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SUPPLEMENT TO THE STATE NEWS — FRIDAY, MAY 11, 1979

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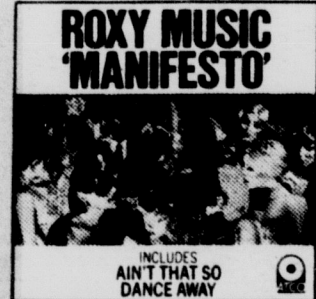
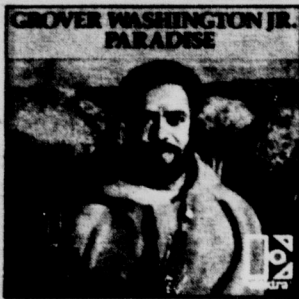
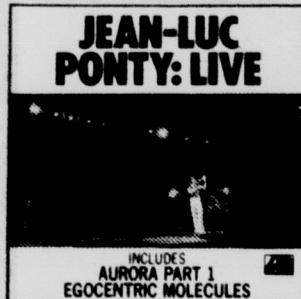
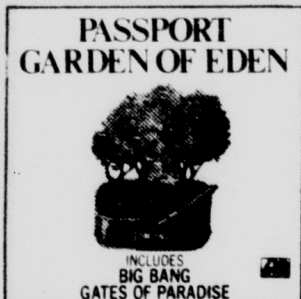
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'Radio Reader' a satellite away from mass syndication, stardom

By TIMOTHY YOST

A Western Union Westar II satellite is the only thing that stands between East Lansing public radio personality Dick Estell and stardom.

Known already to an estimated 10 million loyal listeners as the voice of the Radio Reader, Estell for the past 15 years has hosted a unique daily half-hour radio program in which he reads aloud the latest in contemporary fiction, biography, historical narrative, adventure, and humor.

Within a year, Estell's listenership should take a quantum jump upward as his host station, MSU's WKAR-Radio, receives satellite capabilities. The satellite will allow Estell's program to be received by an estimated 150 to 175 of National Public Radio's 215 member stations.

Estell, a Telly Savalas look-alike whose captivating voice can be as biting as Billy Graham's or as folksy as Will Rogers', would be a celebrity right now but for simple logistics. The syndication of his show has spread like small-town gossip since 1970 when, as then-NPR chairperson, he mentioned to a fellow board member the popularity of his readings back in East Lansing. Upon hearing a tape, that board member immediately opened a daily half-hour slot for the Radio Reader in his Seattle, Wash. station's timetable and the snowball began rolling.

Today, through such word-of-mouth publicity and with absolutely no active promotion, Estell's program is carried by over 35 public affiliates from Harrisburg, Pa. to Pasadena,

Calif. to Kotzebue, Alaska (taking Estell's readings to within miles of the North Pole). In Michigan, the Radio Reader is broadcast over WDET, Detroit; WNMU, Marquette; and WGGL, Houghton; as well as WKAR. The show is aired locally weekdays at 8:30 a.m. on WKAR-AM and again at 9 a.m. and 10:30 p.m. on WKAR-FM.

The problem is the show's subscription potential is now near the saturation point; as it takes one member of WKAR's meagerly-staffed, tightly-budgeted crew an entire day each week just to duplicate and mail out that week's installment of reel-to-reel tapes.

"The answer to it," Estell said, "is the satellite. I think I can almost guarantee that 150 to 175 of the (NPR) stations will take the program off the bird. I think 150 would pick it up today," the former WKAR station manager adds, "but, oh, how I'd hate to let them know that I've got it because there's just no possible way that we could handle it (the requests)!"

Characteristically, Estell is not grabbing for the limelight with stars in his eyes. He quit commercial broadcasting

(where the money is) in 1955 because "I didn't like the fact that sponsors could dictate how programs were going to go." He derives great satisfaction from doing what he enjoys ("I will not read a book not interesting to me," he maintains, "or, otherwise, (the reading) isn't going to turn out right") and from doing it professionally. (Gordon Thomas, co-author of "The Enola Gay" and "The San Francisco Earthquake," was so impressed with Estell's rendition of one of his books that he called Estell from Scotland "just to see if I was real" and to offer him permission to read his forthcoming book).

Estell, himself, is unimpressed with the seemingly flawless, larger-than-life images of today's media "personalities," and longs, instead, to emulate the radio personalities of his youth.

"In those days," he recalls, "a radio personality was really somebody. They were people you'd go to the state fair to see. . . yet they weren't pawed off as being something more than human. I don't have to say radio's not like that anymore."

Estell, who never pre-reads

the books he reads on the air (relying, instead, upon book reviews and bookstores browsing to familiarize himself with the latest publications), remembers the first time he circumstantiated his own humanness as a broadcaster by chuckling out loud over a particularly funny passage in a book. The book, one of his all-time favorites of the nearly 200 he has read for broadcast, was Edmund Love's "Situation in Flushing," a story of railroading set in

Flushing, Mich. At first, Estell was going to stop his tape recorder and blot out his seemingly unprofessional laughter, but a moment's reflection left him convinced that "if that was funny to me, it's funny to other people, too; and they will be laughing there, so why let them miss words that I'm going to be saying by covering my chuckle up." The chuckle stayed and the response was overwhelmingly favorable.

(continued on page 6)

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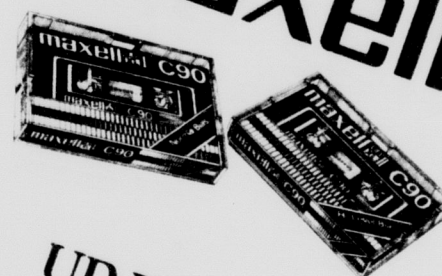
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'Radio Reader' a satellite away from stardom

(continued from page 4)

In his 16 years as narrator of the Radio Reader (the program originated at WKAR in 1935 and has outlasted two other readers), Estell has often had to think quickly while reading in order to launder an author's language or edit out graphic scenes before they reach the air. Although the Hillsdale native and 1957 MSU graduate is no prude, he must watch out for the sensibilities of his listeners as well as for the FCC code. Ironically, with thousands of new books being published each year, Estell has great difficulty finding books suitable for airing, especially fiction, due to recent trends toward frank language and explicit sex in contemporary literature.

"Whether good or bad, I am quite certain that the frankness is inserted purely for commercial reasons in many books," he says. Proudly, he notes that he edited out a particularly graphic and to him, unnecessary, scene from the book *Jaws* describing an affair between the sheriff's wife and the ichthyologist, later to see that the scene was also eliminated from the movie without weakening the story.

In all fairness to authors, Estell says he will not attempt to read books on his program in which any editing would detract from the flavor of the book.

Estell prefers to read books that can be completed in about 25 segments. The longest book he's ever read on the air is James Michener's 'Centennial,' which took 96 half-hour programs. Some authors, like Michener, Arthur Hailey, and Michael Crichton have styles that are suited to reading aloud. Others, Estell says, like Joseph Heller, defy his dramatic abilities.

Estell likes to tell the story of one of his more ardent fans, a Lansing man who used to

arrange his daily business trips so that WKAR's signal would not fade out until Estell's program was finished. One day, he miscalculated and pulled over to the side of the expressway to catch the last five minutes of the show. A state trooper pulled over a few minutes later to ask what the man was doing. "Listening to the radio," he honestly replied. Estell was so touched that this devoted listener risked a traffic

citation in order to hear his program that he sent the man the book he had been reading at the time, complete with an inscription expressing gratitude.

Although the satellite will almost certainly make his famous, Estell already has received much acclaim as the voice of the Radio Reader.

While in Seattle a couple of years ago, he was invited to the public radio station to field

questions from listeners for half an hour immediately following the broadcast of his show. With four phone lines jammed for the entire allotted time, station officials decided to let the questioning run over a few minutes. An hour later, it was announced over the air to listeners still trying to get through that the questioning would have to end so that regular programming could resume.

Emerging from the studio, Estell was stunned to find a lobby-full of people who, unable to get through to him on the phone, had come down to meet him in person.

Estell reflects fondly: "For a little kid from Hillsdale, Mich., population 5,000, to go to Seattle, Wash. and talk to people for over an hour and a half about what he does that appeals to them, is a pretty heady experience."

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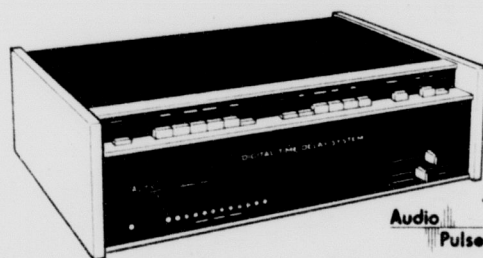
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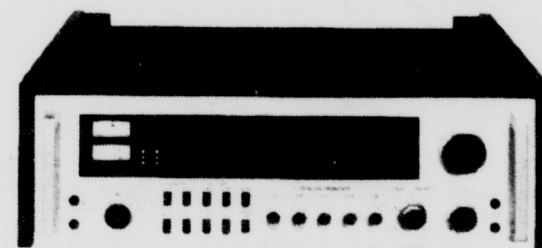
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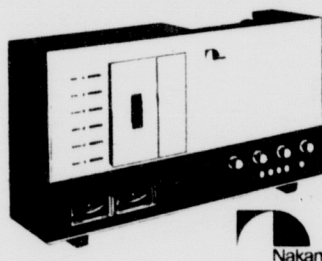
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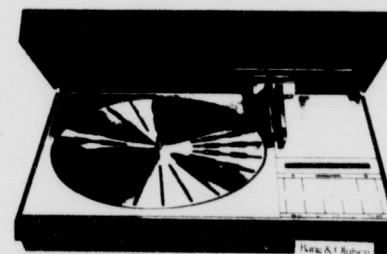
Audio/Pulse: The Model one is a digital time delay system, programmed to develop any acoustic environment you choose. Designed for use with standard Hi-Fi systems, the Model One adds multiple time delays to the original sound, and feeds them through a second amplifier to a second pair of speakers. With a touch of a button you take a leap into another audio dimension.



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The Beogram 4004 a turntable without equal in concept, performance, or design. The B&O 4004 has been developed for the individual who expects perfection in the reproduction of music and enjoy a record collection of significant value. It's tangential tracking system's have created an audio component without peer in the world today.

Shocking water

LOMBARD, Ill. (AP) — Water is popularly known as a good conductor of electricity — but pure water doesn't conduct electricity, according to the Water Quality Association.

"The technology exists to make water so pure it is an electrical insulator," a spokesman said. "It's called 18 megohm water, and industry is producing it by the millions of gallons a day."

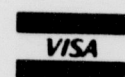
Such water is used for rinsing semiconductors and microcircuits, where the slightest impurity could spell trouble, he explained.

"A person could stand in a pool of this ultra-pure water, with a live wire touching it, and not be harmed," he added.

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DAVE DiMARTINO

Stick this in your ear

Hey, this is supposed to be a supplement about "sights and sounds," which I guess means stereos and cameras and stuff like that. I can't write anything about cameras 'cause I don't know anything, but I DO know a lot about stereos. Lemme explain:

Stereos are actually RECORD PLAYERS and if you call 'em anything else you're just bein' a dummy. There's only one way to make sure that you're gettin' a good stereo, too, and here's how: by makin' sure you spend a LOTTA MONEY. By that I mean about \$150,000 or so, 'cause if you spend anything less you're only gettin' gypped. I know some guys who think they got a good deal just 'cause they bought their stereos for less than \$100,000, but they're all dopes. Good stereos cost big bucks, an' don't you forget it!

Take my turntable, for instance. It's a pretty good one. It's called a VYT-X300 and is manufactured by a small but reliable Czechoslovakian electronics firm named Kurszawa Morgo. I got a pretty good deal from 'em 'cause I know the guys — only hadda pay \$55,000 an' I got a bonus two-year warranty. It's a real neat, futuristic model

that lets ya play two or three albums simultaneously. Plus it includes a new model vinyl regenerator which restores all your albums to mint quality, which is a real bonus for all my ol' scratchy jazz and rock 'n roll albums. Whatever album ya wanna hear ya just set the radius-control for anywhere between one-and-120 degrees an' you're all set.

With my turntable I gotta high-class cartridge from Belgrade called the Onyx-PC3, which is a real necessity as far as my 'table's vinyl regenerator goes. It's also an Onyx stylus and I can track the whole thing REAL lightly, which is real important. Currently I have it tracking at 0.006 grams, but I'm kinda scared that I may be wearing the records down a little more than I should, so I'm thinkin' of makin' it track a little lighter. Don't forget, you're not gonna get a real top-notch vinyl regenerator for anywhere under \$100,000, and that's a little more than I'm prepared to spend. So I don't wanna take any chances.

Of course, one of the most essential parts of any sound system is the amplifier and receiver. Usually I don't recommend gettin' a combination

of the two, but my own receiver is so good, I just GOTTA rave about it. It's made in Osaka by Tanimura-Glick and is a pretty powerful little baby. I won't bore you with dull specs or anything, but each of the five channels is rated at 880 watts RMS and the sound always manages to be a little crisper than your average set-up. Plus it's gotta real fine noise-reduction unit system that makes most records sound better than real-life performance — but that kinda thing is no big deal. I guess, since you can get it with most receivers over the lower-\$15,000 range. Incidentally, I got my receiver as a demo model and only hadda pay \$63,000 for it, a real good deal. Lemme recommend my

speakers to ya, as they're the best things I've heard in months. They're Grand Duke 1979s, made by a small Miami firm formed by French electronic experts. Essentially the speakers are in the "duke,"

formation — you know, the kinda shape that looks like the Ballantine Beer trademark, three interconnected rings that kinda looks like the Olympics symbol. Anyway, each of the

(continued on page 14)

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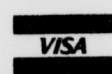
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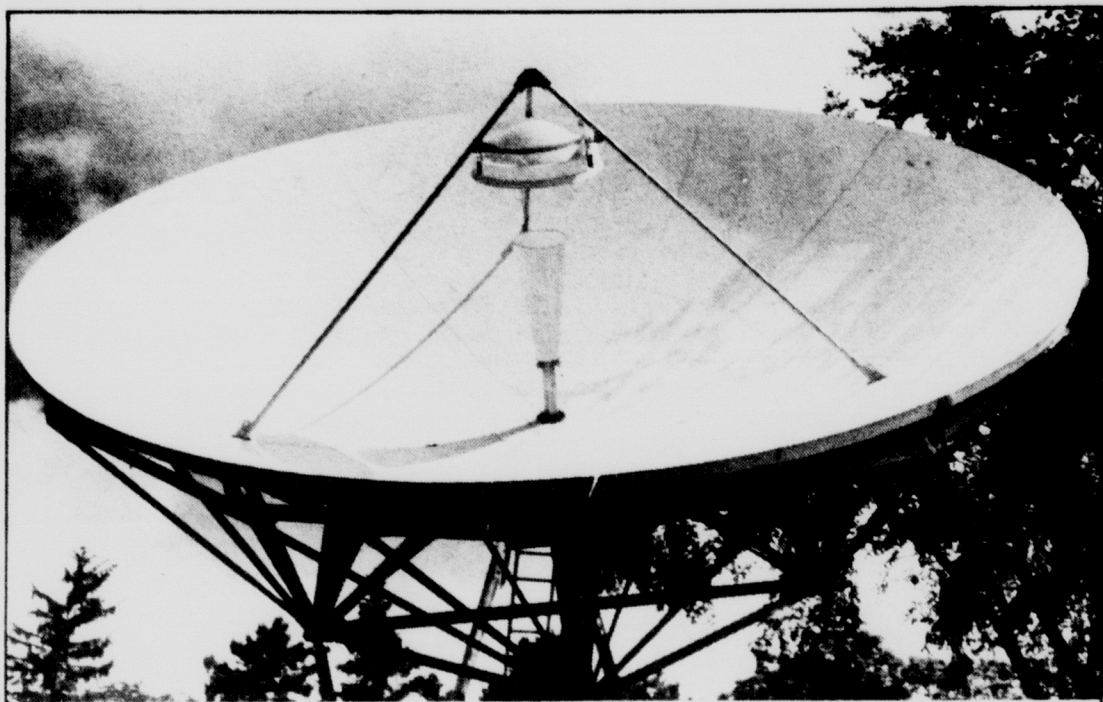
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State News Kathy Kilbury

Recording artists find electric ecstasy locally

By JAMES KATES
State News Staff Writer

For Bob Baldori, a nine-year venture into the recording business has been "like starting out with pot and ending up on heroin." But it's a habit he hopes he'll never kick.

Baldori is the owner of Lansing Sound, a quarter-million-dollar, 24-track recording studio in Okemos, the only one of its kind in mid-Michigan. Set back in a small woods, the facility is a countryside version of what one might find in Hollywood or Nashville. The heart of the studio is a mammoth control board, used to bring together signals from the two-inch reels of a 24-track tape machine and combine them into a stereo recording suitable for pressing into records, television or radio play, or even a soundtrack for a film. For an artist, a trip into the studio is something akin to electronic ecstasy — to the tune of \$125 an hour.

"A musician can come into the studio in one of two frames of mind," Baldori said. "Some of them will use the facilities to duplicate the sound of a live

performance but others will use the technical equipment to the fullest, just like playing the studio like another instrument."

"The 24-track is phenomenal," Baldori said. "The Beatles recorded *Sergeant Pepper* on four tracks and at the time that was considered the state of the art."

Although the likes of the Beatles haven't yet visited the studio, Baldori has been talking to several artists he feels might find its peaceful setting a welcome change from the city.

"Ted Nugent has been up to look at the studio," he said. "We expect him back."

The studio, as Baldori readily admits, must cater to more than the local market in order to make ends meet.

"We get a lot of clients from New York and L.A.," he says. "Some of the agencies will run through \$2,000 or more just to produce a one-minute commercial. We try to keep a talent pool of people in Lansing, or sometimes they'll bring their own musicians."

Baldori, like many other recording studio personnel, had

his beginnings as a musician. After a three-year stint as a pre-med major at MSU, he hit the road as a pianist with a number of bands (a group called The Woolies had a regional hit, "Who Do You Love?" in 1967) and went into the recording business in 1970 with a small four-track studio on South Logan Street in Lansing.

"My first client was a guy named Wallace Hegelmeyer and he played the musical saw," Baldori said. "His wife played one of those little flutes called a 'sweet potato' and they needed a tape because they said they were going to be on the Johnny Carson show. It's been that crazy ever since."

From there Baldori moved to "a chicken coop in Okemos," where he opened an 8-track studio, recording everything from local rock acts to dixieland bands. In between weekend playing jobs and teaching at Lansing Community College, he

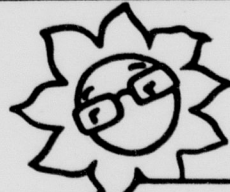
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Respect records' rights

(continued from page 14)
uncommon today to purchase a record that sounds like it has been through a major holocaust. This degeneration can be attributed to good old American mass market and mass production techniques. After all, record companies are essentially interested in profits. Therefore, records are being processed and pressed too rapidly.

When a record is pressed rapidly at elevated tempera-

tures, this causes excessive buildup of metal crystals on the vinyl surface. The metal deposit must be ground off and this creates "mold grain," producing the annoying rumble-like sound on new albums. If a disc is pressed in 40 seconds rather than the standard one minutes, there is bound to be more noise. In addition, warpage is more frequent due to removing discs from the presses when they're still too warm for removal.



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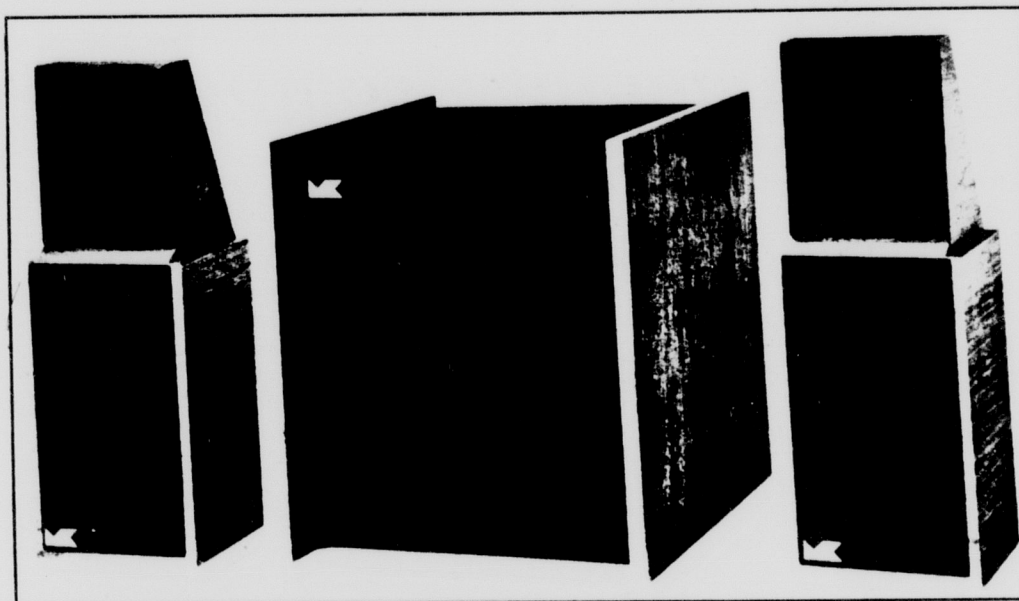
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Several of M&K's recent record releases have received "state-of-the-art" and "finest" accolades from a variety of highly sensitive reviewers. Among other advances, such as exceptional dynamic range and bandwidth, M&K's RealTime Records contain unprecedented peak-levels high above their average-levels and correspond much more closely to real non-clipped live sound than do most previous recordings.

M&K's Satellite-Volkswoofer System was designed to have the very high efficiency required to give amplifiers the "head room" to handle these sharp peaks. They were also designed to handle the extremely high sound power levels which these peaks require. At the same time, sharp, clean, well-imaged sound had to be not only maintained, but improved over conventional designs.

To accomplish all this, M&K took a "new look" approach to speaker design. It decided to design a speaker for the mid-range and highs which would be a truly worthy companion to M&K's newly completed VOLKSWOOFER to make up a complete new age system. The VOLKSWOOFER, a velocity-sensor, servo-



feedback, internal-amplifier subwoofer had proven to be M&K's finest, tight-bass subwoofer and an excellent, economical solution to bi-amplified superb bass.

M&K then specifically incorporated several listener selectable choices of sound characteristics in the Satellite-I. Terminals connected to independent networks provide three different basic sound characteristics and two high frequency contours.

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Policies guide bookstore buying

By ALICE ZAJKOWSKI

Students can avoid misunderstandings when selling back used books if they're familiar with bookstore policies, the managers of two local book-

stores said.

H. Roger Foster, manager of the MSU Bookstore, and James Thomson of Campus Bookstore, said the price paid to students for a used textbook is always 50

percent of the current retail price of the book.

"The retail price is the key," Foster said. "Half the price doesn't sound like much to students, but sometimes this

really works out in favor of the students."

For instance, if a new book cost \$10 fall term and its price went up to \$12 winter term, a student selling it back at the end of winter term would be paid \$6, half of the current retail price.

Pencil and highlight marks in a textbook don't affect its resale value, the managers agreed.

Used textbooks are always sold for 75 percent of the retail value of a new book.

"We can't differentiate the prices of used textbooks by the condition they're in," Thomson said. "That would be too subjective and wouldn't be fair to students selling the books back."

Textbooks that have been dropped from use at MSU can still be sold back to the bookstores, which in turn sell them

to wholesalers.

"Books that are not being used by the University are often bought back for about one-fourth of the retail price, which is approximately the wholesale price for used books," Thomson said.

Thomson said the demand by wholesalers for used textbooks is great, but there are some textbooks which the wholesalers don't want. Outdated editions are not bought back.

"We'll buy back any book that either we or someone else can sell," Thomson said.

Buying and selling used paperback books presents a risk to bookstores, he added.

This is because the durability of paperbacks is less than that of textbooks, and sometimes the books students sell back are missing pages, Thomson said.

"We don't pay as much for

(continued on page 12)

Lansing loudspeaker seminar to reveal quality components

By CHRISTINE STINSON

Are you tired of just dabbling with your hi-fi sound system? Would you like to know how your system really works? To answer these, and many more questions, Irving M. Fried, president of I.M. Fried Products Co., will be conducting a Loudspeaker Seminar in Lansing.

Fried has been designing his own speakers since 1960. His purpose in doing this was to "design speakers which, as accurately as possible, recreate the electrical wave-forms presented to them by an amplifier . . . so that we can all get on with listening to music more and more accurately reproduced in the home." (The Fried Newsletter, Aug. 15, 1977).

He has also helped develop many improvements in hi-fi systems; such as the London Decca Cartridge, the Kelly Transmission Line System, and the IMF Monitor.

In 1974 he produced a new

series of loudspeakers and began his own manufacturing company in the U.S. By 1977 he expanded his company by opening a European Branch.

The seminar is being conducted to introduce two new models of Fried loudspeakers. Fried will also be available to answer any questions you may have about your current system, or one you may be planning to purchase.

He feels that for many years people have been led to believe that the hi-fi industry is a big "rip-off." He would like to change that image by designing equipment for serious listening — and this is what he does with his speakers. During past seminars, he has enjoyed introducing others to the real pleasure of listening to "a great symphony orchestra play music" or "the glory of a thousand voices, orchestra, and organ (Mahler, Eighth Symphony)." He claims to have reformed many "rock fanatics"

and excited them over the sound of true classical music.

If you would like to learn more, come to the Loudspeaker Seminar on May 14 at Marshall Music Co. in the Frandor Shopping Center, Lansing. This free seminar will be held in the auditorium downstairs.

Local electric ecstasy

(continued from page 8)

laid plans for his present studio.

Although the studio employs a manager and an engineer, Baldori still takes the helm at many recording sessions. It's a job requiring an unusual mix of skills. "There are very few courses for a person who wants to be a recording engineer," Baldori said. "Being a musician has given me access to studios and I've picked it up as I've gone along."

"You've got to have the technical training to be an electronics engineer but you've also got to have a musical ear," he continued. "The ear is 1,000 times more discriminating than the eye; the hardest part is just learning how to listen."

Despite his success in the recording business, Baldori is not about to quit playing his own music. He plans a summer tour with Chicago singer-songwriter Tom Bishop, and the two are planning to do an album on Baldori's label, Spirit Records.

"Tom and I have played everything from college dates to opening for Jerry Jeff Walker in Emporia, Kansas," Baldori said. "The touring is great practice but you really don't advance your career at all until you put out a record."

But should he find success as a musician, Baldori says, he'll stay in Michigan. "I grew up in Michigan and it suits my temperament," he said. "In New York it's a project just to walk out the door. This place is my view of a good time."

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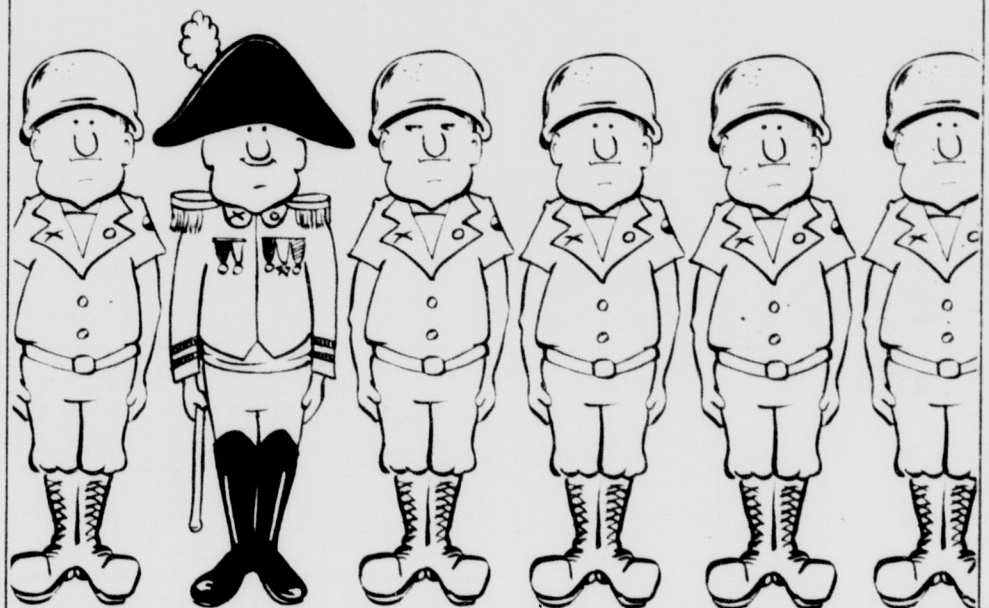
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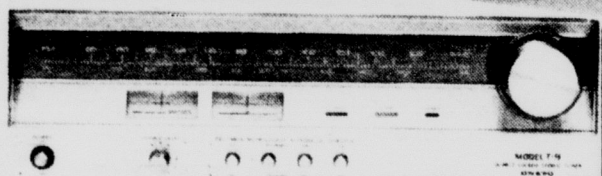
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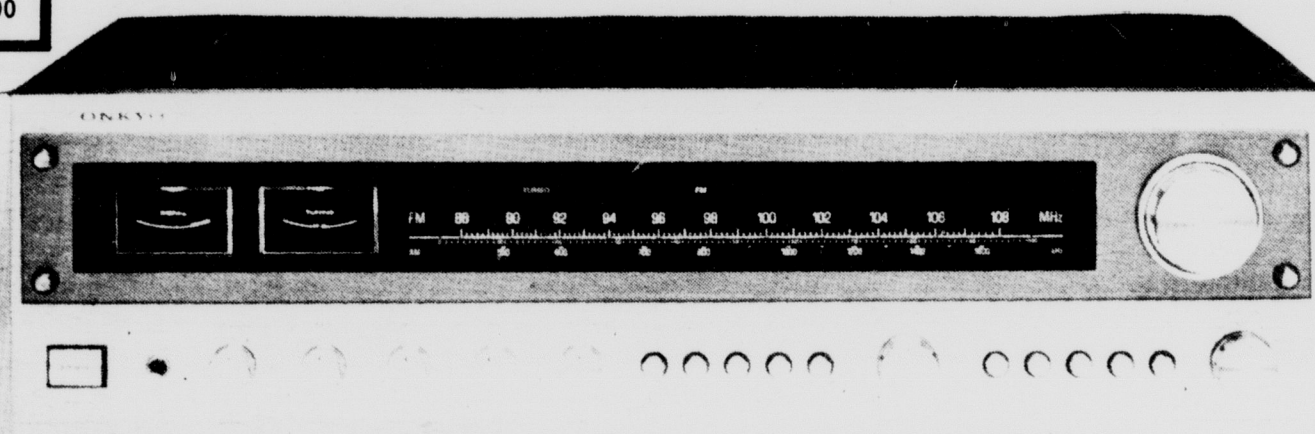
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State News, Ira Strickstein
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Bookstore buying policy

(continued from page 10)

used paperbound books as we do for textbooks," he said. "Many students get upset because they think we should be paying them more for their books."

Thomson said the best time to sell back books is at the beginning of the term because by the beginning of the term the bookstores are well stocked.

Both Foster and Thomson said prices paid for used books are uniform not only in East Lansing but across the country.

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High School musicians come from all over Michigan during the summer to develop new techniques for their particular musical skills.

State News Photo

Albums are people, too: respect records' rights

By BILL HOLDSHIP
State News Staff Writer
SNAP! CRACKLE! POP! Sounds like a cereal commercial doesn't it? But lately these sounds seem to be just as frequent in album collections as they are in breakfast bowls. As any music lover knows, there is nothing more depressing than shelling out several hundred dollars for a stereo, only to have it ruined by a \$5 piece of vinyl.

Part of the problem is that many people lack knowledge of how to clean, maintain, and protect their records. Of course, it should be general knowledge by now to never touch records with fingertips and to never stack albums. However, the biggest menace to record vinyl is static electricity, a strong magnet which presses dirt and dust into record grooves, creating surface noises and stylus damage.

Many products on the market minimize static and aid against dust collection. The perennial favorite still seems to be the Watts "Preener," but the very best products are manufactured by Discwasher Inc. Most of these aids are intended for use with their general purpose "D-3 Fluid," the only agent guaranteed to remove fingerprints. The other Discwasher products include:

- Discwasher: the Discwasher retails at approximately \$15, and consists of a plus brush on walnut backing. The device is used with several drops of fluid and rotated on the album, first washing and then drying the surface.

- SC-1: The SC-1 cleans delicate styli without damage, also using the D-3 fluid. It is important to remember to always clean a stylus with a back to front motion, and to never touch it with fingers. Any variation will cause inevitable damage.

- Zerostat: the Zerostat retails at \$29.95, and is the ultimate antistatic instrument. A gun-like device, it neutralizes positive and negative ions on any surface. It works as a sort of vacuum-like hose.

- D'Stat II: the D'Stat is a soft, felt-like turntable mat which reduces electrostatic charges on the turntable.

- Pro-Disc: Discwasher's newest product, Pro-Disc is a system that treats records with a dry, micro-film lubricant, similar to Sound Guard. Pro-Disc lowers playback distortion and vastly extends record life.

- Disctraker: the Disctraker is a revolutionary cartridge instrument which cushions the cartridge (and stylus) for records warps, thereby cutting back drastically on playback rumble.

Many audiophiles believe the most important factor in record maintenance is to make sure that the cartridge is tracking properly. It is essential to become familiar with your turntable and learn to set it properly. Otherwise, both records and stylus will be ruined in the long-run. There are numerous "test albums" available at hi-fi stores to gauge cartridge and tracking precision.

However, even with the advancements in maintenance materials, more and more people are complaining about the poor quality of new records. It's not

(continued on page 8)

My elaborate stereo

(continued from page 7)

"duke" sets is roughly an inch or so, and about 55 of 'em make up each speaker panel. These panels are sheets roughly 6-by-12 feet, each which can be fastened to your walls and ceiling with a minor application of Grand Duke's "PRNE" juice to the speaker panel backside.

And that's basically my stereo system, though of course I haven't really mentioned any of the "luxury" items like the frequency dislocater, which I always use to entertain visitin' animals or that sort of thing. My dislocater, by the way, cost a mere \$23,000 an' ya can get one through the Canadian Wildlife Organization or the new Paul Winter Consort, both of which sell the unit at non-profit

levels. Cranial implants are definitely on the upswing, too — but a few of the bugs, I'm told, have yet to be worked out. Most of the big advances in that area are apparently bein' made by some guys in East Berlin.

So, in closing, lemme stress that if ya wanta hot stereo set ya gotta be prepared to fork over the cash and do a little huntin' for the good stuff. Stay away from "end of term" sales that most retail outfits run, since the equipment they sell is always on its way to becoming totally obsolete. Also avoid "direct-to-disc" recordings since most use primitive stereo sound instead of th' more-advanced quinaural process. Remember: TUNE IN, TURN ON and HAVE A NICE DAY!!

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GERRY SKOCZYLAS

Music of the '80s is here today

In case you think today's music is stagnant, here is a list of records that are about to be released which proves that today's artists are providing the public with something "new":

Brooklyn Blues by Billy Joel. (Lincoln Tunnel Records) The former boxer-turned-rock star lets the rest of the country know what they missed by not living in the Big Apple. Includes the hit songs "Come Back, Brooklyn Dodgers," "Pooper-Scooper Blues," and "Central Park Mugging."

Linda Ronstadt Sings Oldies and Moldies (Heartbreak Records). Linda croons out old Everly Brothers, Buddy Holly, and Elvis tunes with James Taylor backing her up. The quality isn't very good but there are some great shots of Linda on the album jacket, so it should sell really well.

Gonzo's Silly Love Songs (Howitzer Records) Motor City Madman Ted Nugent is definitely out of his element as he sings silly love songs like "Shacking Up is Hard To Do" and "You Don't Bring Me Quaaludes Anymore" recorded live, in a coffee house in Greenwich Village.

Manson Family Christmas Album (Sing-Sing Records) Charlie and the gang sing all of our favorite Yuletide songs like "Little Gunner Boy," "Choke the Herald — Angels Scream," "I Saw Mommy Killing Santa Clause," and, of course, "Silent Night."

Yearbooks, Zip-Guns, and Bobby Socks by Bob Seger. (Broken Records) Detroit's finest explores whole new avenues in rock as he sings about the hard times of his high school years. Includes such songs as " '57 Chevy," "Shop Class Serenade," and the insightful ballad, "Damn — I Never Nailed That Cute Cheerleader I Always Wanted To."

Bob Dylan Sells Out (Rockefeller Records) The spokesman for a generation sings about how tough it is to live in a \$4 million mansion in Malibu. Includes the hit singles "The Joke's on You" and "The Times They Are A-Boring."

Schlock 'N Roll is Here To Stay! by Kiss. (Vomit Records) Kiss' 16 album of the year includes two wall posters of the group, an autographed 8 x 10 of Ace Frehley, an address in Hollywood to send money to, and a vibrating replica of Gene Simmons' tongue. (There is no record in this album.)

Q: Do We Not Want To Make Money? A: Yes, We Do! by Devo. (Warped Records). See above.

Beach Boys Greatest Hits Vol. 23 (Surf's Up Records) A must for any Beach Boys' fan, this album includes the recently released hit singles "Good Vibrations," "Help Me, Rhonda," and "All Summer Long."

Bill Holdship and MTB Live (Grudge Records) State News

reviewer Bill Holdship makes his first commercial recording with the Marshall Tucker Band at a concert in Chattanooga. Bill's best tune, of course, is "Heard It In A Love Review."

Canadian Bacon by Neil Young. (Zuma Records) The title song is about a prostitute

from Alberta, but other than that it's impossible to figure out exactly what old Neil is singing about. Still, it sounds nice, and at least he hasn't gone middle-of-the-road like his old pals Crosby-Stills-Nash.

Mirror, Mirror on the Wall by Barry Manilow. (Conceit

Records). Barry the Balladeer comes through once again as this time he gives us a collection of love songs to himself. Includes "I Honestly Love Me," "Tell Barry I Love Him," and Billy Joel's "Just The Way I Am." Of course, John Davidson backs him up on the album.

The King At Caesar's Palace by Elvis. (Col. Parker Records). This one contains some of Elvis' greatest hits recorded live at Caesar's Palace in Las Vegas last January. What makes this record so special is that Elvis was dead for a year-and-a-half before giving this concert.

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