

With Veitch still worried about the Derby . . .

Alydar runs away from the field, takes Bluegrass

By DAVID HIBBITTS
Sports Editor

He was such a clear-cut favorite that the show pool in yesterday's mile and one-eighth Bluegrass Stakes at Keeneland was eliminated from the bettors. The horse which aroused such overwhelming odds of 1-9 was Calumet Farm's Alydar.

That Alydar won going away was anti-climactic; in fact, it was expected. The Derby contender was the center of attraction. This spring meet's highest attendance and a record crowd of 22,512 for the meeting strained to catch a look at the chestnut colt all the way from the paddock to the finish line.

Almost transcending the mass of humanity were Calumet Farm's owners, Admiral and Mrs. Gene Markey, who had their first close look in a race at the 3-year-old which could bring them their first Kentucky Derby triumph since Forward Pass won on the disqualification of Dancer's Image in 1968.

The Markeys, who are in their eighties and confined to wheelchairs, were driven from their home by a Keeneland station wagon all the way to a view from the rail at the left side of the grandstand. After the race, they told Alydar's trainer, John Veitch, they were very happy with a "job well done."

Almost proclaiming a salute to the horse which Veitch said the Markeys consider a part of the family, Adm.

Markey donned a racing cap briefly before the station wagon pulled away.

After the Markeys returned to the neighboring Calumet Farm, the cool, but affable Veitch talked about the race.

"I'm very happy with the race," Veitch said. "It didn't take too much out of him."

Before the race, however, Alydar was bobbing his head and acting a little stubborn going into the starting gate. And when the gates opened, he stumbled slightly.

"That (the trouble entering the gate) is probably why he didn't come out straight," Alydar's jockey Jorge Velasquez admitted.

But with his horse starting from the far outside post position, Velasquez held Alydar back in the field for some anxious moments. "He broke kinda slow, so right away I got him into contention," Velasquez said.

Alydar laid back in sixth place until the half-mile pole where he was 8½ lengths behind. One quarter-mile later, he was in fourth with seven lengths of horseflesh still ahead.

"We decided we better go get him (the runner in front). Sometimes he thinks it's all over when he goes by (the other horses) too soon."

Velasquez said he had to give Alydar the whip a couple of times down the stretch to keep his mind on business.

Raymond Earl, owned by Robert Lehmann and trained by Smiley

Adams, was the one which went to the lead immediately and held it until Alydar's nearly belated charge around the final turn.

"About the half-mile pole, we noticed the horse had a good enough lead (8½ lengths) on him for us to make a move," Veitch explained. "The track was said to be fast, but it was heavy and had a tiring effect."

Nevertheless, the horses who were victimized by the condition of the track included Raymond Earl and other pre-race pretenders such as Special Honor, Chabou, Entebbe and Chop Chop Tomahawk.

Alydar's winning time was an unspectacular 1:49 3-5, but it was good enough for a 13-length victory, the biggest of his career. Raymond barely held off Go Forth by a nose for second place.

"I believe so," Velasquez answered when asked if Alydar was the best horse he had ever ridden.

The only time Alydar's composed clan was almost shaken was after the race. While being walked around the paddock in front of his stall, Alydar reared up as part of the crowd stopped to get one last glimpse of the co-favorite for the Derby.

"I'm not confident about the Derby," Veitch said, comparing the result of this race to his expectations for the first Saturday in May.

"We're going to send him to Churchill Downs tomorrow or the next morning."

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ALYDAR AND GROOM

Dance Man

Volume LXIX, Number 146
Friday, April 28, 1978

KENTUCKY KENNEL

an independent student newspaper

University of Kentucky
Lexington, Kentucky



Soulful

Lexingtonian Jerry Belzac, 19, is caught in an intense moment during his performance last night at the Kentucky Theater where he was the warm-up act for the New Riders of the Purple Sage. Belzac performs regularly in near-campus establishments.

Central campus power will be cut late today

By CHRIS BLAIR
Kernel Reporter

Electrical power to five campus buildings will be shut off today at 1:30 p.m. to give workmen a chance to repair a fallen main electrical conduit.

Pence Hall, the Mining Laboratory, the Journalism Building, Lafferty Hall and the M. I. King Library North will be without electricity until 6 p.m. Saturday if all goes according to plan, according to Physion Plant Division Director James E. Wessels.

"As far as we can tell," said Wessels, "the anchors came loose from the ceiling and the conduit dropped one-and-a-half feet onto a steam line that is five feet off the floor. I guess the anchors weren't driven in well the first time (in 1969), but it seems it would have fallen during the first year."

The cables run though the Classroom Building and branch off to several campus buildings, Wessels said. "If the wires had broken," he said, "we would have serious trouble because eight buildings would have been without electricity for three or four days. That's why we don't want to let the problem go any longer."

The fallen conduit was discovered Monday when the line received its regular biweekly inspection. Wessels said the decision was made to delay repairs until today "because of students who are studying."

Evans prepares to leave UK post

By M. TIMOTHY KOONTZ
Kernel Reporter

"I need not tell you that this is the saddest action I have ever had to make in my long and tempestuous academic career."

With this statement, Dr. Robert Evans summummed up his qualifications and contributions as the director of the UK Honors Program in an emotional March 22 letter to all UK Honors students.

Evans recently described the Honors Program as a "cross-fertilization of mind and ambition that comes when superior students are grouped together."

Now in its 18th year, the Honors Program has grown from the

original 40 entering freshmen in 1960 to the present enrollment of 800 students from nine different colleges.

Honors Director since 1966, Evans has drawn a great deal of praise from fellow administrators, teachers and students for his handling of the only UK undergraduate program which actively recruits members with special academic qualifications.

None of the members of the Honors Evaluation Committee — which called for Evans' removal as Honors director — said his performance has been anything but superb. The dismissal was recommended, according to the committee report, to bring new life and ideas into the program which

could not be instituted if Evans remained as director.

According to Evans, he had in the past submitted recommendations identical to some of the Evaluation Committee's, but they were ignored by the Dean of Undergraduate Studies, John Stephenson. Evans called some of the committee's criticism "simply untrue."

Operating as an independent academic unit with its own separate budget, the Honors Program has come under recent criticism as being elitist in nature when compared to other colleges.

Some critics have said the University gives special treatment to Honors students in the form of easier registration procedures and an independent faculty.

"Though the program does have entrance standards, we take some students who don't necessarily have all the requirements," said Evans. "One year, we even had a basketball player who could barely write."

Evans' background ranges from a stint as a cryptanalyst for the U.S. Army Signal Intelligence Service during World War II to his present position as president emeritus of the National Collegiate Honors Council.

He has been a visiting professor at Oxford University in England, the University of Helsinki and the American College in Paris. Recently, Evans was offered an Honorary Visiting Fellowship at the Institute of Medieval and Renaissance Studies at UCLA.

Germain will remain on Appeals Board

By GIL LAWSON
Kernel Staff Writer

Appeals Board Chairman Dr. Ken Germain has turned down a request asking him to withdraw himself from a case concerning a former graduate student's failing grades in a social policies course.

The request was made on April 14 by the student's lawyer, Mark Gibney, of Central Kentucky Legal Services. Gibney is representing Jim Nall, who is making his second

appeal on the failing marks.

An appeal of the grades Nall got in the course during the summer semester was refused by Germain because Nall had not paid his full tuition for the semester.

Gibney and his client are in the process of making an appeal on the same social policies course, which Nall took in the fall of 1976. Nall has paid his tuition for this course, for which he received a failing grade on a by-pass exam.

In the appeal, Nall says he was

discriminated against and charges the grade was based on things other than his classwork.

Gibney asked Germain to withdraw himself because he considered the board chairman biased against Nall. Gibney said Germain had "already made up his mind" when he refused to bring Nall's first appeal before the board.

Germain said "I turned him (Gibney) down. There is nothing before the Appeals Board at this time."

In a letter dated April 14 informing Gibney of his decision, Germain said, "In considering your request I reviewed the entire file . . . and concluded that there was no reason for me to disqualify myself."

Before Germain considers Nall's second appeal, Academic Oversight Boardman Frank Buck must review the case and decide whether his arbitration efforts were unsuccessful or whether the case contains any merit.

Continued on page 8

today

state

STATE AUDITOR GEORGE ATKINS said Thursday his audit of the use of state airplanes shows that seven flights on state-owned aircraft have been made to the Bahamas in the last 16 months, including one round trip for a potential Republican gubernatorial candidate.

Atkins said preliminary findings of his audit confirm published reports that Gov. Julian Carroll has used state airplanes on four vacation trips to the Caribbean islands.

He added that his auditors have taken testimony indicating that Louisville attorney Larry Forgy, a member of the law firm of former Gov. Bert Combs, was flown to the Bahamas in the state's seven-seat Merlin aircraft on June 16, 1977 and returned to Frankfort the following day.

Forgy and spokesmen for the governor were not immediately available for comment yesterday.

nation

...FIFTY-ONE CONSTRUCTION WORKERS plunged to their deaths yesterday when a scaffold inside a cooling tower for a power station in St. Mary's, W. Va., collapsed and crashed 188 feet to the ground. Eight of the victims were members of one family.

"They knew what was happening, but there wasn't anything they could do about it," said one witness.

Many of the nearly 1,000 other construction workers at the Pleasants Power Station site rushed to the base of the huge cylindrical concrete tower and began clawing at the twisted mass of steel and rubble in a vain effort to rescue their co-workers. State police said all 51 men who were atop the metal scaffold died.

A local fire station was pressed into service as a temporary morgue where relatives came to identify the dead.

West Virginia Gov. Jay Rockefeller extended his "deepest sympathy" to the families of the victims and said: "Tragedies of this magnitude are difficult to understand and even more difficult to accept." Rockefeller's office said it was the worst non-coal mine accident in state history and possibly in U.S. history.

weather

SPRING CONTINUES INTO THE WEEKEND as today's temperatures climb back into the low 70s. Clouds will begin to cover the area tonight as the mercury drops into the mid-40s, only to rise midway into the 70s tomorrow before rain develops late in the day.

Compiled from Associated Press dispatches

KENTUCKY Kernel

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Carroll sets bad example

The report that Gov. Julian Carroll took four vacation trips to the Bahamas—not one—on a state airplane, makes the “Julian’s air force” episode more than just a minor indulgence on Carroll’s part, and more than just an example of political nitpicking by his foes.

The fact that the governor did not quickly report the earlier trips is disturbing, leaving a general impression that Carroll’s administration didn’t want the full story to come out, that it preferred to ignore growing criticism, hoping it would die away.

In a prepared statement, the governor said, “I am convinced that the sole problem with my recent vacation was my staff’s failure to adequately announce the details to the press in advance, as it should have been.” Poor enough, but why weren’t details of the earlier trips (all within the last 16 months) provided until direct questions were asked by The Louisville Courier-Journal?

On his vacations, Carroll stayed at a condominium owned by a Madisonville businessman, reported the Louisville paper in its copyrighted story yesterday. The governor, accompanied by his family on three trips, paid only partial costs of the vacation expenses, reported the story. The cost to the state for the airline flights ranged from \$5,000 to \$10,000. State Auditor George Atkins has been a principal figure in the mini-scandal all along.

According to Atkins, who has launched a probe into the affair, the governor should pay for the trips. Attorney General Robert Stephens, though, says that no violations of state law or administrative regulations were violated by Carroll’s vacation flights. The state Republican Party, which requested Stephens’ opinion, is not satisfied with it.

It’s probably not too cynical to say that politics is more important than fiscal responsibility to the officials who are both defending and attacking Carroll. Atkins seeks revenge for the governor’s attempt to cut the auditor’s funding during the General Assembly, and he is also making a strong run for the Democratic nomination for the statehouse. While Stephens is a political ally of Carroll, state Republicans must be delighted at the governor’s mistake. A politician who often seems self-righteous and given to high-minded rhetoric, Carroll is a vulnerable target to charges of hypocrisy, like the “air force” escapade.

Although the money used up by Carroll is only a fraction of the millions that are being wasted in other government sectors, the symbolism at such a high level is important. The governor sets a bad example, whether illegal or not, when he spends a large amount of state money for vacations and then is reluctant to tell the full story. Let’s hope the auditor’s investigation helps establish a policy that will discourage such spending in the future.



He was the amazing expectationless man

By JOHN KEEFAUVER

CARMELO, Calif. — There once was a man named Henry Blivvi who was so determined to abide by the President’s plea for all citizens to lower their expectations that he decided to rid himself of all his possessions, his theory being that if you didn’t own anything you’d be less apt to need or expect anything.

The car was first. For most of his life it had been something to be parked, stolen, towed, ticketed, broken into or smashed. Indeed, it was as if it had its own expectations. He rolled it over a cliff and walked home with a feeling of relief and freedom.

His house furnishings were next. He had a yard sale. A garage sale. A sidewalk sale. The couch, the microwave oven, refrigerator, bathtub, balls of rubber bands. Out. The dining room table, kitchen table, ping-pong table, pool table. The junk drawers, junk closets, junk room, junk basement. All emptied and out.

He closed off some rooms. The telephone was next. Then he called the utilities. Everything, off. The credit cards. Snip, snip, out of his life forever. And since he was in his billfold, he snipped his driver’s license. And his library card, medical insurance card, bank check-cashing card, cards he’d forgotten he owned. Snip, snip, out. And then the wallet itself. An ugly lump in his pants pocket gone forever.

Do not own and you will not expect. Do not own and you will be free.

He took off his wristwatch and never put it on again — time is weight. He quit his job. He left his

bicycle, unattended and unlocked, at the corner of Muggers Walk and Burglars Row.

He was the Amazing Expectationless Man. He ate less and drank very little. He didn’t know how much he weighed because he dropped his bathroom scale off at Goodwill.

He pasted signs reading “Lower Your Expectations” on all his mirrors, then threw them in the trash.

He stopped shaving and tossed out his razor. He jumped on his eyelashes. If you don’t see it, you won’t want it.

Kicking off his shoes, he never put them on again. He threw away his fingernail clipper. He left all his clothes at his laundry and dry cleaners and didn’t claim them. Thirty days went by and it was all over.

Then he closed off all the rooms in his house except one, and in that one he built a tiny cell, just large enough to contain his body. He lined it with cork shut out all noise. When you hear something, you may want it.

Then he sold his house. At last, free. He owned nothing and had absolutely no expectations. Talk about being patriotic!

Naked, he went to live on a deserted beach.

Sitting there one day, gazing happily at his feet, he suddenly realized that, since he was sitting, he didn’t need feet. He got up to hunt for a knife.

But then he realized that for him to have a knife, even momentarily, was for him to own something, even if it was to be used to rid himself of a non-essential. So he sat back down and, philosophically, patriotically,

tried to wring off his feet.

He couldn’t.

He stood up again. Because if he stood, his feet were essential.

Standing, though, he realized that his backside was now essential.

Could he wring it off?

He didn’t even try.

So he sat back down. But now his feet were once again nonessential.

He immediately got back up.

And he sat back down.

And then stood up.

And...

You may see Henry today, if you hurry, standing and sitting, standing and sitting — free at last. Moral: It’s all right to let freedom ring and to lower your expectations, and even go naked, but if you want to raise expectations, the next time you really ought to vote Republican.

John Keefauver, who is 53 years old, was a grocery clerk until he became a college student, and then he became a newspaper reporter, and then he became a movie usher, and then he became a Good Humor salesman, and then he became an office clerk in a tire company, and then he became a circus press agent, and then he became a pants presser (or, as he puts it, “a presser of pants”), and then he became a graduate student, and then he became a trucking company clerk, and then he became a junior high school substitute teacher, and then he became a newspaper reporter again, and then he became a writer, which he was as of 9 p.m. yesterday.

Courtesy New York Times special features.

Writer turns prosecutor

Quite a fuss was kicked up when 12 people, including a faculty member from the English department, were arrested on Apr. 12, the night CIA director Stanfield Turner appeared at UK.



ken kagan

But for all the wrong reasons. Letters were written to the Kernel criticizing the protesters, and the Kernel even editorialized against the “outside agitators” who attempted to publicize the CIA’s support of dictatorial regimes, notably that of the Shah of Iran.

The reactionary responses amaze me. One letter writer to the Kernel complained that his rights were violated by the demonstrators — his right to hear the speaker of his choice — a view supported by the Kernel. Universities, according to this view, are to remain scrupulously objective forums where any speaker, regardless of the point of view expressed, can be heard without disruption.

Thus, a Jensen or a Shockey can lecture on the genetic inferiority of blacks, Angela Davis can lecture students on Marxism, and Stanfield Turner can speak about the openness and responsiveness of the CIA.

But the University is a very powerful entity, a state-supported bastion of the status quo, training today’s youth to be tomorrow’s leaders and defenders of freedom and capitalism.

A smokescreen has been thrown around the real nature of the

problem, and that is that the concern expressed was by Turner’s right to free speech, and not the protesters’, and not for the hundreds of thousands of political prisoners in Iran, Indonesia, Chile, etc.

Those arrested inside the ballroom at the Student Center were not trying to prevent Turner from speaking. They were not trying to shout him down. They merely attempted to stand in the back of the room, to hold up signs visible to Turner, denouncing CIA support for the Shah’s repressive government in Iran.

They were arrested before Turner ever arrived in the hall, because Dean of Students Joe Burch decided their presence with signs in hand would be a “disruption.”

According to University regulations, an officer of the University must decide when actions become disruptions, and must then inform the police that arrests are warranted if his requests to cease or disperse are ignored.

Interviewed this week, Burch said it was up to him to make the decision, and that in his judgment, having protesters stand in the back of the room holding signs was disruptive. He requested that the police “restore order” after his demands to the protesters to put their signs away were ignored.

The Supreme Court, in the Near decision over 45 years ago, ruled against prior restraint of free speech except in the following cases: in wartime when national security is threatened, obscenity, or when violence may clearly result. I submit to Burch that none of these standards can be applied to the night of Apr. 12.

Now, about this criticism of “outside agitators.” Granted, not

all of the 12 arrested were UK students, but that is not the issue. This was a public speech by the Director of the CIA, not a University class limited to those enrolled, or a banquet where an invitation was required.

It is insignificant if many of those in attendance, and many of those who chose to protest, were not students or residents of Lexington. They were entitled to be there and to dissent by virtue of their interest in United States foreign policy.

It is my hope that the charges will be dropped against the 12 who were arrested for “disturbing a public meeting,” and an apology issued by the University. Failure to do so will be a grievous error.

Burch, Dean of Students and formerly director of public safety for the UK Police, objected to the tone of my questions. He said I sounded like a prosecutor, and he thought I was advocating the point of view of those arrested; that when I interviewed him, I was not being “objective,” taking down and reporting the “facts.”

I told him I thought the press and public officials by definition maintain an “adversary relationship,” which is necessary if the truth is to come out.

I sounded as if he wanted me to take his words down verbatim, and print them, with no judgment or discretion on my part. I could have done it much easier if he’d just given me a press release.

But it doesn’t work that way. You go to one source, get one side of the story. You go to someone with another side, listen, then confront them with testimony that differs, and note the reaction and response. If that’s being a prosecutor, then so be it.

Ken Kagan is a Political Science senior. His last column will appear next week.

Letters to the Editor

John walls

First off, to all of the bogus gapers who find it necessary week after ungodly week to comment on someone else’s letter to the editor, if you had spent your time working on solutions to the world’s problems, your efforts would have gone as far as your ratsbane rebuttals, NOWHERE.

Second, to the illustrious writers of the Kernel, I praise your fabulous articles, both of them, which have often saved my eyes from wandering to the horrid graffiti displayed on the walls of various joints across campus. However, on

occasion when I have arrived on campus before delivery of the Kernel, I have found the john walls just entertaining and thought provoking, if not more.

Third, for every word, photograph or article written in the Kernel concerning any aspect of greek society, somewhere on this planet lies a mouldering piece of lice shit.

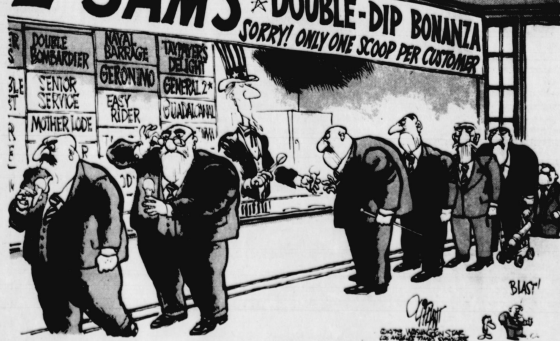
Fourth, to all the sports writers, God rest their souls, who have spent their time and energy trying to please 25,000 goddamn sports fans, shay I say that your efforts were valiant. But they are best summed up in the immortal words of the retired vacuum cleaner salesman, who once said about his old

vacuums, “they really sucked.”

Fifthly, the one bright spot of my four-year acquaintance with the Kernel was a photograph which appeared in the 1975 homecoming edition of the Kernel. The photo pictured a gorilla seated next to a referee. The picture symbolized the intent of the Kernel to serve as a link between the wild, animalistic student and the strict, enforcing administration. Isn’t that what it means, Kernel folk?

You’ve taken a lot of kicks, Kernel, and you can tell, but what would we do without you? There are only so many john walls. Thank you.

Scott M. Clark
A & S senior



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Letters to the Editor

New code

On Jan. 30, 1978, a bill which could have a drastic effect on the civil liberties of every American was steamrolled through the Senate. The bill, S.1437 (Criminal Code Reform Act of 1978), is 682 pages long, covers some 3,000 offenses, yet was given only five days of hearings by a Senate judiciary subcommittee. The repressive features of S.1437 threaten anyone who values individual freedom.

Among its provisions are: Section 1328 (demonstrating to influence a judicial proceeding) — this would outlaw any form of picketing, parading or demonstrating within 100 feet of a federal courthouse while any judicial proceeding is in progress. This section is unnecessarily broad, and would limit an important government activity from public criticism. The same problem is found in Section 1323, which prohibits attempting to "improperly" influence, obstruct or impair the

exercise of a legislative power of inquiry. Thus, demonstrating against a legislative body, such as the now-defunct House Un-American Activities Committee, would be illegal. The bill also reenacts the ancient Logan Act (first passed in 1799) which prohibits communications between American citizens and officials of a foreign government. S.1437 poses a special danger to the labor and peace movements. Sections 1722 and 1723 (extortion and

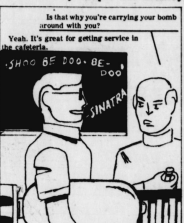
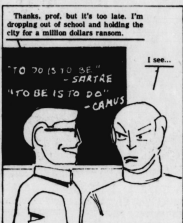
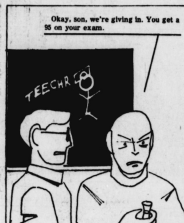
blackmail), for example, are so vague that they could severely jeopardize the right to strike. The provisions against "obstructing military recruitment or induction" and "impairing military effectiveness" could destroy active opposition to future Vietnam.

Other violations of civil liberties contained in the bill include: allowing illegally seized evidence to be used in sentencing proceeding (3714); weakening the Miranda decision by allowing confessions to be admitted in

court, even though the suspect wasn't informed of his rights (3713); permitting judges to refuse bail to a defendant charged with committing one of a wide variety of offenses (3503); and giving the government the power to appeal the length of a sentence given to a convicted person.

If S.1437-H.R. 6869 is to be defeated, wide-scale public action is mandatory. Anyone interested in fighting this police-state measure should contact their U.S. Representative immediately and demand that they oppose this bill. Time is running out.

POPCORN



By Cooper and Bradley

Greg Campbell
Political Science sophomore

CHECK THE
KERNEL
CLASSIFIEDS

**WEDNESDAY
MAY 3**

SUN DAY

**Benefit Concert
in
observance
of
SunDay
at Postlewaites
Wednesday, May 3
9 P.M.**

featuring Jazz & Improvisation

**The Hatfield Clan
Wet Soup**

and Dave Crandall & Bob Heister

admission: \$2.50

Includes one drink at the Sun Drink Bar.

Proceeds to
the Kentucky
Conservation
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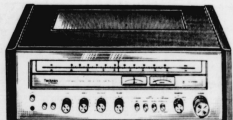
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Technics SA-5170 — With 25 watts per channel from 20-20,000 Hz at 8 ohms with no more than 0.5% THD, it's a great Midnight Invasion Sale value in receivers!

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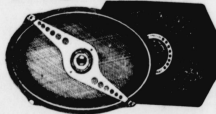
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arts

**New Riders and Belzak
excel in concert shows**



The New Riders of the Purple Sage performed two shows last night. The concerts were the latest in the series presented in the Kentucky Theatre.

By CHARLES MAIN
Editorial Editor


Had the first of two
scheduled concerts by the
New Riders of the Purple
Sage at the Kentucky Theatre
gone on according to schedule
last night, the New Riders'
performance might have
been overshadowed by that of
their warm-up act,
Lexingtonian Jerry Belzak.

**Top selling
albums
of the week**

- The following is a list of the
top selling albums compiled
from Billboard magazine for
the coming week.
1. SATURDAY NIGHT
FEVER
Soundtrack
(RSO)
 2. LONDON TOWN
Wings
(Capitol)
 3. SLOWHAND
Eric Clapton
(RSO)
 4. POINT OF KNOW
RETURN
Kansas
(Kirshner)
 5. EARTH
Jefferson Starship
(Grunt)
 6. THE STRANGER
Billy Joel
(Columbia)
 7. WEEKEND IN L.A.
George Benson
(Warner Bros.)
 8. RUNNING ON EMPTY
Jackson Browne
(Asylum)
 9. FEELS SO GOOD
Chuck Mangione
(A&M)
 10. EXCITABLE BOY
Warren Zevon
(Asylum)

SCB cinema

Friday, April 28	Tuesday, May 2
Saturday, April 29	African Queen 7 and 9 p.m.
Casanova 5:30 and 8:30 p.m.	Wednesday, May 3
Holiday 11:15 p.m.	The Horses's Mouth 7 and 9 p.m.
Monday, May 1	Thursday, May 4
Hester Street 7 and 9 p.m.	No Man of Her Own 7 and 9 p.m.



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Nothing new to report

Seeger and Band return to Rupp tonight

By WALTER TUNIS
Arts & Entertainment Editor

The night moves back into Rupp Arena tonight as Bob Seger and the Silver Bullet Band return to Lexington.

Seeger and his five piece band are still riding high on the success of their Night Moves album, despite the fact that in the 18 months since the release of the now platinum album, Seger has released no new product.

In fact, Seger's new album was originally scheduled for the end of last year, but like all major new albums, the release was pushed back.

Unlike most major new albums, the new album has been pushed back several times since the original date. Following prospective dates in February, March and again this month, the Seger album is now a mystery. The release time is anybody's guess. It is now becoming the most long-awaited album since Fleetwood Mac's Rumours,

and judging by the sales of both Seger's concerts and recent albums, it may be an equally great seller.

In the year following the release of Night Moves, Seger's concert and album sales have skyrocketed. A constant touring outfit Seger and band have visited Kentucky four times in the last year and a half, the most recent being a sellout Christmas concert in Louisville's Freedom Hall.

The group has sold out Cincinnati's Riverfront Coliseum just last week, showing his immense popularity is still riding high.

But Seger is very far from a recent or near-recent rock discovery. Rather, he is one of a handful of artists (Fleetwood Mac, Ted Nugent, Box Scaggs, and Steve Miller are others) who have been rocking around the country for more than a decade.

Seeger's stronghold, before his upsurge was Detroit. In fact, that city's Cobo Hall served as a crucial step in the

upsurge of Seger's career, for there is where Seger's double concert album set, Live Bullet, was recorded.

That album was a collection of some of Seger's best known works including "Katmandoo" from a regionally popular 1975 album, Beautiful Loser, to standard's like "Let It Rock" and "Get Out of Denver," to probably Seger's greatest single recording, "Rambler's Gambler Man," a 1968 hit from the days his group was known as The Bob Seger System.

Long before the successful years of late, Seger was a struggling solo artist who while selling strong in regional areas like Detroit, failed to live up to Warner's (his recording company of the time). Albums like Smokin' O.P.s. Back in '72 and Seven failed to achieve national recognition.

It seemed to be the push behind Seger's return to his original label, Capitol, who helped market and promote

Beautiful Loser and Live Bullet.

Ultimately, it was the fans who decided the success of Night Moves. The album and title track both won Record-

of-the-Year awards for 1976. The band will appear tonight with the British rock group, the Sweet. Tickets for the 8 p.m. show are on sale at the Lexington Center box office for \$8 and \$7.



Bob Seger

music reviews



Bob Dylan, Robbie Robertson, Rick Danko (back to camera) and Van Morrison in "The Last Waltz"

The Band's 'Last Waltz'

THE LAST WALTZ
The Band
(Warners)

This three-record live set was recorded at the Winterland in San Francisco on Thanksgiving 1976. The celebration behind the mass festivities was to the final concert appearance by the Band.

But The Last Waltz contains considerably more than just the Band playing favorites like "The Night They Drove Old Dixie Down," "The Shape I'm In," and "Up on Cripple Creek."

In fact, numerous guest artists perform both separately and with the Band. Some, like Ronnie Hawkins and Bob Dylan were essential in the group's development, while others like Muddy Waters, Joni Mitchell, and Eric Clapton had little, if any, historical importance to the Band, but contributing fine performances of their own.

There are some fascinating performances here. Rick Danko gives more intensity to "Stagefright" on this album than ever before, while Robbie Robertson delivers an incredible guitar solo during "Who Do You Love."

Young performs a powerful version of "Helpless," while Van Morrison's incredible vocals on "Caravan" and "Tura Lura Lural (That's An Irish Lullaby)" is amongst his finest works ever.

In addition to the fine live work, there are several new studio arrangements. Robbie Robertson performs a spelling acoustic harp-guitar instrumental on the album's title track. Robertson plays a key role on these new songs, even adding lead vocals which he hasn't done since Cahoon's.

One of the newer tracks featuring the group by themselves is "The Well" an unusual diversion for the Band, featuring Richard Manuel's moaning vocals.

The Last Waltz is a collection of Band favorites, some exceptional new tracks, and some stellar performances from other great musicians. It is an unusual, but well-executed musical treat.

—Walter Tunis

LONDON TOWN
Wings
(Capitol)

The first album of new Paul McCartney material in over two years, London Town is

certainly not his best, but is a collection of reatively standard Wings' songs, much on par with At the Speed of Sound.

The basic band is back down to three, namely Paul and Linda McCartney and guitarist Denny Laine, the same line-up that produced the band's finest album, Band on the Run.

The new album was recorded over a year's time, so the earliest tracks were recorded with the previous line-up which included drummer Joe English and guitarist Jimmy McCullough.

The material varies a little, but all stays within the group's characteristic pop frame and should please McCartney fans greatly.

The title track is by far the album's best, sounding like a classic straight out the Band on the Run mode with the familiar Wings' vocal harmony and McCartney's simple piano lead leading the song, and if given the proper exposure would make a tremendous hit.

London Town is simply another pleasant medium for McCartney, better still than the majority of commercial rock today.

—W.T.

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No misprint

UK's 30-11 pasting of EKU sets record

By BRIAN RICKERD
Kernel Staff Writer

Kentucky's baseball team broke an 18-year-old record yesterday afternoon at the Shively Sports Center as it defeated Eastern Kentucky 30-11. UK's run production broke a single game scoring mark of 24 runs, which was set by the 1960 team.

"Things haven't gone our way this year and I think we have just now stopped feeling sorry for ourselves," UK coach Duffy Horne said afterward. "We've been a good ball club all year long."

The Colonels jumped off to an early three-run lead in the first inning against Kentucky starting pitcher Mark Cotterill. The key blow was a two-run homer by designated hitter Corky Prater with two men out.

That lead was short lived, however. The Cats came back in their half of the first to tally five runs, all coming after two men were out.

Kentucky exploded in the second inning, scoring 13 runs on six hits, nine walks, one error and a passed ball. UK sent 19 men to the plate (UK catcher Steve Vogel batted three times), knocking three Colonels pitchers out of the box.

Chuck Long and Mike Moore had two hits apiece for UK in the inning.

Eastern then chipped away for four innings, scoring two runs in the third, two in the fourth and five in the sixth as Colonels pitcher Greg Wiseman temporarily slowed Kentucky's barrage.

That cut the Cats' lead to 18-10, but the raised eyebrows on the Colonels' bench were

temporary. In the seventh inning, Wiseman began to weaken and Kentucky extended its lead to 22-10 on one hit, four walks and a wild pitch.

And UK was holding back one more surge. With the eighth inning ahead, Horne said the Cats were quite aware of the scoring record.

"Coming into the inning we said 'Let's get 25 and get something out of this season,'" said Horne. "Then we had 25 with no outs and we said, 'Let's get 30.'"

That's what the Cats did. UK started the inning with six consecutive hits, five singles and a double. At that point, the Colonels brought in their fifth pitcher, Mike List, with the score 26-11.

Randy Gipson greeted him with a blooper that dropped in

to make the tally 27-11, still without any outs.

After Kevin Mauck flied to center for the first out, Mark Hredzak doubled to left scoring two more. Steve Vogel then singled to center, scoring Jeff Scharizer with the Cats' final run as the shadows began falling over right field.

The nine-inning affair must have been pushing another record; it lasted nearly four hours.

On its way to 30 runs, Kentucky incredibly had more walks than hits (19 to 18). Mike McDonald and Long scored five runs apiece.

"Our games against Eastern are always like this," Horne said. "We never throw much pitching at them. We usually play them late in the season so they are not too tired up. They are usually out

of their conference race by this time."

Horne said the Cats got over any letdown they might have suffered against Western on Monday.

"I told the players we are looking at attitudes now, so we're still playing."

Horne said the game was a good tuneup for the "grudge" match (three-game series) coming up this weekend in Nashville, Tenn. against Vanderbilt.

"They are fighting for the playoffs, and we would like nothing better than to go in and knock them out of it," Horne said. "We just don't get along with them; it's a thing that's existed over the years. There's no one we would rather beat than Vandy."

Alydar runs off with Bluegrass by 13 lengths

Continued from front page
"He (Velasquez) said Alydar took no bad steps. He jogged back perfectly sound. It makes me happy because I'm responsible for that physical condition."
The soundness of Alydar in the next week and the contentions of horses which he has not met leave room for uncertainty. But another race like yesterday's, with another quarter-mile shedding doubt on the pace-setters, could have Coluget's devil red and blue silks blanketed by a bed of roses on May 6.

Louisville inks Smith

LOUISVILLE (AP) — Derek Smith, a 6-6 forward from Hogansville, Ga., signed a letter-of-intent yesterday with the University of Louisville.
Smith, the leading scorer for the Hogansville High School basketball team, got 28 points, 14 rebounds and four blocked shots this past season. He has a high school career total of 1,600 points.
Coach Denny Crum described the 16-year-old player as one who "has excellent speed and quickness and comes from a sound program where team play was stressed. Smith has the potential to be a great college player."



Jockey Jorge Velasquez mounts Alydar in the paddock before yesterday's running of the Bluegrass Stakes.

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CHAPTER 3 RECORDS
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11 a.m. - 9 p.m.

Director search begins

By JIM MCNAIR
Copy Editor

With the resignation of Dr. Robert O. Evans as director of the UK Honors Program, Undergraduate Studies Dean John Stephenson faces an immediate need for an interim replacement.

"What I want to do is name an acting director when Dr. Evans turns in," Stephenson said. "I'm going ahead and lining up a search committee as soon as I solicit suggestions from the

faculty." He said he would do that next week.

"I have an idea it's not going to be as difficult as some think. The only thing that bothers me is the shortness of time."

Stephenson said he is willing to begin incorporation of the proposed changes, but doubts anything will be accomplished until the fall. "I'm not in a hurry to make a quick decision," he said. "It depends on when the faculty members are free so I can discuss it with them."

Even though his decision to accept Evans' resignation has proved to be unpopular among many of the Honors Program students, Stephenson stated, "It would surprise those who unilaterally proposed rejecting the letter of resignation to know what others thought of the issue. By no means was the response one-sided."

He said he had received visitors and long-distance phone calls supporting his position.

Germain will hear appeal

Continued from front page
Gibney said Buck told him on April 3 that he would pass the case on to the board with an "unsuccessful arbitration effort" stamp on it.

But on April 19, Gibney said "He (Buck) told me when the case came before him it would be without merit."

"I don't like this black mark put on the appeal," Gibney said. "I don't think

Buck has done anything on it. Buck doesn't seem to want to get involved." But he added he would rather have Buck's initial opinion on the case when it goes to Germain for review.

Gibney also said Buck informed him he had talked to Nall's advisor, Dr. Zafar Hasan, and was told the grade in question was fair.

But when asked about the grade and exam, Hasan said, "I have not looked at the questions from the exam or the answers." He added, "I have never made any comment (on the grade)."

Buck declined to comment on the case.

Gibney added although Nall received the grade over a year ago, he could not find any regulation regarding a statute of limitations in the student handbook.

Wallace's closing has had little effect

By RICHARD McDONALD
Copy Editor

At the onset of last semester, Wallace's Bookstore — which had served the campus since 1963 — was absorbed by its largest competitor, leaving UK students with only one alternative — Kennedy's — to the University-owned store.

Wallace Wilkinson, owner of the store, said earlier this week he closed Wallace's because the University didn't support three bookstores. (Wilkinson declined to comment on the reasons for the sale last semester.)

Although many students would disagree, Wilkinson said UK had more bookstore floor space than any school in the South and more than most schools in the country.

As a result, Wallace's Bookstore sales volume was consistently lower than those of Kennedy's and University Bookstore's.

This, combined with the nature of the textbook business, drove Wilkinson from the UK market.

Wilkinson, who is also a textbook wholesaler, said he thinks the store might have survived longer if it hadn't

sold new books. He said bookstore owners are allowed no leeway in their price policies.

"There's a big dollar volume in new books," he said, "but publishers only allow a 20 percent markup. The store has to pay for transportation and other marketing costs out of that 20 percent. Most stores lose money on every new book they sell."

"You make your money on the accessory items — T-shirts and posters — things like that."

Because of this marketing arrangement, Wilkinson said he doubts Wallace's closing had any effect on the pricing policies of the two remaining bookstores.

The managers of the stores confirmed this. Although both managers said they had seen an increase in their business, they agreed it wasn't substantial enough to lead to any upheavals of the pricing structure.

William Eblen, University Bookstore manager, said, "Wallace's didn't have a substantial portion of the business in the market. We've

gotten many of its old customers, but I don't think we're going to see any big inventory or price changes."

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Celebrations, of course, are both expected and excellent opportunities to test your mountaineering mettle. Indeed, on major holidays it is virtually mandatory to do so. Imagine ushering in the fiscal new year or commemorating Calvin C. Coolidge's birthday or throwing caution to the wind during Take-A-Sorghum-To-Lunch-Week without the benefit of Busch. A disturbing prospect at best. On the other hand, not every event need be as significant as those outlined above.

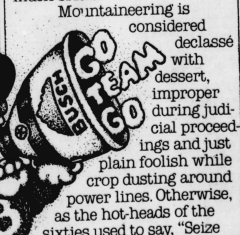
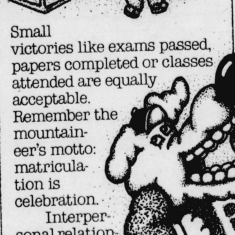
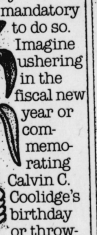
Small victories like exams passed, papers completed or classes attended are equally acceptable. Remember the mountaineer's motto: matriculation is celebration. Interpersonal relationships are also meaningful times. There are few things finer than taking your companion in hand and heading for the mountains, transcending the hum and hum-drum in favor of a romantic R & R. Naturally, couples who share the pleasures of mountaineering run the risk of being labeled social climbers. But such cheap shots are to be ignored. They are the work of cynics, nay-sayers and chronic malcontents.

Similarly, the ambience of an athletic afternoon (e.g. The Big Game) is another ideal moment. Downing the mountains elevates the morale of the fan and, hence, the team. Therefore, if you care at all about the outcome, it is your duty to mountaineer.

When should one not enjoy the invigoration of the mountains? Here, you'll be happy to learn, the list is much briefer: Mountaineering is considered declassé with dessert, improper during judicial proceedings and just plain foolish while crop dusting around power lines. Otherwise, as the hot-heads of the sixties used to say, "Seize the time!"

When should one not enjoy the invigoration of the mountains? Here, you'll be happy to learn, the list is much briefer:

Mountaineering is considered declassé with dessert, improper during judicial proceedings and just plain foolish while crop dusting around power lines. Otherwise, as the hot-heads of the sixties used to say, "Seize the time!"



¹Mountaineering is the science and art of drinking Busch. The term originates due to the snowy, icy peaks sported by the label outside and perpetuated due to the cold, naturally refreshing taste inside. (cf. lessons 1, 2 and 3.)



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Insider

FORD'S CONTINUING SERIES OF COLLEGE NEWSPAPER SUPPLEMENTS



Music Comes Alive:
The Seventies' Sounds

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Music Comes Alive: The Seventies Sounds celebrates the excitement of music today—and provides an entertaining guide to the variety of popular sounds.

"Different Notes, Different Folks" takes a look at five best-selling musical trends: jazz, country, disco, electronic studio creations and songs with a personal message. The background of each trend is presented, along with capsule descriptions of several guiding stars and a list of recommended albums. "A Hit Is Born" takes you behind the scenes of the billion-dollar record industry. An easy question-answer format gives you the business lowdown, from recording studio costs to Top 40 chart-making. "The

Big Events" recaps landmark musical happenings of the Seventies. From The Who at the Met to Fleetwood Mac at the Grammys, rock's movers and shakers are presented along with their hefty achievements. And a tongue-in-cheek article outlines how you can win acclaim for your discerning taste and influence fellow music lovers by discovering musical stars-to-be before they hit it big.

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Good reading! (And listening!)



COVER:

- 1 Mike Miller (Coke)
- 2 Dixie Flatcap
- 3 Steve Brannon
- 4 Wayne Jennings
- 5 Paul McCartney
- 6 Roger Waters
- 7 Paul Labelle
- 8 Linda Ronstadt
- 9 Rod Stewart
- 10 George Benson
- 11 Elton John
- 12 Miss Davis

TOP RIGHT: Spirited chemistry between audience and stars like guitarist Ted Nugent is part of music's excitement.

ART CREDITS: Cover—Joe Acree Wayne Harms—page 14, Mary Revenig—pages 6-11, Ken Smith—page 5.

PHOTO CREDITS: CBS Records—page 6 (Miss Davis), Bonnas Lippel—page 7 (Linda Ronstadt), Ron Pownall—pages 3, 10 (Aerosmith), 11 (Joni Mitchell, Bruce Springsteen), 18-20, Neal Preston—page 8 (Sheely Dan).

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FIESTA



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Different Notes, Different Folks

A Guide to the Many Faces of Music Today

Call it rock. Call it pop. Or call it just plain music. Whatever your pleasure, singer Don McLean shocked us all by declaring it dead in his 1971 hit "American Pie." Three million mourners rushed to buy the record that told about "the day the music died." And why not. If McLean was right, "American Pie" would be our last lively purchase. Would we spend the Seventies snuggling up with golden oldies to keep warm?

Fortunately, Don McLean was dead wrong. Instead of playing corpse, our music came alive with new passion in the Seventies. The angry teenage music of the Fifties grew up with a stunning sophistication. The acid rock of the Sixties turned into a celebration of electronic wizardry and new technology. The adventurous pop of the Seventies opened itself to influences from all forms of music, from bluegrass to classical. A free-wheelin' creativity inspired different notes for different folks, no matter what your wavelength. When these new sounds came rolling out of the rock arena, their variety was staggering.

The music of the Seventies is loud (Led Zeppelin, Deep Purple, Grand Funk Railroad) and soft (Melissa Manchester, Neil Diamond, Barry Manilow). It can make you dance (Bee Gees) or go into a trance (Pink Floyd). There are urban sounds (Odyssey's "Native New Yorker") and rural sounds (Jesse Winchester's "Mississippi, You're On My Mind"). Campy nostalgia (Bette Midler, Dr. Buzzard) and glittery shock rock (Kiss, Alice Cooper).

The Seventies is a harmonious time, with Eng-

lish harmony (Queen), black harmony (Pointer Sisters), country harmony (Starland Vocal Band) and Swedish harmony (Abba).

The Seventies goes underground with energetic punk music from the Sex Pistols, Talking Heads, the Ramones, and into outer space with the themes from *Star Wars* and *Close Encounters*.

Jamaican reggae is big in the Seventies, in pure form with Bob Marley and the Wailers, and with an Anglo-flavor, like Paul Simon's "Mother and Child Reunion."

We listen to silly music ("Disco Duck," "Junk Food Junkie"), weird music (Tangerine Dream, Kraftwerk) and classical music (Walter Murphy's "A Fifth of

Beethoven," Deodato's "2001—Also Sprach Zarathustra"). There's symphonic rock (Emerson Lake & Palmer), lounge rock (Billy Joel) and ragtime pop (Marvin Hamlisch).

The Seventies is a time for comebacks (Neil Sedaka, Frankie Valli, Paul Anka) and the spinoffs (Nat King Cole's daughter, Pat Boone's daughter and David Cassidy's younger brother). There are albums that say music was alive (Stevie Wonder's *Songs in the Key of Life*) and songs that say music is dead (Don McLean's "American Pie").

The Seventies proves that music indeed can be the "food of life." During the economic disaster of 1974, we bought more than two billion dollars worth of records, tapes and concert tickets. In a decade when a President failed to "bring us together," good ol' music succeeds with something for everyone, as you'll see in the following five pages.



by DAVID EPSTEIN

JAZZ



The Success

For 10 years **George Benson** was a highly respected but not highly paid jazz guitarist known for a technical perfection delivered so delicately as to sound almost effortless. With his hit vocal "This Masquerade" and two million sales of *Breezin'* (the first and so far only album by a pure jazz artist to break the one million barrier), Benson went pop to acquire new fans. In the process, he has also acquired two Mercedes, a Peugeot and a comfortable mansion in New Jersey.

Benson learned to play guitar from his stepfather and recorded his first record, as Little Georgie Benson, at age 10. In addition to jazz, his influences have been such rhythm and blues artists as Ray Charles, Sam Cooke and the former Little Stevie Wonder.

The Jazzy Rockers

Steely Dan is songwriting duo Walter Becker and Donald Fagen, who say they don't try to write Top 40 hits. In spite of themselves, they've had a few: "Do It Again," "Reelin' in the Years" and "Rikki Don't Lose That Number." Becker and Fagen use jazz-inspired riffs and chord schemes and Latin rhythms but weave them into tight, rock-inspired packages. This jazzy brew is both a critical and commercial success. Five of their six albums have gone gold, and their latest, *Aja*, is well on its way.



Jazz is on fire again, with new electronic sparks and smokin' beat. Not since the heyday of New Orleans in the Twenties has such mass excitement flamed around this native American sound. Keyboard stars **Chick Corea** and **Herbie Hancock** top the pop charts with electrifying blends of traditional jazz virtuosity and futuristic electronics. Their goal, says Corea, is to bring new jazz awareness "to as many people as possible." It's working. Jazz albums are selling 10 times more than in 1970, pop record stores have doubled or tripled their number of jazz bins, and colleges report a run on elective jazz courses.

Stevie Wonder and other high-rolling rock stars have caught the jazz fever, too. On his blockbuster album, *Songs in the Key of Life*, Wonder bares a jazz-inspired soul. One of his hottest cuts, "Sir Duke," shouts the praises of Duke Ellington and the everlasting joys of the jazz greats. Roll over Duke Ellington and tell Louis Armstrong the news.



Miles Davis: His horn announced a new jazz age

SOUND SAMPLER

George Benson: *Breezin'* • **Blood, Sweat & Tears:** *Blood, Sweat & Tears* • **Chicago:** *Chicago X* • **Chick Corea:** *Hymn of the Seventh Galaxy* • **The Crusaders:** *Free as the Wind* • **Miles Davis:** *Bitches Brew* • **Herbie Hancock:** *Headhunters* • **Bob James:** *Heads* • **Al Jarreau:** *Look to the Rainbow* • **Ronnie Laws:** *Pressure Sensitive* • **John McLaughlin:** *Birds of Fire* • **Flora Purim:** *Open Your Eyes You Can Fly* • **Steely Dan:** *Aja* • **Grover Washington, Jr.:** *Mister Magic* • **Weather Report:** *Mysterious Traveller*



The Songbird

Open Your Eyes You Can Fly, the 1975 solo album by **Flora Purim**, is an apt title for the songbird who has unseated Ella Fitzgerald and Roberta Flack in most jazz polls as top female vocalist. Purim spices jazz with the African-based samba rhythms of her native Rio de Janeiro streets—and a spectacular, wide-ranging voice.

The Dance Sound

Jazz pianist **Herbie Hancock** won new listeners in 1973 with a pioneering jazz-rock album, *Headhunters*, that has sold close to one million copies. On that album and the more recent *Man-Child*, Hancock takes jazz improvisation on the synthesizer and electric piano and makes it danceable with rhythms influenced both by early Africa and latter-day funk.



Roots

A blast of horns announced the marriage of rock and jazz in the late Sixties. In 1968 two rock groups—**Blood, Sweat & Tears** and **Chicago**—appeared with horn sections added to the usual stable of hard rock instruments. When their gold-record brass wailed, it was in a jazz style popularized 20 years earlier during the big band rages of Count Basie and Stan Kenton. In 1969 trumpeter **Miles Davis** and disciples Herbie Hancock, John McLaughlin and Chick Corea plugged their jazz instruments into rock's electric amps and steady beats. Their *Bitches Brew* album became the first jazz hit on the pop charts, and set the tone of jazz rock for the Seventies.

COUNTRY



Three Women

The pioneers of "new country" include three women who sound even better than they look (if that's possible).

Linda Ronstadt has been the premier female vocalist in rock music since her 1974 album *Heart Like a Wheel* became the top-selling L.P. of the year, and her fans include a large dose of basic country listeners. With songs ranging from the pure country of Willie Nelson's "Crazy" to Rolling Stone rockers like "Tumbling Dice," Arizona-born Ronstadt has mastered (or mistressed) both forms.

Emmylou Harris's hit singles have all been made on the country charts, but her influences and aspirations are on the rock side of country-rock. She was discovered singing in Washington, D.C. lounges in 1970 by the late Gram Parsons (of Byrds fame), and went on to build capital hits from progressive country songs as well as old country classics like "Together Again."

Dolly Parton, a buxom blonde singer from the Tennessee hills, rose to the top of the country field and then declared her musical independence in 1976 by firing her country band and breaking into the lucrative pop arena with an album she produced herself. This year she swept the pop, country and easy-listening charts with the single "Here You Come Again." No dumb blonde, this Dolly.

Ronstadt, Parton and Harris are all good friends. After years of backing each other on their albums, they've finally gotten together for a "trio" album. Move over, Crosby, Stills & Nash.

If skyrocketing sales of jazz albums have rock 'n rollers doing double takes at the pop charts, a glance at box office receipts sends them reelin'. Country sounds served up with a rock beat fill concert halls in the Seventies. Southern boogie groups like the Marshall Tucker Band can whip audiences into foot-stomping rapture with hard-driving rhythms on down-home tunes, while a mellow John Denver can convince laid-back crowds that West Virginia is "almost heaven." The Eagles, those good ol' boys from Los Angeles, plan to take their newfangled music out of the concert halls and into the movie theaters. They're hard at work on a film version of their landmark country-rock album, *Desperado*.

The successful sounds of these "new-comers" have not gone unnoticed by traditional country performers. Bluegrass king Earl Scruggs gained new fans by opening his acoustic band to electric instruments and strong rock rhythms. Nashville's Loretta Lynn opened the door for mass acceptance of the country singer, and sister Crystal Gayle walked right in without blinking her brown eyes. (Or are they blue?)



Marshall Tucker Band: Audiences dig country boogie

SOUND SAMPLER

Jimmy Buffett: *Changes in Latitudes, Changes in Attitudes* • **Charlie Daniels Band:** *Fire on the Mountain* • **Eagles:** *Desperado* • **Larry Gatlin:** *Love Is Just a Game* • **Emmylou Harris:** *Pieces of the Sky* • **Waylon Jennings:** *The Outlaws* • **Willie Nelson:** *Red Headed Stranger* • **Nitty Gritty Dirt Band:** *Will the Circle Be Unbroken* • **The Oak Ridge Boys:** *Y'All Come Back Saloon* • **Dolly Parton:** *Here You Come Again* • **Charlie Rich:** *Behind Closed Doors* • **Kenny Rogers:** *Lucille* • **Linda Ronstadt:** *Heart Like a Wheel* • **Marshall Tucker Band:** *Searchin' for a Rainbow* • **Jerry Jeff Walker:** *Viva Terlingua!*



The Outlaw

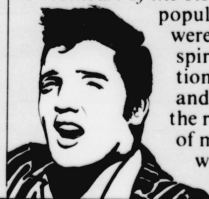
Waylon Jennings was a standard country singer until he bucked the Nashville establishment and crossed over into the pop music mainstream. He grew a beard, made his songs more thoughtful, and in the process founded an "outlaw" contingent of progressive country performers including Austin-based Willie Nelson and Jerry Jeff Walker. His most successful album is called, naturally, *The Outlaws*.

Laid-Back Sound

Until his recent hit, "Margaretville," Jimmy Buffett's reputation was based on his live performances. The concerts feel more like living room gatherings than shows, and Buffett's Gulf Coast roots inject his mellow country tunes with a unique Caribbean flavor. This laid-back sound is winning over a large portion of the expanding country-rock audience.

Roots

The king of rock 'n roll was a country boy. **Elvis Presley's** earth-shattering music in 1956 combined the country sound of the Memphis "rockabillys" with a strong hit of black rhythm and blues. Country's pivotal role in this revolution quickly got lost in the shuffle. Rockers stuck it with a "hick music" tag. It took over 10 years for major performers to bring country back into the rock world. In 1968, Bob Dylan released *John Wesley Harding* and the Byrds followed with *Sweetheart of the Rodeo*. These



popular albums were true to the spirit of traditional country, and stimulated the rendezvous of modern rock with its country roots.

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75th ANNIVERSARY

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DISCO



The Queen

Donna Summer became the queen of the discos with her heavy breathing on "Love to Love You Baby," a song that spins moans, groans, cries and whispers into dance music. She keeps her crown by creating what she calls "fantasy": a surrealistic mixture of her hot-blooded vocals with the detached coolness of electronic music. Her latest album, *Once Upon a Time*, is a modern-day Cinderella fable done as "disco opera." Cinderella/Summer will take a stage version on the road in late spring.

Summer obviously has more ambition in life than being a stereophonic sex kitten. A Boston native, she went to Europe nine years ago to perform in the German cast of *Hair*, then joined the Vienna Folk Opera productions of *Porgy and Bess* and *Showboat*. She appears in a new disco flick, *Thank God It's Friday*, she co-wrote and sang the disco theme from *The Deep*, and her album material, especially on *I Remember Yesterday*, shows her considerable vocal skills with blues, gospel and soul.

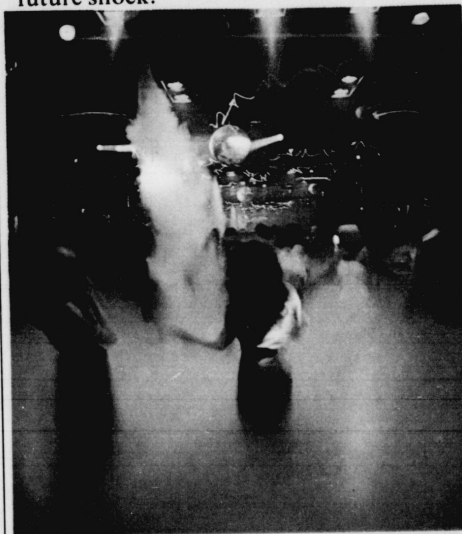
Platinum Blue Eyes

Boz Scaggs' switch from folksy blue-eyed soul to slick dance tunes was perfect timing in 1976. The disco boom shot his *Silk Degrees* album to triple platinum (three million sales) and yielded four good disco/dance hits: "Low-down," "It's Over," "What Can I Say" and "Lido Shuffle."



Disco's driving "thump thump" beat is meant to knock you onto your feet and get you dancing. The lyrics? Short and sweet (or simple-minded, to disco detractors). "They're mantras for the dance floor," insists Grace Jones, a Jamaican-born disco star. On her hit single, "I Need a Man," Jones belts out the same four words (the song's title) a staggering 42 times. The hammering repetition of simple beat and simple lyric inspires a frenzied liberation, say disco fans.

The place to get caught up in this new excitement is the "disco" itself. These pleasure domes mix tightly packed dance floors with a heavy dose of Seventies technology: sophisticated sound systems deliver the beat with carefully crafted intensity and intricate lighting effects aim to suspend time. It's a high-energy, super-spacey environ that gives new meaning to "future shock."



Discomania: Catching the fever from light and sound

SOUND SAMPLER

Bee Gees: *Saturday Night Fever* • **The Commodores:** *Commodores* • **Earth, Wind and Fire:** *That's the Way of the World* • **Marvin Gaye:** *Let's Get It On* • **Gloria Gaynor:** *Never Can Say Goodbye* • **Grace Jones:** *Portfolio* • **K.C. & the Sunshine Band:** *K.C. & the Sunshine Band* • **MFSB:** *MFSB* • **Ohio Players:** *Honey* • **O'Jays:** *Back Stabbers* • **The Ritchie Family:** *Arabian Nights* • **Silver Convention:** *Save Me* • **Boz Scaggs:** *Silk Degrees* • **Donna Summer:** *Once Upon a Time* • **Barry White and Love Unlimited Orchestra:** *Under the Influence of Love*



The Big Comeback

Disco's biggest success is also the decade's big comeback story: the **Bee Gees**. The high British harmonies of the Brothers Gibb earned one gold album in the Beatles' Sixties, then fell from hit range. The Australian trio came back in the mid-Seventies with a new disco passion and a strong string of gold-selling dance tunes like "You Should Be Dancing," "Jive Talkin'" and "Nights on Broadway." Their superstar status was clinched by the highly successful, disco-inspired film, *Saturday Night Fever*. The Bee Gees wrote seven and perform six of the movie's hit songs. The soundtrack album broke the eight-month stranglehold that Fleetwood Mac's *Rumours* had on the Number One spot.

Roots

The disco beat is an outgrowth of the rhythm and blues music of pop's past. In the smoky clubs of Chicago's black ghettos in the late Forties, men like the legendary **Muddy Waters**, "The Hoochie Coochie Man," hammered out a sensual beat on amplified guitars. By the Fifties, the sound was called "rhythm and blues": a hard city rhythm with softer blues roots of the rural South.

Groups like the Temptations and the Supremes brought a version of the beat to white audiences in the early and mid-Sixties. But Gladys Knight's hit in 1968, "I Heard It Through the Grapevine," was the classic preview of the

Seventies: simple beat, simple lyrics, simply frenzied.



TECHNOROCK



The Wizard

No single artist makes broader or more successful use of Seventies' music technology than **Stevie Wonder**. His synthesizer and electric piano produce a distinctive Wonder sound which weaves together elements of jazz, soul, rock and reggae into such memorable masterpieces as "Superstition" (1972), "Higher Ground" (1973) and "Living for the City" (1974).

Wonder also is foremost in using the recording studio as a tool of musical expression. His 1976 double LP *Songs in the Key of Life* is praised not only for its rich musical diversity, but also for its use of multiple tracking and overdubbing. These techniques enable Wonder to sing his own background vocals and play many instruments—piano, bass, drums, clavinet and harmonica—on the same song.



The New Orchestra

Inspired by the Beatles' use of symphonic strings on "Strawberry Fields Forever," English rocker **Jeff Lynne** formed **Electric Light Orchestra** in 1971 to take that sound out of the studio and onto the stage. Combining two cellists, a violinist and backup support from Moog with standard rock instrumentation, Lynne forged a unique "orchestra" sound. With a string of hits behind them, including "Roll Over Beethoven," "Evil Woman" and "Telephone Line," ELO continues to produce rich orchestral songs by using modern music technology and Lynne's expert arrangements.

Today's pop stars may sing lines like "Don't know much trigonometry," but they'd better know electronics. In the Seventies, electronic skill is as much a part of the musician's repertoire as knowledge of chords and keys. New electronic instruments like the synthesizer expand creativity in quantum leaps. New in-studio technology like complex mixing consoles and multi-track recorders raises the quality of sound to better-than-live. On stage, wireless microphones give new freedom to vocalists, and groups like **Led Zeppelin** and **ELO** use lasers to produce startling visual effects. And staggering amounts of sophisticated gear are lugged along to reproduce their studio sounds in person.

What's in the future? New instruments and even better sound, for starters. Laser technology, computer systems and video discs may turn conventional stereos into dinosaurs. Instead, TV/stereo hookups will use hologram lasers to bring lifelike performers into your own home in 3-D realism. And you thought *Star Wars* was fooling around.



Aerosmith: Mixing hard rock sounds in studio

SOUND SAMPLER

Walter Murphy: *A Fifth of Beethoven* • **Electric Light Orchestra:** *Eldorado* • **Emerson Lake & Palmer:** *Brain Salad Surgery* • **Eno:** *Here Come the Warm Jets* • **Giorgio:** *From Here to Eternity* • **Kraftwerk:** *Trans-Europe Express* • **The Alan Parsons Project:** *I, Robot* • **Pink Floyd:** *Dark Side of the Moon* • **Roxy Music:** *Roxy Music* • **Todd Rundgren's Utopia:** *Todd Rundgren's Utopia* • **Tangerine Dream:** *Encore—Tangerine Dream Live* • **Rick Wakeman:** *Journey to the Centre of the Earth* • **Stevie Wonder:** *Songs in the Key of Life* • **Yes:** *Fragile*



The New Instrument

The wizardry of today's technical music centers on the **synthesizer**, a machine built to produce an incredible array of electronic sounds. The first synthesizer was a room-sized device, built in 1955 by RCA. With a price tag of \$100,000, RCA didn't have musicians beating down doors to get one. Enter **Dr. Robert Moog**, electronics expert and sometime piano-player. In 1964 he grafted a keyboard onto a much smaller version of the device that looked like a jet plane control panel. Moog's musical Frankenstein was able to mimic a wide variety of instruments by manipulating sound waves through a series of mixers, filters and amplifiers.

Over the years, various refinements including computer applications have made the synthesizer more versatile and "playable." Today its use is widespread, from the rock creations of **Keith Emerson** to the classical pastiches of **Walter Murphy** to the avant-garde explorations of **Brian Eno**. In the works are synthesizers that can be adapted to other instruments besides the keyboard. Soon tuba players and saxophonists may be able to get guitar riffs or piano solos out of their instruments—without even blowing them.

Roots



The first major pop recording to feature a synthesizer was the **Beach Boys'**

"Good Vibrations" in 1966. **Walter Carlos's** *Switched-On Bach* brought the sound to classical music in 1968, and the British group **The Who** showcased the synthesizer in rock on the 1971 landmark album *Who's Next*. From there, **Dr. Moog's** invention has gone on to become a virtual rock requisite.

INNER TUNES



The New Romance

The love songs of the Seventies are not of the bill-and-coo variety. They are about two people trying to make a life together and often failing. The strained topic of lost love and the breakdown of old romantic myths dominate the music of all highly personal performers.

To many the prime love poet of the Seventies has been **Jackson Browne**, who says he views romance as "not necessarily positive." Yet some of his biggest fans find him almost classically romantic in his deeply personal love songs.

On his album *The Pretender*, Browne sings about shaky love affairs and his failures to "open up and let you in." His lyrics rarely speak comfortably about love ("Never should I have had to try so hard to make a love work out"). But Browne's songs attempt to deal with his own romantic problems honestly. And that sells in the Seventies.

Rock Biography

The confessional tone of Seventies' music is not limited to the mellow songsters. Rock groups often use personal experiences as a basis for their songs. Fleetwood Mac's top-selling album *Rumours* is a highly personal account of the breakup of the members' marriages and attachments and the traumas created by the splits.

Much like a picaresque novelist, **Bruce Springsteen** tells tales of teenage Americana and its fast-living hoodlums. Most of his wild images on *Born to Run* are pulled from his youth in seamy Asbury Park, a decaying New Jersey resort town.



Pop observer Tom Wolfe has tagged the Seventies as "The Me Decade." Judging from the messages in pop songs, he's right. Seventies' singer/songwriters are self-absorbed, if not self-aware. Preoccupied with understanding themselves, they search through their lives, pull out moments of intensity and weave them into songs. This bittersweet process yields a tough and tender kind of honesty: Karla Bonoff pleads for "Someone To Lay Down Beside Me" and Dan Fogelberg admits that love has left him with only "Souvenirs."

Listeners are touched not only by the pain in new songs, but also by the flash of recognition. We've been there also. The songs deal with conflicts and ambiguities we've all faced in the Seventies: love, loneliness, freedom and fear. Judging by our personal response to the Seventies' songwriters, Wolfe could have called this "The Me Too Decade."



Joni Mitchell: Courting fans with personal spark

SOUND SAMPLER

Karla Bonoff: *Karla Bonoff* • **Jackson Browne:** *The Pretender* • **Bob Dylan:** *Blood on the Tracks* • **Fleetwood Mac:** *Rumours* • **Dan Fogelberg:** *Souvenirs* • **Janis Ian:** *Between the Lines* • **Billy Joel:** *The Stranger* • **Joni Mitchell:** *Court and Spark* • **Randy Newman:** *Little Criminals* • **John Prine:** *Common Sense* • **Carly Simon:** *No Secrets* • **Paul Simon:** *Still Crazy After All These Years* • **Bruce Springsteen:** *Born to Run* • **James Taylor:** *Sweet Baby James* • **Neil Young:** *Decade*



Not-So-Private Lives

The leaders of the confessional sound of the Seventies are Joni Mitchell and James Taylor. Both have spent the decade publicly searching their souls in song. Often as not, their intimacies and anguish can serve as lessons to be learned by all.

Joni Mitchell has continually explored the multifaceted problems of love that confront a worldly-wise, modern woman. In hits like "Help Me," she can revel in the delights of our new freedoms, while warning of the perils of falling in love—again.

James Taylor has taken us inside his broken heart on songs like "Fire and Rain," sharing troubled thoughts and the triumph of simply surviving. Recently he has turned to old rhythm and blues tunes like "Handy Man" and "How Sweet It Is," which points out another Seventies'trend: sometimes old songs capture modern emotions remarkably well.

Roots

Soul-searching in music is as old as the basic blues.

Fighting the instinct to fall in love is not a new theme, either. Marlene Dietrich launched her career in 1929 with the tune "Falling in Love Again." Her smoldering refrain asked, "What am I to do? I can't help it."

The big difference in Seventies' songs is the often brutal honesty with which the writers bare their souls. It's a trend that became a highly commercial success with **Carole King** and her mammoth hit album *Tapestry* in 1970. King packed a wallop with tight, hard-hitting songs like "So Far Away," "It's Too Late," and "A Natural Woman." The album stayed on top of the charts for five years and opened the way for other top singer/songwriters to deal openly with emotions.

Left: A futuristic conception of travel in another time. Ford Aerospace & Communications Corporation. A Ford subsidiary, is not involved in this type of spacecraft, but is building another type - Communications Satellites for use in our time.



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A dramatic combination
of styling and technology
for 1978...and beyond.

Here is a car for the automotive future. With dynamic styling inside and out. Comfort for five passengers, yet fuel and cost efficiency for the years ahead. A car realistically priced for today. The new Futura. Before you consider any other car available today, read on.

Scheduled Maintenance

50,000 miles about \$150*

A starting fact: Futura has been quoted to hold down the costs of maintenance in the years ahead. Ford estimates that with automatic transmission and standard engine, 50,000

miles of scheduled maintenance will cost only about \$150. (Based on Ford labor time standards, a \$14.50/hr. labor rate and Ford's suggested parts prices in effect Aug. 1977.)

33 MPG (hwy) 23 MPG (city)

Futura's EPA mileage estimates - with 7.3 litre engine and manual 4 speed - are the highest of any car in its class. Of course, your actual mileage may vary depending on how you drive your car's condition and optional equipment. Calif. ratings are lower. Futura is also available with 3.3 litre 6 cylinder and 5.0 litre V8 engines.

\$4,291 as shown

Sticker price excluding taxes, title and destination charges. Futura comes with standard front bucket seats.

The new Futura. Visit your local Ford Dealer for a personal test drive. And find out what's ahead for 1978 and beyond.

**FORD FAIRMONT
FUTURA**



FORD DIVISION 25 ANNIVERSARY



When you plunk down your hard-earned cash for Linda Ronstadt's latest album, you're not paying for a piece of pressed vinyl inside a cardboard jacket. You're paying for the time and talent of everyone from the engineer who recorded it to the artist who designed the cover to the truck driver who delivered it to your local record store. What goes into the making of a hit record? More than you might imagine. Answered here are 11 of the questions most commonly asked about this billion-dollar industry.

Q. Say a group decides to make an album. How long will they have to spend in the recording studio and how much will it cost?

Recording an album can take anywhere from a week to a few months. "The average time spent in the studio is about a month, but it can be less if the group has organized its songs, arrangements and roster of musicians beforehand," says Ed Cobb, owner of Producer's Workshop in Hollywood. His studio has spawned Steely Dan's *Aja* and Fleetwood Mac's *Rumours*, as well as 13 other gold records in the last two years. "Steely Dan rushed through two albums in two months in 1977," Cobb says. "*Rumours* took over a year to complete, with four months solid in the studio at one point, and breaks for a concert tour. Fleetwood Mac is very picky about what it records, and the group oversees everything from pro-

ducing to engineering to mixing the final product."

Since acquiring and maintaining top-quality sound equipment is a costly proposition, hourly studio rental alone costs \$100-\$150. Most groups are thus forced to keep jamming and experimentation to a minimum. "It just costs too much," says Cobb. "Figure eight hours a day at \$100 an hour, multiply that by 30 days—that's \$24,000 right there, and that doesn't include pressing, packaging, promotional costs and musicians."

Use of an engineer is usually included in studio rental, and some studios offer "extras" like well-stocked bars, video games, free lodging and Jacuzzi baths to keep the creative juices flowing during long sessions. Santa Monica's Brother Studios, built by the Beach Boys, lures artists with a large screen video lounge, free use of the organ played on Beach Boys' classics and a location near the beach.

Q. I've heard backup musicians can make or break a record. Are there many of these musicians? How much do they get paid?

A good sessions musician can play on a disco record in the morning and jam with a progressive rock group in the afternoon. The best ones are in constant demand; they may play as many as four or five three-hour sessions a day. The musicians' union sets a base pay rate of \$121 for each session or fraction thereof, but the more experienced can get double that or more. It's not unusual for a good sessions musician to take home \$50,000 to \$70,000 per year or up.

Thousands of musicians play on an occasional record, but most producers prefer to stick to a pool of a few hundred well-known musicians who they know can get the job done without wasting precious studio time. Popular music stars like Glen Campbell, Charlie Daniels and Led Zeppelin's Jimmy Page were studio musicians before they moved into the spotlight.

Q. Do recording studios keep stables of musicians who give their records a distinctive sound?

Once there were "house" bands attached to studios. Today, the trend is toward studios used by a stream of artists and record producers who bring different musicians in for sessions or use members of their own group exclusively. But house bands or clusters of musicians with their own sound are still found in recording centers like Miami, Philadelphia and Muscle Shoals, Alabama.

Thelma Houston, the Rolling Stones and Rod Stewart are among hundreds who have traveled to Muscle Shoals for the chance to record with the area's

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famed rhythm section, which gained fame backing rhythm and blues singers like Percy Sledge ("When a Man Loves a Woman") and Otis Redding ("Dock of the Bay").

In Philadelphia, the house band that put the city on the musical map in the Seventies was Sigma Sound Studio's MFSB (stands for "Mother Father Sister Brother"). The group backed Philadelphia International Records artists like the O'Jays in such Seventies' hits as "For the Love of Money," "Back Stabbers" and "Love Train." And they were among the first to define the contemporary disco sound with their own best-selling single, an instrumental bursting with energy entitled simply "TSOP" (The Sound of Philadelphia).

In Miami, songs like "Funky Nassau" by the Beginning of the End and "Get Down Tonight" and "That's the Way (I Like It)" by K.C. & the Sunshine Band drew national attention to the studios of TK Productions, where a stable of musicians backed hits with a funky beat and an often Latin flavor. The musicians now play in other cities, too, but they remain based at TK to back artists like Betty Wright ("Clean Up Woman") and Peter Brown ("Do You Want To Get Funky with Me?").

Q. What's the best way to land a recording contract? Do record company talent scouts really listen to all the demonstration tapes they get?

Record companies are always searching for the next hit or the new artist who can make millions. Those with the most power to get recording contracts are independent record producers with a good track record and the A & R (artist and repertoire) executives at the record companies, whose jobs depend on finding new talent. "Most of the A & R people listen to the demonstration tapes they get," says Jerry Bailey, a spokesman for ABC Records, who can also be found listening to tapes on occasion. "Usually you can tell within the first 10 seconds whether you like it or not. Tape quality isn't really all that important. What we're looking for is a good song or an unusual voice, and that comes through even on a rough tape.

"A beginner's best shot is to have his manager or a respected producer bring the tape by. They'll play the tape for us, and we'll arrange to see the artist perform if we're interested. A producer will often bring us a tape and find the song he thinks could be a hit for us. We'll foot the bill to record it and release it on spec—which means that if it hits we sign the artist, and if not we drop him or carry him for a year or two to see if he can get a hit." Record companies lose at least \$2,000 to \$3,000 on a single that flops, and they may pour \$35,000 to \$200,000 or more into

the production and promotion of an album. Since nine out of 10 acts in the pop field lose money, record companies must be selective about signing.

Q. What happens to a record when it's released? And how does it make the "Top 40"?

Getting a record played on the radio is the first step in making a hit. This is harder than it sounds, because today's major AM stations usually play no more than 20-30 different songs a day. Most of these are already hits, and stations' playlists allow for only a few new "add-ons" each week.

"We used to talk about the Top 40 for radio play," says Rick Sklar, programming vice-president at New York's WABC, the most listened-to radio station in the nation. "In the Seventies it's more like the Top 20. Our goal is to keep our audience tuned in, and we can't afford to play lesser-known songs."

Radio stations receive as many as 300 new singles a week, and music directors are besieged by record company promotion personnel whose job it is to get their records on the air. Once a song "breaks" in a major market (gets played on a major station), it has a chance to get on the national charts compiled weekly by *Billboard*, *Record World* and *Cashbox*, three music industry trade magazines.

"For a single to get on the charts it has to be added to the playlists of about five or six key radio stations across the country," says Steve Hulen of the *Cashbox* chart research department. "About 138 stations are called each week, as are distributors and major record stores. To get into the 70's or 80's on the charts, other major stations have to add the tune to their playlists. After that, chart position is determined by a combination of how well the song sells, airplay and phoned-in requests to the radio stations. If we see a tie, we go with the one that is selling better." Both *Billboard* and *Record World* chart singles in a similar way, and all three chart albums by sales alone.

Q. Does a record album's cover influence its sales? Who decides what will go on the cover?

A catchy album cover attracts attention and may even boost sales, but the cleverest packaging can't move an album that's a musical flop. Conversely, "If a record is good, you could put it in a paper bag and it would sell," says John Berg, vice-president of packaging, art and design at Columbia Records. Berg's sense of style influences all Columbia products, and he has put together distinctive album covers for artists like Chicago, Bruce Springsteen and Bob Dylan.

Art directors usually suggest or

decide the cover, but the more powerful or successful the artist, the more say he or she has in the cover design. The cover for the first Beatles' album featured a simple photograph taken as they leaned over a railing at their record company, but later the group took an active role in such extravaganzas as their cover for *Sgt. Pepper's Lonely Hearts Club Band*. Artists like Cat Stevens, Bob Dylan and Joni Mitchell have designed their own album covers, featuring their own illustrations, self-portraits, poems or hand-lettering.

The photo or illustration on an album cover can cost anywhere from 35 cents to \$20,000, with the average cost about \$3,000 for well-known artists. A simple Polaroid snapshot Berg took of Bob Dylan was used on Dylan's *John Wesley Harding* cover, while \$20,000 was spent on a cover picture for Neil Diamond's *Beautiful Noise* album (and never used because Diamond decided he didn't like it). The Eagles' *Hotel California* cost about \$15,000, including rental of the hotel set, the hiring of extras, and special lighting.

Q. Some record stores have a huge selection, while others just seem to stock what's popular now. Who determines what goes into record stores?

A store's selection depends on its size, clientele and who's stocking the records. Record chain stores like King Karol and Record Bar, featuring larger than average inventory and range of artists, are becoming more popular. These stores—virtually record supermarkets—buy their records direct from the various manufacturers at discounted prices.

The smaller "mom and pop" record retailers in downtown areas or shopping malls usually don't have the volume to buy direct from the manufacturers. They are more likely to buy from a distributor (called a "one-stop"), which stocks records from all the manufacturers. The price is higher, since smaller stores must pay for the distributor's services.

Record departments in stores like Sears, J.C. Penney and K-Mart are serviced by "rackjobbers," who buy direct from the manufacturers at the best discount of all and save the chains the bother of running a record department. Rackjobbers choose inventory, take care of the advertising, and provide the racks and fixtures that records are displayed on. All the store has to do is ring the cash register.

Radio playlists help to determine which records a rackjobber keeps in a department, but "ultimately the consumer makes the decisions," says Herb Dorfman, vice-president of Bee Gee Records and Tapes, an Albany, New York, rackjobber whose 200 accounts

in the Northeast include Sears' and Penney's stores. "You really have to know your market area. A group like the Amazing Rhythm Aces may sell big in Tennessee because they're 'hometown boys,' while a group like Aerosmith sells better in the Northeast because they're from New England. We sold a lot of *Saturday Night Fever* albums in the New York City area because the hero of the movie was from there and a lot of people identified with it."

Q. How do record companies go about promoting a record? Is it possible to "buy" a hit?

Promotion personnel are told to concentrate on a few records each month, handpicked by company brass. The company buys advertising in consumer and trade magazines, arranges radio commercials and guest appearances for the artist, and often holds press parties for influential writers and broadcasters.

"Promo is the heart of the record company," says one record publicity director. "Promo men are tied to the songs they're told to push each month whether they like them or not, and they've got to do all they can to 'bring them home' (make them hits). If they don't, their jobs are on the line."

It's hard to tell exactly how much is spent to promote a record, since record companies want to perpetuate what industry insiders call the "mystique of the hit": they prefer for people to think that the record climbed the charts on its own.

One of the most costly promotions ventures is "crossing over"—moving from one area of popular music to another. Take Dolly Parton's much publicized move from country music to the more lucrative world of pop. "This kind of thing just doesn't happen on its own," says Michael Bane, editor of *Country Music* magazine. "You figure production of her *Here You Come Again* album, a deal with a prestige public relations firm, promotion of the album, a management contract, and a press party at New York's World Trade Center for 1,500 people—that cost RCA more than a million dollars right there, maybe as much as \$3 million. All this was essentially to buy a chart position for her single and album. RCA may not get back all they spent right away, but they will have established her as a pop star and set the stage for a blockbuster hit."

A heavy promotional effort can boost sales, but promotion personnel and distributors agree that it can't sell a record that's a dud. "A record has to have something going for it," says one publicity director.

Q. It seems that every year, more of the records I buy are defective and I end up

having to go through the hassle of taking them back. Why is this?

Record sales have increased 43 percent in the last couple of years, and some manufacturers have been running 24-hour-a-day shifts seven days a week to keep up with the demand. Even though most manufacturing plants attempt to maintain a high level of quality control through record inspectors (Columbia Records has 150 at its Terre Haute, Indiana, plant), record store owners and distributors report daily complaints about defective records and tapes.

"We mainly get complaints about bubbles on records, records that were warped in pressing or shipment, and tapes with defective moving parts in the cartridge," says Jay Jacobs of Knox Record Rack Company. "But we've also found that maybe 30 percent of the claims are not valid—a person is tired of a record, for instance, or hasn't cleaned the head of his tape player." Any truly defective record or tape can be exchanged without charge, and the record manufacturer takes it back.

"In general, the quality of the average record is far superior to what it once was because the sound and recording equipment is so fantastic. Take an album recorded in 1958, then listen to one recorded this year, and you'll be shocked at the difference."

Q. How do songwriters get paid?

A songwriter generally contracts with a publisher who releases the song, registers it for copyright and represents the writer in issuing recording rights. Publishers also share in the royalties. Under U.S. copyright law, anyone who wants to record, publish or perform a song in public must get the copyright owner's permission and arrange for payment. Since it is impossible for an individual to monitor the thousands of places his work may be performed, most writers and publishers affiliate with a performance rights licensing organization which will do the collecting for them. The organizations—ASCAP (The American Society of Composers, Authors and Publishers), BMI (Broadcast Music Incorporated) and SESAC (Society of European Stage Authors and Composers)—collect royalties for their affiliates from TV and radio stations, airlines, restaurants, concert halls, discos and jukebox operators. The licensing organizations have recently negotiated with colleges and universities to collect royalties for performance of copyrighted music on campus. It would be impossible to determine every piece of music played, so they work out fees based on criteria like a percentage of total revenue, number of seats, whether admission is charged or the number of days and nights that music is played.

More than 59,000 songwriters and over 23,000 publishers are affiliated with the three licensing organizations. "All of ASCAP's income is distributed to the members after deducting the cost of doing business," says Paul Marks, ASCAP managing director. "How much each songwriter or publisher gets is determined by the number of performances of their songs as indicated by a scientific survey which includes a random sample of TV and radio stations, background music licensees and a census of live performances. ASCAP collected \$102.4 million last year for its members.

SESAC gives its writers and publishers extra cash for songs which make the national charts, cross over from one chart to another, or remain there 15 weeks or longer. Even with a royalty of only a few cents per performance, a songwriter who has a song that becomes a standard can expect to cash in year after year. Jim Webb's "By the Time I Get to Phoenix," released in 1967, has logged well over a million performances and still brings in royalties as do Lennon-McCartney's "Eleanor Rigby," released in 1966, and hundreds of other songs.

Q. Do artists get royalties for each album they sell? Or do they just make a record for a flat fee?

For an artist, a royalty is the amount he gets for each album sold. The amount varies from a few cents to more than a dollar, depending on the stature of the artists and the shrewdness of their lawyers and managers. Stars like Paul McCartney and the Bee Gees can command a dollar or more per album, with the royalty amount automatically increasing when sales reach the 700,000 mark. Artists may also get what is known as a "guarantee," which is a lump sum paid when they deliver the finished tracks for the album. Unknowns may be given an "advance" to cover expenses while recording and before their record begins to sell. Record companies recoup the advance by withholding royalties until the amount is made up. "Of course a group like the Bee Gees can command a much higher royalty and guarantee than an unknown group," says Bob Edson, vice-president of RSO Records. The group's *Saturday Night Fever* album sold seven million copies in three months and is a contender for best-selling album of all time. "An artist may make \$35,000 off a good-selling country album, \$350,000 off a hit pop album, or millions off albums like *Rumours* and *Saturday Night Fever*," says ABC Records' Jerry Bailey. ☑

Staff writer Kitty Yancey has worked as a reporter in Nashville, the country music mecca.



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'78 FORD COURIER

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Free Wheeling Courier

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**June 7, 1970:
The Who
Makes Rock Respectable**

British rock group *The Who* performs its rock opera *Tommy* at New York's Metropolitan Opera in front of two sold-out audiences. Critics hailed the event as marking the acceptance of rock as a serious art form. *Who's Next* (1971) signaled the first serious use of the synthesizer in rock with memorable songs like "Baba O'Riley" and "Won't Get Fooled Again." Another story album, *Quadrophenia* (1973), began the "quadrasonic revolution," which fizzled when the public didn't go for the new sound system. The Who continue to record and tour both individually and as a group, and in 1975 *Tommy* was made into a feature film starring band member Roger Daltrey.

**August 24, 1970:
Elton John Invades America**

British pop singer *Elton John* makes his U.S. debut at the *Troubadour Club* in Los Angeles. He drew rave reviews from critics and music personalities for his upbeat style, melodious tunes and poetic lyrics written by partner Bernie Taupin. It was all up from there—by late 1975, when the album *Rock of the Westies* hit #1 on the charts, Elton and Bernie were sitting on top of the rock world with 11 platinum albums and millions of fans. Known to hammer out entire albums in just a few days, Elton

and Bernie—the Rodgers and Hammerstein of rock—can look back on an incredible string of hit singles, as well. Among them: "Daniel," "Rocket Man," "Honky Cat," "Crocodile Rock," "Goodbye Yellow Brick Road" and "Bennie and the Jets."

**March 1, 1971:
James Taylor**

Hits Cover of *Time*
Soft rocker James Taylor appears on the cover of *Time* magazine at age 22. His mellow, sensitive sound and deep personal expression were lauded by *Time* as exemplifying "the new rock." Although rock proved too diverse for its collective future to be pinned on Taylor, he went on to become one of the decade's most successful vocalists. The 1971 album *Sweet Baby James*, with hit songs "Fire and Rain" and "Country Road," sold over three million copies. More albums followed, containing such hit songs as "You've Got a Friend," "Don't Let Me Be Lonely Tonight," "Mexico" and "How Sweet It Is." Taylor's 1977 album, *J.T.*, was one of the top-selling LPs of the year, and the cut "Handy Man" won him a Grammy as "best male vocalist."

**June 18, 1971:
Rod Stewart**

Wakes Up a Celebrity
Rod Stewart's hoarse, raspy voice floods the airwaves, belting out a ballad

THE BIG EVENTS
The Dazzling Highlights of a High-Flying Decade

by TIM

SMIGHT

to a girl named "Maggie May." With that single, Rod Stewart, former lead singer for the first Jeff Beck group, became an "instant star." The album, *Every Picture Tells a Story*, contained three other hits: "Mandolin Wind," "Reason to Believe" and "(I Know) I'm Losing You." It quickly moved to #1 on the charts. Six more albums followed, all cracking the Top 10 with songs ranging from smooth blues ballads to smoking rock. With his expert touring band, Stewart has become one of the top performing acts in the world. Despite recurring domestic problems, he remains at the top of the rock scene in 1978 with successful U.S. and European tours and a new album, *Foot Loose & Fancy Free*.

**August 8, 1971:
George Harrison Throws
Garden Party for Bangladesh**

Ex-Beatle *George Harrison* stages a "Concert for Bangladesh" that fills New York's Madison Square Garden twice, raising over \$250,000 for the famine victims of war-torn East Paki-

stan. Along with Harrison, who was riding a wave of success following the release of his three-record album *All Things Must Pass*, the affair featured Leon Russell, Eric Clapton, Ringo Starr, Billy Preston, and a surprise visit from Bob Dylan. The event was filmed and recorded, and stands out as one of the most notable concerts of the decade.

**September 28, 1972:
David Bowie Gives Us Glitter**

British phenomenon *David Bowie* makes his New York debut at Carnegie Hall shortly after the release of his second album, *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*. The performance featured elaborate sets, outrageous costumes and spaced-out imagery that pioneered the concept of "glitter rock." With songs ranging from hard-driving rockers about youth to mystical space voyages, Bowie wowed audiences and critics as the garishly clad Ziggy. Several chart-topping songs followed, including "Suffragette City," "Young Americans"

and "Fame." In 1976, Bowie appeared in a three-piece suit, sans makeup, and announced that he had "gone straight."

**July 28, 1973:
Watkins Glen
Brings Us Together**

Over 600,000 people turn out for a one-day rock festival at Watkins Glen Speedway in upstate New York. The huge turnout topped that of the Woodstock festival four years earlier and was interpreted by many to mean a rekindling of the "Woodstock spirit." Sixteen hours of music were provided by the Allman Brothers Band, the Grateful Dead, and The Band. The event came off without a hitch.

**December 8, 1973:
Alice Cooper Has a
Nightmare in Wonderland**

Hard rocker *Alice Cooper* begins a tour in Nashville that sells out halls nationwide. His nightmarish set, featuring live snakes, guillotines, and the butchering of dolls and mannequins, added a new dimension to rock music: "shock rock" hit the big time. Cooper had burst onto the scene two years earlier, screaming out the frustrations and emotions of youth with the single "I'm Eighteen." Two albums, *School's Out* and *Billion Dollar Babies*, had topped the charts by the time of the 1973 tour. Cooper's angry, intense music and showmanship influenced the

later work of such heavy metal groups as Aerosmith, Deep Purple and Kiss. By 1975, with the release of the single "Only Women Bleed," Cooper himself had mellowed considerably.

**February 14, 1974:
Bob Dylan Brings
It All Back Home—Again**

Sixties' hero Bob Dylan, accompanied by *The Band*, completes a six-week, 21-city U.S. tour with a concert at the Los Angeles Forum. Over 650,000 fans flocked to see Dylan on the tour. Mail order requests for tickets were upwards of 15 million, including 300,000 requests for the 18,500 seats at the final Forum concert. Although he had appeared in a film (*Pat Garrett and Billy the Kid*) and had performed at the Concert for Bangladesh in 1971, the tour marked Dylan's first series of live appearances in eight years. Two years later, in 1976, he toured again, accompanied by The Band and a large group of friends including Joan Baez, Roger McGuinn and poet Allen Ginsberg. Picking up guests along the way, the "Rolling Thunder Revue" generated both a television special and a feature film, *Renaldo and Clara*.

**April 10, 1974:
Bruce Springsteen
Declared Rock's Future**

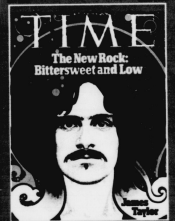
Rock critic *Jon Landau* catches *Bruce Springsteen's* show in Boston



Elton John



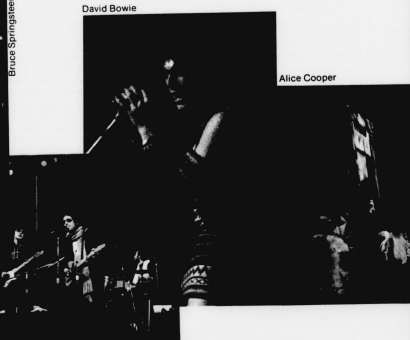
Roger Daltrey



Rod Stewart



David Bowie

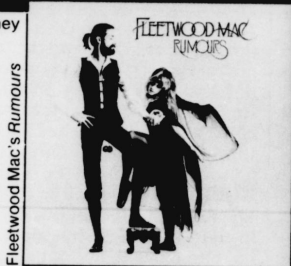


Alice Cooper

Bob Dylan and The Band



Paul McCartney



Fleetwood Mac's Rumours



Peter Frampton

and proclaims the high-energy Springsteen to be "the future of rock and roll." *Born to Run*, Springsteen's third album, was released in 1975, and he appeared on the covers of *Time* and *Newsweek* simultaneously. Critics hailed the emotional, churning excitement of Springsteen's live performances as a return to rock's roots—a world of fast cars, leather jackets and running with the boys. *Born to Run* sold well, but faded fast. Springsteen continues to tour to good reviews while legal hassles delay production of a new album and publicity wanes. Whether Bruce Springsteen is a new rock hero remains to be seen.

**August 10, 1975:
Stevie Wonder
Reaps Biggest Bucks Ever**

Superstar Stevie Wonder signs the richest recording contract in history at age 26 with Motown records—a seven-year agreement for \$13 million. Regarded by many as the primal pioneer of musical innovation, Wonder carved his own musical niche in the Seventies. Songs like "For Once in My Life," "Superstition," "Living for the City" and "Higher Ground" continually top the soul and pop charts. By the time he signed the Motown contract, Wonder had captured nine Grammys. His 1976 album, *Songs in the Key of Life*, topped the charts in one week.

**April 10, 1976:
Peter Frampton Sees
Double-Record Record**

Frampton Comes Alive! moves to #1 on the charts. It went on to become the top-selling double LP in history, capping a phenomenal year for Frampton,

who hit big in England in 1968 at age 16. The gentle rock and catchy tunes of Frampton cut across musical divisions and generate enormous appeal. Frampton, a former lead guitarist for Humble Pie, grossed more than \$50 million in 1976 and played to over two million fans on tour. He followed up with a 44-concert tour in 1977 and a new album and hit single, "I'm In You."

**May 3, 1976:
Paul McCartney
Spreads His Wings**

Ex-Beatle Paul McCartney and his band Wings begin a 21-city U.S. tour in Fort Worth, Texas. It was McCartney's first live appearance in the U.S. in 10 years. Wings played to SRO crowds across the nation. Formed by McCartney in 1971, Wings has often been criticized as musically shallow and adolescent. But the public loves them. Songs such as "Hi, Hi, Hi," "Silly Love Songs," "Band on the Run" and "Live and Let Die" have flooded the Top-40 airwaves in the Seventies. *Band on the Run* became the top-selling album of 1973, and by the end of 1976 no less than five Wings' albums had hit #1 on the charts, including the 1977 three-disc release *Wings Over America*. McCartney is undoubtedly the most successful ex-Beatle.

**November 22, 1976:
Boston
Proves American Dream**

The debut album of the rock group Boston goes platinum after only three months on the charts. It became the most rapidly selling first album in history, spurred on by skillful promo-

tion and heavy FM radio play. Two songs—"More Than a Feeling" and "Peace of Mind"—were hit singles. A sold-out national tour followed, capping an incredible rise for a group that three months earlier had been only a dream of Polaroid engineer Tom Scholz. After seven years of making demo tapes alone in his basement, guitarist Scholz recruited a band when he finally landed a recording contract. Boston became living proof that the "overnight sensation" can really happen.

**October 14, 1977:
Linda Ronstadt
Sings National Anthem**

Linda Ronstadt sings the "Star-Spangled Banner" at Game Three of the World Series in Dodger Stadium—a first among rock stars. With a broad spectrum of fans that crosses musical lines from pure country to basic rock, Ronstadt sits on top of the pop world, filling several stadiums on her own. Stardom hit Ronstadt after 10 frustrating years of ups and downs with the release of her fifth solo album, *Heart Like a Wheel*, in 1974. The disc was her first under British producer/manager Peter Asher, to whom she attributes a large part of her success. With a rich blend of rock, country and blues cuts, the Ronstadt album became the top-selling LP of 1974, and was followed by two more platinum discs by the time she sang at the Series.

**February 23, 1978:
Fleetwood Mac Attack
Comes to Grammy**

Popular rock group Fleetwood Mac wins a Grammy Award for its album *Rumours*. Although 10 years old by name, the present group was formed in early 1975 when British founder Mick Fleetwood recruited two struggling West Coast musicians to fill out the band after the departure of guitarist Bob Welch. Lindsey Buckingham and Stevie Nicks gave Fleetwood Mac a totally new, upbeat sound. Without extraordinary promotion, the 1975 *Fleetwood Mac* album sold over eight million copies by mid-1976. *Rumours* did even better, quickly shooting to the top of the charts where it stayed for 33 weeks. The album sold over 13 million copies to become the top-selling LP in recording history.

Perhaps more than any other group, Fleetwood Mac—a band that is old and new, British and American, male and female—is the best example of the evolving sounds and styles of contemporary music in the Seventies. ☐

Staff writer Tim Smight has been smitten by Linda Ronstadt since he was a student at Northwestern University.

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You Too Can Be a Rock Snob

in Seven Easy Lessons

by DON AKCHIN

Malcolm is a dear friend, but not a true musical sophisticate. He gave it his best shot the other night. It fell short.

"You haven't heard this album?" he said. "Great stuff! Let me play you this one cut." Malcolm removed the disc from its jacket, carefully slipped it onto the turntable, squinted, and dropped the needle precisely into the proper groove. "Listen carefully to the words," Malcolm advised. "He's talking about all the things musicians do while they're on the road. It's a concept album," he added. "It's all about being a musician."

Poor Malcolm. I tried to smile graciously, but I was not very convincing. It was such an embarrassment, watching him mimic the motions perfectly only to botch up the content. There is absolutely nothing classy about turning a friend on to an album, such as Jackson Browne's *Running on Empty*, that's in the Top 10. Really, I had been hearing bits of it on the radio for weeks—and not FM, mind you, but AM, the lowest common denominator.

Jackson Browne is common knowledge. The essence of musical sophistication, on the other hand, is uncommon knowledge—the obscure album, the unknown artist. Contrast Malcolm's technique with my own:

"Have you heard this album?" I say, holding one up for viewing. "No," says Malcolm, "who is it?"

"Warren Zevon," I say. "He's written some songs for Linda Ronstadt, like 'Poor Poor Pitiful Me.'"

"Yeah, that's a good song," says Malcolm.

"Listen to this one," I say, and drop the needle. Then I sit back and wait. Zevon sings a warped little ditty called "Werewolves of London." It knocks Malcolm's socks off. Before he can recover from the shock I hit him with "Desperados Under the Eaves" and "Roland the Headless Thompson

Gunner." By evening's end, I have converted Malcolm into an admirer of both Warren Zevon's songs and my own avant-garde musical taste.

Musical sophistication looks easy.

It is not. It is a difficult and challenging art form that few can master. My own command of it was the result of years of practice.

I have dedicated myself to scouting out the talented unknowns of our time and being among the first to herald their hidden greatness. I am performing a service, an educational mission: spreading the news to the uninitiated, bringing new light to the lives of the less lit.

I have little use for music that is already popular, not even the music of formerly obscure artists I helped promote to popular stardom. I am more interested in music that is known only to small cults. It is my obligation to stay ahead of the popular taste.

1 Gather leads from many sources.

Discovering new talent is a bit like detective work. I gather clues from many varied sources, compare notes, look for patterns and supplement my information with an intuition honed by experience.

Every sophisticate develops a personal method. My own often begins with record reviews in *Rolling Stone*, *New Times* and *The Village Voice*. These are helpful in keeping abreast of new releases. Word of mouth is useful when it comes from trusted friends with high standards of taste and proven good judgment. Employees of campus and commercial radio stations are a particularly valuable source of information (and records). Radio broadcasts cannot be ignored either. I listen to progressive FM stations at home, jotting down notes of interesting songs for later follow-up. In my car I use AM to keep posted on what's commercially successful. FM tells me whom to buy; AM tells me whom to ditch.

2 Specialize in one aspect of music and follow it to new leads and discoveries.

Specialization in, say, studio musicians, or record producers, can provide a handle for tracking down new talent. My own specialization is songwriters—a most fortunate choice for the Seventies, when singer/songwriters have had a real field day. Joni Mitchell, Jackson Browne, Kenny Loggins, Carole King, Randy Newman and Karla Bonoff are among those who were known for their writing

before they were known for their vocal performances. I particularly lean to songwriters who set Gestalt psychology to music. It hits me where I live.

One of my best songwriter finds has been John David Souther, and I use him to illustrate how specialization can work. Souther remains relatively unknown, despite two solo albums, two albums with the Souther-Hillman-Furray Band, and earlier work with Longbranch Pennywhistle. But everybody has heard Souther songs sung by Linda Ronstadt: "Don't Cry Now," "Prisoner in Disguise," "Simple Man, Simple Dream," "Silver Blue," "Faithless Love," and "The Fast One." Reading songwriter credits on Ronstadt albums was how I discovered him, not surprisingly. Because his songs, if not his name, are familiar, they are an ideal reference point to use in introducing Souther, the artist, to friends.

3 Do not specialize in one style of music.

Do not confuse specialization in one aspect of music with specialization in one musical style. The former is useful, the latter disastrous. It is crucial to keep an open mind and not ignore everything except, for example, reggae. If your musical spectrum runs the gamut from Bob Marley to Burning Spear, you are far too narrow to be a true sophisticate; you are merely a reggae fanatic. If reggae goes out of fashion (or has it already?), your specialized knowledge is devalued sharply.

Early in my career I made the mistake of overspecializing. The genre I chose, country-rock, was fortunately a productive and major one, rising from obscurity to prominence to dominance, to my delight and disgust. But in my enthusiasm I narrowed my focus and closed out all else. As a result, I was far behind on another great genre of the time, jazz-rock. In retrospect I can see that the opportunities were there, but I missed them. Two of my college roommates were getting into jazz, and one even had a Grover Washington, Jr. album back in 1973. (This year Grover Washington, Jr. has an album in the Top 20, and my former roommate's reputation for taste-making is at an all-time high.) But by the time I awoke from my country-rock trance, it was too late. Jazz-rock was already gaining popularity. All I could do to cover myself was buy a few token Steely Dan albums and drop Chick Corea's name in conversations. During that same period, I also jeopardized my standing by ignoring

Yes, Emerson

Out-Criticize the Critics!

Win Acclaim for Your Musical Genius!

4 Risk is a necessary part of record-buying.

Musical sophistication requires a financial obligation in the form of albums. (Only the most popular artists are on prerecorded tapes, which rules them out.) Most of the albums I buy are not well-known when I buy them. Some of them never will be. But this risk must be taken. Buying only albums that are already popular is unthinkable. I am not a follower.

My preferred buying style is the five-album binge, similar to a Big Mac Attack but more expensive. I try to balance my selections (whenever I am being rational, which is not always). Some albums will be picked because I've heard one or two cuts on FM radio. Some will be selected because record reviews were favorable. And I buy some without benefit of either a hearing or a review.

Some risks turn out to be sleepers, some turn out to be dogs, and some are sleeping dogs. The losers are inevitable,

but the sleepers can make your reputation for foresight and taste. Two of my most prized possessions, the debut albums of Rita Coolidge and Dan Fogelberg, were bought on impulse. When you play for big stakes, you must accept a few losses along with winners.

I do not discuss the losers unless some tactless soul, thumbing through my record collection, presses the issue.

5 When your taste is questioned, protect your credentials.

In explaining the presence of worthless albums in my otherwise sterling collection, I use one of three approaches:

1. *The Candor Gambit*—with a shrug of the shoulders I say, "That one's not so hot. It was a bad gamble."

2. *Pass the Buck*—with a laugh I say, "My kid sister gave me that for my birthday one year. It's awful!"

3. *Offense Is Defense*—with a sigh I say, "That record has its moments. Now there's an artist that really deserved a lot more attention than she got. But you know how it is with the popular taste." Then I quickly change the subject.

Most of the artists I support and promote eventually emerge from ob-

scure into the spotlight of popular appeal. At that point I usually disown them. It is not essential to do this, but it is logical. I relish belonging to an elite, knowledgeable cull. Success wipes out the allure of obscurity. There is no satisfaction in being one of 12 million people who own copies of *Rumours*. There is no sense of being avant-garde when a former hero hosts a television special or graces the cover of *People*. When artists become successful, I lose interest. I still have work to do, and it does not include adding to the glory of the famous. The famous can take care of themselves. The unknowns still need me.

Sometimes my disinterest is expressed more actively. I accuse my former champions of lowering their quality standards and "going commercial." It's often true, and it's almost always easy to get away with saying it. Once even the most popular rock 'n' roll stars were unknown to the older generation, and young people were an enlarged cult group of insiders; they knew something their parents didn't. Nowadays much of rock has gone mainstream pop. If our parents aren't buying Elton John records, they've read all about him. Rod Stewart, the Rolling Stones and the rest on the way to the supermarket checkout, and they see them on television all the time.

Lead the Way for the Masses!

6 Do not denounce popular performers too soon or too harshly.

This is perhaps the trickiest part of musical sophistication. Timing is very important. Switching abruptly from promoting to denouncing an artist opens you to the serious charge of being fickle. You cannot promote Boz Scaggs to all your friends, then turn against him as soon as your friends take your advice and buy his album. This jeopardizes your reputation for consistent good taste. Wait at least six months.

Phrasing is also important. You must establish your own refined sensibility tactfully, without offending your friends who are still catching up with your trend-setting opinions. How do you tell them that you no longer share their enthusiasm for Jackson Browne, without suggesting that Browne fandom is passe?

I do it like this: "I really like his early stuff, but I find his newer material a bit [repetitive, less profound, less interesting]."

A rare problem is recognizing those rare performers who should not be denounced. A few actually do *not* prostitute themselves for money and fame, do *not* repeat themselves endlessly and are always capable of surprises. These are not merely artists, but Artists. Nothing is as embarrassing as denouncing an Artist and being forced to recant later.

My worst mistake in this regard (not including writing off the Beatles, which was done prior to attaining the age of reason) was rejecting Joni Mitchell too soon. I bought her first solo album—a collector's item called *Song to a Seagull*—and I was enchanted by her weird guitar playing and her weird minor chords. But by her third album she was moving to piano and major chords and a catchy, upbeat sound. I decided Joni had struck it rich and sold out, trading in her sad, spooky, mystical material for jolly jive. "Liked her early stuff," I told people who raved about *Blue*, "but she's changed." That was a bad move on my part. She kept right on changing, and she obviously hasn't sold out to anyone. I came back, with apologies.

By the way, her latest album sounds a lot like her first. Musical sophistication is richly rewarding. Nothing compares with the thrill of introducing new music to

people and seeing their enthusiastic response.

7 Acknowledge other musical sophisticates and learn from them.

When two true sophisticates get together, it is heaven. One fine moment of my life began innocently enough in my living room, where a stranger and I were discussing our common passion for Lovin' Spoonful songs. I mentioned a few of my favorites. He asked me about a tune, "Never Going Back."

In this case the shock was mine. I knew the song, but I didn't realize that the Lovin' Spoonful had ever recorded it. "But as a matter of fact," I said to the stranger, "I have another version of that song on an album here, by the guy who wrote it."

"Who's that?" he asked. "John Stewart."

"No kidding! You've got a John Stewart album?"

"Four of them." We exchanged broad knowing smiles and I pulled a few dusty, obscure albums from the rack. It was a magnificent evening.

Senior writer Don Akchin fancies himself a member of the musical avant-garde.



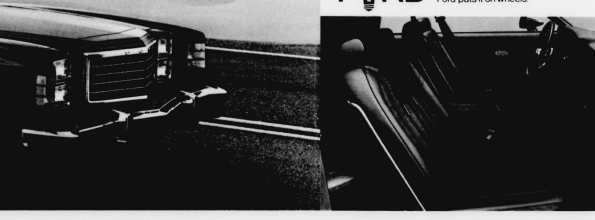
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