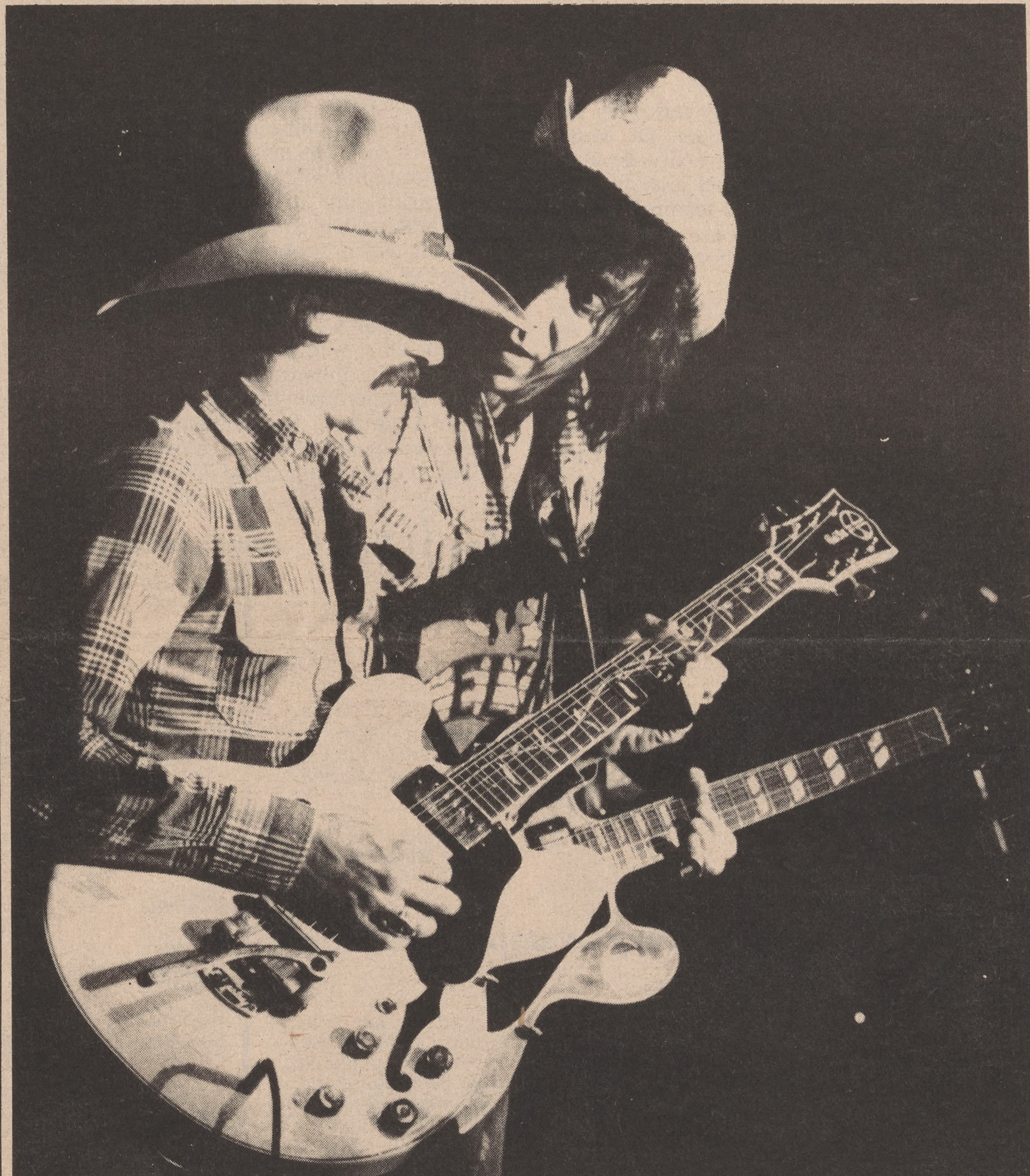


Sagebrush

THE UNIVERSITY OF NEVADA AT RENO

Vol. 84, No. 53, April 28, 1978

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Johnny 'V' Vernazza
and
Crazy Elvin bishop

Photo by Siri

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Editorial

A threat to free speech

Several members of the Board of Regents have apparently decided to use their power over the university's purse strings to stifle criticism of their firing of UNR President Max Milam. Their denying of pay raises for two administrators who had the courage to express their opinions was inexcusable and threatens to do considerable damage to the university system.

We've wondered for several months now why the campus community was so quiet after Milam's firing. Although several persons offered their support of our outrage, none were willing to do so for public consumption. Now we know why, and the knowledge is frightening.

The regents are using the denial of proposed pay raises for Dr. Robert Gorell, vice president for academic affairs, and Dr. Harry Gianneschi, director of alumni relations and university development, as an excuse to drag the two into a personnel session at the next regents' meeting, in May in Elko, in order to lecture them on proper behavior for a university employee. The last time an administrator was called into such a personnel session, Max Milam wound up losing his job.

The demand that the administrators appear for a personnel session is an insult to Gorrell, who has given many years to the university, and to Gianneschi, who has worked wonders with the alumni association and with community relations. Gorrell will undoubtedly enjoy his session with the regents. He has no fear of the regents, he is within a year of retirement and it is probably worth the couple thousand dollars to him to be able to tangle with them again.

In Gianneschi's case, however, the university is in danger of losing an extremely important man because of the thin skin of a couple of regents. Regent Chris Karamanos is irritated over the contents of a letter written by Gianneschi even though, when taken in context, the letter is quite reasonable and, indeed, calls for members of the Alumni Council to put the past actions behind them. Karamanos also said that a man whose job is public relations should not say anything bad about the university. Gianneschi's job, however, is public relations for the university, not for the Board of Regents. If the regents are bothered by their current poor image, particularly in northern Nevada, maybe they should pay more attention to their own actions. It is not the criticisms of members of the university community that make the regents look bad, it is the regents' own actions.

Karamanos is particularly upset because the press is continually bothering him for an explanation of his vote in firing Milam. Karamanos has continually said that he has a very good reason, but that it was brought to his attention in a personnel session back in January and he can't divulge what goes on in a personnel session. Well, he is apparently wrong about that. According to university counsel Larry Lessly, there is nothing in the law that says he can't tell us what went on. If something terrible about Milam came out, then it is his duty to tell us.

It is imperative that the university community band together and take a stand on this problem immediately. The regents must not be allowed to stifle the free speech of these two administrators now or they very well may try to do it to the rest of us later.

To the Editor

The writing on the walls

I'm writing a book about writings on the walls of in colleges around the United States. I'm trying to get graffiti from 164 colleges in every state in the United States. It will be a serious book — not a joke.

As an incentive to students to submit graffiti, I'm giving out three trophies for first, second and third place to the school newspapers whose students submit the best graffiti. In addition, there will be a \$200 first place award and five \$50 second place awards given to the individuals who send me the best graffiti.

Grffiti must be original and found on bathroom walls.

Please send any good graffiti you see on the bathroom walls you see at your college to: Steve Young, P.O. Box 13411, Sacramento, California 95813.

Steve Young

An irreparable loss

UNR has suffered an irreparable loss with the decision not to renew the contract of Alan Levanthal. Alan worked for the Archeological Survey in the Anthropology Department. He put his energy into this university for the past three years and was sometimes rewarded for his efforts. Most recently he was successful in saving Gatecliff, one of the most important archeological sites in Nevada and the U.S. He was honored by a Senior Citizens group as "best teacher," no doubt due to the enthusiasm with which he approaches any job.

Those who knew Alan will remember him as

dedicated, sincere, wild, compassionate, a little crazy and vibrantly alive—a sharp contrast to the usual mediocre, apathetic and dull elements of this university. UNR will not be the same.

"Kenen Im Iz Liben Im",
Miriam Mandell

Varney's vampire vexation

I read Dennis Myers' letter in last issue's *Sagebrush* letter column, the one with all that nonsense about "Varney" really being a vampire and citing that 1847 book by Thomas Prest as evidence. I want to ask you a question, Mr. Myers: What gives you the right to say those things about my father?

Here I'd hoped that when I came to college the whole sordid succession of insults would cease, since hardly anyone at UNR except most of the faculty can even read, but now I can see the whole thing beginning again: "Hey, Varney, bitten any good necks lately?" "I talked to Prest the other day and he says the new crucifixes just came in, hawhawhaw!" "You want some garlic? chuckle, chuckle." Well, I want to nip this in the bud right now. I'll have you know all this foofaraw is blown up ONE little skirmish a long time back, and Dad personally took care of that 400 years ago: the castle was rebuilt, the church was remodelled at our own expense, and the barmaid's family didn't even press charges. But even today the issue hasn't been settled, and it never will be as long as cheap credulous sensationalists like Myers write these dumb letters. Why, I've a good mind to tell what he's done to my Uncle Lon.

Allen Varney

By the way, Mr. Varney, because of space problems we couldn't run your article. We'll try again next week.

Editor

Sagebrush

THE UNIVERSITY OF NEVADA AT RENO

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DC prices to increase next year

DON LaPLANTE

Food prices in the dining commons and the snack bar will be increased by about 10 percent next year to keep up with rising costs, according to Dick Carr, food service director, and Ed Pine, vice president for business.

Carr and Pine participated in a question-and-answer session with ASUN President Gregory Neuweiler and Sagebrush. Neuweiler invited Sagebrush to participate as part of his program to get information out to the students.

Carr said the problem right now is that the growth of the Reno area is so great that there is a problem in getting cooks and other help. He said that SAGA, the food service company that operates the commons and snack bar under university contract, was in the red about \$80,000 so far this year.

He said the major reason was that salaries were running about \$10,000 a month more than expected. The loss is absorbed by the company, which operates food services at 460 universities and owns a number of restaurant chains.

Pine said he believed the students would be getting a very good deal, even with the increase next year. He said that the cost to students using the dining commons was about 34 cents

below UNLV per day. Pine gave figures that showed the UNR charges were considerably below that charged at almost all universities throughout the west.

Even with the problems this year, the food service program for dorm students will be even more flexible next year. Currently students have the option of buying a 20-meal plan that provides 3 meals a day, Monday through Saturday and two meals on Sunday, or a 15-meal plan or a 10-meal plan. The 15 or 10 meal plans may be used only Monday through Friday.

Next year, students electing the 15 or 10 meal plans will be able to pick any 10 or 15 meals during the week that they wish, Carr said this is designed to give more flexibility to the students.

Carr said the organization was also planning to survey both the users of the dining commons and the snack bar to see what the people want to see improved or changed.

Carr said, however, that it is unlikely that there will be an expansion of the hours of the snack bar. He said that most of the business is between 10 a.m. and 1 p.m. and that after 2 or 2:30 in the afternoon very little money comes in.

He also said there will be improvements for the snack bar after the construction is finished in the area. He said he expects there will be some new flooring and new tables.

Pine said there was always the problem of vandalism in both eating facilities. He said the vandalism reduces the amount of money available for improvements when it must be used to replace current items that are usable.

The health and sanitary conditions of the facilities came up and Carr admitted there had been minor problems, but that he was confident that the facilities would pass any health inspection.

Carr said the construction made it hard to keep the floors looking clean and also that there had been some problems with employees not wearing hair nets or keeping the hair contained.

However, he said he believed that problem had been taken care of and should not be happening now.

One problem that Neuweiler brought up was the activities of the football team in using the Pyramid Lake Room as a football training table.

Carr said that the team did use the

room, but all of the additional costs were charged to the Athletic Department. He said the football players eat the same food as the other students, except for the meat. He said the team provides the meat themselves from the department budget. Carr said the team is charged for the extra servers that are necessary and any other charges that are incurred.

Pine emphasized that the athletic department pays all of its own costs and nothing from this is charged to the other students.

The final problem that was brought up was the waste of food in the dining commons. Carr said he thought there was more waste than at most universities. He said the food service has an all-you-can-eat policy but tries to limit the amount taken at the beginning of the meal. Carr said he prefers to have the students come back rather than take too much and not be able to eat it all. He said one of the reasons for having more waste is that about 70 percent of the persons using the dining commons are male, and that they usually waste more than women.

YWCA sponsors tutor program

MARGARET SKIVOFILAKAS

College students are learning to teach as part of a YWCA tutorial program called Project PERT. UNR and Western Nevada Community College students from 11 classes are receiving college credit for tutoring elementary school students in the three Rs.

"There's a big need for remedial education," said PERT recruiter and publicist Ruth Macartney. Welfare has asked for 300 tutors, which we can't supply at all."

Most kids need the social aspects of education," she said. She added that many of the children are simply not "Most kids need the social aspects of education," she said. She added that many of the children are simply having a problem relating to their teachers and fellow students.

Macartney said, "We have never

had an adverse comment from the parents. I would say we had two [students] on the outside who haven't related to their tutors."

PERT is funded by the Comprehensive Employment and Training Act. However, the program has grown so much that they are looking for additional funding. "We've contacted 39 foundations for funding, but it's too soon for any replies," Macartney said.

The program has expanded since its start in the fall of 1977. Macartney said, "We place our first student on Sept. 19. By the first of the year, we had about 100 students." She added, "We're tutoring about 200 students with about 140 tutors. We were given five schools to start with. That has been extended to eight." The program now works with a lot of handicapped students.

Project PERT is using more than

just college students in this program. They are also utilizing organizations like RSVP and Foster Grandparents. Macartney said that many of the Foster Grandparents have been trained in special education.

The program will not end with the school semester. "We are funded for the summer," she said. The program will be centered at the Glen Duncan School, where volunteers will be supplying free tutoring services during the summer.

The tutors are not limited to teaching the three Rs. they have field trips and can spend their time just talking to their students if they choose.

"It's a really needed service," said Macartney. She added that anyone seeking information about the program should contact her at the Reno YWCA.

Med school third phase almost done

LAUREL D. JACKSON

The third phase of the new 4-year medical school is nearing completion and expected to be ready within the next month. The building cost \$819,000 and is the third of three buildings which comprise the new medical school.

According to Physical Plant Director Brian Whalen, "Money to pay for the building came in the form of a \$700,000 federal grant from the government and an additional \$300,000 in gifts. "The building will contain the audio-visual and administrative end of the medical school."

Unlike the two already completed buildings, Manville and Anderson, the new building has yet to be named. The selection of a name for the building will be left to the Board of Regents.

Anderson, which was phase one of the 4-year medical school, was started in 1970 and completed in 1971 at a cost of \$600,000. Phase two, which is Manville, was started in 1975 and completed in 1976 at a cost of \$1.6 million.

Whalen was reluctant to say if the third phase was the final phase of the project saying, "I'm not sure if they're finished, possibly a fourth phase is in the future which would include another building," adding, "The project is way ahead of schedule and has gone along quite smoothly."

Official opening for the medical school is the fall semester of 1978.

A freshman and sophomore class each consisting of 48 people will be the first students at the school. The first graduating class is planned for June of 1978.

Faculty circulating petition

Faculty members on campus are circulating a petition that questions the delay of pay raises for two administrators by the Board of Regents on Friday.

Both Harry Gianneschi, director of alumni affairs, and Robert Gorrell, academic vice president, had raises delayed in apparent retaliation for their comments supporting UNR President Max Milam, who was fired by the board in February.

Work on the petition began Monday and the petition began circulating Tuesday afternoon. The petition is being circulated by about 20 persons on campus.

Jim Hulse, professor of history and one of the organizers of the petition, said he expects to get the petitions back this afternoon and be forwarded to the administration and the regents. He said he couldn't speculate on the number of faculty members who will sign the petition.

The petition seeks assurance from the board that university employees are not being asked to give up their right to free speech. The petition also expresses concern that there may be punitive action taken against Gorrell and Gianneschi for their statements.

Gorrell and Gianneschi got support also from the ASUN Senate which endorsed a resolution on Wednesday night that will support them. The senate vote was unanimous.

At the meeting, UNR President Joseph Crowley said he hoped the matter of the pay raises for the two could be worked out without any further problems.

"I thing tempers have cooled. I hope everything can be resolved to everyone's satisfaction," Crowley said.

He said in response to a question from one of the senators that he did not feel intimidated by the board's ac-

tion nor did he feel that it would affect his job performance.

"I did not feel intimidated on Friday. I felt disappointed and frustrated, but not intimidated," he said.

The board's action also was denounced by the delegates to the Nevada State Education Association meeting over the weekend. A resolution attacking the board passed unanimously.

The resolution said that the delegates "denounce the recent action and any future attempts by the UNS Board of Regents to withhold financial benefits from any UNS employees as a punitive measure for criticism of the board. We further call upon the members of the board to cease and desist from the use of their positions to make personal and vindictive attacks upon UNS employees."

Presently, both men have been requested by the board at its last meeting to meet with them at a personnel session at the May meeting in Elko.



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Scholarships up again

Students who have received UNR scholarships for the upcoming 1978-79 school year will be notified by letter after May 13. If you are a female senior in the medical science or mines college, you statistically have the highest possibility of receiving an award.

"Each year, the number of scholarships and the total dollar value goes up, and I expect that they will again," remarked Dr. Robert McQueen, chairman of the Scholarship and Prizes Committee.

Almost \$385,000 was given in scholarships for the last academic year. The total number of awards were 1,131, and the average value of each award was \$340.

Well over a thousand forms were turned in from Dec. 15 to March 1, and McQueen stated that their first priority is to validate the academic data on each form.

Before consideration, all high school transcripts must be converted to a similar scale. A 4.0 grade average at UNR is comparable to a 1.0 in some high school systems. According to McQueen, there seems to be a rise in the number of high school applicants, and the board is increasing the average UNR freshman scholarship by \$50.

McQueen feels that his principle role is to "see that the donor's wishes are met." He went on to say that sometimes the award specifications are narrow. The board tries to urge potential donors not to do so, so that the scholarships can be given. "Frequently money has been willed to us, and when I receive the letter it is too late."

One of the reasons that women receive more scholarships is that out of 51 awards which carry a sex stipulation, 49 are reserved for women.

For the last academic school year, the male enrollment at UNR was 57 percent of the student body, but they only received 52 percent of the individual awards. Women were awarded with five more of the awards in proportion to their percentage of the student body—43 percent.

Twenty percent of the students in the four undergraduate classes received scholarships last year. "Seniors, appropriately enough, have always enjoyed a disproportionately larger share of these awards. The largest group, freshman do considerably well considering that many donors direct their scholarships toward high school graduates. Juniors and sophomores share scholarships about equally," stated Dr. McQueen.

Regents approve salaries

DON LaPLANTE

The salaries for university chancellor Donald Baepler, UNR President Joseph Crowley, UNLV President Brock Dixon and DRI President Lloyd Smith will go from \$38,000 to \$42,750 following action by the Board of Regents on Friday.

In addition all four will receive housing, automobile and host allowances. The three presidents will receive \$4,600 for housing, \$3,600 for automobile travel and \$4,000 to entertain visitors and others. Only the host account requires submission of records to receive the money.

Baepler will receive the same \$4,600 housing allowance plus a furnished apartment for his use in Reno. He will receive a \$7,200 automobile allowance plus the host account.

Jack Davis, president of Western Nevada Community College, and Russell Boyer, president of Clark County Community College, will each receive a \$40,000 yearly salary. William Berg, president of Northern Nevada Community College in Elko, will receive \$38,000 a year. All three will receive automobile and host allowances, but no housing money.

The board also approved salary increases for most university administrators, deans, directors and faculty members over the top of the salary schedule.

For many years, the maximum amount university employees could earn was \$38,000, which is 95 percent of the governor's salary. This is provided by state law. However on January 1, the governor's salary will become \$50,000 so the maximum for the university fiscal year that begins July 1 will be \$42,750. The maximum will go to \$47,500 for the 1979-80 fiscal year.

The only two salary increases not passed by the board were proposed for Robert Gorrell, academic vice president, and Harry Gianneschi, director of alumni relations. Gorrell was to go from \$38,000 to the maximum of \$42,750. Gianneschi was due for a 22 percent raise from \$21,507 to \$26,207.

The other vice presidents received raises from the board on the recommen-

dation of President Crowley. Edward L. Pine, vice president for business, will receive a 10.5 percent raise to \$41,994. Richard Dankworth will receive a 6.6 percent increase to \$38,790.

All university administrators and faculty received at least a 6.6 percent cost of living increase. Some faculty and administrators received additional increases for meritorious performance.

However, the highest paid university employees will be in the School of Medical Sciences. In 1977, the state legislature provided an exemption from the salary ceiling for medical doctors at the university.

The highest-paid employee will be Meryl Haber, professor of pathology and director of the division of laboratory medicine. He will receive \$62,894 next year, a 6.6 percent increase.

The second highest paid will be Thomas Scully, dean of the medical school, at \$58,630. There will be six medical faculty paid over \$50,000 a year and three more over the \$42,750 the university president receives. All of these faculty received only the cost-of-living increase.

Although most of the persons receiving the top salaries are administrators or medical faculty, there are some regular faculty at the top echelon.

The highest paid regular faculty member will be E. Maurice Beesley, professor and chairman of mathematics. He was at the \$38,000 maximum and will receive the cost-of-living boost to \$40,508. He has been at UNR since 1940 and chairman since 1945.

He is closely trailed by Thomas Tucker, professor and chairman of educational administration and higher education. Tucker, who has been at UNR since 1955, will receive \$40,311.

There were 45 persons at UNR who had salaries that required board approval. Of the 43 approved by the board, 18 were in the School of Medical Sciences.

The new salaries and percentage increases for the deans and directors at UNR are as follows: Art Baker, dean of the Mackay School of Mines, \$39,168

Continued on page 8

Staying Alive

Bill Brown

Forget about apartments

Have you tried to rent an apartment lately? In case you haven't, don't even think about looking. Reno right now is what may well be called a landowners market. That is, the landowner has the right to pick and choose, impose severe restrictions and gouge his helpless victims for every penny they have. The incursion of the eight major casinos opening by the end of summer and the many new employees support personnel and businesses that these complexes

thus allowing the landowner a sense of obscene security, and the power to break your financial back. In calling fourteen complexes that before accepted pets as a convenience to its renters, none would now consider accepting a "dirty filthy little animal" that was a member of the family. "Quite frankly my man, give it away or you won't ever live here." "What about those living there with pets?" "Oh they are okay. We just don't want anyone new

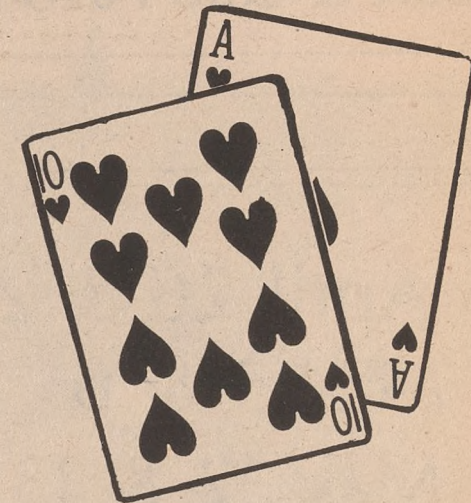


necessitate, and the complete inaptitude and unwillingness of the Reno City Council to face up to their elected responsibilities has created an abhorrent situation reminiscent of the historical accounts of the Klondike or Comstock mining days. The consumer has become the endangered species. His rent is raised astronomically for a hovel that during normal business times would not bring one-third the price. The rental rate of an apartment occupied by a dear friend has recently gone up \$30 in one month and is scheduled for another rise. The value of the apartment has not increased. In fact one may think that exactly the opposite has happened with the lack of maintenance afforded the units. But the list of those wanting to rent has increased. Now for the first time in many years the landowner can smugly look you in the eye and tell you to leave if you're not happy. That empty apartment will be filled in much less time than it would have been just a few short months ago

with animals." Granted, a landowner is well within his rights to dictate what kind of person may rent from him as long as the landowner doesn't violate any federal statutes. But fourteen complexes that do restrict pets is carrying things a bit far. It is almost as though a conspiracy against the consumer were in progress and a type of restrictive monopoly were in the initial stages. The problem is that there isn't any foreseeable end to the renter's dilemma. The city council has neither the ability or intelligence to deal effectively with the housing crisis. Until such things as enough sewage capacity and compassionate, intellectual government are in evidence here in the fastest growing city in the United States, those of us not able to pay thousands of dollars down on a good home are doomed to the sometimes sadistical, almost perverse, whims of the landlords. It makes staying alive just that much more difficult.

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Interviewers from Harolds Club will be on Campus May 2 and 3.

See Ms. Bartley in the Student Employment Office to arrange an appointment, or visit the Harolds Club Personnel Office located at

111 N. Virginia St,
any Monday thru Friday,
9 am to 5 pm.

Study abroad

Take a summer trip

RAY SOTERO

You're just about to finish your first year of Spanish and you don't know if it's "Hola Taco" or "Hola Paco" and you're wondering who's taking the second year for you. Or maybe you're considering whether or not to major or minor in a foreign language.

Whatever reason you may have for wanting to get out of Reno, you can learn more—and have a vacation—by going to summer school in Guadalajara, Mexico.

This is the fourth year the Foreign Languages Department at UNR is sponsoring a program that

porary Mexican novel.

There will also be a class on the politics of Mexico taught by Associate Professor Richard Ganzel from UNR's Political Science Department.

Also, Associate Professor Joseph Metzgar of the university's History Department will be teaching a course on the Hispanic people of the southwestern United States.

Additional information may be obtained from Dr. Gerald Petersen at 784-6055. Petersen is directing the program and said that 22 students from UNR have made reservations to go. He will also travel to Guadalajara as part of the staff.



Photo by Sotero

allows students to complete their first, second or third year of Spanish in two months of summer study, according to Dr. Gerald Petersen, chairman.

A variety of upper-division courses are also available for the eight-week offering as well as for two shorter programs of three and four weeks.

For some concentrated effort and as little as \$375 for the three-week program, \$475 for the four-week offering and \$900 for the eight-week session, you can "habla espanol" with senioritas y camareros.

Prices include room and board with Mexican familie, tuition for up to none transferable credits, instruction by American professors and field trips with local experts as guides.

Prices don't include transportation. However one-way flights aboard Mexicana Airlines from Los Angeles to Guadalajara will be available beginning May 1 for \$65. And bus and train transportation is much less expensive for those willing to exchange time for travel.

Completing an intensive eight-week summer course in a foreign language will be a far cry from what would otherwise be two full semesters of study. For two months you'll eat, drink and sleep Spanish. You'll see the ruins of the Aztecs, perhaps visit sinking Mexico City and shoot more film in one summer than you'd normally use in years.

Besides sharpening your Spanish, you'll come home with a genuine feeling for a unique culture and a sense of accomplishment for stretching your abilities to the limit.

And while you're spending weekends eating fresh fish on the coast or bartering with friendly—yet stubborn—shopkeepers in open-air markets, you'll find out if your friends can have a good time without you.

The eight-week program will be from June 20 to Aug. 16. The four-week session will be from June 20 to July 14. And the three-week workshop is from July 1 to July 21.

Specific course offerings include Spanish-American culture and civilization and the contem-



Periphery

Skydivers soar above Carson City

Students from UNR skydived, some of them for the first time, in Carson City last Sunday, in the culmination of a week of instruction about safety and sky-diving from Bob Davis, president of the university's parachute team.

On the ground the sky-divers expressed their feelings about the jump. William Hall reacted: "I loved it. If you haven't done it, you have to try it."

Al Flangas was the only diver who had to use the second, or reserve, parachute. Flangas said, "I wasn't worried; once you're out, you're ok."

Tyler Regan had complete confidence which he attributed to the instruction program. He explained that diving is

much like underwater weightlessness. "The hardest part is stepping onto the landing gear, holding onto the wing strut, looking down and seeing that there is nothing between you and the ground—except 3,000-plus feet of air."

A first time sky-diver, Steve Reid, exclaimed, "It was wild!" Reid says it was a great experience and not a threat to one's life. Reid added, "I can't wait to go up again."

Nancy Seufferle said, "There is nothing to compare it to." Initially she was scared when the plane began its flight. "But when you get out, there is no turning back," she said.

Generally, the sky-divers felt that they were well-taught and enjoyed themselves.



Photo by Siri

No trespassing!

Regulations to control vandalism and "other incompatible activities" are being formulated for the UNR Whittell Forest and Wildlife Area.

Members of the board of control recently decided to establish a written policy for the area, commonly called Little Valley, after vandalism was discovered on adjacent non-university property this winter.

The control board also agreed to post trespass warnings on the perimeter of Little Valley as well as on the neighboring boundaries of the Catholic Church property where indiscriminate logging was observed this winter.

University staff and students conduct numerous research projects at the wildlife area located in the Carson Range above Washoe Valley about 15 miles south of Reno.

Montesinos speaks

The honorable Vicente Rodriguez Montesinos, consul general of Spain in San Francisco, will speak Tuesday, May 2 at 2 p.m. in the Alan Bible Room of the Getchell Library.

His topic will be "Current Political Developments in Spain." All interested persons are invited to attend.

On the rocks

Mining engineers, civil engineers and seismologists from as far away as the Netherlands will meet in Reno starting April 30 for the 19th U.S. Rock Mechanics Symposium, hosted by UNR Mackay School of Mines.

Underground excavation, hydraulic fracturing, earthquakes and deep mining problems will be discussed during the four-day symposium.

"Rock mechanics creates the joint between the science of geology and the engineering aspects of using geology," said Dr. Arthur Baker III, the dean of

Mackay School of Mines.

"The concern is not just with the rocks but what will happen to them when stress is placed upon them, as when a highway tunnel is put through or an open pit mine is dug."

UNR's school of mines was selected to host the symposium which has drawn over 250 participants from across the country and around the world to the Sahara-Tahoe in Stateline, Nev.

Off to Moscow

UNR's Orienteering Club travels to Moscow, Idaho, on Friday for north-west regional competition.

Winners at Idaho will go on to compete nationwide later in the season.

Teams from several states will be represented. The meet will be conducted in the Deary-Bovill area. This area is situated in a forested area interspersed with high mountain meadows, numerous creeks and intermittent streams. The mean elevation is approximately 3,000 feet.

Federal decisions

An opportunity to observe the Federal decision-making process firsthand is being offered to undergraduate and graduate students by the Federal Forum in Washington, D.C.

Three two-week sessions will bring the participants into active contact with those who create and influence national policy through question-and-answer seminars, visits to various Federal institutions and discussion groups.

Three semester hours of undergraduate or graduate credit are offered by the University of Virginia's School of Continuing Education for satisfactory completion of course requirements.

Class dates for the 1978 federal forum are: class I, June 18-July 1; class II, July 2-15; and class III, July 16-29. Tuition for these two weeks (including accommodations in a leading Washington area hotel) is \$400, plus a \$90 fee should the option for course credit be taken.

For further information, please write the Federal Forum, Box 19084, Washington, D.C., 20036.

Grad portraits

A portrait-taking session for graduating students will be held in front of Getchell Library at 10 a.m., April 29.

A campus representative from the nation's leading professional color laboratory will be taking the portraits at a cost of \$6 per student. This includes two 5x7 color prints and four 2½x3½ wallet size color prints. The fee must be paid at the time the photograph is taken, with photographs to be delivered in about two to three weeks.

New standards

A complete set of the 1978 American Society for Testing and Materials Standards will be available in the UNR Engineering Library this year for the first time since 1969.

The ASTM compiles the voluntary consensus standards to be used worldwide by engineers, scientists, purchasing agents and others to help assure optimum utilization of engineering materials and systems.

As a reference work which is in heavy demand by students, faculty and professional engineers, the ASTM Standards will be open for public use, but will not circulate outside the library.

Not for Africans only

Fifty students have formed a campus organization called the United African Students of UNR. The president of the group, Oben Ayuk, said that a pending ASUN senate decision will allow the group to become a "legal" campus organization within the week.

Ayuk stated that writing a constitution, ratifying it, completing necessary forms and gaining senate approval was a lot of work, but since he followed the authorized procedure to form an organization, Ayuk feels that the group will be a success.

The purpose of the United African Students (UAS) is to tell people from

other parts of the world about Africa. Ayuk emphasizes, "The group's name should not mislead any potential members to think that the organization is only open to Africans."

To accomplish the group's goal, the UAS created two councils. The academic council deals with educational matters, while the social council plans recreational activities.

Ayuk and the UAS want African and American students to get together and learn from each other.

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Salaries increased

Continued from page 4

(6.6); Roberta Barnes, dean of students, \$32,742 (11.8); Dale Bohmont, dean of the College of Agriculture, \$40,508 (6.6).

Vera Brand, dean of the Orvis School of Nursing, \$38,412 (6.6); Charles Breese, dean of the College of Engineering, \$39,168 (6.6); Edmund Cain, dean of the College of Education, \$40,508 (6.6); Richard Hughs, dean of the College of Business Administration, \$40,198 (8.6).

Donald Jessup, director of Institutional Planning and Budgeting, \$34,354 (6.6); Harold Morehouse, director of the library, \$35,010 (7.8); John Nellor, dean of the Graduate School, \$40,118 (7.7); Jack Shirley, director of admissions and records, \$36,144 (6.6); Rebecca Stafford, dean of the College of Arts and Science, \$38,412 (15.7); Harry J. Wolf, affirmative action officer, \$28,341 (6.6).

The two deans receiving the highest percentage increases were Stafford and Barnes. Stafford has been dean for a year and is apparently being rewarded for what many consider the strides that have been made.

There are eight faculty members who are receiving more than the top of the salary schedule which is \$39,169 for "A" contract faculty and \$32,640 for those on a "B" contract. Although Beesley and Tucker receive the most, they are on "A" contracts which require 12 months of service. This is the same kind of contract that all administrators and the medical faculty are working under.

However, six faculty members at UNR and two at UNLV are on "B" contracts and earn over the schedule. While these are considered full-time obligations to university service, the faculty members are only required to spend the academic year on campus. "B" contract faculty are expected to do research and service during the summer, but if they teach summer school they will receive extra compensation.

Of the six on "B" contracts, three are in the College of Engineering and the other three are in the College of Arts and Science. All six are between \$33,000 and \$34,000 a year.

The three engineering faculty are James Anderson, mechanical engineering; John Bonnell, civil engineering; and Robert Manhart, electrical engineering. In arts and science, the faculty are George Gamble and William Scott, physics, and Carl Backman, sociology.

In other divisions of the university, there were exactly the same number total who required approval as at UNR alone. This is attributable to the medical school faculty.

There were 15 persons from the community college division who had salaries requiring approval. Most were administrators in the \$20,000-\$30,000 range. Only three of the 15 exceeded \$30,000.

The Desert Research Institute had nine salaries requiring approval. These administrators were making between \$30,000 and \$40,000.

Senate vote supports Gianneschi, Gorrell

DON LaPLANTE

The ASUN Senate voted to give its support to Harry Gianneschi, director of alumni relations, and Robert Gorrell, academic vice president. Both administrators were denied pay raises by the Board of Regents last Friday in apparent retaliation for their comments about the board's action in firing UNR President Max Milam in February.

The senate vote came Wednesday night on a proposal to draw up a resolution supporting the two men. The formal resolution will be voted on next week.

The vote came with UNR President Joseph Crowley in attendance at the meeting. Crowley was asked by ASUN President Gregory Neuweiler if it would be appropriate for the senate to pass a statement in support of the two men. Crowley told the group he did not want to tell them what action to take, but that he could see no harm from a resolution of support, if the senate wished to do so.

Crowley had asked to attend the meeting in order to answer questions of any subject and to get to know the student leaders. Crowley said he hoped to attend the meetings and be available to answer questions perhaps once a month. The meeting with the senate on Wednesday was followed on Thursday with an informal lunch with the senators and executive officers.

In other business, the senate approved the appointment of Kim Rowe, a senior in business and former activities vice president, as the coordinator of the legal services program that will go into effect in the fall. The program will provide students information packets on legal problems and will refer students with more complex

problems to attorneys who have offered an hour's free consultation time.

In its first turn-down of the year, the senate rejected a proposed theme for homecoming. The theme developed by a committee of alumni and students was "You've Come A Long Way Baby." The theme had been approved by the Activities Board earlier in the evening, but only after being assured that it could be changed later.

The senate preferred to try to come up with something better and unanimously voted to not approve the slogan. Dave Ritch, vice president of activities, told the senate that if they did not like the slogan they should start thinking of one, since one will be needed during the summer.

The appointments of editors and managers for publications for next year was approved with no objections or discussion from the senate. Steve Martarano will be the new Sagebrush editor and Sherry Humphries the Artemesia editor. The publications business manager will be Ron McDowell, a junior in business, and Debbie Bryson, a sophomore in journalism, will be the advertising manager.

The action of the Publications Board on Tuesday to open filing for a Brushfire editor until May 10 was also approved. The board has scheduled a meeting for May 11 to pick the editor.

An allocation of \$259.20 to the Horseshow Club by the Finance Control Board also received approval.

The final senate meeting of the school year will be held Wednesday night at 7 in the lounge of the Jot Travis Union. The next meeting after that will be the summer meeting, scheduled for Friday, July 14.

More Periphery

Baepler a guest

Donald H. Baepler, chancellor of the University of Nevada System, will be a special guest Sunday, April 30, when the 13-member Whittell Forest and Wildlife Area Board of Control visits Little Valley, the school's outdoor research area.

Baepler, who is an ornithologist, will be accompanied by Ray Evans, UNR summer research scientist who has been doing studies on Little Valley birds for several years.

Little Valley, overlooking Washoe Valley, lies in the Carson Range about 15 miles south of Reno.

Language awards

The Department of Foreign Languages and Literature Awards Program for outstanding students will be held Tuesday, May 2 at 4 p.m. in the auditorium of Scrugham Engineering-Mines Building.

CJ scholarships

Four UNR criminal justice students have been named recipients of Brodhead Memorial Scholarships.

They are: seniors, Kelley Bradshaw of Caliente and Terri Steik of Reno and juniors, Arnold Hafford and Linda Whitmire, both of Reno.

The three were the only 1978 applicants for the funding, which is made available annually to criminal justice students.

Capt. Ken Pulver of the Reno Police Department, a scholarship selection committee member, said the four scholarships total \$2,350. Students will use the funds during the 1978-79 academic year.

The Brodhead Memorial scholarships have been given since 1972 to at least 15 UNR students in memory of William Brodhead, former assistant chief of police, who served on the city force 25 years and gave extensive time to youth activities.



Photog Who's Who

Frank Brian Murtha, UNR photographer and photo lab technician, has been named to the 1978 edition of Who's Who in the West. This is his second year for the honor.

Murtha joined the photo lab in UNR's Audio Visual Services in 1973. Prior to that he worked 20 years as a photographer for Reno's Harolds Club, becoming chief of photography in 1960.

Music with meals

Country blue-grass music was the unexpected main course at the UNR dining commons between 12:30 and 3 p.m. Tuesday.

"High In the Saddle" delivered the music as part of UNR's Mackay Week festivities. The band was forced to relocate the concert because of a drizzling rain and gusty winds in Evans Park, the originally scheduled concert site.

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Nurses travel

Two Orvis School of Nursing juniors will travel to St. Louis, Mo., on April 29 to attend a national Student Nursing Association meeting.

Tom Danzinger and Sandra Botthof were chosen from Orvis' Student Nursing Association to represent the school at the meeting.

In St. Louis they will listen to keynote speakers, attend lectures on topics dealing with nursing and participate in the election of National Student Nursing Association officers.



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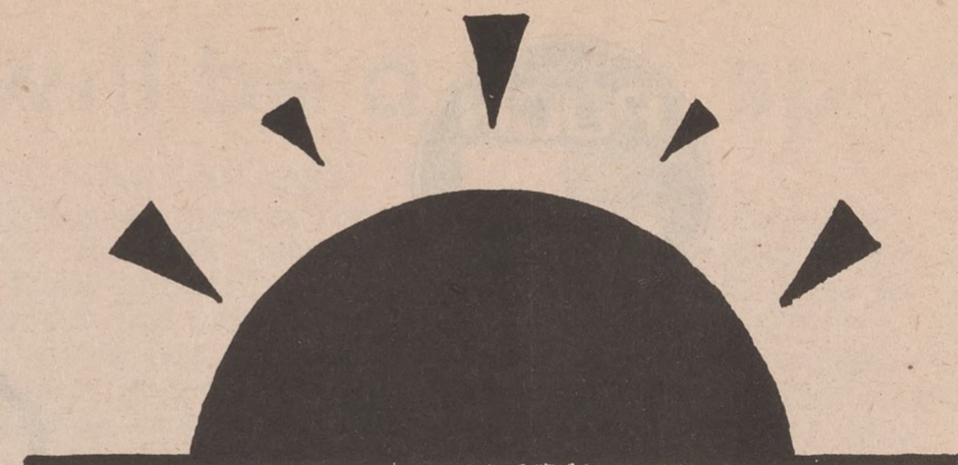
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4 - MORTADELLA, SALAMI, CHEESE	1.40	2.15
5 - CAPACOLLO, HAM, CHEESE	1.60	2.40
6 - PRESSED HAM, SALAMI, CHEESE	1.30	2.00
7 - ROAST BEEF	1.95	2.80
8 - ROAST TURKEY	1.75	2.65
9 - PASTRAMI	1.75	2.65
10 - PEPPERONI	1.60	2.40
11 - HAM & CHEESE	1.40	2.15
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International Workers Day celebrated

A program to celebrate International Workers Day, or Mayday, has been planned for UNR on Monday by the Students for the Critical Study of Social Issues.

Highlighting the program will be a speech by Stan Weir, associate editor of "Radical America," on "Work Cultures as Weapons Systems." The speech will begin at 7:30 p.m. in room 101 of the Scrugham Engineering and Mines Building.

For 25 years Weir was a merchant sailor, auto worker, teamster and longshoreman. He has been an active unionist, organizer, "opponentist" and elected leader. He was an associate professor at the University of Illinois at Urbana for eight years and is the author of the forthcoming "On the Docks: A Study of the Workculture of San Francisco Longshoremen."

Other Mayday events include a picnic on the Quad at Noon, a showing of the film "The Inheritance" about the early history of the American labor movement at 2 p.m. in the Thompson Student Services Center auditorium and a speakers reception at 4:30 p.m. in the East-West Room of the Jot Travis Student Union.

According to the organizers, Mayday is set aside to recognize the international character of labor because of the international character of business and to support the reaffirmation of the solidarity of workers



Textile strike, Gastonia, N.C., 1929. Photo by Wide World.

throughout the world in their struggle for justice and self-determination.

The day started in 1884 with a call for a general strike in support of the concept of the eight-hour workday. In that year a forerunner of the American Federation of Labor passed a resolution: "Resolved by the Federation of Organized Trades and Labor Unions of the United States and Canada, that eight hours shall constitute a legal day's labor from May 1st 1886, and that we recommend to labor organizations throughout their jurisdiction that they so direct their laws to conform to this resolution by the time named."

A nationwide strike of an estimated 185,000 workers followed and led to violence when strikers at the McCormick Reaper Works in Chicago were fired upon on May 3. A day later seven policemen and four workers were killed by a bomb thrown into Haymarket Square. Four leaders of the strike were convicted and hung for conspiring with the unknown person who threw the bomb.

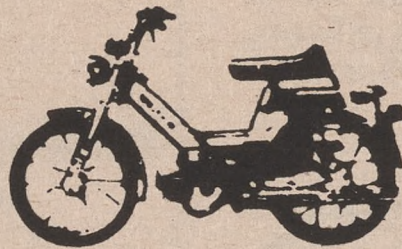
In 1889 the Second International meeting in Paris proclaimed May 1 International Workers Day at the urging of the American delegation. In the United States the day is officially celebrated as Law Day, although it is still known as Mayday in many parts of the world.



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Sports



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Tennis successful despite its obscurity

Tennis at UNR is one of the most successful sports. It is also one of the most obscure.

The fact that tennis is a widely used form of exercise for the UNR community does not help attendance at most intercollegiate matches here. Nevertheless, with one match remaining on the 1978 schedule, the team has a very impressive 30-4 record. That is easily the best percentage of any intercollegiate sport at UNR.

"I'm really pleased with the way things have been going for us," Coach Bob Fairman said Wednesday. "I'd say that this has been our best season since I've been here and that's even though four of our six starters are freshmen."

That's a strong statement to make. Fairman first began coaching tennis at UNR in 1947. He was here for three years and then quit to devote all his time to a business he owned. He returned eight years ago and has compiled a 153-27 dual match win-loss mark, a winning percentage of .850.

The team, a member of the Division I WCAC, has lost only to UC-Berkeley, University of Idaho, Fresno State and the University of Washington. UNR is not ranked, however. To be ranked they would have to play at least eight schools in the top 20 which the Pack has not done. One team in UNR's conference, Pepperdine, is ranked seventh in the nation. UNR will meet them May 5-7 in the conference tournament at St. Mary's.

Although Fairman is unable to give

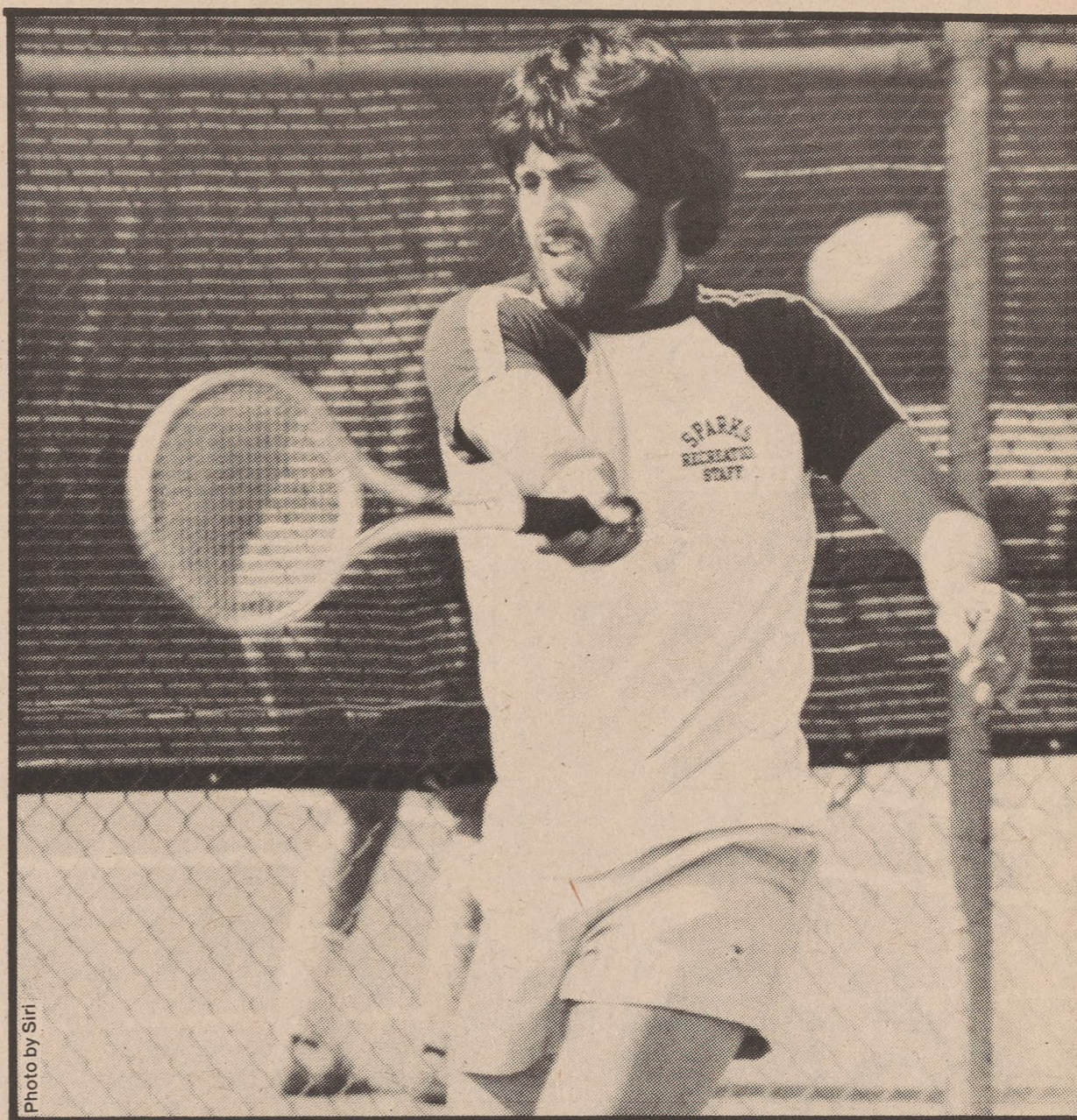
out any full-ride scholarships, he does have available five out-of-state tuition waivers and four in-state. "We aren't able to recruit along the same lines as the schools that can give out full-rides," Fairman said. "But I receive at least 45 letters a year from athletes wishing to play tennis for us. We have to take players that aren't up to the quality the large schools are getting and then mold them into excellent ones."

Fairman's official title is "tennis coordinator" which means he is indirectly in charge of the women's tennis program also. The women's actual coach is Elaine Deller and her team is having a fine season with a current 12-2 mark.

The tennis schedule is a grueling one. The men's team is engaged in its heaviest match load to date. After the final match Friday against Davis, the Pack will have played 35 times. And many of those matches are what Fairman calls "double-headers," where his team will play a match in the morning and another one that afternoon.

The team should be a national contender next year. Not one player on the squad is graduating and Fairman says there are at least two topnotch recruits lined up. It should be a great year.

"Tennis is one of the great individual games," Fairman said. "All the players live and travel together so the camaraderie on the team is great. They've been practicing hard since September; they deserve all the support they get."



UNR's top player, Brian McQuown, practiced yesterday in preparation for the team's final match today.

It looks like wrestling will be a UNR sport

STEVE MARTARANO

In an action that came as a surprise to no one, the UNR Intercollegiate Athletic Board yesterday unanimously recommended that wrestling be added as an intercollegiate sport at UNR within the next two academic years.

The decision came after wrestling committee chairman Kevin Melcher had compiled an extensive survey with the local high school wrestling coaches. According to Melcher, the subcommittee received 100 percent response with all responses being very positive towards starting a program at UNR.

According to athletic Director Dick Trachok, it will take about \$13,000 operating costs to get wrestling started. That's not including coaches salaries or scholarships. After that, it was estimated it would take around \$10,000 a year to keep it going.

"Everybody's in favor of wrestling," Trachok said. "We always thought it would be a good idea. There was just a lot of circumstances when we cut it out in 1972 that are pretty much solved now. Like the high school program is better, the Lombardi Recreation Building was built in 1975 and there are now more funds available."

Also, according to Trachok, wrestling has the potential to be a revenue producing sport, possibly enough to pay its own way which no other sport on this campus does. "We assume everything will continue to grow."

The recommendation is now on acting President Joseph Crowley's desk. His signing of the paper will put the program in effect.

Other meeting notes . . . According to UNR Athletics Business Manager

Tom Reed, attendance in the two major sports jumped considerably this year. Football shows an increase of 14,500 while basketball rose 31,000. The UNR women's golf program is in trouble. Only one woman is participating and prospects for next season are not much brighter. Robert Shriver and the UNR Sports Information office will be under the direction of Executive Booster coordinator Clayt Rabedeaux next year. According to Trachok, this is because many send-outs now conflict and the joining of the two will help things run more smoothly.

A Helicopter signs

RON ELLIS

The Wolf Pack basketball team will be using a helicopter next season in hopes that it will help carry the team to a national championship.

The helicopter referred to is Thaxter "Helicopter" Arterberry who signed a national letter-of-intent Wednesday to attend UNR.

The 6-foot-4-inch swingman from Mission High School in San Francisco averaged 24 points and nine rebounds last season and was named to the 12th team All-American squad.

According to assistant coach George Kaslauskas, Arterberry was the top player in the San Francisco area and was recruited by USC, Arizona State and West Texas State.

"He is a spectacular player, a real blue-chipper. He has a 38-inch vertical leap and slam dunks are his specialty. He reminds me a lot of David Thompson," said Kaslauskas.

Two other standout players were already committed to UNR: Alvin Alexander, 6-foot-6-inch forward from Lincoln Trail Junior College in Illinois, and Ricky Keel, a 6-foot-2-inch guard from Washington High School in Cedar Rapids, Iowa.

Alexander averaged 18 points and 12 rebounds this past season and is a former all-city Detroit player in high school. He and Micheal "Fly" Gray were teammates at Lincoln Trail in 1976-77.

"The inside game is his strength, so he will compete for the strong forward position," said Kaslauskas. "He is a real physical specimen."

Keel, a lefthander, led his team to a third-place finish and was named first team all-state in Iowa during his senior year. He shot 58 percent from the field and 82 percent from the free throw line to average 28 points per game.

"He is a tremendous shooter and will give the team depth at the guard position we need," said Kaslauskas.

Keel chose UNR over such powerhouse schools as Kansas State, Pittsburgh, Iowa and Iowa State.

Nevada has two scholarships remaining, and according to Kaslauskas, have four players which they are recruiting heavily:

—Everett "Highway" Jefferson, 6'6" forward from Navarro Junior College in Texas.

—Sammy Ellis, 6'7" forward from Middle Georgia Junior College.

—Chick Lyles, 6'4" swingman from Niagra Community College in New York.

—Dennis Still, 6'8" forward-center prep star from New Jersey.

"If we sign any two of these players, we will have reached our recruiting goals," said Kaslauskas. "Scoring from the forward position, bench strength at guard and a substitute for Edgar Jones when he gets into foul trouble."

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1978

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Insider

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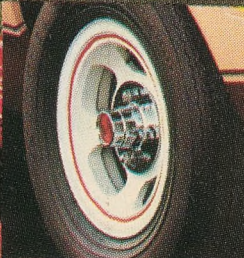
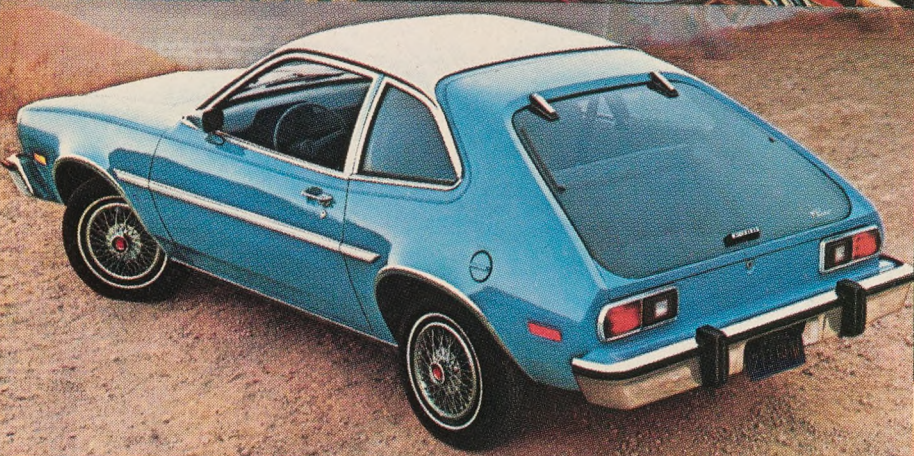
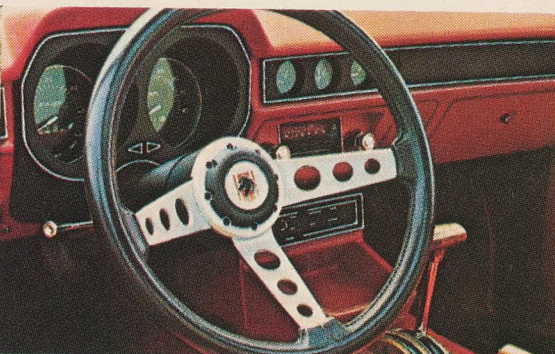
**Music Comes Alive:
The Seventies' Sounds**

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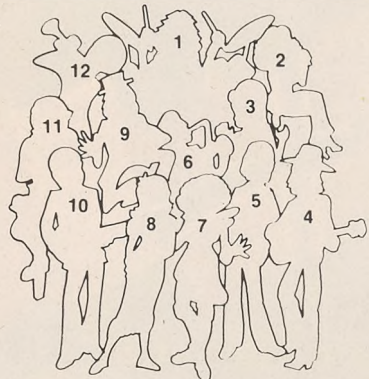
Music Comes Alive: The Seventies' Sounds celebrates the excitement of music today—and provides an entertaining guide to the variety of popular sounds.

"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 Kiss' Peter Criss
- 2 Dolly Parton
- 3 Stevie Wonder
- 4 Waylon Jennings
- 5 Paul McCartney
- 6 Edgar Winter
- 7 Patti LaBelle
- 8 Linda Ronstadt
- 9 Rod Stewart
- 10 George Benson
- 11 Elton John
- 12 Miles 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 (Miles Davis); Bonnie Lippel—page 7 (Linda Ronstadt); Ron Pownall—pages 3, 10 (Aerosmith), 11 (Joni Mitchell, Bruce Springsteen), 18-20; Neal Preston—page 6 (Steely 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-



by DAVID EPSTEIN

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.

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*

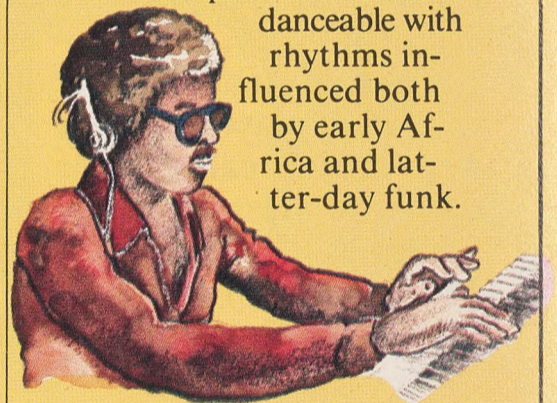


The Songbird

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

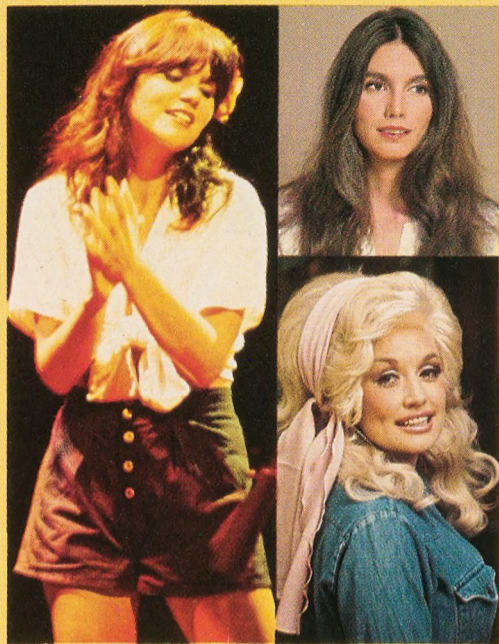


danceable with rhythms influenced both by early Africa and latter-day funk.

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 LP 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*.

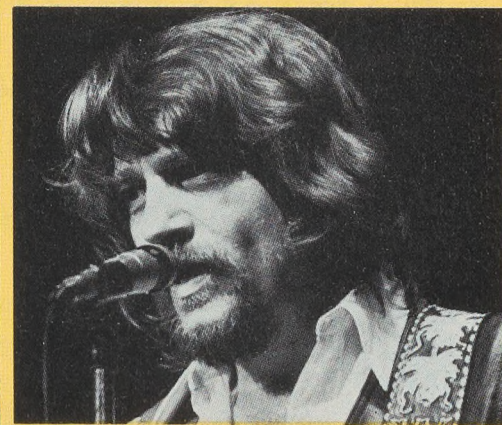
The successful sounds of these "newcomers" have not gone unnoticed by traditional country performers. Bluegrass king Earl Scruggs gained new fans by opening his acoustic band to electric instruments and strong rock rhythms. Nashville's Loretta Lynn opened the door for mass acceptance of the country singer, 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

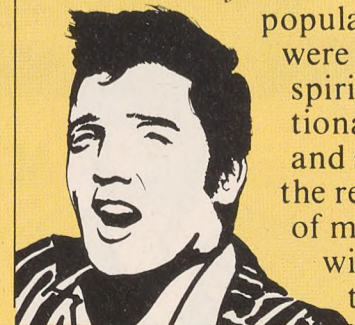
Waylon Jennings was a standard country singer until he bucked the Nashville establishment and crossed over into the pop music mainstream. He grew a beard, made his songs more thoughtful, and in the process founded an "outlaw" contingent of progressive country performers including Austin-based Willie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

Laid-Back Sound

Until his recent hit, "Margaritaville," 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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DISCO



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



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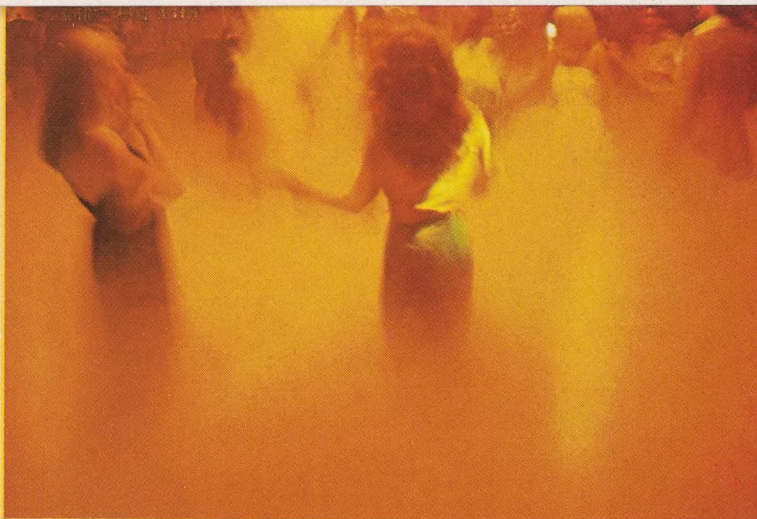
The Big Comeback

Disco's biggest success is also the decade's big comeback story: The Bee Gees. The high British harmonies of the Brothers Gibb ended one gold album in the late '60s, then fell from hit status. The Australian trio came back in the mid-Seventies with a disco passion and a string of gold-selling dance tunes: "You Should Be Dancing," "Night Fever," 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 performed six of the movie's hit songs. The soundtrack album broke the 11-month stranglehold that Led Zeppelin's *Rumours* had on the Number One spot.

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: "Lowdown," "It's Over," "What Can I Say" and "Lido Shuffle."



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*

Notes

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 pre-

view of the Seventies: simple beat, simple lyrics, simply frenzied.



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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 pre-

view 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.

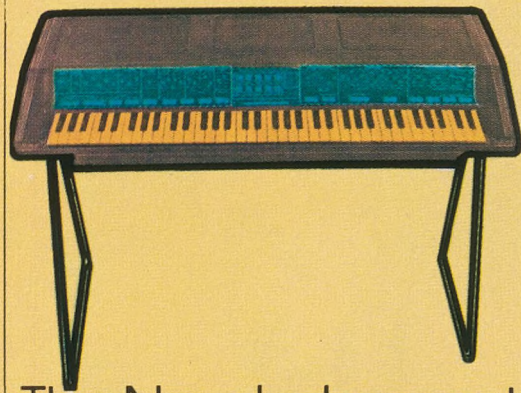
What's in the future? New instruments and even better sound, for starters. Laser technology, computer systems and video discs may turn conventional stereos into dinosaurs. Instead, TV/stereo hookups will use hologram lasers to bring lifelike performers into your own home in 3-D realism. And you thought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

INNERTUNES



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."

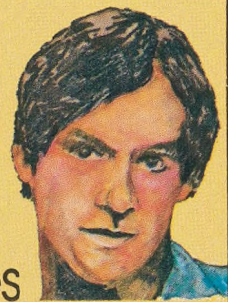
Listeners are touched not only by the pain in new songs, but also by the flash of recognition. We've been there also. The songs deal with conflicts and ambiguities we've all faced in the Seventies: love, loneliness, freedom and fear. Judging by our personal response to the Seventies' songwriters, Wolfe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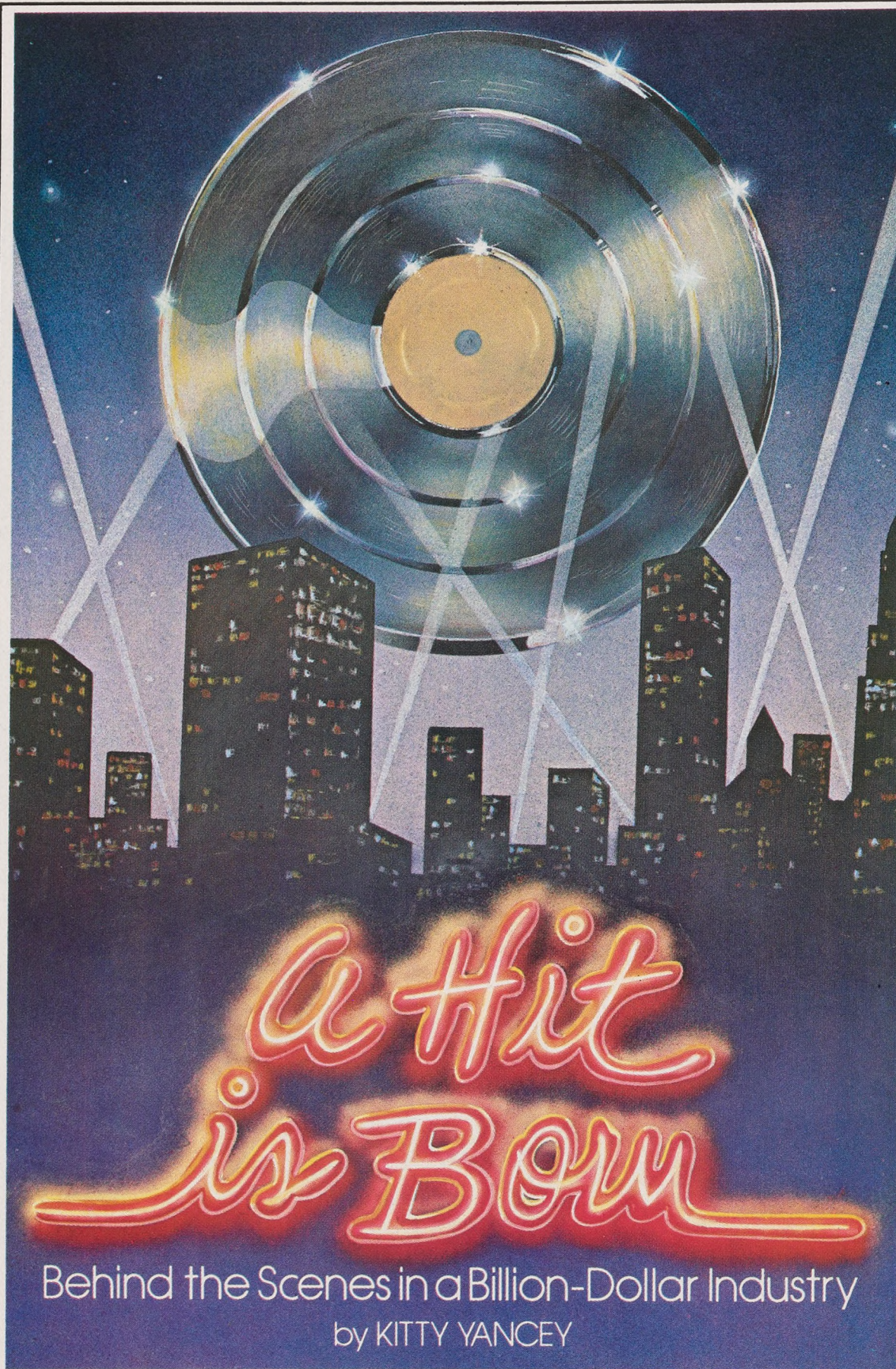
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FORD DIVISION



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

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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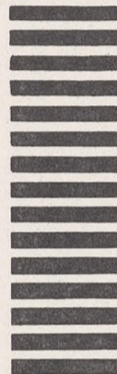
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in the Northeast include Sears' and Penney's stores. "You really have to know your market area. A group like the Amazing Rhythm Aces may sell big in Tennessee because they're 'hometown boys,' while a group like Aerosmith sells better in the Northeast 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 "buy" a hit?

Promotion personnel concentrate on a few records handpicked by company buys advertiser and trade magazine radio commercials and appearances for the artist, and press parties for influential broadcasters.

"Promo is the heart of a company," says one record director. "Promo men are the songs they're told to push whether they like them or not. They've got to do all they can to 'make them come home' (make them don't, their jobs are on the line).

It's hard to tell exactly how much is spent to promote a record. Record companies want to persuade industry insiders call the "hit": they prefer for products that the record climbed the charts on its own.

One of the most costly 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

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

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 yes no
- If you see another issue of *Insider*, will you want to read it?
 yes no don't really care
- What did you like most about *Insider*?

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- What kinds of topics would you like to see covered in *Insider* in the future?

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.

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.

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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 "quadraphonic 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," "Good-bye 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, *JT*, was one of the top-selling LP's 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 act, 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.

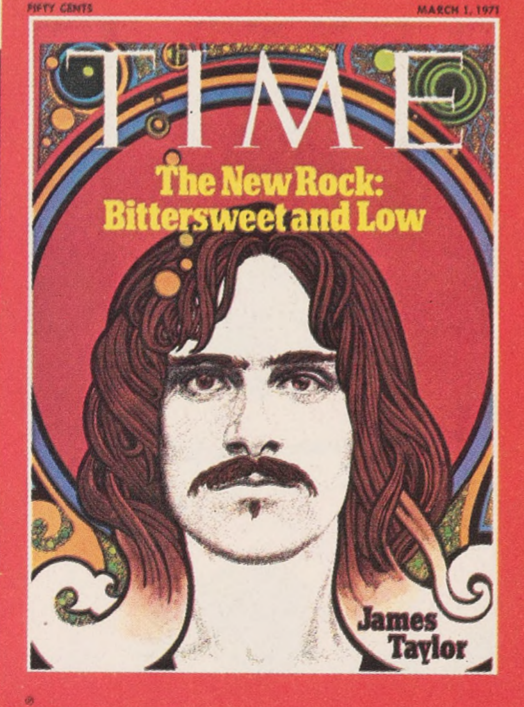
**February 14, 1974:
Bob Dylan Brings
It All Back Home—Again**

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*.

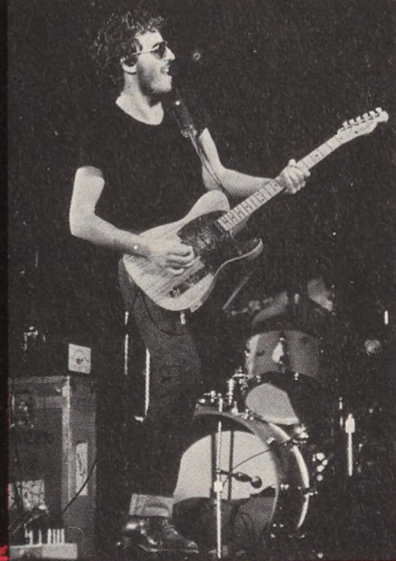
**April 10, 1974:
Bruce Springsteen
Declared Rock's Future**

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

Roger Daltrey



Rod Stewart



Bruce Springsteen

David Bowie



Alice Cooper

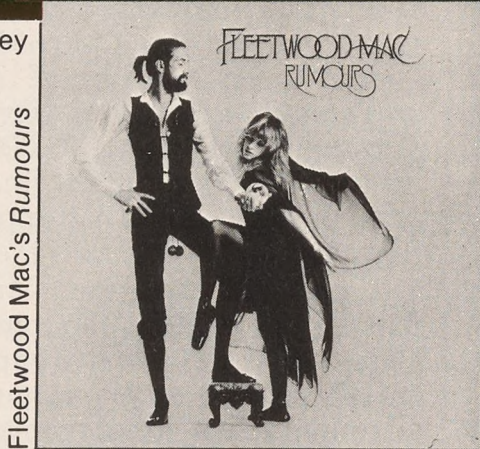


Bob Dylan and The Band

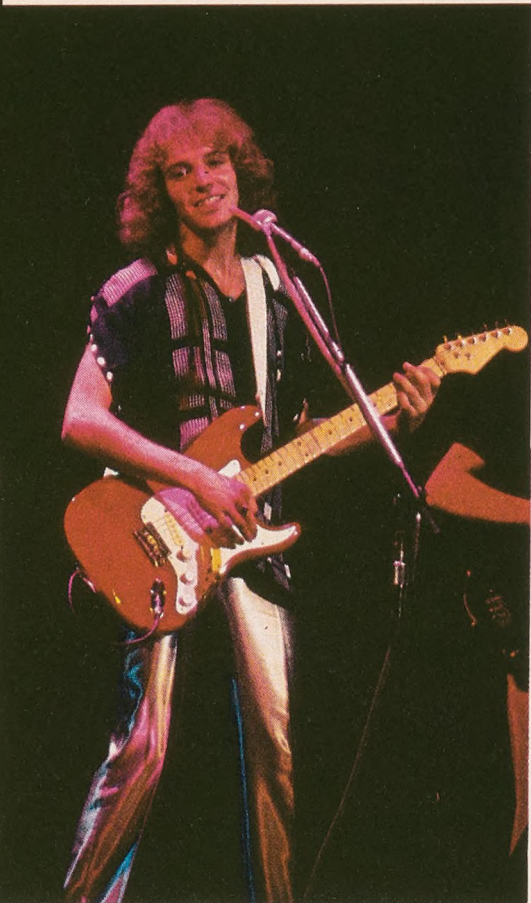
Elton John



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.

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-Furay 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!

Lake & Palmer, and the classical-rock movement. It was a costly mistake.

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 cult. 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 passé?

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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