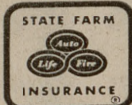


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Uvalde School District May Lose Funding Over Mex-Ams

SAN ANTONIO, Tex. (AP) — The Uvalde, Tex., school district may lose all its federal funds in a dispute over policies concerning Mexican-Americans, it was disclosed Wednesday.

Health, Education and Welfare officials said the Southwest Texas school district already is barred from applying for new federal grants, pending a Nov. 13 hearing.

All HEW funds could be ordered terminated if it is found after the hearing that the district has violated the Civil Rights Act, an HEW lawyer said.

The issue came to light here Wednesday when Ramsey Muniz, the Raza Unida candidate for governor, declared that federal funds have been withdrawn from the schools of Uvalde, home of Democratic gubernatorial nomi-

nee Dolph Briscoe. Muniz told a San Antonio Junior College audience that all federal money had been withdrawn because of discrimination against Mexican American pupils.

Uvalde school officials denied they have lost any federal funds so far but did confirm that the district "cannot for the time being apply for any new programs."

"We're getting all our money regularly as in the past," said Uvalde School Supt. R. E. Byrom.

In Dallas, HEW regional attorney John Stokes said the Civil Rights Office of HEW had found what he called "quite a number" of violations by the school district involving alleged discrimination against Mexican-American pupils.

HEW is seeking to terminate all federal funds to the district unless it meets federal civil rights guidelines, Stokes said. He said this question will be taken up at the Nov. 13 hearing in Dallas.

Stokes said the Uvalde District now is receiving nearly \$1 million a year in federal money.

Mexican-American unrest surfaced openly at Uvalde in 1970, when up to 600 Mexican-American pupils boycotted classes there for six weeks through the end of school. At the time, a little more than half the 3,650 pupils in the Uvalde school system were Mexican-American.

Stokes said the district has failed to take into account the language and culture of Mexican-American children, among other things.

"The violations also deal with over inclusion of Mexican-American children in classes for educable, non-retarded children and a failure to have bilingual, bi-cultural teachers to work with Mexican-American children," Stokes said.

He added that HEW found the school district also discriminated against Mexican-American teachers.

In his speech at San Antonio Junior College, Muniz declared that Mexican-Americans comprise 85 per cent of the school population in Uvalde, and that there is discrimination against the Spanish-surnamed in both the school district and junior-college there.

With discrimination in Briscoe's home town, "imagine the discrimination that's going to exist in the state of Texas under Briscoe as governor," the Raza Unida candidate asserted.

Resonance by Steve Grayson

The Nitty Gritty Dirt Band brought its show to a full house last Friday night in G. Rollie White Coliseum.

They moved through jug-band, country and western, bluegrass and rock and roll smoothly, showing surprising versatility and skill at each.

NGDB used an accordion, banjo, mandolin, washboard, electric fiddle and some other weird things to produce the variety of sounds necessary to handle their wide range of music.

After a somewhat shaky start, Nitty Gritty did their only big hit, "Mr. Bojangles." I was surprised to hear it so early in the concert, as I had expected it to be the highpoint of the show and, therefore saved until last.

However, it was only when they finished the song that they began to get warmed up. With the harmonica and guitar lines blending perfectly, NGDB sailed through Mike Nesmith's "Shelly's Blues," sounding better live than on record.

Then they lit into "The Battle of New Orleans," and the fiddler came up front. From that moment on he was the focal point of the band's uniqueness; danc-

ing back and forth across the stage, all the while sawing furiously on his white fiddle.

They kept the pace rapid and the crowd bouncing through a really nice version of "House at Pooh Corner," a tune off the album "Sittin' In" by Kenny Loggins and Jim Messina.

Then the steel guitar slipped in and introduced a couple of Hank Williams goodies.

They ended the set with a costume switch and musically rolled the calendar back to 1956. It was fun playing the game with them, but somehow I kept wanting to hear them do something else like "Shelly's Blues," where they could get together and just play something straight.

The most interesting bit of musical information I've seen in a long time came up last week. In a movie's sound track production, frequently voices are substituted for the persons on screen during singing scenes.

In "The Wizard of Oz," the trio of singing Munchkins that welcomed Dorothy used the dubbed in voices of three young singers, Rod Robinson, Bud Linn and John Dobson.

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