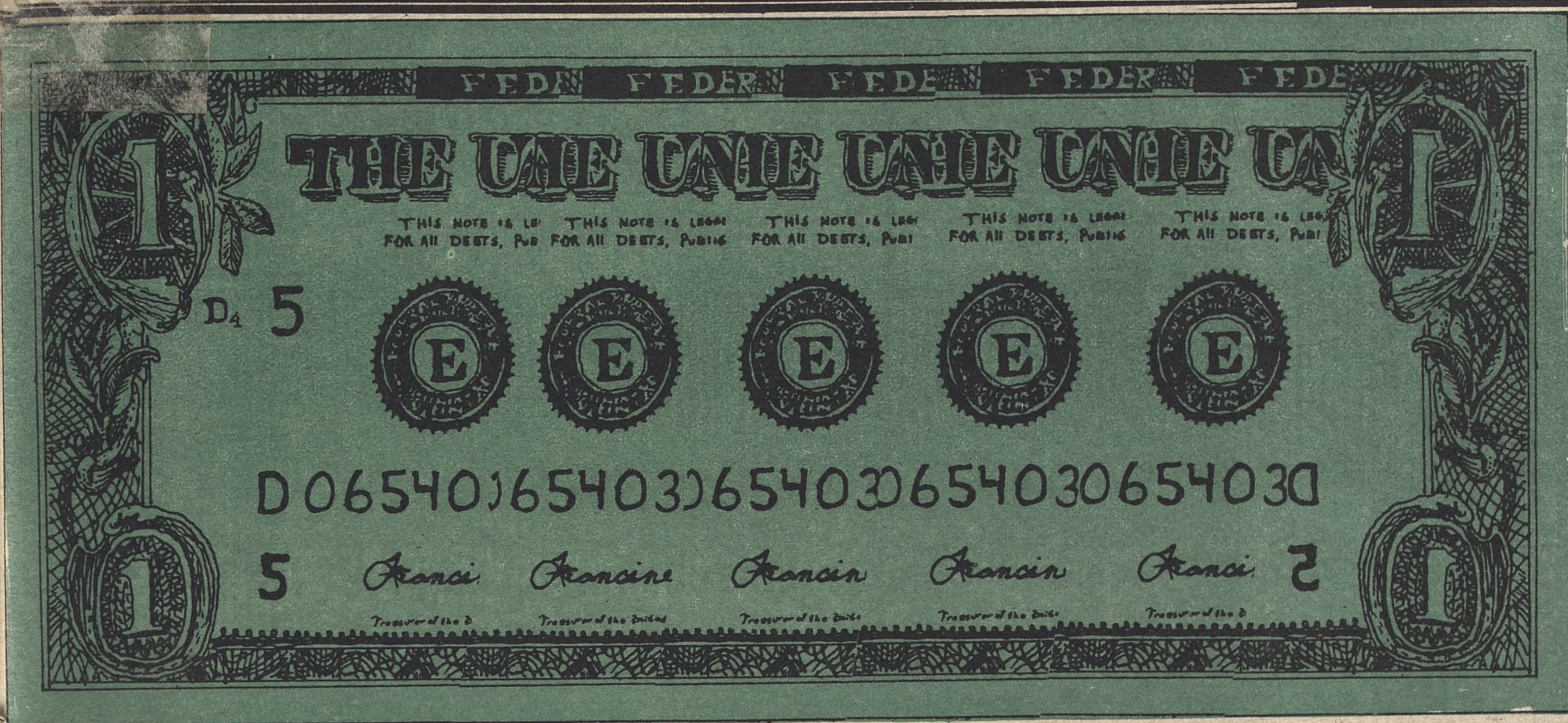


the tiger

Vol. 71, No. 24

Clemson University

April 21, 1978



State funding expected to cut Clemson short

By Leslie McMahon
News Editor

With the state budget scheduled to go before the South Carolina Senate next week, the possibility of a student fee raise at Clemson is still in question.

According to Clemson President R. C. Edwards, the administration should receive word on the university's financial situation "conservatively within a month." The 1977-78 fiscal year will end in six weeks.

The state House of Representatives debated the budget last week and should have the final vote by Friday, April 21.

Edwards commented on the proposed budget as it stood earlier this week and said, "Looking at the budget as we have it here, barring some change that I have no way of speculating on, we are scheduled to get \$30,478,326.

"This is \$8 million more than we received last year. With inflation and other factors, we will have to absorb a larger money difference. The way it stands, we will have fewer dollars to work with."

The figure quoted by Edwards is the budget recommended by the state ways and Means Committee. The committee's recommendation exceeds that of the Budget and Control Board by \$400,000. The larger figure includes additional equipment monies which, according to Edwards, are greatly needed.

After the budget leaves the house, it will be introduced into the Senate. The Senate will make its decision on the issue, and the differences between the two legislative bodies will be reconciled before the budget is sent to the governor.

By law, the house cannot adopt an ap-

propriations bill that is out of balance. According to Edwards, this has imposed a limitation on the house because the estimates for the acceptable balance were arrived at over a year ago.

"I'm hopeful that if the economy continues to grow, it may be possible that some funds may become available," he said. "The rate of the economy this year has exceeded the projections made a year ago."

Edwards pointed out the possibility of the updated figures being available to the Senate when it begins its deliberation on the budget, freeing more money for appropriations.

Another issue involved in the appropriations process is the policy that the allotments cannot exceed 95 per cent of the total budget. This provides an additional 5 per cent of the budget to be put in a reserve fund.

"The governor (James B. Edwards) has been quoted as saying that he would veto the bill if the reserve is tapped," said President Edwards. "By the time the house is through with the bill, it may determine that it wants to tap the reserve fund. However, it is conceivable that surplus funds will become available, so the reserve will not be tapped."

With the issue of the 1978-79 budget unreconciled, the administration is incapable of assuring that student fees will not be raised.

Edwards pointed out the fact that the two major sources of revenue for the university are state appropriations and student fees. With students paying \$2 million more than they were two years ago, Edwards expressed his concern for raising the fees again.

"When we know what the house and Senate are going to do, we will know what we have to do. I can give a positive assurance that there will be no increase in student fees that we can possibly avoid," he stated.

Assuring that students will be notified immediately of a raise in fees, Edwards explained the earlier notification that was possible last year.

"Last year, the appropriations bill mov-

ed forward more quickly than it has this year. Also, the process includes more variables, such as the reserve fund, this year.

"Last year, at the end of February, we could make a realistic projection of what would be available to us. We also knew that there was no possibility of surplus funds being available. We knew that if we were to put a budget together, we would have to tax the students."

Faculty Senate probes low salaries for professors

By Steve Matthews
Editor in Chief

Faculty Senate unanimously voted to investigate low salaries for Clemson professors and established an ad hoc committee to probe the matter.

In its Tuesday action, the Senate was responding to a preliminary report that showed that Clemson's pay scales are as much as 18 per cent below that of Atlantic Coast Conference schools and 12 per cent below that of the national average.

Senate passed a resolution saying, in part, "Continuation of this situation will inevitably lead to a degradation of the quality of the Clemson faculty."

The Senate also considered a group of student-sponsored academic proposals that are being considered by the Undergraduate Council.

Although most of the proposals were voted down, the faculty body strongly sup-

ported a proposal to make the Student Senate president a voting member of the top-level Education Council. Presently, the Faculty Senate head is a member of the body.

The senate voted to disapprove of the "Redeemable F" proposal, which would allow freshmen to retake courses and remove grades of "F" from their transcripts. The "Redeemable F" policy was recently rescinded by the administration.

The Senate supported a shorter time period for withdrawal from classes. It strongly opposed a student move to abolish class attendance requirements. The Senate also voted "no" to a proposal to allow individual professors to reschedule final exams.

The Senate opposed a proposal allowing

(Continued to page 3.)

Courses to focus on lower levels

By Susie Pringle
News Writer

Summer school enrollment is expected to exceed 7,000 this year, according to Claud Green, dean of undergraduate studies.

"The largest enrollment during the summer usually occurs in the area of education, because many public school teachers take graduate courses during the summer," stated Green.

Liberal arts and science courses on the freshman and sophomore levels constitute the bulk of undergraduate courses offered. Chemistry, history, and math courses are the highest in demand during the summer sessions.

Although enrollment is increasing, the percentage of credit hours offered is as low as that of any major college in South Carolina. This percentage is based on a comparison of the number of credit hours produced during the summer and the number produced during the regular academic year.

According to Green, this low rating results because Clemson offers very few courses that are not demanding. "Our academic standards are as high during the summer as during the regular academic year," he explained.

"Because the academic standards are not any lower during the summer, students are taking fewer credit hours in summer school." The fact that students take light loads in the summer is a major factor that can account for Clemson's low percentage rating.

"But we do not have the general enrollment problems that most schools are experiencing," added Green. "We are conservative about offering work in the summer for high academic risk students — a

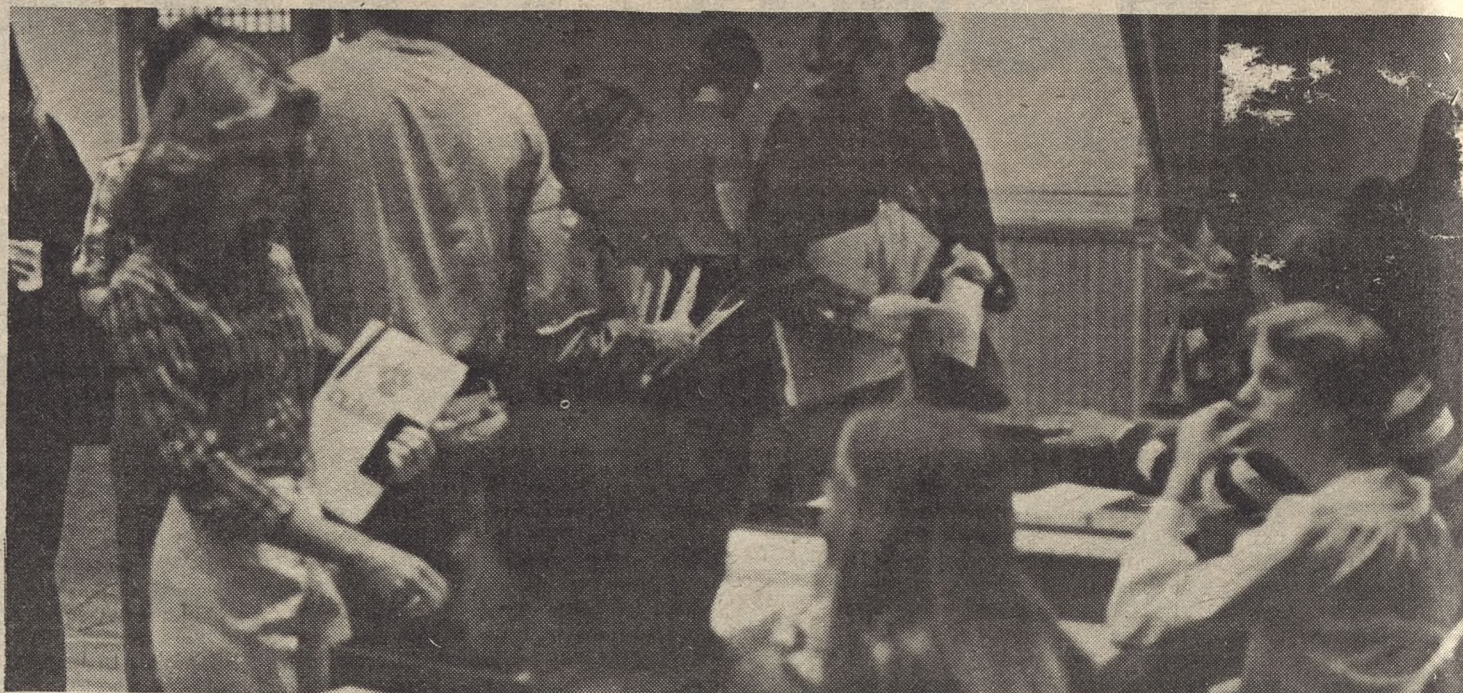


Photo by Herio.

AN INTEGRAL PART of the education process is registration for courses. This process takes place for both the regular

method that many South Carolina schools are resorting to in order to curb enrollment problems."

According to Green, the department heads in each area determine which courses will be offered during the summer according to the demand for them. In the past, students have petitioned for certain courses that do not appear on the schedule, but these students tend to back out at the last minute.

"Because student tuition pays the facul-

academic year and summer sessions. Officials are expecting approximately 7000 students to register for summer school this year.

ty salary, we generally stay away from these petitions," stated Green. "We try to achieve a balance between courses in which enrollment is always high and courses the students want."

Classes will begin for the first session of summer school May 23, and examinations are scheduled for June 29-29. Second-session classes will begin July 7, and examinations are planned for August 9-10.

The library will observe the same hours as during the regular academic year while

summer school is in session. The west campus canteen will be open from 7:30 a.m. - 10 p.m. Monday through Friday. The Level Hall canteen will open at 8 a.m. and close at 4 p.m. on week days.

Men will be housed in Geer and Sanders halls, and women will occupy Benet and

Young halls. Traffic and parking rules will remain the same as those observed during the regular academic year.

Trustees discuss policies on faculty housing

By Steve Matthews
Editor in Chief

The board of trustees approved a faculty and staff housing policy limiting occupancy to five years at its quarterly meeting Saturday, April 15.

In other actions, the board authorized a search for land for fraternity and sorority housing and approved a new policy on gift solicitation.

The five-year limit was one of several changes made in the new faculty housing policy. A \$50 deposit will also be required for faculty housing. No deposit has been required in the past.

Provisions for widows and widowers of active employees to occupy university housing for one year after their spouses' deaths was also established.

Priority for housing will be given to incoming faculty and staff, with priority being granted to married couples and heads of households over single applicants.

The board took action seeking possible sites for fraternity and sorority housing at the request of the Interfraternity Council. "This action is to investigate to see if we

can make a commitment," stated Board Chairman Paul McAlister.

The gift solicitation policy clearly divides responsibility for athletic and non-athletic gifts. IPTAY (I pay thirty a year club) shall solicit athletic contributions, while the Alumni Loyalty Fund, the University Fund, and the Clemson University Foundation have responsibility for the rest.

The board also awarded a contract for two solar research houses to Aztec Solar Homes of Athens, Ga. The bid was \$97,500.

Two engineering departments were created by the board. (See related story on page .)

The student affairs subcommittee of the board toured student media offices Friday. "Our committee was very favorably impressed," one trustee reported. "We commend the students for the hard work they put into the media."

Chairman McAlister welcomed Student Body President Mike Ozburn, who attended his first meeting. "It is not our position in student government to try to gain power and to run this university; it is just to serve the students as best we can."



Photo by Hatfield

THE BOARD OF Trustees held a quarterly meeting on campus last Saturday. In the meeting, members discussed several policy changes and approved a search for land for fraternity and sorority housing.

Senate

(Continued from page 1.)

graduating seniors with "B" averages to exempt final exams. It did not take straw votes on whether to make Labor Day an official holiday or whether to end classes at noon on the Wednesday before Thanksgiving.

The faculty body's actions were all advisory.

Student Body President Mike Ozburn and Student Senate President Todd Lankford were welcomed to the meeting.

In a move that followed an invitation to Tiger news coverage, the Senate invited the two student representatives.

The faculty body also decided to reelected an invitation to education dean

Harold Landrith to explain low scores by Clemson students on the National Teacher's Examination.

The Senate also voted in favor of a lottery method to distribute any tickets to football post-season bowl games. The vote

was advisory, as a special committee is considering the issue presently.

The Senate also passed a measure inviting members of faculty senates of other state-supported institutions to meet and discuss "common concerns."

A resolution urging a student liability insurance plan was postponed until more facts on the matter could be gained.

In another action in the two and a half hour meeting, Faculty Senate elected Joe Dickey its new vice president. Dickey

replaces Dr. John Jacobus, who is moving to a position at Tulane University.

Senate debates computerized dining service

By Charles Bolchoz
News Writer

In its last meeting of the year, the Student Senate listened to Richard Lewis, regional sales manager for R.D. Products, Inc., as he described a computer system for Harcombe and Schilleter dining halls. The university is currently considering a switch to the Vali-Dine Series 3 System.

Under the Vali-Dine program, a magnetically striped card would be distributed to each diner. This card would be inserted into a card reader each time the student entered the dining hall. The card reader, which is connected to a central processing unit, would tell the checker at the door whether the card was valid, invalid, or if the meal had already been eaten.

Lewis pointed out several of the conveniences of the computer system. First of all, it would provide an easy method for food managers to decide how much food to

prepare at certain times during the day. This in itself would save money and increase the quality of the food.

Secondly, the system would eliminate freeloaders, since persons would be checked at the doors instead of at the food lines. No one would be allowed into the cafeteria unless he presented a valid meal card. It has been estimated that the dining halls lose some \$30,000 per year because of these freeloaders.

The third reason for switching to the Vali-Dine system is that it would be able to better control the problem with lost, stolen, or invalid meal tickets. Food managers would be able to feed the information concerning these cards into the computer, and, if someone tried to use one of them, the system would detect it.

Finally, the system is preferred because, in the future, it may combine the ID card, the activity card, and any other type of information. Hopefully, this one card will be able to perform all the functions that students need, such as cashing checks and borrowing library books.

The main problem, as seen by the students, is the fact that there will be no free access to the eating areas. This limitation causes several problems. Most

importantly, the students will have no place to stand during inclement weather when trying to enter the dining hall. No matter how fast the new system is, there will always be some waiting.

If the plan is implemented, according to the Director of Auxiliary Services John Newton, the P-Plant will construct foyers at each of the entrances. These foyers will extend into the cafeteria approximately 20 feet.

Another complaint that the senators voiced was the fact that Harcombe Commons will be cut off as a shortcut to the fraternity quad and the downtown area. Newton's answer to this problem was, "I don't see that students should be using the dining hall as a shortcut."

Mike Ozburn, student government president, has suggested a more reasonable solution to the situation. His plan includes partitioning a nine-foot walkway against the wall so that students will still be able to walk inside the cafeteria without entering the eating area. This will allow students to take the shortcut, check the lengths of lines, or perform other similar tasks.

The cost for installing the system and its use during the first year will be about \$44,870. This figure breaks down to \$12,790 to ARA Food Services, \$12,580 to Auxiliary Services, \$500 for installation, and \$19,000

to the P-Plant for construction of the foyers. Costs for each successive year will amount to \$12,730.

In addition to the Vali-Dine system, Newton announced that the cost of meal tickets is going to rise. They will cost the student \$40 more next semester. He listed inflation and an increase in the minimum wage as the reasons for the increase.

After debating the issue for 30 minutes, the Student Senate voted against supporting the installation of the computer by a vote of 17-10. Reasons for the outcome included a lack of student input, the closing off of the eating areas, and the fact that no

clear idea of the financial aspect was available. Senator Kenny Port stated that he was unsure of what the system really involved. He added, "I don't want to be a part of it."

The final decision is now in the hands of the board of trustees. Ozburn, who is in favor of the Vali-Dine system, believes that it will be implemented despite the stu-

dent opposition. If passed, the system will probably be installed before the second summer session so that officials may have some experience with it before the fall semester.

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the tiger

Higher education needs larger cut

As the appropriations bill moves from the house to the senate, it's beginning to appear that, once more, student fees will be raised, the problem lies not with the university administration, which makes the final decision on the fees, but with the General Assembly, which fails to allot the university enough money with which to operate.

Students are contributing \$2 million more to support the university than they were in 1975. And although the House Ways and Means Committee has proposed to appropriate more actual dollars to Clemson for the 1978-79 fiscal year, the result will, in all probability, be an effective budget cut.

The assembly has its rhymes and reasons for each decision its members make, with each decision being directed toward the "benefit of the state." However, one fact must stand clear. In cutting funding to institutions of higher learning, such as Clemson, the assembly is not only failing to help the state but, in all probability, causing a deterioration of one of the state's strongest assets.

A very large majority of the Clemson students are South Carolina residents. With the general trend of influx into rather than exit from the state, the assumption can be made that most of these Clemson graduates will remain in the state. An increase in student fees makes higher education less accessible, and, therefore, less likely. With fewer students being fed back into the educated working force, the state loses professionals who will become an active force in directing the improvement of the economic growth of the state. Also, these professionals will, on the average, attain a higher income level than those who do not receive higher education. Thus, the state also loses tax revenue that could be available.

Another service that colleges and universities provide is the training of professional teachers. With the demand for quality education among the primary and secondary schools in South Carolina, a demand for quality educators becomes apparent. The state-supported schools may continue to turn out the same number of educators, but the quality of these professionals may decline if revenue is not available to support a high degree of excellence in their training.

The students that graduate from Clemson are not the only asset the university has to offer to South Carolina. Clemson maintains and operates a vast network of public service programs that reach into every corner of the state. Most of these projects are directed at agricultural improvement. By cutting funding to the programs, the General Assembly is cutting the lifeline that may be the key to an upgrading of the state's vast rural areas.

If the General Assembly is truly dedicated to providing a sound economic system in South Carolina, the answer is not to hide five per cent of our total budget in a reserve fund but to turn some of it back into a long-range project of improving the state's system of higher education.



What're they gripin' about!??

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The **Tiger** welcomes letters from its readers on all subjects. Each letter should be typed, triple-spaced, on a 65-space line.

All letters, 200 words or less, will be considered by the editorial board of the **Tiger**. Those letters which reflect opinions on relevant issues will be printed. Due to space limitations, we cannot guarantee printing of any letter.

All letters should be signed by the author, with his or her address and telephone number included. All letters are subject to editing in full or in part by the editorial board of the **Tiger**.

In certain cases, the name of the author of a letter may be withheld upon request, upon approval by the editorial board of the **Tiger**.

All letters should be addressed to the **Tiger**, Box 2097 University Station, Clemson, S.C. 29632.

What's Your
Viewpoint?

Write to

the
tiger

footnotes

"Everybody has rights — like I have the right to tell this guy flashing this thing in my face to stop." speaker Bella Abzug, referring to Tiger photography editor Dave Heriot at her Wednesday night speech.

"Let's go to Edgar's." — Taps yearbook editor Michael Slaughter before the arrival of 4,000 annuals needing to be distributed.

the tiger

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viewpoint

Ticket distributions need a bowl invitation first

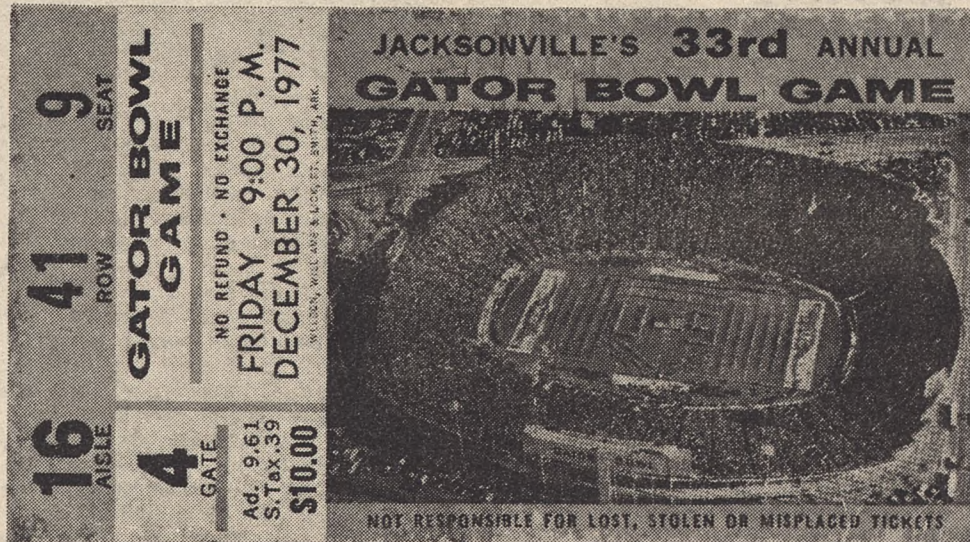
By Cobb Oxford
Editorial Writer

In the past few weeks both a subcommittee of the university athletic council has begun to propose plans for the distribution for bowl tickets next season. Either this action is too late or the cart is being put before the horse. No one denies that last season the bowl ticket distribution was a farce. When some team becomes a winner, for example the Clemson football team, everyone wants to get into the act.

Every organization is afraid if they don't speak up, they will be ripped off when distribution comes around in the future. These proposals should have been proposed a long time ago, but naturally no one was thinking bowl during the 60's and early 70's. Last season was a pure surprise and suddenly Clemson fans came out of the woodwork. Where were these fans when the Tigers had hard times?

Where was all of the complaining about no tickets when the Tigers were 2-9 and 3-6-2? Certainly there were some die hard fans but in general during this time period tickets could not be given away. IPTAY funding increased during this period, the attendance dropped off a great deal.

It is only human nature to want to be a winner and this is an emotion we must live with, but should we allow one good season to cause all of this turmoil? Enthusiasm is needed in any program for the support of the team. Sports are unpredictable, especially football, even though the schedule does look easier next year. Just because Clemson went to a bowl last December does not necessarily guarantee them a berth next season.



The way the ticket distribution was handled caused most everyone to get into an uproar. The athletic department paid back favors for large contributions with unusual amounts of bowl tickets. These proposed plans are good ideas but they must be improved to the point everyone connected with the university has a chance at a ticket.

The subcommittee's plan is so complicated it takes a calculator and a doctor of mathematics with a computer to figure it out. This plan should be altered for simplicity so no one will feel he has been done a misjustice.

The plan of the athletic council is the following: The average number of students attending the games would be divided by the number of regular season

thicket holders and then multiply by the number of tickets available minus the "official party" tickets.

The faculty senate just wants a chance to get some tickets to the bowl game. The only way that some instructors acquired their tickets to the Gator Bowl was by being a member of IPTAY. It is only fair that the faculty should get a shot at some tickets since they to are a part of Clemson like the students.

The athletic department must place their priorities in the right place. There are persons that have given to IPTAY since its beginning. These thirty dollar givers were forgotten just because they did not give over a thousand bucks last year. Ticket priority should be established on years given not the mount of money

given. The organizations strength lies with its repeat membership.

IPTAY has been blown way out of proportion, but one must realize they do a great service to this university. The problem lies in that a season ticket holder must give the same amount of money each year to maintain his seats at the games. The organization has now turned from a scholarship goal into a system to keep your tickets in the same place. Also, IPTAY has tended to forget the small donator in the past few years. It seems like they notice no one that gives less than one hundred dollars a year.

Even if money is used as priority there is no reason to give the scholarship donators twelve tickets. The process should be started on two ticket distribution and then after everyone; IPTAY, students and faculty are distributed has received their two ducats then the leftovers should return to to the upper IPTAY's.

Also a system of priority could be based on whether or not a person trying to acquire bowl tickets is a graduate of Clemson and what year they received their diploma. Not only graduates could be considered but also the number of years, for example a faculty member or administrator, a individual has been connected with Clemson University. Nothing could be better to reward long service than a trip to a bowl game.

This is too small an issue to divide the Clemson loyal, but is something reasonable is not initiated there could be empty season ticket seats come next fall in Clemson Memorial Stadium.

THIS WILL BE THE LAST TIGER OF THE SPRING SEMESTER.

THERE WILL BE NO ISSUES THIS SUMMER DUE TO
THE LACK OF STUDENT ATTENDANCE.

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Women's activist gets ovation from students

By Tisha Barnhill
News Writer

Bella Abzug, former United States congresswoman, received a standing ovation after her speech Wednesday night. She spoke on young people's part in movements, especially the women's rights movement.

"I like to talk to young people because I think you're going to be in your prime at the turn of the century," Abzug said. "You are all going to be running this country."

She said that the kind of government this country has will depend on the young people today.

About her reasons for running for Con-

gress, Abzug said "This woman's place is in the 'house.' That is a popular slogan, but I was the first to use it."

Abzug helped push for the 18-year-old vote. One of the main reasons for the push, she said, was the Vietnam War and the enormous opposition to it. She felt young people would be able to vote, since they were the ones going to fight.

"That vote could make an enormous difference in any election, and yet you're not voting," she said. "53 per cent of the adults did not vote either," she added.

"People pay a price for non-participation," she said.

Abzug urged young people to get involv-

ed in movements and emphasized the ERA ratification movement. "Most of the changes that have taken place occurred on the outside. The consciousness of America was raised by young people on campuses. Out of knowledge should come action and leadership," she said.

The women's rights movement is the most significant issue at this time, she feels. "Generally speaking, decision making has been the result of one side of the population. Our forefathers didn't give a hoot about our foremothers," she said.

Abzug feels the Houston conference has been an important step for women. She said that the conference was the first time a delegated meeting of women took place in this country. She feels it was also very representative. "There were women there from every possible root," she said.

From this meeting, ideas were received from the women and were presented to the president. It was called "Our Report of the Female Half of the State of the Union."

"I am not suggesting that women look alike, act alike, or have needs alike. It's

ironic — we've had to get together as a sex in order to be able to act individually," she said.

"Do you think we (this country) don't have the creativity and technical knowledge to create jobs for everyone? We've done it before when we had a common and united purpose," she said. This society can do whatever it wants to if it allows itself to participate.

"I believe very deeply that the real significance of the women's movement is that it's a movement. It's action," she said.

Abzug also discussed what the ERA would and would not do. "All ERA does is bring the constitution up to date," she said. "It will not do any of the things the people who oppose it say it will."

"It's time for ERA. It's time. We (women) have been part of America every single day, and yet we're not a part of it," she said.

The speech was sponsored by the Speakers' Bureau. The Young Democrats held a reception after the speech.

Ice machines installed

After a series of delays, four ice machines have been installed on campus. The machines were financed by the department of services.

The purchase of the machines was approved last spring. Because of problems with the company initially contracted, the installation was delayed until last week.

According to Mark Foster, chairman of the department of services, the machines cost \$15,000.

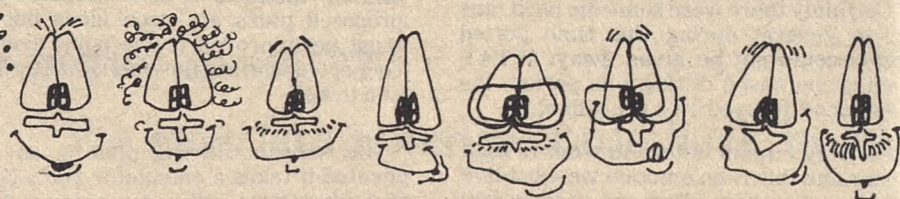
The machines are located beside Johnston canteen, on the west end of Young Hall, on the west end of Bowen Hall, and outside the basement of Manning Hall. According to Foster, all of the machines in operation with the exception of the machine located by the canteen. "There is

no ice maker in this machine yet," said Foster. "If it is not working by Friday (April 21), it will not be working until summer school."

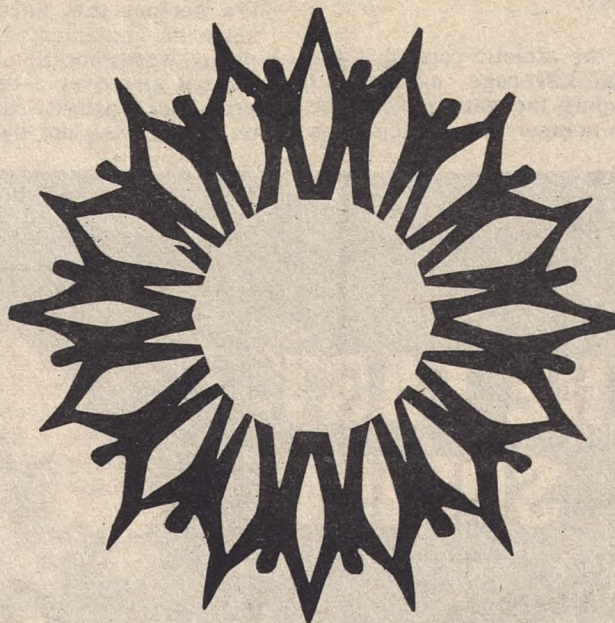
The ice will cost .10 for two and a half pounds. Foster stated that the department plans to sell ice buckets next fall. "We're providing a reduced rate on the ice," said Foster. "An eight-pound bag costs .80 locally."

Foster expressed concern about vandalism of the machines. "The machines were put here for use by the students. I hope the students can treat them accordingly. If the machines are vandalized, they'll be turned off. I have no other option; I'll turn them off."

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'Men are going to benefit from equal rights'

By Nancy Haynie Hawkins
News Writer

(This interview was conducted by the Tiger and other local media before Bella Abzug's speech.)

QUESTION: In addition to the lecture circuit, what is your current employment status?

ABZUG: I have been speaking on campuses to different groups, campaigning across the country for ratification of the Equal Rights Amendment, and helping raise funds for that.

I've been helping with the structuring of the new advisory committee that the president signed in an executive order to deal with the question of implementation of a plan of action adopted at Houston. I was thinking about doing some writing about what I'll be doing as I go along.

QUESTION: Why do you suppose men are so frightened of the Equal Rights Amendment?

ABZUG: People who are in power are sometimes afraid of a change in power, but the polls in the country show that a majority of men and women support the ERA; in some instances, more men than women support the issue.

But people in power usually don't want to see others who are excluded from power



ABZUG get it, because that will mean they have less power.

You see, men are also going to benefit from equal rights. If a woman is working, and has a pension, then her husband will be able to benefit from it as a man who now



works has his wife benefit from Social Security.

They have been the victims of a lot of lies by opponents of the ERA who say that women will be forced out of the home into a working market, which is totally untrue.

Women are under the impression that if they should be separated or divorced, they

QUESTION: Is there a greater threat to the women's movement as a whole from the women more than the men?

ABZUG: The nature of society until recently has been such that women have been more dependent and sometimes have difficulty understanding how an equal rights amendment will affect them. would not be entitled to support—that is not true.

If you look at the facts, only 14 per cent of divorced women get alimony anyway. That is quite shocking. I think the condition of the homemaker in this country will be enhanced.

The women who work in the home are very critical to society. We couldn't succeed for a day without them. There never has been any value or dignity to their work; that is why there is no respect accorded them.

I introduced the first homemaker's bill, which said that women should get social security in their own right. If you happen to be married and unfortunately divorced within 19 years of a marriage, you have no right to social security benefits.

This legislation will help to train women who may have to work later on in life. We have to face the fact that over 50 per cent



Photo by Heriot

of women today are both homemakers and work outside the home. They either help or entirely support their families.

QUESTION: Does a Southern woman have a different perception from women of other regions?

ABZUG: Southern women are documented as having great bravery and progressiveness in many ways despite some of the misconceptions about their history.

They have played an important role for change in this country and in society. They were very much involved in the abolitionist movement. They were very much involved in the early suffrage movement.

I think that there is a very great emphasis in the South on chivalry and putting women on a pedestal, but we know that in the South, as elsewhere, we are only on a pedestal when it is convenient.

The fact is that we have to do the work that we have to do.

Southern women are remarkably strong and courageous and would benefit greatly from the ERA. The reason several states have not ratified the ERA has more to do with legislators—here in this very state—who make commitments when they are elected to support the ERA; when the time comes, they absolutely ignore the legislative or electoral mandate.

I think that is not permissible in political life. It's a denial of the electoral process. I hope the people in South Carolina will think very carefully of those senators in this state when the time comes for their reelection.

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Local men arrested for sale alcohol to minors

Four persons were arrested in two separate incidents involving the sale of alcoholic beverages to minors last week.

According to a spokesman for the Clemson Police Department, Johnny Cleve Touchberry, 25, Daniel Lawrence Nichols, 26, and William Scharner Linderman were arrested at the Bookstore, a local bar, for selling to minors, when police officers accompanied by Alcoholic Beverage Control Officer Fank Masters were in the bar.

Jimmy Lanford, owner of the bar, stated

that the "raid" appeared to be a "set up."

"They say they have the power to do that," said Lanford, "but there's such a thing as entrapment stating that you can't trap someone into breaking the law."

In other action, Richard Allen Parker, 22, was arrested for selling to minors at Cook's Grocery.

Each of the men was released on "his own recognizance." According to the police, the men will be tried on misdemeanor charges in the city court.

Paneling of windows halted by housing office

By Charles Bolchoz
News Writer

After receiving many complaints from the residents of Johnstone Hall and various student leaders, the housing office has decided to postpone its decision to panel the hall windows in that dorm.

Manning Lomax, director of housing, stated that no final decision has been rendered. His office will take next year to

reexamine the situation and, if it does not improve by then, the windows will definitely be closed up.

Lomax did point out, however, that the stairwell windows will be bricked in. These windows are constantly in need of repair and are also a source of energy wastage since no one seems to close them.

Student Government President Mike Ozburn sent a stern letter of disapproval to Lomax when he first heard of the plans. In the letter he wrote, "I am vehemently opposed to the paneling of the windows in Johnstone."

Ozburn emphasized that the windows serve a vital role to the residents. They provide desperately needed lighting for the dark halls and serve as a source of ventilation during the warm fall and spring days.

In an interview with *The Tiger*, Ozburn explained his point of view. "We're glad that the housing office has decided to rethink its decision." When questioned about the stairwell windows, he stated that these windows were not the major concern. "They are not as important to the residents as those in the corridor."

The Student Senate had expressed its disapproval of the paneling plans by passing a resolution at its meeting on April 10. The resolution, which was appropriately called "Let the Sunshine In," was also sent to Lomax' office. It cited several reasons as to why the panels should not be used, including lighting and ventilation.

Kenny Port, chairman of the Residence Halls Committee in the Senate, expressed his joy at the decision by saying, "We finally won one. That's the first successful thing this committee has done all year."

Ozburn emphasized the fact that if students continue to abuse the windows, the paneling will be put up next year.

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Board sets new engineering departments

By Leslie McMahon
News Editor

Two new departments of the College of Engineering have been established as a result of approval by the board of trustees.

The board met Saturday, April 15, and voted in favor of the division of interdisciplinary studies and the engineering technology program being designated departments of the college.

According to Dean Lyle Wilcox, both of the new departments were previously units of the college. The division of inter-

disciplinary studies has been in existence for 10 years. The change from division to department was made "for consistency's sake."

"Since departments mean a great deal to students, we decided to change the title of the unit," said Wilcox.

The designation of the engineering technology program as a department was the result of advice by consultants that were invited to study the program.

Initiated in 1969, the program was designed to provide training for students not interested in entering the field as

engineers but who wished to receive degrees higher than that of technician. The title of the program was changed from "technical operations" to "engineering technology" in 1972.

According to Wilcox, the changes made were an "administrative reorientation." The process will not involve the establishment of a new curriculum or program.

Dr. Jim Chisolm, director of the program of engineering technology, said that the change would "help the students feel more comfortable. It will also serve to help in faculty recruiting.

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Dixie Day: fun and beer

By Susie Pringle
News Writer

The Annual Dixie Day events, sponsored by Beta Theta Pi fraternity, culminated a year of sorority competition Saturday, April 15.

Six campus sororities competed all year in sports events, a bridge tournament, and a backgammon tournament. During the week before Dixie Day, called Dixie Week, the Miss Magnolia pageant was held. Each sorority entered two girls in the competition. Susan Thomas, representing Delta Delta Delta sorority, was named Miss Magnolia on Thursday night.

Throughout the pageant each sorority presented a group of 40 girls to compete in a sorority sing. The girls presented medleys from the repertoires of such famous singers as Barry Manilow, the Fifth Dimension, and Rogers and Hammerstein. Alpha Delta Pi sorority, singing songs from the famous musicals "Oklahoma" and "Carousel," won first place in the singing competition.

The most important aspect of Dixie Day competition is academic excellence. An award is given to the sorority with the highest average grade point ratio. The

winner in this area was Kappa Kappa Gamma sorority.

The final competition occurred on Saturday with the Dixie Day games. The events were held on the track field behind the fraternity houses. Girls participated in games such as the egg toss, izzy-dizzy, wheelbarrow races, and potato races. A mystery event was scheduled which called for the girls to pass lifesavers to one another on toothpicks.


The winner of the games was Delta Delta Delta sorority, which was named the overall winner of Dixie Day with 54½ points. The runner-up was Kappa Kappa Gamma sorority with 51 points, and Kappa Alpha Theta followed closely with 50½ points.

Winners of sports competition during the regular year show a concentration of Delta Delta Delta, Kappa Alpha Theta, and Kappa Kappa Gamma sororities. Delta Delta Delta received first place in football and bridge, and tied with Kappa Kappa Gamma in the backgammon tournament. Kappa Kappa Gamma also claimed first place in basketball and tennis. Kappa Alpha Theta took the softball and volleyball titles and were also awarded a trophy for showing the best sportsmanship.



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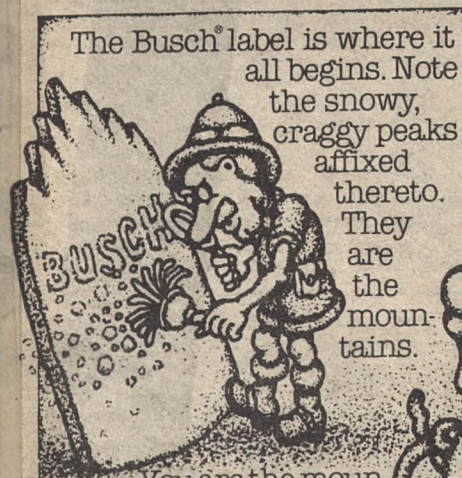
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Second, choose a glass. Here the options become immense. German steins, hand-blown pilseners, old jelly jars, that cute little



(Church key used by faithful mountaineers.)

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Comfort is crucial. If you mountaineer in public, pick a padded bar stool, preferably one that spins (to facilitate admiring the scenery). At home, a com-

fortable chair or sofa will do. Rule of thumb: if it feels good, and the police don't seem to mind, do it.

Then turn on the tube or spin a tune or crack a good book. The choice is strictly between you and the dominant hemisphere of your brain. Of course, some mountaineers say the smooth, refreshing taste of Busch is entertainment enough.

And thank goodness they do, because it's an excellent conclusion.


(Comfort is crucial)



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Food is next. Proper mountaineering, not to mention proper nutrition, requires a smorgasbord selection of snacks. Some mountaineers have suffered from a potato chip deficiency, a pretzel imbalance or other serious dietary defects. Plan ahead.

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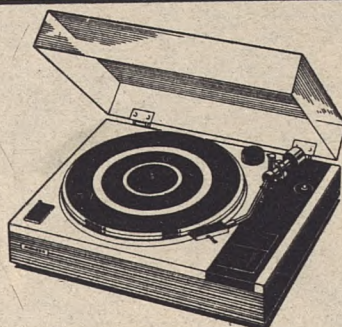
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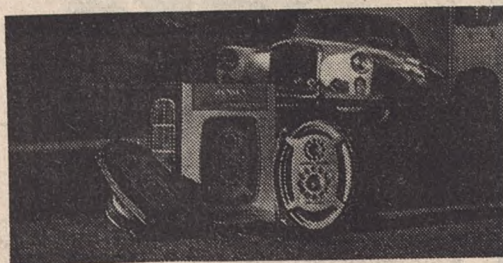
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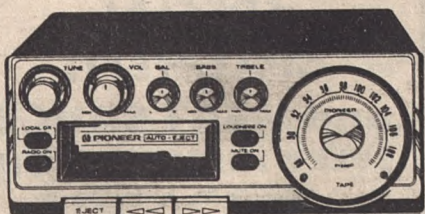
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Handicapped join in Special Olympics

The first Special Olympics ever held at Clemson University was hosted by the recreation and parks administration department Wednesday.

Mentally retarded citizens from eight to fifty-eight years of age participated in several track events. The participants represented Anderson, Oconee, and Pickens Counties. The participants' age, sex, and skill levels were computerized so that the heats for the events would be divided in order to promote close competition.

To begin the day's competition, head football coach Charley Pell spoke at the opening ceremony. President Edwards then gave the olympic oath. There was also a Parade of Athletes, and hundreds of balloons were released. A Special Olympics athlete carried the torch to signify the beginning of competition.

Renee Murphy of the RPA department,

assistant coordinator for the Special Olympics, pointed out, "The purpose of the day was to have fun and to sponsor health competition." Such competition included the 50-meter, 200-meter, and 400-meter dashes, the mile run, the high jump, the standing long jump, the softball throw, and the 400-meter relay. Also, there was a pentathlon in which nine guys participated.

Some of the events were for mentally retarded citizens who are confined to wheelchairs. The wheelchair events included 25-meter and 50-meter races and the softball throw.

The RPA department considered the day's track events to be "quite successful" despite the bad weather of Wednesday. They attribute much of the success to the help of such volunteers as the Alpha Delta Pi and Gamma Sigma Sigma sororities, students in education, and the head officials of the day.



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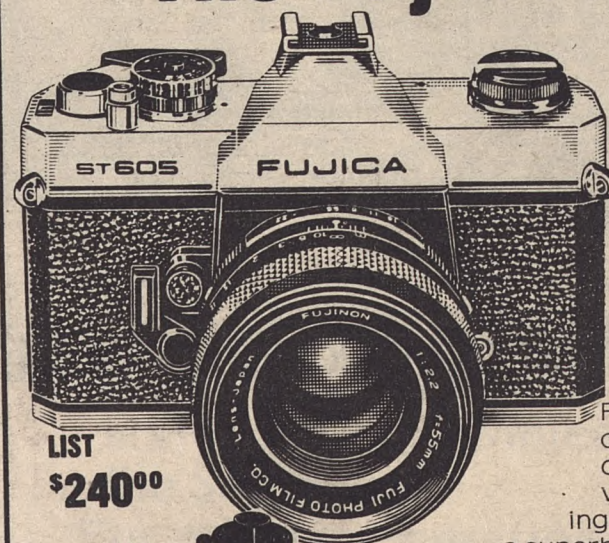
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ONE Protest halts renovation

About 1,200 students rallied to save the deteriorating amphitheater from a renovation that they said would destroy the character of the campus landmark in the year's top news story.

After the October rally, the administration changed its plans, agreeing to a restoration of the landmark.

The student protest, unprecedented in recent years, attracted widespread attention from the media. The *Greenville News* printed front-page stories on the controversy, while three local television stations gave extensive coverage as well. Even the *Washington Post* printed a small

story on the demonstration.

Restoration work began during spring break, months after the decision was made to keep the landmark in its original form.

Protest leader and new Student Body Vice President Steve Wright said he was "very satisfied with the result. This is something we've been anticipating for a long time, but our work has paid off."

The student protest and the policy reversal were considered to be the major accomplishments of student government during the year. Other attempts to rally student support, including the push for coed dorms, were less successful.

TWO Students brutally attacked

Two Clemson students were brutally attacked, one of them being sexually mutilated, in a dramatic story that unfolded over a two-week period in September.

The story, and a rare sexual operation performed at Emory University on one of the students, attracted the attention of local and national news media.

One police officer termed the attack "the most brutal thing I've ever seen." The Clemson students, Milton H. Cronhein III and Bryan Joseph Doyle, occupied an off-campus apartment.

The crime was shocking, but it was not the only incident that occurred during the year. At another time, a student breaking into a female dormitory was sighted.

In part, because of the crimes and a

vicious attack on two sorority members at Florida State University, security became a hot issue on campus. Poor lighting was one of the primary criticisms.

The former crime resulted in arrests and guilty pleas by James Madison Compton and Marty Gaines Compton, two brothers from Lawrenceville, Ga.

Closing the docket on the case in November was Circuit Judge John Gentry. Gentry sentenced James Compton to life plus 45 years in jail and sentenced his brother Marty to 15 years.

Gentry was tough: "If I were the victim of this crime, I would want to strap you and your brother in the electric chair and probably pull the switch myself with alacrity."

THREE Tigers go to Gator Bowl

After the disastrous 1975 and 1976 records, Clemson football fans were hesitant in speculating on this year's outcome. The general image of the football team was dismal. The firing of Head Coach Red Parker caused a great deal of controversy and tension within and without the university. The past overall records of 2-9 and 3-6-2 were the greatest single factors of the fans' grief.

Although Charlie Pell's record was good upon his acceptance of the head coach's position, sports columns and other publications predicted that the Clemson football team was in store for a repeated poor per-

formance and was destined for doom.

Several causes can be cited for the successful season under Pell. The team had tough spring and fall practices, avoided injury during the regular season, and created "Charlie's Angels," alias Clemson's fierce defense. Pell's disciplinary actions and leadership of his players molded the team into a unit ready to play ball.

It was due to this 8-2-1 season that seven all-ACC player nominations and a bid to the Gator Bowl were received. Despite the poor showing against Pittsburgh, loyal Clemson fans are highly optimistic concerning the 1978 season.

FOUR Dorm switch planned

Beginning next fall, the A-section of the traditionally male Johnstone Hall will be converted to female occupancy. The displaced men will be housed in Cope Hall.

Along with the housing change in Johnstone, proposals for interior improvements of the building were made to the housing officials. These changes include the installation of shower stalls, dressing cubicles, hair-washing sinks, and modifications of the clothes lockers.

The main reason for the housing changes was the large number of women who ap-

plied for housing next year. Manning Lomax, director of the housing office, explained that the present female dormitories would not provide enough rooms to fill housing applications. The men, in turn, received more rooms like the popular A-section annex

Overall, the idea of redesignation of the housing was a good idea. If Clemson wanted to continue to admit men and women on an equal basis, then housing had to provide the space to put the incoming freshmen women. Redesignation was the solution.

Top Stories 1977-78



reviews the
year's top stories,
as voted by the staff.
Stories by Lyn Varn
and Steve Matthews.

FIVE Baxley proposes reforms

Student Body President Mike Baxley made major proposals for policy reforms, asserting student government's authority in an unprecedented manner.

Baxley proposed a legislative package of four bills and 23 resolutions. And though it was not part of the package, a proposal for coed dorms was a keystone to student government's goals. The coed dorm proposal, called "Equal Benefit Housing," was rejected by the administration.

Other policies were approved. Baxley's proposal for extending dorm visitation hours, for example, was approved. A proposal for student representation on the

board of trustees is being considered by the South Carolina General Assembly.

But the failures outnumbered the successes. The chronic issue of the extension of library hours was mullied over, but nothing happened. Longer student banking hours were suggested and tabled. Revision of the traffic code is one of many issues still pending.

Baxley made it clear that although individual issues were important, the key goal was to increase student power in university decision making. "Without students, this university wouldn't exist," he commented.

SEVEN

Problems halt expansion

In the beginning of the fall semester, work on the proposed expansion of Clemson Memorial Stadium began, but by Christmas, all construction was ordered halted.

It was soon revealed that the site chosen for the foundation was structurally unfit. This was due to the fact the area was once used for landfill. If construction at 10,000 additional seats had been completed, builders speculate that the entire structure would have eventually collapsed.

Spokesman for the university, Melvin Barnette, vice president of business and finance, stated that the delay in work was costing a considerable amount of money due to lack of revenue that would have been collected from the seats. However, Barnette's primary concern was for the welfare of the people who would use the stadium.

At that time, Barnette was not certain when the expansion would be completed. He stated that the contractors would be given ample time in order to ensure that the job was done satisfactorily.

EIGHT

'Forgivable F' eliminated

The "Forgivable F" policy was rescinded by the administration last fall and became a hot potato in the debate on changing academic policy.

The "Forgivable F" has been considered a "second chance" for freshmen, because it allows grades of "F" not to be computed in a student's overall grade point ratio.

But the faculty and administration have argued that the policy only weakened already grade-inflated academic standards and that the "Forgivable F" was an anachronism.

By spring, the academic debate was rag-

ing. Student Senate passed an academic package that would reinstate the "Forgivable F," exempt seniors with a "B" average from final exams, ban tests during the week preceding final exams, and keep the present withdrawal date as late as it is.

Faculty Senate insisted that the students were only attempting to ease academic standards further. Student Senate complained that academic policies had never been responsive to students.

The question is still undecided, and university committees will consider what, if any, academic changes should be made.

NINE

Student trustee proposed

The proposal of a student on the board of trustees was introduced to the State House of Representatives in early March. This concept brought mixed emotions on campus.

Several members of the board of trustees voiced opposition to the proposal. The main objection lies in the idea of allowing the student member, the elected student body president, to vote. However, many trustees, as well as some politicians around the state, favor the idea.

Should this bill pass, the student president would not only participate in board meetings and give student input on the business presented, but he also would be allowed to vote on any measure brought before the trustees.

In this way, student input would be heard and acknowledged. As a result, students will become, through their president and trustee member and his presentation of their ideas, an integral part in the decisions concerning Clemson and thus their futures.

TEN

Rally attracts Democrats

Seventeen Democratic candidates for statewide office converged on Clemson in April in a stump meeting that highlighted the political year 1978.

Speaking at the rally were Charles "Pug" Ravenel, challenger to veteran conservative Sen. Strom Thurmond, an gubernatorial candidates Tom Turnipseed and Dick Riley.

The rally was two and a half hours long, with everyone from commissioner of agriculture candidates to secretary of state candidates speaking. Even candidates for adjutant general, head of the state's national guard, got their five-minute pitch.

Although the rally was the most visible appearance of politics on campus, it was not the only one.

Although most of the campaigning was by Democrats, Sen. Thurmond did drop by to attend a basketball game, to receive an agricultural award, and to do some politicking on the side.

Democrats hitting the campaign trail included Lt. Governor Brantley Harvey, who missed the rally but gave a speech a few days later on the lack of executive authority in South Carolina.

The candidates were here. The stage has been set for a June 13 primary and an election in November.

SIX

Ambulance approved

Next fall, the Clemson campus will have a new ambulance service. This prolonged proposal was finally approved after a homecoming incident last semester. The accident victim waited approximately a half hour for an ambulance to come to his aid.

According to Dr. Judson Hair, head of Redfern Health Center, the ambulance would be available to all the campus population and would also include employees, faculty, off-campus students, administrative personnel, and area residents. Hair estimated that it would serve at least one-half of Pickens County's

population, allowing the regular county ambulance to be available for other calls.

Because of this action, several Emergency Medical Training courses were held during this semester. Student volunteers comprised the majority of these classes. It is planned that these EMT's will man the ambulance service.

The decision to have an emergency service on-campus is a long time in coming. Perhaps with the implementation of this service, accident victims will no longer have to wait for help to come and serious complications due to accidents will not have the chance to develop.

Photo by Hatfield

Avid cyclists anticipate Olympics

By John Madera
Features Writer

During the warmer months many people are struck with the urge to "hit the road" — to go somewhere; but perhaps no one experiences this sensation as much as competitive bicyclists. Indeed, they give the expression "hit the road" a whole new meaning. And that road may lead track sprinter Mark Kramer and road racer Andre Poole, both Clemson University students, to the 1980 Olympics in Moscow.

Kramer, a sophomore from Greenville majoring in agricultural economics, took up cycling in 1972 but wasn't introduced to racing until a year later when he met a group of racers touring near Table Rock State Park. The next year he won two state championships. Two years later, he finished ninth in the 1976 World Games in Belgium — the best finish by any American. Also, that same year he was selected with only 16 others to compete in the Olympic trials.

Poole, a senior in administrative management, also from Greenville, has been racing for little over a year. During that time he has competed in 35 races, won seven, and placed fairly consistently. His greatest achievement, however, is moving from a Senior 4 novice class to a Senior 1 class; that is, he has progressed from the lowest to the highest level of competition.

In Poole's specialty, road racing, the road is long and hard, with races usually from 60 to 100 miles in length. For a race in which Poole competed last weekend in Washington, D.C., the course was described as "fairly hilly, very winding, narrow in places, and rough in spots..."

The accepted strategy among racers is to "stay in the pack" to gain the benefit of drafting and to pull ahead of opponents toward the end of the race, about 15 miles from the finish. Drafting occurs when a racer closely follows his opponent, thus using him to reduce wind resistance.

Another type of road race is the criterium, a lap race which is run on a tight course on city streets. Criteriums are usually from 25 to 60 miles long. Because of the comparatively short length, riders are forced to go "all out" during the entire race. Races are held rain or shine.

Kramer takes a different road than Poole — but every bit as demanding. His specialty, sprinting, is held on tracks especially designed for bicycle racing, with 50 degree banked curves. The 1000-meter match sprint can be compared to a game of chess. Riders slowly jockey for position until about 200 meters or so from the finish. When a rider makes his move, the action explodes as the riders sprint for the finish. According to Kramer, timing is crucial; if a competitor is a tenth of a second off, it could cost him the race.

There are other types of track racing, also. The pursuit is a race in which riders start on opposite sides of the track and "pursue" each other for four kilometers at speeds which average around 30 miles per hour. Then there is the kilo, a one-

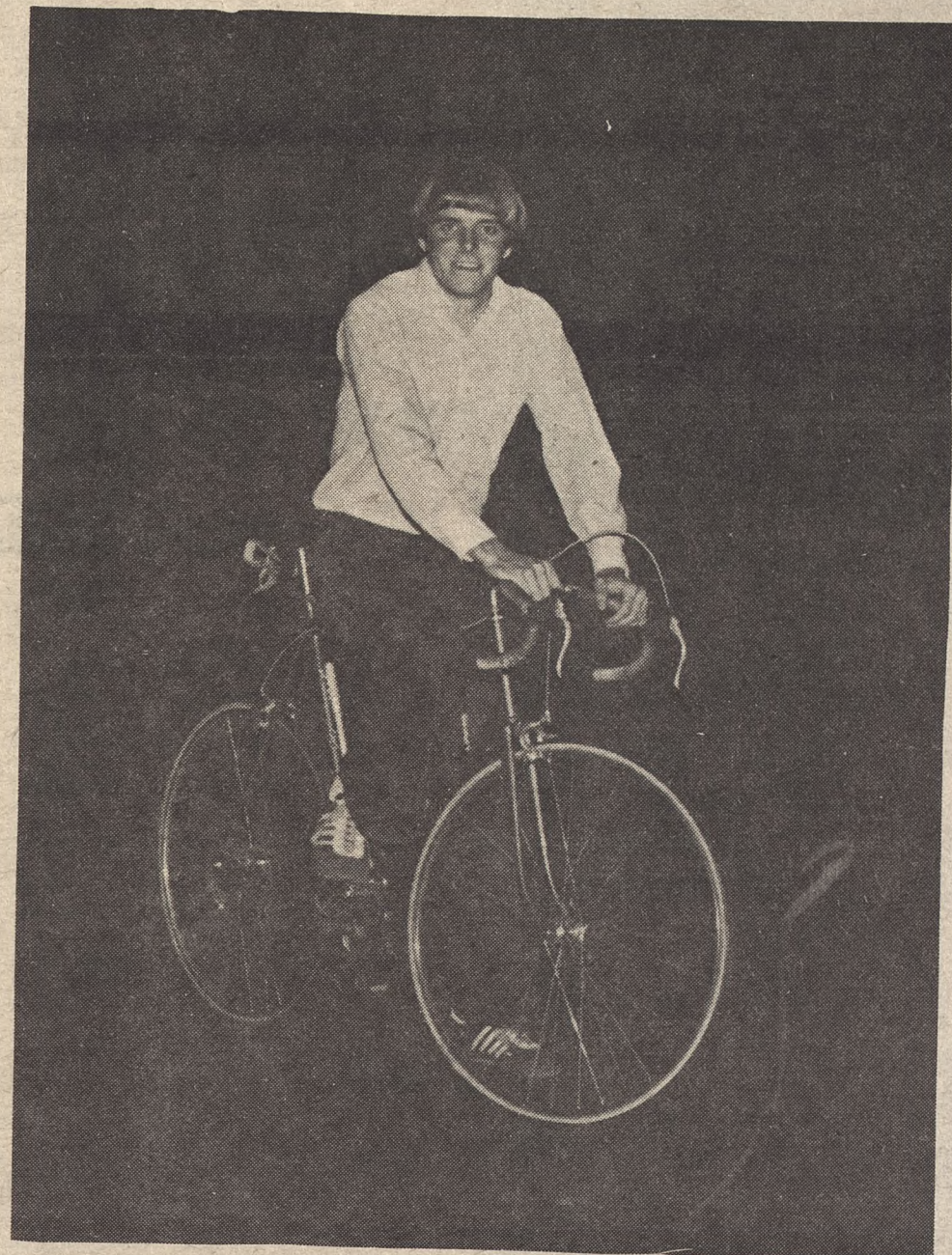


Photo by Toulmin

MARK KNAMER, a Clemson sophomore, has hopes of biking his way into the 1980 Olympics. Kramer rides 200 to 250 miles each week in training.

kilometer sprint race.

Bicycles used for track racing are unusual machines. They have no brakes and have a single-speed, fixed gear; that is the rider cannot coast because the pedals keep moving. Kramer has a custom-built track bike as well as a ten-speed road bike. A road bike used for racing "looks a lot like the ten speed you see riding around all over town," according to Poole, who recently built his own bike with some help from a bicycle builder in Columbia, South Carolina. In reality, racing bikes are extremely lightweight machines, with precision components designed to fit the individual rider. A good road-racing machine retails from \$800 to \$900 as opposed to about \$400 for a good track bike. With

some help from local bike mechanic Skip Snow, they do all their own maintenance.

"I try to train 200 to 250 (miles) per week," replied Kramer when asked about his training schedule. "Hopefully, I can get down to the track once a week to do some speed work." The nearest tracks are located in Atlanta and Pennsylvania.

Poole also manages to squeeze 200 miles per week into his busy schedule of studying and driving to distant races. During the winter, they both sometimes run to stay in shape, but Kramer is getting away from that because he claims that it "tightens up" muscles.

Because of the high speeds and long distances which are part of cycling, pain for the riders becomes very real. "If you

allow yourself to notice it while you are racing, you are done for," states Poole.

"In competition your adrenaline is going so much that ... it hurts a lot, but you are still fighting if you are in good shape."

Kramer continues, "When you are training by yourself, you notice it a lot more." The kilo is one event where pain makes itself known. Lactic acid buildup in the legs presents a pain that "you just have to overcome." But the main problem is sudden starvation of the body for oxygen, or "oxygen debt."

"The pain there is just unreal," says Kramer. Many people become sick or pass out. "I hurt as much after a kilo as I do after riding a double century (200 miles)." Kramer adds that a kilo lasts only about a minute and 10 seconds. "It takes about eight days to fully recover from a kilo."

In road races, cyclists must be able to endure up to 120 or more miles at a fast pace. Poole relates that at a recent 80-mile road race, only 35 racers from a field of 150 starters ever crossed the finish. Accidents eliminated many of them. In criterium races, the hazards, "crashes and sloppy bike handling," are the problems to watch for. "You have about 50 or 60 bikes trying to go through a space big enough for about 10." Poole still finds the criterium to be a lot of fun.

Both riders must travel long distances almost every weekend to attend races. Poole often drives his car as Miami, Little Rock, and Atlantic City. Kramer either rides with his father or takes a plane, which becomes very expensive.

As for the Olympics, both riders are optimistic, but, says Kramer, "You have to do it stepwise. Last year was sort of a bomb-out for me. The year before I made it to the Olympic trials. I was hopeful then, but I just did not have the experience, and I just did not know how fast all those other guys were. Now I have a much better idea, and I have gotten a lot faster." There is an amount of luck involved — the rider must be at his peak during most of the trials and the game.

Only one sprinter goes to Moscow in 1980. "As it looks now, I am really optimistic. I am looking forward to placing in the top four in each event in the nationals."

About two weeks ago, Kramer climbed out of a slump and now exclaims, "I am cutting times. No one else in the country is cutting right now. My legs are faster than they have ever been before, but I still need to develop my power." He attributed this partly to his development of "a professional attitude."

"I would like to go if I get the chance, but it is still a long ways off," Poole admits. "I think I have a chance, but I would hate to say it is a good one." Poole has only one year of racing experience behind him, but he is moving up at a tremendous rate. "I can compete with some of the top riders in the country, but there are some riders who do definitely outclass me. I would say that I am probably one of the top 20 road riders in the country."

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Current weather extremes: an Ice Age coming?

By Chester S. Spell
Features Writer

Now that spring is here, most people are happy to have winter and its harsh effects behind them for another year. For the past two winters, unusually cold weather and record snowfalls have choked major cities, particularly in the northeastern U.S. The cold weather has brought about fuel shortages and other hardships for millions of families.

While this problem might temporarily be behind us, climatologists recognize trends in the overall weather pattern much larger in scope and potentially according to some scientists of disastrous consequences.

Current research into long-term trends in the climate of the earth and even some recent changes indicate that a major global ice age may be upon us in a few hundred years, which is very soon when considering major changes in the earth's climate.

The winter of 1978 was significant in that wide areas of the earth — not just the U.S. — experienced disastrous weather. Large areas of England and mainland Europe experienced record snowfalls along with this country, which saw the snowiest winter in U.S. history.

Last winter was apparently just an example of a general pattern of global cooling which started some years ago. Climatologists point to the fact that between 1940 and 1974 the average mean temperature of the earth has dropped

2.7°F. Also, the size of the Arctic ice sheet increased by 12 per cent in 1971 and has not melted back yet.

Keid Bryson, a climatologist at the University of Wisconsin, believes that the United States is about to experience a climate similar to that of Europe in what is called the Little Ice Age. This lasted from about 1600-1850; during this time, most of the year was marked by winter weather.

"The best agricultural climate since the 11th century, has been experienced during the 20th century so far," Bryson said. His studies indicate, however, that this weather is highly unusual and is about to change in the next few years. Bryson noted that over the past seven million years, it is believed the earth's mean temperature has been as high as it is now only about five per cent of the time. In other words, this is one of the warmest periods on the earth since man has existed.

An even more troublesome possibility than a Little Ice Age would be a Great Ice Age. These worldwide cycles of extensive glaciation (ice sheets) are believed to last about 90,000 years, with 10,000-12,000 years of warm climate. Climatologists believe the earth is near the end of one of the warmer periods, since the last Great Ice Age was 10,000 years ago.

Many problems confront scientists when they try to predict when the next Great Ice Age or even minor climate changes will occur. According to Dr. J. Murray Mitchell, a climatologist who runs his own weather station in Virginia, "For the earth as a whole or even the Northern Hemisphere,

you can find a very adequate geographical sampling of weather stations back to the last century — about 1880, roughly. Before 1880 you simply don't have adequate meteorological records to cover the earth." Mitchell claimed that about 1000 years of weather records would be needed to accurately predict what the climate will be like in the next century.

The recent records do indicate some short-term climate trends. According to Mitchell, the United States as a whole has gotten cooler over the past 15 years by more than the global average, with the greatest amount of cooling taking place in the area of the Appalachian mountain chain.

Since weather records cover such a short period of earth history, students of the weather look for other natural phenomena to give them clues about long-term patterns in weather. For instance, a correlation between the number of sunspots (magnetic disturbances on the surface of the sun) and periods of drought has been observed over the past 100 years. The reason for this correlation is completely unknown, and Mitchell discounts the correlation as unimportant, saying, "It is the facts of only the past 100 years of drought history that we know anything about. These effects are small in relation to effects arising from other sources."

Mitchell does believe that even with the current lack of records and unknown factors, climate will become more predictable in the future. "I think that within the next 10 years we will have developed the

capability for projecting month-by-month and season-to-season weather developments with more skill than we do today," he said, adding, "I think eventually we will be able to predict into future decades or centuries."

Perhaps the most serious consequence of a cooler climate would be the harm done to agricultural productivity. A colder climate for the earth could result in lower crop yields, possibly creating a worldwide famine. Mitchell and other climatologists feel that the climate for agriculture (especially in the U.S.) over the last 15 years has been "so uniformly good that it is almost a fluke." Mitchell feels that the climate for agriculture can change only for the worse — and will in the next few years.

Research on the effects of climate on agriculture is done by Alex Kish, meteorologist in charge of the Office of the National Weather Bureau at Clemson. Studying the length of the winter's effect on peach trees, Kish commented, "The past two winters have not had that much effect on crops in general."

Even though the effects of a changing climate have not been realized or understood yet, many experts believe that the earth is on the brink of a cooling period which will take its toll in crop failures, though it is not known exactly when this will happen. Apart from the ominous possibility of a 90,000 year Great Ice Age, climatologists seem sure that a more immediate cooling trend is upon us which will make winters longer and as cold as ever.

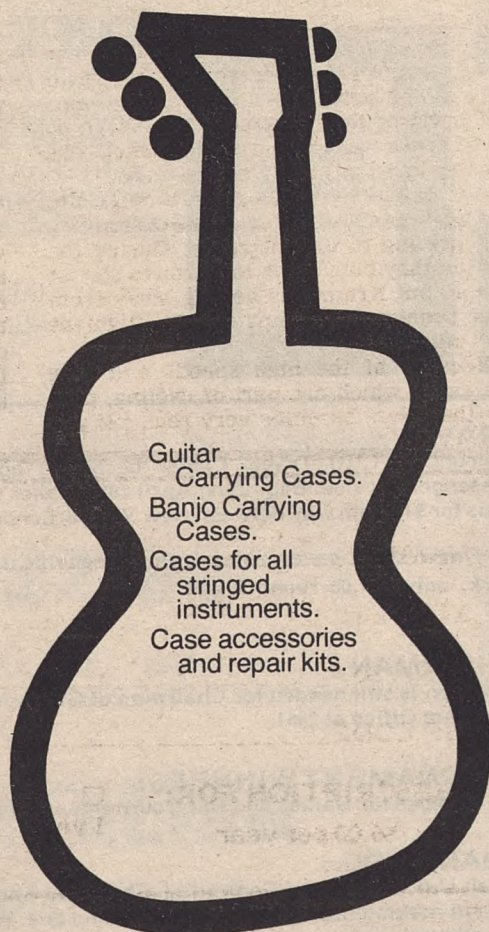
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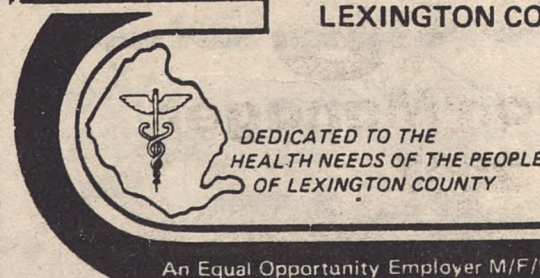
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Student chosen for German mission program

By Chick Jacobs
Features Writer

To most Clemson students, the thought of being a missionary would conjure visions of steaming jungles, Audrey Hepburn or Albert Schweitzer, or perhaps being cooked in a big black pot with hordes of cannibals dancing around with their dinner dishes. To Clemson student Mary Schreck, however, becoming a missionary means a chance to see part of the world, know other people, and, as she says, "being a little person serving a big God."

"I've always wanted to see Germany, and I always want to serve the Lord," said Schreck, a junior from Naples, Florida. "I now have an opportunity to do both."

Schreck was chosen by the Greater Europe Mission, a non-denominational group that operates several religious institutes in 13 European countries. She admitted that her selection came as a complete surprise.

The program Schreck has been chosen

for is a special college student plan. She will work for 10 weeks during the summer, rather than the normal two-year terms of mission workers.

"The first thing I had heard about even being considered was when I received a letter of acceptance," said Schreck. "I heard about the mission last spring, and I wrote them for more details. I applied, and the next thing I knew, they had invited me to join their staff in Germany."

Schreck, an architecture major and a German minor, noted that her curriculum may have given her an advantage. "Over there, I don't think that there's going to be anything besides German spoken. If I want to communicate, it's going to have to be in the native language."

According to information from the mission, females on staff in Germany concentrate on light maintenance of their quarters and kitchen duty. Schreck hopes that her background in architecture will enable her to participate in other activities as well. "The men in our program will be

working with old structures. I think that my interest in construction would make me valuable for work like that.

"Architecture has been a part of my family and a part of me since I can remember. I hope that I can participate in that part of the work over there. Right now, I really don't know exactly what I'll be doing."

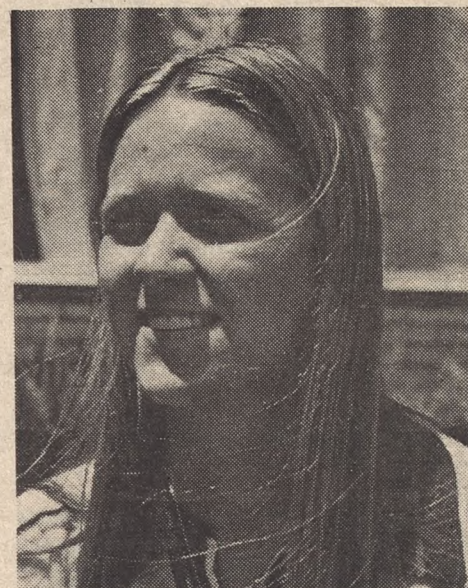
Schreck will find out what she'll be doing when she travels to Chicago in early June for pre orientation by the mission. "I'm going to have a hectic first part of June," she smiled. "We'll go from home to Chicago for two days of orientation. Then we fly straight to Europe."

"I won't fly directly to where I'll be working. The town (a village named Seeheim) isn't large enough for an airfield, and it's a pretty long ways from a town of any size. We'll land in Amsterdam and go our separate ways."

Although Seeheim is not exactly the cultural center of Germany, Schreck hopes that she will be given some free time to see the area. "They told us to bring various clothing, so I think we'll have some time for ourselves," she commented.

The major problem for Schreck thus far has been financial. "Since the mission is a non-profit group, they have no money to pay our way," she said. "Therefore, it's up to each person in the program to meet his or her financial obligations."

She smiled when asked if she thought she might wind up as the main course in a



SCHRECK

Photo by LEONARD

village of cannibals someday." I don't really think that it's going to happen. Missionaries are needed in all parts of the world, not just in uncivilized areas. There are missionaries in America. That seems strange, but it's true."

"It's going to be a lot of work, but it will be a lot of fun as well," Schreck said. "It may not be as romantic as some of the stories about missionaries in the wild, but it's a chance to serve the Lord."

And it's also a lot less likely that Mary Schreck will end up on the village menu in the near future.

Women to sponsor book fair

The American Association of Women Book and Plant Fair will open Friday, April 21, at 11 a.m. in the Methodist Church social hall.

On sale will be paperback and hardcover books priced at 10, 15, and 25 cents. There will be a few unusual volumes at higher prices, but none will be over \$1.

In the plant section, shoppers will find a wide selection of garden plants, herbs, outdoor and indoor ornamental plants and flowers ranging from tomatoes to mimosa.

The fair will end at 7 p.m. Friday but will open again Saturday morning from 9 a.m. until noon.

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TOURNAMENT WINNERS:

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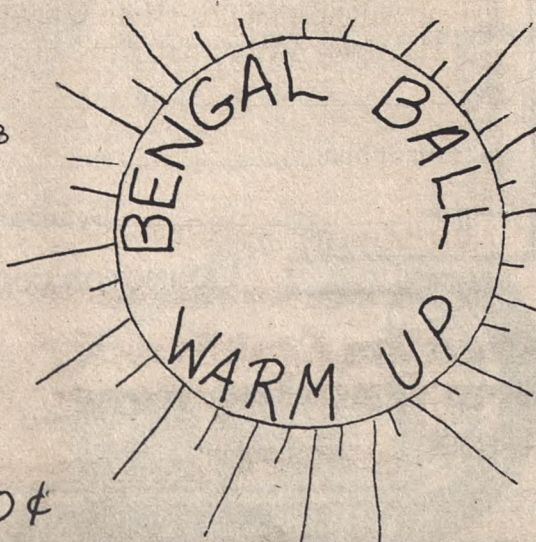
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Sun worshipers honor solar power

By Susan Keasler
Features Editor

Sun worshipers across the nation will celebrate the powers of that heavenly king with tours, displays, and various community projects beginning at sunrise on Sunday, May 3.

Citizens of Los Angeles plan a race of solarpowered cars, and solar collectors will be made from beer cans in Carbondale, Illinois. Residents of Philadelphia plan bicycle tours to solar houses, recycling centers, and community gardens. Residents of Chicago, will open an urban greenhouse for growing vegetables.

National Sun Day is an effort to promote "the world's only inexhaustible, predictable, egalitarian, non-polluting, safe, terrorist-resistant, and free energy source"—solar energy.

Denis Hayes, who works as a researcher at a Washington think tank, is national coordinator of the project.

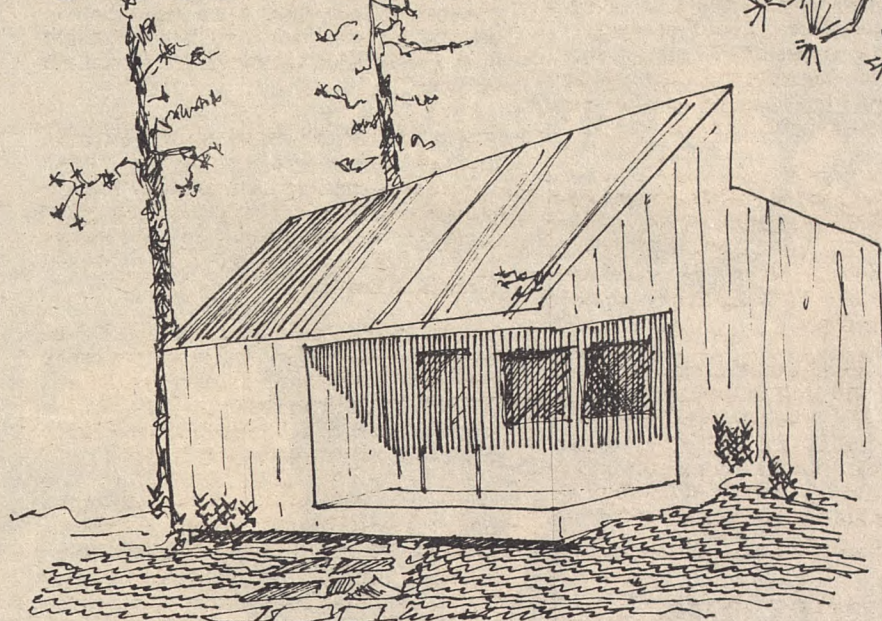
"We all live in solar homes," says Hayes. "In a sunless world, our dwellings would be 400 degrees below zero when we turned on our furnaces. The houses of solar pioneers simply squeeze a few more degrees from the sun than do the conventional homes of their neighbors."

Tours of existing solar homes or homes under construction in the area are part of the activities scheduled for the local Sun Day celebration, according to coordinator Eleanor Fahey.

"We are going to have ongoing displays and activities in the mini-mall," said Fahey. "The university is really involved in this. I have total support from the Alumni Center." Several community groups and organizations, along with Central Wesleyan College, plan participation in the project.

"First-year architecture students will have their projects there on display," commented the coordinator. Pendleton and Clemson school systems have been asked

SUN DAY



"First-year architecture students will have their projects there on display," commented the coordinator. Pendleton and Clemson school systems have been asked to contribute science fair projects."

During the afternoon, a lecture series presenting technical data on active and passive systems will be held at Sourdough's. Members of the chemical engineering department will provide lectures on heat storage.

Dr. John M. Skove of the physics department will explain his solar water heater during the day. Agriculture engineering professor Harold Allen plans to display the old corn drier located on top of McAdams

Hall and the sun's function in the operation of instrument.

"We're going to have static displays by commercial groups like the League of Women Voters," said Fahey. "The Development Center for Exceptional Children and the Durham Development Center, through Central Wesleyan College, are planning to participate."

"The Baker's Dozen is going to bake sunshine cookies," continued the coordinator. "Sourdough's is going to sell 'liquid sunshine,' and the Bean Sprout will sell dried fruits and sun tea. The Open Book has ordered a lot of books and is going to have a great library for sale." Fahey added that The Green Leaf and The Good Earth also plan to participate in the activities.

In addition to lectures, slides, tours, and displays, several local citizens are providing entertainment for the day's events.

Bill Brown, minister at the Wesleyan Foundation in Clemson, will offer live bluegrass and mountain music. Kirk Wilson plans to play an electric piano late in the afternoon.

"We plan to have a gymnastics review by some of the young people in the community," stated Fahey. "Terry Dimond is going to have a display of her natural weavings, and we will have an active spinning wheel." Wind chimes and pottery demonstrations and sales are also planned.

"We will have some ongoing activities for young children sponsored by the Pickens County Art Commission," said the coordinator.

The Rural Housing Research Center along with the hortotherapy department, is helping to co-sponsor Sun Day, according to Fahey. "The hortotherapy department is doing a two-day seminar on the role of the sun in the lives of the handicapped," she said. "They have received federal funds in conjunction with Sun Day."

"It's not just solar energy that I'm trying to promote. It's more of a conversation, an awareness of being," concluded Fahey.

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Players explore new direction in 'Hot 1'

By Lee Muller
Entertainment Writer

It's all in a day, and there aren't any earthquake realizations in this one-of-a-million flop house. There's no big statement on Life. By depicting people with goals, or at least a beef, THE HOT L BALTIMORE is life. It's the gutter and

wouldn't last five pages in prose. It's too big and too little for television. HOT L is entertaining, fun, made to be experienced. The losers just don't believe they're losing. Maybe they're not.

This play marks a new direction for the Clemson Players. The standard fare of "light" Shakespeare and modern amoral existentialism have been venus flytraps for every amateur troupe to come down the pike, and the script for HOT L is challeng-

ing by virtue of being different. The attention that has to be given to the set, costumes, and background mannerisms seems to have drawn the actors' and director's focus from voice and gestures, much to the benefit of the characters.

HOT L doesn't depend upon powerful soliloquy or conflicts between steely-eyed protagonists. If it means to moralize or impress the audience with the value of everything old, thankfully, it fails. The mirror held up to nature shows a reversed image, and many is the solemn utterance

that has fallen on the viewer's ear as spoof. Tennessee Williams' recent failures bear testimony. HOT L is different. As long as the rest of the cast is jelled by the director, the reaction of the audience tends to follow



KATHY SKINNER and Mark Charney act in a scene from "Hot L Baltimore." This play marks a new direction for the Clemson Players.

Photo by Toulmin

April Green, who has the lines for tying HOT L together.

Playwrite Lanford Wilson has perhaps his biggest problem in Paul Granger III,

who sleeps through the first act, is indignant in the second, and is indifferent in the third. The only transitions are the intermissions themselves. Yet all this is believable; we can justify Paul's actions

either on the basis of personal experience with such types or see the way he finally leaves the stage as the nth element in the summation of his character. If we don't accept the changes, we can accept Paul as a phony.

The same applies to the other "changing" members of the cast. The result is not

the obscure nihilism of modern theater but a slice of life that allows the actors room to breathe life into people who could easily be treated as objects. HOT L is the sort of play that demands a lot of everyone, but a

little at a time. The Clemson Players have paid attention to the timing, the non-speaking parts, and the things that in this play could be sorted out and then put together. They have put it together.

The story is set in an Art Deco hotel in the shadow of the wrecker's ball, with a colorful crew whose presence there holds as some sort of litmus test of where they fit into American society. They behave not as

we think they should, but more as they think they should. The past, as recalled by oldster Millie or a dreaming youngster like the Girl, serves to show universal human traits, not only between generations but also between states of American life.

The whores don't have hearts of gold; they're just not immune to the passing of their hotel and their lives. Lee Ann Soowal does an excellent job with April Green, a

leather-skinned hooker who is less of a cynic every time she tries. Her barbs at the Girl and Suzy, played by Pattie Lundberg and Katrina Baker, carry an air of embarrassed big sisterliness through her

repertoire of bawdy stories. The change she wrings out of Bob Yannazzo's insecure Jamie shows the change in April, or at least a crack in her hide.

The tone is always upbeat, thanks to the give-a-damn attitude of whomever's hustling at the moment and the constancy of

Mike Dempsey, Cathy Cross, Mandy Smothers, and Brian Bonham alternating between states of gross preoccupation and life-transmitting animation.

Taps 78: year in review is top quality in all respects

By Jim Stovall
Entertainment Editor

The 1978 issue of TAPS will be released for distribution Monday. It is the culmination of thousands of hours of copywriting, photography, proofreading, and layout, and the result is one of the finest yearbooks in recent years.

Layout and organization is clear and well proportioned, with a good balance between the amount of copy and photography. The copy is generously interspersed among the many pictures that document the many diverse parts of Clemson life and activities.

The Student Life section contains features on the disco scene and water sports, as well as a documentation of the Forum convention held last Thanksgiving in Charleston by the Clemson Student Chapter of the American Institute of Architects. Also included is an article on the efforts of the Save Our Amphitheater Committee to prevent the destruction of one of the campus's most distinctive landmarks, the outdoor theater.

The highlights of the sports section are the full-color football pages. Containing 18 pages full of shots from last season's games, the section captures all the excitement of the football season. Coverage of

women's basketball, baseball, and intramurals has also been increased.

The academic section contains feature articles on President Edwards, a story on the history of Johnstone Hall, and the renovation of Tillman Hall that is to take place this summer.

The class picture section contains one of the most noticeable and pleasing improvements, the increase in size of the individual portraits to almost double the size of last year's pictures. Fraternities and sororities received similar gain in their group photos, getting two full pages for their pictures and identification keys. This arrangement is a vast improvement over last year's split layout, where the photo was separated from the identification by almost 50 pages, an awkward arrangement at best.

Overall, this year's TAPS is a fine production. The sections are well organized, the pictures are good, and the picture captions actually make sense. The color photos are especially noteworthy, both for content and clean reproduction. There are, of course, the misplaced pictures, misspelled names, and omitted portraits that are bound to happen in a book the size of TAPS. In the final evaluation, however, Editor Michael Slaughter and his staff have produced an excellent yearbook, a fine summation of the life and spirit at Clemson, in TAPS 1978.

this week

FRIDAY, APRIL 21

"Monty Python Meets Beyond the Fringe," Palmetto Room, \$1.00

"Hot L Baltimore," Clemson Players, 8 p.m., Daniel Auditorium

SATURDAY, APRIL 22

"Monty Python Meets Beyond the Fringe," Palmetto Room, \$1.00

"Hot L Baltimore," Clemson Players, 8 p.m., Daniel Auditorium

Canoe Trip

Bengal Ball, The Zassoff Boys and Overland Express, \$3.00, 1 p.m.

Edgar's Closed For the Night

SUNDAY, APRIL 23

Free Flick, 8 p.m., YMCA

MONDAY, APRIL 24

Videotape: Braverman Rock Garden, thru April 30

TUESDAY, APRIL 25

Local Talent and Ladies' Night in Edgar's

WEDNESDAY, APRIL 26

Men's Night in Edgar's

arts / entertainment

Art festivals draw spectators, name performers

By Lyn Varn
Entertainment Writer

The claim that South Carolina is a "culturally backward" state is beginning to diminish due to the major art festivals that are frequently occurring. For example, two international events will take place in the state in the upcoming months.

The Greenville Arts Festival and the internationally famous Spoleto Festival will draw both the Sunday spectators as well as the culturally elite to witness the glamour and spectacle of the arts and performances.

The 1978 Greenville Arts Festival, scheduled for Sunday, April 30 - Wednesday, May 3, was planned in conjunction with the International Textile Show. Coordinator for the show, Bobbi Wheless of the Metropolitan Arts Council, said, "This is truly an international event."

The festival will open Sunday at 2 p.m. with a foot parade hosted by the ethnic communities in the area. These representatives will be attired in their respective native costumes and perform dances and music of their countries.

"There will be a constant schedule of activities and entertainment during the four days," continued Wheless. "These events will be held primarily on Heritage Green

and also in the Little Theatre, the Greenville Museum, and the County Library."

On the main stage on Heritage Green, folk dancing and orchestral performances may be witnessed. On the smaller Cafe Stage, individual, solo, and other intimate presentations will be held. Special events, including a creative writing contest and a lecture by Dr. Judith Gatlin on "The Southern Lady in Literature," will take place in the Greenville County Library. Large tents are going to be set up on the Heritage Green for art exhibits.

The festival times are 2-9 p.m. on Sunday and 9:30 a.m. to 9 p.m. Monday through Wednesday.

"This will be a total-arts festival," commented Wheless. "We will have everything from hard rock to symphonic music and from classical ballet to clogging."

The world's most comprehensive arts festival returns to Charleston for its second annual season on May 25 through June 11. The Spoleto Festival will provide a total immersion in all of the arts: music, drama, opera, dance, film, ballet, and visual arts.

Created by renowned composer and director Gian Carlo Menotti, the festival has been presented annually for 20 years in

Spoleto, Italy. Last spring, Spoleto added an American season in historic Charleston. Spoleto Festival U.S.A. became an immediate and overwhelming success.

The various activities during the festival will be held in several locations. The main events will be presented at the Gaillard Municipal Auditorium, the Dock Street Theatre, the Cistern of the College of Charleston, the Garden Theatre, Charles Towne Landing, Magnolia Plantation and Gardens, Middleton Place Plantation, and Seabrook Island.

The art exhibitions and mini-festivals are free-admission events. The exhibits will include national, local, and international works of art. The mini-festivals feature story tellers, instant theater performances, music, puppet shows, dance, and a variety of unexpected art forms. The Spoleto Lecture Series, also a free event,

will highlight various festival artists, performers, and technicians.

Chamber music recitals, dance programs, and other performances will occur daily within the three-week period. Prices and locations of the events are listed in the Spoleto program and ticket information pamphlet. Copies of this brochure may be obtained by writing to Spoleto Festival U.S.A., PO Box 704, Charleston, SC, 29402.

The arrival of the festival in Charleston last spring drew considerable national attention. *Time*, the *Saturday Review*, and *Chicago Tribune* were among the publications to cover the cultural event. The *Atlanta Journal-Constitution's* appraisal probably best sums up the main reaction of the activities: "Spoleto U.S.A. is everything it was heralded as being: an exciting mixture of the arts, of well-established pros, and brilliant young talent."

Concerts in Georgia, Carolinas

FOX

Montrose/Journey and Marc Van Halen	April 23, \$7.50
Little Feat	May 11
Harry Chapin	May 12, 13
Outlaws	Apr. 27, 50

OMNI

Foghat	Apr. 29, \$6.50 & \$7.50
Bootsy's Rubber Band	Apr. 28
Aerosmith	May 15, \$6.50, \$7.50 and \$8.50

SYMPHONY HALL

Renaissance	Apr. 26, \$6.50 & \$7.50
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ATLANTA CIVIC CENTER

Rufus, featuring Chaka Khan	Apr. 25
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Great Southeast Music Hall

Samantha Sang	Apr. 25
Michael Murphy	Apr. 28, 29

CHARLOTTE COLISEUM

Warren Mays	Apr. 21
Bill Withers	Apr. 23

Tickets for concerts at the Fox Theatre are available from the box office, 660 Peachtree Road NE, Atlanta, GA, 30308 (money orders only for mail orders). Orders may also be placed by calling the box office at 881-1977 only if you have VISA or Master Charge. Tickets for the Omni are available at 100 Techwood Ave., Atlanta, GA, 30308, by check or money order, or by charge card at 404/532-6664.

Symphony Hall tickets are on sale at the box office only on the day of the show but can be purchased in advance at Tie-X-Press outlets in Atlanta and at all Rich's stores and Peaches Records. The box office phone is 404/892-2414.

For information about performances at the Great Southeast Music Hall, call 404/261-2345, and for reservations, 404/261-8643. The number for the Atlanta Civic Center is 404/523-1897. Charlotte Coliseum can be reached at 704/372-3600.

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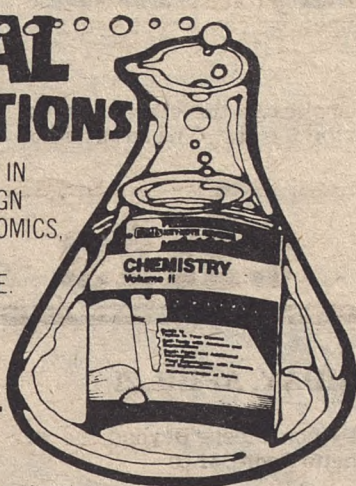
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Greenville filmmaker to screen film in Anderson

Everything Change Up Now: A View of the South Carolina Sea Islands, a film by Gretchen Robinson, will be shown at the Anderson County Arts Council on Friday evening, April 21, at 8 p.m. Robinson is an independent filmmaker who lives in Greenville.

The film, a 43-minute documentary about the people inhabiting the 100 islands along the South Carolina coast, touches on change, the advance of "progress," ecology, and the lives of the islanders.

When Gretchen Robinson packed her gear and headed for the Sea Islands, she expected to record on film the traditions and crafts vanishing from that area. "I went to capture the past," she says, "to

find out how the old ways were disappearing. Instead, I found out that the people of the Sea Islands were going to be missing something that was much more important."

Using no narration in the film, she allows the residents to tell their own story. The people who talked with her are the film. She lived among the largely-black

population, sitting for hours under huge oak trees listening to their "mesmerizing talk" and getting up at 4 a.m. to go out on the shrimp boats. "Many of the people are

fishermen: they fish every day," Robinson said. "The pollution has killed the fish, and the developers have bought up all the waterfront land. They talk about these problems in the film."

Her film shows a world of extreme opposites. The very rich and the very poor inhabit the same small space. High-rises and shacks share the same land. People trying

to preserve the environment fight those trying to develop the area.

In showing these problems, Robinson attempts to avoid giving easy answers to the many problems she sees. "The film is not designed to lambast the people who are developing the islands," she explains. "It

simply presents the issues through the eyes of the islanders. The film is saying, 'Wait a minute; look what you're doing to humanity,'" she emphasizes. "If you listen long enough, you're going to get the heart and the soul. That's what I get."

Everything Change Up Now was funded by the South Carolina Arts Commission and the South Carolina Committee for the

Humanities. Robinson and consultants will be available to discuss the film following its screening.

The Anderson County Arts Council is located at 405 North Main Street in Anderson. Admission to the screening is \$1.00 for

adults and 50¢ for students. All Anderson County Arts Council members will be admitted free with membership cards.

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The Great American Scream Machine, the South's fastest rollercoaster. Plus Broadway-style productions at the Crystal Pistol Music Hall. And a variety of musical entertainment that can include anything from bluegrass to hard rock. All for one price.

By the way, additional tickets at \$7.00, good only on the dates shown, are available at the campus ticket outlet below. So don't be surprised if a lot of your friends come along for the ride, too. At Six Flags. The Land of Screams and Dreams.

\$1.50 OFF

This coupon good for \$1.50 off the regular \$8.50 Main Gate admission ticket to Six Flags Over Georgia. Redeemable at the Main Gate only. Not valid with any other discount. Good only on April 15,

16, 22, 23, 29, 30, and May 5 and 6, 1978. One coupon per person. Children two years old and younger admitted free. Ticket must be used date of purchase only. Additional tickets available at the Student Union.



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campus bulletin

Announcements

On Tuesday, April 25, People for A Clean Environment will show "The Plutonium Connection" produced by NOVA for PBS at 7:30 pm at the Wesley Foundation adjacent to Clemson United Methodist Church.

Work, Study, Travel abroad in '78. Free catalogs tell you how. To get yours, stop in or call the Clemson University Union Travel Center.

The Clemson Unitarian Fellowship and Church School will meet Sunday, 10:30 am at the University YMCA. Deborah Johnson will present a program on stained glass. This will include a demonstration of the copper foil technique used by Tiffany. The public is invited.

Reception for Nick Theodore will be held Wednesday, April 26 at 7 pm in the Palmetto Room.

Instead of whistling Dixie, are you whistling the blues these days? Do you have problems you feel you just can't cope with? Do you want to talk with your friends about it, but you feel that you just can't? Why don't you try calling Hotline at 654-1040. We want to listen to your problems and we're here from 8 pm until 8 am just to listen to you.

Has college life got you worried or confused? Visit the Counseling Center and discuss what is bothering you before it becomes a serious problem. For free advice on your studies, your career, yourself, just call 2451 or come by room 200 Tillman Hall between 8:00 and 4:30.

Supporters of Dick Riley for governor will sponsor a barbeque at the Anderson Recreational Center on Saturday, April 29 from 3-6 pm. Entertainment will include cloggers, bluegrass music, and local artists. Minimum donation for fund raiser is \$5. Those planning to attend can obtain tickets at the door or in advance by calling Russ Warren at 646-3065.

Classifieds

For Sale: Kayak. Call Gerald at 654-2293.

Brand new men's five-function, gold tone, L.E.D. watch. Must sacrifice for only \$19.95. Call 656-7189.

Parts from '71 Triumph GT6, Tan interior for sale. Leave name and number at 287-3776 (Anderson).

"I was Bengal Balled" t-shirts for sale. Two color print. All sizes \$4.00. Call Rick at 654-5834. Will deliver.

For Sale: 1969 Chevy Van, 6 cylinder, automatic. Rebuilt engine, transmission, radiator. New brakes. Roof rent, carpeted, sofa bed. Asking \$1,350. Call 855-0658.

Want a swimming pool and delux and luxurious living accommodations for the summer? 1 bedroom in a 3-bedroom apartment for rent. \$65 a month plus utilities. Keoway Village Apts. Call 654-2876. Bedroom and apartment are fully furnished.

Reward! for set of keys attached to a sleighbell. Call 654-6088.

Sail Boats for rent. Hobie Cat 14, Sunfish, 14 ft. scow, on trailers; weekend, weekly or monthly rental, reasonable rates, substantial security deposit required, by reservation only. Leave name and phone number at 287-3776 (Anderson).

Roommate wanted for first session summer school to live within walking distance of campus. Call Richard at 654-5256.

Found: Ladies umbrella next to Shilleter Hall. Please call 6461 to claim.

Need a ride to Boone? I have a friend in Clemson this weekend who needs a ride to Boone on Sunday. If you know of one call 654-3202.

Furnished apartment available for summer lease. Within walking distance of campus. Call Richard at 654-5256.

For Sale: Refrigerator. Like new, for \$75.00. Call 656-8793.

For Sale: Complete set of scuba diving equipment, includes wet suit. Call 654-6783 after 4:30 for information.

Apartment for rent beginning June 1 with option to rent for fall semester. Call 654-6040 for information.

1973 Lincoln Continental metallic bronze w/white vinyl top. Power steering, brakes, windows, seats, locks, antenna, and trunk latch. AC, cruise control, AM-FM 8-track. Hidden lights. Must see. Looks and runs like new. Need money, must sacrifice this beauty for first \$2495!! Call 656-7189. Serious inquiries only.

Stereo for sale: Pioneer SX-750 receiver, AM-FM amplifier, 50 watts minimum. Pioneer CS99A speakers, 100 watts maximum. All equipment 6 months old and in excellent condition. Several records for sale also. Stereo \$425. Call Brain at 8646 or stop by B619 Johnstone.

Wanted: Horseshow helpers who can drive a truck and trailer, can turn a rig and back it out of tight places, want to go to area shows — occasionally, maybe out of state — depending on budget. Shows mostly on Saturday. Interested? Call Dorothy at 646-7027 eve.

Lost: A pair of photogray black wire framed glasses. Needed very bad. Missing since spring break. Reward offered. Please call 7843.

Lost: One pair wire rim glasses between F annex and the post office. If found, please call Steve at 7354.

House for rent: Spacious 2 bedroom house with kitchen, den and bathroom, fully carpeted. Located 2 1/2 miles from campus. Only \$100 per month. For more info call 654-1932 and ask for Andy or Jim.

Personals

To Steve Nesmith, Brett Stephens, and Neal Harrison: Congratulations for the fine job at the meet this weekend. We're all proud of you! The Dixie Skydivers.

To Good Timin — No matter what you do or say, we still love you anyway. Kisses, kisses, kisses — Spike and Boom Boom.

Jane, I'm sorry I ate your flower Saturday night. However, there would have been no need had you given me your phone number. Your loss.

Congratulations to Mark Smith for getting his master's shirt. Be the Captain's master next week.

Dear S.C.M., Sometimes the honesty is too much. Love you anyway. B.S.W.

Happy Birthday to Big Bird and C-Baby. Good luck at the State. "You can do it!" — Love, #1,3,5,6,7,8,9,10,11.

Bobbi, Thanks for the "C" and rolls. I ordered your 8" spiked heel leather hip boots from the land of leather-leather. You'll have to find your own slave. Butch.

Dear Fling and Milky Way, thanks for putting me. You're both the bestest roomies I've had! Your mystery roomie (LV)

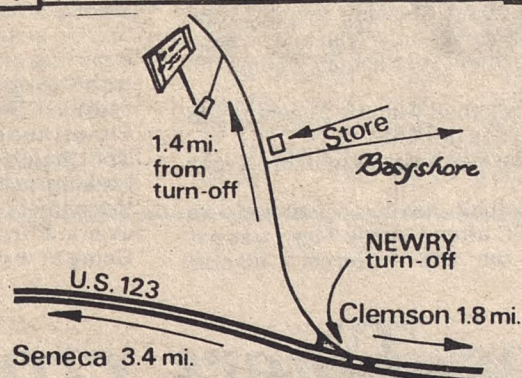
Nanook, thanks for the snickers, cheese crackers, and moral support. You're always good for comic relief and Wednesday night phone marathons — R.R.

B. Breath - Do you really go down as fast as they say you do? D.S.

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the tiger

The best and the worst of Tiger athletics, 77-78

By Cobb Oxford
Sports Editor
And Chick Jacobs
Sports Writer

Since every other organization in the world gives out awards, **The Tiger** sports staff has decided to give out its annual awards to persons in and around Clemson athletics. But first, we will refresh your memory and bring to mind some of the best moments involving the Clemson Tigers this past athletic year and dig up some of the disappointments that the teams faced on and off the field. There were many magic moments that can be pointed out in the year that was truly a success for every team that donned the orange and white.

There were two new women's sports last fall: field hockey and volleyball, and both found their problems in the initial campaign. Football had its best year since 1959 with numerous all-star players and a berth in the Gator Bowl.

The winter brought men's basketball, with their fourth straight winning slate but a disappointment nonetheless. The women's basketball team netted 20 victories using a surprising amount of young talent.

The wrestling team came of age and began to flex their muscles on the conference mats. The fencing team had a fourth-place finish in the nation and defeated UNC for the first time ever. Swimming came through with a consistent performance on both men's and women's squads, and several swimmers represented Clemson in the national meets.

Spring brought the crack of bats and the whack of tennis balls. The baseball team clinched their sixth consecutive regular-season championship with a victory over N.C. State Tuesday. Men's tennis finished second in the ACC tourney behind co-champions UNC and N.C. State, and they defeated some nationally ranked competition on their road swing through the Southwest. Women's tennis had a great record throughout the season with only a few losses against top-flight teams. Youth is also present on the Lady Tiger netters with only one senior on the squad.

The track team had a successful campaign in winning the state title and finishing strong in several out-of-state meets. The golf team achieved national ranking for the first time ever by virtue of their first-place finish at the Furman Invitational. In the ACC tourney, the linkers came in a unimpressive fifth.

Next year should be even better (that's

what they always say, right?), but for now, sit back and imagine Gladys Knight and the Pips singing "Memories" and enjoy our recollections from the past year and then our awards.

THE BEST: Some of the more exciting things that have happened to the Clemson Tigers during this athletic year. Rex Varn's interception return versus Maryland in the opening game to tie the score at the half.

TRAILING THE TIGER



Photo by Heriot

Georgia scoring a touchdown with just seconds remaining and then coming away empty handed on the two-point conversion. More orange than gold in Grant Field for the Clemson-Tech game. Warren Ratchford's long touchdown run in the mud against Virginia Tech. The Tigers' whipping of Virginia before 50,000 cold, wet fans. Jeff Soowal's kamakazi hit to preserve the victory over Duke. Willie Jordan's daring punt return against N.C. State to set up the winning score. Obed Ariri's four field goals against Wake Forest, including a conference record — typing 57 yarder. The Clemson defense holding North Carolina to a field goal after the Tar Heels had a first-and-goal on the five yard line.

The referee's block to get Lester Brown in to the end zone for Clemson's second touchdown against Notre Dame. Jerry Butler's diving game-winning catch against the Gamecocks in Columbia. The basketball Tigers winning the IPTAY Invitational over eventual NCAA qualifier Rhode Island. Revenging an earlier basketball loss to South Carolina on regional TV. Beating Virginia twice for two of Clem-

squad.

The warm welcome that was given to the coed South Carolina cheerleaders when they came to Littlejohn.

The cold reception for Phil Ford when North Carolina came to Tigertown.

Being invited to the Gator Bowl.

Clemson fans outside the Gator Bowl 10 hours before game time with orange tiger paws painted on their red noses and Tiger Rag playing constantly.

The Clemson soccer team ranked number one again and continuing to be a power in the South.

Clemson track winning the state championship.

Men's tennis pulling upsets over spring break.

Women's tennis being regarded as one of the top teams in the nation.

The baseball team clinching the ACC regular-season championship.

THE DISAPPOINTMENTS: Some of the more painful things that have happened to the Clemson Tigers during this athletic year.

THE GATOR BOWL LOSS TO PITT, 34-3, on national TV.

Obid Ariri's missed extra point in the North Carolina game.

Steve Fuller's fumble in the Notre Dame game with just minutes remaining which the Irish took in from midfield for the winning score.

Watching a Maryland receiver step out of bounds and then come back in to score the winning touchdown.

Watching Phillip Logan prance into the end zone for the go-ahead touchdown with under two minutes remaining and thinking about the anemic Clemson offense.

Stan Rome's desperation shot rolling off the rim to send the UNC game into overtime in which the Tigers eventually lost.

The loss to Furman in Littlejohn.

The three losses to national runner-up Duke; none of them were under 10 points.

Cross country finishing fourth in the conference after playing the role of one of the favorites.

Women's basketball losing to Francis Marion in the state tournament.

Learning of next year's football schedule with Georgia Tech and Notre Dame being replaced with powerful contender The Citadel and eastern terror Villanova.

The Clemson golf team not living up to its ranking and coming in fifth at the ACC tournament. (Luckily it rained on Saturday over at Furman.)

Going to watch the men's basketball team

(Continued on page 25)

Divine interference gives Tigers crown

By Richard Brooks
Sports Writer

A clutch two-run homer by sophomore Tony Masone in the eighth inning gave Clemson's baseball team a badly needed, rain-soaked 2-1 victory over North Carolina State in Raleigh on Tuesday.

Bobby Kenyon, the Tiger pitcher, received a little help from above as the game was called in the bottom of the ninth with the tying run on base when lightning struck a fence and almost injured catcher David Buffamoyer.

The win in Raleigh clinched the ACC regular season championship and gave the Tigers the home field advantage in the conference tournament to be held this weekend. The championship will allow the Clemson players a much needed rest since they get a bye in the first round of the tourney. The bye is also an advantage

because Clemson has to play one less game than every other team in the double — elimination tournament.

The win at State ended a four-game series of conference opponents in which the Tigers won three of the four outings. They started with two games with Maryland at home and a road trip to North Carolina to play UNC and NC State.

The Clemson hitters handled Terrapin pitching easily Saturday afternoon after the Orange-White game, scoring a 17-8 win. On Sunday, the Tigers had a little more trouble with Maryland as they posted an 8-7 come-from-behind victory.

In Chapel Hill on Monday, the Clemson team could have clinched the title a day earlier and avoided the Tuesday mudbath with State. But the Tar Heels defeated the Tigers by a 10-9 score in 12 innings to force a detour through Raleigh.

The Wolfpack began the game as if they

were going to give the Tigers trouble but ended up as just another victim of Tony Masone's tear through this season's opponents. His home run in the eighth with Billy Weems on first gave him 40 RBI's for the season, an average of almost one a game, to lead the team. Masone is also second on the team in home runs with 7, and his .340 batting average is third highest on the squad.

Bobby Kenyon turned in his second outstanding performance of the year against NC State, allowing only one run and three hits. Earlier in the season, he and Dave Woessner had combined to shut out the Pack.

All the conference teams except Clemson will see action in the first round of the tournament. The Tigers play for the first time on Friday at 12:30 p.m. against the winner of the Maryland-North Carolina

State game on Thursday. Friday at 3 p.m., the winner of the North Carolina-Duke game plays the winner of the Wake Forest-Virginia contest.

The losers of Friday's games play in the losers bracket on Saturday morning. The winners play at 12:30 p.m. The final game, which will determine the Atlantic Coast Conference baseball champion, will be played Sunday at 1 p.m. Admission for the tournament is \$2.00 for adults and \$1.00 for students. Clemson students must pay admission because the tournament is an NCAA sponsored event.

Editor's Note: The start of the 1978 ACC Baseball Tournament has been delayed for one day due to a double rain-out of first round games on Wednesday.

sports

(Continued from page 24)

play Stetson and Biscayne. The soccer team losing to Brown after they had their bags all packed for Berkeley. The fencing team not winning the ACC championship even after defeating perennial champ UNC. No boxing team at Clemson (There are several teams around that would like to

information personnel when Logan scored his go-ahead touchdown in the USC game. Sports Clubs and their future funding. The fans screaming and bemoaning referee Jim Hernjak after the rotten calls he made time after time in the Wake Forest game at Clemson. Frank Howard not running 50 straight

CLEMSON SPORTS HIGHLIGHTS 77-78



join and even participate regularly, like the basketball team and their captain Stan Rome against Marc Iavaroni, the baseball team at Georgia Tech, and the fencing team against State). The hokie name for the Spring Game day: Tigertown Fever Day. The final drive against Maryland dying after a final pass to Jerry Butler was too high. John Campbell and Larry Nance not playing good in the same game. One would play well while the other got used. Watching the last 10 tickets to the South Carolina football game being sold and then seeing the flowing tears from the unfortunate. The rotten treatment the Georgia fans gave the Tiger followers after the game in Athens, including spitting, etc. Tech students trying to rip the Tiger mascot to pieces while Clemson fans watched from the stands and tried to protect the outfit. The look on the faces of the Gator Bowl Selection Committee and Clemson sports

plays up the middle in the Orange-White game. Mispronouncing words: Charley Pell, "North Kalana and South Kalana," and Bill Foster, "we play in a tough leg." The crowds at women's basketball games: just parents and friends. The Gator Bowl ticket situation and the asinine way it was handled by the ticket personnel. Only winning two conference championships in all the Clemson athletic efforts. IF I HEAR IT ONE MORE TIME I'LL THROW UP AWARD: "Stan Rome is a perfect physical specimen." "Colon Abraham has been called the ACC's designated sniper." "Wake Forest would have done it better." "Phil Ford is one of the best guards ever to play in the ACC." "Gminski over Campbell ... shot is good and a foul." "The punt ... he shanked it again." "Sudhop is improving every game." "We didn't play with enough intensity." "What happened in Jacksonville?" "One of the most exciting..." "The Tigers were eliminated

from the soccer playoffs again." Disco Tiger Rag. WHO'D YOU PICK ON YOUR PARLAY CARD AWARD: Given to the false prophets who said:

"Maryland by 21. Georgia by 14. Tech by 10. Clemson over Pitt by 7." "This is the best team I ever had. We will go all the way." (Coach I. M. Ibrahim). "We are going to win the conference meet." (Sam Colson).

"The Tiger basketball team will be 17th in the country." (Playboy).

BEST OFFICIATING AT A GAME: Next question, please.

WORST OFFICIATING AT A GAME: Don't know — too much competition.

PLAY IT AGAIN SAM AWARD FOR BLOWN CALLS: The Maryland receiver who ran off the field to the concession stands and back on to the field, totally unseen by the officials, and caught a long bomb to beat Clemson. Also, the offensive linemen at Georgia who jumped a full count before the snap on each Bulldog possession.

Basketball, though, was the runaway winner. The home game against Wake Forest and both games against N.C. State rank as some of the most ineptly called games ever. The sight of Hank Nichols turning around and arguing with Bill Foster while State center Craig Watts was ripping John Campbell's arm off from behind is outstanding. So is Rome's fast break at Raleigh, broken up by a body check by Hawkeye Whitney that the Philadelphia Flyers would cringe at, which resulted in a violation being called on Rome.

WISH WE WERE THERE AWARD: The

soccer team, Berkeley; the Rugby team, New Orleans; the football team, anywhere but Jacksonville; the baseball team, Omaha; women's basketball, regionals at Chapel Hill.

MUSICAL CHAIRS AWARD: The Clemson basketball team, who were so tired from running back and forth from the bench that they didn't have the strength to play a decent zone defense.

MR. PERSONALITY AWARD: Notre Dame coach Dan Devine.

MR. NICE GUY AWARD: Notre Dame coach Dan Devine.

MOST LIKELY TO GET LYNCHED IF HE EVER SHOWS HIS FACE IN UPPER SOUTH CAROLINA AGAIN AWARD: Guess Who?

ATHLETE OF THE YEAR: After much deliberation, the staff has decided to bestow its coveted Athlete of the Year Award to Jerry Butler for his reception percentage during football season, including several catches that were nothing less than spectacular. His abilities as a track runner were also evident as he won a heat against top competition.

Others under consideration included fencing All-American Steve Renshaw, women's basketball standout Donna Forester, who kept up a 20-point plus per game average with a broken finger, Steve Fuller, the ACC's football Player of the Year, and Christian Nwokocha, with yet another outstanding soccer season.

JERVEY ATHLETIC CENTER DREAM MATCH: I. M. Ibrahim vs. Charley Pell.

ACC BASKETBALL DREAM MATCH: Tag team event - Bill Foster and Norm Sloan vs. Jim Hernjak and Lenny Wirtz.

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Men netters have strong conference tourney

By Peter O'Leary
Sports Writer

The men's tennis team ended their season last weekend with a third-place finish in the ACC tournament at Chapel Hill, North Carolina.

"We had hopes of winning," said Head Coach Chuck Kriese, "but I'm proud of our performance."

North Carolina and N.C. State tied for first place with 58 points each. Clemson was right behind them with 50 points. The Tigers got off to a slow start the first day but picked up the pace on Friday, winning 8 of 9 matches. This put them in position to challenge for the lead.

"This is the first time we've gone into the final day in contention for first place," stated Kriese. "We needed to win all of our matches on Sunday, but we won only 5 of 9. We just needed a better first day."

Besides finishing a strong third, the Tigers also have their first ACC champion since 1974. David Thies, a freshman from Kansas City, Kansas, won the number-six singles championship. He went into the tournament seeded fifth and beat UNC's number-six player Tal Henry in the final. Henry is ranked 15 in the U.S., but Thies had his momentum going as he reached the final without dropping a set.

The rest of the Tigers also had good showings. At the number-one spot, Mark Buechler finished third. Mike Gandolfo and Pender Murphy both finished second in the second and third flights respectively. David Loder finished sixth in the fourth flight, and Dick Millford finished fifth in the fifth flight.

In doubles, Clemson's number-one team of Gandolfo and David Loder were upset by North Carolina in the first round.

However, they did go on to win the consolation bracket. Clemson's number-two doubles team finished second, and the number-three team finished in fifth place.

Gandolfo and Loder have a good chance of being invited to play in the NCAA championships at Athens, Georgia, May 22-28. Mark Buechler is another Tiger who will probably be invited to play at Athens.

Coach Kriese was pleased with the performance of the whole team but said that Pender Murphy and Mike Gandolfo worked hardest.

"They showed the most desire and the most exceptional play, and both of them were in the finals. We had four people in finals."

Now that this season is over, Coach Kriese is looking ahead to next year. "We really need to work hard this summer. Just because we finished third, we can't afford to sit around. We have a young team and should definitely improve."

Some of the players on the team will be working with Kriese this summer at his tennis camp. All of the players have a tournament schedule to keep them in shape

this summer.

"We've already signed the number-one doubles team from Florida," reports Kriese on future talent. The Tigers certainly won't be lacking in talent for the next couple of years. The starting lineup is composed of only freshman and sophomore players.

With a third-place finish in the ACC, Clemson's first individual ACC champion in five years, and three members of the team going to the NCAA's, it has been a good year for Clemson tennis. And the future looks even better.

Rugbers defeated by Atlanta

By John McManus
Special to The Tiger

ATLANTA — After walloping the Charleston Rugby club 52-0 in its previous game, Clemson's Rugby Club drove here in high spirits last Sunday, but the Atlanta Renegades were to spoil all that.

The Renegades, one of the best sides in the South with a three-year record of more than 60 wins against less than five defeats, simply overpowered the Tigers 21-9. A second Renegade team also whipped the Clemson "B" side 6-0.

A hush fell over the scores of Renegade fans and worshipers during most of the first half of the "A" game when Clemson took an early 9-0 lead and showed no signs of sharing the scoring. A Renegade scrum-mager was detected with his hands on the ball in a scrum. The referee blew his whis-

tle, and Jimmy Howard spanked the powerful Atlanta team with a three-point penalty kick.

Five minutes later, wing forward Scott Higgins pried a Renegade loose from the ball and passed to a sprinting Lee Esclavon for a try (similar to a football touchdown) between the goal posts. Esclavon, known as "Air Force", flew the final 40 yards as he out ran the surprised Atlanta defense.

This was to be Clemson's last hurrah. Overpowering the Tigers in the scrums,

finessing them in the line-outs, and outmaneuvering the Tiger backs, the Renegades fought to a 12-9 halftime lead. Although older and heavier, the Renegades outthrust the Tigers in the second half by scoring three unanswered tries.

This weekend the Tigers will assemble to lick their wounds at the annual swine bowl pig roast. On the season, the "A" side went 9-3, while the "B" team won three, lost three, and tied one.

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Field events will be strong for Tigers

By Lesa Bethea
Sports Writer

"If we have a great meet we will take second; if we have a good meet we will take third; and if we have an average meet we will only take fourth or worse." This is how Coach Sam Colson describes the Tigers' chances for placing in a tough ACC championship meet that Clemson will host this Saturday.

The Tiger trackmen will face their stiffest competition yet this year in the form of the cindermen from the University of Maryland. Coach Colson makes no bones about predicting a Maryland victory.

"Maryland hasn't lost any out of the last 22 ACC meets, and this should be no exception," said Colson. Although Maryland has the power and should take first, Coach Colson sees a battle for second place among Clemson, UNC, N.C. State, and Virginia. Duke and Wake Forest should be on the bottom.

Coach Colson's greatest concern is the fact that the team is coming off an excellent state meet of two weeks ago. "That meet had good emotion from everyone, and everyone did so well. It will be hard to put two such great meets back to back," Colson stated.

Mike Hartle, Clemson's second-seated javelin thrower, is a little more optimistic. "Everyone worked out really hard after that last meet. We feel like the state meet was a warm-up for this one. Personally, I think we can do it," Hartle projected.

Clemson's big points will come in its consistently strong field events. Stewart Ralph should have no real competition in the javelin, and Colson states Ralph and Hartle to take first and second, respectively, in that event. Mike Columbus should take first in the discus, and Shan Stroup and Fred Worthy should win some big points for the Tigers in the high jump.

Scott Haack, a surprising freshman in the 10,000 meter run, has the ability to take that event for Clemson. Haack admits his competition will be tough this weekend. "Everyone directs his training towards

this meet; therefore, the competition will be tougher than usual with everyone going for this best time," Haack stated. "Gary Hofstetter from the University of North Carolina will definitely be the guy to beat. I've never beaten him," Haack continued. "Most of the other guys I'm running against I've beaten, but anyone could have their best day. The field is wide open," the freshman distance runner said.

Coach Colson talked about the areas in which Clemson would be able to compile their points. "We should score in every winning event except the steeplechase. All our distance runners should place. We will

depend on Scott Haack and Bill Stewart in the 10,000-meter run and save Boulchler and Tim Frye for the 5000-meter run.

"Joe Rice also could take the 800-meter, though Virginia's Greg Canty should win that," Colson rationalized. "Eric Rucker should place in the 400-and 200-meter runs also, with the 400 being his better race," the Clemson track mentor concluded.

A big highlight of the meet will be the participation of some world-class athletes. Some of the "names" that will be present will include Maryland's highly-touted Rannldo Nehemiah, a world record holder in the indoor hurdles, and running for N.C.

State will be Albert Llamoty. Llamoty, a native of Ghana, Africa, is an Olympic semi-finalist in the 100-meter run.

Another nationally prominent runner who will be on the track at Clemson is Ralph King of UNC.

King has run a world-class time of 13:32 in the 5000-meter run, which he will be running at Clemson. King took this event, plus the 1500 meters, at the last ACC meet.

The meet will begin with qualifying trials at 3 p.m. Friday with the finals beginning at 1 p.m. Saturday and continuing throughout the afternoon.

Women's tennis faces state next week

By Hugh Hunsucker
Sports Writer

Clemson's women's tennis team, having recorded six straight wins since the first of April, goes into the South Carolina AIAW tournament this week in Greenville.

The women, coached by Mary King, currently own a 22-3 record in match play. Clemson will be favored in the state meet, which is to be held on the Furman University campus April 20-23.

"Any team that can make it through the last three days and pull together like we have, I think, is doing super," said Coach King on Tuesday. They took a 7-2 win over Tennessee on Saturday. Sunday saw them play two more matches, first beating Duke 7-2 in the morning and then beating N.C. State 5-4 in the afternoon. Monday they added still another win by beating Georgia 5-2.

Coach King pointed out that they were able to use their depth in the Tennessee match. "We didn't use our starting lineup," she said. "We try to play everyone on the team to put them in pressure situations."

Concerning Sunday's match, King went

on to say, "Duke had beaten North Carolina the week before, and when we beat them, it was a big lift for us... We just played fantastically overall."

The 5-4 score in the N.C. State match was not as close as it would seem to indicate that Clemson took 5 of 6 singles matches to sew the win up early. "We like to play matches that go to the doubles, but we have a great team and that usually doesn't happen," said Coach King.

Recently, Coach King was named Southern Professional Tennis Coach of the Year by the Teaching Pros' Association for her accomplishments during last year. These include coaching the women to a 23-2 record in only their second year as a varsity sport and also a sixth-place finish in last year's southern regionals.

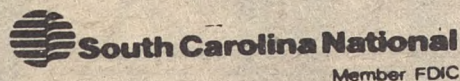
This year's team appears to be even better due to the addition of several nationally

ranked freshmen. Four of the top five individual records on the team are held by freshmen. These include Collete Bennett, a freshman with a 17-1 record, Carol Fullerton, a freshman at 18-3, Libby Cooper, a sophomore with a 16-1 slate, Susan Hill, another freshman at 16-3, and Susan Rimes, a freshman with a 15-6 mark.

Other top players include Vicki Eynon at 8-0, Sally Robbins at 7-2, and Marie Tewekesbury, the team captain, with a 5-1 record.

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Insider

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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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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*



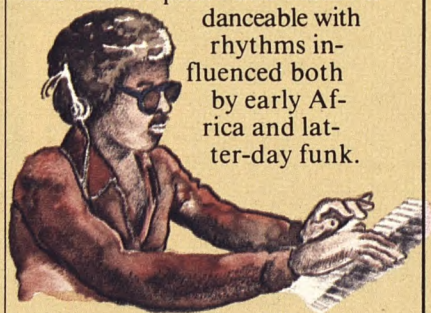
The Songbird

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*.

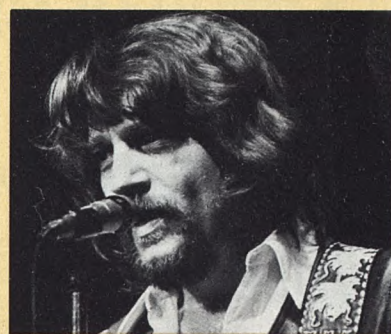
The successful sounds of these "new-comers" have not gone unnoticed by traditional country performers. Bluegrass king Earl Scruggs gained new fans by opening his acoustic band to electric instruments and strong rock rhythms. Nashville's Loretta Lynn opened the door for mass acceptance of the country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



Marshall Tucker Band: Audiences dig country boogie

SOUND SAMPLER

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



The Outlaw

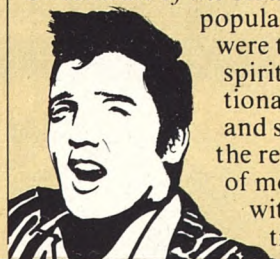
Waylon Jennings was a standard country singer until he bucked the Nashville establishment and crossed over into the pop music mainstream. He grew a beard, made his songs more thoughtful, and in the process founded an "outlaw" contingent of progressive country performers including Austin-based Willie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

Laid-Back Sound

Until his recent hit, "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



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



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

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



Discomania: Catching the fever from light and sound

SOUND SAMPLER

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



The Big Comeback

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

Roots

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

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



TECHNOROCK



The Wizard

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

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



The New Orchestra

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

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

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



Aerosmith: Mixing hard rock sounds in studio

SOUND SAMPLER

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



The New Instrument

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

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

Roots

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



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.






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A Hit is Born

Behind the Scenes in a Billion-Dollar Industry
by KITTY YANCEY

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 'home-town 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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2. Biggest engine in its class. Courier's optional 2.3 litre engine is the largest engine available in any compact pickup.

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Free Wheeling Courier

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

British rock group *The Who* performs its rock opera *Tommy* at New York's Metropolitan Opera in front of two sold-out audiences. Critics hailed the event as marking the acceptance of rock as a serious art form. *Who's Next* (1971) signaled the first serious use of the synthesizer in rock with memorable songs like "Baba O'Riley" and "Won't Get Fooled Again." Another story album, *Quadrophenia* (1973), began the "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

The Dazzling Highlights

by TIS

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**

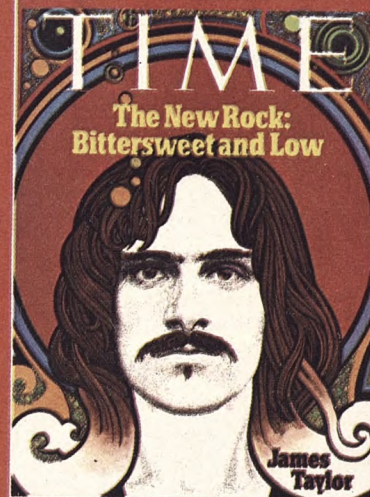
Ex-Beatle George Harrison stages a "Concert for Bangladesh" that fills New York's Madison Square Garden twice, raising over \$250,000 for the famine victims of war-torn East Paki-

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Elton John

Roger Daltrey



Rod Stewart

EVENTS

of a High-Flying Decade

SMIGHT

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



Bruce Springsteen

David Bowie



Alice Cooper

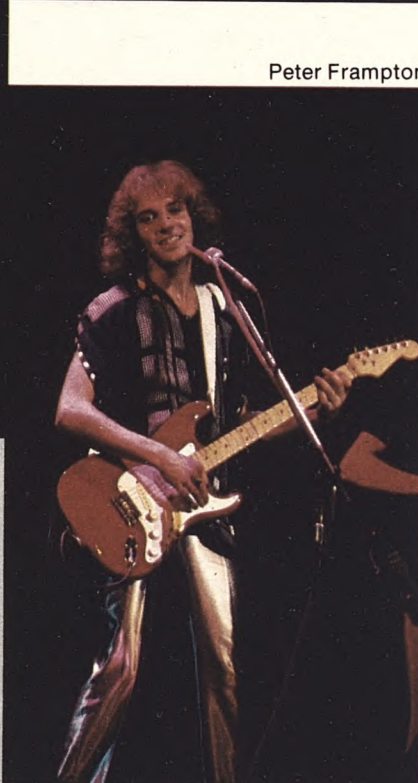


Bob Dylan and The Band



Paul McCartney

Fleetwood Mac's Rumours



Peter Frampton

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

August 10, 1975: Stevie Wonder Reaps Biggest Bucks Ever

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

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

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

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

May 3, 1976: Paul McCartney Spreads His Wings

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

November 22, 1976: Boston Proves American Dream

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

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

October 14, 1977: Linda Ronstadt Sings National Anthem

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

February 23, 1978: Fleetwood Mac Attack Comes to Grammy

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

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

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

You Can Too 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

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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-

scurity 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.

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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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