

Letters

Serve the students

It is time that the University Co-op began serving the needs of the students that it claims to, but in reality does not. One of the biggest reasons for this failure is that the Co-op has always had an ineffectual board of directors.

The board of directors is supposed to be the policy-making body for the Co-op and represent the students' interests in this capacity. The board has year after year failed to represent the students' interests or even to be a policy-making body. Policy has always been formulated by the Co-op management and rubber-stamped by the board.

It is time for the Co-op to be run for the benefit of the students, and not the Co-op management.

We, as a slate of candidates for the Co-op Board of Directors, will, if elected, see that the Co-op does in fact serve the needs of the students.

Among other things, we will see that avenues for the Co-op are explored, such as increased merchandise selection, more efficient operation, possible discount operation, cheaper textbook prices, more favorable textbook repurchase prices, and cheaper textbook prices.

The following is our slate:
 Graduates: Gary M. Schultens, Steve Cassani.

At-large: Phil Barnhart.
 Sophomores: Rex Armstrong, Walt Munly.

Freshman: Colleen Swanton.
 Remember, "It's your Co-op."

Gary M. Schultens
 2nd Year, Law; Chairman,
 Graduate Student Council
 Co-op Committee

Free 13th Street

Thirteenth Street should be a mall for the benefit of students. Close 13th permanently to all motorized vehicles. Make Earth Day count on this campus as a gesture of our commitment to a balanced ecology.

Margaret Campbell
Stan Danis
Mike Ericson
Beal Mossman
Bruce Walde
Linda Williamson

KWAX threatened

I belong to a minority here at the University. I am one of 24 announcers for the campus radio station KWAX 91.1 FM. During the last two years I have seen the station come from an unorganized, unknowing group to our present personnel of capable people. The music programmed in this period has turned to pop and progressive rock. By volunteer-

ing our time we have been able to keep the station on six days a week twelve hours each day.

We have found out that because of our sincere efforts to present something to the students as well as the community we are now eligible to receive \$15,000 during the next two years from an independent broadcast fund to improve our programming. Also from the ASUO we received this year money to purchase three badly needed microphones and two tape recorders. It has been through student efforts that this money has been available.

The Division of Broadcast Services has decided that our type of programming, including classical, pop, folk, and progressive rock music is not educational and have decided that they will change the musical format to one of primarily classical music. It is our feeling that due to the programming that we the students presented and the efforts we have shown is one reason why KWAX has been selected to receive funds. The faculty is trying to take what we have built. We ask your support. The "Sound of the University" should be primarily the students but if support is not shown by you our listeners the sound will be that of the faculty. One last point should be made here.

A part of the students incidental fees money next year will be going to KWAX radio; will the students be there? If you support our viewpoint and want KWAX to remain a University station call or write the Division of Broadcast Services at the University of Oregon and may we all be heard.

Billy Goat
KWAX Announcer

Follow the leader

Now that departmental privilege has sanctity here on the University campus it seems unusual that other departments are not following the lead of ROTC in creating a more viable academic community.

To apply the principles there established, the department of biology, for example, should make the following rulings and see that they are placed in the course catalog:

"Note: Prerequisite to any course in the biology department the student will be required to sign an oath of allegiance to the American Association for the Advancement of Science. The student will also be required to wear one day a week a symbolically decorated lab coat.

If at the beginning of his junior year the student wishes to

make contractual arrangements with the AAAS, guaranteeing he will practice biology at least four more years, then upon graduation he will be commissioned "biology 2nd class"; in the interim he will receive a small stipend."

Furthermore, the faculty of the

department of biology should serve notice to the University administration that jurisdiction over hiring, subject matter and other departmental matters is being transferred to the AAAS, and that while administration recommendations will be given "con-

sideration" they carry no authority.

It is expected, of course, that all other departments will similarly adopt these progressive standards.

Bruce Winterhalder
Jr. Indep. Studies

At a time when college students have become more concerned about ethics and morality than ever before, the college concert business has grown more corrupt. Now that college concerts represent a business grossing hundreds of millions of dollars, the campus has been invaded by agents, sub-agents, promoters and others. Kickbacks between agents and sub-agents have become common and there are even under the table offers being made to representatives of the colleges and even students; all of which contributes to the inflation of the price of the performer.

At the same time, turmoil has developed within the colleges themselves between administrations, appalled at the lack of knowledge and sophistication of student bookers, and students rightfully desiring more freedom in choosing their own kind of performer. Again agents have taken advantage of the situation to force prices up even further. Schools are often forced to risk 20 to 30 thousand dollars per concert in order to satisfy the desires of the students.

Over the years schools have organized to protect themselves and to get better prices by booking together in groups. These organizations are now exchanging important information about artists and have been able to solve some of the minor problems existing between the artist and the school. But the most important problem, i.e. how to deal with the agent has not been solved. Meaningful block booking has not been possible because agents have never been forced to give a firm price from which reductions can be clearly determined. In addition, the school organizations have failed to achieve the most obvious and important agreement possible among themselves, i.e.: An advance guarantee ceiling above which no member school would be permitted to bid.

Agents have convinced the colleges and themselves that these things are not possible. But agents have consistently failed to recognize the very real difference between open concert promotions and college concerts. In dealing with open concert promoters it is necessary to demand the highest guarantee possible with a large amount of money in advance to insure getting paid and receiving the best possible promotion. College promotions on the other hand require little more than a few posters around the campus and the enthusiasm generated by word of mouth between students. Once the contract is signed it is usually just a matter of showing up to pick up the check. As one college president put it, "We have been in this same location for 200 years. It's a sure bet we will be here for the concert. Perhaps the agency should pay us a guarantee that the artist will be here also."

The agent, who in fact only deals in money, should not be expected to solve these problems. The artist, on the other hand, should be as concerned for the future of this business as the colleges themselves. For many artists, due to the peculiar nature of nightclubs and television, it remains the only place to make an honest living.

Sanity can return to the college concert business if artists and schools accept two basic premises:

1. Schools are not in the business of losing or making money from college concerts.
2. Artists must earn their money through admissions at the time of the performance and not in large guarantees which may or may not represent the performers true value.

Although it is not possible for an individual artist to implement all that follows from acceptance of these two principles, it is my intent to go as far as possible by first eliminating exclusive agency representation **from college concerts only**. In its place I submit, through the following schedule, firm terms and prices covering most situations.

It is hoped that, if successful other artists will join me in forming a non-profit association of college concert artists dedicated to the protection of each other and the colleges in which they perform.

Editor's Note: Glenn Yarbrough, the folksinger, has distributed this column on a national basis. It discusses alternatives to the "cultural rip-off."

Kick out
 the
 agents,
 cut off
 the
 kickbacks

glenn yarbrough

Jules Feiffer

VIETNAM IS DEAD AS AN ISSUE. THE REAL ISSUE IS ECOLOGY.



BUT WHAT CAN WE DO ABOUT IT?



WE HAVE TO CONTROL THE ENVIRONMENT.



BUT HOW CAN WE DO THAT?



WE HAVE TO CONTROL POLLUTION.



BUT HOW CAN WE DO THAT?



WE HAVE TO CONTROL INDUSTRIAL WASTE.



BUT HOW CAN WE DO THAT?



WE HAVE TO CONTROL INDUSTRY.



OH, YOU MEAN SOCIALISM.



ECOLOGY IS DEAD AS AN ISSUE.



Dist. Publishers-Hall Syndicate

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