Westlawn patient

'Sometimes you feel like nothing'

by JOAN TRENTO

Third of a four-part series

Narlae is 21, single and an outpatient of the Westlawn State Psychiatric Hospital. She is one of 2,100 patients at the hospital, with 300 new admissions each year.

"I used to feel like nothing," the Westlawn patient said, with a sigh, as she sat in her hospital room.

"It's like you're just a number. You're not really seen as a person. You're just a statistic."

Narlae has been at Westlawn for three years now. She has been diagnosed with schizophrenia.

"It's hard to feel like you're contributing when you feel like you're just a number," she said.

She described the hospital as a place where patients are often treated with disrespect.

"It's like you're just a number. You're not really seen as a person. You're just a statistic."

Narlae said she has been trying to get better, but it's been a difficult process.

"It's hard to feel like you're contributing when you feel like you're just a number," she said.

"I wish I could feel like I was a person. I just wish I could feel like I mattered."
Kissinger: Geneva conference only alternative to Mideast war

WASHINGTON (AP) - Secretary of State Henry A. Kissinger said Wednesday that a Middle East peace conference in Geneva is the only realistic solution to the "potentially grave danger" existing in the area. The announcement was made in an interview with Alexander V. Haig, Jr., foreign affairs editor and assistant managing editor of The New York Times.

"The signs have never been more ominous," Kissinger said. "The possibility of a war is very grave." Kissinger added that the international community must act now to contain the situation.

"If we do not act, the world will be faced with a terrible problem," he said. "The stakes are too high."

"We must act now," he said. "The only realistic solution is a conference in Geneva."
Information on the page is not completely legible due to the quality of the image. However, it appears to be discussing various events and news items, including appointments, deaths, awards, and articles on entrepreneurship and personal growth.

For example, there is a mention of an article authored by Philip H. Hombach, and a discussion on patients who have had disruptive family situations and their behavioral and social implications.

Other topics mentioned include entrepreneurship classes, award announcements, and educational programs.

The page also contains some humorous content, such as a mention of a book titled "Adages," and a reference to a "Duck" and "Seiffert."
A Forgotten War

The long and bitter guerrilla war in the vast mountainous region of northern Iraq had apparently come to an end. The citizens and the political elite, with the leadership of Gen. Majid Bakr Zakaria, have broken off all contact with the guerrilla forces. The massive residents in the deep area of groves on the part of the international community have been quiet for several years. It is a bitter pill for the Iraqi army, Iran, Turkey, Iraq, and the Soviet Union, who have been involved in the conflict with the rebellion of the Kurds, which was launched against the Baghdad government for the last 13 years. The Kurdish guerrilla forces, which had been maintained — with varying degrees of force — the differential combat in the mountains, were attacked by the Iraqi army, Ankara, and Iran. Indeed, a large military conflict had not been brought to a conclusion yet.

This was the moment when the Kurds, who have been fighting for their independence since the 7th century, were being pushed back by the imperialists. Their fighting spirit was not diminished, but their numbers continued to decrease. The success of the Kurdish campaigns was due to the fact that the Kurds fought not only against the centralized authority, but also against the natural Hussein forces. The Kurdish Nationalist League, based with the resistance groups in the mountains, decided to accept the sovereignty of the U.S. on the understanding that the Kurds, who have been fighting for their independence since the 7th century, were being pushed back by the imperialists. Their fighting spirit was not diminished, but their numbers continued to decrease. The success of the Kurdish campaigns was due to the fact that the Kurds fought not only against the centralized authority, but also against the natural Hussein forces. The Kurdish Nationalist League, based with the resistance groups in the mountains, decided to accept the sovereignty of the U.S. on the understanding that the Kurds, who have been fighting for their independence since the 7th century, were being pushed back by the imperialists. Their fighting spirit was not diminished, but their numbers continued to decrease. The success of the Kurdish campaigns was due to the fact that the Kurds fought not only against the centralized authority, but also against the natural Hussein forces. The Kurdish Nationalist League, based with the resistance groups in the mountains, decided to accept the sovereignty of the U.S. on the understanding that the Kurds, who have been fighting for their independence since the 7th century, were being pushed back by the imperialists. Their fighting spirit was not diminished, but their numbers continued to decrease. The success of the Kurdish campaigns was due to the fact that the Kurds fought not only against the centralized authority, but also against the natural Hussein forces. The Kurdish Nationalist League, based with the resistance groups in the mountains, decided to accept the sovereignty of the U.S. on the understanding that the Kurds, who have been fighting for their independence since the 7th century, were being pushed back by the imperialists. Their fighting spirit was not diminished, but their numbers continued to decrease. The success of the Kurdish campaigns was due to the fact that the Kurds fought not only against the centralized authority, but also against the natural Hussein forces. The Kurdish Nationalist League, based with the resistance groups in the mountains, decided to accept the sovereignty of the U.S. on the understanding that the Kurds, who have been fighting for their independence since the 7th century, were being pushed back by the imperialists. Their fighting spirit was not diminished, but their numbers continued to decrease. The success of the Kurdish campaigns was due to the fact that the Kurds fought not only against the centralized authority, but also against the natural Hussein forces. The Kurdish Nationalist League, based with the resistance groups in the mountains, decided to accept the sovereignty of the U.S. on the understanding that the Kurds, who have been fighting for their independence since the 7th century, were being pushed back by the imperialists. Their fighting spirit was not diminished, but their numbers continued to decrease. The success of the Kurdish campaigns was due to the fact that the Kurds fought not only against the centralized authority, but also against the natural Hussein forces. The Kurdish Nationalist League, based with the resistance groups in the mountains, decided to accept the sovereignty of the U.S. on the understanding that the Kurds, who have been fighting for their independence since the 7th century, were being pushed back by the imperialists. Their fighting spirit was not diminished, but their numbers continued to decrease. The success of the Kurdish campaigns was due to the fact that the Kurds fought not only against the centralized authority, but also against the natural Hussein forces. The Kurdish Nationalist League, based with the resistance groups in the mountains, decided to accept the sovereignty of the U.S. on the understanding that the Kurds, who have been fighting for their independence since the 7th century, were being pushed back by the imperialists. Their fighting spirit was not diminished, but their numbers continued to decrease. The success of the Kurdish campaigns was due to the fact that the Kurds fought not only against the centralized authority, but also against the natural Hussein forces. The Kurdish Nationalist League, based with the resistance groups in the mountains, decided to accept the sovereignty of the U.S. on the understanding that the Kurds, who have been fighting for their independent...
**Audience joins in**

"Smallest circus" comes to town

by Jack Terry
Half Worker

The opening act was a pan
tempered menu of wagon rides followed by a bandolier ofaseline, small-circus tricks, and an array of old-time people. "It's the pride of the Lampil circus," the world's smallest circus! Drawn from the smallest country in the world, the Royal Lampil circus has become an annual event at the Iowa City Public Library.

With the sun setting behind the library and the dusk falling, the Royal Lampil performers took the stage. Among them were Janet, a tall, slender woman with long hair, and her assistant, a short, stout man with a mustache. They began their performance with a dance routine, with Janet in the lead. The audience, seated on the library steps, watched in amazement as the performers moved gracefully to the music.

Interspersed with the wagon rides and circus tricks were performances by the performers themselves, who changed from one act to the next in a seamless flow. Among the acts were animal acts, with a trained dog and two cats, and a human act, with a tightrope walker and a comedian.

The performers were also accompanied by live music, which added to the festive atmosphere. The music was performed by a small band, consisting of a drummer, a bassist, and a guitarist.

Throughout the performance, the audience was captivated by the performers' talent and dedication. The performers were skilled and entertaining, and their acts were well-received by the audience.

The performance concluded with a final act, which included a magic trick and a fire-eater. The audience applauded as the performers took their final bow. The performers thanked the audience for their support and welcomed them back next year.

The performance was a remarkable display of talent and dedication, and a perfect conclusion to the smaller circus's run in Iowa City.
Gymnast chases Big 10 title

by BOBBY

...It didn’t occur to Bill Mason to become a gymnast until he got just past the fourth grade. "It’s because I learned to bicycle handstands," he said. "It was just absolutely impossible. "It was really easy. I was able to listen to the tricks by second grade."

But Bill Mason was no ordinary gymnast. In the fall of his freshman year, he became a member of the Illinois men’s gymnastics team. "He’s a real unusual athlete," said coach Myron Testwuide. "He’s a great performer on the balance beam and the floor exercise."

Home, standing and floor exercise. "He’s been forced to work on the balance beam because he’s the only one on the team who can do anything on that," Testwuide said. "He’s very good on the floor exercise, too." But Bill Mason is best on the balance beam. "He’s a real fantastic athlete on the balance beam," Testwuide said. "He’s a great performer on that apparatus."
The 700 Classroom in the Field House for the interview. Would have been five or seven judges—it must have been the chief physique judge and chairman of the judging panel. That, or maybe it was all the judges from out of town apparently haven't hit the gym yet.

While the bodybuilder was not impressed with the gym's facilities, he was pleased with the size and condition of the field house. The gym was well-equipped with various machines, and the bodybuilder was eager to begin his workout. He took a deep breath and stepped onto the mat, ready to put his skills to the test.

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The bodybuilder, having finished his workout, was approached by a reporter. He was asked about his training regimen, his diet, and his thoughts on the upcoming contest.

"My training is based on a strict diet and rigorous exercise," the bodybuilder said. "I eat mostly lean proteins and complex carbohydrates, and I make sure to get my daily dose of vitamin and mineral supplements. As for exercise, I focus on building strength and muscle mass through a combination of weightlifting and cardio workouts.

The reporter asked if the bodybuilder had any tips for aspiring bodybuilders.

"The most important thing is to stay consistent and dedicated," the bodybuilder said. "You have to be willing to put in the work, and you have to be patient. It's a long-term goal, and it takes time to see the results. But if you stay focused and committed, you can achieve anything you set your mind to.

The bodybuilder concluded his interview by thanking the reporter for the opportunity to share his knowledge and experience with others.

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The bodybuilder walked out of the gym, his muscles rippling and his expression determined. He knew that the road to success was not easy, but he was ready to take on any challenge that came his way. With his goal in mind, he stepped into the world of bodybuilding, ready to conquer it and make his mark in the industry.
There are many tragic people in the history of American art, the only genuine tragedy, though, may be that few of them are genuine artists. When movie biographies are made of them, people work that's more accurate and serious and real critic watch with the admiration and awe and real implications of the black and white sequences to it, until they learn to appreciate the human material. Just in the last important Lindsay Anderson effort, but not this one, not this sort of stuff documentaries always do but never should. That documentary surface, rough, edges off of Lenny like the past a old piece of fruit. Lenny isn't a documentary, it's a work of fiction going on. No very good fiction but the, the pacing is even worse.

Lenny problems make a tragedy of Lenny. But not a great one, but a happy one, touching. In 23rd century one to the box office it takes money, the green, the color, and the costs to materialize Lenny, keep just about everything wrong. I didn't argue with changes that brightness of Rinn's starkness to the home town but there are changes warp, transmogrify, manipulate them. His humor is wrong. Someone of the best material "Christ and Bones." "Father Flatsky." "The Pulleys." "The Leary Sisters." "Lula," this is a soul.

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THEATER

BY BETTY HINN

This is a particularly good year for original plays — for doing them and for seeing them. Original in the sense that the playwright’s still alive, still around, you can ask him what he means.

And because it’s the new plays, the exciting, first-time scripts that make a theater thrive and not just remain, the type of exploration that has occurred, in finding new forms and new stage, has made it a very important year in Iowa City theater history.

One of the new “games” has been created by a new organization: The Community Playwright’s Theatre (CPT) — a joining of the UI Playwright’s Workshop and the Iowa City Community Theatre.

The CPT board of directors — the Workshop’s Marlyn Gilbert, UI associate professor of English, Bob Prosser, UI’s Hal Klahn, and “red of the plucks that come in,” Gilbert, “then pass them on.” They accept scripts from any playwrights, with preference of course, for those never before produced.

The CPT directors chose for plays: The Creation — for these are CPT’s artistic director William Allard and Ed Schwartz, director of Facebook and The Tragedy-taming-sherds at the New York City’s Lincoln Center, under the production auspices of Joseph (Shakespeare in the Park) Papp.

Gilbert says that “we the board” still the emphasis should be on plays written from a new generation. Or we’re interested in helping the playwrights in getting the directors another chance for doing original work.

Gilbert believes that “the University Theater and the Community Drama are two different areas.” I think if they had their drafters here (and wouldn’t, deliberately). I think there’s a real failure on the part of faculty in doing original. I don’t think they like doing them, and the six show’s haven’t done well.

“We’ll do for anything that builds in to do originals. The CPT is filling the gap.”

The first CPT-sponsored production, the ambience Little by Little by Wayne, written by UI playwright Lee Simonoff and directed by William Allard, opened last night and runs through Friday (the 28th) at the Wesley Theater, 12 N. Dubuque.

It’s about Billy the Kid, and about Pat Garrett, who did one thing in his whole life: shot Billy, and yet Garrett, who knew that the loss of the kid was, in fact, better than his own, that Garrett didn’t shoot his dead until eight years after. This Allard’s second time directing as original this year.

He did Nonsense, a New last fall in the UI Studio Theatre. “I think there’s no movement in being the first to do it. You can’t get a play from reading it a couple times. It’s always a surprise.

Some of the most exciting of the scripts are the “children’s shows,” scripts full of anything from word problems and mis-spelled words and things and animals and solar systems, etc. (University Presses). The University sponsors the Junior Symphony Company which produced four original children’s shows last summer and will do so again this summer.

City High has produced four scripts originating from the Playwright’s workshop, and two more are scheduled. And now, there’s a an original in the Iowa City grade schools.

David Pott’s The Methodist House, directed by Stefan Larner, will be performed during April. Stoller has been waiting in the grade schools with creative dynamic. Now he’s getting a new script in, in the idea of “testing” this way in very new.

The best group to see the Wesley House stage will be under the direction of Dick Yang, who produced The Jungle at min and China, Club of Iowa’s Main Street earlier this year. The new show, Vampire is written and directed by Yang, and goes in April after only four months of rehearsals.

The original stage company performing their own creations in the “Little’s Bread Mystery Theatre”, the Iowa-Beckman school has recently been in the Wheel Inn.

The Children’s Theatre (CPT) is directing the project. The CFP is filling the gap.”

The UNIVERSITY of IOWA THEATRE PRESENTS

Forest Mohs’s

The Play’s the Thing

BY T. C. MARTIN

FILMS

FRIDAY

10am LEAVES FROM SATAN’S BOOK — Dreyer

2pm LA PASSION DE JEANNE d’ARC — Dreyer

4pm THE SEDUCTION OF MIMI — Wurtmuller

6pm CRIES AND WHISPERS — Bergman

30 • 50 • 75 • 100

Illinois Room

5pm DAY OF WRATH — Dreyer

7pm VAMPYR — Dreyer

WORKSHOPS AND LECTURES

11am-1pm VIDEO TAPE NETWORK — Main Lounge

1pm-2pm "Hand’s-E-Toration Demonstration — Portapak — Harvard Room

1pm-4pm SUSAN PARADISE — "VTR Editing of Com pendium Tape" — Wisconsin Room

2pm-4pm BOB NAUJOKS — "Art and TV" — Harvard

4pm-5pm HENRY WILHELM — "Preservation of Color Negatives" — Ohio State Room

5pm-6pm VIDEO TAPE NETWORK — Main Lounge

7pm-9pm RUDOLPH ARNHEIM — "On the Nature of Photography" — Main Lounge

SPECIAL HANCHER AUDITORIUM SCREENING

9:30pm MEAN STREETS — Scorcese

refocus 75 presents

free...

refoec57 presents

ONLY SHOWING OF THIS FILM DURING FESTIVAL

OTHER HANCHER SHOWINGS TO BE ANNOUNCED

The Daily Iowan—Iowa City, Iowa—Thursday, March 7, 1975—Page 5

The Daily Iowan—Iowa City, Iowa—Thursday, March 7, 1975—Page 5

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Appearing with

Brian Jackson

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friday April

11 • 9 pm

IMU Main Lounge

"I have many things to tell you about tomorrow’s love and light" — Gil Scott-Heron

"There’s an element of Dylan they also something of Min, Stevie Wonder and 50."

Rolling Stone

"..."Gil says things a lot of people are afraid to say..."

Stevie Wonder

Tickets on sale at IMU Box Office

Monday April 7 All seats $3.50

3 • 5 • 7 • 10 • 25 • 50 • 100

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CUE is accepting applications for the 1975-76 Board. Applications are available in the IMU Activities Center until April 3.

THE UNIVERSITY of IOWA THEATRE PRESENTS

Forest Mohs’s

The Play’s the Thing

T. C. Martin Theatre

146 14th Ave. N.

Tickets available at American State Bank

Produced by special arrangement with Special Features

MEAN STREETS

DIRECTED BY MARTIN SCORCSESE

9:30PM HANCR AUD.
Leevy has him scripting and scripting 90 per cent of the time. The material is sufficiently shallow (it is all up to frame against the frame, the fake biography). He'll think 'I'm going to just be an innocent' because it's an early reporting, first-stab at audience (let's see, it is now, much later in his career, a regular aspect of original material from the 60s, Berkeley would often use at one point in a number instances in his performance, to down at another, as part of a courtroom joke). Always dragged from the chambers - 'You can't stop his formation! The information makes the country strong!' The information makes the country strong! He best, you see.

To summarize, it was never a headline stripper, Bruce was somewhat precious about what was being dirty while the courts tried, again, to figure out what he was doing. His obscenity trials came during one of those regular obscenity cycles in American judicial history - frame-against-frame with the false biography). His information makes the country strong! The information makes the country strong!

His trips to England, the Carnegie Hall Concert, the triumph punchline clunk. His bit about his first arrest counts. Most other facts in Bruce's life don't matter, either. Short at the end, so that Bruce's jazz timing becomes a joke at the end, you see. In the end, with the still frame of the corpse held such a long time on the screen. I wondered, finally, why Hoffman's. With half a tablet of No-Doz. The difference, I grant you, is the character: Hoffman was a hipster, Hoffman was a sociable hipster, Hoffman was a low-key intellectual hipster. Hoffman had a close and constant manager, etc., etc., and the set isn't gratuitous either.

Leevy Bruce was an impressionistic comic in that, on a good night, he improved perhaps five per cent of the time as ad

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In "Oh!lsim," Reed says, "I don't find much beauty in life and a weighty, It's a blast of machine-gun guitar."

Other highlights include "Walk on the Wild Side," "He's Having A Bad Day," "Do You Want To Make Love To Me?" and "Heroin." If you're a fan of Reed's music, these are particularly impressive passages. Reed's voice and delivery are often described as "decadent." In "I'll Be Decadent," he says, "I'll be decadent and a winner, too, too damn."}

The inclusion of "Sad Song" by Fats Domino is outstanding, because only when it is paired with the original—which features full orchestral arrangements and choruses—which was a marred effort on the '68 release. The band, at its best, here features pianist Javier Colon, drummer Johnny Vidacovich, and Reed himself. Reed and Wagner's duet is one of the highlights of the album, it's a showcase of a talent that would be simple and mediocre. But With the addition of Duane's guitar and the memorable "Sad Song", it becomes a timeless classic.

Although Garcia is the best-known "star" of the album, he is a star in the center of attention. Jerry renews himself as an aristocratic bard during the opening cut, "Pig in a Pile," with his voice, which normally can barely manage an entire verse, now so refined that it's almost a new job. Garcia's mandolin and guitar playing are particularly im - pressive. Garcia and Duane are a model of controlled psychosis. Garcia's harmonies are merely good, the instrumental passages are inane. Grisman's mandolin and Clements' mandolin-fiddle solo, the only really good thing on the album, seems to be the only thing that particularly offends. When Garcia's mandolin and guitar playing are paired with the evocative vocals of the "Sad Song", almost everything else becomes irrelevant.

But if you look past the Decency Rally mentality, you can see that Reed is an artist who is being taken too seriously. Almost everything on the album, from the lyrics to the music, seems to be a parody of something that has been done before. But Reed and Wagner are the only ones who can write about these things. Their success is due to their ability to make the ordinary sound extraordinary. Grisman's mandolin and Clements' mandolin-fiddle solo, the only really good thing on the album, seems to be the only thing that particularly offends. When Garcia's mandolin and guitar playing are paired with the evocative vocals of the "Sad Song", almost everything else becomes irrelevant.
and the effect but it is a nature, Mahler points out. Do you think you should consult a grafted new location?

The soaring melody breaks. I am ironic structures that provide a further awareness, a heightened height and a spark of a single bell and builds.

The Odyssey, Walter, as usual, stresses the irony. The symphonies, like spring, forces upon us a heightened unmediated feeling.

The greater strength of Leonard Bernstein's Mahler... is the most satisfying recorded interpretation of any one I know. It is a constant reminder to Bernstein that allows Mahler to conclude it in moments after the symphonies, like Wagner onto the box.

The completesymphonies by Bernstein and the New Orleans Symphony. Walter's report of the Finale, however, though more... tends to be a magnification of the work.

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The completesymphonies by Bernstein and the New Orleans Symphony. Walter's report of the Finale, however, though more... tends to be a magnification of the work. These moments of high drama, as usually fixed in his mind, are intrinsically linked.
measure of the grotesque, and that sort of reluctance, too, is
in every way one of the first movements which have beaten our of
the first version of the symphony. But in the second, there are passages - as Bernstein tells us in his
interpretation - that "show only two performances
of the Red
Sixth
The first movement of the
work - follows the initial march.

With the concluding Adagio we have reached the still point.

It
is...
"IOWA CITY-
for the fun of it"

In our backyard, the Coralville Dam & Reservoir, Lake Macbride State Park... a huge recreational area where you can hunt, fish, park your camper, sail, ski, snowmobile and swim.

Home of the Iowa Hawkeyes... Kinnick Stadium and athletic complex.

If you need a rationalization for those spare time projects you don't get done, here it is: Recreation Temptation. It's common among youngsters and adults alike in our town. For Iowa City can boast of more close-by, leisure-time attractions than any other city in the Midwest.

So next time you're busting your parental buttons at a Babe Ruth League Contest, cheering yourself hoarse at a Big 10 event, or cross-country skiing with your family, don't feel guilty. Those odd jobs back home will wait.

Enjoy yourself! Recreation is another reason Iowa City is a great place to live.

Where it's happening:
- 417 acres of city parkland
- Organized programs in sports for youths of every age
- 3 high schools with evening recreational activities for adults
- University of Iowa
- 3 public swimming pools (1 indoor)
- tennis courts
- 5 golf courses
- Iowa River, for canoeing and fishing

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Where people and service make the difference