

Fraternity parties: wristband required?

As Friday rolls around and the weekend is in sight, one thing will be nearly guaranteed — fraternity parties, a time when men and women unite and put the new, as of September, alcohol policy into effect. This is the same policy that was required by the University to tackle the problem of underage drinking, common to the greek system, to the dorm system and common to the world as well.

This new policy was created to not only eliminate underage drinking but to distribute the liability that goes with it equally among men and women and the houses they represent. So how does it all work?

If you're 21 years old, prior to the beginning of the party you hand in your night's worth of alcohol — a six-pack of fine beer, for example. You get a wristband (much like the ones that are given out at Disneyland), and sometime in the process, your six-pack is marked with a distinguishing feature — your initials on the bottom of the cans, for example.

As the night takes its path and your path leads you back to the monitored bar for one of your beers, the bailee working the bar, over 21 of course, hands you one of your beers. The end result is that liability for an alcohol-related accident that may occur is (supposedly) left to the individual fraternity or sorority that bears responsibility for the victim. The liability is no longer (supposedly) on the party's host house.

The alcohol policy sounds somewhat good — or at least sounds like a good idea — and works well on the University level, but when the police arrive, the story is a little different. For some reason, the police officers really aren't concerned with who came from where (imagine that). An officer from the Eugene police department says the liability is on the party's host house, the fraternity or sorority. The wristbands (like the ones they give out at Disneyland) serve little purpose as far as liability goes.

Then why abide by the policy? Because the University administration requested it. Developed by the students and approved by the University, the policy had to be installed. In order for many of the houses in the greek system to be recognized by their sponsors, they must also be recognized by the University. In turn, the houses must abide by the rules of the University in order to be recognized.

Because the University does recognize the greek system, the greek system gets a few perks. These include, for example, the use of classrooms for meetings, a small corner of an office in Suite 5 EMU, a list of incoming freshmen, two advisers (who work quite hard, considering there are only two of them and the greek system includes nearly 20 percent of the student body) and a copy machine. Of course the brunt of the expenses are shouldered by the fraternities and sororities themselves, not the University administration that's telling them what to do.

When the next fraternity party rolls around remember where the liability really is. Be sure to drink responsibly but remember it doesn't matter where you are from, only where you are consuming.



COMMENTARY

'Recognizable' not just Top 40

By Bret Landess

As I read the latest on the KWVA debate before Christmas break, I noticed a few things that were worth commenting on. Although one might think this issue is finished, I think the issue has yet to be resolved.

First of all, of the three pro-KWVA submissions printed, all three were from people who work for the station. And the three letters suggesting changes were all from different people. So we have yet to see any support for KWVA aside from its own employees.

Speaking of the three letters from KWVA, none of them ever seemed to address the point brought up by Philip Abraham and Kevin Nakamura in their letters (*ODE*, Nov. 16, 22, 28). I thought their point was not that the station should play fewer types of music but simply more recognizable music. The letter that KWVA Promotions Director Gilbert Hanson wrote (*ODE*, Nov. 24) seemed to imply Abraham was suggesting that KWVA play "one" type of music: mainstream. But Abraham said he is not suggesting that KWVA turn into a mainstream station or anything near it.

Even if KWVA completely sold out and went mainstream, it would still be playing more than one type of music. Although radio-friendly pop does make up the majority of Top 40, plenty of other genres have had Top 40 hits. For example:

- Reggae: Ziggy Marley, UB40, Jimmy Cliff
 - Alternative metal: Pearl Jam, Nirvana, Stone Temple Pilots, Temple of the Dog, Alice In Chains
 - Folk: Tracy Chapman, Suzanne Vega
 - College Alternative: R.E.M., U2, 4 Non-Blondes, Toad the Wet Sprocket, Gin Blossoms, Depeche Mode, The Cure, Love and Rockets
 - Rap: Digital Underground, Dr. Dre, Ice Cube, Naughty By Nature, Onyx, Tone Loc, L.L. Cool J, Too Short
- All of these artists have had

hit singles and most of them more than one.

Because we have just established that there are recognizable artists in almost every genre, Abraham's suggestion would not require a focus on one type of music, as promotions director Hanson seemed to think. So the debate is not about the station's diversity.

KDUK has been mentioned as competition for KWVA. I think the difference between these two stations can illustrate this debate. KDUK is too bubble-gum pop for most college students to deal with for more than a half hour at a time, and KWVA is too far on the alternative extreme. Within the gap could be a great radio station (with a very wide appeal).

I know KWVA has no interest in a 50-50 compromise with the Top 40, and it shouldn't. College radio is supposed to be alternative. But there are degrees within alternative, ranging from the unestablished (Agent Orange) to the established (Blind Melon). The established alternative artists (some would think this phrasing is a contradiction in terms, but you know what I mean) have had hits and the unestablished have not. KWVA leans toward the unestablished like every college radio station should, but I think it leans too often toward the obscure. By doing this it is isolating itself as a station for die-hard alternative fans, and, like Abraham said, such a format doesn't represent most college students.

J.D. Pierson, KWVA general manager, established that it's a miniscule contribution by each student to have KWVA (*ODE*, Dec. 2). True, each student's contribution is essentially insignificant, but the principle is that a student-funded organization is obligated to at least consider what these letters are saying.

In his commentary Pierson asked for suggestions. Here's one: how about a section on the CD shelves for "recognizable bands"? (Call it the Abraham rotation.) Require DJs to play two songs an hour from that shelf. Whether they play the hits or unreleased songs would

be for them to decide individually.

The section could have about 20 to 30 albums on it, with the particular selection being rotated every other week. I would suggest albums such as U2's *The Joshua Tree*, Belly's *Star*, Metallica's *And Justice For All*,

Even if KWVA completely sold out and went mainstream, it would still be playing more than one type of music.

R.E.M.'s *Green*, The Cranberries' *Everybody's Doing It*, So Why Can't We?, INXS' new album, Red Hot Chili Peppers' *What Hits?*, Lenny Kravitz' *Are You Gonna Go My Way?*, Harry Connick, Jr.'s *We Are In Love*, Ziggy Marley's *Conscious Party*, Dr. Dre's *The Chronic*, Prince's symbol album, Depeche Mode's *Violator*, Sting's *Nothing Like the Sun*, the *Singles* soundtrack and more.

In Pierson's commentary he wrote that KWVA has garnered a "great deal of praise and support from our listeners..." Exactly. That praise and support is from your listeners.

What about your non-listeners?

Have you ever done any research into why a seemingly large group of students isn't listening?

There is a reason, and despite KWVA's disregard of Abraham and Nakamura as lone nuts, I am afraid they speak for a lot more people than you think.

If you people are out there, like I know you are, pick up a pen and use your voice. Like a certain voice from the heartland says, "You gotta stand for somethin', or you're gonna fall for anything."

Bret Landess is a student at the University. He has not declared a major.

Oregon Daily Emerald

P.O. BOX 3159 EUGENE, OREGON 97403

The Oregon Daily Emerald is published daily Monday through Friday during the school year and Tuesday and Thursday during the summer by the Oregon Daily Emerald Publishing Co., Inc., at the University of Oregon, Eugene, Oregon.

The Emerald operates independently of the University with offices at Suite 300 of the Erb Memorial Union and is a member of the Associated Press.

The Emerald is private property. The unlawful removal or use of papers is prosecutable by law.

Editor-in-Chief: Jake Berg
Managing Editor: Calley Anderson
Editorial Editor: David Thorn
Graphics Editor: Jeff Paslay
Freelance Editor: Jeff Winters
Sports Editor: Steve Mims
Editorial Editor: Jeff Pickhardt
Photo Editor: Anthony Forney
Supplements Editor: Kaly Soto
Night Editor: Scott Simonson

Associate Editors: Edward Klopfenstein, *Student Government/Activities*; Rebecca Merritt, *Community*; Julie Swensen, *Higher Education/Administration*

News Staff: Mandy Baucum, Wilson Chan, Dave Charbonneau, Jim Davis, Meg Dedolph, Amy Devenport, Cara Echevarria, Malia Fields, Martin Fisher, Sarah Henderson, Heatherie Himes, Yin Leng Leong, Marius Meland, Trista Noel, Elisabeth Reenstjerna, Kate Sabourin, Robbie Reeves, Lia Salocchia, Scott Simonson, Stephanie Sisson, Susanne Steffens, Julie Swensen, Michele Thompson-Aguilar, Kevin Tripp, Amy Van Tuyl, Daniel West

General Manager: Judy Riedl
Advertising Director: Mark Walter
Production Manager: Michele Ross

Advertising: Subir Dutta, Nicole Herzmark, Teresa Isabelle, Jeff Marion, Jeremy Mason, Michael Millette, Van V. O'Bryan II, Rachael Trull, Kelsey Weikel, Angie Windheim

Classified: Becky Merchant, **Manager:** Victor Mejia, Sim Tze Teck

Distribution: Andy Harvey, John Long, Graham Simpson

Business: Kathy Carbone, **Supervisor:** Judy Connolly

Production: Dee McCobb, **Production Coordinator:** Shauna Abele, Greg Desmond, Tara Gaultney, Brad Joss, Jennifer Roland, Neil Thangvilai, Clayton Yee

Newsroom: 348-8511 **Display Advertising:** 348-3712
Business Office: 348-8512 **Classified Advertising:** 348-4343