

OPINION/EDITORIAL

Letter to the Editor

When I first attended college four years ago, I felt as though I was finally entering into adulthood. By moving into Tonapah Hall after transferring from a large and prominent Illinois school, I learned that, not only was UNLV more "laid back" than the schools back east, but that the dorm life here was more like living with one big happy family. However, the family concept has not been accepted by the new director of residential life, Terry Piper.

While it seems Mr. Piper has made safety for residents a key goal in his new job, he has failed to see the consequences of his new rules. While Tonapah has had no change in its rooming assignments, the new dorms may be headed for destruction and early repair. Much to the objection of many of the residents as well as the Residential Assistants at the new dorms, Mr. Piper has

separated the females and the males into two different sections of the dorms. The consequences can be nothing but negative as I have seen first hand. I lived in a seventeen story dorm back east where the first twelve floors were all male, 14-15 were female, and 16-17 were coed. The first through the twelfth floors were ALWAYS trashed by the residents on each floor were charged equally the cost of repairs usually ranging around \$50 each person.

That's a lot of damage. The two female floors ALWAYS had complaints of screaming and running around. The two coed floors always had the least amount of noise, damage, and were the first 2 floors requested by students (both male AND female). The fact is that the females helped keep the floors clean and damage-free by keeping the guys in line and the guys helped keep the floors quiet

because the girls wouldn't act "silly" in front of the guys. Neither sex apparently wanted to make a fool out of themselves in front of each other.

It is a checks and balance system that works. It is also what students really want. If Mr. Piper feels differently, he should offer a choice for those who want an all female/male floor or study floor. UNLV is not as big as Ohio State and should not be treated as such. The students here have shown responsibility and a "want" for the friendly social interaction environment that you can get in a dorm. Separation of the sexes doesn't stop interaction, it just makes it more convenient and costly to the students and the University. The residents deserve a choice.

William Kristens

Guest Opinion

by karen splawn

managing editor

It never fails.

No matter where you go, no matter where you are. You may be in a restaurant, on the phone, in the restroom. You can't get away from it, no matter what you do.

What exactly is "it," you ask? It's recorded music.

At first recorded music was usually heard only in elevators. It was syrupy and stringy, there only for comfort, not art. It was called Muzak. You could listen to your favorite top 40 artists' tunes being done-or is that lampooned?-by a nameless, faceless orchestra.

Oh sure, some of it was vomit-inducing. However, once that elevator door opened, you could escape.

But things are different now. MTV, computers and the overall explosion of the global media entered our lives. Now, you're trapped. You can be in your favorite franchise, eating your favorite junk food and listen to "I Wanna Dance with Somebody" at a deafeningly loud volume. You can be at your favorite franchised hair salon, having your hair sliced, diced, fried and dyed while listening to Michael Jackson singing his eight zillionth number one hit. You can be put on "Hold" while on the phone and be stuck listening to

BoxCar Willie.

The kind of recorded music differs, of course. There's the Superstar format (featuring such artists as Bon Jovi and George Michael, among others); the One-Timer format (Cyndi Lauper and Men At Work); the One-Hit Wonder format (The Starland Vocal Band, the Knack, T'Pau and countless others); the Nifty Fifties format (usually found at restaurants with logging themes or sawdust on the floor); the Really Fab Sixties format (heard at pseudo-hip Baby-Boomer bars); the moribund Middle of the Road format (Lionel Richie, Air Supply) and the ultra-chic teen format (the Cure, Echo and the Bunnymen).

There are a great many more formats where these came from--far too many.

Are people so lacking in conversational skills that they must have constant music to make up for them? Has noise pollution so fully permeated our society that we can no longer tolerate any kind of silence?

A psychologist or sociologist would have dozens of explanations for this, but they might not satisfy those of us sick and tired of this constant invasion. There's really nothing wrong with music--as long as it's in smaller doses.

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