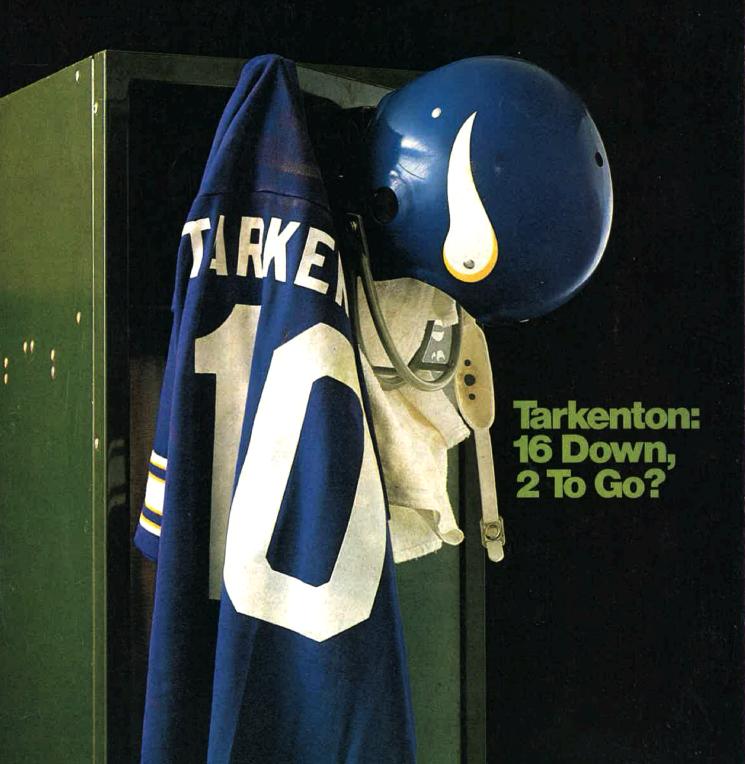
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PAMAGES

The Magazine of Northwest Orient Airlines / September 1977



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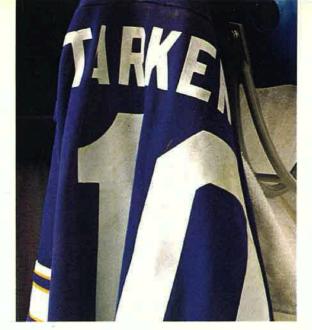


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PASSAGES

The Magazine of Northwest Orient Airlines

September 1977 Volume 8 No. 6

Cover photo by Sue Silker

Do You Need Assertiveness Training? By Dan Hager

If you're tired of being a 90-pound weakling who gets sand kicked in your face, maybe you need assertiveness training.

Francis Tarkenton: 16 Down 2 To Go? By Jim Klobuchar

With supposedly two more seasons to go, the NFL's record-breaking guarterback takes a passing look at career shift.

Master Planning for Maui By John Getze

Developers and residents are trying to prevent Maui from becoming another Waikiki.

Television Violence: The Public Fights Back By Mark Perlberg

There won't be a rerun of violence this season, if a growing lobby of parents, teachers and doctors have anything to say about it.

DEPARTMENTS

Passage Points

Northwest Audio Program

Northwest Route Map and Flight Notes

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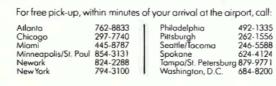
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PASSAGE **POINTS**

Sail On, Silver Girl

The United States is perfect in at least one respect-its defense of the America's Cup yachting prize. Since 1870, Americans have successfully held off 23 challenges for the silver trophy, and you can watch them defend it again near Newport, Rhode Island, starting September 13.

Trials were held this summer to pick the U.S. yacht. Another set of trials chose one of three entries-from Sweden, France and Australia-to challenge.

The best-of-seven match will be sailed on a course 81/2 miles south of Newport. Whether or not America will be able to keep its undefeated record intact is far from certain. The only things rigged in this contest are the sails.

Step Right Up

Washington, D.C., is moving up in the world. Already, the escalator at the north end of its Dupont Circle Metro station-94 feet 5 inches of vertical climb-is the longest in the Western Hemisphere and second-longest anywhere. And the Washington Metro system is planning three more escalators, each one longer still.

Even the longest of these-a 106foot-11-inch mammoth projected for the Bethesda station-will nevertheless fall far short of closing the Escalator Gap with the Soviet Union. A 196-foot escalator in Leningrad holds the world's record.

In his next negotiations with the Soviets, will President Carter raise the issue of Strategic Escalator Limitation Talks?

Sidewalks of New York

The best way to take a bite of the Big Apple may well be on foot. The New York Municipal Art Society and Department of Cultural Affairs are sponsoring walking tours of Manhattan to give residents and visitors a pedestrian-eye view of the city.

Six different tours are offered, three each Sunday through the end of

Who knows? You might even see an empty parking space.

Have you ever compared the cost of having a stranger answer your phone with the cost of having Code-A-Phone?



Typical 3-year costs for an answering service:

| Basic 24 hour service | |
|---|------|
| (Covers 65 calls/mo.) \$300/yr \$ | 900 |
| Excess calls charges (10/mo. @ 25¢ each) \$ 30/yr | 90 |
| Line extension charge | |
| (Paid to phone company. | |
| Avg: \$12/mo.) \$144/yr | 432 |
| Installation charge | |
| (One time only) \$ 25 | 25 |
| TOTAL IN 3 YEARS | .447 |

After 3 years, the cost differences are pretty dramatic: over \$1400 for an answering service vs. about half that for Code-A-Phone, the automatic telephone answering system.

What's more, Code-A-Phone life expectancy goes well beyond the first 3 years. So it goes on saving you money, while an answering service never stops costing you.

But saving money is only one reason to put Code-A-Phone to work for you.

When people reach an answering service, they're reaching somebody who probably doesn't know much about your business.

About all the operator can do is offer to take a name and phone number.

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*Charges may vary



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CALENDAR OF EVENTS

September

| 1-5 | OREGON State Fair, |
|--------------|--|
| 1-5 | Salem MICHIGAN Summer |
| | Festival Greenfield |
| | Village, Dearborn CANADA Lipizzan Stal- |
| | L' Charles Estate and a second |
| 2-4 | lion Show, Edmonton WISCONSIN 250 Auto |
| | Race Milwaukee |
| 2-5 | NEW YORK W. Indian- |
| | Amer. Fest., Brooklyn OHIO World Series |
| 2-5 | OHIO World Series |
| 2-18 | of Golf, Akron NEW YORK Art Show, |
| 2-10 | Greenwich Village |
| 3-5 | Greenwich Village OHIO National Air |
| | Show, Cleveland CALIFORNIA 500 |
| | A Dana Oakaala |
| 4-6 11-12 | Auto Race, Ontario MINNESOTA Renais- |
| 18-19 | sance Fest Shakopee |
| 7-11 | sance Fest., Shakopee FLORIDA Chinese Cir- |
| | |
| 8 | KOREA Choosok/Moon |
| 0.44 | Festival (National) NORTH DAKOTA United |
| 9-11 | Tribas Days Biomarak |
| 10 | Tribes Days, Bismarck NEW JERSEY Miss |
| | America Pageant, |
| | Atlantic City |
| 10-11 | MICHIGAN Old Car |
| | Festival, Greenfield |
| 40 | Village, Dearborn |
| | NEW YORK Jewish |
| 13 | New Year, NYC RHODE ISLAND Amer- |
| | ca's Cup Race, Newport |
| 15-16 | JAPAN Tsurugaoka |
| | Hachimangu Shrine |
| 10.10 | Festival, Kamakura |
| | CALIFORNIA Jazz Festival, Monterey |
| 16-26 | CANADA Niagara Wine |
| | Fest., St. Catharines |
| 16-Oct 2 | CALIFORNIA L.A. |
| 4.7 | County Fair, Pomona |
| 17 | MARYLAND Jam-O-Ree |
| 17 | Jazz Picnic, Jessup MICHIGAN Grand Prix, |
| | Irish Hills |
| | MINNESOTA Art Deco |
| | Festival, St. Paul |
| 17-20, 23-27 | VIRGINIA Crafts |
| 30-Oct 2 | Exposition, Busch |
| 18-Oct 22 | Gardens, Williamsburg HAWAII Aloha Festival |
| | PENNSYLVANIA Puerto |
| | Rican Festival, Phila. |
| 20 | ALASKA Equinox |
| 27.00 | Marathon, Fairbanks |
| | HONG KONG Moon |
| 30-Oct 1 | Cake Festival |
| 00-00(1 | Festival, Canton |
| | |

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'This system is simple, straight forward and quick — but it works. Do it right and you can have the highest earnings of your career!'

I've got something that can help you earn a great new living and perhaps even make you rich!

Now, I know this seems hard to believe, but I can also prove it to you!

I say this because I've got letters from thousands of satisfied customers, . . . and a product which has been praised by 150 leading media!

What's more, at \$10, it's an incredible bargain, and I'll even give it to you without asking you to risk one penny!

However, first let me tell you what I have

I've got a copyrighted job changing system that you can use to move up in your field, or out to another field, but at significantly higher earnings.

It took myself and five other professionals two years and \$250,000 to develop—but it works!

Furthermore, it doesn't require "genius" and it doesn't require "luck." All you have to do is put it into action.

The reason we developed it was because with 85 million employed, and 18 million circulating resumes each year, this area was ready for some revolutionary ideas.

We knew more people than ever owned prestige cars & yachts, summer homes and international retreats, as well as having securities, real estate holdings and lots of cash in the bank.

In short, many people in the U.S. are living good lives!

At the same time, however, the great majority have no excess cash, little job security, and are frequently restless, bored with their jobs, commuting long hours, and harrassed by inflation!

We asked ourselves how do people get to live the "good life"?

Well, we found that most successful people were there because they never wasted time in dead-end situations!

What these people did was to make crucial job changes, and *parlay* their higher earnings into small fortunes!

Take a look at the economics!

Do you realize that if you were to change jobs every 4 years, at an average annual increase of \$4,000, and then put the increases in the bank at 6%,—that in 20 years you'd accumulate an extra half million dollars!

Getting raises is one thing, but getting significant increases because of job changes is a very important source for wealth!

The next question then, is how can you easily change jobs? This is where the unique system we've developed fits in.

Our system can work for anyone from \$8,000 to \$80,000. Do it right and you'll gain higher earnings, lifelong job security, but most of all, everlasting self confidence!

This is because once you've used it, you'll know you can always get a new job,—quickly and predictably.

Perhaps you're wondering why our system works? Well, it works because it's a completely different approach, based on totally new concepts.

But, also because it's simple, practical, and self-tailoring. You could start next week—and do it without strain, confusion or worry.

But, there is one catch! You won't be a success if you use old methods for dealing with recruiters & agencies, for answering ads & sending out letters, for handling interviews & negotiating salary.

To make more money without a hassle, you'll have to be willing to change. You'll also have to follow our system, have an open mind & have faith in yourself.

However, do this and a better life will be yours!

With our system, whatever you seek —a better job, a new career, higher pay, more satisfaction,—I believe nothing can stop your success!

Not age, sex, education, or even low earnings or past working history.

Personnel Magazine said we have a "breakthrough."

The National Public Accountant even said it was "capable of catapulting any average person into a position offering much greater rewards."

However, your best proof of our system is that we've already received thousands of letters from grateful customers.

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Another man from New York said "I used one of your letters, sent 24 out, and got 13 interviews and 3 job offers!" Still another from California said "In

just 11 days I received an offer of \$7,000 more!"

I know this sounds almost too easy and I can't promise that you will do as well. But, then again you may do better!

Even the largest business magazine in the U.S., Nation's Business, said our materials were "incredibly effective."

Now, if you're serious about wanting to move up, then I know that our system is something you've got to have!

In fact, I'm so convinced that you'll agree that it's worth *hundreds of times the cost*, that I'll make sure you have nothing to lose.

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Mr. Jameson's ideas have been the subject of more than five hundred articles, ranging from 600 words in Business Week to 3,000 words in Chicago Today. This material has also been nationally advertised in leading media including The Wall Street Journal, Scientific American, Nation's Business, Signature, The New York Times, Newsweek International, The Los Angeles Times, American Scientist, Income Opportunities, Time. Specialty Salesman, Success Unlimited, Chemist, Forbes, New York, The Chicago Tribune, True & others.

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Do You Need

Assertiveness Training? status is What 100,000 hard on the part of the part of

Well, C'mon... Say Something

By Dan Hager

Jim had a problem, and he was solving it badly. He was trying to explain the hospital's disaster plan to a small group of employees, but from one quarter came a patter of disruptive, smart-alecky remarks.

Now Jim prefers to be a nice guy, so he hoped the remarks would quit. They didn't. Jim stewed and simmered and grew red around the neck. Finally he erupted into a shotgun blast of well-aimed invective, and the smart aleck was silenced.

"I sit and take things till I can't take them anymore, then I explode," he explained later. "I have no talent for the in-between."

Jim's malady is almost as common as a headache. But now, for the millions of sufferers, there's a potential remedy: assertiveness training.

No longer, assert its proponents, do you have to passively take the guff that other people dish out—at work, as a consumer, around the home, anywhere. Nor do you have to defend yourself by putting up your dukes.

Look at the world this way, they say: you are a valid person with basic rights, worthy of respect from yourself and others. So are other people. If you sit back and let others violate your rights, your behavior is non-assertive. If you violate the rights of others, your behavior is aggressive. But if you stand up for your rights while also respecting those of others, you are being assertive.

Come join us, they say, and we will show you that middle ground. We will teach you the responses and techniques that you need to be an effective, assertive person.

If they work, they're certainly an improvement over Jim's way. When his pressure cooker holds, there's internal stress and corrosion. When it gives, the shrapnel leaves painful wounds. As Jim admitted, it was a month before the young smart aleck would speak to him again.

Assertiveness training has turned into a growth industry in just a few years. Its books move well—Your Perfect Right, Don't Say Yes When You Want to Say No, The Assertive Woman and The New Assertive Woman. One that has reached best-seller

status is When I Say No, I Feel Guilty: nearly 100,000 hard cover and 1.2 million paperbacks have been sold.

Workshops and seminars are doing all right, too. Statistics are sketchy, but the director of a Midwestern women's center sums up: "We have to turn them away." Inroads are being made in the business world: management consultant Eugene Jennings notes that in many places assertiveness training seminars outdraw the more traditional management programs.

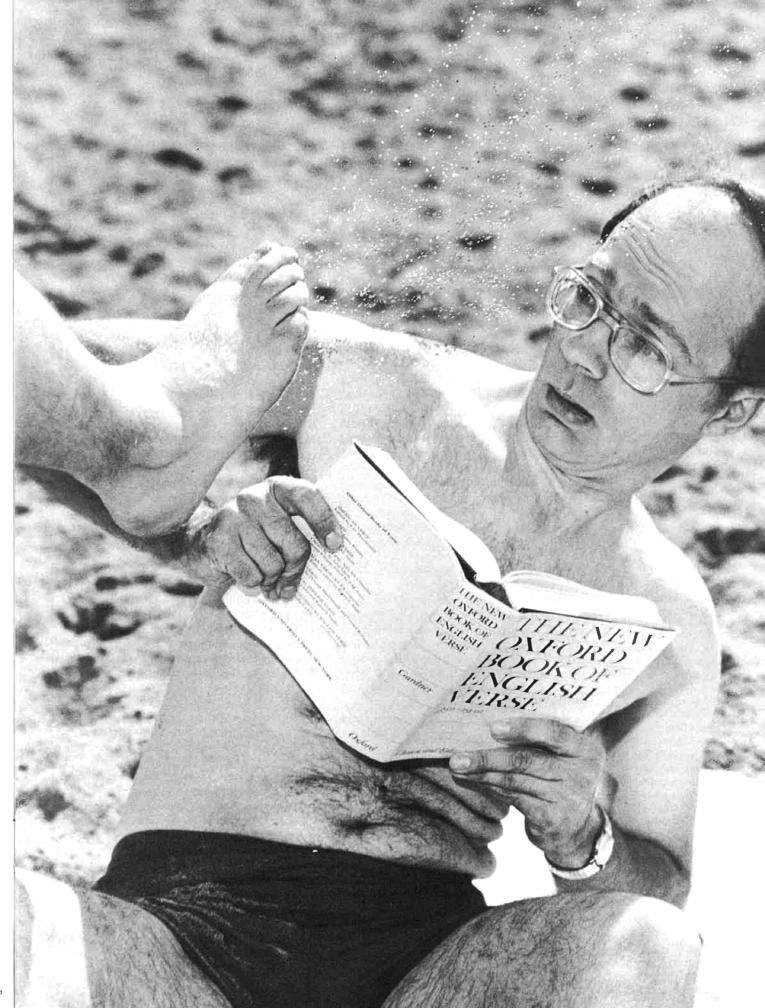
Assertiveness training has its critics. Some see it as just the latest in the "deliverance" fads, something we may look back on as a quaint phase of the '70s. Others, hearing how trainees hone their skills by ordering only a glass of water in a restaurant or by insisting the attendant wash the windshield for their half-buck gas purchase, say the last thing the world needs is special training in how to be a jerk.

And critics argue that assertiveness training oversimplifies, promising more than it can deliver, particularly in business applications. Dr. Jennings, author of *The Mobile Manager* and *Routes to the Executive Suite*, maintains that the principal beneficiaries of assertiveness training in a management setting are its peddlers. The rise to the top requires more than "mumbo jumbo," he says: there are enough complexities to fill a book.

Consultants Malcolm Shaw and Pearl Rutledge predict, however, that "assertiveness training will become extremely popular in management education." Writing in *Training and Development Journal*, they say it's "a point of view and a method for engaging and developing human resources." The assertively trained manager is equipped not only to bring out the best in him/herself, but also to develop "the capacity to utilize and build upon the resources of others without diminishing their integrity or one's own." Such abilities presumably lead to career advancement.

Assertiveness training owes its greatest debt to behavior modification theory, though the authors of *The New Assertive Woman* also acknowledge a debt to transactional analysis, rational emotive therapy and techniques of skillful listening. Freud is missing. Enough of this "I-understand-everything-that's-happened-to-me-since-the-womb-but-I-still-can't-cope." Instead, the premium is simply on developing new behavior patterns.

Some people have enough presence of mind, plus gumption, to do that on their own. One assertiveness trainer told how she grew up in the protected environment of a small town and found it



Getting Into It: Never Put Off Till Tomorrow What You Can Demand Today

You're worth more than you're being paid. You want your boss to know it, and you want to go in and ask for a raise. But you're always going to do it next week. Finally, you confront the situation squarely-you decide to sign up for an assertiveness training course. What will you find? Although approaches aren't standardized, you may go through something like this. You'll have the distinctions between passive, aggressive and assertive behavior explained. Your problem will be aired before other class members. You will analyze your anxiety exactly and try to separate real fears from imagined. You will look at possible consequences from your course of action-will your boss snarl, brush you off, reinforce your negative feelings about yourself, create a permanent atmosphere of unbearable tension, fire you? Or maybe listen to your position and discuss it rationally and look at you with renewed respect? You will probably rehearse your approach before the others in the class, and they'll tell you how you can improve (not so much shilly-shally, a less trembly voice, a more direct statement of your wants). You may roleplay your boss while a classmate plays you. Then you'll go out and do it in real life and report back next week. If you flub, you'll have other assignments and be reminded that life can be full as a series of small triumphs.



difficult to talk to other people. "So I went out and got a job as a telephone operator," she said.

But some negative patterns are like a tooth grown crooked. Specialized treatment is required to set it straight.

"There's nothing standardized about it. There are many ways to do it," explained one counseling psychologist. "But an important part is analysis, looking at the blocks, the inhibitions, that prevent you from behaving as you want."

New patterns, such as firmness of voice, eye contact and direct statement of wants, are reinforced through practice. Techniques like role-playing or role-reversal may be used. Specialized responses have been developed, like Manuel J. Smith's "broken record," explained in his When I Say No, I Feel Guilty-you "keep saying in a calm, repetitive voice what you want to say until the other person accedes to your request or agrees to a compromise." And he also suggests "fogging," or "agreeing in principle," wherein practitioners are "verbally replying to manipulative criticism as if they were a 'fog bank.'"

Men in assertiveness training sometimes react like the timid fellow who shies from a public speaking course because he knows he'll have to get on his feet and speak-it helps to have someone shove him through the door. "What fears are you willing to express and disclose? That's an essential part of the course," says the psychologist. "It's less threatening to women than to men to acknowledge shortcomings. It's 'OK' for women to have problems."

But it's the huckstering of assertiveness training to women in management as the new mode for "instant success" that upsets Jennings, who is leery of stereotypes and too-easy formulas. Without such abilities as organization, planning and coordination, mere assertiveness leads nowhere.

"Managerial effectiveness is based upon mobility," according to Jennings, who uses the word "mobilography" to describe how executives get to the top. They have to be "maze bright"-seeing the corporate terrain in its complexities, gaining essential information into new territory (Jennings calls it "mapping"), looking into the worlds of others, having a sense of reality that allows them to use all available information to anticipate (and if something catches them by surprise, having the capacity to improvise).

Jennings has coined the word "visiposure" for the "clearly marked route up the corporate mountain." It's a combination of visibility and exposure, and means the executive's "abilities to see and copy those who can influence his career and to keep himself in view of those who might promote him." But visiposure isn't enough if the aspiring executive has not established trust, with its conditions-"accessibility, availability, predictability and personal loyalty."

Some within this "growth" industry also see trouble spots. Says one counseling psychologist, "Assertiveness training can do harm if it's not done right, and a lot of people are teaching it who aren't necessarily qualified. You can go too fast and receive a setback and lose all your confidence. 'Don't take off more than you can chew'-that's not hammered enough."

She tries to stress in her sessions that the "three little categories" of assertion, non-assertion, aggression are not that neatly demarked. Assertion can easily lap over into aggression. "Some techniques can be used in pretty destructive ways. Fogging is a great way to get out your aggression while rationalizing to yourself that it's only assertion."

She tells of one student who returned to her job late after lunch and decided she wouldn't give her supervisor an excuse. Instead she fogged, ignoring her supervisor's remarks. Her response was interpreted as hostility. "Watch out," the trainer admonished at the next session. "You're going to lose your job."

And definition of "rights" is often a subjective matter. An apartment dweller yelled down to the apartment below, "Can't you keep that dog quiet?" The owner yelled back, "He doesn't have to."

The problem was not one of assertion, but a broader category-persuasion, which the human species has had to deal with since the dawn of history and which continues today, whether you're confronted by a yapping dog, an overbearing headwaiter, a surly mechanic, a recalcitrant mate, or decision-makers selecting the next occupant of an executive suite.

A whole arsenal of persuasive responses is available, ranging from a stout club to charm. Assertiveness techniques can open up more possibilities in between. As one down-to-earth assertiveness trainer advises: "Take assertiveness training and use it where it works. It's not going to change everything. It merely gives you one more option."

Dan Hager is a Lansing, Michigan, freelancer who has written for Better Homes and Gardens, Successful Farming, Ford Times and The New York Times.

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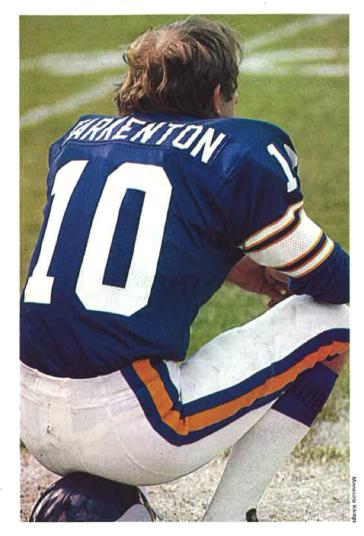
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16 DOWN, 2 TO GO?



But there are lots of plays in his personal Game Plan

By Jim Klobuchar

Visualize Minnesota Vikings quarterback Francis A. Tarkenton in the autumn of 1982. Predict his career at age 42, but bear in mind his insistence that no power on earth or beyond could persuade him to spend his time squatting behind an offensive center's rump beyond 1978.

Exactly what will Francis Tarkenton be five years from now?

(A) One of the nation's corporate lions, zestfully pulling levers that send multi-million-dollar vibrations coursing from Wall Street to the banking gnomes of Zurich?

(B) A network television host, suavely shifting his charismatic gears from interviewing the freshly-captured Abominable Snowman to singing a duet with Barbra Streisand?

(C) The coach, general manager, part owner of a professional football team, revolutionizing the game by using computer printouts to predict and motivate jock behavior?

(D) A candidate for the U.S. Senate?

(E) An ageless pro quarterback who, despite earlier retirement vows, is still crouching behind the rump of a Viking center, preparing to throw his 450th touchdown pass?

If you selected E you are disqualified for being a hopeless victim of habit and instinct. If you guessed any of the others you have an advantage over Tarkenton, who, at 37, admits he can't chart his future with such precision. If you limited yourself to one of the above you also reveal a timidity totally alien to Tarkenton, who—his closest friends are convinced—believes he is capable of handling all four careers without breathing hard or missing a flight.

He may be right.

The dictates of logic suggest that nobody should have the time, brass or moxie to quarterback a Super Bowl football team in Minnesota, run a multi-million-dollar business in Georgia and propagate his wisdom from a network studio chair in New York (or Atlanta or Minneapolis).

Yet Francis Tarkenton does all that. He is a juggler at such an advanced level of bravura that no vaudeville impresario could have imagined him. He juggles his time, his identities, his fortunes, his dreams, and the conflicting sprites and demons inside of him that are moving him toward a football retirement he calls irrevocable, after the 1978 season. He has decreed the terms: nobody is ever going to raise any tattered ensign three or four years from now signifying one more wheezing fling for an old quarterback. They could pay him, he insists, a million dollars and he wouldn't do it.

Does a man such as this harbor any fears at all as he contemplates his retirement from football?

Absolutely none financially, he contends, although retirement will mark the end of his current \$350,000-a-year salary; and nothing psychologically, because he is a relentlessly self-assured achiever who can prove, if required to, that playing football in the late 1970s is actually *costing* him money.

But Tarkenton will miss playing football: "No matter how many years you spend in this game, no

matter how many million times you've looked at the diagrams and felt the aches and endured the training camp boredom, the game itself, the suspense in it, the demands of it, never lose their excitement. I'm as excited about wanting to play a football game today as I was when I was a kid collecting gum cards. Football has been a trip all my life.

"The comradeship is a big part of it. If you can't be lifted by moving downfield together, with guys you trust and whose problems you share, and to see it culminate by going into the end zone together—well, you just don't have anything in your glands if that doesn't inflame you."

If Tarkenton was a choirboy with smarts when he started in football in 1961, today he is headstrong, more opinionated, toughened, roughened physically, thinner-haired, coarser in the locker room, but no less ebullient about the world around him.

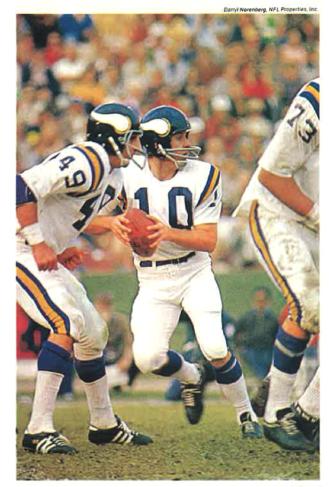
Criticized for scrambling and not winning the big ones, Tarkenton has outtalked them, outpassed them, outsmarted them and, ultimately, outlasted them. He has no sentimental ties to the different eras. He adapts as the game demands.

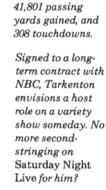
"It used to be that just two or three teams had a really strong pass rush," recalls Tarkenton, whose career has taken him from the Vikings to the New York Giants and back to Minnesota. "You could handle the others. Now every pro football team has big, fast, powerful athletes playing on the defensive line, and you better give them a lot of different pictures on offense, and you'd better keep your nerve and head. It also doesn't hurt to have people like Chuck Foreman and Sammy White around."

Tarkenton, who's big enough now so that he doesn't have to worry excessively about the demands of diplomacy, delivers his sought-after opinions dogmatically in a way that may rile some of his contemporaries. The NFL, he says, is wrong playing the Super Bowl game in a neutral city, removing the partisanship, the pandemonium, the weather itself, from the pros' biggest game. It ought to set up some system of closed-circuit TV review of close plays—"30 seconds isn't too much to spend on a call that might decide somebody's championship."

Through it all, Tarkenton has tried to make the corporate Tarkenton independent of the jock Tarkenton, to shape his enterprises and himself in a way to make his business identity co-equal with his quarterbacking identity, so that when he does close the locker-room door the last night, the whole structure stays intact.

He apparently has brought it off. His Behaviorial Systems company in Atlanta, which counsels industry on how it can improve profits by motivating and rewarding higher production from their employees, is a multi-million-dollar business. Tarkenton the celebrity has opened doors for his salesmen—of which he is by far the most active and successful—but unless he knew the business, he argues, "it wouldn't be worth a nickel, at least as an enterprise of mine." He has major real estate





Super Bowl champ

or not, Francis

Tarkenton has

compiled the best

career record of any

quarterback in the

NFL. Through the

1976 season, he had

set records for 3,186

pass completions,

5,637 attempts,



involvement in Atlanta and elsewhere, draws hundreds of thousands for his promotional services in several industries, has a long-term contract with NBC, envisions a host role on a variety show some day, speaks for \$5,000 an engagement, and confided to a friend earlier this year that, yes, if he could limit expenses to a *few* hundred thousand dollars a year, he could retire today.

Why, however, live on a shoestring?

"I've never made football an end in itself in my life," says Tarkenton. "I hear some athletes say, 'I never want to leave it. This is what I do best, the biggest thing in my life, and I don't want to think about the day when it's over.'

"I think they're completely sincere about that, but no matter how great they were as athletes, they really are robbing their lives of so much more, and consigning themselves to a has-been, second-rate status. The fact that the glory years are over doesn't mean you have to step timidly from some fantasyland, where you were a king, to the real world where you are a hanger-on.

"For me, business has been the real on-going career excitement for the last five or six years. I don't mean football hasn't been fun. But it's been a constant. It has rewards, successes, failures, mostly good times. What I've been doing away from football has been an even bigger stimulant—the new ground you explore, the fulfillment you get seeing your ideas come to life, the constant movement, the people, the whole rhythm.

"Business, or any activity for that matter, would be no fun for me if I had to have a passive role in it. That would take the joy out of any financial success that came with it. So in running a business, I would not want to run a retail shop. I have to run a business that has no limits to its potential growth, no limits to the amount of impact it can have. I don't want to sit in some elevated chair and dictate policy. I want to influence it. I want to get people in here and talk to them and find out what they can contribute, and we can then move together."

Tarkenton on business is a euphoric Tarkenton. He is the same kind of Tarkenton the week of a football game, or the day before a vacation with the kids. He is the ultimate sunny-days, good-things-



are-bound-to-happen evangelist you will hear at Dale Carnegie meetings and Kiwanis luncheons, and if he weren't a millionaire today because of it, you would smile and call him a cartoon of the American dream.

He is hardly Sir Galahad for all of these attainments. Not everybody who knows Tarkenton loves him or even likes him. His accelerating pursuits of "success" have alienated some who know him. They see him as almost frantic to wring excitement and reward from life. But they also see him as more distant, less real, more guarded in his personal relations, in inverse ratio to the widening glamorization of his public personality.

To which Tarkenton will respond, "I can't control how other people look at me. The approval that matters to me is the approval of the ones I love and the lasting friends. Some of my attitudes have changed about how I approach the public—I mean you can't sign all the autograph slips—but it doesn't mean my values have changed."

He is running harder; his curiosities and appetites and force fields have expanded. And because he has experienced so much success, has flung himself into so many environments, there is little Francis Tarkenton believes is beyond him.

Partly for this reason, he may be the last man able to talk with conviction on what Tarkenton will be doing five years from now: "How can you predict the accidental things that shape your life, even though you've done all you can to give it direction? Some man might come up to me and say, 'Francis, you are the man. I want you to run this.'"

Over the years, knowing the celebrity-athlete needs some continuing public exposure to avoid withdrawal pains, Tarkenton has considered and rejected politics, coaching, football ownership, others. He has also, however, rejected any idea of making this rejection permanent.

In the meantime, football is there every day in the fall, in these the wind-down years of a career now in its 17th season—a career that has harvested all the records, pioneered a new form of quarterbacking and entrenched Tarkenton as a man recognized by most of his peers (although not quite revered) as the quarterbacking maestro in the most flattering sense of the term.

Has not winning the Super Bowl—not once, but a record four times—been a cause for distress?

"I thought that kind of thinking disappeared years ago. The Super Bowl game is one you'd like to win—and maybe will. But the lasting impact that not winning it has had on my life is zero. Life just has too much joy and invitations to the spirit to brood about that."

And how can he possibly brood about the Super Bowl when he's busy rehearsing that duet with Barbra Streisand?

Jim Klobuchar, Minneapolis Star columnist, feature writer and author of several books, is co-author of Tarkenton, with—who else?—Francis Tarkenton. He vehemently denies rumors that he cannot be coaxed into retirement for a million dollars.



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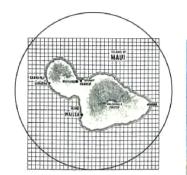
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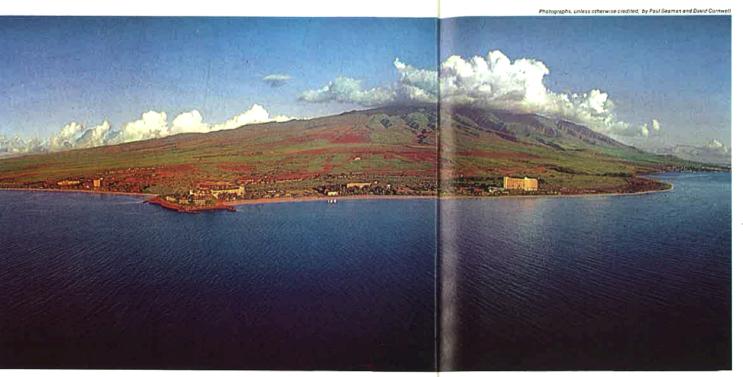
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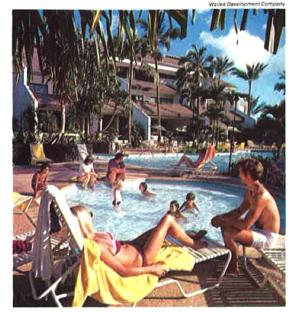




Master Planning For Maui

By John Getze





On Maui's southwest coast, new amenities mix with the old, like the Hotel Inter-Continental's swimming pool, a modern complement to the nearby beaches of Wailea and Ulua.

Far left: Lahaina, onetime seat of the Hawaiian monarchy, is no longer a sleepy Maui whaling village.

Opposite page: The condominium cluster of Wailea Ekahi Village runs down toward Keawakapu Beach.

But the question people are asking is, can they make it a tourist paradise without destroying the paradise?

An old Hawaiian phrase, *Maui no ka oi*—"Maui is the best"—has taken on new meaning. Long considered by islanders to be the most unspoiled and naturally beautiful of the Hawaiian chain, Maui is rapidly becoming the center of Hawaii's expanding tourist industry as well.

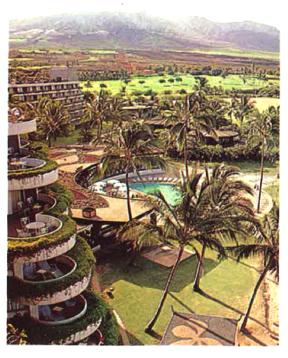
The No. 1 destination of American and foreign visitors is still Honolulu, the capital city that dominates the island of Oahu. But Maui and the other "neighbor islands" are catching up fast.

Since 1962, more than \$500 million has been invested in new hotel rooms on Hawaii's outer islands, mostly by large Hawaiian companies and individual entrepreneurs.

More than one million tourists spent time on Maui last year, a 17-per-cent jump from the year before and a record for any neighbor island. More and more Honolulu-bound visitors are including Maui and the other islands (Kauai, Hawaii and Molokai) in their travels, and a relatively small but growing number are ignoring Oahu altogether.

To a large extent, this shift away from Oahu reflects increasingly crowded conditions there. The downtown sections of Honolulu are as jammed with people, cars and tall buildings as major cities several times its size. The city's government has even imposed a moratorium on new high-rise construction on Honolulu's famous Waikiki strip.

But the change is also a result of hard work by Hawaii's major resort developers. Careful attention to detail, and integrated hotel, dining and



recreation facilities on the neighbor islands, are attracting increasing numbers of vacationers away from the established, but not as well-planned, facilities on Oahu.

The outer islands, too, enjoy a more relaxed, easy-going atmosphere than Hawaii's capital—there seems to be extra time there to take advantage of the soft trade breezes, the sun and the surf. Many of Honolulu's most important business executives, for instance, actually live on one of the neighbor islands, with perhaps Maui as the No. 1 site. The golf courses and tennis courts are not as

crowded, and there's usually little trouble getting space on one of those "never-come-home-empty" deep-sea fishing boats. Prized gamefish available from outer-island ports include *mahi-mahi* (the dorado), a'u (swordfish), ono (wahoo) and ahi (vellowfin tuna).

Government and Hawaiian business leaders say the trend toward development outside of Honolulu is likely to continue for the foreseeable future.

During much of Hawaii's early history, Maui and the other neighbor islands played a key role in the economic development of the island chain. Lahaina, centuries-old whaling village on Maui's western shore, was at one time Hawaii's capital. The city reached its heyday in the 1850s, then faltered when petroleum replaced whale oil as a home-lighting fuel.

Emphasis shifted to Oahu as Hawaii began exporting more and more sugar, pineapple and other agricultural commodities to meet world demand. Pearl Harbor, Oahu's natural retreat for ships, became the center of Hawaii's shipping operations, and America's growing military establishment there added significantly to Honolulu's emergence as the center of Hawaii's burgeoning economy. It was only natural that Hawaii's post-war development of tourism should be headquartered there, too.

"Waikiki has that magic name," says a spokesman for the state/industry-funded Hawaii Visitors Bureau, explaining why the vast majority of American and foreign visitors continue to want to spend most their time in and around Honolulu. "It will take the other islands a long time to achieve that kind of recognition. Besides, there are so many things to see and do on the main island—the shows,

the huge shopping centers, the variety of restaurants. The bulk of Hawaii's visitors want new experiences. Not that many want to just lie on the beach."

The spokesman says Maui and other neighbor islands are attracting more tourists because "the developers are learning how to put things together. They're combining several hotels, golf courses, shops and restaurants into single, large complexes. There's more for the people to do."

Thomas K. Hitch, senior vice-president for First Hawaiian Bank and one of the island-state's most respected economists, put it this way in a speech to Hawaiian developers:

"Tourists demand a wide diversity of attractions—a multiplicity of hotels, of restaurants, of shops, of golf courses, of entertainment—if they are going to be content to stay (on the neighbor islands) for more than a few days. And our experience has told us that the best way to do this is to master-plan a major resort destination from scratch."

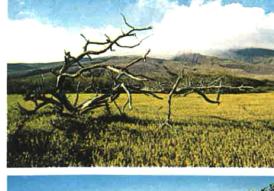
As a classic example of what he was talking about, Hitch cited Kaanapali, a resort complex carved out of Maui's sugar cane fields by a subsidiary of Honolulu-based Amfac, Inc. According to Hitch, Kaanapali now accommodates more tourists than Waikiki did in 1955.

Kaanapali is a good example because it was the first master-planned resort destination on any of Hawaii's neighbor islands. Site preparation started in 1960, and the first hotel—the Sheraton Maui—was opened in 1962. The 590-acre complex now includes three hotels, a half-dozen restaurants, two 18-hole championship golf courses and a recently-expanded tennis-court facility. The nearby town of Lahaina provides a wealth of other attractions.

The solitude of Molokai's ranchlands is still accessible.



Wailea, Mau's first planned village, has an 11-court tennis complex.



Perhaps even more important to most visitors. Kaanapali was designed to preserve as much of the Maui beach area's natural beauty as the construction of 2,300 hotel rooms and all those adjoining facilities would allow. This is typical of neighbor island developments, and reflects a growing concern for the environment by state and local government.

A drive through Kaanapali is almost like a walk in the park. The actual hotel buildings are scattered over several square miles of championship golf courses, forests of palm trees and a seemingly endless strip of white sand beach. Across the highway from the resort's beach hotels are condominiums (each about \$90,000 and up) and single-family homes, which are also a part of Kaanapali-and most other master-planned communities as well. The contrast with Honoluluwhere huge, multi-storied hotels stand side by side for more than a mile-is startling. Nearby homeowners on Honolulu find the tourist industry an irritation, while homeowners near masterplanned communities on the outer islands enjoy the buffer of open spaces.

The popularity of such complexes is evidenced not only by the growing number of visitors to the neighbor islands, but also by the future plans of developers. No fewer than six master-planned resorts are in various stages of construction or expansion in Maui County alone.

In addition to Amfac's Kaanapali, other resort complexes on the island of Maui include Wailea. Kapalua and Makena. The island of Molokai, once a colony only for lepers, will soon be the home of a resort complex operated by a unit of Louisiana Land & Exploration Company, and Shurl Curci, a Hawaiian businessman.

On the island of Lanai (like Molokai a part of Maui County), Castle & Cooke, Inc., has plans for a vacation/recreation community, including hotels, single-family homes and golf courses.

The inclusion of single and multi-family dwellings within these resort complexes is a common practice, and in addition to the pressures from government, is a big reason why the new developments on neighbor islands take advantage of Hawaii's appealing environment instead of harming it.

Homeowners don't want their ocean views blocked by tall, close-together hotels and condominiums. Nor do they want island vegetation and wildlife paved over. With permanent residents to consider, as well as the one-week visitor. preserving Hawaii's natural beauty has become serious business.

To some neighbor-island residents, of course, even the master-planned resort complexes are a nuisance. In many cases, objectors have successfully stopped a number of developments on grounds that they threatened the social and physical balance of a particular island.

On Kauai, for instance, the Moana Corporation's proposed 480-acre Kiahuna Golf Village at Piopu has drawn strong opposition from some local inhabitants. But the project's sponsors and other tourist-industry leaders have attracted allied support from residents who feel that Kauai's tourism industry-which employs about one-fourth of the island's workers-must continue to expand.

As it does throughout the Hawaiian chain, this argument carries heavy weight on Kauai, where the unemployment rate is several points above the national average. Without growth from an industry as important as tourism, Kauai's residents can hardly hope to provide jobs for their sons and daughters.

"When it gets down to jobs, people change their attitudes about growth and development," says Warren Haight, president of Castle & Cooke's real estate subsidiary. "I don't think the neighbor islands want to do anything that would keep the tourists out."

Still, neighbor-island residents are likely to keep a tight rein on new development projects. As expressed in a recent study by Hawaii's Department of Planning and Economic Development, homeowners on Maui, Kauai, Molokai and the island of Hawaii "do not want a shift of Oahu's problems."

So far, the best compromises worked out between the opposing forces center around carefully-thought-out projects planned for the full range of temporary and permanent residents. They provide jobs, state income and shelter for an expanding population. . . .

All the while preserving-even enhancing-the island's environment.

John Getze is a financial reporter for the Los Angeles Times. He recently completed a six-part series on Hawaii for the newspaper.

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TV Violence: The Public Strikes Back

By Mark Perlberg

"This year, after 25 years of wall-to-wall violence, change is apparently on the way...."

In Chicago in 1976, a boy in his early teens was arrested after attempting to extort \$50,000 from each of two banks in the city. He sent letters to the banks, claiming that he would blow them sky-high if he did not receive the money. He told police he attempted the extortion "because I saw it done on TV and it always works."

In San Francisco in 1974, a 9-year-old girl was sexually assaulted by a gang of older girls on the beach. One of the assailants later said she got the idea for the crime from watching a TV film in which the same ghastly crime was enacted in a girls' reformatory. (The girl's family brought suit against the television network, but the suit was tossed summarily out of court by the judge on First Amendment grounds. The family is now suing in Appellate Court for a jury trial.)

In Los Angeles in 1976, two teenage boys were jailed after they held up a bank and kept 25 people hostage for seven hours. They said they had modeled their crime after one they had seen on a TV police show.

While no one knows just how often scenes of TV violence are acted out by disturbed youths on the streets of our cities and suburbs—and a direct connection is difficult to prove—a vast amount of scientific evidence demonstrates that viewing violence on television affects children—and adults—in highly negative ways. Yet after years of mounting evidence and Congressional hearings, TV violence seemingly has continued to increase.

In 1976 "television violence increased sharply in all categories, including 'family viewing' and children's program time on all three networks," George Gerbner, Dean of the University of Pennsylvania's Annenberg School of Communications, told a Senate subcommittee on TV violence.

NBC had the highest violence rating, Gerbner reported, followed by ABC, then CBS.

But this year, after 25 years of wall-to-wall violence, change may be on the way. "TV Runs Scared in War on Violence," crowed a perhaps-over-optimistic headline in the March 1, 1977, Chicago-Sun-Times. Could it be that the public has finally had enough?

According to a Gallup Poll published last February, 67 per cent of all parents answered "yes" when asked if they thought a connection existed between the rate of juvenile crime and violence on television. Another 29 per cent answered "no." Only 4 per cent had "no opinion."

But if television programmers change their ways in the coming seasons, you can bet they won't do so merely because of an inchoate mass of public opinion. They will do so because national organizations with enormous clout have said, "Enough already." The current lineup against video violence seems too impressive to ignore.

The 6.5-million-member National Parent-Teacher's Association, which has been holding hearings around the country decrying violence on TV, announced April 15 that it was putting the networks "on probation" until the end of the year. If the violence quotient does not decline by then, it will consider boycotting the violent programs and products advertised on them, petition the FCC to deny license renewal to stations that air the most violent shows, and file lawsuits to halt TV violence.

The National Council of Churches and the Southern Baptist Convention joined the crusade, too. But of all the groups to join the fight against television violence, it appears that the American Medical Association, which took off its surgical gloves and entered the fray in June 1976, has carried the most clout.

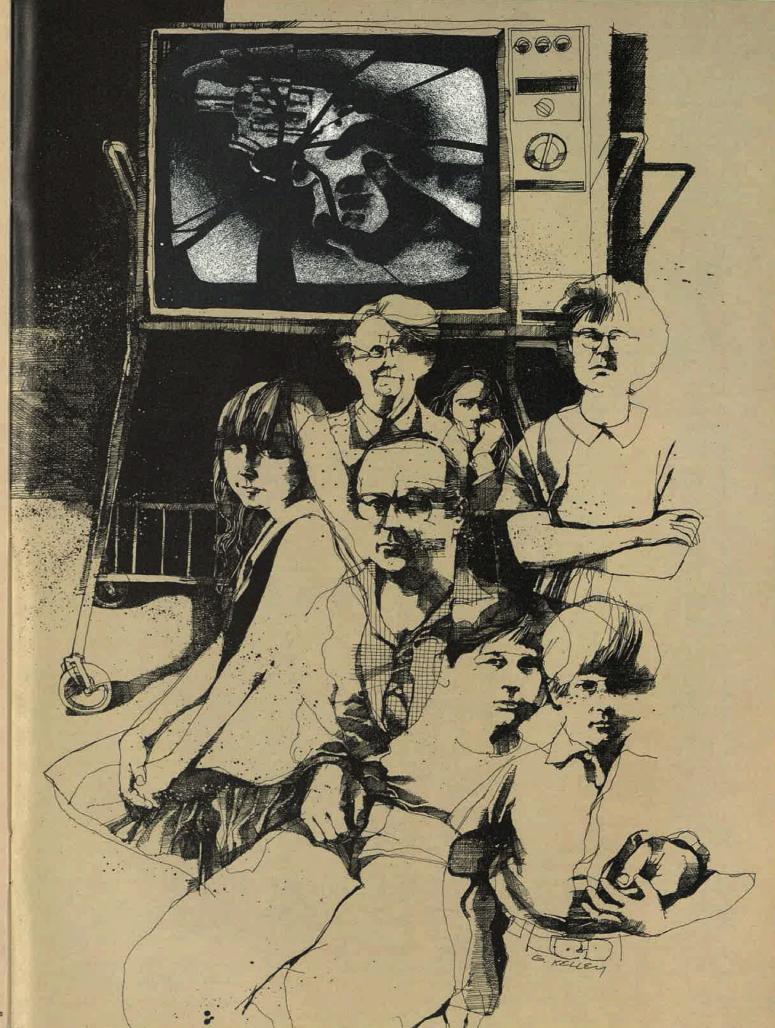
Among the AMA's first actions was to donate \$25,000 to the National Citizens Committee for Broadcasting, a consumer watchdog organization, so the NCCB could make a study of which programs are the most violent. The list was published last December, indicting 1976's "most violent" programs. (See page 24.)

The networks did not take kindly to the campaign against violence. NBC called the NCCB's rating a "body count" and said the survey ignored the "qualitative information about violent incidents—their context or significance—which is necessary for the assessment of the psychological impact on the viewers."

In February, Dr. Richard E. Palmer, President of the AMA, sent a letter to 10 large U.S. corporations asking them to stop sponsoring television shows that contain large dosages of violence. One of the corporations, Sears Roebuck & Co., agreed to do so soon after.

"TV violence is a mental health problem and an environmental issue," said Dr. Palmer. "TV has been quick to raise questions of responsibility with industries that pollute the air. In my opinion, television, through its access to airwaves, may be creating a more serious problem."

The force that moved the AMA to act was an article published in its own Journal of the American Medical Association in December 1975. In its quiet way, the article was a bombshell, reviewing as it



The "most violent"
television programs of
1976, according to the
National Citizens
Committee for
Broadcasting:

- 1. Quest (NBC)
- 2. Starsky & Hutch (ABC)
- 3. Baretta (ABC)
- 4. Ba Ba Black Sheep (NBC)
- 5. Hawaii Five-O (CBS)
- 6. Six Million Dollar Man (ABC)
- 7. Kojak (CBS)
- 8. Police Story (NBC)
- 9. Delvecchio (CBS)
- 10. Serpico (NBC)
- 11. Most Wanted
 (ABC)
- 12. Charlie's Angels
 (ABC)

did the mass of information that has been published in scholarly journals on TV violence over the years. Its author, Dr. Michael Rothenberg, of the departments of psychiatry and behavioral sciences and pediatrics at the University of Washington School of Medicine, Seattle, scored the medical profession for not taking a stand on a problem that he believes affects the mental health of the nation. Dr. Rothenberg listed these facts:

- According to Nielsen Index figures, the average American child sees 15,000 hours of television by the time he leaves high school, compared with the 11,000 hours he spends in the classroom.
- During this time, he will have witnessed "some 18,000 murders and countless highly detailed incidents of robbery, arson, bombing, forgery, smuggling, beating and torture—averaging approximately one per minute in the standard television cartoon for children under 10."
- Scenes of violence occur on children's television six more times per hour, on the average, than on adult TV.

At this point, two important questions arise: (1) Since matters of taste are subjective, who decides what constitutes a violent act on TV? (2) How do we know that violence viewing is harmful to children?

From Dr. Gerbner comes this definition of an act of violence—"a show of physical force that compels a victim to act against his will on pain of injury or death, or an act that kills or injures." Whether you agree or disagree with violence "counts," such as those used by the NCCB, there's not much room for ambiguity here.

Each year for the past decade, Dr. Gerbner has monitored a representative week of TV programming in prime time and on Saturday morning, when the kids are home from school and ensconced on the living room couch with a bowl of sugar-coated cereal while Daddy and Mommy are getting some extra sleep. Dr. Gerbner's staff makes detailed observation of the number of acts of violence in each program and prepares a Violence Index that graphs the violence for each type of program.

Even after 10 years of Presidential commissions, more than eight of 10 network programs portray acts of violence as defined above, and the same goes for nine out of 10 Saturday morning cartoons, Dr. Gerbner noted in an article, "Measuring the Climate of Fear," published in American Medical News last December.

But how do we know that viewing violence on television produces harmful effects in children? Many studies agree on this point. For example:

• Professor Albert Bandura of Stanford University, working with children aged 3 to 5, showed that after even brief exposure to scenes of violence on a simulated TV program, 88 per cent of the children acted violently in ways that imitated what they saw on the screen, in spite of the fact that crayons, trucks, tea sets and other toys typical of peaceful pursuits were available to play with.

• Professor David J. Hicks of California State University, Chico, California, found that after viewing a single simulated TV program, kids learned aggressive forms of behavior that they could still reproduce when tested six months later.

• Pre-school children at the University of North Carolina's Child Development Center were paired off on the basis of the amount of television they watched at home. One member of the pair was shown a single aggressive program from Saturday morning television, and the other was shown neutral TV fare. This was repeated on 11 different occasions. The results: in every case, the child who had observed violent TV shows became more aggressive than his playmate. Again, there was clear-cut definition of what constituted a violent act: kicking, hitting, pushing, choking, squeezing or holding down another child, or throwing an object at least one foot.

Yet, more subtle and perhaps more long-lasting effects come from viewing violence on television, to hamper the activities of adults as well as children.

Along with his Violence Index, Dr. Gerbner has constructed a Violence Profile that throws into bold relief two other important conclusions about television violence. He finds that children, low-income people, older women, and foreigners and blacks of both sexes are more likely to be victims rather than perpetrators of television violence. This, he notes, "tends to confirm conventional notions of power and vulnerability in U.S. society."

Gerbner also found that heavy viewers (more than four hours a day) tend to be more fearful and mistrustful of the outside world than are light viewers (less than two hours daily). When asked questions on current social issues, the heavy viewers tend to supply answers that mirror the violent world of television.

"The potential incitement to mayhem among a minority of viewers is bad enough," says Gerbner, "but the cultivation of fear and rigidity among the many is scarcely less damaging in its long-range effects." And he adds: "Television generates fear of victimization as well as the inclination by some to take advantage of the fears of others. Children growing up with television learn its lessons and rehearse its roles."

How have the networks responded to this fusillade of criticism, and what's in store for this TV season? Spokesmen for all three networks state that in upcoming programming there will be a shift away from "hard-action" police shows, but officials from ABC and CBS note that TV viewers are getting bored with them anyway. Time and fashions change: the sun has set on Gunsmoke and Bonanza, and so it may be that the screech of tires, the slamming of police car doors, the sound of cops pounding down the street, will echo less often in your living room.

A spokesman for ABC says it will emphasize comedy, like Eight Is Enough, and drama, like

West Side Medical. But the network's vicepresident in charge of broadcast standards, Rick Gitter, argues "it is wrong to single out television violence. This circumvents exploration of what may be the real causes of violence in society, such as unemployment, lack of adequate housing. . . ."

At CBS, an official states that his network "has been reducing the violence quotient for the past four years in response to public opinion." CBS will not be dropping Kojak or Hawaii Five-O, but the plot lines of these programs "will be a little more imaginative." The spokesman adds that "actionadventure shows will be sharply reduced, as will police-type shows. Most of the new shows being considered are the fun-and-games kind of thing."

Meanwhile, Robert T. Howard, president of NBC-TV, which ranked highest in the NCCB violence rating, earnestly promised change.

"NBC, viewing television as a whole, believes that the proliferation of program types whose plot lines heavily involve violence has become excessive," said Howard. "It is taking positive and practical steps to reduce the number of those programs on the NBC television network."

The learning process works both ways. If the networks really mean business about reducing violence on TV, they could have a very positive effect on young viewers. For while we have been focusing on the harmful effects of TV viewing, it is just as possible for television to use its enormous power for good.

One man who has studied the negative effects that TV can have on young viewers, as well as the potentially positive, is psychologist Robert E. Liebert of the State University of New York at Stony Brook. Dr. Liebert is the author of The Early Window: Effects of Television on Children and Youth, and of studies of TV violence done for the National Institutes of Mental Health.

In an attempt to show how television can be used for beneficial results, he had a film prepared for children who are afraid to visit the dentist. The film's purpose was to lessen their fears.

In the film, a 4-year-old girl gradually loses her fear of the dentist as she watches an "old-timer" of 8 climb up into the chair and have his teeth cleaned with no ill-effects. At the end of the visit, both kids are presented with big red lollipops.

Dr. Liebert and his researchers showed the film to several groups of children who were afraid of the dentist, and he matched these with kids who had similar fears, but who had not seen the film (or one like it made by the American Dental Association).

It turned out that children who had seen the film — including a group of retarded and emotionally disturbed kids—were much more willing to visit the dentist the second time than were those who hadn't seen the film.

Is anybody paying attention out there in Televisionland? \Box

Mark Perlberg is a Chicago freelancer currently working on a series for Better Homes and Gardens.

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1-4 MOVIE

| 5 THE | CLASSICS | STEREO 1 HOUR |
|---------------|---|---|
| The following | g selections were programm | ned by Landon Records |
| Vivaldi | The Summer, Op. 8, No The Stuttgart Chambi Karl Munchinger | 2 London CS 6809 er Orchestra |
| Mozart | Fantasia in C Minor Alicia de Larrocha | London CS 6866 |
| Berlioz | Harold In Italy Orgy of the Brigands The Philaharmonic O Daniel Benyamini, so | London CS 6951 rchestra— lo viola—Zubin Mehla |
| Mozart | Concerto for Two Pianos London CS 6937 in E Flat Major, K. 365 Vladimir Ashkenazy & Daniel Barenboim— The English Chamber Orchestra— Daniel Barenboim | |

6 ORIENT EXPRESSLY FOR YOU

| | ! | STEREO 1 HOUR |
|---------------|--------------------|------------------|
| Koto Classics | Haru No Umi | Victor 0V174 |
| | Kojono Tsuki | JVC Nivico 0V621 |
| | Sakura | Victor OV 127 |
| B. Mine | Tabisugata | Union SN 1352 |
| | Sannin Otoko | |
| E. Ohkawa | Mennai Chidori | SAS 1295 |
| T. Omi | Yunomachi Eregi | JS 6569 |
| l Fujiyama | Sakewa Namidaka Ta | ameikika JS 6664 |
| H. Morishige | Shiretoko Ryoji | SAS 531 |
| T. Kato | Biwaki Shuko | Polydor DRQ 6902 |
| | No Ula | |
| H. Murata | Jinsei Gekijo | JP 3805 |
| Y., Otsu | Kokoni Sachi Arı | King BS 1174 |
| H, Misora | Kanashii Sake | SAS 731 |
| H, Misora | Yawara | SAS 396 |
| A. Fuse | Shijuramenno Kaori | King BS 1921 |
| | | |

| 7 PACIFIC A | DVENTURE | 1 HOUI |
|-------------------------------------|-----------------------------------|----------------------------|
| Werner Müller & His Orchestra | Aloha 0e | London SP 4402 |
| Johnny Pineapple & His Islanders | Kila Kila | Audio Fidelit AFSD 585 |
| The Islanders | Isle Of Tonga | ABC Paramount 35 |
| Ed Kenny | Wind, Sea and Stars | ABC Paramount 46 |
| BiH Wolfgramme & His Islanders | Maui Girl | Fiesta FLPS 165 |
| The Islanders | isie Of Samoa | ABC Paramount 32 |
| The Royal Tahitian Dance Company | Winds of Joy Takoto Raiatea | Monitor MFS 75 |
| The Hilo Kalimas | Mahukona | London Int SW9939 |
| The Walkiki Beach Boys | Tiger Shark | Fiesta FLPS 162 |
| Connie Francis | Lahaina Luna | MGM SE 452 |
| The Hawailan Surfers | Little Brown Gal | Decca DL 456 |
| Alfred Apaka | Old Plantation | MCA 2 400 |
| The Ray Charles Singers | Song Of The Islands | Command RS 845Si |
| Big Ben Hawaiian Band | Moonlight & Roses | Fiesta FLPS 176 |
| Charley Mauu | Himene No Te Tam | |
| Johnny Pineapple & Islanders | Naka Pueo | Audio Fidelity AFSD 585 |
| Angel Espina | llilang | ABC Paramount 35 |
| The Islanders | Oceania | ABC Paramount 35 |
| The Hilo Kalimas | Honaunau | London Int SW9939 |
| Bill Wolfgramme & His Islanders | Pa Mai | Fiesta FLPS 165 |
| Johnny Pineapple & His Islanders | Helia Alekohi | Audio Fidelili AFSD 585 |

7 JAZZ The following program was produced by Fred Robbins Oscar Pelerson Laio Schifrin You Stepped Out Of A Dream Insensatez Hang Up Your Hangups What's New Herbie Hancock Harold Bradley Heartstrings Lemon Drop Sweet Georgia Brown Elia Fitzgerald Chicago
Don Elliott
Count Basie
Red Bone
Herb Alpert
Tony Bennett
Chuck Mangione Old Days Three Cute Come And Get Your Love Coney Island Experiment Come Take A Ride With Me

| 8 COMEDY | | 1 HOUR | |
|-----------------|--|------------|--|
| Bill Cosby | The English Language | Capitol | |
| J 2002, | Henry Kissinger U.F.O | ST 11590 | |
| | The Glazed Donut Monster | | |
| | Mothers Enunciate | | |
| | | | |
| Hudson & Landry | | cords Ltd | |
| | Ajax Liquor Store | LP 333 | |
| | Cornelius Vanderbill | | |
| | Frontier Christmas | | |
| The Washington | Phonemate #1 Casablanc | a NBLP 70 | |
| Hillbillies | Fireside Chat | 7052 | |
| | T.V. Offer | | |
| | Stud Beer | | |
| | Planning a Vacation Kentucky Fried Carter | | |
| | | | |
| | King Pong | | |
| | Bobby and The Prez | | |
| | Bedtime Story | | |
| Hall Roach | Recorded at Jury's Irish Cab | aret | |
| | | rish 14000 | |
| | | | |

| Foster Brooks | Live From Las | Vegas Lush Records LP10019 |
|---------------------------------|---|-------------------------------|
| 8 CHILD | REN'S ROOM | 2ND HOUR |
| | | 2 HOURS |
| Yankee Doodle | Yankee Doodle | Merry Records MR 010 |
| Ray Allen | Did-Ja Hear Me Peo | ple |
| , | | Paramount PAS 6060 |
| Hans Christian Anderson | The Shepherdess & The Chimney Swe | |
| Popeye | Shake Hands Never Play With Ma | Golden Records LP 73 atches |
| The House At Poot Corner | | Golden GW 228 |
| Do Re Mi Chorus | You Are My Sunshii I've Got Sixpence | ne MCA Coral CB20038 |
| The ABC Children's Chorus | Chim Chim Chere | ABC Paramount ABC 548 |

| 9 | COUNTRY | IN THE | AIR | 2 HOURS |
|---|---------|--------|-----|---------|

With A Great Big Noise Like Thunder Golden LP 158

Peter Pan

Records 8130

Merry Records MR 003

What's The Good Word Antonym Island
Bedtime Stories Chicken Little Merry F

Journey To The Moon

Hank Thompson

Kenny Rogers Freddy Fender

Vern Gosdin

Loretta Lynn

Don Williams

The following program was produced by Lee Ainold of WHN New York Radio Radio It Couldn'i Have Been Any Better Columbia If We're Not Back In Love By Monday Merle Haggard

Mackinghird Hill Warner Bros Donna Fargo Tom T. Hall Your Man Loves You Honey Mercury She's Pulling Me Back Again Playboy Sam MCA Mickey Gilley Olivia Newton-John Hank Snow Tina Rainford You're Wondering Why RCA Silver Bird ABC-Dot Don't Go City On Me Tommy Overstreet Let's Get Together (One Last Time)Epic Tammy Wynette Kenny Dale Rex Allen, Jr. Bluest Heartache Of The Year Capitol I'm Getting Good At Missing You Warner Bros

Cody Jameson Allanlıc I'm Sorry For You My Friend Columbia
The Feeling's Right ABC-Dot
I Was There Mercury Mne Bandy Narvel Felts Statler Brns Margo Smith Loves Explosion Warner Bros Eddie Rabbitt | Can'l Help Myself Flectra C'est La Vie Hand Me Another One Of Those ABC-Dot Emmylou Harris Mickey Newbury Dickey Lee

If You Gotta Make A Fool Of Somebody ABC-Dot Honky Tonk Girl Lucille The Rains Came United Artists ABC-Dot If You Want Me United Artists Slide Off Of Your Satin Sheets Epic Billie Joe Spears Johnny Paycheck Jenniler Warnes Right Time Of The Night Yesterdays Gone Electra She's Got You MCA Some Broken Hearts Never Mend

ABC-Do Conway Twitty Play, Guitar Play Burning Memories Light Of A Clear Blue Morning Mel Tillis MCA RCA Dolly Parton MCA Ronnie Sessions Me And Millie Tanya Tucker It's A Cowboy Loving Night Roy Clark Half A Love ABC-Dot I'll Do It All Over Again United Artisls Crystal Gayle You Are My Sunshine Electra
That Was Yeslerday Warner Bros Duane Eddy Donna Fargo I Need The High
Put Me Back Into Your World Capitol Ray Sawyer Eddy Arnold Heard It In A Love Song Capricorn Tucker Band

10 ROCK SOUND The Eagles Hotel California Asylum 7E 1084 On The Border
Dance With Me George
20th Century T510 On The Border Janus YXS 7022 Ambrosia

Easy Livin Mercury SRM 1 1070 Shoulder Holster MCA/Rocket 2 11004 Uriah Heep Fiton John Don't Stop Believin Olivia Newton-John Sire SA 7526 Renaissance The Captive Heart Leo Sayer Reflections Warner BS 2962 Jani Mitchell Black Crow Asylum 7E 1087 Elektra 7E 1094 Long Away Bread Lay Your Money Down Elektra 6E 101 George Harrison

Dark Horse DH 3005 I Used To Be A King Atlantic SD 7204 Graham Nash Jackson Browne Asylum 7E 1079 Hasten Down The Wind Linda Ronstadt Asylum 7E 1072

10 POTPOURRI 2ND HOUR

Children of Coincidence Dory Previn Warner Bros. BS 2908 Woman Soul Frankie Laine Brand New Day Trip TOP16-3 Project 3 PR 4003 SD Pearl Bailey l Believe Constantly John Gary Kama Sutra KSBS 2606 Original Soundtrack Theme from Jaws MCA 2087 ".laws" Tony Bennel

Lost In The Stars Della Reese ABC ABC2636 Neil Diamond Mr Bojangles MCA 2103 Original Soundtrack "Lucky Lady" While The Getting Is Good Arista Al. 4069 Lucky Lady Montage

Liza Minneli A&M SP 4526 Quincy Jones Mellow Madness Theme from "Mahogany Diana Boss Do You Know Where M6-86151

You're Going To ABC Dot DOSU 2023
Reconsider Me ABC Dot DOSU 2023
Funny How Time Stips Away
Stax STS 5511
State Of The World Stax STS 5511 Narvel Feits Lena Zavaroni The Brass Ring Baby The Rain Must Fall Dunhill 050015

11 DREAMER'S MOOD STEREO 1 HOUR Liberace Tony Mottola Dot DLP 25901 Windy Project 3 PR5044SD Frank Chacksileld Falling In Love With Love London SP44223
Roger Bennet Love Is Blue Dunhill DS50043 Lonely Is The Name Theme From Godspell Xavier Cugat 101 Strings Musicor M23179 Alshire S5276

Claude Denjean Let's Stay Together London SP44196 Liberty LST7449 Trombones Hurry On Unlimited Frank Chackslield A Man And A Woman London SP44112 London SP44147

Guitars Unlimited Ob-La-Di Paul Mauriat Rock The Boat MGM M3G4999 Angle Baby King Of The Road Hugo Winterhalter Kapp KL1429 The 59th Street Bridge Song A&M SP3032 Paul Desmond

Jaws Cresco Love Will Keep Us Together Crescenda GNPS2094 Billy Strange Edmundo Ros

Mandy London SP44230
Tie A Yellow Ribbon On The Old Oak Tree
You Are The Sunshine of My Life
London SP44208

11 FILM SOUNDTRACK MELODIES

Forever Young Forever Free MCA 2093 Village Montage music by Lee Holdridge Main Title "The Pink Panther UA LA 694G The Inspector Clouseau Theme Bier Fest Polka Come To Me (vocal Tom Jones/ Strikes Again" vocal cameo by Jacques Clouseau) Love Theme Crossing The Missouri The Missouri Breaks music by John Williams Celebration "Bound For Glory" Hard Travelin UA LA 695H music by Woody Guthrie adapted by Leonard Rosenman Pastures of Plenty Curly Headed Baby This Land Is Your Land Sung by David Carradine Ballad of Gator McKlusky (composed & performed by Jerry Reed) "Gator"

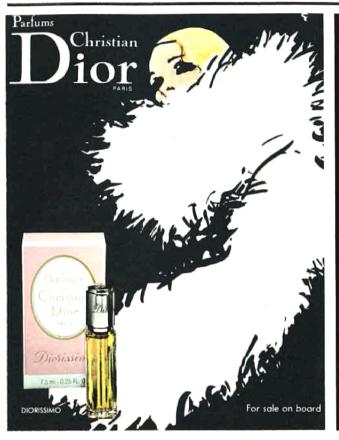
Hannah's Club For A Little While (Goodbye Love)

"Bugsy Malone" music & lyrics by Paul Williams Bugsy Malone
Bad Guys RSO Records RS 1 3501
My Name Is Tallulah You Give A Little Love

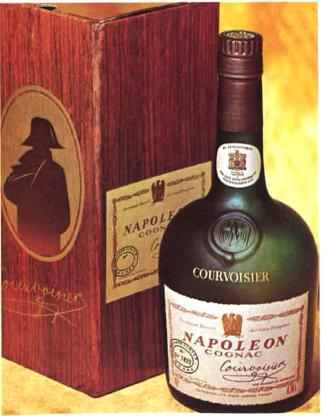
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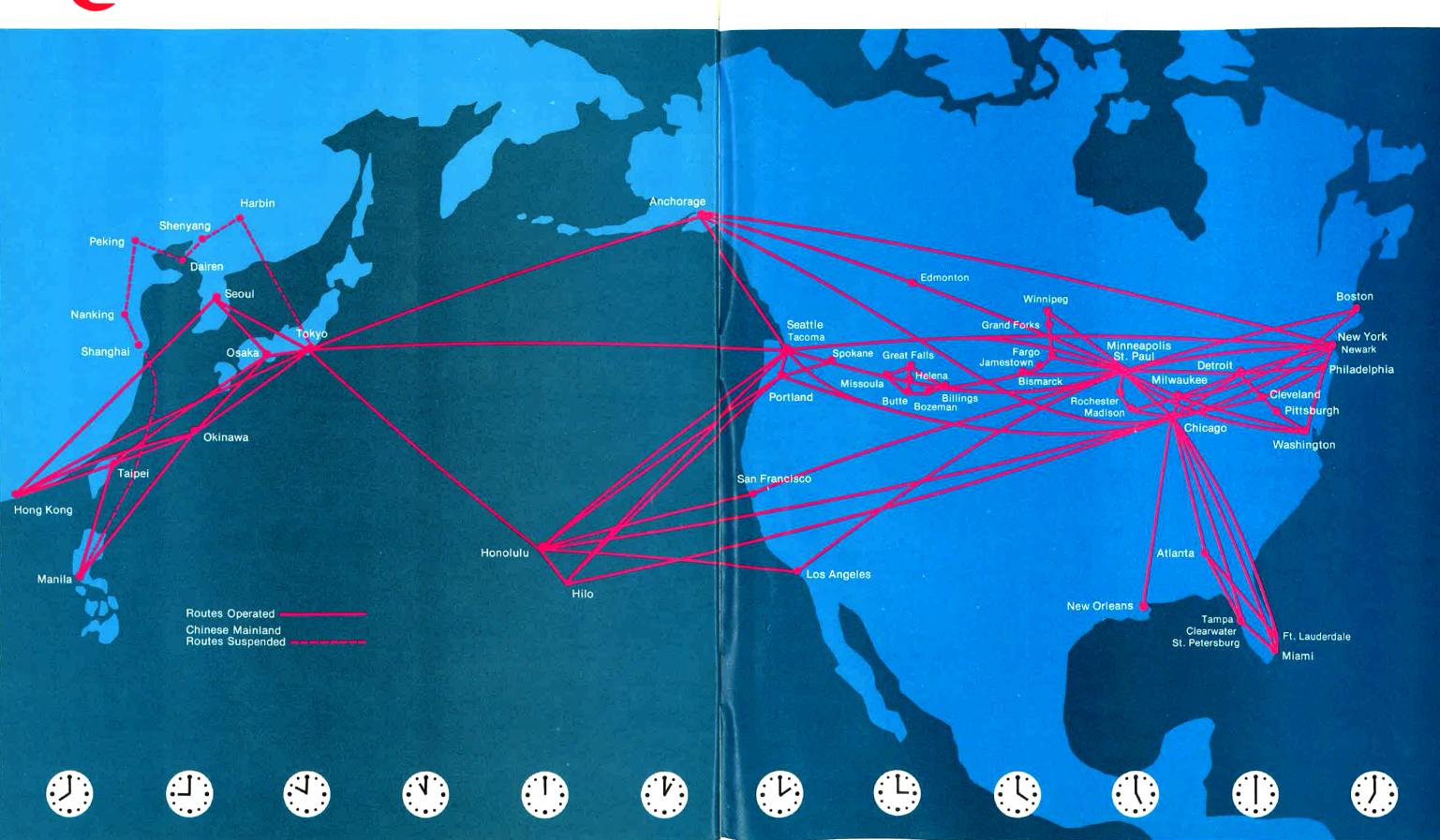


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if boarding will delay the flight.

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Some Electronic Devices, such as a transistor radio, may interfere with the navigation and communications equipment on the aircraft. Therefore, use of such devices is prohibited. This restriction does not apply to portable voice recorders, hearing aids, heart pacemakers, or electric shavers. Dictating machines and tape recorders may be used.

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