

Is key deposit needed?

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Perspectives Editor

This semester, I finally had to buckle down and get a key of my own to the pub suite. As my schedule did not coincide with other editors, I could no longer put off the unpleasant \$25 deposit fee which came with access to late-night rendezvous with the Guilfordian computers.

Last year, a new key policy was submitted by Interim Coordinator of Security Roger Nebel, reviewed by the administration and approved by the Security and Safety Committee. According to Nebel, "the genesis was to ensure that students have access to areas for academic studies."

Nebel was very helpful in explaining the key policy and its provisions. He explained that the policy originated to "strike a balance between securing the facilities" and allowing approved student access. "Prior to this policy," Nebel pointed out, "students were often kicked out of buildings at regular closing hours."

He explained that the deposit stood, "for the same reason we have a deposit on [residence hall] room keys—to help insure we get the key back."

The only students immune from the key deposit are students who need keys for work-study. This stands due to the previous policy that employees of the school are not required to pay for keys, though they would be subject to fines if the key was not returned.

I applaud the efforts of administration and security to implement

a system whereby approved students are given the responsibility to work at their own hours, which often extend past the hours of campus buildings. This shows efforts to help students in their academic pursuits and also to promote safety for these students.

However, I question the necessity and fairness of the key deposit.

Should students be forced to pay an extra \$25 in order to work to benefit professors and/or members of the student body or to complete their own work?

If work-study students are not "penalized" for working with the school, why are students in organizations such as union, WQFS, and school publications, as well as T.A.'s and department majors? Most students who are approved for keys, whether by professors or organizations, I would argue, demonstrate commitment and responsibility by putting in long hours which necessitate the use of keys.

We already pay a student activities fee of \$210. Should students be forced to pay an extra \$25 in order to work to benefit professors and/or members of the student body or to complete their own work?

I would suggest that, instead of requiring a deposit, students would be held responsible for costs of keys and replacing locks if they fail to return the key. If they fail to pay this debt, as with any other debt, they would simply be unable to graduate or register until their ac-

count had been cleared.

However, Nebel feels that "there is a bigger issue at hand than returning the keys—integrity of the lock system. This compromises the security of others in the building."

Though Nebel feels the \$25 would be a "sufficient deterrent" to forgetting or failing to turn keys in at the end of the year, my question is this: what is a more sufficient deterrent to a student than to threaten his or her graduation or ability to register next semester?

For those fairly responsible persons like myself, the \$25 dollars remains merely a cut into two weeks of grocery money or a power bill, now. Though everyone could use an extra \$25 anytime, are those who (1) have a deviant plan for the key or (2) simply forgetful going to remember their \$25 at the end of the semester, when many parents begin picking up the bill again over the summer?

Maybe, I, for one, will return my key at the end of the semester, just as I always return my room key before I leave. And this time, there will, hopefully, be \$25 waiting there for me. But the reason I have faithfully turned in room keys in the past is a fear that my account will not be clear for the next semester, or even worse, graduation.

I would propose that (1) instead of deposits, students only be responsible for fines if they fail to turn in keys, or (2) that, perhaps student groups talk to Senate about paying these deposits, though the students would be responsible for damages if a key was not turned in at the appropriate time. I do not pretend that these are the only solutions, but I feel this is an issue for which an alternative is called.

The Kountess Suggests...

Louisa Spaventa
Staff Writer

Crunt:

Each song a cold bucket of water dumped over your head—the bucket contains some icy eels like black strands of hair. They play with your hair: fanning it out like the lingering guitar chords. Force force force. You're glad this is a record and not a movie. It would be a bitter movie; obscene fondue of junkyard objects in a plasticated cheese lake. Side order of electric spam. Lyrically catered by the angst of ignored car parts. Kat from Babes in Toyland plays bass and lends some vocals. Tight and rough and way rowdy.

Over Valence from
Hair and Skin Trading
Company:

Trapped in a maze of underground catacombs, the songs are the haunting plight of a brave and steel-willed bird flying to a hopeful release. There's not much air or light down here. Shapes are ambiguous, movements are morose. Vocals lead you places on a thin rope; guitars are the walking stick, and rhythm is the pulse beating behind your purple-lit ears. The floor is sticky like the residue



Photo by Rob Davidson

Crunt

of band-aids but walking is an option—you can choose to float.

Seraphim 280Z from
Star Pimp:

Spongy scarlet baubles worn on the blazing ears of a fizzing space warrior. Guitar wrestles voice and they, pummeled by bass and drums, reconcile in devious agreement. The samplings say you have left the vicinity of your comfy touchable stereo. If you were the floor of a Merry-Go-Round with dirt smashed into part of your face by an unconscious crowd—at night you, as the floor, wrap yourself into a mechanical deity with breasts and role the rebellious carnival leftovers into a glistening, forked tongue—then you might empathize with the album. But even if you were not, you'd love this carefully saucy and precise-in-its-own-way ensemble.

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