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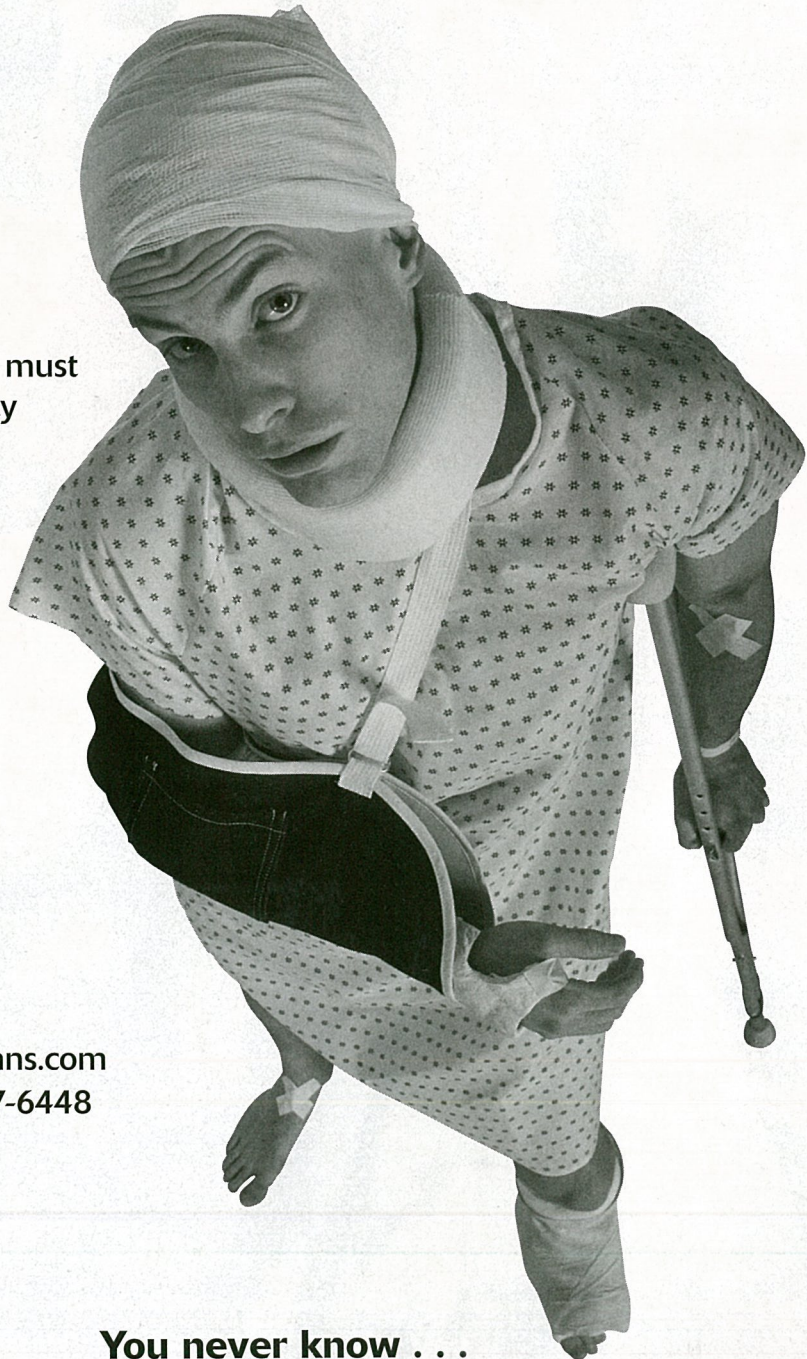
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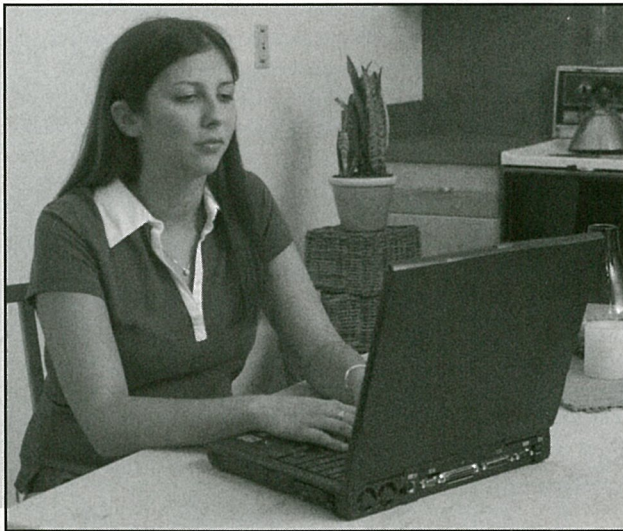


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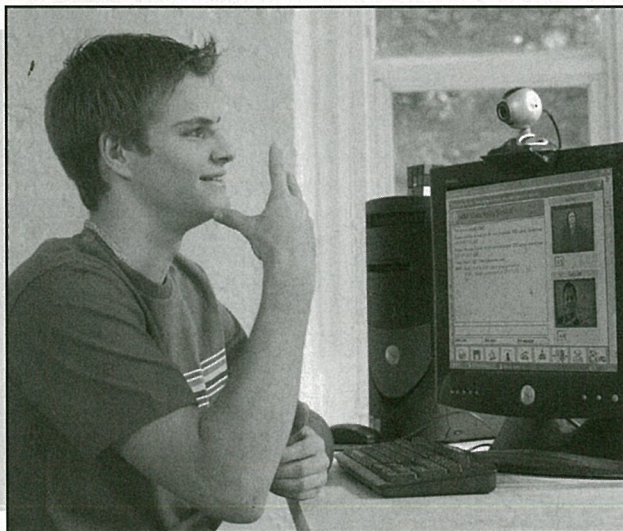
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**How I Found Myself at Kodak**

People are always saying that it's important to find something that you love to do. Some people spend their whole lives looking for that one thing that makes them spark (and some find it as undergrads: see our feature on Blend Studios on page 16). Sometimes, though, I think it's equally as important to find out what you don't love to do too.

This summer, I worked as a design intern in the Corporate Design and Usability department at the Eastman Kodak Company. Every morning, Monday through Friday, I woke up at 6:45 a.m., was running out of my apartment by 7:30 a.m. and seated in my cubicle checking my corporate email by 8:00 a.m. Every day I sat in at a desk, staring at a computer screen, designing in Kodak corporate yellow and red, following corporate guidelines, fitting corporate information into corporate standards.

It really wasn't for me. I like to talk a lot, look over people's shoulders, exchange ideas, and get instant feedback when I'm working. The cubicle community that made up the office that I worked in didn't really lend itself to much of that. I'm used to the loud, goofy vibe that we have in the *Reporter* office as we put together the magazine on the weekends. I need that release, that room to laugh out loud. As nice as the people that I worked with were (and they really, truly were great), I couldn't help but miss the back and forth repartee between Joe (our Art Director) and I that makes the long hours that we put in here at *Reporter* fun and, in a quirky way, educational. The corporate environment doesn't allow a for a lot of time for repartee. At Kodak, no one yelled ridiculous comments to me or pretended to fire me for playing the same song over and over on iTunes. Granted, they're much more professional than we are and that's probably a good thing. Regardless, while I think that I did good work this summer, I wasn't totally inspired or excited by the work that I was doing and I wasn't in an environment that fit my style. I'm loud and *not* efficient. Kodak is efficient—it has to be.

It was the perfect way to spend my summer.

And I mean that. Not absolutely loving every part of my job was the best way for me to learn how to look for one that I would enjoy more. None of what I disliked or didn't fit into was Kodak's fault—they were really good to me and I learned more than I can begin to list, and the job wasn't without its really amazing days. It had plenty of them and I'm beyond grateful for everything that I gained there and everything that my co-workers/mentors taught me. I have a ton of respect for what the designers at Kodak do and remain consistently impressed with how they manage to be innovative within the sometimes-strict parameters of audience and reputation. My lack of total, encompassing enthusiasm wasn't with the company, it was with the medium, the culture of the work. An umbrella is not an elephant and I am simply not a corporate designer. I lack the patience, among other things.

I didn't really know this before this summer. I always figured that I'd just learn to adapt to whatever job I got that made it worth my while. And while adapting is not impossible, I learned that it might not always be worth it. Sometimes you can only find what kind of work you're truly passionate about by doing work that doesn't give you that electric feeling. And for that reason, I have so much to thank Kodak for—Kodak made me a better prepared designer technically and a better focused person theoretically. I don't want to work for a large corporation with an established look, feel, and style. I want to be part of an organization where I have an impact on those things, a place where I can help build a path, not follow one. I want to work in an environment that has the flexibility to push the boundaries of what is possible and accepted, because that's what I love about design: the possibilities are out there, waiting to be discovered.

I have a clearer understanding of where I want to go next because I know what I'm not looking for. There is no right or wrong here, just what fits me personally at this particular time in my life. I now have a unique understanding of what that is. I think that's an important thing for students to learn.



Ren Meinhart  
Editor in Chief



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Disappearing spirit?

Fireworks explode over the Greek Lawn to celebrate the end of Sigma Alpha Mu's annual Pole-Sit on September 10, 2004.  
Michael Sperling/REPORTER Magazine.

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# MudTUG

photographs by Eric Sucar

**Above:**

Participants of the annual Mud Tug help to bury a fellow student in the mud-filled grounds behind Gracie Watson Hall on Saturday September 18. The event, which cost each team of ten \$50 to participate, benefitted the Susan G. Komen Breast Cancer Foundation

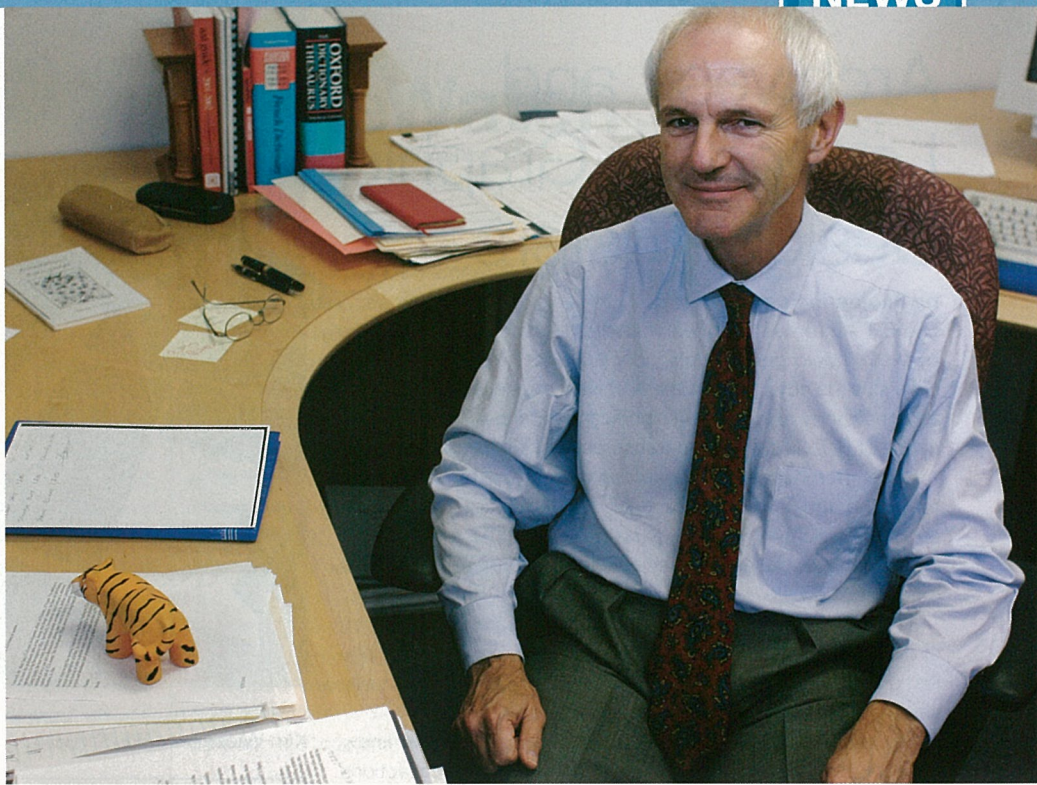
**Right:**

The anchor of an all-female team sinks her feet into the mud-filled ground in order to get a strong position for tugging.





# Revamping the College of Liberal Arts Programs



College of Liberal Arts Dean Andrew Moore. The College of Liberal Arts is adding two new degree programs, a BS in International Studies and a BS in Advertising and Public Relations. REPORTER Magazine/Jacob Hannah.

by Patrick Kelley

The College of Liberal Arts has always labored to enrich RIT's technological and artistic programs. Over the past few years, with plans led by COLA Dean Andrew Moore, two new majors are being introduced and another is being terminated.

The Social Work major, now in its 32nd year since being introduced as RIT's first Liberal Arts major, is the only fully integrated deaf and hearing Social Work program in the nation. The decision to discontinue the program came with a surprise to those involved. While there is still contention over the lines of communication used and the procedures followed that led to the cuts, the decision has reverberated throughout the community. Each student in the program spends 600 hours working with the community and building a network with Rochester Social Work.

In April 2004, the Social Work department issued a twenty-seven page response articulating their stand on the idea of discontinuance and a plan for improving the program. After conducting an official review, Provost Stanley McKenzie concluded in August that the program needed to be terminated due to long-term decline in enrollments and budgetary issues. Freshmen had already been blocked from entering the program by admissions as early as February. The department will be phased out over the next two to three years. The 2004 class will be the last to graduate.

While the department of Social Work is preparing to close their doors, a new project is now under way. Under the impetus of Professor Murlin Sinha, COLA is adding a major in International Studies. The program, just approved this fall, is designed to provide a cross-disciplinary approach to the demands of global issues. From the ground up Sinha has created what is now being called the flagship program of a new era for Liberal Arts at RIT. The program focuses on either a region (Europe, East Asia, or Latin America) or a function (International Business or Science, Technology, and Society), while combining an intensive language program with a technological component. Students will be required to complete nine courses in foreign languages based on their region of study

and two quarters of study abroad or co-op in foreign countries. The co-ops account for their practical international experience. Five students have transferred into the program, and the first freshmen class will enter in 2005.

COLA has also proposed another program, Advertising and Public Relations, which is expected to begin accepting students in winter quarter this year. Although the final arrangements are still being discussed between COLA and the College of Business,

APR will integrate the study of communication and communications media, an approach unlike those offered elsewhere. The program, with its combination of liberal arts, advertising, public relations, marketing, business courses, and cooperative education, will serve as a stepping stone for success in today's marketplace. Upon graduation, APR students will command a variety of media and technology tools. They will be able to analyze diverse audiences, develop effective messages, use various media, implement public relations strategies, and manage advertising campaigns.

According to Moore, the addition of these two majors is a move consistent with the idea of steering COLA toward diverse offerings with a technological edge. "The College of Liberal Arts is expanding the number of BS and MS degree programs it offers," Moore said. "We want to attract more students to RIT who are interested in studying Liberal Arts in a technological environment. We also wish to provide new program alternatives for students who are already at RIT." With a focus on science and technology, he added, these new majors fit in with RIT's intention of becoming a more global institution. □



# Archives Land Legendary Graphic Design Posters

by Benjamin Foster

The RIT Archives recently acquired a large collection of works by well-known graphic designer Saul Bass. Although such an acquisition is not a first for the Archives, the collection provides an opportunity to look at the significance of the Archives, which is one of RIT's least-known treasures.

Roger Remington, CIAS professor, is most responsible for furnishing the large collection of 1920-1950 graphic design at RIT. The Archives, he explained, perform a couple of key functions toward appreciating the aesthetic beauty of graphic design.

He said, "Students in graphic design who are taking history of design courses learn from seeing all sorts of materials. They just don't see them in books or on slides or online. They actually see them and feel them, and that's a real plus."

"The other kind of motivating factor for me is to, you know, save this material since there have been important collections that have just been kind of put out on the street. I don't think there are that many places that really find value in stuff like these collectables and archives."

Driven by these pursuits and his interest in preserving the medium, the Archives has grown over the last 20 years. While preserving historical works of graphic art is important, few institutions have recognized the value of saving these pieces of our cultural heritage. But as the artists of the 20s, 30s, 40s, and 50s are, of course, nearing the end of their lives, a renewed interest has emerged to preserve and display these works. The Archives thus provides an ideal setting in which their artwork can be remembered.

With continued growth, the Archives' collection has become a beacon for such donations. Although Remington once had to seek out graphic designers, he now receives requests from artists or their friends and families to have certain pieces displayed and preserved in the Archives.

For the same reason, the Archives recently acquired about 90 pieces of Saul Bass' graphic posters and several clips of his films. The donation of Bass' works by an anonymous business



Original Saul Bass prints from the new acquisition to the RIT Archives.  
Kim Wieselberg/REPORTER Magazine

partner marks the 20th collection in the ever-growing Archives and one of the most famous.

Bass was regarded as an innovator and one of the first designers who went beyond placing a close-up of the faces of star actors and actresses on movie posters. He produced many of his posters while working with celebrated filmmaker Alfred Hitchcock, including those for *Vertigo* and *The Golden Arm*. Bass also oversaw a design company responsible for large corporate identity work and created some of the most well-known and distinctive corporate logos. His logos for the Girl Scouts, AT&T, and the United Way are just a few examples of his work in graphic design. His diverse portfolio included packaging and environmental designs as well. He even made run as a filmmaker, with the shower scene in Hitchcock's *Psycho* being, by far, his most well-known work.

Information on the Archives and the hours that they're open is available online at [wally.rit.edu/depts/ref/speccoll/](http://wally.rit.edu/depts/ref/speccoll/). Students are encouraged to visit the Archives to see these works, if possible. ■

## GOT A PHAT CRIB, YO? HOLLER AT US

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# BrickBeat

by Frances Cabrera and John-Michael Stern

## Gannett Lectures Focus on Globalization

"Globalization, Human Rights, and Citizenship" returns for the fourth and final year as the theme for the Caroline Werner Gannett Lecture Series. This year's nine Gannett lectures will focus on globalization issues including the War on Terror, diamond funding of al-Maida, and the role of water in the world. The goal of the lectures according to Paul Grainger, professor of anthropology and coordinator of Senior Seminar, is to expand students' notions of globalization from terrorism and outsourcing to include human rights and citizenship. "Globalization, Technology and Workforce Development," was held September 23 as a panel discussion in the Webb Auditorium regarding offshore outsourcing of jobs. These lectures, free as part of RIT's mandatory Senior Seminar in the College of Liberal Arts, start at 7:30 p.m. in the Webb Auditorium of the James E. Booth building. The next lecture, "The Third World within the First World?," will be held as another panel discussion on Oct. 14. The series runs until April 28 with at least one seminar each month. A complete listing of the lectures is available at [www.rit.edu/~gannett/](http://www.rit.edu/~gannett/).

## Author to Speak on Infiltration of Science Fiction in Nanotechnology

Nanotechnology and science fiction will unite in a free lecture given by writer Kathleen Goonan on September 27. The discussion, "Nanotechnology and the Body: A Convergence of Technology, Choices and Ethics," will be held at 2 p.m. in the Chester F. Carlson Center for Imaging Science Auditorium. Goonan, an award-winning science fiction writer of the series, *The Nanotech Quartet*, will address the infiltration of science fiction in the sciences, specifically in that of nanotechnology. This lecture is part of the special topics class, The Discourse of Nanotechnology and Social Change. The class is part of a pilot program funded by the National Science Foundation to spur the exploration of nanotechnology, ethics, and society.

## Conference to Empower Leaders of Major Student Organizations

The All Student Governance Retreat takes place this weekend. The retreat serves as a leadership training conference for major student organizations. Student Government will be steering the all-day Saturday and Sunday events that will include six sessions centered on spawning a team of effective, resourceful, and spirited communicators. Returning student leaders, administrators, and advisors will cook breakfast and dinner meals for those attending. The retreat will be followed up with a summit meeting to take place on October 15, in which representatives of each organization will present their goals and objectives for the year. Sheila Sarratore, SG president, said staff and faculty members planning to attend include Dr. Simone, Dr. Cooper (VP Student Affairs), Dr. Watters (VP Finance), Dr. Lamas (Student Affairs), Kit Mayberry (VP Retention), Bob Finnerty (Chief Communications Officer), Howard Ward (Director of Housing Operations) and Diane Barbour (CIO for ITS). ■

# CrimeWatch

compiled by Andrew Bigelow

September 15

## Auto Stripping – Perkins Green Apartments

A student reported his Pioneer CD player was removed from his dashboard on the night of September 14. The suspect also removed the light bulb from the vehicle's dome light. There were no signs of forced entry and there are no suspects at this time.

September 15

## Petit Larceny – Gleason Building

A staff member reported a 17-inch computer display missing. It was last seen on September 10 and was discovered missing September 15. The room was frequently left unlocked and unattended. There are no suspects as of yet.

September 14

## Grand Larceny – Gibson Hall

A student reported forty dollars and his ATM card stolen from his room on two separate occasions. His roommate is a suspect; the incident has been referred to student conduct.

September 13

## Criminal Mischief – Gibson Hall

Custodians reported finding graffiti in the Gibson Laundry room. The graffiti was made over the weekend and discovered early in the morning on Monday. The custodians removed the graffiti.

September 12

## Auto Stripping – Colony Manor

An unknown person took the front license plate, and then damaged the windshield, side-view mirrors, radio antenna, and hood ornament of a student's car while it was parked at Colony Manor. Crime alerts were distributed and photos taken of the damage.

September 12

## Criminal Mischief – Racquet Club Apartments

A resident reported that her door lock appeared to have been tampered with and that her door evidenced pry marks. Housing Operations changed the lock and crime alerts were posted in the area.

September 12

## Auto Stripping – Colony Manor

A student reported that an unknown person broke the side-view mirror to his car, parked at Colony manor between September 10 and 12.

September 11

## Auto Stripping – B Lot

Several vehicles parked in B Lot were discovered with stolen stereos. One student lost an Alpine CD deck, speakers, and an amplifier valued at \$900. There were no signs of forced entry on any of the vehicles. A student traffic aide observed a suspicious male walking in B Lot at that time, but he has not been located. The Monroe County Sheriffs Office responded to the incident.



The culture of a particular area is not defined strictly by the climate; it is predominantly the effect of the people inhabiting the region. Rochester's population is one that has contained many an artist and many a philanthropist. People such as George Eastman, Margaret Woodbury Strong, and a constant flow of college art students have, and continue to, paint Rochester's landscape with a dynamic wash of appreciable culture.

#### Memorial Art Gallery – 500 University Avenue

Many RIT students don't make the effort to visit the Memorial Art Gallery because, to them, the word "gallery" implies a tiny venue decorated with bad modern art. This is a big, big mistake. Consisting of a renovated church and a new modern wing, the Memorial is a full museum like any you would find in a major U.S. city, only smaller. Its incredibly well-balanced collection of over 80,000 pieces includes the work of such artists as El Greco, Rembrandt, Monet, Sargent, Braque, and Warhol. Quality, not quantity, is the mark of this museum. All of its collections can be perused in a single afternoon for \$5 (student admission), and all of them are worth a look.

A typical day at the Memorial could begin in the Modern collection, where, although all the walls are bedecked with paintings, much emphasis is placed on sculpture and craft items. Works include ethereal Dale Chihuly glass sculptures

most other museums, insists on lumping these three together, the works represented are (not surprisingly) impressive. Make sure to see the set of remarkably well-preserved, 2300-year-old Peruvian burial cloths.

Be sure to check the website ([mag.rochester.edu](http://mag.rochester.edu)) every once in a while, as temporary exhibitions are always changing. Currently on display is *If Elected, I Will Serve*, a 23-piece exhibit of political art. Opening October 10th is a much larger exhibition of works from the Walter O. Evans Collection of African-American Art, featuring pieces by Jacob Lawrence, Elizabeth Catlett, and others.

#### The Little Theatre – 240 East Avenue

The Little Theatre is one of Rochester's cultural treasures. Since 1929, it has been providing the area with all manner of alternative as well as quirky mainstream films. The pocketbook damage for one of its features is \$7, and the price is two dollars cheaper for weekend matinees. A student membership, however, is \$35, which reduces admission to \$4.50, except on Sunday when members get in for the low, low price of zero dollars.

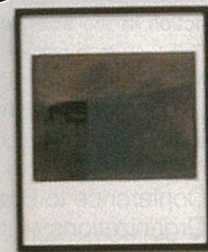
The Little is actually five separate theaters, with an original ornate auditorium recalling classic Hollywood that faces East Ave., and theaters two through five are located in a renovated warehouse behind the original. While the Little is limited



## Rochester Leisure Special Report: PART 3

by Reporter Staff

photograph by Timothy Kulik



and ceramic pieces such as Stephen Merritt's "One Flower Vase," a hollow, bulging teal creation the size of a footstool, abruptly narrowing to a thin black stem wide enough for a single blossom. Continuing through the galleries, one discovers curious objects of art and culture that might not be found in a larger research institution, such as a pre-dynastic Egyptian bowl with petrified food still inside. The Medieval and Renaissance art galleries are truly imaginative, housed in a roofed stone courtyard and rooms paneled in silk brocade. From there you may wander into the small but lovely Asian Art collection, then back downstairs to the arts of Africa, Native America, and Oceania. While it is annoying that the Memorial Art Gallery, like

to typical art-house fare, its people also take pride in the tradition of cinema. Their Perpetual Film Festival shows rare or otherwise underappreciated flicks steadily throughout the year. The Little looks fondly on the past, but it also provides a fertile ground for upcoming local filmmakers. On the last Monday of every month, \$5 gets you admission to these otherwise unseen mini-masterpieces.

Off the lobby of the "back lot" theaters is the Little Theatre Café. A converted truck garage swathed in primary colors, the café is more than the typical coffeehouse it initially appears. Friendly bookworm-types serve typical Arabica drinks as well as refreshing soft drinks, a nice selection of beers, and



an exhaustive wine list that rivals most high-class restaurants. The café also provides a difficult-to-decide selection of panini sandwiches, quiche, salads, and desserts. On most nights, live jazz accompanies the rotating selection of local art that adorns the café walls.

The theaters themselves are cozy, intimate viewing areas that suit the type of freethinking films that are the establishment's forte. With the auditoriums seating only around 100 patrons each, the cinema experience is unlike anything that would be found at the multiplex. So, go out and catch a flick with your 99 new best friends.

#### **George Eastman House – 900 East Avenue**

The George Eastman House is located on 900 East Ave just outside the northern section of the city. The House is the historically preserved dwelling of the famous Rochesterian and founder of Eastman Kodak. Visitors can tour a large portion of the house, as well as viewing the beautiful gardens and educational exhibits.

The house is home to an archive of photographs and equipment that date back a century. Exhibits consistently cover the history of the medium as well as providing a space for traveling exhibits. Several of these galleries can be found free online at [www.geh.org](http://www.geh.org). In addition, guided tours are offered on a

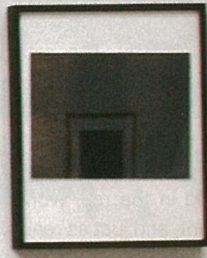
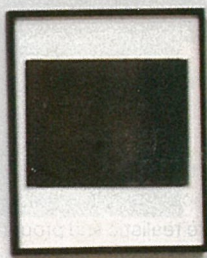
#### **Geva Theatre Center – 75 Woodbury Boulevard**

Geva Theatre Center consists of two theaters and two separate acting companies, filling out the space as a true theater "center." The Mainstage is home to plays such as this season's "Hamlet" and "Broadway Bound," as well as the perennial production of "A Christmas Carol." Geva's Nextstage is home to more contemporary and experimental shows. Geva Theatre Center also funds a children's theatre group called "Big Theatre for Little People" and a new comedy group aptly named "Geva Comedy Improv."

In addition to two theaters, the center also houses a café that offers refreshments during intermission and before the show. If you're feeling particularly snazzy, you can even call ahead and place an order that will be ready and waiting for you during intermission. The food is a little on the pricey side, but you can calm your wallet with the knowledge that you're becoming "cultured."

One opportunity available to college students is Geva's student rush tickets. This information is particularly useful if you need to see a play for one of your classes and you are working on a tight budget. If you approach the ticket window approximately 15 minutes before a performance begins, the ticketing agent will sell you an unclaimed reservation for just eight dollars. This is a great way to get good seats at a reduced

# Art & Culture



scheduled basis for viewing the inside of this turn-of-the-century mansion. The architecture is simply amazing.

In addition to the house and photo archives, the Eastman House also contains a prestigious film collection. The archives hold over 25,000 films, dating back as far as 1894. Screenings are regularly offered in the Dryden Theatre, often with actors or directors present to offer commentary and engage in discussion.

This year the Eastman house is celebrating George Eastman's 150th birthday. This sesquicentennial celebration began on July 1st, but events continue throughout the year. Concerts and lectures are both coming up this fall. For a full schedule, refer to [www.eastmanhouse.org](http://www.eastmanhouse.org).

price. It's always a good idea to call ahead and see how many seats are available, though. Certain shows do sell out early, and few seats may be available for large groups.

It is worth noting that Geva generally casts shows with Equity (union) actors from New York City, not from the surrounding Rochester area. One should not attend a show at Geva expecting to be surprised by having a friend on stage. The actors cast are nonetheless talented and skilled. For the most part, you can expect to get your money's worth from Geva, particularly if you make it in on the cheap.

**See more places to check out some art on page 15.**



# Ghost in the Shell 2: Man-Machine Interface

by Elliot Jenner

In Japan, manga, or Japanese comic books, are pieces of literature on par with novels consisting of nothing but words. They are published in books, rather than issues, and are sold at fine bookstores everywhere. Manga is art, and it is story. Among artists, perhaps none is as well-known here in America as Masamune Shirow. To his credit are books such as *AppleSeed*, *Orion*, and *Dominion*. Through these tales, Shirow has displayed his talent for creating futuristic yet believable worlds.

In his latest offering, Shirow returns to the world of his most popular tale, *Ghost in the Shell*. The story takes place in the near future, where "The Net" has permeated every facet of life. No longer a plaything, it has become a necessity, and people now experience it, not on screens, but directly inside their nervous systems. The new battleground of hackers is the mind. Viruses destroy people, and Trojans turn ordinary citizens into assassins. The proliferation of technology does not stop there: cyborgization has become the norm. To be completely natural is almost to be viewed as inferior. In the most extreme cyborgs, only the brain and spinal column remain. In a world such as this, where does the boundary between human and machine lie?

The protagonist, Motoko Aramaki, is a fusion of Artificial Intelligence and a human mind. Employed by the Poseidon Corporation, she has the ability to project her mind into robot forms all over the world. She has access to more information than any other being, and if she doesn't have it, she can take it. She has not gone unnoticed. A secret society has its eyes on her, waiting to see how she will choose to change the world. Her ultimate goals are unknown. For now, she must find out who is attacking Poseidon, and why. The path will take her through underwater engagements, organ farms, and civil wars.

Shirow addresses many philosophical and ethical questions throughout the story. Motoko has no true body—is she human, machine, or something else entirely? Where exactly is the line drawn? Why remain grounded in the real world when virtual space can be anything you want, and just as real? Just what are the implications of a world where you never know if someone has been altered; if you are even now being watched through others' eyes, or even your own? As technology gets closer to having such a man-machine interface, these questions are now looming.

Plot-wise, *Ghost in the Shell 2* is convoluted, mysterious, and open to interpretation. Shirow takes care not to actually answer any of the questions posed, but to allow the readers to decide for themselves.

Visually, Shirow continues to deliver on his trademark style. Everything in his world is drawn with accuracy and scale to an uncanny perfectness that is almost indefinable. He manages to betray the difference between cyborg and human by this perfectness, and portrays both the advantages and disadvantages of mechanical bodies well. Combat sequences proceed with fluid grace, and jokes proceed with aplomb.



Shirow shows off his funny side in particular with his portrayal of Motoko's robot assistants; in one scene he even sends one of them out for an underwater recon in a snorkel and a life preserver. He also displays his attention to detail in the technical aspects of his world, especially the guns. All mechanical designs are realistic and properly functional. Anytime anything is unclear or ambiguous, he is certain to insert notes around the frames to clear things up. In addition, Shirow continues to display his appreciation of the feminine form, taking every opportunity to draw women in tight, revealing clothing, or no clothing at all. Some of his scenes were too much for American publisher Dark Horse, who requested that he create cleaner alternate shots.

It will take multiple read-throughs to even partly understand what is going on in this comic, but it is well worth it. What Shirow has created in *Man-Machine Interface* is one of the penultimate works of the cyber-punk genre. In story, art, and presentation, it shines with the nearly 10 years of work he put in to make it. Currently available as an 11-issue comic book series from Dark Horse Comics, it will be released in graphic novel form this January. I, for one, can't wait. ■

Rating ★★★★★



## Songs with some kick ass guitar solos in which no one can resist whipping out the air guitar

**Jimi Hendrix** – All Along the Watchtower  
**Lamb of God** – Ruin  
**Guns n Roses** – November Rain  
**Dragonforce** – Valley of the Damned  
**Michael Jackson** – Beat It  
**Rage Against the Machine** – Bulls on Parade  
**Eric Clapton** – Layla  
**Slayer** – Raining Blood  
**Van Halen** – Eruption

The portabella mushroom panini with tomatoes, mozzarella, and basil pesto sauce, available from the Little Theatre Café. Though this mean little sandwich lacks a creative menu-item moniker, it does boast a hearty and daringly crispy texture that hits the palate like warm vegetable sex.

Musician Ray LaMontagne, with his debut album *Trouble*, has been touted as a “backwoods Van Morrison” by Rolling Stone Magazine. His sound is undoubtedly alone and palpably acoustic, but not Van Morrison. He is 31 years old and has yet to dissolve into the drunken-middle-age stupor of brown-eyed girls and cabana-wear-stretching dudes. His folk sound is more reminiscent of Rod Stewart meets Ben Harper. Who knows where it will take him—maybe into your home stereo? Ray’s impression on the world is still to be seen.

Quote

The world today doesn't make sense, so why should I paint pictures that do?  
 –Pablo Picasso

## > Reporter Recommends

A Haiku in honor of International Talk like a Pirate Day, by Brian Garrison

Arrr-I-T Pirates  
 I'll keelhaul ye that say nay!  
 Else, splice the mainbrace!

## Random REVIEW

# AT YOUR

# LEISURE

## Things and Stuff, and People too...

“When you fall under the showers of grizzled hail, you fall into me.”  
 “I live in a sardonic haze of swirling carnality and impotence.”  
 “Some mornings, I awaken covered in thick gray.”  
 “Don’t hate the playa, hate the game.”  
 “Time finds itself woven into crazy knots which melt my day like wax.”  
 “Friends are for people that lack creativity pulling their toes through the dank floor”

“Speaking with words hurts my neurons that instead prefer more space and form.”

“If I was Welsh, I would catch the train at Llanfairplgwyngyllgogerychwyrndrollantysiliogogoch.”

## Statements for when you want to sound artsy-fartsy



# The Life Where YOU BELONG

by Erhardt Graeff  
illustration by Matté

My column has been reincarnated this fine Fall Quarter as something more structured and less abstract than the journalistic nightmare it posed last year. Now I go places, I see things, and I talk about them.

Enjoy.

## Mercury Posters

On Monroe Avenue, not far past Show World, lies a bricked edifice with the words "Mercury Posters" scrawled across it in red neon. It looks like a local music shop from the outside, with flyers, stickers, and trinkets hanging in the windows. But once you step inside, there is no mistaking the wares that this shop peddles; the scant floor space and covered walls blast the truth at you brighter than the sign outside can.

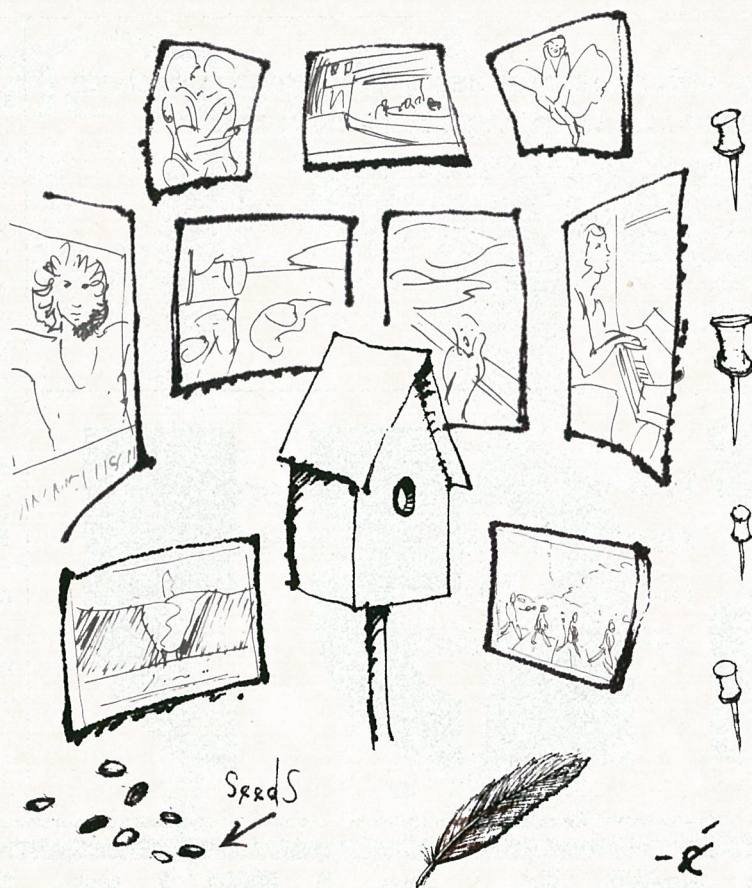
Original posters for films, concerts, and historical events fill the partitioned room with nostalgia, which combines itself with the shiny reverence that can be exhumed from cart after cart of reproductions. One's favorite piece of modern art, pop art, contemporary art, or Surrealism (as long as you only want Dali) can be rolled up—ready to erase the white on your walls at home.

As I browsed the endless eye candy, the manager sat with good posture behind his desk, a catalog for frames in his lap and a yellow-green bird on his shoulder. "What kind of a bird is that?"

"A cockatiel, native to Australia, very friendly. She has been here nine years, doesn't mind the customers." The claws were soon attached to his finger, and his finger slowly brought the bird to my left arm, at which time a cockatiel slowly climbed up and perched on my shoulder.

And so, there I was in Mercury Posters, surrounded by Audrey Hepburn, Al Pacino, Jimi Hendrix, and a slew of other famous and familiar faces—just making eye contact and harboring a cockatiel on my left shoulder. Right in front of the manager's desk, I could have sworn that Ringo Starr, dove in hand, was smirking at me.

My investigation of the posters continued. The bird was mostly quiet, but conversation ensued near the desk. Two friends were discussing the one's sketchbook and the imagery therein. I took in the obligatory *Braveheart* and *Titanic* posters sitting on the floor. "I'm a Christ person now, but not like a



Christian." *What the...* There is a little bit of religious art in the store, but predominantly it is popular culture packaged for popular consumption. It can be classy though, like Greta Garbo hanging at the end of a short corridor, her visage staring into the sepia sky. I think she is waiting for something better, waiting for a home away from the other actresses inhabiting Mercury Records, waiting for Her Time to come again.

There is a sense of awe that the place instills, even if you can only find it in a postcard showing how John Wilkes Booth's face can transmogrify into Abe Lincoln's. I found it in the small box of prints from the children's book *Where the Wild Things Are* by Maurice Sendak. When I descended to look at the treasure chest, my winged friend crawled across my back to the opposite shoulder and resituated itself. Likewise, I know the value of getting myself settled for a good book or a good look.

"I may not understand, but I am willing to admire." I found that quote written on a crossbeam in the store because I was unknowingly heeding its advice, searching for what else there was to appreciate in the variety of casual splendor offered by Mercury Posters. Eventually, I exited the store, taking with me a better understanding of poster art, exotic fowl, and Greta Garbo. ■

*Mercury Posters, owner Jim Malley, and female cockatiel Gordon, are located at 1 Sumner Park, facing Monroe Ave, and can be reached at 271-3110.*





### Gallery R – 775 Park Avenue

Sitting on the Rochester Museum Trail is the brick and ivy building housing Gallery R. The inside is all high ceilings and tiled floors, framing a single corridor and a single showroom on the left. The RIT-owned gallery is small and cozy, filling only the first floor of the building at 755 Park. It doesn't need to be large, though; there is no permanent collection or necessity for wide museum spaces. That is not what Gallery R is about.

Gallery R is a showcase for exceptional art produced by RIT students in the College of Imaging Arts and Sciences. Orange signs posted on the walls advertise the fact that the art is for sale as well. This ties into the mission statement of the gallery, which is to validate the artists' efforts and creativity.

If you get the chance as an RIT student, visit Gallery R for one of its exhibits, which are changed regularly throughout the year. The exhibits are usually themed by a particular art format, and are often guest-curated by local artists and art professors. Currently, the gallery is showcasing small-format student art, which encompasses a variety of wood, ceramics, metal, painting, print, and mixes thereof, giving the onlooker plenty of visual variety. You might even see a familiar name on one of the cards describing each creative concoction.

With students both managing and supplying the art housed at Gallery R, a special learning opportunity is concealed within the Spartan confines. As its website ([www.rit.edu/~galleryr](http://www.rit.edu/~galleryr)) asserts, the gallery enhances the artistic programming of the area, as well as giving students an excellent and intimate educational resource.

Also, check out...

### Artisan Works – 565 Blossom Road

Part gallery, part artists' commune, Artisan Works houses a bewildering amount of artwork created by nationally and locally recognized artists.

### Strong Museum – 1 Manhattan Square

This high-caliber children's museum houses the world's largest collection of dolls and toys.

### The Center at High Falls – 60 Browns Race

Espousing the history of industrialization on the Genesee River, this building contains both a historical museum and a collection of local artwork. ■

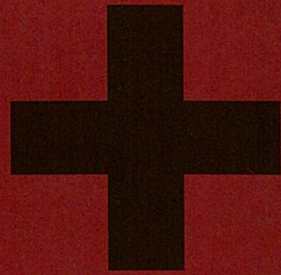
## ThisWeek

submit your events to [reporter@rit.edu](mailto:reporter@rit.edu)

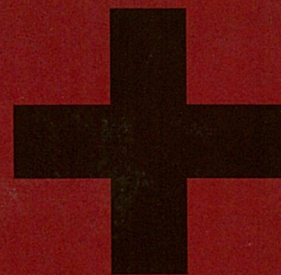
9/24	12 a.m.–11 a.m. EGS LAN Party NRH 1250. Bring your own computer. Games will include UNREAL Tournament 2004, Call of Duty, Doom 3, and others. Members-free, Nonmembers-\$5. Contact: Andrew Durgin: <a href="mailto:axd2010@rit.edu">axd2010@rit.edu</a> .
	5 p.m.–9 p.m. RITmo Dance Lessons 1829 Room. Learn merengue and salsa dancing in preparation for the RITmo Dance Party on Saturday. Contact: Gabriel Dume: <a href="mailto:LAU@rit.edu">LAU@rit.edu</a> .
9/25	10 p.m.–12 a.m. Scott Celani Ritz. Part of the CAB Friday Night Concert Series. The Ritz bar will be open and a late-night menu will be available. \$1. Contact: Mike Palmieri: <a href="mailto:cabwww@rit.edu">cabwww@rit.edu</a> .
	6:30 p.m.–12 a.m. Anime Club Social Night 1829 Room. Have a good time and learn more about the Anime Club. Free. Contact: Jill Roberge: <a href="mailto:mdnght@excite.com">mdnght@excite.com</a> .
9/26	10 p.m.–2:30 a.m. 12th Annual RITmo Latino SAU Café. Sponsored by Lambda Alpha Upsilon. College ID required. \$5. Contact: Gabriel Dume: <a href="mailto:gabelAU@lambdas.com">gabelAU@lambdas.com</a> .
	10 a.m.–5 p.m. Race Day SAU Café. All are welcome at this RC racing event. No car required! Free. Contact: Jason Botterill: <a href="mailto:ritrc@yahoo.com">ritrc@yahoo.com</a> .
9/30	7 p.m.–9 p.m. Photography Lecture: Rodney Smith Carlson Auditorium. The commercial, fashion, and landscape photographer will discuss his black-and-white images. Free. Contact: Carol Lindquist: <a href="mailto:cjlp@rit.edu">cjlp@rit.edu</a> , 475-2884.
	10 p.m.–12 a.m. Thursday Night Cinema Series: <i>Napoleon Dynamite</i> Ingle Auditorium. Free. Contact: College Activities Board: <a href="mailto:cabwww@rit.edu">cabwww@rit.edu</a> .



**AMBITION**



**CREATIVITY**



**TECHNICAL  
KNOW-HOW**



by Ren Meinhart

photograph by Eric Sucar

**THE ULTIMATE  
BLEND**





As I walk up the metal spiral staircase to the upper level of the artsy warehouse that is the Village Gate (located at 274 Goodman), I can't help but think that, were I to fall into some cash, this is exactly the kind of place that I would want to set up a design studio. Fitting then that that's exactly what I'm here to see: the home-base of burgeoning web design company Blend Studios. When I enter the warehouse-floored, high-ceilinged office that three RIT students call home, I'm met by a mixture of professionalism and ease. The office is sparse: four computer stations are set up in the center of the room on nice but generic office furniture, and a few design-oriented posters scatter the expanse of white. There is a distinct feeling like this office, like the business it houses, is just getting started, well on its way to great things.

## Getting Started

Blend Studios ([blendstudios.com](http://blendstudios.com)), the brainchild of RIT seniors Rob Heller and Mark Hedberg, was born officially on May 22, 2004. A web design company dedicated to high quality and visually compelling work, super-attentive customer relations, and a cost-efficient approach, Blend Studios is a unique new company, built and maintained solely by these undergrads.

For Mark and Rob, who both transferred in from community colleges and met during their first year at RIT, Blend Studios isn't their first business venture. In their first year at RIT, the two, along with several other now-graduated RIT students, started a company under the name Xaeris, hoping to make a few bucks.

Nothing much ever came of the company, for a number of reasons. "It's a lot of work. We didn't know what we were doing, and it was kind of going a little bit for a while, but it was very slow going, especially because of school," Rob recounted. "We kind of put all that together in a makeshift way. I mean, it was a company and it was legal, but there were holes in it." Though the group did do some work under the Xaeris name, nothing really came from it. The company fell to the back burner—that is, until Spring 2004.

So how did Xaeris, a practically defunct company, become the thriving entity that is Blend Studios today? This past spring, Mark and Rob decided to give it another shot—for real this time.

"Our original goal, in the spring, was, 'let's give this one year, solid, everything we got, and see where we're at and then decide what we're going to do with it. We don't know. Maybe it'll flop. Maybe it'll blow up. Maybe it'll be huge, maybe it'll only grow slowly,'" Rob said.

First thing on the to-do list? Junk the complicated name and opt for something cleaner, easier to pronounce, simpler to spell. "We thought a lot about what we wanted to do, and what we wanted to get into. We didn't want to pigeonhole ourselves into just design or just websites," said Rob, explaining the theory behind the new name. "We wanted to do printing, we wanted to do logos, and we wanted to do brochures. We wanted to do everything and then just put it together, which is where we came up with the idea of calling it Blend Studios—just to kind of mesh it all together."

With a new name and a new permit, the two spent the spring working to crank out as much work as they could to solidify themselves as a company. They did everything right this time, learning from the experience that was Xaeris. "When we went and became Blend Studios, the process was like twenty times faster because we knew what we had to do because we had already made our mistakes before," said Rob.

Part of the company's development included finding office space—a task that Mark checked off by finding space in the almost-trendy Village Gate building. Everything took off from there. "It's been almost exponential, how much it's growing, which is fantastic," according to Rob. In fact, the company has grown so quickly that Blend Studios was able to take on their first contract worker, senior and friend Justin Dickinson.



## Building a Reputation

Blend Studios had to start somewhere, and, like most businesses, that meant at the bottom. "Originally, we started at the bottom of the barrel, doing work for free—doing amazing work for no money and no payback, and, if anything, hassles," recounted Rob. Those sites became the foundation for the company's portfolio and growing credibility.

The calls started coming from there, and as the volume increased, so did the studio's asking price, according to Rob.

So far, all of the clients that Blend Studios has acquired have been through word of mouth, so to speak. They haven't had to go out and advertise as of yet, rather, their quality of work, really fast turn around on projects, and reputation for attentive customer service has been speaking for itself—not without some amount of challenge. "The hardest part about a company is building it and making that name real and making it key and making it solid so that people notice it and people respect it," said Rob. "I'm finding that the hardest thing as far as dealing with clients goes, is [our] credibility, because [we're] kids. If we were fifty, this'd be so much easier, just because they'd assume that we have all of this experience."

However, both Mark and Rob brought to Blend Studios more experience than most clients realized off the bat. For one, they each had a good foundation of technical knowledge and problem-solving ability, developed and nurtured here at RIT. They also found themselves able to apply the wealth of general business-oriented knowledge that they learned at previous jobs. They learned to absorb everything that they were exposed to or read that related to their craft. Rob cites the book *How to Win Friends and Influence People* by Dale Carnegie as particularly helpful.

Mark noted a different sort of inspiration. "Since I have been at RIT, I've been living with graphic designers, and that's really had an influence on me for the design aspects of web design. I've been really fortunate to have that, as opposed to just a regular IT [background]."

## Hitting a Groove

Now that school has picked up again, both Rob and Mark are finding their free time decreasing, while their client base continues to grow. To help out with increasing demands on the studio's time, Justin joined the team as his co-op this semester. Because the company is still in the partnership stage and hasn't yet approached the next step of incorporating itself, Justin is contracting work, invoicing Blend Studios for the work he completes. From the outside, it's hard to tell the difference: Justin is a part of the team, plain and simple—part of the office's relaxed atmosphere.

This acquisition has allowed Rob to branch off and concentrate on his favorite part of the business: working the phones. "I'm trying to remove myself from the actual labor part of building these sites and just strictly concentrate on dealing with the clients, making sure everything's paid, taking care of our taxes. I mean, the list is as long as my arm of all of the responsibilities of running a business."

Meanwhile, Mark has taken on the role of Lead Project Designer, not that labels are necessary in this office. Mark describes his current role as an overall progress and work manager, keeping on top of the labor-related side of the business, day-to-day.

All in all, the business is a weighty undertaking for three students to take on, but each of them is dedicated, hardworking, and willing to put in the time. "Now it's serious. We're in it to a point where we can't just back out," Rob explained. "We have clients. We have contracts. We have things that we have to keep working on so that's a motivating factor as well."

## Creating an Environment

Nothing happens by accident when it comes to creating a business, establishing the ideal work environment included. There are no suits here, no timecards, no briefcases. In fact, there is the distinct vibe that these guys are really just hanging out—only, they're being incredibly productive while doing so.

Justin finds this environment to be "a good transitional atmosphere" between college and the real world. "I'm still working with peers here, so the social atmosphere and the networking is really relaxed...it's kind of a nice ease into the world of jobs." Justin, who hopes to find work similar to what he's doing at Blend Studios when he graduates, also finds that this laid-back sort of environment allows him to be more creative, his work "less forced." He's comfortable here, a fact that is evident in that, on the day that I visited, he wasn't wearing any shoes.

And, for a business that prides itself on sticking hard and fast to deadlines, there is, truly, a minimal amount of stress apparent. "For the most part, we help each other calm down," said Justin. "I mean, deadlines come up, but I haven't really felt like people are freaking out. We just try to get things done as fast as we can. We all understand the responsibility. If we have to stay here late to get something done and keep working, then so be it."

## Hitting the Pay-off

Though the company is now finally starting to find its financial legs, so to speak, the group is finding that many of the benefits of their business aren't of the tangible kind. "With everything that we do, it keeps getting better and better and better and more professional and you really just see it," Rob said. "It's definitely a gratifying experience to see yourself and the company grow."

There's a lot of pride associated with the company's development so far. When asked what he was most proud of, Mark struggled to name just one thing, finally saying, "the fact that it's an actual, legitimate business, for one. We have office space—it's totally legit. It's awesome. And, we continue to get more clients based on our previous work so that's really good too."

## Forecasting the Future

What does the future hold for this bright company? According to its creators, the sky is, literally, the limit. Blend Studios hopes to take their name and brand approach and apply it to a myriad of other ventures beyond just web design—advertising, print design, and software. And that's not all. "We've talked about starting up a magazine—like *How*, or something along those lines, again, blending together print and design into something that eventually [will become the industry standard]," said Rob, his excitement apparent. "To have that kind of power, per say, for lack of a better word, would be phenomenal. Our name would just be all over it and it would not only keep us on top of the game, but it would allow us to grow in so many different directions."

But even if none of those lofty goals comes to fruition, what the group is left with is invaluable, according to Rob. "Even if this whole thing goes under, we've gained so much more than we could ever lose or have lost as far as our experience and our knowledge which could strengthen us to get jobs elsewhere or start something new in the future." And what a bright future it must be. ■



# Costa

Business owner, Student

# Dedes

by Lauren Dellaquila

Have you ever dreamed of owning your own business? Or at least thought about it? Most college students dismiss the idea because of lack of funds, lack of experience, or fear of failure. Costa Dedes, however, proves that not every college student has that particular mindset.

Born and raised in the Rochester area, Costa Dedes is a fourth year Computer Engineering Technology major with a little more than just a side job. Dedes owns and operates a wide variety of web based businesses as well as a retail computer shop in downtown Rochester, which he began during his freshman year at RIT. The web businesses range from selling fast ferry tickets, pagers, and cell phones, to an e-book publishing company. Dedes also started an internet trading website, RITBay, which caters to the Rochester area. Though he has since sold RITBay, Dedes and his business partner still maintain a successful electronics shop in Rochester which has been open for three years.

So just how did Costa Dedes get started? Part of the answer is in the Dedes' family tree. Many of his family members, including his father, are either self-employed or own their own business. Several successful restaurants in the Rochester area are part of the Dedes family, including Gitsis, Bay Front Restaurant, and the East Ridge Family Restaurant. Dedes' father is a self-employed lawyer, and also one of the major forces behind his son's success. Costa started at a relatively early age. His first business venture was a web design company that he

started in his junior year of high school with his friends. From that business, Dedes earned the funds he would use to start his other projects and companies.

With so many different companies running at the same time, Dedes finds himself handling multiple financial responsibilities all at once. To keep his finances straight, he uses mostly computer spreadsheets and crosses his fingers hoping that his machine doesn't crash. As for the financial and legal responsibilities that come with running a business, Costa has his father help him handle the paperwork, although he does handle his own taxes. Though Dedes makes owning your own business look easy, don't be fooled, everyone encounters some sort of problem every now and again. As for Dedes, his main issue is time management. When Dedes first began running his retail store, he found himself committing about eighty hours each week, but has since been able to scale that number back to around five hours per week.

Between his classes, school work and keeping track of all his businesses on the web and downtown, Dedes is a busy man. Commonplace issues include the usual cranky customers and, of course, paying taxes, but he has also found himself facing server crashes and customers who attempt to use stolen credit cards. Though this is a less common occurrence, Dedes does find himself on the losing side of such a situation. For example, if a computer is sold for \$500, and the business later learns the card was stolen, the amount is paid back to the cardholder's account, plus Dedes loses out on the \$25-30 in fees that coincide with his computer sales.

Overall Costa enjoys the world of self-employment and the cushy five hour work week, not to mention his salary, which is considerably higher than your average cashier's at Wegman's. After graduation in 2006, Dedes plans to get into real estate with a friend from the University of Rochester. As for advice to future entrepreneurs, Dedes simply says, "if you want to do it, you can do it." ■

## Starting Your Own Business

by Patrick Rice

It may seem easy enough to withdraw your life savings and start your own business, but it may be a wise idea to put your dreams on hold to learn the basics to starting your own business. You may have a great concept and you think you're ready to create a business, slap an open sign on the door, and begin selling your goods or services to the public, but often times owning a business can be much more complex than just having the tools to get started.

First, one needs to know what kind of business they think they are going to open. The types of businesses that exist are the ones you might remember from your high school economics class. The list includes a basic sole proprietorship, a partnership, or a corporation. Each of these types of business ownership include their pluses and minuses, for instance a sole proprietorship allows the owner to have complete control of all assets for the business but also makes the owner liable for all debts as well.

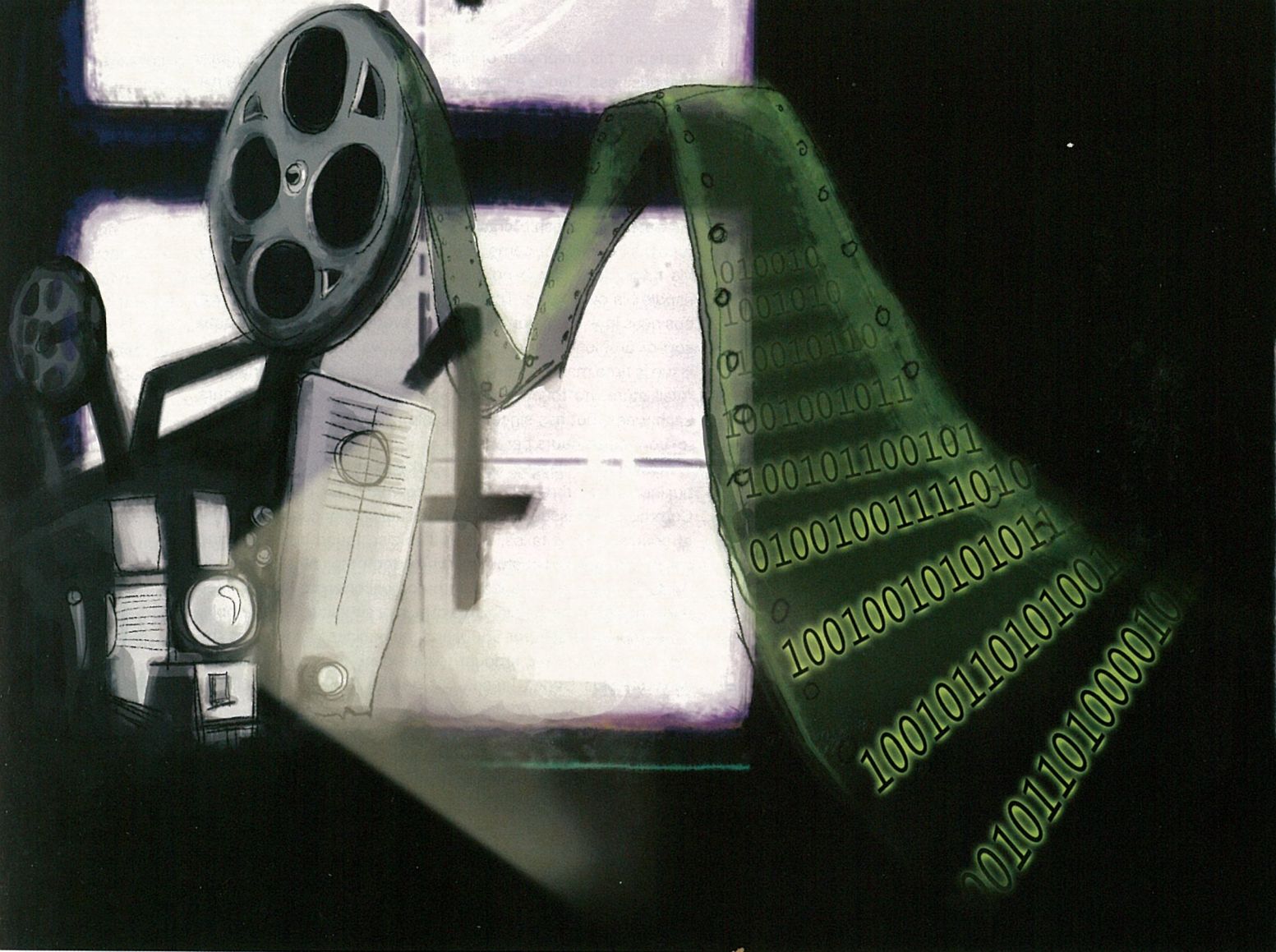
The next step in starting a business is determining what type of legal actions you need to take. Certain types of businesses require specific permits or require business owners to charge certain taxes. Restaurants, real estate offices, and beauty shops are a few examples of businesses that require specific permits in New York State. Business owners would be well advised to check with their local government regarding business permits in their community, as well as those regarding issues such as parking and zoning requirements.

Small business owners are also advised to register their business name or symbol with the state in which they operate, or with the federal government.

A trademark, for example, can be a name or symbol that draws recognition to your business and can be registered both through the New York State Secretary of State, but also with the United States Patent Office. Though registering your business name or symbol may not be necessary for those operating a small local business, it is recommended for larger business ventures.

Besides the legal steps that are a requirement for starting your own business, it is important to consider the personal investment of time, energy, and money that are also necessary. Considerable time should be invested in determining the viability of your business, as well as your abilities to maintain the business. Help is not hard to find, however, when it comes to starting your own business. The New York State Department of Labor gives tips and specific steps they recommend when starting your own business on their website, [www.labor.state.ny.us](http://www.labor.state.ny.us). The U.S. Small Business Administration also gives detailed tips for small business owners on their website ([www.sba.gov](http://www.sba.gov)) as well as legal advice on their website ([www.businesslaw.gov](http://www.businesslaw.gov)). ■





# Q & A

by Ren Meinhart

illustration by Bill Robinson

# WITH THE MPAA

A conversation with Matt Grossmann, MPAA Spokesman



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Though the illegal sharing of copyrighted music has been a heated topic in the past few years, it is often overlooked that other forms of media, such as software and movies, are also being heavily traded over high speed Internet connections. Recently, *Reporter* sat down with Matt Grossman, spokesman for the Motion Picture Association of America (MPAA), to find out what steps the MPAA has taken to end the illegal peer to peer sharing of movies, especially at colleges and universities with high speed internet connections such as RIT.

**REPORTER:** I was hoping maybe you could start out by talking about the MPAA's stance on growing trends in movie file sharing:

**MPAA:** Essentially, what we know is that file sharing, both movies and clearly music files, has exploded over the last five years. What we have seen with film files is that really, unless you have broadband capability, it's next to impossible to download a movie. What we've also seen is that with universities [offering] their students T1 lines or sometimes faster, students have the fastest access online of almost any user group around. And with that increased bandwidth comes, obviously, much easier ways of downloading films. So we have seen a spike as we continue to see broadband penetration growing.

Obviously, we only need to look at the music industry to realize how devastating this can be to our industry. In addition to that, one of the things that we also started to see is that online movie piracy—downloading movies—is connected to offline movie piracy—hard goods movie piracy, illegal discs that you see on the streets. Online sources are feeding these offline sources, which are often run by gangs and criminal syndicates. In essence, what we're seeing is that this online space is feeding this really criminal element that is creating illegal optical discs. That is obviously of big concern to me and I bring it up because I think a lot of people when they do things online go, 'Well, I'm just one person. How could I be impacting anything?' Well, the more this stuff is online, the more it's made available to these really probably bad people who are financing the things that they do nefariously by selling illegal optical discs. So we're seeing a merging of the offline world and the online world.

**REPORTER:** You mentioned that because of the university setting, student have faster Internet connections and therefore you have seen a spike in students downloading movies. What are you doing to approach that in a collegiate environment?

**MPAA:** We're doing a bunch of different things. First of all, we think the most important thing is to get the word out there. Beginning last year, we starting talking with universities, with university newspaper editorial boards, speaking at universities whenever and wherever we get the chance. We went and

spoke with university IT administrators at their annual convention. And then what we started doing this year is calling universities [at the student affairs level] to start talking with them and sharing with them information that we've accumulated about best practices—what different schools are doing to combat this problem on their campuses.

Number one is that it's important that universities have clear policies. Now, we're not telling universities what their policies should be, but we are encouraging them to take clear policies that tell their students that downloading other people's copyrighted works is illegal. That's a fact. We encourage universities to make their policies known to their students in really clear, easy language. [There are also] different technologies that universities can use to shape bandwidth. Basically, it's a tool that they can put on the network that prioritizes the traffic that goes on throughout the university's network. A lot of universities don't cut off peer-to-peer file sharing services because they feel there may be some legitimate transactions going on over these networks but we know that over 90 percent of interactions on peer to peer networks are illegal sharing of others' copyrighted works.

**REPORTER:** And on the enforcement side of this issue?

MPAA: We do send out 'cease and desist' letters to all ISPs (internet service providers) and universities (as they provide internet service to their students they are, effectively, an ISP) saying 'at this time, at this date, at this IP address, the following movie was traded illegally. Please notify that user.' And, the universities have an obligation by a law, called the Digital Millennium Copyright Act, to notify that user and so usually it's these notifications that trigger any disciplinary action that universities choose to do.

**REPORTER:** Obviously, the RIAA has gone through a gamut of legal steps to drive their stance home and has been doing so with increased frequency. What do you see as the course that your legal actions will take?

**MPAA:** You need to be careful to distinguish what they've been doing from what we've been doing. We haven't subpoenaed anyone. We have sent cease and desist notifications. That's all we've done. What the RIAA has done is take it a step further and created legal actions, civil legal actions against users for file sharing of their clients' copyrighted work. We haven't done that—we haven't sued any individuals. So there's a very big distinction between what they've done and what we've done.

**REPORTER:** Would you say that you're close to reaching that level of action or are you taking a number of steps to avoid doing so?

**MPAA:** We're going through a number of steps to try to avoid it first. I mean, we would like not to ever have to go there. But, as my boss always says, we're not ruling anything out. We would like, and we hope, that our education efforts at the university level, at the national level [which include a number of print and video advertising campaigns], in conjunction with our notifications, in conjunction with legal actions against people who sell [illegal] discs online or on street corners—



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we hope that all of that will help to change the environment. Because, at the end of the day, what's important is that people need to understand that what they're doing is wrong and once they get there, individuals can make these choices.

I always think of it as, it's pretty easy to shoplift if you really want to, but kids don't. You grow up being taught that it's against the law. So what I think we really need is a wholesale shift in attitude and we need it to be as important a discussion with parents and their kids as when they're first getting online. I think that gradually we need to shift and change consumer opinion using all different sorts of tools to get people to that same place.

**REPORTER:** That's a lot of education that needs to take place and there are literally hundreds upon hundreds of colleges and universities and you are just one organization. Are there certain qualities that a university has that make you target them first?

**MPAA:** Targeting seems a little harsh. We're reaching out to them and creating relationships. Effectively, we looked at a combination of the size of the university and the amount of file sharing we were able to witness on their networks by basically just going online. We've reached out to 140 universities that seem to have the most file sharing and the biggest student populations and usually those two things are correlated. Like you said, it is a process and it will take time. The way that I try to measure our effectiveness is that the level of discourse about peer-to-peer piracy and file sharing—you see it more and more and more. It is becoming a mainstream topic. And that, to me, is indicative of the fact that we are getting our message out there.

**REPORTER:** You've mentioned that illegal file sharing tends to lead to other illegal activities. Other than that ramification, what is the direct financial and personnel-oriented effect of the movie industry of movie piracy?

**MPAA:** Well, it's hard to quantify obviously, because it is a global problem. We have a number for hard goods—optical disks and video tapes, that we estimate to be 3.5 billion. We don't yet have a number, a dollar figure, for online file-sharing because, quite honestly, it's really hard to get our hands around because it's such a broad scope. So, if it's 3.5 billion dollars of hard goods, one can only imagine it's dramatically more including the Internet.

**REPORTER:** I was curious as to whether or not the MPAA also attributed decreasing movie attendance to rising admission prices, not just increases in downloading. From 1993-2004, they've gone up 25 percent, which is not, altogether, insignificant.

**MPAA:** I always think of movies as a pretty unique product in that with movies there are multiple price points that fit different consumer demands. That's unlike almost any other product that I can think of. A movie comes out, and I have a choice as a consumer—do I want to pay what it costs to go see that in the theatre, wait to rent it on pay-per-view, buy it on DVD, or I'm going to wait to rent it, or watch it on HBO, or watch it on free, over the air, television. Each of these different ways of watching a movie, they're different price points. So, this whole notion that piracy has gone up because it's gotten too expensive—well candy bars have gone up a lot too, does that mean it's right for people to steal them? Or, the cost of gas has gone up, does that mean it's right to go rip off a gas station? I don't necessarily see the costs going up as justification for an illegal action, especially for a product that is offered to people in so many different ways.

**REPORTER:** What kind of constructive resistance has the MPAA been met with from groups such as the Electronic Frontier Foundation—groups that work to protect digital rights of users?

**MPAA:** I don't want to speak about any one organization in particular, but we are not out there to take people's rights away. We are out there defending our movie companies' rights. I think sometimes that gets lost in the discourse in all of the hyperbole that gets thrown out there. The rights start with the copyright holder. I mean, 102 million dollars [was the average] cost of a studio film last year to make and market. I think our studios have their own rights to say how they want to re-coup the cost of making those movies. We're not talking about life-saving drugs that people need to get their hands on in order to live. These are movies. This is entertainment, and it is the right of the owners of that to figure out how they can make money so they can continue to make more movies in a way that consumers want. We're not looking to take away consumers rights to do whatever it is they want to do online. All we're looking to do is protect our studios' rights. And if that requires people to use digital rights management tools, then so be it. It has to be.

I've often talked to people in the technology industry, [and they've said], 'you're taking away our rights. Our business is online, your business is offline, making movies. Stop telling us how to do things online.' And I say fine, but as soon as you get in the business of distributing our member company's films then we have a right to talk to you about how that's done. And we've done a lot of that. ■





## Q: If you could steal one piece of art, what would it be and why?

**1** "Mr. Veundavan Solanki's paintings, which I saw in India two months back. I do not have enough money to buy them!"

**Jigish Pasikh**  
Graduate Student  
Electrical Engineering

**2** "The Statue of Liberty. It is a big part of history and is big and cool!"

**Alyssa Miles and Sarah McCay**  
Second year  
Physician Assistant and Photography

**3** "The original velvet Madonna. It's all about the cheesy art."

**Anthony Russo**  
Fifth year  
Illustration

**4** "*Mona Lisa*. She has a pretty smile."

**Cooper Elwood**  
First year  
Photojournalism

**5** "One of the pyramids. I am interested in Egyptian culture because women were in power!"

**Rezarta Ajazi**  
Fourth year  
Biology

**6** "The Paley Sculpture. It would be a lightning rod in my backyard, out of sight."

**Kim Moran**  
Third year  
Public Relations

**7** "Andres Serrano's *Piss Christ* because it is so controversial and to have that in my possession would be phenomenal."

**Mary Bonaparte-Krogh**  
Fourth year  
Graphic Design

**8** "The rubik cube at Building 76 because it shows many colors and patterns and I would love to have that in my dorm room."

**Stephen Wille**  
First year  
Chemistry

"*The Sistine Chapel*. Whenever you were bored you could always stare at the ceiling and find something new and exciting on it."

**Jill Gardner**  
Third year  
New Media Design

"I would steal *The Scream* back from whoever stole it and ripped it off the canvas frame, and then give it back to who it rightly belongs."

**Jen Klimas**  
Fourth year  
New Media Design

"The Chinese emperor Chen made an army of thousands out of stone—I would like to have just one for my yard."

**Todd Yerian**  
Third year  
Bio Informatics

"Picasso's *Torros Ey Series*, which is my favorite."

**Baris Kaymak**  
Economics Professor

"A Georgia O'Keefe, I guess you could say I am a little bit...obsessed with her"

**Rachel Corlew**  
Third year  
Interpreting

"Van Gogh's *Starry Night*. My sister loves it and I would rather her have that to hang than just a poster of it."

**Cam Jones**  
Second year  
Photography

"Michaelangelo's *David*. It's a beautiful classic sculpture."

**Michelle Snyder**  
Fourth year  
Interior Design

"*The Raft of Medusa*, so I can let it be shown, not held in an elitist museum where it cannot be seen by all."

**Amelia Kieras**  
Fourth year  
Advertising Photo

"A Marc Chagall Painting. They are worth a lot of money and I like them a lot."

**Molly Ahern**  
Third year  
Technical Communications







# Sports **DESK**

compiled by Ren Meinhart

photograph by Eric Sucar/REPORTER Magazine

## Men's Soccer

**September 17:** The men's soccer team had its season-opening, four-game winning streak stopped by St. Lawrence University in a 3-1 loss, away.

**RIT Goals:** Mark Friscano, unassisted

**Saves:** 1 (Nate Andrews)

**Shots on Goal:** RIT ( 7 ), St. Lawrence ( 8 )

**September 18:** The men's luck didn't improve as they traveled to Clarkson, as they outshot their opponents but lost 3-2.

**RIT Goals:**

Jorge Ciurlizza on an assist from George Chavez

Chavez on an assist from Ciurlizza

**Saves:** 2 (Andrews) -

**Shots on Goal:** RIT (11), Clarkson (5)

Also notable: RIT senior goalkeeper Nate Andrews was named the Empire 8 Conference Goalkeeper of the Week for the week ending September 12, 2004. A key reason for the Tiger's early 4-0 record, Andrews allowed just two goals in the first four games.

**Record through 9/18: 4-2-0**

## Women's Soccer

**September 15:** The women's soccer team lost to visiting Hamilton College by a score of 1-0 on Wednesday evening at home. RIT's best chance of the



night came from Alaina Chorney's partial break-away midway through the first half.

**Saves:** 8 (Carrie Yehl)

**Shots on Goal:** RIT (7), Hamilton (20)

**September 18:** Despite scoring first, the women's soccer team lost 3-1 to Elmira at home.

**RIT Goal:** Melanie Bryant, unassisted

**Saves:** 4 (Carrie Yehl)

**Shots on Goal:** RIT (6), Elmira (10)

**Record through 9/18: 2-4-0**

### Women's Volleyball

**September 17/18:** The women's volleyball team hosted the RIT Invitational this weekend. The tournament had its ups and downs for the women, who ended up placing third overall. NYU took the top spot, and senior RIT co-captain Sarah Ballard made it to the All-Tournament team.

#### Results game by game:

**vs. Geneseo:** RIT won 3 games to 1 in the match.

Leading the team:

Laurie Underhill: 18 kills and 10 digs

Christina Anabel: 12 kills and 14 digs

Dani Fisher: 10 kills and four blocks

Ballard: 43 assists and 12 digs

**vs. Vassar:** RIT won the match in 3 games.

Leading the team:

Anabel: 11 kills and 10 digs

Michelle Skowzgird: 7 kills.

Ballard: 28 assists and 6 digs.

**vs. Cortland State:** RIT lost the match 3 games to 2.

Leading the team:

Anabel: 24 digs and 15 kills

Fisher: 11 kills

Bonnie Harriman: 7 kills

Ballard: 37 assists and 22 digs.

Laura Grell: 17 digs.

**vs. Nazareth:** RIT won the third place match 3 games to 1.

Leading the team:

Ballard: 40 assists and 13 digs

Anabel: 23 digs and 17 kills

Laurie Underhill: 10 kills and 10 digs

Skowzgird: 9 kills and 2 blocks

### Women's Tennis

**September 13:** The women traveled to Alfred, losing a tough match 8-1. Melanie Blass's win at the number four singles spot was RIT's only victory.

**September 16:** RIT downed cross-town rivals St. John Fisher 6-3.

#### Singles:

1. Jessica Snyder (SJF) def. Lindsey Brady (RIT) 6-2, 6-3

2. Jenn Hume (RIT) def. Laure Henningson (SJF) 6-3, 6-0

3. Emily Ross (RIT) def. Kara Kellet (SJF) 2-6, 6-1, 6-1

4. Aimee Holmberg (RIT) def. Megan Peters (SJF) 6-3, 3-6, 6-2

5. Leigh Bryson (RIT) def. Katie Girvin (SJF) 6-7 (7-5), 6-2, 10-7

6. Melanie Blass (RIT) def. Gina Saladino (SJF) 6-4, 6-4

#### Doubles

1. Jenn Hume/Leigh Bryson (RIT) def. Jessica Snyder/Laure Henningson (SJF) 8-6

2. Megan Peters/Katie Griffin (SJF) def. Lindsey Brady/Melanie Blass (RIT) 8-2

3. Gina Saladino/Kara Kellet (SJF) def. Aimee Holmberg/Michelle Nicholson (RIT) 8-4

**September 18:** RIT traveled to Oswego, winning by an impressive 9-0.

#### Doubles

1. Jenn Hume/Leigh Bryson (RIT) def. Jonali Dutta/Michelle Giorlando (O) 8-4

2. Lindsey Brady/Melanie Blass (RIT) def. Sara Gotlib/Theresa Ruane (O) 8-1

3. Aimee Holmberg/Michelle Nicholson (RIT) def. Melinda Lee/Kim Hough (O) 8-1

#### Singles

1. Jenn Hume (RIT) def. Jonali Dutta (O) 7-6 (10-8), 6-7 (7-5), 6-4

2. Lindsey Brady (RIT) def. Brigid McCarthy (O) 6-3, 6-0

3. Emily Ross (RIT) def. Michelle Giorlando (O) 6-1, 6-1

4. Aimee Holmberg (RIT) def. Sara Gotlib (O) 6-1, 6-2

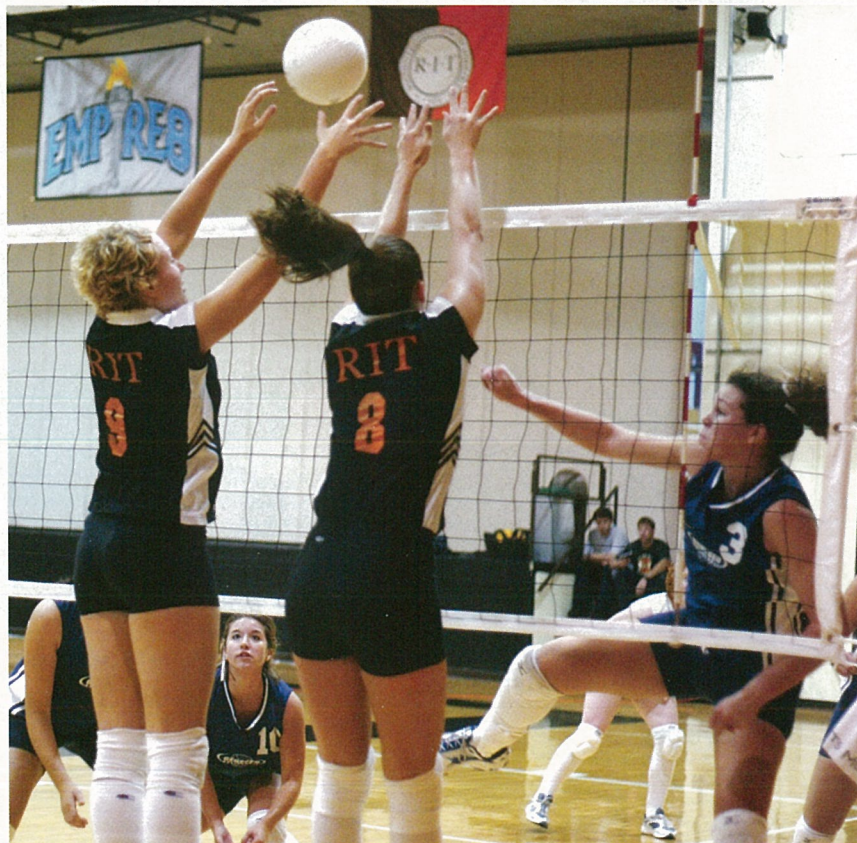
5. Leigh Bryson (RIT) def. Theresa Ruane (O) 4-6, 6-2, 6-3

6. Melanie Blass (RIT) def. Jessica Baitista (O) 7-5, 6-1

**Record through 9/18: 3-3**

NOTE: The men's and women's cross-country teams had a week off, but return to competition on September 25 at the St. Lawrence Invitational at St. Lawrence University. ■

(from left) Michelle Skowzgird and Sarah Ballard defend against Geneseo State player Kate Barth during the RIT Volleyball invitational held at the Clark Gym. Kim Weiselberg/REPORTER Magazine





# Women's Volleyball Team Travels to China

by Mike Eppolito

The women's volleyball team made history on August 27th when they embarked on a journey to Tianjin, China, becoming the first RIT sports team to leave North America. The trip was planned through an organization known as the Post-Secondary Education Network International (PEN-International).

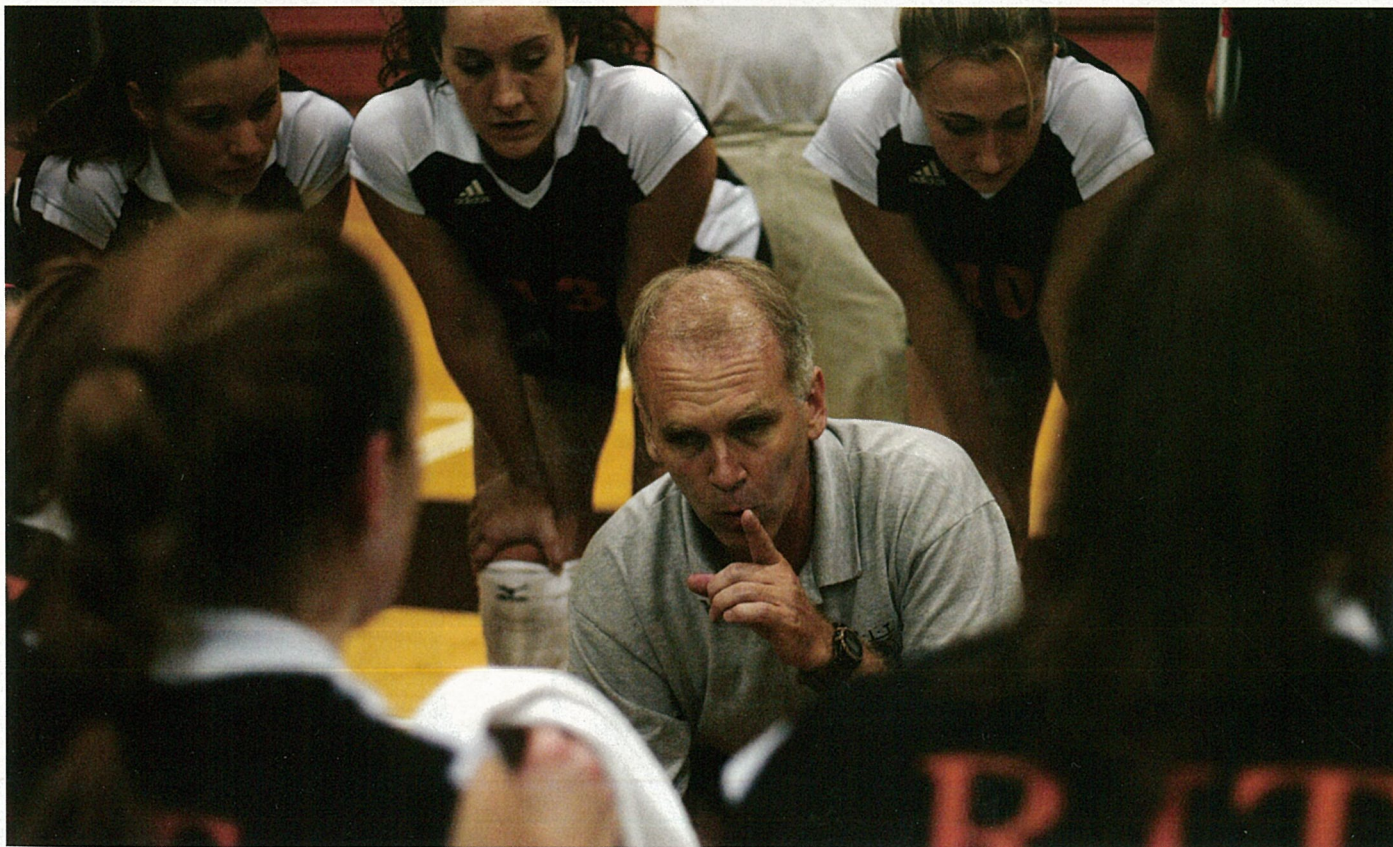
PEN-International was created as a partnership between the Nippon Foundation of Japan, NTID/RIT, and Japan's Tsukuba College of Technology in order to establish a worldwide university network serving deaf students. The Tianjin Technical College for the Deaf of Tianjin University of Technology (TUT) is one of four sister institutions of NTID, and is also partnered with PEN-International. TUT approached PEN-International in hopes of expanding its existing relationship with RIT beyond the confines of NTID.

The relationship between TUT and RIT actually began in May of last year when TUT sent its martial arts team to visit and perform at RIT. In exchange, RIT agreed to send its volleyball team to Tianjin. According to Coach Roger Worsley, "Restrictions and such from the NCAA put it so that [we] basically were able to go in August during the second week of [the team's] preseason training." The team arrived in Tianjin, which is located an hour and forty-five minutes southeast of Beijing, on August 28th. They received a full-blown welcome by the university and were immediately made to feel at home.

After getting settled in, the RIT women spent about nine days practicing with and competing against TUT's volleyball team. It was quite an experience, considering how TUT's women are the three-time defending national champions of China. Aside from TUT's team, RIT was also fortunate enough to compete against the Tianjin Professional Sports School, a team of disciplined 15-17 year olds. Worsley was pleased with RIT's performance "considering that they had only had one week of practice and [the PSS team] train year round, twelve months a year, five or six days a week, four hours a day." Needless to say, RIT's team put up a good showing, but was hardly at the level of the other teams after only a week of practice.

Aside from practicing and competing against local teams, the women's volleyball team had the opportunity to get out and see a small portion of what China has to offer. They had the opportunity to go shopping, visit the Great Wall, and explore the Forbidden City. For many of the RIT women, the trip was a once-in-a-lifetime opportunity that Coach Worsley believes "will be something they will talk about for the rest of their lives." Friendships were formed and lessons were learned as the team explored a world unlike the one that they have become so familiar with in the United States.

The partnership between TUT and RIT did not end in China, however, as TUT's volleyball team is planning a visit to RIT, beginning October 1st of this year. The RIT team plans to show the TUT team around not only the Rochester area, but around New York City as well when the teams travel to a tournament at NYU. It is safe to say that the relationship between RIT and TUT will only get stronger as both schools work to give their students the experiences of a lifetime. ■



Womens volleyball head coach Roger Worsley talks to his team in between sets at the RIT Volleyball Invitational, held in the Clark Gym. Kim Wieselberg/ REPORTER Magazine.



# 3 STARS

by Mike Eppolito



## Laurie Underhill

Laurie Underhill of East Aurora, New York was described by her coach, Roger Worsley, as being an “explosive player” who brings a “high level of energy” to the women’s volleyball team. Worsley continued his evaluation of Underhill’s athletic ability by applauding her ability to provide “constant pressure for the opposition through her hitting and overall play.” Currently a junior, Underhill started the year off with a team-leading 21 kills, nine digs and three blocks in the season-opening 5-set victory over Geneseo. Worsley feels that “Laurie is capable of leading this team every single time out on the floor in terms of kills, and really just being a go-to player.” Underhill’s versatility has allowed her to fill a few different positions these past few years until finally settling in as Outside Hitter for the current season. Worsley is happy to have Laurie on his team, saying that “any coach would like to have a team full of Lauries, because not only is she athletic and very workable, but she is also a great person.” Worsley explained that a lot of the team’s strength is derived from the good nature of athletes such as Laurie. As the season unfolds, Underhill will likely be a very important contributor to the team’s overall success.



## Mark Frisicano

Freshman Mark Frisicano, only recently joined the men’s soccer team, but he has already become an integral part of the team’s remarkable success. Frisicano has scored a single goal in three out of the four games that have been played so far this season. Two out of the three goals led to 1-0 shutouts, and the third contributed to a 2-1 victory. When asked about Frisicano’s contribution to the team, Coach Garno said that “part of his role as a forward is to finish plays for us, and he’s been doing that job.” He went on to say that coaches “don’t typically expect young, first-year players to come in and make as big of an impact, so it’s been a pleasant surprise.” Garno emphasized Frisicano’s exemplary performance on the practice field and felt that it was good for the rest of the team to see that “if [they] work hard in training, good things happen in the game.” As a graduate of Greece Olympia High School, Frisicano is a prime example of the talent located right here in Rochester. He is an exciting new addition to the team who we will most likely be hearing about on a regular basis for the next four years.



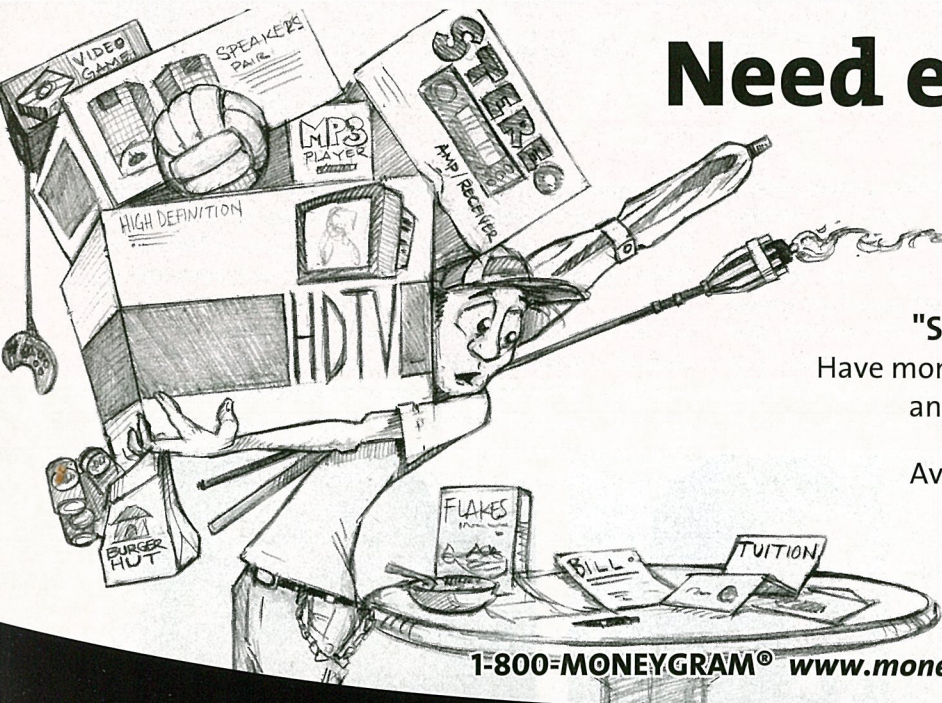
## Kate Cassim

Kate Cassim of Waterloo, New York has made it known to all that she has what it takes to be one of RIT’s finest athletes on the women’s soccer team. She not only scored RIT’s season-opening goal, but has since scored 2 more and assisted on a fourth. Cassim, currently a senior, has been playing for the team ever since she transferred in from Oswego three years ago. Coach Natalie had nothing but good things to say about her, highlighting the fact that she “is smart, knows all the runs, knows where to go with the ball, and she knows how to finish.” He believes that her workout regime over the summer has had a beneficial impact on her overall performance so far this season. Natalie also pointed out the fact that Cassim’s strengths are best utilized in the team’s current formation of three forwards as opposed to only two. According to Natalie, she has “a really great kick, both feet, and can pick the corners,” which allows her to play her position as forward very effectively. The season is still young and Cassim undoubtedly has plenty to offer the team as they continue to engage their opponents.

photographs by Jacob Hannah



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Sheet Pizza,  
1 Topping,  
30 Wings &  
(2) 2-liter Soda  
Toppings Extra.

**\$29<sup>99</sup>** + tax

Not valid with any other offer. Expires 12/31/04

**FOOTBALL SPECIAL**

50 Jumbo Wings  
with celery &  
bleu cheese

**\$16<sup>99</sup>** + tax

Mild • Medium • Hot  
• Sweet & Sour •

Not valid with any other offer. Expires 12/31/04

**\$100 OFF**  
Any Regular or Gourmet Medium Pizza

**\$150 OFF**  
Any Regular or Gourmet Large 16" Pizza

**\$200 OFF**  
Any Regular or Gourmet Sheet Pizza

Not valid with any other offer. Expires 12/31/04

**FAMILY SPECIAL**

Large 16" Cheese Pizza,  
10 Jumbo Wings & 2 Liter Soda

**\$15<sup>99</sup>** + tax

Toppings Extra.  
Not valid with any other offer. Expires 12/31/04

**2 LARGE 16" Cheese Pizzas**

**\$16<sup>99</sup>** + tax

Toppings Extra.  
Not valid with any other offer. Expires 12/31/04

**2 MEDIUM 14" Cheese Pizzas & 20 Wings**

**\$19<sup>99</sup>** + tax

Toppings Extra.  
Not valid with any other offer. Expires 12/31/04



# Disappearing RIT Colors

by Gregory Smith

Like a Vegas act with a little slight of hand and a puff of smoke, RIT's colors vanish before your very eyes. No, it's not a magic trick, and it is definitely not funny. Over the last year or so, RIT has steadily been ignoring its longstanding colors. If I asked you today, "What are our school colors?" could you answer, or more importantly, could you answer with certainty? To an incoming freshmen student, it may not be so easy. So I ask, where have all the school colors gone?

School colors are an identity, a recognizable symbol of an institution and its spirit. We are the RIT Tigers, and as such our colors are a fitting orange, brown, and white. You may not realize that, however, if you look around campus.

Take a stroll through the bookstore, visit our website, or go inside the new multi-million-dollar field house. Nowhere along the way will you see a strong showing, if any, of our colors. Our bookstore is full of things for students to buy, and yet they have more burgundy and forest green shirts than orange and

**School colors are an identity, a recognizable symbol of an institution and its spirit.**

brown combined. In fact you can't even get a sweatshirt with both orange and brown on it. The field house is a beautiful facility, a gem on the campus to be sure, and yet its walls are painted banana yellow. Even our website shows no interest in displaying our spirit; its color design reflects every other university with blue and silver. So, where are our colors?

Like the fading flag hanging at the entrance, they are disappearing.

It is an issue that many people may simply shrug off. Some may even say that our colors are ugly and that they are better off forgotten, or changed altogether. That may be so, but whether or not the colors should be changed is an issue for the administration. I am concerned with the impact that may be resulting from a lack of identifiable colors.

I recently went to visit Pennsylvania State University. After being on the campus for an hour, it was already utterly clear to me just how different RIT is from a large state university. Academics and building architecture aside, Penn State has something that RIT doesn't: a sense of identity and community. Their students wear their colors on everything from bumper stickers to socks to dorm window decorations. Even the buildings have images of the Nittany Lion plastered on the sides.

I don't bring up Penn State as a model that RIT should strive to become, rather an example of what RIT is missing. By displaying its colors with pride, seeing them day in and day

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out, and just incorporating them into the campus, Penn State instills a sense of identity in its students, many of whom will remember that sense for life. My parents are loyal Penn State alumni, and even thirty years later, they still display the familiar lion's paw on their cars.

Our colors and icon represent who we are; they are a part of us and of our community. We should strive to incorporate them in our new field house, our clothes, our endless amounts of school-tattooed merchandise, and even our faded flag out front.

Next time you walk down the quarter mile, dart into the bookstore for a few minutes, or run laps in the field house, take a look around. You may be surprised at what you don't see. ■



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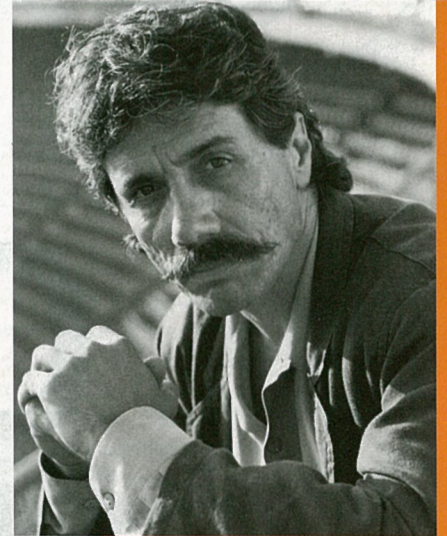


National  
Hispanic Heritage  
Month

Emmy Award and Golden Globe Winner

Actor

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Sandra Benitez



October 2, 2004  
7:30 pm  
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Same Gang"

October 9, 2004  
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\$5.00 students

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