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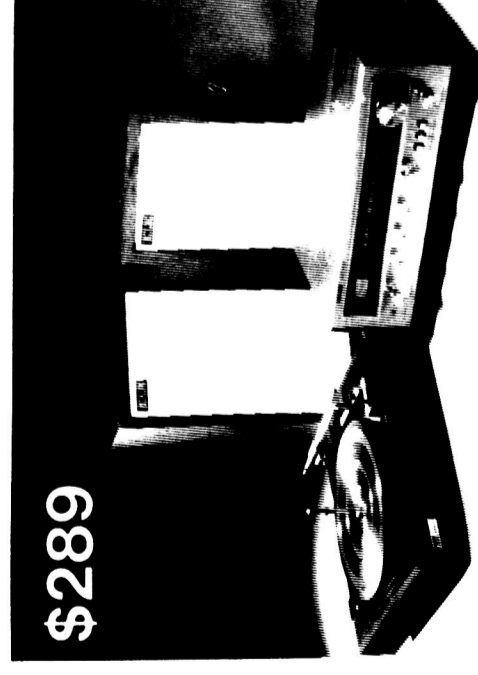
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Sights & Sounds

Supplement to the State News May 18, 1978

SNEEJOO M BNS

Marshall's Sound Shop
announces the last three days
of the audio sale.

It's not everyday that we at the Sound Shop can offer substantial savings on many selected items from our exciting line of audio equipment.

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Hitachi SR-903 receiver	\$550.00	\$475.00
Audionics BT-2 pre-amplifier	\$429.00	\$349.00
JBL L-120 Aquarius Q	\$1368.00 pair	\$685.00 pair
Phase Linear 700B power amplifier	\$799.00	\$599.00
Spectro Acoustic P-101 pre amplifier	\$325.00	\$279.00
Onkyo TX-2500 receiver	\$309.95	\$289.95
Harmon/Kardon ST-6 turntable	\$350.00	\$309.00
Hitachi PS-48 turntable	\$239.95	\$189.95
Hitachi PS-58 turntable	\$299.95	\$229.95
Thorens TD-166 turntable	\$310.00	\$259.00
Thorens TD-145 turntable	\$515.00	\$399.00
Garrard GT-15 turntable	\$199.95	\$149.95
Hitachi D-410 cassette deck	\$200.00	\$175.95
Technic 50LD cassette deck	\$299.95	\$199.95
B&W DM2A speaker	\$385.00	\$299.00
Fried Model R speaker	\$425.00	\$389.00
Bolivar 12SP speaker	\$99.95	\$79.95
Audionics TL-52 speaker	\$365.00	\$259.00
Audionics TL-308 speaker	\$209.95	\$154.95
Audioanalyst M-6 speaker	\$269.00	\$239.00
Audioanalyst M-8 speaker	\$359.00	\$329.00
Garrard MRM 101 (music recovery module)	\$199.95	\$169.95
Clarion 662B (car AM, FM, cassette player)	\$269.95	\$209.95
BASF Performance C-90 cassettes	2/17.18	2/14.49
TDK SA-C90 cassettes w/case	3/14.37	3/12.95

*Demonstration model



Marshall's

245 ANN ST.



SALE ENDS SAT., MAY 20



continued from page 10
But all this is really elemen-
tary.
"I know that one of these days
Sports Illustrated will call and
be willing to pay good hard cash
for shots in Jensen Fieldhouse.
I know that they will appreciate
my talents — lousy and blurred
as they may be.
"Until then, I'll be on the loose
at MST. After that, though, I
think I'll go back to my X-15.

Local bands

continued from page 5
night, and, unbelievably, the
actual record was distributed to
record stores by the next
morning. But the growing flood
of new wave 45s coming from
everywhere in this country —
from Boogie, Iowa, to Millstone,
West Virginia — is causing a
few really good bands to get
lost in the shuffle. Things won't
be quite so easy in a little while.
So I'm hoping the Malls will
pull through. I hope they really
do put that single out as soon as
possible, and I hope John Cale
actually does enter the picture
again. This band really de-
serves it, like I said, 'cause
they're my buddies.
If anything major develops,
I'll keep you posted.

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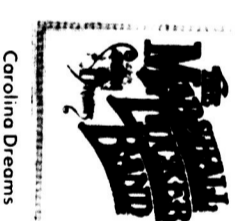
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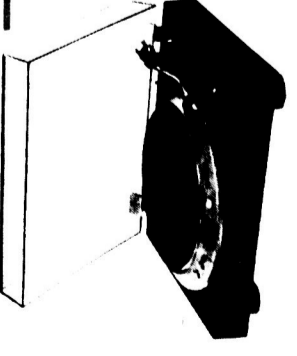
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continued from page 10
 But all this is really eleven
 days. I know that one of these days

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If your interest in audio entails enjoying it to the fullest, the question of sub woofers is bound to surface. Are they merely boom boxes? How can they help when the manufacturer of my speakers claims 20 to 20k Hz? Do I need to bi-amplify to use a sub woofer?

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Honorable Mention



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SN Photo Contest winners

Here are the winning photographs of the second annual State News Photo Contests. The pictures were selected from 333 entries.

Initial screening was done by the State News Photo staff. Jack Hillwig, MSU journalism instructor, Craig Porter, Free Press photographer, and Joseph P. Lippincott, manager of the State News photo department, selected the final winners. Keith Bassar, Kresge Art Gallery attendant placed first

in the contest. His winning photograph appears on the cover. Bassar used a Crown Graphic, 127 mm lens, Tri-X film.

John H. Blackson, Biology senior, took second. He snapped the picture with a Pentax SP500, 50mm lens, Vericolor II film.

Jeffery J. Peabody, Agriculture sophomore, placed third in the contest. He used a Pentax MX, 50mm lens, Fujichrome place \$100, and third place, \$50.

R.100 film. Honorable mention went to Paul Cox, journalism sophomore, who used a Kodak Signet, normal lens, Tri-X film.

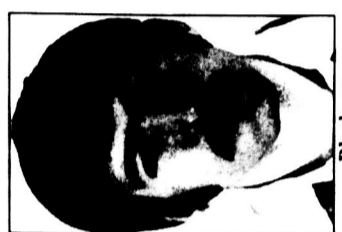
David M. Elliot, psychology sophomore, also picked up honorable mention. He took this shot with a Minolta 201, 50mm lens, Tri-X film.



Second Place



Peabody



Blackson



Bassar



Honorable Mention

Yuvia og sbaud local - loal Destroy All Monsters - loal Destroy All Monsters - loal Destroy All Monsters

Lawton: reflecting nature with steel tube

By R.T. SHUPHREY
The pink paint, although dim, said, "People seemed to enjoy the shimmering light on the shingling six-inch steel pipes." For James L. Lawton, an associate professor and sculptor in the MSU Art Department, soft color finalized his two-year effort on his work, "Three Trusses Plus."

Detroit's Department of Parks and Recreation had commissioned Lawton to erect a 6-by-4-by-20-foot steel structure for Cass Park, a four-acre street median on Second Avenue in 1976. Now the only thing remaining was the careful transferring of his creation to the prepared site.

Hopefully "The Pink Piece," as he refers to his sculpture, will give "every citizen, young and old, the opportunity of living and working in a culturally exciting environment," he said.

"The sculpture is an outgrowth of industrial landscapes — man-made forms and forms in nature — a reflection of man and nature, or better, a reflection of man in nature," he said. Lawton suggested that the piece shows how humans have left a mark in society because the individual components form triangles and octagons that can be noticed by a keen eye in superstructures around the city.

The central theme of his many sculptures is man and his environment. In "Three Trusses Plus" he has attempted to bring the environment into the piece through open triangles of cross pieces and negative spaces around individual steel rods, he said.

The sculpture will also be planted in the ground which will give a viewer the visual effect of it thrusting itself into the environment from beneath the earth, he said.

"It has strength and dynamic movement," Lawton said. "The posts contain it and slow it down so it can be read as a unit."

"Three Trusses Plus" has an open steel triangle on the top which could be extended outward to draw the entire environment into the piece, too, he said.

The color also softens the harshness of the structure, he said.

"Pink is a feminine color that will take away some of its masculinity," he said. "The color might also help it to stand out and then give the area more appeal."

In a different sculpture he made, "Landscape Sunset," orange was used to brighten the people scene around it, he said.

"I still don't believe it happened, it must have been some act of masculinity by some group," he said. "It presented them with a challenge and they acted."

"I let down the rest of the campus when those few did that," he said.

The students he is in contact with are primarily art majors. He tries to motivate students to express their creativity and gain art appreciation.

"Teaching, to some, is just a steady income," he said. "But for me it's a time to help potential artists. Creativity is happening all the time and I try to excite students about my work and get others to get their ideas into art form."

"Students express their attitude; it is just more than my opinion," he said. "I try not to dominate people. We may disagree, but I want their opinion."

"It let around the campus scene all the time. He lives in Williamston where the open spaces and trees please him. "I can get away for it all," he said.

His place is large and grows like his family. Art is part of the scene — a large separate studio where his wife, and art student whom he met in one of his classes, and three children help him with his work.

The pieces he designs, are from his perceptions from the city. In some sense they are reflections of where he grew up.

"Even though one may see them as foreign to my home living, I still find excitement in the industrial processing and its waste lands," he said.

But to those people in the city where there is not the open places and fields, he says there must be some attempt to beautify the city environment.

"I hope my sculpture generates some excitement in Detroit," he said.

Detroit has done a lot with their Renaissance program, he admits. Piasso has a piece (continued on page 7)

Save! Place To Save! Lafayette! Lafayette! Lafayette!

Stereo car sound

(continued from page 9)
However, sales persons will provide guidance for the people who wander in and only know they want something more than an AM factory radio.

Ebright said customers are told price ranges of items and which ones provide better sound.

"Sometimes we'll have someone walk in here with \$500 and say 'what's the best you can give me for this,'" he said.

"People are getting the system they want instead of factory ones," he added.

People are also getting better sound from the radio stations they listen to.

Kip Meyers of WILS-FM said car stereo boosts listenership rates for every radio station.

"In the last five years, there's been a drive for high fidelity sound in both home and car," he said.

He said people who buy car stereos are more appreciative of good sound.

"The better the station sounds to them, the more they're going to listen."

He added, however, that car stereo is not a major influence in attracting listeners to specific radio stations.

What makes people buy car stereo?

"A lot of it's hype, a lot of it's peer pressure," commented Meyers.

"A lot of it's just refined taste."

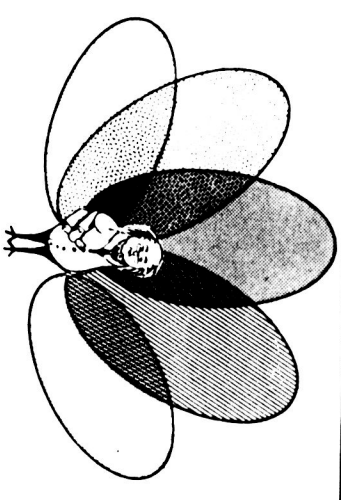
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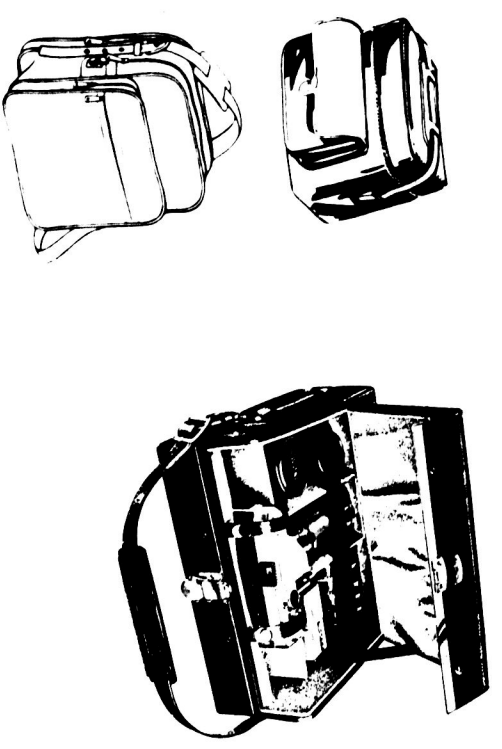
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Direct-to-disc
(continued on page 7)

be encoded on the disc. Tape, however, afforded infinitely more recording time, with the possibility of cutting out mistakes, and splicing in corrections. With tape several performances of a work could be recorded, and then the best moments of each recording session could be spliced into one performance.

These were advances that were impossible with direct-to-disc recordings.

Why then their resurgence?

Lorin Maazel, on of the medium's staunchest advocates said in an interview with the State News last year that direct-to-disc recording afforded a certain spontaneity to a recording which could not be captured on tape.

Other advocates of direct-to-disc recordings maintain that recordings maintain their definition is clearer and sharper. They also believe that the compression (squeezing the very high sections of a piece of music down, and bringing very low passages up to a more audible level) found in taped recordings is not necessary, and is not as much in evidence with direct-to-disc recordings.

Also pointed to is a loss of original fidelity with tape. In the process of mechanically transferring tape, valuable fidelity is lost.

Some recent examples of direct-to-disc recordings (Lorin Maazel conducting the Cleveland Orchestra in several orchestral snippets) proved quite successful. The price of the recording however was as high as \$15 for one LP, which seems just a little unreasonable.

Discs of high fidelity, which are not as compressed as American discs are available, and at substantially lower prices, still sound almost as good.

The final question comes down just to personal preference. Arthur Feidler summed it up when he said, "I like to use tape, it's easier."

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Destroy All Monsters - local bands go vinyl

By DAVE MARTINO

The assignment here is to write about the "local band" phenomenon. The process of making a record by yourself and trying to promote it, push it, and get enough local interest in it to catch the eye of a worried record company's A&R man who's desperately looking to sign new talent to raise his job's on the line.

The old Byrd's tune, "So You Want To Be A Rock and Roll Star," says it best: "So you want to be a rock and roll star/Well then listen now to what I say/Just get some electric guitar and take some time to learn how to play... Then it's time to go downtown/Where the agent man won't let you down/Sell your soul to the company/Who are waiting there to sell plastic ware... Well, the system's pretty much the same now as it was in the mid '60s when that tune was written. And if we need a local application of the rock 'n' roll star process, I suppose I could throw two examples at you. First, there's the Ann Arbor punk rock band called Destroy All Monsters, an affable bunch by any standards, who've recently released their own 45 titled, "You're Gonna Die," and the equally prophetic flipside, "I'm Bored." Because they've got an ex-Stooge and an ex-MCSer in their lineup, they're starting to attain some degree of national prominence — the current *Creem* magazine has a small story on them, in fact — and actually, they do stand a chance of making it big, if only for the stellar talents of the group's lead vocalist, Niagara, a legend in her own time. She used to ask me to order Suzi Quatro cut outs when I worked in an Ann Arbor record store, so I know, personally, that she's got lots of class.

But there's another group I know that's a lot closer to my heart, and I think I'd rather write about them.

Their name is the Molls (pronounced "moals") and they're a Boston-based band. And the thing that's great about them — they're my buddies!

Right now they're in the process of recording a 45 that may be released on John Cale's Spy Records. They've already recorded a live LP for the Boston punk label, Rat Records, which is either supposed to be released soon, or partially excerpted for a *Live At The Rat* sequel. They've appeared in Boston, and word has it that Cale was very impressed with the band. Which ain't exactly small potatoes for an up-and-coming rock and roll band.

And as for why they're my buddies — a little bit of high school history is in order. See, the guys in the Molls, or at least two of them, went to high school with me in Florida. At Miami Norland Senior High, in fact, a prestigious institution indeed. Not only were these two Molls my buddies — the guitarist, whose name is Robbie, and the bassist,

money, and I went my own way to form my pride and joy, the Inter Galactic Space Force. I played the organ for the IGSF and the music we played was generally a far step removed from the copy band stuff my earlier band was forced to play. We went for the artsy stuff, and prophetically called it "Space Music." We used to play at Miami Dade Junior College for a term, a situation which allowed us to play "Gloria" and "In A Gadda Da Vida" and anything else that those shameful drunks liked to dance to almost every weekend. This later went on with other members of the band to form the Grover Boys, a pretty good band which actually made some decent

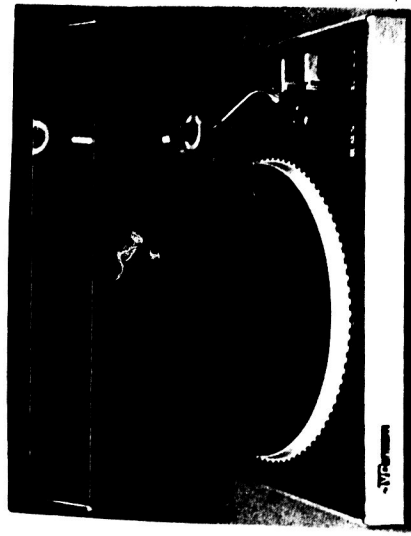
ing the band) we were pelted with tomatoes and bagels. Really. But we managed to survive, and ended up providing the soundtrack for a film produced by the Florida State Department of Education. The film was called *Right On*, and word has it that the film is still being shown in Florida today.

The band broke up when I left for college, but eventually reformed in my absence with the addition of Robbie, who's now in the Molls. This temporary reunion climaxed with a concert that featured our lead guitarist Jay wearing a ballet tutu while singing Velvet Underground songs. The audience, apparently, wasn't much im-

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Auto-Return Shut-Off
As you move the tonearm toward the record, the platter starts to rotate in the Quick Play Function. When the lead-out groove of the record is played the arm automatically lifts itself up, returns to its rest and shuts the power off in the Auto-Return Shut-Off function.

Dependable Auto-Return Shut-Off
With the One-Row Strobe used with the QL-A2 you can visually confirm speed accuracy. Since the LED (Light Emitting Diode) flashes on and off in synchronization with the frequency of the Quartz, the strobe pattern is always sharp and clean. And since the frequency is changed with the speed only one row of calibration dots is necessary for communicating the information for both 45 and 33 1/3 rpm.

1. SPEED IS AT LEAST 100 MORE TIMES MORE ACCURATE THAN IN CONVENTIONAL DIRECT DRIVE TURNTABLES WHICH CAN EASILY TURN TOO FAST OR TOO SLOW BY AS MUCH AS ONE FULL ROTATION IN JUST HALF AN HOUR.

2. SPEED IS MORE THAN 100 TIMES MORE ACCURATE IN THE FACE OF VOLTAGE OR TEMPERATURE CHANGES THAN IN CONVENTIONAL DIRECT DRIVE TURNTABLES. JVC QUARTZ TURNTABLES OFFER ACCURATE PLATTER ROTATION IMPERVIOUS TO EXTERNAL ENVIRONMENTS.

3. LOAD CHARACTERISTICS ARE MORE THAN 100 TIMES BETTER THAN IN CONVENTIONAL DIRECT DRIVE TURNTABLES. EVEN WHEN THE STYLUS IS TRACING HEAVILY MODULATED GROOVES PLATTER REMAINS ROCK STEADY.

BUT THE QL-A2 OFFERS EVEN MORE
New One-Row Strobe

Dependable Auto-Return Shut-Off

Auto-Return Shut-Off

One-Row Strobe
The One-Row Strobe used with the QL-A2 you can visually confirm speed accuracy. Since the LED (Light Emitting Diode) flashes on and off in synchronization with the frequency of the Quartz, the strobe pattern is always sharp and clean. And since the frequency is changed with the speed only one row of calibration dots is necessary for communicating the information for both 45 and 33 1/3 rpm.

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Points to picture on a beautiful campus

By BRUCE BABIARZ
Photographers, it's that time of year when colors are blooming everywhere and mother nature is making MSU come alive, so dust off those cameras. Capture the Spring of '78 forever.

Some of the best photographs of MSU may be obtained from the following vantage points:

• **Beaumont Tower.** The tower was constructed in 1928, a time when the country was prospering and though little of throwing Gatsby parties or building aesthetic masterpieces such as Beaumont Tower. With a steady hand and careful eye the beauty and magic of this beautiful structure might be caught on film.

• **Spartan.** This statue is a symbol of the University itself — a Spartan. The weathered sculpture is backgrounded by the Demonstration Hall Field, and this time of year is framed in green grass which makes for an excellent picture.

• **The Red Cedar.** A look off the Wells Hall bridge offers a picturesque view of the river. Ducks, multi-colored trees and a mini-rapids make up a beautiful scene. Ducks gliding in for a landing or eating out of someone's hand can provide time-proven photos.

• **Beal Gardens.** Hundreds of flowers, trees and plants fill the garden, with thousands of hues of beauty. Various colors, sizes and shapes of flora can be found in all their natural splendor. It's a good place to make a picture poster of one of the prettiest places on campus. Experiment and take a close up of a blooming flower.

• **Campbell Hall.** This structure and others in the old "Virgin Islands" gives a view of MSU's age. The old architecture and masonry work of those dormitories cannot be duplicated today at any cost. These buildings, like Agricultural Hall, show an era that has gone by, when things were built with quality and beauty, and not for the lowest price.

• **The Administration Building.** This building is designed for efficiency although its architecture imparts a modern beauty to it. This building can be filmed from the front, but the Red Cedar in back provides a more pleasant focal point.

• **The Dairy Barns.** The barns and their surrounding grazing area near Jolly and Hazard roads enable a photographer to focus on MSU's "Grass Roots" agriculture and livestock. Cows, horses and rolling hills provide prairie scenery within East Lansing.

• **Hubbard Hall.** The 12-story building's top floor is a place where a camera viewfinder can get a panoramic aerial view of virtually the whole campus.

• **The Train.** The engineering students Railroad Club project 1225 is a full-sized locomotive.

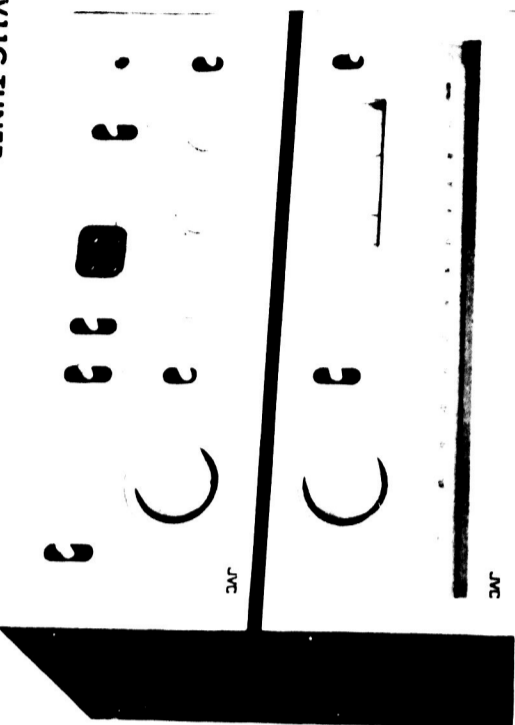
The massive "iron horse," rust and all, is a thing of the past that can be restored to life, if not by engineers, by a picture.

• **People.** No picture-park about MSU would be complete without the people that make up the University. The Union Building is an excellent place to look for candid photo subjects. People in all shapes, sizes and expressions can be found all over campus doing a multitude of photogenic things. So look around, but be ready to focus and shoot. Cafeteria on campus provide opportune spots for weird expressions to occur.



State News Debbie Wolfe

JVC brings you "THE PAIR"



JT-V11G TUNER

*11.6dBf (2.1 V) Sensitivity and 55dB Selectivity

*Twin Tuning Meters

*Wide 240mm Frequency-Linear Tuning Dial

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BOOKS BY BOB

Fancy cameras are all a blurr to me

By **PATRICIA LACROIX**
 The whole mess in which I now find myself stems from the fact that I used to — at least, once upon a time, that is — consider myself pretty handy with a camera.

I could get passable pictures of my little brother taking his first steps. I could get fairly pleasing pictures of my high school graduation ceremonies and I even managed to get presentable shots of my sister's wedding. These pictures — while far from professional quality — will enable me to recall the pleasant moments.

But, as I sit here, I realize that that is the whole crux of the problem: they are not of "professional quality."

And now let's talk about the photojournalism course (four credits at \$23 each) in which I am currently enrolled.

I am experiencing — every Wednesday and Friday morning from 10:20 until 12:10 — all the frustrations that can be encountered while switching from a trusty three-year-old Kodak X-15 instamatic to one of the most complicated gismos that can be held by the human hand.

And most frustrating of all, my instructors keep telling me that even a person of the simplest mentality can deal with the thing.

But just look at the camera we are asked to use — and use effectively at that.

It has more rings than all the jewelers in East Lansing and Lansing combined. Each ring is covered with more numbers than all the numbers in the actuality, they are called settings in the photography world) than all the computer printouts in the MSU Computer Center and University Data Processing Department can boast.

In short, it is phenomenal.

In short, I'm climbing the walls.

But don't get me wrong, please — I know full well that I enrolled in the course voluntarily and really, underneath all of this remorse, I'm truly enjoying it.

Honestly, however, there are times when I'd just as soon be taking any other four credits that this University can offer. I'm at one of those times right now.

There are eight assignments due for completion of the course, including shooting limited and extended depth of field, stopped action and blurred action, getting a public personality in a public place, and a professor shot — one that depicts his personality.

On top of this, the course requires a picture story (or "how to change a flat tire in five easy pictures"), and a photo essay. The photo essay must somehow exhibit a point of view about the subject.

Well, of these eight categories, I currently have two — yes, that's two — completed. Which leaves six remaining. Which means that I have in front of me a ridiculously busy three weeks left in the term.

But I can cope with this. I

know I can — or at least, I keep telling myself that I can.

I don't know, however, if I can handle the technical frustrations that come along in the \$23 per credit package. For example, I have a real problem focusing that little gismo — and without pictures that "are real sharp." I may as well kill myself as live another day.

Sharp is the secret password. The train past Go, the key to the locked door of 4:05.

But maybe focusing is not my real problem. Maybe I'm moving the camera while the shutter is open — which also can cause tacky blurring. In order to correct this problem, the teacher tells

don't. Whatever the reason, it makes my role as a photojournalist just that much more difficult when they shy away.

Once, I was attempting a really innocuous shot of a male college student sleeping in a library lounge chair. The woman sitting next to him got quite upset, telling me that it "was a horrible invasion of privacy."

Last time I checked, the University library was a public place, making it fair territory. I sure wish someone had told me that it turned exclusively private. Really sorry about that social blunder, folks.

(continued on page 10)



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Points to picture on a beautiful canvas



State News Deborah J. Barron

Lawton's art

(continued from page 4)
 there and so does Alexander Calder, and I. Noguchi (all internationally known sculptors.)
 And now there is a Lawton.

Sights . . .

Sights and sounds. Why not also include smells and touches?

This tabloid is a celebration of sharing of visions and melodies.

Open windows of the student ghettos of residence halls, houses, apartments, fraternities and sororities glare out the music.

Cameras slung around necks, anybody and anything a potential target of the shutter, reflecting light and color and life into the shutter.

Sights and sounds: as the sun gets higher and last longer. Helping to celebrate: Dan Spiecker, Kat Brown, and Maggie Walker present this tabloid with the help of many others.

Antique technology makes vogue sound recordings.

By **DANIEL HERMAN**
 When Arturo Toscanini made his first recordings of Beethoven's nine symphonies, he made them by "direct-to-disc" recordings. The symphony would carefully record its performance, which were being recorded on a disc master, and from the masters were directly pressed the recordings which went for sale.

When recording a performance directly to a disc, it is necessary to perform within the time limitations imposed by the disc or how much material could be recorded on a disc.

(continued on page 12)

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The Golden Age of Radio is still alive and well at WKAR. Fibber McGee and Molly, Sherlock Holmes, the Goon Show, and other radio classics team up with the best current dramas. Earplay, The Chicago Radio Theatre, and more all contribute an added dimension to radio listening.

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Preference should guide stereo buying

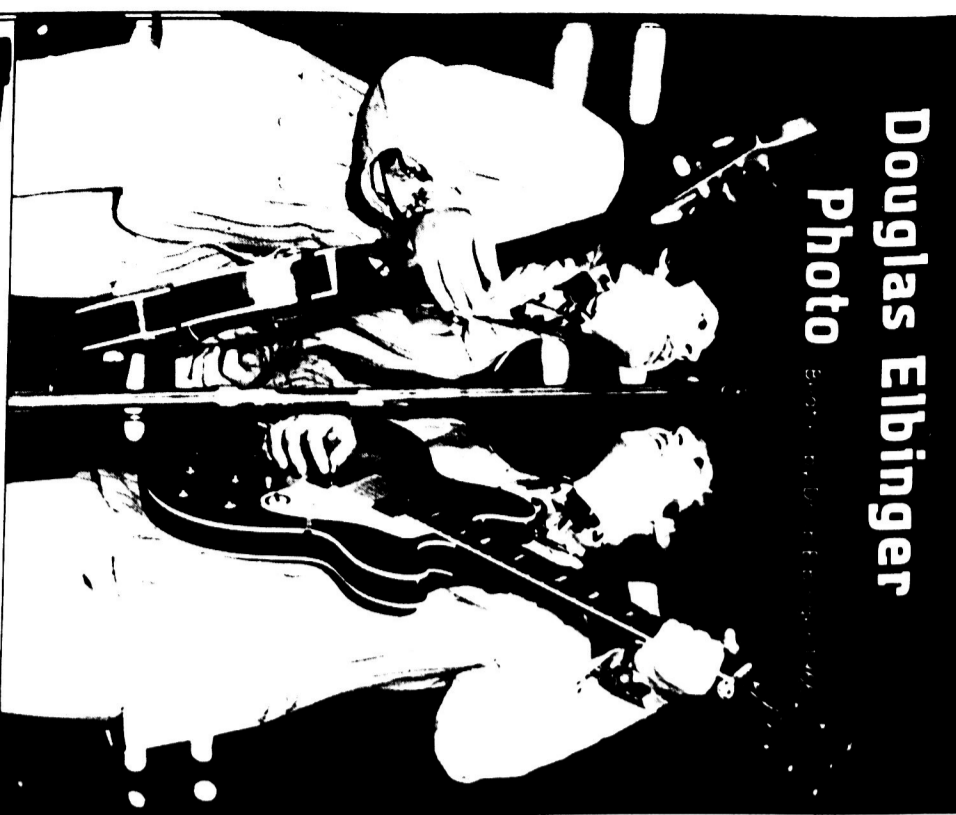
By DANIEL HERMAN
 In the past, the Stussy-Man-Professors Harold Hill sells instruments to people who cannot play them, promising them that with little effort, virtuosity will soon be possible.
 As with all sales, the maximum "carveat emptior" or "let the buyer beware" should always be heeded. Nowhere is this more important than in the purchase of audio equipment for the non-audio buff.
 This is not to say that audio dealers are dishonest; they are however, in many instances misleading. Buyers of any product can fall victim to this type of overzealous salesmen.
 This problem becomes acute with audio equipment, mainly because of the sophistication of today's equipment. It is difficult, even for so-called "experts" to distinguish between which components are really "better."
 A well-known audio magazine, "High Fidelity," even recently declared that with the sophistication of today's speakers, personal preference was the most important factor in making a purchase.
 The "hype," however, still continues. Many audio stores insist one sound is preferable to another, and one equipment line usually their equipment line is better than all others.
 Incomes for purchasing equipment may differ and vary so widely that it is very possible for the newcomer to overbuy, or to even buy equipment less than ideally suited to his or her needs.
 How does this happen? The first misconception is with power ratings. Mine is louder than yours — I have 50 watts and you only have 35." Would this be true or false?
 Well, that depends; if just the power ratings are being compared in decibels, (which incidentally is how sound is measured — not in watts) then to double 10 watts, in terms of what is heard, 1000 watts would be needed.
 In comparing two sets of speakers, one pair efficient and the other pair inefficient, with similar power sources, it would appear that the efficient speakers makes more noise, and are therefore the better deal.
 Caveat emptior.
 Another popular and essential item today is the turntable. With the advances in turntable design made in the last five years, they are available (affordably) at "state of the art quality."
 The big advancement has come with direct drive turntables, where the motor is directly attached to the turntable platter. Today's direct drive turntables have virtually no wow and flutter — the engine speed of a direct drive turntable is rock constant.
 One criticism of direct drive turntables that is used by dealers to persuade the prospective buyer to purchase a direct-drive turntable, is that they are susceptible to "acoustic feedback."
 As silly as it sounds the only way to really find out what is most suitable, is to be a careful, comparative shopper, to ask questions, and not to be intimidated by someone flashing facts and figures (which can be quite misleading). In the end the only thing that is certain is, "let the buyer beware."

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Improper insulation of the turntable base, results in a "humming." This problem, however, is becoming a thing of the past with perfection of dense resin bases (some even use concrete in the base to deaden vibrations).
 As these few examples demonstrate, purchasing audio equipment is not an easy task. The buyer is besieged by a plethora of choices.
 Five years ago, someone who had an FM radio in their car was considered extravagant and exceptional. Today, it's commonplace.
 Car stereos do not have to be expensive to provide good sound. Greg Ehrhight, sales manager of Auto Entertainment in Lansing, said, "But they are not dirt cheap, either. A visit to Auto Entertainment, 6040 S. Pennsylvania, showed that car stereo units range from \$119 to \$269. Speakers in stock run as low as \$29.95 to as high as \$99.95. In-stallment, which is performed on the premises, costs \$25 to install a unit with two speakers and \$45 for a unit with four. Ehrhight said people were spending the money for the stereo they want."
 The in-dash model is number one, he explained, because it is safer to keep in a car. "In some cars, you have to disassemble the whole dashboard to remove it," he said.
 People hunting for car stereos should expect no hard-sell from the salespersons at Auto Entertainment, Ehrhight said it was not usually necessary.
 "Almost everybody who comes in here is here to buy something," he said. "Some people come in and know exactly what they want."
 (Continued on page 13)

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If you've seen the Minolta XG-7 sky-diving on TV, come in and see its exclusive features for yourself. This electronic wonder camera delivers perfect exposures with point-focus-shoot simplicity. It has a feather-touch shutter button that turns on an LED viewfinder display at the mere touch of your finger.
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Car stereos: they are commonplace

By NANCY ROCHER
 The days of tooting around in a car with an AM radio blaring out the windows are over.
 Now, with car stereo shops popping up all over town, the vogue is to have two stereo speakers installed in the back seat. Greg Ehrhight, sales manager of Auto Entertainment in Lansing, said, "But they are not dirt cheap, either. A visit to Auto Entertainment, 6040 S. Pennsylvania, showed that car stereo units range from \$119 to \$269. Speakers in stock run as low as \$29.95 to as high as \$99.95. In-stallment, which is performed on the premises, costs \$25 to install a unit with two speakers and \$45 for a unit with four. Ehrhight said people were spending the money for the stereo they want."
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