

Cultural Forum helps bring Carnival Brasil benefit to UO

The second annual event is also being sponsored by the nonprofit Students Helping Street Kids International

By Steven Neuman
Freelance Reporter

The EMU Ballroom will be filled with stomping feet and Latin beats Saturday when the UO Cultural Forum transforms the space for the second annual Carnival Brasil.

The Cultural Forum is co-sponsoring the benefit event for the first time, along with Students Helping Street Kids International, a local nonprofit organization that provides educational scholarships for at-risk kids in countries like Brazil and Tanzania.

SHSKI, which was founded in 1997 by former Springfield school counselor Bob Crites, originally focused its efforts on Brazil, but the organization began offering scholarships to children in Africa after Crites had a chance encounter with Dr. Jane Goodall at a conference in Portland.



Courtesy

Proceeds from Saturday's Carnival Brasil will go toward helping youths in Brazil.

Currently, the organization helps six kids in Tanzania in addition to 25 in Brazil.

Deputy Director for SHSKI Andrea Callahan has helped plan the benefit both years. The first benefit was sponsored independently by SHSKI.

"Last year was our first attempt," she said. "We were planning to do a fund-raiser and were trying to bring in a big name singer, but those plans fell through."

Callahan saw the problem as an op-

Turn to **BRASIL**, page 12

'Private revolution' will end industry's control of music

One theory of how the dinosaurs went extinct is that they killed themselves off. Not on purpose, but because they just didn't know how to survive. They grew too large to adapt to their surroundings. They couldn't see the errors of their ways, and their Darwinian instincts were not quite intact.

The music industry could learn a lot from history. Just like the dinosaurs might have done to themselves, the music industry is slowly aiding its own self-extinction. The final vestige of this dying organism is a last strike, an all-or-nothing bet. Lawsuits against file-sharers, insane pricing of CDs and monopolistic holds on an artist's material are all prongs of the industry's last strike. But like any prophetic statement, there is more warning behind these words than fulfillment. There is the possibility of change.

But what can be done? The answer is complex. But there is one fatal flaw that has become excruciatingly obvious to most music fans: There is no diversity.

Once upon a time, you could listen to the radio and hear a little of everything. It was like a buffet. The dishes included hip-hop, soul, rock, jazz, blues and pop all on the same station. Today's mainstream sound is the that of white noise when you compare it to what is actually happening in this country. The diversity

in music has exponentially increased, while the media for communicating these distinct and innovative sounds have decreased.

The lack of attention to diversity, coupled with the rise of technological wonders such as Kazaa and Nap-



Carl Sundberg

Reasoning with madness

ster, has given the audience power once again. This has created one of the greatest movements in the history of music. A private revolution, if you will.

But for the music industry, it is the source of its collapse.

According to the Recording Industry Association of America, the music industry rakes in \$40 billion annually. The United States takes about a third of this. These enormous profits are dwindling due to music pirates. This has turned the big companies into angry giants, crushing any and all in their path. On Jan. 21 of this year, 526 new

lawsuits were filed against music pirates, on top of the thousands from last year. This tactic is merely dealing with symptoms, not the disease, and it has done little to stop piracy. Like the "War on Terrorism," this battle will continue indefinitely.

One issue in suing file pirates is the offshore cases. How do you sue someone in Argentina? Another problem relates to perception. The average file pirate doesn't feel he or she is ripping off any artist, if they think about it at all. It's the corporate media outlets that are getting the brunt of the loss. This is partly right. In a recent interview in Progressive magazine, Tom Morello, guitarist for Audioslave, says that an average record deal gives the musician "10 cents on the dollar" while "the record label gets 90 cents on the dollar." With this kind of unfair treatment of artists, it's crazy to think we even have a music community.

If the labels were smart, they would invest their money in research and development rather than police tactics. They would seek a way to please the masses rather than attack them. They would find ways of embracing change rather than fearing it. They would diversify their sources of revenue rather than greedily and ignorantly milk a dying cash cow.

Turn to **SUNDBERG**, page 12

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