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# Daily Cardinal

VOL. LXXXIV, No. 159

University of Wisconsin-Madison

Friday, July 26, 1974

MINISOTA

Sly Stone



## Climate-Food Project scrambles for funds NSF--pawn of the Defense Dept.

By HENRY W. HASLACH, JR.

New information recently uncovered indicates that the University of Wisconsin's Climate-Food Project may be funded by Defense Dept. money funnelled through the National Science Foundation (NSF).

It was previously disclosed that funding had been requested from the Defense Department's Advanced Research Projects Agency (ARPA). At that time Climate-Food Director Dr. Reid Bryson tried to deflect questions on Defense funding by emphasizing his application to NSF for funds. It has now been learned that the Defense Dept. has the legal right to fund research projects through NSF.

Research into the threatening world food crisis and the relationship of the climate to food production is guided from Washington by an inter-agency coordinating committee, the Interdepartmental Committee for Atmospheric Sciences (ICAS), which includes both the National Science Foundation (NSF) and the Departments of Agriculture and Defense. The work of the University of Wisconsin's Climate-Food Project follows the goals established by ICAS, whose responsibility also includes

research into weather modification.

The National Science Foundation, to which the Climate-Food Project has applied, will fund projects requested by other government agencies such as the Department of Transportation or Defense. NSF is required by law to fund research requested by the Secretary of Defense for purposes of national defense.

ICAS has decided that research on the relationship of climate to world food production should be expanded because of the present food situation, according to Bryson. Because of research coordination by bodies such as ICAS, it is often only a matter of convenience which agency will fund a particular project; however the agency chosen can indicate the government's particular interest in the project.

Bryson, who is a member of NSF's panel on atmospheric sciences, said that the only communication he has with ICAS is through the NSF representative on ICAS. Dr. Fred D. White, who is a staff assistant to ICAS, is a former Bryson Ph.D. student and is the NSF person to whom Bryson submitted his request for further funds.

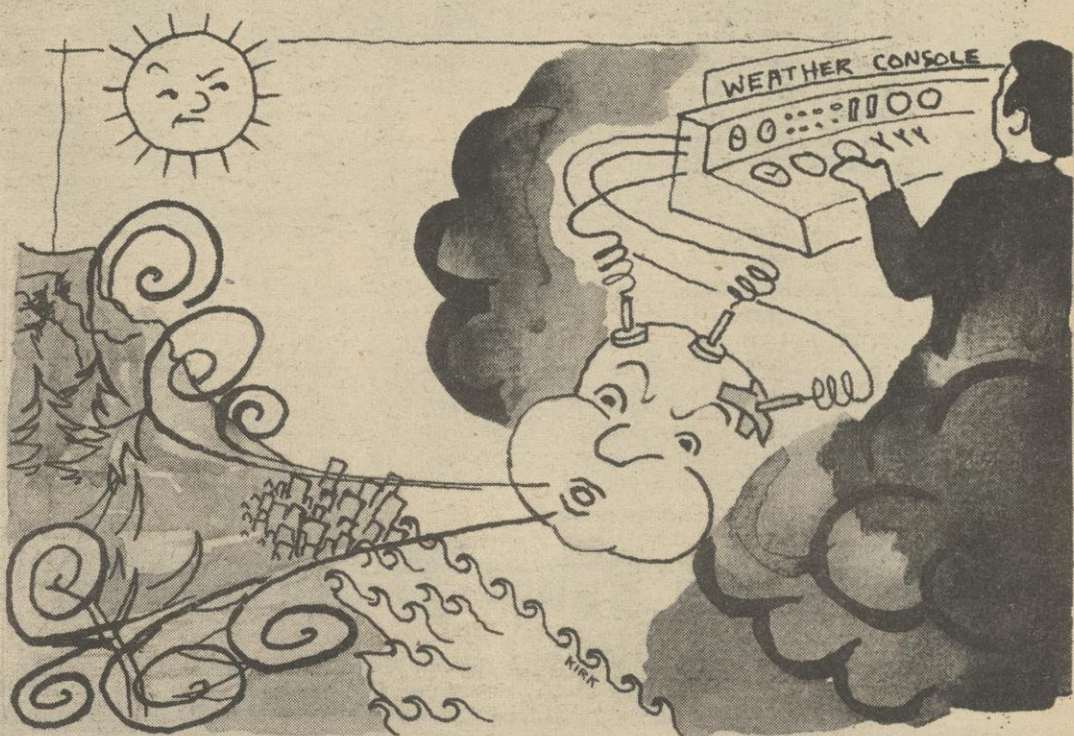
The possible Defense Dept. use

of the Climate-Food results caused considerable debate among project staffers last spring when it was believed that ARPA would fund the project. At that time Bryson was reported to have said that ARPA was interested in using estimates of world food

production to predict third world insurrections, based on the assumption that revolutions and wars are caused by food shortages. Other staffers saw a chance that the Climate-Food results could be applied by ARPA to its weather weapons program.

Bryson has confirmed that he sent a written proposal to ARPA for funding. The University has no record of this submission to ARPA, which is highly unusual since proposals are supposed to be

Continued on page 2



## Theatre deal off; 'that's show biz'

By ALAN HIGBIE  
and  
ELLIOT PINSLEY  
of the Cardinal Staff

Just when everyone thought the decades long controversy over a civic auditorium for Madison was finished with the announcement of plans to purchase the Capitol Theatre two weeks ago, the whole deal fell flat.

RKO-Stanley Warner Corp. withdrew its offer to sell the theatre to the city Thursday. The move was apparently due to Circuit Judge W.L. Jackman's issuance of a restraining order Wednesday, prohibiting the city's purchase pending hearing August 2.

JACKMAN'S ORDER was the result of a suit filed by Ald. Thomas George (Dist. Three) asking a halt on the purchase of the Capitol Theatre on the grounds it is illegal under city bond regulations.

James Rowen, administrative assistant to Mayor Paul Soglin, confirmed the purchase of the theatre was off, and said RKO took the theatre back because it did not want to wait for the Aug. 2 hearing.

"RKO didn't want to leave the theatre closed indefinitely," Rowen said. "They (RKO) acted in good faith. They closed the theatre, and closed the lights. They sent out their attorney to sign the final documents and exchange the money. The closing (of the deal) was to take place at 9:00 a.m. today (Thursday). Then they found out there was no closing because of the restraining order."

Rowen said the only possible way to buy the theatre now is to take money out of the city's

general fund.

HE WAS PESSIMISTIC about that action though, saying, "We'll need 17 votes to do that, and I don't think we have 17 votes. I don't even think we want to try it."

"There is a possibility we might try to get 17 votes Tuesday—only a theoretical possibility," Rowen said. "But for all intents and purposes it's over with."

Even if the required votes could be mustered to divert monies from the general fund, Rowen said he was not sure if Mayor Soglin would want to do it.

"There's only one million in there," he said. "We don't want to take out more than half." (The negotiated price for the Capitol Theatre was \$600,000.) Rowen said money might be needed from the general fund in the event of an emergency.

"WE MAY NEED money for welfare payments, an early winter snowstorm, or something like that," he said.

Saying he was disappointed with the sudden turn of events, Rowen criticized Ald. George's use of "an obstruction tactic" that resulted in "the will of the majority of the council being thwarted."

"The city has gone through this hassle for 50 years," Rowen commented. "It looked like it was finally resolved. Fifteen council members voted for it. The downtown and business community seemed to be behind it; the end seemed in sight."

"Ald. George waited until the last possible second to stop a closing set for 9 the next morning. He could have done this weeks ago."

George had no case, Rowen

Continued on page 2



photo by Dick Satran

So close but...Well for the umpteenth time the city of Madison has been confounded in its Quixotic quest for a civic auditorium. A suit launched by self-professed "reactionary" Ald. Thomas George to prevent the conversion of the Capitol Theatre into

the long-awaited cultural center "succeeded beyond his wildest dreams," as Jim Rowen put it, sending auditorium proponents back to the drawing board again.



# So long, Eddie



YOU WON'T have Eddie Handell to kick around anymore, as the frizzy-haired boy from Dane County's Eighth District pulls up stakes and heads for Massachusetts and law school, leaving a political legacy behind. Active in leftist politics since the mid-Sixties, Handell has been filmed by police at every sort of demonstration, spied on by undercover police, and lost a teaching job because of

secret files shown to officials. Handell was known on the county board for his investigations of the Sheriff's Dept., increasing rock concerts at the Coliseum, manipulating the media, and opening up the board to metropolitan functions. The Daily Cardinal extends to the people's nudnick a fond farewell, and a matzah ball from Ella's.

# Capitol Theatre: no last picture show

Continued from page 1

contended. "This was done on a hairline technicality." George's request for a restraining order is based on the contention that the bond money was to be used for the construction of a new auditorium, not for the renovation of an existing building.

**BUT ROWEN SAID** City Atty. Edwin Conrad was of the opinion that the phrase "erection of a building" could be interpreted to mean "renovation of a building."

Rowen said George "knew this would throw the whole thing into jeopardy. If he wanted to do this to settle the issue he could have done it a couple weeks ago. It was obviously a delaying tactic, and it succeeded beyond his wildest dreams. One person didn't want an auditorium. Now the city won't have one."

Herb Frank, who was the manager of the Capitol Theatre, said the whole affair is "an absolutely unbelievable situation."

He said, "I think the auditorium was good for the city. Paul had everything moving. It's a shame it's not going to happen. But that's show biz."

Frank said he did not know what would be done with the theatre now. "The staff is out of work," he said, "and the theatre is closed off. We released the films we negotiated for to the Orpheum. Right now we'll just have to sit and wait. Even the tickets have been burned."

**A SPOKESPERSON** for RKO in New York would make no comment on future plans for the theatre.

Ald. George said he was pleased with the result of the restraining order, adding, "I believe the people have prevailed."

"There is nobody that I have ever contacted that is in favor of the project," he said. "I think that if the Mayor really wanted to know where the sentiments lied he would have called for a referendum."

# NSF: in the Defense Dept's shadow

Continued from page 1

processed by the University's Research Administration. Bryson said the proposal was informally rejected in a phone conversation since the project does not fit ARPA's program. Normally, however, government agencies send formal letters of rejection to the University.

The Climate-Food Project is currently operating under a one year extension (ending April 30, 1975) of Bryson's 1971 grant from the NSF's applied research program, Research Applied to National Needs (RANN). Bryson's new request for NSF is for \$4,844,763 over five years. The application was not made to the RANN section, but rather to the Atmospheric Sciences section headed by Dr. Fred D. White, Bryson's former Phd student.

**THE PROPOSAL** WAS sent to White, Bryson said in a telephone interview earlier this week, because Bryson knows White well and believes White will help obtain funds. Bryson said that he didn't submit the proposal to RANN because RANN was told to spend all its money on energy research. According to Bryson, White has checked with RANN and "the polar research people" in search of funds, but has not yet been successful.

White, in a cordial telephone interview, said of Bryson's proposal, "A decision will be made in the next three to six months; it is a very expensive project."

Given that ICAS has recommended research in the climate-food area, should NSF find no funds for the project, an agency with money, such as the Defense Dept., may fund the research. Bill Vance, of the University's Research Administration, said that ARPA does fund projects through NSF.

ICAS was described by White as "...a subcommittee of the Federal Council on Science and Technology. This council is a mechanism that the government

has to coordinate programs of all agencies of the government." White said that the FCST has the power to make recommendations to strengthen programs and to settle disputes over which agency will conduct a specific program.

According to its fiscal year 1974 report, ICAS is an eleven member committee including representatives from Defense, Commerce, Agriculture and Transportation. There are official observers on the committee from all branches of the military, from NASA, and from the National Academy of Sciences.

Representatives from the Defense Dept. and NSF serve together on all major committees in ICAS, including those on weather modification. The ICAS report indicates that it deals with defense research: "During the past year, for example, the Committee heard papers on...the DOD Advanced Research Projects Agency's Computer Resource-Sharing Network..."

The ICAS report gives a sanitized description of ARPA's two atmospheric sciences programs, which clearly include the development of offensive weapons.

University records show that Bryson has two proposals active for funding the Climate-Food Project. On October 26, 1973 he filed a request to NSF for \$4,844,763 and on January 4, 1974 he filed a similar request to the National Oceanic and Atmospheric Administration (NOAA). Bill Vance of the University's office of Research and Administration said there has been no formal response by either of these agencies; the requests have been neither rejected nor accepted. He also noted that there was no record of Bryson's proposal to ARPA.

**SOME OBSERVERS** and staffers have been concerned that the Climate-Food results will be used in weather modification or even in weather weapon programs. ICAS, as coordinator of weather modification research,

has designated NSF as the lead agency for the National Hail Research Experiment, according to the 1972 report of the Division of Environmental Systems and Resources. The same report says that "The Department of Commerce and Department of Defense have been studying modification of severe storms," that Defense and Transportation are in charge of fog modification, and that Agriculture is studying lightning suppression.

The 1973 report of the Division of

published an annual report detailing the activities of all government agencies involved in weather modification research. At that time, weather modification primarily meant cloud seeding to increase precipitation. The attempts to use the weather as a weapon in Vietnam were of this nature.

In Operation Pop-eye clouds were seeded over the Ho Chi Minh Trail in hopes the increased rain would make the trail impassable. The last such NSF report was

contracts...for the conduct of such scientific research." The clause which is still part of the law governing NSF makes it subject to the desires of the Defense Dept.

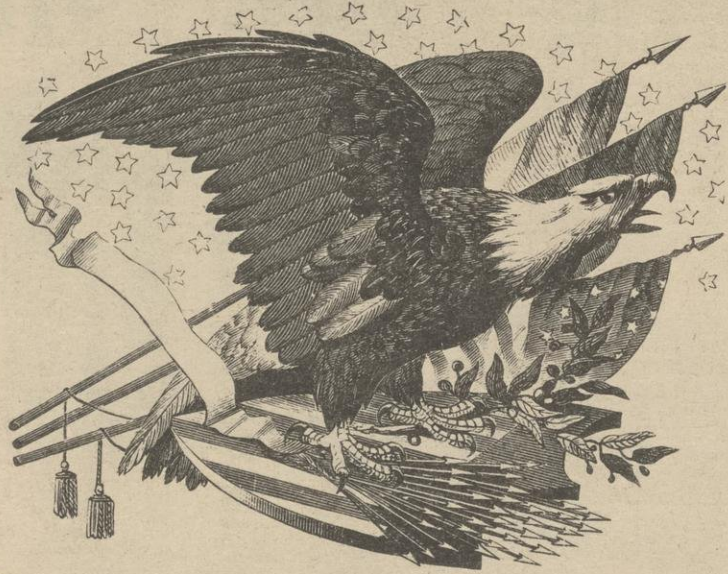
NSF does fund projects requested by other agencies. Dr. White said that the Dept. of Transportation, which is doing an environmental impact study of the SST (super-sonic transport), transferred money to NSF to speed up needed work being done in a university research project. White said such actions are taken on a case-by-case basis. No such money has been received for Bryson's project at this time, White said. "I have never received money for climatology from any agency." But White did admit that ARPA could fund a grant through NSF.

When asked what mechanisms NSF has to prevent misuse of its research, Dr. White said the primary function of NSF is to support research. The best way to prevent its misuse is to publish all research openly, White said.

Dr. Edward H. Bryan of the Division of Environmental Systems and Resources, and the project manager of Bryson's present grant, said in response to questions on how the public participates in NSF decisions that NSF "never has a public meeting." He said that proposals upon receipt are sent out to reviewers.

**"THE PUBLIC HAS** input in the sense that reviewers external to NSF are used. They proceed to make recommendations which we incorporate into our internal review board." But there are no institutionalized means for public input into NSF decisions.

Bryson said that he ensures that his results will be used by personally briefing government officials. He too has no program for informing the general public of the results, risks, and benefits of his research.



Environmental Systems and Resources says, "The Foundation's (NSF) program in weather modification is directed toward the understanding of atmospheric mechanisms which will enable recognition of the most favorable meteorological situation under which specific modification actions might be undertaken. Program focus is directed toward applied research which will support the needs of other Federal mission agencies in weather modification."

In 1958, NSF was directed by Congress to initiate "a program of study, research, and evaluation in the field of weather modification." Under the Congressional mandate, NSF

issued in 1968 when Congress repealed the requirement that NSF maintain records of all field applications of weather modification and report to Congress and the President.

**UNIVERSITY PROFESSORS** have promoted the impression that NSF funding of research proves that the Defense Dept. is not interested in the research. However, the 1950 Congressional act establishing NSF describes as its function the support of research and education in science and "at the request of the Secretary of Defense, to initiate and support specific scientific research activities in connection with matters relating to the national defense by making

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## P&S' Karen O'Donahue on rape

# "If you can't fight for keeps, don't fight at all"

By DIANE REMEIK  
of the Cardinal Staff

The fear of being raked over the coals of Victorian morality by unsympathetic police and vicious male attorneys, is a major reason why only about ten percent of American rape victims report the crime.

Television shows and magazines seethe with stories about women traumatized again and again as they are forced to confess that they've had previous sexual relations or didn't fight back against the rapist because they were too frightened.

BUT MADISON is different, according to women who deal daily with the problem of rape on a professional and volunteer basis. A combination of sensitive police, and counsellors, along with recent changes in the state laws make few rape victims sorry that they reported.

The city police department has seven trained women on call to work with rape victims. One such policewoman is motherly Dorothy Strandridge, who explained why the city police use women instead of men.

"A woman might have trouble relating to a male police officer because we have to ask personal questions at the hospital, and again with the District Attorney. Because of this, women think that male officers ask unnecessary questions," she said.

According to police, legal officials, and counsellors, inquiries are made into a woman's personal life:

•To insure that sperm and pubic hair samples collected are from the rapist, not a boyfriend or husband. If the woman has had intercourse with someone other than the rapist recently, differential testing can be done on the medical evidence.

•To be sure the woman knows what rape is. All that is technically necessary for rape is penetration of the vulva.

•To show that the woman did not give consent. This is probably the most controversial of reasons for questioning a woman's background. If the defense attorney can convince the jury that she is a prostitute, it may influence her case. The police and district attorney will ask her about her past experience before they will be prepared to handle the defense attorney's questions in a way which does not make promiscuity an issue.

NOT ALL WOMEN involved in the procedure agree with the inevitability of these questions, however. Detective Karen O'Donahue, of University Protection and Security, who is a dedicated rape-fighter and probably as close to a feminist as a policewoman can be, complained about the difficulty of pursuing and trying rapists because women are afraid of police harassment.

"More rapes will be reported if women are guaranteed the investigations will not go into their private lives. Thousands of women are convinced that having their lives questioned is not worth the hassle," she said.

Volunteers at the Rape Crisis Center, an organization which counsels at least as many women who won't report being raped as those who will, say that Madison police and courts usually do not harass victims with excessive questioning. But they said the questions should probably not be given any weight at all.

"Through public education, we have to get to the point where when the defense attorney brings up a woman's personal background or even her contact

with the rapist, the jury will say that that's bullshit," said Kay Phillips. "After all, an erection never killed anybody."

ANOTHER VOLUNTEER at the Center, who was raped two years ago in Madison, said, "The whole line of questioning is geared to protecting the accused rapist. It's strange, because I would expect them to believe me about being raped in the same way they would believe me if I reported my T.V. was stolen."

In the past, if a woman did not show bruises, scratches, and broken bones to prove that she had resisted her attacker, she could be accused of consenting. But last year the Brown vs. Wisconsin case ruled that a woman so frightened that she is rendered psychologically incapable of resisting, is not expected to resist.

Most rapes that are reported are committed by men unknown to the woman. But according to Dotti Woodring of Project Assist, one of the reasons most rapes remain unreported is because the victim knows the rapist. Project Assist is a group of volunteer women psychologists, psychiatrists, and social workers who are always available through police for the sole purpose of supporting victims.

WHAT ANGERS Woodring is the Wisconsin statute that defines rape as a man having intercourse with a woman he knows is not his wife, by force and against her will.

"That really pisses me off," she said. "The law that allows a man to rape his wife supports the idea that rape is an extension of the male role. It creates the situations where a large number of women end up having intercourse when they don't really want to."

Joanne Green of the Rape  
(continued on page 4)



photos by Dick Satran

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# Union worker says New MULO contract 'stinks'

By SALLY STIX  
and BILL SILVER  
of the Cardinal Staff

Representatives of the Memorial Union Labor Organization (MULO) and management of the Wisconsin Union have signed a new contract, ending a two month bargaining effort.

The new contract is little change from the old one, though there are a number of small provisions that have been added. New gains include a one-hour increase in the minimum work week, larger bulletin boards, more MULO observers at monthly management-MULO meetings,

employees' right to eat leftover food, and increased grounds for leaves of absence.

THE CONTRACT was signed July 1. MULO bargaining team member John Kraniak said, "The provisions in the contract are not all we wanted. But given the circumstances, we won more than we could have reasonably expected."

"Especially important is the 10 month contract which ends April 30, 1975," Kraniak noted. "This should enable MULO to bargain in a position of much greater strength next year."

Other important issues were discussed by MULO, though



management did not bargain them. These included the right to bargain for wages, better working

conditions, and the right to strike. When MULO was first recognized by the University, wages and conditions of employment were excluded from that recognition. So traditionally management has not bargained these vital issues.

Memorial Union worker Deborah Vishny, noted that "obviously the management doesn't want us to strike—it would hurt them financially."

"YET WHILE THIS contract stinks," she continued, "we'll be laying out plans for the fight in 10 months when our full worker strength is here. At the same time,

we have to involve more MULO members in the actual bargaining."

A member of management's bargaining team, Tom Clearly, head of the Personnel Office, said he thought it was a "good contract." "Obviously, I wouldn't have signed it if I didn't think it was good for the Wisconsin Union," he said.

The contract was ratified by a near unanimous vote of Union employees.

## 'If you can't fight for keeps...'

(continued from page 3)

Crisis Center speculated that rapes have been increasing in Madison, based on the Center's increasing volume of calls. She is optimistic about a federally funded program starting this fall to study the reasons why rapes aren't reported in Dane County.

Generally it is agreed that much more education is needed to prevent rapes, but communities are often reluctant to face the problem. Therefore, women like Karen O'Donahue must work overtime in existing educational programs.

"I TELL WOMEN that if they're not going to fight for keeps, not to fight at all," she said. "Most women will not accept the idea that they are potential rape victims. If they do, they visualize

the man as impervious to pain. Women are conditioned psychologically to be passive. They can't say 'I'm going to fight with everything I've got to hurt him'."

Policewoman Standridge agreed, "Women are taught to love men. It's hard for a woman to realize that a man is going to hurt her."

But once a man does, it's hard for her to forget her vulnerability. As one rape victim recounted: "When Detective Lulling dropped me off at my house after the questioning, I asked him how I could be sure the guy wouldn't come back. He looked at me dramatically, and said, 'Do you like peanut butter?' I answered 'yes'. Then he said, 'Do you like crackers?' Again I an-

swered 'yes'. His next question was 'Do you like peanut butter on crackers?' Impatiently I said, "Yes, but what does that have to do with what I asked you?"

He said, "Eat peanut butter and crackers in bed, because then you'll have a knife."

## Gems

Lucia—Friday at 731 State Street (Pres House) at 4 and 8.

Easy Rider—Friday and Sunday in B10 Commerce at 8 and 10 p.m.

Slaughterhouse Five—Friday and Saturday in B130 Van Vleck at 8 and 10 p.m.

The Haunting—Friday, Saturday and Sunday at The Green Lantern, 604 University Ave. at 8 and 10:15 p.m.

Walt Disney Cartoons—Friday at 8 and 10 p.m. and Sunday at 2 p.m. in 19 Commerce.

I Am Curious Yellow—Friday in 6210 Social Science and Sunday in B102 Van Vleck at 8 and 10 p.m.

Rebel Without A Cause—Saturday in 19 Commerce at 8 and 10:15 p.m.

Little Big Man—Saturday in B102 Van Vleck and Sunday in B130 Van Vleck at 7:15 and 10 p.m.

The Mystery of the Wax Museum—Saturday in B10 Commerce at 8 and 10 p.m.

Star Trek—Sunday 19 Commerce at 8 and 10 p.m.

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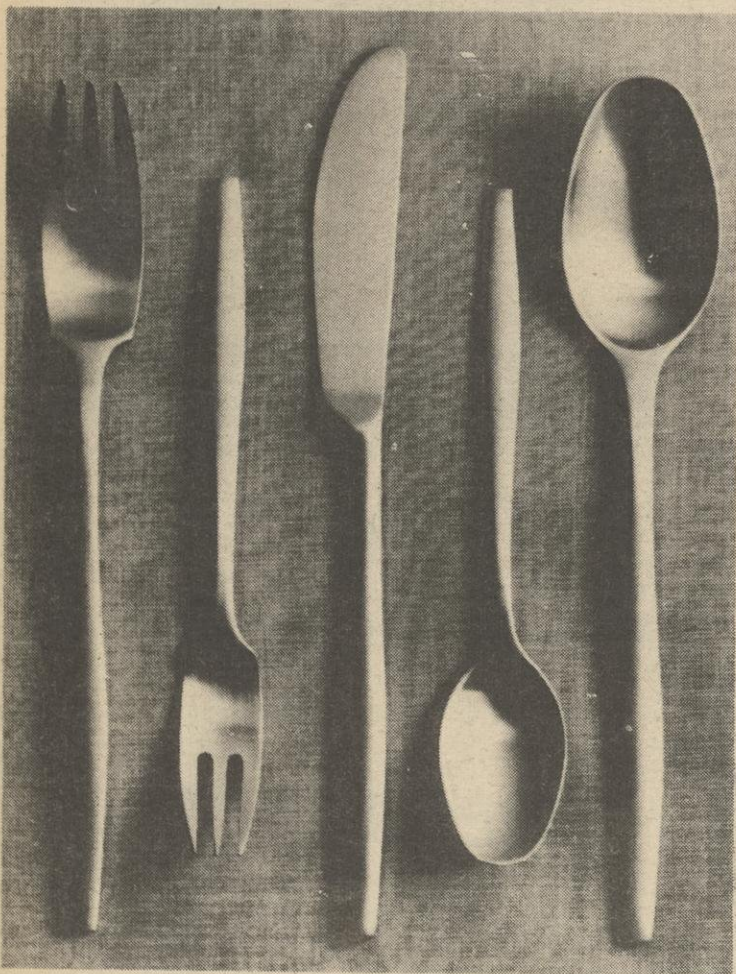


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## Sly Stone

# Can he take you higher?

By DEBORAH S. VISHNY  
of the Fine Arts Staff  
Sly and the Family Stone  
Small Talk  
Epic PE32930

When Sly Stone released *There's a Riot Going On* in 1971, he shocked his listeners and the critics. His latest album *Small Talk* is an extension of the festive style he conceived of in *Riot* and continued in *Fresh*.

Many of his listeners still feel most comfortable with Sly's earlier material, such as "I Want To Take You Higher," "Stand," and even the bubblegum of "Everyday People." When the dissonant rhythms of "Family Affair" hit the radio waves, many people just stood back and gasped "Where is this man coming

from?"

**SLY'S MUSICAL REBIRTH** forced people to sit down and seriously listen to him. His image was altered from "crazy coke snorter playing funky jams" to serious musician, songwriter and poet. The music became looser in structure, the lyrics required several readings, and soon Sly was being hailed by a few as the genius that he is. His influence spread and helped to shape such artists and groups as Stevie Wonder, Donald Byrd and Weather Report.

To the uninitiated listener, Sly's music appears disjointed—the beat always remains steady but the vocal and horn injections conspicuously dangle out of place. Examine the music a few more

times and soon everything begins falling into place.

Much of Sly's creativity is due to his innovative extensions upon established traditions in black music. In *Small Talk* Sly utilizes the well respected vocal ploy of alternating high and low, solo and group voices, line by line. What makes Sly's arrangements so different? Perhaps the fact that the voices don't fall into the perfect harmony of groups such as the Temptations or the Stylistics. Maybe it's the scratchy, throaty

tones that dominate Sly's voice. Or the way in which the horns are quickly interspersed between the vocal statements. Possibly it's just the idea that Sly and the Family Stone is so different; they do weird things like tracking the wails of a baby's crying above the music in one song. And what the hell is a woman (Cynthia Robinson) doing playing a male-dominated instrument like a

trumpet instead of a feminine flute? Whatever it is that strikes one as peculiar, it must be conceded that the overall effect of many songs is such that the listener feels like he's in the center of an energized echo chamber.

On *Small Talk* Sly once again reveals himself as a master of musical humor. He's already well known for mocking Doris Day and the American Dream in his version of "Que Sera, Sera" in *Fresh*. At the same time he validated his version as serious music by adding a blues-gospel twist to the clichéd tune. Sly utilizes one song in *Small Talk* to achieve the same purpose. This time he has written the song ("Wishful Thinking") himself and it serves as an even broader mockery of white pop music.

**THE OPENING BARS OF** "Wishful Thinking" are almost bluesy but the song quickly seeps into a style that can only be called "Sinatra, et cetera." The absurdity is further highlighted by the use of a syrupy violin in the background. Yet even his mockery is a witness to his profound creativity. The suffocating sweetness is undercut by the many-layered vocal arrangement and an intricate, low keyed guitar solo. The song is further accented by ridiculous lyrics such as "You got that right/Wishful thinking kind of led the class/Your high school was a gas/But don't let it be the end of you."

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# RECORD REVIEW



By DAVID W. CHANDLER  
of the Fine Arts Staff

Paul Simon  
Live Rhymin'  
Columbia PC 32855

I've been trying to figure out why Paul Simon made this album. It doesn't contain any new material, just a scattering of a couple Simon and Garfunkel chestnuts and a few of his better songs from the several solo albums that have followed the recrimination-filled demise of S&G. The versions of the old songs contained here lack the velvet-gloved punch of the originals, except for "Bridge Over Troubled Water", which may be diminished as a work of art but is vastly improved and refreshed as a song

with the spare treatment given by Paul alone. That's no mean accomplishment, to make one of the most recorded songs of this or any age sound good to listen to again.

If there are commercial reasons involved here, I would hate to think they center around a contract that calls for Simon to produce an album even though he doesn't have enough material for one—though it certainly is a kind favor to do Columbia. More palatable is the speculation that at least part of the motivation is to launch the mass market careers of the South American group Urubamba, and the American gospel group the Jessy Dixon Singers. In any case, both play supporting roles here, Jessy Dixon even gets a track of their own, and each has now released a solo album.

WHATEVER THE FACTORS that combined to impell its release, this is not a particularly significant album except for one thing—it is the first album Simon has made that is less than perfect technically. Since the earliest days of the duo, Simon has been a studio junkie, relentlessly seeking the flawless in every track recorded. Sometimes weeks and even months were spent getting a cut dubbed, overdubbed, split, multiple tracked, honed and polished to his satisfaction. The result was—one of Simon and Garfunkel's chief weaknesses—a rather sanctimonious perfection, a kind of musical poetaster's self-conscious striving for ART, an art crystalized in the highest reaches of the intellect and without connection to the heart or the soul.

Now we have the unadorned Simon. Since this is a live album it's kind of the opposite end of the spectrum from the previous standard. In fact there are a great

many flaws: the sound is a bit uneven in spots, the guitar playing artful but uninspired (Simon is a very fine guitarist when he wants to be—one facet of his talent never appreciated enough), his voice frequently rough and then strained after notes he can't reach. It must have taken a lot of some kind of head changes for Simon to have let all those winners pass by.

In the end Live Rhymin' is more interesting for what it may portend than as a work standing alone. Unless you are interested in Simon's head or particularly like the lineup of songs, this album is not actually worth pinching pennies to get. I'm curious to see where he will go from here, though. One thing nobody seems to have hit on is that, by jettisoning Artie, Simon has left out a lot of the syrup and the smell of too much education, but he has also sacrificed much of the dramatic power of their blended voice. Garfunkel certainly provided the vocal spark; Simon's voice is workable but lacks the range and full palette of colors that were the gift of the two men together—at least at their best. So my guess is that it will be quickly back to the studio and to Simon's strength—his intelligent and well crafted original songs.

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## Book review

# Sex and savvy: the Reuben connection

By DEBBIE WEIL  
HARRINGTON  
of the Fine Arts Staff

**How to Get More Out of Sex\***  
\*Than you ever thought you could,  
by David Reuben, M.D., David  
McKay Company, Inc., New York,  
1974

David Reuben has surpassed himself. His latest book can't fail to inspire his middle-class suburban audience. Ann Landers readers (and writers) everywhere will take at once to the question and answer format and will delight in the breezy informality of the style. At times Reuben's prose resembles Rod McKuen's poetry (Question: Why is sex so important? Answer: Because sex is life.), but no doubt this is part of his appeal.

Reuben notes in the introduction that *How to Get More* was written in response to the avalanche of letters which he received after the publication of *Everything you always wanted to know about sex*. People wrote in on every subject covered factually in this best-seller sex manual, begging to learn how to put the facts to work. Reuben compiled the most representative of the letters, rehashed in a more sparkling manner the topics which he had

earlier covered, and came up with another book. His style has indeed crystallized as the following example will testify.

**COMPLAINING ABOUT IMPOTENCE** one man writes,

"Doctor, I haven't had a decent erection in six months and during that time as far as I can tell the only good thing my penis has done for me is to keep my shoes dry." Reuben replies to this by illustrating the crucial relationship that exists between the brain and the penis. Neurological impulses sent from the brain determine the success or failure of an act of intercourse. Reuben calls these impulses 'mental telegrams' — "ATTENTION: PENIS — OPEN VALVES. FILL WITH BLOOD. PREPARE FOR INSERTION. FURTHER INSTRUCTIONS WILL FOLLOW. BEST WISHES. (signed) BRAIN". Seven minutes later: "ADJUST ALL CONTROLS TO MAXIMUM FOR SPEED, PENETRATION, SENSITIVITY, RIGIDITY. PREPARE FOR COUNTDOWN. BLAST-OFF SCHEDULED FOR MINUS TEN STROKES. SPERM ARE NOW MOVING AND ON THE LINE." One can't help but think of Woody Allen in his movie version of

Everything you always wanted to know about sex: dressed as a white sperm he waited fearfully in the vas deferens with a host of other 'sperm' for the order to move out.

Reuben leans over backwards in *How to Get More* to emphasize that women are as entitled to orgasms as are men. "Every woman in this world has more sexual potential packed into her pelvis than a corral full of wild stallions." He advises women to explore their bodies (he includes a helpful section of where to buy vibrators), and to overcome ingrained prejudices about sex, acquired from parents. His advice here is curiously similar to that used in *Our Bodies Ourselves*, a feminist publication.

Throughout the book, Reuben is gleefully pro-masturbation, fetishism, homosexuality, and old-age sex, but always with the proviso that sex should be an expression of "love".

"The whole basic idea of human sexuality is the expression of love and tenderness for another human being—sadism and viciousness belong in Nazi concentration camps, not in suburban bedrooms."

REUBEN IS CLEARLY appealing to middle-class, suburban attitudes. His intent is to liberate suburbia from its sexual 'hang-ups' but he achieves this by baiting his readers with

outrageously judgmental statements. No doubt these are swallowed whole by many. For others, they stick in the throat and

and are spat out with a laugh. No matter how you read the book it is entertaining—at times even enlightening.

## 'Crazy Larry' and Uncle Vinty

By HARRY WASSERMAN  
of the Fine Arts Staff

Cultural future shock hits hard and fast: It was only five years ago, 1969 I think, when Peter Fonda and buddy rode motorcycles crosscountry to "look for America" by making some big dope deals, screwing some prostitutes while on acid, and eventually getting themselves killed. Their attempted "escape" from society looked like rebellion to young hippie audiences at that time, but in retrospect it looks like hip decadence on the lam, with the final conflagration adding a note of "I told you so" pessimism. Dirty Mary Crazy Larry, currently at the Orpheum, looks like Easy Rider through a glass darkly.

Peter Fonda and buddies drive cross country with \$150,000 of stolen money, this time chased not by their conscience but by the pigs. No good guys or bad guys in this one, just cops doing their job and kids acting like kids. The top cop is Vic Morrow, no much older than you remember him from TV's *Combat!*, who's so tired he won't even pick up a gun. The kids are Fonda as Crazy Larry, a frustrated stunt car driver who gets off on crashing into cars and people because he doesn't give two shits about anything but himself; Adam Roarke as his mechanic; and Dirty Mary played by Susan George, who ever since her role as Dustin Hoffman's much-abused wife in *Straw Dogs*

seems intent on building a career as a sleazy lay-around. I won't give away the ending, but these three assholes get what they deserve. Before that, though, there's some really exciting and inventive chase scenes.

Uncle Vinty, who will be returning to Good Karma, 311 State Street, this Friday, Saturday, and Sunday nights, is almost too heavy. In his previous appearance a few months ago he did original songs, mime, stand up comedy, costume changes, word games, dances, and repeated encores demanded by a wildly cheering audience.

This time he will have a four man band—which will probably multiply the insanity several dozen times. After all, what could musicians named "Eddie the Wizard" and "Teddy the Thumper" (Vinty's brother)

contribute except more craziness? If you liked vaudeville, you'll almost certainly love Vinty. Showtime is 9 p.m. each night.

—Dave Chandler

The Memorial Union is looking for volunteers to register students to vote during the week of August 19-23. Registration booths will be set up in the Memorial Union, the University Book Store, and Gordon, Kronshage, and Carson Gulley Commons. Volunteers are being asked to contact the Union Program Office, 507 Memorial Union, or call 262-2214.

The Union Voter Registration Drive hopes to find volunteers for more than 300 hours of registration during the August 19-23 period. The first training session for registrars will be held August 1 at 7:00 pm in the Rosewood Room of the Memorial Union.

## ELVEHJEM ART CENTER GIFT SHOP

is having a sale July 26th, 27th, 28. Books, notecards, jewelry and imported items at greatly reduced prices.

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