

Westlawn patient

'Sometimes you feel like nothing'

By JOAN TITONE
Staff Writer

Third of a four-part series

Natalie is 29, single and an alumna of the Westlawn Ante Partum Unit.

Natalie received prenatal care at one of University Hospitals' outreach clinics, and arrived at the Westlawn Ante Partum Unit in what she thought was the last week of her pregnancy. The baby was overdue and Natalie spent 34 days at Westlawn awaiting the birth of her child.

"I applied for state papers (State Obstetrical papers) when I found out I was pregnant. I've always had a lot of trouble with my babies — this was my seventh pregnancy, and I'd lost all of them except one, and my ex-husband has custody of him. So this baby was very important to me."

Natalie is a tiny woman, and her size was a factor in all of her pregnancies. "I have a very small pelvis and birth canal," she says, "and that is why I lost most of my babies. I was happy about this pregnancy, but scared, too, that the same thing would happen again."

"Most of the time the doctors wouldn't tell me what was happening. I was overdue, I knew I was, but they kept telling me that I had my dates confused."

"Every time they examined me I'd ask them 'How is it,' and they'd say 'Fine, fine, you're just doing fine,' and never any more than that. But that never told me anything. I never felt reassured that everything was going OK."

At the mention of the medical staff, John, the father of Natalie's child, interrupts, and his manner becomes cold and rigid.

He remembers the night that Natalie went into labor. "No matter what you asked him (the doctor), he acted like it was none of your business. I asked to talk to him four or five times while she was in labor, to see how she was, but he never would talk to me. And she was in labor a long, long time."

He also remembers an incident, midway through Natalie's stay at Westlawn. John had made the two-hour trip from his home to visit Natalie, and was waiting in the hallway at Westlawn. She was being examined by some residents and medical students.

"Two guys (the doctors) who does not know whether they were doctors or medical students) strolled out of that examining room and one says to the other 'That little girl had a real tight pussy on her, didn't she?'"

"I wanted to kill those guys — but I didn't do anything because I knew that they were probably going to help deliver the baby, and I was afraid that they might take it out on her. I did see one of the guys a few days later when I had cooled off a bit. He told me that he and his friend were only joking, and I told him that if he ever joked like that around me again he'd be wearing his glasses dug a foot into his forehead."

John visited Natalie often while she was at Westlawn — on weekends and every day off he had from work.

"It cost me about \$20 every trip I made to Iowa City when you consider the cost of gas, food, and a place to stay," he says. "Sometimes I wonder if we'd have come out ahead trying to pay the hospital bills ourselves rather than having the state pay for it in Iowa City."

Visiting conditions at Westlawn were less than ideal, according to John. "All of your visiting had to be done in the lounge, in front of everybody. No men were allowed back in the rooms. You couldn't relax, you couldn't be yourself. And if we wanted to be alone together, we'd have to go out and get a motel room — and we couldn't afford to do that more than once or twice."

"It was a pretty rough experience," says Natalie. "Sometimes it made me feel like nothing. You spent so much time on an examining table with your feet in the air and there are so many people looking at your body, at your private parts. Sometimes you get the feeling that nobody cares that there's a head attached to it. Or that you might be frightened or embarrassed."

"But we all got along. The girls there were great, and we would laugh and joke together a lot, to cheer each other up."

John agrees. "There were some great girls there," he says. "but after a while even the happiest, bounciest ones I'd catch just staring out the window, looking at nothing. After a while, all the laughing stopped. All the jokes just went stale."

Friday the series concludes with a look at the day to day existence at Westlawn.



'Pumping Up'

with AAU
bodybuilders

see page 7

Congress passes tax cut package

WASHINGTON (AP) — Congress passed Wednesday night and sent to President Ford a \$24.8-billion anti-recession tax cut package that includes rebate checks and tax reductions for virtually all Americans.

The Senate approved the measure by a vote of 45 to 16.

Although Ford has expressed objections to several provisions of the far-reaching bill, congressional leaders predicted he will sign it rather than delay even further the economic stimulus Ford says is needed to end the recession.

Before passing the legislation 287 to 125, the House rejected a Republican

motion to send the package back to conference, which would have provided an opportunity to argue for eliminating sections which Ford considers objectionable.

Republican leaders said beforehand that the vote on this recommit motion was important because it could determine whether the bill would be vetoed by the President. The motion failed, 197 to 214, but the margin was far short of the two-thirds needed to override a veto.

The compromise legislation, approved earlier in the day by a Senate-House conference committee, is designed to stimulate the economy by putting extra money into the pockets

of most Americans within weeks.

A major provision of the bill provides for rebates of 1974 income taxes averaging 10 per cent of taxes paid, up to a maximum rebate of \$200. The bill also calls for a \$30 tax credit on 1975 income for every taxpayer and for each member of his family.

These reductions would mean a reduction of at least \$220 in 1974 and 1975 taxes for every family of four in the United States.

Earlier, GOP congressional leaders who met with Ford shortly after the conferees finished their work said Ford did not indicate whether he would veto the bill.

However, several of the Re-

publicans said they would vote against the bill and at least two of them — Sens. Paul Fannin of Arizona and John Tower of Texas — said they would support a presidential veto.

White House Press Secretary Ron Nessen said Ford expressed dismay during the meeting with GOP leaders over "astronomical spending proposals moving through Congress." He said Ford "has to weigh the tax cut bill against these oncoming spending proposals."

Nessen said Ford would not decide whether to veto the bill "for at least several days."

Democratic leaders scoffed at the idea of a veto.

A spokesman for the Internal Revenue Service said the tax agency is set up to begin sending out rebate checks within 45 days after the bill is signed by President Ford and expects to have paid all the rebates within six weeks after that.

The \$24.8-billion measure approved by the conferees compares with Ford's request for \$16.2 billion in tax cuts.

The Senate approved tax cuts of \$30.7 billion and added \$3.6 billion in increased spending, most of it in special Social Security and rail retirement payments, for a total package of \$34.3 billion.

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A couple of ringers

Nick Weber and Steven Avedon, members of the Royal Lichtenstein One-Quarter Ring Circus performed in the Union Ballroom Wednesday afternoon. The circus, which consists of three human and four animal performers, is on its third cross-country tour. See related story, page five.

Police arrest murder suspect

By KRIS JENSEN
Asst. News Editor

A 25-year-old Dubuque man was charged early Wednesday night in connection with the murder of Roger Jackson Wiese, 27, who was found shot to death in rural Johnson County Sunday evening.

Terrance Joseph O'Hearn, of 1698 Alta Place in Dubuque, was arrested on an open charge of murder after a three-day investigation by the Johnson County Sheriff's Department and the Iowa Bureau of Criminal Investigation (BCI), according to Sheriff's officials.

O'Hearn had been arrested at 12:10 a.m. Wednesday for possession of a schedule one substance. Sheriff's officials reported Wednesday night. He was being held in jail on the marijuana possession charge when the murder charge was made.

O'Hearn will be arraigned this morning before Magistrate Joseph Thornton, according to Sheriff's officials.

No other details concerning the murder charge or its connection with the possession charge were available at press time Wednesday night because BCI agents and Sheriff Gary Hughes were not available for comment.

Wiese's body was found at 10 p.m. Sunday partially lying on a gravel road leading to the Coralville docks about two miles north of North Liberty.

Identification of the body came late Monday night and was released Tuesday morning after relatives were notified.

Johnson County Medical Examiner Dr. T.T. Bozek said Wiese died of a gunshot wound to the head some time between 9:30 and 10 p.m. Sunday.

Wiese and a male companion were arrested on Oct. 24, 1969 for the sale of illegal drugs in Marshalltown, according to police authorities there. Wiese was convicted and served two years and two months of a five-year sentence at the Iowa State Reformatory in Anamosa.

The Maharishi arrives

Founder brings 'enlightenment' to MIU

By CHUCK SCHUSTER
Staff Writer

FAIRFIELD, Iowa — The master has finally come to his students.

Maharishi Mahesh Yogi, the guru who brought the Science of Creative Intelligence to Fairfield, Iowa, spoke Wednesday afternoon to a capacity crowd at Maharishi International University (MIU).

The theme of his address was the "Inauguration of the Age of Enlightenment."

Over 3,500 men, women and babies jammed the Fieldhouse to hear the address. This was Maharishi's first visit to the old Parsons College campus which opened as MIU in September 1974. He flew in from Chicago for the special appearance, and was due back in Chicago Wednesday night.

Garbed in a flowing white dhoti, the

diminutive founder of MIU appeared serene, if not actually beatific. He accepted flowers from a throng of young children and then seated himself atop a sofa covered with pale lemon silk.

His legs crossed, his arms waving through the air like fluttering leaves, Maharishi smiled and, after a long pause, said, "Glad, glad, glad."

His voice clear, untruffled and even, Maharishi spoke of the great accomplishments of the last few years. "A new age is coming through meditation," he said. It will bring "less crime and less sickness."

"You are the messengers," he told the audience, comprised of MIUers and TMers both from Iowa and out of the state. "You will bring in the unfoldment of consciousness, knowledge, culture and fullness. You will be messengers of fairness, order, and least excitement of con-

sciousness."

The heart of the founder's address lay in his interpretation of the name of the city in which MIU exists: Fairfield.

"This is a fair field for the Science of Creative Intelligence," he said. "We are in a fair field and look out from a fair field, and Fairfield is that fair field. Where there is no unkindness. Where every growth is fair. Where knowledge uncovers the fair field in everyone. This is what MIU teaches."

At present, Maharishi Mahesh Yogi is on a world-wide tour to usher in the Dawn of the Age of Enlightenment. Since March 11, he has spoken in New Delhi, London, Chicago, and Ottawa, bringing his message to all the continents. Future plans call for visits to South America and Africa.

His hope, and he stresses that it is a realistic and practical one, is that

Transcendental Meditation will become increasingly used, and will unlock the doors to personal fulfillment and world-wide peace and happiness.

This year marks the third and apparently final stage of the World Plan, formulated in 1972. After a year of Action, and a year of Achievement, 1975 brings in the year of Fulfillment. A huge banner strung across the back of the Fieldhouse proclaimed this to all beholders.

Preceding Maharishi as speakers were MIU President R. Keith Wallace, touted TMer Gordon Aistrop, and Fairfield Mayor Robert Rasmussen, who honored the founder's visit with the gift of a white pine tree. Mayor Rasmussen also noted that Fairfield possesses a proud heritage of pioneers and that MIU is very much a pioneering institution. The audience was comprised of

well-dressed people, mostly of college age. For many, it was a family affair, and throughout the afternoon the air was punctuated by cries of babies and small children with little sense of history. Maharishi's being an hour and a half late did not help sooth childish breasts.

Adults bided their time by visiting with old friends and meditating. An MIU official announced that Maharishi wanted everyone to meditate for 15 minutes before he arrived, and most of the audience complied.

The town opinion on MIU seems generally favorable. A Derby gas station attendant said the students were polite, clean-cut, and "a heck of a lot better than the old Parsons crowd." Another resident described them as being "full of integrity, polite, a pleasure to deal with, but a hell of a lot less exciting."

in the news Briefly

Tuthill

A UI adjunct professor — who is slated for an undisclosed "top level" federal post — has resigned as Gov. Robert Ray's chief science and energy advisor, the governor's office announced Wednesday.

Samuel Tuthill's letter of resignation as State Geologist was announced by a press release from Ray's office. Tuthill's resignation takes effect March 31.

The release said Tuthill, 49, is "slated for a top level post in a major federal agency."

Tuthill said he will write a letter to resign from his UI post today.

Dick Gilbert, the governor's press secretary, described the position as an "important federal post on the policy-making level," but declined to give any more information.

Tuthill refused to comment on the position since he hasn't been "signed on to the post."

"My decision to resign at this time was a response on my part that was cursory to putting myself in a position to be considered for a certain post," he said.

No other information on the nature of Tuthill's slated post was available Wednesday afternoon.

Tuthill has been active during the energy crisis as Gov. Ray's federal representative. He was also one of three state officials to create a state fuel oil pool in 1972-73.

Court

Johnson County Magistrate Joseph Thornton ruled Wednesday that all of the gambling equipment confiscated in a March 14 raid at the Winner's Circle Club in North Liberty be held as evidence.

The truckload of playing tables, signs, chip-holders and other gambling paraphernalia took up considerable space in the courthouse hearing room, where Judge Thornton heard from Asst. Atty. Gen. Joseph Coleman, and Winner's Circle lawyers Carl Goetz and Preston Penney.

Testimony also was received from two club employees and a patron who was at the Winner's Circle when it was raided by Johnson

County and state officials.

Fourteen persons, reportedly employees of the private club, were arrested in the raid. Charges against them include various combinations of keeping an illegal gambling establishment, possession of illegal gambling devices and unlawful gaming and gambling.

A trial date has not been set.

Coup?

SAIGON, South Vietnam (AP) — President Nguyen Van Thieu vowed Wednesday a "fight to the death if necessary" for Da Nang and appealed to the United States for help.

Boats and chartered American planes began a massive evacuation of an estimated 500,000 refugees at Da Nang fleeing the Communist advances. The Viet Cong said its forces had hoisted the Viet Cong flag over the old imperial capital of Hue, 50 miles to the north.

South Vietnam's Interior Ministry said several persons were arrested in what it described as a plot to overthrow Thieu's government.

Political sources said at least four persons were arrested by police early Thursday — three

of them affiliated with former Premier Nguyen Cao Ky, a long-time political foe of the president.

The Interior Ministry statement gave no details of the alleged plot.

On Wednesday, Ky came out of nearly five years of political retirement to lead a meeting of opposition figures discussing a plan to force Thieu to resign. Sources said at least two of the four arrested figures attended Wednesday's meeting.

On the military front, the Saigon command said North Vietnamese and Viet Cong forces opened a heavy series of attacks Thursday along the central coastal plain in Binh Dinh Province, possibly overrunning a district capital.

Faisal

RIYADH, Saudi Arabia (AP) — King Faisal was buried in an unmarked grave Wednesday after thousands of mourners wailed and wept and passed the coffin of the assassinated monarch.

Saudi informants said the alleged assassin, Faisal's nephew, was in custody and being

questioned by doctors and police. Saudi Arabia's only law is the Sharia, the strict Islamic code of ethics that prescribes beheading as the only penalty for murder.

"Where goes our knight? Where goes our protector against confusion and poverty?" shrieked the crowds as the coffin was brought out of El Eid mosque.

"Faisal is with us. He is not leaving us," a weeping broadcaster responded. "You will see him in King Khaled, in Prince Fahd, in every faithful son of Islam."

Vice President Nelson A. Rockefeller flew to Saudi Arabia, which has the world's largest proven oil reserves, with a personal message from President Ford.

Windy

IOWA — Continued very windy with a warming trend through Thursday. Rain and occasional thundershowers most sections Thursday and Thursday night. Highs Thursday 30s north to low 50s south. Turning colder, rain changing to snow west Thursday night and over the state Friday.

Postscripts

Correction

The telephone number for the Skills Exchange office was incorrect in Monday's Postscripts. To contact the Skills office call 353-3610.

Logos Booktable

Logos Booktable will be in the lobby of the Union Landmark Room from 10:30 a.m. to 3:30 p.m. today. For more information call Jim VandenBosch at 338-1179.

"Peroxisome Proliferations"

Dr. J. K. Reddy, from the Department of Pathology and Oncology at the University of Kansas Medical Center, will speak on "Peroxisome Proliferations" at 10:30 a.m. today in the Basic Science Building Auditorium 2.

Graduate-Faculty lunch

Graduate-Faculty Lunch will meet at 11:30 a.m. today at the Wesley House Music Room. For more information call Geneva Forum at 338-1179.

"Revolution Until Victory"

A movie on the Palestinian struggle against Zionism and Imperialism, "Revolution Until Victory," will be shown at 4 p.m. today in the Union Indiana Room. A question-discussion session will follow.

Psychology Colloquium

"Reinforcement as a Result of the Relative Utility of Stimuli and Responses," a colloquium sponsored by the Psychology Department, will be presented by Dr. Charles C. Perkins, Jr., from Kansas State University, at 4 p.m. today in the Physics Building Lecture Room 2.

"Historia de una Escalera"

"Historia de una Escalera," (Story of a Stairway), a Spanish movie with no subtitles, will be shown at 4:30 p.m. today in the Physics Building Lecture Room 1.

Soccer practice

The Soccer Club will practice at 4:30 p.m. today on the field between the Field House and Kinnick Stadium. "A" and "B" rosters will be announced and discussed.

Pershing Rifles Company

A pledge class for the Pershing Rifles Company B-2 will begin at 5:30 p.m. in the Field House Room 17. A company meeting will begin at 8:30 p.m. also in the Field House. Civilian dress.

Free dinner

Homemade soup, bread and cheese will be served at 5:30 p.m. today at the Sedaven House, 503 Melrose Ave.

Open Hatha Yoga class

Integral Yoga Group will sponsor an Open Hatha Yoga Class at 6 p.m. today in the Center East Yoga Room. Donation is \$1 and everyone is welcome.

Bible Study

Ichthus, a non-denominational Christian organization, will conduct a Bible Study from 7-8 p.m. today in the Union Wisconsin Room.

"Camelot" tryouts

The Iowa City Community Theatre is conducting tryouts for "Camelot" at 7 p.m. today at the Community Theatre Building on the Johnson County 4-H Fairgrounds. Auditions are for tenors, two baritone bass with the ability to sing. Also tryouts for 3 trumpets, 2 trombones, 1 French horn, 2 violins, 1 cello, 2 clarinets, 1 string bass, 2 percussion and 1 classical-acoustic guitar. For more information call Steve Arnold at 351-7818.

Women in Religion meeting

Jean Duerlinger will talk on "Symbolic Treatments of Women in Indian Religions" at the Images of Women in Religion meeting at 7:30 p.m. today at the Women's Resource and Action Center, 3 E. Market St.

"Life of Billy the Kid"

The Iowa City Community Playwright's Theatre will present an original play by Lee Blessing, "The Authentic Life of Billy the Kid," directed by Billy Allard at 7:30 p.m. and 10 p.m. today at Wesley House. Admission is \$1.50.

Mideast panel

The Revolutionary Student Brigade, Southern Africa Support Committee, the Iranian Students Association, the Revolutionary Union and the Committee for the Liberation of the Mideast and Indochina are sponsoring a panel on the Mideast at 7:30 p.m. today in Schaeffer Hall Room 121A.

Gay Pride meeting

Midwest Gay Pride planning committees will meet at 8 p.m. today at 938 Iowa Ave.

Schalk lecture

David Schalk, a professor at Vassar College, will lecture on "What was Engagement? French Intellectuals and Politics in the 1930s" at 8 p.m. today in the Art Building Room E109.

Broadcasting and Film

Self-nominations for the undergraduate Broadcasting and Film Student Contact Group must be submitted to the secretary in the Old Army by 5 p.m. Friday, March 28. All nominees, majors and faculty will vote at 4 p.m. Monday, March 31.

Student leaders

Orientation Committee needs Student Leaders for the Student Faculty Home visits this fall on August 25. These visits are designed to introduce new students to teachers, staff and other students and various aspects of UI in an informal setting. Sign-up tables will be stationed in the dorms during dinner tonight. For more information contact the Union Orientation office at 353-3743.

Kissinger: Geneva conference only alternative to Mideast war

WASHINGTON (AP) — Secretary of State Henry A. Kissinger said Wednesday a Middle East peace conference in Geneva is the only apparent solution to the "potentially grave danger" existing in the area.

Within hours after this assessment, Israeli officials briefed newsmen and said such a conference stands little chance of success, if it even starts.

The officials, who declined to be identified by name, said there is no absolute necessity for Geneva to be reconvened because it probably won't work.

Egypt, they said, will be no more likely to make the necessary compromises for a settlement at Geneva than in Kissinger's individual talks.

Kissinger, in somber tones, told a nationally broadcast news conference that the failure of his step-by-step effort to arrange an Arab-Israeli settlement meant the only choice now evident was to negotiate "under more difficult circumstances" at Geneva.

Kissinger has always opposed a Geneva conference on grounds it was too large and cumbersome and likely to break down in bitterness.

However, "the United States is committed to continue the search for peace in the Middle East," and therefore now supports a Geneva meeting.

He will be in touch with the Soviet Union in the near future about resuming the conference. The Soviet Union and United States are the co-chairmen of the conference, which has been in recess since late 1973 after a brief opening.

The secretary appeared to be nervous during the 45-minute questioning and his somber mood carried from the Middle East to Indochina, the other area of extensive inquiry by reporters.

He defended the American aid program to South Vietnam and Cambodia and said the United States might destroy those countries and seriously damage American credibility if Congress eliminates that help.

"The problem we face in Indochina today is an elementary question of what kind of people we are," Kissinger said.

"For 15 years we have been encouraging the people of Vietnam to defend themselves against what we conceive as an external danger."

Now, he said, Congress has raised the spectre of a United States that would deliberately destroy an ally by withholding aid.

Kissinger said such assistance at "high enough levels" over the next three years might be enough to save South Vietnam, but he denied he was promising "a light at the end of the tunnel" by using that time frame.

Faisal assassin alive

CAIRO (AP) — The alleged assassin of King Faisal of Saudi Arabia is being interrogated by Saudi authorities pending trial, the mass circulation Egyptian newspaper Al Akhbar said Thursday in a report from Riyadh.

It said the alleged assassin, King Faisal's nephew Prince Faisal Ibn Musaed, would be tried according to the law of Sharia, the strict Islamic code of ethics that prescribes beheading as the only penalty for murder.

Saudi authorities decided to try the prince after doctors reported he was sane and responsible for his actions, the report said.

Al Akhbar editor Galal Hamamsy, reporting from the Saudi capital, said investigations revealed that the king was assassinated in his office and not in the

Monarchy Council as previously reported.

He said Kuwaiti and Saudi oil ministers were in Faisal's presence Tuesday when the assassin forced his way past the king's bodyguards.

The assassin advanced to King Faisal, who bowed his head to enable the prince to kiss his nose in the Saudi tradition, but the prince fired at the king, hitting him in the head, Hamamsy wrote.

The king then raised his head and the gunman fired a second shot into his neck, the account continued, and palace authorities prevented the king's bodyguard from killing the assassin.

Hamamsy said a Saudi television crew was present for the king's meeting with the oil ministers and recorded the incident on film, which was confiscated by authorities as evidence.

Woman changes plea to guilty

By BRUCE DIXON
Staff Writer

The case of the state versus Janice Rhodes came to an end Wednesday when the 19-year-old Muscatine woman pleaded guilty to robbery with aggravation.

Rhodes had been charged in connection with the Jan. 6 holdup of the Quik-Trip store in Iowa City in which a young woman and two male accomplices took less than \$100. Police said the woman en-

tered the store and pointed a .25 calibre pistol at the clerk, while two men stood outside with shotguns or rifles.

Shortly after the robbery, Rhodes and two men were apprehended by police in West Liberty. At her hearing Feb. 14, Rhodes pleaded innocent.

One of the men was released, ostensibly because a witness failed to positively identify him as one of the bandits.

The third suspect, 26-year-old John Steffan of Muscatine, has

not been charged due to attempts to extradite him to California, where he's charged with rape, armed robbery, assault with a deadly weapon, attempted murder and burglary, according to authorities. Steffan is being held in Johnson County jail in lieu of \$100,000 bond.

Rhodes' sentencing was scheduled for April 10 in Cedar Rapids, where she is being held in the Lynn County jail in lieu of \$10,000 bond, according to asst. Johnson County Atty. Lowell Forte.

Also Wednesday, Iowa City Police announced the arrest of two Coralville residents in connection with the March 13 armed robbery of the Dividend Bonded Gas station on South Duquesne Street.

charges were filed Tuesday night against Larry Hylton, 17, and Tim Gerlits, 19, both of 933 22nd Ave. in Coralville.

According to police, Gerlits was arrested Tuesday evening at a farmhouse west of Coralville. Hylton turned himself in a short time later.

Both are being held in the Johnson County jail; Gerlits in lieu of \$2,000 bond pending a preliminary hearing April 4, and Hylton pending a judgment as to whether he should be tried as an adult.

According to police, one of the bandits entered the service station wielding a .45 calibre semi-automatic pistol, while his accomplice manned the getaway car. They allegedly got away with \$4,570, of which just over \$1,200 has been recovered. Police say the rest was spent.

CAMBUS survey begins Monday

By BOB EHLERT
Staff Writer

Students boarding CAMBUSes Monday may be in for more than a ride, because Monday marks the fourth annual CAMBUS ridership survey.

The survey, sponsored by the UI Transportation and Security Department, will be conducted during four two-hour periods by CAMBUS employees and two research assistants from the Institute of Urban and Regional Research.

The purpose of the survey, according to CAMBUS Student Director Gary Klinefelter, A3, is, "to see how effective our service is."

Rick Parker, A1, CAMBUS scheduling supervisor, said the survey would also help to "modify and tailor the service to the needs of the people who use it."

A yellow survey card will be given to each person, each time he or she boards a CAMBUS. The survey card consists of two parts.

The CAMBUS officials request that Part A of the survey be completed each trip the individual makes via CAMBUS. The rider's place of departure and destination are included in this section.

"Each trip is different," said Parker. "Whether you're coming or going makes a big difference."

Part B of the survey need be filled out only on the rider's initial trip Monday. Only general information regarding the rider will be requested in Part B.

Although a large amount of data will be gathered, Klinefelter is skeptical of any effect it might have.

"In the past, the survey has never been acted upon," he said. "I think it would be worthwhile if interpreted, but it's not."

According to Klinefelter, in the past, the research assistants have been responsible for the lack of interpretation.



Projectionists Wanted

The U.P.S. Film Board will hire projectionists for the Bijou Theatre. Positions are open for the summer semester, to continue into the fall semester. Pay is \$2.25 per hour, for 15 hours a week, plus free movies. Applicants must qualify for work-study. Apply at the U.P.S. Films Office in the Student Activities Center, IMU, by Wednesday, April 2.

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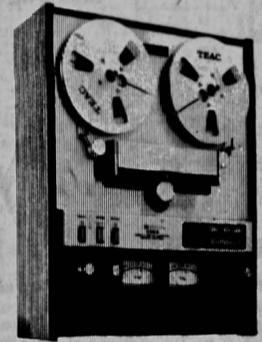
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MEMORIAL FUND ESTABLISHED

A memorial fund has been established for the UI Foundation by the family of Dr. Louis Goldberg, who died earlier this month.

The foundation announced that gifts received in Goldberg's memory are being placed in the Dr. Louis Goldberg Memorial Scholarship Fund to provide scholarships for students in the UI College of Medicine.

Goldberg, who received an M.D. from the UI in 1936, was a general practitioner in Des Moines for more than 30 years.

Contributions in Goldberg's memory may be sent to the University of Iowa Foundation in the Union.

MOFFATT TO ATTEND MEETING

David Moffatt, associate professor of anatomy, will be chairman of the "Health Sciences" sessions at the annual meeting of the National Society for Performance and Instruction in Washington, D.C., from March 25-29.

FACULTY PUBLICATIONS ANNOUNCED

Clifford M. Baumbach, professor of business administration, has co-authored a book, "Entrepreneurship and Venture Management," published by Prentice Hall, January 1975.

Jess Hayden, professor of pedodontics, has co-authored an article, "The Influence of Semisupine Position on Silent Regurgitation," in *Anesthesia Progress*.

William Kupersmith, asst. professor of English, has published an article, "Asses, Adages, and the Illustrations to Pope's Dunciad," in *Eighteenth Century Studies*, Winter 1974-75.

Darwin Turner, chairman of Afro-American Studies, has published an article, "Black Experience, Black Literature, Black Students and the English Classroom," in *The Leaflet*, the New England Association of Teachers of English, Vol. LXXIII, No. 3, December 1974.

UI PHYSICIANS RETAIN MEMBERSHIP IN AAFP

Four doctors from UI Hospitals have completed continuing education requirements to retain active membership in the American Academy of Family Physicians, the national association for family doctors.

The doctors reflected are Anthony Colby, associate, Philip G. Couchman, assistant professor, Kenneth J. Judiesch and Wayne Tegler.

ECONOMICS DEPARTMENT ANNOUNCES AWARDS, APPOINTMENT

The department of Economics has announced that Karen Brooks, G., has been awarded a National Science Foundation fellowship for further study. Another graduate student, David Cavander, has been chosen as an alternate for the Resources for the Future fellowship.

The appointment of Dr. Andrew Policano as an assistant professor of Money and Banking was also announced. Policano will come to Iowa next fall from Brown University, Providence, Rhode Island.

TEACHING-WRITING FELLOWSHIPS ANNOUNCED

The Iowa Writers Workshop has announced the 1975-76

By MARIA LAWLOR
Staff Writer

Editor's note — A Johnson County Grand Jury completed a report March 19 which criticized security and treatment of patients at the Iowa Security Medical Facility (ISMF). The Grand Jury met at the request of County Atty. Jack Dooley following the escape of an ISMF patient. Donald Lawson, while on an out-trip at the Sycamore Street Mall in Iowa City. The Daily Iowan visited the facility for two days last week.

Commonly, patients sent to the ISMF at Oakdale suffer from a personality disorder which the ISMF staff refers to as passive-aggressive or antisocial behavior.

"They are the kinds of persons who handle frustration poorly, who have found it difficult to put off until tomorrow what they want today, and then behave impulsively and with lack of judgment to get them," said Dr. P.L. Loeffelholz, director of psychiatric treatment at ISMF.

Their impulsive behavior stems from not having had continuing relationships in which they could develop personalities to deal with the stress of living, Loeffelholz said.

"Many are school dropouts, who have experienced a series of failures in jobs or dating-marriage situations, and almost all have had disrupted family ties while growing up," he continued.

People can handle a certain amount of these discontinuing experiences, Loeffelholz said. Some individuals have dropped out of school and have gone on to be quite successful, he said, but others have lost jobs and remained relatively stable afterwards.

"But when you start handing one failure on top of another, skills needed to meet societal demands begin to deteriorate.

And then these types of persons migrate toward people who accept them without making many demands," he said.

They often get involved with drug abusers, excessive drinkers, and sexual relationships in which there are few demands, Loeffelholz said. "They float into a culture where taking from others is acceptable. They are not afraid to take risks since they have little to lose as a consequence."

Therapy at the facility involves getting the patient to confront his reality. "We get the patient to look at himself, his environment and his behavior to where he can learn to live with it (reality) more effectively or change it. Sometimes he can't change and so he must learn to deal with his reality," Loeffelholz said.

Sometimes the ISMF staff makes the patient face that reality.

"Some patients like the penitentiary better and want to go back after coming here. There they can retreat to their cells or maximum security when they don't want to face things," he said.

"When a patient specifically asks to be left alone, we will not allow it all the time. If he doesn't want to go to class or wants to sit in his room we force him to go to class even if we have to tie him to a chair. We have to show him where his behavior in the past has been inappropriate and childish, that he must learn to be responsible and get along with others so that he can begin to run his own life in a more constructive way."

Treatment at the facility is highly individualized, based on the patient's needs. What works for one patient doesn't always work for another, Loeffelholz explained.

"About half of our patients cannot read a newspaper," Pat Cassidy of the facility's education program, said. These patients are now using weekly readers distributed to fourth

through fifth grades in elementary schools.

"Many of these patients, we found, do not know how to use a telephone directory or fill out a job application. Patients are unable to utilize the newspaper want-ads or are unaware of how to act in a job interview," Cassidy added.

"We also found that some patients have deficient communication skills and cannot discuss or argue constructively," he said. "Some patients are afraid to ask questions regarding sex for fear of being ridiculed by fellow patients as not being a 'man'

when they express ignorance on the subject."

"Many patients admitted to the hospital," Cassidy said, "possess limited social skills — that is they have difficulty relating to other persons in social experience."

"Classes here are designed not only to provide information, but to also help the patient feel comfortable participating in group situations."

Some of the classes patients were participating in when The Daily Iowan visited the facility were: how to run your own business; an acting class in which patients were given

simulated life situations in which they were to act out how they would react; a science class in which light experiments were being conducted, and a writing class in which patients read their compositions on the topic "If you only had seven more days to live how would you spend them."

"In an effort to overcome the cycle of continuous failure and resultant lowered self-esteem, the program attempts to place each patient in an educational atmosphere that provides a positive and rewarding experience," Cassidy added.

"We don't give the patients a

set of institutional rules we expect them to follow," Loeffelholz said. "We don't want them to just memorize a set of rules and become model inmates. We give them society's rules, which are much broader, because that's eventually where we want them to do well."

"The facility very much encourages people to do well here. It says to them that 'this is a worthwhile place and you are a potentially worthwhile person, so get with it,'" he added.

On Friday we will examine the ISMF controversial aide-patient program and patient out-trips.

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Interpretations

A Forgotten War

The long and bitter guerrilla war in the rugged mountains of northern Iraq has apparently come to an end. The civilians and soldiers of the non-Arab Kurdish minority, under the leadership of Gen. Millaj Mustafa Barzani, have broken off combat and are fleeing across the border into northern Iran. The massive exodus is due to the fear of genocide on the part of the Kurds at the hands of the Iraqis.

The ferociously nationalistic Kurds, whose traditional homeland overlaps Turkey, Iraq, Iran, and the Soviet Union, have conducted an on-again-off-again guerrilla campaign against the Baghdad government for the last 13 years. The Kurdish minorities in the other three nations have been contained — with varying degrees of force — the different central governments, but in the mountainous sector of northern Iraq, Kurdish nationalism remained strong and well armed.

The ending of the Kurdish war was due to a number of interrelated factors. The current Iraqi offensive, backed with liberal usage of tanks and air power, began in August of last year after the Kurdish leadership rejected the Baghdad peace proposal.

The success of the Iraqi campaign was largely due to the fact that Iraqis did not stop fighting when the rains and snows of winter set in. The winter campaign proved costly for the Iraqis but it did break the back of the Kurd's militarily.

The second major blow to the Kurds was the Iraqi-Iranian treaty of two weeks ago, which was designed to settle the

often violent border dispute between the two Persian Gulf states. In exchange for a boundary settlement and navigation rights on the Euphrates River, the Iraqis agreed to end their arms support to the Kurds.

The Shah's motives for the Iraqi-Iranian deal are numerous. The settlement of the decades old border and river disputes was likely paramount. The attempt to wean the Iraqis away from dependence upon the Soviet Union (Iraq's main arms supplier) was a likely secondary rationale. Plus, there was the Machiavellian urge to unload a losing cause while it still had some diplomatic value.

By closing an open border to the Kurds, and the ending of its air and artillery support for the Kurdish rebels, Iran effectively ended the major military conflict that has plagued the Iraqi regime for over a decade. All in all, it was a "politically profitable" exercise in Byzantine diplomacy by the Iraqis.

However, the tragedy of the Kurds will continue. The number of Kurdish refugees in Iran is increasing. At present there are some 135,000 Kurds in 12 different major refugee camps in Iran. The total number of homeless Kurds still in Iraq is unknown. Also the fate of the two million Kurds in Iraqi mountains remains to be seen, but the threat of genocidal excesses by Iraqi troops against Kurdish civilians still remains in the background.

William Flannery



Letters

"Dumb...really dumb..."

TO THE EDITOR:

I've read some incredibly dumb editorials in the DI. I may have even written some incredibly dumb editorials for the DI, although none come to mind at the moment. But Lori Newton's "Tennis Anyone" (DI, March 24) takes the cake. Also, the pie, a couple dozen cookies, and a package of bagels. Dumb, Lori, really dumb.

Myself, the Board of Regents and numerous taxpayers not to mention certain employees of the university are all under the impression that the university is an institution of higher learning and not a country club. I admit you have to look closely at times to tell the difference, but honest this is not a 20,000 member rec club. But take heart, Lori. Your editorial wasn't nearly as dumb as Woody Stodden's latest letter. Stodden also seems to miss the point, any point, of whatever he talks about. Does Woody Stodden really exist or is he somebody's idea of a practical joke? If so, whose? Can we have him or her deported?

On the road,
Dave Helland
Clinton, Illinois

Australia in the '60s?

TO THE EDITOR:

This is in reference to Music: Those Fabulous 60s, by Rick Anson, in the DI (March 20). In it he refers to an article in the Des Moines Tribune by Mary Walton. There is one remark which is so typical of many misconceptions, I feel I must point it out, and rectify it. I am not sure whether the remark is Mr. Anson's or Ms. Walton's. I am referring to the remark in parenthesis, "pack your bags and move to Australia (where the 60s are just beginning to happen)." This is such a silly little remark, but I hear things very similar to it said all the time. I went with my family to Australia in 1964 and stayed for ten years. Let me assure you that when the '60s "happened" in America, they indeed happened in Australia, too. And I have every reason to believe that the '60s happened in every country, however remote, at the same

time as in the U.S. Unless there is some time warp I am not aware of, the '60s happening in other places besides America in the last decade does not surprise me.

What does surprise me are the absurd notions so many educated people entertain. So please, rest assured that we were not "sheltered" from the '60s in "Kangaroo-Land." We saw the impact of the Kennedy tragedy, the electricity of the Beatles, and let us not forget, the immorality of the war in Vietnam. Our lads were over there as well—remember?

Peggy Forll

Contract Grading

TO THE EDITOR:

Like Antony with a mob, Schuster is more than a bit of a con-man. His column on contract grading (DI, March 21) knocks the system only to save it. But his pseudo-directness appeals to only our most common sense.

He is right about a lot of things—the traditional grading system is bankrupt, instructors ought not serve corporations and professional schools with the single-minded formulas that appear on transcripts, we must find a new way. Written evaluations constitute, as he suggests, one such excellent alternative—and he's very right about that.

He's also right that contract is "makeshift" and a "stepchild" of formal grading—and that's what makes it wrong. Not wrong in the sense that it doesn't work, for it does, apparently, work for him. And there are those students of his who have found it "tremendously valuable." If the system works, geewillikers, what else could a feller ask for?

What else, indeed! We might ask for less "partisan" defense and more rigorous scrutiny when the author himself condemns his own ideas. If contract grading does ultimately depend, as Schuster says it does, "on the same cretinous worship of the A, the same misshapen view of the GPA as all-holy," as operates in the traditional system, than what an education the Schuster system allows! A guarantee of cretinism!

We might also ask for a system which is more internally consistent than the traditional formula which it criticizes. If we can't, as Schuster claims, fairly distinguish between A-minus and B-plus,

how does he fairly distinguish between pass and fail? If we can't make fair distinctions, as he suggests, how does he in a fair way determine the "minimal level of excellence" (what a phrase!) which he expects his students to maintain. If there is such a level, isn't there also a maximal level? And levels in between? If these things are so, how can he say that students write only "papers, some good, some bad." What is his "P-minus," if not one of those "personal," "subjective," certainly "idiosyncratic" distinctions he implies a contract grader can avoid making?

It's apparent that teachers do make distinctions even in Schuster's system. But the distinctions are gross ones and may encourage even more of an arbitrary attitude on the part of the instructor than becomes manifest in the traditional method. In Schuster's case, students are perhaps not "torpedoed" with D's and F's. Taught by another contract teacher they might be, if D's and F's were given to those students who didn't reach that "minimal level of excellence."

Schuster's students may be "torpedoed" anyway. What's so fair about doing very good work—even if it's not as much as Schuster's incredible catalog of requirements or an A—and receiving a C on your transcript because you couldn't possibly do so much work in a semester? What's so fair about getting an A on your transcript because you are a drudge who consistently does passable work—even huge quantities of it?

Schuster's "One Man Testament" for contract really is less a call for a better system than a call for teachers to adopt his peculiar attitude toward students. Don't "torpedo" them with bad grades (even if they deserve them, and who torpedoes with bad grades anymore, anyway?) Don't be the Great Grade Giver (it's easy—just pretend you're not). Attend to student "needs" and care about their "efforts." Schuster's heart is in the right place; is it his head that's screwed on wrong?

We require a system—teachers and students—that satisfies our hearts and minds. If contract helps students find a grade for the amount of work they do, does it as well help students find their abilities and develop a firm awareness of the quality and complexity of their work? Can this happen in a system whose underlying

assumption is that "one learns in direct proportion to the work one does?"

But Schuster says his system "works." If indeed it does, and whatever that means, one suspects this results more from his personal style and qualities as a teacher than from use of the system he espouses. And one suspects as well that contract "works" for students only as a mass deception system. It becomes easy to follow a teacher's logic even if it's hopelessly messy, when one is being paid to do so—and gets to choose the wages to boot!

Schuster has made a try at ameliorating the insanity of the traditional system. But only by another name is his system less crazy. If that's the case, we may be tempted to think that since both systems are deranged, why not use contract? Gee, if everybody "likes" it, why not? Because the system doesn't need to be reformed.

It needs to be qualitatively changed. And because contract's emphasis on quantitative requirements and its slippery use of words play into the hands of the retrenchers, those who raise the false battle cry of "standards" (just wait 'til the depression really sinks in around here) and think that the worth of the A-F system is proved by the silliness of contract. Both systems fail our true purposes. We need to chuck the whole thing.

Wayne Prophet, G

More...more

TO THE EDITOR:

I would like to see more articles on UI professors such as the Bovbjerg interview (DI, March 7). This would go a long way toward familiarizing students with the character and personality of teachers and maybe give the teachers themselves a new slant on themselves. At least a glimpse into the Ivory Tower.

L. MacLean

Iowa on the Mat

TO THE EDITOR:

Let's hear a final round of applause and a last laugh for the editors of TIME and Wrestling News magazines! How could they be so naive to doubt that the Iowa Hawkeyes are indeed the finest wrestling team in the country?

Many kudos to Coaches Kordelmeier and Gable, the graduate assistant staff, and the entire Hawkeye wrestling squad for a great season. Truly it is great to be a Hawkeye! I expect that it will be even greater in 1975-76.

Denis Crotty
1090 Grove Terrace
Dubuque, Iowa 52001

TM Defended

TO THE EDITOR:

Transcendental Meditation was attacked again, this time by Tes Lutes (DI, March 25). Lutes said that TM has been condemned by the Holy See, but does not say why. She calls Leo McAllister "a modern Judas Iscariot for having encouraged Catholics to practice TM."

Most people who meditate discuss values as being purely personal, discovered in the course of living. Others say that "the scriptures now make sense to me" or "I have come to believe in God again without trying or looking for that belief."

It is interesting that the person who made the last comment also said: "I have also come to feel more value and good in humanity as a whole and myself in particular." This is very heartening at a time when many of us find ourselves losing faith in the goodness and value of humanity. When an individual speaks in terms of God, the scriptures of her's or another's religion, or solely of "what is right and wrong for me," it is noteworthy that these people say or imply that they slowly "become aware of the values that are real to me and the importance of respecting them rather than superimposing some value that I may have heard or read."

Jack Forem (in his book "Transcendental Meditation") reports that one student told him that "I am far more aware of my own morality, and act according to this naturally."

TM shows that what matters is that these values come from the heart and from the experience of living.

Forem says one young man wrote that "Since beginning meditation, my religious, philosophical, spiritual, and personal values have developed far beyond

any of my most distant expectations. Through meditation I have been able to become one who radiates love, compassion and harmony in all situations. I have attained the God-sent good contentment in life."

"The purpose of creation," Maharishi writes, "is the expansion of happiness...and evolution is the process by which it is fulfilled. Life begins in a natural way, it evolves, and happiness expands. The expansion of happiness carries with it the growth of intelligence, power, creativity and everything that may be said to be of significance in life."

I ask Tes Lutes—what could be more beautiful?

Glenn Sartori

Intramurals

TO THE EDITOR:

As one who wears the yellow of the intramural officials, I feel compelled to write after reading the letter of Messrs. Heiar, McKee, Allen, Earles, and Tomlinson (DI, March 6). However, I write in agreement, in part, with them rather than in total defense of the officials.

As one with more playing experience than any of the afore mentioned, I sympathize with their complaint that some of the officials who do the IM basketball games have had little, if any, playing experience. Speaking as an official, I know that my playing experience has proven invaluable in my officiating days.

The only hope for improvement of officiating on the IM level is to get people involved in the officiating program who have had considerable playing experience. I do not feel that playing experience alone will make a person a good official, but it helps. There are in the IM department good officials who have had no playing experience.

Noting that all of you will return to the UI next year, as you are all listed as undergrads, I challenge Kurt Heiar, Richard McKee, David Allen, Michael Earles, and Tom Tomlinson, as well as other "experienced" players to improve their own lot. Come on over to my side; see it from behind the whistle, don the yellow jersey!

Bill Wallace
Intramural Official

Backfire



In the late 1940s one and a half million Palestinians were removed from their lands, shops, and homeland and forced to live in refugee camps where they still reside today. How did this happen and what is its relation to today?

Although the Jewish people had not lived in Palestine since the 7th Century A.D., the state of Israel was created at this time; the people who lived there and developed the area were Arab peoples. In 1948 two million Palestinians peacefully resided there. It was the advent of Zionism, a nationalistic, aggressive, and imperialist force contrary to the interests of the majority of Jewish people which provided the driving force to create a "Jewish" state.

It was this force, in the form of the head of the Jewish Agency Rescue Committee during the Nazi exterminations of 1943, which said: "Monies to rescue Jews? I say 'No, and I say again, No.' In my opinion we have to resist that wave which puts Zionist activities in the second line."

As monopoly capitalism blossomed in the late 19th Century the wealthy Jews in Europe were hampered in their capitalistic expansion by discrimination; they wanted a Jewish state where they would be free to reap larger and larger profits. Zionists got support from Britain in the Balfour Declaration of 1917 and from the United States after World War II because both these imperialist nations saw a Zionist Palestine as a means toward achieving a foothold in the oil-rich Middle East.

In the creation of the Zionist state the imperialists did what they always do—play upon people's legitimate feelings, but twisting them toward increasing their own profits. They

Zionist Imperialism

played upon the true oppression of the Jewish people in their attempt to create a supportive imperialist regime.

This "nation" has waged four expansionist wars in 25 years, increasing its area from the UN mandated 5,500 to more than 30,000 square miles, disregarding UN resolution in 1948, 1949, and 1950 as well as many others. Israel, being under the sway of monopoly capitalism, must be expansionist—10 per cent of its economy is directly tied to war—and failure to expand under capitalism results in bankruptcy, Israel, a claw of the wounded U.S. capitalist monster, can never be satiated.

Central to the present crisis in the Mideast is crucial economic importance (mainly due to oil). As the Arabs have justly demanded the control of their own resources instead of control by the Western imperialist corporations, these corporations and the governments responding to their interests have seen the threat to their profits, prepare to act.

The U.S. wants oil. In the '50s the CIA engineered a coup in Iran to unseat a leader who wanted to nationalize the oil industry. The U.S. has also attempted to defeat progressive and revolutionary struggles of the people in Dhofar, Yemen, and Palestine, because they demand an equal division of the wealth Gulf, Mobil, Standard, and their lackeys in the government want for themselves.

The social imperialism of the Soviet Union, a nation which has returned to a form of capitalism and is socialist in words only, is after the same objectives as the U.S. imperialists—economic expansion and profits. Thus the two super powers are vying with each other to rip off the Arab people of their resources. Both the U.S. and the U.S.S.R. also want to control the economics

of rival imperialisms in Western Europe and Japan (both of which depend predominantly on Mideast oil).

The Arab people are tired of being ripped off and paid slave labor to support U.S. corporations and revolutionary struggles have erupted in Yemen, Dhofar, and other nations. In the mid '60s the movement of the Palestinians to regain their homeland gained momentum. To suppress these movements of the people which would benefit the people (and not the imperialists) the U.S. supplies arms to Israel to use against the Arab states to get their oil, to Iran to fight the progressive battles of the Arab peoples, for Iran "is ready to replace Britain as the protector and policeman of the Gulf" in the interest of the U.S.

It is for this reason that the biggest arms deal ever, totaling over \$3 billion, was recently completed between the U.S. and Iran. This is a good sign, for it demonstrates the weakness of the imperialists. They are running scared and must frantically stockpile more and more weapons to try to keep the people down. But oppression breeds resistance, and the more the imperialists try to oppress people and suppress the struggle, the more of a battle they have on their hands. The Arab people want an end to the exploitation and oppression they have faced for so long. The Palestinians, thrown off their land by the Zionists, want a secular democratic state in Palestine and are not anti-Jewish.

The U.S. is making specific preparations for war in the Mideast. U.S. troops have been receiving desert training, high government officials have been making remarks about the possibility of war, and the bourgeois press has been filled with anti-Arab propaganda. ROTC programs and military recruiting on the cam-

pus is escalating, but people's resistance is rising also.

Recruiters have been thrown off numerous campuses in the past few months as the people rise up and make known that we will not fight another war for the U.S. corporations. Now it's the Mideast, but it could be anywhere because capitalism requires war to redivide the world between imperialism, which must expand.

Like Thieu and Lon Nol, puppets of Southeast Asia, Zionism represents the interests of a few and is supported and propped up by U.S. imperialism. But as the American people become more aware of the workings of the system they're under, they will refuse to fight another imperialist war. Polls show that 90 per cent of Americans, resisting the ruling class propaganda, are against U.S. military intervention in the Mideast to secure oil. With Watergate and the defeat of American imperialism in Southeast Asia the system is becoming increasingly exposed. The people have had enough of imperialist war. Free Palestine! Down with U.S. Imperialism! Support the liberation of the people of the world.

Jeff Busch

"Backfire"

Backfire is an open-ended column written by our readers. Backfire columns should be typed and signed. The length should be 250 to 400 words. THE DAILY IOWAN reserves the right to shorten and edit copy.

The Daily Iowan

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Audience joins in 'Smallest circus' comes to town



Photo by Steve Carson

By JOAN TITONE
Staff Writer

The opening act was a pantomime of magic tricks followed by a bombast of snappy patter, while a rendition of "Oh My Papa" ground out of an ancient nickelodeon.

"It's the Royal Lichtenstein One-Quarter Ring Circus! The world's smallest circus from the world's smallest country! Performed by the world's smallest minds!"

This is a circus without spangles, without midways, without the sagging women and tired-eyed men we've accustomed ourselves to expect from a circus: who perform so routinely the same old-death-defying tricks.

The Royal Lichtenstein is a multi-colored straight-forward cotton broadcloth circus. It's three human and four animal performers dedicated to the abrasive, joyful and energetic principles that spawned circuses long before P.T. Barnum ever dreamt of a big top. Arrayed in medieval doublets and dancer's tights, the Royal Lichtenstein incorporated mime, dance, humor and daredevilry in their hour-long performance in the Union Ballroom Wednesday afternoon. They were sponsored by Center East.

Nick Weber, Dana Smith and Steven Avedon are California-based performers, now in the midst of their third cross-country tour. They are street performers, who charge no admission to their show, but ask only a small fee from their

sponsor. "Our function is to reach as many audiences as possible," said Dana Smith. "And the audience is the reward. We are asking people to play with us. We seek the ritual of it—the applause, the laughter. We set up a situation to play with the people."

Bad weather forced them into the confines of the Union Wednesday, but normally they set up their two tiny tents and quarter-ring on street corners in the crush of pedestrian traffic. Their efforts are bent on getting people's attention and trying to get them to stop, to see, to feel, if only for a moment.

Interspersed with the tightrope walking and fire eating, card tricks and escape routines, Weber, Smith and Avedon juggled rubber balls, poetry and metaphysics, pantomimed an Indian folk tale and had a well-trained man jump through a hoop held by a similarly well-trained poodle.

Almost every trick involved some kind of participation from

the audience, and the performers flirted, joked, cajoled and teased the participants through their paces.

Countless members of the audience were poised, Nikons-in-hand, determined to immortalize the Royal Lichtenstein on film.

A motion picture crew was set up on the Ballroom balcony with the same intent. There was talk before the performance of someone wanting to videotape the circus.

"All these electronic media are awful, just awful," Nick Weber said. "They have no respect for your focus—they walk through your audience with great big cameras, disrupt everything. It's a mess. They think they're honoring you, doing you a favor, but they never even talk to you about what you are doing."

In his opening spiel to the audience, Weber asked all the cameramen to remain invisible, not to block anyone's view.

"The real thing is more important," he said. "Try to see it with your own eyes."

Senate committee approves renewed aid to Turkey

WASHINGTON (AP)—The Senate Foreign Relations Committee approved 9-7 Wednesday a bill to permit resumption of U.S. military aid to Turkey.

The congressionally imposed ban on military aid to Turkey has been in effect since Feb. 5.

Congress voted the restriction last year as a penalty for use by Turkey of military equipment furnished by the United States in an invasion of Cyprus last July.

Passage of the bill was requested by Secretary of State Henry A. Kissinger.

Modern minstrels

Acting out an Indian folk tale in mime are members of the Roy Lichtenstein One-Quarter Ring Circus, left to right, Nick Weber, Dana Smith and Steven Avedon.

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PUMPING UP

BY BOB JONES
with
MARK PESSES

Clint Beyerle flew in from California last weekend, was shuttled into town from the airport, and Saturday night he's up there showing 700 people at this (for most of them their first) physique contest what blue-ribbon bodybuilding is all about. And the crowd loves it...

Five men are competing for the Collegiate Mr. America title, which caps the first day of the 20th Annual National Collegiate Weightlifting Championship, held in the North Gym of the Field House. The 7 o'clock sharp physique show is set for 8 sharp since the 165-lb. weight class is running late. And beside, a contestant points out, when the room has big windows, it really is better to wait until dark for a physique show. Something about how bright lights play on the body better during posing routines when there's no outside light interfering.

Since all the judges from out of town apparently haven't hit town yet this morning, the 9:30 a.m. prejudging is temporarily delayed. The five would have been briefly interviewed, and then privately rated by five or seven judges—it must be an odd number—on muscular development, symmetry, and presentation. Judging of these categories will have to be done, we find out, at the actual contest.

Dick Bloedow, the chief physique judge and chairman of the Iowa AAU physique committee, herds the contestants into an ugly, little-used classroom in the Field House for the interview. Bloedow is short, stocky, very official, and he goes down the line of the five nervous men sitting at old wooden desks. Name, please. Age. School. Major. This. That. And then, in correct matter-of-fact tones, he explains more or less what's on for that night.

Clint Beyerle looks like a Clint: tall, mustached, a smooth tan burnishing his hard, cigarette-ad good looks. This 26-year-old South Gate, California native hails from the University of Pasadena where he's studying to be a chiropractor when he's not winning contests.

His softspoken, hang-loose manner sharply contrasts his dramatic presence, somewhat muted by a loose long-sleeved grey shirt and light grey slacks.

"I began training for physique competitions when I was 18, when I graduated from high school," he says. "I guess I started for the same reason a football player gets into football or a basketball player gets into basketball. It was a desire to see what I could do with my body."

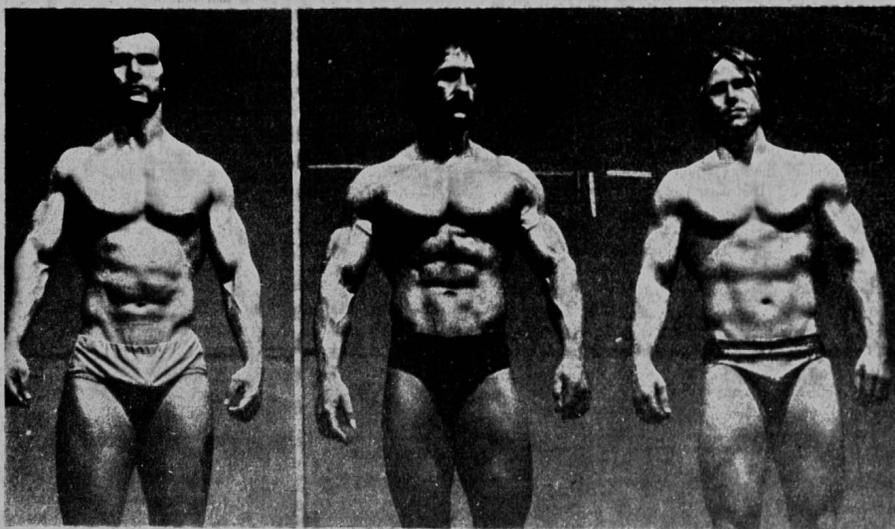
He's done a lot with it since he took up training in 1967, snaring titles like Mr. Junior Northern California ('71), Mr. Golden West ('71), Mr. Heart of California ('72), Mr. Western U.S.A. (last month), and Mr. Southern California (March 8). Aside from the strict diet (he sheepishly admits to downing a Snickers first thing after abandoning an low-carbohydrate diet), he works out about 2 1/2-3 hours a day, five days a week. He plans to continue training while in school. When he opens up his business, maybe.

"But I do love the sport," he stresses, then adds: "Bodybuilding is more of an art than a sport—just putting your body together in the best way possible."

The crowd and the seven judges, including Bloedow, thought he put his together well enough, loading him down with the Collegiate Mr. America and Most Muscular trophies, and Best Abdominals, Best Arms, Best Chest, Best Leg and Best Back subdivision medals.

"The posing part of it's the real art," he says. "You show your best points, and hide your bad points. It's true." But this posing business, he feels, has its place. "I'm not the sort of person who shows off." He mentions a preference for long-sleeved shirts instead of the double-knit painted-on variety, and you believe him when he says he really doesn't like to go to the beach. "People stare at you. I don't like that. Some bodybuilders like to go to the beach, and be looked at—it feeds their egos."

He does, however, like competing. "I like to win. We all like to win. And it's something that I'm starting to get good at."



The gym's activity gradually picks up as the morning wears on. Bulky weightlifters have come from all over the country to lift in River City. They're storming the Field House and overpopulating the lofty gym, looking quite athletic in bright, natty sweat suits, as they hunt for equipment, and participate in the clinking commotion emanating from the adjoining gym, serving as a warm-up room.

Al Warner, the likable, efficient meet director and a Ph.D. student in geology at the UI, is stationed at the main table, presiding over the spectacle with admirable aplomb. He's been at this all morning, having gone to bed at 2 the night before and getting up at 6 to face all this.

Bob Hoffman is pointed out to us. Bob Hoffman, the preeminent figurehead of American weightlifting. Bob Hoffman, 76, patriarchal, tall, bald, thick-set—like the Pope in civvies—surveys the proceedings approvingly. An Olympic weightlifting coach since 1936, Hoffman's now Olympic coach emeritus, Bloedow explains. Bob Hoffman, author of books and training courses, designer and manufacturer of York barbells and physical fitness training equipment, publisher of *Strength and Health* and *Muscular Development* (magazines geared toward, respectively, weightlifting and bodybuilding). Hoffman, very much a nonstop promoter of the York philosophy of good health, and bearer ex cathedra of doomsday horrors—with statistics—on raging illness in America today, the evils of junk foods, drugs, liquor and, especially, coffee, and, of course, commenting on York barbell sales to campuses across the country.

Warner says that Hoffman tries to make it to national events like this, but since the UI Weightlifting Club wasn't 100 per cent sure he'd come, they didn't advertise his appearance.

The hushed night-time crowd applauds the selection of Tom Torres, 22 and last year's Mr. New Mexico, for second place. Torres is a PE major (elementary education) at the University of New Mexico in Albuquerque, and a part-time instructor in a health spa there.

Warm, articulate and modest—hardly the words some would use to describe a Mr. America contestant, until they talk about Tom Torres. In street clothes Torres comes across as a friendly, quiet person, someone you might mistake for a shy defense lawyer. Yet on stage, posing for the judges, he reveals an extraordinarily muscular 5-11, 225-pound body that produced about as much applause from the crowd as was accorded the winner himself.

Talking with Tom is also deceptive if you believe that bodybuilders are conceited, unintelligent, narcissistic. "A painter, when he is painting, looks at his painting because that is what he is doing," he explains. "What a bodybuilder does is build his body so that he has to look at his body. It is not a vanity thing, it's just part of the sport."

Torres says he's never taken any drugs to speed up his muscular development, but his diet might make most people sick. For two weeks before a physique contest he follows this menu: Breakfast — 1 can of tuna fish; lunch — 8 ounces of liver; supper — 1 can of tuna fish; after-supper snack — 1 can of tuna fish.

When not training for a contest, his eating habits are normal, except at breakfast, when he regularly downs 6 eggs, bacon, and milk or juice. After a contest, Torres "garbages up" in a Mexican restaurant.

Besides not having sand kicked in their faces, one thing bodybuilders experience that very few do is "the pump"—the physiological state of a muscle when it's been pumped full of blood brought on by repeated exercise with heavy weights. The pumping-induced fatigue is agonizing but, after a short recovery period, bodybuilders say a really great feeling sets in.

"Some people say a real good pump is better than coming," Torres says. "I can't say that; it depends on the girl friend." But that doesn't mean he doesn't enjoy a pump. "Working out gives me just a fantastic feeling. I love it. I look forward to it all the time. I would never give it up."

The build he shows off so well in competition he too dislikes showing off in public. He says he always wears long-sleeve shirts and "won't go swimming unless I have to."

He'd like to be Mr. America, intercollegiate or otherwise, of these years. "But as far as this meet is concerned, if I place in the top two or three, I'll go home with a big smile on my face."

The sound of clanging weights hitting the floor fulminates in the cavernous Field House. In the hushed, lodge-like sanctity of the Letterman's Lounge, ponderous with Hawkeye portraiture, we sit, removed from the din. Bloedow explains what the judges will be looking for that night.

He himself is a former state powerlifting champion at 181 lbs. back in '66, '67 and '68, and won the '63 Mr. Iowa title. Now living in Des Moines, Bloedow, who holds an AAU national referee's card in weightlifting, is a foreman in a tire factory. "I try to make to all the state meets and a few national meets. I like it. It's something to do," he says.

The contestants are judged on muscular development (size and quality of the muscle, shape and definition), symmetry ("Does this man have gigantic, muscular arms and thin, skinny legs?") and presentation (which includes a posing routine—front shot, side shot, back shot and at least one optional shot—lasting for at least one minute).

He also discusses the two systems used in judging. The point system: there's a possible 25 points in each of the three categories, with a bonus of up to five points given if someone presents a particularly topflight show. Perfect score, then: 80. The placement system, to be used that night: each of the judges ranks the contestants like sports writers rank basketball teams. If three of the judges, say, choose the same man for number one, he'd win.

"This type of judging," Bloedow adds, "is much more streamlined, and faster."

Disqualifications in weightlifting and physique contests do happen. With drugs, for example, "all you can do is ask a man if he takes drugs. If he says no, you have to take his word," Bloedow says. If caught in the act; you, out. It's against AAU rules, too, to use oil or fake tanning agents in a contest. Unsportsmanlike conduct, like giving the finger to the opposition while a judge is looking or remarking unkindly to the audience, is also grounds.

The audience marvels, as it ought, at the technique and massivity of 25-year-old Scott Olsen, 1970 Mr. Minneapolis, 1969 Mr. Twin Cities, 1970 Mr. Apollo, 2nd runnerup in the 1969 Teenage Mr. America contest in Des Moines and, he finds out, third place in this contest. (Bloedow discovered he had judged Olsen in the Des Moines contest.)

Olsen will, afterwards, head for Missouri in a dark purple Dart filled with, among other things, an expensive rabbit-fur coat given to him by a buddy.

Olsen is poised, too articulate, blond, blunt-featured, and of pasteurized Norwegian stock. Originally from Elk River, Minnesota, he says he'll graduate soon with a B.A. in philosophy, with honors, from the University of Minnesota, and that after graduation he's off to the University of London to work on an M.A. in philosophy, and that while there he'll do research in the library of the British Museum, "which, if you want to know, has 70 miles of bookshelves."

Most of the afternoon he's spent studying in Quad. He takes time out to eat in his car, and to talk. He removes his beige sport jacket, then pulls out a long knife, and methodically removes foil from a hunk of ham. He takes to it with savage grace, gouging out chunks like a ravenous cougar, somehow not besmirching his burgundy tie. The ham is washed down with water quaffed from a big thermos. Right before a contest, he says, he just consumes meat and water.

"I consider bodybuilding both a sport and an art. There's the physical activity, the competition. It's an art," he explains calmly, precisely. "It's aesthetic. Being a philosophy major, I can appreciate Platonic archetypes of the ideal form. The statues of the Greeks are archetypal; they're images that lie before man as ideals of the physical body."

He says the AAU has recognized bodybuilding as a sport, and that Mr. U.S.A. and Mr. America contests are automatically given "All-American" status.

"One of the big biases in the States has been the playboy image: The beautiful girl and the old man who can look any way he wants to. Now it's more balanced. It's not just the female who's the object of beauty, but more and more, it's man and woman as objects of beauty. I think, all in all, it's balancing out for the better."

Nearing dusk, the weightlifting was finishing up for the day. Beyerle sits up in the bleachers across from the lifting platform, waiting, looking bored. He doesn't want to warm up and pump his muscles yet.

"How long do you pump before a contest?"
"Oh, for about 15 minutes," Beyerle responds.
"How long does that last, Clint?"

He smiles, then cracks: "About 15 minutes."

The chairs and bleachers are filling up with people coming for this competition: men, women, children, students, non-students, lifters, meet officials. Included in the mob is a topnotch Midwest bodybuilder, just in town for the event. He follows Iowa athletics. He leaves his girl friend standing and saunters over to chat. A number of people, he says, have been calling him lately for info on the championship and contest and, he says, former UI bodybuilder Denny Gable, now going great guns on the coast, will be back here briefly this spring. Gable has just finished up a movie, he says, based on UI grad Charles Gaines' *Staying Hungry* and starring muscledom superstar Arnold Schwarzenegger. And the topnotch Midwest bodybuilder mentions, sotto voce, that his girl friend did not know he appeared without her at a big bash, not in Iowa, for the film's stars and production crew.

The youngest contestant is Bob Henderson, 19. This Waterloo native, the only Iowan in the competition, attends Northern Iowa Area Community College and wants to continue training. This is his and "Chip" Plant's first physique competition.

Ernest "Chip" Plant, 20, comes from Akron, Ohio and attends Ohio University, where he's majoring in physical therapy and is the vice-president of his school's weightlifting club.

Showtime. They thud barefoot onto the floor, appropriately serious and silent, like great big children who've been warned not to make a peep or else. Somehow dehumanized in appearance now, they troop up to the raised makeshift "stage," then stand on the floor right in front of the judges, and then exit to the adjoining gym. Then, individually, they come out and pose under the light while Bob Crist, the AAU Weightlifting chairman, mans the mike and reels off the contestants' names and schools and carny barker comments like "And he's single, girls!"

Backstage, a blond, very disgruntled contestant remarks about another competitor: "That sonofabitch just pumped up his chest for the judges... Those fuckers don't know anything."

Somebody bounces through a gymnastics exhibition for the folks while the judges finish up their judging. There was talk that morning of calling the athletic director to whip up something for this lull. Maybe the gymnastics team could quick-like throw together a routine. Or maybe, it was suggested, the wrestling team could come demonstrate wrestling holds.

Clint Beyerle's up there, now, shaking hands with those congratulating the man and those just congratulating The Title. Tom Torres, to Beyerle's right, has a big smile on his face. Scott Olsen, to Beyerle's left, walks off. Beyerle's hand with getting his two trophies and five medals back to the warm-up area. Anybody would've needed a hand carrying all those. He fumbles while trying to pick everything up. A nearby fellow comes over to help him haul off the hardware.

A few minutes later they're in the locker room downstairs, talking; then the winner says see ya later. He's got nothing in particular to do now. He'd heard earlier of a bar that featured go-go dancers, and he thought maybe he'd check it out after the show. "What I do with my body has nothing to do with the fact that I like chicks, man," he says, grinning lecherously. "I like them a lot."

The contest hasn't been over very long. It's still early on a Saturday night, around 9. Some of the contestants decide to look into Iowa City after dark, except for a blond, very disgruntled contestant in a purple Dart, now hell-bent for Missouri.



MOVIE : LENNY, WE HARDLY KNEW YE

BY JOHN BOWIE

There are many tragic people in the history of American arts; the only genuine tragedy, though, may be that few of these people are genuine artists. When movie biographies are made that fact is usually overlooked—for "dramatic" reasons. It's easier, finally, to suffer than to create, easier to show suffering, too. That's why there are a half-dozen movie biographies of Edgar Allen Poe, and not one of Wallace Stevens. How do you film the creative process? An impossible job—or at least not an easy one, and to most moviemakers that's the same thing.

But if an artist's—or, good enough, almost-artist's—work is even remotely autobiographical (and what artist's isn't?), and if that artist's life managed a great deal of surface tension, then—buster, you're somewhere near a screenplay. Poe's heart gets stepped on, out pops "Annabelle Lee." "Annabelle Lee" may be a crappy poem (generally, the crappier the work, the more obvious the autobiographical signposts in it), but the suffering it springs from is so obvious and so dramatically "showable" that it lends a vague sincerity to the work and to the life and to the movie that teeter-totters between them.

Trouble is, sometimes those few genuine artists get caught in the machinery (see Martin Ritt's *Hemingway's Adventures of a Young Man*); and, worse still, sometimes movie biographies are made of people who may or may not be artists but who, as a result of those movies' simplistic autobiographical explanations of their work, emerge seeming less artistic—less creative—than they may really be. Beloved *Inferno* did that for F. Scott Fitzgerald—you come away from it not quite sure whether Fitzgerald's metaphors were born of inspiration or of delirium tremens. And now Bob Fosse's *Lenny* does just that to Lenny Bruce.

At first I wondered why *Lenny* was made at all. Easy enough: for the same reason John Dean is hitting the lecture circuit now rather than three years from now. Julian Barry's stage show "Lenny" has just wound down from a healthy run (Barry wrote the screenplay for *Lenny*), Albert Goldman's tacky and, by all accounts, generally misinformed *Ladies and Gentlemen, Lenny Bruce!* is selling briskly in book-club hardcover and newsstand paperback, Lenny Bruce, not quite nine years dead, is being publicly revived (just in time for Easter, too; that fits in well with the tone of *Lenny*). That aside, I wondered why *Lenny* was made in the way it was made. Mel Brooks and, now, Bob Fosse are the only moviemakers I know of who, in the past year, have made movies in black-and-white not because they had to, but because they wanted to. Brooks to make his satire more

"accurate." Fosse to sustain a feeling of "documentary," of reality. Black-and-white film, seems to represent, to many people, work that's more accurate and serious and real (critics went wild over the accurate and serious and real implications of the black-and-white sequences in *If*, until they learned that those happened to be the last sequences Lindsay Anderson shot and, by that point, he'd run out of money and was forced to use some old black-and-white stock). Fosse wants *Lenny* to look like a documentary, then, to act like one, too—the camerawork and editing are something of a catalog of the work of Frederick Wiseman. And the fake interviews with performers playing those close to Bruce are, aside from being the most insufferably obvious exposition since Bree Daniels' trips to the psychiatrist in *Kluge*, the dearest tactic of documentary, the sort of stuff documentaries always do but never should. That documentary surface, though, slips off of *Lenny* like the peel off a bad piece of fruit. *Lenny* isn't a documentary, it's a work of fiction posing as one. Not very good fiction; but then, the posing is even worse.

Lenny pushes to make a martyr of Lenny Bruce: not a pure martyr, but a funky, troubled, backsliding 20th-century one. In the two hours it takes society, the press, the police, and the courts to martyrize Lenny, *Lenny* gets just about everything wrong. I don't argue with changes that heighten or illuminate the basic facts; but these changes warp, transpose, manipulate them. His humor is wrong. None of Bruce's best material ("Christ and Moses," "Father Flotsky," "The Palladium," "The Lone Ranger," "Lima, Ohio") is used,



and what is used is fragmented, is shaved down to the baldfaced "message" that was the weakest part of Bruce's act. At his best *Lenny* Bruce was a scathingly accurate verbal comedian, perhaps the best—the least dependant on stereotypical humor—of his generation. *Lenny* would have you believe that he was so busy teaching people and making them better, making them understand and not take offense, that he didn't have time to be very funny. It would also have you believe that every bit of that stage material came directly—and immediately—from the funky, troubled, backsliding 20th-century life of Lenny given up on the screen.

Wrong. Bruce's life is as manipulated by *Lenny* as his work is, as fragmented and shaved down to the message. Events are robbed of time and place. The movie dwells on his arrests, but never really tells when and where he was arrested—which is important. Bruce's political material got him into trouble after Eisenhower left office. It was O.K. to

Continued on page 10.

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31 Yellow-fever mosquito
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35 Shared the marquee
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40 One, in Bonn
44 Look— (twins)
45 Kind of cherry
49 "It's only —"
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THEATER

BY BETH SIMON

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 call him up and ask him what he means.

And because it's the new plays, the exciting, first time scripts that make a theatre theatre and not a museum, the type of exploration that has occurred, in finding new forms and new stages, has made this a very important year in Iowa City theatre history.

One of these new "stages" 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 Oscar Brownstein (head of the Playwright's Workshop), Miriam Gilbert (UI assistant professor of English), Ron Prosser, and R. D. (Dick) Hobbs, "read all the plays that come in," says Gilbert. "then pass them on." They accept scripts from anyone, anywhere, with preference, of course, for those never before produced.

The CPT directors choose the plays. The directors for this season are CPT artistic director William Allard, and Ed Berkeley, directing *Macbeth* and *The Tempest* among others 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) felt the emphasis should be on plays never done before a paying audience. We're interested in helping the playwright: in giving the directors another chance for doing originals."

Gilbert believes that the "University Theatre and the Community Theatre are box office oriented. I think if they had their druthers they wouldn't do originals. I think there's a real failure on the part of faculty in doing originals. I don't think they like doing them; and the ones done haven't been done well.

"I'm all for something that builds in ways to do originals. The CPT is filling the space."

The first CPT-sponsored production, *The Authentic Life of Billy the Kid*, written by UI playwright Lee Blessing and directed by William Allard, opened last night and runs through Friday the 28th at the Wesley House, 120 N. Dubuque.

It's about Billy the Kid, and about Pat Garret, who did one thing in his whole life: shoot Billy. And now Garret, who knows his life on the basis of this feat, is old, and here comes Billy to say that he's alive, that Garret didn't shoot him dead after all.

This is Allard's second time directing an original this year. He did Merle Kessler's *Saint* last fall in the UI Studio Theatre. For Allard "There's an excitement in being the first to do it. You can't get a play from reading it a couple of times. It's always a surprise.

Some of the most exciting of the scripts are the "children's" shows, scripts full of anything from wind goddesses and snow queens and vampires to singing vegetables and animals. And of course, kids. The University sponsors the Junior Repertory 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'll be an original in the Iowa City grade schools. David Patt's *The Windsail Saga*, directed by Stefan Seiffer will be performed during April. Seiffer has been working in the grade schools with creative dramatics. Now he's taking a new script in: the idea of "touring" this way is a new one.

The next group to use the Wesley House stage will be under the direction of Dick Yungclas, who produced *In The Jungle of Cities* and *Who's Afraid of Virginia Woolf* earlier this year. The new show, *Vampires* is written and directed by Yungclas, and goes up in April after nearly four months of rehearsals.

The newest organized company performing their own creations is the "Duck's Breath Mystery Theatre": the ducks being William Allard, Dan Coffey, Merle Kessler, Leon

Martel and Jim Turner. Kessler explained the composition aspect of "Duck's Breath": "we sort of write everything together. Coffey and I got an outline for the new one, and each character writes his own dialog.

"We're continuing the great oral tradition, like Homer, and Jethro, and we get money, and beer, and laughs, and occasionally hecklers." *The Teachings of Don Herbert* opens in the Boulevard Room April 3.

Oscar Brownstein's description of E. C. Mabie, founder in the 20's of the UI Drama department, twins him, in activity with Dan Coffey. Brownstein says Mabie "believed theater began with original plays. At some points he was doing an original play every week."

Coffey does. Anywhere. Coffey began producing his own scripts on the Wheel Room stage, originally because that was what was available. Now he writes for it. None of his productions have been over 30 minutes.

In a sense, he created a stage that, except very occasionally, wasn't there before him. Before Coffey, one didn't assume there would be a play once a week in the Wheel Room. And he created a stage that is available to anyone who wants to use it at no charge.

Brownstein believes the UI drama department has moved away from the purpose that Mabie envisioned. Because of Mabie, "this department became one of the two or three most important in the country, mostly on the strength of his pazazz." He had "a strong emphasis on playwriting. That the theatre was not a museum or revival activity." But "we (the writers and student directors) have reversed the process, by doing our own theatre."

Gilbert seconds that. And points out that "The thing is that all original performances I've seen here were full houses. I'm particularly struck by the ability of student directors for doing originals. I don't know if I could. I come back to the sense of freedom. They can just go. I don't mean crazy, but just go."

One of the requirements for the MFA in directing here is the production of an original script, and that, Gilbert sees, is "Playing to strength."

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FRIDAY 28

FILMS

Ballroom

10am LEAVES FROM SATANS BOOK — Dreyer
2pm LA PASSION DE JEANNE D'ARC — Dreyer
4pm THE SEDUCTION OF MIMI — Wertmuller
6pm CRIES AND WHISPERS — Bergman

Illinois Room

5pm DAY OF WRATH — Dreyer
7pm VAMPYR — Dreyer

WORKSHOPS AND LECTURES

11am-1pm VIDEO TAPE NETWORK Main Lounge
1pm-2pm "Hands-on Equipment Demonstration — Portapaks" Harvard Room
1pm-4pm SUSAN PARADISE "VTR Editing of Compendium Tapes" Wisconsin Room
2pm-4pm BOB NAUJOUKS "Art and TV" Harvard
4pm-5pm HENRY WILHELM "Preservation of Color and B/W Photographs" 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 — Scorsese

refocus 75

movies

(continued from page eight)

take a poke at dwadly ol' Ike; you weren't supposed to shake sticks in Camelot. His obscenity trials came during one of those regular obscenity cycles in American judicial history—artists, writers, performers, everybody was getting busted for being dirty while the courts tried, again, to figure out what was "obscene." His religious numbers got Bruce arrested in Chicago. Catholic-run Chicago (at one of his trials, on Ash Wednesday, the judge, the prosecuting attorneys, and all twelve members of the jury showed up with ash-spots on their foreheads; look for that striking visual image in Lenny). Yet to Lenny, time and place don't matter—it's not the trappings, but the martyrdom itself that counts. Most other facts in Bruce's life don't matter, either. His trips to England. The Carnegie Hall Concert, the triumph of his career, with 3,000 people trudging through the snow (traffic was banned in NYC that night) to listen to Lenny Bruce. His drug busts. His posing as a priest to hustle money. His fascination with, and constant use of, movies. His tailored jeans. His friends.

The only bits of Bruce's life that Lenny presents are the bits that work into stage bits. Something happens, cut! Lenny's on stage with it. The old life-is-art movie biography. If the life isn't accurate (the car crash was in daylight in Pittsburg, not rainy midnight in Appalachia. Honey Harlowe was never a headline stripper. Bruce never had a close and constant manager, etc., etc.), well, the art isn't accurate, either.

Lenny Bruce was an improvisational comic in that, on a good night, he improvised perhaps five per cent of his act.

Lenny has him sputtering and searching 90 per cent of the time. The material is ruthlessly shuffled (so's it will line up frame-against-frame with the false biography). His "I think I'm going to piss on you" becomes an early exploration, a first stab at audience insult; actually it was, much later in his career, a regular act-opener. Original material from his 1966 Berkeley concert is used at one point in a stoned bombout in a night club, at another as part of a courtroom tirade (Bruce dragged from the chambers—"You can't stop the information! The information makes the country strong!"—hysterical, out of context, inaccurate and shamefully manipulated). "To is a Preposition, Come is a Verb" is cut short at the end, so that Bruce's jazz timing becomes a punchline clunk. His bit about his first arrest becomes his first arrest, with all the best lines gone. "You realize..." Lenny's Lenny is always saying, a Socratic finger in the air. Long stretches of warm applause. Lenny Bruce hated applause, always cut it short. It broke his timing.

But then, Lenny's Lenny has no timing. As Bruce, Dustin Hoffman evidently did his homework, and he gives it a hell of a try. Since he can't sustain it, though, can't quite pull it off, I wonder why he tries at all. (Diana Ross didn't sound like Billie Holiday and didn't try to; Lady Sings the Blues was all the better for it.) Hoffman keeps slipping, so you don't watch him as Lenny Bruce but as Dustin Hoffman working out an imitation of Lenny Bruce. He doesn't have Bruce's nasal rasp, his speed with voices and with mannerisms. Bruce's wife saying "You want dinner? Get your chicken to make dinner for you" was sharp, angry, and in control. Hoffman's

is all weepy and blubbering. Bruce sped through his lines; Hoffman races. Bruce's words pumped with methadine—Hoffman's, with half a tablet of No-Doz. The difference, mainly, is that Bruce wanted to be shocking, insulting, slandering. That was what was liberating about him; that, and the fact that he himself was never spared. Hoffman—Lenny's Lenny—just wants to make a point. He always seems on the verge of one of those Don Rickles tag-on apologies: "Hey, uh, you know folks, a lot of kidding goes on up here, but uh, we're all made by the creator and, uh, that's the main thing, right?" He doesn't believe in the material, any more than Christ believed in the cross. It's just a means to an end, you see.

At the end, with the still frame of Bruce's corpse held such a long time on the screen, I wondered, finally, why Fosse didn't try to do it right. He could have—he certainly seems to have the talent (see Cabaret). He even has hold of some very good performers—as Honey Harlowe, Valerie Perrine carries herself with touching grace; as Bruce's mother, Jan Miner (Madge the manicurist in Ivory Liquid TV spots) is very near wonderful. And Fosse certainly had good material available—Bruce's real life, the best stretches of his real work. But to make an honest document on Lenny Bruce would mean to wait awhile, to take a little time. Lenny cashes in now, takes advantage of the fad, justifies the fad with the sort of cheap martyrdom we seem to hand out so carelessly now. As such, it's a dishonest movie that kills the comic spirit in Lenny Bruce.

To quote Paul Krassner, "Now, that's obscene."

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MUSIC: ODDS & SODS

BY RICK ANSORGE

Lou Reed
Lou Reed Live
RCA APL1-0959

I read recently that Lou Reed's Milan, Italy concert was invaded by a gang of Nazis. Seems a group of queer-bashers calling themselves the "Members of Creative Situations" bombarded Reed with nails, bolts and copper tubing, drenched his amplifiers with water balloons and finally drove him offstage. They then proceeded to denounce Reed as a "decadent, dirty Jew."

Score two points for the forces of Moral Decency. But not only fascists hate Reed. Many normal people also hate Reed because, in deliberate fashion, he flaunts nearly every convention in rock 'n roll. His stage antics, in sharp contrast to the "macho" rockers, inspires a good deal of latent homophobia. His fabled monotone rivals Wild Man Fisher. And his sarcasm, if taken too seriously, almost certainly qualifies him for that overworked cliché "decadent." In short, Lou Reed is an artist people love to loathe.

But if you look past the Decency Rally mentality, you might discover in Reed a genuine subterranean being in the grand tradition of Dostoevsky's Underground Man. With coarse eloquence, Reed speaks for a submerged portion of American society—the losers, the running sores—and if his message is based upon a mockery of accepted mores, well, oppression rarely breeds nobility.

I don't find much beauty in Lou Reed. But his grimly humorous brand of sarcasm is intriguing. I don't believe that an event must necessarily be "beautiful" or "noble" to inspire catharsis. And most everyone would accept that Lou Reed is a purge of some sort.

Lou Reed Live is a cornucopia of sarcasm. While not equal to Reed's acknowledged masterpiece, the suicidal Berlin, it nevertheless manages to jar the sensibilities wonderfully. "Vicious," the opening rave-up, is openly misogynistic: "When I see ya comin', I just gotta run. You're not any good, you're not even any fun. Ah, honey, you're just too damn vicious." Reed shouts and snarls his way through the song, pure "menace," but if you don't take him too seriously, those snarls are really rather amusing.

Other highlights include "Walk on the Wild Side," Reed's 1972 AM radio chartbuster, and "Satellite of Love." To his credit, Reed doesn't include any tunes from the recent Sally (an't Dance LP which (last November at least) haven't evolved much beyond the studio versions.

The inclusion of "Sad Song" (from Berlin) is unfortunate, however, if only because it suffers in comparison with the original (which featured full orchestra and chorus) which was a model of controlled psychosis.

The band, as in Reed's first live album Rock 'n Roll Animal, constantly threatens to overwhelm Reed. Steve Hunter (certainly among America's finest rock guitarists) and Dick Wagner (the lone guitarist appearing with Reed in Iowa City last November) provide plenty of fireworks. Their mercurial dual leads in "Oh, Jim" are particularly impressive.

Lou Reed Live is a logical, probably superior, extension of Rock 'n Roll Animal. In any case, it's a winning combination of "losers." Anyway, what more can you say about an artist who includes a shouted "Lou Reed sucks!" in his very own applause? (Check the conclusion of "Sad Song" for another first in rock 'n roll.)

Boa
Schizoid
RCA Wooden Nickel BWL1-0790

Merely the existence of records like this goes a long way to explain the current vinyl shortage. Boa is a talentless aggregation of heavy-rockers, a fourth-rate Grand Punk for which Wooden Nickel must've scraped long and hard to find at the bottom of the proverbial barrel.

The music is only noteworthy for its redundancy. I found that if I lifted my needle from track to track, the "tune" remained the same. Nearly every cut begins with a leaden drum roll followed by a blast of machine-gun guitar. However, if this were all, Boa would be simply mediocre. But lead vocalist Beau Magg does his best to imitate Black Oak Arkansas' Jim Dandy Mangrum (arguably America's worst rock singer) so the end result is epic sludge.

RCA's Wooden Nickel label deserves a special shit-detector award for its undaunted efforts in locating the crappiest music in America. Their top-line act is Styx (of "Lady" fame) and the talent-graph takes a Stuka Dive Bomber plunge from there. You can fool some people some of the time, but you can apparently always fool certain record execs. If your kid brother plays in a Junior High band, chances are he could get a contract with Wooden Nickel.

I'm sending back my copy of Schizoid to RCA so it can be melted down and recycled. Vinyl deserves to be treated better than this.

Old And In the Way
Jerry Garcia, Vassar Clements, Peter Rowan, David Grisman, John Kahn
Round Records RX 103

Old And In the Way represents Jerry Garcia's latest flirtation with bluegrass music. Not that this recording is entirely traditional bluegrass, Old And In the Way is rather a delightful cross between Bill Monroe, the New Riders (minus the steel guitar) and the American Beauty-era Grateful Dead.

Although Garcia is the best-known "star" of the album, he is far from the center of attention. Jerry reveals himself as an ordinary banjo-picker in the opening cut "Pig in a Pen." His voice, which normally can barely sustain an entire Dead tune, is fortunately supplemented here by mandolin player David Grisman and guitarist Peter Rowan. Vassar Clements, something of a "star" in his own right (he's toured with such luminaries as the Nitty Gritty Dirt Band, Dickie Betts and now John Hartford), provides this band with plenty of pyrotechnics. Grisman wrote the liner notes and says that

12 years ago "we (meaning Garcia, Rowan and himself) were all on a quest, searching for that 'high, lonesome sound' of Bill Monroe, Flatt and Scruggs, the Stanley Brothers, and other idols, Vassar among them."

With the addition of Clements of fiddle, Grisman, Rowan and Garcia seem to be nearing their quest. While the three-part vocal harmonies are merely good, the instrumental passages are superb. Grisman's mandolin and Clements' fiddle trade off solos like the old Appalachian pros you read about who trade riffs all day on their front porches.

Peter Rowan contributed three tracks — "Midnight Moonlight," the ever-popular "Panama Red" and "Land of the Navajo" — all first-rate tunes. Other highlights include a bluegrass reworking of the Rolling Stones' classic "Wild Horses" and Clements' fiddle showcase "Kissimmee Kid." The only real turkeyburger is Carter Stanley's "White Dove," a tedious, tear-jerker of a ballad. Jerry Garcia's vocals only serve to thin out this number with Turkeyburger Helper. A good song, all in all, to mourn your dead elm tree by.



Celebrity Quiz: Can you find the hidden talent in this picture?

Recorded live at San Francisco's Boarding House on October 8, 1973, Old And In the Way is the product of a temporary band gathered together for the joys of playing bluegrass music. Like most Dead-affiliated recordings, the album contains a generous 45 minutes-plus of music.

The compositions may be a long way from Garcia's "Dark Star" (a pioneering tune from Live Dead), but Old And In the Way was never meant to explore the cosmos, just to have a good time. Break out your corn-cob pipe and dig it.

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CHARLIE DRUM Book Critic

1975 AAU NATIONAL COLLEGIATE WEIGHTLIFTING CHAMPIONSHIPS

BOB JONES (above right) is a graduate student in the UI School of Journalism; but don't hold that against him. He is also Features Editor for The Daily Iowan.
MARK PESSES (above left) is Science Reporter for The Daily Iowan and a weightlifter. It's rumored he aided in the success of the Jupiter 11 mission by sneaking into a moonlit graveyard and flinging two sticks tied with human hair over one shoulder.

Photographs page seven and photograph this column by Bob Bergstrom.
Graphic page eight by John Barhite.

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The Symphonies of Gustav Mahler
Conducted by Leonard Bernstein

MAHLER

BY ALAN AXELROD

married a woman so much younger than himself — consulted Sigmund Freud. Jones writes that Mahler told Freud that he understood suddenly "why his music had always been prevented from achieving the highest rank through the noblest passages, those inspired by the most profound emotions, being spoilt by the intrusion of some commonplace melody."

When Mahler was a young boy he had witnessed a particularly painful scene between his mother and his evidently habitually brutal father. When what he saw became unbearable, the boy rushed from the house — but at that moment a hurdy-gurdy was playing, just outside the door. "Ach, du lieber Augustin." "In Mahler's opinion," Jones continues, "the conjunction of high tragedy and light amusement was from then on inextricably fixed in his mind, and one mood inevitably brought the other with it."

Ironies nest within irony and Mahler is twice damned, for raw life is aestheticized in the symphonies by frequently "vulgar" art: the slow movement of the First is a German version of the "Frere Jacques" melody, the ravishing Andante moderato of the Sixth is spun out of "The Last Rose of Summer," and the Finale of the Seventh itself — which one critic describes as "tub thumping" — grafts Die Meistersinger of Wagner onto the Merry Widow of Lehár.

The greatest strength of Leonard Bernstein's Mahler — by and large the most satisfying recorded interpretations of the nine symphonies — is that he grants the composer the fullness of his vision, viscous, even at times ugly — yes, he will force an ugly sound from the orchestra — but always ironic: the symphonies, like ironist-philosopher Soren Kierkegaard, have grotesque bodies and lovely faces. It is a curious tribute to Bernstein that when his Mahler is criticized it is most often for vulgar — "monstrous," as Deryck Cooke said of his first recording of the Second Symphony — exaggeration. But, as Bernstein makes clear in the essay I have already cited, Mahler's time has come, it is our time, a "monstrous," a grotesque time, handsome above — at least superficially hygienic — while twisted below. And we are ready now for Mahler — particularly for Bernstein's Mahler.

The complete symphonies by Bernstein and the New York Philharmonic are available in four specially priced multi-disc boxed sets on the Columbia label. I will treat the first volume — Columbia M4X 31427 — which consists of Symphonies 1, 6 and 9, here and the remaining three volumes in a subsequent review.

The First Symphony, completed in 1888, is, like the Third Symphony, a nature-work — but it is a nature, Mahler points out at the head of the score, not just of flowers and birds, but of "the god Dionysus, the great Pan." The greater portion of the first movement is governed by the tempo marking "Schleppend" — "dragging," nearly drunken: a Viennese Pan (though, in fact, the work was composed in Germany). The Symphony adumbrates a turn-of-the-century decadence that was peculiar to the Vienna of Richard Strauss and the early Schonberg, but it is, curiously, a decadence to which Mahler never really returned in later work. The ironies are bitter here, but broader, more self-indulgent — the swooning waltz Trio of the Landler movement, the "Frere Jacques" funeral march — than in the symphonies that were to follow.

The most finally satisfying performance of the First is not Bernstein's, but that of Jascha Horenstein on Nonesuch. Except for the first movement, that recording is everything one could want — and Horenstein's conception of the Finale, overwhelmingly heroic (an unadulterated heroism here that Mahler would never indulge again) in which great dramatic silences are gouged like craters before passages of orchestral cataclysm, is indisputably that of an interpretational genius.

Bernstein's performance, however, though more deliberately idiosyncratic, ranks with that of Horenstein — and I would add a third, Bruno Walter's recording on Odyssey. Walter, as usual, stresses the lyrical aspects of the

(continued on page thirteen)

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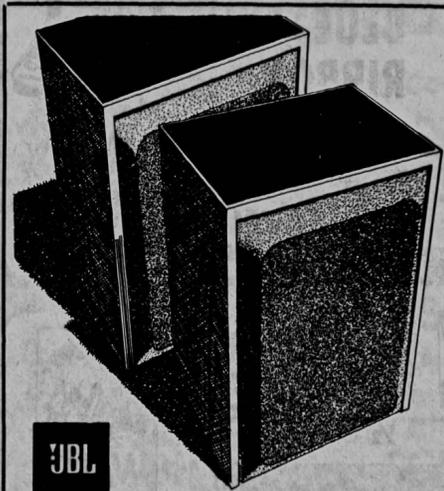
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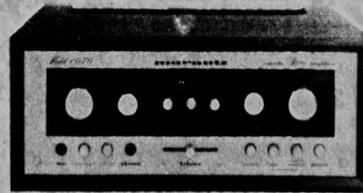
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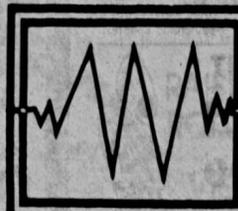
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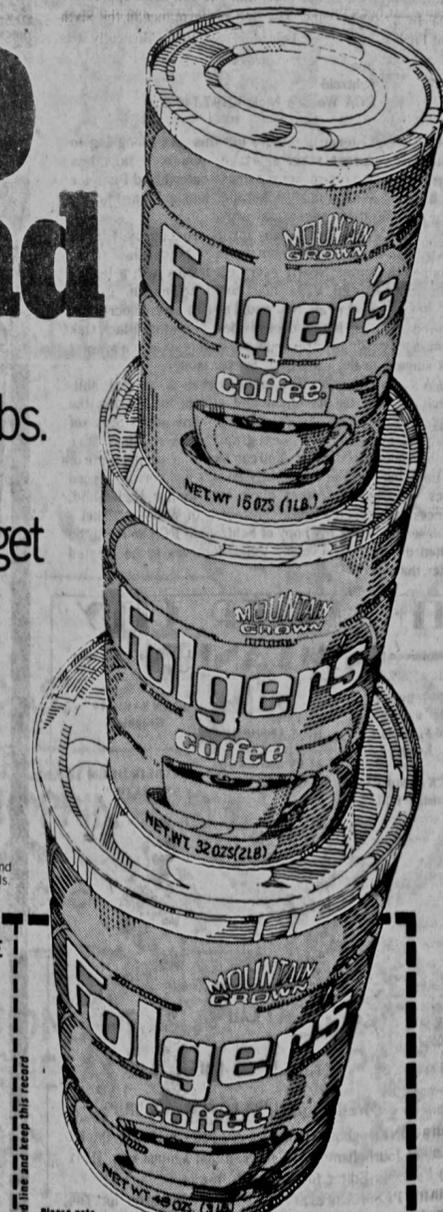
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mahler

(continued from page twelve)

work, which do abound in a symphony that so heavily draws upon Mahler's early *Songs of a Wayfarer* and *Das Klagende Lied*. Yet Walter is unwilling to grant the symphony its full measure of the grotesque, and that sort of reluctance, too, is found in Horenstein's treatment of the movement. He seems to have studied it minutely, so dissecting it that, though in itself strangely perfect, it is more a perfect corpse than an imperfect, but living, being. On the other hand, the sardonic nature of Bernstein's interpretation amounts to a life-giving conviction, at once tighter than Walter and more natural — more "Schleppend" — than Horenstein — at least in the first movement.

None of these three performances includes the Andante, the so-called "Blumine" movement, that Mahler had originally included between what are now the first and second movements. As far as I know only two performances include the "Blumine" — the premiere recording of the movement is by Brief and the New Haven Orchestra on Odyssey, and Eugene Ormandy uses it in his RCA recording. Neither of these, however, are exceptional performances of the symphony as a whole.

It is in the Sixth and the Ninth that, for me, Bernstein surpasses the competition.

The Sixth bears the subtitle "Tragic," yet, as we might expect, it refuses to be "High/Tragedy." Its obsessive brutality — though the obsession is itself sardonically detached — threatens to break down into absurdity. In fact, the work was initially ridiculed because of its array of percussion, including cowbells and an instrument of Mahler's own device, the "Hammerschlag," which delivers three terrible blows in the Finale. A contemporary cartoon depicts a harried Mahler, his hand clapped to his forehead, standing before bells and hammers and sticks and drums. "My God," the caption runs, "I've forgotten the motor horn! Now I shall have to write another symphony."

Bernstein says that Mahler wrote marches "like heart attacks" and the Sixth is built of such marches, unremitting, like some war machine driving through both soul and viscera. The first movement of the Sixth, emotionally, is something of an obsessively enlarged version of "Revelge" from *Des Knaben Wunderhorn*, the song of a wounded soldier dying on the battlefield as his comrades march over him.

Bernstein approaches the first movement like a drillmaster beating the cadence with martial ferocity. Then the Scherzo! — well, there is no relief here at all. The cadence is beaten out of a tympani with dead, crushing strokes and the lyrical middle portion of the movement is so pulled apart, stretched here, punched there, that even it offers no solace.

Yet there are passages — as Bernstein tells us in his essay — that "bless like the moment of remission from pain" — in the first movement the yearning "Alma theme" — the composer himself so identified this passage when he showed the manuscript to his wife — follows the initial march, but only to be swallowed up again in the machine's advance. The third movement, too, built upon the "Last Rose of Summer" melody offers melancholy balm. Bernstein's interpretation, in total, so fiercely sardonic, earns the amelioration of these beautiful passages — they seem the natural consequences of great pain. A Walter interpretation, on the other hand, so singing and even loving, precisely because it is always more or less singing and loving, treads dangerously close to *Weltschmerz* in such passages; and in the hands of so many other conductors these passages seem merely pretty music.

Even the extraordinary Sixth of Gerog Saltz, so beautifully recorded by London, does not earn the peace of the lyrical sections as Bernstein does.

It is in the Finale, however, that one can most appreciate what Bernstein is doing. The first performance of the Sixth that I owned was Erich Leinsdorf's on RCA. Musically it is adequate: it made me love the symphony; but, as one might expect from Leinsdorf, it is a rather staid, not overly imaginative reading. Even the brutality of the first movement is a kind of standardized brutality, a gentleman's brutality. The Finale is taken at a dreamy, Debussy-ish tempo: it's pretty, though a bit long-winded.

Bernstein's reading came as a revelation. The opening is dazed, stunned — a waking from a dream — the *Andante moderato* — into a nightmare reality. He structures his interpretation around the Hammerschlag "blows of fate" that pulverize the music's development at three points in the Finale, and after each blow the musical forces struggle all the harder to marshal themselves. There is an aesthetically purposeful refusal to cohere: this is no dream, but the reality of chaos.

Bernstein, by the way, uses the Hammerschlag three times, according to the revised version of the symphony. But at the premiere performance in 1906 Mahler's superstitious nature — he apparently felt that the symphony predicted his own defeat at the hands of some intangible malignity — got the better of him, and he omitted the final Hammerschlag. Leinsdorf repeats Mahler's initial mistake by also omitting the last hammer blow.

The first movement of the Ninth Symphony ranks with the entire *Das Lied von der Erde* as one of Mahler's greatest utterances. Mahler, always in precarious health, was acutely aware that his days were numbered and he wrote the symphony in that state of consciousness.

The work commences with a 20th century austerity of texture and materials that is also adumbrated in the first movement of Brahms' *Fourth Symphony*. Yet the initial austerity of the Brahms blooms into a kind of Teutonic tango, while that of Mahler's Ninth opens onto figures of intense longing alternating with trumpet calls and painful harmonic passages in which the middle of the orchestra seems to drop away.

Again I am overwhelmed by the naturalness of what Bernstein does, making even in the more austere passages, an emotion of what seems the mere act of breathing, and always maintaining the pellucid texture that characterizes Mahler's late orchestration.

As with the *First Symphony*, Mahler includes a Landler movement in the Ninth, but bigger and somehow less healthy. It wavers between a belated vision of innocence and the kind of drunkenness one hears in parts of *Das Lied*. Likewise the third movement, the "Burlleske" rondo that spits out its tunes with a practically delirious deperation, a kind of "Masque of the Red Death" revelry that vaguely brings to mind the Witches' Sabbath of Berlioz' *Symphonie Fantastique* — in atmosphere rather than theme. Here was well the Mahleresque irony is inescapable, that mixing of high and low, noble and vulgar; for the "Burlleske" provides distorted previews of the themes to be heard in the seraphic, in itself utterly ironic, final movement.

With the concluding Adagio we have reached the still point, the music suspended as music rarely can be. Is the prevailing emotion that of resignation? Maybe; but maybe, too, it is perfect peace after all — as Bernstein, both in his written remarks about the work and in this performance, suggests. For here is of nothing of the *First Symphony's* "Schleppend"; the dragging, halting, the dizziness have been distilled into a kind of mist suspended above the line of endless melody. Bernstein is convinced — and his performance communicates his conviction — that the Ninth is the final purgation in the series of purgations that constitutes the symphonic music of Gustav Mahler.

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CHEAP! \$110 through June 1. 338-5860 after 9 p.m. 3-27

GRADUATE student—Own room, furnished apartment. \$85. 338-7476 mornings; after 5. 3-27

RESPONSIBLE roommate—Own bedroom, air, west side. 351-5588, 4-7 p.m. 4-1

“IOWA CITY— for the fun of it”



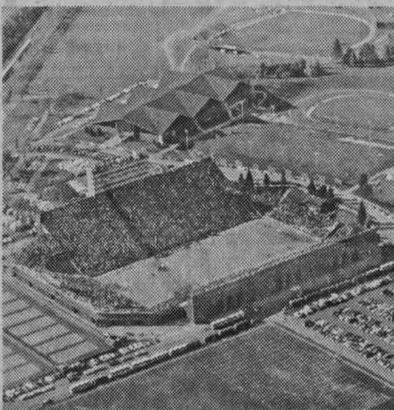
Iowa City Recreational Center with gym, exercise room, handball court, rifle range and game rooms.



One of the 3 Iowa City public pools.



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



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.



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



First National Bank

Downtown and Towncrest
Iowa City, Iowa • 351-7000

Member FDIC

Where people and service make the difference

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