



Lisa Hall

University entrance literally difficult

It's damn hard to get into this university. First of all, they raised the minimum average to get into the U of A from 65 per cent to 70. Then tuition was raised, so everyone needs more money to come here. Then comes quotas in Arts, Science, and Education.

All these obstacles can prevent us from coming to the U of A. But that's not the end of the inconveniences to obtain a good quality education. There is still another dreadful, bothersome door which we must go through to get to where we want to be.

This vicious barrier, I feel, is the worst of them all. And the University, who is clearly responsible to eliminate this nuisance, has done nothing whatsoever to help the situation. What am I speaking of? What is this locked door that is blocking our paths?

Exactly. Doors, I mean. Doors on campus are an incredible burden to students. Once you fight all the other obstacles to get to campus, you still have to struggle with the doors.

I really would like to know who the bonehead - I mean - persons are who made these doors the way they are. I have a number of questions I'd like to ask them.

For instance, why is it that the fourth and fifth floor doors in Rutherford library are pull doors, while the third floor door is a push? Did they design these doors so that forgetful schmoees like myself would consistently wind up walking into the fifth floor door?

And why is it that I come to the university on week-ends, and I try

to open a door that has a 'Only this door open weekends' sticker on it, and the damn thing is locked? Then I have to play musical doors and try all six doors before I find the one that is open.

Now, how hard can it be for someone to make sure the door with the sticker on it is the one that is unlocked? Do the janitors enjoy playing these games? I can see it now - all the CAB custodians huddled together... "Let's see we'll open the far one today and the one second from the left tomorrow. That'll fool 'em. Heh, heh, heh..."

Another confusing matter concerns the overpass which connects SUB to the seventh floor of the Stadium parkade. I park on seven because of the convenience of using the overpass. But if I'm up at RATT or working here past 11:00 p.m. and I try to go through the overpass, the doors to it are locked.

Now, really, what is the point to this? For what reasons do they lock the doors to a well-lit, solid overpass? I mean, what is someone going to do to it that they can't do in the daytime? Is someone going to steal it?

It's very frustrating to walk outside in a minus 40 blizzard, when you know there is a nice warm overpass you could be in.

And personally, I really think that it would be safer to walk through that overpass alone, rather than having to go down the stairs beside SUB, walk through a bushy area in the dark, and then up a stairwell in the parkade.

Another danger spot is at the end of 'trail', the walkway from

Rutherford to HUB. There is a four foot high bannister, which separates the walkway in two, leaving room for wheelchairs on the right. At the end of the bannister, standing only a few feet in front, is a big, metal, monster door. People have to dodge to the right side of the bannister to avoid being hit by the big, metal, monster door, which opens towards them. If you don't pay attention, and get to close the Monster without dodging - Schwamo! - you get a full Monster bodycheck as some goon opens the door with full force.

If you can survive the Monster, try heading over to the Arts building and opening one of its doors. They only weigh about 2,000 pounds each. Football players can't get an Arts building door open far enough to avoid being schmucked between it and the door frame. I think some engineer designed those heavy doors to prove that Artsies were wimps and couldn't open the doors to their own building.

Arts students get it again if they have a locker in the Humanities Centre. That's because the doors to this building are locked on Saturday and Sunday. Good luck studying for your Monday midterm if you accidentally forgot your textbook in your locker in that building. Or perhaps you've had the good fortune to let your car keys spend a week-end visit with said locker.

So just what should be concluded from this mess of campus doors? When I said it was damn hard to get into this University, I didn't just mean it was hard to be accepted. It's damn hard to get in.

LETTERS continued

Entertainment theory misled

Re: Ron Kuipers' editorial "On entertainment".

Because I was the editor who changed the name of *The Gateway's* entertainment section to "Arts and Entertainment" from merely "Entertainment," I wish to respond not because of any perceived slight to the quality of my section, but because of the contradictory reasoning Ron employs in his search for a philosophy of entertainment.

Yes, "art" is a heavy word, and the fact that there is very little art in what many people call entertainment these days is deplorable, all the more so because this dichotomy is both unnecessary and self-perpetuating.

I agree completely with Ron that entertainment writing need not be "mere frivolity." Unfortunately, much of what we report on is just

that. His own article on the Shuffle Demons in the same issue is a perfect example of frivolous entertainment begetting frivolous reporting. No, the Shuffle Demons do not cause us to "reflect and realize life at its depth." They do, however, provide us with a few hours of harmless fun and perhaps even a break from all that depth which we are here at the university to experience.

Therefore, there is not much inherently wrong with either the Shuffle Demons or Ron's story about them, except in the context of the lofty goals Ron has set for his section. If we're truly going to examine the insight offered to us by the arts ("film, music, theatre, literature and dance"), then that article and many others that both Ron and I have printed in our sections are out of place.

But as Ron obviously realized from the praise he heaped upon the Shuffle Demons, they aren't quite just useless entertainment. Many people genuinely enjoy their performances, but trying to say something more profound about them than "it has a good beat and you can dance to it" is well nigh impossible.

I'm not saying that Ron should call his section "Arts and Entertainment", especially if he feels uncomfortable about the title, but merely that he should not call anyone, including *The Globe* (which truly sticks to reporting on "art") either pretentious or presumptuous for acknowledging in a forthright manner that the dichotomy between art and entertainment does exist.

Mike Spindloe
Arts III

Library lockup policy unpublicized

On Sunday, October 22, the doors of Rutherford North were locked at 10:01 p.m. Certainly, we must commend the library staff for their efficiency; after all, the library is supposed to close at 10:00 p.m. But amidst their numbing ascent to new heights in security consciousness, the staff overlooked one small detail, or, more correctly, fifteen small details: and we were all locked in the building. (As a background note, they no longer give thirty minutes notice before locking up

— "it's our new policy".)

After a minute or two, my friend went into the library with the vague hope of securing our "release". She was curtly informed by the staff member that although he had the key, he had to do his "rounds" before walking fifty feet to unlock the door. And I thought libraries were gentle places; centers of learning, of solitude and courtesy.

Finally, after a confrontation with several incensed students, who, at 10:15, were about to phone Campus

Security, a change of heart took place and we were "let out". However, this was not before they made it quite clear what a tremendous "favour" they were doing for us.

What I now want to know is what will become of the two staff members who so flagrantly defied library policy for the sake of liberating all those poor, dopey stragglers like myself?

Jonathan Wiseman
Philosophy IV

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