

Reporter

April 5, 1974



Reprofile

This is Black Awareness Weekend on the RIT campus, a time designated to make ourselves a little more familiar with some aspects of the culture of Black Americans.

Tonight at 8:30 p.m., Sonny Terry and Brownie McGhee, two of the finest blues musicians ever, will perform in Ingle Auditorium. The pair has been around on the blues scene for many years and the RIT community is in for a real treat at their concert tonight.

Tomorrow evening brings Godfrey Cambridge to campus at 8:00 p.m. in the College Union Cafeteria. Known to most as a comedian, he now shuns the term, preferring to call himself an actor who does comedy.

In recent years, Cambridge has become intensely involved in talking about the effects of drugs, their abuse, and law enforcement. While working on his films, "Cotton Comes to Harlem" and "Goodbye, Charleston Blue", he spent many weeks in Harlem, gaining a clear understanding of life on the street in the process. He knows about the pushers who sell the dope, the junkies who use it, and the cops who either protect or deal with the scene. From these experiences has come a commitment to share some of what he's learned in the hopes that others won't end up there.

While filming "Blue", a 15 year old boy, who Cambridge had worked with, ODed one weekend. The incident gave him reason to make a documentary film, "Dead is Dead", that graphically shows the effects of drug abuse. Cambridge himself narrates the film, that presents the case for needed drug reform. It will be part of his presentation tomorrow night.

Certainly, there is infinitely more to Black American culture and an awareness of it than blues and the drug scene. But if the RIT campus, with its low consciousness level, can be introduced to Black culture via two such presentations, just maybe it will stir enough interest so that some will begin to read, listen, discuss and perhaps understand. That, after all, is really what this weekend is all about.

James E. McNay

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Reporter Magazine

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Gahan Wilson Speaks :

A Taste of the Macabre

BY MARK E. PRY



Gahan Wilson

Gahan Wilson brought his cartoons, humor and sense of the grotesque to RIT's Ingle Auditorium Tuesday night, April 2, providing the audience with an enjoyable and interesting lecture. Concentrating mostly on presenting his cartoons and entertaining the listeners with background information and personal comments, Wilson displayed a unique brand of humor which rested heavily on the macabre and ghoulish nature of his work.

The tone of the talk was set immediately when Wilson, upon seeing the blank projection of an empty slide projector, commented that the "white on white," which was difficult to apprehend from the lamp of the projector, was one of his favorite compositions. Throughout the talk he joked, gestured vigorously, played the parts of his characters, revealing himself as considerably less somber than his work implies. "I have attempted to make humor in my simple way," he said, "but I have not been successful. Every month *Playboy* publishes a blank page." With each flashing of a cartoon on the screen and each comment on himself and his work, Wilson drew greater applause from the audience. RIT students had finally found a humorist who could capture both their hearts and minds.

Wilson got into cartooning as a child and his presentation included an example of work from his younger days. The ghoulish creatures were there, as they are now, and he carried his desire to be a cartoonist through college to the present. He studied art at the School of the Art Institute of Chicago, participating in the regular fine arts program. He drew and painted much like any student, despite the fact that he always maintained that he wanted to draw cartoons. In talking to a student after the lecture, Wilson stated that he still felt it very important for young artists to pursue the usual fields of study so that they may acquire the ability to execute their own ideas and fantasies, whatever they may be.

Wilson's first big break did not come easily. His work was rejected many times because, while the editor knew what he was talking about, "the public would never know." After

repeated efforts, his cartoons were finally purchased by an editor and he began his career as a free lance cartoonist. He has worked for several publications, including *Look* before moving to *Playboy*.

"I work like a Spartan," Wilson said. He works seven days a week, from about eight in the morning to four in the afternoon. He tries to produce twenty cartoons a month. Not all of Wilson's material is of the macabre nature he is so famous for, as he does children's books. Had he ever been able to produce a cartoon that no publisher would accept? "I've tried," he commented. "They'll never publish this I've said and they liked it. Anything can be published these days."

But is Gahan Wilson as crazy as everyone says he is? He appears to lead a normal working life and, while his work is of a peculiar nature, he is an excellent craftsman. "I take it as a backhanded compliment when someone calls me sick," Wilson noted. "I do weird work and that kind of comment shows the effectiveness of my work." While he considers cartooning as primarily an entertainment, there is a secondary purpose to his work. His cartoons may be intended to be funny, but he makes points indirectly. "I have a stance," he stated.

Wilson does get some of his ideas from other people and from the goings-on in he world, but much of his material comes from the wellspring of his unconscious. He's quick to point out, however, that his secret cavern of grotesque ideas is not a product of a distorted upbringing or attributable to characteristics only he displays. "To a degree, my work is a graphic representation of what I see," Wilson noted. His cartoon story of the pig-heart is a comment on the obscenity of the sensational nature of the big rush toward organ transplanting. "My dreams are disappointingly mundane," he said. "I tend to use them not so much for my cartoons, but for my stories. My dreams have plots and story-lines."

Wilson does not have connections with the supernatural or the horrible, despite popular opinion. His ideas are drawn from his own mind in the very natural process of creativity that is common to everyone. "I drop a line into my unconscious, pull up ideas and then execute them. I am not as much different in my interpretations as other artists have been." Pointing to a student photographing the interview, Wilson said that the student's pictures would be much better than those which the millions of snapshotters in this country could take. It is the same way with his work. He presents ideas and pictures that are universal in their appeal and origin—how else would they be so popular? "I see no more than most other people," he said. "I've just come along and brought my abilities to my ideas."

How does the public feel about his work? "Most of the letters I get are very nice and complimentary," Wilson noted. "I don't use the ideas they give me, though some of them are very good. They are very gentle letters." He later noted, however, that his parents don't really understand his work. "They just think it's pretty."

Reportage

Council Posts Escape Ballot

Candidates for positions on the Policy Council of the Institute were curiously absent from the ballot during the recent Student Association elections. Normally, student representatives on the council are elected in the spring at the same time as the SA officials.

Asked to explain this discrepancy, Election Board of Controls Chairman Dave Vogel stated that, "I was not informed to put them on the ballot by (former SA Vice President) Tom Lake." He continued, "The EBC knew nothing of this until the cards were printed and students began to make comments about the Policy Council positions not being on the ballot."

When asked about the situation, Lake stated, "I would hope it's an oversight." He added, "I don't know why Dave didn't put them on the ballot. After all, he is the Chairman of the Election Board of Controls."

Vogel, however, denied responsibility for the incident, saying, "As far as I'm concerned, I knew nothing about it. The person I asked didn't tell me about adding those positions." Vogel continued that he was not responsible for what when on the cards. He said he put positions on he ballot that were given to him.

What will happen next is open to question. SA President Bob Dawley explained that two alternatives exist. Vacancies to the council are normally filled through appointments by the SA vice president and then ratified by the Senate. Alternatively, a special election could be held.

Dawley is presently uncertain as to what course to follow. Late last week he said he was leaning towards solving the problem through appointments because he could then be assured of selecting students who would participate actively on the council. This past Tuesday, however, he stated that he was unsure as to what course to follow. He admitted that after recent discussion with other students, he was now "a bit more on the fence" and would like further input from students. He pointed out that the current students on the council hold their positions until the end of the school year, so an immediate solution is unnecessary. Dawley did state, however,

that the problem would be resolved this quarter, adding "The sooner the better."

Other SA Officers Listed

During the recent Student Association elections, many students' attentions were focused on the close presidential race. The Dawley/Jamieson ticket squeaked by the team of Baer/Bitzer, providing quite a bit of tension at the election results announcement in the Served Dining Room on March 26. However, the results of the races for other offices, which are equally important to the running of SA, were also announced.

Twenty-three senators were elected as representatives of the six colleges. Jane Coval and Paul Weidel were chosen by the College of General Studies. John Braceland, Pat Denis, Joe Dörner, Laurie Klein, Doug Regester, Claudia Schecter and Melanie Shea were elected by the College of Graphic Arts and Photography. The College of Science selected George Farrham and Tom Keene.

Melissa Bellamy, Steve Johnson,

Robin Redderoth, Harry Samuels, Carol Settle and Sally Widener were elected by the College of Business. Lisa Bleier was chosen to represent the College of Fine and Applied Arts, while Richard Eisemann, Deborah Maruccilli, Hank Shiffman, Paul Spindler and Jeff Stalzer were picked by the College of Engineering.

The proposed SA President's Cabinet, selected by the winning team is Marcia Hunt, business manager; Ron Markwart, secretary of finance; Les Francis, secretary of minority affairs; Mark Feder, secretary of NTID affairs; Hiram Bell, secretary of campus affairs; Julie Bitzer, secretary of organizational affairs; Lynda Terio, secretary of communication; and Bob Barrett, secretary of commuter affairs. These cabinet members remain to be confirmed by the Senate.

Rich Andrews and Elaine Small were elected College Union Board representatives-at-large. The referendums proposing the raising of the CUB fee from \$15 to \$20 and the abolition of exam week, with the establishment of an eleven week quarter, were both defeated. —M. Pry



RIT President Paul A. Miller swore in Robert S. Dawley as president of the Student Association last night at the annual SA Banquet.

Photography Show Planned

Photographs of graduate and undergraduate students in the College of Graphic Arts and Photography will be on display in the Bevier Gallery, April 8 through April 12. Dubbed "The First Annual Photography Show," the exhibit is designed, "To serve as a catalyst...to open up avenues of communication to those interested in photography as a means of expression," say student organizers of the show. The Bevier Gallery, located in the art building, is open weekdays from 8:30 a.m. to 4:30 p.m.

Survey Scheduled For Next Week

The Faculty Steering Committee on Complementary Education is currently undertaking a survey of 750 RIT students, faculty, and administrators to gain some insight as to what the goals of the Institute should be and how to effectively achieve them. Respondents to the survey rate a series of statements as to their importance.

Questionnaires are in the process of being handed out and students who receive them are being asked to take a few moments to complete them. They may be returned to the special desk in the College Union between now and Thursday, April 11.

As an added incentive each student turning in the questionnaire will be eligible to participate in a drawing in which the winner will receive dinner for two (up to 20 dollars) at the Inn on the Campus. This drawing is scheduled for Friday, April 12.

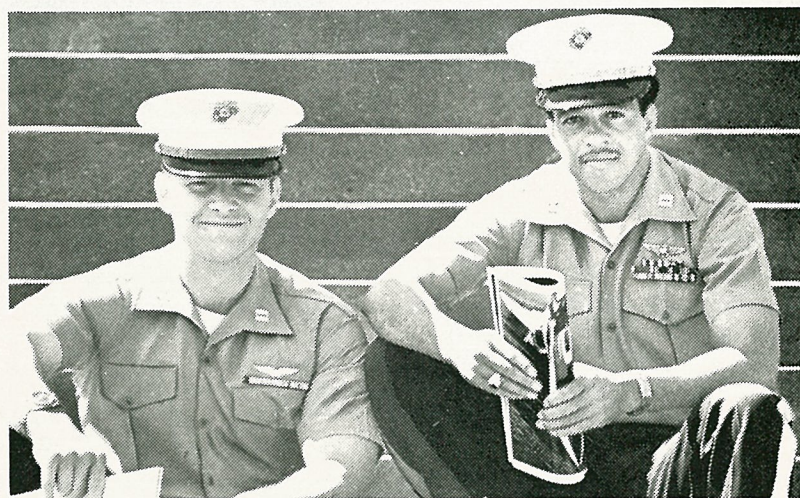
Correction

Two mistakes were printed in the article entitled "Students Caught Shoplifting," which ran in the March 29 issue.

A container of makeup, not a bottle of hair conditioner, was the item stolen.

Secondly, Mr. Riley mistakenly stated that the theft was the first in which Protective Services had apprehended the suspects. Riley later noted that his staff had investigated and prosecuted two thefts in the Tunnel Shops which took place last year. The two incidents involved students stealing a stereo headset on one occasion and some record albums on a second.

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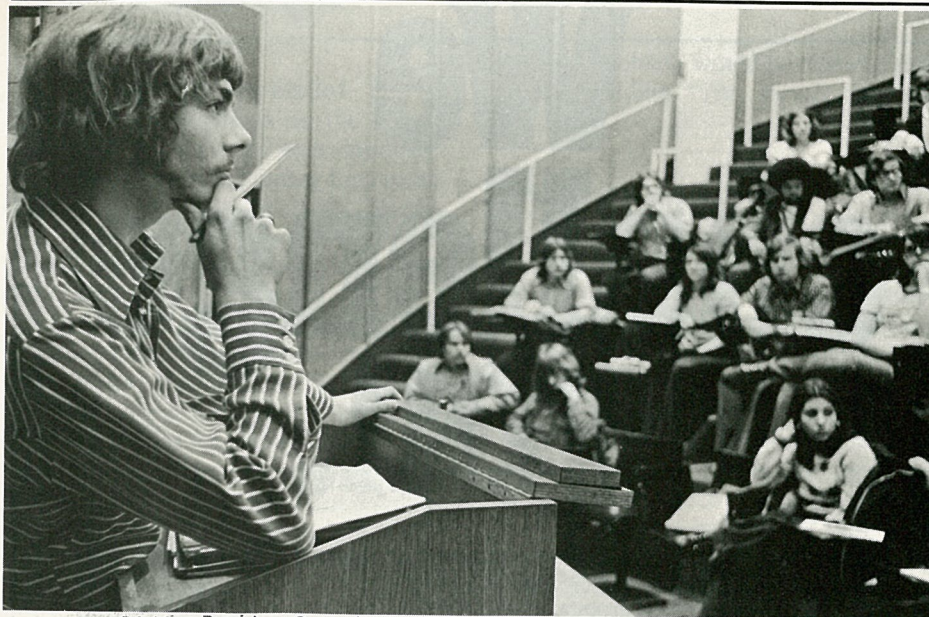
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Reportage



SA Vice President Scott Jamieson Presiding Over Newly Installed Senate

Senate Holds First Session; Bitzer Chosen President Pro Tem

The first meeting of the newly enfranchised Senate took place on Monday of this week.

The meeting procedures have changed somewhat from the format that has been used in the past. However, this was a typical first meeting of the Senate, according to Scott Jamieson, the newly elected vice president of SA, and the new senators are not accustomed to the more formal format. Six senators were late to the meeting, arriving at different times as the meeting progressed.

Julie Bitzer, Ted Baer's running mate in the recent SA election, was appointed president pro tem of the Senate by Jamieson. However, this action was questioned by several members of the Senate and another nomination was made for the position. Bitzer was elected with a two vote margin and will be Jamieson's assistant and, in case of his absence, would replace him.

To give his first vice president's report, Jamieson sat down at a desk in front of the room and spoke casually about what will be expected from the Senate for the coming year. He then asked the senators to describe why they ran for Senate.

Jamieson also announced that Bill Deritter resigned as advisor to the Senate. Deritter has been advisor for the past four years. The new advisor will be Thomas Plough, Associate Vice Presi-

dent for Student Affairs. Also discussed in his vice president's report was the policy of appointing students to committees that are not student government oriented. This will fulfill his campaign statement saying that he and Dawley would get more students involved in student government.

Bob Dawley, the new president of Student Association, gave his first president's report at this meeting. For the most part, he reiterated what Jamieson had said previously. His report was even more informal than the vice president's had been. The Senators were encouraged to discuss problems that they could see with the present situation at the Institute.

The question of the eleven week quarter was discussed extensively. The eleven week quarter had been on the referendum at the SA election and was voted down by the student body by 250 votes. The problem concerned whether Student Association could stand behind the majority of the students on this question. As far as they could determine, the eleven week quarter will be in effect next year and there is only a slim chance that the Institute will continue with the present system.

Parking and towing were also discussed to an extent. No solution to either of these problems had been brought by the end of the meeting. —A. Hess

NTID Complex to Open

The twelve story NTID dormitory is scheduled for occupancy this fall, along with the entire complex which lies to the north of the present dormitory complex.

While Housing and the Institute says that hearing students will also be living in the new building, for the purpose of deaf/hearing interaction, the actual number of hearing students that will be living there amount to only 25 per cent of the total occupancy. Out of 700 spaces, only 500 will be used next fall. Of the 500, 250 will be incoming freshman NTID students. Of the remaining 250 spaces, 125 will be held by upperclass NTID students. The remaining 125 spaces will be taken by hearing students. These figures were outlined by Bob Sargeant, Associate Director of Housing.

There are certain stipulations on hearing students who wish to live in the new dormitory. All applications for residency in the complex should have been received by the housing office on Wednesday, April 3 according to Bob Sargeant, Associate Director of Housing. Between April 3 and April 17 the Developmental Education Staff of NTID will evaluate applicants and conduct interviews with them. All hearing who live in the new complex must demonstrate a willingness to interact with the deaf and a desire to learn manual communication. Past enrollment in Free University courses or intention to do so, or plans to take the General Studies course in sign language are encouraged. Notification of acceptance will be forthcoming on April 19, as will actual room assignments if the Space Committee finishes its work. —T. Temin

Students Move From Apartments

RIT students living in Colony Manor Apartments during Fall and Winter quarters have been evicted from their residences by Housing. The students were living there during a shortage of rooms in the dorms as part of an effort to relieve some of the triples.

The students were asked to leave on a very short notice during finals week. To compound this problem, the students were asked to be moved out by March 20 and there were no rooms

available in the dorms until the twenty-fifth.

One student living in Colony Manor at the time, Denis Lusia, said of the situation, "They waited until the last minute to do everything. It was a rip-off for them to wait that long." Housing did not notify the students as to whether trucks would be available to transport their goods. In fact, when the students did get their belongings to the dorms, they had to put it in storage closets until the twenty-fifth.

Many of the students wished to move into empty doubles, according to George Beard, Resident Director. The problem, he said, was that there were going to be only half occupied doubles, and Beard couldn't "just move a person away from an area where he had lived all year."

Lusia went on to explain that when they returned to the dorm they had "To literally search to get a room." George Beard said that some of them had to "just crash," and stay with a friend for the time there were no rooms. Beard even placed some of the peoples' belongings in his apartment for the duration of that period.

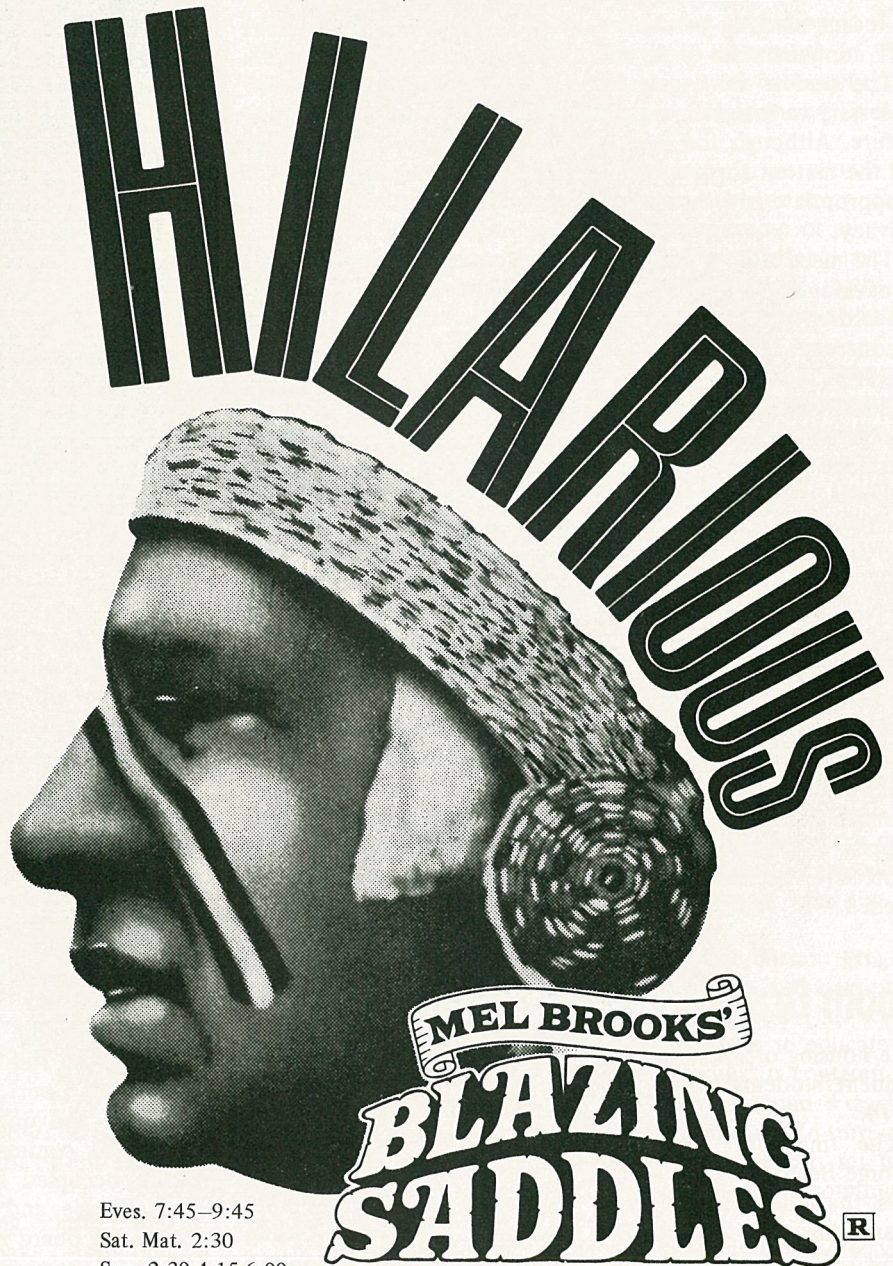
Beard explained that the situation was caused because Housing wanted time remaining on the lease for "cleaning up" the apartments. At one time there was damage done to the apartments which Colony Manor charged to the Institute. To avoid that situation from occurring again, Housing decided to move the residents out and clean the apartments during the ten remaining days.—A. Hess

Land Use Plans Discussed

John Wacker, RIT's land planning consultant, will appear in Ingle Auditorium on April 10, at 3:30 p.m. He will discuss the long range plans for the Institute's land and physical environment.

For over two years, the Institute has been engaged in exploration of the best uses and enhancement of RIT's land resources, both now and in the future. Extensive meetings have been held over this period to gain perspective from all members of the Institute community in the effort to learn the best direction for the master physical plan to take in the coming decades. All are invited to attend on Wednesday.

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Reprodepth

Smith States Streaker Policy

A recent meeting between student leaders and a number of RIT administrators dealt with the first fad of 1974—streaking.

The session was organized to determine what measures are necessary to deal with organized or planned nude activity in the future. Although the session didn't result in a written policy on the matter, the general consensus was that group nudity is inappropriate and that it should not infringe upon the public's privacy.

The need for a conference about streaking and student behaviour arose from the quad party Sunday, March 3 and the student streak through the ice rink and Cellar on the following Wednesday.

RIT's Vice President of Student Affairs, Dr. Fred Smith, believes that the meeting helped formulate "a general understanding of what policies are appropriate for RIT." Current policy, according to Smith, is that the Institute discourages streaking and destructive partying and will take whatever measures needed to cope with it. The administration also takes a dim view of aggressive crowds of students who, when caught up in "mass psychology," are not responsible.

"It's good that institutions haven't over-reacted to the phenomenon (streaking)," Smith commented. "Streaking is definitely popular because of the high visibility in the media." But he added that "Streaking is obviously illegal," and that there are certain limits to appropriate behavior. He also mentioned that the use of photographs for identification is not being ruled out.

Smith concluded "You can't determine in advance what'll happen in a given situation," but the resident directors and Protective Services are well coordinated, in case they're needed. —R. Tubbs

Room Draw Procedures Set

The housing office has announced the procedure, by which all resident students will obtain their room for the fall quarter 1974.

The final plan was completed after some deliberation. George Beard, resident director for the Heumann-Gibson area, says that the first plan was, "confusing and botched up." Beard, Associate Director Bob Sargeant and others in Housing revised the plan several times before the following procedure was accepted. Housing feels that the plan is the most equitable possible.

The room draw procedure is essentially a two step operation. The first step is the payment of a \$75.00 advanced housing deposit. All residents, including NTID and HEOP, must pay this deposit. Payments will be made on April 22 and 23, between 9 a.m. and 4 p.m., in the lobby of Grace Watson dining hall. Upon payment, each student will receive a receipt which must be retained, in order to take part in the actual room draw.

The second phase of room draw consists of choosing the room. Each resident will complete a room request and

assignment form. Room priority will be given to individuals in the following order:

The first to register, from April 25 to May 1, will be those who plan to return to the floor next year on which they currently live. The receipt and the assignment form will be given to the RA of that floor. This procedure implies knowing who your roommate will be, in advance.

After the returnees have registered, single room draw will occur on May 2, in the Housing office between 9 a.m. and 4 p.m. Those with written medical excuses will be given priority for the established singles. Be sure to have all excuses in the Housing office on or before April 19. After medical singles are assigned, any remaining singles will be drawn on a class seniority basis. All single assignments are on first come, first served terms.

On May 6, those who are moving off their current floor, but are staying in the same residential area, will be permitted to draw a room. This sign-up will occur in the office of the resident director of the area, between noon and 8 p.m.

Last priority will be given to those who plan to move to a completely different residential area. On May 8, from noon to 8 p.m., this assignment will occur in the office of the resident director of that area.

Beard reminds residents that those over eighteen years of age do not need a parental signature on the housing contract this year, as the majority age is expected to be lowered to eighteen. — T. Temin

Judicial System Examines Itself

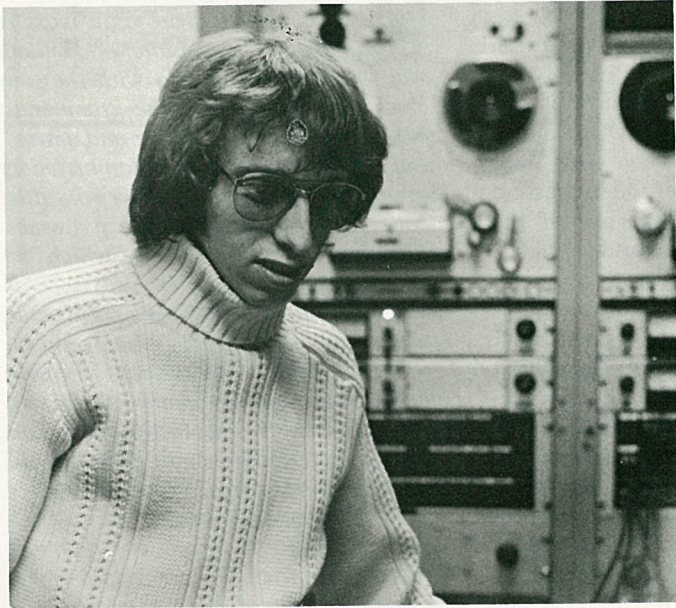
The RIT judicial system has committed itself to a continuing process of self-examination.

"Judicial Processes," the document which governs the judicial system, calls for the formation of a "Policy Planning Committee," whose function is to constantly examine and evaluate the performance and equity of RIT judicial workings. The document was two years in the planning and was implemented last fall. It specifies that the policy committee shall have the following members: two are appointed by SA, one is the Judicial Coordinator, one is the Chief Justice of the Student Court, one is the chairman of the Institute Hearing Board and one is appointed by the Administration. In the current committee, formed late last quarter, these positions are occupied by Joe Dornier and Hank Freedman, Stanley McKenzie, and Chief Justice John Keck. Jon Prime is both the hearing board member and the administrative appointee. John Burr is the chairman of the committee.

Burr said the committee will scrutinize every aspect of the disciplinary process to ascertain both what is good and what is bad therein. The committee will make recommendations to the other functionary committees of the Judicial System for improvements next year. For example, the committee is currently examining the Traffic Refiew Board and its handling of traffic violations.

Burr said further that he does not believe that any "fundamental changes" will be necessary in the judicial system. He feels that for the most part, it functions efficiently and fairly and only minor changes will probably be needed.

—T. Temin



Jay Levine, General Manager of WITR

WITR Still Going FM

Dr. Miller, at a recent Student Life Committee meeting, decided to table the action concerning the possibility of WITR going FM. The Executive Committee passed the motion, contingent upon the decision of the Student Life Committee, according to Jay Levine, manager of WITR. Levine claims that after he had presented reasons why they could not possibly wait for the action to be tabled, the Student Life Committee went ahead and passed the motion.

According to Levine, the station could not wait any longer to file for the FM license, because other schools in the area might get the spot. He continued that there were only two spots left on the FM educational band and he feared that any delay might cause them to lose it. He feels that they should be filing near the end of April. After the application has been filed, the FCC guarantees that they will respond within 90 days. WITR would then get a 'construction permit' that would allow them to build the station. During this time, they would purchase a transmitter and do the testing necessary to operate on the air. Levine speculates that they should be on the air by January.

Levine says that they have hired a consulting engineer who specializes in setting up FM stations. He will make certain that the forms are filled out properly and the proper procedures are used to obtain the license. The engineer will "tie everything together," according to Levine. He was very optimistic about the possibilities of getting the license.

Levine said the FM programming would include local news, music, and educational programs directed at the immediate community. He felt that several environmental programs and other civic oriented programs would be included. DJ's would not be allowed on the air unless they were reasonably good at handling the AM carrier station now in operation. He said that they would continue to operate the AM carrier facility to train DJ's for the air. "Only high quality programming will get on the air," noted Levine. —A. Hess

Prison Programs Face Termination

A temporary release program for inmates of state correctional facilities is in danger of being phased out according to J.W. Rundans, spokesman for a local group interested in civil liberties. Passed initially on a two year trial basis only, the program must be renewed by the current legislature if it is to continue.

As it presently stands, the furlough program allows the unsupervised release of inmates for as much as seven days. Often such furloughs are granted for the purpose of allowing the inmate to maintain family ties. The shorter leave of absence program, with its three day maximum, might be granted to allow an inmate to obtain proper medical attention or attend to a sick relative.

Rundans explained that very few inmates fail to return at the completion of their furlough or leave, even those serving what he called "big time." Figures for the latter portion of 1972 show that of the 1331 inmates granted furloughs and leaves for that time period, less than one per cent failed to return on time. Once they are back, such men are subject to the usual ridicule. However, with another opportunity for furlough at the end of 60 days, Rundans said, "Most men will let a lot of sins slide to get the chance to go out again."

"The first furlough is a shock," explained Rundans, commenting on the problems inmates have facing the outside world. "A man almost feels the need to return to the institution. But the second time is terrific, and the third is really fine." When the man does return to the institution, Rundans said, "He's relieved a lot of frustrations, and knows that in another two months, he has another change to go out again." He added that the man can by-pass a lot of the daily hassles that exist between prisoners for the visit outside allows the man to say, "I know who I am and I know what I've got going for me."

A significant amount of the credit for the current program goes to the Jaycees. Following the Attica riots, and after much negotiation, Jaycee chapters were allowed in several correctional facilities. In addition to working to educate the public on the temporary release issue soon to confront the legislature, they have also sponsored programs teaching diction, leadership and parliamentary procedure. In turn, men held at the Albion facility have been allowed to set up a program whereby they talk to the youth of the community about drug abuse and its effects.

In spite of the relative success of the furlough and leave of absence programs, they will come to a halt this year when the current law runs out unless the legislature acts to renew them. The Jaycees of Auburn Correctional Facility and other interested citizens are working to publicize this issue in the community. They note that former Governor Rockefeller's Select Committee on Correctional Institutions and Programs recommended that "...work release, furlough and compassionate leave without the necessity of being accompanied by armed guards, where inmates are not dangerous, should be expanded. . ." To this end, the Jaycees urge the public to write their State Senators and Assemblymen encouraging their support for the temporary release programs.

—J. McNay

Letters

Thanks, Elmer

I would like to take this opportunity to express my thanks to Elmer Streeter for serving two years as editor of the *Reporter*. Being editor of a college magazine for college students is not an easy position to hold, and to hold it over a two year period denotes a considerable amount of courage.

While we have all not agreed with Elmer Streeter and Elmer Streeter's policies over the last two years, I think we must all recognize the time and effort he has devoted to the RIT community through *Reporter Magazine*. I personally wish to recognize this effort by giving Elmer a sincere thank-you for bringing the *Reporter Magazine* to a higher pinnacle than its position was when he assumed the editorship.

Thanks, Elmer, for your contribution, for sticking your neck out and doing something. There are many of us who have appreciated your efforts.

A. Stephen Walls, Director
College Union

Ordinarily, She Wouldn't

Ordinarily, I would not waste my time and energy to respond to one of Ted Braggins' art reviews but his latest criticism of the Contemporary Print Show, presently in the Bevier Gallery, (*Reporter* May 28) irritates me to the point of writing you. I feel it is time to question the capabilities of Mr. Braggins as a reviewer.

Mr. Braggins seems to be rather confused and unsure of himself. He says he does not "want to stick (his) neck out" and then proceeds to hyperextend himself. I question whether he understands the meanings of the words he so freely uses. What does he *mean* when he calls prints "very commercial, very designy, very graphic, pop arty, etc., Total Bullshit." Is that a positive or negative comment? Since when is it bad for a print to be "very graphic"?

If he is so indecisive as to whether or not there are "a lot of very good prints" in the show, why does he then go on to put down Andy Warhol and Roy Lichtenstein's work? I am amazed at his outlandish contradiction—calling work bad because he "know(s) they are bad" and in the previous breath saying "I don't know what the good ones are." Perhaps if Mr. Braggins had paid a bit

more attention in his art history classes he might not be making such rash statements.

I would be curious to know if Mr. Braggins has any KNOWLEDGE to base his statement that the whole New York scene is bad. I was under the impression that New York City was one of the largest art centers in the world.

My distasteful interpretation of his article may be due to the primitive level of writing. This and past reviews reflect a lack of education, both in his writing abilities and in his ability to knowledgeably judge art work, appalling for a senior in a professional art school. The print show is one of the best shows the gallery has had to date and Mr. Braggins must be visually vacant not to see its merit.

P. Kirshner

3rd Year Painting Major

Mr. Braggins replies:

A person may respond to a work of art knowing that visually it is "bad," in the sense that the inherent qualities of the piece are not exciting or intriguing on visual terms. This is a purely arbitrary thing, a value judgement only. Everyone makes value judgements; particularly when one says it is a bad show or the best show ever. However, it is possible to recognize certain works in the show as being "bad" pieces on the terms above, but this does not mean the remaining works will be good ones.

The only point of the article was to bring awareness of the fact that many of the prints are not all that dynamic. After the excitement of the show had died down, the viewer is faced with the print in front of him. Here is the time when one can objectively view the work and try to determine why it would be good, bad, appealing or whatever. This reviewer was looking at the show in that sense. The work he found there was tight, cliched, and for the most part, boring. There was really nothing to get excited about. Some people demanded that the reviewer explain what prints were the "good ones." In this group the writer placed the work of Jasper Johns, Peter Milton, Thom O'Connor, Linda Plotkin, Theodoras Stamos, Grafton Lee Boehner and the etching, "Glass of Water" by Michael Mazur.

In regard to the New York scene, the writer was referring to the buying and selling aspect of the New York galleries.

Much of the real and true visual work in the art world is produced by individuals who have nothing to do with the New York scene. In fact, the commercial business of buying, selling and promoting art work and ideas is dominated by a small elitist group of very wealthy collectors, artists and gallery owners. This is the bad scene to which the reviewer was referring.

In reference to the personal assaults leveled at my integrity, I can only say that the position of Cultural Editor will be vacated after this quarter due to my graduation from the Institute. Perhaps P. Kirshner would like to give the job a try. But never forget, you can't please all of the people, all of the time.

Boo, Braggins

We are two artists at RIT who are writing in rebuttal to Ted Braggins' recent commentary on the contemporary prints in the Bevier Gallery.

Mr. Braggins, who is the Cultural Editor, obviously does not know what he is talking about. He should reveal some knowledge of the field he is critiquing. As Art and Design students, we feel he is not aware of the basis values upon which a piece of art should be judged. Therefore, we cannot agree with his recent crude analysis of one of the better shows exhibited in the Bevier Gallery this school year.

We feel this show is not "total bullshit" as he has stated. His choice of vocabulary, such as "designy, pop arty and total bullshit," reveals his lack of knowledge on the subject. He obviously is judging on an intuitive level only, since impulsive statements are being made left and right.

May we suggest for future critiques you assign the job to a person well qualified, or have a member from the College of Art & Design do the job because he will know what he is talking about.

For the sake of the *Reporter's* reputation find a Cultural Editor with some sensitivity to the arts, not someone who makes impulsive comments.

Peter Contompasis
Mary Ann Imhof

Editor's Note:

Mr. Braggins is a senior in the College of Art and Design. His major is print-making and his minor is painting.

Social Work Department Weighed

This year I transferred to RIT as a sophomore in the school of General Studies, Social Work. After vegetating quietly for two quarters, I've decided to state the obvious for those who can't seem to focus on it, or won't.

One of our professional values is self-determination (the right of the client to exercise free will, including the client's right to be a failure, if he so desires). That's the theory, but in practice students are counseled out of the Social Work Department "for their own good." Confidentiality is another value ascribed to by social workers. There should exist an atmosphere that facilitates trust and confidence in the counselor client relationship (knowing all that is said will go no further.) If this were true, I wouldn't be able to write about how the ethic of self-determination is being ignored.

Social work students are taught about the evils of the bureaucracy. One of these evils is the red tape and inability of the bureaucracy to adapt and change in time to meet the current situation. A group of students worked to try to get the credit hours of a course changed from two to four hours. As a result they were patronized and a committee was appointed to re-evaluate the accreditation, for all the social work courses. The obvious has happened. The students got psyched out of the two hours due them, and the committee will probably continue on till it frustrates itself to death. If our teachers want to show us how to beat the bureaucracy, what's wrong with RIT for starters?

As I talk to other social work students a lot of us seem to agree on two things: dropping out of social work and the superiority of nonprofessional courses. Since it is difficult to be better than your teacher, these seem to be the best possible routes. Two hints, if you want to change something don't join a committee, and if you want to learn something go to the people who are living the life and study under them.

Much more should be said, but then why take up space writing about a dying department when so many others appear to be so healthy?

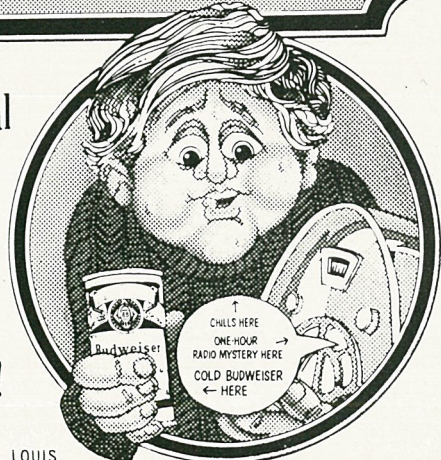
—Dave Werther
2nd Year SW



The 5th annual RIT photo exhibition will be held Sunday, May 12th-May 26th. Deadline for submission of work is Monday, April 22nd. This exhibition is open to all students of RIT. The final selection of prints will be hung in the College Alumni Union. Prints selected for the exhibition will also be considered for the RIT permanent collection and publication in *Techmila 1974-Folio*. Prints will be returned Tuesday, May 28th-Friday, May 31st. Rules and entry forms are available at the College Union Desk, from professors in the College of Photography and across from the Photo Cage located in the Gannett Building on the third floor.



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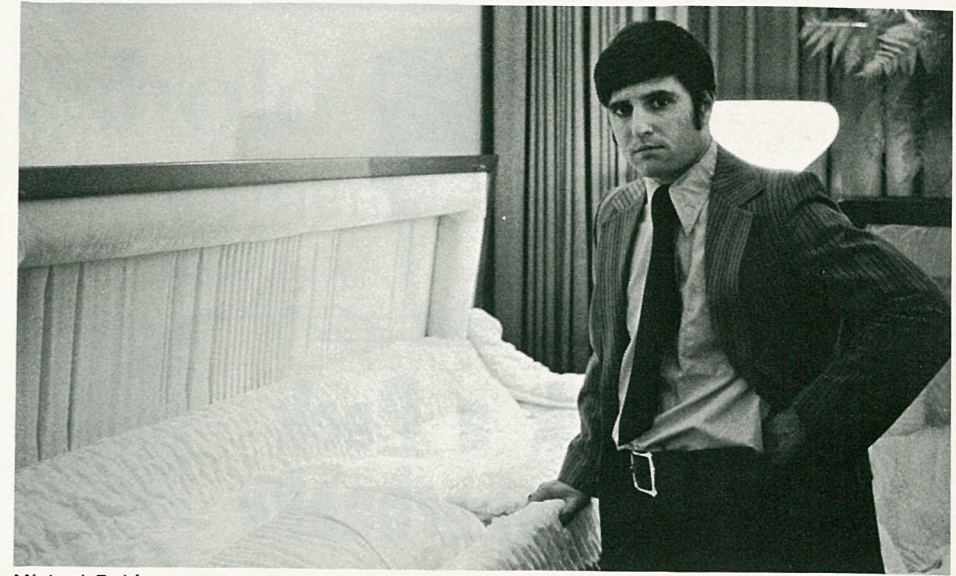


Alan Pike



Jeanne Pearce

"The Dignity of Work"



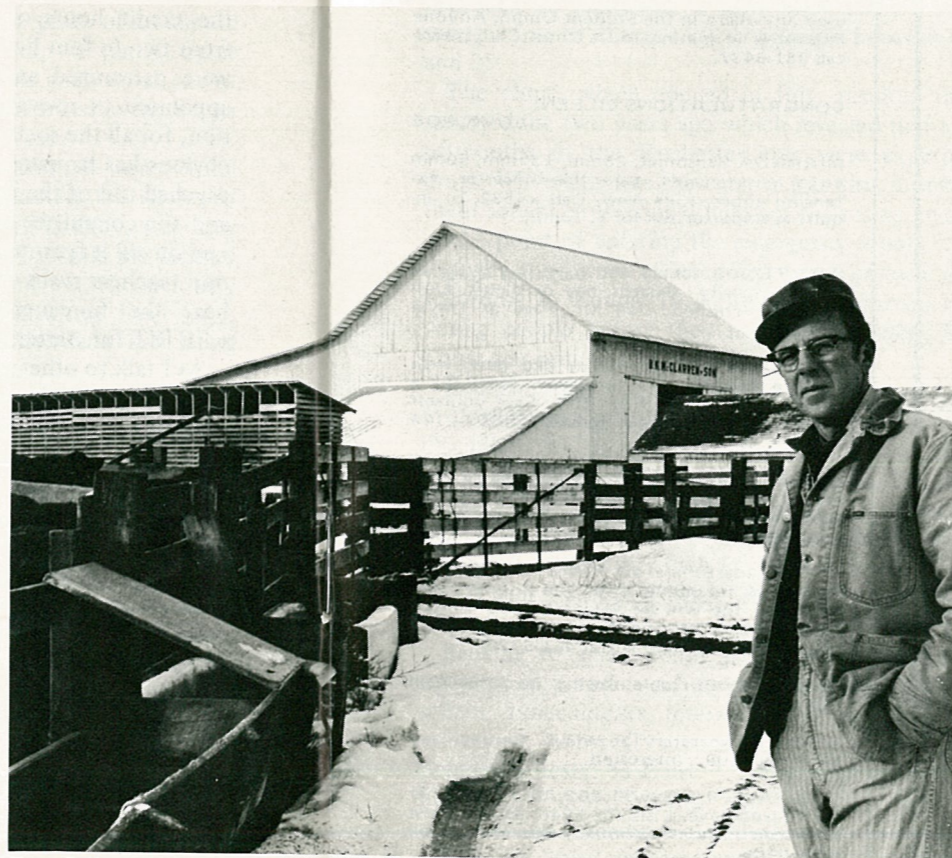
Michael Robinson

... Photographs selected from Arnold Sorvari's

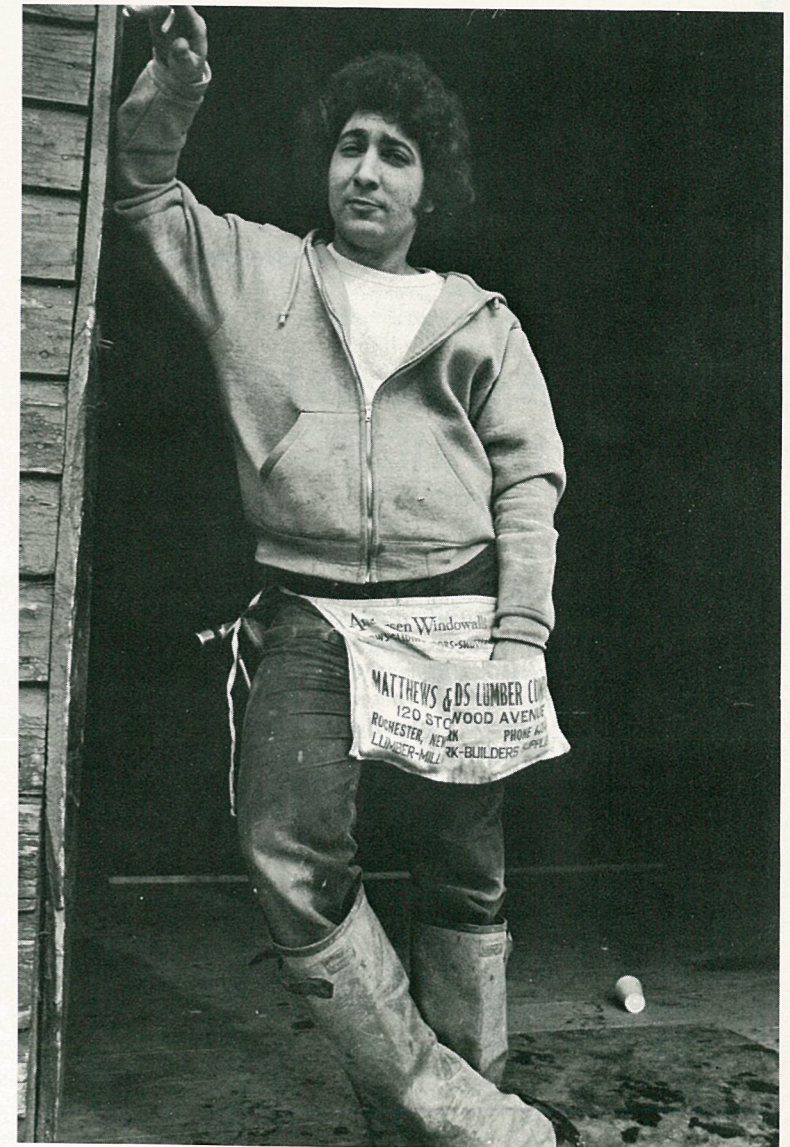
first year photo class. . .



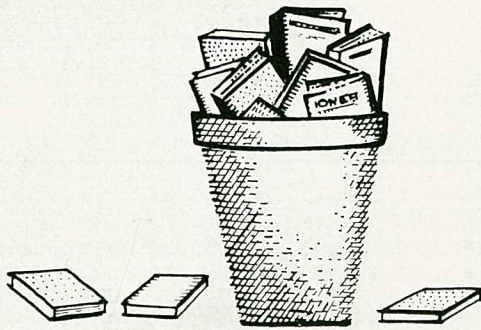
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Chess sets, boards, and clocks will now be available in the Recreation Room. Just hand in your ID card at the Rec Room Desk. The sets must be handed in at the end of the day, but may be used anywhere in the Student Union. Anyone interested in joining RIT's Chess Club please call 381-6437.

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RIT photographers are welcome to submit their work for public display in Bonnie's Hair Place in the Win-Jef Plaza at 3259 Winton Road. Further information may be obtained by calling Bonnie Schumehl at 461-3720.

WANTED—Portable sewing machine. Call 464-3750.

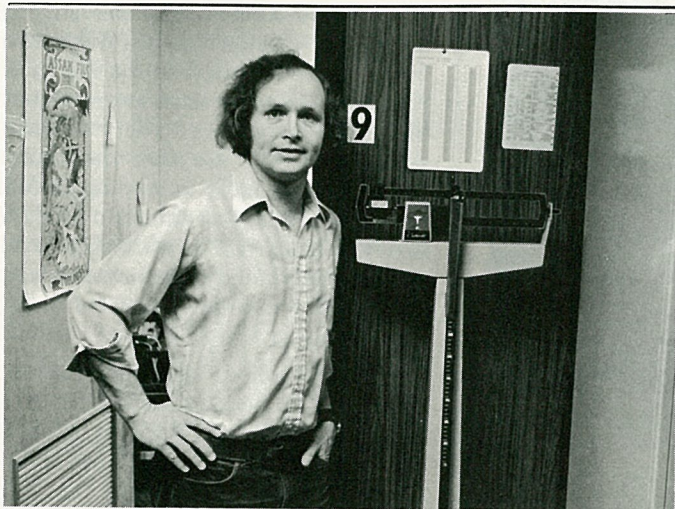
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Threshold Clinic

Offering A Client Oriented Approach

BY JAMES E. McNAY



David Young, director, Threshold Clinic

"We don't instruct the kids that come in here. We let them find out what they want and see if what they are doing is getting them there."

In these words Director David Young describes the work and approach of Threshold, a clinic that offers a wide variety of services free of charge to young people between the ages of 12 and 25.

The clinic, which opened in July, resulted in part from a survey done two years ago which revealed that a large number of youths in the Rochester area were experimenting with drugs. While this was the case, it was also found that most of them sought professional help for their drug involvement only at the point of entering the emergency room: "...when they thought they were either going crazy or were about to die," according to Young. In an attempt to provide help for these young people before they reached this stage, the Threshold Clinic was initiated.

Realizing that treating the medical side is only the beginning in dealing with youths, Threshold has combined a number of disciplines to provide the professional help of a first rate institution. The clinic's goal is to have the knowledge and personnel to treat the whole person, not just one of their facets. At the same time, the clinic seeks to avoid the snags and red tape of other such facilities, where as Young describes it, "If you aren't sick when you go into those places, you are when you come out."

Seeking to assist young people in several ways, the clinic operates in a variety of areas. Its medical staff of registered nurses, gynecologists, internists, and nurse-practitioners treat infections, venereal disease, drug reactions and conduct pregnancy tests; basically "...anything a person can walk in here with," noted Young. The counseling section's activities range from individual psychotherapy to simple discussion groups. A third involvement of the clinic is the Learning

Center. It offers tutoring and counseling primarily for high school students who want to stay in school. For those that have left for one reason or another, there is a program to help youths achieve high school equivalency. The social services component helps clients find a place to live and lends support by accompanying them into a courtroom if necessary. A combination of services such as this under one roof eliminates the need for a larger number of referrals to other parts of the community and keeps the bureaucratic side of things to a minimum. Only two forms are required by the clinic, and both of these are filled out by staff members.

A key to the entire operation at Threshold is the client oriented nature of its services. Young explains, "We let the client define what he wants and then deal with that." "If someone comes in here saying he is having problems with his girlfriend," Young stated, "we don't start asking him about problems he might have with his mother." If in the course of counseling, a staff member thinks that something beyond the scope of their current discussion is relevant, it will be presented for the youth to consider. If it is rejected by the client, the topic will be dropped and the counselor will continue to deal with the original problem.

That such a program can exist at all is surprising enough. That it exists in Rochester and is funded by the state government through the Drug Abuse Control Commission to the tune of half a million dollars per annum is astonishing even to those that administer the program. While originally intended to deal with serious drug abuse among youths, and while the clinic is still geared up to do that, Young has found that most of the cases handled are of a slightly less serious nature. They have tended to involve young people in the 17 to 19 age bracket who are dissatisfied with school or their home and thus come to be called "high risk" cases; youths who potentially could adopt what Young termed a socially destructive role. Through the programs they offer, Threshold tries to see that such behavior does not develop, or at least that the youths have knowledge about viable alternatives to such behavior.

The downtown location at 115 South Clinton Avenue almost directly across from Midtown Plaza, has helped make the facility a success thus far. The location provides some anonymity for those that drop in. "Elsewhere in the community," remarked Young, "the little old lady across the street would make assumptions about the kids coming in here." In addition with all major bus lines converging on Main and Clinton, Threshold is accessible to most of the greater Rochester area.

The aim of the Threshold clinic is to deal with the problems that youths present them immediately, with no hassle and as little red tape as possible. In this way those youths literally on the threshold of making important decisions about their lives can receive guidance, counseling or a sympathetic ear that can help determine what paths they follow from this point on.

Repreview



'Midsummernight's Dream' With Involved Plot, Is Well Received

by Dana Drake

The LeMoyne College Experimental Theater presented a Shakespearean play which has to be one of that playwright's funniest comedies. The play, called "A Midsummernight's Dream" was performed in the Ingle Auditorium last Thursday night.

The story begins when the Duke of Athens plans to marry a nice lady named Hippolyta. He orders a guy named Demetrius to love Hermia, who is loved by Lysander, and walks in the wood with Lysander. The three people and another girl started hating each other for the poor treatment they felt they were receiving.

Another group of people provided a play-within-a-play situation. They rehearsed a play containing the Romeo and Juliet technique of boy meets girl, boy and girl are in trouble because their families can't get along, boy thinks girl is dead, boy commits suicide, girl finds boy dead, then she commits suicide. The secondary play was rehearsed for the wedding ceremony of the duke and Hippolyta, which was the part of the main play that earned most of the belly-laughs and hand-clapping from the audience. Just before the ceremony, Demetrius and Lysander finally decide who to fall in love with, a fact accepted by the duke, though it didn't fit his original plan.

The two characters who stole the show were the lion and the man with a donkey's head, who was part of the

group rehearsing the play. He fell in love with a beautiful lady because he was the first person she saw after her sleep, which was the result of a spell cast upon her. The lion succeeded in playing a part in the ceremony's play. His roaring and his crazy quick gestures put the audience in an uproar.

As I went to the play, I felt choreography would make the main play dreamlike. Unfortunately, there wasn't very much of that in it. It was more of a comic production than a dreamlike, choreographic, beautiful play, not withstanding the beauty of the colorful costumes. The musical arrangements were well suited for the kind of play it was, consisting mostly of a combination of guitar, flute, tambourine, and bongo drums. Mixing that music with choreography would have gone well.

All in all, I thought that the play received the laughter and the hand-clapping that it rightfully deserved. It was a great comedy.

Black Awareness Weekend— It's Significance

by Angie Thornton

For the past few years, a weekend out of the month of April has been set aside for the observance of Black Awareness. During this specific time, events are planned to educate the RIT community about the important Blacks involved in photo, printing, and other fields. Displays of black talent and the great

heritage from which this minority evolves have been shown. Quite a few students probably have asked, what is the significance of a Black Awareness Weekend? What is it all about? Is it really relevant?

These questions can be answered by saying that Black Awareness Weekend is not intended to entertain the Blacks on campus or to make them aware of their blackness, but rather to let the other students of RIT see that they are a people with a most interesting culture and background. It is intended to show that the Black race is no longer to be automatically rated as shiftless and lazy, or good for nothing, but rated as the superior beings that we are.

Black Awareness Weekend is relevant because it can perhaps open the eyes of those who still see black as a color meaning death or bad luck. It can widen the knowledge of those in the RIT community who still believe in the day of the vigilante groups dressed in white, with a cross in one hand and a gun in the other.

Black Awareness Weekend is significant because of the knowledge that will be inflicted upon the RIT community: students, faculty, and most of all, administration, and because it gives the Blacks three days of activities to which they can really relate. Perhaps the only unfortunate thing about it, as far as the RIT community is concerned, is that it is *only* three days.

Current Exhibits at the Memorial

by Ted Braggins

There are a few things on exhibition at the Memorial Art Gallery which may be of interest to members of the Institute community. One would be the 1973 Jurors Award Show consisting of works by Peter Berg, an RIT Art and Design graduate and Bill Stewart, a teacher at Brockport University. There is also the International Salon of Photography, an exhibit of photographs from around the world and also a show of photographs of architecture in Rochester entitled "Places for People" by Hans Padelt.

The work of Peter Berg mainly emphasizes his ability as a good drawer. Employing all the technical aspects of traditional drawing methods, Berg's work shows little pursuit of individual

research other than the fact he has learned how to draw. Perhaps this is laudible. He has four large acrylic paintings and several drawings and prints. The large painting of Karin comes off with a strong sense of impact. The colours are very vibrant and intense, particularly in his use of red. The total effect of a highly foreshortened figure lying on a quilt covered bed is one of unreal realness, almost surreal. The prints are mostly proofs and consist mainly of etchings in what appear to be unfinished states. The pen and ink drawings are perhaps the most intriguing. Berg has also included drawings of the defensive line of Cornell's football team which seems to be rather-Norman Rockwellian.

The other work in the Jurors Award Show is ceramic sculptures by Bill Stewart. His exhibit is truly a pleasure to view simply because it is enjoyable from the standpoint of sheer creativity. His work consists of very shiny and glazed ceramic sculptures of cows, crocodiles, snakes, frogs, turtles and skeletons. Definitely involved with fantasy in his work, Stewart is fascinating because of all the intricacies he incorporates into each individual piece. They are very complex and involved works. Colour, namely bright colour, is an important aspect also.

The International Salon of Photography is also on exhibit, displaying many photographs primarily of American and Hong Kong origin. There are also a small number of prints from western Europe. Many of the photographs are studies in form with a few having a more architectural reference. Composition of the two-dimensional framework seems to have great emphasis and there is little evidence of full frame printing. The subject matter is for the most part nature shots, patterns in nature, earth movements and pictures of man.

The exhibit of photographs "Places for People," by Hans Padelt is primarily a study of architecture in Rochester. From the standpoint of different styles of architecture it is a very interesting little show.

All the exhibits will continue until April 28th with the exception of the International Salon of Photography which will end on the fourteenth.

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Repreview

International Salon at Gallery

by Mark Pry

The International Salon of Photography, currently showing at the Memorial Art Gallery, presents an interesting array of photographs which, unfortunately, leave the viewer with considerable mixed feelings. The pictures are chosen by the salon judges from entries submitted by both professional and amateur photographers around the world, and range from mediocre to excellent.

Divided into two basic categories, nature and pictorial, the exhibit suffers from redundancy. While many of the pictures are good, I was struck by the fact that the themes are repeated; repeated to the point where different photographs appear almost exactly the same. This is especially true of the nature category, where the viewer is greeted by two walls of animal portraits. Sunsets also keep cropping up, as do sunrises, straight portraits and Oriental fishing boats.

This is not to say that there aren't good photographs on display there—nothing farther from the truth could be said. Yet, there are none that are outstanding, no photographs that caught my eye. I just kept saying to myself, "These are nice pictures." Period. This is not helped by the judges' decisions either. They seemed to have chosen the wrong photographs. Instead of selecting the ones which were graphically strong or representative of some thought on the part of the photographers, they awarded the prizes to those photos which were the 'nicest.' And the most cliché.

If you don't like cliché photographs, don't go to the International Salon of Photography. The exhibit is riddled with cliché and it requires a certain bit of stamina to cut through the ordinary and often-seen, to the truly exhibit-worthy photography.

The International Salon could have assembled a very good show if the judging had been much more selective and open. Instead of staying with the accepted and nice photos that 'everybody will like,' they should have trimmed the show down, placing the emphasis on excellence rather than acceptance.

The show will continue through the

month of April at the Memorial Art Gallery, 490 University Avenue. Also planned are two shows of the slides submitted to the salon. These will be presented on two Sundays, April 7 and 14, at 2:15 p.m.

The morning moon of light shines through this dense forest of amber glass.

There in my mind of ocean pools a pebble dropped with care.

Wallow out the languid circles growing fainter in the deep.

Now gone beyond the space between to glide upon the air.

by Craig Chamberlin

"Conrack"—White on Black

by R. Paul Ericksen

For the first time in his young career, Jon Voight has the opportunity to establish himself as one of the foremost actors in American cinema today. As the title character in his latest film *Conrack*, Voight has landed his first starring role after better than five years of also-starring roles. It is not a position unique to Voight. Most young actors must suffer the same fate, notable among these are Al Pacino and Billy D. Williams. Pacino, after a promising debut in *Panic in Needle Park*, was stifled by Marlon Brando in *The Godfather* and Gene Hackman in *Scarecrow*, but finally emerged in 1973 as *Serpico*. Williams still has not had his chance. Billy D. was over-shadowed by the amazing premier performance of Diana Ross in *Lady Sings the Blues* and billed as the straight man in *Brian's Song* opposite James Caan whose role as the late Brian Piccolo opened the door to his subsequent success. It's a slow, frustrating process to reach stardom, and the major studios' reluctance to give an individual starring role to a newcomer doesn't make it any easier, but Williams, like Pacino and Voight, will inevitably get his chance.

Voight's chance was long overdue. His first role as a despondent prize fighter in *The All-American Boy* was a

bad start. The film, which was made in the late sixties but not released until last year, probably would never have been released if it weren't for his later successes. *Midnight Cowboy* was the first film in which the public was permitted to admire the talents of Jon Voight. We watched as Voight's Joe Buck, a hick stud from Texas, matured from a country boy into a city man, and Voight himself grew from a new face into a name actor. Yet, the role of Buck, though a considerable part, only supported the method acting of Dustin Hoffman as Ratso, a sickly Puerto Rican con-artist, but Jon Voight had begun to prove himself.

He was next cast in a bit part as Milo-Mindbender in Mike Nichols' phenomenal film *Catch-22*. As the power-hungry caricature Milo, Voight is admirable, but the part was too small and too abstract to be of much consequence. And in *Deliverance* he was back to sharing the film with another actor, this time Burt Reynolds. Although Reynolds' talents as an actor do not come close to those of Voight, his role as Lewis controls the film and has established him as a serious actor. While establishing Reynolds, *Deliverance* did little to promote Voight's gifts, except perhaps to demonstrate his versatility. As Ed, a middle-aged businessman type, Voight loses his youth and thus much of his boyish appeal.

In *Conrack*, Voight no longer is in competition. He no longer has to worry about acting to complement someone else. The movie is his and his alone. He knows it and he acts it, loose and easy, so easy it seems almost unconscious. *Conrack* is the true story of a young, bright-eyed white teacher who after an upbringing in Southern bigotry, realizes the difference between a black man and a white man is the color of their skin, nothing more. The film is an adaptation of the autobiographical story *The Water is Wide* by Pat Conroy—or Conrack as his students call him. In 1969, Conroy took a job as a teacher in an all-black two-room school house on an island off the South Carolina coast. He instructed grades five through eight. The grade really didn't matter since each child in the class was equally illiterate. Most didn't know their age, nor what country they lived in, nor who the first

President of the United States was or for that matter, who the President of the United States is. "Those kids don't know crap," is the way Conroy aptly puts it.

The struggle Conroy must abide is not one of educating the children, but educating the adults. His greatest hurdle is Mrs. Scott (Madge Sinclair), the principal and teacher of grades one through four. She is a strong black woman who has learned the only way to survive is to please "the man", that man being white, and this she literally beats into her students. "Black children are slow," she contests, "and you've got to teach them to buckle under to make their way in this world."

Director Martin Ritt's sensitive statement on the present condition of black people is as clear in *Conrack* as it was in *Sounder*. Ritt recreates on the screen what no other director has been able to, and he does so with incredible insight. With the possible exception of Gordon Park's *The Learning Tree*, black films have been little more than a commercial rip-off of black Americans—blaxploitation as it has come to be known. The films of Martin Ritt transcend that superficial aura of "soul" that blaxploitation films sham. Ritt is not interested in black-folk-talk; he is concerned with the black sentiment and the cause of the alienation between blacks and whites. He confronts the problem directly but intelligently. The solution to racial problems will not be found by slaughtering the white racists as films like *Black Caesar* and *Superfly* suggest. It lies in mutual understanding and the willingness to accept change, on both sides of the color line.

Conrack is a perceptive film about a problem that many would like to believe no longer exists. 1969 was not so long ago. There have been changes, but most of them are just on the surface. What does it matter if one out of every three actors in a television commercial are black? What matters is the fact that such stupid laws had to be written; that whites could not fairly accept blacks brushing their teeth without being forced to by law. We have to get below the surface to the mind. It's possible. Pat Conroy proved it's possible. It just takes a little effort. *Opens Wednesday at the Loews I.*

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Faculty Staff Night April 21

Scoreboard

Spotlight on Lacrosse

Sporting a new head coach, new blood, and a whole new attitude, the varsity lacrosse team will add excitement and a successful campaign to this spring's ports slate.

A.J. Russo, assistant coach last year, takes over the reins this year as head coach. It is this reporter's opinion that A.J., as he is known to his team, is the coach that has the closest rapport with his players and is the coach with the most enthusiasm in the RIT Athletic Department. He knows his lacrosse, too, as he played for and graduated from nationally ranked Hobart, and now plays summer lacrosse for the New York Lacrosse Club and the Rochester Lacrosse Club.

He's put together, this year, a young and inexperienced team, but this team will surprise a lot of people. There are four seniors and the rest are mostly freshmen and sophomores. The four seniors will be missed next year, but all are expected to have excellent final years with the Orange and Brown.

The three captains are senior Rick Vail, senior Dave Costik and sophomore "No. 23". Rick is a midfielder and his nickname is soon to become Mr. Scoop, as he is constantly coming up with important ground balls. Dave is the finest defenseman on the RIT crew and his leadership and experience will make the defense extra tough this year. "No. 23" is in his second season of Tiger Lacrosse and should have a fine year.

The team rundown shows that:

Senior Terry "TC" Cotton is in his second year in lacrosse and has improved from his rookie season tremendously. He has scored two goals this year in the first two games. His assets are his speed and endurance as he is teamed up on Rick Vail's midfield.

The most exciting addition to this year's team is senior crease attackman Jim "Hawk" Miller. Jim, an object of pro lacrosse scouting, is probably the best lacrosse player ever to play here. The things he can do with a stick are phenomenal, so look for a tremendous season from the 6' 2" 200 pounder. He already has scored ten goals in a mere two games. Watch out record books!!!

Making up the first midfield are freshman Ken Nichols, sophomore Pat

"Rookie" Roche and sophomore tri-captain "No. 23". All three are presently coming into their own and these three are expected to play with each other on the same midfield for a long time.

The second midfield is made up of tri-captain Rick Vail, Terry "TC" Cotton and Georgie Reeners. Reeners, a sophomore, handles the stick very well and is an asset in his defensive play and his hitting ability.

On the defense side of the field are tri-captain Costik, freshman Buddy Turner, freshman Matt "Head" Head, Bruce "Bam Bam" MacFarland, and sophomore Lee "Big Fella" Klosowski. Buddy and "Head" are both in their first years at RIT, but their play makes them look like three year veterans. Buddy handles the stick excellently for a defenseman and "Head" enjoys popping people. "Bam Bam" is a junior and this will be his best season yet for the Tigers. Lee is a rookie, but will add depth to the team in defense as well as his size; Lee is 6' 3", 215 pounds!!

The vital spot on any lacrosse team is the goalie, and it's really important for the Tigers. Filling the gap is freshman Pat Connors. Pat has never played goalie before, but is doing an excellent job.

Leading the attack is "Hawk" Miller, Billy "No-Neck" Howak, Joe Vallone, and Tommy "S-t" Melton. Nowak and Vallone are established veterans, although only sophomores, and are just starting to put the balls in the net. This is the first year the Miller, "No-Neck" and Vallone all played together, so it will take some time. Melton, a freshman, is sure to see a lot of action. He handles the stick well and his spirit helps out a lot.

These are the players that will enable lacrosse to step into the spotlight at RIT. For action and excitement, take in the "Fastest Game On Two Feet."

— *W. Winter*

Stickmen Divide Two Games

Coach A.J. Russo, mustering some money, took his varsity lacrosse team to Long Island over spring break.

Two games were played, the first against the West Point varsity "B" team. RIT started their season off with a win as they physically beat Army 10-8. Leading the way was big Jim Miller who amassed 6 goals. Vallone, Nowak, "TC"

Cotton, and "No. 23" each added one goal. Several Army players had to be carried from the field, as the Tigers were ferocious!

Their second game pitted them against nationally ranked C.W. Post. The final score was 18-7, but the score doesn't tell the whole story, as most of the Post goals came when RIT was a man down. Otherwise, the Tigers played evenly with them. Miller again led the way as he popped in 4 goals and "No. 23", Joe Vallone, and Terry "TC" Cotton notched one goal apiece.

— *W. Winter*

Tiger Nine Set for Season

RIT's baseball team is currently holding indoor practice sessions, but Coach Bruce Proper is hopeful of getting outside soon in preparation for the season-opening double header at Geneseo on April 16. RIT's first home contest will be Thursday, April 18, with visiting LeMoyne.

The Tigers have been working out in Clark Gym since February 10, and have good reason to look forward to an outstanding spring season. RIT compiled a fine 14-6 record in fall baseball, and Proper got a good look at several newcomers. Based on that season, the Tigers should have a sound defensive club, and depth in pitching and catching.

Senior lefthander Craig Merritt, who had a fine 0.7 ERA last fall, leads a young, but talented, group of pitchers competing for mound duty. Steve Smith, a freshman southpaw, is a good prospect with his curveball, and another rookie, Steve Alexander, went 2-0 in fall play. Bernie Putano, a veteran pitcher, is the fourth lefty on the roster, while John Marcinkus and Dan D'Andrea are returning righthanders. Joe Cataldo, Frank Venezia and Steve O'Neil round out the contenders for pitching positions.

Leading hitters on the fall team were first baseman Scott Dodgson (.375), catcher Dan Makofski (.333), and third baseman Scott Makela (.323). The team batting average was .272.

Proper expects outstanding defensive play from veterans Dan Makofski and Jeff Bannon. Makofski, a junior, is a solid performer behind the plate, while senior Bannon starts his fourth year, in centerfield.

Zodiac

During the season RIT will meet cross-town rival University of Rochester in two double headers, and will face Ithaca College, which finished second to California-Irvine in last spring's College Division World Series.

In his eighth year, Coach Proper looks to improve his overall record (81-87-1), and become the first winning baseball coach ever at RIT. Proper feels that there is an abundance of enthusiasm and dedication on his squad, and he believes that they have the best overall potential for success of any team RIT's ever had. —R. Tubbs

Golfers Return From Florida

During the spring break several RIT golfers journeyed to Florida to compete in two golf tournaments—the Fairway Intercollegiates and the Port Malibar Invitational. The Tigers returned a little tired and blistered, but they fared well in tournament competition against other northern teams and got seven rounds of golf in.

Coach Fuller had his men running and lifting weights to get in shape before the vigorous outing, and the players all felt that it really helped their play. The scores, as would be expected, were a little high, as this was RIT's first outdoor play of the season. For the most part, the tournaments simply allowed the golfers to play into shape.

Freshman Greg Petchke shot the low score for RIT in both tourneys, carding a 329 at Fairways in 72 holes, and a 247 in 54 holes at Port Malibar. Scott Lewis, Dave Connors, and Gerald Isobe were close behind with scores of 331, 333, and 334 respectively at Fairways. Steve Wratny and Terry Gertner tied at 336.

The majority of the players who took the trip were young and they should provide a strong nucleus for the team both this year and next.

Coaches' Clinic Slated for RIT

Saturday, April 13, 1974, Bruce Proper and the RIT baseball team will host a clinic for Little League baseball coaches in Clark Memorial Gym from 9-12 a.m. The free clinic will give instruction in coaching techniques and philosophy, along with teaching the fundamental skills required at all positions.

RPI Offers Dream Course

(ZNS)—Students at the Rennselaer Polytechnic Institute are being offered what some would consider a "dream" course. The school is opening a course in skin flicks, for credit. The course is described as focusing on "the flesh film" and assignments will include viewing some of the local hard core porno flicks. Instructor Wayne Losano doesn't think he will have a hard time filling the twelve positions available for the course.

What A Way To Go

(ZNS)—An employee of the Pepperidge Farm plant in Downington, Pennsylvania, was killed recently when he fell into a vat of chocolate. The victim apparently removed the cover of an automatic chocolate mixing tub, and accidentally fell in. A local rescue squad had to cut through the machine's steel housing to retrieve his body. The name of the man who drowned in chocolate? Robert Hershey.

Happy Birthday, USA

(ZNS)—The town meeting in Lexington, Massachusetts will vote on an unusual resolution in three weeks.

The proposed resolution declares that President Nixon's presence in Lexington "would diminish the historic values and demean the high ideals" of the town's 1975-76 Bicentennial celebration.

MM, MM, Good

(ZNS)—President Nixon recently learned that he has a partner in his love of cottage cheese smothered in ketchup: the dish is also enjoyed by Vice President Gerald Ford. Nixon says he learned the recipe from his grandmother. Ford says he especially likes cottage cheese and ketchup for lunch with a cold root beer.

Charity Begins At Home

(ZNS)—Presidential aide Richard Moore recently explained to the *Washington Star-News* why President Nixon gives very little money to charity.

Said Moore: "He was under so much pressure being president. The year he gave \$295, for example. That was the year of the Christmas bombing of Vietnam. He just didn't have time to think of charity."

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What's Happening

Exhibits

Through April 11

"African Textiles," Wallace Library Gallery, 2nd floor—daily.

Through April 16

Bevier Gallery—"Modern Printmakers" an exhibition of contemporary prints by internationally known artists; daily 9 to 4 p.m.

April 1 through April 30

Melbert B. Cary, Jr. Graphic Arts Exhibit—"Birds, Flowers and Printers"; features books about flowers and birds including 3 of a 4-volume set of the reprinting of "Birds of America" by Audubon; daily 9-4 p.m.

Job Interviews

Friday, April 5

8:30 a.m.—Bernzomatic; BS, MS Acctg; Bus Admin.; EE, ME, IE, BS, ET, MT; will be on campus April 19.

8:30 a.m.—Connecticut Mutual Life Insurance; MBA (primarily must have some full-time work or military experience), BS all majors in Business; will be on campus April 19.

8:30 a.m.—Navy Recruiting District-Buffalo; All majors; will be on campus April 19.

Monday, April 8

1 p.m.—Anderson Windowwalls; BS Bus. Admin., Retailing; will be on campus April 22.

1 p.m.—Fasson, Div. of Avery Products, Inc.; BS Bus. Admin., Printing, ME, Chemistry; will be on campus April 22.

Tuesday, April 9

1 p.m.—Amiel's Restaurant Enterprises; AAS, BS Bus Admin., Food Mgmt; will be on campus April 23

1 p.m.—TAD Inc.; BS, ET, MT, EE, ME, Chemistry, Physics; will be on campus April 23.

Wednesday, April 10

1 p.m.—B. Altman & Co.; BS Acctg, Bus. Admin, Retailing; will be on campus April 24.

1 p.m.—U of R; BS Acctg, Chem, Bio, Med. Tech; will be on campus April 24.

Thursday, April 11

1 p.m.—Investors Diversified Services IDS; All majors; will be on campus April 25.

1 p.m.—Mutual Benefit Life; BS Bus. Admin; will be on campus April 25.

1 p.m.—George Schmitt & Co.; BS Printing Tech & Mgmt; will be on campus April 25.

Meetings

Friday, April 5

12 noon—Reginald McGhee of the James Der Zee Institute; sponsored by the College Union Board; to be held in Ingle Aud.; Free Admission.

7:30 p.m.—Roja Yoga; sponsored by the Devine Light Mission; to be held at 59 Vassar Street at Devine Light Center.

8 p.m.—Sonny Terry and Brownie McGhee; sponsored by the College Union Board; to be held in the College Union Cafeteria; Admission \$.50.

Sunday, April 7

Passover

1-5 p.m.—Open House of the New Dorm display room at Physical Plant; sponsored by NTID.

7:30 p.m.—Gay Alliance of Genesee Valley; to be held at the Genesee Valley Co-op at 713 Monroe Ave.

Monday, April 8

5 p.m.—CUB; Union Alumni Room.

6 p.m.—Gamma Sigma Meeting; Kate Gleason North Lounge.

7 p.m.—SA Senate Meeting; General Studies A-201.

7:30 p.m.—Student Safety; NRH Levi Lounge.

7-8 p.m.—RIT Chorus Rehearsal; Multi-purpose room.

8 p.m.—Student Hearing Board; Mezzanine Lounge.

Tuesday, April 9

10 a.m.-noon—Student Affairs Staff Meeting; Alumni Room.

1-2 p.m.—Student Association Meeting; Multi-purpose room.

102 p.m.—BACC Meeting; 06-A201.

102 p.m.—Christian Science Counseling; Conference Room C.

1 p.m.—WITR Board Meeting; Mezzanine Lounge.

1 p.m.—Civil Technological Engineers Fellowship; NRH.

7 p.m.—RIT Jazz Ensemble Rehearsal; Multi-purpose room.

7-11 p.m.—Delta Sigma Pi—Room M-1 & M-2.

7:30 p.m.—Christian Science Organization; College Union Mezzanine.

7:30 p.m.—Discourse on Meditation, as taught by Guru Maharaj Ji sponsored by the Devine Light Mission; to be held at 59 Vassar Street in the Devine Light Center.

4 p.m. & 8 p.m.—Hanneford Circus; sponsored by the College Union Board; to be held in the RIT Clark Gym; Admission is \$1.50 for RAC students, staff and faculty; \$2.00 public; \$4.00 per family (2 adults & 3 children).

Wednesday, April 10

6:30 p.m.—Meditation Classes, Kate Gleason North Lounge; Everyone welcome, bring some fruit

8 p.m.—Outing Club Meeting; plans for future escapes from the land of brick; Canoe Trip final plans; NRH South Lounge.

Thursday, April 11

4 p.m.—"To BOD or not to BOD—That is the Question"—Environmental Testing; Lecture to be given by Mr. Marshall C. Henry of Industrial Laboratory Eastman Kodak Company; Seminar to be held in room 3154 of the College of Science.

4:30-6:30 p.m.—Happy Hour; Mezzanine Dining Room; Free Nibbles.

5:30 p.m.—SOS Meeting; Conference room B.

8-11 p.m.—Square Dance; Sponsored by the College Union Board; to be held in the College Union Cafe.

Friday, April 12

Good Friday; School Closed.

Quantity Food Production Management students in the College of Business will hold luncheons in the Henry Lomb Room every Tuesday and Thursday during Spring Quarter, professor Ivan Towne said last week.

Towne said the luncheon, similar to those held in previous quarters, will be held at noon beginning on Thursday, April 4. Reservations may be made up to 10 a.m. the day of the luncheon, he said, and standing reservations for the entire series of luncheons will also be ac-

cepted. Menus will be announced in the upcoming News & Events. For further information or reservations call 464-2351.

Movies

Friday, April 5

7:30 & 10 p.m.—"Shaft's Big Score"—Talisman Film Festival; Richard Roundtree is back in action as supercool, super bad John Shaft, dividing his time between bedrooms and brawls while breaking up a hot numbers racket in Queens (super chase scene); Booth Aud.; \$1.

Saturday, April 6

7 p.m.—"Anne of the Thousand Days"—Captioned Film Series; General Studies Aud.; FREE.

7:30 & 10 p.m.—"State of Selge"—Talisman Film Festival; Yves Montand poses as a U.S. foreign-aid representative while training South American police forces in up-to-date methods of law enforcement from wire-tapping to torture; Ingle Aud.; \$1.

Sunday, April 7

7:30 & 10 p.m.—"The Wild One"—Talisman Film Festival; 50's drama of a young motorcycle gang, swarming into and terrorizing a small California town; Ingle Aud.; \$.50.

Wednesday, April 10

3 & 7 p.m.—"Metropolis"—Library Film Series; A-100 of the Library; FREE.

Night Life

Saturday, April 6

1 & 3 p.m.—Oliver Twist; to be held at the Nazareth Arts Center; reserved tickets will be sold for \$1.75. For reservations call 325-1070 or at the door.

9 p.m.—"Can't Wait Until Spring"; Open party in House LS off Sol Heumann Quad. Guys \$1.50, girls \$.50.

Sunday-Saturday, April 7-April 20

7:30-10 p.m.—Mon.-Fri. & 2:30-9:30 p.m. Saturday & Sunday; Michael Angelo's student gallery drawings, prints, photographs featuring Karl Stone, Renee Reeves, Deb Baker, Dale Swain; to be held in Kate Gleason South Lounge. For information call Beverly 464-3016.

Sunday, April 7

7-10 p.m.—Boswell Coffeehouse; to be held in Multi-purpose room in the College Union. Live entertainment: Phyllis Bishop; sponsored by the Catholic Campus Parish. Free admission.

Sunday-Sunday, April 7-April 14

"Portraits of Little People" by Karen Dubinsky; in the College Union. A collection of photographic illustration of children.

Tuesday-Wednesday, April

10-5 p.m.—Beaux Arts Trio; To be held at the Eastman School of Music of the University of Rochester; Admission \$2 for students with ID; Adults \$3.85.

Thursday-Saturday, April 11-13

8:30 p.m.—Julie Babb—"Rochester's First Lady of Folk Song"; appearing at The Other Side of the Tracks; Tickets are \$3 purchased at the door or by calling The Other Side of the Tracks at 381-9992 located at 41 North Main Street in Pittsford.

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May 21
CITY LIGHTS

May 22
THE GREAT DICTATOR

May 23
MONSIEUR VERDOUX

Friday

Saturday

Sunday

April 5
SHAFT'S BIG SCORE

April 6
STATE OF SIEGE

April 7
THE WILD ONE

April 19
PERFORMANCE

April 20
THE POSEIDON ADVENTURE

April 21
NIGHT OF THE LIVING DEAD

April 26
BILLY JACK

Soril 27
THE GREAT WHITE HOPE

April 28
ALPHAVILLE

May 3
SIDDHARTHA

May 4
DIRTY HARRY

May 5
L'AMOUR

May 10
HAROLD AND MAUDE

May 11
SOUNDER

May 12
HIROSHIMA MON AMOUR

May 17
THE OTHER

May 18
PAT GARRETT AND
BILLY THE KID

May 19
SHE DONE HIM WRONG
MONKDY BUSINESS

May 24
THE HEARTBREAK KID

May 25
THE DISCREET CHARM OF
THE BOURGEOISIE

May 26
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May 31
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A TOUCH OF CLASS

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