

An Open Letter

To The Students of the University of Oregon:

There has been at recent home basketball games an increase in the amount of unsportsmanlike conduct and actions on the part of student spectators. The deplorable practice of "booing" and heckling referees and members of opposing teams reached a particularly low level at last week's series with the University of San Francisco.

Many Oregon fans, both on and off the campus, have shown considerable concern over the rapidly deteriorating sportsmanship being displayed by our student body. They quite frankly point out that such conduct has a harmful, three-fold effect:

1. By tending to cut down the respect and support which our athletic teams can normally expect from townspeople, alumni and other friends of the University.

2. By giving the University a "black eye" with other schools.

3. By often working a definite hardship on members of our own team by creating a general atmosphere of animosity during a game.

Therefore, the undersigned believe that the interests of the University will be better served if all students cooperate immediately in an all-out effort to stamp out all forms of poor sportsmanship at future athletic contests.

(Signed) Roger Wiley, Basketball Captain
Bob Allen, ASUO President
Bev Pitman, AWS President
Bill Yates, Emerald Editor

Will It Work?

To what extent can University students govern themselves?

This pertinent question was raised again this week when the executive council approved the idea of a student traffic court.

For years there have been clamors for more student voice in the administration of student affairs. From time to time there have been campaigns for more student representation on the educational activities board, the athletic board, the disciplinary committee, and other governing bodies.

Little has come of these pleas.

Now the exec council plans to set up all-student court to handle campus traffic problems. The only influence from the administration will be that of a non-voting advisor. All decisions will be left to the students.

What more could be asked?

In this group the students will have gained more than the usual pleas for an equal voice. They will be THE voice.

Not all the implications are apparent in the actual setting up of the court. At present its jurisdiction is limited, but city authorities have indicated that if it proves itself capable, more and more cases involving students may be turned over to it.

And with this court as an example the administration may show its willingness to hand over other problems to the students.

The University we're sure, would be very happy to know it could turn over more of these "headaches" to the students if they were sure a good job would be done.

Some schools have shown that self-government by students can work. Some have proved that even the honor system can be successful when the students accept the responsibility. This court may well be the best way to decide whether this school's students have level heads on their shoulders.

We've heard all the clamor for privileges. How does the accompanying responsibility feel? J. G.

A Problem for the Exec Council?

OSC Gets Goodman; And Who Do We Get?

By Michael Callahan

We were already composing a scorching lead sentence for this column yesterday when we picked up the phone and called Dick Williams, educational activities director.

On the desk in front of us was a copy of the Oregon State "Barometer." The State Barometer. The State paper had announced in big black print that Benny Goodman and his orchestra had been asked to an early playing date on the State campus. Our Aggieville neighbors have a \$2000 ante with which to tempt the Goodman clarinet and show, despite having paid Tex Beneke a similar big fee just two weeks ago.

Meanwhile, just a few miles southward, we Oregons have been fed a steady diet of Curt Sykes, Wally Heider, and other scrub outfits. Now, to top it off, we will have the privilege of listening to something called Jerry Van Hoo-missen at our annual Military Ball.

That's why we called Dick Williams. We had a big question,



and we were plenty hot under the collar.

Within a few minutes Dick gave us the picture of what Oregon is up against on campus dances. It shapes up like this, and it answers some of the bitter questions being asked around the school.

First off, we are up against Mac court. All events for the big barn have to be scheduled during the first few weeks of fall, so that all home basketball games can be worked in. This can put things in a tight squeeze, as Dick pointed out when he mentioned that during this winter term there are only two Saturday nights available for dance dates.

On top of this is the fact that campus dances of late have lost money. Some of these red ink figures have reached as high as \$700. As a result, the Frosh Glee and Beaux Arts Ball have been axed from the social calendar.

Also because of this, Williams passed up a chance to book Ted Weems for the Senior Ball this year. Weems asked a \$1500 fee for his band, which was more than the educational activities board and the senior class officers felt they could afford to drop.

We think one good reason for this is the too-steady diet of high school prom outfits that play at

the court. It will take a really big outfit to start the ball rolling again.

There's one bright spot in all this—the Student Union building. When this is available and a limited audience is assured, we can take a cue from State's Memorial Union building and start shopping around for big-name bands in the Dorsey and Goodman class.

However, until the Student Union dance floor is ready in 1950, something can be done to insure better quality bands for the big dances.

We therefore put this matter squarely up to Bob Allen, president of the ASUO, and to his executive council.

The executive council should start flexing its muscles and looking more closely to existing University regulation concerning changing dance dates.

After a careful study of those regulations, the council, as our spokesman, should meet with the right people and work out something flexible in the way of a dance schedule. We should be able to take advantage of open dates when they are offered by big name bands. The least such a review and conference would do would be to help clarify a few positions.

Footnote: What do you say, Bob Allen . . . ?

Wild Notes

Woody Herman Makes Big Noise

By Fred Young

Woody Herman's "Sequence in Jazz" is the biggest noise in this week's news on records. The Herman Herd of the '45-'46 era features Flip Phillip's tenor, Bill Harris trombone, and Shorty Rogers' trumpet manipulating arranger Ralph Burns' exciting originals.

Also, quite a bit is heard from arranger Burns' piano, and Woody again proves he should play more of his nice alto and less clarinet.

"Summer Sequence" intends to depict in four distinct parts the mood of summers spent at Long Island, New York, Chicago, and California.

According to Burn's interpretation, the first and the last mentioned must be very mellow places with pretty playing by Harris, Flip, and Woody. A mention should be made of Charlie Jagelka's pleasant guitar which is first to state the L.I. theme.

New York races with the big city Ellington sound, and Chicago is flippant with Phillips' and Woody's solos much in the "With Someone New" mood.

"Lady McGowan's Dream" is named for an elderly English poetess who seems to have a keen interest in the sound produced by Burn's arranging. Woody plays more good alto.

Phillips, who for several years has been one of the country's best tenormen, adds to the "Dream" with his well constructed solo. Shorty Rogers bops along on his muted trumpet solo that, unfor-

tunately, can hardly be heard.

In "Dream" you'll hear Burns getting his Stravinsky kicks, and the fresh, clean sound which marked this, the original Herd.

The new, or present, Herman Herd has released its first record for Capitol. The switch to Capitol seems perfectly timed for Herman to grab the popularity left behind by Kenton and the unquestioned position of number one band.

"Lemon Drop" is the more interesting side of this first Capitol release. Serge Chaloff's baritone, Red Rodney's trumpet, Earl Swope's trombone, Terry Gibbs' vibes, and Don Lamond's explosive drumming are featured in this piece intended for likeable listening.

However, the solos are too

short and Rodney's seems the most complete. Shades of Dizzy and Kenny Hagood in the scat bop vocal featured in the intro and coda by "the Choir" composed of Gibbs, Shorty Rogers, and Chubby Jackson.

A profound "I Ain't Gettin' Any Younger" is averred by Woody on the backside of "Drop." The bridge is notably rendered by Bill Harris and tram with trumpeter Ernie Royal doing some strato-bopping behind the Woody singing.

Downbeat states that Charlie Barnet and Jerry Wald are forming bands that will follow Kenton's frantic style with screeching brass and Cuban bongo. Barnet has a record contract with Capitol and the initial release is soon due.

With the Legislators

BY THE ASSOCIATED PRESS

Washington

Talk arose in the house yesterday of a possible compromise which would scuttle most of President Truman's civil rights program in return for repeal of about one-fourth of the Taft-Hartley labor law.

While party leaders remained silent, both northern and southern Democrats gave that version of an agreement as tentatively accepted by Dixie lawmakers, who hold the balance of voting power in the house.

Republicans told of offering — unsuccessfully — this counter-proposal:

The GOP house members would vote against the entire civil rights program if the southerners agreed to help them smash efforts to repeal the Taft-Hartley law.

Under the Democratic agreement, only an anti-lynch bill would get through the house. There would be no action on President Truman's request for anti-poll tax and anti-job discrimination measures.

In exchange, the Southerners would vote for a Taft-Hartley repealer which actually would keep "about three-fourths" of the law.

Administration Democrats have made no secret of their concern over the fate of new labor legislation, even after forcing a change in house rules to prevent a Republican-Southern Democrat coalition from bottling up a labor bill in the rules committee.

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