

REPORTER

APRIL 4, 2003 | WWW.REPORTERMAG.COM

- 06 Tuition Hikes**
- 12 13 Books To Read**
- 16 Architecture at RIT**
- 24 Men's Volleyball**



VOTE 2003
Student Government Elections

**Chris Stilson
&
Derek Smith**

V.

**Jeff Barker
&
Katie Linendoll**

**Debates
April 7th & 9th
SAU Cafeteria**

**Vote Online
April 14-17**

Candidate info at:



<http://www.rit.edu>

Totally Reporter

If you look at the bottom of this page, you will notice that William Huber's signature is no longer there. In its place is my own: "Justin R Mayer." As of this week's issue, the ultimate responsibility of Editor in Chief has been passed on to me, and I know that I will have a large space to fill with my signature. Thanks, Will.

Looking back through the *Reporter* archives, I am reminded of the nearly 100 signatures that have come before mine; a list of names that I am proud to be on. Each editor has contributed to pushing the quality of the magazine forward, building on the progress made by his or her predecessors. I intend to do the same.

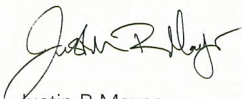
I started here as a news writer and worked my way up to features editor, which I left this week to become Editor in Chief—the position I have wanted from the day I walked into this office. I can say that this is a job I have wanted for most of my life. Not specifically editing *Reporter*, but being a large part of any magazine. I think I was nine years old when I started my first self-published magazine: *Totally Rad* magazine. Every issue had lightning bolts on the cover, and there was content on only the first three pages, which is understandable since I was nine years old with a short attention span and a Nintendo.

It was easier back then, because I was my only reader. Now, if there is content on only the first three pages, I am in big trouble. Luckily, I am not in this alone. I have an enthusiastic staff of talented students behind me, as well as state of the art production facilities. Also, I will not be writing, illustrating, and binding the whole magazine myself, which is always comforting to know.

I am amazed every week by the process we go through to put this magazine together. The people who work here are some of the hardest working people I know, and I am thrilled to be a part of this team. I have a vision for this magazine that I know can become a reality with the help of every name listed on the right side of this editorial.

Reporter is constantly evolving, a dynamic created by those who come and go in this office; students from all over RIT who one day decided to wander into our office and say "I want to work here." (That's room A-426 in the SAU. I encourage you to wander in and do the same.)

I see *Reporter* as the greatest opportunity I have had at RIT, one that I shall not take for granted. I am excited about my next 12 months here, and I look forward to bringing this magazine to you every Friday. It'll be "totally rad."



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Letters to the Editor

[Note: Unless specifically stated otherwise, letters to the editor may be edited for punctuation, spelling, grammar, clarity, and if necessary, space. *Reporter* will not print anonymous letters. While *Reporter* will accept submissions in all forms, please keep in mind that electronic formats are more convenient for printing.]

An Open Letter to Howard Ward

Dear Mr. Ward,

My name is Matthew Naylor. I am a **student** at RIT. I live in one of those "really nice" fraternity houses. Wait I mean really *expensive*. For right around \$80,000 a year plus utilities I'd expect it to be really nice, but mostly it's just really expensive.

There are lots of things wrong over here; leaks, cracks in the walls, sink holes in the yard, but what I'm really upset with is the fact that the light in my bathroom has been out since December. There's a special bulb needed for that light so I can't replace it myself.

Once Housing Operations came and replaced the burnt-out bulb but a week later they came and took it back. Presumably to order more, but they never returned mine. The bathroom across the hall has been eternally dark since LAST YEAR, and Housing Operations hasn't come to fix that one either. When I call to

complain the response is always, "We'll put a maintenance request in." *O, ok... yea, you do that. Meanwhile, I'll hope that I don't miss the toilet.*

Housing Operation's motto is "**Students First.**" I'm not sure if Housing Operations is aware of this, but I am a **student**. I don't feel I am being put **first** here. I pay 416 dollars a month rent plus utilities. I've been pretty easy going about this situation for a while, but enough is enough. Fix my lights, *please!*

-Mathew Naylor

Annual Art and Literature Issue

Send Submissions of artwork, shortfiction (no longer than 1,500 words), and poetry to reporter@rit.edu or drop off submissions at the *Reporter* office in room A426 of the SAU. The deadline is Friday, May 9. All artwork larger than 8 1/2" x 11' must be photographed or in digital form. Submissions of high resolution digital files are strongly encouraged. For more information e-mail or call 475-2212.

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NEWS

- 06** Tuition to Rise Dramatically
Because I'm not broke enough as it is.
- 07** Brick Beat
Graduate information, Gallery r's new exhibit, and Diversity Week.
- 08** Crime Watch
A whole lot of auto-stripping coming your way, folks.
- 10** New York State Financial Aid on the Chopping Block
Looks like the resources are all TAPped out.

LEISURE

- 11** Fashion: Mini Madness
A fashion craze of mini porportions.
- 12** 13 Great Books
If you're not reading, you should be.
- 14** CD Review: *Elephant*
The newest release from The White Stripes.
- 15** Book Reviews: *Milkrun and Fishbowl*
Twenty-something author writes about... twenty-something women! What a concept.

FEATURES

- 16** The Modern Experiment
The real story behind this Brick City.
- 20** Honorary Faces of RIT: Robert J. Macon
A look at the man who softened bricks.
- 22** Word on the Street
How has the architecture affected your experience here at RIT?

SPORTS

- 24** Sports Desk
It rained. Things were cancelled. This is short.
- 24** A Club Only in Name: Men's Volleyball
When they do get gym time, they tear up the court.
- 26** Player Profile: Marty Maynard
A threat at the plate and a force behind it.

Kate Gleason Hall seen at night from Eugene Colby Hall. The mass of buildings that make up the residential side of campus were all designed by Edward Larabee Barnes. Edmund Fountain /REPORTER Magazine

COVER PHOTOGRAPH
BY EDMUND FOUNTAIN

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Tuition to Rise Dramatically

by Becky Ruby

As of the beginning of the next school term, all students that attend RIT will experience a tuition raise, as approved by the administration and Board of Trustees. The five percent increase is the greatest that the Institute has requested in the past six years. And, while many have been looking at the raise with clenched teeth and worried glances, the administration assured the RIT community that the comprehensive plan for the upcoming budget was conducted with the best intentions in mind. Dr. Jim Watters, Vice President for Finance and Administration, commented that the Institute would use the tuition money to "maintain and enhance the quality" of conditions on campus.

The annual process for determining the Institute's budget began with meetings conducted between President Al Simone, Provost Stan Mackenzie, First-in-Class Director Michael Dwyer, all of the vice presidents, the deans, and Dr. Watters. "We started by hearing all the demands for the upcoming year to maintain the quality of the programs that students expect at RIT," Watters said. Questions regarding what resources the Institute would need above the base financial support, how to logically reallocate the current resources, and what it would cost in new revenue to meet quality-related expectations all arose.

Many factors contributed to the fact that additional funding from students would be needed, as the students' tuition is the highest source of campus revenue. RIT is undergoing an immense growth plan. The campus serves approximately 15,300 students, and will rise to an estimated 17,000 within the next few years.

In addition to the financial need to accommodate such rapid growth, the Institute has taken major hits due to the economic climate of the country. RIT's investments, as well as its cumulative pool funds from gifts solicited by and for the Institute, have been affected by the poor state of the stock market.

Even with such economic trouble, RIT will have \$14 million in incremental funds next year. While that may sound substantial,

"the money gets allocated out very quickly," explained Watters.

Prioritizing began with the allocation of four million dollars in additional financial aid, raising the aid total to \$58.4 million. Secondly, RIT had to set aside \$5.4 million for its most expensive cost: the compensation of over 2800 RIT employees for salaries, fringe benefits, and other personal expenses. Third on the list was the need to purchase insurance and pay utility expenses, including energy and gas. Due to the fact that some insurance companies have raised costs as much as 100 percent since September 11, 2001, RIT had to allocate the additional one million dollars to maintain proper coverage, as well as keep up with utility expenses.

After these initial fees, the budget was left with only \$4 million to accommodate the needs of those who requested funding for the upcoming year, a total which well exceeded \$20 million. At that point, RIT needed "to go through a process on deciding what was essential in times of economic hardship," Watters said.

Because of the great amount of construction on campus, RIT has dug itself into a great amount of debt. To give a brief overview, RIT has spent about \$117 million in the past four

and a half years for housing alone: \$63 million to renovate the dorms, \$27 million to construct and add to the University Commons complex, and a hefty \$15 million worth of debt to pay for the RIT Inn and Conference Center. "We're just trying to break even with debt to pay for all the improvements," Watters said.

In addition to "breaking even," RIT has undertaken many other major projects that scoop up the funds to which tuition is filtered. The field house, the Golisano College of Computing and Information Sciences (GCCIS) building, and major renovations for the Riverknoll Apartment complex are just a few of the major expenditures RIT has begun to deal with recently.

And, while many students have been concerned that their tuition money has been going towards projects they will not see in their time here, the Institute has made plans for major reconstruction to occur this coming summer. For example, the quad area between the Liberal Arts building (6), Gannett building (7B), and Eastman building (1), will be totally redone into a more pedestrian-friendly atmosphere. The beautification of this area will resemble the changes made to the Infinity Loop quad. Also, the SAU traffic circle and quad area in front of the Eastman building and SAU will change to accommodate the arrival of the new Paley sculpture. Half of the area will surround the massive art piece, while the other will be a sitting and pedestrian area.

Enhancements aside from the aesthetic ones will also take place with the increased tuition money. Programs like Biotechnology and the new PhD Microsystems Engineering program have already been slated to receive greater funding. Additional faculty to the Kate Gleason College of Engineering, Liberal Arts, and GCCIS colleges will be hired. And, in an effort to "balance the full-time and adjunct" professor ratio, dependent upon which program it regards, RIT has planned to hire more full-time faculty.

The increase in tuition cost that RIT students will face has been set up in a two-tiered system. This system means that all returning



Jim Waters photograph courtesy of University News

compiled by Patrick Rice

students will have a 4.9 percent increase, while all new students, both freshman and transfer, will pay an additional 6.9 percent over the tuition students pay today. When considering raises each year, the administration "always looks at the new students," Watters said. "That way, when they apply, the expectations are clear." Watters stressed the fact that the tuition raises have been laid out to cause minimal impact on continuing students, mostly because of the understanding of awarded financial aid packages and unchanging loans from the federal system.

Though the hike in costs for new freshmen and transfer students will be great, Watters believed the tuition increases to be "still below the competition that our students apply to. The [new students'] selection process should not be affected; they come for our leading career-focus programs."

Even with the two-tiered system, some students felt the raise to be harsh even for returning students. Jim Dowdle, third-year Biotechnology student, said, "After two years of being a student here, you really can't transfer; you're pretty much stuck here for all four years. So, you're forced to pay whatever they charge you. And, with the fact that the timing of the NY financial aid going down and the tuition going up drastically coincide, it's just horrible timing."

As previously mentioned, the 4.9 percent increase is the greatest that RIT students have seen in six years. However, other private institutions are raising costs even more so; Syracuse has planned a 6 percent raise, and NY State colleges are going up a staggering 40 percent. "The [RIT] students' view is limited to 5 percent, 5 percent. But, if they stepped back and looked at what is going on around us, they would see that we are still well below the average tuition costs/raises of equal level schools," Watters said. In agreement with Watters' sentiments, Melanie Day, a first year physics major, said, "As far as I've heard, we've gotten a pretty good deal compared to other schools. It really shouldn't be so bad." •

Graduate Information Session for RIT Students

On Wednesday, April 9, from 5-6 p.m., the Office for Part Time Graduate Enrollment Services invites students to join in on an informational session in the Bausch and Lomb Center, room A-190. Whether interested students will be graduating this year or not, RIT wants them to know about the opportunities available at RIT after completing a bachelor's degree program. For more information regarding this event, contact Sonja Murray Phongsavanh at 475-2229.

Blues Benefit 2003 - Gallery r's Annual Gala Benefit

Gallery r will be hosting its benefit gala, "Blues Benefit 2003," on Friday, April 11 at 6 p.m.. After purchasing tickets at a cost of \$101 apiece, each ticket holder enters his/her name into a drawing. At the end of the evening, the coordinators of the show draw a name, and that person may select one piece of art that is on display to take home. The theme of "blues" is represented in each piece, all of which were donated by RIT students, faculty, and alumni. The gallery is located downtown at 775 Park Ave. Tickets are required to see the show, with a preview (for ticket holders) taking place at 3 p.m. the day of the show. Those interested in purchasing tickets should call Zerbe Sodervick at 475-4977 or contact the School of Art at 475-7562.

Expressions of Diversity Week

RIT's annual event to promote awareness of diversity will kick off April 14 this year. The week long conference is meant to explore diversity and democracy, multiracial identity, class distinction, as well as many other topics. This year's keynote speaker will be Manning Marable, a history and political science professor at Columbia University. Marable is the author of nearly 20 books, founding director of the Institute of Research in African American Studies, and a nationally recognized expert on the history and politics of race in America. Marable will be speaking April 14 at 9 a.m. in Ingle Auditorium, located in the SAU.

While the events of the week are free to students, staff, and faculty of RIT, the cost is \$10 for the general public. Pre-registration is encouraged, as seating is limited. Those planning on attending any of the events for the week can register by calling the Commission for Promoting Pluralism at 475-5453, or by e-mailing the office at tspro@rit.edu. For a complete list of the workshops and presentations, visit www.rit.edu/diversity. •

March 21 – College of Science

Grand Larceny

An unknown person took two projectors from the College of Science. Monroe County Sheriff's Office and Campus Safety are investigating.

March 21 – RIT Inn and Conference Center

Unlawful Possession of Marijuana

Four students admitted smoking marijuana in the RIT Inn. Marijuana was turned over voluntarily to Campus Safety, and the students were referred to Student Conduct.

March 21 – Kate Gleason Hall

Harassment

Campus Safety Officers found people shooting paintballs at other students outside. A Resident Advisor was struck in the leg with the paintball, though he was not injured. The paintball gun was confiscated. A non-member was banned, and the students involved were referred to the Student Conduct.

March 22 – Riverknoll Apartments

Sexual Misconduct

A student reported that another student entered her unlocked apartment without her permission and assaulted her. The victim declined outside law enforcement involvement, and the investigation continues. The case is referred to the Office of Student Conduct.

March 23 – B Lot

Auto Stripping

A student reported that an unknown person pried open the driver's side door lock of his vehicle and removed a stereo/CD player while it was parked in B lot. Crime Alert flyers were distributed. Investigation complete pending new information or leads.

March 23 – B Lot

Auto Stripping

A vehicle parked in B lot was found with a damaged rear passenger window. A CD player was stolen from the vehicle. Investigation completed pending new information or leads.

March 23 – University Commons

Auto Stripping

An unknown person smashed the driver's side window on a parked vehicle near University Commons and removed an installed stereo/CD player and digital cell phone. Monroe County Sheriff's Department responded. Investigation completed pending new information or leads.

March 23 – Colony Manor

Auto Stripping

An unknown person smashed the driver's side window on a vehicle parked on the north roadway in Colony Manor. Investigation complete pending new information or leads.

March 23 – Racquet Club Apartments

Auto Stripping

An unknown person smashed the driver's side window on a student's vehicle and removed a stereo/CD player while it was parked near Building 20 Racquet Club. Investigation complete pending new information or leads.

March 23 – Nathaniel Rochester Hall

Unlawful Possession of Marijuana

A person reported a suspicious odor coming from the hallway in Nathaniel Rochester Hall. A student admitted to smoking marijuana. Investigation closed; referred to Student Conduct.

March 24 – Grace Watson Hall

Auto Stripping

A student reported that his van was broken into while parked in B lot. Two sub woofers and an amplifier were taken. Investigation completed pending new information or leads.

March 25 – Sol Heumann Hall

Arson

A student reported that an unknown person lit the plastic grate near the light fixture in the south elevator on fire. Damage was done to the plastic grate and light fixture. Crime Alert posters were administered throughout the Residence Halls. Investigation completed pending new information or leads.

March 25 – Colony Manor

Grand Larceny

A student reported that a transmission and an engine that he stored outside a friend's apartment were missing. Investigation is continuing.

March 27 – K Lot

Auto Stripping

An unknown person intentionally smashed the windshield on a student's vehicle while it was parked in K Lot. Investigation completed pending new information or leads.

March 27 – B Lot

Grand Larceny of a Motor Vehicle

An unknown person stole a student's car from B lot. Joint investigation by Monroe County Sheriff's Office and Campus Safety is closed pending new information or leads.

HistoRIT

By Jeff Prystajko

Did you know that there's a one in twelve chance that a lot of important things will happen in March? It's true!

If it "breaks," break it more.

March 20, 1962, was a monumental day for slow walkers and students who liked to chat it up with professors after classes. The breaks between classes extended to 10 minutes, up from an original five. Still at the downtown campus, the change was necessitated due to the relocation of the College of Business, which resulted in a further distance for students to traverse. To minimize potential confusion, the change took place institute-wide for all day classes.

We only hire the pro's.

Members of the Stan McKenzie fan club will be delighted to note that the Provost/Vice President of Academic Affairs position—in which Dr. McKenzie currently serves—was first created at RIT in March of 1970. In an exclusive announcement to *Reporter*, President Miller revealed that Dr. Todd H. Bullard, formerly President of Potomac State College, would head the new post. Concerned about the educational level and quality of the Institute, Miller noted that Bullard's addition would broaden the campus's "academic coordination."

It's better than "Ticket-master."

March was an exciting month for Campus Safety in 1980, as before that point they weren't even Campus Safety, but rather, "Protective Services." The new title was accompanied by a wide restructuring plan to revamp the

department, which had long been tagged as inefficient and overly focused on building security and traffic enforcement. A new director and three assistant directors would work to broaden the department's mission and better utilize officers.

March Madness Sale!

Finally, a few advertisements just to prove how far we've come. In 1962 advertisements, Leon's Typewriter Company announced their newest portable typewriter models, which could be rented for only \$5 a month. And, last but not least, who in 1985 could resist Campus Connection's 300 baud modem selection at only \$69.00? •



Director of financial aid Verna Hazen.

NY State Financial Aid on the Chopping Block

by Michael Maloney
 photograph by Denis Rochefort

Determined not to raise taxes in response to the down economy, Governor Pataki has proposed drastic cuts to the state budget. Among those possible cuts were reductions and changes to several higher education programs, including the Tuition Assistance Program (TAP), which has affected over 3,300 RIT students, and the Higher Education Opportunity Program (HEOP), which has affected about approximately 100 students.

According to the New York State Higher Education Services Corporation, TAP has been a program to help eligible New York residents pay to attend in-state postsecondary institutions. Up to this point, the maximum TAP award has been a \$5000 grant, meaning it need not be repaid. Unfortunately, that grant status might change.

As outlined by an internal memo from Deborah Stendardi, director of Government and Community Relations, the proposed cuts would be drastic. "Overall, these cuts would reduce State funding to RIT by over \$2.6 million," Stendardi said.

If the cuts were through as they have been laid out, instead of the lump sum grant that

students have had in the past from TAP, the state would award two-thirds upfront, while withholding the remainder until graduation. This change would cause most students to borrow that difference while in school until they were reimbursed. HEOP would be halved, meaning many students would experience a double hit; many HEOP students also receive TAP. And finally in the proposed changes, the state would completely eliminate two programs which have provided additional access for underrepresented students, the Science and Technology Entry Program (STEP) and the Collegiate Science and Technology Entry Program (C-STEP).

"The intent of the proposed change in TAP is to provide extra incentives to students to graduate on time," Hazen explained. However, she disagreed that the change would seriously affect the determination of students, especially RIT students. "I don't think this a needed incentive," she said. "Students already have plenty of reasons to graduate. This change would just be an additional debt burden on

them. It would mean additional paperwork, additional steps to receive the money after graduation; there might be a problem with consolidation for students."

Chris Stilson, OCASA Representative-at-Large and a New York resident who does not receive TAP or related aid, said of TAP, "I really don't think they should do it [make the change]. It's a good program, they shouldn't cut it, but what are you going to do? Everything's hurting [financially]."

The answer according to Stendardi and the Office of Government and Community Relations is to "testify." Stendardi has been making students aware of how they can influence the State Legislature in the budget process. Focus has been on directing students to the website of the Commission on Independent Colleges and Universities (CICU), which has provided a website that makes it possible for letters to be sent electronically by logging on at www.cicu.org and clicking "Save Student Aid." Stendardi has also helped students in identifying times they can personally address their representatives in the State Legislature, as they did on March 15 at a downtown meeting.

When asked what considerations the Financial Aid Office is making for students who might be affected, Hazen indicated that it was too early to make any definite planning. "The mission of the Financial Aid Office is to make it affordable for students to go to school, and we will base our approach on what exactly happens in the State Legislature. Once the budget is decided, we will identify the groups of students that might be affected, and see what course of action needs to be taken." Hazen firmly stated that it is much too early to tell what the end budget will look like. "Last year, this same proposal was defeated," she added.

Past events are no guarantee of future decisions, and to students like third year pre-medical Kathryn DeRoss, who has relied on TAP to fund her education, the thought of a cut has been troubling. "It's only a few hundred dollars a quarter but it makes a big difference to me. I know I'll graduate, so I guess I'll get the money back eventually, but I'm pretty much maxed on loans and work two jobs already. I really hope they don't do it. If anything, they should increase the funding for higher education." •

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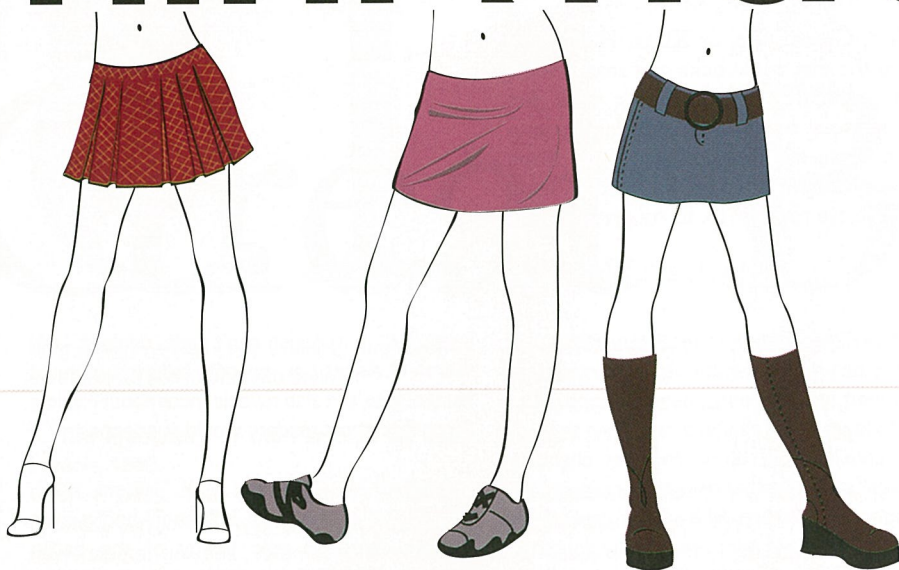
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mini madness



by Evan Sands

It was once declared that 1963 was the "Year of the Leg." Mini Madness will sweep across the country this year, ensuring that 2003 will earn the same title. Every major designer has developed a miniskirt for this spring, summer, fall, and winter. Designers all over the world have started to raise hemlines for what they hope will be an extremely popular and profitable style for the next year or two. Runways currently feature everything from miniskirts to mini dresses and even minishorts. The cherry on the top of this "mini movement" is the Mini Cooper automobile, which has already captured the world's attention.

London designer Mary Quant began designing and manufacturing her own clothes in the late 50s. She produced original clothing that was sold in affordable boutiques, for a new youth-orientated market, and her fashion shows and window displays were often seen as events. "I had always wanted young people to have a fashion of their own, absolutely twentieth century fashion," Quant wrote in her autobiography. Quant, and high-fashion designer Andre Courreges, are credited with creating the scandalously short miniskirt, however it was certainly Quant who popularized the mini. The 60s were full of societal shocks and the mini skirt was one of the biggest.

Social historians relate the introduction of the miniskirt with the introduction of birth control. Women became sexually liberated

because of the pill and, for the first time, free love became possible. As a result, skirt lengths shortened and more skin was shown. With rising hemlines, legs became a new sexual emphasis. Stockings became important, as well as poorboy sweaters and crocheted tops with bold textures, bright colors, 'mad patterns,' and appliqué. Designers are reintroducing the miniskirt with all of the original accessories that went with it. The stockings, poorboy sweater, crocheted tops, big belts, boots, high heels, and big dark sunglasses are all accents to this style. Tight colorful miniskirts with big, baggy, open poorboy sweaters and big belts, made popular in the 1980s, will once again be the craze in 2003. To get a perfect fitting miniskirt/dress/short, you should stand strait up, shoulders back, head looking forward not down, with your arms at your side. Where your fingers touch on your thighs is where the bottom hem of the mini skirt should land. Don't go shorter than that yet—the micro-miniskirt is not back in style. Miniskirts, however, are not for everyone. If you feel uncomfortable in a miniskirt, look for a longer skirt, but try one that doesn't fall below the knees.

Looking for more information? Evan can be reached at: esands@modapittsburgh.com •

13

Once upon a time, there was no Playstation, GameCube, or Xbox. Hell, there wasn't even television. People just drew in the dirt with sticks and read books. Nowadays, these things are slipping in popularity, since messing with dirt spreads bacteria and books just don't provide the sensory overload that today's young people crave. We should, however, try to preserve these activities—at least the book reading thing. If, in between your Instant Messenger marathons, you have at all been craving a good book, here are a few suggestions. These are my top 13, in rough order.

by Kate Bloemker

1. *White Oleander* by Janet Fitch, 1999.

Astrid is only twelve when her poet mother is imprisoned for murdering her boyfriend. The novel follows Astrid as she grows up in the L.A. foster care system, chronicling her changing “families” and ever-changing personality. *White Oleander* is perhaps the most beautifully written book I have ever read. Every sentence that Janet Fitch writes is a poem, even when she describes unimportant things like how “the venetian blinds sliced through the light like cheese.”

2. *The Picture of Dorian Gray* by Oscar Wilde, 1890's.

Most Victorian novels suck, or will at least put you into a deep sleep; Jane Austen comes to mind. Oscar Wilde, however, is the exception. His tale of a beautiful young man who wishes for a portrait of himself to take on all the cares and effects of age, so that he may remain forever young, is a dark book with a serious subject. However, the ever-present wit of the man who once said “A fashion is merely a form of ugliness so unbearable that we are compelled to alter it every six months,” keeps the book from getting too heavy.

3. *My Name Is Asher Lev* by Chaim Potok, 1972.

This is a must-read for artists. It tells the story of a Hasidic Jewish boy who is born with an amazing gift for drawing and painting. His community interprets his talent as being a gift

from Evil, but Asher can't help drawing. *My Name Is Asher Lev* not only tells the story of his struggle, but also reveals more about Hasidic Jews than most readers would ever expect.

4. *Lord of the Rings* by J. R. R. Tolkien, 1954.

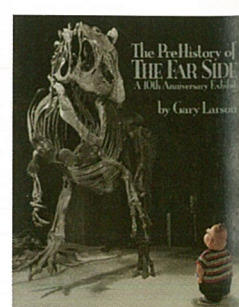
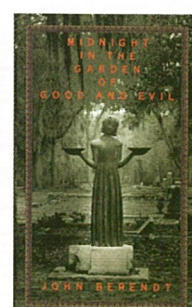
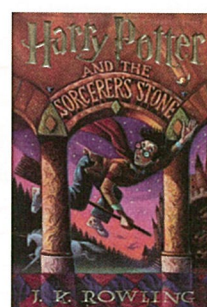
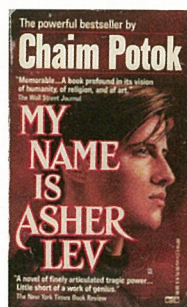
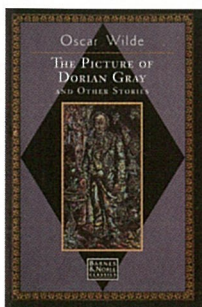
This is one of the most influential books ever written. Tolkien's epic trilogy of the battle to save Middle-Earth from evil domination changed the fantasy genre forever, influencing everything from *Star Wars* to *Harry Potter*. I was horrified when I realized that my first list of books had *Lord of the Rings* ranked at number five, below *Harry Potter*. May the literature gods forgive me.

5. *The Harry Potter series* by J. K. Rowling, 1997- present.

They're fun; they have unicorns, flying cars, and sports played on broomsticks. And, unlike *Lord of the Rings*, there are no boring parts.

6. *Midnight in the Garden of Good and Evil* by John Berendt, 1994.

Voodoo practitioners, pet houseflies, and the exploits of rich Southerners make this book fascinating for almost anyone. What makes it even better is that everything in it is true. John Berendt writes about his experience as a close observer in the murder trial of a Savannah, Georgia antiques dealer accused of shooting his lover. The trial is really only the framework for an elaborate description of how strange Savannah is. One of the best scenes involves a



Great Books

drag queen named Lady Chablis, who crashes a debutante ball in ultimate style.

7. *The Prehistory of the Far Side* by Gary Larson, 1989.

God, I miss *The Far Side*. It was the greatest cartoon to ever grace the pages of newspapers. In this volume, creator Gary Larson offers commentary on his cartoons, with a special section devoted to the hate mail he has received (Just imagine the response to his cartoon titled "Bobbing for Poodles.").

8. *Memoirs of a Geisha* by Arthur Golden, 1997.

It is a common mistake to think that geisha are prostitutes. These Japanese women are performers above all, trained in dance, music, and the art of pleasing men. Arthur Golden's spectacularly crafted novel tells the story of S̄yuri, a fictitious geisha who, as a child, is sold to a geisha house by her impoverished family, and comes of age in the 1930's. Almost any woman and quite a few men would enjoy this one.

9. *Allen Ginsberg: Selected Poems 1947-1995*, 1995.

Allen Ginsberg is best known for his poem "Howl," which supposedly captured the persona of the Beat Poets and their generation, however not all of his work is quite so serious or quite so long. His short poem "On Burrough's Work" ends with: "... A naked lunch is natural to us, we eat reality sandwiches / But allegories

are so much lettuce. Don't hide the madness." Ginsberg is definitely not for those who aren't into weird poetry, or for those who are squeamish about male homosexuality.

10. *Dispatches From the Tenth Circle: The Best of the Onion*, 2001.

For readers who are not familiar with *The Onion* (www.theonion.com), this might be a good place to start. *The Onion* is a newspaper with fake headlines that poke fun at politics, pop culture, and life in general. A lot more interesting than real newspapers; however, if you are easily offended, don't read it. Past headlines include "New Starbucks Opens in Restroom of Existing Starbucks" and "Pope Calls for Greater Understanding Between Catholics, Hellbound."

11. *Cat's Cradle* by Kurt Vonnegut, 1963.

Vonnegut's quirky book on the events leading to the most unusual Armageddon possible is truly original. Witnessed through the eyes of an investigative journalist, a midget named Newt, and an elusive religious icon, *Cat's Cradle* tells us to both reach for understanding and to not take life so seriously.

12. *The Giver* by Lois Lowry, 1993.

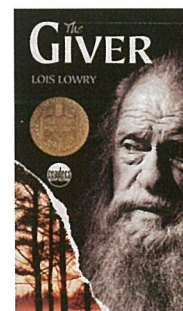
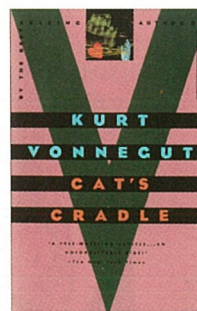
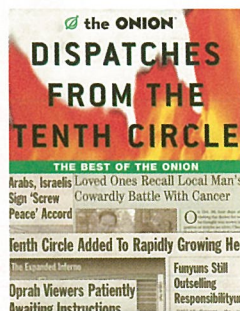
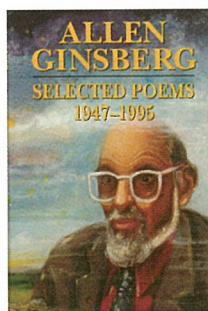
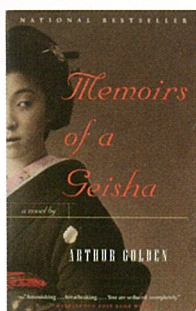
This is actually a kid's book; I read it when I was twelve and, out of curiosity, I decided to pick it up again two months ago. Jonas, the protagonist, lives in a utopian society in which there is no war, pain, or love. When he is

chosen for a special job in which he is forced to experience all of these things, Jonas realizes that things must be changed. I got a lot more out of this at age twenty than when I first read it, and you might, too.

13. *Lolita* by Vladimir Nabokov, 1955.

You may be smirking in amusement at this point. *Lolita*? That's sort of a porn book, right? Not exactly. It is the story of Professor Humbert Humbert, whose unhealthy desire for his landlady's twelve-year-old daughter turns into a dangerous obsession. It amazes me that an author could have thought of all of the things that go through the main character's head; after Humbert kills a man, he begins running red lights because such minor laws seem insignificant to him. This is also not a book for easily offended readers.

It is my fondest wish that you realize how books can corrupt and crowd up your mind just as easily as TV. Happy reading. •



What do you do when, on your last album, you found a perfect formula for commercial and critical success? If you're Jack White you go back to your old formula. The White Stripes' fourth album, *Elephant* eschews the more refined sound of *White Blood Cells* and goes back to the gritty, dirty, blues-rock of *De Stijl* and their self-titled debut. Seemingly untouched by the pressure to follow the wild success of their previous album, Jack White effortlessly writes a handful of songs and, along with his band-mate Meg White, creates what is probably their best album to date. Using the same guitar and drums combination that they've used in the past, the Stripes' new album is a behemoth of raw rock power. Jack's guitar-work is taken to a new level of forthright sophistication, and Meg still bangs away on the drums like a happy child, filling in in all the right places to add just the right amount of punch. It sounds as if Led Zeppelin's style has been reincarnated with a sharp garage rock edge. It's even quite possible that the two bands used similar instruments. While recording in London, The White Stripes did not use any equipment built before 1963. For a normal band this would probably be nothing more than a gimmick, but for The White Stripes it seems to be a perfectly sane notion. It both adds to band's mystique and complements the classic style of their music, making for an album that sounds very intimate and very raw. Things starts off nicely in your face with the base thudding of Jack's affect-petal altered guitar and his proclamation, "I'm gonna fight 'em off / A seven nation army couldn't hold me back." This first single (which, at the time of writing, is being played on a couple radio stations) attempts to defy the media attention that they've gotten over the past couple years and, basically, tells everyone to leave them alone. Promptly following the opener is a stream of equally compelling tracks—the punk-paced "Black Math", and the keyboard driven anthem "There's No Home For You Here," on which Jack expresses his trademark angst/confusion towards relationships with the opposite gender. Starting timidly, and then exploding he sings, "I'm only waiting for the proper time to tell you that it's impossible to get along with you...Fortunately I've come across an answer which is, go away and do not leave a trace!" Jack's voice wobbles and trembles as if he can barely hold back the eruption of emotion coming out. Other tracks include a cover of "I Just Don't Know What To Do With Myself". Jack transforms the pop ditty into a roaring outburst of passion and desperation,

giving the song a deeper conviction than it was probably ever meant to have. And, on the most directly Zeppelin-esque track, "Ball and a Biscuit," he simply defines cool with his searing attitude and monster guitar riffs. To give some breathing room, a few mellowed tracks are sprinkled about. Meg does some singing on "In The Cold, Cold Night," displaying a cool blues style. Jack's a little more subdued on "You've Got Her in Your Pocket," on which he shows some affection and sensitivity toward an unnamed girl. For the closing track, the Stripes are joined by British indie star Holly Golightly for a sing-along styled tune. All of the tracks are simply great. It's clear that The White Stripes have lost none of their gusto in the limelight of success. *Elephant* sounds exactly like it would if no one had ever paid them any attention; Jack simply doesn't care what people think. And why should he? He knows exactly what he's doing and doesn't need any amount of praise to tell him he's doing it right. *Elephant* is a proclamation that The White Stripes are one of the best bands around and will probably be remembered in years to come. •

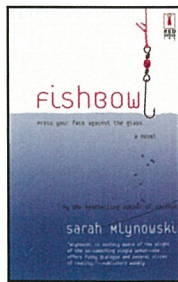
by Josh Bennett

An Album by The White Stripes



Being a twenty-something (not seriously attached) girl trying to survive in big cities like Boston and Toronto is no easy task. There always seems to be an imbalanced ratio between the creeps and the sweethearts, bar scenes are rarely what they are cracked up to be, boyfriends feel the need to go off to “find themselves” in Thailand, and kitchens mysteriously go ablaze. Perhaps these last couple examples are particular to the works of Sarah Mlynowski, author of best-selling *Milkrun*, published in December 2001, and the more recent *Fishbowl*, published in October 2002.

Mlynowski, a 25-year-old native of Toronto, carefully constructed two novels that swell



Fishbowl: press your face against the glass

Meet Allie, Emma, and Jodine, the most unlikely grouping of three girls to ever live together in the same Toronto apartment. Contrary to Allie's optimistic expectations, she was met by an uptight, frosty law student and a fashion journalist with a flair for flirting. Though they can abide by common house rules, such as a scrunchie on the doorknob to indicate a male visitor (implying “stay out!”) and keeping the



Milkrun: a novel about drinks, dates, and other distractions

Mlynowski has claimed in past interviews that her stories resemble her lifestyle more than her personal experiences, which is clearly evident in *Milkrun*, a telling of a 25-year-old female protagonist named Jackie Norris. Just as Mlynowski had worked in publishing, Jackie drags herself out of bed every morning to a Boston office to copy-edit manuscripts. The subject matter is limited to

Milkrun and Fishbowl

A look at two books from an up-and-coming author
by Becky Ruby

with both optimism and fret. The optimism comes from the strength of the characters, who seem to bounce back when let down by men, work, or financial pitfalls. The fret arises when the reader steps back to wonder if Mlynowski's world is an unavoidable fate for all twenty-something year old women.

While the two works contain separate sets of characters, the genre is clearly consistent and laid-out: trying to be a strong, semi-independent female in the rocky period following college—the time when life is fraught with relationship possibilities, new jobs, and angst about which roommate's dress to borrow. In a female version of the witty, informal style employed in *High Fidelity* by Nick Hornby, Mlynowski uses the first-person narrative style to continuously give the reader a glimpse into the mindsets of her heroines.

The plotlines are extremely engaging, mostly due to the fact that Mlynowski makes it so easy to empathize with the main characters. While they may appear quirky or a bit off-the-wall at times, they exemplify characteristics, either admirable or flawed, that nearly any reader can find in himself or herself (but generally, herself).

giggling/popcorn-making to a relatively low volume (this refers exclusively to Allie), their co-existence under the same roof remains at just that, a co-habitation.

Things remain the status-quo until they all wake up one night to a toasty surprise: the kitchen has gone up in flames. Through the course of events on that fateful, blazing night, the reader learns that the girls had neglected to purchase insurance beforehand, Emma shamelessly sleeps in a red lacy thong even with no one there to see it, and that Jodine's incredibly resilient fish somehow manages to be spared from the encroaching flames.

Throughout the novel, Mlynowski varies the narrator between chapters, indicated through the title of each chapter. However, occasionally, the “irritating omniscient narrator adds her two cents.”

Somehow, through all of the backstabbing, \$10,000 worth of fire damage, and brainstorming to earn up the money, the girls develop an unexpected friendship. Even they are amazed at just how much money three girls could make throwing outrageous bar parties on major holidays and by hosting “how to pick up girls” seminars to desperate college guys.

trashy romance, and Jackie can rarely divulge her place of work without being asked if she has met Fabio.

No. She hasn't.

From the very beginning, the reader is thrust into Jackie's world of blaring alarm clocks, the roommate who is part of one of those too-cute couples, and an absent boyfriend (dubbed “a jerk” from page 1). Jeremy has gone off to learn about himself in Thailand, and apparently about another girl as well. As a result, Jackie decides to take life by the horns. “I'm going to start dating again. I'm going to become Crazy Dating Girl. I'm going to date every guy in Back Bay [the oh-so-hip, oh-so-overpriced area in Boston where I live].”

From there, the entire novel is a roller coaster of relationship woes. Jackie learns that not all guys come clean about their singledom (or lack thereof), cheating jerks have a way of reappearing at the worst possible time, and “the one” is basically harder to find than he should be. In fact, finding yourself is just as tough. •

The Modern Experiment

RIT Survives as a Modern Symbol in a Post-Modern world

by Bryan Hammer
photographs by Edmund Fountain

The towers can be seen through gray skies, far across the expanse of marsh that separates this campus from the outside world. Up on its hill, this monument of order and academia is a symbol of former modern design theory. Andrews Memorial Drive contains this brick monster the way medieval towns were once enclosed by their walls. The sight is heroic, unified. Its weighty mass was meant to inspire man and lift him up from the chaos of everyday life. Ludwig Mies van der Rohe, one of the most influential modern architects, said “Architecture is the will of an epoch translated into space.” The architecture that surrounds us at RIT is the result of President Dr. Mark Ellingson’s dream, paired with the modern ideal of the 1960s. It was the fresh breath of brutal modernism. However, this attempt to change and inspire man through building as art has failed in our post-modern times.

In 1968, the Rochester Institute of Technology moved its campus from the sprawl of downtown to the suburban area of Henrietta. The seven-year design collaboration of five top architectural firms proved to be one of the largest architectural projects of the time. Much of the design was influenced by Dr. Ellingson’s dream of creating a visual representation of RIT’s technical rigors. Early ideas included one large mega-structure that would enclose the entire school. This may have been beneficial during the harsh western New York winters, but in the end it was decided that each

building should be its own entity, creating a unity of differing characters. The campus was modeled after Mies’ Illinois Institute of Technology in southern Chicago. Mies was a leader in the early stages of the International Style, which was one of precise, pristine, clear, light, and thin buildings. The idea was to create unity, order, and inspiration for man amidst the chaos of life.

Brutalism was a later development out of modern ideals, but instead of the light thinness of the International style it characterized itself with mass and weight. Developed in Europe in the 1950s, it later appeared in America during the 1960’s. It is a pompous philosophy of design that denounced all that had come before it, and it adhered to strict principles of modern architecture. It celebrates complexities of function and structure through a building’s structural material on the exterior and exposed construction on the interior. Brutalism respects interior space, and reveals it at moments; however, it ultimately creates sculpture out of it. Frank Lloyd Wright said “form follows function”, but at RIT, sometimes form is placed, and then function is later slipped in. Brutalism involves visibility and comprehensibility in two different ways. One is the visibility and comprehensibility of the function and plan as separate and clearly articulated spatial volumes revealed in the exterior massing, and secondly, visibility and comprehensibility of the frank expression of





structure and materials in their raw state. This is the reason for the exposed cement on the interiors of RIT's buildings. Brutalism is bare bones architecture; it celebrates and identifies the inside function on the outside, but it doesn't necessarily accommodate that function well.

To create this monument of unity and order, the architects had to decide on a common vocabulary of form. Neo-Expressionism was another style at the time, intended to, "embody the nature of the activity" within the building, according to Houghton Wetherald in "RIT's Almost Indecent Collection" by Terry Benedict for *City* newspaper in September 1992. Ellingson's dream was one of technical academia, so strict geometrical shapes and axis were used to visually express this. The buildings would be unified texturally using iron-spot brick. Like IIT, all the buildings were arranged around major and minor axis, creating a clear pedestrian flow—no matter how corralling the feeling may be. The pedestrian mall unites the academic side of campus; it did even more so when the entire stretch was brick. The outer walls of the buildings are flat and smooth. They are not just façades, but are the space-defining walls that make up the campus's courtyards and walk ways.

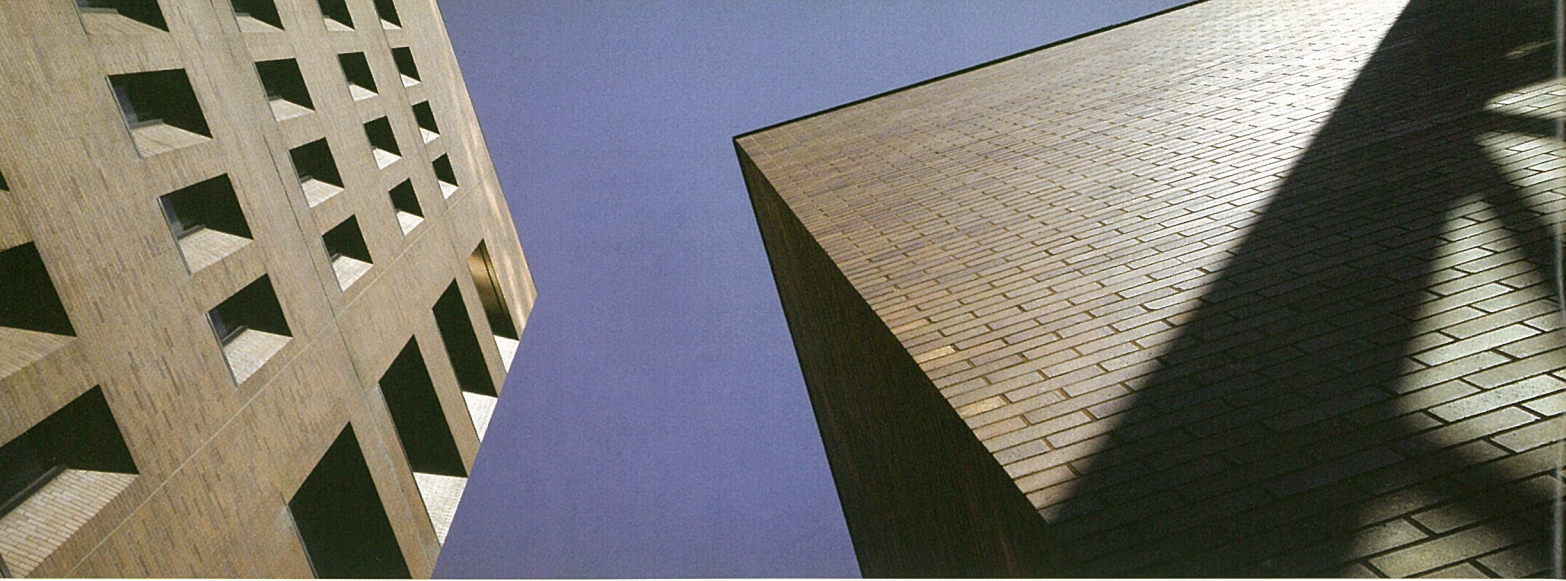
Two of the original buildings are the College of Liberal Arts and the Wallace Memorial Library. These paternal twin structures of Harry Weese and Associates are directly across from each other and share structural similarities. The Liberal Arts building is a juxtaposition of geometric shapes that celebrate the interior functions of the building. The top two rectilinear elements reveal and represent the classroom elements of the top floors, while the two circular elements allude to the circular auditoriums below. The sets of vertical piers show where the offices and stairways are located. It takes these elements and creates plastic sculpture—a molded form of crisp edges and punched voids, out of which recessed windows allow a play of light and shadow on the exterior. The rhythm of the recessed windows on the side is continued across the way to the side of the library, lending to the relationship between the two buildings. The sheer weight of these forms creates an impressive monumental form that is scaled to itself and the other buildings around it. Like the Liberal Arts building, the Wallace Library's components are separate and clear. The horizontal elements allude to the stacks of books that are housed there, as the end piers jut out, celebrating the end carrels and service towers. The Library's façade differs in its monumental central pier, which exposes the central entrance. Again, it is important to notice the voids

created by the juxtaposed elements. Transitions are not subtle, they are crisp and clear. The wrap around addition to the rear of the library was done by Robert Macon. Here, Macon was careful not to interfere with the relationship of these twins by setting the addition back from the original façade. He added the influence of Le Corbusier by creating a rear façade that is reminiscent of La Tourette; Le Corbusier's famous monastery in France. Le Corbusier was one of the so-called "white gods" who created the international style and then followed it through to brutalism. He is one of the founders of this philosophy in architecture.

The Architects of Roche and Dinkeloo and Associates created the landmark of the academic side: the Eastman Building tower. They were also responsible for the Student Alumni Union and Student Life Center. Roche and Dinkeloo used many of their past projects to influence the punched block aesthetic found in the buildings at RIT. The form of the Eastman building tower, while it is simpler, can be easily compared to their tower for the Knights of Columbus in New Haven, Connecticut. It is a more formalist style, but with the weight of brutalism. Here, the punched windows in the wall play with the idea of Le Corbusier's "brise-soleil," a sunscreen effect; it is the plastic sculptural play of the buildings surface that can be seen in his building Unite D'Habitation in Marseilles, France. This affect creates a play of light and shadow along the surface of the façade. The effect is maybe the most unifying characteristic of the campus, other than the great expanse of red brick. Eastman is scaled to monumental size. Its doorway is for that of giants, not men. The clean, formal, geometric order of the window voids are clearly punched into the façade. This building was created for art's sake, not for human function, on the interior. The windows are placed according to the order of the building, not to the order of the offices inside; an example of where function follows form.

The Student Alumni Building may be the most diverse of all the buildings, but only because of later additions. One of these additions added Ingle Auditorium which juts out into the quarter mile, creating a more exciting moment in the schools architecture. The hard edge forces pedestrians to move around it and notice the element. It is an example of the exterior celebrating interior function. The "greenhouse" type atrium exhibits the diagonal, a new device that was being experimented with during the 1970s. Its exposure and celebration of diagonal structure keeps with the brutalist style, yet brings a more modern thought to the building. Its complex ceiling casts shadows on the raw

Left: The quarter mile on the afternoon of Tuesday, March 25, viewed from the roof of the Eastman building, the similarity in shape of the College of Liberal Arts (right) and the Wallace Memorial Library (left) can be seen.



concrete walls which are also a necessary brutalist aesthetic. Again, it is important to note the ever important stress that is put on using structure as ornament, keeping elements separate and clear. The addition of Ben and Jerry's has brought a welcomed human feel to the environment, however, it is alien to the brutalistic raw concrete surrounding it.

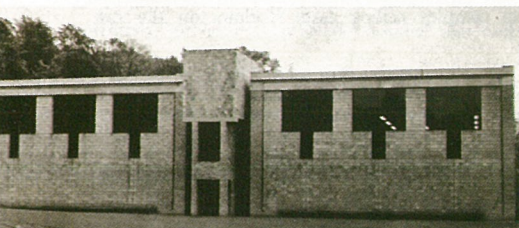
Hugh Stubbins and Associates erected the right-angled corner of the College of Imaging Arts and Sciences, formed by the James Booth building and the Frank E. Gannett building. Their intersection creates a cave-like gateway to the outside world. The deep space and weight of the structure above seem to push down on the space below. Edward Larabee Barnes designed and built the geometrical maze of the dormitories, while Dan Kiley was the landscape architect. Another architectural firm included Anderson Beckwith and Haible who were the coordinating architects. They also designed the College of Science, and the College of Engineering. The College of Engineering's heavy, overhanging classrooms that jut out of the side are another characteristic element of brutalism. They grow out of the building, celebrating the interior function of the classrooms. The addition to the College of Engineering is joined to the original core by a glass atrium, comparable to the SAU and the connecting lobby of the gym to the ice arena. The

addition to the College of Science is interesting in that it brings a post-modern concept of ambiguity and complexity. The back corner of the building breaks to expose a setback steel corner, moving away from the dominant bricks, alluding to Russian Constructivism. It is an unusual element that creates tension and breaks the order, while lending its structural expression to the brutalistic feel of the whole campus. It is one of the more successful additions to the main campus.

Since its original construction, the campus has experienced many additions. Some of the more important ones include the College of Business, the Bausch and Lomb Center, the Interfaith Center, and the Carlson Center for Imaging Sciences. The Carlson center was designed by the architects of a firm called SWBR, and while keeping with the context of RIT, reflects more ideals of the 70s and 80s with its mirrored glass corner that would soon become a part of the skyscraper craze. Its stepped back façade was contextual of the time period. The face is still flat and crisp. It sits among the original buildings well, yet begins to break away from brutalism. Macon Chaintreuil Jensen Stark Architects LLP of Rochester did remarkable work with the other additions. The Bausch and Lomb Center is this campus's first sign of inclusive architecture. Its central dome element

and pedestrian arcade are all post-modern classical elements meant to humanize the building. The late Robert Macon was highly influenced by Kahn; therefore, many Kahn elements can be seen in his work. Maybe the best example is the College of Business, where Macon replicates many of Kahn's shapes to create a building that is growing out of itself, as unfolding bricks create voids of shadow. Kahn's building for the Tribune Review Publishing Company can be seen as a clear example of the forms that were used in the College of Business. The rear of the building also hints at a Corbusian "brise-soleil". This building is humanized by the addition of the sculpture outside the front entrance, and for the mere fact that this building isn't as ominous as the others.

Macon is also responsible for the two volumes that create the Student Life Center. Because of their brick construction, they fit within the context of RIT, yet they are only semi-brutalistic. Perhaps the most interesting element of this center is on the outside. The gabled pedestrian walkway that connects the entrances acts as a gateway to residential living quarters. The gable is a temple motif that is an attempt to humanize; it is reminiscent of a basic house outline. When one is at a certain spot on the quarter mile, Gleason's clock can be seen in the center of this



Above: Looking up between the Eastman building (left) and the SAU (right). The interplay of light and shadow that architects Roche and Dinkeloo and Associates sought to create can clearly be seen in the windows of the Eastman building. **Top left:** Plan for the Illinois Institute of Technology. The Geometric shape and axis of plan used here is also seen in the layout of the original RIT campus. **Bottom left:** Louis Kahn's Tribune Review Publishing Company building possess voids and shapes seen in RIT's college of Business. **Right:** Roche and Dinkerloo's Knights of Columbus Tower influenced their design for the George Eastman tower.





gable, this is a classic post-modern motif, and a fun play of elements.

This year's addition to RIT is the Golisano College of Computing and Information Sciences. This building is a fascinating design of contemporary form. It combines the deep voids of brutalism and the thin walls, open interiors, and use of glass, steel, and concrete of the International style with a high tech feel. It plays with the ideas of complexity and contradiction in architecture, as suggested in Robert Venturi's book *Complexity and Contradiction in Architecture*, which suggests that each side may be different. It is one of the first of many additions RIT is making to break into more inclusive architecture.

In 1972, the American Institute of Architects gave the Collaborative Achievement in Architecture Award to the firms that designed RIT. It was a massive undertaking, and to all visitors, the sight is of awe and amazement of this collection of brick and strict geometry. However, to the people who live and work here, the monumental event is not received well. To the educated architect or admirer, it is a fine example of the modernist form of its time, but without the art and architecture background, these abstract objects give a sense of alienation to man. The idea is monumentality, function. Sense of humanity was not a part of the aesthetic. Like IIT, the campus

was built to create a new order. It didn't work here, it didn't work with urban renewal in the 50s in Europe; modernism didn't work. Like a visit to a museum, monuments and art inspire man, but living in and interacting with art as rigid as the buildings of RIT is a different story. Modernism couldn't change man like the architects of the time thought it should. Monumentality couldn't hold the shambles of life, perhaps it brings a weight that man cannot carry. It is not how people live; humanity is needed in the buildings. There needs to be complexity and contradiction. Robert Venturi, one of the founders of post-modern inclusive architecture, repudiated Mies' idea of "less is more" by saying "less is a bore." Professor Steven Loar commented "the campus is monolithic and unrelenting...living in the campus, you lose the romantic view." In the past two or three years, RIT has made a push to create a more human environment with the newly renovated academic quad along with little things like Java Wally's and Ben and Jerry's. Plans for the renovation of the Field House and Grace Watson Hall all show signs of moving to a more human atmosphere. It is important to do these renovations well, and herein lies the problem. Architect masters designed the original campus, while somewhat less creative architects have provided the newer additions. While the additions fit the character of RIT, they are arbitrary, and worse

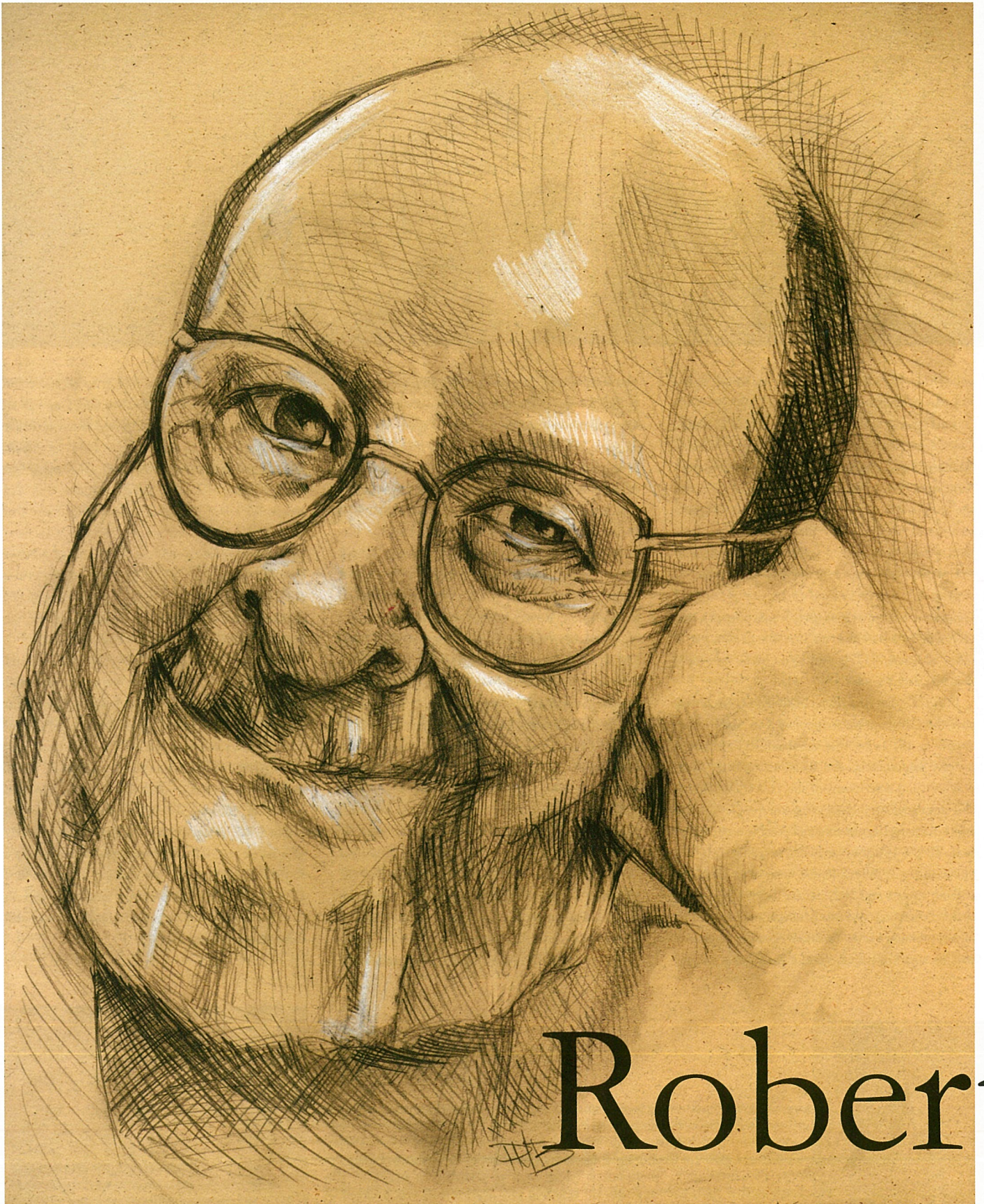
yet, boring. If new architecture is to be successful here at RIT, it should be good arbitrary; not just an ordinary contracted firm, but a top notch inclusive firm. The problem usually comes down to money. Loar said "people remember RIT as a place that trained them, not as a home." Perhaps this is a reason for a lack in alumni support and desire that is required to give this campus the new character it so desperately needs. RIT is a business, so perhaps the idea of creating art of these buildings is not considered. However, attracting customers, students, would be more successful if thought to make the surroundings more human and exciting.

The buildings create a marvelous presentation on paper and in the board room. However, the result grew frightfully large—a mad scientist's experiment gone wrong. RIT is a victim of a philosophy proved wrong. It was meant to be a breath of fresh air from the crowded complexities that came before it. Its goal was to establish a heroic idea of form. Friedrich Nietzsche described architecture as "frozen music." RIT is the product of the simple melody of abstract plastic sculpture, created from man's world. However, man is not a simple being; there is a need and demand for creativity and desire, a push to match his surroundings with the complexity and contradiction that is his life. •



Above: Looking down the quarter mile towards the residential side of campus between the Eastman building (left) and the SAU (right). Ingle Auditorium can be seen jutting into the center of the frame and obscuring part of the Clark Gymnasium. **Left:** Le Corbusier's Unite D'Habitation in France shows an example of Corbusier's "brise-soleil," this idea is adapted in many of the buildings at RIT such as the Eastman building and the rear of the College of Business. **Right:** The punched block shapes on top of vertical piers of Le Corbusier's La Tourette Monastery in France were adapted for the rear facade of Wallace Memorial Library.





Robert

Faces of RIT^{by} Alex Moundalexis illustration by Paul Beresniewicz

You may have noticed several structures that stand out from the rest of the campus; a handful of buildings that are not rectangular or composed entirely of brick, and that certainly do not conform to the original design of the campus. "It's pretty hard to empathize with a big blank wall," said Robert J. Macon, who wasn't sympathetic with the original design of the campus at all.

Who was Robert J. Macon, you ask? Not a disgruntled student, but rather a recognized Rochester architect for over forty years; the same man who likely designed those buildings that stand out from the rest. Macon passed away a year ago last week, succumbing to cancer at the age of 68. We do, however, continue to utilize and appreciate his creations on a daily basis, as they provide brief interludes from the rest of the campus.

According to an RIT Archive document discussing design rationale behind the campus, "the most interesting aspect of the architectural development results from the early decision to appoint five separate architects for the projects making up the total enterprise," each with different ways of working and thinking. Despite the fact that several individuals were involved, the result is a campus that feels like a single person—with a fetish for bricks—designed it. While the campus may be a marvel of design, many who live and work within its limits on a daily basis certainly don't adore it. Made obvious by his innovative opinions and work, Macon was not one of the original five, rather, he came to the campus in the 70s to design additional buildings for the Institute—the Schmidt Interfaith Center, the Hale-Andrews Student Life Center, the August Health Center, and the Max Lowenthal buildings.

RIT has been featured in numerous magazines and architectural journals for its design and has received numerous awards,

much to chagrin of its students. According to a 1992 design article in *City* newspaper, RIT is of a modern design, and of a style that originated in Europe at the turn of the century. In that article, "Macon notes that the stripped-down style [architects] associate with this period was a reaction against the self-aggrandizing, neo-classical gestures of nineteenth century Napoleonic Europe." Essentially the world turned from "pretty Doric columns and [a lot of] detail" to "nice, clean, uncluttered glass boxes with white walls." Sound familiar?

Not everyone in the industry likes the design. In 1975, designer Ronald Beckman referred to the Grace Watson Dining Commons as a "terraced, 'Mussolini-modern' dining hall" that made for a "dissatisfying, unsettling breakfast." His primary complaint was that students were fed like animals through food lines, similarly to how the trays were whisked away on conveyer belts. Macon's influence is apparent, as he begins to depart from the modern design that engulfs the campus. He introduces more natural-looking elements, while attempting to make the new structures fit in with the existing ones. A smaller example is the breezeway connecting the Hale-Andrews Student Life Center and the August Health Center. The glass sits nicely within the environment and adjacent buildings. According to fine arts professor Houghton Wetherald, "it's a little more human," and provides a brief solace from the brick-laced quarter mile.

Friend and business partner Ann Chaintreuil considered Macon to be her mentor. "I joined him right out of school and have been [at the firm] for 32 years, and he's what you'd hope for as a mentor." The pair not only worked together on RIT designs; they also helped each other design their respective homes. "We both [liked] warm, comfortable, harmonious material and simplistic, good architecture that goes beyond

just basic protection from the elements." These ideas can be seen in many of Macon's designs, specifically in his use of glass and arches, two concepts that are rare on this campus. Even the Max Lowenthal building, though composed of brick, has a large glass roof to allow light to fall naturally from the sky during the day.

The Schmitt Interfaith Center is one of Macon's larger designs at RIT, and one that answered a rather pesky design question: How does one design an interfaith chapel? Macon's firm stated in a 1986 *Democrat & Chronicle* article "none of the traditional architectural symbols or forms would work for this center, which was to be used by all faiths, as what would be appropriate for one faith might be offensive for another. The building is consistent and compatible with its secular architectural campus neighborhood from the outside, but reaches beyond its exterior restrictions to create a cloistered special place of oak panels washed by borrowed light." The building also utilizes diagonals "that don't conform to the rectilinear program of grid and axis" that is seen throughout the campus, according to Wetherald.

In a way, it is surprising that the Institute decided to build a chapel at all. In *The Campus As A Work of Art*, author Thomas Gaines states that "with the exception of the small exquisite chapel at the Rochester Institute of Technology, new campuses rarely include them in their building requirements." Macon's peers report that he was always looking for the "why," the reason behind each building. It is said that Macon believed that the "why" of the Interfaith Center was a search for silence, and if that is the case he certainly succeeded. The interior of the Interfaith Chapel exudes a reverence so subtle and powerful that we feel guilty if we speak above a whisper. •

J. Macon

The Man Who Softened Bricks

WORD

on the street
compiled and photographed by Johanna Miller

How has the campus architecture influenced your experience at RIT?

1 "All of the buildings look the same and it's impossible to give directions. Where is Building One? It's the brick one, right over there."

Erica Finney

Third Year

Professional and Technical Communication

2 "The buildings are generally monotonous. I'd like there to be a difference in the buildings other than just square and brick. U of R is so nice and diverse in its architecture and RIT really lacks that."

Samir Jain

Third Year

Computer Science

3 "I think it's well designed. I don't have to walk too far to go to my different classes since they are all basically in the same building."

Shawn Pfister

Fourth Year

Computer Science

4 "School looks like a factory and there is nothing beautiful about it. I feel like I am going to work every day and am a prisoner in the rat race."

Jonathan Lao

First Year

Information Technology

5 "I think that the architecture is nice, but it would be better if there were more open areas for people to meet and interact in. Lack of interaction is a major downfall of RIT."

Ashley Urso

Second Year

Environmental Science

"I feel like I'm in Lego world."

Patrick Rickles

Fourth Year

Computer Science

"I like my school better than any other school. I love the architecture and design."

Mike Robinson

Fourth Year

Industrial Design

"I hate brick."

Greg McGraw

Fifth Year

Software Engineering

"I have to always listen to everyone else bitch about all of the bricks."

Justin Cruite

Fourth Year

Biotechnology

"I don't think it's really affected me. Although there are a lot of bricks, there are woods too."

James Clark

First Year

Photography

"This place looks like the brick city projects. It's very ordinary and dull. In the brochures they make it look like a nice place, but when you're here, it is not creative at all."

Miatta Nyanforh

First Year

Science

"The overabundance of neutral tones has desensitized my stimuli."

Kyle Norton

First Year

Photography

"The architecture has made my life very boring because all that I look at is bricks. The wind tunnels mess up my hair, especially when I just get a haircut."

Marcos Maldonado

Third Year

MIS

"I think the school is a good design but would be nicer if it had more pretty flowers and landscapes. The brick doesn't really bother me, but the campus does need more color."

Emily Ianacone

First Year

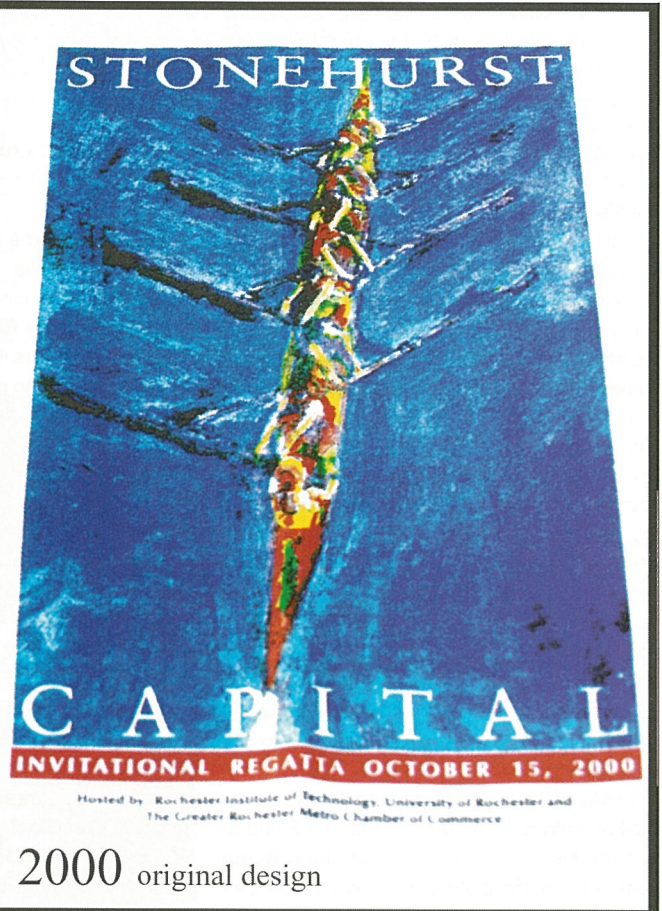
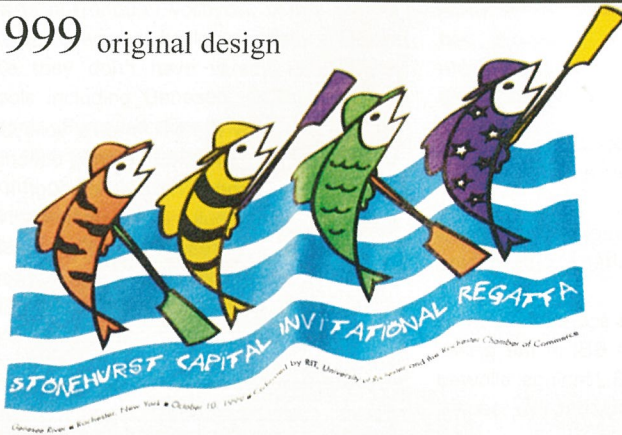
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475-4968 or mlsgrl@rit.edu

Deadline Date: May 2, 2003

Include with your entry: your name, e-mail address, home address, and telephone number.

Requirements:

1) A design that can be reproduced on the front of a T-shirt. Need tight illustration now; winner must supply camera-ready mechanical art or an electronic file in QuarkXPress (Version 4 or sooner), PDF, or EPS. T-shirt design must be in color.

2) Must include:

Stonehurst Capital Invitational Regatta
October 12, 2003
Hosted by Rochester Institute of Technology,
University of Rochester, Rochester Business Alliance,
and the Genesee Valley Waterways

Sports Desk

by Marci Savage

Men's Tennis

The RIT men's tennis team dropped to 0-3 after a 1-6 loss to University of Rochester on March 22, and a loss to Hobart on March 25.

In the match-up against University of Rochester, **Noel Camardo** was the only singles player to win a match. He defeated Josh Bruce-Black 6-4 and 6-3.

In doubles action, Camardo and teammate **David Chachu** were victorious by a score of 8-5.

None of the players were victorious against Hobart.

RIT will compete in their first Empire Eight match up on April 6 at RIT.

Baseball

On March 22 and 23, RIT traveled to Washington DC to face Medaille. They walked away from the weekend 1-3, the losses occurring in three very close games.

On March 22, the team played a double header and lost both games, with scores of 3-5 and 3-4. In the first game, first baseman **John Byrne** went three for three at bat, with two doubles, an RBI, and one scored run.

Jeff Ware had one run and one hit for the Tigers, while **Adam Gerentine** had two hits and two RBIs in the game.

In the second game of the day, which was just as close and competitive as the first, the Tigers were lead by **Eric Hauser**, who had two runs and two hits in the game. Ware had two hits and one run. RIT had four different pitchers in the game, who, combined, allowed four runs. **Paul Diedrich** pitched two innings, allowing one earned run.

In the final game of the weekend, the Tigers defeated Medaille 16-12 after scoring seven runs in the ninth inning.

Catcher **Marty Maynard** scored three runs for the Tigers and had one RBI in the game. **Matt Knodel**, who pitched 6.2 innings, allowed three earned runs, and struck out five, earned the win.

The Tigers have a double header on April 5 against Union at 1 p.m.

Men's Lacrosse

On March 22, the RIT Tigers defeated Oneonta in a 14-11 victory.

In the first quarter, RIT out-shot Oneonta 16-5, gaining a 5-0 lead. In the second quarter, RIT was out-shot 16-3, as Oneonta scored six goals.

Both **Chris Copeland** and **Ryan Neward** scored four goals in the victory, and David Thering scored three for the Tigers.

Goalie **Jon Sinclair** improved to 3-2 with the victory. RIT will face St. John Fisher on April 9 at 4 p.m., looking to add to their three game winning streak.

As the seasons progresses, look for even more home events. Come support your RIT Tigers. Some of these events include:

- Women's Lacrosse home on April 8 at 4 p.m. against Nazareth
- Men's and Women's Crew home April 5 against Mercyhurst, Buffalo and Binghamton
- Softball home in a double header against Hartwick at 1 p.m. on April 5 •

a Club Only in Name

by Matthew Doak
photograph by Rebecca Lanthorne

Aside from football, men's volleyball may seem like the most glaring absence from RIT's varsity sports line-up. Although it was an RIT decision to pull the plug on football in 1978, there are many reasons as to why there is no varsity men's volleyball team on campus. It is because of these reasons that the RIT men's volleyball club exists.



Men's Volleyball Club Takes to the Court

"Although it pains me to say this, volleyball, at the college level, is predominantly a female sport," said club president Garth McGinley.

One possible explanation offered for this is Title IX, the ruling stating that a school must have an equal number of athletic opportunities for men and women. At most schools that have football and wrestling, men's volleyball has been cut in order to maintain the balance.

Though RIT does not have a football team, there is not enough volleyball competition in the area to warrant having a varsity program. While they don't have varsity teams, area schools including Geneseo, GCC, Brockport, Fredonia, Syracuse, Cortland, and Cornell do have club teams. These schools provide the majority of the competition for the RIT men's volleyball club.

The club fell on hard times recently, when they found themselves without an advisor and in danger of losing their club status. Bob Parmelee, a Systems Administrator in the IT Department,

agreed to fill the role. "I knew nothing about volleyball, but I liked the kids and I wanted to help them keep their club," said Parmelee.

Parmelee helps to keep things running smoothly, offering suggestions to the club. One of his suggestions, to set up two teams, has been implemented.

"Due to the high demand for the club, we could not accommodate everyone at the same time," said club member Doug Lardo. As a result, they have divided the club into two groups. This move has allowed less experienced players to still work on mastering their skills, while the primary team travels to other schools for competition.

The team usually practices once or twice a week, when they can get gym time. "Unfortunately, club teams do not have precedence in reserving gym time, so we get it on a sporadic basis," said Lardo.

Although practices are somewhat limited, they are intense. "The practices are much

more intense than intramurals," said Parmelee. "This is the highest level of play at RIT."

"The club is a great way to meet some very exciting and unique people who love to play volleyball," said Lardo. "While we still have fun while we're together, we are very serious on the court."

The rules used in club play differ slightly from Division III volleyball. Rally scoring is used, meaning that a point can be scored on every play, rather than only by the team that serves. They also have a rule that allows the ball to touch the net on a serve and remain in play.

Parmelee mentioned that one advantage of having varsity status would be the hiring of a paid coach that could set line-ups and promote discipline. Most club teams are led by player-coaches. The volleyball club lists Pat Smyton as the team manager and morale officer.

The highlight of the club's schedule is a trip to Columbus Ohio to participate in the National Club Tournament. Clubs from all over the United States participate in the April event.

The RIT men's volleyball club also hosts an outdoor four-on-four tournament that is open to the public. The event takes place on May 3. "We play until we are all sunburned," said Lardo. "It's a great time and I encourage people who are interested to contact the club." Teams interested in participating should contact the club at clubvb@rit.edu.

The club encourages anyone with a strong volleyball background and the desire for a good workout to come to their open tryouts, which traditionally take place on the first Saturday of fall quarter in the SLC. •



Outside hitter Brandon Borgna, of the RIT Men's Volleyball Club practices with team at the Student Life Center.



Player Profile

Marty

With spring training over and a demanding season ahead of him, senior Marty Maynard has his sights set high. As a four-year starter at the catcher position, Maynard hopes to propel the young Tigers into their first ever NCAA appearance.

The co-captain and Information Technology major is the clear team leader. For the past three years, Maynard has made his presence felt on the field. Each season he has had a batting average well above .300, including a .398 average last season, and is aiming even higher. "Our coach was the last one to hit .400 here at RIT, so I would love to accomplish that," Maynard said.

Though Maynard is a threat at the plate, it is more important for him to be a force behind it. "It is more important for me to be a defensive catcher than an offensive one," he said. Head coach Rob Grow, who also played baseball for the Tigers during his college career said, "Not only does he play hard and keep the team motivated, but he captains the defense."

The team has already set an amazing amount of school records under Grow, including wins, most consecutive wins, and team batting average—which has consistently improved, with Maynard leading the pack.

Maynard's efforts have earned him numerous honors, such as All-Empire Eight, Offensive Player of the Year, team MVP, as well as being named a member of the elite NCAA Division III Rawling's All-Star team.

Fellow senior co-captain Andy Zach credits Maynard with knowing exactly what pitches to call to stifle the opponent. "He has been the heart and soul of RIT baseball since his freshman year," Zach says, "as well as developing the younger players on the team."

A big part of that development is the work done in the off-season. After most of the guys play in summer leagues, the team plays for five weeks in the fall, followed by an intense team workout that starts up in the winter and includes 6 a.m. practices. This is followed by spring training, which was held in Cocoa Beach, Florida, this year.

With little time for rest, Maynard has had to postpone his much needed knee surgery until

this summer. "I am trying to build the muscles around my torn meniscus, so I can wait to have the surgery," said Maynard, who rehabs the knee with bike riding and plenty of ice. His injury, however, has done little to dampen his motivation. A switch-hitter, Maynard has been working on perfecting his right-handed swing in order to be lethal from both sides of the plate.

In addition to his strenuous work habits, Maynard also finds the time to volunteer for the Student Athlete's Mentor Program, which hosts clinics in association with Greece and Brighton Little League teams. He hopes to use this experience to someday become a coach, preferably at the college level.

Right now, however, Maynard is looking no further than this season. Since there are only five baseball teams in the Empire Eight, RIT is labeled as an independent program in the eyes of the NCAA. Since there are only seven independent bids nationally for the NCAA tournament, RIT must prove they are one of the top teams in the country. The tournament would be the perfect end to Maynard's stellar collegiate career.

Although he has a lot of fond memories here at RIT, one day stands above the rest as the highlight of Maynard's career. In his first year, the Tigers were scheduled to play both Cortland and nationally ranked Ithaca on the road in one day. After the men shut out the Bombers by a score of 5-0, they then made the drive to Cortland, where they dominated the Red Dragons by a score of 7-5.

He recalls his other high point as the time he caught his only no-hitter, thrown last season by senior Kurt Philipson, who was pitching his last game due to a torn rotator cuff. The Tigers shut out St. Lawrence that day with a 9-0 victory.

Maynard has been grateful for every day of his thriving tenure here at RIT. "If I could tell the guys on the team something, it would be to not take for granted the fact that you have the opportunity to play competitively."

With this appreciative attitude and the natural leadership skills he possesses, Maynard will surely enjoy many years of success. •

Maynard

by Julie Scuderi

photograph by Kathryn Nix

"Not only does he play hard and keep the team motivated, but he captains the defense."



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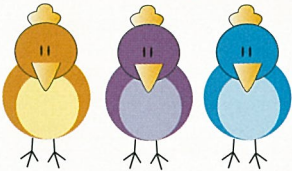
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April 5th

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CalendarIT

April 18th

Saturday, 5th

Men's Baseball vs. Union 1pm
Women's Softball vs. Hartwick 1pm
Crew vs. Mercyhurst, Buffalo and Binghamton

Sunday, 6th

Men's Tennis vs. Nazareth 1pm
Women's Softball vs. Utica 11am
Daylight Savings Begins

Monday, 7th

Men's Tennis vs. Ithaca 4pm
SG: Debates 6pm SAU Cafe

Tuesday, 8th

Women's Lacrosse vs. Nazareth 4pm
The College Grind Series

Wednesday, 9th

Men's Lacrosse vs. Fisher 4pm
SG: Debates Continue 6pm SAU Cafe

Thursday, 10th

Men's Tennis vs. St. John Fisher 4pm
CAB Event: Thursday Night in the Ritz- Ed Gein Ritz 8pm FREE

Friday, 11th

Brick Fest
(w/ Gallaudet University)

Saturday, 12th

Women's Lacrosse vs. Hartwick 12:30pm
Men's Lacrosse vs. Cortland 3pm
Crew vs. Hobart
Brick Fest
(w/ Gallaudet University)
CAB Event: Common and Talib Kweli Clark Gym 8pm
Dolores Ames Scleroderma Walk
RIT Track 10am
Men's Tennis vs. St. Lawrence 11am
Men's Baseball vs. Hartwick 1pm
Women's Softball vs. Alfred 1pm

Sunday, 13th

Men's Baseball vs. Utica 12pm

Monday, 14th

Women's Lacrosse vs. Geneseo 4pm
Women's Softball vs. Keuka 3pm
SG: Elections Online

Tuesday, 15th

Men's Baseball vs. Keuka 2pm
The College Grind Series
SG: Elections Online

Wednesday, 16th

SG: Elections Online

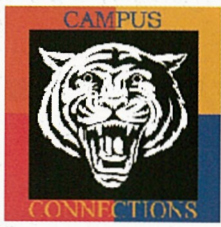
Thursday, 17th

Lambda Alpha Upsilon Event:
Men's Health Forum **SG: Elections Online**

Friday, 18th

American Institute of Graphic Arts Event: Speaker: *Gabe Kean & Seb Chevrel* Carlson Aud. 4pm
Talisman Movie: *Spirited Away & Princess Mononoke (Anime)* Webb Aud. 7pm
BACC: Annual Fashion Show and After Party 7:30 pm SAU Cafeteria

All events subject to change. Based on information available 03/28/03. Tickets may be charged in the SAU Game Room; call 475-2239(v/tty). CalendarIT is a paid advertisement from the Center for Campus Life.



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*** APRIL 9-10-11 ***

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