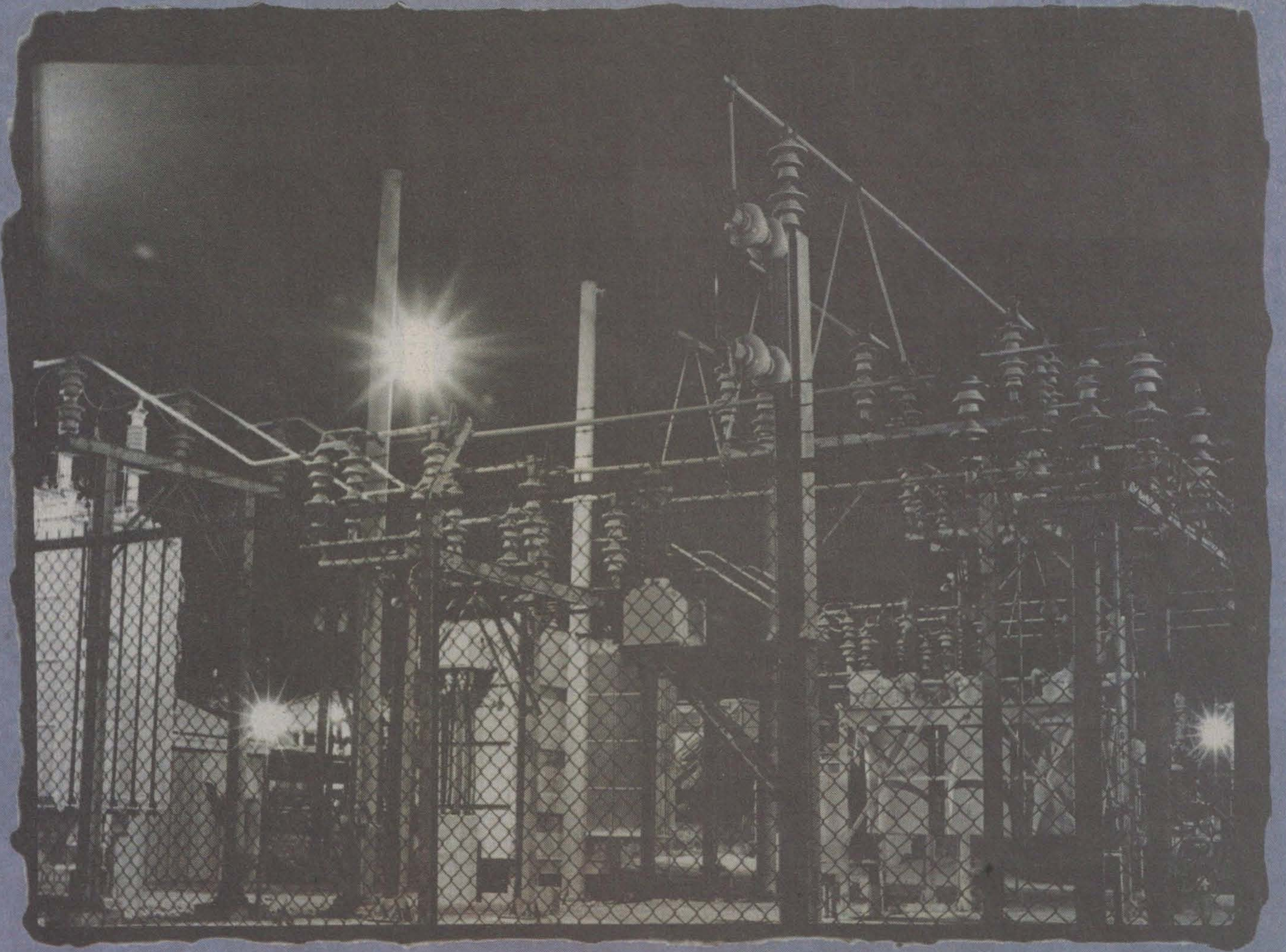


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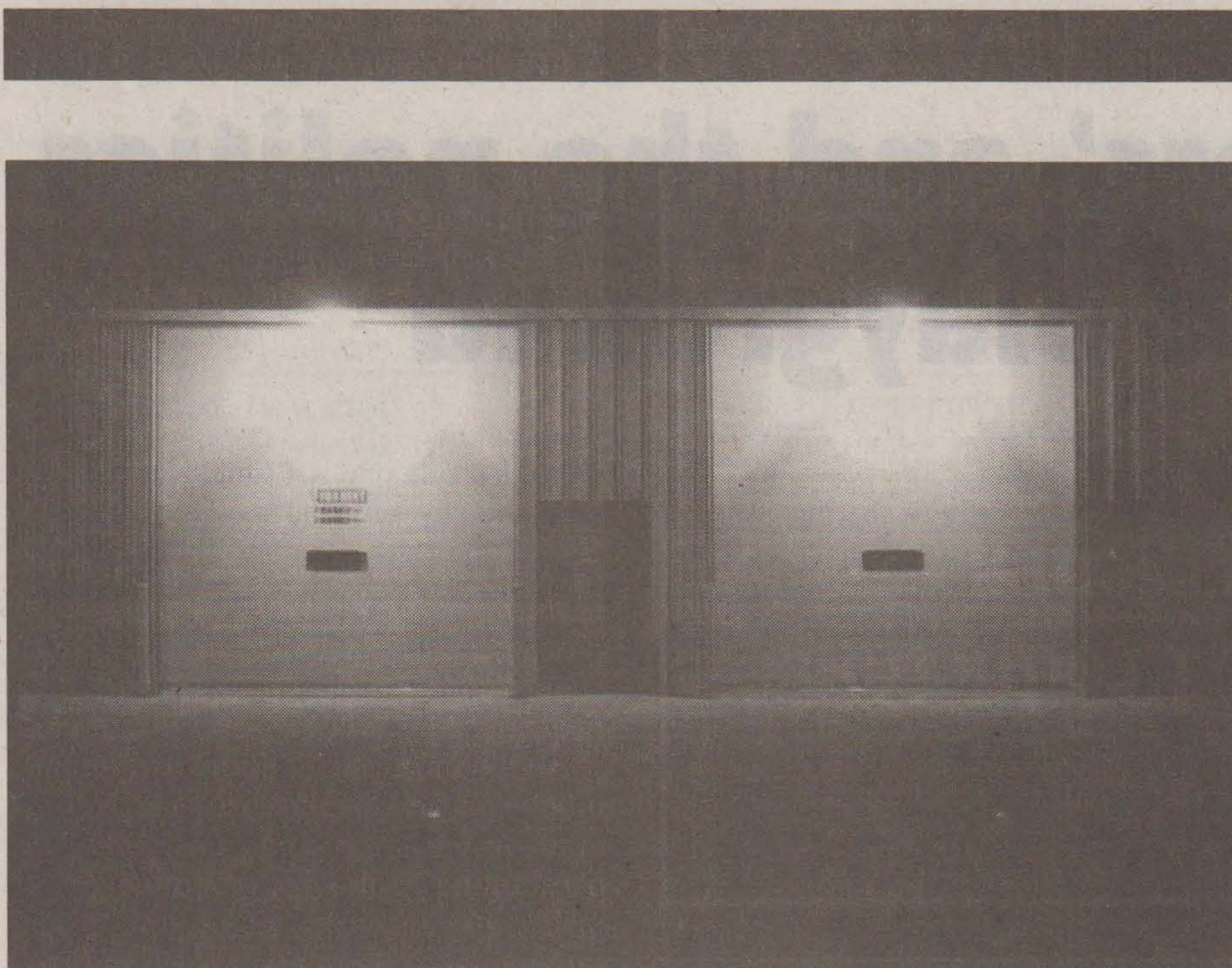


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## THIS MODERN WORLD

by TOM TOMORROW



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# 'Bush haters' and the politics of the playground

Nothing is more indicative of true character than the response to adversity. With the market for once-contraband criticism of the conservative establishment growing and the approval numbers on the country's conservative leadership tipping dangerously into minority territory, the administration and its defenders have responded by characterizing any and all available critics—from Al Franken

and Molly Ivins to Howard Dean and, God save us, Richard Gephardt—as “Bush haters,” blinded by their anger and antipathy to the real story of the Great Conservative Miracle that is unfolding before us.

While having a kid in kindergarten probably helps, it shouldn't be beyond the powers of your average savvy adult to recognize responding to criticism with a cry of “You hate me! You're just saying that

because you hate me!” for what it is—a sign of gross emotional immaturity, far more typical of a group of petulant, self-centered 5-year-olds than the gray eminences of our political and media establishments, but acceptable in neither.

Once one comes to this realization, parallels to the rest of their observed behavior snap into place. With WMDs and an imminent Iraqi threat to “the homeland” having been exposed as unsupported by any objective facts whatsoever, the one plausible rationale for the war comes from Paul Wolfowitz, who explained to an interviewer earlier this year that a post-9/11 strike somewhere in the Middle East was absolutely crucial to maintaining respect and credibility in the region. That is, we had to hit them so that the other kids would be afraid of us and do

what we told them.

And there are definite sharing issues at play here, both in terms of dividing things fairly and in taking turns—a cool new toy like Iraq or the US economy is guarded jealously and used to taunt others. Any attempts to regulate this behavior are met with name calling, tantrums and lashing out. Finally, there is the Bush foreign policy, which clearly states, “We'll do whatever we want and don't care a good goddamn what anyone else thinks.”

And talk about ingratitude—you'd think a minority presidency followed by a three-year free pass in the media would be something they appreciated. But no...

Perhaps it's time to sit these folks down and have a little heart to heart. First, it is important that we reassure them that we don't hate them. We are damn disappointed—we really expected better—but this has nothing to do with hate. Yes, we are angry and upset, but that isn't personal—we'd be angry and upset regardless of who had fucked up this badly. The important thing is to get them to realize that their behavior has consequences, and that if their behavior doesn't change, those consequences could become severe.

First and foremost, the lying has to stop. Lying and cheating to get one's way and ignoring the rules when one finds them inconvenient are contrary to the values and standards of this country, and will not be tolerated. The rules are for everyone, and punishments will be handed out accordingly when those rules are broken.

Next, we should make it clear that we are not made out of money, and can no longer support their negligence. We gave them a perfectly good army, for example, and they have neglected it and haven't kept it fed and have broken many, many soldiers. If they can't take care of it, we'll have to give it to someone who can. The money we have given them, along with a great deal more of our good faith and credit, has been squandered, and it will take us decades to get it back.

Finally, it might be wise to try and instill

the golden rule one last time. Not the one about the guy with the most gold getting to make the rules—the one about treating people the way one would like to be treated. Treating people with scorn and ridicule—calling them pinheads on the radio, for example, or writing books accusing them of treason and advocating their imprisonment, or not allowing their duly elected representatives their rights of oversight—invite scorn and ridicule in return.

It would be nice if we could sit down and discuss this like adults, but let's face it, a country that just saw the election of a completely unqualified and inexperienced action/adventure actor to the governorship of its most populous state is not supporting a thriving, rational public discourse. Nor

*We gave them a perfectly good army, for example, and they have neglected it and haven't kept it fed and have broken many, many soldiers. If they can't take care of it, we'll have to give it to someone who can.*

do the Powers That Be seem particularly interested in engaging in one—even those attempts at establishing base accountability, not greeted by outright lies, are met with secrecy, obfuscation and the angry assertion that we have no right to ask the question.

This has got to end. According to the Constitution—which the current administration has not yet managed to scuttle completely—it is a basic truth of this nation that the government is of the people, not the other way around. Our rights to criticize this government, to dissent from it, and to work through the political process to replace it if we see fit are explicit and unabridged. Unless we see some real improvements, we should use this next election to send the current regime to bed without their political relevance for four to 12 years. LV





# 'Food snob' shops Wal-Mart

She called me a snob.

A "snob" is generally taken as a reference to someone who puts on airs, who looks down upon those of lower station. Such a person would have been easy to spot in Victorian England, where social status was unchangeable. In modern America, though, we're supposed to "Be all we can be" and to "Aim high," as our friends in the marketing department at the US military would have us believe. Social class is not a lifelong commitment in the US; people can rise from "humble" beginnings of any definition—economic, educational, class, whatever. In this country, a snob has the added burden of being considered one who merely pretends to know about a subject while looking down on those who acknowledge that they don't know. In the modern vernacular, a snob is also a "poser."

So I will come right out and say it: I resent the label. A person who is particular and fanatical about cars is not considered a snob. Nor is someone who is the same way about houseplants, knitting, baseball or a myriad of rational, everyday pastimes. But try to say that one type of food is better than another and watch as the holier-than-thou pronouncements of being holier-than-thou come pouring down like Perrier Jouët at a French Countess' coming-out party.

I made the mistake of mentioning to a friend that I had never shopped at the Wal-Mart "Super Center" that stands a mile or two down the road from my home. "Well, that's just because you're a food snob," she said. I did try to explain that my reasons for not shopping there were more economic

than culinary, that I preferred to shop where more of my money would remain in the community, but this sailed right past her. "Whaddaya mean? Economical? They have the best prices in town!"

The snob label really gets my goat. I get it a lot for my affiliation with Slow Food. As I have said here before, however, far from being elitist, we are trying to bring great foods, once reserved only for the ruling class, to the masses who are forced to eat junk by a global corporate complex that mistakes frenzy for efficiency. So in order to appease my friend and inform myself, I set out to do what I promised myself I would never do: shop at Wal-Mart.

Among the things in this world that irritate me, false or misleading marketing has to be near the top of the list. I also find nonsequiturs confusing, so the first thing that I noticed upon entering the store was the empty café, named "Radio Grill." I could find no reason for this name, unless perhaps the person who ran it was named Radio. Not sure why it bothered me so much, but perhaps I was going into this with a few preconceived notions (ya think?).

The deli counter is the first thing one sees upon venturing all the way into the store. Everything there is pre-made, pre-cut and pre-packaged elsewhere. They will slice deli meat and cheese to order, from names like Sara Lee and Eckrich, full of preservatives, hormones and antibiotics. The meat case is jam-packed with Tyson meats. Tyson is the company that bought IBP a couple years ago and plans to do with the red meat industry what they have done with the chicken industry. If you are a fan of union busting, scab workers or hormones, then you will love these guys.

My favorite label of my visit was (and I am not making this up): "Ground Beef—Natural Flavor Added." They actually add beef flavor to beef? What did it taste like before they added it? Near the flavored beef was a piece of cryovac salmon, farm-raised Atlantic, with a recipe suggesting, "Microwave for 10 minutes in your favorite Italian dressing." Please do not do that.

After searching for quite some time for anything that was made in Iowa, I

came across Pasquale's frozen pizza from Humboldt, Iowa. I've sampled this brand before, and as frozen pizza goes, Pasquale's is pretty good. But as a sole redeeming value of a corporate mega-behemoth, it falls a little short.

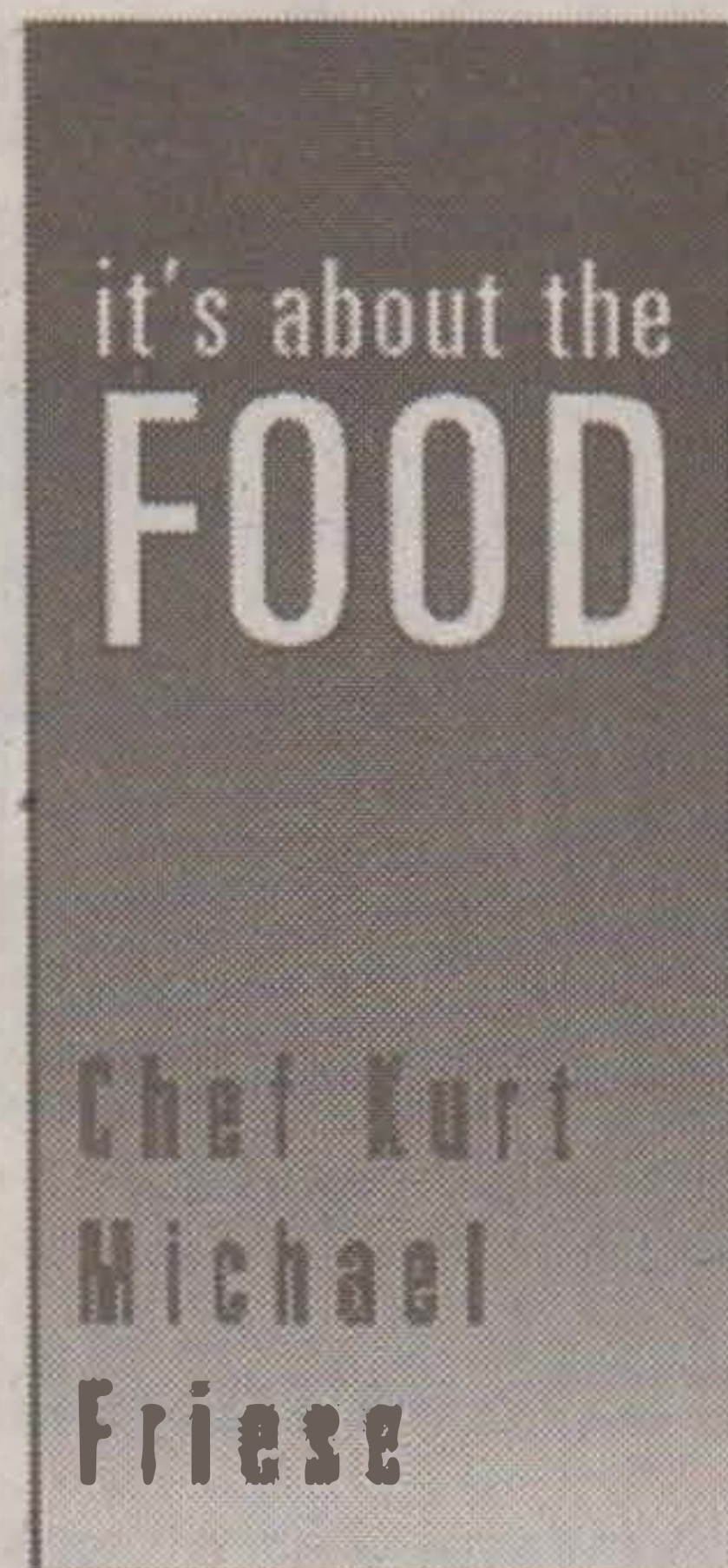
Taking a look around at my fellow shop-

*But try to say that one type of food is better than another and watch as the holier-than-thou pronouncements of being holier-than-thou come pouring down like Perrier Jouët at a French Countess' coming-out party.*

pers, my impression was that these were everyday Iowans who were simply seeking lower prices, unaware that price is not, in fact, everything—even on a limited budget.

The cost of your food is not just on the price tag. As a nation, we pay a tremendous cost for all the packaging and shipping of our food. Iowa imports more than 90 percent of its food from an average of 1,500 miles away. That means environmental degradation and dependence on foreign oil, which leads to war—now there's a cost for you. Eating food laden with antibiotics, hormones and chemical preservatives continues to have a devastating effect on healthcare costs, and that means your insurance rates. So you see, the hidden costs of "cheap" food can be much more expensive than the extra 50 cents a pound for farmers market tomatoes.

If it is elitist to say that spending time in a small family-owned grocery or farmers market is heartwarming, if believing that communities are important and are built from within (not from distant corporate headquarters) is snobbery, if sharing the pleasures of hearth and table is an act of condescension, then string me up I guess, because I'm as guilty as can be. LV





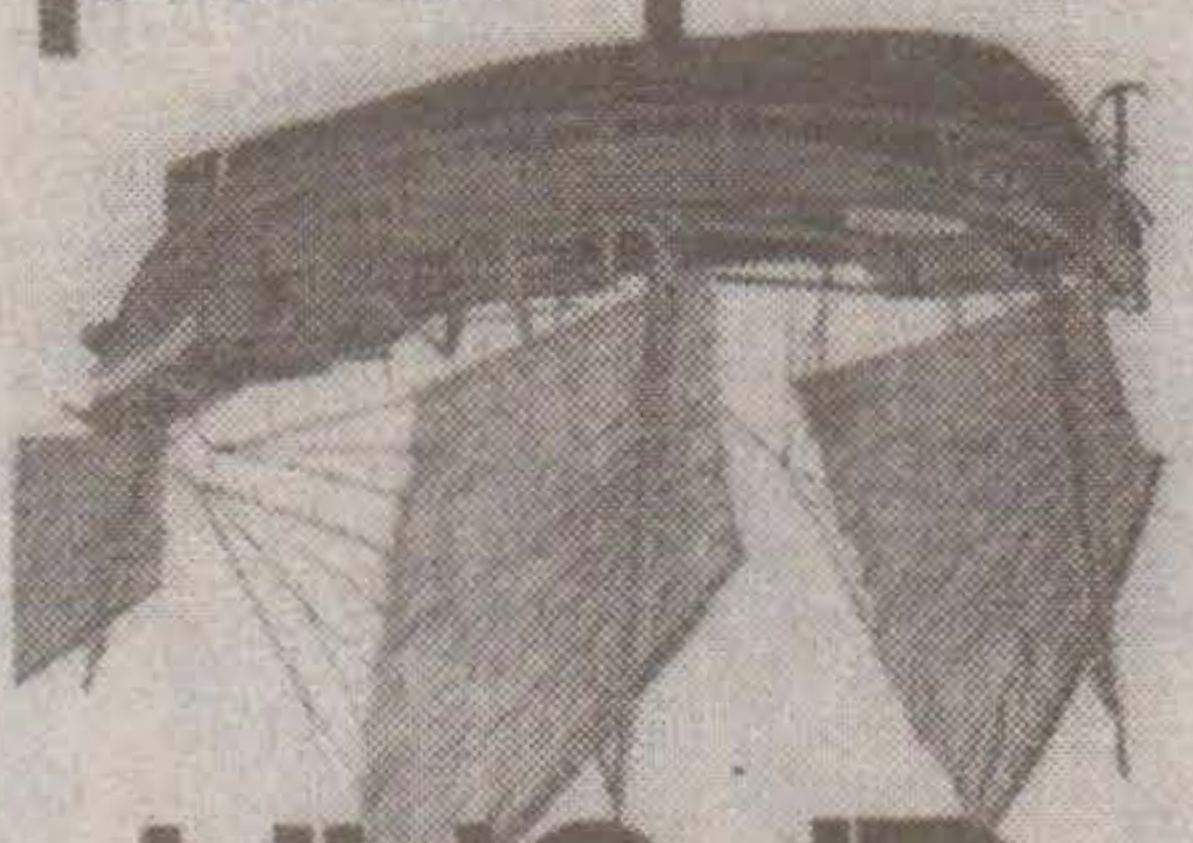
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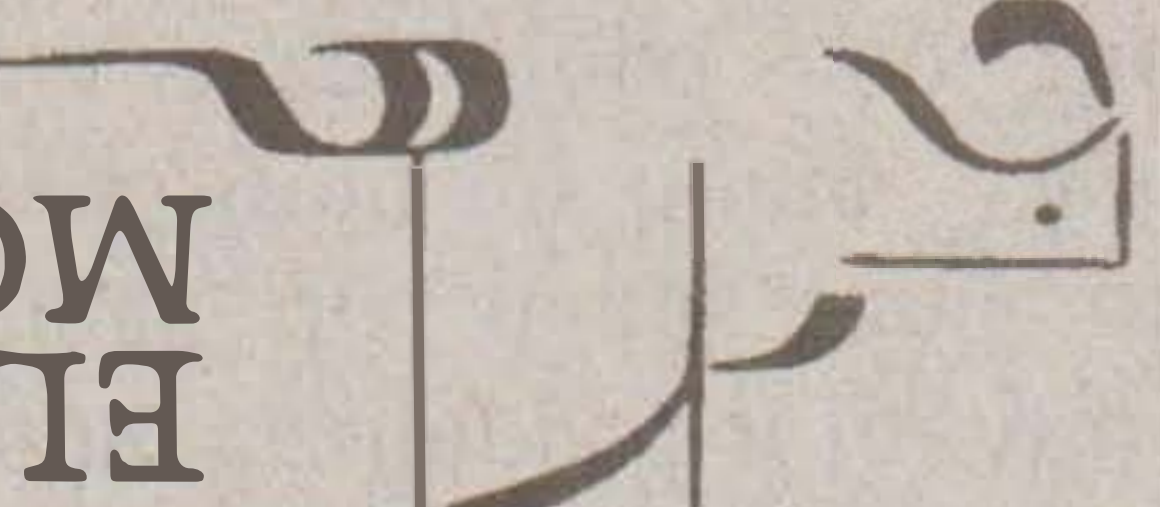
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# 'I think I grow tensions'

In the first week of June, a Japanese politician flubbed some remarks regarding his country's brutal, 35-year occupation of Korea. During that period, which ended only with Hiroshima and Nagasaki, Korean women were kidnapped and raped by the Imperial Army. The Korean language and traditional manner of dress were banned. And Korean names were outlawed, with people being forced instead to accept Japanese names.

It was when referring to this last crime that our unfortunate Japanese minister really chomped on his foot, implying that the name changes had been voluntary. Korean newspapers responded swiftly and with predictable outrage, an outrage already stoked by what they view as increased Japanese militarization under the cover of Bush's War on Terror.

After 60 years, suspicion of imperialism—be it Japanese or American—throbs like an old wound.

In the end, there was an appropriately humble apology. Korean honor was restored. And I folded the English-language daily, in which I had read an account of this mini-scandal, and shuffled off to class.

I teach in a "hogwan," one of a great many small, private English-language institutes that have mushroomed across South Korea in recent years with the purpose of supplementing a standard public-school education (and, of course, making lots of money for their owners). More than 200 kids of all ages come here on bright yellow buses at the end of their school day for an extra hour of intensive English.

I've been here five months, but I still haven't lost the trippy, dislocated feeling that comes from looking out over a classroom of young Koreans and then down at my attendance sheet, which reads: Kevin,

John, Nick, Kelly, Cindy, Bill, Helen and Harry. (Almost every class has a Harry, a name particularly in vogue among Korean boys with circle-framed eyeglasses.) The Korean teachers have also taken on these temporary American names. One of them has even provided her own children with American names, "just in case we should ever go abroad." The only one exempt is the institute's president, Mr. Hur, a 50-ish fat man with a face like a thumb, who rules the institute with that wholly Korean mixture of big stick and big smile.

That Koreans should so readily adopt English names, even temporarily, is ironic for all the obvious historical reasons. An American teacher, writing in the English-language *Korea Times* a few years ago, pointed the finger at something he called "linguistic imperialism." In order to compete in a US-dominated world, little Kim Soh-eun must transform herself into Cindy.

Koreans' insatiable desire to learn English comes in part from an equally insatiable economic ambition in a world where English is the language of power. It also comes, I suppose, from Korea's unusual, 50-year relationship with the United States, a relationship shared in the tense shade of the demilitarized zone. Without American power, there is no South Korea, and I imagine that this epistemological fact sinks deeply into the Korean psyche, only to periodically float up into its language.

Just as Korean names and identities hide behind American names in the school where I teach, so English lurks like a shadow behind the Korean language. Now that I have learned to read Hangeul, the Korean system of writing, I can see that on my grape juice bottle, the Korean is not really Korean at all, but phonetically rendered English (grape in this manner comes out an almost comical "kuh-ray-ee-puh").

The tension between these competing languages and identities is everywhere. In our school, my girlfriend and I are commonly referred to as both "foreign" and "native" teachers—native as in native English speakers. The linguistic distinction that would allow the Korean native to exist has been casually smudged away. Meanwhile, in the newspaper, one may read

*Koreans' insatiable desire to learn English comes in part from an equally insatiable economic ambition in a world where English is the language of power.*

about an aborted attempt to make English one of the nation's official languages and, on the next page, about the effort to establish Hangeul domain names on the World Wide Web.

In other places, English seems to exist in a strange kingdom of its own, a place where, unfortunately, a chain restaurant called "Donkey Fried Chicken" would be welcomed. The side of my chocolate milk carton reads like a parody of American influence: "You can taste delicious cocoa in fresh milk. It uses only excellent ingredients for a new generation who seeks for the best taste enjoyment."

Even our cookwear sprouts little poems in English. On one dish there are two: "I think I grow tensions / like flowers / in a wood where / nobody goes." And "Each woun [sic] is perfect, / encloses itself in a tiny / imperceptible blossom, / making pain."

None of this tension comes without a cost, however. Korea is the most thoroughly Confucian country in Asia. Its society (and so its language) is strictly hierarchical. Rather than address one another with the second-person pronoun "you," Koreans almost always use titles, thereby reminding one another of their relationships and obligations. It has been difficult for this nation to adapt to a more egalitarian English; it has been difficult, for that matter, for it to adapt to democracy. The current president, Roh Moo-Hyun, is only the fourth democratically elected president of South Korea in more than half a century.

So perhaps, in the end, it is fitting that the official Hangeul name for our institute combines, in an odd way, both languages. The Korean word for American, "Miguk," is rather gracelessly followed by:

"ray-ng-gwa-djee suh-kool."

This is modern Korea. LV



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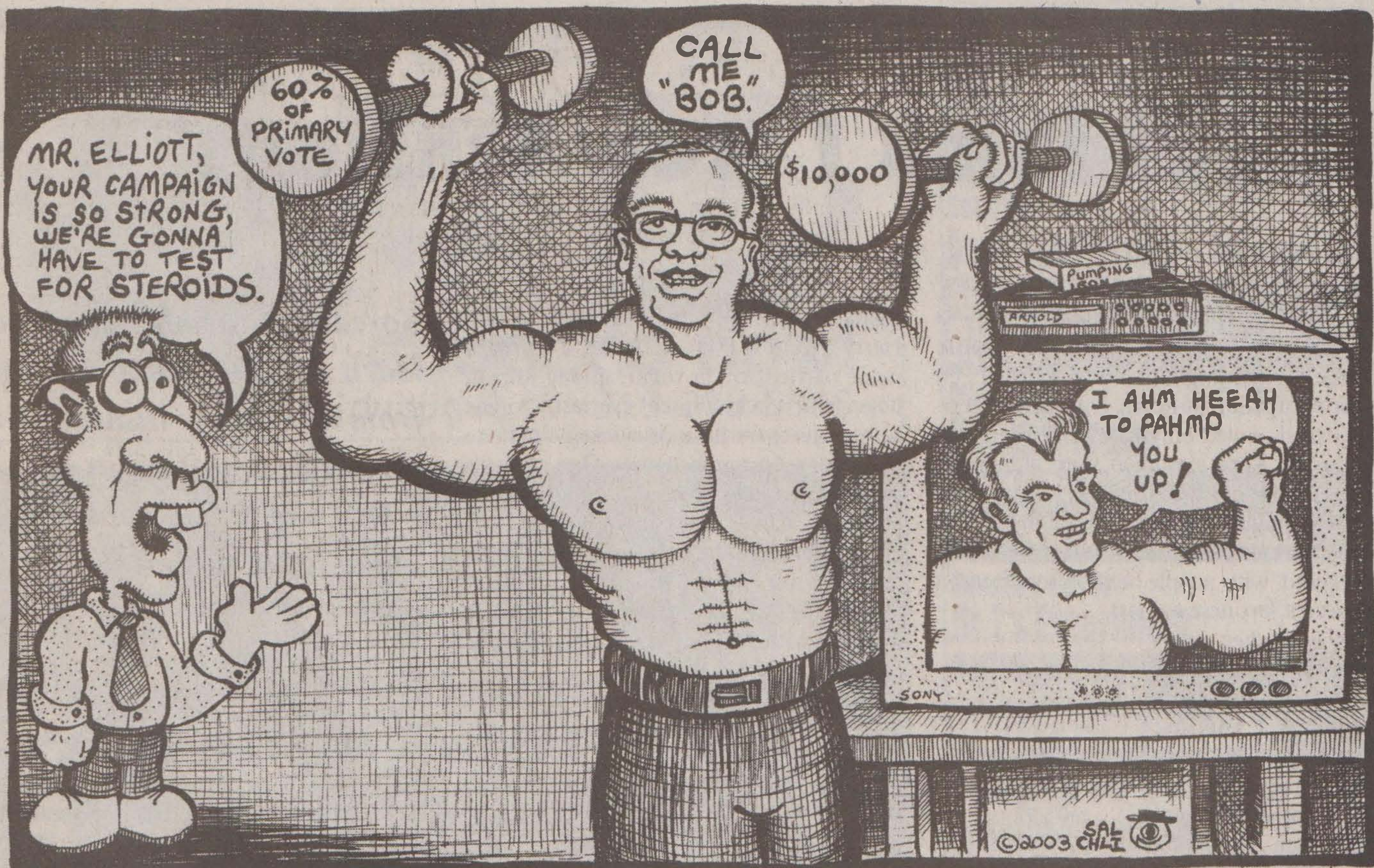


Illustration by Dave Dugan

# Can we all just get along?

## Will the Nov. 4 election bring us a council less hostile to progressive ideas?

Citizens tuning into City Channel 4 have long been witness to displays of antagonism, rancor and discord, not in any local reality TV show, but in the frequently aired city council meetings. The Iowa City City Council is sometimes more noted for the tenor of its debates than for the issues with which it grapples.

With four city council seats at stake in the Nov. 4 election and a diversity of candidates doing the cake walk, observers see a chance to change the discordant dynamic of the council for the better.

To mince fewer words, a majority of conservative voices on the council has historically coalesced to oppose progressive ideas. Will the Nov. 4 election bring about a more favorable climate?

Progressive activist Karen Kubby says of her 10-year tenure on the council, "I know

there was a connection between my politics and the incivility I had to endure for many years." As the sometime sole representative of progressive viewpoints, she recalls feeling alone and isolated on the council, "politically and personally."

Kubby notes that between 1989 and 1999, she served with a lot of people and noticed a pattern among them. First, councilors would try to ignore her, then they'd shower her with hostility and rudeness. Only after these successive "stages" would she receive a sense of respect and acceptance from fellow council members.

In 1999, Steven Kanner and Irvin Pfab were elected to fill Kubby's shoes—one for each, given her legacy. Getting two progressive candidates on the council was considered something of a coup. But what happened? Kanner isn't running for re-election and Pfab was delivered the rude awakening

of being the first incumbent candidate defeated in a primary election in 25 years.

"I don't think Kanner and Pfab ever got past the first two stages," says Kubby, adding that she found success by not arguing with everything she thought was wrong. Kanner and Pfab, conversely, were widely perceived as being less willing to compromise and "pick their battles."

Still, why in a town as supposedly "liberal" as Iowa City, is the council so chronically dominated by conservatives? At-large candidate Brandon Ross sees it in terms of economy, pointing out that a council position is a half-time job that pays only \$5,800.

"If someone of low or middling income, or a single mother, wants to serve on council, it's impossible," he says. "So we always get a great majority of well-to-do business owners, retired persons and wealthy housewives."

Vicki Krajewski



Still, the campaign buzz says a roster of vocally moderate to progressive candidates gives voters a chance to swing the balance toward a more cooperative council. Let's take a closer look.

## THE BASICS

First, some basics. Four of seven council seats are up for grabs: two "at large" seats, one seat in District A and one in District C. The Oct. 7 primary, in which about 11 percent of registered voters participated, left at least one progressive candidate in the running for each race.

Bob Elliott, incumbent Dee Vanderhoef, Brandon Ross and Steven Soboroff remain standing in the "at-large" race. Elliot (a career-planning consultant) won 60 percent of the primary vote, and Vanderhoef (a former nurse, now housewife) came in second, at 43 percent.

Ross (a musician, bookstore owner and former educator) is the at-large race's progressive candidate, endorsed by Kanner. Weighing in at 27 percent of the primary vote, he faces an uphill battle, having raised only \$2,000 to Elliott's \$10,000. (According to Ross, eight of nine councilors elected in Iowa City end up being those with the highest donor levels.)

District A candidates Karen Pease and incumbent Ross Wilburn got to skip the primary. Wilburn, a visiting professor at the UI School of Social Work, is endorsed by *The Press Citizen*; an Oct. 18 editorial stated Wilburn would improve Iowa City "fiscally and socially," while Pease's policies seem "anti-growth."

Pease, who works for the Psychiatry Department at the University of Iowa Hospitals and Clinics, raised \$1,000 to Wilburn's \$3,335 but says she trusts people to vote on the issues.

Regenia Bailey (executive director of the Iowa Women's Foundation) and Dean Shannon (network technician at Quest Communications) won the District C primary with 55 percent and 28 percent of the vote, respectively.

Bailey, whose campaign is managed by Kubby, identifies herself as a moderate progressive, while Shannon's positions look moderately conservative.

## WHICH WAY WILL IT GO?

With a majority of council seats in play, possible election outcomes range from a thoroughly conservative-leaning council (with Elliott, Vanderhoef, Wilburn and Shannon) to a council with one or more progressive voices (Bailey, Ross and Pease).

# CANDIDATE CLOSE-UP

## At-Large (two seats up)

**Bob Elliott:** 68, retired & career planning consultant, born in Chicago

**Dee Vanderhoef:** 64, former nurse, housewife & incumbent councilor, Iowa native

**Brandon Ross:** 40, musician, bookstore owner, hometown: Boston

**Steven Soboroff:** 54, KCJJ owner & co-host, from Moline, Ill.

## District A

**Karen Pease:** 23, UIHC Psychiatry Department employee, Midwesterner

**Ross Wilburn:** 35, visiting professor at University of Iowa School of Social Work, from Galesburg, Ill.

## District C

**Regenia Bailey:** 43, executive director of Iowa Women's Foundation, Iowa City native

**Dean Shannon:** 57, technician at Quest Communications, Iowa City native

In the at-large race, Elliott looks solid, while incumbent Vanderhoef is hanging over Ross' head. In District A, Pease has an uphill battle against a well-liked incumbent. Bailey, though, with endorsements from The Green Party, *The Press Citizen* and the Iowa City Federation of Labor, looks good to go.

Kubby hopes her candidate will enter a council that can "embrace discourse with civility." She adds, "I hope that the new council will be able to have disparate conversations and the political maturity not to have it be personal."

Kubby chose to work on Bailey's campaign, in large part, because of Bailey's ability to build collaboration: "She is someone who can articulate a progressive agenda using great discretion."

For her part, Bailey told the *PC*, "People are looking for effective, hard-working people on the council who can work together to develop the kind of council we all want to see. And I can do that."

Interestingly, Kubby sees some of the same characteristics in frontrunner Elliott: "[He is] charming, open and, I hope, open to persuasion with good information."

And Elliott didn't contradict Kubby when he told the *PC*, "I'd like to have a council that has seen that a polarizing approach just doesn't work."

Ross also sees the potential for more cooperation, especially toward his goals of recovering "the neighborhood and civic fabric that has diminished in the past 10 years."

He adds that while fellow newcomers Bailey and Pease already share these interests, incumbents nearing the end of their service "are willing to operate in this area

if there is sufficient explanation and more than one strong vote in this direction. If two progressively minded candidates are elected this time around, the face of the council will shift."

## WHAT'S SO FUNNY 'BOUT PEACE LOVE AND UNDERSTANDING?

Of course, all this talk of a kinder, gentler council may be just that: talk.

According to Pease, "Certain people can be counted on to say the word 'moderate' at least once in every forum, despite their stated positions on the issues." She recognizes this approach as a grab at broader voter appeal. "It's a well-reasoned, well-calculated stance to take," she adds. "Unfortunately, I don't feel it's fair to the voting public to portray yourself as moderate when you're not."

Pease said that current council members and candidates seem to be changing their stances on issues such as the airport, the drinking ordinance and Tax Increment Financing (TIFs).

While this hasn't exactly been a knock-down-drag-out California Recall-style campaign, candidates have expressed disagreement on a few issues—or at least the finer points.

There is agreement that airport subsidies should, at the very least, be examined and decreased, but Ross and Pease want to totally eliminate this public funding.

On the issue of passing a resolution condemning the Patriot Act, Elliott and Vanderhoef vote a definite "no," Wilburn would consider it, and progressive candidates Ross, Bailey and Pease support the notion.

Ross wholly supports the prospect of a municipally owned utility, while the



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remaining candidates advocate a more conservative approach that involves weighing pros and cons and studying the matter.

The so-called 19-only ordinance is not the lightning rod issue you'd think it might be, as a definitive quorum of candidates have lined up against it. Vanderhoef wants to review the ordinance as scheduled, in about a year. Bailey echoes this sentiment, saying she doesn't support it, but will "wait and see" about the effects of the ordinance on the community.

Although Kubby pushes the cooperation line, she echoes Pease when she says bigger disagreements are lurking in the background. Issues like economic development, she says, while not "sexy" or mobilizing, are the most divisive.

"In the most stereotypical, oversimplified way," she says, "conservative councilors want to help big businesses and developers suck the juice out of the community, but not give anything back." She views tax incentives as public aid, adding, "When money is given to a corporation, there is some obligation on the part of the receiver."

Ross sees TIFs as an issue dividing candidates and councilors into "those that will" (Vanderhoef, Elliot, Shannon) and "those that will, but more sparingly" (Pease, Bailey and himself). However, he says the tenor of this debate "is nothing like the First Avenue wars of years ago, where progressives and conservatives lined up in respective camps."

Reflecting on the low voter turnout of the primary, Ross says, "The budget, the airport, deer kill, the Patriot Act resolution, even the drinking ordinance, doesn't seem to be mobilizing people (except students, regarding drink)." He misses the fierce and impassioned debates that used to ripple through the community. "Though there is interest," he says, "nothing is raising the hairs on the back of heads."

Striking an uneasy balance between the laid-back campaign rhetoric and the high stakes that lie beneath, Ross says, "I'm ready to roll up my sleeves, invite the council over for dinner, go toe to toe, and, you know, fight. Will I be cornered like Steven Kanner was in his service, or mistreated and passed over like Karen Kubby during much of her service? What can I say? ...I think we need to have balance on the council (someday) and that a progressive vote, or two, or three...is crucial to the life of our government." LV



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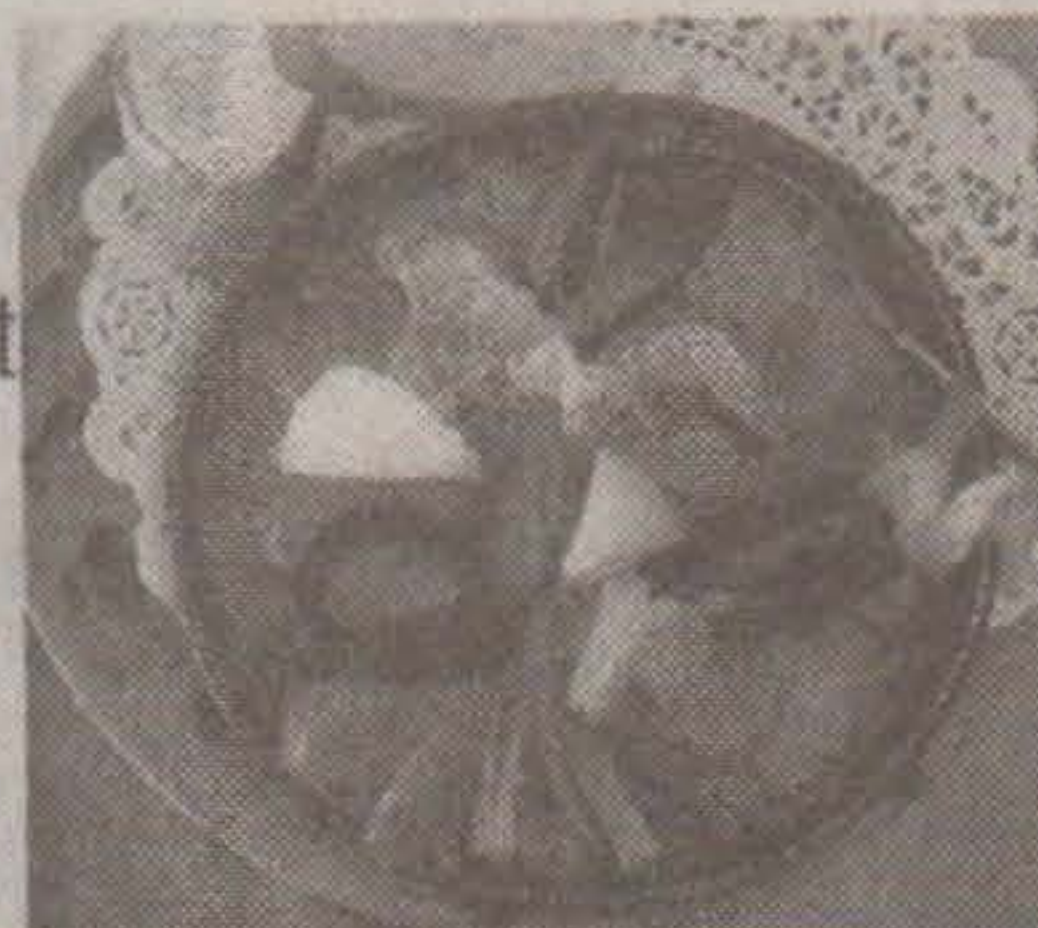
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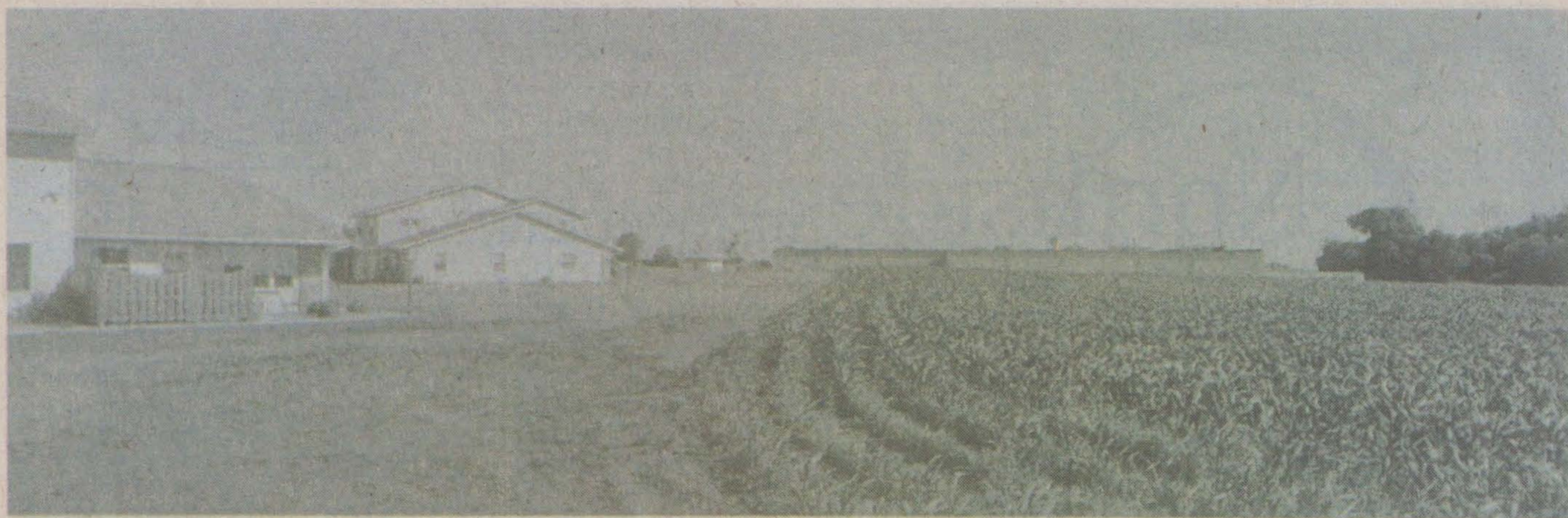


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# This is not your father's Midwest

Grinnell exhibit confronts changes in fly-over country with whimsy, joy and sorrow

Thomas Dean

It was a perfect fall day for a road trip west to view the *Roots of Renewal* exhibit at Grinnell College's Faulconer Gallery. The leaves just about at their peak, the sky sunny and the temperature in the 70s, I was glad to get out into the beautiful autumn Iowa countryside. I headed for Grinnell down that ribbon of concrete sameness, Interstate 80. Coming home, though, with a little more leisure at my disposal, I drove Highway 6 eastward. Certainly more engaging than 80, 6 provides a much more varied, and sometimes sad, vision of contemporary Iowa. Without the vast spaces, chain restaurants, and gas stations that hug the shoulders of I-80, I not only saw much more intimate, quaint and beautiful displays of Iowa's fall colors and small towns, but also a number of factory hog lots, withering rural downtowns, and suburban sprawl creeping ever further out from Coralville.

Iowa is changing, no doubt about it. And my journey to and from Grinnell provided a perfect prelude and coda to the artistic renderings of those changes in a truly engaging, challenging and thought-provoking exhibit at Grinnell College's beautiful gallery at the Bucksbaum Center for the Arts. Curated by Faulconer's own Lesley Wright, *Roots of Renewal* is an ambitious display of work in various media by 18 contemporary artists who, according to the exhibit brochure, "examine and represent the geography, land, plants, people, structures, and culture of the Midwest in the 21st century." Certainly no sentimental paean to an imagined past we never experienced, *Roots of Renewal* confronts what is happening to our middle land "under pressure from new immigrants, new industries, new farming practices, and new attitudes towards the original tall grass prairie." It does so with imagination, awe, whimsy, joy and sorrow. Although the photo-

**Roots of Renewal**  
**What:** Exploration of the changing Midwest  
**When:** Through Dec. 14  
**Where:** Faulconer Gallery, Grinnell College, Grinnell



"Waves of Fire near Cattle Pen, Chase County, Kansas," Larry Schwarm. Top: "New Development, Corn Field and Walmart, Montevideo, MN," Chris Faust.

graphs, paintings, sculptures and multimedia displays approach our changed landscape and people honestly and sometimes regretfully, the message of the installation is ultimately optimistic. One truism about the Midwest is that we are about rebirth and growth. And the profound changes facing our land and people can certainly be roots of renewal as much as seeds of destruction.

*Roots of Renewal* does not ask us to mourn these changes in our land and landscape so much as it asks us to deconstruct our established attitudes about them. Any re-examination project should begin with clearing the decks of assumptions, and a number of elements in the installation do just that. Cordy Rodriguez (from Houston, Texas—appropriately not even one of our Midwestern neighbors) in his ink-on-paper pieces turns our geography upside down by superimposing states, cities and even countries on maps in ways that do not at all comport with Rand McNally. "Wisconsin," for example, seems to start with a map of western Kentucky and includes out-of-proportion grids of towns like Tuscaloosa, Keota, Muscatine and Minot. I'll leave it to you to discover what "Iowa" looks like.

Although Rodriguez's pieces are not first in the physical layout



of the exhibit, once you see them, you're softened up enough to explore J. Shimon and J. Lindemann's photo exhibit that takes a dangerous turn off Grant Wood Street. This team from Wisconsin presents us with typical farm settings, snowy woods, small town main streets, and fenced back yards. Yet they are inhabited not by sturdy farmers and patient wives who are great cooks, but by cross-dressing dancers, a retired female impersonator who helps his parents butcher chickens on their Rockdale, Wisc., farm, and disaffected youth.

Visions of contented cows and rolling hills are also disrupted with more traditional, yet still effective, approaches in other pieces of the exhibit. Chris Faust of Minneapolis provides panoramic photographs that show us very directly the social, natural and geometric disruptions of suburban developments encroaching on farms—a WalMart in a cornfield and symmetrically curved roads cut into the landscape in preparation for a new gated community. New York photographer Andy Kropa's color images of new Iowa immigrants also offer a sad image or two—such as a Hispanic teen-ager serving up a super-sized order of McDonalds French fries—but overall they dramatize the fact that new neighbors are not threats but new cultural blood for an Iowa that has always been in transition. There is joy in the two men hugging and the woman dancing behind them in the wedding celebration at the Balkans Bar in Waterloo; quiet good times in the stolid yet contented faces of the Bosnian men at The Mustang bar, also in Waterloo; and the entirely ordinary in the backyard domino game between African men in Cottage Grove. Iowa City photographer Sandra Dyas' sharply observed images of rural Iowa round out this section of the show's photographic riches.

Although *Roots of Renewal* challenges our social assumptions, the elemental is also beautifully represented, in both abstract and concrete ways. Jim Proctor of Minneapolis has contrived new thoughts about nature in both representational and ethereal ways through tiny "sculptures" with natural elements as media—acorns, walnuts, rose thorns, buckeyes, and even gossamer hairs

from catalpa seeds. This delicate display is in stark contrast to the installation being constructed before our very eyes in Bucksbaum's inner courtyard: Patrick Dougherty's immense sculpture emerging from tree branches and other natural materials collected from Grinnell's Conrad Environmental Research Area.

Although I am exposing my personal penchant for photography, another highlight for me was Larry Schwarm's "Prairie Fires" photo series—huge images of burning fields at night, shocking us into awareness of the elemental powers at work in our universe

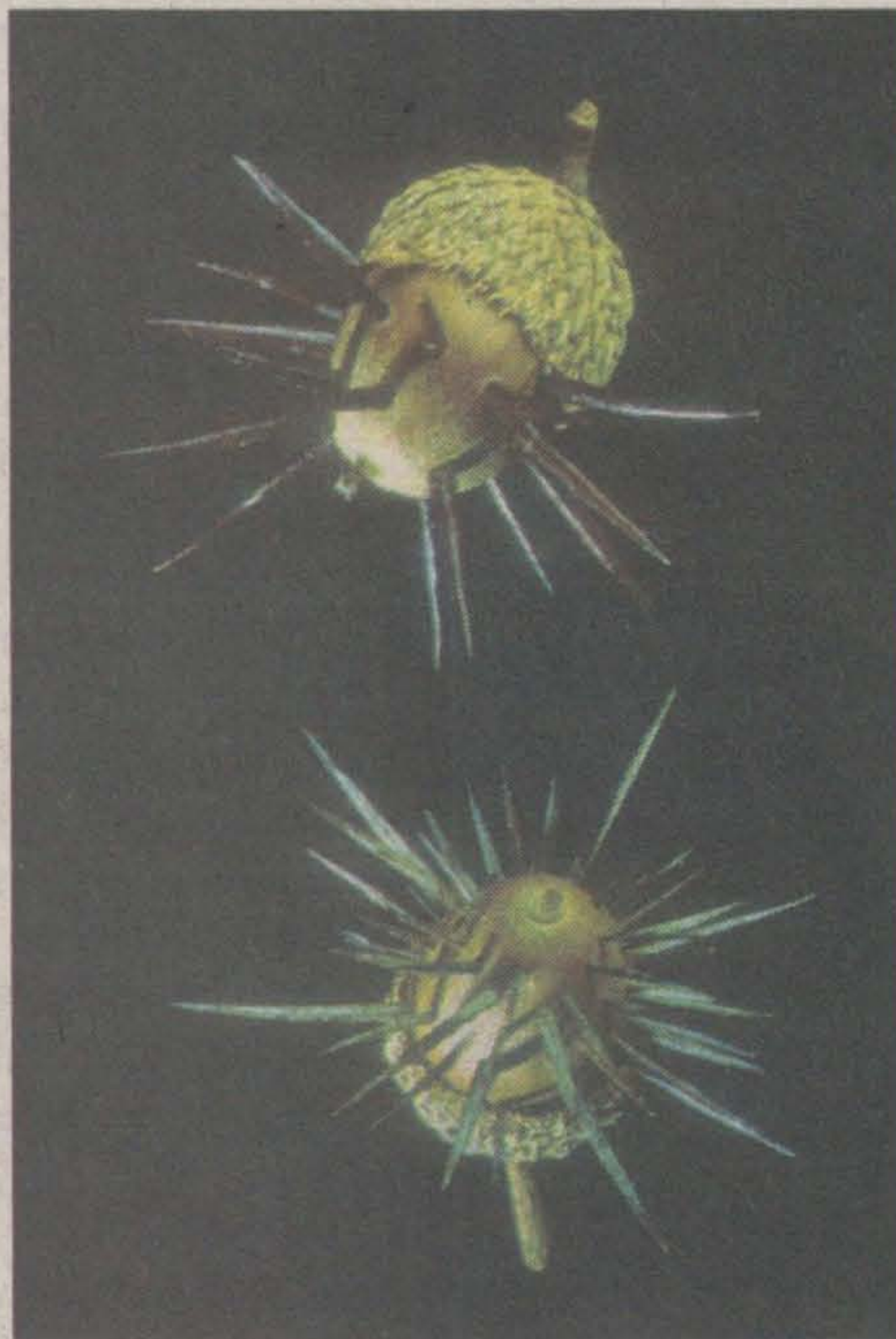
that simultaneously wreak destruction and bring forth new life.

Fans of Iowa City painter Sue Hettmansperger will delight in her simply designed but complexly and deeply colored oils of leaves and plants. As will they be stretched by her computer installation of digital animation and computer-realized sound called "Mappaemundi."

I have only scratched the surface of *Roots of Renewal*. Not only is there a greater wealth of

visual (and aural) creativity to witness in the Faulconer Gallery, but other exhibits throughout the community—as well as lectures and performances throughout the months of the installation—send tendrils of artistic roots out far beyond what one can absorb in a couple of hours on a beautiful fall afternoon. (Editor's Note: Twin Cities artists Linda Gammell and Sandra Menefee Taylor commandeer an entire house with their installation, "SEED/HOUSE." Note to Grinnell College: Turning houses into art is fine, but please stop leveling your host town's housing stock and architectural heritage!)

Check out the full schedule of events in our calendar section or go to Grinnell's website ([www.grinnell.edu/faulconergallery/rootsofrenewal/](http://www.grinnell.edu/faulconergallery/rootsofrenewal/)), and carve out some time for a trip. You will be richly rewarded. And on the way back home, stay off the interstate and traverse Highway 6. The challenges of *Roots of Renewal* will have opened your eyes and mind to our state in new, and perhaps profound, ways. LV



"Squirrel Resistant Acorns," Jim Proctor.

## ART

*The View from Here: Recent Photos from Central Europe and the American Midwest* 11.5-30

## MUSIC

Luther Wright 11.1  
Jeff Lang 11.2  
The Strawbs 11.9  
Tama 11.12  
Brenda Weiler 11.14  
Eliza Gilkyson 11.15  
Hamell on Trial 11.18  
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# This song is your song

Will Whitmore keeps the dying tradition of musical share ware alive

Rarely do songwriters' voices reach through the speakers and grab me by the collar, shaking me. William Elliott Whitmore is one of those voices, and I'm still reeling from the knockout punch of his new album, *Hymns for the Hopeless* (Southern Records). A few years ago, when

prairie



Kembrew  
McLeod

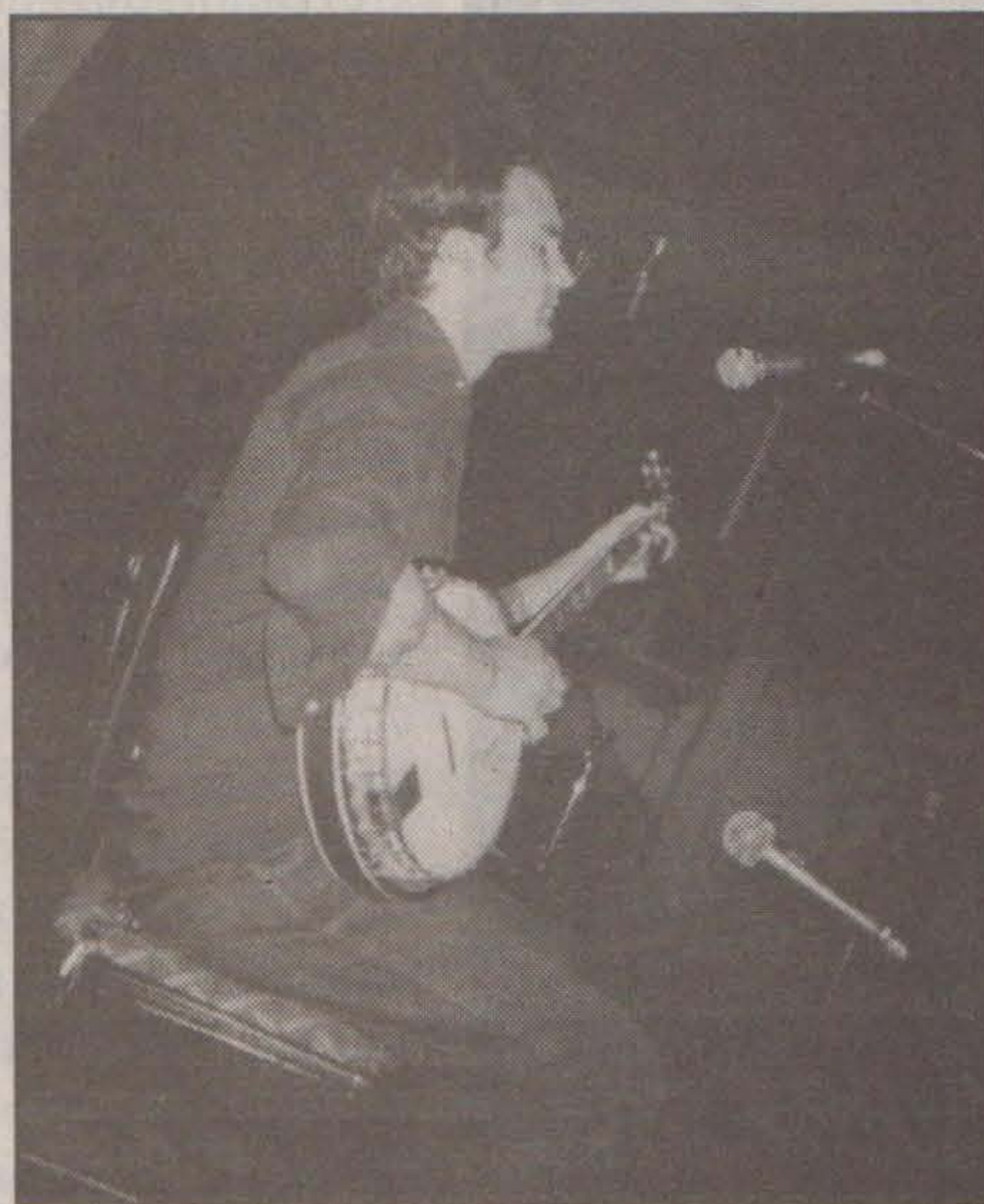
I first moved to town, an acquaintance gave me one of Whitmore's many demos. It was love at first listen, and how could it not be? My introduction to Whitmore was an achingly beautiful rendition of his song, "On the Chin," a version that didn't make its way onto his first album, *William Elliot Whitmore*, which was a selection of these demos. Beginning with a yodel reminiscent of Hank Williams Sr.—sounding not of this world, certainly not of Iowa City—Whitmore had me at hello. And by the time he reached the chorus, which goes, "When life throws a punch, son, you gotta take it on the chin," I was completely taken.

I couldn't believe that the person singing was (at the time) only 21, especially given his subject matter and song titles: "Shotgun," "Diggin' My Grave" and "Black Iowa Dirt." Whitmore can plow fields with his craggy voice; it sounds like how a half-broken bottle of Pabst Blue Ribbon looks.

Although Whitmore's self-titled debut is good, its primary strength is its weakness, being as it is a patchwork compilation of demos recorded at various locations and of varied sound quality (the better produced new album fixes that).

For my lo-fi dollar, I prefer his 20-minute side of a cassette released by Dan Maloney's Faithful Anchor Tape Club, which begins with the song "It Does Me No Good." The melody borrows heavily from "Will the Circle Be Unbroken," which the Carter

*Whitmore's presence is a reminder of what we have lost in a culture that has to pin down as private property every melody, gene, word and brick in the public square.*



Will Whitmore

Family helped popularize nearly a century ago. But they didn't write the tune either; it had been floating around the hills of Tennessee for years before that. Whitmore, in fact, is part of a long tradition. The folk music method—where melodies and lyrics are borrowed and transformed—is an important way people have always engaged with and commented on the world. Woody Guthrie drew direct inspiration from a lot of songs associated with the Carter Family, recycling their melodies to write his own pro-union songs.

In the first half of the 20th century, Guthrie and others drew from the culture that surrounded them and remade it, writing beautiful songs that motivated the working class to fight for its rights. In one of many examples, Guthrie noticed that a Baptist hymn performed by the Carter Family, "This World is Not My Home," was popular in migrant farm worker camps, but

he felt the lyrics were counterproductive, politically. The song didn't deal with the day-to-day miseries forced upon them by the ruling class, but instead told the workers they'd be rewarded for their patience in the next life. This pissed Guthrie off, because this innocent-sounding song loved by many was actually insidious—so he mocked and parodied the original, titling it "I Ain't Got No Home" and using it to address issues of homelessness and poverty.

Instead of being a consumer of culture, Guthrie, and other folk singers, made culture in an attempt to change the world around him. He was part of a counterculture, not an over-the-counter culture, and this folk music tradition has largely disappeared, primarily because contemporary copyright law has essentially frozen this way of making culture.

It's nice to hear Whitmore embrace a tradition that is in many ways dead. In his music, I hear melodies from the vast country music cannon, as well as tunes that were born out of gospel spirituals—all of which have been reshaped, reused, remixed into a new context. "Our Paths Will Cross Again," the final song on *Hymns*, is a joyful *a capella*-and-hand-clap gospel number that could have only been crafted from the echoes of ghostly congregations. It's not like Whitmore is lazy, it's just that he's well aware of his roots—the black Iowa dirt that sustained his parents, grandparents and ancestors long gone.

Fortunately, Whitmore isn't one of those stodgy, humorless roots music revivalists—*Hymns* has a funny hidden track at the end that advertises, in Whitmore's best faux-hip-hop affectation, "Album number two! Headz ain't ready." Imagine Gillian Welch or Emmylou Harris dropping some shit

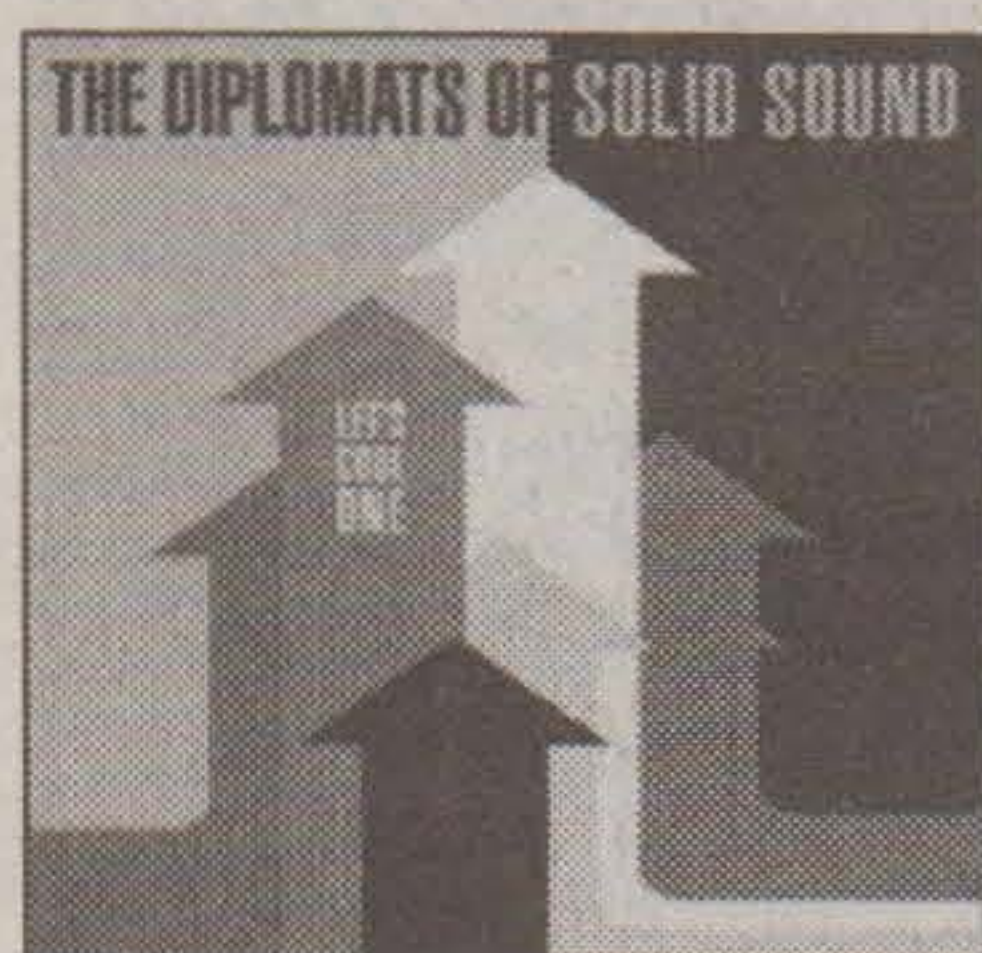
*continued on page 21*



## The Diplomats of Solid Sound *Let's Cool One*

Estrus

The Hammond organ was originally created as an inexpensive musical instrument that could recreate the sound of a large pipe organ in a church setting. The Hammond, especially the B3 model, found its way into many African-American churches, and



its soulful sound became part of early rock 'n' roll, which had strong roots in black gospel music. By the mid-'60, the Hammond B3 organ became associated with the sound of soul music, mostly due to Booker T. (Jones) and the MGs, the house band at Memphis' Stax Records that backed up such luminaries as Otis Redding, Wilson Pickett, and Sam & Dave on their classic recordings.

The Hammond B3 stands in the forefront of The Diplomats of Solid Sounds' new release, *Let's Cool One*. The instrument gives the disc a greasy feel, in the best sense of the word—like the texture of well-cooked ribs where the meat just slides off the bone. And like a slab of juicy ribs, the music is spicy and hot. All 12 cuts are instrumentals, veering from the pseudo-sophistication of "The Plush Club"—augmented by Doug Roberson's wah-wahing electric guitar—to the grittiness of "Who's Got the Grady," which bounces along to drummer Jim Viner's steady beats. All the songs are originals, save a smooth cover of Sly Stone's "You Can Make It If You Try."

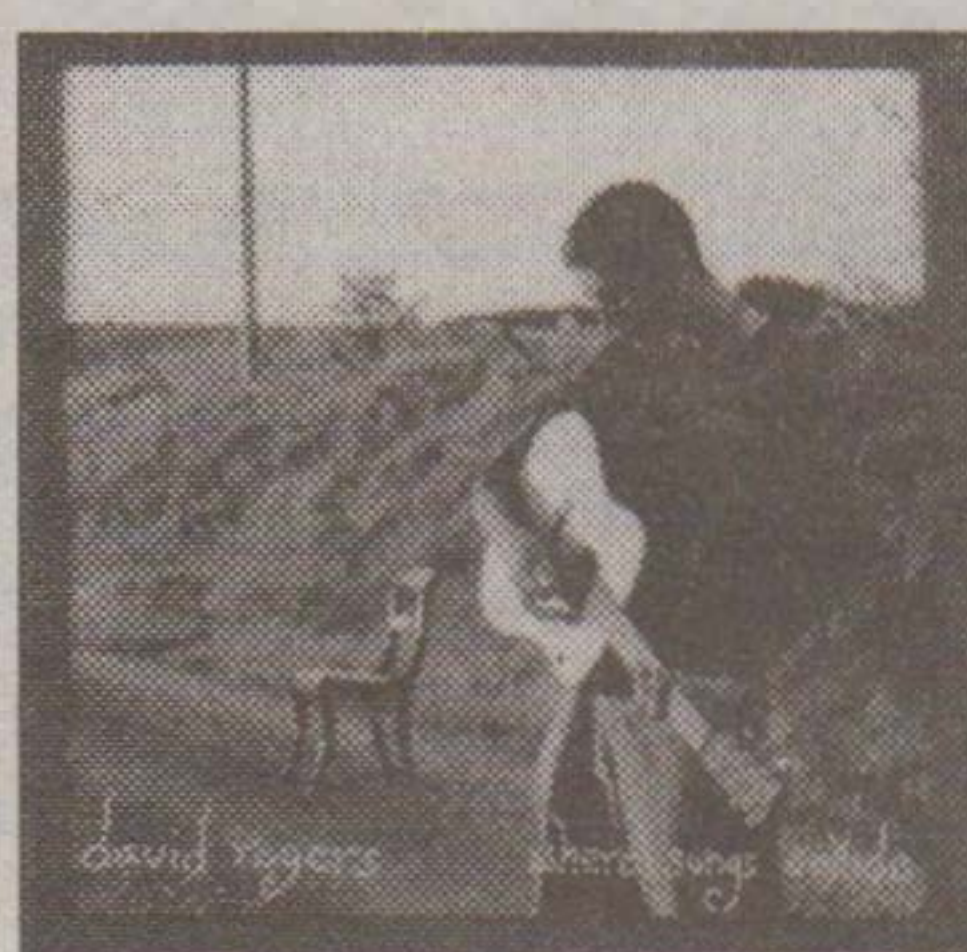
*Let's Cool One* is the second national release for the four-piece Iowa City band, an offshoot of The Bent Scepters. (Three of The Diplomats—guitarist Roberson, drummer Viner and bassist Dustin Conner—are also members of the Scepters.) Although newcomer Nate "Count" Basinger's B3-playing takes center stage (Pat White played the instrument on The Diplomats first disc), the core threesome provides a solid groove that allows the Count to explore the B3's possibilities. On cuts like "Pistol Allen" and "Don't Touch My Popcorn," Basinger uses the organ for both its melodic and atmospheric possibilities as he plays the lead melody and then joins in with the rest of the band on the refrain. Basinger's ably aided by Conner's soulful bass, which always keeps the groove working no matter where the organ is taking the listener. For a disc called "Let's Cool One," its fixings are always piquant.

Steve Horowitz

## David Rogers *Where Songs Collide* Mullins Records

If there were a dictionary of Iowa City musicians, David Rogers would be found under the entry "subdued." The acoustic guitar-playing singer-songwriter creates and performs tunes about daily life and the deeper meaning of things in an understated manner. Rogers' lyrics and melodies express restraint and the quiet passion of holding back.

Aided by Stu Mullins on drums and Grady Art on bass guitar, Rogers performs little set pieces about moments in time, like



being snubbed by a woman in an Iowa City coffee shop, in the appropriately titled "Coffee Shop." He projects the personal slight into a fantasy of being rejected for

his clothes, his credentials and his education. "Is it really that hard to be friendly to someone not working on their Ph.D.?" he wonders. Of course, the main character doesn't say anything to the girl—that would be much too dramatic—instead, he broods.

The song's reward lies in Rogers' ability to make the listener feel the narrator's pain. He's sensitive and self-absorbed (seems young and inexperienced), and therefore, he's also fresh and unblemished (and so is the world as he perceives it).

Rogers echoes this rose-colored view of a world with thorns throughout the disc, on cuts like "One Red Bandanna," "Beyond the City Welcome Sign" and "Wide as the World" (i.e. "the grass is always greener/on the other side of the barbed wire fence"). He delivers his plaintive vocals with a breathiness that suggests self-discovery as he notes the life around him.

Think Greg Brown (an influence cited in the self-penned liner notes) without the deep thoughts and deep voice. Rogers is clearly a work in progress, and progress is the operative word. This disc shows Rogers to be a promising artist at the early stage of his musical career.

Steve Horowitz

## DNA *The Whole Package* rahson@hotmail.com

Full disclosure: I make hip-hop beats and do sound at hip-hop shows, so I've known DNA for years. That said, DNA's latest, *The*

*Whole Package*, is probably the best representation of what this Cedar Rapids-based artist is all about. DNA is unusual for an Iowa MC in that he makes his own beats. His previous releases seemed to depend a bit too much on programmed keyboard samples, for an airless, static sound. On *Package*, he's deepened his production to include cleverly layered, stitched together samples. "What You Want" has a deep skanking beat combined with a sing-along chorus featuring DNA's children. "People, Places, Things" has a minimal lope reminiscent of Prince Paul that lives up to the hook: It will "have you swaying back and forth just like a park swing."



With the exception of "creemStyle Wars Now"—based on Darth Vader's theme, and a staple of DNA's live show for years—and "Ay Oh," which is a straight drum machine loop, the beats are all memorable, deep and funky, the best he's produced to date.

Several of them I'd like to hear as instrumentals, especially "E'erybody Gots Ta..." which has an ultra-minimal verse that breaks to a string- and koto-based hook with an infectious sung chorus.

The rhymes, however, are a mixed bag. DNA has a good hip-hop voice and polished delivery. In fact, I'd put him up against any Iowa MC for diction, expressiveness, and a relaxed yet precise gift for riding the beat. But DNA—a church-going father of four—wants so much to keep things positive and upright that he seems sometimes to be pulling his punches. When he delivers a battle rhyme like "World To Hear," he demonstrates skills but doesn't go for the jugular. In hip-hop, it doesn't always pay to be too nice, and battle rhyming is always a zero sum game. I would never suggest he go thuggish, but I'm always waiting for him to finally get mad and really cut loose. It wouldn't mean abandoning the values he represents to write more about doubts, fears and the negative things in life. It would, however, make him a more complete artist.

But there's no denying that DNA has come up with a strong collection of beats with some decent, well-delivered rhymes, minus the cursing, thugging or objectifying women. That is an accomplishment worth celebrating.

Kent Williams



# A-LIST

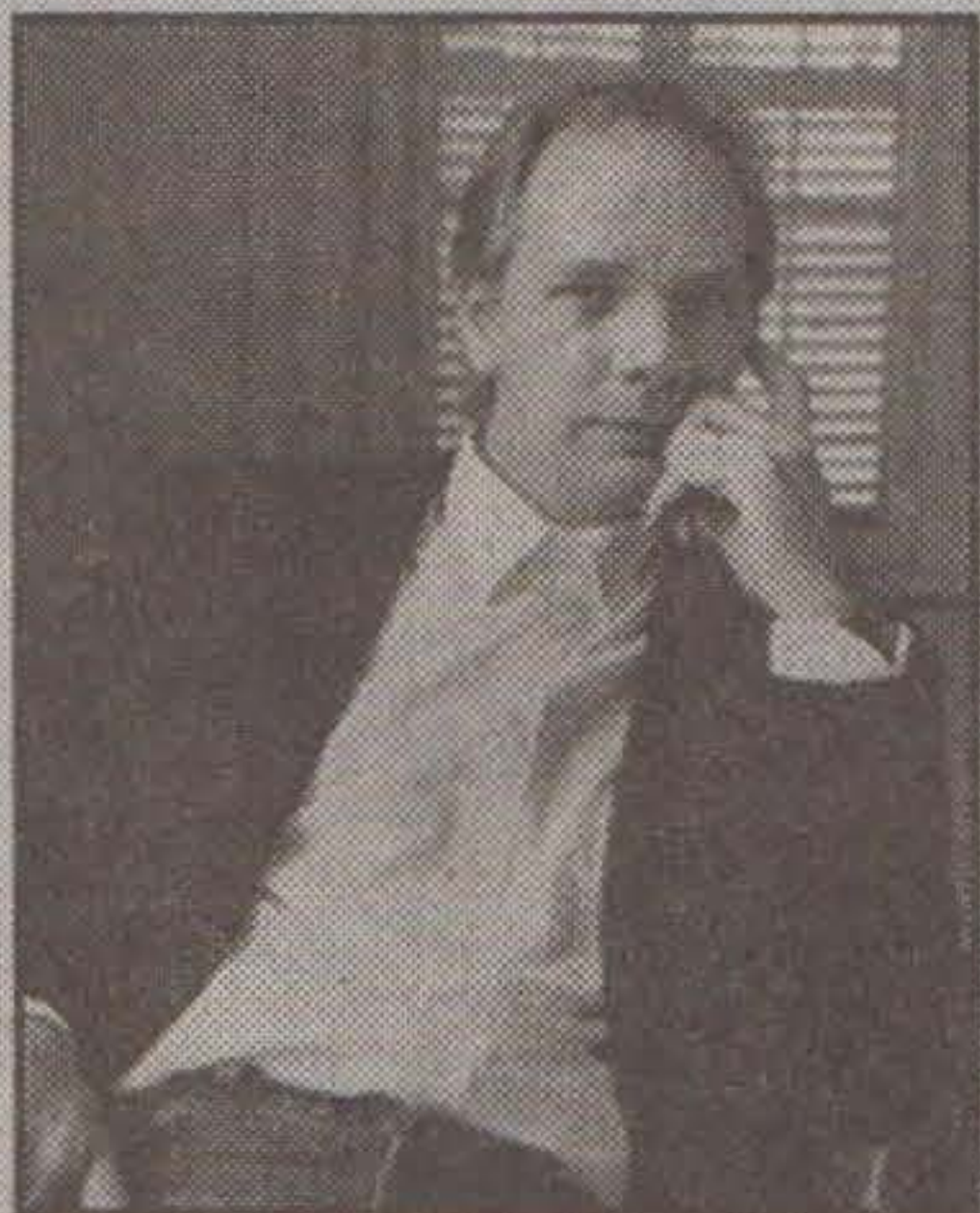
## Eric Taylor

Nov. 22 • CSPS

Texas has been the proving ground for more great singer-songwriters than the other 49 states combined. Willie Nelson, Lucinda Williams, Lyle Lovett, Steve Earle, Nanci Griffith, Guy Clark, Joe Ely, Townes Van Zandt, Rodney Crowell, Robert Earl Keen—the list goes on and on. Eric Taylor belongs on this list. He's best known as Griffith's first husband, the enigmatic Vietnam vet she references at shows and in songs. Griffith has recorded several of Taylor's songs, including the lovely "Deadwood" and the chilling "Ghost in the Music," which they wrote together. Taylor also co-wrote the funny "Fat Babies" with Lovett, who recorded Taylor's poignant "Memphis Midnight/Memphis Morning."

Taylor's own recordings have been sporadic. He released his first album, *Shameless Love*, on a small Texas label (Featherbed) in 1981, and it wasn't until 1995 that his self-titled second record came out on the legendary Austin-based Watermelon label. Unfortunately, Watermelon went out of business not long afterwards. Taylor has since put out two more discs on different labels and has just released a third on yet another label.

What Taylor lacks in quantity he makes up in quality. All of his



discs are first rate—although I've yet to hear his latest, a live album (*The Kerrville Tapes*) recorded at the Kerrville Folk Festival in Texas. I've seen Taylor perform live in Texas, where he sang, played and talked with passion, piss, vinegar and a wry sense of humor. Taylor's songs mostly derive from his personal experiences, like the complex ties of love in "Happy Ending," but he's not averse to tackling social injustice, such as in "Your God," written after the brutal racist murder of James Byrd in Jasper. If you appreciate Taylor's contemporaries Griffith, Lovett and company, you're sure to appreciate Taylor. 1103 Third Street SE, Cedar Rapids, 364-1580.

Steve Horowitz

## Iowa-educated authors

### Prairie Lights

Prairie Lights brings a mind-boggling array of writing talent to town each month. The only thing more amazing is how easy it is to take for granted. OK, another more amazing thing is how many of these writers attended writing programs here. Chilean novelist Alberto Fuguet was in the IWP in 1994. His new novel, *Movies of My Life*, concerns a Chilean seismologist who attempts to make sense of his life through a meditation on the American films he grew up watching, from *Willy Wonka and the Chocolate Factory* to *Close Encounters of the Third Kind*. Fuguet reads Nov. 10. Dow Mossman, a '60s graduate of the Writers' Workshop, may live in Cedar Rapids, but he visits us from as far off as Fuguet. Mossman is the subject of the acclaimed documentary, *Stone Reader*, where filmmaker Mark Moskowitz searches high and low for the mysterious author of *Stones of Summer*. The book is back in print, and Mossman reads from it Nov. 12. Check out the calendar for additional former Iowa writers and more. 15 S. Dubuque St., Iowa City, 337-2681.

# CALENDAR

Calendar listings are free, on a space-available basis. Mail entries to Little Village, P.O. Box 736, Iowa City, Iowa 52244 or email [little-village@usa.net](mailto:little-village@usa.net)

## ART/EXHIBITS

### AKAR

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

*Surfaces*, Nov. 1-20; opening reception Nov. 7, 5-7pm.

### Art at the Reservoir

3864 Locust Ridge Rd NE, North Liberty, 341-8038

Ten local artisans (Adrienne Drapkin, Wendy Ford, Leslie Hollis, Tom Langdon, Charlyne Pauley, Susan Pauley, Patti O'Neill, Janet Unga, Roberta Williams and Deb Zisko) show and sell their art and crafts, Nov. 8, 11am-6pm.

### The Art Mission

114 S Linn St., Iowa City

Photographs by UI School of Art & Art History faculty member Margaret Stratton.

### Arts Iowa City/The Galleries Downtown

218 E. Washington St., Iowa City, 337-7447

*Duos*, artwork of four Iowa City artist couples: Kay and Byron Burford, Genie and Joseph Patrick, Kathy and Tom Wegman, Laura Young and Tom Aprile.

### Cedar Rapids Museum of Art

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

*Villa to Grave: Roman Art and Life*, 150 Roman objects—sculpture, frescoes, jewelry, furniture, coins and other decorative art objects—displayed in a recreated Roman architectural setting, through Aug. 25, 2005 • *Sandra Louise Dyas: Recent Photographs*, through Dec. 7 • *What's so Funny? Art with Humor*, through Dec. 28. (See Words listing for more)

### Coe College

Marvin Cone and Eaton-Buchan Galleries,

1220 First Ave. NE, Cedar Rapids, 399-8647

George Lowe, ceramics; visiting artist Carlos Ferguson, digital prints/painting, through Nov. 14.

### CSPS

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

New and recent work by Dan Attoe (Iowa City), Jno Cook (Chicago), and Gordon Ligocki (rural Indiana), through Nov. 2 • Recent prints and drawings by Iowa artist Bonnie Koloc, through Nov. 2 • *The View from Here: Recent Pictures from Central Europe and the American Midwest*, 84 photographic works by 22 contemporary artists who live and work in Central Europe and the American Midwest, through November; opening reception Nov. 5, 5-7pm (also at National Czech & Slovak Museum & Library).

### Design Ranch Store and Studio

Corner of Dodge and Davenport, Iowa City

*Romance with Nature: Monotypes 1999-2003* by Chang, Keum Won.

### Faulconer Gallery

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

*Roots of Renewal*, paintings, photographs, sculpture and installations by 18 artists, most from the Midwest, examining the culture and life of the great plains as it faces pressure from new industries, new farming practices, new immigrants, and new attitudes toward the original tall grass prairie, through Dec. 18 • *SEED/HOUSE*, installation by Sandra Menefee Taylor and Linda Gammell, through Nov. 16, 1082 Fifth Ave., Grinnell • *Return and Bounty's Balance*, installation by Chaden Halfhill, Des Moines, through Dec. 14, Faulconer Gallery and Davis Building • *Roots of Renewal* sculpture by Patrick Dougherty, through Dec. 14, Holden Sculpture Courtyard • *Images Along Highway 6: Past and Present*, paintings and drawings by Matthew Chatterley created along Highway 6, Nov.

7-28, Community Art Gallery, 2nd floor, 927 Fourth Ave; opening reception Nov. 7, 4:30-6pm. (See Words listing for more)

### Hudson River Gallery

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

Oil paintings by Steven Erickson, figurative and still life, through Nov. 22.

### Iowa Artisans Gallery/

D.J. Rinner Goldsmith

207 E Washington St., Iowa City, 351-8686

*Artisans on the Move*.

### Iowa State Bank & Trust

102 S. Clinton St., Iowa City

Jim Claussen: 2-Dimensional Work.

### Kirkwood Community College

6301 Kirkwood Blvd. SW, Cedar Rapids, 319-398-4956

*Figures and Faces, An Act of Love*, paintings by David Garman, through Nov. 3, Iowa Hall Gallery • *Really Big Show*, juried show of large works, Nov. 3-Dec. 11, Nielsen Hall Atrium Gallery, Third Floor; reception Nov. 20, 5-6:30pm • Recent Works by Madeline Roemig Bendorf, Nov. 7-Dec. 11, Iowa Hall Gallery; reception Nov. 13, 5-6:30pm. (See Words listing for more)

### Lorenz Boot Shop

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

*Divided Attention*, pastel paintings and mixed media collage by Geri Hall; *Making Waves*, mixed media by Nancy Purington; both through March.

### Many Facets

125 S. Dubuque St., Iowa City

*Colors of the Sun*, contemporary glass by Ely & Matt Helalian.

### MC Ginsberg Objects of Art

110 E. Washington St., Iowa City

*Vintage Jewelry, Art Deco Period*.

### Mythos

9 S. Linn St., Iowa City



Jenni Prange Engleman: *Recent Paintings* and Stephan Johnson: *Sculpture*.

### Public Space One

6 1/2 S. Dubuque St., Iowa City

Meg White *Experience*, through Nov. 8 • Art by John Johnson, Nov. 2-15 • *Honey Death*, by Kate Katzer, Nov. 9-21; opening party Nov. 11, 6pm.

### Riverside Theatre

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

Foil imaging by Nora Cross, November-December.

### Room Service

117 E College St., Iowa City

elizabeth W. - *The art of Fragrance*.

### RSVP

114 E. Washington St., Iowa City

*There's No Place Like Home*, mixed media on paper by Philip Kirk.

### Salon

119 E. Washington St., Iowa City

Paintings by area artist Paul Hein.

### Senior Center

28 S. Linn St., Iowa City

*One Woman's Creative Diversity*, pastel, oil, acrylic & sculpture by Judy O. Gray.

### UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417

Project Art 25th Anniversary Celebration, Cedar Rapids artist Velga Easker works with patients, visitors and staff to create a commemorative paper quilt; guided tours (glass art, 10:30am; permanent collection, 1pm), music (see *Music* listing), Nov. 6, 10am-3:30pm, first floor, John Colloton Pavilion • Prints and paper works by Jon Lee, West Branch and Seoul Korea, through Nov. 5, Boyd Tower West • Intaglio prints by Jon Fasanelli-Cawelti, Muscatine, through Nov. 21, Boyd Tower East • Works by Ames artist Marci Twedt, through Jan. 9, Main Lobby • *Overcoming Obstacles: Artists with Disabilities*, drawings and paintings by Mary Mitchell, Des Moines; watercolors by Kevin Bunch, Albia; drawings by Mary Mitchell, Des Moines; acrylic paintings by Bonny Thayer, Burlington; and artwork by the late Alva Gene Dexheimer of Missouri, through December, Patient and Visitor Activities Center, 8th floor John Colloton Pavilion • Photographs by Thomas Lamperti, Iowa City, Nov. 7-Jan 24, Boyd Tower West Lobby • Oil paintings by IC artist Aaron Sinift, Nov. 5-Jan. 30, Patient and Visitor Activities Center, 8th floor John Colloton Pavilion.

### UI Museum of Art

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

Joseph Patrick, works by this UI professor of drawing and painting who is retiring after this semester, through Nov. 16.

## MUSIC

### The Barn Restaurant

4709 220 Trail, Amana, 622-3214

7:30-11:30pm

Scott and Michelle Dalziel, Nov. 1 • Radoslav Lorkovic, Nov. 7 • Kelly Pardekooper, Nov. 8 • Nick Stika, Nov. 14 • Shoe Money, Nov. 15 • TBA, Nov. 21 • Rob Lumbard, Nov. 22 • Steve Price, Nov. 28 • BillyLee Janey, Nov. 29.

### Carver Hawkeye Arena

UI campus, Iowa City

John Mayer, Cody Chesnutt, Nov. 9.

### Clapp Recital Hall

University of Iowa campus, Iowa City, 335-1160

"The Percussion Music of Lou Harrison," a tribute to the influential American composer who died this year, UI Percussion Ensemble, Oct. 31, 8pm • Maia Quartet with Benjamin Coelho, bassoon, and Christine Rutledge, viola, Nov. 6, 8pm • Midwest Composers Symposium concert, Symphony Band, University Chamber Orchestra, Kantorie, Nov. 7, 8pm • Midwest Composers Symposium concert, solo, chamber and electronic works performed by students, Nov. 8, 10am, 2pm, 4pm, 8pm • Percussion Ensemble, Nov. 9, 3pm • University Choir, Nov. 9, 8pm • Symphony Band, Nov. 10, 8pm • Volkan Orhon, bass, Nov. 14, 8pm • Anthony Arnone, cello, and Uriel Tsachor, piano, Nov. 16, 3pm • Johnson County Landmark jazz

band, Nov. 16, 8pm • Iowa Brass Quintet, Nov. 19, 8pm • Kenneth Tse, saxophone, and Shari Rhoads, piano, Nov. 20, 8pm • Hannah Holman, cello, Nov. 21, 8pm.

### CSPS

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

8pm except Sundays (7pm)

Luther Wright & the Wrongs, Nov. 1 • Guitarist Jeff Lang, Nov. 2 • Legendary folk-rockers The Strawbs, Nov. 9 • World music sensation Tama, Nov. 12 • Brenda Weiler, Nov. 14 • Singer-songwriter Eliza Gilkyson, Nov. 15 • Anti-folk sensation Hamell on Trial, Nov. 18 • Acoustic duo Storyhill, Nov. 19 • Beth Amsel and Brian Webb, Nov. 20 • Eric Taylor, Nov. 22.

### Downey Street

Hoover Kiosk Courtyard, West Branch,

643-4545

Shows at 7pm

Fianna, Nov. 8 • Mark Heartstack, Nov. 14.

### Faulconer Gallery

Grinnell College, 1108 Park St., Grinnell (unless noted otherwise), 641-269-4660

Calle Sur, Nov. 8, 4-5pm • Gala Concert and Premiere, choirs and instrumentalists from the Grinnell Community School District, Grinnell College and the community of Grinnell, featuring the premiere of music composed by Craig Thomas Naylor for *Roots of Renewal*, Nov. 16, 3-5pm, Grinnell High School.

### Gabe's

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

The Black Keys, Thee Shams, the Ex-Models, Dance Disaster Movement, Oct. 30 • Robbie Fulks, Dave Olson and the One Timers, Hello from Waveland, Oct. 31 • Evil Beaver, Two Words, Crotch Rocket, Joey Skidmore, Nov. 1 • NIL8, 8 Found Dead, Nov. 2, 6pm doors • Onlinedrawing, Preacher Gone to Texas, The Actual, Nov. 3, 6pm doors • The Holy Ghost, Nov. 4 • Maritime (with former members The Promise Ring and Dismemberment Plan), Rocket Summer, Troubled Hubble, Owen, Nov. 5, 6pm doors • Quasi, Driver of the Year, A is Jump, Nov. 6 • Early show: Give Up the Ghost, The Daughters, The Bled; Late Show: Visionaries, DJ What? of the Beat Junkies, Typical Cats, Nov. 7 • Whirlwind Heat, Nov. 8 • Weedeater, Nov. 9 • Slightly Stoopid, Lucky Boys Confusion, Nov. 10 • Neglected Receptor, Nov. 11 • The Preacher's Kids, Nov.



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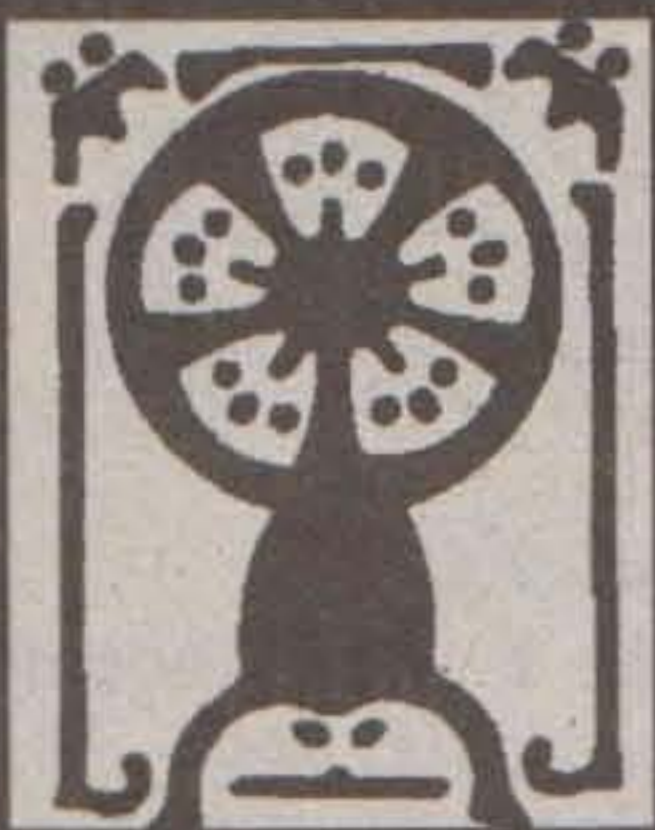
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# NOVEMBER at The Mill Restaurant



- 30** **Sny Magill**
- 31** **Dennis McMurrin & the Demolition Band**
- 1** **Will Whitmore w/ special guests**
- 2** **Alastair Moock**
- 3** **Open Mike w/ Jay Knight**
- 6** **Johnson County Landmark w/ UNI Jazz I**
- 7** **Steppin In It**
- 8** **David Huckfelt and Ben Ramsey w/special guest Yep Rock Recording Artist Thad Cockrell**
- 9** **The Incredible Moses Leroy w/ special guests TBA.**
- 10** **The Push Stars w/ special guests**
- 13** **Kris Delmhorst w/ special guests**
- 14** **KUNI Live From Studio One CD Release featuring Bob & Kristie Black, Big Wooden Radio Mike & Amy Finders Band**
- 15** **Kelly Pardekooper**
- 16** **Dennis McMurrin and Marty Christensen**
- 17** **Steve Turner (of Mudhoney) and Marc Olsen**
- 19** **Grand Champeen w/ Two Cow Garage**
- 20** **Ben Eaton w/special guests**
- 21** **The Jayhawks w/ special guests The Sadies**
- 22** **Salaam World Music Ensemble**
- 23** **Nikki Lunden CD Release**
- 29** **B.F. Burt & the Blues Instigators**
- 30** **Punk/Folk singer songwriter SPOT**

**120 E. Burlington St. IC**

12 • Pomeroy, Saraphine, Nov. 13 • DJ Phantom 45, Nov. 14 • The Clarks, Pseudopod, Nov. 15 • Del Rey, Nov. 16 • Vendetta Red, Armour For Sleep, Christiansen, Nov. 18 • Duvall, Decibully, Nov. 20.

## The Green Room

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

*Blues Jam Mondays, Funk and Jazz Jam Tuesdays*

Schwillbillies, Gglitch, Oct. 30 • Slat, Lucy Star, Nolan, Crime and Judy, Oct. 31 • Public Property, Sphere, 5th of Paradise, Nov. 1 • 7 Nations, Nov. 2 • Ekoostik Hookah, Euforia, Nov. 4 • Leven, The Pimps, 8 Found Dead, Silver Lining, Nov. 6 • Drum & Tuba, That One Guy, Funkmaster Cracker, Nov. 7 • Beautiful Feet, Goldbricker, Genital Hercules, Nov. 8 • The Pansy Division, Nov. 9 • Family Groove Co., 3 Degrees of Freedom, Nov. 13 • Roots Stems and Branches, Nov. 14 • Standing Akimbo, Breachholder, Breakdance, Nov. 15 • Euforia, The Westfall, Nov. 20 • Flood Plane, Nov. 21 • Savage Aural Hotbed, ProtostarR, Nov. 22 • NICKELBAGOFUNK, Nov. 26 • Kevin Basset, Nov. 28.

## Hancher Auditorium

**UI campus, Iowa City, 335-1160**

Iowa-born bassist Charlie Haden and Cuban jazz piano virtuoso Gonzalo Rubalcaba, Nov. 15, 8pm • Band Extravaganza, Symphony Band, Johnson County Landmark, Hawkeye Marching Band, Nov. 18-19, 7:30pm.

## Harper Hall

**Voxman Music Bldg., UI campus, Iowa City**

"Tubaween I," UI Tuba Ensemble, Oct. 31, 8pm • Randall Love, fortepiano, Nov. 16, 2pm • Iowa Horn Quartet, Nov. 16, 5pm.

## Iowa Memorial Union

**UI campus, Iowa City, 335-3059**

Nickel Creek, Nov. 2 • Robert Randolph & The Family Band, Nov. 11 • 311, Nov. 19 • Howie Day, Nov. 20.

## Kirkwood Community College

**Ballantyne Auditorium, Iowa Hall, 6301 Kirkwood Blvd. SW, Cedar Rapids, 398-5578**

Instrumental Jazz Concert featuring jazz pianist Warren Bernhardt, with the Kirkwood Jazz Ensemble and CR Jazz Big Band, Nov. 15, 7:30pm • Vocal Jazz Concert, Jazz Transit, RSVP, Nov. 22, 7:30pm.

## Martini's

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

*Shows at 9:30pm*

The Diplomats, Oct. 31 • Johnny Kilowatt, Nov. 1 • Grisfunk, Nov. 7 • McMurrin/Johnson, Nov. 8 • Radoslav Lorkovic, Nov. 14 • BF Burt, Nov. 15 • Dave Moore, Nov. 21 • Soul Power DJs, Nov. 22 & 29.

## The Mill

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

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

Sny Magill, Oct. 30 • Dennis McMurrin and the Demolition Band, Oct. 31 • Will Whitmore with special guests, Nov. 1 • Alastair Moock, Nov. 2, 7pm • Johnson County Landmark, UNI Jazz I, Nov. 6 • Steppin' In It, Nov. 7 • David Huckfelt, Ben Ramsey, Thad Cockrell, Nov. 8 • The Incredible Moses Leroy, Nov. 9, 9pm • The Push Stars, Nov. 10 • Kris Delmhorst, Nov. 13 • KUNI "Live From Studio One" CD-release featuring Bob and Kristie Black, Big Wooden Radio, Mike and Amy Finders Band, Nov. 14 • Kelly Pardekooper, Nov. 15 • Dennis McMurrin and Marty Christensen, Nov. 16, 7pm • Steve Turner (of Mudhoney), Marc Olsen, Nov. 17 • Grand Champeen, Two Cow Garage, Nov. 19 • Ben Eaton, Nov. 20 • The Jayhawks, The Sadies, Nov. 21 • Salaam, Nov. 22 • Nikki Lunden CD-release, Nov. 23, 7pm • B.F. Burt and the Blues Instigators, Nov. 29 • Punk/Folk singer songwriter SPOT, Nov. 30, 7pm.

## Northside Books

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

Bill Peterson, jazz piano, Tues. & Wed., 7-8pm

## Sanctuary

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

*Jazz Jam, Thursdays*

Akers & Mazuniks, Oct. 31 • Saul Lubaroff Jazz Trio, Nov. 7 • Killowatt & The Count, classic organ jazz, Nov. 8 • Dave Moore, Nov. 14 • Steve Grismore Trio, Nov. 21 • Saul Lubaroff Jazz Trio, Nov. 22 • Kelly Pardekopper, Nov. 28.

## Space/Place Theater

**North Hall, UI campus, Iowa City**

New Horizons Band (Senior Center concert band), Nov. 16, 3pm.

## UI Museum of Art

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

"KSUI Know the Score Live," UI School of Music faculty members Kenneth Tse and Ksenia Nosikova perform works for saxophone and piano, bassoon duets by UI School of Music faculty members Benjamin Coelho and William LaRue Jones, Oct. 31, 5-7pm. (See *Words and Dance* for rest of program) • Dusdieker-Pollock Percussion Duo, Nov. 6, 7:30pm.

## Uptown Bill's small Mall

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

*Mud River Open Mic, Fridays, 8-11pm, sign up 7:30pm, all welcome • Irish slow session (for more info contact Tara Dutcher, tara@schoolperformingarts.com), Sundays, 2-4pm* BeJae Flemming, Nov. 1, 8:30-11pm • Mark Erilli and Jeffery Focault, Nov. 4, 7-9pm • Funkmaster, Nov. 8, 8-11pm • TBA, Nov. 15, 8-11pm • Dusdieker/Pollock Duo, Nov. 16, 4:30-6pm • Matt Anthony, Nov. 20, 7-9pm • Nacha and Scotty Hayward, Nov. 22, 8-11pm • Israel Neuman/Cheznik/Wilson Jazz Trio, Nov. 29, 8-11pm.

## UI Hospitals and Clinics

**Project Art of UIHC, Iowa City, 353-6417**

*12:15-1pm, John Colloton Atrium (unless noted otherwise)* Project Art 25th Anniversary Celebration, Patty Ankrum and Dale Beeks, 11am; Major Grooves (a capella group of UI medical students), 12:30pm, Nov. 6 • The Heartbeats, UIHC volunteer choir, Nov. 10 • Sacred Heart Homeschoolers, Nov. 14 • Dr. Richard Kogan, psychiatrist and international classical pianist, performs and lectures throughout the UIHC, Nov. 17-18 • Alan Murphy and Alice McGary, fiddle music, Nov. 19 • Carmen Fregoneze, piano recital, Nov. 24.

## Yacht Club

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

*Blues Jam, Sundays 8pm-12am*

Dennis McMurrin and the Demolition Band, Nov. 1 • Big Tasty, Nov. 6 • Shame Train, Nov. 7 • Rearview Mirror, Conspire, Nov. 8 • Dr Z's Experiment, Nov. 11 • Funkmaster Cracker, Nov. 12 • Kristie Stremmel, Nikki Lunden, Nov. 13 • New Duncan Imperials, The Reacharounds, Nov. 14 • Funk Farm Reunion Show, Nov. 15 • Joe Price, Nov. 22.

# DANCE

## Hancher Auditorium

**UI campus, Iowa City, 335-1160**

*Beat*, Dance Gala 2003, UI Dance Company, Nov. 7-8, 8pm • Cloud Gate Dance Theatre of Taiwan, premiere of UI-commissioned work, *Cursive*, Nov. 12, 8pm.

## Scattergood Friends School

**1951 Delta Ave., West Branch, 643-7600**

*Barn dance, begins at 8pm*

The Bellweathers; Lonna Nachtigal, caller, Nov. 21.

## Space/Place Theater

**North Hall, UI campus, Iowa City**

Dance Forum, UI Dance Department, Nov. 23, 3pm.

## UI Hospitals and Clinics

**Project Art of UIHC, Iowa City, 353-6417**

Project Art 25th Anniversary Celebration, IC dance troupe Arts a la Carte presents a participatory dance demonstration, Nov. 6, 1:30pm, Atrium of the John Colloton Pavilion. (See *Music* listing for more)

## UI Museum of Art

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

"KSUI Know the Score Live," Dance Gala 2003 preview by Armando Duarte and Alan Sener, UI dance department, Oct. 31, 5-7pm. (See *Music and Words* for rest of program) • Trips, duets and solos choreographed by graduate students in the UI Dance Department, Nov. 14, 7:30pm.

# THEATER/ PERFORMANCE

## City Circle Acting Company

**Oakdale Hall Auditorium, Oakdale Campus, Coralville, 354-3006**

*Fri., Sat. 8pm; Sun., 2pm*

*Rumors*, Neil Simon, Nov. 7-16.



**CSPS**

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

*The Man Who Discovered Iowa*, Mel Andringa’s classic meditation on Grant Wood, Nov. 8, 8pm.

**Dreamwell Theatre**

**Wesley Foundation, 120 S. Dubuque St., Iowa City, 541-0140**

*Largo Desolato*, farce about freedom of speech by Vaclav Havel (translated by Tom Stoppard), Nov. 14-15, 21-22, 8pm.

**Old Creamery Theatre**

**Price Creek Stage, 39 38th Ave., Amana, 800-352-6262**

*Wed., Fri., Sat. 8pm; Thurs., Sat., Sun. 3pm.*

*The Foreigner*, concerns friends who gather every year at a Georgia fishing lodge and a painfully shy interloper, through Nov. 16 • *Holiday Hijinks, 1963*, Lance Merckelson brings back the high school holiday variety show canceled 40 years ago in the wake of President Kennedy’s assassination, Nov. 21-Dec. 21.

**Public Space ONE**

**6½ S. Dubuque St. (above the Deadwood), Iowa City**

*Spellbinder*, by Magic Man Nate Staniforth, Oct. 31 & Nov. 14, 8pm • *lost/found*, by Scott Beck, Nov. 5, 7pm • 11-Minute Play Festival, Nov. 19-21, 8pm.

**Riverside Theatre**

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

*Wed. & Thurs. 7pm; Fri. & Sat. 8pm; Sun. 2pm*

*The Last Five Years*, musical about a five-year relationship between a nice Jewish boy and a small-town girl living in New York City, written and composed by Tony Award-winner Jason Robert Brown, Nov. 21-Dec. 21.

**Theatre Cedar Rapids**

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

*7:30pm Thurs.- Sat.; 2:30pm Sun.*

*Home for the Holidays—A TCR Christmas*, Nov. 21-23, 28-30; Dec. 4-7, 11-13.

**UI Theatre**

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

No Shame Theatre, Fridays, 11pm, Theatre B • *The Knife Trick*, by Randy Noojin, University Theatres Gallery production, Nov. 19-21, 8pm, Theatre B.

**COMEDY**

**Public Space ONE**

**6½ S. Dubuque St. (above the Deadwood), Iowa City**

Paperback Rhino Competitive Improv, Oct. 30, Nov. 13, 8pm.

**WORDS**

**Cedar Rapids Museum of Art**

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

“A Look at Roman-Inspired Architecture in Downtown Cedar Rapids,” walking tour with Mark Hunter, reservations required, Nov. 1, 1-2pm • Family Workshop: From Portraits to Coins, Nov. 8, 1-2pm • “The Last Day of Pompeii,” lecture by J. Rufus Fears, University of Oklahoma, Nov. 20, 7-8pm • “Roman Portraiture,” lecture by David Caccioli, Nov. 22, 1-2pm.

**The Green Room**

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

Poetry Slam, Nov. 5 & 19, 9pm.

**Faulconer Gallery**

**Events at Mayflower Homes’ Carman Center, 2nd Floor, 616 Broad St., Grinnell**

“Prairies Redux: Images and Renewal in the Midwest,” Joni Kinsey, UI Department of Art History, Nov. 3, 7:30pm • “What the Boys Did, and Other Stories from the Farm,” by Omaha storyteller Nancy Duncan, Nov. 9, 2pm • “Global Forces, Immigration, and Living the American Dream in Iowa,” Anne Woodrick, UNI Department of Sociology, Criminology, and Anthropology, Nov. 10, 7:30pm.

**Holiday Inn**

**1220 First Ave., Coralville**

Keynote address on childhood obesity and Type 2 diabetes by Gregory Doelle, M.D., UI associate professor (clinical) of internal medicine, Diabetes Awards Banquet, Nov. 7, 7pm, 358-0898 for info • “Looking in the Long Grass: A New Zealander’s Adventures in the Midwest,” lecture by New Zealand writer Paula Morris, Council for International Visitors to Iowa Cities (CIVIC) 18th Annual Meeting Luncheon, Nov. 9, 12:30pm, register by Nov. 3, 335-0351.

**IC Public Library**

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

“The Impact of War on Children,” Jean Zaru, Palestinian woman living under Israeli military rule, Nov. 4, 7-9pm • IWP panel discussions, Wednesdays, 3:30pm.

**Iowa Memorial Union**

**UI campus, Iowa City**

“Strengthening and Valuing Latino/a Communities in Iowa” conference; opening keynote by author Victor Villasenor during the Latino Leadership Awards Brunch, 9:30am; closing keynote, “The Role of Latina Leadership in Strengthening and Valuing Latina/o Communities in Iowa,” featuring Rusty Barcelo, vice president for minority affairs at the University of Washington, 4pm; health fair, art, music, storytelling and performance; Nov. 1, 8am-5pm, 335-1254 for more info • “America’s Foreign Policy in the Coming Election,” lecture by Pulitzer Prize-winning investigative journalist Seymour Hersh, Nov. 3, 7:30pm, Main Lounge • Finding God at Iowa luncheon series, Shane Scott, Pfizer Pharmaceuticals and former associate clinical professor of pharmacy, Nov. 14, 12pm, River Room 1.

**Kirkwood Community College**

**6301 Kirkwood Blvd. SW, Cedar Rapids, 398-4956**

Gallery talk by artist Madeline Roemig Bendorf, Nov. 13, 6pm. (See *Art* listing for more)

**Old Brick**

**26 E. Market St., Iowa City**

Victor Villasenor, fiction reading, Nov. 1, 7pm.

**Prairie Lights**

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

*All 8pm; Broadcast live on WSUI*

Husband and wife fiction writing team Julie Orringer and Ryan Harty read from their new collections of stories, Oct. 30 • Workshop grad John Smolens reads from his novel, *Cold* • Workshop grad J.C. Hallman reads from *The Chess Artist: Genius, Obsession, and the World’s Oldest Game*, Nov. 4 • IWP Irish writer Paddy Woodworth reads from his study of terrorism, *Dirty War, Clean Hands*, Nov. 5 • UI alumnus Jerry Harp reads from his debut poetry collection, *Creature*, Nov. 6 • Science historian Mark Essig reads from *Edison and the Electric Chair: A Story of Light and Death*, Nov. 7 • Chilean novelist Alberto Fuguet reads from *Movies of My Life*, Nov. 10 • Peter Gizzi reads from his new collection of poems, *Some Values of Landscape*, Nov. 11 • Cedar Rapids author, Workshop grad and subject of the film *Stone Reader*, Dow Mossman reads from *Stones of Summer*, Nov. 12 • Workshop grad Joshua Barkan reads from his first collection of short stories, *Before Hiroshima: The Confessions of Murayama Kazuo*, Nov. 13 • Michael Morris reads from his second novel, *Slow Way Home*, Nov. 14 • Stuart Dybek reads from his new book of linked stories, *I Sailed with Magellan*, Nov. 17 • Robert Schanke, Central College professor of theater, reads from his new biography, *That Furious Lesbian: The Story of Mercedes de Acosta*, Nov. 18 • Gabe Hudson reads from his novel, *Dear Mister President*, Nov. 19 • Bob Tarte reads from *Enslaved by Ducks*, Nov. 20 • Audrey Niffenegger reads from her new novel, *The Time Traveller’s Wife*, Nov. 21.

**Public Space ONE**

**6½ S. Dubuque St. (above the Deadwood), Iowa City**

Public Politics: Iraq, Nov. 2, 8pm • Public Politics: Cambodia, Nov. 9, 8pm.

**Riverside Theatre**

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

Thursday Theatre Talk, UI English professor Miriam Gilbert, Kristen Behrendt and Matthew Vire discuss the upcoming production, *The Last Five Years*, call for complimentary

tickets, Nov. 13, 5:30-6:30pm, complimentary wine and coffee available in the lobby starting at 5pm.

**40 Schaeffer Hall**

**UI campus, Iowa City**

“Herbal Products: They’re Organic But Are They Safe?,” David Wiemer, professor and chair of chemistry, Nov. 1, 10am • “Maps and Their Makers: Decidedly Deliberate Deceptions and Distortions,” Marc Armstrong, professor and chair of geography, Nov. 15, 10am.

**Shambaugh Auditorium**

**UI Main Library, Iowa City**

Travel/adventure writer Peter Matthiessen, reading, Nov. 2, 5pm.

**Shambaugh House**

**Clinton & Fairchild, UI campus, Iowa City, 335-0416**

Q&A with travel/adventure writer Peter Matthiessen, Nov. 2, 3:30pm.

**UI Art Bldg.**

**UI campus, Iowa City**

“Adriaen Coorte: the Vermeer of Still Life,” Fred Meijer, speaker, Nov. 13, 7:30pm.

**UI Museum of Art**

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

“20th Century German Art in the Permanent Collection,” gallery talk by UI doctoral student Kathryn Floyd, Oct. 30, 7:30pm • “KSUI Know the Score Live,” Hualing Nieh Engle and Christopher Merrill on the International Writing Program; UI psychology professor David Watson and poet Marvin Bell on dreams and their effect on creativity; Jay Semel, Obermann Center for Advanced Studies; Christopher Squier, Dows Institute for Dental Research; and Judy Polumbaum, UI Journalism and Mass Communication, on tobacco and how marketing and culture influence its use around the world; Oct. 31, 5-7pm (See *Music and Dance* for rest of program) • “On Parallel Modes of Expression: Surfers and Artists,” Ken Walker, UI grad student in print-making, Nov. 13, 7:30pm • “KSUI Know the Score Live,” Nov. 14, 5-7pm • Workshop students Erica Fiedler and Shane McCrae, poetry reading, Nov. 20, 7:30pm.

**Women’s Resource & Action Center**

**130 N. Madison St., Iowa City, 335-1486**

*Support & discussion groups (pre-registration required)*

“Eating Disorders Support Group,” Tuesdays 7-8:30pm beginning Oct. 28 (join no later than Nov. 4).

**EVENTS/FESTIVALS**

**Old Brick**

**26 E. Market St., Iowa City**

Day of the Dead Celebration, Nov. 1, 6:30pm.

**Public Space ONE**

**6½ S. Dubuque St. (above the Deadwood), Iowa City**

Charlie Brown Fest, Nov. 15, 7-10:30pm.

**US Cellular Center**

**370 First Avenue NE, Cedar Rapids, 363-1888**

Festival of Trees, Nov. 18-23.

**FILM/VIDEO**

**Becker Communication Studies Bldg.**

**UI campus, Iowa City**

“Land, Landscape & Reflections on Home: Ten Short Films About Place from the University of Iowa, 1972 to the Present,” 80-minute program of short films that consider the concept of place, Nov. 1, 7pm.

**Cedar Rapids Museum of Art**

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

*The Roman Empire of the First Century, Part II*, Nov. 15, 1-2pm • *Rome and Pompeii*, Nov. 29, 1-2pm.

**Public Space ONE**

**6½ S. Dubuque St. (above the Deadwood), Iowa City**

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Image: Patrick Dougherty, *Hot Trick*, 2003

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## MISC.

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Holiday House Tours, Nov. 28–Dec. 31, Tues–Sat, 10am–3pm; Sun, 12–3pm • Santa, Snacks and Stories, storytelling, crafts, interactive performance, Nov. 30 & Dec. 2, registration required.

### CSPS

1103 Third St. SE, Cedar Rapids, 364-1580  
Paul Engle Christmas, Nov. 30, 2–4pm, Paul Engle Center.

### Holiday Inn

1220 First Ave., Coralville  
Diabetes Health Fair (precedes Diabetes Awards Banquet at 7pm, see *Words*), Nov. 7, 5:30–6:30pm.

### Public Space ONE

6½ S. Dubuque St. (above the Deadwood), Iowa City  
Haunted House, Oct. 31, 5–10pm • Bi-Community Social Event, Nov. 8, 7–11pm.

### US Cellular Center

370 First Avenue NE, Cedar Rapids, 363-1888  
Iowa Cheerleading Competition, Nov. 1, 9am–4pm • Arts and Crafts Show, Nov. 28, 9am–9pm; Nov. 29, 9am–6pm; Nov. 30, 10am–5pm.

### Ushers Ferry Historical Village

Cedar Rapids, 286-5763  
Harvest Dinner, Nov. 1, 6pm.

## CLASSES

### Iowa Memorial Union

UI campus, Iowa City  
Calligraphy workshop, in conjunction with Nov. 12 performance by the Cloud Gate Dance Theatre of Taiwan in Hancher Auditorium, Nov. 8, 9am–4pm, River Room 1, call

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*Whitmore continued from page 14*


like that. Neither pretentious nor caught in the trap of “authenticity,” William Elliot Whitmore just is. It’s nice to hear a musician who evokes the rich folk and country music tradition, but who is also completely in and of the moment; his presence is a reminder of what we have lost in a culture that has to pin down as private property every melody, gene, word and brick in the public square.

The most wrench-inducing example of this shift to privatize everything is the legacy of Guthrie’s own “This Land is Your Land,” a song written by an unabashed socialist as a paean to communal property. (One key lyric goes, “A sign was painted ‘Private Property’ but on the backside it didn’t say nothing.”) Even though it was written over 60 years ago, the song still is, to quote Guthrie himself, “private property.” The executors of his estate continue to collect royalties from his music, which is also ironic because Guthrie based the song’s melody on the Carter Family’s 1928 recording “Darlin’ Pal of Mine,” which was derived from a 19th-century folk song. This means that, in the 21st century, Guthrie’s estate can collect royalties on a song about communal property that was based on a tune from the 19th century. And with the passing of the Sonny Bono Copyright Extension Act in 1998, its copyright protection was extended for another 20 years (and Time-Warner can keep “Happy Birthday to You” until 2030). It’s shameful that Guthrie’s estate continues to tarnish this socialist musician’s beliefs by keeping “This Land is Your Land” in private hands, but in the current cultural climate, I guess it’s not that surprising—it’s just depressing.

But the great thing about art and artists is that they often resist conventional wisdom in a way that lawyers and accountants won’t or can’t. Fortunately for us, Will Whitmore and a handful of other musicians continue to keep the folk tradition alive through sheer love—of our rich culture and, first and foremost, of music.

Whitmore plays the Mill, Saturday, Nov. 1. **LV**

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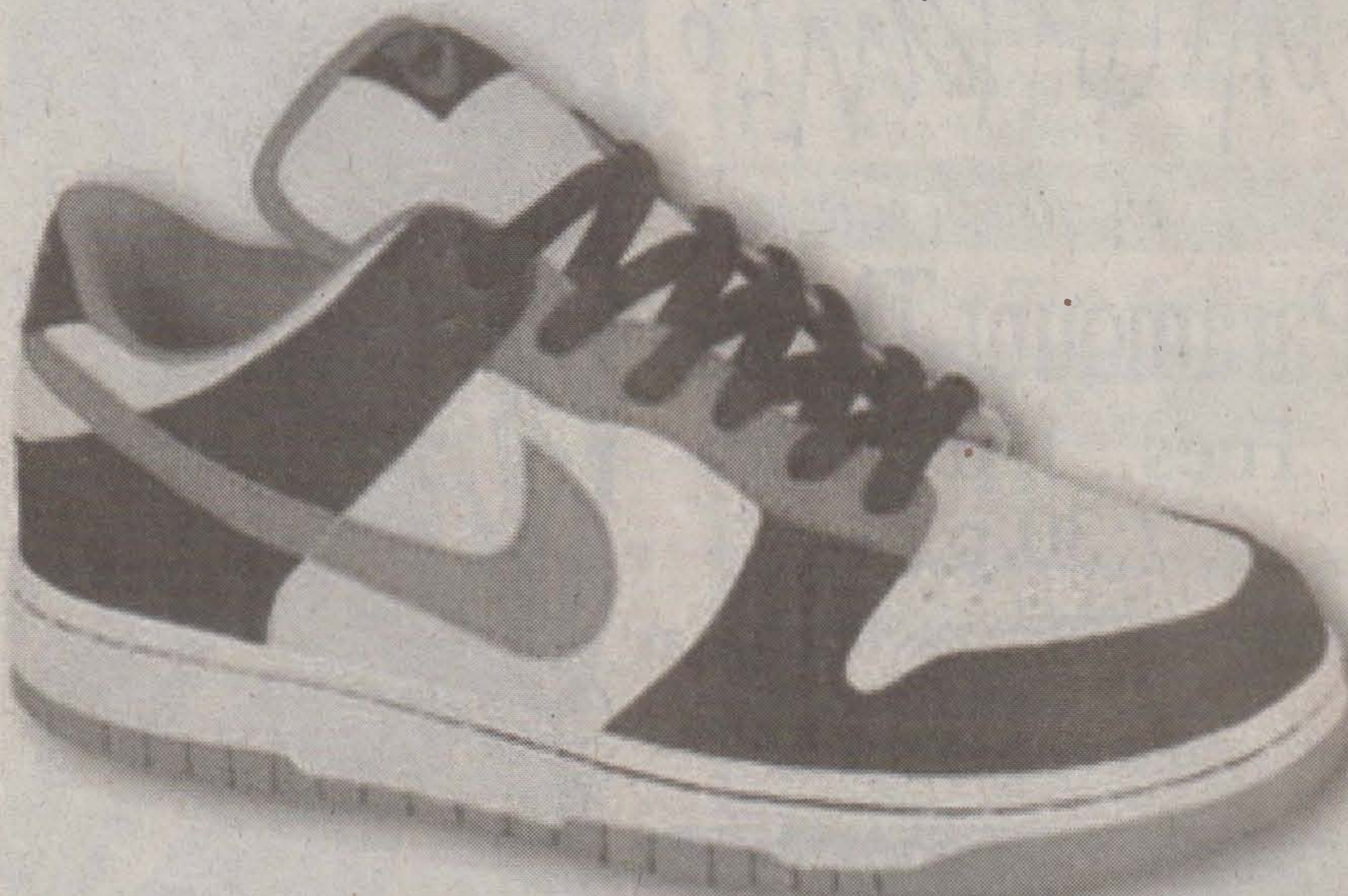
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Strange but True!

# News Quirks

Compiled by Roland Sweet

## Curses, Foiled Again

Two men entered a convenience store in Mishawaka, Ind., brought some items to the counter and told the clerk they needed to go to their car to get some money. When they returned five minutes later, one of them asked the clerk for a pen to write a check, then showed her his checkbook and a carbon copy of a check where he had written "put it in the bag." The *South Bend Tribune* reported that the clerk told one of the men she didn't understand what the note meant, and he responded that he

didn't know either because his accomplice had written the note. The clerk told police that the men began to argue over the note and eventually left the store empty-handed.

## A Mighty Wind

Police in Port St. Lucie, Fla., charged Joan W. Harris, 70, with wounding her husband Robert when they argued about Hurricane Isabel. "Apparently the argument began while the husband was watching football, and the wife was insisting he make hurricane preparations for Hurricane Isabel," police Officer Kacey Donnell told the *Port St. Lucie News*. "He refused and said he'd get to it at halftime." Donnell said that when halftime came, the husband tried to "discuss the matter at more length with her," but Harris grabbed an 8-inch butcher knife and chased her husband of 51 years into the bedroom, then began "stabbing at the door before gaining entry and flinging the knife at him, catching him in the lower leg."

A second pre-victim of Isabel was Hugh

Mills Jr. of Simpson, N.C. Fire chief Johnnie Mayo said that Mills was in his garage testing a generator in anticipation of the hurricane when it malfunctioned, caught fire and burned his one-story house to the ground.

## God Bless America

When a new law went into effect requiring all Minnesota schools to say the Pledge of Allegiance at least once a week, St. Paul's Central High School wasn't able to buy enough American flags for the school year. "It's very expensive to outfit a school like this with flags and flag holders," principal Mary Mackbee said, explaining that the school's solution was to show an image of the flag on classroom television sets.

## Watch Out for the Fine Print

The staff of the San Diego Public Library searched two hours for a 32-page book no bigger than the head of a match, created by German typographer Josua Reichert in 1938. The book was eventually located, right where it should have been. Library officials explained that the magnifying glass used to view the volume had been bumped out of alignment.

## Fifth-Amendment Follies

Andy Smith, 43, of Denton, Texas, was making a PowerPoint computer presentation for his employer when he accidentally displayed pornographic images of teen-age boys. After his arrest, investigators found hundreds of similar images on his home computer. Smith lost his job, had to resign as pastor of Landmark Baptist Church in Sanger and was sentenced to four years in a Texas prison on kiddie-porn charges.

## Fruits of Research

Researchers collecting whale dung in the icy waters of Antarctica claimed to have taken the first photograph of a minke whale farting. "We got away from the bow of the ship very quickly," said Nick Gales, a scientist from the Australian Antarctic Division. "It does stink."

Yale University researcher Marc Abreu announced the development of technology that uses an eye patch or sunglasses to track human body temperature. Noting that his research found that a small area of skin near the eyes and nose was connected to a "thermal storage center" in the brain, he explained that the wireless technology could be used to prevent heat stroke and dehydration in athletes and tell women precisely when they're ovulating.

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

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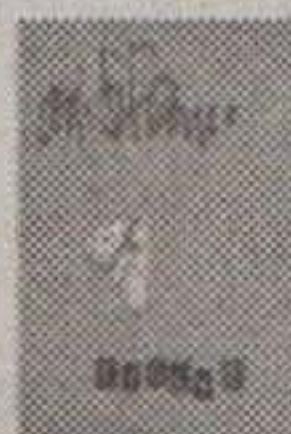
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**SCORPIO** (Oct 23–Nov 21) This month is about partnership, shared financial resources and living arrangements. Changes in living arrangements are highlighted, especially those that enhance relationships with partners and creative associates. Much of this is about finalizing changes already in the works for a long time. You can make the financial changes you need to without undue worry. The stars reveal a high level of flexibility and maneuverability in financial areas. Be conservative in day-to-day spending to protect long-term financial holdings. Don't let old habits or attachments hold you back.



**SAGITTARIUS** (Nov 22–Dec 21) Sagittarians are feeling motivation and self-doubt, empowerment and disempowerment at the same time. It's like, somehow, someone else is using your power in ways that you wouldn't and you have to go along. Lots of things are going on; you're right in the middle of it but you can't control the outcome, much. This is the planets' way of helping you change direction when you don't know you need to change direction and wouldn't do it on your own. A troubled or troubling female figure will occupy your thoughts.



**CAPRICORN** (Dec 22–Jan 19) Capricorns' power rests in their ability to organize partners and subordinates. Partners and subordinates are proving burdensome and uncooperative, however. Perhaps they, like yourself, need a little break, whether they realize it or not. Keep it light. Use your power to distract and amuse. The alternative is a mental and emotional labyrinth of anxiety over the consequences of past actions and worries about the future. The deck will soon be completely reshuffled anyway. New mandates will soon occupy your time and you will have a whole new hand to play.



**AQUARIUS** (Jan 20–Feb 18) This is fairly unusual for Aquarians—to be at the mercy of forces beyond their control, to be so dependent on the kindness of strangers. Fortunately, and, perhaps, characteristically, Aquarians have an inside track, enabling them to bypass or at least streamline transactions and processes and help ensure a favorable and timely outcome. Thoughts, feelings and anxieties could get a little out of hand. Your imagination is being very strongly stimulated right now and this could make you worry unnecessarily. Spending a little extra quality time at home will help.



**PISCES** (Feb 19–March 20) Impatience, overreaction and overexcitement are the problem for Pisces this month. Forward movement on vital projects will shortly resume. Meanwhile, take care of details you might have let slide and complete tasks that, while boring, are essential to future success. By month's end, the alternatives will have narrowed and the pressure will have increased enough to make all involved see the need to move forward. You might also find important women in your life less cooperative and in need of further reassurance with regard to your motives and plans.



**ARIES** (March 21–April 19) You have too many options, especially in long-term financial areas, and so much advice about what to do it only adds to the confusion. Also, your instincts tell you that most of the options and most of the advice aren't very good. By month's end, things will begin to sort themselves out. The bogus options and the bogus advice will fade. What remains might

not be the most appealing, but you can trust it. Be cautious about long-distance commitments, personal and otherwise.



**TAURUS** (April 20–May 20) Financial and partnership affairs will cross a threshold in November. You have plenty of insight into your present situation and plenty of room to maneuver. But you have little leverage and no clear way to go. You might have to act without the support of confused or indecisive partners. It is abundantly clear that the present situation is not viable, long term. Many possibilities will evaporate. Financial needs will influence the outcome. Changes in long-term financial arrangements will leave a door open, however. Clarity will come at month's end.



**GEMINI** (May 21–June 20) Take advantage of opportunities early in November, but be careful not to bite off more than you can chew. You are facing increasing levels of passive, but stubborn, resistance from indecisive and uncooperative partners. Things will tighten up at the end of November when everyone is basically forced to choose a direction. Patience will grow short and tempers flare. Fortunately, your own desires will be clearer by then—at least in your own mind—and some old, frustrating obstacles to your goals will begin disappearing.



**CANCER** (June 21–July 22) Some problems on the job that you recently got beyond are threatening to return. They were especially difficult to bear the first time around because you had so little power over the situation. However, a lot has changed. You have more power over things now, even if it is hard for you to exercise it directly. Your potential adversaries don't have the power they once had, either. This is not a good time for romance, especially on the job.



**LEO** (July 23–Aug 22) You know how a "cat on a hot tin roof" feels...very jumpy. That's how the lions will be feeling this month—for good reason. There's scarcely a single relationship not threatening to become an expensive, time-consuming entanglement. That includes relationships already established. Fortunately, by month's end, the potential entanglements will be whittled down to one or two. Preserving those will mean tough choices. For once, Leos should listen to the authority figures in their lives.



**VIRGO** (Aug 23–Sept 22) Well! Virgos have their hands full. Outright hostility and personal attacks. Hellacious levels of inertia. Misguided and obsessive opposition. Serious misgivings. High levels of premium-quality, grade-A chaos. You have an amazing amount of insight into the situation and, when you put your mind to it, impressive powers of communication. Also, somebody up there really likes you and is trying very hard to help. When all is said and done, you will most likely win.



**LIBRA** (Sept 23–Oct 22) Librans are in a situation no one else understands, over which they have little power, and they are surrounded by people whose advice could get them in hot water. Opportunities seem to abound. Relationships seem to beckon. Librans seem like the toast of the town. However, none of this is quite as it seems. You know that the present situation is tentative and the realistic options are fewer than they appear to be. You know that the present situation has no permanence except as a stepping stone to a brighter future.



**30** Schwillbillies  
Gglitch

**31** The Slats/Lucy Star  
Nolan/Crime and Judy

**1** Public Property  
Sphere/5th of Paradise

**2** 7 Nations

**4** Ekoostik Hookah/  
Euforia

**5** Poetry Slam

**6** Leven/ The Pimps  
8 Found Dead/Silver Lining

**7** Drum & Tuba  
That One Guy w/ Funkmaster Cracker

**8** Beautiful Feet  
Goldbricker/Genital Hercules

**9** The Pansy Division

**13** Family Groove Co.  
3 Degrees of Freedom

**15** Standing Akimbo  
Breachholder/Breakdance

**19** Poetry Slam

**20** Euforia/The Westfall

**21** Flood Plane

**22** Savage Aural Hotbed/ProtostarR

**26** NICKELBAGOFUNK

**28** Kevin Basset

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