

# Walkmans Infest UCSB Campus

By LISA BELLOMO

What is small enough to fit in a backpack or purse, silver in color, and provides a person with entertainment wherever they go? You see them everywhere—joggers have them, bicyclists have them, even hard-core students take advantage of them. What are they — personal stereos, of course. What could be better than having music within your reach by the simple flip of a switch. The days of having to sit in a room or in your car to listen to music are over and have been for quite awhile. Americans are tuning into their own personal, portable stereos, known to most people as

“Walkmans”, and UCSB students are no exception!

A salesman of stereos and stereo equipment said that they are “the hottest thing going now. They are so portable

A salesman of stereos and stereo equipment said that they are “the hottest thing going now. They are so portable and lightweight and hardly noticeable.” Although approximately 20 companies currently market such stereos, the one probably most recognized is Sony’s “Walkman.”

For UCSB students this means convenience and fun. What could be better than listening to some tunes to keep you entertained during your bike ride to campus or your



John Silverman studies UCSB style.

SCOTT SEDLIK/Nexus



three mile jog through I.V.? And what better way to get you through those long study nights at the library. With the convenient mini-headphones that accompany the Walkmans, all you have to do is kick back and enjoy your music without ever disturbing others around you. Personal stereos are also great to take to the beach or use during those times when life gets too rough to deal with and you feel like temporarily tuning out the rest of the world.

It has been said that Walkmans are part of the “me” generation since it is used essentially to tune others out, however; for whatever the reason, Walkmans are here and are becoming as much a part of people’s lives as the telephone or television. (As a matter of fact, “Watchmans” or portable televisions have just recently come out on the market). Although the sound is not quite as strong as it is in larger stereos, the convenience is well worth it. Specialists feel that personal stereos are more than just a fad, and are going to be around for many years to come.

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# Movies Lack Originality

By BILL DIEPENBROCK  
 The current trend in movies is not good. Evidently, the movie industry has determined that the number of well-made movies must be limited to a mere five or six, out of the approximate 100 produced and presented to the public each year. The other 90 odd films are either teen-age exploitation, cheap chain-saw type horror flicks or other low-class, poorly made trash.

The situation is discouraging to say the least. Given, these movies appeal to some and not everybody loves *Ghandi* and *Diner*. But there are other well-made movies, not necessarily as profound, but interesting just the same. Recent successes such as *War Games*, *Tootsie*, and *48 Hours* are quality productions, but the problem faced is that they are not the rule, but the very limited ex-

creating as many more as possible, to maximize the exploitation.

The same reasoning lies behind the advent of the sequel and horror flicks; if a format has worked in the past, it is a good bet that it will again. And more money is bound to be made.

Now this isn't all bad. Some sequels, such as *The Empire Strikes Back*, are considered to be even better than the originals. But something just isn't right. It costs the average student anywhere from \$3 to \$5 to see a movie, which means he will be more discerning about what he puts his money into. Nobody wants to waste \$5 on garbage, and the producers must know this.

However, the last wave of exploitation was really sad. And, although some of the recent horror has improved, the situation remains in bad shape. And the future heralds no reprieve.

in London to name just a few. But again those are the rare exceptions to the nauseating norm.

The biggest problem regarding the amount of bad movies presently released, is the increased number of them expected in the future. The producers must learn that moderation rather than excess in exploitation and gory horror flicks has a better chance of filling theaters.

There is a point at which it all becomes tasteless. Perhaps the addition of depth to characters or plot quality could replace the lopping off of heads and other bodily parts.

Quite frankly, this trend (if it isn't obvious already) is extremely alarming. Reform within the industry is needed soon. If allowed to continue the trend will cause a stagnation of creativity and quality even more socially harmful than the



Let's go camping!

GREG WONG/Nexus

ceptions.

Naturally if you were to sit back and think for a moment, all the best films you've seen and loved will come to mind. But how many of these were presented in the same year? How many were sequels to movies you liked? How many were exploitative? Horror films?

This isn't to say that every movie released is bad, there are the great ones every so often. But the number of poorly made trash grows in proportion each year.

With the increase in costs to make a movie, the industry can't afford to make bombs. Financial investments of at least \$10 million go into each movie, not including the publicity costs. So the producers and studios, when they discovered the *Porky's* and *Fast Times at Ridgemont High* formats popular among teen-agers, the number one viewing audience, pumped all efforts and finances into

This brings us to contemplate that inevitable question, why. Why does the industry continue to produce this social refuse? Is there really that large an audience for films like *Spring Fever*, *Losing It*, *Class*, *Private School*, and the others? The only justification I can find is that these, all members of the aforementioned last wave, cater to the drawn out sexual fantasies of the frustrated viewers.

As for horror movies like *The Texas Chainsaw Massacre*, all three *Friday the 13ths*, *Blood Beach*, and *Class Reunion*, the only excuse is that some people's fantasies are more warped than others. Either that or the heaping of these cultural dregs on the viewers is actually paying off.

It is not that some exploitation and horror movies aren't good stuff; some of them are very well done, *Fast Times*, *Risky Business*, and *An American Werewolf*

garbage out now.

This may seem too strong of a protest against something which appeals to a certain group of viewers, but that is only because the type of movies it deals with is a serious problem. The first wave of them was all right. But in order to draw larger crowds than before the studios and producers forced in greater amounts of gore and groping. In doing this they ignored their social responsibility and went beyond a socially accepted level.

Hopefully the public's response to the last wave, that of scarce attendance and thus a loss to these irresponsible producers, will open their eyes to new, higher quality demands. A mere five or six quality productions a year just will not cut it anymore.

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# Get The Clearest Picture On Buying A Camera

By HEIDI FREHNER  
A sunny day at Goleta Beach, good friends, and lots of fun times ... What could possibly be missing in this perfect picture?! Yep! You've got it — a camera to capture those bright sun-tanned faces.

So you need to buy a camera and you don't know where to start? Well, let's approach this realistically. There are a many types of cameras to choose from: big ones, compact ones, ones that take underwater pictures, ones that require a

tripod, the list goes on. How do you choose the right one for you?

It is first important to determine your needs. If you are interested in taking quality portraits or landscapes, the large format camera is the best option for

you. Large format simply means large film.

Unless you want to spend your life savings on a view camera, then the best choice for a large format camera is a twin lens reflex camera. These cameras have two lenses, one above the other.

The framing and focusing is through one and the film is exposed through the other.

The main advantage of these cameras for portraits and scenery is that they use large film. The frames are generally two and one-quarter inches square and film is termed "120".

Large film has the advantage over smaller film because it takes less enlargement to make a print. Simply put, the less you have to blow up a negative, the finer and clearer your print will be.

Another positive to owning a camera of a larger format is the cost. You can spend as much as you can afford, but if you look around for used ones, you may get an excellent deal. Good choices in used cameras are the Yashica A or the Yashica D. With a little time searching, you can find one in good condition for as little as \$40.

Are your needs less structured and more spontaneous, but an old instamatic will not do? If you are considered part of this category of the many, the answer is the compact rangefinder.

Compact rangefinders use

smaller and very common sized film. It is called "135" or 35 millimeter film.

Most brands include the rangefinder model and the prices for new equipment begin at approximately \$100.

A good point to remember is that you still may take nice landscapes and portraits with a rangefinder and a twin lens reflex works perfectly well on your

*"Unless you want to spend your life savings on a view camera, then the best choice for a large format camera is a twin lens reflex camera."*

vacation. There is some versatility.

But if diversity is what you are really looking for, then the 35mm single lens reflex camera, referred to as an SLR, is the best choice for your needs.

These cameras have two big advantages over the others. One is that you see in the view finder exactly what is seen by the lens.

The second advantage is that you can buy a large variety of lenses for this type of camera.

The easy to manage size, through the lens viewing, the wide range of interchangeable lenses, and other accessories makes the 35mm SLR just about the most popular type of camera in the world.

All of these options, but which SLR is right for you? The first thing you probably want to determine when buying a camera is how much you want to spend. A new SLR body with a "normal" or 50mm lens may be purchased for about \$200 compared to the thousand you may spend on a twin lens reflex camera.

*"The best way to select your new or used camera is to read up on various types, their options, and costs."*

Another thing to determine is if you want an automatic or manual camera. The automatic camera sets the exposure on its own and the manual allows you to select the exposure setting yourself, usually by reading a built-in meter.

If shutter speed and stops is nothing you want to worry about, then your best choice is the automatic, but as with the automatic car, expect to pay for the added convenience of not having to make any adjustments.

The best way to select your new or used camera is to read up on various types, their options, and costs. Then go to a photo shop and have the clerk show you the available models and prices they offer. Shop around. Do not let anyone sell you just any camera.

Be curious about the camera you want to purchase. Pick it up and hold it. Having a camera feel comfortable is very important.

Photography is a great way to relax and express your creativity. It is an excellent hobby to look into and it's not too terribly expensive.

There are photography classes offered at UCSB or throughout the community to explore your newly acquired hobby. Be expressive and learn the art of picture taking.

P.S. Smile pretty!



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# Television Craze: The Age Of The Soap Opera

By MIKE ALVARADO

Given the recent widespread popularity of both daytime and prime-time soap operas, (though some may hesitate to label the latter "soap operas" due to the stigma some attach to the word) it may be appropriate to label the 1980s the "decade of the soap opera" on television.

Whether this is good or bad of course depends on the individual, but soap operas seem to be a "staple" in the "diet" of a large segment of the American television audience. Obviously, they have something to offer the audience or their popularity wouldn't be so great.

But just what is this "something"? For one thing, soaps provide conflict in heavy doses. People love conflict, as long as it doesn't

include themselves. If newspapers can "sell" conflict, it's not surprising that TV producers can as well.

Take, for example, the prime time soap *Dallas* in which the Ewing brothers, Bobby and J.R., are "doing battle" in the oil business. That they are brothers perpetuates the conflict; it doesn't soften it as one would expect.

Second, soaps provide sex and violence which are two mainstays of TV programming. On a recent episode of *All My Children*, an assassin is on board a yacht trying to kill Erica and Palmer and we also learn that Lars (supposedly a Nazi) has been involved in a deadly struggle on a balcony with his fiancée Monique, whom he tried to kill.

As far as sex goes, there's plenty of it; only we don't get to see it. On *All My Children* we see Nina arguing with her ex-boyfriend Steve because he told Devon's mother Ellen that Nina slept with Devon's

boyfriend Cliff, who is also Nina's ex-husband. Confused? So was I.

Another reason soaps are so popular is that they deal with people society lauds (or condemns, depending on your viewpoint), such as successful businesspersons, doctors and lawyers. One can't imagine a network trying to compete with *General Hospital* by introducing a new soap titled *Corner Market*.

Turn the dial to any soap at any given time and you'll be exposed to an endless

array of Porsches, Mercedes, yachts and plush homes and offices. All of the above make for an air of elitism and arrogance.

In *Ryan's Hope*, for example, Jack arrives unexpectedly at Lee's home and has the pleasure of meeting her snobbish friends who promptly ask him if he sails. Evidently, Jack is a member of the lower class because these friends of Lee's talk about this "absurdity" when he leaves the room.

Jack concludes he's not

"good enough" for Lee and when he tells her what he thinks about her friends, Lee responds, "I'm tired of apologizing for my friends... We're God's creatures as well as the poor, as well as the blue-collared." You learn something new every day by watching soap operas, evidently.

Soap operas were originally labeled as such because they were sponsored by soap companies that wanted to sell their product. These "soap" operas, especially the prime-

time variety, have developed into sophisticated vehicles with the potential for manipulating consumers into buying more than just soap. Since most viewers use commercial time to carry on other activities anyway, the problem of consumer manipulation may not be so great.

There is a problem, however, if the viewers begin to see these shows as reconstructions of reality because the plots are overly simplistic and exaggerated. Just by watching a few soaps

it's easy to come to such a conclusion, but it's also easy to understand their ability to addict viewers.

Will Tony kill Greg to keep him away from his finance Jenny? Will Greg kill Tony to get Jenny? Or will Jenny kill Tony and Greg and start a new life? Is Lars really dead this time or is he just roaming about the ocean floor? Who will control Ewing oil? J.R.? Bobby? Don't touch that dial! Unless, of course, there's a football game on the other channel.

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By DEBBY CHURCHILL

So, you are a rich college student. It is time to sell your old stereo to a poor high school kid and buy yourself one of the new all-computerized, totally automatic, high-tone quality stereos on the market. Of course, if you are not all that rich you can keep some of your dollars and just upgrade your old stereo. Remember, when searching for a new stereo or new components, try to balance the quality of the stereo. A fantastic receiver will only sound mediocre through just mediocre speakers. Several factors to think about when you're buying a stereo are:

- 1.) Set a budget for what you want to buy and stick with it.
- 2.) Consider the acoustics in your apartment. You do not need massive three-way speakers if you have a five square-foot living room.
- 3.) Buy brand-name gear to assure dependable service.
- 4.) When discussing your purchase with a dealer, indicate your musical preference. Equipment is often geared to different types of music.
- 5.) Take your time when looking at a system. Explore different stereo shops—listen to different brands and compare prices.
- 6.) Do not be bullied or intimidated by sales people who are looking for a quick sale.
- 7.) Shop towards the end of the month. Often stereo shops will be more apt to bargain at lower prices when they are striving to meet selling quotas.
- 8.) Know your stuff. Learn a little about stereos so you can ask relevant questions.

The more you know about stereos, the better deal you can make. Here's some information on the separate components to help you out in your shopping spree.

**R E C E I V E R S**  
The receiver is the heart of the stereo system. It combines the preamplifier, amplifier, and tuner in one unit. Today's receivers are of such uniformly high quality that they are relatively easy to buy. The important factors to consider are the power, the price, and the features.

The power that you will need depends both on your listening habits and on your speakers' efficiency. If you like loud, high quality sound, you need more power depending on the efficiency of your speakers. One easy way to determine your power requirements is to take a sample of the music you like to a stereo store and have them play it through speakers of the same efficiency as the ones you own (or plan to buy). Have them play the music through an amplifier with peak responding power meters, and turn the volume up to the maximum level that you listen to your music to. The peak output on the amplifier's meters is the approximate power rating you should be looking for in a receiver. If you listen to average music at moderate levels, you will probably find that 15 or 20 watts is enough for most speakers and if you listen to average music at medium-high levels, you will need 40 or 50 watts for most speakers. If you listen to audiophile records at medium-high levels or regular music at very high levels, you will need 100 to

200 watts for your speakers, and if you listen to audiophile records at high levels, you should be looking into separate components with a 200 to 1000 watt amplifier. The price of a receiver is in direct proportion to its power. Small power differences do not make much of a sound difference, so do not pay a large increase in price for a small increase in power.

Last, but not least, look at the receiver's features. This is a personal choice, depending on your needs and preferences. There are two features which are important to any receiver. The subsonic filter helps conserve amplifier power and reduces distortion by removing low frequency noise from records. The second feature is a power meter, which helps you avoid overdriving the amplifier and damaging your speakers. Both of these features are usually found only on medium to high power receivers. Remember when shopping for a receiver to be sure you are getting what you pay for. Look at the different brands available—there are many good receivers to choose from.

**T U R N T A B L E S**

Turntables vary much more in quality than receivers. They range from terrible to terrific. If you shop carefully, though, you can pick up a very good turntable for relatively little money. It is very important that the turntable be built solidly and operate smoothly or it may not play your records correctly. The important specifications for a turntable are the rumble and the wow & flutter. Look

for a rumble spec of 70db (good) to 80db (excellent). Look for a wow & flutter spec between .05 percent (good) and .025 percent (excellent). The three main types of motor drive systems used on turntables are belt drive, direct drive and quartz drive. The quartz direct drive gives the best performance of the three and it is the most expensive. There are also linear tracking turntables reaching into the medium price range. These have some real advantages over conventional pivoting turntables. If you are buying a more expensive turntable, linear tracking turntables are worth considering.

The four basic turntable types are manual, semi-automatic, fully automatic, and changer. With manual turntables, you put the tonearm on the record at the beginning and take it off at the end. With a semi-automatic turntable, you put the tonearm on the record, but the turntable takes it off for you. A fully automatic turntable puts the arm on the record and takes it off. While a changer does this, a fully automatic will also play a 'stack' of records. Two variations available on the automatic turntable are track select, which allows you to tell the turntable what individual tracks of the record to play, and a device which automatically senses the record size and speed for you. If you are looking for one of the high-performance, low-price turntables mentioned earlier, look for a belt-drive manual turntable. If you want to really show off your turntable, clean out your piggy bank and buy a quartz direct-drive linear tracking turntable!

When you are looking at the turntable, remember the cartridge. Do not skimp on the cartridge! The cartridge should be almost as much as the turntable you are buying. An excellent cartridge will have a recommended tracking force of three-fourths to one and one-fourth grams; a good cartridge, one to one and three-fourths grams. The best cartridges

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**TAPE DECKS**  
Cassette decks are the most popular tape deck on the market. Cassette decks have improved greatly over the last few years. When shopping for a tape deck, it is important to look at its specifications. The important specifications for a tape deck are its frequency response, signal to noise ratio, and wow and flutter. When comparing frequency responses, be sure they are plus or minus the same number of db and are using the same tape type. Frequency response will

vary from 30 to 15 Khaz + 3db (chrome tape) for a good, inexpensive deck, to 20 to 20 Khz + 3db (chrome tape) for an expensive deck. The signal to noise ration (S/N) is currently determined more by the deck's noise reduction system than by the deck itself. With regular dolby, decks will have a 65 to 70 db S/N; with dolby C, a 75 to 80 db S/N; with dolby x, an 85 over 90 db S/N. The higher the number the better. You should expect to see a wow and flutter specification of less than .1 percent. An excellent deck will have a spec of .02 to .04 percent.

Check the quality of the cassette deck and see if it operates smoothly. Look at

the record level meters. A 15 segment meter is easier to use than a five segment meter. The more expensive decks have two or three motors rather than one all-purpose motor used in less expensive decks. You will also find two capstans rather than one, and three heads rather than two. But beware—unless you are willing to spend alot of money, the two-head decks are better than the three-head decks.

**S P E A K E R S**  
Speakers can make or break your sound system. The most common mistake

made when buying a stereo system is not placing enough emphasis on the speakers. You should plan to spend about one-half of the cost of your system on the speakers. Speakers construction quality has a great effect on how they perform. Look for speakers that are solidly built and use good components (woofer, midrange, tweeter, and crossovers). When shopping for speakers under \$400 each, concentrate on two-way rather than three-way systems. Look for speakers with dome or ribbon tweeters, rather than cones. Be aware that lower efficiency speakers (80 to 88db 1 watt/1 meter) will require more power than

higher efficiency speakers (90 to 98 db 1 watt/1 meter).

Most important, let your ears be your guide. If you haven't spent much time around good stereo systems, explore stereo stores and train your ear to quality speakers. Bring in a new copy of a record that you are very familiar with, preferably one that puts a speaker through low and high frequencies. Make sure that the dealer's equipment is all set 'flat', except for any special equalizers that are meant to be used with a particular speaker. Listen carefully for the low and high frequencies, and listen for any distortion.



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TOM TRUONG/Nexus

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# Learn How To Take Photographs 'Picture-Perfect'

By HEIDI FREHNER  
Smile ... say cheese!  
Pictures are a lot of fun to look back on. Snapping a shot of John jumping overboard, Suzie learning to ski, or your little brother building his first sandcastle may be exciting moments no one wants to miss merely because of poor camera

practice. Times like these are important, so pay attention to how your camera functions and learn some essential tips on how to preserve those special times with the best photographs you can achieve.

Whether in the peak of the snow season or in the height of summer, learning basic

camera functions can turn your unclear photographs into crystal clear images.

## TIPS FOR THE SNOW AND THE COLD WEATHER

Keep your film warm at all times while you are out in the cold. If color film freezes, there is a possibility of creating your friends into monsters in shades of blue

and green. You won't be called a friend much longer if that happens to be the unfortunate case.

To keep your film warm while hot-dogging it down those powder-packed slopes, store your camera and extra film in one of the inside pockets of your ski jacket. Don't take it out until there is

a moment you want to capture on film.

Drastic changes in temperature may cause the lens of your camera to begin to fog up. Let any mist or fog clear up on its own. By wiping the lens clean, you may scratch or smear the lens creating fuzzy and unclear photographs.

When you go to the lodge to take pictures of your pals, arrive early so your camera and film may adjust to the warmth. This way you are prepared for the action and the gossip of the day's successes and failures on the slopes!

When taking photos outside in the snow, watch out for the sun. The sun is intensified by the snow and will create an extreme glare which gives your camera meter a false reading. Using that reading would make the image being photographed appear very dark in the final form of the photo. Take your meter reading and then open up a couple of f-stops to balance for the increased glare.

Keep the sun at your back if possible when taking pictures outside. Shooting photos facing the sun increases the problems of the glare from the snow.

## TIPS FOR THE BEACH

Letting I.V. sand or salt water get into your camera is hard on it and may cause many problems. Keep it stored in your backpack until you want to snap a scene.

If sand gets in the camera, use compressed air to clean it off. Do not attempt to clean it with anything else as sand works as sandpaper and will scratch it.

If salt water gets on your camera, clean it off as soon as possible. Be extra careful not to get anything on the shutter curtain.

Never leave film in direct sunlight. If it gets too hot, as if it gets too cold, the color will shift. Green people at the beach aren't so attractive either! Always keep your film in a cool, dry, shady place.

As does the snow, sand reflects the sun. When taking pictures at the beach, open up a couple of f-stops to balance the false meter reading.

## GENERAL TIPS FOR GOOD PICTURE TAKING

Always protect your lens by using an UV Haze or Skylight filter. These filters may be left on the lens all the time.

If your camera has a meter, make sure the ASA rating of the film and the rating number of your meter are set the same.

The deeper you want your depth of field, the higher the f-stop on your camera should be.

Now you're ready to capture some wild times. Use these simple tips on picture taking and make your trip to the shore or the slopes that much more memorable!



KATHY BAYLOR/Nexus

When taking pictures always remember to take the lens-cap off!

# Having The 'Right Stuff'

## BILL DIEPENBROCK

Amidst the proponderance of the trite, simple-minded and exploitative breed of movies common to today's film industry, there has finally arisen one with the right stuff. Destined to be one of the year's top offerings, the Phillip Kaufman film, *The Right Stuff*, brings to the screen a splendid blend of humor, drama, and brilliant characterization. Without over-dependence or poor emphasis, the presentation of historical fact is done with consummate skill, creating an important dramatic effect. The characters make the movie what it is and the history merely embellishes a skillfully done work.

The movie is structured around the race to space in the '50s and '60s, beginning with the dramatic breaking of the sound barrier by Chuck Yeager. It travels in time to the space program as the world reaches further

and further out into space. It then becomes the story of seven men and the qualities which made them the right stuff.

The seven, John Glenn, Alan Shepard, Scott Carpenter, Gus Grissom, Gordo Cooper, Deke Slayton, and Walter Schirra are all portrayed with great depth and ability. Each comes off, not as the all-American boy

"... *The Right Stuff* brings to the screen a splendid blend of humor, drama, and brilliant characterization."

(excluding perhaps Glenn, but he'll be dealt with later), but as men who have a desire to do what had not been done before.

The storyline and minor plots involve a great deal of symbolism, mixed with a healthy share of satire. The combination leads to many profound as well as laughable scenes. These

men are shown with a fierce individualism which separates them from the rest.

Based on Tom Wolfe's best-selling novel, screenplay by Kaufman, the movie brings to mind the creativity seen in Robert Redford's work as director of *All The President's Men*. Both directors take a part of history and through skillful presentation give their films life, and the public a masterpiece. In this case, the direction credit goes to Kaufman, without whose genius this film's existence would be doubtful.

The film's only shortcoming is its political ramifications on the upcoming presidential election. With Senator John Glenn as a possible presidential candidate, the way his character is portrayed in the film will have some effect on the voters.

He is shown as a man who (Please turn to pg.12A, col.3)

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# Facts On Buying Your Personal Home Computer

By BARRY CLARKSON

We have all been besieged by reports that microcomputers will soon be as common a fixture around the household as the telephone or the refrigerator. Is there any credibility to this claim? Or has the excitement about this product simply been a passing consumer fad?

Without a doubt, the industry is expanding at a phenomenal pace. Entrepreneurs have capitalized on this business opportunity to reap huge rewards. The man who epitomizes the growth of the microcomputer industry, of course, is Stephen Wozniak. Beginning in his Northern California garage, this Stanford dropout has parlayed his Apple Co. into a multi-million dollar corporate fortune. Following Apple, a horde of competitors swept the marketplace in a fire that is yet to be extinguished. Companies such as Texas Instruments, Tandy, Commodore and Epson have engaged in marketing battles and price wars in attempts to capture early profits.

The industry was further rocked when the Armonk-based powerhouse, IBM Corp. announced its introduction of a personal computer, the IBM PC. In less than two years, the computer giant is breathing down Apple's neck in its race to become the leader in market share. Demand for the IBM PC has been incredibly strong. IBM had originally planned to sell about 250K boxes this year; latest reports from the corporation indicate that well over 700K machines will be shipped and that figure is limited only by production.

Instability has been a regular characteristic of the marketplace since its birth. Microcomputers have been produced not only for small businesses, but also for home management and entertainment. Aggressive pricing has driven the price of home computers to as low as \$400 or \$500. The lack of quality software has also been a problem for the home computer industry, whose lagging profits are the result of weakening consumer confidence in the product.

People are anxiously awaiting IBM to take the leadership role in this side of the business. The company is expected to announce its model of the home computer before the end of this year. The Peanut, as the industry has coined it, is expected to restore credibility to this ailing market. The key, it seems, lies in the writing of adequate software to make the machine a productive and viable investment for the home. Many third party software houses are already gearing up to meet this demand.

Software is in abundant supply for the larger, personal computers made by the likes of Apple, Hewlett-Packard, Digital and IBM. These relatively inexpensive machines can perform a variety of accounting, budgeting, and sales and inventory management. Entertainment packages are also written for these micros including Pac-Man and Flight simulators.

Presently, personal computers can hook into networks to read the news from the United Press International newswire the day before it appears in print. Computers can also deliver instant information on stock portfolios, airline schedules, and commodity futures data. Direct home banking and electronic mail services are also available.

The prospects for the future are virtually unlimited. The home computer has a lot of potential for new applications. Home computers will most likely regulate central heating in homes, controlling the proper temperature on a room by room basis. Telephone message recording and check writing will also be performed on these electronic dynamos.

In purchasing a personal computer, you need to determine how the computer is going to serve you, and more importantly, whether you really do need one. Much of the consumer activity has been quite faddish. Over 50 percent of the people who own home computers use them for nothing else but video games and entertainment.

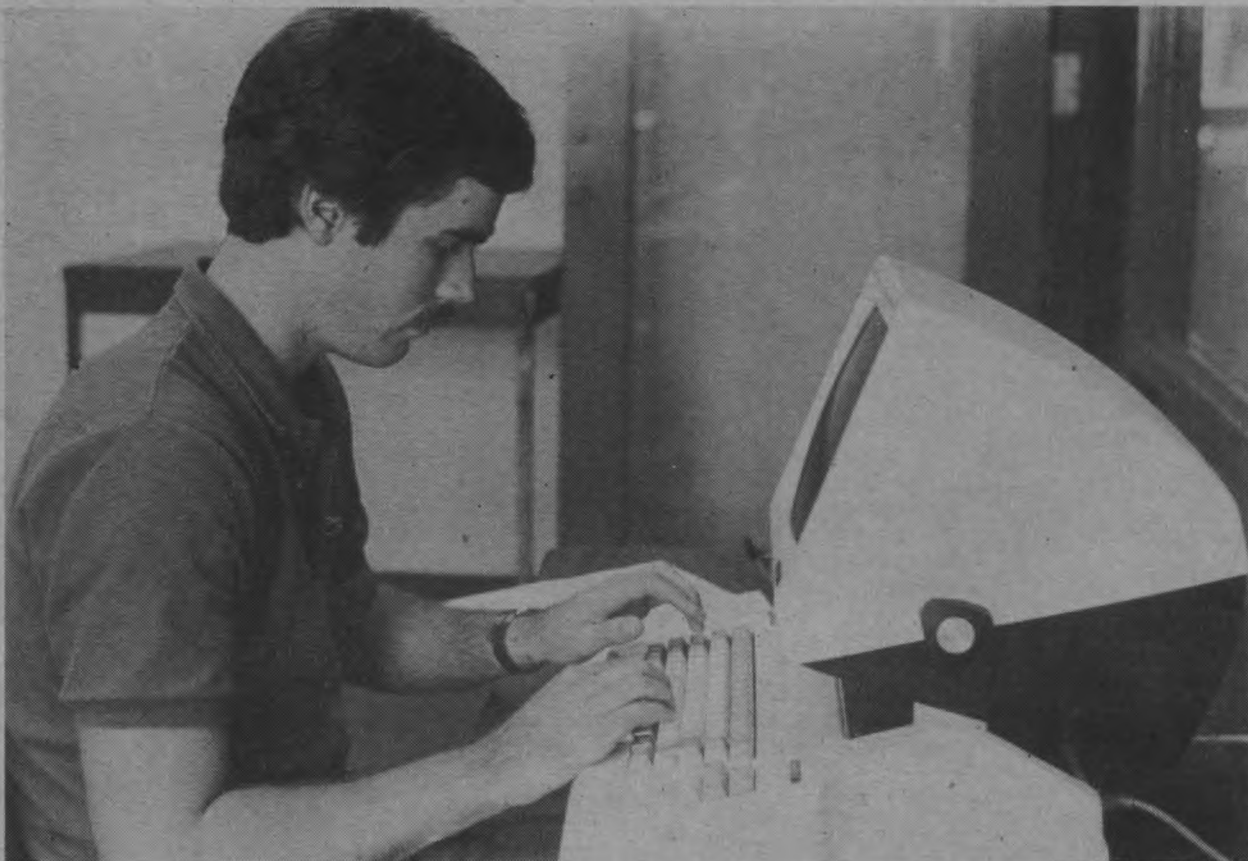
There are four primary things one must take into consideration when contemplating purchase. The first of these would undoubtedly be software. If the software is not available computer people say it is foolish to buy the hardware. The next thing to look at is education. Does the company or retailer offer a quality program of training? In a world of rapidly expanding silicon technology one does not want to be left in the dark.

A third consideration would be service. The microcomputer is worthless if it sits broken on a desktop. Many companies have less than adequate service performance. Lastly, one should take a close look at the manufacturer. In an industry as unstable as this, many

companies are facing shaky futures. The recent bankruptcy of Osborne is only a foreshadowing of future events. Make sure you buy from a company that will be in existence a decade from now. Poor shopping could render your microcomputer obsolete sooner than you might think.

It remains clear, the computer age is here to stay. As our society plunges ever closer to one engrossed in information,

financial, and service industries, the use of the computer in both the home and office will follow.



KATHY BAYLOR/Nexus

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## Stereo Definitions

By DEBBY CHURCHILL listen to.

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sound like a stereo intellect CARTRIDGE — A by just becoming familiar voltage-generating device with a few terms. The with a stylus (needle). The following is your all-purpose cartridge picks up signals stereo dictionary to be from the disc and translates carried to every stereo shop them into electronic in-town:

AMPLIFIER — The through other components. component that controls and DECIBEL (db) — An magnifies electronic signals. expression of accoustical or

A) Preamplifier — The electrical ratios such as the nerve center of a stereo relative intensity of a sound system. Controls volume and or signal. Three decibels is tone, and amplifies the about the smallest change of signal from the phone-sound perceptible to the ear.

cartridge. It lets you select DRIVE — One of the in-which source you want to. (Please turn to pg.12A, col.3)

# Stay Home — Watch T.V.

By DEBBY CHURCHILL

Who needs to go to the movies for entertainment? For that matter who needs to go to the video arcades? We can stay home and see almost any movie and play almost any video arcade game. We can have a poker game, a baseball game, we can go skiing in our own homes! Incredible? No, America has entered a television revolution and conventional television has become as obsolete as bright pink hot pants.

Advanced television technology started in the mid-50s with cable

"... America has entered a television revolution and conventional television has become as obsolete as bright pink hot pants."

television. Cable television was originally a big antenna on a hill to help people get better TV reception in troublesome areas. Now cable has become a multi-billion dollar enterprise entering over 40 percent of America's homes. Cable has introduced new entertainment forms, many of which are threatening the success of American broadcasters. Home Box Office, Showtime, Cinemax and other movie stations have taken a chunk of avid theater fans who will sacrifice new movies to enjoy homemade popcorn and comfortable surroundings. ESPN, the most renowned sports channel, broadcasts 24-hour sports so the sports-addict can now satisfy his fix. Music lovers are switching from favorite radio stations to MTV, the 24-hour music channel which has non-stop videos of

popular and not-so-popular bands. Even church-goers can stay home and enjoy the round-the-clock religious networks. In fact, cable seems to offer something for every person.

Cable is just one of the technologies keeping people in their homes lately. Pay cable allows viewers to pay premium prices for first-run movies, special events and live sporting events.

Direct Satellite Broadcasting which is still being perfected, may one day allow viewers to pull signals directly from satellites in space into their TV sets. This would increase viewer choices and open up possible international viewing.

Videotex and Informational Systems may one day allow TV owners to bank, vote and communicate with one another through their televisions. Some systems already in operation allow viewers to read stories from the Reuter's wire system just as one would read a morning paper.

Television sets can also be used as a home computer by just attaching a computer component. Attach one of these to your I.V. television set and it will do your homework for you, cook, clean, call your mom to ask her for more money, almost anything. Lower priced home computers, such as Atari and Intellivision provide a multitude of cassettes and cartridges to take you skiing, play football with you and even let you meet blinky and winky of the Pac-Man clan.

Video Cassette Recorders also attach to televisions so that you can go to the library and study during your favorite show and come

home to watch it later! Many VCR systems have up to six hours of continuous programming and can be reset to record several different shows over a seven day period. Video cameras are also available with many systems to enable owners to produce their own movies. If you get tired of seeing yourself on the movies there are dozens of movie rental stores to choose from so you can pick up pre-recorded movies to watch.

A newer entrant to the market is the Video Disk Players which allow owners to purchase movie discs at much lower prices than the movie cassettes. Start your own movie library!

The face of television itself has made many changes. Improved color quality and large screens make television more and more realistic. New developments have been made in connecting the new technologies of the audio world with the fast growing discoveries in television. Imagine seeing *Hill Street Blues* quadraphonically in your own home! Who knows where this will all take us. In the years to come, the new technological TV attributes may even change the face of college dating. More and more we will hear the infamous question, "What will it be, my television set, or yours?"



VALERIE COLTER/Nexus

## Why Don't You Write?

## Improve Record Hygiene

By DEBBY CHURCHILL

So, you have just bought a new stereo. Hmm... a Technics turntable, a JVC receiver, JBL three-way speakers, Aiwa tape deck, but you are still not getting the sound you anticipate? Maybe your problems lie in your record and stereo hygiene habits. By forking out just a few more dollars, you may be able to get the 'ultimate' sound from your 'choice' sound system.

Does your Clash album sound like popcorn popping? See all the dust mixed in with the sticky beer stains? Your record needs some love. Wear is caused by worn needles, dirty records and

repetitive use. By cleaning the records before and after every use, you will be preventing many of the problems you hear. Several products on the market can be bought for album care ranging in price from \$3 to \$40. The Discwasher system is the most popular product. Selling for around \$15, it is a corduroy-type cloth that cleans deeply into the grooves. Along with the Discwasher is D-4 High-Technology record cleaning fluid which can be dribbled into the Discwasher for more effective cleaning.

A lot of the pops you hear on your records are due to static charge. The Zero-Stat

system is an effective way of getting rid of static. Shaped like a gun, you simply point it at your album, squeeze the trigger, and the static's gone. The better your stereo is, the better your cleaning kit should be. The Discwasher system is fine for the average stereo-user.

After listening to an album you should always return it immediately to the sleeve. The paper inner sleeves supplied with the record may not provide enough protection and often they leach out the album's oils and generate static. You may benefit from investing in various protective sleeves (Please turn to pg.12A, col.5)



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# The Sounds Of KCSB

By WENDY BRITTON  
 What radio station offers every type of music, programming and personalities anyone could ever want? The answer is KCSB, 91.9 on the FM dial. KCSB is "Santa Barbara's only noncommercial station," according to the General Manager, Malcolm Gault-Williams.

The station stresses a community service format and alternative programming, he said. Most stations tend to focus on only one group of people, whereas KCSB directs itself to many groups, he added. Now with their recent power increase, the station can reach even more of these groups.

Station promotions and supplemental funding head the list of goals for the station. Gault-Williams stated the priority of KCSB is to "let the community know we're here" and "to stress the program schedule to the community."

The station operates a 24 hour day, every day, throughout the year. "It's really challenging and a lot of fun," Gault-Williams said of his job. Besides being in charge of the station, he coordinates the activities of

the approximately 200 volunteers. Even with the help of a 15 person executive committee he still must spend at least seven hours a day at his office, he said.

KCSB attempts to offer diverse programming and is strong on informational shows, Gault-Williams stated.

Upcoming station plans include closed cable broadcasts to the dorms. Broadcasts will begin with the return of the station's AM counterpart, which is inactive during the summer months. However this year its return has been delayed due to needed repairs being made in the production studio, he said.

The programming schedule includes a 15 minute news slot at 12:15, Monday through Friday. This mid-day report is followed with a half-hour evening report at five. "We're always looking to expand our coverage," said Station News Director, Paul Weich.

Regarding student and community involvement, Weich said, "Training is a big function in our department. Nobody is discouraged from the radio station. Right

now we have 120 D.J.'s on the air. If we still had our AM station in operation, there would be closer to 200," he added. The news department has about 40 people on the air each week.

KCSB is "the only United States radio station to be shut down because of it's news programming," he stated. This happened during the I.V. riots of the 60s. The station presents this history in a weekly show entitled, "Don't Bank on Amerika."

The station's goal "is to get the students more aware of KCSB," Weich said. He also added that the station doesn't depend on national radio. "This is all done locally by the students and community members," he explained.

The station's new Fall Schedule will be out in November, and will feature musical programs from classical to reggae, punk to the blues, and all that lies in between. Other offerings include public affairs programs, a call-in late Sunday nights, sports, a variety show, comedy hours, and interviews along with various other community service and noncommercial



"This is radio WKRP — I mean KCSB in Santa Barbara..."

programs. If you have any program ideas or possible features for the station, just come in and talk to one of the volunteer staff members. Who knows? It could be fun!



Action at the promotion box at KCSB.

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# The World Music Television Series

The World Music Festival television series, ten one-hour shows of live performance at the Lobero Theater, La Casa De La Raza, and the Unitarian Church in Santa Barbara will be featured on KCOX Channel 3 starting in the middle of November. Ken Hinton, senior producer/director of educational television at UCSB, independently produced and directed the series through a private company, Video Images and Cox Cable. The series features music and dancing from different parts of the world. Previews include Afro-Cuban dance music, jazz, blues, gospel, African roots, and music and dancing from the Near East. The series is a professionally made television production affectively capturing the sentiments of a variety of cultures. Watch for T.V. listings of dates and times. The following will be featured in the ten specials:

1. An Evening of Chant/The Samba-Salso Dance Concert, Part 1
2. The Samba-Salso Dance Concert, Part 2
3. The Samba-Salso Dance Concert and Moacir Santos
4. The Johnny Otis Show, Part 1
5. The Johnny Otis Show, Part 2
6. The India-Persia Near East Concert featuring music from Turkey, Lebanon, and Egypt
7. The India-Persia Near East Concert featuring Sheyda-Persian Ensemble
8. The India-Persia Near East Concert featuring Ali Akbar Kuhn (music of India)
9. The World Music Festival Encore Special, Part 1
10. The World Music Festival Encore Special, Part 2.



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## Definitions...

(Continued from pg.9A)  
dividual speakers in a speaker system:

A) Midrange — A middle-frequency driver used for reproduction of the middle tones, such as most vocals and guitar music.

B) Tweeter — A high-frequency driver designed for treble reproduction.

C) Woofer — A low-frequency driver specializing in bass reproduction.

FLUTTER — Rapid variations in the speed of a turntable or tape deck. If severe, flutter can cause audible wavering of pitch. Flutter is measured as a percentage — the lower the number, the better.

HARMONIC DISTORTION — Unwanted harmonics (multiples of the original signal), hum and/or noise that did not exist when the original recording was

made. Harmonic distortion is given in numbers. The lower the number, the better the amplifier.

IMPEDANCE — Resistance to electrical signals. The impedance number given to an amplifier lets you know if it is compatible with a given speaker. Impedance is measured in ohms, such as four ohms, six ohms, eight ohms. An ideal situation is when the impedance of the amplifier matches the impedance of the speaker.

QUARTZ-LOCK — A turntable monitoring system that compares the motion of an unchanging quartz crystal to the motion of the turntable platter and adjusts the latter accordingly.

RECEIVER — A single unit that combines a tuner, preamplifier and power amplifier.

RMS (Root means square)

## The Right Stuff...

(Continued from pg.8A)  
would, will, and has given 100 percent, in any situation. He is seen as a compassionate, clean-cut gentleman, who takes only family over country. Quite simply, he is America's sweetheart, and if this seems to be laying it on a little thick, it is because the movie follows suit.

With this kind of free, pre-election publicity, Glenn

can't fail to pick up a number of goodwill votes. Beyond that, it's doubtful it will by any means greatly influence the outcome of the election.

As can be easily seen, the movie is not one to miss. It features many new actors to the screen whose abundant talent cannot be disputed. Simply put, and by now cliched, it does have the right stuff.

— A manner of expressing the power output of an amplifier or receiver.

SPEAKER — The component that translates electronic signals into sound waves.

S/N (Signal to Noise ratio) — The proportion of signal to undesired and extraneous noise in a component's output. Expressed in decibels. The higher the S/N ratio, the better the sound. For example 65 db is better than 40 db.

STYLUS — Sometimes called the needle. The part of the cartridge that engages the record's groove.

TAPE DECK — The high fidelity component that plays and/or records

cassette, open reel or eight-track tape.

TONE-ARM — The part of a record player that brings the cartridge in contact with the record.

TUNER — A component that receives radio signals and translates them into audio impulses.

TURNTABLE — The component consisting of the platter on which the record rests during cutting or playback, and its driving motor, which rotates the record at the proper speed.

WOW — Slow variations in the speed of a turntable or tape deck. If severe, wow can cause audible variation in pitch.

## Record Hygiene...

(Continued from pg.10A)  
made from plastic or rice paper. Discwasher VRP Sleeves are not too expensive and worth the money to save your albums.

Never put your fingers on the grooves of your albums — handle them by the edge and the label. Store records away from sunlight, in a cool, dry place as vertical as possible. Heat builds up between records stacked horizontally and, combined with the weight of the albums, can distort their shape. Watch out for I.V. mildew — its been known to breed on albums in this area. Another precaution is to remove the cellophane from albums immediately after you get them home from the record store. Cellophane contracts with heat, squeezing the album into a

not, your needle will wear down with use and will not cut into the record's grooves so that sound becomes less distinct.

As far as keeping your stereo clean, dusting your sound system is the best method. It is also important to keep the stylus clean by either dusting or wiping it carefully with a cleaning solution. Dead vinyl from old records puts a film on the stylus which prevents it from playing well. If you have a cassette deck you should buy a cassette cleaning tape to clean the head and capstans. They range in price from \$3-\$6 and last about two years. To keep your turntable free from dust, always put a dustcover on between uses. To prevent your speakers from 'blowing' and damaging the stereo, it is critical to turn down the volume on your stereo before turning on the power. A stereo must warm up and a sudden surge of power could damage the whole system.

If after cleaning your records and following the above tips your sound system still sounds inadequate, try changing the needle on your turntable.

With average use (about two records a day), you should need to change your needle every two years. If you do

Following these tips, you should get the sound you anticipate, or at least the sound you paid for.

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