important areas of your life will force decisions, removing some options and requiring choices you'd rather put off for another day. The initiatives of others could strike your life at inconvenient angles. You shouldn't worry too much, though. A string of important "adjustments" will be made soon. They will leave you in a much better position. A new and rewarding set of partnerships and friendships will take shape around you. If you are patient, the world will rearrange itself to your advantage.

♊ GEMINI (May 21–June 20) The financial equilibrium you have been enjoying could be disturbed rather suddenly. However, any moves you have to make because of this financial turbulence will turn out to have been for the best. In retrospect, they will prove to have gotten you out of harm's way. Also, many things you think might go wrong simply will not. You probably won't be too worried anyway, as major initiatives are taking off in the right direction and show strong signs of long-term success, possibly bringing welcome movement in partnership areas, too.

♋ CANCER (June 21–July 22) Your existing situation is essentially safe, but not particularly ideal and occasionally a little rocky. But your vision of the ideal life, your economic situation and the reality on the ground are all about to transform themselves, simultaneously. The dream, the finances, and the situation on the ground, will come into more positive and harmonious alignment with each other. You might be inclined to fret over apparent obstacles. The key word, here, is "apparent." These obstacles are slated for demolition. You must be careful not to overspend, or over commit, though.

♌ LEO (July 23–Aug 22) Your friends and associates, major and minor, will launch important and successful initiatives, transforming your social context. This will add excitement to your creative and romantic life, no doubt, and stimulate greater involvement in the community. These changes and the benefits they bring will have a psychological cost, though. You will be justified in feeling that you are picking up most of the tab for these changes. Still, the things you experience, inward and outward, will have substantial and lasting value, while any sacrifices will, in retrospect, prove minor.

♍ VIRGO (Aug 23–Sept 22) The transition proceeds. Encouraging developments continue in financial and professional areas and promise much for the future. Day to day, however, it is still a financial juggling act. Tough challenges continue to force strenuous adjustments at home, at work and in the deepest, innermost recesses of your heart and mind. You can expect relief from these pressures shortly, though. Events will soon undermine the people and the situations that have been causing you these difficulties. Their power to cause you trouble in the future will be significantly reduced.

♎ LIBRA (Sept 23–Oct 22) Creative projects, romance, friendship, speculative efforts—all will take a satisfyingly big step forward this month. The gains will be lasting. However, you might find yourself struggling to keep up financially and tempted to overextend. If you are patient you will probably find that these annoying financial limitations give way more easily and more quickly than you fear. This would be a good time to take stock and revise, adapt and adjust existing arrangements to suit your expanded horizons. The key requirement for success in all this is definitely patience.*

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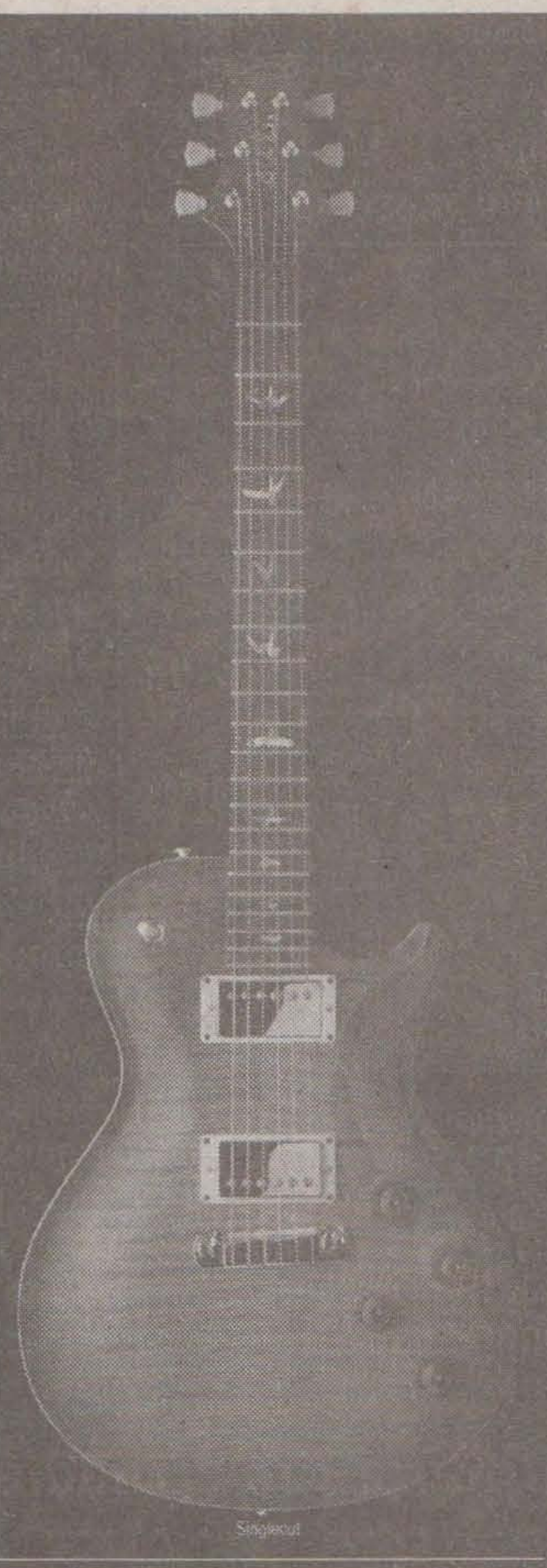
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