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FORGETTING DIGITAL

If you look in my desk drawer, you will find a mess of concert tickets, movie tickets, broken bits of jewelry, playing cards and even the occasional laser tag score sheet; and if you look on my bedside table, you will find an ever-growing collection of glassware comprised of shot glasses, wine glasses, mugs and champagne flutes. Call me an overly sentimental hoarder, but I'm a firm believer in souvenirs. I like things that I can physically hold in my hand, interact with, taste, smell. Sometimes photographs and digital receipts just aren't enough.

I like the smell of a new book and writing all over magazines and newspapers in black Sharpie. I like looking at CD art and flipping through actual photo albums. I understand that it's not the cheapest or most space-effective choice, but there are certain things that don't transfer over to a purely digital realm.

Technology is part of the RIT culture, and sometimes, it's really easy to take those other things for granted. I don't know about you, but I spend at least 60 percent of my day on the computer. Between the hours of 5 a.m. and 12 a.m., my cell phone goes off roughly 270 times, and that's no exaggeration. It has become such a problem that my sister and my cousins have attempted to wrench my gadgets out of my hands during family gatherings and vacations. They continually challenge me to go a day without my computer or my phone. I can tell you right now. I would fail.

Sure, at the moment, that isn't a challenge I can face; but one day, I'd like to unplug myself from the world and just enjoy it. Maybe during the holidays.

Madeleine Villavicencio

EDITOR IN CHIEF

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cover photograph by Chris Langer

You're invited to Stock The Shelves of RIT's new Community Reading Room

Located on the upper floor of the Campus Center, the Community Reading Room is a lovely space designated for reading, studying, small group work, and special events. The Center for Campus Life encourages you to donate your favorite books to help us fill the bookshelves in this space.

Please bring your new or gently used books to the Welcome Center in the Campus Center Lobby. All who donate will receive a token of appreciation.

Center
for
Campus **life**
campuslife.rit.edu

TOWARD A GREENER VALLEY: FUEL CELL AND BATTERY FORUM CONTEMPLATES ADVANCES

by Chris Zubak-Skees | illustration by Griffin Moore

Nobody knows how long it takes to form oil. Every year, we pump more to propel our driven world. Maybe in a thousand years it will replenish, maybe less; but, however long it takes, we don't have that kind of time.

Oil is difficult to replace, and currently, all bets are on battery- or hydrogen-powered cars that draw their electricity from clean, renewable sources. Despite numerous ecological benefits, the payout has been mixed. The technology isn't mature, and vehicle-sized batteries and fuel cells are notoriously expensive.

On Nov. 3, researchers, industry executives and a politician gathered in the Center for Student Innovation (CSI, 87) to discuss the challenges ahead. The three-hour mini-conference, FUEL: Forum for University and Energy Leaders, provided an overview of the field, highlighted RIT research and explored commercial applications.

"I talk to a number of my partners in government about this technology, and they talk about it as though it's science fiction," Joe Morelle, a New York state assemblyman, said. "It's no longer science fiction. This is science fact."

According to Morelle, the technology is traveling through an entrepreneurial "valley of death." He thinks government can play a role in removing some of the obstacles preventing adoption: establishing an infrastructure for hydrogen and stimulating very low consumer demand for expensive cars.

Mark Mathias, director of the General Motors Electrochemical Energy Research Lab, illustrated the pricing problem with the Chevy Volt, GM's flagship low emissions car. For the first 15 to 30 miles, it runs on batteries and then switches

into a hybrid mode with a gas engine. Today, it costs \$41,000. That's far higher than what most consumers expect. "Some of [the cost] will come out with economies of scale, but not as much as we'd need to make it commercial," he said.

Half of the price differential comes directly from the batteries. GM thinks they need to cost \$3,000 to make a car like the Volt a commercial success. Instead, they cost three to four times that amount.

The batteries, by turn, are expensive to manufacture; and that's where RIT researchers come in. In several technical talks, Golisano Institute for Sustainability (GIS) researchers described their progress experimenting with battery and fuel cell materials, systems and production.

Nenad Nenadic, a GIS faculty researcher, talked about his ongoing work on battery replacement. "Currently, the replacement strategy for the batteries is virtually non-existent," he said. "If you want to replace a battery, the manufacturer will tell you: 'Replace them all at once. Do not [mismatch] batteries.'"

A mismatch in the performance of one battery

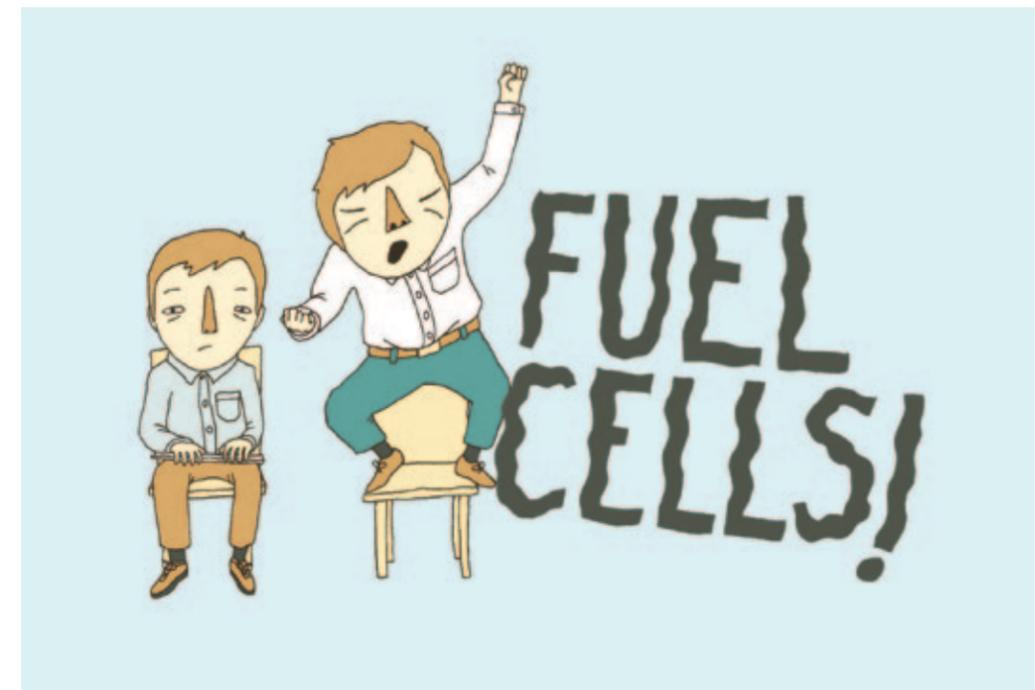
would have an impact on the entire system. That extends even to one failed cell in a battery pack containing many other cells. If one fails, the best practice is to replace them all. Those practices were developed for more primitive batteries than those used now, says Nenadic. Fresher information exists, he says, but it is often the property of battery manufacturers.

It gets worse. In vehicles and certain other uses, the cells are sometimes replaced as soon as they reach 80 percent of their original capacity. "There is a lot of life left in those batteries," Nenadic said. His research looks into how battery cells age within a pack with the goal of enabling re-use of cells in the future.

Other researchers discussed the use of carbon nanotubes and the optimization of fuel cell material printing.

Don Boyd, RIT vice president for Research, closed the forum. "We're still at, I would say, version one. There is so much more to do here," he said. "This could be the Silicon Valley of the fuel cell, battery, solid oxide fuel cell, you name it." 

I talk to a number of my partners in government about this technology and they talk about it as though it's science fiction,



BEYOND THE BRICKS

by Christina Belisle | illustration by Lee Fitzgerald

NEWEST WIKILEAK CAUSES MULTIPLE PROBLEMS

WikiLeaks, enablers of anonymous document leaks, released the largest single dump of classified government documents in history. The documents reveal internal U.S. State Department communications, many of which are embarrassing to the State Department and the countries they deal with. They were given to media outlets as well as released on WikiLeaks' website.

After coming under pressure, a service operated by Amazon.com, which had been hosting the site, dropped it. WikiLeaks had moved to Amazon after it came under a sustained attack that had shut down the site. Senate Homeland Security Committee Chairman Joe Lieberman plans to further investigate Amazon's relationship with WikiLeaks.

WikiLeaks gained notoriety after releasing thousands of classified log entries from the Iraq and Afghanistan war.

GOOGLE PROBED BY EU FOR ANTITRUST ISSUES

Internet search engine Google will be investigated by the European Union's antitrust group.

Google's European search engine rivals said that Google puts their sites lower on search results, while Google's own pages list higher. The rivals accuse Google of abusing their monopoly share of search traffic.

If found guilty, Google could be fined up to 10 percent of its annual revenue, which could reach into billions of dollars. Google denies any allegations. It argues that people who use a search engine want to find pages with content in their results, not other search engines.

TRILLIONS LOANED TO BANKS DURING FINANCIAL CRISIS

The Federal Reserve released the details of its special lending programs, and critics were quick to search for flaws.

The programs gave emergency loans to financial institutions at interest rates below 1 percent. One program gave out almost \$9 trillion to such companies as Morgan Stanley and Merrill Lynch. These loans, the Fed argues, kept the recession from becoming much worse than it was.

The majority of the loans are being repaid without losses to the reserve bank.

FOOD SAFETY LAW LIKELY TO PASS

The Senate passed the Food Safety Modernization Act. The bill is the largest improvement to food safety in 72 years.

The bill would give the Food and Drug Administration the ability to recall foods it believes are dangerous to the public. Previously, food producers practiced voluntary recalls, and the FDA had no power to initiate a recall. The bill would also require each producer to formulate food safety plans and would mandate the creation of a national tracing system for food. This would allow the source of contamination during an outbreak to be found quickly, thereby keeping as few people from getting sick as possible. Imported food would also have to be verified to meet safety standards, making it no different than U.S. food.

Small producers such as local farmers are exempt from the bill. To be exempt, a producer needs to sell their food directly to consumers within a 275 mile radius of production and have less than \$500,000 per year in sales.

To become law, the House would need to pass the bill, and President Obama would then have to sign it.



FORECAST

compiled by Michelle Spoto

10 FRIDAY

"Chocolate on Ice"

Frank Ritter Ice Arena. 10 p.m. - 1:30 a.m. Enjoy chocolate goodies and ice skating at Chocolate on Ice. The event supports Foodlink, so admission is free with the donation of a canned good. Cost: can of soup from the Corner Store.

11 SATURDAY

EGS Black-Ops Tournament

SDC - 1300/1310. 12 p.m. - 12 a.m. Compete in this 4v4 "Call of Duty: Black-Ops" Tournament hosted by the Electronic Gaming Society. Test your skills in 12 hours of first-person-shooting fun. Cost: \$5.

12 SUNDAY

Hearts and Crafts Winter Market

Java's Cafe, 16 Gibbs St. 11 a.m. - 5 p.m. A great way to find unique Christmas presents, this market sells a variety of locally made crafts ranging from drawings to ceramics. Cost: admission is free; gifts are not.

13 MONDAY

Eastman School Symphony Orchestra

Kodak Hall at Eastman Theater, 60 Gibbs St. 8 - 10 p.m. Enjoy the talent that the Eastman School of Music has to offer by attending their symphony concert. Cost: Free.

14 TUESDAY

Deck the Halls with Boughs of Holly

(Wait! Is Holly allowed in RIT Housing?)

Crossroads. 5:30 - 7:30 p.m. Find out if those holiday dorm decorations are actually allowed. Sit in on this fire safety program regarding holiday decorations and RIT housing policy. Gift cards and other giveaways will be given to those to attend. Cost: Free.

15 WEDNESDAY

Argentine Tango

Upstairs Hall, 4657 Culver Rd. 7 - 8 p.m. for beginners. 8 - 9 p.m. advanced class. 9 p.m.- 12 a.m. free dance. Learn a few new moves, brush up on your tango, or show off your skills at the Argentine Tango class. Cost: \$4.

16 THURSDAY

SAC Winter Craft Sale

Student Alumni Union, lobby. 8 a.m. - 6 p.m. See what the School for American Craft students created this year at the annual Winter Craft sale. Items for sale include ceramics, glassware and woodwork, all of which make fabulous gifts.

ACADEMIC SENATE

by David Keith Gasser | photo by Theophil Syslo

PROVOST SEEKS GLOBAL DOMINATION

A focus on international programs will ramp up in the coming years. At the Dec. 2 Academic Senate meeting, Jeremy Haefner, provost and vice president for Academic Affairs, gave a presentation on the status of RIT's global presence, which includes study abroad, international campuses in Dubai and Dubrovnik, Croatia, and co-ops abroad.

Haefner illustrated the relevance of global programs through the lens of his family. He took a year-long sabbatical to do research in Spain after receiving his tenure; his children also joined him there. He thinks of that as a defining and transformative year in his and his children's lives. A solid study abroad program attracts students, he added, citing the criteria his son's peers recently used in making their own school choice.

Haefner set targets for a dramatic expansion of international ties by 2013 (see table).

There was no opposition to Haefner's assertions that RIT needs greater international participation. Eli Saber, senator from the Kate Gleason College of Engineering, said simply, "I love it." Tim Engström, vice chair of Academic Senate, joked that the discussion was, "far too congenial."

The semester conversion was called the key to increasing the number of students able to study abroad. It meshes smoothly with the calendars and schedules of other universities in the world, which often follow semester systems.

Haefner additionally suggested the creation of a new director or assistant provost for globalization who would be tasked with serving as a liaison for these sorts of programs, developing the global campuses, and furthering RIT's global efforts. This proposal was also well received by the senate and is being considered.

Provost's Targets for Global Programs

	2010	2013
Students Enrolled in Global Campus	1,000	1,700
Students studying abroad	231	350
International students studying in Rochester	1,659	1,800
Percent of co-ops that are abroad	3%	10%



Haefner speaks to the Academic Senate about expanding international programs.

SG UPDATE

compiled by Amanda Imperial | photo by Robert Shook

SpiRIT FRIDAYS KICKOFF

On Dec. 3, Student Government kicked off SpiRIT Fridays for winter quarter. There was food, there was cake, and there were orange-painted pine cones. SG President Greg Pollock and President William Destler poured the first cups of dye to stain the Campus Center's fountain orange. The event was an effort to re-promote a faded tradition of students wearing orange and brown on Fridays.

Pollock told the crowd that SpiRIT Fridays started decades ago when a professor noticed that students were wearing every color but RIT's colors. The professor approached the SG president at the time, and together they began the tradition.

Destler shared in the excitement and added, "[SpiRIT Fridays was] a wonderful idea. I'm sad to have seen it fade away over the years. I'm glad to see Student Government resurrect one of RIT's traditions."

"Never again will RIT be outnumbered by other colleges on this campus!" Pollock announced as he poured his cup of dye.



CRIME WATCH: NOVEMBER 2010

by Michael Roppolo | illustration by Lee Fitzgerald

NOVEMBER 1

University Commons Suites (UCS, 300-330). 11 p.m. When responding to a fire alarm, a responder smelled marijuana. Citing unlawful possession of marijuana, two people were removed, and a ban letter was issued. The case is closed.

Sol Heumann Hall (SHH, 47). While a student was taking a shower, someone reached under the stall wall with a cell phone and apparently recorded her. The student believes the suspect to be a white male wearing jeans and white socks.

NOVEMBER 10

F Lot. A forged parking permit was discovered in the parking lot. The case has been turned over to Judicial Affairs.

NOVEMBER 13

Corner Store. Between 10:12 a.m. and 12:40 p.m. A male removed the store's "Welcome" mat. After further investigation by Public Safety on Nov. 15, the case was referred to Student Conduct.

Colony Manor Apartments (CMA, 97). 3 a.m. Someone stole a manhole cover from an apartment

complex. After further investigation by Public Safety on Nov. 15, this case was closed, pending new information.

NOVEMBER 14

Colony Manor Apartments (CMA, 97). Between 2:24 and 2:30 p.m. Someone was observed stealing a speed limit sign and was arrested. The case has been turned over to Judicial Affairs.

NOVEMBER 28

Sol Heumann Hall (SHH, 47). Between 2:41 and 2:46 a.m., a student was observed hitting a vending machine to obtain drinks that fell out of the machine. These drinks were not paid for. The case has been turned over to Judicial Affairs.

NOVEMBER 29

CSD Student Development Center (CSD, 55). Between 11 and 11:50 a.m. A lost wallet was turned in to Public Safety with no money in it. Public Safety was advised of the theft when the owner came in to retrieve his property. This case is closed, pending new information. 

Crime reports from Public Safety and the Monroe County Sheriff's Office.



2011 BUDGET

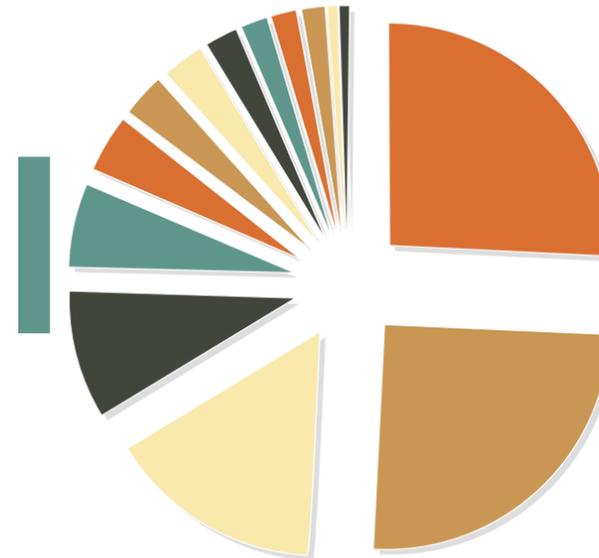
compiled by Chris Zubak-Skees | infographic by Ko Kawazoe

Revenues



Tuition and Fees	\$364,597,700.00	64.8%
NTID	\$86,618,000.00	15.4%
Sponsored Projects	\$52,184,800.00	9.3%
Student Aid	\$25,000,000.00	4.4%
Miscellaneous	\$21,753,400.00	3.9%
Endowment	\$10,866,600.00	1.9%
Government Appropriations	\$900,000.00	0.2%
Unrestricted Gifts	\$500,000.00	0.1%

Expenses



Instruction	\$144,441,600.00	25.7%
Student Aid	\$141,498,000.00	25.2%
NTID	\$86,618,000.00	15.4%
Sponsored Projects	\$51,902,000.00	9.2%
Institutional Support	\$33,024,600.00	5.9%
Academic Services	\$22,390,000.00	4.0%
Student Affairs	\$17,105,800.00	3.0%
Facilities Management Services *	\$16,724,700.00	3.0%
Enrollment and Career Services	\$12,470,800.00	2.2%
Debt Payments - Buildings & Facilities	\$10,242,000.00	1.8%
Contingency	\$10,000,000.00	1.8%
Development/Alumni Relations	\$8,864,300.00	1.6%
Transfers to Capital Budget	\$3,500,000.00	0.6%
Information and Technology Services **	\$3,389,900.00	0.6%

* The gross operating budget for ITS, which includes charges to departments, is \$19,438,900

** The gross operating budget for FMS is \$32,889,000

Source from: <http://finweb.rit.edu/budget/operatingbudget.html>

GRAN TURISMO 5 // DIG IT!



GAME | RACING | \$59

by Brandon Cahill

For car-loving PlayStation 3 owners, Nov. 24 marked an important date: the release of “Gran Turismo 5.” After numerous delays instigated by a director known for his obsession with perfection, drivers could finally start their engines.

Fortunately, the delays seem to have been worth the wait. Almost every feature of GT5 screams polish. The controls are finely tuned to simulation-style racing and feel even better than the Xbox 360’s “Forza Motorsport 3,” GT5 most direct competitor. The addition of new features such as NASCAR racing and a leveling system help keep the game fresh. Of special note is the new in-depth photo mode, which gives the player professional-level control over their in-game snapshots. With pretty graphics, a well-taken shot in GT5 can rival real life.

The focus on this game is the cars, and there are a lot of them; 1,031 to be exact. Cars from all throughout automotive history make appearances, from the smallest economy vehicles to the flashiest

super cars and beyond. Cars from makers such as Lamborghini and Bugatti were included for the first time in the history of the series, adding to an already impressive lineup of manufacturers. All cars are fully customizable, but not to the extent they could have been. Engine swaps are unavailable, and paint colors are limited. It’s a minor gripe, to be honest; the game never makes you feel like you aren’t in complete control of your car.

Unfortunately, the biggest problem is the AI. Computer-controlled racers stick to one line, following each other single-file and making passing a joke. They are also terrible at reacting to obstacles. As I was playing, I noted that if you attempt to block the track, the AI spends more time piling up behind you than it does trying to go around you.

AI issues aside, there is no matching GT5’s depth or precision. It was never a question of whether it would be good or not, but how good it would be. Race fans, be proud: your ride has arrived.

TOP GEAR AMERICA // WAIT FOR IT.



TV | NON-FICTION | 60 MINS

by David Keith Gasser

The BBC show “Top Gear” has been reviewing cars for over 33 years. It re-launched in 2002 to a familiar, Emmy-winning format. Building on this success and popularity, the History Channel launched an American version. As an avid viewer and fan of the original, I was skeptical to say the least. The show tries to copy the British format almost exactly. The show is even filmed in a remarkably similar studio. While the BBC hosts meld the show together in a wonderful showcase of quirky British humor, the American version appears to be just a limp imitation.

The British version’s Jeremy Clarkson has a voice that I would want to lull me to sleep, encourage me at work, and generally narrate my life. This fact is utilized well when various segments are narrated with Clarkson’s dulcet prose. The American version’s narrative style feels like a perversion, especially with

host Tanner Foust’s almost whiny voice.

Fans of the British show will be unimpressed as the Americans repeat BBC stunts such as “testing” a car by racing skiers down a mountain. Although it is entertaining and provides a nice spectacle of the Mitsubishi Evolution’s capability, I can’t help feeling they’re attempting to recreate BBC’s “Top Gear” to the letter. I love that I am finally seeing cars actually sold in America, but the producers really need to let the show become its own entity and develop its own dynamic. I see a great show simmering under the surface it definitely had some laugh-out-loud moments but it’s not there yet. **R**

Top Gear airs on Sundays at 10 p.m. on the History Channel

12.10.10 by James Arn

QUOTE

“I am not the archetypal leading man. This is mainly for one reason: as you may have noticed, I have no hair.”

-Patrick Stewart

WORD OF THE WEEK

Plangent *adj.* - having a loud reverberating sound. Although relatively soft, the inflatable bat was quite **plangent** when struck with force. Definition taken from <http://merriam-webster.com>.

LIMERICK

The old man was cooking a steak,
As he stood and observed a snowflake,
He sat down to dine,
And he poured himself wine,
Then he got up and started to bake.

OVERSEEN AND OVERHEARD

“You know you have school spirit when you outfit all your guns in “Call of Duty: Black Ops” with tiger camouflage.”

A plant eagerly awaits its new home. (below)



REPORTER RECOMMENDS

Improvised Bridges

With the new quarter comes winter, and with winter comes snow. Unfortunately, in the early weeks of the season that slush is far from the dry, fluffy wonderland touted in song and legend. Unlike its more popular brethren, this icy mess has the unfortunate property of flowing and collecting in dips and valleys like that low part of the sidewalk just outside your apartment door.

You unsuspectingly walk out the door and bury your ankles in 6 inches of cold, sloppy sludge. The solution to this quandary: the improvised bridge. Grab a few planks of plywood and lay them down over the problem area. Both your shoes and your building-mates will thank you.

STREAM OF FACTS

Mike IV is a *live* tiger mascot for LOUISIANA State University. He recently celebrated his fifth birthday and is a healthy 460 pounds.

The 1970s the Zeagler Music Store in Baton Rouge, LOUISIANA hosted an annual GUITAR throwing competition. The winner could choose between a Martin or a Fender as a replacement for their trashed axe.

A luthier is a person who designs, builds or repairs GUITARS and other stringed instruments. The term comes from the FRENCH *luth* meaning lute.

In 2004, FRENCH protesters upset over the construction of a new McDonald’s restaurant expressed their opinions by shooting live OCTOPUSES at the store.

OCTOPUSES are technically members of the *mollusk phylum*, which puts them in the same group as clams, oysters and other shellfish. More specifically, they belong to the *cephalopod* class, from the Latin words for “HEAD” and “foot” because their feet are directly connected to their heads.

Fidelity Investments keeps roughly 25 HEAD of cattle on their corporate campus near Fort Worth, Texas. This practice allows them to receive a \$320,000 agricultural PROPERTY tax exemption.

Objects returned to London Transport’s lost PROPERTY office in ENGLAND include a vasectomy kit, a jar of bull sperm and a park bench.

Due to the conversion from the Julian calendar to the Gregorian calendar, nothing officially happened in ENGLAND between September 3 and 14, 1752. **R**



cartoon by Justyn Iannucci

SUDOKU

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

Difficulty Rating: Easy



GETTING LIFTED WITH **JOHN LEGEND**

by Patrick Ogbeide | photograph by Michael Conti

On a chilly Thursday evening in November, people from all across the Rochester area swarmed the Gordon Field House. Normally home to highly energetic events such as track meets and career fairs, the field house was enveloped in an aura of calm. Perhaps this was due to the sheer number of sophisticatedly-dressed people idly chatting while taking their seats. Maybe it was just the cold November wind cooling fiery spirits. Regardless of outside forces, one thing is clear — this is the atmosphere Grammy-winning singer and songwriter, John Legend, brings to a live performance.

While RIT's recent concerts could be described as controlled chaos with students and adults eagerly shuffling around waiting for the performance to begin, at this show, attendees simply took their seats, intently looking forward towards the stage and awaiting the lights to dim. The stage itself housed only a backdrop and John Legend's weapon of choice: a piano. The minimalistic feel that the stage embodied, along with the crowd's unyielding patience, created something not associated with the Gordon Field House — silence. Twenty minutes passed before the announcer finally came on the PA to signal the beginning of the show, which was opened by singer/songwriter Damien Horne.

Horne had only a guitar in his arms as he introduced himself. From the get-go, the Nashville native carried a swagger reminiscent of the musical town. He was upbeat and happy, and his southern drawl complemented the charm, effectively grabbing the audience's attention.

After his humble introduction, Horne immediately began to rile up the audience as he played a song best described as an ode to his ex-girlfriend. His singing carried the type of homey feel and personal connection an aspiring artist such as Horne wants to convey to his audience. Each guitar strum and tune he sang opened up his heart and showed how he truly felt about the unnamed female. The song was the first of many about ex-girlfriends, but each was unique in its own respects and expressed his dissatisfaction with the relationships. While he may not have been very successful at those relationships, the outbursts of "I love you Damien Horne" and "You can approach me" definitely proved he won the hearts of the women present.

Despite his repertoire of break-up songs, Horne showed that he has great versatility in song subjects as he sang about Africa's beauty in the aptly-titled song, "Heart of Africa." Despite the deep and heavy subject matter, he still managed to keep his "everyday man" appeal intact and as he echoed the lyrics, "There is hope, there is joy in every girl and every boy/who only dreams of being free, that lie deep in the heart of Africa," tears were guaranteed to fall and rest assured they did.

As Horne finished his last tune, he was rewarded with a standing ovation and cheers of joy. Humble and bashful, Horne bowed and thanked the audience for their attention. The future may be uncertain, but from the crowd's reaction to Horne's wonderful performance, he is sure to have a bright one.

“Following Horne, there was a brief intermission before the man of the hour arrived on the stage. The crowd, still swooning in musical ecstasy, began to roar as John Legend walked to his piano, smiling and waving to the crowd.”

Following Horne, there was a brief intermission before the man of the hour arrived on the stage. The crowd, still swooning in musical ecstasy, began to roar as John Legend walked to his piano, smiling and waving to the crowd. As the applause continued, Legend sat and fired a quick strike from the piano keys, silencing the crowd. He continued to warm up, shuffling his hands across the piano and drawing the large audience into his web of sound. After a brief pause, Legend yelled, "Come on, let's go" and began his sonic symphony. He sang with much fury and tenacity, yet was calm and comforting. He lulled the crowd into a trance and their bodies swayed to every note.

The feeling throughout Legend's entire performance was very personal. It was only him and his piano on the stage, with a color-changing backdrop to

accent the mood. He talked to the audience in a very direct manner and shared information about his past, including the part Oprah played in his garnering national recognition. He then began to play a song he performed on the telethon for the Haiti earthquake relief. Each word captured the tragedy of the disaster and exposed him more and more, but the crowd appreciated the vulnerability, listening intently to his every word and following his every command.

The brief moment of solace became excitement as Legend approached his recent hits. He began with the upbeat and savvy "Green Light," urging the audience to sing along with him. Lyrics such as "I'm ready to go right now," bellowed throughout the Gordon Field House. Even the most stoic of men began to bob their heads and swing to Legend's fierce piano playing. The sing-a-long continued as he played "Everybody Knows" and a new song which was just as soulful and introspective as his others.

A true performer always saves the best for last, and it was no different with Legend, as he began to play the melody for his number one hit "Ordinary People." Within moments, the crowd burst into cheers and sang along with such energy that it was difficult to tell if Legend himself was actually singing. After his last song, the crowd gave him a standing ovation. Legend exited the stage only to come back and play two more tunes as an encore.

As the doors to the Field House opened, the audience rushed out glowing with a multitude of emotion. In one evening, we cried, we cheered, we laughed, and we loved. Through singing with his soul and speaking with his heart, Legend managed to take us through a roller coaster of positivity. The once-chilly November wind subsided; and hearts began to burn bright, a feeling truly fitting for an evening with John Legend. **R**

The Pranktastic Adventures of SGT. GLEASON

by Madeleine Villavicencio | illustration by Joanna Eberts

“Retreat!” The Sarge shouted, feeling an impact on his back. The mission was compromised and Commander Louis M. Slaughter would be victorious for now, at least. A mixture of water, paint and egg yolk dripped from Sergeant James E. Gleason’s helmet. He picked a bit of latex from a burst balloon off of his shoulder as he surveyed his surroundings. As one of his cadets slipped on the buttered floor, Gleason thought to himself, “How in God’s name did I get myself into this mess?”

It began innocently enough with some hot sauce and a bottle of ketchup. The crew never understood why the Sarge preferred glorified tomato sauce on his chips when the rest of the Royal Navy used malt vinegar. In order to rectify this, the crew led by Slaughter mixed the spiciest Tabasco sauce they could get their hands on into his designated bottle of Heinz. In retaliation, the Sarge filled Slaughter’s sugar bowl with salt, ruining the Commander’s afternoon tea.

Things quickly escalated from there, and before the Sarge knew it, he found himself in the mess hall with his pants down and his arse hanging out. The time for amateur schoolboy pranks had come to an end. Gleason faced Slaughter, narrowed his eyes and uttered five words that would change everything that winter: “This, good sir, means war.”

RUDE AWAKENINGS

BEEP BEEP BEEP! Slaughter groaned as he felt around to switch off the alarm. He rolled out of bed, wiping his eyes. The clock read “7:04 a.m.” as he headed straight for the shower. Although that morning’s physical training had been cancelled, he had an 8 a.m. meeting and wanted to grab some bangers for breakfast. As he walked out of the building, Slaughter became painfully aware of the darkness that surrounded him. He stopped to check his watch — 7:27. Still suspicious, he reached for his mobile. 5:29 a.m. “Bloody hell.”

Refusing to let Gleason have the last laugh, Slaughter ordered several cadets to break into the Sarge’s bedroom. A television wake-up call and several yards of bubble wrap would do the trick. When the telly came to life at promptly 4 a.m., “Full Metal Jacket”’s Gunnery Sergeant Hartman barked at the slumbering victim at maximum volume. Gleason jumped straight out of bed and onto the well-positioned packing materials, the popping noises startling him further. Full of adrenaline and unable to get back to sleep, the Sarge saw his opportunity for revenge.



TIS THE SEASON

“What better way to spread holiday spirit than presents?” Gleason thought to himself as he wrapped everything in his newfound arch rival’s office in appallingly festive paper. Trophies, medals and diplomas were dressed in reds and greens. The computer screamed “Joyeux Noël!” The desk exclaimed “Happy Hanukkah!” And as the Sarge sat on the floor like a happy young lad on Christmas morning covered in tape and ribbons, the few passersby in the hallway spotted the disconcerting shimmering of gold foil plastered around Slaughter’s door. It was a forty quid well spent.

Gleason’s was a gift that kept on giving. After several hours of ripping and a few small paper cuts, Slaughter collected every leftover scrap of paper. The mountain of crumpled sheets supported by a large panel of cardboard taped at the perfect angle in front of the Sarge’s door effectively served Slaughter’s vengeance. Needless to say, Gleason was met by an avalanche of Christmas cheer as he attempted to walk out of his office.

Not to be outdone, the Sarge devised a clever counter. In the dead of night, he would sneak into Slaughter’s car and fill it with packaging peanuts. Try as he might, he could not find the necessary supplies. Gleason, however, refused to give up. There had to be a way. After spotting the groundsmen hauling boxes of lights and garlands, the mischievous military man pilfered the popcorn purchased to decorate the Christmas trees.



Building your Arsenal

If you would like to participate in some holiday hijinks, there are a few things you will need.

DUCT TAPE

These silver strips do more than hold up your junker’s bumper.

A SHARPIE

Perfect for defacing bathroom stalls, public posters and passed-out drunks.

SARAN WRAP

This clear, clingy plastic does wonders for wrapping, blocking and even tripping.

YARN, ROPE OR STRING

Tie things together, hang them from the ceiling, or weave a tangled mess.

PLASTIC BOTTLES AND CANS

In bulk, these are great for constructing blockades.

REPORTER MAGAZINE

Reporter can provide entertainment in more ways than one.

MEET UP, SET UP

The escalation continued, prank after prank. Like the “12 Days of Christmas,” with every new day came a new volley. Then one day, the Sarge took it too far. Gleason stole Slaughter’s mobile and swapped Slaughter’s girlfriend’s number with his best mate’s.

After a short exchange of sweet nothings, Gleason set up a date. When Slaughter arrived and spotted the Sarge, he realized that he had been duped. That night, Slaughter proposed a truce, and Gleason accepted. Unfortunately, neither had the intention of backing down.



The Sarge stood in the wake of the prank war he waged, defeated. He returned to his quarters covered in slime and goo and ready for a nice long shower. Stepping into the tub, he pondered the pranks he had yet to complete. There was still a matter of placing the Commander’s car on the roof of one of the campus buildings. But there was a greater trick in play, and the Sarge had no godforsaken clue: the Royal Navy does not rank officers as sergeants. When the water hit, it was ice cold. Slaughter had struck again.



HALLOWED GROUNDS:

Cary's Crazy Type Collection

by Alex Rogala | photographs by Joi Ong

It was a night David Pankow will never forget. With winter break in full swing, the RIT campus was a veritable ghost town. While students relaxed at home, enjoying the holiday festivities, a sinister force awakened among the abandoned halls. On the second floor of James E. Booth Hall, a running faucet forgotten in the pre-break bustle quietly dripped a steady stream of water. All it took was a nearby open window, and as the chilly December air flooded the room, a water pipe burst.

David Pankow, curator of the Cary Collection.

"I got a call in the middle of the night from Campus Safety saying, 'I think you better get in here.'" Pankow raced over frantically, entering a first floor room now occupied by the Computer Graphics Design Lab. When he arrived at the scene, water was pouring down over a series of walnut bookcases. "I happened to have some original pages from the Gutenberg Bible on display, and dripping down the ceiling was this cascade of water," says Pankow, motioning to a bookcase, "but because it's so well sealed, no water actually leaked into the case." Despite its misfortune one winter night decades ago and against insurmountable odds, this same case still exists. It's a part of the Melbert B. Cary, Jr. Graphic Arts Collection, one of the largest collections of printing, design and typography in the United States. Although it's a familiar name

to many students — especially those within the College of Imaging Arts and Sciences — it's completely alien to others. Within its walls lies the history of an entire profession.

A MAN, A COLLECTION

Pankow is the Cary Collection's curator. In 1979, he joined the collection after previously working for the New York Public Library's Berg Collection of English and American Literature. "I became very interested in not just the literary side of rare books, but the ways in which great works of literature were printed," recalls Pankow. Although he speaks slowly and calmly, there's a subtle energy in his words, which reveal his passion for his work. Since joining the Cary Collection, he hasn't looked back.

Although the collection has been at RIT for over 40 years, its history stretches back considerably further. A graphic artist by trade, Melbert B. Cary, Jr. imported metal type from Europe. As a result of his job, Cary became well acquainted with the tools of the trade and developed an interest not only in type itself, but also how it was made.

Cary was active in the graphic arts community and president of the American Institute of Graphic Arts at one point. During the 1920s and '30s, he amassed a collection of nearly 2,300 rare books and type.

After his death in 1941, Cary's collection vanished until the late 1960s when Alex Lawson, then a professor in RIT's School of Print Media, inquired about the collection's state. "Lawson read a notice in the paper stating Mrs. Melbert B. Cary, Jr. had recently died," says Pankow. "He wondered if she still owned any of the books that her husband collected."

Lawson was eager to bring the collection to RIT. After a long search, contact was eventually made between RIT and the Mary Flagler Cary Charitable Trust, a posthumous philanthropic organization, which had gained ownership of the collection. RIT, which had no rare book collections, was hoping to add the Cary Collection to its ranks. With the strength of RIT's printing and graphic design programs, Lawson argued that the collection could be incredibly beneficial to students.

Fortunately for Lawson and his colleagues, the Cary Trust at that time had indeed hoped to find a permanent home for the collection. Although they had initially considered Yale University — Cary's alma mater — the Ivy league giant already possessed an extensive book collection. The trust sent representatives to visit RIT, and before long, the collection moved to RIT and opened for student use in 1969.

GROWING PAINS

The collection was originally kept in Booth Hall in the room now occupied by the Computer Graphic Design Lab. Space was limited, and during the late 1980s and early '90s, a movement to consolidate on-campus libraries led the Cary Collection, along with other smaller libraries, to relocate. "At that time, there was the main library, but there were also a bunch of satellite libraries around campus, including the Cary Collection," says Pankow. Plans were underway for an expansion to Wallace Library, and the collection was given complete control over its new home. Recalls Pankow, "I had the opportunity to design from the ground up a whole new facility for the Cary Collection, and it was much bigger than what we had."

The collection's new home opened to the public in 1991 and increased both space and protection. After the near disaster of the flood, Pankow was devoted to preventing a repeat performance. "We had what we thought was a very secure installation, but who thought that there was going to be a flood?" he says, describing the new facility as an "impermeable membrane." Among the precautions taken include multiple sprinkler systems, moisture sensors and a dedicated climate control system.

“
I'm surrounded by some of
the most beautiful books in
the universe.
”

TINY SCRAPS OF PAPER

Although the Cary collection contains many components, its core focus is primarily on books. The original nucleus of 2,300 has since expanded at least tenfold. The collection stretches back to the very beginning of the written word, encompassing scores of unique items that chronicle man's written communication. "The oldest item here is from [2100 B.C.], a cuneiform tablet; and the newest item is an iPad," says Amelia Hugill-Fontanel, assistant curator of the Cary Collection. In addition to books, this collection also contains a variety of other materials, including designers' personal effects, letters and sketchbooks.



A plastic cast of the hand of type designer Frederic W. Goudy.

One of the collection's most curious pieces is a cast of designer Frederic W. Goudy's hand, affectionately dubbed "the paw" by staff. "This one professor at RIT swore it was cursed, so anybody who touched it would get the curse of Fred Goudy," says Hugill-Fontanel. "He was deathly, deathly afraid of this thing, [and] would not touch it." After the professor retired, only Pankow was brave enough to transport the hand to its new home. She recalls, "David was brandishing it, saying 'you're all going to get bad luck!'"

Unlike many other book collections, virtually everything here is available to students. "We're very unusual in that regard," says Pankow. "[Many universities] limit access just to people who are working on the graduate level or higher." Citing the

collection's obligation to serve the student body, he's had mostly positive experiences. "Most students tend to be a lot more careful with our books in how they handle them than big shot scholars," he says.

It's a collection that is still growing, and even 90 years after Cary collected his first specimens, new items are constantly being added. A recent donation by an RIT alum added over 200 comics to the collection, all published in April 1956. "You can go back to this one month in 1956 and see all of the comics that were on the newsstand in that month because this collector was amazingly persistent," says Pankow. "You look at this collection, and it's like a window into the 1950s, which is really a very interesting kind of social anthropology."

“

It was, I think, the most disgusting thing that has ever been done in the School of Print [Media], because it stunk up the entire building.

”

A FISTFUL OF LEAD

In addition to books and similar content, the collection also maintains several printing presses, as well as an extensive collection of type. "We publish gift cards or luxury items that are letterpress printed," she continues. "There's been a resurgence of letterpress. If you go to any kind of craft fair, sometimes you see baby announcements and wedding invitations printed by letterpress."

Even with the popularity of desktop publishing, Hugill-Fontanel reminds that even modern type stays true to its roots. "When we start to do typesetting in Adobe InDesign, it's the same terminology from that period," she says, "and just terms like upper and lower case — well, [those were] the cases you used to store your ... letters, actually a physical [set of drawers]."

Today, as she demonstrates, they're printing holiday cards. A graduate student mans the machine, a surprisingly small device, which dates from the 1880s. "It's a little tabletop press donated by the nuns of the Carmelite Monastery," says Hugill-Fontanel. "They would [make] little prayer cards on it." Using the machine, ink is pressed onto the paper by force, imprinting the tiny metal letters to the page. It's a time consuming activity, even for something as small as holiday cards. Motioning to a small paragraph of text, Hugill-Fontanel says, "This took me about an hour to do, just this little bit."

Letterpress printing is also a hobby that requires abundant physical space. Traditionally, it required the use of physical metal type, and although individual letters are small, the space quickly adds up. Hugill-Fontanel points at what appears to be a fairly large, waist-height cabinet near the center of the room. "There's a whole stand full of Bulmer," she says, "and that's just Roman [upright]." For bolds or italics, you'd need another whole stand. Compared to a computer's simple font list, this makes the collection's assemblage of roughly 300 wood and



Nature printing: *Die Entdeckung des Naturselbstdruck*, Vienna: Staatsdruckerei, 1854.

1,000 metal type fonts quite a hefty space investment.

For many amateur printers, however, the advent of desktop publishing has helped to mitigate these space requirements. Hugill-Fontanel brandishes a small, yellowed rectangle of plastic — a sheet of text digitally typeset. "Letterpress printing has gone digital," she explains. "You can print this just like with metal, and you don't have to store thousands of pounds of metal type."

They've got larger and more sophisticated presses, the collection's two most frequently utilized date back to the 1950s and '60s respectively. As for larger jobs? Well, they prefer to keep it small.

KEEPING THE DREAM ALIVE

There's more to the Cary Collection than books and machinery, though. The collection was brought to RIT with the intention of providing resources to print and graphic design students, and for its staff, this provides many unique opportunities to interact with and teach students.

"What I actually do a lot is give a lecture for other professors," says Pankow. "We give a lot of classroom presentations on very specific subjects, in some cases, or general instructions to the Cary Collection." And for many assignments, students use the collection's abundant research materials.

Pankow's interaction with students has led to its fair share of bizarre encounters; one of his favorites was two graduate student's attempt to make parchment. As a collection employee, he helped closely with their research and recalls the ensuing disaster. "They [went] down Town Line Road and [walked into] Conti Meat Packing all excited, and about 15 minutes later, they walked out again with a black garbage bag, inside of

which is this dripping wet, disgusting sheepskin."

"It all looks very simple, clean and mute when you're reading about it in a book," remembers Pankow, "and they're thinking 'Oh my god, what did we get ourselves into?'" And once the duo began soaking their monstrosity in caustic lye, the rest of Booth must have wondered the same thing. "It was, I think, the most disgusting thing that has ever been done in the School of Print [Media], because it stunk up the entire building." The finished project, adorned with calligraphy from famous typographer Hermann Zapf, remains in the collection as a testament to two graduate students' bizarre adventure.

While the Cary Collection may document the past, Pankow looks decidedly towards the future. He tells me they're launching a new website soon, and they're working on digitizing much of their materials to share forgotten treasures with others.

"I'm surrounded by some of the most beautiful books in the universe," says Pankow. There is a gleam in his eye as he wistfully admits, "It's true that I spend more and more of my time looking at computer screens, but when I have an opportunity to actually get out of my office and take books off the shelf... [that's] the best job at RIT." 

AN ARMORED FORTRESS: The Cary Collection's Many Safeguards

The Cary Collection is home to many rare and irreplaceable items. As a result, it's crucial to maintain and preserve the collection. After nearly losing these rare pieces to a water pipe burst decades ago, extra precautions were taken with the collection's new home in the Wallace Library. As described by Curator David Pankow, it was designed as an "impenetrable membrane" intended to keep the collection's most treasured items safe for centuries to come.

AIR

When archiving rare and aging books, maintaining a proper climate is essential. In order to ensure levels stay steady, the collection contains its own private HVAC system, which is used to regulate temperature and humidity.

FIRE

Fire presents a particularly challenging problem, as the presence of a sprinkler system introduces the risk of water damage. The Cary Collection contains two fire suppression systems: a halon system, which uses gaseous compounds to suppress a fire without water or foam; and a traditional sprinkler system. Intended as a last resort, these water-based sprinklers will activate only when the halon system fails.

WATER

The collection is all too familiar with the risk of water damage. When planning for library additions began, special care was made with the archive's placement. As part of the collection's "impenetrable membrane," no pipes cross through the collection except two drainage pipes encased in columns at the collection's corners. Behind the wall, a special wire runs the perimeter of the room. If the slightest bit of moisture is detected, it trips an alarm. Although the new collection has not flooded, condensation on the drainage pipes activates the alarm system several times a year.

OF A THE BIRTH OF A FONT

Though integral to how the written word is conveyed, chances are you never give too much thought to fonts or how they're created. It's an intricate process, lengthier and more complex than one might imagine, but it results in an entirely new set of characters that can evoke just as much emotion as the text that they contain.

by Michelle Spoto

Typeface design is a constantly evolving art. In the 1960s, Helvetica, a plain but precise type, took center stage during the modernist movement. In years following, the post-modern movement focused on creative typefaces that acted more as imagery themselves than as a method of written communication. More recently, the radical changes created by the new, digital era have influenced not only typeface design but also the process by which it is produced.

CRAFTING A MASTERPIECE

The process of designing a typeface is painstaking, and the typographer or type designer must pay great attention to even the smallest detail in order to achieve near perfection. With the aid of recent technological advancements, the process can start one of several ways. First, the designer can sketch each character on paper and scan them into the computer, or he can choose to design the character digitally using a mouse or tablet. Using a font editor, such as FontLab, the designer can manually add points on or directly outside character edges. These points can then be dragged with the mouse, subtly moving that edge of the character so that the designer can manipulate the glyph until he achieves the desired design. This process is repeated for each character, including letters, numbers, punctuation marks and any other characters the typeface contains.

Next in the process comes the lengthy, but important process of spacing. The typographer is not only responsible for the design of the character but also for the negative space around it. For example, think of the letter “a” enclosed in a small square. For the “a” to fit in the square, the box must be slightly

larger than the imperfectly shaped letter, leaving room on either side of the “a.” For the character to look visually appealing next to other characters, the average space on each side of the glyph should be equal. After balancing the space on each sidebar, the typographer must see how each character looks next to any other character. He does this by creating an alphabet string, starting with “aa,” “ab,” “ac” and so on. From these, he can see how the characters look next to one another and adjust the spacing accordingly.

For pairs of characters that don't seem to look quite polished enough, the typographer can use a technique called *kerning*. The process of kerning involves adjusting the spacing of a specific combination of letters and telling the computer to substitute this adjusted spacing whenever these characters are next to each other. However, Charles Bigelow, well-known typographer and professor in the School of Print Media, warns about the use of kerning, “if you don't space the type as well as you can initially — and you try and use kerning to fix all these odd combinations — it winds up being a mess.”

TYPE IN THE DIGITAL ERA

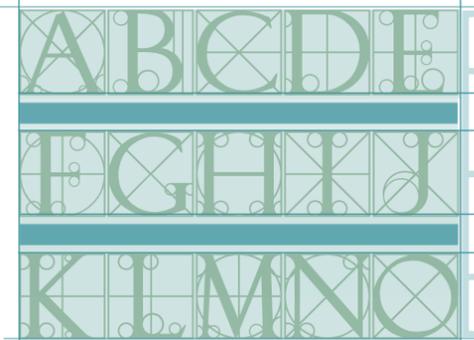
Technology has certainly played a critical role in the development of *typefaces*. The concept of the typeface emerged in the 1400s, during the era of the printing press. With a growing literate population, printers realized that the type that they used, which was often based off of traditional script, was too difficult to read. In 1470, Nicolas Jenson, a French printer, began printing his first work in Roman lowercase. This marked a transition from handwriting-styled typefaces to more legible ones. Today, technology has influenced typography significantly by increasing its accessibility. Now, anyone with a computer and a good eye for design can begin exploring the expanding typography industry.

The process of creating a typeface is something Bigelow knows very well. As the co-creator of the collection of Lucida typefaces, Bigelow is a distinguished and well-known typographer. A collaboration with Kris Holmes in 1985, the Lucida family anticipated the coming digital revolution. It was the first typeface designed for the specific purpose of being digitalized. Prior to Bigelow and Holmes, typographers worked to modify existing typefaces such as Times New Roman for the digital era. Bigelow and his partner created their design on speculation, hoping that it would catch on. Although it took awhile, it eventually did. The Lucida family is a huge success; its typefaces often ship by default with software such as Microsoft Word, and Lucida Grande was chosen as the default typeface for Mac OS X.

In addition, the increasing popularity of computers has allowed typefaces to be shared and distributed via the internet where many typography blogs have arisen,

including “Type Union.” Andrew Lakata, a fourth year Graphic Design major, and Garret Vorhees, a graduate student in the School of Print Media, discovered that most typography blogs limit submissions to a closed group of designers. Hoping to create a more open community, they started “Type Union.” “We wanted to create a system where anyone could submit, hence union,” said Lakata. “Type Union” was created at the beginning of fall quarter and has since picked up in popularity. Lakata says that neither he nor Vorhees has had to submit any designs to keep the site active; they receive several submissions daily.

*Sites like “Type Union,” which promote amateur typography, are the direct result of digitalization. Without the digital era, typography would still be a mostly professional industry. This increase in amateur typography correlates to an increase in the “sheer volume of types that have been created,” and what Bigelow believes to be the most significant impact of the digital era. **R***



- TYPOGRAPHER:**
The designer and creator of typefaces.
- TYPEFACE:**
The design of a set of characters — letters, numbers, punctuation and anything else the typographer wishes to include.
- FONT:**
In our digital world, the font is used to mean the digital representation of the typeface; it's what you see on the computer screen. In the days of the printing press, the term font referred to the collection of metal letters that were used in printing.
- GLYPH:**
The term glyph usually refers to one character, but it can also be used to mean a sequence of two or more characters.
- FAMILY:**
A collection of typefaces that contain the same basic elements, including spacing and proportions.
- KERNING:**
The process of adjusting the spacing between two, or more, specific characters.



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RED DRAGONS TAKE RIT WRESTLING INVITATIONAL

by Jeff McKinzie | photograph by Foster Snell



RIT freshman Kyle Hoffer wrestles against SUNY Cortland freshman Jake Beichner in RIT's 45th annual invitational on Dec. 4. RIT's wrestlers fought hard, but lost to SUNY Cortland, who took first place.

THEY CAME, THEY SAW, AND THEY CONQUERED.

Hosting the 45th annual wrestling invitational, one would expect a home advantage and sea of orange-clad fans to fill the bleachers. But this was not the case on Saturday, Dec. 4. Instead, RIT wrestlers were hitting the mat left and right, and there seemed to be even fewer Tiger fans than opponent fans. Even more conspicuously absent was almost half the members of the RIT team, as many are injured.

When all was said and done, it was a lackluster display by RIT. The Tigers finished last out of nine teams and recorded a overall team score of 17 — a significant distinction to winner SUNY Cortland's score of 148.5, who dominated the competition by winning six out of 10 weight classes. The finish put a damper on RIT's season, leaving them with a very difficult season ahead.

With only five upperclassmen on the roster, RIT has a very young team this year. "This year, we have a team that is very motivated and very hard-working ... There's going to be some wrestlers to watch in a couple of years," said Assistant Coach Karl Baum.

A few noteworthy wrestlers are first year Illustration major, Kyle Hoffer, who has gone 4-5 overall this year with a 1-1 record in dual meets, picking up two pins and one major decision; first year Computer Science major Dominic Montesanti, who has recorded a 4-1 overall record while going 1-1 in dual meets and garnering one pin and one major decision; and first year Civil Engineering Technology student, who has more wins than both at 5-3 and picked up one pin.

As far as the upperclassmen go, all of them deserve attention; but there is one stand-out — fourth year Industrial Design major Mike McNally, who went 35-2 in 2008-09 and made it to the NCAA finals. Although it is early in the season, McNally looks like he'll have a successful season. He was ranked

second nationally to start the season and has gone undefeated so far with a 9-0 record, one pin, two technical falls and one major decision.

McNally sat out Saturday's competition due to injuries. They won't keep him out long, said McNally, "I've been battling injuries this year, but next week, I'll be back wrestling, and my goal will be to make it to the NCAA finals and win this time."

McNally also hopes that despite the injuries he and his team has, they can rebound and improve their performance for a more successful season. Like Baum, McNally believes the future of RIT wrestling is bright. "We've had a lot of injuries this year, but a lot of young wrestlers are starting here at RIT ... and that means RIT will be something special." 

The next home match will take place against SUNY Cortland on Dec. 11 at the Clark H. Gymnasium.

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DON RICHARDS TOURNAMENT by David Keith Gasser | photograph by Theophil Syslo

The competition at this invitational began well before any swimmer or diver hit the water for an event. Immediately preceding the national anthem a definite calm fell over the pool area, in retrospect it was a warning of the storm to come. As each of the six teams stood separate from one another, coaches finished their prep-talks and captains made encouraging remarks. Slowly, chants began to rise from each of the groups. Shouts of things like, "Who are we? TIGERS!" filled the swimming area as each of the teams fought to overpower the other with their own chants and yells. The cacophony of sound bled its excitement and energy into athlete and spectator alike: Parents rose to their feet and cheered; swimmers jumped up and down, their faces almost red as they shouted and increased their intensity in an effort to drown out the competition. Then, just as suddenly as it began, it was over and the athletes were coming together and mingling more closely once again as they circled around the pool for the national anthem.

In the water, both the men's and women's teams had good showings for the relays. The 200-yard freestyle, 200-yard medley, and 800-yard freestyle relays all garnered fifth place finishes on the men's team. Ryan Marchant, a fourth year Engineering Technology major, and Kevin Hom, a first year Biomedical Engineering major, participated in both the 200-yard freestyle and the 800-yard freestyle. On the other side of the pool, the women's team earned sixth place in the 200-yard freestyle and fifth in both the 200-yard medley and the 800-yard freestyle. Rachel Redfean, a second year Interior Design major, Courtney Schwarting, a third year graphic design major, and Katie Baldwin, a first year Engineering Exploration major, all gave repeat performances in both the 200-yard and 800-yard freestyle relays.

On the individual level, Evan Wendt, a third year Mechanical Engineering Technology major, came away with impressive scores in both the 1-meter and 3-meter diving events. On Dec. 3, day one of the three day tournament, he swept the 1-meter competition with 446.45 points and continued to dominate the following day with a score of 495.80 points. Hom also managed to secure a fourth place finish in the 1650 yard freestyle with a time of 17:17.37, proving that he can compete on a high level in both sprint and endurance races. The women also came away with some impressive victories. Kate Macken, a second year International Studies major, completed her 100-yard breaststroke race with a time of 1:11.54, earning a fourth place finish for RIT.

This three day event presents a much different atmosphere from the more common *dual meets*, single-day competitions with only two teams, that make up most of the swimming season. Athletes in the competition area cross the range between the competition-ready, who are



getting a final quick stretch; and those quietly psyching themselves up in the corner for their race taking place seven hours from now. There's definitely an oddity to the scene where a row of swimsuit clad teammates are broken up by a khaki-wearing swimmer who has already finished his races for the day.

As the events of each day ended, all came together to stand at the end of their team's lane to yell and cheer for their fellow teammates. Hands would wave, almost shooing the swimmers down the lanes as they were encouraged to swim harder and faster. Shouts of "Go, go, go,!" could be heard ringing throughout the complex, rising in intensity as the swimmer would approach the end of their lane. In the end, the men's swimming and diving team walked away fourth out six with 478 points, while the women's team took sixth with 305 points. Ithaca held strong and finished first in both men's and women's. **R**

RIT junior Steve Brown competes during the Don Richards Invitational at RIT on Dec. 4.

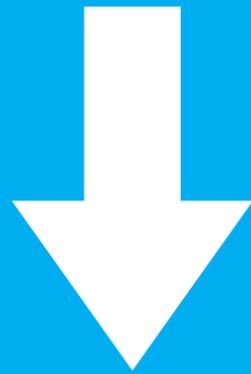
The next chance to catch the Tigers in action will be on Jan. 6 against SUNY Brockport.

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WIKILEAKS AND YOU: AN ETHICAL APPROACH

illustration by Joanna Eberts

After releasing — in complete, unedited form — over 250,000 secret U.S. embassy cables and diplomatic communications, WikiLeaks is currently a highly talked about issue. House Representative Peter King of New York wants the organization designated as a terrorist group. GOP presidential hopeful Mike Huckabee wants the person who leaked the cables to WikiLeaks found, tried for treason and executed. On the governmental side of things, the only person sticking up for WikiLeaks and its enigmatic leader, Julian Assange, seems to be Ron Paul — and let's face it, his opinion doesn't count as much as he wishes it did. In truth, WikiLeaks is just living up to their motto, "We open governments." There was no such outrage when they exposed corruption in Kenya in 2008; in fact, Amnesty International United Kingdom gave them an award for it. How can that be acceptable and even commendable, when what they're doing now isn't?

If you ask me, it is acceptable. It's not only acceptable, but I'd like to see more of it. Corruption doesn't just happen overseas. It happens here too. We expect a certain level of behavior from our elected officials, and from the diplomats and cabinet members they appoint. Unfortunately for us, much of diplomacy takes place behind closed doors in proverbial "smoke filled rooms." That leaves us mortals in a sticky spot. We can't act on what we can't see. We can't collate that information into the collective conscious and use it to our advantage. We can't protest what we don't know, and we can't vote on what we're not told. Once those facts are revealed to us, we can use that knowledge to make our own decisions and enact change.

As for journalists? By and large, it seems they love it. "The New York Times," "The Guardian" and many other publications have gone through the cables and picked out the newsworthy bits. They're still dissecting the cables, sifting through thousands of pages of information, and revealing new finds as they are uncovered. Every leak is a treasure trove of information, begging for analysis, reporting and editorializing. As an added bonus, these journalists no longer have to worry about protecting their sources. If the government is going to hound anyone to give up the name of the sources, it's WikiLeaks not "The New York Times." This makes news organizations more willing to report on



"WE EXPOSE GOVERNMENTS."

sensitive material, since the burden of protecting the source has been shifted onto someone else.

All in all, it sounds like a real win-win. The million-dollar question is whether or not what WikiLeaks does is ethical. I wrestled with this for a while before turning to Andrea Hickerson, a professor of journalism here at RIT, for help. "My main concern with WikiLeaks is that I do think they have an ethical obligation to minimize harm," she said. And I do agree — one of the biggest complaints with the embassy cable leak is that innocent people or people in sensitive situations could have their jobs or even lives put at risk if they are exposed. Remember,

WikiLeaks' motto is "We expose governments," not "We expose informants to the authorities."

WikiLeaks is doing us all a service. As a general rule, if the government doesn't want anyone to know about it, they shouldn't be doing it. At the very least, they shouldn't be discussing it in an official capacity. Could WikiLeaks make more of an effort to be more ethical in what they do? Probably, but what they give us now is better than not having that information at all. 

The opinions expressed in the Views section are solely those of the author.

HOW WOULD YOU PIMP YOUR RIDE?

by Robert Bredvad



1

MICHAEL COLES
APPLIED NETWORKING AND SYSTEMS ADMINISTRATION
FIRST YEAR
“Tiger hood ornament.”



2

JOHN FEULNER
INFORMATION SECURITY AND FORENSICS
FIRST YEAR
“Twin lasers, nova bombs and G-diffusers”



5

BEN HENSEL
MECHANICAL ENGINEERING AND BIOLOGY
FIFTH YEAR
“10,000 LEDs on the undercarriage of the vehicle.”



6

ALEX CLAAS
FILM AND ANIMATION
FIRST YEAR
“As much power and speed as possible.”



3

CAMERON MACTAVISH
APPLIED NETWORKING AND SYSTEMS ADMINISTRATION
FIRST YEAR
“Pac-Man paint job with Pac-Man on the front and the ghost base on the trunk”



4

FRANK TUFANO
GRAPHIC DESIGN
THIRD YEAR
“Grim reaper hood ornament and green neon lights on a black Hummer H1.”



7

SCARLET MONTONARO
IMAGING SCIENCE
FIRST YEAR
“Monster truck tires.”



8

DAN GOLDBERG
IMAGING SCIENCE
FIRST YEAR
“Huge subwoofer.”

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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.

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MONDAY, 1:22 P.M.

**HOW MANY BEARS COULD BEAR GRYLLS GRILL,
IF BEAR GRYLLS COULD GRILL BEARS?**

(from text)

TUESDAY, 11:02 A.M.

*If you are going to be a
crossdresser, at least have the
decency to shave your beard. Mini
skirts and mustaches don't work.
Just sayin'.*

(from text)

MONDAY, 9:06 P.M.

Rings, take my advice. Don't ever
take a blunt from a guy wearing
a sweatband at a Weezy concert.
It will end you up in a Taco Bell
parking lot, alone, in the cold.

(from text)

TUESDAY, 11:17 A.M.

**I think someone should create a
Twitter called "Shit WITR DJs say"
because everyday they give me a
[flippin'] brain hemorrhage.**

(from text)

TUESDAY, 7:50 P.M.

I just heard a story that a kid broke his laptop
in the dorms [bonking] a fat chick. Imagine
what he had to tell the Apple Store.

(from text)

WEDNESDAY, 10:52 A.M.

**EVERYONE'S WALKING AROUND GETTING HIT IN THEIR FRESHLY SHAVED
FACES WITH THIS COLD, HEAVY SNOW. HAPPY DECEMBER!**

(from text)

FRIDAY, 12:00 A.M.

Hey Rings, just wanted to let you know that me and two friends were
able to work some school spirit into our light bondage by using the RIT
silly bands. So uh, you know — just keep that in mind.

(from voicemail)

WEDNESDAY 8:56 P.M.

**[Merlin's Beard!] Show World
doesn't accept Tiger Bucks.**

(from text)

TUESDAY, 10:10 P.M.

*In the bathroom of Thomas
Gosnell Hall someone wrote
"RIT is full of nerds" and
beneath it someone wrote,
"User was banned for this post."
Gotta love RIT.*

(from text)

WEDNESDAY 1:35 A.M.

**GOOD THING I HAVE THAT LITTLE RED SQUIGGLE
UNDER WORDS TO TELL ME THAT I DIDN'T LEARN
[CRAPOLA] IN ELEMENTARY SCHOOL!**

(from text)

Reporter, badass and stylish.

