

Fountainhead

EAST CAROLINA UNIVERSITY
GREENVILLE, NORTH CAROLINA

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Serving the East Carolina Community for over 50 years

Dr. East elected as a committeeman

By BETTY GUNTER
Staff Writer

Dr. John East, a Greenville resident and professor of Political Science at ECU has been chosen as a national committeeman for the Republican Party.

"There are at least 100 persons in the national committee with each state having one woman and one man," East said. Mrs. Mary Louise

Smith is head of the national committee.

East added that the Republican State Chairman is also part of the national committee.

East was nominated at the Republican State Convention held in Greensboro in June 1976.

One of the duties of a national committeeman is to attend periodical Republican meetings in Washington, D.C. to discuss formal matters,

according to East.

"My own personal contribution as national committeeman is to get people more sensitive toward political issues and to gain more feedback from them," East commented.

"My position as national committeeman for the Republican Party will run for four years," East said.

When asked about his personal views concerning the

Republican Party's chances in the election, East commented that the polls suggest the Republican Party faces stiff competition with Democratic candidate Jimmy Carter. "The poll should be taken with a grain of salt meaning a particular moment in time," East said.

"At the moment Carter is riding high and the Republican Party is divided, but when the party settles down the battle

will be narrowed."

Dr. East has been teaching at ECU since 1964. While teaching, East is also active in politics.

He ran for Republican

candidate for Congress in the first district in 1966, and also attended the Republican Convention in 1968 as a delegate. In 1972 he served as an elector.

HEW provides ethnic grants

Forty-nine Ethnic Heritage Studies programs proposed by public and nonpublic educational agencies, institutions, and organizations in 32 States and the District of Columbia have received grants totaling \$1.8 million, HEW's Office of Education announced today.

The grants were made under Title IX of the Elementary and Secondary Education Act of 1965, as amended, to encourage the development of opportunities for individuals and groups of individuals to learn more about their own cultural heritage and the cultural heritage and contributions of others.

Grantees were chosen from 570 proposals requesting a total of about \$30 million.

Consideration was given to representative projects at the various educational levels—elementary, secondary, and higher education—and to geographic distribution. Every project, regardless of major focus, is required to show evidence of community cooperation, including the creation of a local advisory council.

In selecting projects, special consideration was given to applicants proposing new activities and to those not previously awarded grants in the Ethnic Heritage Studies program. The projects include those on the development of curriculum materials in ethnic studies, the dissemination of materials, and the training of personnel.

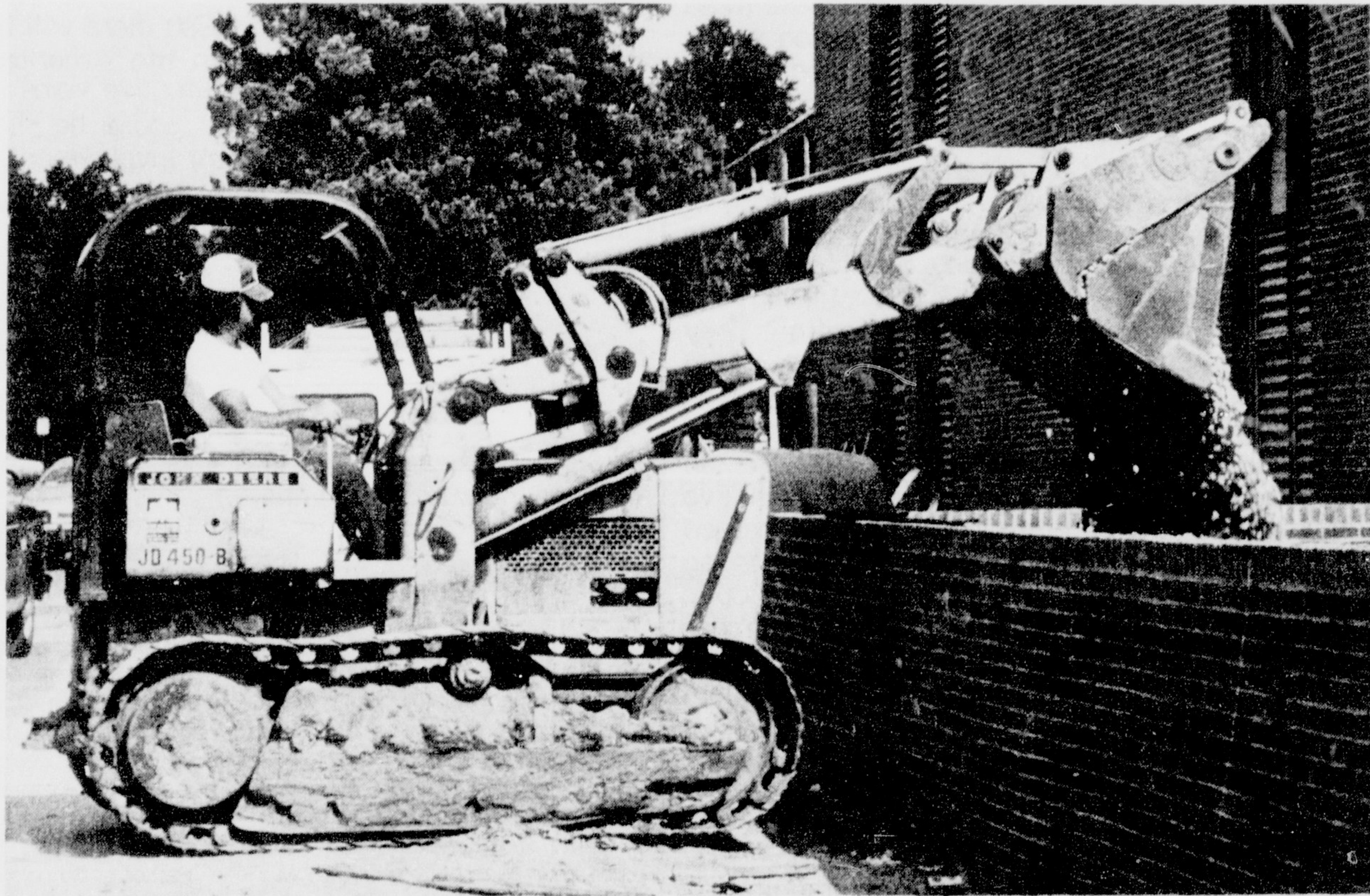
AMA gives grant

The School of Medicine at ECU has received a \$986.35 award from the American Medical Association Education and Research Foundation.

Dr. J. Benjamin Warren of New Bern, First Vice President of the N.C. Medical Society presented the check at a meeting of the Pitt County Medical Society to Dr. William Laopus, Dean of the ECU Med School.

The award is among a number of unrestricted grants made by the AMA-ERF to medical schools across the nation. Most of the monies are used for student assistance, in the form of grants, and for faculty recruitment.

The ECU Medical School, to date, has received \$3,749.55 from the AMA-Education and Research Foundation. The money represents contributions from individual physicians and auxiliary chapters of the American Medical Association.



JENKINS FINE ARTS CENTER—This dozer driver fills in around the grounds of the new art complex to assure a stable ground for the numerous overworked art majors to trod upon while going to class. The new section of the complex will be completed next Fall.

Bittercreek to appear on Tuesday

By BECKY BRADSHAW
Staff Writer

On Tuesday, July 6, 1976, the Special Entertainment Committee of the Student Union will present BITTER CREEK in concert on the Mall at 8 p.m.

BITTER CREEK plays a blend of traditional and contemporary Blue Grass, including material from earlier years of Blue Grass, when groups such as Flatt and Scruggs were laying the foundations of Blue Grass music.

They also play contemporary music by such groups as New Riders of the Purple Sage, The Grateful Dead, and The Beatles.

All native North Carolinians, Lane Hollis, John Worthington, Phil Lanier, Frankie Harrison and Mike Kinzie play in a true Blue Grass style.

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vides a truly unique and memorable performance.

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this Blue Grass experience.

In case of inclement

weather, the concert will be held in Wright Auditorium.



Photo by Bruce Baker

Attention

All persons interested in either writing news or working in the advertising department of Fountainhead should attend a meeting Wednesday afternoon at 3:00 in the Fountainhead office. If writers are unable to attend please call the Fountainhead office at 758-6366 or the News Editor at 758-5359 for general assignments. This meeting is mandatory for all existing news writers.

Washington, D.C. group lobbies for students

The course of higher education in the U.S. for this decade and beyond will be determined significantly by Congressional legislation this year. Lawmakers in Washington are currently evaluating and in part rewriting the Education Amendments Act of 1972. Acting in behalf of university and college students nationwide, the National Student Lobby will monitor this legislation while proffering recommendations which by its ascertainment are in the best interests of students as a class.

The Higher Education Amendments of 1976, comprised of the Senate's Omnibus Education Bill of 1976 and the House's 1976 Higher Education Amendments and Guaranteed Student Loan Amendments of 1976, when passed by Congress sometime this year, will reauthorize all federal higher education programs, including all student aid programs. The various provisions of this legislation deal specifically with the Basic Grant and Work/Study Programs, special programs for students from disadvantages backgrounds, bankruptcy (defaulting on educational loans), and the Trigger Amendment to House legislation, which would tie student aid programs to institutional development projects. The fate of this amendment would affect the ratio of federal monies channeled directly to students to the amount given colleges and universities for capital improvements.

NSL has written a factsheet on the key provisions of the higher education legislation and is circulating it to student groups throughout the country. The circular examines current wording of House and Senate bills, specifies differing versions, and includes a "draft" position on the various provisions. Before taking a formal position on the legislative wording NSL is seeking student input on these bills. The degree of feedback NSL receives from students on this legislation will not only serve as a barometer on student perceptions of bills themselves, but could also determine if students of American colleges and universities believe NSL is a representative arm of their goals and interests.

Since it does not hold elections for staff positions, NSL must determine what students' views are on specific issues through evaluations based on feedback from member student governments. "The corporation shall work to increase communications between students across the nation, and to focus and organize student energies towards realizing, through established legislative and governmental processes, goals determined by the students enrolled at the schools of the member student governments of the National Student Lobby," states the articles of incorporation filed Feb. 22, 1972.

Commentary

The idea to establish a non-profit corporation to lobby for students at the national level can be credited in part to Layton Olson, one of the three signatories of the articles. In 1971 Olson was a lawyer for a student group that lobbied on the state level in California. He went on to become salaried director of NSL.

David Rosen, the present director of NSL, describes the lobby as a combination of leadership and intern services. Leadership is provided by Rosen and Danny Schottenfels, the legislative director of NSL. The bulk of the group's lobbying effort is done by interns. They are students who work for the lobby for a period of time at barely subsistence wage. Some schools allow interns to receive credit for their experience. Rosen describes an internship as an opportunity to become involved in the legislative process and to work firsthand to see laws passed that will benefit students. NSL operates on an annual budget that may fluctuate from \$20,000 to \$120,000. According to Rosen, "the lobby has always been a low budget operation, has run less and less on money and more and more on student energy. When we go to lunch with a legislator we usually let him pick up the check."

Funding for NSL is received from the nearly 300 school organizations that are NSL members. When these organizations begin communicating their reactions to the lobby's draft proposals on the 1976 higher education bill, the proposals will

then be sent to members of Congress who will sit on the conference committee to determine the final wording of the legislation. Then Schottenfels' lobbying activities will become even more intense.

In the meantime, it would be to the benefit of university and college students, present and prospective, to familiarize themselves with this legislation and to communicate their evaluations of it to their representatives in Washington. It would also behoove state university systems, 33 of which are represented on the state level by member school organizations, to become involved with NSL and to let their desires be known to their representatives. In North Carolina's UNC system the North Carolina Association of Student Governments (NCASG) could speak for the member student organizations in an evaluation of these bills.

With the prediction that by 1980 there will be almost 13.5 million students in the American system of higher education an effective voice in Washington is mandatory. NSL could be that voice, all that's needed is student involvement.

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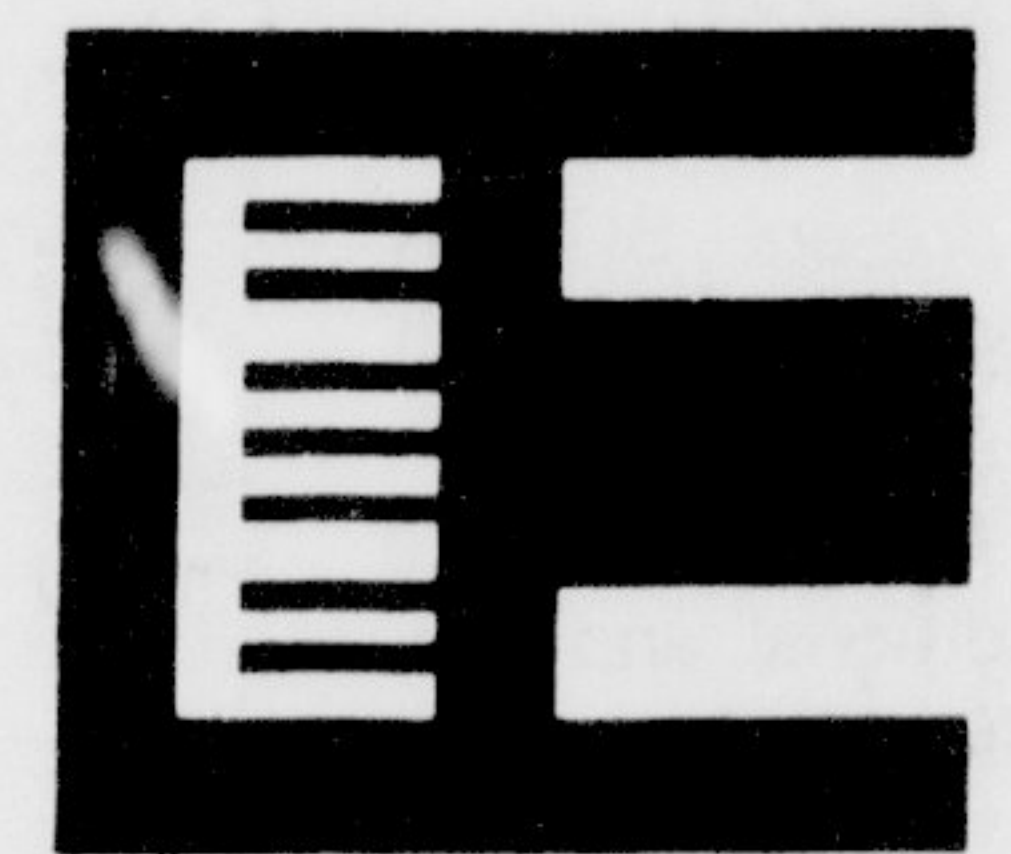
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Nelson Slater slated for big success

By JOE KEISTLER
Staff Writer

With his first album to be recorded and released, Nelson Slater has accomplished quite a feat. He has assimilated a combination of excellence, assisted by Lou Reed as producer, with *Wild Angel*, that is sure to launch him as a new recording personality.

To begin with, many of the songs do sound very much like Lou Reed. It is easy to imagine Lou recording some of them, especially "Wild Angel", "Sad About It", and "We". They sound almost as if Slater has copied him drastically, and perhaps he did. The two played together many years ago, before Lou Reed got started, in New York. Therefore, if you appreciate the type of music that Lou Reed puts out, the album is worth buying.

Another selling point, which will hopefully attract buyers, is the fact that Nelson Slater sounds remarkably like Bruce Springsteen. Even though the music is obviously completely different, their vocals have definite similarities. Springsteen fans can enjoy how his distinctive vocal abilities would be used in a different musical aspect.

Unfortunately, the final reason that some people will buy the album, is that Slater appears to be handsome. This seems to attract buyers today. Take for example, Peter Dinklage or Roger Daltrey. Slater looks almost as if he is David Carradine double. If a number of people do purchase the album purely on this basis, they have still made a good selection, for a change.

Overall, the album is quite

good. Slater wrote all but two of the songs, and he did help write these. Lou Reed's production is practically flawless and the group of almost all unknowns that play on the

album do an excellent job. They include: George Haggis, John Brengelman, Bruce Yaw, Mike Suchorsky, Bob Kulick, Marty Fogel, Lou Reed and David Horowitz. Slater himself

plays the bowed electric guitar and piano.

Taking all of these possible reasons for buying the album, hopefully Nelson Slater's *Wild Angel* will be a big success.

Beach Boys strike again

By MARK LOCKWOOD
Staff Writer

Yes all you lovers of surfing and California girls, the Beach Boys are back with a wild and wooly single that will absolutely make you drool with nostalgia. The now rejuvenated Brian Wilson and the rest of the gang (Mike Love, Alan Jardine, Dennis Wilson and Carl Wilson) have come up with a tune that will make you want to grab your boards and hit the surf.

The single, entitled "Rock and Roll Music" is a Chuck Berry oldie adapted by Brian. This song, along with the B side entitled "Transcendental Meditation" are included on the Beach Boys' up and coming album entitled *15 Big Ones* with Brian Wilson at the helm as producer-songwriter-performer along with the rest of the group. The album is tentatively scheduled to be

released on July 4th in conjunction with the beginning of the Beach Boys' American Tour.

The song "Rock and Roll Music" is very reminiscent of a popular Beach Boys oldie "Surfin' USA". The vocal harmonics are still there, and Brian's production, as always, is impeccable. At present the song stands 40 on the charts and is rapidly moving its way up (just like the old days huh?). The flip side, entitled

"The Transcendental Meditation Song" was written by Brian Wilson. This is a kind of fun thing with Al Jardine singing leads amidst Cheech and Chong impressions, arguing and Alan replaying, "It's time for me to meditate." The sleazy saxophone's kinda nice too in this song.

Look for the Beach Boys' special Aug. 5 on NBC.

NOTE: Thanks to Greg Moll for "technical" assistance.

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HELIX scores in mall performance

By MARK LOCK WOOD
Staff Writer

Helix, an up and coming band, played what turned out to be a spectacular concert for all involved in an outdoor affair on the mall Monday.

A jazz-oriented group, all members exhibited from the onset a particular flair for originality, and a lot of talent.

The group hails from Florida, and the members are: Jim Ward (Guitar), David Darlington (Bass), Paul Valentine (drums), Mithran Cabot (percussion), Todd Mc Kinney (keyboards), Bob Harris (lead vocals), Elbert Duncan (saxophone and flute) and Tommy Smith (trumpet and flugelhorn).

The band started off the set with a song entitled "Movin' On" featuring some powerful vocals by Harris, who seems to embody the style of Marty Balin or the like.

David Darlington provided a resounding background to this fast-paced number with his playing of fuzz bass with some solid accompaniment and solos by Todd McKinney on keyboards and Tommy Smith on trumpet.

The next song, entitled "I'll be Ready", featured Jim Ward playing a kind of "funky" guitar with Durham and Smith providing some excellent solos on sax and trumpet respectively. Mc Kinney came up with some ARP work similar to Chick Corea in flavor. Once again Harris on vocals provided power to the song.

The next number featured Elbert Durham on sax and Tommy Smith on flugelhorn with some mellow vocals by lead guitarist, Jim Ward. Also featured in the song, entitled "I Know You're Leaving," were some impressive guitar leads by Ward and solid bass playing by McKinney.

The following cut, entitled "Mystic Melody," once again featured the vocals of Jim Ward in a kind of soft, bluesy song reminiscent of B.B. King, progressing into a hard driving piece featuring all members of the group.

Perhaps the most "hilarious" song of the night was "Rain Forest" featuring various jungle noises and the always more than ample vocals of Bob Harris. The "fuzzy" effects with guitar and bass in this number were impressive as Darlington and Ward "dueled" for stage presence.

The gradual build up of octaves effect in "Rain Forest" created a great sense of power which made this song perhaps one of the most impressive songs of the night. Durham and Smith provided a driving sound heavily enhanced by "feverish" drums of Paul Valentine and the excellent conga playing of Mithran Cabot.

This song then transposed

into a soft, mellow, bluesy flute piece by Durham "about symbiosis" entitled "Bird on a Horse's Back". Harris provided "crooning" vocals similar to Joni Mitchell (believe it or not) in a simultaneous solo with Durham on flute. Then Harris proceeded to once again evoke his versatility with a dual part with Todd McKinney on ARP synthesizer.

"Walking into the Rhythm of Your Love" - "a funky mambo" according to Harris included a Latin beat with some good flute work by Durham and impressive conga

playing by Cabot. In this song everybody joined into what turned out to be a frenzy of dancing and percussion playing - definitely a fun type of song and probably the highlight of the concert.

"Burner Brawn Vamp", a kind of rock n' roll number, featured some good keyboard work by McKinney (much like Corea) and some good guitar leads by Jim Ward. A very moving, driving, number.

"I Think I Know" was a kind of soulful number featuring all members of the band with some "heavy" vocals and excellent instrumentation.

Once again, the audience joined in on the number.

The encore number was a throbbing, moving jazz number entitled "Midnite Molybdenum" featuring some good fuzz bass by Darlington and some good work by all members of the band. Truly a fitting end to an excellent concert.

Helix, who write all their own material, should be coming out with an album in the Fall, according to Bob Harris, lead vocalist of the group. If you missed the concert, you should set the album - they're that good.

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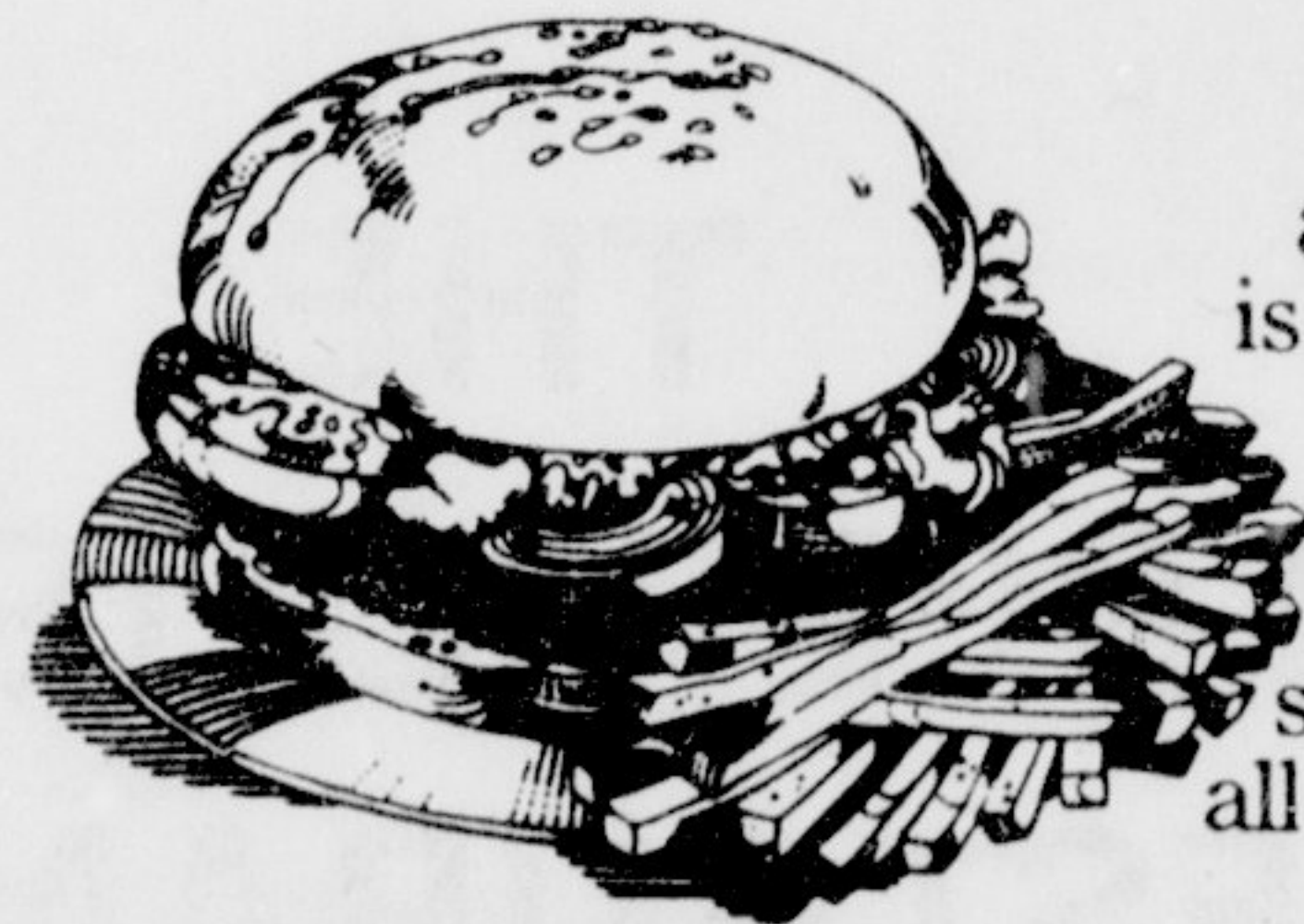
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