

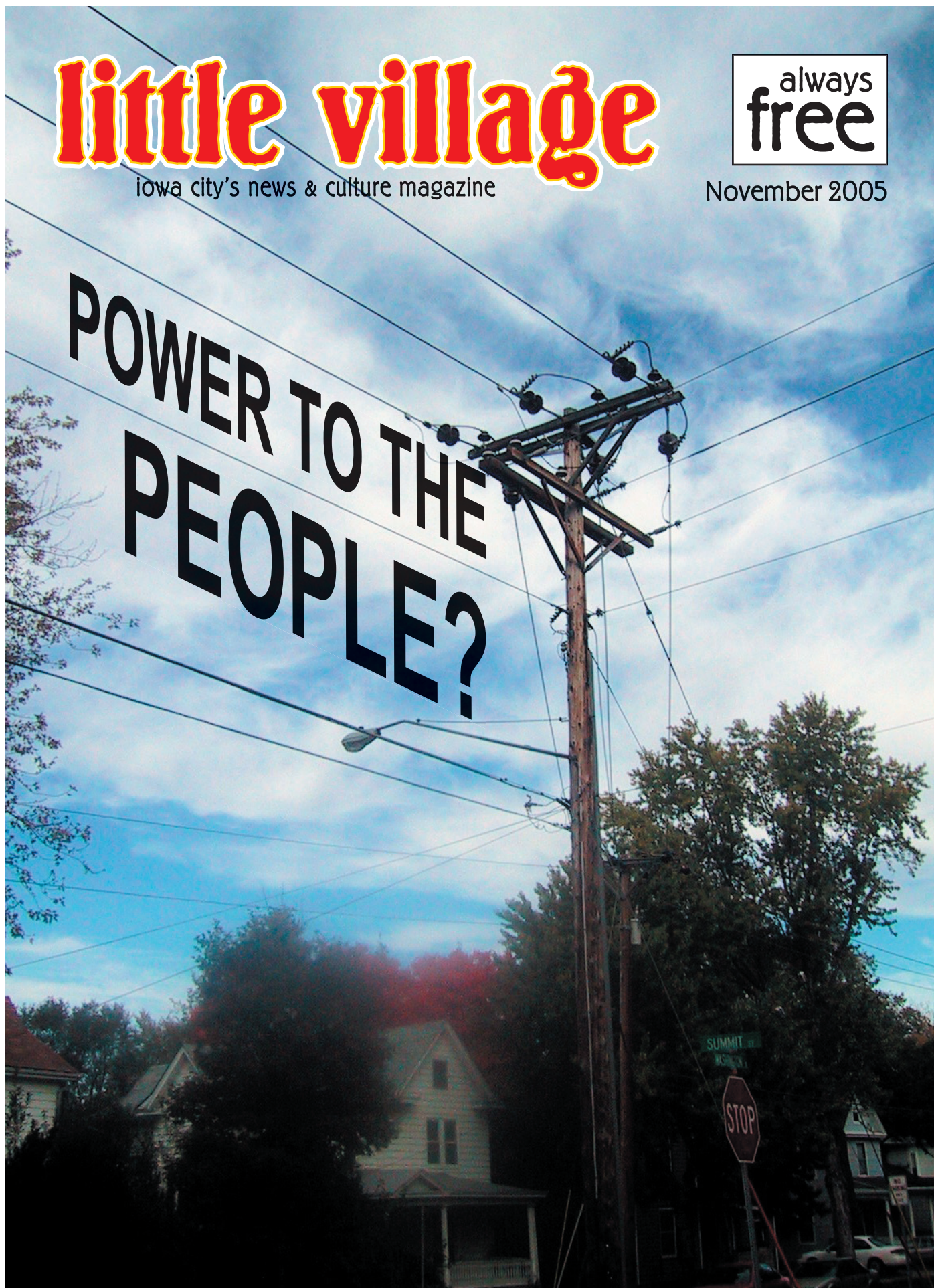
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November 2005

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announcements

“Iowa City’s Best Third Place Contest”

Next month, watch *Little Village* for the official launch of the “Iowa City’s Best Third Place Contest.” Author Ray Oldenburg coined the term “third place” in his book *The Great Good Place*. “Third places” are “public places that host the regular, voluntary, informal, and happily anticipated gatherings of individuals beyond the realms of home and work,” the latter being our first and second places. In the subtitle to his book, Oldenburg identifies “third places” as “cafés, coffee shops, bookstores, bars, hair salons and other hangouts at the heart of a community.” As “the heart of a community,” they are the locations of much of our social vitality and the grassroots of democracy.

The winner of the contest will receive a feature in *Little Village*, a signed letter of congratulations from Ray Oldenburg, an autographed copy of *The Great Good Place* and participation in a WSUI “Talk of Iowa” radio program on “The Third Place and the Creative Economy.”

Further details and the nomination process will appear in the December issue of *Little Village*. In addition to *Little Village* and WSUI, sponsors of “Iowa City’s Best Third Place Contest” are the Iowa Project on Place Studies at The University of Iowa, the Standing By Words Center, and the Iowa Cultural Corridor Alliance.

New advice column

In December we will introduce an advice column entitled ‘Ask Genevieve.’ Genevieve comes to *Little Village* as a recent graduate of the University of Iowa Master’s in Social Work Program. She has worked in the human services field for over seven years, counseling both children and adults. Her column is an open forum to ask questions about interpersonal problems, including love, dating, friendship and more. You can email Genevieve at little-village@usa.net or send your letters to c/o *Little Village*, P.O. Box 736, Iowa City, IA 52244.

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Advertising and Calendar deadline
is the 3rd Friday of every month

THIS MODERN WORLD

by TOM TOMORROW

Conservative Jones, boy detective

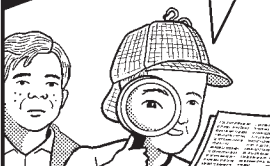


and the
Mystery of the
Missing Mystery

CONSERVATIVE JONES IS STUDYING THE M.S.M. FOR CLUES!

VALERIE PLAME--JUDY MILLER--SCOOTER LIBBY--NONE OF THIS MAKES ANY SENSE!


THE SPECIAL PROSECUTOR HAS BEEN INVESTIGATING SOMETHING FOR TWO YEARS--BUT FOR THE LIFE OF ME, I CAN'T FIGURE OUT WHAT!



THE EVER-FOOLISH MOONBAT MCWACKY THINKS HE KNOWS THE ANSWER!

ER--I BELIEVE HE'S BEEN INVESTIGATING THE FACT THAT AN UNDERCOVER CIA OPERATIVE WAS OUTED IN AN ACT OF POLITICAL RETALIATION AGAINST HER HUSBAND.

OH, MOONBAT--WHEN WILL YOU START LIVING IN THE REAL WORLD?



THE BOY DETECTIVE SPRINGS INTO ACTION!

YOU SEE, SON, THIS IS NOTHING MORE THAN THE CRIMINALIZATION OF POLITICS!

THANKS, MISTER KRISTOL! THAT REALLY HELPS ME FRAME THE ISSUE!

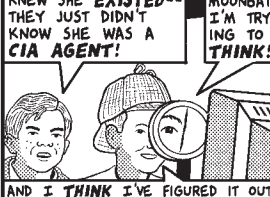


THE RIGHT-WING BLOGS PROVE INDISPENSABLE AS ALWAYS!

WHAT A GOOD POINT! IF PEOPLE ALREADY KNEW JOE WILSON HAD A WIFE--THEN WASN'T SHE ALREADY 'OUTED'?

OH FOR GOD'S SAKE, OF COURSE PEOPLE KNEW SHE EXISTED--THEY JUST DIDN'T KNOW SHE WAS A CIA AGENT!

QUIET, MOONBAT! I'M TRYING TO THINK!



CAN YOU GUESS THE SOLUTION TO THE MYSTERY OF THE MISSING MYSTERY? (TURN PAGE OVER FOR THE ANSWER!)

IT'S SIMPLE--I CAN'T FIND THE SCANDAL--BECAUSE THERE ISN'T ONE!

NOW IT'S ON TO MY NEXT CASE--THE MYSTERY OF THE PRESIDENT'S MISSING POPULARITY!

THAT ONE HAS ME STUMPED!



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HOW THE DEMOCRATS CAN SCREW UP IN '06

"That trick never works."

-Rocky, the Flying Squirrel

By just about any conceivable standard, late 2005 has been a horrible time to be a Republican. Forget the old saw about chickens coming home to roost—at this point, the trees are rapidly filling with big flocks of smiling vultures. After five years of ignoring public opinion, uncomfortable realities and whatever standards of public conduct they found personally or politically inconvenient, the Republican regime finds itself suddenly and inevitably faced with

public disapproval, numerous national crises, and a truly amazing assortment of subpoenas, indictments and scandals.

Given the well-known law that every action is accompanied by an equal and opposite reaction, one would expect that the falling fortunes of the Republicans would produce a corresponding rise in the fortunes of the Democrats. Unfortunately,

politics is more like football than physics, with the fact that the Republicans have fumbled on play after play rendered entirely moot by the Democrats' repeated failure to fall on the loose ball, much less run it to the end zone. And while it is entirely inevitable that the Donkeys will take possession after the Elephants' fourth down, their chances of scoring seem greatly hindered by their seemingly complete failure to define the location of the goal posts and the identity of the quarterback.

In sad point of fact, the Democrats have routinely loused up every free lunch they've been served in every election cycle since '76, and show every indication of continuing this grand tradition into 2006 and beyond. With this rich history as our guide, let's riffle through some likely pages of the 2006 Democratic playbook.

GIVE 'EM ENOUGH ROPE: A perennial favorite, most recently used by the Kerry campaign to turn their anticipated 2004 presidential rout into a heartbreak squeaker for the Bush squad. Already we are being treated to the spectacle of Congressional Democrats practicing the tricky art of maintaining dignified silence in the face of a list of Republican outrages that by rights should send them screaming from the rooftops. This strategy has largely fallen on the Democrats' inability to convince the voting public that dignified silence is the same thing as moral superiority. This is because, frankly, it isn't.

LEAVE IT TO THE EXPERTS: Hire a bunch of consultants. Conduct a bunch of focus groups. Tailor the campaigns accordingly. Sell candidates like so much packaged deli meat. Discourage engaged citizenship in favor of passive consumerism.

PRACTICE BIPARTISANSHIP: A truly astonishing number of the points racked up by the Republicans over the last couple decades have been the result of Democrats throwing interceptions and running in safeties.

NATIONALIZE THE CAMPAIGN: A remarkably effective vote loser in 2002, and with recent polls showing a double digit margin of Americans expressing a preference for a Democratically controlled Congress over a Republican one, an all too tempting strategy for '06. This would work just fine if voters entered the booths on Election Day and faced a choice of two

levers marked "Democrat" and "Republican." They do not. While it is a pressing necessity for the Democrats to restore some kind of identity and direction to the national party, people vote for candidates, not platforms and majorities are built one district at a time.

RUN FOR THE CENTER: A/K/A the triangulation strategy or zero-sum game, which consists of defining one's self as a slightly less extreme version of one's opponent in the hopes of siphoning off some of his or her less committed supporters. The main drawback of this strategy is that it fundamentally allows that opponent to effectively define the terms of the campaign every time out of the gate. With the Republicans having swung further to the right with each passing election cycle, Democrats aiming for the middle of the road have increasingly found themselves teetering on the lip of the right hand ditch. This strategy was perfected by former President Bill Clinton, who went on to oversee the passage of more of the Bush I era Republican agenda than Poppy could ever have managed.

ASSUME CIRCULAR FIRING SQUAD FORMATION: Why should the party insiders get all the action? This is one game the rank and file can play. Single issue and identity politics voters can have hours of fun raking candidates who agree with them anything less than one hundred percent of the time over the white-hot coals of their righteousness, while at the same time alienating potential voters with their naked contempt for anyone too stupid and backward to see things their way. With the perfection like the enemy of the good, the real enemy wins every time. **lv**

EC Fish is an Iowa City exile and veteran political columnist. He lives, works, writes and cooks pit barbeque in Northeast Minneapolis, because his sons live there.



Food as a Second Language

There has been a cultural revolution in this country over the last 50-75 years, a sort of ethnic cleansing that has removed from most people's minds any understanding of food, of cooking, of the pleasures of the kitchen and table and replaced it with the language of the drive-thru, the shopping mall, and the convenience store.



it's about the
FOOD

Chef Kurt
Michael
Friese

Nowhere is this more evident than in our schools, where our kids are not taught about food and cooking, not even the "Home Economics" of my high school years. No, instead the Iowa City Community School District (ICCS) teaches something called "Family and Consumer Science." There you have it—we are not raising citizens, we are raising consumers. Our children are being taught one way of

surviving in this modern, fast-paced world: the way of conspicuous consumption.

A recent federal mandate requires that every school district write and implement a "Wellness Policy" that addresses, among

The Iowa City Community School District (ICCS) teaches something called "Family and Consumer Science." There you have it—we are not raising citizens, we are raising consumers. Our children are being taught one way of surviving in this modern, fast-paced world: the way of conspicuous consumption.

other things, the epidemic of obesity and childhood diabetes now rampant in our youth. This is a noble endeavor; however, it must be more than a mere academic and bureaucratic exercise. What is called for here is a true revolution, one that, like

all revolutions, will be very difficult to conduct in the face of the stalwart forces of the status quo.

Like all of us, our children are what they eat, and they cannot be expected to learn and grow effectively on fat, salt and corn-sweetener-laden government subsidized surplus. What is offered to them today is the result of the entrenched bureaucracy at the USDA, the immovable object of parental indifference, and the irresistible force of union and administrative fear of change. Unlike the rest of the student's school day, the lunch period is conducted not by the curricular side of the school system, but by the maintenance side. Meanwhile the hardworking members of the ICCSD Food Service staff are restrained by inefficient kitchens, ludicrous time restraints, and a budget that is laughable at best. How well would you expect to eat on \$1.60?

We need a paradigm shift. From the parents and the rest of the taxpayers in the district, we need an understanding that spending more money is not "just throwing money at the problem," it is an investment in the health and well-being of our children and our community. Parents must no longer choose to ignore the situation to the proven detriment of their children. From the teachers' unions we need the flexibility to see that there

FOOD continued on page 22

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Prairie Weather

Iowa from Rain to Harvest; the annual Harvest Lecture



In these darkening days of autumn, as the temperatures drop and as the land shuts itself down toward the coming winter's rest, we gather the crops. It is also the time for harvesting our stories and sharing them. And so it is time for the annual Harvest Lecture once again, a tradition started eight years ago by Steve Semken, publisher of the Ice Cube



**UR
HERE**
THOMAS
DEAN

Press and founder and director of the Standing By Words Center, whose goal is to provide us with the tables on which we can set our stories of nature, local character and spirit.

The alchemy of elements—air and water—can produce some of the earth's greatest

fire and lightning, and prod the land into bounty. Flora, fauna, and humanity's very existence pin their hopes on the

predictability of the weather's ever-shifting patterns. Of course, life never works out the way the creatures of the world want it.

In these darkening days of autumn, as the temperatures drop and as the land shuts itself down toward the coming winter's rest, we gather the crops. It is also the time for harvesting our stories and sharing them.

An anomalous shift in the jet stream can withhold summer's providential rains and nurturing temperatures from the soils of the Midwest, and the food we try to grow

won't. A winter parsimonious with snow leads to a devastated food supply or fire for creatures of the forest. High-category hurricanes not only destroy local lives, but also send entire nations into tailspins. Humanity's more trivial (though still important) pursuits are prevented or enabled by the capriciousness of the weather: skiing, swimming, morel-hunting, gardening, shooting hoops in the driveway.

It's no wonder that we like to talk about the weather so much. I do it all the time in this column. When I do, I inevitably end up talking about how fundamental the weather is to our character in this particular place. Caught as we are in the sweet spot where Arctic, desert and Gulf air masses collide, we enjoy the change of seasons, grow amazing things, become privy to monstrous storms, wilt under outrageous humidity, and revel in those few days in spring and fall when the climate is preciously perfect.

With the universal experience of weather, we enjoy a safety net of guaranteed conversation with any stranger. But beyond that surface cliché,



the weather also gives us a treasury of stories to share in a deeper way. Some of our most dramatic and revelatory experiences can be told through our weather encounters. Some of our deepest fears and hopes can be spelled from the

Groups of these bards of the Midwestern atmosphere will speak about their ideas and experiences and read from their writing at Harvest Lecture events in eastern Iowa throughout much of November. The Iowa City event happens on Friday, Nov. 11, 7pm at Prairie Lights Bookstore downtown.

atmospherics that buffet us every day.

This year's Harvest Lecture theme is "Prairie Weather." As in recent years, Steve has gathered a number of Iowa writers to reflect on a theme that plumbs the intersections between nature, place, and spirit here in the midland. (Full disclosure: I'm one of the fortunate writers this year.) Steve, through his Ice Cube Press, has published a volume of essays and stories by these writers. Local KCRG-TV meteorologist Denny Frary provides a foreword. The pieces explore the range of human connection to the forces of the natural world. Faith, love, desire, wonder, mystery, and community all play a part as we deal with the storms—literal and figurative—of prairie weather.

Groups of these bards of the Midwestern atmosphere will speak about

their ideas and experiences and read from their writing at Harvest Lecture events in eastern Iowa throughout much of Nov.. The Iowa City event happens on Friday, Nov. 11, 7pm at Prairie Lights Bookstore downtown. Featured will be award-winning essayist and University of Iowa writing teacher Amy Kolen, Iowa State University creative writing professor and well-known author Mary Swander, and Iowa native Jim Heynen, who is now living, teaching and writing at St. Olaf College in Northfield, Minn.

When the Harvest Lecture takes to the road in other communities throughout the region, it will serve as the annual Humanities Iowa "Voices from the Prairie" celebration of Iowa writers. Venues are Cedar Falls, Nov. 3, 7pm, at the James and Meryl Hearst Center for the Arts with University of Northern Iowa professor Scott Cawelti and *North American Review* managing editor Ron Sandvik; Fairfield, Nov. 5, 7:30pm, at the Revelations Bookstore with UI Press' *Central Standard: A Time, a Place, a Family* author Patrick Irelan, Amy Kolen, and musician/writer/Iowa State University professor Debra Marquart; Grinnell, Nov. 16, 7pm, at the Center for Prairie Studies with Scott Cawelti, Patrick Irelan, and Deb Marquart; and Burlington, Nov. 19, 2:30pm, at the Arts for Living Center with UI professor emeritus and prairie author Robert Sayre, Mary Swander and yours truly.

The collection of writings will be available for purchase at each venue, and locally at Prairie Lights and Iowa Book and Supply. In addition to Humanities Iowa and the Standing By Words Center, other supporters of this year's Harvest Lecture are the Iowa Arts Council and Rockwell Collins.

Prairie Weather shows us how we are what we breathe, revel in, and struggle against as the elements do their work around us. Come share how blizzards, tornadoes, floods, lightning, sunshine, heat and cold and even meteor showers make us who we are. **IV**

Thomas Dean's first published work was a short essay he wrote in elementary school entitled "Sunset on a Calm Lake," printed in a "young writers" collection of some sort that he made his parents buy. The essay was really terrible.

On the Road

When the Harvest Lecture takes to the road in other communities throughout the region, it will serve as the annual Humanities Iowa "Voices from the Prairie" celebration of Iowa writers. Venues are Cedar Falls, Nov. 3, 7pm, at the James and Meryl Hearst Center for the Arts with University of Northern Iowa professor Scott Cawelti and *North American Review* managing editor Ron Sandvik; Fairfield, Nov. 5, 7:30pm, at the Revelations Bookstore with UI Press' *Central Standard: A Time, a Place, a Family* author Patrick Irelan, Amy Kolen, and musician/writer/Iowa State University professor Debra Marquart; Grinnell, Nov. 16, 7pm, at the Center for Prairie Studies with Scott Cawelti, Patrick Irelan, and Deb Marquart; and Burlington, Nov. 19, 2:30pm, at the Arts for Living Center with UI professor emeritus and prairie author Robert Sayre, Mary Swander, and yours truly.

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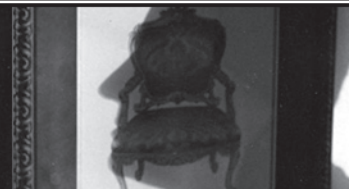
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POWER to the PEOPLE?

The future of power in Iowa City:
Is it lights out for MidAmerican?

by Melody Dworak

Simple answer: No. No, if Iowa Citizens vote “no” on the first question on the Nov. 8 ballot: Shall the City of Iowa City in the County of Johnson, Iowa, be authorized to establish as a city utility an electric light and power plant and system?

who will take over the most powerful position in the world; they’re voting on who controls the electrical power distribution in Iowa City.

It’s been a confusing mess.

Even the task force studying the issue for the Iowa City Area Chamber of Commerce has published misleading information. Their position statement on their Website said, “In addition to the questions discussed in this position

MidAmerican. Community members could visit various “Public Power Parties” including ones at the homes of prominent Iowa City attorney William F. Sueppel and former director of the Iowa City Public Library, Lolly Eggers.

Both have their environmental promises that at times appear more like promises to environmentally conscientious Iowa Citizens rather than to the environment itself.



No, if they vote “yes” and the city council or the Iowa Utilities Board finds the project unfeasible.

No, if they vote “yes” on the first question...that is, unless the study they voted for proves a publicly owned power supplier would save its citizens money. Or are they voting for the city to establish municipally owned power, like the ballot language appears to state?

Iowa City has not seen this kind of barrage of confusing information since the McCain-Feingold Act opened up the loopholes of campaign finance-reform and groups unassociated with either presidential candidate were permitted to print whatever the hell they liked. But citizens in this election aren’t voting for

statement, the citizens of Iowa City will be asked on the Nov. 8, 2005 ballot whether or not the City of Iowa City should enter into a franchise agreement with MidAmerican Energy.”

A quick search of the Johnson County auditor’s Website would have squelched that belief.

Ironically, the more a voter studies the information, the more confusing it gets.

Both Citizens for Public Power and the Committee for MidAmerican Energy have their individual studies that they reference to conjure numbers in support of their causes.

Both have their slogans, their yard signs, their pamphlets and community outreach strategies. Friday Night Concert Series-goers could eat the popcorn and hear the arguments of those representing

Both have their university professors attesting to the credibility of their authoritative information and their lawyers interpreting the ballot language.

Even leaving the numbers out of it, for those of us who didn’t major in statistics or economics, the two sides seem to disagree on what the ballot issues will actually enact if citizens vote “yes.”

Never have the intelligent, educated, critically thinking people of this town disagreed so much about what they’re disagreeing about.

In a letter to the *Iowa City Press Citizen* on Monday, Oct. 10, George Dane wrote, “As I understand the question, a ‘Yes’ vote in effect will be saying, ‘We the voting public of Iowa City, have all the information we need, and have made up our minds that we should have

public ownership of our electric utility system.”

Mr. Dane did not understand the question. He’s like many others.

Terry Smith, operations manager at the Iowa City branch of MidAmerican Energy Company, helped clear some things up in a phone interview with *Little Village*. For the city to move forward on the issue, it must meet at least three requirements of Iowa law.

First, the city cannot have a franchise agreement with any company; MidAmerican’s expired in 2001, said Smith. Second, and this is the point of the ballot issues, the city must have an authorization vote from the public. And third, the Iowa Utilities Board must approve of a plan presented by the city. They would judge whether or not the city was within its territorial rights and if the plan was in the public’s best interest.

Will it mean that anything will change on Nov. 9?

“If it’s in favor, nothing immediately will change,” Smith said. “It is the next major step in the process where the city would take over local distribution.”

If it decides to.

Iowa City has not seen this kind of barrage of confusing information since the McCain-Feingold Act opened up the loopholes of campaign finance-reform and groups unassociated with either presidential candidate were permitted to print whatever the hell they liked.

FROM ELECTRICAL TO POLITICAL

In what instance do the city council members listen to the citizens, and when do they side in favor of big businesses like Wal-mart and MidAmerican?

When the franchise agreement expired four years ago, the city council listened to its citizens. Representatives from Citizens for Public Power “lobbied” or “encouraged”—depending on who you ask—the council so that they would not extend the franchise agreement Iowa City had with MidAmerican Energy.

Then they had to wait to get the issue on the ballot.

“This is the biggest issue in this town in 20 years,” said director of the Emma Goldman Clinic, Karen Kubby.

Kubby referred to attempts by Iowa Citizens to distribute their own power in the 1930s when the city council decided against it.

In 1934, the council voted against taking over power distribution after its citizens gave a majority vote in favor of it.

Frank Jaffe and George Katzenmeyer of the Municipal Ownership League of Iowa City submitted a statement to the *Iowa City Press Citizen* in September of that year that criticized what they called the undemocratic choice of the council. The council voted against the movement despite the fact that the federal government had offered the city depression-era funds to support the municipal’s formation.

Iowa law still permits the city council to reject a majority vote in favor of municipally owned power. They cannot, however, establish municipal power without an authorization vote from the citizens, like the one proposed on the Nov. 8 ballot.

Those in favor of the referendum fear that if it is voted down, they’ll have to wait through another 15-year franchise agreement before being legally able to bring the issue to the table again. It would then be 2020.

Larew believes a “no” vote will do more than tie their hands with red tape.

“MidAmerican, because of its enormous wealth...” he began, “that wealth can turn into political power we haven’t seen since the late 19th century when railroads openly, brazenly and defiantly controlled a disproportionate amount of power in this state.”

He referred to the recent strong-arming by MidAmerican and Alliant Energy companies to force the Iowa Association of Municipal Utilities (IAMU) to halt their support of cities who consider going municipal, as reported by *The Gazette* on May 20.

That article said that the energy companies threatened to support a bill requiring cities who ran their own power to pay more taxes if the IAMU did not halt its support of cities seeking public power. Once the IAMU passed a resolution to refuse aid to cities, the companies quit lobbying. Obviously, the “M” in IAMU does not stand for “Muscle.”

POWER continued on page 22

GIMME FIVE

University of Iowa professor Don McLeese shares his favorite Motor City moments.

by Steve Horowitz

The *New York Times* compared the Fab Four to Beethoven. English teachers equated lyricists like Paul Simon to T.S. Eliot. Musicologists linked improvisational artists like the Grateful Dead to jazz greats like Miles Davis. At this point, said UI professor and music historian Don McLeese, audiences forgot about rock's original, primal qualities until the Motor City 5 (MC5) came around and reminded teenagers what it was all about.



McLeese is a former music critic for the *Chicago Sun-Times* and the *Austin American-Statesman* as well as a senior editor for the alt-country magazine *No Depression*.

In the past McLeese wrote country music pieces for *Rolling Stone*, and from 1987 to 1999 he wrote and revised most of the music entries for the *World Book Encyclopedia*. He now teaches as an associate professor in the UI School of Journalism and Mass Communications.

McLeese has just penned a book on the MC5 that focuses on the band's legendary first lp, *Kick out the Jams* with a title of the same name. His book is just one in the series of pocket sized works on seminal rock records put out by Continuum, a segment of the Continuum International Publishing Group.

McLeese saw the MC5 perform in Chicago on the eve of the 1968 Democratic National Convention, the same night that anti-war protests and riots filled the streets of the windy city. He and his brother were



lured to the event by the promise of a big rock festival.

Rumors flew that bands like the Rolling Stones, Big Brother and the Holding Company with Janis Joplin, maybe even The Beatles and Bob Dylan would be there. But with the promise of danger in the air, only one band had the guts to show up and play: the MC5.

"I didn't know what hit me then," McLeese said while sipping on a glass of red wine at George's Buffet on a

Chicago youth, was more accustomed to the era's conventional hip music. Previously, his tastes ran to British Invasion artists and the clever pop musicians of the East and West Coast scenes. The hard rocking Detroit boys presented an aural assault whose effects on him lasted long after the show.

"*Kick out the Jams* isn't even the MC5's best album by musical standards," according to McLeese, "that would be *Back in the USA*."

Rumors flew that the Rolling Stones, Janis Joplin, The Beatles and Bob Dylan would be there. But with the promise of danger in the air, only one band had the guts to show up and play: the Motor City 5.

muggy Monday evening. "I was more shell shocked by the experience than enlightened. Nothing in my frame of reference before that prepared me for what to expect."

McLeese, then an 18-year-old suburban

But it was *Kick out the Jams* that got all of the attention. Even before the record came out critics were writing about it in places like *Rolling Stone*. However, by the time it was released, there was a backlash against the record and the group. The

hype had the opposite effect and turned people off. Much of this had to do with the band's affiliation with radical White Panther party leader John Sinclair, who promoted the MC5 as part of his guitar army that would lead the revolution against the establishment and free the people. Sinclair was a charismatic leader, McLeese noted, who even enlisted John Lennon's support in his myriad causes.

"The MC5 were a group of kids who aligned themselves with fellow Detroit citizen Sinclair as a way of becoming more popular," McLeese said. "Sinclair saw the MC5 as the embodiment of

word, 'motherfucker.' By today's standards it's pretty tame," McLeese chuckled. "They used the word as a form of endearment, not as a curse."

The album was one of the first to be released in two different versions, one clean the other explicit, just because of the one word.

McLeese's work on the MC5 yielded an unexpected benefit and led him to deliver a paper at a recent national conference on Bruce Springsteen. After *Kick out the Jams* the MC5 worked with Jon Landau, the same guy who famously said something like "I have seen the future of

In the Age of Aquarius, they were misunderstood as musical troglodytes by the rock press. However, years later the MC5 has been hailed as the godfathers of punk.

working class citizens freeing themselves from their environment through rebellious means. For a while, both sides benefited from their mutual association, but the MC5 were much more into hard rock than politics and Sinclair was never much into their music. The bonds were always fragile. It's no wonder they had a falling out."

The MC5 continued making music after the group and Sinclair parted ways but never again achieved the notoriety and cache that the band once had.

The MC5 played hard, loud and fast. In the Age of Aquarius, they were misunderstood as musical troglodytes by the rock press. However, years later the MC5 has been hailed as the godfathers of punk. Groups like The Ramones and The Clash have admitted to be greatly influenced by their sound, and as if to confirm the connection, punk priestess Patti Smith married former MC5 front man Fred "Sonic" Smith and gave up her musical career to be his wife.

In McLeese's book he notes that in the present day, the MC5 has become a fashion statement. Justin Timberlake recently sported an MC5 T-shirt on the cover of *Vibe*. Jennifer Aniston wore one on an episode of "Friends." *Kick out the Jams* couldn't even get on the radio or even in many stores when first released.

"That's because it contained a dirty

rock and it's name is Bruce Springsteen," then dropped out of college to manage and reshape the Boss' career and launch the singer into mega stardom. The producer persuaded both the MC5 and the Boss to focus more on their core rock values to gain a more mainstream audience.

McLeese continues to write about musical topics, although he admits it's hard during the school semester. "I get much more done during breaks and holidays. Teaching is the hardest job I've ever done. I mean, I love it, but it's a lot tougher than people realize," he said.

"Still, writing about the MC5 in a publish-or-perish world and presenting lectures at a Springsteen conference does have its rewards," he said with a twinkle in his eyes. His passion for music seems undiminished by the demands of his profession. **lv**

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

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52 hours of democracy

by Robert Herring

Two hours from Washington we make our final stop at a generic oasis in Pennsylvania. Our driver takes us past a gas station with several buses already parked, hundreds of passengers swarming the few restaurants, to a deserted parking lot on the edge of town.



since the beginning of the Iraq tragedy, to protest global belligerence conducted in our name, to demand accountability for those who blundered, lied, cajoled us into this war, to make our voices heard, if only for a moment, in *our* nation's capitol.

As we cross the Potomac, I look out the window at the white monuments we drive past. This is my first trip to Washington, but this town has become a national disgrace and I'm not here to see the sights. Our bus drives down Constitution Avenue

who dances and blows a whistle. He leads a procession of dozens of disheartened brown ghosts that look like melted candles. These ghosts do their death dances over and over again to the beating drums and screaming whistles. People cling to trees and traffic lights screaming excitedly, "There are people as far as I can see! A sea of people!"

The brown ghosts and drums move on past our Iowa group and we step out onto the road, victoriously anticipating the



After downing a greasy breakfast, my brother and I stand in the parking lot, cold water shocks our teeth as we brush them. I tell him this reminds me of the army—the early hour, the strangeness of watching the sun go down and staring out into darkness waiting for it to come back up, being cold and unable to warm up, the smell of diesel filling the air, clinging to everything. At least it isn't raining.

Carrying over 150 peaceful people from Iowa City, Waterloo, Des Moines, and points in between, three buses have driven through the night to get us into Washington by 10am. Despite the cramped conditions that thwarted sleep, nobody seems the least bit cranky. In fact, when the buses pull back onto the road for the final leg of the trip, the air is filled with a quiet excitement. We hope to be a part of the largest protest in Washington

and I watch as people stream down the sidewalks and gather in parks. They carry signs reading "Bush=Murder," "Impeach Bush," and "The only bush I trust is my own."

march. The sound of drums still fills the air. We have our own drummer, everyone has a drummer. Chants move up and down the crowd in waves: demanding peace, demanding change, demanding to

We hope to be a part of the largest protest in Washington since the beginning of the Iraq tragedy, to protest global belligerence conducted in our name, to demand accountability for those who blundered, lied, cajoled us into this war, to make our voices heard, if only for a moment, in *our* nation's capitol.

The march starts at 12:30pm in front of The Ellipse with booming, fast drums and a bare-chested man wearing a tribal mask

be listened to instead of being dismissed with an irritating smirk and childish yet eerie chuckle.



And we chant, “Show me what democracy looks like, this is what democracy looks like.”

We’re ready to start moving, ready to get the show on the road. But we don’t move and it starts to rain. A police helicopter circles above the march and we shout at it while waving our signs when it flies over. I’m surprised to learn we’ve been standing here for two hours. It hasn’t felt

the “no-man’s land” between the people and the well-manicured lawns paid for by the people. I see Washington has in fact learned some lessons from the Vietnam War, albeit the wrong ones.

According to Democracy Now!, an independent media radio broadcast hosted by Amy Goodman, close to 300,000 people marched in Washington on Sept. 24.

thought we would change the government overnight. We knew American troops wouldn’t start coming home on Monday. But the fact that over 150 Iowans endured a 40-hour round trip bus ride for the sole purpose of spending 12 hours in Washington speaks to the commitment of this movement. The ignorant media, the large percentage of lethargic Americans and the elected officials who fled rather

I’ve heard people ask why we even bothered protesting. We carried signs only we would read and chanted chants to empty buildings as the media looked away. Do you really think you’ll change anything? I find it frightening that dictatorships have begun under such apathy.

like much time has passed and I wonder when we’ll start moving.

At 4:30pm, four blocks in four hours, we make it to the White House. My brother and I veer off into Lafayette Park to sit and rest for a while. I take his camera and move around the park taking pictures of the protesters and the White House. The tail end of the march is passing by, protesters carry empty, flag-draped boxes so people can see what we’re not allowed to see. I walk up to the barricades in front of the house and take pictures of two police officers that film the march as it goes by. Police form a line in

I’ve heard people ask why we even bothered protesting. We carried signs only we would read and chanted chants to empty buildings as the media looked away.

Do you really think you’ll change anything? Protesting the government is unpatriotic and treasonous, by supporting and marching for peace you give aid and comfort to our enemies. Sit down, wave your flag and feel awe when that jet black limo speeds by from one mansion to the next. I find it frightening that dictatorships have begun under such apathy.

Nobody in Washington that weekend

than listened, all can be frustrating to people who believe in peace, who believe that the Iraq war was and is a tragic failure of leadership.

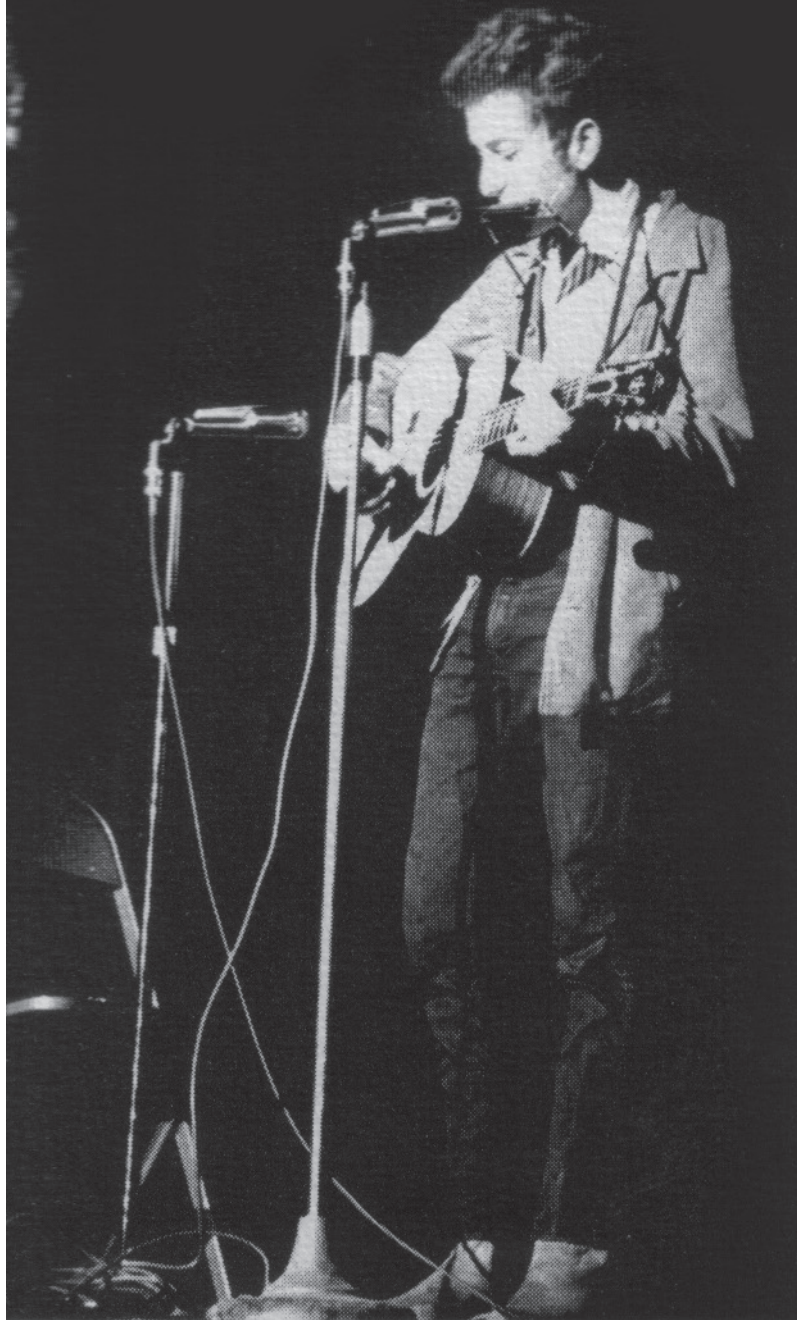
We won’t be beaten and we are not going away. **IV**

Robert grew up in Joliet, Ill., before moving to Des Moines with his family during high school. After graduating, he spent eight years touring the world with the U.S. Army Military Police Corps. He came back to Iowa in 2003 and currently lives in Iowa City and attends the University of Iowa.



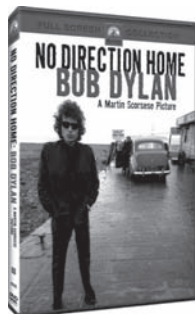
NO DIRECTION HOME:

Diggin' for the Dylan Treasure



by Brendan L. Spengler

It wasn't until I moved into the Midwest that I began to hear stories about so-and-so's mother who went to high school or on some hayride with Bob Dylan. It seems like this Hibbing, Minn., kid got around, at least in terms of gossip. And the punchline to the story is always that he was a huge asshole. Nevertheless, Dylan's far-reaching influence can be heard nowadays in other huge assholes like



Devandra Banhart and Stephen Malkmus. But when you're the most incredible badass in history, people are either gonna love you or hate you.

The main downfall about *No Direction Home* is that Martin Scorsese picked the documentary up from Dylan manager Jeff Rosen, who had been toiling away on the project for years. Then he goes and slaps his name all over it. Literally. Scorsese doesn't even do any of the interviews. And, in fact, much of the footage is available elsewhere.

Now, I realize that this may not be common knowledge to anyone but diehard Dylan fans, but the world really doesn't need another second-rate public television history of the '60s. It's incredibly irritating to watch Zapruder's footage of the Kennedy

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assassination while Dylan sings "A Hard Rain's Gonna Fall" and then have Peter Yarrow (yes, the same fey folkie from Peter, Paul and Mary) tell us it "traumatized the nation." No shit, Sherlock.

I know it was a tumultuous climate in the '60s; that's why people turned to musicians like Dylan. But a guy like him didn't want to be a spokesman for his generation. Much of *No Direction Home* covers this

difficult transition for Dylan. From him opening up for Martin Luther King, Jr. the day he gave his “I Have a Dream” speech (yeah, no pressure there) to opening up sonically with the Paul Butterfield Blues band just two years later, Dylan went through some revolutionary changes in a very short amount of time. But when he wanted to evolve artistically, people went berserk. The prose was the same, the subject matter was still surreal, aware and brutally romantic, but his electric sound just freaked the folkies out.

The documentary does succeed in taking the “way back machine” to the Greenwich Village folk scene of the time

The footage of the Staple Singers, James Baldwin, Gene Vincent, Webb Pierce and Hank Williams are all kosher. And there’s a pirate’s booty of never-before-seen live stuff by Dylan documentarian D.A. Pennebaker.

and it’s an eerie reminder of The Feathers/Akron Family/Banhart triumvirate that is currently not bathing in NYC. If there’s one thing in common between the two, it’s the kids who are too neurotic to hold a day job shouting at themselves like crazy hobos in the street and calling it a “happening.” The only difference is that the kids back then knew how to play their instruments.

But the cool thing about this documentary, despite its redundancy, is the amazing clips of drunk country stars, old soul singers and the Village underground.

The footage of the Staple Singers, James Baldwin, Gene Vincent, Webb Pierce and Hank Williams are all kosher. And there’s a pirate’s booty of never-before-seen

live stuff by Dylan documentarian D.A. Pennebaker. For those of you who left Dylan behind with your ex-girlfriend, watching him perform these songs is like hearing him again for the first time. His energy onstage is spellbinding, whether he’s bare and nervous all by his lonesome singing “With God On Our Side” in ‘63 or energized and confrontational with his electric Band doing “Tell Me, Momma” or “Just Like Tom Thumb’s Blues” in ‘66.

“Maggie’s Farm” at the Newport Folk Festival in ‘64 is an awesome, rolling, runaway train as the audience boos and complains about it being “too loud.” Likewise, the “Like A Rolling Stone” session that Al Kooper narrates—faux-organ player and self-proclaimed inventor of the “Dylan sound,”—is priceless.

Dylan’s ‘65 screen test for Warhol and excerpts from an interview with journalist Studs Terkel are the bees’ knees, too. But, the real gold here is in the Dylan interviews, where he appears both wizened and aloof. His recollections are deadpan and delivered with a sly smile.

He’s not modest, but he’s not looking for you to kneel down, either. And thank God the interviews with friends and archivists aren’t so reverent that you’re sopping up bullshit with a biscuit, like in most “Songwriter. Rocker. Rebel. Legend.” doc’s. There’s plenty of folks calling Dylan a thief, a charlatan and a con-man. And he plays it up. After seeing O.G.’s like Woody Guthrie perform, Dylan said, “There was something in their eyes that said ‘I know something you don’t know,’ and that was the type of performer I wanted to be.”

No Direction Home does skirt the most personal issues of Dylan’s life during the ‘60s. His drug use, his failed marriage and his violent temper are issues that could have shaped him as much as Kennedy’s assassination. This would become even more apparent in the ‘70s. If the kids who hated him for going electric in the ‘60s could have foreseen *Planet Waves* (‘74), *Blood on the Tracks* (‘74) or *Desire* (‘75) they would have blown their minds. But it’s an understandable omission.

The last person that would succumb to an expose-style documentary is Dylan. Although interviews with Joan Baez on her “relationship” with Dylan are annoying and paint her as a hanger-on, she ends up making Yoko Ono look like Kim Gordon.

Suggested Dylan related works:

The Ballad of Ramblin’ Jack (DVD)
Aiyanna Elliott

Eat the Document (DVD)
D.A. Pennebaker

Don’t Look Back (DVD)
D.A. Pennebaker

Backstage Passes and Backstabbing Bastards
(paperback)
Al Kooper

Chronicles Volume 1 (hardcover)
Bob Dylan

Tarantula (paperback)
Bob Dylan

The Bob Dylan Scrapbook ‘56-’66
(companion volume to
No Direction Home)

The Last Waltz (DVD)
Martin Scorsese

Walden (DVD)
Jonas Mekas

But one of the most arguable issues of *No Direction Home* is its ending. The documentary closes with an intense, historical performance of “Like a Rolling Stone” at London’s Royal Albert Hall in ‘66. Soon after, Dylan would crash his motorcycle and go on a six-year touring hiatus. However, during this time he continued to write and record songs, and confuse and disorient the masses.

When the hippies expected him to make a Vietnam album in ‘69, he made a lovely, country odyssey called *Nashville Skyline*. Later he allegedly beat his wife, made two of the best and most revered albums of his career, and became born again.

The end of the chapter may have been in ‘66, but not the end of the story. All famous American outlaws have plenty of treasure to dig through. *No Direction Home* is a solid place to start for Dylan. **IV**



The Tanks

Pull the Trigger, Bear
Self-Released

If you get involved with recording and mixing music, one thing becomes immediately clear: The fewer different sounds you have happening at once, the easier they all stand out in the mix. The Tanks'

lineup of voice, bass and drums capitalizes on the clarity that comes of minimalism. They're not alone in this—two-piece bands like the White Stripes and Lightning Bolt are all the rage these days.

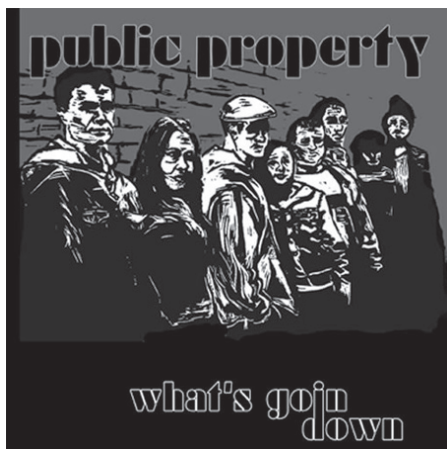
The Tanks are on some other shit, though. Kevin Koppes' voice is stentorian and declamatory, and the rhythm section (Adam Luksetich and Steve Bennet) pumps out tight, muscular Metallica-esque riffing. They're metal without the macho nihilism and screech, and they neatly avoid one of the black holes of modern pop music—rap metal—as well. Koppes delivery is more Bertolt Brecht than Fred Durst.

Lyrically, The Tanks seem more interested in imagery and storytelling than the traditional rock tropes. No love songs here. "This House Is A Firetrap" is an evocative list of images: "This house is a landslide all covered in rubble/Littered with earth and sides moaning with trouble/This house is a firetrap with walls made of matches/With doors made of iron and lipsticks for latches."

Koppes' voice is as much a rhythm instrument as the bass and guitar, but the words seem both dramatic and conversational, though not without humor. From "3D Glasses": "You promised bright blue skies but let them all fall/Drowning in Ketchup with your precious Ken Doll/Would you call it a meltdown?/Are you living in Frown-town?"

I'm not sure how a trio of guys from Dubuque who originally got together to play "Magic: The Gathering" manage to sound this good, but that's just another way The Tanks defy expectations. They borrow from metal in the spirit of homage, not ironic comment. Koppes' lyrics are not as much songs as they are occasionally rhyming diatribes, but with no connection to hip-hop. He has a painterly eye for detail and a literate conciseness, but never sounds stilted or overly pretentious. In short, The Tanks make their own brand of curious fun, and on *Pull The Trigger, Bear*, it's contagious.

Kent Williams



Public Property

What's Going Down
www.publicprop.com

Since the release last year of Public Property's first self-titled CD, the band has garnered quite a local following. Shows at the Yacht Club and elsewhere draw an enthusiastic crowd of fans and newcomers. Listening to *What's Going Down*, the secret of their appeal is clear: catchy songwriting backed

up with a phenomenally tight, talented band.

What's Going Down branches out from Public Property's core roots reggae style, including ska tracks like "Higher," and "Power Trip." The latter is a fantastic work-out for the band, with Dave Bess' ukulele chopping on the off beat, and four-part harmonies floating over a frenetic, chugging rhythm section. The lyrics are a serious, Chomsky-esque reflection on American culpability, belied by the sunny delivery. Maybe Chomsky could learn a thing or two from them about making progressive politics fun.

More traditionally styled tracks like "Choo Choo" and "I Wonder" cleave a little closer to the convention originated in the late '60s by Bob Marley, Toots Hibbert and others. The backup trio of Moreva Minarbi, Georgette Stern and Margaret Larson are directly inspired by Marley's I Threes, and they sound no less sweet. Their interaction with Dave Bess on lead vocals is perfectly within the tradition without being imitative, and has the sort of telepathic meshing that only comes from lots of performance experience.

Bess really comes into his voice on this album. He has a sweet baritone with just a

hint of roughness that recalls Marley a bit, but with a hint of soul that came from well north of Trenchtown. And thankfully, he writes and sings in vernacular American English—nothing makes my skin crawl more than imitation Jamaican patois.

Several songs here like "Momento" are a sort of rock-reggae-hip hop fusion, and Bess is respectable as an MC. They even include a full-on calypso track called "Smoothie" complete with pan drums. "Smoothie" doesn't work as well for me as other tracks here, but since I don't really enjoy any calypso music, I'm hardly its most objective judge.

What makes this album special is the sound of the whole ensemble. Part of this is John Svec's production, which emphasizes instrumental blend and smooth bass. But the many shows Public Property has played have turned them into a great performing band—they manage to be incredibly tight and relaxed at the same time. Somehow I've managed to miss seeing them in Iowa City, but I suspect they're even better in front of an audience. You're a chump if you don't check out this CD, but you're an idiot if you pass up seeing them live.

Kent Williams



Miracles Of God

Sad Times For High Hopes

www.miraclesofgod.net

Miracles of God are the latest of a long line of bands to come out of Iowa City that seem to partake both of a blue-collar desire to rock, and a cartoonish sense of the surreal. Their new CD *Sad Times For High Hopes* comes handsomely decorated with an embroidered unicorn brandishing a Uzi, and the music inside relates to that how? Beats me, but it's cool looking.

"God Forgive America" is a sort of skeleton key of their influences. The verse is what the Pixies would sound like if they still gave a shit, and the chorus is pure AC/DC. The Miracles are connoisseurs of the noisy freak-outs favored by Superchunk and Sonic Youth and lovers of the spazz-pop of early Pavement. Their music is a mélange of all things awesome about pre-Nirvana indie rock, put into service of a scattershot, loopy world view.

Vocals trade off between Sam Lock-Warde and Jason Hennesy, who are read-

ing from different parts of the same page. Jason's songs have a sweet poppiness to them. "Everything's Shit"—all 51 seconds of it—is a tour de force of power pop shininess. "I Fought a Demon" is a thoroughly cracked combination of a Troma horror movie and the Beach Boys, sweetened—well maybe sweetened is too strong a word—by rough and ready trombone.

Sam's songs are noisier but still pack a mean hook. The album opener "You Herd 'Em" must have been as fun to make as to listen to—the band's sound, thick and distorted, get's mashed into a chugging roar. Sam sounds like he's trying to shout them down without a microphone. The band's frequent recourse to screaming is equal parts punk rock and heavy metal, and it's as much a therapeutic decision as a musical one.

They're always a little around the bend, as in the delightful "Don't Shoot Heroin." Jason croons "Don't shoot heroin...with anybody else but me," revealing the romantic side of drug addiction. It could bring a tear to Courtney Love's bloodshot eye. What the Miracles do is write stupidly good songs, and then bash the hell out of them, which if you think about it is a pretty good way to make rock and roll. And the unicorn on the front of the CD kicks ass.

Kent Williams



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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

Art/Exhibits

African American Historical Museum and Cultural Center, 55 12th Ave. SE, Cedar Rapids, 877-526-1863

Forgotten History: African Americans in Lee County, through Jan. 2, 2006.

AKAR

257 E. Iowa Ave., Iowa City, 351-1227

Linda Arbuckle, Peg Malloy, Geoffrey Wheeler, exhibitions through Nov. 10 • 30 x 5, exhibition, Nov. 18- Dec. 8.

Brucemore

2160 Linden Drive SE, Cedar Rapids, 362-7375

Ongoing Mansion tours through Nov. 23. Tues-Sat, 10am-3pm, Sun. 12pm-3pm, Closed Mondays. The World Comes Home, historical exhibit, through Jun. 30 2006, Mon.-Sat., 9am-5pm, Sun., 12pm-4pm.

Cedar Rapids Museum of Art

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

Grant Wood at 5 Turner Alley, through Dec. 4.

Chait Galleries Downtown

218 E. Washington St., Iowa City, 338-4442

Il Mae Chun, fiber and embroidery exhibit, through Nov. 1. • *Julius Schmidt and His Radillac Group*, through Nov. 7.

CSPS

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

Women of the World, exhibit opening, Nov. 23.

Faulconer Gallery

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

An Impressionist Eye: Painting and Sculpture from the Phillip and Janice Levin Foundation, through Dec. 11, 2005.

The History Center

615 1st Ave. SE, Cedar Rapids, 362-1501

Jay Sigmund and the Art of Grant Wood, Sept. 29-Jan. 8, 2006.

Hudson River Gallery

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

Steve Erickson, oil painting exhibit, through Nov. 10.

Iowa Artisans Gallery

207 E. Washington, Iowa City, 351-8686

Small Wonders, Beth Nobles, Renee Harris & Amy Clarke Moore, through Nov. 18.

Iowa City Area Chamber of Commerce

325 E. Washington St., Iowa City, 337-9637 Gallery 325

Foil Stamping by Nora Cross, photography by Wilfred Yoder, mixed media by Candida Maurer, through Nov. 30.

Lorenz Boot Shop

132 South Clinton St., 339-1053

Magnificent—As Nature Intended!, watercolors by Maggie Collins VandeWalle, through March 1, 2006.

M.C. Ginsberg

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

East Meets West: A Feminine Perspective, through Dec. 31.

Mythos

9 S Linn St, Iowa City, 337-3576

On display, *Chinese Porcelain from the Imperial Kilns of the Song Dynasty*, through November.

National Czech & Slovak Museum & Library

30 16th Ave. SW, Cedar Rapids, 362-8500

Silent Stones, photographs by Lisa Feder, through March 5 • *Tragedy of Slovak Jews*, through Feb. 11.

Senior Center

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

Foil Imaging: A Retrospective, through Nov. 13.

UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417

8th floor John Colloton Pavilion

Aluminum Vessels of Louise Rauh, Oct. 5-Nov. 23 • *The Two-Armed Bandit Trap and Noiseless Escapes*

(all from the *Land of Wandering*), drawings and collages by Lydia Diemer, through Nov. 3, Gallery I

• Marilyn Downing exhibit, Nov. 4-Jan. 29, Gallery I
• Charlie Emmert exhibit, Nov. 10- Jan. 12, Gallery II
• Hannah Klaus Hunter, collages and paintings, Nov. 11-Jan. 20, Gallery III.

UI Museum of Art

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

Leighton Pierce's Warm Occlusion, through March 12, 2006.

Music

Clapp Recital Hall

UI campus, Iowa City, 335-1160

Iowa Woodwind Quintet and Alan Huckleberry, piano, Nov. 1, 8pm • Maia Quartet, Nov. 3, 8pm • Symphony Band, Nov. 4, 8pm • Women's Chorale, Nov. 5, 8pm • Johannes String Quartet, Nov. 6, 2pm • Iowa Brass Quintet, Nov. 11, 8pm • Jazz Repertory Ensemble, Nov. 12, 8pm • University Choir, Nov. 13, 3pm • Composers Workshop, Nov. 13, 8pm • Electronic Music Studio, Nov. 17, 8pm • Target Family Concert, Jazz Repertory Ensemble, Nov. 20, 3pm.

CSPS

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

8 pm, except Sundays (7 pm), unless noted. The Kennedys, Nov. 10 • Adrian Legg, Nov. 14, 7pm • The Kinsey Sicks, Nov. 15 • David Wilcox, Nov. 17 • Mary Gauthier, Eliza Gilkyson, Nov. 19 • John Wesley Harding, Nov. 20.

Englert Theatre

221 E. Washington St., Iowa City, 688-2653

Dar Williams, Girlyman, Nov. 1, 8pm • Scott Ainslie, Ben Schmidt, Nov. 4, 8pm • Voices of Experience, Nov. 5 • Community Spotlight Series 2: Colors of Jazz, Nov. 9, 7:30pm • Dougie Maclean, Nov. 11, 8pm • Tiemp Libre, Nov. 18, 8pm • Iowa City Community String Orchestra, Nov. 20.

First Avenue Club

1550 South First Avenue, Iowa City, 337-5527

Shooter Jennings, Nov. 17.

NOVEMBER

- 1 Dar Williams presented by The Prairie Table
- 4 Scott Ainslie w/ Special Guest Ben Schmidt presented by Yellowbook
- 5 Voices of Experience presented by Johnson County Senior Center
- 8 Amy Tan presented by UI Lecture Series
- 9 Community Spotlight Series: Colors of Jazz presented by Iowa City Press-Citizen
- 11 Dougie MacLean
- 18 Tiempo Libre
- 20 Iowa City Community String Orchestra

25-28 The Nutcracker Ballet presented by Nolte Academy of Dance

DECEMBER

- 2-4 Riverside Theatre Cabaret: 25 Years of Musical Theatre & Drama
- 5 Cedar Rapids Brass Chamber Ensemble - Holiday Music
- 8 Mostly Mozart presented by UI Division of Performing Arts
- 9 Rhythm & Brass presented by UI Division of Performing Arts
- 11 Babes in Toyland presented by Iowa State Bank & Trust

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

Marah, Matt Grimm & The Red Smear, Nov. 1 • Four Year Strong, Nodes of Ranvier, The Fully Down, Nov. 2 • Brother Ali, Swollen Members, Bad Fathers, Nov. 4 • Early show: Fear Before the March of Flames, Bear vs. Shark, Since by Man, Fall of Troy; Late show: Jackie-O Motherfucker, Nov. 5 • Murder By Death, William Elliot Whitmore, Life and Times, Nov. 6 • World Leader Pretend, Go Betty Go, Nov. 9 • Spitalfield, The Audition, City on Film, Down to Earth Approach, Somerset, Nov. 11 • Bury Your Dead, Terror, Scars of Tomorrow, Autumn Burns Red, Nov. 13 • Detroit Cobras, Reigning Sound, Autodramatics, Nov. 15 • Cage, Camu Tao, Rebel's Advocate, Nov. 17 • Adult, Genders, Nov. 21 • Small Towns Burn a Little Slower, The Higher, Tokyo Rose, Nov. 22.

Hancher Auditorium

UI campus, 335-1160

Band Extravaganza, Symphony Band, Nov. 15, 7:30pm • *Genius of Amadeus*, University Symphony and Choruses, Nov. 30, 8pm.

Harper Hall

Voxman Music Building, UI Campus, 335-1603

Jory Vinikour, harpsichord, Nov. 5, 3pm • Jessica Johnson, piano, Nov. 9, 8pm • Kim Risinger, flute, Nov. 15, 6pm.

IMU Ballroom

Iowa Memorial Union

UI Campus

Bright Eyes, Willy Mason, Nov. 10 • OK Go, Nov. 15.

Martini's

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

DJ performance, Fridays. All Music, 9pm.

Public Property, Nov. 5 • James Kinds and the All Night Riders, Nov. 12 • Rich Webster Trio, Nov. 19 • Diplomats of Solid Sound, Nov. 26.

The Mill

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

Open Mic Mondays, 8 pm • 2nd & 4th Wednesdays Burlington Street Bluegrass Band, 7 pm • All music 9 pm unless noted otherwise.

The X-Tet, Nov. 2, 8pm • Cracker (unplugged) featuring David Lowery and Johnny Hickman, Wicked Liz and the Bellswirls, Nov. 3 • Split Lip Rayfield, Truck Stop Honeymoon, Matthew Grimm, Nov. 4 • Bari Koral, Anne Deming, Kimberli, Just Friends, Kate Kane, Nov. 5, 8pm • Ember Swift, Nov. 8 • Steppin In It, Nov. 10 • Early Risers, Breakdance, Moon Boot Deathstop, Nov. 11 • The Salsa Band: Orq. Alta Maiz, Nov. 12 • Shinbone Alley- bluegrass, Nov. 16, 7pm • Larry Myer, Nov. 18 • The Pines, Nov. 19 • David Zollo and the Body Electric, Nov. 25.

Paramount Theatre

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

Cedar Rapids Symphony Orchestra presents: *Masterworks III*, Nov. 12, 8pm • CATS, Nov. 27, 7pm • Oak Ridge Boys Christmas Show, Nov. 30, 7:30pm

Sanctuary

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

A-LIST

Amy Tan Englert • Nov. 8

It was Amy Tan's captivating life that ignited her innate passion for writing.

Tan's parents were Chinese immigrants. Her father, John, came to America to escape the Chinese Civil War.

In China, her mother, Daisy, divorced an abusive husband and lost custody of her three daughters. She was forced to leave the girls behind to escape on the last boat leaving Shanghai before the Communist takeover in 1949.

Her marriage to John created three children, Amy and her two brothers.

When Amy's father and eldest brother both died of brain cancer, Mrs. Tan moved Amy and her brother to Switzerland where Amy finished high school.

Amy and her mother quarrelled constantly about her abandonment of Baptist college and her pre-med studies, which her mother had selected for her. Soon, Amy left for Northern California with her boyfriend, where she studied in Santa Cruz and Berkeley.

As Amy was beginning a career in fiction, her mother became very ill. She promised that if her mother recovered she'd take her to China where she could finally see her daughters after almost 40 years.



It was an exhilarating moment for all of the Tan women, one that echoes in each of Amy's many works.

The trip to China spurred a chain of stories which became the *New York Times* best-seller *The Joy Luck Club*, now translated into 17 languages, including Chinese. Her consesequent novel, *The Kitchen God's Wife*, was inspired by Daisy's early days. This was followed by her

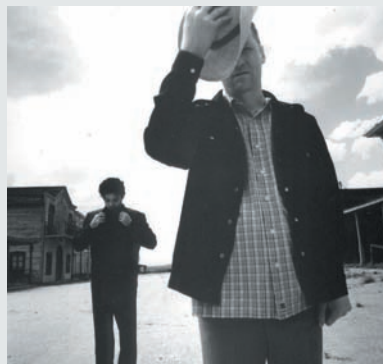
two children's books, *The Moon Lady* and *The Chinese Siamese Cat* and two novels *The Hundred Secret Senses*, *The Bonesetter's Daughter* as well as *The Opposite of Fate: A Book of Musings*.

Cracker The Mill • Nov. 3

Cracker unplugged features David Lowery and Johnny Hickman in a rocking acoustic performance of their alternative favorites.

Cracker is often considered a traditional rock band, delving into roots rock at times, yet singer/guitarist David Lowery's roots were anything but traditional when he fronted the '80s alternative outfit Camper Van Beethoven. In 1993, Cracker issued their best-known album, *Kerosene Hat*, which spawned the popular MTV/rock radio hit "Low."

In 2003 the band released its 6th studio album *Countrysides*. As the title would suggest this record was an exploration of the bands country roots. The band recently began work on a new batch of songs, to be released in early 2006.



Music at 9:30pm

David Zollo, Nov. 5 • UI Jazz Faculty, Nov. 10 • Paul Kresowik Quartet, Nov. 12 • NYC jazz saxophonist, David Binney, Nov. 15 • Latin Jazz: Tumba 4tet, Nov. 26.

UI Hospitals and Clinics

Iowa City, 353-6417

Bonnie Koloc, Nov. 15, 10:30am, Patients Library & 12pm, John Colloton Pavilion Atrium.

UI Museum of Art

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

Dan Knight, piano, Nov. 18, 5:30pm.

The Union

121 E College St, Iowa City, 339-7713

The Big Wu, Nov. 16.

Uptown Bills

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

Open mic on Fridays, Nov. 4, 11, 18, 25, sign up 7:30pm.

Kirk Kelly, Nov. 19, 7-9pm.

U. S. Cellular Center

370 First Avenue, Cedar Rapids, 398-5211

Olivia Newton-John, Nov. 5, 8pm.

Verde

509 S Gilbert St, Iowa City, 354-4350

The Mammals, Nov. 13.

The Wheelroom

IMU, UI Campus

CAB event, Coffee House Noon Show, Nov. 1, 12pm.

Yacht Club

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

No Rules Open Mic, Sundays; Hip-Hop Night, Tuesdays; Jam Band Jam, Wednesdays, 10 pm, all shows 9pm unless noted. 3rd Pomeroy, Hairline Fracture, Nov. 3 • Dennis McMurrin & The Demolition Band, Nov. 5 • Little Village Fundraiser, Public Property, Deathships, Nov. 10 • Benjy Davis Project, Luke Zimmerman, Nov. 11 • The Breakfast, Nervous Rex, Nov. 12 • Jensen Connection, Electric Junction, Nov. 18 • Funkmaster Cracker, Nov. 25 • Blisster, Nov. 26.

Dance

Hancher Auditorium

UI campus, 335-1160

Dance Gala 2005, UI Dance Department, Nov. 11-12, 8pm.

Theater/Performance

CSPS

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

Metro High School fall theatre production, Nov. 3-4 • Mel Andringa, *The Man Who Discovered Iowa*, Nov. 18, 25, & 26, 8pm.

Dreamwell Theatre

Old Capitol Town Center, 201 S. Clinton, Iowa City, 358-9092

Fortinbras, directed by Josh Sazon, Nov. 4-5, 11-12, 18-19, 7:30pm.

David Thayer Theatre

Theatre Building, UI Campus

In the Blood, Suzan Lori Parks, Nov. 3-5, 9-13, 8pm; Nov. 6, 2pm.

Englert Theatre

221 E. Washington St., Iowa City, 688-2653

The Nutcracker Ballet, Nov. 25-28.

Paramount Theatre

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

Taste of Home Cooking School Made Easy: Holiday Magic, Nov. 3, 7pm • Aesop's Fables, Nov. 11, 9:45am.

Riverside Theatre

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

Who am I?, Nov. 5, 10am • *The Quiet Moment*, directed by Kristin Horton, Nov. 11-13.

Roberts Theatre

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

Frescoes of the Skull: Samuel Beckett's Last Stages, Nov. 18-19, 8pm; Nov. 20, 2pm.

Theatre Cedar Rapids

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

It's a Wonderful Life, directed by Eddie Skaggs, Nov. 25-26, 7:30pm; Nov. 27, 2:30pm; Nov. 29, 7:30 pm.

UI Theatre Building

UI Campus, 335-2700

No Shame Theatre, Nov. 4, 11, 11pm.

Words

Cedar Rapids Museum of Art

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

Grant Wood: Artistic Rags to Riches: An American Success Story, Lecture by Dr. Randall Lengeling, Nov. 2, 12pm • *Grant Wood's Cartooning*, Lecture by Dr. James Dennis, Nov. 17, 7pm.

CSPS

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

Wesley Stace, reading, Nov. 20, 2pm.

Englert Theatre

221 E. Washington St., Iowa City, 688-2653

Amy Tan, Nov. 8, 7:30pm.

John Pappajohn Business Building

UI Campus, Rm. S401

Mary Ruefle, poetry reading, Nov. 16, 8pm.

The Mill

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

Poetry Slam, Nov. 9, 10pm • Poetry Slam, Nov. 23, 10pm • Talk Cabaret, Nov. 30, 9pm.

Prairie Lights

15 S. Dubuque St., Iowa City, 337-2681

All 7pm, broadcast live on WSUI (unless noted otherwise)

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CHRONICLE



Kelly Link, Nov. 1 • Doug Trevor & Anothony Varallo, Nov. 2 • Mark Blumberg, Nov. 3 • Dobby Gibson, Nov. 4 • International Writing Program reading, Nov. 6, 5pm • Sam White, Nov. 7 • Nicole Lea Helget, Nov. 9 • Tony Swofford, Nov. 10 • Jim Heynen, Mary Swander, Amy Kolen, Nov. 11 • David Roediger, Nov. 14 • Doug Russell, Nov. 15 • Craig Davidson, Nov. 17 • Jeremy Mercer, Nov. 21 • Faith Sullivan, Nov. 28 • Meredith Broussard, Nov. 29 • Debrah Noyes, Nov. 30.

Sanctuary

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

Talk Art Cabaret, informal unofficial workshop readings, Nov. 2, 10pm • Anonymous readings, Nov. 14, 9pm.

Shambaugh House

UI Campus

"Poets Against War," International Writing Program, Nov. 5, 3pm.

UI Hospitals and Clinics

Project Art of UIHC, Iowa City, 353-6417

East Room

Dr. Richard Wenzel, reading from his new book, *Stalking Microbes*, Nov. 29, 12pm.

UI Museum of Art

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

Know the Score Live, Walt Whitman, Nov. 4, 5pm.

Uptown Bills

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

Shy Poets Club, Nov. 4, 7-9pm.

Film/Video

Bijou Theatre

UI Memorial Union

UI Campus, 335-3258

2046, Keane, Oct. 27-Nov. 2 • *Junebug*, *Balzac and the Little Chinese Seamstress*, Nov. 3-9 • *Or (My Treasure)*, *Reel Paradise*, Nov. 10-16.

CSPS

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

Third Annual Rural Route Film Festival, Nov. 11-12.

National Czech & Slovak Museum & Library

30 16th Ave. SW, Cedar Rapids, 362-8500

Heritage Hall

Memories of Concentration Camp Survivors, The Tragedy of Slovak Jews documentary, Nov. 5, 7pm.

Uptown Bills

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

Sunday movie, Nov. 6, 13, 20, 27, 7pm.

Classes/Workshops

10 S Gilbert St

Iowa City, 331-1851

Introduction to Buddhism, Meditation & Teachings with western Buddhist monk, Gen Kelsang Khedrub, Nov. 8, 29, 7-9pm. • A Buddhist Approach to Anger with Gen Kelsang Khedrub, Nov. 19, 10-4pm.

Cedar Rapids Museum of Art

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

Lilies of the Alley, art workshop for children, Nov. 12, 10am.

Iowa City Public Library

123 S Linn St, Iowa City, 356-5200

International Writing Program panel discussion, Wednesdays, 3:30pm.

National Czech & Slovak Museum & Library

30 16th Ave. SW, Cedar Rapids, 362-8500

Heritage Hall

World War II, the Holocaust, and Slovakia forum, Nov. 6, 1pm • Teacher training Holocaust workshop with Judith Bartel, US Holocaust Museum, Nov. 12, 8am. • How to talk about the Holocaust by Judith Bartel, US Holocaust Museum, Nov. 13, 2pm.

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POWER from page 9

FROM POLITICS TO INFORMATION

The power to control politics and media influences the power to control truth, information and opinions. Smith and Larew faced off on Sept. 19 in a public forum and left people wondering what was true and false.

“Of course, a false statement repeated often enough becomes ‘true,’” said Dr. Frank Durham, a public relations professor at the University of Iowa. “There is no absolute truth in a cultural context. Instead, there is the power of dominating the ‘frame.’ So, the most believable answer, however that comes up, can become the ‘true’ answer, in spite of other claims or evidence.”

So agreed Dr. Julie Andsager, professor in the UI school of journalism who studies the construction of messages.

“I think that falsity can be repeated so often it becomes accepted as truth. Look at urban legends, for example,” she said. “Humans have strong tendencies for self-enhancement (trying to make themselves appear better than others, even if it means self-deception) and denial.”

Larew and company swear that what they want from this vote is to study the issue further.

MidAmerican’s director of media relations, Allan Urlis, speaks the truth when he says this vote is about authorizing the city to establish a municipal utility, just like the ballot language reads.

So which is it?

They’re voting for both: Here we are in November, deciding whether or not to

give the city the permission it needs to take the next step and study the issue further if they want to. But that kind of language would never make it on any ballot.

It’s great that voters still have some power in the dealings of government. In case anyone has forgotten that old civics lesson, the U.S. has a representational system of government, not a direct democracy that would force all of its voting citizens to crunch the numbers for themselves.

However, if they don’t know what they’re voting about, they don’t own their votes.

Going off the slogans from the different camps, the voters must pick between having “lower” rates and having “reliable” rates. Smith’s definition of “reliable” comes from his own context, he said. “When I go to flip on the lights, I know they are going to turn on.”

When it’s dark and people need light, they want it to work. That’s undeniable.

What is deniable is whether or not city-run power will lower rates, making the argument for public power less “powerful.”

The Citizens for Public Power might have grassroots optimism on their side, but they’ve framed the debate around lower rates, which distracts from the organization’s purpose. The purpose of the vote is that no one knows for sure yet. If this issue moves beyond Nov. 8, the study’s new information will have the power to show the city council what to do next.

Sorry folks, this vote is not about who will charge more. It’s about relinquishing power to the city, even though the other guy had the power to begin with. **lv**

FOOD from page 5

are other models for the school day and the school year that can be effective besides the one we have in place, which was created over 100 years ago to fit an

The ICCSD Food Service staff are restrained by inefficient kitchens, ludicrous time restraints, and a budget that is laughable at best. How well would you expect to eat on \$1.60?

agrarian calendar so that kids could be home to tend to the farm when needed. The school year in the US is 180 days long. It is 240 in Germany and 243 in Japan. School days and even school weeks are longer too. A longer school day will provide the time necessary for children to eat healthily. Today they have 30 minutes or less, and most of that is spent standing in line.

If we move lunch away from the maintenance side of the equation and over to the curriculum, food will gain the attention that is necessary for it to demonstrate its own importance. We cannot continue to teach one thing in Health class and peddle another in the lunch room. Teaching about food, about its history, its culture, its etiquette and its importance to our health and community will ensure a more productive and enjoyable future for our kids. To those who say “don’t try to tell me what I can and can’t feed my kids,” I say this: first, the USDA is already doing that, it is demonstrably unhealthy. Second, they may be your kids, but they’re *our* future. **lv**

Kurt Michael Friese is Chef Emeritus and co-owner with his wife, Kim, of the Iowa City restaurant Devotay. He serves on the Slow Food USA Board of Governors and lives in Penn Township. Questions and comments may be directed to Devotay@mchsi.com.

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FORECAST FOR NOVEMBER 2005 • BY DR. STAR

♈ ARIES - You are at a major financial turning point. It seems likely that you will have to completely rethink your long and short-term financial arrangements in the coming months. The planets suggest that you focus closely on your personal needs. A great clearing out is taking place in the area of shared resources. Clear thinking and freedom from illusions is called for. However, this process is under protective and supportive influences. The planets are also empowering you to make some very important inner changes. Deep inner healing will take place

♉ TAURUS - Enthusiastic people might come to you with big ideas, hoping for empowerment, quick action and good results. You must help free them from wrong-headed ideas and counterproductive beliefs. Your most valuable contribution might be to help people shake off old, materialistic conceptions. Help them understand that success will require selflessness, generosity of spirit and a willingness to trust in the future. These essentially spiritual ingredients will help all concerned unlock new potential. A deeply irrational influence is still affecting your living situation. Benefits and opportunities will flow from partners.

♊ GEMINI - The key this month is to find innovative ways to bring partners and key associates along. Doing the right thing might mean going against their expectations. Optimistic, uplifting and expansive words come easily to you. Better yet, they will tend to have the desired effect. You should also find it easier to shake up friends and associates if that is what is needed. The workplace should be a little more comfortable from there on out. A protective and supportive influence has just taken up residence in that part of your chart.

♋ CANCER - Obstruction will soon give way to opportunity. The further you are from the seat of power, the less power you wield yourself, the more views you must consider, the better and more quickly things will work out. Work has long been a focus of stress and tension for Cancerians. Rules, policies, traditions and unwritten laws governing your work place have accumulated to the point that they stifle progress and prevent the resolution of almost any issue that arises. You can soon start cutting through that clutter and return to essentials.

♌ LEO - You may be sorely tempted to spend your way out of a bind. Or you might want to spend more than you would like in order to take advantage of an opportunity. Try to be realistic about what you can accomplish by spending money. You are more likely to find a decent answer by broadening your horizons or by seeking beyond your normal boundaries, whether this involves spiritual or philosophical matters, education or simply some travel. You might just need to shed some psychological baggage that stifles your creativity.

♍ VIRGO - The pressure on Virgo to perform has seldom been greater. Momentous events hang in the balance. Important people are depending on you for the facts. Many without power are waiting on these decisions and depend on you to speak the truth. You will enjoy some protection and be allowed great flexibility. You should also benefit personally from these efforts. You will be able to break through some internal psychological barriers that have probably been holding you back for some time. Don't let bad old spending habits wreck your budget.

♎ LIBRA - Your diplomatic abilities will be pressed into service as everyone looks for some way to put their beliefs and ideas into action. You might also have to enforce good manners as people scramble for leverage in a surprisingly complicated situation. You have a lot at stake too, since your whole financial future is riding on the outcome. While trying to decide what your personal priorities should be, take into account the needs and desires of your partner. They can help you steer clear of ideas that might be outdated.

♏ SCORPIO - Scorpios have been involved in intricate financial maneuvers. Your situation has seemed limiting. Broad new possibilities will soon open, however. Lately, partnership issues have figured prominently in your deliberations. If you have felt somewhat boxed in by partners, this month you will begin to see a way out that will bring opportunities to all. Conflicts that once seemed to threaten unpleasant outcomes will now allow win-win solutions. Money is tight, but options are many and flexibility is great. A long cycle of uplift and expansion is beginning for Scorpio.

♐ SAGITTARIUS - Your influence and charisma are running high. Sagittarius is close to the heart of what is really going on in November. That doesn't mean you are having an easy time of it, however. But you hold the key to understanding for many of those around you and that will be appreciated. You must help others break out of old molds so they can achieve changes that they desire. This should come more easily as you are experiencing deep, inner healing yourself. Insecurities that have hurt your self-confidence will ease.

♑ CAPRICORN - There is a very strong emphasis on breaking free of outdated habits and beliefs. You will have special help doing this in November, as old patterns seem to break themselves and self-limiting ideas dissolve of their own accord. You will also turn a tough corner as you decide to go for a major, positive life change. Impatience and haste could work against wise decisions and effective strategies, though. Be sure that you or someone above you uses power fairly. And, in finances, remember: all that glitters is not gold.

♒ AQUARIUS - Amidst complex obstacles you must make complex decisions. You must also do so without the ready consent of partners whose support you might have depended on in the past. The planets say that the key is a change in what you consider the ideal lifestyle. All of your ideas must evolve and stay in keeping with reality, including your ideas for your future. You can rely upon a sympathetic, loving and energetic response from family members and others close to you. The budget will be tight for a bit.

♓ PISCES - November is tricky vibes will affect your financial life. There is plenty of room to maneuver and you will have resources to fall back on. Still, some tough choices must be made. The key to a solution lies in your ability to inspire faith and to influence those who wield power. Authority figures will be much in need of advice because the view from the top is confusing these days. But some soul searching on your part would help you help others. It would also help you generate new options.

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1 NOV Marah with Matt Grimm & The Red Smear

2 NOV ALL AGES, 6PM **The Fully Down, Maida, Nodes of Ranvier**

4 NOV EARLY, ALL AGES **BROTHER ALI, SWOLLEN MEMBERS-LATE ENSALADA**

5 NOV EARLY, ALL AGES, **Bear Vs Shark, Fear Before The March of Flames LATE Jacki-O Motherfucker**

6 NOV **Murder By Death, Will Whitmore**

8 NOV **USA is a monster, Nautical Almanac, Kites**

9 NOV EARLY ALL AGES **World Leader Pretend, Go Betty Go LATE The Dog & Everything, Epic hero**

11 NOV EARLY, ALL AGES, **Spitalfield, The Audition LATE DJ Kale Simko, DJ Kali**

12 NOV Letterpress Opry, Firewood Revival

13 NOV EARLY, ALL AGES **BURY YOUR DEAD, TERROR, SCARS OF TOMORROW**

15 NOV **DETROIT COBRAS, REIGNING SOUND, AUTODRAMATICS**

16 NOV **MAE SHI, THE SHOW IS A RAINBOW, KNOROSOV**

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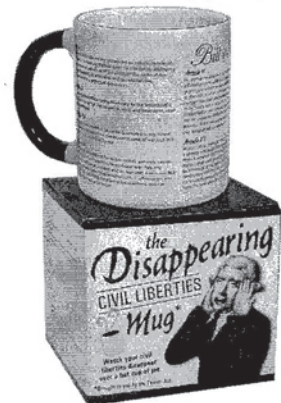
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