

REPORTER

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REPORTER
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MUSIC TO MY EARS

When he was in his early 20s, German composer and pianist Ludwig van Beethoven began to gradually lose his hearing. Despite the obstacle, Beethoven continued to compose music. It's said that he sawed the legs off of his piano and laid its body directly on the floor so that the vibrations could aid in his creation. For some time, Beethoven even continued to perform publicly. That is, until he failed at playing his own "Concerto No. 5 (the Emperor)" in 1811.

Now, I don't know what I would do if I suddenly lost my hearing, and I can only imagine the challenges that the deaf and hard-of-hearing students here at RIT face. Some of the hardest workers I know are members of the NTID community, and I am frequently impressed by their dedication and capabilities. In fact, the first – and possibly most appropriate – example that comes to mind is Sean Forbes, an RIT and NTID alum who just recently signed with The Bass Brothers record label. (That's the label that discovered Eminem.)

When Forbes was a toddler, he developed a case of meningitis that was diagnosed too late. As a result, he lost his hearing, but that didn't stop him from pursuing his love for music. Both of Forbes' parents were musicians, and music has always been a major part of his life. At the age of five, Forbes received his first drum kit. By 12, he had moved on to the guitar and bass, which proved essential in helping him compose songs. Today, Forbes is a deaf rapper taking the world by storm. Although impressive and incredible, his musical talent probably isn't the most noteworthy thing about him.

In 2006, Forbes co-founded the Deaf Professional Arts Network (D-PAN), which is a non-profit organization that aims to make music and music culture more accessible to the deaf and hard-of-hearing community. In addition to providing scholarships for individuals pursuing studies in American Sign Language and deaf and hard-of-hearing students pursuing studies in the field of entertainment, visual arts and media arts, D-PAN also produces ASL-centric music videos.

This week's features section focuses on sound. We talk about how technology has changed the music industry (see "Low Fidelity: How the MP3 Age is Changing the Music Industry" on page 16) and highlight one of the School of Film and Animation's sound experts (see "From Rock to Rec: David Sluberski" on page 20). In all honesty, as I was sitting at my desk editing, I thought I had made a huge oversight by excluding a rather large and influential chunk of the RIT community. However, that may not necessarily be the case.

Sound is art, and art is about expression. That's something that everyone can participate in. It affects your senses and your emotion. Sound and, more specifically, music is truly unique in that respect. You can hear it, and you can feel it. It can be the art itself, a subtle component of the artwork (as in dance or film), or even facilitate the creation of art.

MKVillavicencio

Madeleine Villavicencio

EDITOR IN CHIEF

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OWNER OF SEGWAY, INC. DIES IN SEGWAY ACCIDENT

compiled by Christina Belisle

James "Jimi" Heselden, owner of Segway Incorporated, died September 26. The 62-year-old former miner was riding his personal Segway on his private property, when he apparently rode over a cliff. His body and the famous motorized scooter were found 30 feet below in the River Wharfe near Boston Spa, West Yorkshire, Britain. His death is not being considered suspicious. Heselden purchased the company just last year, but was only able to ride on his own property, as Segways are banned from roads and sidewalks in the U.K.

UNIVERSITY OF ROCHESTER SUFFERS CHEMICAL LEAK

Rochester firefighters responded to a chemical spill at the University of Rochester's (UR) power plant around 9:35 p.m. on September 27. A mixture of chlorine dioxide, a strong corrosive that is used as an anti-bacterial agent in circuitry, was being prepared when its tank began to overflow. Two firefighters and a university employee entered the building in an attempt to stop the chemical process and the overflowing tank. Water was pumped in to wash the spilled chemicals down floor drains in order to dilute the compound before it entered the water treatment plant in Charlotte.

Two university employees and a firefighter were

brought to local hospitals to be treated for hypertension and exertion, respectively. The building was turned over to the university once the chemical spill was contained. Neither UR students nor Strong Memorial Hospital employees were disrupted by the spill.

GOVERNMENT LOOKING TO "WIRETAP" THE INTERNET

Due to the increasing difficulty of tracing wanted criminals, the Obama administration is looking to create a way for social networking companies and voice over IP service providers to allow law enforcement agents to be able to "wiretap" communications. A similar law already exists for phone and broadband service providers; the 1994 Communications Assistance to Law Enforcement Act (CALEA) made it mandatory for these companies to provide a way for law enforcement to intercept communications. Under the CALEA, however, an agent must obtain a court order based on probable cause in order to access the communications.

Current communication technologies, based on peer-to-peer connections and real-time messaging, are not covered under the CALEA, thereby creating a gap that law enforcement agents cannot monitor. Federal agencies such as the FBI, the Justice Department and the National Security Council

support the legislation. The idea is still in the planning stages, with neither a draft nor clear timeline in existence.

SUICIDE AT UNIVERSITY OF TEXAS SPARKS FEARS OF A SCHOOL SHOOTING

September 28 sparked memories of the Virginia Tech and Columbine massacres as a masked man toting an AK-47 terrified the University of Texas campus. He made his way to the top floor of the Perry-Castañeda Library, where he opened fire and then shot and killed himself. No one else was harmed in the shooting.

The shooter was a 19-year-old named Colton Tooley. The second year math major fired six other shots around campus, aiming at the ground and sky, but never once took a shot at another person.

University of Texas was home to the first school shooting in United States history. On August 1, 1966, Charles Whitman climbed the clock tower and opened fire on those below, killing 16 and wounding approximately 36 others.

CRIME WATCH: SEPTEMBER

compiled by David Keith Gasser
illustration by Justyn Iannucci

MONDAY, SEPTEMBER 6

9 a.m. - 3 p.m. A student allegedly posted signs for free food at a campus office. The case was referred to the Office of Student Conduct.

FRIDAY, SEPTEMBER 10

10 p.m. A female student reported she was sexually assaulted by an acquaintance. The case was referred to the Office of Student Conduct.

FRIDAY, SEPTEMBER 17

1 a.m. Students stole a John Deere Gator utility vehicle. The vehicle was later recovered and the case was referred to the Office of Student Conduct.

6:19 p.m.

A resident was heating oil and a small flame was produced from the pan. The Henrietta Fire Department responded. There was no structural damage. The case is closed.

7:35 p.m.

A student had a fake ID card in his possession. The case was referred to the Office of Student Conduct.



Eight counts of petit larceny and one count of grand larceny this month.

HOW TO NOT PUT OUT A GREASE FIRE.



POOR PARKING LOT LIGHTING

Concern about late-night lighting in the parking lots was brought before Staff Council. Adel Henen, a representative for Facilities Management Services (FMS), has brought up the topic twice before. According to Becky Kiely, the vice chair, the lack of light has caused some FMS staff members, who come to work at 4:30 a.m., to worry about accidentally hitting students walking in the parking lots. The parking lot lights are not turned on at that hour, which makes it difficult to see anyone wearing dark clothing. Public Safety has been notified, but as of this time has not reported back to the council.

CAMPUS TRAFFIC LIGHT PROBLEMS

The traffic lights on John Street, which is located on the east side of campus, have been the cause for much concern. Committee members spoke about the difficulty faced when driving northeast on John Street and then making a left turn either at the intersection with Perkins Road or Jefferson Road. Members would like to see a turning arrow added to the lights. The lack of a turning signal at Jefferson Road can cause traffic to be backed up well down John Street, making it difficult to leave campus quickly. [R](#)

by Aracelis Guzman

PLANS TO SCRAP MEETING BROADCAST ON SG TV

SG discussed the possibility of discontinuing broadcasts of weekly meetings on SGTV. SG's services committee concluded that the eight to 12 hours of work that go into the filming, digitalizing, editing, broadcasting and archiving of the footage could be better spent on other projects. The videos serve no legislative or reference purpose for SG, as the meeting minutes are defined in the SG bylaws to be the primary source for any questions or archival references.

Ultimately, it was decided and agreed upon that at least one NSC member would be added to the selection committee. Following the committee's nominations, the NSC would get to meet the nominees and provide their own list of pros and cons for each candidate to guide the senate's appointment.

A

similar course of action will be taken with the graduate senator position. Nominees will meet with the Graduate Students Advisory Committee, which will provide a similar information sheet pertaining to the candidates. The general consensus was that these measures would mostly be transitory to allow the positions to be filled in a timely fashion. Further refinement of the process was suggested to take place at a later date, with the following year's elections and appointments in mind.

For those with a strong interest in the goings-on of SG, the meetings are open to the public and are held every Friday at 1 p.m. To view meeting locations, visit <http://rit.edu/sg/schedule/>. Podcasts and senate meeting minutes are also posted online at <http://rit.edu/sg/media/>. [R](#)

CHANGES TO SG ELECTION PROCESS SPARK DEBATE

Student Government (SG) experienced their first "heated debate" at their October 1 Senate meeting, as described by recently-appointed Vice President David Mullaney. In a process similar to the freshman senator election process, the NTID and graduate senator positions are now being chosen.

All candidates are subject to a review process by a special selections committee. That committee then chooses three nominees for each of the senatorial positions. The senate then votes on each group of nominees to determine the winner. Many SG officials believe that potential senators are unfairly represented by such a process, which doesn't support direct election by constituents. Due to these concerns, a number of changes are taking place this year.

The first of the changes would be to fill the freshman senator position this quarter, instead of the middle of winter quarter, as in past years. This would be beneficial in that it would allow the potential senator school-wide representation much earlier in the year.

The debate sparked upon the mention of the appointment of the NTID senator. If subjected to this same selection committee, it would mark a drastic change from past years, where it had been a general election-based position. Randal Jackson of the NTID Student Congress (NSC) brought up a few concerns from the NTID community. He expressed apprehension that, because the selection committee was made up of hearing students, they would be unable to fully understand and relate to Deaf culture

SPACEJUMP: A GRAD STUDENT-BUILT AMUSEMENT RIDE

Industrial design graduate student Ming Hsuan Chiang has recently completed work on an impressive thesis project entitled "Spacejump." Envisioning something that children and their parents can enjoy together, Chiang decided to create an amusement ride. What he created was a "giant, rotatable seesaw" which one or two people can use together, resulting in a "moon walk-like experience."

Prior to construction, Chiang conducted over a year of research. He visited several toy stores and also administered a questionnaire to find out people's perception of play. He discovered that "more than 85 percent of people said that they want to go out; they want to do outdoor activities while they are playing. It's more like an intrinsic desire." Chiang mentioned that an important read for him was "Children's Perceptions of Play Experiences and Play Preferences: A Qualitative Study" by Elissa Miller and Heather Kuhaneck.

In addition, Chiang conducted research trips to several destinations over this two-year journey, including Disney World in Florida, Cedar Point and the Center of Science and Industry (COSI) in Ohio, Legoland in Denmark, and Strong National Museum of Play right here in Rochester. The spark for his idea, however, came from a trip to his professor's home. There he observed kids on a trampoline, who were playing a game where they circled the perimeter and jumped, launching a child in the center upward. Through all of this, he learned that the current trend in the amusement industry is interaction, whether with a ride itself, or with another person.

At the completion of the research phase, Chiang was grateful to meet a man named Dean Shorey, a ride mechanic for Seabreeze Amusement Park in Irondequoit, N.Y. Together, Chiang and Shorey drafted several design changes, and gradually went from a one-tenth scale model to the half scale mockup that exists today. Over the summer, approximately 25 hours went into the fabrication and painting of the massive structure, which took place at a workshop on Seabreeze property. Shorey's time was donated and retired parts from the amusement park were used to help facilitate a green build at a bear minimum cost.

The structure, which stands at nine feet tall with a beam length of 18 feet, was born from Chiang's desire to create a fun way to strengthen the bond between parent and child. It relies on the use of a simple lever and pivot, counterweight, and seats.

The machine was built to allow for three

configurations. A child can sit on one side and use the leverage of a counterweight on the other end to help them jump. A parent and child can be positioned on opposite sides of the beam. This setup allows the parent to use their weight to keep the child airborne, or conversely allows the child to raise the parent. To facilitate contact between parent and child, Spacejump can also be manipulated so a parent can hold their child opposite a counterweight on the other end.

Because of its simplicity, boarding the ride only requires a quick balance of the system. While running, users are able leap as high as eight feet. Feedback from friends has given Chiang several ideas for

by Matt Herrington | photograph by Robert Shook

improvements. Should Spacejump be built to full scale, he plans to add safety harnesses and a longer beam.

Chiang also has plans to submit his project to this spring's Imagine RIT, where attendees would be able to experience Spacejump firsthand. Chiang has also stated that he'd like to design and build an amusement park called Dazzleland, comprised of rides following the same principle of simple fun. **R**

To learn more about Chiang's designs, visit <http://coroflot.com/mhchiang>.

REPORTER | 585-475-2214



RIT grad student Ming Hsuan Chiang stands in front of a photograph of "Spacejump," a ride that he designed and constructed with the help of engineers at Seabreeze Amusement Park. The ride mimics a low-gravity environment, allowing users to jump six to eight feet in the air.

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Program 5 • Sat. Oct. 9 • 1:45pm • Dryden Theatre



Riot Acts:
Flaunting Gender Variance in Music Performance



Program 7 • Sat. Oct. 9 • 3:45pm • Dryden Theatre



Leading Ladies



Program 13 • Sun. Oct. 10 • 1:45pm • Little Theatre



Lost in the Crowd



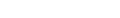
Program 14 • Sun. Oct. 10 • 1:45pm • Dryden Theatre



The Last Summer of La Boyita



Program 22 • Mon. Oct. 11 • 6:30pm • Ingle Auditorium



FIT*



Program 28 • Wed. Oct. 13 • 6:30pm • Ingle Auditorium



Two Spirits:*

Sexuality, Gender and the Murder of Fred Martinez



Program 41 • Sun. Oct. 17 • 1:00pm • Little Theatre



Safe Space (shorts program)

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RIT FORECAST

08 FRIDAY

We The Kings and J. Cole

Clark Gym. 8 p.m. We The Kings and J. Cole are coming to RIT. With We The King's pop-rock feel and J. Cole's famous rapping, this is one show you don't want to miss. Tickets are on sale now. Cost: \$16 for students, \$21 for faculty/staff and \$26 for the public.

09 SATURDAY

The Show-Off Show

Ingle Auditorium. 11 p.m. - 12 a.m. What happens when you mix stand-up comedy, the circus and a few friendly pranks? The Show-Off Show is what. With lots of audience interaction, this comedic show is sure to be a hit. Cost: Free.

10 SUNDAY

Jazz Night at lovin'cup

lovin'cup. 7 - 9 p.m. If last week's Eastman Chamber jazz left you wanting more, head down to Park Point this Sunday for a dinner with good food, friends and a little ambiance at lovin'cup's jazz night. Cost: Free.

compiled by Michelle Spoto

11 MONDAY

RIT/NTID Dance Company Auditions

Panara Theatre. 6:30 - 9:30 p.m. Anyone with dance or circus skills is encouraged to head over to the Panara Theatre to audition for the RIT/NTID Dance Company. Cost: Free.

12 TUESDAY

Language & Power: What Every Woman Needs to Know

Campus Center, Room 2610. 12 - 2 p.m. Develop your leadership skills with the Women's Career Leadership Certificate Program. For more information on the program, come to a kickoff lunch and book presentation. Make sure to secure your spot by sending a RSVP through Job Zone at <http://rit.edu/co-op/careers>. Cost: Free.

13 WEDNESDAY

The Hershey Company Employer Presentation

Campus Center, Room 1010. 5:30 - 7:30 p.m. Ever wonder what it would be like to work for a candy company? Well, here's your chance to find out. Join representatives from Hershey as they give a presentation on what they do, and how you can join their team. Cost: Free.

14 THURSDAY

CAB Thursday Night Cinema Presents: "Up"

Ingle Auditorium. 10 - 11:30 p.m. Kick off Brick City with this fun family film. "Up" chronicles the adventures of a young Boy Scout and a grumpy old man as they encounter talking dogs and the land in the sky. Cost: Free.

ROC FORECAST

08 FRIDAY

"A Chorus Line"

Rochester Auditorium Theatre, 885 East Main St. 7:30 p.m. Put simply, "A Chorus Line" is a Broadway show about a Broadway show in which seventeen dancers compete to be part of a new musical. As Broadway's longest-running production, the show is sure to be a hit. Cost: \$32.50 to \$64.50.

09 SATURDAY

Glam and Rock for Locks

Pumpkin Patch Photos, 34 Elton St. 4 - 8 p.m. If you have ten or more inches of hair you're willing to part with, consider donating them to Locks of Love. This charity collects donated hair and uses it to make wigs for cancer patients. Donators will receive a free haircut courtesy of Sara Lovell Hair and Makeup Salon. Cost: \$10 donation.

10 SUNDAY

Corbett's Glen Hike

Southern Ellison Park Lot, 1008 Penfield Road. 1 p.m. Get out and enjoy the fall weather with the Genesee Valley Hiking Club. This four-mile hike takes you from Ellison Park to Corbett's Glenn Nature Park. Cost: Putting down the controller for a few hours.

compiled by Michelle Spoto

11 MONDAY

History in the Making: Ceramic Traditions

Genesee Center for the Arts & Education, 713 Monroe Ave. 10 a.m. - 5 p.m. Come enjoy this beautiful exhibit featuring the ceramic work of 20 professional artists whose work is inspired by historical pottery. The exhibit runs until October 23. Cost: Free.

12 TUESDAY

Intro to Hooping

Agape Martial Arts, 43 Elton St. 10 - 10:45 a.m. What is hooping, you ask? It's part dance, part object manipulation; the hoop becomes your dance partner. Think refined hula-hooping for adults. Cost: Free trial class.

13 WEDNESDAY

"So You Think You Can Dance?"

Blue Cross Arena, 100 Exchange Blvd. 7:30 - 10 p.m. Watch as your favorite contestants from the hit show "So You Think You Can Dance?" perform several routines. Dancers will perform to a variety of music and dance styles, keeping things interesting. Cost: \$36.50 and up.

14 THURSDAY

Creative Writing Class

Barnes & Noble, 330 Greece Ridge Center Drive. 7 p.m. Get creative! Improve your creative writing skills with this weekly class, at no cost. Cost: Free. 

ImageOut is supported in part by these generous grantmakers, organizations, and businesses:



AT YOUR LEISURE 10.08.10

by Alex Rogala

QUOTE

"Humanity has advanced when it has advanced, not because it has been sober, responsible and cautious, but because it has been playful, rebellious and immature." – Tom Robbins

WORD OF THE WEEK

jejune - adj. lacking nutritive value; devoid of significance or interest.

Only in an alternate universe could a fire-juggling *Tyrannosaurus* be seen as **jejune**.

Definition taken from <http://merriam-webster.com>

WORD SCRAMBLE - FLAMMABLE STUFF

(one word each)

rlmueb
eolgaisn
cihlnerd
plnama
idsomu
earprp
hcolalo
smhctae
rlhacoac
stabteire
aqeqaq, amibos, mldqan, asiblifis, amilodog, gspipm, ztawatka, Aqeqaq, amibos, mldqan, asiblifis, amilodog, gspipm, ztawatka

OVERSEEN AND OVERHEARD

"I can't play Pokémon; it's not fucking realistic."

– Male student in SAU

"It looked really hairy, it was gross."

– Male student in Booth Hall

"My dog has cataracts."

– Female student outside Lowenthal Hall

Send your Overseen and Overheard entries with the phrase "Overseen and Overheard" in the subject line to leisure@reportermag.com. Or submit them via Twitter by directing submissions to [@reportermag](http://reportermag) with #OnO. Now accepting cell phone pics!



REPORTER RECOMMENDS

What the Fuck is My Social Media Strategy

Media strategy is pretty awesome; with the possible exception of literary analysis, no other form of writing allows you to write so much about so little. It's not unlike a peanut butter and jelly sandwich where the peanut butter is pretension and the verbosity is jelly. Yet, sometimes you find yourself trapped in life's metaphysical kitchen. It's 4 a.m., and although you're scraping the heck out of the bottom of that proverbial jar of Goober, nothing's coming out. Damn.

But before you head back to the drawing board, why not peruse the alternatives? WTFIMSMS is a site devoted to providing you with the highest quality mission statements and media strategies. With the click of a button, it automatically summons the perfect strategy for your site, which I would like to imagine is handpicked by a team of kittens and unicorns. It's quite the deal, and if you don't like your statement, simply hit the refresh button – voilà! Even better is the cost: **free**.

Find out what the fuck your social media strategy is at <http://whatthefuckismysocialmediastrategy.com>

[top left] Secret Transformers headquarters in Engineering Hall.
[left] Vignelli Center becomes an unwitting victim of HvZ.
[below] Bike parking fail.

STREAM OF FACTS

Now in its 16th year, the Emma Crawford Memorial Coffin Race is an annual **CONTEST** held in Manitou Springs, Colo. Contestants, arranged in teams of five, design and race a wheeled coffin.

In December 2007, a Greenpeace **CONTEST** to name a rescued whale went viral after voters chose "Mister Splashy Pants" as the winning **NAME**.

Partially due to its **NAME**, sales of **SPOTTED** dick – an English pudding made of beef fat and currants – have been declining over the past decade.

Female **SPOTTED** hyenas have pseudo-penis, which makes it easier for them to manage **POTENTIAL** mates.

ScientificMatch.com, a Boston-based dating site launched in late 2007, attempts to match **POTENTIAL** couples through DNA testing. Despite the idea's allure, a one-year **MEMBERSHIP** costs a hefty \$1,995.95.

British actor Hugh Laurie is the most recent celebrity recipient of the coveted Burger King Crown Card **MEMBERSHIP**. Laurie is one of only 12 celebrities to receive the card, which grants its owner an eternity of free Burger **KING** grub.

In 2001, a 16-year-old teen was arrested on charges of treason after throwing a strawberry tart at **KING** Gustav XVI, who was **SWEDISH**.

In 1996, a **SWEDISH** couple protested Sweden's naming restrictions by **ATTEMPTING** to name their child Brfxxccxmnpccclllmmmpxvclmnckssqlbb1116.

In March, a man was arrested after **ATTEMPTING** to shoot the corpse of former **RUSSIAN** leader Vladimir Lenin.

In 2007, **RUSSIAN** officials celebrated the launch of the new S-400 Triumph missile system by having an

Orthodox priest bless the missiles with holy **WATER**.

In 2006, Waldron, Ark. mayor Troy Anderson was discovered to have discounted several prostitutes' **WATER** bills in exchange for **SEX**.

Researchers have condensed why humans have **SEX** into 237 unique reasons, according to a 2007 study by the University of **TEXAS** at Austin.

A San Antonio, **TEXAS** high school garnered controversy in mid-2008 for a pilot program that used GPS anklets to **TRACK** frequently truant students.

The eleventh **TRACK** of synth-pop duo I Am The World Trade Center's debut album – released on July 17, 2001 – is titled "**SEPTEMBER**".

The name of the month **SEPTEMBER** is derived from the Latin "*septem*", which means seven. September was originally the seventh month in the Roman **CALENDAR**.

In 2008, the Church of Latter Day Saints began publishing "Men on a Mission," an annual pinup **CALENDAR** featuring topless **PHOTOS** of muscular Mormon missionaries.

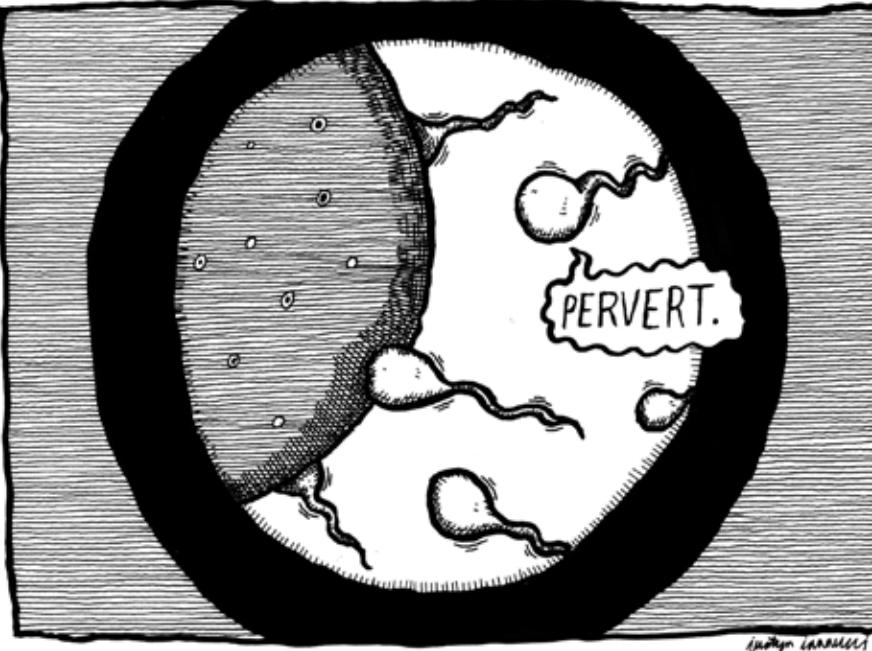
Efficient organization and management of **PHOTOS** is a problem for many computer users, according to **RESPONDENTS** of a 2006 survey conducted by the Corel Corporation.

In 2001, over 70,000 **RESPONDENTS** to the **AUSTRALIAN** census identified their religion as "Jedi Knight".

In 2006, **AUSTRALIAN** scientists discovered *Polyrhachis sokolova*, a species of ant that can live **UNDERWATER**.

UNDERWATER volcanic activity over 20 million years ago led to the formation of **ICELAND**. ☺

cartoon by Justyn Iannucci



SUDOKU

Difficulty Rating: Medium

1			8	9	4	5	3
3			9			7	8
		4			1	2	9
9	2	4					
7			8				
9	8		2				7
4		3	8				1
	3	4	9	6			8

Difficulty Rating: Medium

1			7	3		2	4
	4	1		2	3		
			8		9	6	
6			4		7		
7	3	9					
	1		6	4		2	
9	8		2	3		1	
2	6		4		3		

Difficulty Rating: Hard

	8	7	6				
5		4		2	1		
			8		7		
5	6	9					
2				9			
3	7	6	5		4	8	
				2			
	7		8			9	

REVIEWS

BILAL “AIRTIGHT’S REVENGE”



ALBUM | NEO-SOUL | 48 MINS

by Patrick Ogbeide



THE MURDERDOLLS “WOMEN AND CHILDREN LAST”



ALBUM | PUNK | 48 MINS

by Evan Williams



The internet has not been kind to Bilal. The neo-soul singer suffered a jarring blow to artistic pride when his second album, “Love for Sale,” leaked before the release date, causing Interscope Records to shelve it indefinitely. One would think that such tragedy would discourage an artist, but it only made Bilal strive to create better music. Finally, after four years out of the spotlight, Bilal returns with renewed vigor and a sound that boggles the mind and warms the soul.

On every track, Bilal sings as if he just arose from the ashes of his past problems and is ready to soar through the vast musical sky. Even with a song like “Restart,” where Bilal talks about making a failing relationship work, he sings with such energy that you can identify with his pain through the lyrics, “You know I lost my whole direction / but it’s you that I want.” Continuing the trend of love, Bilal begins to question what love truly is on the upbeat “All Matter.” Just as he has the listener pondering the age-old question, he provides a simple and effective answer: “Cool on the outside, hot in the middle.”

Bilal may be a soul singer, but the album’s production is genre-defying. Each track is a sonic symphony that displays a sense of controlled chaos, the kind accompanied with powerful lyrics and even stronger messages. A traditional neo-soul song such as “Flying,” which narrates the life of a drug dealer’s daughter, counteracts the franticness that echoes in a song like “Levels.” Despite the sharp differences, the synergy between both songs creates a smooth transition from a heavy point of the album to a lighter one.

With motivation from a shelved album and something to prove, Bilal has created a 48-minute-long hurricane that roars through your ears. The dynamic sound and personal feeling that embodies “Airtight’s Revenge” makes for a wonderful listen and high anticipation for the next time we see Bilal’s name.

“EASY A”



FILM | COMEDY | 92 MINS

by Josette Weinstein

We’ve all been there; we’ve all watched that little white lie, the one never meant as more than a few simple words, turn into a Slinky that only falls faster down the stairs as it gains momentum. After fabricating a story about a weekend rendezvous with a fictional college student, Olive Penderghast’s (Emma Stone) social status is instantly raised. That smart but invisible girl who movie viewers adore easily welcomes the popularity, which only seems to grow and grow until her attempts to help out a bullied homosexual friend send everything spiraling out of control.

With moments that bring you back to high school – as well as a nod to Nathaniel Hawthorne’s novel “The Scarlet Letter” – this movie has something members of any “clique” could relate to. Penderghast’s dialog is absolutely brilliant, with a mix of wit and insight that manages to transcend the plot. While the trailers portray her as oblivious, the slight jest hidden in her tone makes it obvious to the viewer that she is not only aware of the entire situation, but assumedly in control of her “plan.”

It was a shock to myself and to other viewers, but “Easy A” isn’t a romantic comedy where the beautiful, red-headed nobody gets the guy of her dreams and falls in love. This movie isn’t about ignoring what others think, but, rather, understanding what is and isn’t their business. Everyone lies, and director William Gluck isn’t trying to persuade you not to. It’s about keeping it real, and maybe learning how to keep that Slinky on the top step.

KAMELOT “POETRY FOR THE POISONED”



ALBUM | PROG. METAL | 49 MINS

by Amanda Imperial

A dark and morbid — but ear-catching — slice of sonic mastery can be found in the newest Kamelot release, “Poetry for the Poisoned.” This album, though a divergence from their usual style, is still completely and utterly mind-blowing. Upon first listen, this album will seem nothing like the Kamelot of albums past. Extremely dark and heavy, it may even put off longtime fans at first. However, listen to it again, and songs like “The Great Pandemonium” and “Hunter’s Season” immediately stand out, inviting the listener to sing and headbang with the metal beat.

The band was formed in Tampa, Fla. by guitarist Thomas Youngblood and former drummer Richard Warner back in 1991. Their music falls under a number of categories — progressive metal, symphonic metal and power metal — as they incorporate many of these stylistic elements into their sound. Most apparent in “Poetry for the Poisoned” is the use of operatic vocals, a key feature of the symphonic metal genre and a staple of almost all of Kamelot’s songs. Roy Khan, singer for Kamelot, and guest singer Simone Simons of Epica contrast each other vocally in many songs; Khan provides the deep undertones, while Simons adds her passionate operatic voice. In songs like “House on a Hill” and the four-part “Poetry for the Poisoned,” Khan and Simons come together to bring out the melancholy rhythm characteristic of Kamelot.

The album starts off with Khan’s eerie voice and a gradual crescendo as Youngblood’s guitar riff

flows from the speakers. A throwback to Kamelot’s progressive metal days, this song draws the listener in. Continue on through the album, and you will come across “Hunter’s Season,” another song reminiscent of Kamelot’s more acknowledged style. Much like the opener, this song starts with a fun guitar-drum groove and leads into Khan’s distinctive style of singing: bold in the verses, and eccentric in the choruses. Songs past this point, such as “Necropolis,” evoke the band’s more recent work with a darker, more metal element. This album ends powerfully with the “Poetry for the Poisoned” song cycle, finally drawing to a close with “Once Upon a Time.”

However, even an album as decidedly solid as “Poetry for the Poisoned” has its missteps. “Dear Editor,” representative of the “interludes” the band usually incorporates on each album, fails to blend into the album’s framework. Even after listening to the album multiple times, the songs “If Tomorrow Came,” “My Train of Thoughts” and “Seal of Woven Years” just wouldn’t stick. Although still musically excellent, the songs lacked memorability. This was a bit disappointing, considering the majority of this album was phenomenal.

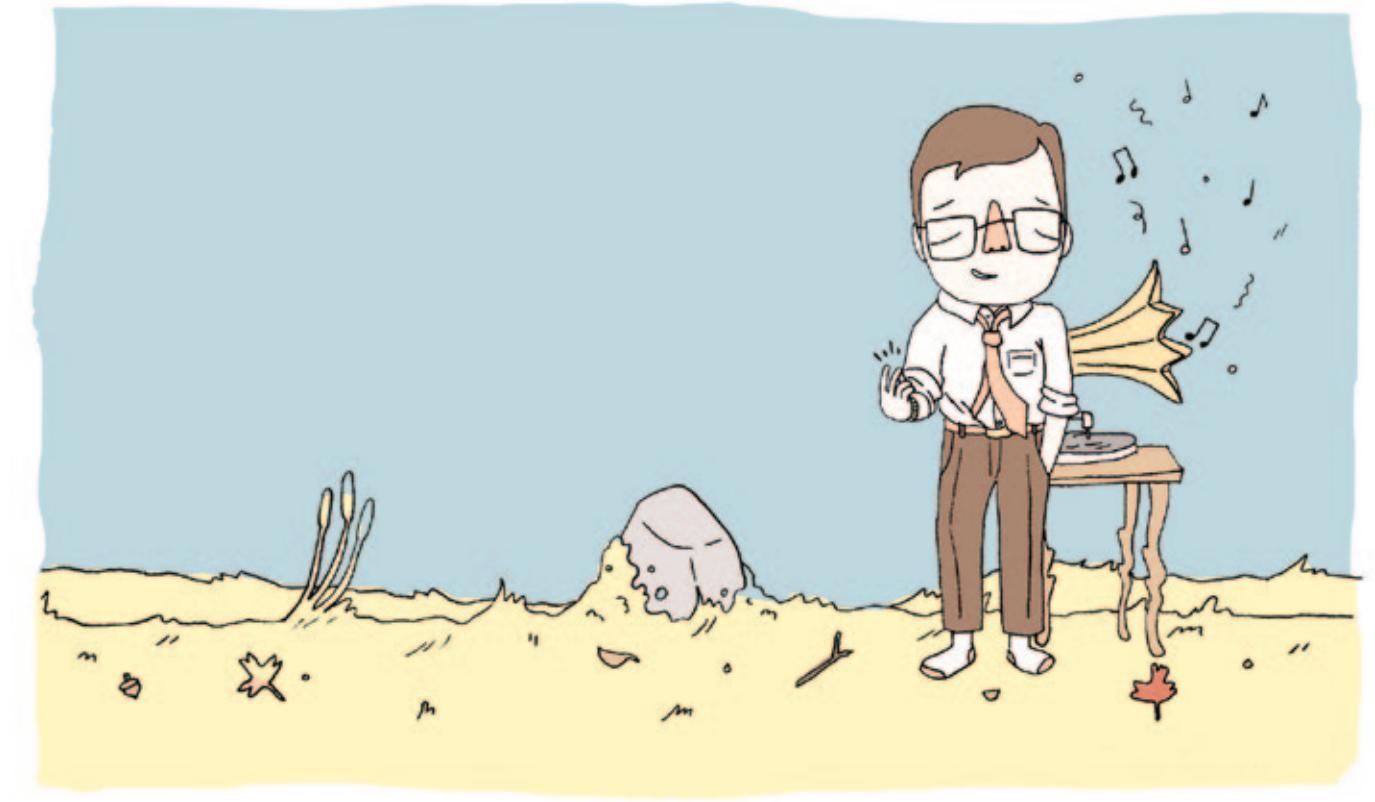
Since “Ghost Opera” was released in 2007, the metal community was not expecting another great release to come out so soon afterwards, especially not one that could possibly stand up to its predecessor. “Poetry for the Poisoned” brought a lot to the table that is metal, and only leaves fans wanting more. **R**

LOW Fidelity

HOW THE MP3 AGE IS CHANGING THE MUSIC INDUSTRY

by Alex Rogala | illustration by Griffin Moore

It all began with a quest for bargain furniture. One sunny day last June, my spendthrift journey led me to the door of a local Goodwill. Having failed at my stated goal, I decided to peruse the music section. Looking through the racks of battered polka records, trip-hop CDs and Vanilla Ice cassettes, a worn label caught my eye. In the corner of the tape rack hid a battered case, on which someone had scrawled in long, loopy cursive, "For Christopher – Love, Theresa." To my knowledge, most of the tunes contained therein were nearly as old as I, and – judging from the tape's present location – I felt the creeping suspicion Chris and Terry never quite found that fairytale ending. A prisoner to my own morbid curiosity, I slid the tape over to the cashier.



The extent the music industry has changed over the past several decades is astonishing. Music aficionados of yesteryear would devote countless hours to the creation of a perfectly-planned mixtape; time often spent babysitting the tape deck to avoid any unfortunate missteps. Contemporary mix fiends ditch the physical medium, simply dragging MP3s into a playlist. Had the same breakup happened today, Chris might have simply clicked delete, instantly purging his jilted lover's tunes.

The music industry is on the verge of a sea change, and the media has released a glut of articles on the subject – nearly all titled “The Death of Hi-Fi” – attempting to make sense of the evolving business.

Familiar with the old model, past generations feel lost. The physical medium – once a defining facet of music – is vanishing, relegating the former 12-by-18-inch splendor of an album cover to a 50-by-50-pixel square on an iPod screen. With compressed audio and cheap earbuds, sound quality is worse than ever – yet we love it. And those who still purchase physical copies, now a niche market, are returning to vinyl records.

Not all of these changes are for the worse, however. The ability to carry around an entire record collection

on a pocket-sized device is decidedly a perk, and the internet has granted new bands unprecedented access to fans, negating the need for a record label.

There's anarchy in the house of the RIAA, and nobody knows quite what's happening. The music industry, once all-powerful, is at the mercy of its former thralls. And this time, they just might skip that \$20 CD.

DIGITAL AGE

Traditionally, audio data was captured by a technique known as *analog recording*. With these recordings, sound is stored as waveforms. How this is achieved varies by format, whether the waveform is stored within the grooves of a record or on the surface of a cassette.

It's a common misconception that analog audio is inherently worse; although it often is, a particularly well-manufactured cassette is likely higher quality than those Limp Bizkit MP3s you nabbed off Napster in the seventh grade. Likewise, a \$1,000 turntable will likely blow the socks off your shelf system. In effect, there is a greater disparity between high-end and low-end equipment in the land of analog – a gap that digital audio would eventually narrow. Whereas

that cheap CD boom box may simply sound muddy, a budget turntable could be expected to deliver distorted sound and could potentially damage those hard-earned records.

The first step towards *digital audio* began in 1937, with the invention of Pulse Code Modulation (PCM) by Alec Reeves. A method of digitally reproducing analog signals, PCM approximates a sound waveform by using small “steps” known as *samples*, in a process known as *quantization*. Whereas the analog waveform itself appears as a smooth curve, the PCM translation looks almost like a set of stairs. As a general rule of thumb, the more samples, the higher the resolution, or sound quality. Originally designed to improve the quality of long-distance phone calls, its then-prohibitive cost restricted further development of the concept.

The effort to bring digital audio to the home consumer began in earnest during the late 1970s.

Since the analog tape used to record audio was unsuitable for these new digital recordings, engineers recorded the audio as “fake video” on U-matic tapes, a then-common videocassette format used for professional broadcasting.

In 1979, the first digitally-recorded albums were released to the public. At this time, records were still

the predominant format for prerecorded music sales. The industry, however, wanted a commercially viable digital format to market these new developments.

Fortunately, such a medium was in the works. A joint partnership between Sony and Philips led to the creation of the *compact disc* (CD), first demonstrated at a 1979 press conference. By late 1982, the first commercial CDs were rolling off the presses and into stores.

CODEC RUMBLE

Then, during the late 1980s, came the breakthrough that would once again rumble the music world. Karlheinz Brandenburg and a team of researchers at the Fraunhofer Society began work on a format that would become known as the MPEG Audio Layer III, perhaps more commonly known by its nickname, MP3.

There are two types of *codecs* – or methods – used for storing digital music: lossy and lossless. Lossy codecs (MP3, M4A and WMA) attempt to minimize file size while maintaining high resolution by employing a technique known as *perceptual coding*, where an algorithm removes certain sound information outside the range of human hearing, typically the highest and lowest frequencies. How much information is retained is determined by the bitrate of the file, usually expressed in kilobits per second (kbps). Thus, a 256 kbps file is higher quality than a 128 kbps file, although how much depends on which specific codec is used.

Due to this balance of quality and file size, lossy codecs – especially MP3s – are ubiquitous when storing audio data digitally.

Lossless codecs, on the other hand, strive to preserve audio content with no loss in sound quality. CD audio is perhaps the most common lossless format, but there is a variety of other lossless codecs, such as FLAC, WAV and Apple Lossless. Despite the increased sound quality, lack of compatibility and massive file sizes have discouraged the use of many of these codecs.

TURN IT DOWN

The invention of the CD afforded musicians and engineers an unparalleled flexibility over *mastering*, the process whereby a recording is equalized to sound its best for a specific medium. During mastering, one of the many adjustments made is volume. Whereas records mastered too loudly would



be rendered unplayable, CDs allowed engineers a wider range of choices when it came to volume level.

Unfortunately, this flexibility ultimately led to a phenomenon that has since become known as the Loudness War. Although examples dating as far back as Guns and Roses's 1987 debut "Appetite for Destruction" can be found, the volume level of recorded music has been steadily rising since approximately 1994. Songs mastered louder are generally more noticeable on both playlists and radio broadcasts. Though we initially perceive this loudness as better, this increased volume introduces a host of problems.

Unlike vinyl records and cassettes, CDs have a finite limit on maximum volume, measured in

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ALTHOUGH EXAMPLES DATING AS FAR BACK AS GUNS AND ROSES'S 1987 DEBUT “APPETITE FOR DESTRUCTION” CAN BE FOUND, THE VOLUME LEVEL OF RECORDED MUSIC HAS BEEN STEADILY RISING SINCE APPROXIMATELY 1994.
”

decibels relative to full scale (dBFS). Unlike other methods of measurements, 0 dBFS represents the absolute maximum volume on a CD, and measurements of volume are all below zero. As the volume of music typically fluctuates, the high and low volume levels on a recording are respectively referred to as the *peak* and *floor*. When mastering, engineers gradually begin trying to match this peak closer to 0 dBFS, which sometimes leads to clipping and distortion.

There is still a point where the audio cannot be amplified any further. To solve this problem, engineers have recently begun to use a technique known as *brickwalling*. By applying extremely high amounts of dynamic compression, a song's peak and floor can be leveled out so that the volume is consistent. Through the use of this compressed version, nearly the entire song can be leveled out to just under 0 dBFS.

iPod culture has only served to increase this trend. When listening on an MP3 player through earbuds, these compressed files will be easier to hear, especially in loud situations. And the terrifying part is we can't get enough of it. According to a yearly informal study conducted by Stanford Professor Jonathan Berger, students not only preferred the compressed version of audio over the original, but the margin by which they do has increased over his six years performing the study.

Sony's early marketing campaigns for the compact disc used the slogan "Perfect Sound Forever" to promote the format's longevity. As evidenced by several other articles on the subject, this situational irony has not gone overlooked. But hindsight is 20/20, and we've got a long way to go before we can judge how far we've come. □

This battle for loudness garnered mainstream attention in September 2008 with the release of Metallica's "Death Magnetic." Though the album was lauded as a return to form for the legendary act, the album's production was universally panned, to the point where fans found it unlistenable. These fans were further angered upon the song's release on "Guitar Hero"; here, where game dynamics require the individual instrumental parts stay separate, the sound was remarkably better.

Fortunately, this backlash hasn't gone unanswered. Over the past two years, many record labels – most notably Columbia Jazz – have begun reissuing "deluxe" editions of albums, many of which exhibit a better dynamic range.

BLACK GOLD

One unexpected side effect of the digital audio boom has been the recent vinyl resurgence. Since 2006, record sales have skyrocketed, with nearly 3 million records sold in the U.S. last year alone. Although this represents less than 1 percent of the total music market, these sales are still significant.

Eventually, companies began catering to this new generation of vinyl lovers, as record labels – both major and minor – scrambled to find pressing plants.

Vinyl proponents often cite the vinyl sound as being "warmer." Depending on circumstances, this warmth could be attributed to any of a dozen different causes, although it's most likely mastering. As mentioned above, mastering restrictions on vinyl are more stringent; brickwalled and loud masters simply would not play.

THE ROAD AHEAD

Digital downloads are growing. They made up nearly 30 percent of recorded music sales in 2009 and are likely to soon replace the CD. Many vinyl copies of albums now include digital download codes, as well, allowing fans some flexibility with where they enjoy their tunes. Several sites, such as HDtracks, are beginning to sell audiophile-quality lossless downloads. Although the current selection is relatively limited, there are plans to expand available content.

Sony's early marketing campaigns for the compact disc used the slogan "Perfect Sound Forever" to promote the format's longevity. As evidenced by several other articles on the subject, this situational irony has not gone overlooked. But hindsight is 20/20, and we've got a long way to go before we can judge how far we've come. □



CARING FOR YOUR RECORDS

The listening experience provided by vinyl records is one of the most unique available, and this is perhaps evidenced by the recent vinyl resurgence. However, vinyl is an extremely fickle medium; unless it is properly maintained, you might not be getting the most out of your turntable.

Beware of Dust

Dust is the mortal enemy of any serious record collector. As vinyl naturally holds a static charge, it will attract plenty of dust and debris. Keep records in the sleeve when not in use, and consider purchasing a record cleaning brush.

Protect Against Warpage

Though maybe not as pliable as putty, vinyl is an extremely malleable compound and has a tendency to warp. As this can affect sound quality, be sure to store records either stacked flat or sideways. Records stored at an angle are likely to warp.

Check Your Stylus

Turntables reproduce sound by means of a minuscule diamond stylus that runs through the grooves cut in a record. If this needle becomes worn or chipped, sound reproduction will suffer and, even more importantly, you may damage your records. Depending on price, stylus can run anywhere from \$20 to well over a thousand, though you're probably better sticking on the lower end of that range for now. There are two types of stylus: DJ and Hi-Fi; DJ stylus are generally intended for heavier use, sacrificing sound quality for durability, whereas Hi-Fi stylus are designed to detect every minute detail in the mix. Different turntables have different mount types. Check your player's instruction manual before buying.

Adjust Your Tracking

Perhaps your stylus is skipping? Music sounds distorted? Try adjusting the tracking force. Tracking is a measure of the force with which the stylus presses down on the groove. Although many older models have hard set tracking, most recent turntables allow you to manually adjust it. Just look for a small weight towards the back of the tonearm. Generally, your stylus will come with a recommended tracking weight.



FROM ROCK TO REC: DAVID SLUBERSKI

“an army of maggots eating flesh.”

by Madeleine Villavicencio | photographs by Robert Bredvad

The expression on my face is priceless, and my mouth could catch flies. I scrunch my eyebrows and swallow slowly, thinking about the next appropriate thing to say, but I’m rendered speechless. There’s a twinkle in his eye and his lips curl into a grin. We both laugh.

David Sluberski has been teaching in the Sound Department of the School of Film and Animation in the College of Imaging Arts and Sciences for 12 years. With 25 years of industry experience under his belt, Sluberski takes sound appreciation to a whole new level. He isn’t an audiophile, and he is quick to clarify: He’s a sound engineer. He’ll also be the first to admit that he “hears things differently than others.”

Imagine taping a documentary interview in a Long Island field. Nearby, dozens of sheep are feeding on the crisp grass. The rustling, pulling and chomping fills the space between your subject’s words. What do you hear? Potential. “Take 50 sheep eating grass, add a little manipulation, and you have an army of maggots eating flesh,” stated Sluberski. That’s how he deals with sound.

Sluberski’s approach is unconventional, but it forces his students to think out of the box. When your professor walks into the room and says, “Okay, folks. We’ve got two hours. Let’s make the sound of a four-foot zit exploding,” creativity is the only option, and exploration is the only process. This is a concept that Sluberski has nailed down with practice.

making money in Buffalo. Limited opportunities in the genre found Sluberski trading in his brass aerophone for the electric bass, which he remembers fondly. “I bought my first bass guitar off of a buddy for 15 bucks. No name. Just 15 bucks,” recalled Sluberski before quickly pointing out that the same friend had just contacted him via Facebook about an upcoming high school reunion.

That 15-dollar purchase not only served as a significant road marker on his fated path, but it was also his golden ticket. Sluberski eventually enrolled at SUNY Fredonia where he combined courses from the recording and broadcasting programs to create his self-designed major: “audio for media.” To pay for his education, Sluberski, along with his two younger siblings, formed a band that specialized in wedding music.

Although his younger brother decided to pursue greener pastures and the wedding band played their final gig on Valentine’s Day of 1981, Sluberski’s days as a performer were far from over. Joining forces with his roommate and a few mutual friends, Sluberski tried his hand at the country music scene. Six months and a few lineup changes later, he found

was a regular nightly occurrence. “That was the draw, to go see a live band,” explained Sluberski. “Then, the DWI and MTV killed the rock band.”

Sluberski reasoned that the creation of drinking while intoxicated laws started roadblocks in the bar scene. “The bar owners couldn’t make money because everyone was getting arrested for the DWI,” he asserted. Instead, patrons started flocking to clubs that had installed TVs and projectors that aired MTV. In Sluberski’s words, “The live music scene completely changed. The drinking age changed. Everything changed.”

That same year – 1984 – Sluberski’s life changed. He got a gig working as an audio engineer for WXXI in Rochester, and found himself giving up his rock ‘n’ roll lifestyle. After only three days on the job, he was covering Ronald Reagan. This would be merely the first of the hundreds of politicians, musicians and celebrities that he would have the opportunity to work with and record.

In his time at WXXI, Sluberski recorded and produced over 1,500 recordings for television and radio – hundreds of which were aired on NPR and PBS affiliated sessions. He received the George Foster Peabody Award – which he describes as “the Pulitzer Prize for Broadcasting” – for his work on the one-hour radio essay, “Fascinating Rhythm.” Sluberski also won a number of Telly awards, Gabriel awards and a New York State Emmy. And by the end of it, it seemed as if broadcasting could offer nothing more for this senior audio technologist.

“In 2009, it looked like I had done everything in broadcasting. Broadcasting was changing quite a bit, and I was offered the opportunity to go full-time at RIT and help this program,” said Sluberski. He accepted the position, keeping two goals in mind. First, to encourage his students to be as creative as they can be while maintaining technical proficiency; and second, to help RIT become well known in the film and animation world.

“This is a new direction and much more fun. I love being an educator and it’s different everyday that I come here.” **R**

OKAY FOLKS. WE GOT TWO HOURS. LET’S MAKE THE SOUND OF A FOUR-FOOT ZIT EXPLODING.

“My mom got us [Sluberski and his two siblings] a little tape recorder to play with when we were kids,” Sluberski recalled. “We would take apart TV sets, grab speakers and wires, and try to make little sound systems. We’d record our voices, record sounds, and just manipulate them and have a blast.” That was the beginning of Sluberski’s passion for sound, but what really sealed the deal was music.

While your prepubescent years may have involved spending time watching television and playing video games, a young Sluberski was mastering the trumpet. By 13, he was playing in polka bands and

himself in a good ol’ southern rock band. Before he knew it, graduation had come and gone, and Sluberski had an open road in front of him. He paid his final tuition bill in cash – a whopping \$550 – before taking off to live *the dream*. “We had a road truck and three roadies, and we played four or five nights a week for about two years to pay the bills,” Sluberski said.

It was the early ‘80s, and Michael Jackson and David Bowie had taken over the airwaves. “Star Wars Episode VI: Return of the Jedi” had just brought the original trilogy to a close. Live music in a smoky bar



(left to right) Carlie Grace and Cory Mee laugh after being dragged through the mud at Mud Tug.

MUD TUG XV

photographs by Chris Langer



Members of Phi Delta Theta celebrate after winning a round at Mud Tug



Alpha Sigma Theta sisters slide across the mud at the 2010 Mud Tug hosted by Phi Kappa Psi and Zeta Tau Alpha.



RUGBY RISES FROM THE ASHES

by Evan Williams | illustration by Erika Bjork

Few instances in the history of RIT athletics have left behind a stain like that of the infamous rugby hazing incident of 2007. The episode hospitalized several members of the RIT Roaches Rugby Football Clubs with alcohol poisoning and resulted in both the men's and women's clubs being suspended from RIT for three to five years.

Now, a fresh squad of young rugby enthusiasts have brought the game back to campus. On September 17, the RIT Rugby Club was reinstated and granted permission to hold practice and host competitions. Led by President Joel Witwer, a fourth year imaging science major, this brand new incarnation of the team aims to rebrand the sport's image here and generate a positive presence at RIT.

When Witwer arrived for his first year in the fall of 2007, the wounds left by the suspended club were still fresh. Witwer had played rugby during secondary school in his prior home of Bray, Ireland before attending high school in Pennsylvania, where rugby was non-existent. The same went for that first year at RIT. While studying abroad in New Zealand during his second year, where rugby borders on being a religion, his passion for the game was rekindled and he joined a local Rochester team, the Aardvarks. Hearing that the RIT club would be allowed to apply to be reinstated in 2010 encouraged him to help with the reassembly of the club.

As word of mouth made its way through the proverbial grapevine, around 40 interested players assembled and their case was made to the Competitive Sport Club Federation in the spring of 2010. The committee approved, and from that point on, they were permitted to assemble and run the club however they saw fit. The only stipulation: they couldn't call themselves the Roaches. To show solidarity with all of the other sports clubs and teams on campus, the team went with the most obvious choice for a new mascot: the tiger.

The goal of the club is to clean up the image of rugby and rugby players at a school whose last taste of the sport was a bitter one. Witwer has often heard the phrase, "They're a drinking team with a rugby problem," and makes no bones about the need to distance the new team from that attitude. "We just want to be a rugby team. We want to be a team that is a team because we love to play rugby," said Witwer.

The love of the game is the main motivation for those involved, and bringing the sport back into the public eye is one of their major focuses. "It's a great spectator sport," said club treasurer and fourth year imaging science major Rob Harrigan, who was proudly sporting his brand new RIT Rugby sweatshirt. "It's a very fluid game," Witwer said, who described the sport as "controlled but brutal." Witwer went on to say that rugby is "only dangerous when played wrong," and both he and Harrigan want to pass their knowledge of the sport on to the new members.

Interestingly enough, half of the new team has never played the game before. The squad has pulled members with all levels of knowledge of the game, from those who have played previously on school and club teams to those who have never even seen the game played. They also boast a good number of former football players, including Harrigan, as well as athletes of all shapes and sizes. The less formidable need not worry, however: "If you play rugby properly, size is only an intimidation factor," Witwer stated.

In the club's two-week-long run, they've established a squad of 25 to 30 regulars, with the more experienced members helping out the newer ones. Witwer said that those new to the sport make up for their lack of technique with sheer enthusiasm, which serves them well as their knowledge of the game develops. The team's coach, local rugby player John Vakiener, aids in this development as they begin moving towards the first of several planned on-campus scrimmages against St. John Fisher and the University of Rochester, as well as local club teams, the Rochester Aardvarks and the Rochester Colonials. The first game is proposed for October 16, the Saturday of Brick City Weekend, against St. John Fisher on the practice field behind Ellingson Hall.

The team is in the process of becoming associate members of the New York State Rugby Conference (NYSRC), and will apply for full membership for the 2011 to 2012 year. By this point, the team will no longer be in the hands of two of its founders, Witwer and Harrigan. The two will graduate in the spring, but have the utmost confidence in the future of the club. When discussing how the team will fare in the NYSRC in the coming years and whether they'll make it to Division I, Witwer jokingly stated, "They better make a D1 team. I'm putting my name on RIT Rugby."

Through the commitment, passion and determination you'd expect from players of such an intense sport, the members of the new RIT Tigers Rugby Club have been the catalyst for something that has the potential to redefine their history on campus. They've given themselves a chance to create their own legacy and, from the looks of things, they're well on their way. As Witwer put it, "At RIT, we're all tigers. We're investing back in the school, and hopefully the student population will invest back in us."

"We just want to be a rugby team. We want to be a team that is a team because we love to play rugby."

TICKED-OFF TRANNIES WITH KNIVES

"Two giant switchblades up!"
- Village Voice

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MEN'S HOCKEY VS. WILFRID LAURIER

by Justin Claire | photograph by Josh Kuckens

Anxiety – that may be the best word to sum up many fans' emotions before the game began. After the legendary 2009 to 2010 season that RIT Men's Hockey gave them, it was all too easy to imagine supporters' massive expectations being let down. After all, the Tigers lost many of their all-star players, and few fans knew just how RIT would perform with a lot of fresh faces out on the ice.

It seems, however, that the Tigers' faithful can stop their worrying. Delivering a solid 3-1 win over the Wilfrid Laurier Golden Hawks, RIT proved that they still bring serious hockey skills to the rink. Although the team will need a bit more polish if they're going to repeat their Frozen Four appearance, RIT once again has the foundations of a championship bid on their hands.

It began with a hard-fought first period, a scoreless affair that saw the puck spending most of its time on Wilfrid Laurier's side of the ice. The Laurier goalie, Ryan Daniels, performed well in the net, stopping all 13 shots that came at him, even handling two RIT power plays. The Tigers' goalie, fourth year international business major Jan Ropponen, also came up with a handful of stunning saves that kept the scoreboard tied at zero. Despite the daunting size of the shoes Jared DeMichiel left him to fill, Ropponen came out and showed RIT fans that he knew his way around the net.

It must be said that the Tigers might not have shown the same finesse and skill that brought them such success in last year's postseason. Passes went past sticks, pucks slid around sprawling players, and the Golden Hawks darted in to fill gaps that should have been held by Tiger players. But it's unfair to say that this year's team isn't up to the same bar as last year's; it was, after all, their first game of the season and an exhibition game. It's reasonable to expect some rough patches, which will no doubt be ironed out in the hours of drills and practicing that will surely follow.

Despite these bumps along the way, RIT delivered a score to the elated fans only six minutes into the second period. Third year biomedical sciences major Chris Haltigin drove in a shot for the Tigers, the first power play of the period, ruining any hope the Hawks might have had for a shutout. However, Tiger fans had to cut the celebrations short when Wilfrid Laurier's Benjamin Skinner found his way past Ropponen and tied the game at one only 36 seconds later.

After 30 minutes in the net and 15 saves, Ropponen skated off to be replaced by another RIT goalie, Josh

Watson, a first year business major. Ropponen was later named the third star of the game for his admirable performance in goal.

Deep into the second period, after one fruitless power play by Wilfrid Laurier, Jeff Smith, a second year biomedical sciences major, broke away with the puck and, with the Tigers shorthanded, went solo against the Golden Hawks' goalie to rifle it in. It took the wind out of Laurier's second power play of the period, to say the least, as well as handed the lead back to RIT. The Tigers ran out the rest of the penalty and, despite a power play to end the period, could not find their way to a third score.

The third period was defined by a shorthanded Wilfrid Laurier team. For 14 out of 20 minutes, at least one Hawk was seated in the sin bin. RIT took advantage of that fact, shutting down the Hawk's offense and testing the defense time and again.

Daniels continued to perform in the team's goal, but he couldn't keep the Tigers out forever – 11 minutes in, seconds after RIT pulled their goalie to add an attacker, Adam Hartley, a second year business major, nailed a third goal on the board. With less than 10 minutes left to play, it seemed to put a Hawks comeback out of reach. In fact, Wilfrid Laurier managed to put only one more shot on the goal, which was saved by Watson without much drama.

As the clock ran out, the Tigers came away with their first of what will surely be many victories. Despite the nature of the game – delayed by a late-arriving opposing team and an exhibition match to boot – RIT fans filled the Frank Ritter Ice Arena and made their voices heard. If you haven't bought your jersey yet, buy it now – smart money is on this season being another one for the history books. R



Bryan Potts, a second year criminal justice student, skates down the ice at the start of the exhibition game versus Wilfrid Laurier.

WORD ON THE STREET

by Robert Bredvad

1. JASON GREEN

GAME DESIGN AND DEVELOPMENT
THIRD YEAR

"I want to program for Bioware on The Old Republic. I love Bioware, 'Star Wars' and programming."



1



2

2. KYLE GORLICK

INFORMATION TECHNOLOGY
FOURTH YEAR

"Whatever it is, my dream job would involve helping people in some way. Maybe teaching combined with research."



3



4

3. MEAGAN SWACK

MECHANICAL ENGINEERING TECHNOLOGY
FOURTH YEAR

"My dream job would be working in alternative energies, maybe wind or solar. It's going somewhere!"

4. RICHARD LEYLAND

MECHANICAL ENGINEERING TECHNOLOGY
FOURTH YEAR

"I'd love to be a Zamboni driver. I've been going to hockey games since I was two, I think it'd be interesting. If not Zamboni driver, then race car driver."

What is your dream job?



5



6



7



8

5. STUART HORSTMAN

PACKAGING SCIENCE
SECOND YEAR

"I want to design packages for Fisher Price. I could play with toys all the time!"

6. LAUREN SCHILLER

PACKAGING SCIENCE
SECOND YEAR

"I think I'd like to be a biologist. I'd love to study organisms."

7. ANNA TITUS

ACCOUNTING
FOURTH YEAR

"I want to be a partner at a CPA firm. That's the track I'm on and it's as high as you can get."

ERIC FRYE

ACCOUNTING
FOURTH YEAR

"Dream job would be CFO at Goldman Sachs. I'd make more money than I knew what to do with."

8. ROSS PHILLIPS

INFORMATION SECURITY AND
NETWORK FORENSICS
FOURTH YEAR

"I want to work for the NSA ... mainly to limit America's freedoms while expanding my own."

ATTENTION ALL CLUBS!

CLUB RESOURCE CENTER EXTENDED HOURS!

monday~thursday » 10:00 a.m. - 7:00 p.m.
friday » 10:00 a.m. - 4:30 p.m.

- » Access mail folders
- » Check club balance
- » Sign out cash boxes
- » Pick up important forms
- » Return receipts, credit cards, and cash deposits
- » Hold small group meetings
- » Submit requests such as EAFs and HUB forms

the
CLUB RESOURCE CENTER
is located in the Campus Center
ROOM 1610

RINGS

compiled by Amanda Szczepanski and Moe Sedlak

All calls subject to editing and truncation. Not all calls will be run. REPORTER reserves the right to publish all calls in any format.

SUNDAY, 1:50 P.M.

I THINK SOMEONE SHOULD
LET THOSE "QUIDDITCH"
PLAYERS KNOW THAT THEIR
BROOMS AREN'T WORKING!

(from text)

585.672.4840

WEDNESDAY, 10:51 P.M.

Yesterday in Gracie's I walked up behind one of the couches to see a chick gettin' it. Like, his hands, in her pants, in Gracie's. I worded that wrong: I didn't walk up to see it. I walked up and that's what I saw.
(from text)

THURSDAY, 1:55 P.M.

How mean is it of me to want to trip every single kid that runs to class?! Watch out, nerds!

(from text)

TUESDAY, 12:09 P.M.

WHY THE [BOJANGLES] ARE ALL THE
HOLE PUNCHES IN THE LIBRARY
MISSING THE LAST PUNCH? I DO NOT
NEED A TWO-HOLE PUNCH. I HAVE A
GODDAMN THREE-RING BINDER!

(from text)

WEDNESDAY, 9:45 P.M.

*I don't want to live on this
planet anymore...
Mr. T sells kitchenware now.*

(from text)

SATURDAY, 12:11 A.M.

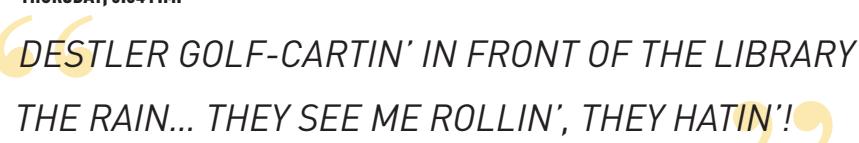
RITCHIE THE TIGER JUST HAD
PUPPIES! OMG!

(from voicemail)

MONDAY, 9:40 P.M.

I SEE THE AD IN THE WOMEN'S CENTER
OPEN HOUSE IN REPORTER SAYING
"REFRESHMENTS PROVIDED". SO THEY
WILL HAVE SANDWICHES THIS TIME?
(from text)

THURSDAY, 6:04 P.M.

 DESTLER GOLF-CARTIN' IN FRONT OF THE LIBRARY IN
THE RAIN... THEY SEE ME ROLLIN', THEY HATIN'! 

(from text)

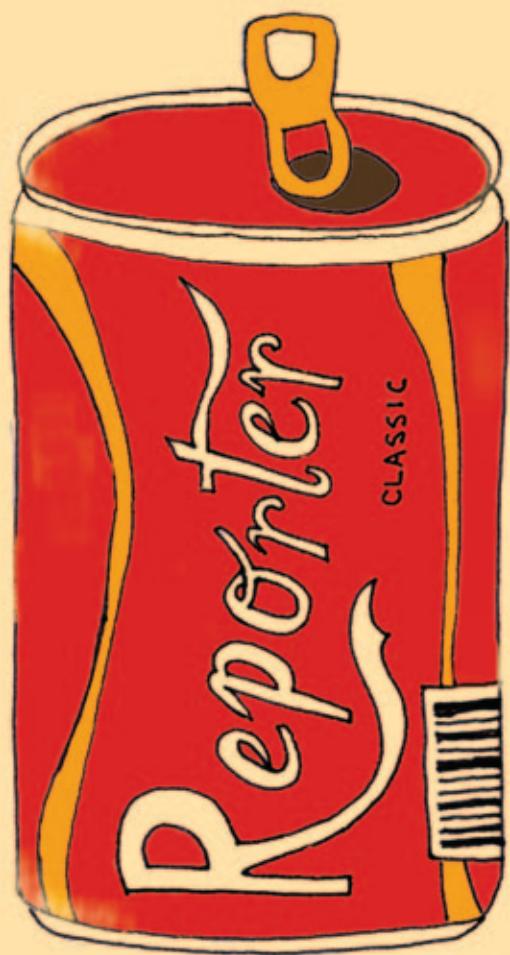
SATURDAY, 8:31 P.M.

Rings, I like how RIT
clearly states that
unicycles are not allowed
inside buildings. Only here
is that useful info.
(from text)

THURSDAY, 1:46 P.M.

THE OTHER DAY I SMOKED A BLUNT IN MY BATHROOM WITH
SEVEN PEOPLE AND MY WOODY DOLL. THAT'S WHAT IT WOULD
REALLY BE LIKE IF ANDY BROUGHT HIS TOYS TO COLLEGE.

(from text)



Delicious.