A few dedicated Iowa Citians brave the toxic sludge to help the animals of Katrina.
...a work of freshness and genius” (Newsday)

- Dawn Upshaw
- eighth blackbird
- Gustavo Santaolalla

perform

Osvaldo Golijov’s Ayre

Imagine Christians, Jews, and Arabs living in peace.
Experience Golijov’s stunning song cycle
drawn from a unique moment in 15th century Spain.

“Upshaw sang Ayre with fierce beauty.
Golijov framed her mother-of-pearl voice with a throbbing, gaudy accompaniment—a pocket orchestra supplemented by a roaring accordion, a Latin guitar and a battery of digital percussion.” - Newsday

Thursday, October 27, 7:30 p.m.
Pre-performance Discussion - Professor Denise Filios of the Department of Spanish and Portuguese will discuss “Judaism, Christianity and Islam in 15th century Spain: The Roots of Ayre” in the Hancher greenroom at 6:30 p.m.

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LOS ANGELES: IF A CRISIS OCCURS, CITIZENS WILL PRACTICE MAGIC BEANS--FROM BEANSTALKS SPOUTED.

EVACUES CAN THEN CLIMB THESE BEANSTALKS TO RELATIVE SAFETY!

CAUTION IS ADVISED IF ANY GIANTS ARE ENCOUNTERED!

KANSAS CITY: EVACUATION PLANS ARE CONTINGENT UPON THE ABILITY OF KANSANS TO IMMEDIATELY GROW GIANTS WHICH WILL QUICKLY GROW WINGS AND FLY TO SAFER GROUND!

WE LIKE TO THINK OF IT AS A CHANCE TO PUT 'INTELLIGENT DESIGN'-- TO THE TEST?

AND FINALLY, NEW YORK CITY: RESIDENTS ARE ADVISED TO MAINTAIN THE PHYSICAL FLEXIBILITY NECESSARY TO BEND OVER AND KISS THEIR OWN ARMS GOODBYE--BECAUSE, WE'RE NOT EVEN GOING TO PRETEND WE HAVE A CREDIBLE PLAN TO EVACUATE THAT PLACE!

CHRIST--YOU CAN BARELY GET ACROSS THE G.W.B. ON A NORMAL DAY! ON WELL! OH WELL! THE SCHOOL WILL WIN 'EM ALL!

Next: Rocketships For Des Moines!
AN ERA WASHED AWAY

O
n the day after the levees broke in New Orleans, sources in the Republican party were quoted as suggesting that the flood could be “another 9/11” for the president. With the Pentagon-sponsored march and presidential country-western gala celebrating the fourth anniversary of the original 9/11 less than two weeks away, they offered up the vision of an even greater triumph for Bush down on the bayou, the return of the steadfast leader rallying the country in its hour of need.

Unfortunately for them, to quote longtime D.C. political bookie K Street Shorty, “It was another 9/11—only this time, the plane hit the White House.”

It was not just that the president’s manic pep rally-style performance once he arrived in the disaster zone the following Friday was well below the standard of his Ground Zero bullhorn speech. It was that the nation had spent the ensuing four days witnessing the greatest national embarrassment of their lifetimes, a horrifying spectacle of their fellow Americans starving on rooftops and floating face down in filthy flood waters while their nation’s leaders responded with complete indifference, carrying on their vacations and speaking schedules while a major American city stood decimated and its citizens struggled for life.

It was an experience that made not only the president’s appearance in New Orleans, but indeed his entire approach to government, seem silly, impertinent and utterly inept.

New Orleans city limits, stating that the presence of relief aid in the city could prevent flood victims from participating in “evacuation activities.”

Meanwhile, no such “evacuation activities” were in progress, or even in the planning stages. Meanwhile, people in the Superdome and at the Convention Center were dying of hunger and thirst. Meanwhile, Homeland Security Chief Michael Chertoff dismissed reports of the squalid conditions at the dome and the center as mere rumor, causing an aghast Ted Koppel to wonder aloud if he ever watched television.

It is in the performance of the Department of Homeland Security and its former Cabinet level subsidiary, FEMA, that the legacy of 9/11, and the Bush administration’s handling of that legacy, takes its greatest beating. Primary to this legacy has been the idea that the domestic security apparatus the Bush administration built up as part of its “War on Terror” has actually made us safer as a nation. The Homeland Security’s negligent handling of the New Orleans flood proves that it as an agency, and we as a nation, are ill prepared for such situations. Had the holes in the levee been the result of several kilos of plastic explosives rather than the force of nature, there is no reason to expect that, give or take the mass arrest of every Arab male from Brownsville to Key West, the federal response would have been any different.

As to the other legacy of 9/11, a war in Iraq that even the president has admitted was entirely unrelated to the actual terrorist attacks, the domestic catastrophe of Hurricane Katrina has thrown the war’s increasing burden on our national resources into sharp relief. National Guard troops in the affected area were short staffed by as much as a third due to Iraq war deployments, with those deployed denied even compassionate leave. The expense of the war was cited, among other reasons, for funding cuts to first responder, flood prevention and emergency preparedness programs that could have alleviated if not prevented the worst of the flooding. And, as we have been becoming amply aware as a nation, the war has been managed with all the intelligence and efficiency of the Katrina disaster, and vice versa.

With no disrespect intended to the victims of the World Trade Center and Pentagon attacks, I think that having witnessed the Katrina aftermath we may also have seen the last anniversary of 9/11. And frankly, I think it’s well past time. With ample prompting from our leaders, the legacy of 9/11 has been the wind in the sails of our ship of state for the last four years, and with the Bush administration at the helm it has blown us right into the sewage infested, disease-ridden flood waters of New Orleans. The “Day That Changed Everything,” and inarguably...
You don’t ever have to have been there to love New Orleans. No American can escape the influence the Big Easy has had on our culture, most especially our music and our food. Even those who have never walked the charismatic, wrought iron-lined streets of the French Quarter feel as if they know it somehow. And that last bastion of old French charm—an oasis of a genteel cheer that everyone knows—hides a steamier nuance behind those pretty lace curtains.

Founded in 1718 by a French aristocrat, Jean Baptiste Le Moyne, Sieur de Bienville, and named for the regent of France, Philippe II, duc d’Orleans, New Orleans was settled by many more members of the aristocracy. They stayed when the city was ceded to Spain in 1763, when it went back to the French 37 years later and when Napoleon sold it to the Americans as part of the Louisiana Purchase in 1803. They stayed through the Battle of New Orleans, which curiously was fought in 1815, two weeks after the end of the War of 1812. They were still there when the city fell to Union ships in April of 1862, and the people now known as Creole have remained ever since.

The Acadians, better known as Cajuns, are descendants of a group of people who were exiled from Nova Scotia and Prince Edward Island by the British around 1755. Sometimes unfairly derided as backwards swamp dwellers, they are actually a fascinating people with a culture, lore and cuisine all there own.

The gumbo, the jambalaya, the shrimp Creole, and those eerily beautiful funerals where the jazz bands escort a casket, playing dirges on the way to the cemetery and Dixieland Jazz on the way back; it’s all known to us now because the Great Satchmo brought it to our attention by sounding that magical horn.

For information on how you can help Slow Food Iowa’s efforts to support victims of Katrina who have found their way to Eastern Iowa, please contact Kurt Friese at the Slow Food Iowa office: 321-7935.
The year of no apples

I’m already feeling the loss. For me, apples have always been the sensuous icons of autumn. The sweet, tart, spicy juice rolling down my chin is the nectar of the generous bounty of summer’s growth and the gorgeous sadness of life’s pausing toward winter.

Since my family’s return to Iowa several years ago, numerous trips to Wilson’s Orchard north of Iowa City have marked our weeks of equinox marching toward solstice. They have become so much part of the warp and weave of our autumns that they tend toward ritual rather than shopping. Seeing how Hawkeye the dog is doing, experiencing Mr. Wilson’s mysterious and predictable tractor “breakdowns” as soon as the trailer full of passengers is sitting plunk in the middle of the creek, scouting the short trees for that perfect blush—these are all essential gestures of the ceremony of September and October.

But this year is different. This is the year of no apples. Or, at least, the year of no Wilson’s Orchard apples. Just a few hours of unusual, below-freezing temperatures one night last May destroyed nearly the entire apple crop in our region. That night also killed all the newly sprouting leaves of the young redbud trees in our backyard. But our redbuds leaped back to life, and by late June, we never would have known that the frost giants had trampled tardily by late June, we never would have known the frost giants had trampled tardily by late June, we never would have known the frost giants had trampled tardily by late June, we never would have known the frost giants had trampled tardily by late June, we never would have known the frost giants had trampled tardily by late June, we never would have known the frost giants had trampled tardily by late June, we never would have known the frost giants had trampled tardily by late June, we never would have known the frost giants had trampled tardily by late June, we never would have known the frost giants had trampled tardily by late June.

The same cannot be said for the apple trees in our community. The late freeze snapped the life from the tender fruit blossoms, and even though the trees themselves, like our backyard redbuds, regained their vibrancy and leaves within a few weeks, the fall harvest had already been all but destroyed. So here we are in October, and Wilson’s, as well as other orchards in eastern Iowa, has nothing on their trees for us to pick as we amble about the neat rows amongst the hills and swales of the former dairy farm on Dingleberry Road.

I suppose the situation isn’t as dire as I paint it. There are apples at Wilson’s. They have imported some from Wisconsin and have a good amount in their coolers. Mrs. Wilson is still making pies and turnovers that seduce your nostrils as the screen door slams behind you when you enter the store. Mr. “Chug” Wilson is still giving rides around the orchard, and that darn tractor is still mysteriously turning off just as the trailer enters the creek’s waters (though I have yet to see any of the alligators he claims are in there). Wilson’s berry and pumpkin patches are open for business, too.

But the essence of the orchard ritual is simply gone. Our visits always started with a private consultation with Chug as to what was at its best that week, and which specific trees in which specific rows held those magical globes at their peak moment for plucking.

How he manages to memorize the specific location and condition of virtually every tree throughout the acreage remains a mystery to me. Each year, we always sought one new variety on Mr. Wilson’s recommendation, ever expanding our palates beyond the passé Red Delicious and Jonathan to embrace Ginger Gold and Song of September.

Most importantly, we will not be able to experience the hunt for a basketful of perfectly ripened sweets of nature, nor the free sampling from the smorgasbord of branches, nor the direct passing of the Wilsons’ care and labor to our hands and our plates.

Perhaps my elegy is overwrought. There will be next year. And, if the weather cooperates next May, this year’s devastation could translate into a wondrous bumper crop next season, as long as the over-blossoming to come next spring is managed well. But as I get older, I realize more and more that every moment of life counts. We really don’t have as much luxury to forsake important experiences as we think we do. Mr. Wilson himself is past age 75. He and Mrs. Wilson are amazingly spry and dedicated to their orchard, but the horizon of their harvesting years is nearer rather than farther.

But the essence of the orchard ritual is simply gone. Our visits always started with a private consultation with Chug as to what was at its best that week, and which specific trees in which specific rows held those magical globes at their peak moment for plucking.

The lesson of this year’s spring freeze is thus especially precious. Despite foolishly arrogant assumptions about our dominion over nature, we are always subject to its whims. A few unusual hours of cold in May redound upon us months later, disrupting the livelihood of apple growers and the autumnal pleasures of their patrons.

The scale of comparison may certainly be monstrously imbalanced, but the lessons we are currently learning from the horror of Hurricanes Katrina and Rita are very much the same, though writ much larger and tragically.

The stability we complacently think we wield over our everyday lives can be—will be—overturned, for months and even...
If you are one of the thousands of Iowa City residents who received a brochure from MidAmerican Energy (MEC) urging you to vote NO on the public power initiative next month, OR if you were confronted by one of their many paid “volunteers,” you should be aware of something: MidAmerican (MEC) is not telling you the truth.

It is spending hundreds of thousands of dollars to make sure you do not understand the truth.

The MEC campaign is simple: First, scare you by repeating RISK RISK RISK, and then confuse you by misrepresenting what next month’s election actually means.

Risk? Here’s a suggestion. If you know anybody in any of the other Iowa towns with public power—like Ames or Cedar Falls—give them a call and ask this question: Would you like your public power utility to be taken over by a private, for-profit company? Why or why not?

Sure, the law of averages will tell you that you can always find a few people who just don’t like “gub-ment” doing anything, but the trend across America is that communities are looking to protect themselves against increasingly hostile and undependable private power companies. Unfortunately, you can expect the political trend toward total de-regulation, as advocated by the management of MidAmerican, to create more and more mini-Enrons. More and more Hotel California experiences.

Seems to me that the public face of MidAmerican is not really Terry Smith, the operations manager. He signs the letters to the editor and speaks at the forums. He’s a good soldier and a good citizen.

No, if you want to see the future of the energy industry in America, you must find a picture of David Sokol, the CEO of MidAmerican, a proud Ranger for George W. Bush. All of us currently contribute to his $4 million salary, and he spends his time getting contributions for President Cheney.

Is all this relevant, this personification? The big question is: Who do you trust? So, yes, all this is relevant.

Which leads to MEC’s discussion of its own rates, and another subliminal scare tactic. First, it emphasizes that it “Cannot change its rates without the review and approval of the Iowa Utilities Board.” Absolutely true. The IUB and the Office of Consumer Advocate do provide regulatory oversight of a private monopoly. They must approve any rate or service changes, while at the same time maintaining a 12-14 percent profit for MEC.

Will a local municipal Board of Trustees as proposed by Citizens for Public Power, and on which you will vote in November...will it...can it...protect our interests as well as the IUB currently does?

Another drum roll, as MEC provides an answer: “A municipal utility can increase customers’ rates with no review or approval process other than the City Council or board of trustees.”

No review or approval process other than a board of trustees? Let’s quote MEC again, but changing a few words, “A private utility can increase customers’ rates with no review or approval process other than the Iowa Utilities Board.”

MEC would like you to believe that the review process of a local board of trustees will not protect you. Such a board would be composed of your fellow citizens and your neighbors, chosen by you, and meeting publicly in your own community. Their specific mandate would be to: 1) Establish policies that guarantee the lowest possible rates and the highest level of service; and 2) Oversee a professional staff to implement those policies and provide that service. A local version of the Iowa Utilities Board...and MEC says it will not protect you? Hundreds of other
changed our national consciousness, has changed almost nothing for the better.

What Katrina changed, inextricably, was our relationship to our government, a relationship that 9/11 had defined since the first plane hit. Having witnessed a needless human catastrophe and a shocking lack of concern for our fellow citizens by our leaders, many Americans are realizing that we have far more to rebuild in this country than just the Gulf Coast.

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.

years, by the movements of air masses that care not one whit for our getting and spending, our human triumphs and follies, even our animal needs and desires.

And there is very good evidence that, indeed, we ourselves are not only unable to bend nature to our will, but we are inflaming its destructive power through our conquering ambitions.

The Wilsons will have a very hard year in their business. Many people will mourn the loss of their fall ritual in eastern Iowa. Millions will have their lives and livelihoods either devastated or destroyed for years to come in the Gulf Coast region, and the effects of those massive Southern disruptions will even ripple throughout the country. Both tragedies—the small one of our orchards and the huge one of the hurricanes—are part of the same continuum of our life in nature. Fundamentally, this is the only life we have, a life that we must honor, respect, enjoy to the utmost when we are blessed with the chances for beauty and bounty it gives us, and sadly accept when we are victimized by its capricious violence.

Thomas Dean rides the Court Hill bus every weekday from his eastside Iowa City home to Jessup Hall on the University of Iowa campus. There, as special assistant to the president, he writes and edits (speeches, reports, letters) for the president and sometimes helps head up special projects, like the current Year of Public Engagement.
It wasn’t the hurricane but the flood that took the people in New Orleans by surprise, and when the levees gave—first one, and then the next, and the next—they had no time to escape.

The waters rose in their houses, forcing them higher and higher into their homes, pushing many onto their roofs or out into the streets, where they latched onto a tree or a submerged building or a piece of flotsam, and held on for dear life. Many of them didn’t make it. And of those who did, when they finally did slog their way through the water to safety, or when help arrived, they were forced to leave their pets behind.

It’s not often that we ordinary humans get a chance to be heroes. But media coverage of animals fighting for their lives, and the powerful stories of anguish posted on the Internet by thousands of people concerned about their pets, spurred regular folks, animal lovers across the country, to step in and try to fill the void the government didn’t.

So people from across the country began a pilgrimage, of sorts, into the disaster zone to help the animals.

A group of four from Iowa City joined the stream of pet saviors making their way to the Gulf Coast, and each of them now says they will never be the same.

Cop-turned-law-student Brian Powers, 28, heads the UI Chapter of the Animal Legal Defense Fund. The group provides information for law students regarding emerging animal law issues. Powers was approached by UI law professor Josephine Gittler, who wanted to somehow help animals affected by Hurricane Katrina but didn’t know where to begin. The two talked over options and decided to put together a crew of volunteers to head down to New Orleans. Along with Powers, technical writer Elizabeth Cummings; 31-year-old researcher Jake Roos, and Travis Strong, a 27-year-old PhD. student in evolutionary biology at Duke University, signed up to go.

Within a matter of days, they had loaded two cargo vans with donated goods. For the animals, they brought crates to transport the rescued animals, 12 boxes of rubbing alcohol, 39 boxes of bleach, dog and cat toys, wire fencing and bowls and towels.

For themselves, they took rubber boots, camping supplies and lots of vegan food, as all group members are vegans. “Trying to find vegan food in the south—boy, that’s tough,” Powers said.

They left Iowa City at 5:30am on Wednesday, Sept. 14, and arrived in Louisiana at 11:30 that night. Due to the city’s curfew, they were not able to go into New Orleans until Thursday morning.

Making their way slowly toward New Orleans, sitting through mile upon mile of gridlocked traffic, they had time to look at the destruction and devastation all around them. It looked, Powers said, like a war zone.

During the five years he spent as a police officer in Eugene, Oreg., Powers dealt with domestic violence, theft, burglary, traffic accidents, death, forgeries and riots. It was nothing compared to the chaos he experienced in New Orleans.

“A riot of a few hundred people is nothing compared to the wide-scale destruction of a major metropolitan area,” Powers said. “The stress of the situation, though, is very similar. It’s all about adrenaline.”

The team had set a course for the parking lot of a Winn-Dixie grocery store,
where a small group of independent rescuers, including Los Angeles, Calif.-based Muttshack Animal Rescue, had set up a temporary shelter built out of scrap lumber, chicken wire and random bits of plastic.

At the Winn-Dixie site, they found police officers, members of the National Guard and rescuers all working hard, despite military and police orders to the contrary, to rescue animals still alive. On the parking lot, everything was divided into zones: one for crates, waiting for or full of rescued dogs; another area for cats; one for veterinarians, and one for food.

Rescuers on the site immediately put supplies donated by Iowa Citians to use. Within minutes, they had begun using the random rolls of chain-link fencing to build kennels, dumping bleach into mop buckets and filling the donated crates with rescued animals.

Frustration and noxious mud

A cause of frustration for those in the trenches has been the lack of governmental support to help rescue animals and the refusal to allow residents in to save their own pets.

And how many lives would have been saved, how many dollars and how much heartache, if the government had simply found a way to accommodate the pets of evacuees? Many of the people who tried to tough out the hurricane, or who would not evacuate when help finally came, stayed behind because of their animals. Even those who took their pets with them were often forced to leave them behind when they boarded buses, or entered shelters.

Misha Goodman, director of the Iowa City/Coralville Animal Care and Adoption Center, hopes that perhaps the problems caused by people refusing to leave their pets throughout Hurricane Katrina will lead to a change in disaster policies. “You can’t just ignore it,” she said. “They’re important to people.”

On a video shot by the Iowa City rescue group, Muttshack founder Amanda St. John is sweating, clearly frustrated and tired. “What we need is donations to the smaller organizations that are in here doing the work,” St. John says. “In New Orleans, there are over 20,000 animals, and we have five days to get them. We haven’t got a drop in the bucket. They are sitting at home right now dying.”

Of all the rescuers gathered at Winn-Dixie, 10 opted to brave the flooded streets to bring animals in, and four of those were from Iowa City.

Loaded with just a few empty crates, the four went out to look for animals in need of aid. While driving, Powers was able to place a call with his cell phone, and detailed the scene. “The place is a fucking disaster,” he said. “The sludge is incredibly toxic. The air is so sulfurous you can taste it.”

To keep the noxious mud from coming into direct contact with their skin, they wore thick gloves and wrapped duct tape around the tops of their boots. They prepared for cases in which direct contact was unavoidable by rubbing anti-bacterial soap all over their bodies. All rescuers were instructed not to eat anything from the time they entered the toxic zone until they were disinfected by spraying themselves with bleach at night.

A large number of rescuers in the city got rashes, and those who momentarily touched their hands to their mouths almost inevitably got diarrhea, Powers said.

Back home in Iowa City, Alyson Powers consulted Mapquest to help husband Brian and the rest of the team when they got lost, easy to do in a town where the streets were buried under mud and many street signs were gone. The cellular phone service often cut out in the middle of a conversation.

There were military checkpoints everywhere, asking who they were and what they were doing. Interspersed with the smell of sulfur and death, they smelled fresh wood from all the trees that had been uprooted by the wind. They saw a teddy bear sitting on top of a telephone pole.

The town itself was virtually empty of humans—with the exception of law enforcement and rescuers, and the helicopters they saw everywhere. Within minutes of driving into the city, they began to see dogs and cats.

“They were on porches, or running, or in houses,” Powers said. “There was a foot of sludge. It was toxic green, and black underneath. They were laying in it, drinking it and eating it. A lot of the dogs, you could hear them barking inside.”

Many of the animals were injured, and most starving. All of them seemed weary, and the body language of most told rescuers they had given up hope.

The monochromatic landscape added to the surrealism of the scene. “The sky was grey, and the entire neighborhood coated with mud,” Powers said. “Houses were so beaten up you could see through the wood planking and into the home in many cases.”

The drabness of the city helped them find animals—both living and dead—that were often the only color that wasn’t grey or brown. They anguished over the ones that didn’t make it, and rejoiced over the ones they could save.

Within minutes, they rescued one of the first dogs, a beagle with an injured leg. Roos squatted down, holding his hand out, and she approached him carefully, tail wagging low. At first she shied away, but once caught, was happy to be saved.

Some of the dogs were far more difficult to catch because of their fear and, in some cases, disorientation. A case in point was one big German Shepherd, who was seen, like many, sitting in front of his home.

“He was so scared of us, he was doing that feral cat thing, trying to run up the
One by one, they took dogs out of the mud. Cats, however, proved more difficult to catch. Given their small size and general wariness with strangers, they so far have often eluded their would-be rescuers by hiding or running away. Three weeks after the disaster, it is estimated that rescuers have been able to take out one cat for every 10 dogs.

When they had filled their vehicles with animals, the group returned to the Winn-Dixie, dropped them off to be cleaned and checked over by a vet…and then they went back out.

“I totally had a meltdown the second time we went out,” Cummings remembered. “We were driving by a corner house, and I saw a dog form. It was tethered to a fence and all of its limbs had been yanked off by God knows what. Its face was in the mud and it had a snarl on its face.”

The Iowa City group thinks often about the 15 animals they were able to save in a 20-block radius in just one day, and the seven cats, two dogs and three cockatiels they were able to bring back to the Iowa City Animal Care and Adoption Center.

They would all do it again—in fact, Strong already has been back down once and returned.

“I don’t really want to,” he explained. “I’m compelled. I just know they’re all starving, and just waiting for someone. I can’t let them down.”

By the time this is published, it will be too late to save most of the animals still locked away in homes without food or water for more than a month. But the need for volunteers to help with pets displaced by the hurricane will continue for months to come.

Funds are still being raised to send donations and volunteers to Louisiana and Mississippi, and bring back animals in need of new homes. Many of those animals will need foster homes. If you are interested in donating money or supplies, fostering animals, or going down to help at one of the temporary animal shelters, please contact Pet Central Station, 114 S. Clinton St., Iowa City, 351-4453. 

They try to focus on their victories, like the two dogs, appearing to be related, that they were able to take to safety.

On the video footage, a brown dog, lying quietly by a house, waits as the foursome walks toward him. Slowly, he gets to his feet and begins walking stiffly, his tail wagging slowly at first and then faster and faster. A dog who looks very similar,

“They were on porches, or running, or in houses. There was a foot of sludge. It was toxic green, and black underneath. They were laying in it, drinking it and eating it. A lot of the dogs, you could hear them barking inside.” – Brian Powers, UI Chapter of the Animal Legal Defense Fund

And they remember the chow, sitting silent and still on a porch, that reminded them of a carved stone lion. In spite of his stoicism, however, the dog was terrified.

“She was screaming like a human baby.”

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Back out again

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The Art of Hair was the running theme for the G-Spot’s 7th annual fall fashion show at the Union Bar, Saturday, Sept. 24. The show benefited Iowa City’s Domestic Violence Intervention Program.

“We’re getting the chance to go outside of the boundaries and show off the possibilities of hairstyle,” said Darian Nagle-Gamm, who, along with half a dozen stylists, spent 12 hours Saturday preparing 60 models for the two-hour show. The show followed a group of hot, uninhibited socialites through an “average” night out.

**ACT 2**

Model: Neo McAdams
Stylist: JoAnn Larpenter

**ACT 3**

Model: Ayla Marshak
Stylist: Alyse Anderson

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Words by Brendan L. Spengler
Photos by Lindsay Schuling

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Here’s the rundown:

**Act 1:** “Workin’ 9 to 5”—Friday night after work, blue collar uniforms, business casual, punch the clock rock (but without the Bob Seger).

**Act 2:** “Puttin’ On the Ritz”—Uber-elitist society party a la Truman Capote. Like the back page in *Interview Magazine* with Converse high-tops and chiffon flapper gowns. Plus Charlie McCarthy cross-dressers!!

**Act 3:** “Hellz Bellz”—Late-night club scene punk-out with trash evening wear, homemade clothes and “Denver” haircuts. Yellow tube-tops and 4-foot peacock feather headdresses. It’s the stuff you made fun of your little sister for wearing and then you went out and noticed she had more friends than you. Burn!!

**Act 4:** The party foreplay finally leads to “Boom Boom Boom,” which was also the sound of the techno music making sweet love to our eardrums. Lots of skin and unnatural fibers. If this is what happens after 3am then I should’ve stayed up past “Night Flight.”

**Act 5:** “Sunrise” kicked off with Barry Manilow’s “Daybreak” and was a reminder that some people you wanna wake up to, and some people ya don’t. However, the comely models in this segment looked bright and chipper like English Tea Time! It’s like when people go, “Did you just wake up?” and it’s two in the afternoon. And now you can be like, “I’m supposed to look this way. It’s a thing now. Get with it.”
At their hottest, in concert, My Morning Jacket (MMJ) deliver the fury of a thousand crazy horses—a reference to Neil Young’s garage band, not “Crazy Horses,” the title of an early 1970s attempt at heavy metal by Mormon pop-rockers The Osmonds. On stage, MMJ are fiery and furious, but on record they’re something else entirely. If Public Enemy brought the noise to music, this Kentucky quintet brings the atmosphere, floating across the ether on the coattails of lead singer Jim James’ upper register voice.

Not only do they get more bang for their country-rock twang, they successfully navigate (and kiss) the friendly skies with a balmy, humid blanket of sound. If MMJ were a weather pattern, they’d be a thick, heavy warm front.

You say weather reports and rock criticism don’t mix? How about an equally messy musical analogy: MMJ answer the unlikely question, “What if Radiohead were a Southern Rock band?” In fact, they have complicated that question in more ways than one over the course of their relatively brief career, providing a School of Rock case study in dizzying artistic growth. Both precious and balls-out rockin’, they have never shied away from improbable forays into alien genres and odd choices of covers. Their early, unironic version of the Pet Shop Boys’ “West End Girls” was pretty cool, but their cover of another 1980s pop classic—Berlin’s molasses-slow power bal-

lad, “Take My Breath Away”—was even more perfectly suited to their aesthetic.

On MMJ’s debut-long player, *The Tennessee Fire*, they hinted at more adventurous things on the horizon, something that wasn’t necessarily evident on the more roots-rocking *Early Recordings*. They completed their first major metamorphosis on 2001’s *At Dawn*, their second album, whose lovely title track cleared the decks for what was to come. *At Dawn* unassumingly begins with a low rumble of feedback, sort of like Jimi Hendrix channeling refrigerator-hum white noise. Its sparse rhythm and instrumentation collaborate to create a beautiful racket, and an even prettier melody.

Save for a couple overly weary, dreary tracks, *At Dawn* was a damn-near perfect record; the album’s standout track, “The Way That He Sings,” suggested what would happen if the children of the Velvet Underground and Hank Williams formed a band. However, MMJ only got better and more interesting. Many Beatles scholars have pointed out that there was a mere four-year span between “She loves you/yeah yeah yeah” and *Sgt. Pepper’s Lonely Hearts Club Band*, a celebrated fact that highlights the dark underbelly of artistic maturation. (It took Radiohead roughly the same amount of time to go from “Creep” to *OK Computer*, another legend highly revered by many a white-guy-rock-critic.) OK, so the turn of phrase “dark underbelly of artistic maturation” might be a bit over the top, but it’s nevertheless true that *Sgt. Pepper*—with its pretensions and dippy, trippy experimentation—was far less consistent than the amazing run of “bubblegum” singles the Fab Four churned out in their early days.
However, I shouldn’t dismiss the magic-conjuring powers of pretentiousness; after all, it only means you’re trying hard.

MMJ’s latest album, *Z*, highlights the many ways this band is firing on all cylinders. Adventurous as hell, it’s another compelling chapter in a six-year metamorphosis from roots-rockin’ quintet with hair to spare to something else entirely. On their fourth full-length, these men (who still sport mighty manes) continue their journey as a 21st-century schizoid band steeped in avant-pop atmospheres, informed by a radical strain of honky-tonk country music. Honky-pop and avant-tonk, you might call it. Guided by Jim James’ soaring voice, which surfs a hypnotizing wave of reverb, MMJ seize the hammer of the gods during the spaced-out “Gideon” and on ultra-catchy tracks like “Off the Record.”

If I told you the latter song bounced along on an almost imperceptible reggae lilt, don’t hold it against them. This is a far more successful stab at white reggae than Huey Lewis’ disastrous *Small World* album, which should have scared everyone away from such a concept. Think the Clash, rather than Ace of Base (Sweden’s greatest reggae group).

Fortunately, MMJ care not a whit about adhering to conventional generic boundaries. This means that “Off the Record,” which begins with a hooky guitar riff and is driven by a rhythm that gets lots of bounce to the ounce, is a jaw-dropping exercise in eclectic popcraft.

Less than one minute into “Off the Record,” the bubbly chorus hits, sticking to the roof of your brain and taking up residence there until the track’s next major transformation. Before the passing of the three-minute mark, MMJ steer their way into an extended instrumental bridge, jumping off that bridge into a groove-y down-tempo bowl of guitar noodles and doodles. From then on, “Off the Record” turns into a different, equally pretty song—sort of like an indie-rock version of the coda to “Layla,” by Derek and the Dominos. Despite (or perhaps because of) the band’s lofty ambitions, *Z* scores an 8.4 on the Transcendental Joy Meter, about 8.3 points higher than The Osmonds’ “Crazy Horses.”
Kick Ass Tarantulas
Nobody Knows All The Bad Shit That I Done
Self-Released
www.kickasstarantulas.com

As with lots of Iowa City bands, my first exposure to Kick Ass Tarantulas was seeing them live. The oddly tonsured singer, Austin Idle, sported a beard that looked stolen from the corpse of Abe Lincoln and wore women’s clothes that looked stolen from someone just as dead. Guitarist Sam Locke-Ward was wearing a faded flower-print dress with hiking boots and grey socks. Ross Meyer crouched over a primitive drum kit, intent on beating it senseless.

Gradually Mr. Idle shed his clothing down to his Speedo and, covered in sweat, rolled around on the stage screaming. The music itself seemed derived from punk rock—tortured, toneless vocals, distorted sloppy guitar—but an uneasy, queasy version of punk, more likely to induce nightmares than moshing.

Nobody Knows All The Bad Shit That I Done hoists their songs out of the context of performance, but loses none of the visceral punch. Some songs, like the opener “Shot In The Gut,” recall Tom Waits at his gruffest and most deliberately primitive. “Ode To The Junkie Thief” is redolent of Screaming Jay Hawkins. “Fine Day” has at its root a fairly nifty pop song—a specialty of Locke-Ward’s recent work with Miracles of God—but rendered as an expressionistic noise squall. It has a delicious wrongness.

The contributions of guests Pete Balestrieri on saxophone and Ed Gray on lap steel add their own flavor of weirdness to the proceedings. Balestrieri’s free-jazz skronk seems in on the joke but at the same time highlights the ugly-beautifulness of it all. Gray’s lap steel on “I Can’t Be Your Friend” nods toward the country flavor of the song before jumping into the atonal scrum. The album falls apart as much as it ends.

They may be the most aptly named Iowa City band right now—and like a tarantula whose great size and hairiness make it look absurd and scary, the Kick Ass Tarantulas embody a wrong-is-right aesthetic.

Kent Williams

Leah Quinelle All Stars Featuring Happy

g,c,d, go!
Self-Released
www.sleeptrip.com/lqasfh

Before the gramophone became ubiquitous, people in America performed music for their own entertainment. Songs became hits when enough people bought the sheet music, and a piano was a prerequisite to any respectable home. People even wrote their own music and passed around endlessly mutating folk songs. The Leah Quinelle All Stars Featuring Happy (LQASFH) sound as though the music they perform now in public had its roots in turning off the TV, picking up instruments and creating their own musical entertainment.

This CD isn’t just homemade, it’s a tribute to the whole idea of homemade: The CDR is stenciled with spray paint, the covers are hand painted and lettered in red Sharpie. The title, g, c, d, go!, is a terse, lowercase DIY manifesto: Learn three chords and start writing songs.

The recordings, while clear and pleasant sounding, are sometimes embedded in that un-mistakable back bedroom boxy ambience.

Their voices are sweet, their songs range from decent to awesome and there’s plenty of appealing quirks to keep you interested and amused.

LQASFH have two sounds on this CD—acoustic and electric, best illustrated by the songs “Poker Nick” and “Other Nick.” The former is an intimate letter that starts out “I am still homeless but you filled me with happiness when you went to Italy and left me the key to your house”; the latter sings “You have/Like/ Four million little containers of curry and masala mix and lemon pepper/But no salt and no actual pepper…We went through your stuff and we found your porn.” “Other Nick” is a rocking tribute to punk rock romance, with the classic lines “It was written in the stars/That you’d sleep in my car,” with drunken roadie backup singers.

Though they have a vaguely punk-feminist aura, LQASFH’s primary preoccupation is boys. This becomes an interesting strategy in their songs because they manage to synthesize the teen giddiness of ’60s girly pop with more realistic, ambivalent appraisals of the opposite sex.

They’re not innocent, just unguarded and artless. They’re up for anything; not yet jaded but not still naive. They’ve made a great CD here: with their own two hands and barely more than the three chords of the title.

Kent Williams
In Iowa City, singer-songwriters seem a dime-a-dozen. Anyone with a guitar on the Ped Mall can be the next Bob Dylan—or so they think. However, Cedar Rapids native Sarah Cram’s debut effort, Darlin’, is an impressive breath of fresh air to a genre over-saturated by mediocrity.

Formerly a back-up singer for Iowa City’s garage/blues powerhouse the Autodramatics, Cram has shown herself to be a singer with the vocal chops to back up her brash lyrics. At times soulful and crass, alternately poignant and trilling, Cram’s extended vocal range is showcased against the stripped-down arrangements of her guitar and the accompaniment of foot stomps, and cello or additional guitar by Andy Caffrey of the Autodramatics. Her range is stirring and sends a shiver down the spine.

If there is a weakness to this album, it’s the lack of continuity. It seems at times that each song was recorded without regard to the collective sound of the album as a whole. Tracks such as the chord-driven and cello-supplemented “Nothing New” sound alterna-folksy and vaguely Juliana Hatfield-esque, while the soulful, bluesy and bass-infused “Disappointment” falls more along the lines of P.J. Harvey. Different still is the prominent track “Rise Above It,” which hits hard with a faster pace and percussive, catchy edge, complemented by Cram’s soaring vocals.

Ultimately, Cram’s vocals make Darlin’ a worthwhile effort. Her warbling, soulful voice and wide range give an emotional presence to what could otherwise be a ho-hum album.

Alison Feldmann
Art/Exhibits

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

The Art Mission
114 S. Linn St., Iowa City, 466-1006

ARTS Iowa City
129 E. Washington St., Iowa City, 341-8236
Graphic Works by Emerging Croatian artists Rijeka and Zagreb, through October. Opening reception Oct. 7, 5-8pm, part of Gallery Walk.

AKAR
257 E. Iowa Ave., Iowa City, 351-1227
Recent ceramics by Brad Schweiger, through Oct. 28. Opening reception Oct. 7, 5-8pm, part of Gallery Walk.

Brucemore
2160 Linden Drive SE, Cedar Rapids, 362-7375
The World Comes Home, through June 30, 2006.

Cedar Rapids Museum of Art
410 Third Ave. SE, Cedar Rapids, 366-7503
Grant Wood at 5 Turner Alley, through Dec. 4.

Cedar Rapids Country Club
550 27th Street Dr Se, Cedar Rapids, 319-335-3827
Marriage of Arts & Culture Luncheon, Oct. 6, 11:30am-1pm.

Chait Galleries Downtown
218 E. Washington St., Iowa City, 338-4442
Julius Schmidt and His Radiiilac Group, Sept. 27-Nov. 9; opening reception Oct. 7, 5-8pm, part of Gallery Walk. • International Fine Arts & Antique Dealers Show, Oct. 20-27.

The Cottage Bakery
14 S Linn St., Iowa City
Quiltz and Cardz by Patti Zwick, through December. Opening reception Oct. 7, 5-8pm, part of Gallery Walk.

CSPS
1103 Third St. SE, Cedar Rapids, 364-1580
Off the Wall, fall fund-raiser and exhibit, Oct. 15, 7:30pm.

Downtown Iowa City
351-8686
Gallery Walk, tour of downtown art, Oct. 7, 5-8pm.

Faulconer Gallery
Grinnell College, 1108 Park St., Grinnell, 641-269-4660
An Impressionist Eye: Painting and Sculpture from the Philp and Janice Levin Foundation, through Dec. 11.

Gallery 325
325 E. Washington St., Iowa City
Foil stamping and intaglio by Nora Cross, photography by Wilfred Yoder, and mixed media by Candida Maurer, through November. Opening reception Oct. 7, 5-8pm, part of Gallery Walk.

The History Center
615 1st Ave. SE, Cedar Rapids, 362-1501
Jay Sigmund and the Art of Grant Wood, through Jan. 8, 2006

Hudson River Gallery
538 S. Gilbert St., Iowa City, 358-8488
Steve Erickson: Oil Paintings, through Nov. 10. Opening reception Oct. 7, 5-8pm, part of Gallery Walk.

Iowa Artisans Gallery
207 E. Washington, Iowa City, 351-8686
Small Wonders, Narrative Fiber Works by Beth Nobles, Renee Harris & Amy Clarke Moore, through Nov. 18. Opening reception Oct. 7, 5-8pm, part of Gallery Walk.

Iowa State Bank
102 S. Clinton St., Iowa City, 337-8615
Sincerely, Alicia Brown, through December. Opening reception Oct. 7, 5-8pm, part of Gallery Walk.

Janalyn Hanson White Gallery
Mt. Mercy College, Cedar Rapids, 363-1323
Anne Lullie’s Art Quilts, through Oct. 12.

Lorenz Boot Shop
32 S. Clinton St., Iowa City, 337-2472
Maggie Collins Vandewaile, watercolors and giclee prints, through March 1. Opening reception Oct. 7, 5-8pm, part of Gallery Walk.

Many Facets
125 S. Dubuque St., Iowa City, 341-4562
Goliath, abstract paintings by David B. Miller, through October. Opening reception Oct. 7, 5-8pm, part of Gallery Walk.

MC Ginsberg
110 E. Washington St., Iowa City, 351-1700
East Meets West: A Feminine Perspective, works by Satomi Kawai of Japan, through December. Opening reception Oct. 7, 5-8pm, part of Gallery Walk.

META Home
Old Capitol Mall, 351-0508
Recent paintings by Lori Brunner. Opening reception Oct. 7, 5-8pm, part of Gallery Walk.

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

National Czech & Slovak Museum & Library
30 16th Ave. SW, Cedar Rapids, 362-8500
Homelands: The Story of the Czech and Slovak People, ongoing.
Room Service
117 E College St., Iowa City, 248-4848

RSVP
114 E. Washington St., Iowa City, 337-4400
Drawing and Collage by UI Writers’ Workshop poet Dean Young, through October. Opening reception Oct. 7, 5-8pm, part of Gallery Walk.

Senior Center
Old Post Office Gallery, 28 S. Linn St., Iowa City, 356-5222

UI Hospitals and Clinics
Project Art of UIHC, Iowa City, 353-6417
Main Lobby, 1st floor, John W. Colloton Pavilion (unless otherwise noted)

Aluminum Vessels of Louise Rauh, Oct. 5-Nov. 23 • The Two-Armed Bandit Trap and Noiseless Escapes (all from the Land of Wandering), series of drawings and collages by Lydia Diemer, through Nov. 3, Patient and Visitors Activities Center, Gallery 1, Eighth Floor John Colloton Pavilion.

UI Museum of Art
150 North Riverside Dr., Iowa City, 335-1727
Leighton Pierce’s Warm Occlusion, through March 12, 2006 • Hung-Shu Hu’s My Heart and My Blood, through Oct. 23 • Portraits: Body, Mind & Soul, through Oct. 16.

West Bank
Corner of Dubuque & Burlington, Iowa City, 337-2361
Thomasine Bodkin Bryk, paintings in trompe oil style; Polly Shive Pagliai, paintings of fruit and other objects; James Petran, water colors; Bryk & Pagliai through November; Petran through October. Opening reception Oct. 7, 5-8pm, part of Gallery Walk.

Music
Clapp Recital Hall
UI campus, Iowa City, 335-1160
Choral Collage, Oct. 7, 8pm • UI Chamber Orchestra, Oct. 8, 3pm • Kenneth Tse, saxophone, and Alan Huckleberry, piano, Oct. 8, 8pm • Anthony Arnone, cello, Oct. 12, 8pm • Katie Wolf, violin; Volkån Orhon, bass; and Rëne Leucuona, piano, Oct. 15, 8pm • Kantorei, Oct. 21, 8pm • Camerata, Oct. 23, 3pm • Johnson County Landmark Jazz band, Oct. 27, 8pm • OctOBOEfest concert, Oct. 28-29, 8pm; Oct. 30, 3pm.

CSPS
1103 Third St. SE, Cedar Rapids, 364-1580
8 pm, except Sundays (7 pm) Pieta Brown and Bo Ramsey, Oct. 7 • Druha Trava, Oct. 19 • Eric Bogle, Oct. 25.

Engler Theatre
221 E. Washington St., Iowa City, 688-2653
Iowa City Concert for the Gulf Coast, featuring Bo Ramsey and Pieta Brown, David Zollo, Euforiaquestra, all-star jazz band led by Steve Grismore, and a Dixieland Band joined by saxophonist (and UI president) David Skorton, Oct. 6, 7:30pm • Four Bitchin’ Babes, Oct. 8, 8pm • Swinging”—The Benny Goodman Songbook, Oct. 9, 2pm • Dresden Dolls, Oct. 14, 8pm • Irvin Mayfield and the New Orleans Jazz Orchestra, Oct. 19, 8pm • Brad Little, Oct. 28, 7pm • New Horizons Band, Oct. 30, 3pm.

Gabe’s
330 E. Washington St., Iowa City, 354-4788

Hancher Auditorium
UI campus, 335-1160
Peter Cincotti, Oct. 8, 7:30pm • Romance of the Violin, University Symphony, Oct. 26, 8pm • Dawn Upshaw, Eighth Blackbird, Gustavo Santaollal/OSvaldo Golijov’s Ayre, Oct. 27, 7:30pm • Munich Symphony Orchestra, Oct. 29, 7:30pm.

Harper Hall
Voxman Music Building, UI campus, 335-1603
Moisés Molina, cello, and Andrea Molina, piano, Oct. 7, 8pm.

The Java House
211 E. Washington St, Iowa City, 353-5730
WSUI’s “Iowa Talks Live from the Java House,” 10am Dick Prall, Oct. 7 • The 100s, Oct. 14 • Ellis, Oct. 28.

Martini’s
127 E. College St., Iowa City, 351-5536
Shows at 9 pm DJ, Oct. 7, 14, 21 & 28.

The Mill
120 E. Burlington St., Iowa City, 351-9529
Open Mike Mondays, 8pm • 2nd & 4th Wednesdays, Burlington Street Bluegrass Band, 7 pm • All music 9pm unless noted otherwise. The Giltitch w/ guest Arthur Lee Land, Oct. 6 • Huntington’s Disease Charity Benefit, Oct. 7 • Catfish Keith, Oct. 8 • West Music Weekend Warriors, Oct. 9 • Garnet Rogers, Oct. 11 • Kelly Joe Phelps, Oct. 13 • Stuart Davis, Oct. 14 • The Autodramatics, Rusty Buckets, Thee Fine Lines, The Itch Rok, Oct. 15 • Why? Racco-oo-oon, 12 Canons, Oct. 16 • Shinnbone Alley, Oct. 19 • Deathships, Oct. 20 • Salsa Band, Oct. 21 • Pieta Brown and Bo Ramsey, Oct. 22 • Jackstraw, Oct. 23 • Micah Blue Smaldone w/12 Canons, Oct. 28 • Wynde Nept, Oct. 29.

Howard Zinn
IMU Main Lounge • Oct. 26
Howard Zinn is an American historian and political scientist who together with Noam Chomsky is one of the most prominent members of the political “Left” in the United States. He’s the author of over a dozen books including the well known A People’s History of the United States, which takes a wide-angled look at American history through the eyes of those engaged in constant struggle to better their lives, such as African-American slaves, women and those fighting against racism and for Civil Rights—all stories that have mostly gone untold. In his early days, Zinn conducted flight-bombing missions in Europe during World War II, an event that shaped his anti-war views. Zinn is Professor Emeritus of Political Science at Boston University and has received many awards including the Eugene V. Debs Award, the Upton Sinclair Award and the Lannan Literary Award.

A-LIST
Kelly Joe Phelps
The Mill • Oct. 13
Kelly Joe Phelps is well known for his deeply rooted acoustic country blues. With a guitar in his lap and slide bar in his hand, all in tune with his hypnotic vocals, Phelps is nothing less than captivating. The poignant voice and untouchable guitar technique is as prominent as ever on his new release, Tap the Red Cane Whirlwind, on Rykodisc. The album is a live solo performance from Berkeley, Calif.’s, Freight and Salvage Coffeehouse and features two classic covers, “Hard Time Killin’ Floor Blues” by Skip James and “I Am the Light of the World” by the Rev. Gary Davis. Phelps has been acclaimed by Steve Earle and Bill Frisell for his country/folk style intricately laden with raw blues. Phelps is finger pickin’ good.

Howard Zinn
Public Lecture
IMU Main Lounge • Oct. 26
Howard Zinn is an American historian and political scientist who together with Noam Chomsky is one of the most prominent members of the political “Left” in the United States. He’s the author of over a dozen books including the well known A People’s History of the United States, which takes a wide-angled look at American history through the eyes of those engaged in constant struggle to better their lives, such as African-American slaves, women and those fighting against racism and for Civil Rights—all stories that have mostly gone untold. In his early days, Zinn conducted flight-bombing missions in Europe during World War II, an event that shaped his anti-war views. Zinn is Professor Emeritus of Political Science at Boston University and has received many awards including the Eugene V. Debs Award, the Upton Sinclair Award and the Lannan Literary Award.

National Czech & Slovak Museum & Library
30 16th Ave. SW, Cedar Rapids, 362-8500
Red Cedar with Cello “There’s Always Room for Cello” concert, guest artist Bjorn Ranheim, cello, Oct. 8, 8pm.

Old Brick Aud.
26 E. Market St., Iowa City, 466-4245
Public Power Benefit Concert & Dance with Public Property, Oct. 8, 7pm-12am.
Paramount Theatre
123 Third Ave. SE, Cedar Rapids, 363-1888
Cedar Rapids Symphony Orchestra Pops Concert: Greatest Musical Moments from Rodgers & Hammerstein, Oct. 8, 7:30pm; Oct. 9, 2:30pm • Cedar Rapids Symphony Discovery Concert: Mozart in Person, Oct. 15, 9:30 & 11am • Piano 4, Oct. 16, 2pm • Mighty Wurlitzer Theatre Organ Concert with guest organist Lew Williams, Oct. 23, 2pm • Cedar Rapids Symphony Orchestra presents Masterworks II, featuring Cynthia Phelps, violinist; Paul Haas, conductor, Oct. 29, 8pm.

Sanctuary
405 S. Gilbert St., Iowa City, 351-5692
Music at 9:30pm

Stars Guitars
Town & Country Center, 3639 First Ave. SE, Cedar Rapids, 866-362-1881
Acoustic jam session every Friday night, 7-9 pm.

UI Hospitals and Clinics
Project Art of UIHC, Iowa City, 353-6417
Collotin Atrium, noon (unless noted otherwise)
Kay Basham, pianist, Oct. 25 • The Heartbeats, UIHC volunteer and employee choir, Oct. 31.

UI Museum of Art
150 North Riverside Dr., Iowa City, 335-1727
Mark Weiger and Kate Gfeller, Oct. 14, 5pm • Patrick Brickel, Oct. 21, 5:30pm.

U. S. Cellular Center
370 First Ave., Cedar Rapids, 398-5211
Alison Krauss & Union Station featuring Jerry Douglas, Oct. 7, 8pm.

Voxman Music Bldg., Harper Hall, UI campus, Iowa City
Moisés Molina, cello, and Andrea Molina, piano, Oct. 7, 8pm • Neal Corwell, euphonium, Oct. 11, 2:30pm • Kari Stensgaard, percussion, Oct. 25, 8pm.

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 Rose Hill Drive, Shame Train, Oct. 6, 9pm • Freespace, Tell Julia, Keefe Klug, Oct. 7, 9pm • mer, Letterpress Opyr, Eddie Perez, Oct. 8, 9pm • Chicago Afrobeat project, Euforquesta, Oct. 12, 9pm • Goldbricker CD-release party, Oct. 13, 9pm • Absurd Family Cirkus, Oct. 20, 9pm • Jensen Connection, Chett, Mike’s Mad, Oct. 21, 9pm • Natty Nation, Electric Junction, Oct. 22, 9pm • Lotus, Oct. 26, 9pm • Seeker, Oct. 27, 9pm • Euforquesta, Coal Train, Oct. 28, 9pm • Public Property, Family Groove Company, Oct. 29, 9pm.

Comedy
Hancher Auditorium
UI Campus, 335-1160
Lily Tomlin, Oct. 14, 7:30pm.

20 | little village | calendar

Riverside Theatre
213 N. Gilbert St., Iowa City, 338-7672
Cannonball, Oct. 28-29, 10pm • Late Night Stand-up, Oct. 28-29, 10pm.

Dance
Hancher Auditorium
UI campus, 335-1160
Ballet Flamenco, José Porcel, Oct 6, 7:30pm.

Space/Place Theatre
North Hall, UI campus, Iowa City
Afro/Cuban Drum and Dance Ensemble, Oct. 13-15, 8pm.

UI Hospitals and Clinics
Project Art of UIHC, Iowa City, 353-6417
Collotin Atrium
Habeus Corpus, dance troupe, Oct. 13, 12pm.

Theater/Performance
Arts a la Carte
20 E. Market St, Iowa City, 341-7144
Arts a la Carte Bits (showcase/salon), Oct. 15 • Black and White Ball at University Club, Oct. 29.

CSPS
1103 Third St. SE, Cedar Rapids, 364-1580
Hamell on Trial, performance artist Jeff Huckleberry, Oct. 21, 8pm • Mel Andringa in The Man Who Discovered Iowa, Oct 27-28, 8pm.

Dreamwell Theatre
Old Capitol Town Center, 201 S. Clinton, Iowa City, 358-9092
Eve-olution, by Hilary Illick and Jennifer Krier, Oct. 14-15, 8pm.

Englert Theatre
221 E. Washington St., Iowa City, 688-2653
Otherwise Known as Sheila the Great, Oct. 18, 10am • The Little Engine That Could Earns Her Whistle, Oct. 21, 10:30am • Beauty and the Beast, Costume Parade and Children’s Theatre Event, May 22-23, 8pm.

Flanagan Studio Theatre
Grinnell College, 1108 Park St., Grinnell, 641-269-4660
Tartuffe, by Moliere, Oct. 7 & 8, 8pm • Oct. 9, 2pm.

Johnson County 4-H Fairgrounds
4265 Oak Crest Hill Rd. SE, Iowa City, 530-5197

Paramount Theatre
123 Third Ave. SE, Cedar Rapids, 363-1888
Salt & Pepper, Paramount Theatre School programming, Oct. 12, 9:45am • Cirque Dreams, Oct. 25, 7:30pm.

Riverside Theatre
213 N. Gilbert St., Iowa City, 338-7672
Thursdays, 7 pm; Fridays & Saturdays, 8 pm; Sundays, 2pm (unless noted otherwise) Walking the Wire: Monologues at Riverside, Oct. 7-8, 8pm • Oct. 9, 2pm.

Theatre Cedar Rapids
102 Third St. SE, Cedar Rapids, 366-8592
Peter Pan, Oct. 2, 4, 6-9, 13-16, Tues., Thurs-Sat., 7:30pm; Sun, 2:30pm • Triple Espresso, Oct. 21-23, 27-30, Thurs. & Fri., 7:30pm; Sat., 5:30 & 8pm; Sun., 2:30pm.

UI Theatres
Theatre Bldg., UI campus, Iowa City, 335-1160
Abraham (I am an Island), by Sam Hunter, University Theatres Gallery production, Oct. 6-8, 8pm, Oct. 9, 2pm, David Thayer Theatre • Global Express, International Writing Program, Oct. 15, 8pm, David Thayer Theatre • A Dollhouse, by Henrik Ibsen, University Theatres Mainstage production, Oct. 13-15, 19-22, 8pm; Oct. 16, 23, 2pm, Theatre B.

Words
African American Historical Museum and Cultural Center
55 12th Ave. SE, Cedar Rapids
Brown Bag Lecture, author Traci Loveless-Hill, Oct. 13, 12-1pm

Barnes & Noble Events
1451 Coralridge Ave., Coralville, 337-3337
Grand Master Woo Jin Jung, reading and signing, Oct. 6, 7pm • 20th-Century Classics Book Group, Invisible Man by Ralph Ellison, Oct 10, 7:30pm • Book Group, History With a Twist, October reader is 1491: New Revelations of the Americas Before Columbus by Charles C. Mann; November is The Fate Of Africa: From the Hopes of Freedom to The Heart of Despair by Martin Meredith, Oct. 11, 7pm • Book Group, Coffee and Crime, The Maltese Falcon by Dashiell Hammett, Oct. 17, 7pm • Poetry Slam, Oct. 21, 8:15pm • Book Group, Books-Into-Films, J. G. Ballard’s Crash, Oct. 26, 7pm • Reading/Signing, Lori Erickson, author, and Will Thomson, illustrator, Sweet Corn & Sushi, Oct. 27, 7pm • Open Mic, Oct. 28, 8:15pm sign-up.
Iowa City Public Library
123 S Linn St, Iowa City, 356-5200
International Writing Program panel discussion, Wednesdays, 3:30pm

Iowa Memorial Union
UI Campus, 335-3114
“Searching for the Story,” New Yorker reporters Jane Mayer, George Packer, and Mark Singer, Oct. 17, 12pm, Terrace Room • Lorrie Moore, Vijay Seshadri, and Cressida Leyshon, Oct. 17, 7pm, Richey Ballroom • Seymour M. Hersh talks with Professor Stephen J. Berry, Oct. 18, 7pm • Howard Zinn, Oct 26, 7:30pm, IMU Main Lounge • Public Power Debate, Richey Ballroom, IMU, Oct. 27, 7:30pm • Candace Bushnell, author of Sex and the City and Lipstick Jungle, IMU Main Lounge, Oct. 30, 7:30pm.

The Mill
120 E. Burlington St., Iowa City, 351-9529
Talk Art Cabaret, UI Workshop readings, Oct. 19, 10pm.

Pappajohn Business Bldg.
UI campus, Rm. S401
“The Struggle for Peace and Justice in Latin America,” part of “Careers for Change,” a speaker series sponsored by the UI Center for Human Rights, Oct. 6, 11:30am-1pm.

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

Sanctuary
405 S. Gilbert St., Iowa City, 351-5692
Anonymous Readings, open readings & music, Oct. 10, 8pm.

Shambaugh House
UI campus
International Writing Program reading, Fridays, 5pm Grace Paley, fiction reading, Oct. 10, 8pm • Philip Levine, poetry reading, Oct. 20, 8pm.

UI Museum of Art
150 North Riverside Dr., Iowa City, 335-1727
“The Shroud of Turin as a Work of Art,” John Beldon Scott, speaker, Oct. 6, 7:30pm • Gallery talk, Kathleen Edwards, speaker, Oct. 13, 7:30pm • “Grant Wood at the University of Iowa: Controversy and Community,” Oct 27, 7:30pm.

University Lecture Committee
Richard Florida, author of The Flight of the Creative Class, Hancher Auditorium, Oct. 11, 7pm • The New Yorker College Tour, Oct. 17-19, (locations and times to be announced) • Howard Zinn, Oct 26, 7:30pm, IMU Main Lounge • Public Power Debate, Richey Ballroom, IMU, Oct. 27, 7:30pm • Candace Bushnell, author of Sex and the City and Lipstick Jungle, IMU Main Lounge, Oct. 30, 7:30pm.

Film/Video

Bijou Theatre
UI Memorial Union, UI Campus, 335-3258

101 Becker Communication Studies Bldg.
UI campus, Iowa City
Rare British experimental film festival, featuring Derek Jarman, Oct. 7-9.

Englert Theatre
221 E. Washington St., Iowa City, 688-2653
The Golem, Oct. 31, 8pm & 11pm.

Hilbel
122 E. Market St., Iowa City, 338-0778
Colombian Love, Oct. 6, 7pm • Aria, Oct. 20, 7pm • Nina’s Tragedies, Oct. 27, 7pm.

National Czech & Slovak Museum & Library
30 16th Ave. SW, Cedar Rapids, 362-8500
Exploring Czech and Slovak Cinema Series, Heritage Hall, The Shop on Main Street and Voices of the Children, Oct. 22-23, 2pm. • BrewNost!, Oct. 7, 6pm, tickets must be purchased in advance • The Museum Store presents Cooking in Babi’s Kitchen, Oct. 15, 10am.

Shambaugh Aud.
UI Campus
Beyond the Bun: The Movie, film festival prominently featuring librarians as characters, Oct. 27-30, 8pm.

Classes/Workshops

10 S. Gilbert St.
Iowa City, 331-1851
Introduction to Buddhism, Meditation & Teachings with western Buddhist monk, Gen Kelsang Khedrub, every Tuesday, 7-9pm.

Coe College
1220 First Ave. NE, Cedar Rapids, 319-384-0741
Archaeology: Tools of the Trade, Sarah Horgen, Oct. 18, 8:30pm.

School for the Performing Arts
209 N. Linn St., Iowa City, 341-0166
Acting and music classes and lessons for all ages and abilities. Scene study, Kindermusic, group guitar and more. No audition necessary. Call, or visit www.schoolperformingarts.com to register or for more info.

Sat-Sun Oct 1-2
The Man Who Discovered Iowa, a solo performance about the life of Grant Wood by Mel Andringa
Fri Oct 7
Pieta Brown with Bo Ramsey
Sat Oct 15
Fall fundraiser and auction
Off the Wall
Weds Oct 19
Czech bluegrass band Druhá Tráva
Fri Oct 21
Performance artists
Hamell on Trial with Jeff Huckleberry
Tues Oct 25
Australian singer-songwriter Eric Bogle
Thurs-Fri Oct 27-28
The Man Who Discovered Iowa by Mel Andringa
Thurs Nov 10
The Kennedys
Fri-Sat Nov 11-12
The Rural Route Film Festival
Tues Nov 15
The Kinsey Sicks
In the galleries starting
Wed Nov 16
Women of the World
Fri-Sat Nov 18-19
The Man Who Discovered Iowa by Mel Andringa
Sun Nov 20
John Wesley Harding
communities across America have the same public supervision, but it will not work here?

That assertion by MEC would be considered the epitome of cynical distortion if it were not for an even greater distortion on the last page of its brochure.

MEC: “Proponents of a start-up municipal utility may say that you are simply voting to allow the city to further study the feasibility of forming a new utility. That’s not correct.”

Actually, it is correct. We ARE telling you that a YES vote simply authorizes, as the ballot language clearly indicates, the city to proceed with the development of a viable business plan and submission to the IUB for the approval necessary to proceed with the establishment of the public utility.

It authorizes, it does not require. That is more than a semantic distinction, it’s a legal one as well. A present or future council, if it chooses, can simply ignore MEC cannot have it both ways.

If the Iowa City business plan presented to the IUB will result in the loss of $58 million dollars, the IUB will not approve it because, as MEC itself insists, the role of the IUB is to protect consumers and regulate the energy market.

Thus, there is NO RISK involved. The plan is viable, or not. A non-viable plan will not be approved.

In its simplest, starkest terms, the entire MidAmerican campaign to get you to vote NO in November requires that you buy into their central theme of RISK RISK RISK. But that campaign is smoke and mirrors, designed to keep you distracted from the real reason you should vote yes: lower RATES lower RATES lower RATES.

A YES vote leads to a definitive study and business plan. Iowa City will spend less money to produce that plan than MEC is spending to stop it.

To vote NO on the ballot issues next month is, at least, illogical from the standpoint of our own self-interest. At worst, it is correct. We ARE telling you that a YES vote simply authorizes, as the ballot language clearly indicates, the city to proceed with the development of a viable business plan and submission to the IUB for the approval necessary to proceed with the establishment of the public utility.

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Aries - Self-control and a disciplined, orderly approach to things will get you through this demanding month. Life is asking greater sacrifices as your collective, humanitarian concerns come away at your personal play time. You will have lots of flexibility and plenty of opportunity to adopt and adapt, though. You also have a new, benevolent influence affecting your financial affairs. So, despite the challenge, expect a generally improved financial situation. Avoid sharp words. Diplomacy, reason and persuasion should be your chief allies this month. Unconventional flirtations could easily go very wrong.

Taurus - Be careful of tense or openly hostile interactions all month. You are under protective and supportive influences early in October, but later in the month, you must depend on fancy footwork. Your guidance remains essential and your influence continues strong. So you can’t stand on the sidelines to avoid trouble. You have an ace in the hole, though. No matter how rough a situation becomes, or how unlikely it seems at the time, in an odd way, you remain securely in the driver’s seat. Benefits will flow from partnerships.

Gemini - To put it mildly, most of your partners and associates are in disarray. Ongoing changes have many of your close partners and key associates in panic, more or less. You, however, have lots of room to maneuver and your own private line to the centers of power. Conditions are set to get even more turbulent and difficult but you will continue to have an overarching sense of safety and security. Your financial situation looks secure. Conditions on the job are also due to improve soon. Don’t let irritation show.

Cancer - You are working hard to make your ideas and lifestyle a reality. If you don’t go to extremes, and if you are willing to adjust certain attitudes and overcome some personal anxieties, you will find things shaping up very much as you would have hoped. You probably think you need to break free of on-the-job responsibilities so you can have a better personal life. In fact, connections at work will be crucial in helping you build a foundation for that new life. Friendships at work will deepen, too.

Leo - The world you know is shifting unpredictably, uncontrollably and, often, incomprehensibly. Partners can be evasive and irresponsible. This will continue. In the midst of this, with sometimes burdensome demands from superiors, you are working to create a better life. Resist the twin temptations of intrigue and manipulation. That could be hard when options are limited, stakes are high and the path of least resistance beckons. Deeper knowledge will lead to better results. A tenacious, tenacious standing on your part will lead to greater progress for all. Your contribution remains vital.

Virgo - Creating a balance between real world demands and your strong desire to live as increased support from the flow of events. Local affairs and matters at a distance will mesh favorably. An initiative on the work front may require continuing psychological and tactical adjustments on your part. It might be time to update your ideas about the people among whom you live and work. Try to instill ideals in those who cause difficulties. Lean into the changes. Remain confident if you are asked to play a leading role. And don’t worry too much about old hang-ups. A powerful, benevolent, healing influence will soon be affecting your inner-most self.

Libra - Your advice and assistance will be very much in demand. You will be able to help many other people make key decisions. And, following your advice, many people will make significant progress. For your part, try whenever possible to avoid quick or hasty financial decisions. A cycle of growth and prosperity that began a year ago enters a new phase. The accumulation of resources and the trend toward growing prosperity will continue, but economic discipline and very careful planning are needed. Resist the temptation to slip into old patterns.

Scorpio - Between adjustments to your attitude and adjustments to your financial arrangements, you can deal effectively with the demands of a headstrong partner, or partners. You have the resources and the resourcefulness to deal with any challenge at the moment. Be sure that expenses do not get out of hand. Spend kind words and uplifting ideas instead of money, where possible. A new cycle of personal growth and prosperity begins for Scorpio this month. Expect many good things. You will find that many of your worries are now behind you.

Sagittarius - All told, this could be a rather complex and demanding month for Sagittarius. Continuing turbulence on the work front may require continuing psychological and tactical adjustments on your part. It might be time to update your ideas about the people among whom you live and work. Try to instill ideals in those who cause difficulties. Lean into the changes. Remain confident if you are asked to play a leading role. And don’t worry too much about old hang-ups. A powerful, benevolent, healing influence will soon be affecting your inner-most self.

Capricorn - Communications related to pet creative projects, youngsters and even close friends and romantic interests could be strained, at least a little. While finances might be working out well, other aspects of shared ventures are stalling. Serious issues are getting in the way. Also, you might find yourself at some disadvantage, both verbally and power-wise. But this is one of those times when negotiations and in-depth discussions can produce a breakthrough. Renewed optimism and self-confidence will be your best assets. Work hard to avoid testiness. Kind words go a long way.

Aquarius - Your unconscious is sending out new feelings about what your real desires and needs are. And you are highly motivated to make the changes needed to achieve them. You must adapt and negotiate to reach a realistic new starting point, but genuine progress is possible. It will also be hard to separate facts from illusions, and valid offers from plots and schemes. The economic fundamentals are shifting, too. This new situation is complicated, but if you keep your feet on the ground, your cash should continue to flow smoothly.

Pisces - You will experience renewed faith and confidence as well as increased support from the flow of events. Local affairs and matters at a distance will mesh favorably. An initiative on the local front or in your immediate neighborhood will trigger a round of negotiations and machinations. These talks can lead to substantive improvements in your lifestyle and living conditions. However, to fully realize these benefits, you must watch your budget and be realistic about what you can afford. Often, a sound agreement produces better results than a cash investment.

Contact Dr. Star at chiron@mchsi.com

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An Impressionist Eye
PAINTING AND SCULPTURE FROM THE PHILIP AND JANICE LEVIN FOUNDATION

ALSO ON VIEW
Impressionist Prints from the Grinnell College Art Collection

Faulconer Gallery, Buckwalter Center for the Arts
Grinnell College, 1108 Park Street, Grinnell, Iowa

For more information call 641-269-4660
or visit our website www.grinnell.edu/faulconergallery

The national tour of An Impressionist Eye is organized by the American Federation of Arts.

Claude Monet, Chrysanthemes, 1882–84, Oil on canvas. The Philip and Janice Levin Foundation.
Photograph Courtesy of Sotheby’s, Inc. ©2005. Photo credit: Courtesy the American Federation of Arts.

UI Performing Arts
at the ENGLERT

October 30, 2005 at 3 p.m.
NEW HORIZONS BAND
Don Coffman, conductor

The New Horizons Band, an Iowa City favorite, performs a popular array of classics, marches and light concert music.

Tickets for New Horizons Band are $5 general admissions.

October 31, 2005 at 8 & 11 p.m.
THE GOLEM

Myth. Legend. Horror. What more could you want on Halloween? Considered an early cinematic masterpiece, The Golem tells the legendary story of the clay monster who wanted to be human. The silent thriller will be set to live music by the W!izards, a double reed consort.

Tickets for The Golem are $5/UI students and $10/nonstudents.

For Englert tickets call 688-2653

The University of Iowa Symphony Orchestra

October 26, 2005, 8 p.m. In Hancher Auditorium

Noctures, Claude Debussy (1862-1918)
Violin Concerto, Felix Mendelssohn (1809-1847)

Faculty violinist Scott Conklin makes his UI debut performing the lyrical and virtuosic Mendelssohn Violin Concerto. Carlos Chavez’s most famous work Sinfonia India dates from 1936 and is an exciting tribute to the ancient musical traditions of his native Mexico.

Tickets are $8/nonstudents, $6/seniors, and $3/UI students, youth

Call the Hancher Box Office at 335-1160 or 1-800-HANCHER.