

Colorado City Keeps Tight Lid On Growth

EDITOR'S NOTE — No other American city of its size has adopted such hard-nosed measures to limit urban growth as Boulder, Colo. The policy has its critics, notably for its effect on low-income people. But supporters feel that restrictions of new housing coupled with an ambitious "greenbelt" program will preserve Boulder's social and scenic amenities for decades.

By JONATHAN WOLMAN
AP Urban Affairs Writer
BOULDER, Colo. (AP) — This handsome university town, a quiet white-collar community snuggled comfortably against the foothills of the Rocky Mountains, exploded with growth during the 1960s. Today, residents have applied the brakes with vengeance.

Boulder is the largest city in the nation to put a quota on growth, sharply limiting construction of new residential units.

Under regulations approved by citywide vote, Boulder's population will increase no more than 2 per cent annually — far from yearly rates of up to 8 per cent that raised Boulder's population from 20,000 in 1950 to nearly 90,000 today.

Boulder's plan limits housing developments to 415 units a year, half the current rate, and sets a merit system to decide what projects are approved.

Many in the business community say the restrictions go too far. The Chamber of Commerce complains that middle-income housing has nearly disappeared and is expected to seek repeal of the plan.

City Councilman Paul Danish

says housing quotas will preserve the environmental and social atmosphere that attract a variety of residents dominated by academics, IBM employees and hippies turned entrepreneurs.

Critics say the development quotas simply serve to insulate Boulder from encroaching urban poverty of Denver 30 miles down the road and to unfairly confine lower-income families to that city and its environs.

Danish stresses Boulder's autonomy. He notes that the city has its own economy and — important these days — its own water system. "Most of us simply want to maintain Boulder's identity," he says.

In 1971, Boulder voters turned down a plan to limit population but changed their minds last November when they overrode a 5-4 city council rejection of the quota plan.

By restricting home building, the growth policy generated frenzied real estate activity. Home prices were up 13.5 per cent during the first three months of the year. But worries about runaway inflation waned when increases settled around 4 per cent in the following two months, though the cost of housing in the city is high, as always.

"The motive was not to make Boulder more exclusive," says Nolan Rosall, the planning director, "but certainly that's been the effect."

Boulder has checked expansion indirectly for nearly two decades, keeping a rein on development through utility hookup permits.

Both the Chamber of Commerce and Rosall endorse a

compromise "comprehensive growth" plan. Boulder and Boulder County would be wedded to a joint growth management effort that could channel population increases away from the city and unincorporated rural areas to several small towns.

The planning director believes the 58-square-mile Boulder Valley needs stringent planning to maintain the environment and the proper levels of

government services. But he says that as of today, the valley is far from overcrowded and "we have room to expand if we do it right."

He also believes Boulder may have a future responsibility to provide housing opportunities for low-income families.

Boulder's resolve to limit quantity is matched by its enthusiasm for quality.

Housing development is allocated on merit after builders

submit applications detailing features of the homes. The merit system considers factors such as open-space commitments, landscaping, architectural and environmental design, energy conservation and access to public services and facilities.

City officials say Boulder also has the most successful open space program in the nation, with thousands of acres being put aside for recreational uses

like hiking, horseback riding and fishing which do not entail developing the property.

Don Walker, Boulder's director of real estate and open space, says booming real estate values in the area bring added tax revenues.

"Property values surrounding the land go up, particularly near the mountains, because people know that they will be living near a park for years to come," he said.

Author Writes Compelling Novel About Death Penalty

EDITOR'S NOTE — Jim McLendon knows all about prisons. He virtually grew up in one. And he knows a good deal about executions. His father, a prison official, oversaw many of them. From this unusual background, McLendon has written a novel about capital punishment that's both chilling and, by coincidence, timely. It's made him a millionaire even before publication.

By JOHN BARBOUR
AP Newsfeatures Writer
BLOWING ROCK, N.C. (AP) — Four hundred miles south of where Jim McLendon stands on his back porch is the place he used to call home.

That other place is called Raiford Prison, and out of it McLendon has fashioned a book, rooted in his past but already a thing with a life of its own, manufacturing his future.

He has grossed \$1 million from two novels that emerge

from prison life. The first, "Deathwork," will appear on store shelves next week. The second is not yet written.

"Deathwork" is a compelling story, fiction drawing on fact, based on a day when Florida reinstates the death penalty and electrocutes four human beings, a day possibly not far off.

Jim McLendon spent his first nine years within Raiford's walls, his father first a guard, then a prison official. Before he was through adolescence he had seen three electrocutions.

At 35, Jim McLendon is a stocky, bearded man who never finished college, who by his own admission can't spell, and who didn't read a book cover to cover until he was 22.

But books turned him on, and seven years after reading his first, he wrote his first, a biography of Ernest Hemingway.

He spent his early life in a town of 127 people, Starke,

Fla., which had a pulpwood loading station, two stores and a little post office. McLendon didn't see a town with more than 20 buildings until he was 18 and "swiped my father's car to go to New Orleans for two days."

Born into what he calls "Depression-days limitations," he hasn't splurged his newly found wealth.

He does indulge in dollar cigars and expensive Brooks Brothers suits, but then he always has, even while he was on the freelance treadmill, churning out more than 300 magazine articles and two non-fiction books to keep his young family afloat.

McLendon's life in a prison family, destined to follow in his father's footsteps as a prison guard, shaped much of his outlook and opinions.

"You take children who live with war all their lives," he suggests, "they don't know

what war is. They just know things go bang all the time. Well, I didn't know what prison was. Yet the nicest people I ever met in my life, the kindest people, were the servants in our house, and they were all murderers. Dad wouldn't have a thief in the house."

McLendon personally favors capital punishment, which is something you can't gather from his novel. Even his editor at J. B. Lippincott, John Kinney, didn't know until months after he read the book.

Make the tools of rehabilitation available to prisoners but only after a solid day's work, is one of McLendon's themes.

"What I think prisons ought to say to people is, 'We're going to punish you; we're going to make you think about what you did; you broke the law.' You don't go to prison for just a parking ticket," McLendon says.

Death Row, he concedes, is no deterrent to crime: "It just stops the man who did it from doing it again."

Life imprisonment is no substitute, he believes, because it merely transfers the responsibility to the prison and the prison guard.

"In other words, you put the prison guard's life in jeopardy for the rest of his (the convict's) life. What do you think Charlie Manson's doing? He's not sitting there learning calculus. He's sitting there thinking up some kind of meanness to do to the prison guards."

McLendon, whose varied career includes newspaper work and five prison jobs including guard, has spent a good deal of time thinking about deathwork.

"A very important word is 'fix.' The bad check artist can make restitution. But if you kill somebody, you can't fix it. If you rape somebody, you can't fix it... We punish capital when someone takes a capital step. You have to work at getting into prison, but you really have to apply yourself to get into death row."

McLendon knows his stand is not popular with many, and it gives him no pleasure. But it is a matter of conscience.

"In that final moment," he says, "when you see that tragic-looking wretch dragged into the execution chamber, your heart goes out to him... Naturally, you weep for them."

But in that final moment, who weeps for the victim? What about the victim whose head was blown off, or the woman who's been raped? Who weeps for them?"

McLendon didn't start out to write a novel about capital punishment, nor had he any idea that the Supreme Court would make the subject real and immediate again.

He had written a very long novel embodying his concept of man seeking his better self. Lippincott editor Kinney, who read it, said: "Dostoevsky is dead. We don't need another."

And from the depths of an \$11,500 debt, Jim McLendon rose as a wealthy man, one novel about to be published and another in progress and likewise sold.

But not without sacrifice. The actual writing of "Deathwork," a Literary Guild selection for October, in its final version was a marathon of many 18-hour days for six months. And, although he can afford a more leisurely pace now, McLendon still drives himself at something over the safe speed limit.

Thinking about the events that are changing his life, he

Records

By MARY CAMPBELL
AP Newsfeatures Writer
Maynard Ferguson radiates so much enthusiasm when his band is playing that one wonders if it's all real or partly show business.

So one meets Maynard Ferguson to find that out. And in conversations he has enough additional verve and good cheer to cause his listener to walk around with a brighter spirit all day.

A New York Times review of a Newport Jazz Festival concert this summer began, "The brassy glory of Maynard Ferguson's orchestra shone brilliantly." And about the leader it continued, "He heightens anything he plays, even when it is not inherently dramatic, by seeming to almost kiss the last note as he leaps back holding his trumpet triumphantly in the air."

"I'm a performer and I openly know that and enjoy it and think that's part of my art," Ferguson says. I'm a great lover of audiences and I really enjoy what I do.

"When I teach in the schools, I try to teach them to enjoy as they learn. I get some very serious young people, getting too serious. I think of music as mostly hooked into joy and pleasure."

Ferguson, born in 1928, has silver hair framing a face with muscles kept boyishly plump by blowing his trumpet. In a short talk, one finds out that he's delighted about all sorts of things, small and great.

Frank Sinatra's lawyer has phoned his manager and asked, "How much for the kid?" and Ferguson, nearing 50, is tickled to be called the kid.

Ferguson was on camera two-and-a-half minutes as the flag lowered and flame was extinguished at the Olympics in Montreal. He, a Canadian, played music written by a Canadian and the whole thing was televised and sent by satellite to an enormous audience.

His last two LPs and last two singles have been the biggest hits of his career. "Primal Scream" hit the pop charts and "Conquistador," which followed it, has sold more than 400,000 copies and is the best-selling big album in years. "Gonna Fly Now," the theme from the movie, "Rocky," was a single hit for Ferguson. In Italy, it was a bigger hit than the version by Bill Conti, the Italian who wrote it, played it on the soundtrack and had the biggest hit with the tune in the United States.

Ferguson's new single, "Star Wars," is selling well. So are versions by the London Symphony and Mecca.

About his playing, Ferguson says, "I'm probably stronger than ever before." Asked what is the highest note he can hit on the trumpet — and nobody even asks anymore whether anybody else can play as high — Ferguson says, "It's limitless, really. It depends on the day, the need and the inspiration. In the last year and a half, trumpeter Don Ellis says I've added another octave."

But Ferguson, who also is a family man, does not "live" his trumpet. "There are people, if you take the horn away from them, they'd be lost. For me, that horn stays in the case unless I'm involved in writing."

"I do not practice three hours a day. I do a lot of swimming and keep myself in good physical shape. On the road I drink only good wine, and not too much good wine. I do breathing exercises."

Ferguson and Jay Chattaway wrote "Conquistador," which is longer when done on stage than on the album. "Four trumpet solos by four different guys in the band aren't nearly as effective on an album; it sounds like one trumpet solo. In person, you have the realization of the identities—changing and different approaches."

"Conquistador" has a feel of sounds a little unbelievable:

"I have an agent in New York, an outstanding man... an agent in Los Angeles... who handles big names. Nine agents in Europe. I've got an accountant, a banker, a lawyer. Rags to riches. Incredible. I was going to hire a couple of violin players to follow me wherever I went to accompany my sad story."

romantic old Spain and it's definitely a showcase for the Ferguson trumpet. Ferguson says he and Chattaway, his record producer, write well together. He, playing a single-note instrument, spins out romantic melodies. Chattaway's contribution, on piano, are vitally important but hard to define, Ferguson says. They work in one room, playing, trading ideas, with a tape recorder running.

Performing used to be fun but making a record was too much like taking an examination in school, Ferguson says. But now that he knows more about recording, he enjoys that too. He records with his own band instead of with a studio band, Ferguson says, because they're so good. Everybody has been with him two years and some for five or six.

But the most important thing, he says, is "the fact the band is not married to any one sound. A new sound is a thrill to everybody. Being involved in a today thing is pleasure and fun and creative as opposed to saying we should do the same old things."

"Our band is based on excitement and feeling young and being today. Not all wine that gets old gets better and that's the way I feel about music."

On The House

By ANDY LANG
AP Newsfeatures
What's new on the market?

THE PRODUCT — An adapter that converts an ordinary table lamp to a fluorescent light.

Manufacturer's claim — That the adapter screws into any standard lamp socket or fixture and uses standard circular fluorescent bulbs... that a 19-watt fluorescent bulb will yield the equivalent of a 60-watt incandescent bulb... that, because they burn cooler, fluorescent bulbs also reduce home air-conditioning costs... that they produce less glare and shadows and give more natural light... and that the adapter is available in a single unit or a double unit.

THE PRODUCT — A biodegradable cloth mulch for plant and vegetable gardens.

Manufacturer's claim — That this cloth will control weeds, speed up growth of plants, modify soil temperature, conserve soil moisture and prevent root injury... that the contents of the cloth will break down into simpler compounds by natural biological action and be incorporated into the soil, thus eliminating the job of removing it at the end of the season... that it is available in 15- and 30-foot rolls... and that the edges of the cloth are held down with soil or rocks.

THE PRODUCT — An add-on heat pump.

Manufacturer's claim — That this mask protects against dust created by paint removal and surface preparation in do-it-yourself home projects and auto refinishing... that it effectively stops non-toxic dust and concentrated forms of particles resulting from sanding and grinding... that it is lightweight, comfortable and slips on quickly and easily.

THE PRODUCT — A disposable face mask.

Manufacturer's claim — That this mask protects against dust created by paint removal and surface preparation in do-it-yourself home projects and auto refinishing... that it effectively stops non-toxic dust and concentrated forms of particles resulting from sanding and grinding... that it is lightweight, comfortable and slips on quickly and easily.

(The adapter is manufactured by Johnson Industries, 2838 Yates Ave., Los Angeles, CA 90040; the cloth mulch by Staple Home & Garden Products, 141 Lanza Ave., Garfield, NJ 07026; the heat pump by York-Borg-Warner, P.O. Box 1592, York, PA 17405; and the face mask by 3M Co., 135 West 50th St., New York, NY 10020.)

(Do-it-yourselfers will find much valuable information in Andy Lang's handbook, "Practical Home Repairs," available by sending \$1.50 to this newspaper at Box 5, Teaneck, NJ 07666.)

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