

SCREW UP EXPLAINED

As you read through this week's REPORTER, you will note that some of the pages are out of order. The fault for such a glaring error lies solely with Riverside Book Bindery who assembled the magazine incorrectly. This mistake is not the fault of either the REPORTER staff or the press crew at RIT's Technical and Education Center of the Graphic Arts.

REPORTER would like to thank:

Frank Cocola
James Manning
Bob Gerber
Mark Turner
Phi Sigma Kappa brothers

All of whom assisted REPORTER late Thursday night, allowing us to print, insert, and distribute all 10,000 of these explanatory flyers in time for classes Friday morning.

REPORTER

R. I. T.
COLLECTION

March 27, 1987

A black and white close-up portrait of Elie Wiesel. He is wearing a dark pinstriped suit jacket, a white dress shirt, and a dark tie with small white dots. His hands are clasped in front of him. He has a serious, contemplative expression, looking slightly to the right of the camera. The lighting is dramatic, with strong shadows on the right side of his face.

Elie Wiesel:
A Man Of Peace...

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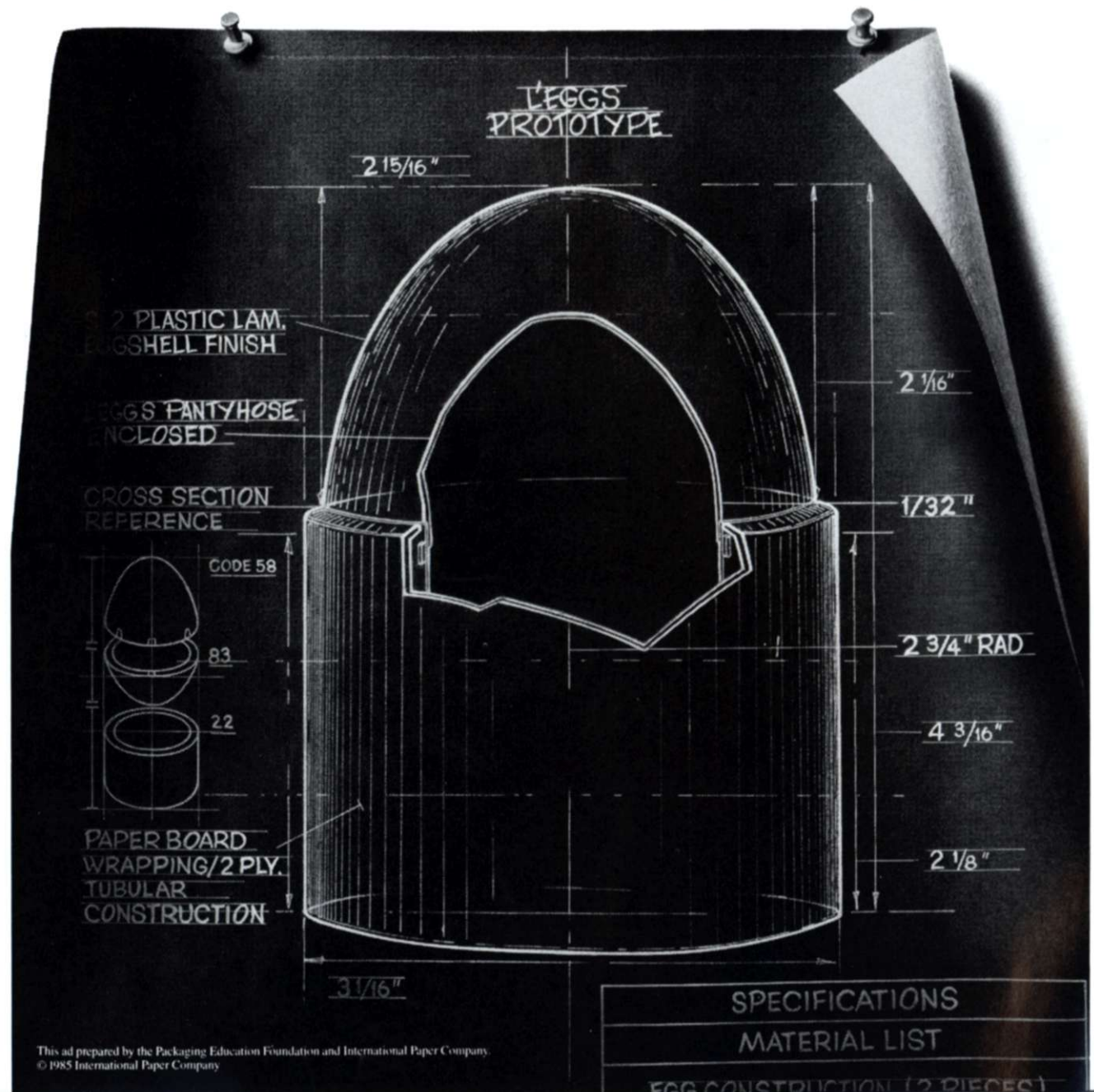
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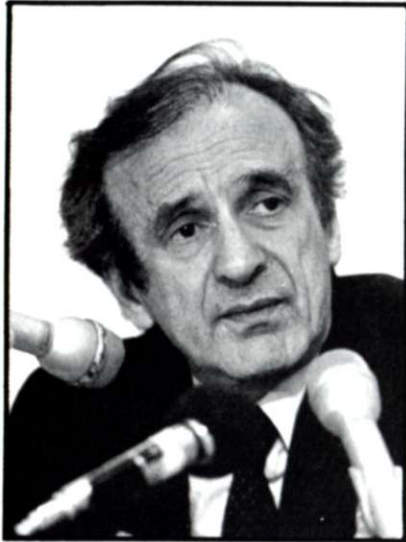
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Reportage 6

OCSA housing committee discusses housing problem in Colony Manor. Computer Science students are given an altered curriculum starting next fall. The RIT Film and Video department is looking for student actors. Photographic Illustration graduate returns to campus to speak to students.



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Elie Wiesel, Noble Peace Laureate speaks at NTID Theater. William J. Bennett, Secretary of education gives his opinion of tuition increase with an RIT reply. RIT Ambulance is a group of dedicated volunteers.



Reproview 22

Tragedy is the focus as GeVa shows us how temptation ruins our lives. A visual paradise, the plot of *Angel Heart* is complex and confusing. Remembering his roots, Simon's new album shows interesting quality. Pete comes up rocking our socks off again with *Another Scoop*.

Scoreboard 27

The OSU Bishops crowned the Tigers in the season opener. All-American honors abound as swimming participants compete in NCAAs.

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Cover:
Elie Wiesel

Photo By:
Steve
Freeman

REPROFILE

A year ago Christmas I traveled to the Soviet Union. While visiting Kiev, I met a group of seven students who studied at the local Technical Institute. Of the seven two spoke English well, another knew English partially. I spent one late evening bowling illegally after hours in a hotel where one student worked. Later we took the metro to one student's flat to talk and dance to American boot legged music.

In comparison to our society these students live in an information vacuum. And they were aware of it. They know that their fundamentally one source media provides very limited information, but they adapted.

When one loses one of his senses such as sight or sound, the others

increase in sensitivity. This is the case with these students. The students I talked to had an incredible sense of world affairs and an objectively critical view of their own ideology and other ideologies. Albeit the black market is another valuable source of information, these students have developed an ability to look into the news in a way that Westerners will never understand.

In the United States we have the opposite situation. An abundance of available information and a disregard for looking further than we should. A balanced press relies on thousands of different publications with their own unique style of delivering their message. This sounds great. But for

students the outside world often takes backseat to school reducing news sources. We should all take some lessons from these students in a world unlike ours. Put yourselves in their shoes and look at events with a true critical eye. Pretend the only news you see today is the only news available.

Ray Bradbury has cancelled his lecture on April 2, because of an illness. No later date has been scheduled at this time.

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LETTERS

Read This Letter

On Saturday morning, around eleven o'clock, Mr. Sam Abrams, that "Controversial" poet of RIT's College of Liberal Arts was spotted soliciting on the corner of Oxford and Monroe in the city. Sam was holding a vigil for peace and disarmament. We thought submissively, "Sam wears a placard for Peace!" Good for him. Good for us. Good for the old U.S. of A. Unfortunately, it was a vigil of one.

We decided to do the coffee thing and ask ourselves some questions.

The Jim Bakker sex-and-money scandal makes one thing clear: Something is fundamentally wrong with fundamentalists. Did Jimbo have the sex? Did he raise the money? Is Tammy off rehab? And the biggest question of all, where was the hand of his God during this mess? Maybe he was down at Charlotte First National Savings & Loan counting the dough. God should have intervened. Maybe he should get out of the vault and help Sam Abrams, or Bud McFarlane.

Fundamentalist religion equals Business. Business equals Money. There is a lot of religion on TV. today. You can videotape it if you like, so you can view it in the privacy of your own home. Flick the VHS 2 hr. in and have a religious experience whenever you wish. We're waiting to see a Top 40 Religious List similar to Top 40 Album Charts (coming out soon in Billboard Magazine). Tammy and Jim will be tops.

It's incredible how uncompassionate people can be when the topic is AIDS. People (not animals!) die from the stuff. Do girls and guys write the same things on bathroom walls? Do they write the same things about AIDS, homosexuals, and human relationships in general? We've only seen the men's stalls. Let us hope it's not the same. By the way, do people actually drink decaffeinated coffee? Why?

What about the constitution? Is being forced to sit through Senior Seminar constitutional? Is the Constitution even constitutional? We didn't sign it; did you? Maybe we could get Mike Deaver to consult us on this one. We hear he has connections. Maybe Ollie North, the "Great American Hero," or the militant Poindexter, or maybe Opus?

Urinalysis, his analysis, her analysis, yours and Alice's. What is this shit? Urinalysis hits a bit close to home. If Ron and Nancy piss in a cup, even if it's the same cup (at the same time), it won't convince us. Urinalysis is just the beginning! Once this becomes the norm we'll be seeing much more. We expect to see statements from prominent psychologists proving that certain sexual

positions will lower worker productivity the next day, as well as increasing job-related accidents. Then we'll be faced with weekly lie detector tests, and missionary will become the standard! Do your part to keep the government out of your bedroom. Out of your life. Out of ours.

We need to take more Liberal Arts classes to sort through this pile of rubbish. So do all the teenagers committing suicide. Tension, pressure, confusion, religion, politics, and the Constitution. Grease back your hair or buy a BMW, it's all part of the look. Those teens block it all out. Forever. It's not worth it. Prominent psychologists don't understand it; religion tries to placate it. The media understands it fully. And they sure use it well.

Take a tip from Sam: we need more placards in this world.

Mark Mancinelli
Fourth-year Economics

James C.J. Tabbi
Fourth-year Mathematics

Start Smoking Again

I was watching the news last week and saw that the federal government will be releasing the drug AZT for prescription by doctors of AIDS patients. AZT, a drug supposed to prolong life in some AIDS patients, has until now been withheld from the majority of AIDS patients by the government. The release from strict governmental control of a potentially lifesaving drug is good, but there is a problem. It seems AZT is expensive and some AIDS patients can't afford it. The proposed solution? You guessed it: make the taxpayers pay. Here's my problem with this solution: AIDS patients caught the disease primarily by voluntarily engaging in promiscuous sex or intravenous drug use. No one has forced them to engage in these activities. Hence, no one forced them to get AIDS. Should the taxpayers be forced to pay for the treatment of some AIDS patients? Perhaps an example will make the question and answer clearer. I used to smoke cigarettes. If I end up with cancer because I voluntarily choose to smoke, should taxpayers be forced to pay for my treatment? The answer is clearly no. I didn't have to get cancer, no one forced me to smoke. But if the answer is no for me, the potential cancer patient, then surely the answer must be no for an AIDS patient. The reason is that no one can claim the right to dispose of another persons property (taxes) because of the consequences (AIDS, cancer) of the claimants (patients) voluntary actions (sex, drug use, smoking).

Michael Riley
Second-year Chemistry

Congratulations CSCH

Stereotyping. How often do we hear groups of people at RIT characterized stereotypically? For example, faculty members are impersonal, busy, and more interested in their off-campus consulting than on-campus relationships with students. Or, students are more interested in grades than learning and are likely to participate in projects only if they are provided academic credit, money, or documentation for their resume.

On the evening of January 29, some 20 students from the Community Service Club House (a special interest floor in Kate Gleason) turned out to help stuff 8,000 REPORTER Magazines with a survey soliciting student ideas regarding Faculty-Student relationships on campus. No fanfare, no pay, no credit. Just a willingness to come forward and get the job done with efficiency and good humor. This same group of students helped to clean and landscape the area around the Charlotte Lighthouse, restored a house in the Marketview Heights neighborhood for the city, collected food and distributed Holiday baskets to Rochester's settlement houses, and landscaped an old Indian Trail along the Genesee River.

I would like to go on record as thanking students from the Community Service Club House for their voluntary commitment to projects/purposes beyond their academic programs. They break the stereotype and make RIT and Rochester better places to live and work.

*Laura Cann
Chairperson, Faculty-Student
Relations Committee,
Faculty Council*

Give Me My Tap

I am writing this letter in the wake of a very unfortunate incident between myself and the Financial Aid Office (FAO). I hope to elicit some response from the FAO and seek the assistance of anyone else who has been in a similar situation. The circumstances are as follows:

I am a fifth-year Electrical Engineering Technology student. Because of the requirements of my academic program, I have spent the equivalent of one-half of my final three years at RIT in cooperative education. There are two ramifications of this: One is that I am extending what would be my last two years at another school to three years here (thus a total of five years of education). Second, I am entitled to financial aid for only the quarters that I am in school. This would be the equivalent of six quarters or one

and one-half years during my last three at RIT. For the past five years, I have applied for financial aid from the New York State Tuition Assistance Program (TAP). On the application form is a question that asks if the applicant is "Enrolled in a APPROVED 5-YEAR BACHELORS degree program." Since I knew that I was to attend RIT for five years, I naturally checked the "YES" box every year since 1982. Here lies the problem. The FAO has finally made it clear to me, going into my final quarter at RIT, that I was really in a four-year program and that I "Should know" this. For this reason, I was not to receive TAP aid for my fifth-year at RIT. This was brought to my attention in a very caustic and impersonal manner (so much for me being their number one priority), and months after I had budgeted my money for this academic year.

It came as news to me, as I had always been told that I was in a five-year program. My previous department (Electrical Engineering) told me this, my present department says this, and all official documents that I receive from the school (including those from the FAO itself) address me as either "ITEE.5" or "05 ITEE," suggesting that I am considered to be in a five-year program. There is no possible way that I could complete my academic and co-op requirements in less than five years. Besides, by the time I graduate, I am to spend the equivalent of four years attending classes. Why should I not receive the equivalent of four years of financial aid?

My point of contention is that I have been misled. Nothing was ever done (to my knowledge) by the FAO or any other group to inform me about my status as (in their eyes) a student in a four-year program. They had plenty of time (four and a half years) to "correct" my status with the state. This incident has cost me a large sum of money and caused me unneeded anxiety. If a similar situation has occurred to you, please contact me. Any support and information from people who have had the same problem would be appreciated. I can be reached by calling 334-7931. I would also like to see an explanation by FAO in this publication for the benefit of all students in truly five-year programs.

Steve P. Bonadio

Do It At RIT

Fellow inmates, lend me your minds for just one moment please! Just kidding. But seriously though, do you sometimes feel imprisoned here? I know I did when I was a freshmen in '81. Nothing to do, nowhere

to go, and most of all, no way to get anywhere.

Well, what I did to keep from bouncing off the walls and end the boob-tube-blues was to get involved. You know, life is what you make it. When you leave here, happiness doesn't come knocking at your door, "Yoo-hoo, are you ready?" Sorry to inform you but it's time to wake up and smell the bricks! Real life doesn't work like that.

"Involved with what?" you ask. There's at least one organization to suit the needs of each individual here at RIT. Let's say, for the sake of argument, there isn't anything here for you to do and your thing is sitting around wasting time bitching about RIT's social life. Did you know that if you can get enough people together with the same ideas and feelings, you can form a "Bitch about RIT" club? Hence, something to do with other students, that you enjoy, in your spare time.

Of course the above is ludicrous (hopefully I made you laugh). But the point of this letter remains. Maybe after reading this you'll get off of your dusty rusty ass and get involved! So if you're not involved, don't bitch about social life! Most student organizations are holding their elections right now. So stop by one. You never know, you just might have a good time, God forbid!

*Scott R. Edmonds
Senior, Printing*

Turn Your Lights Off

The other night I attended a Talisman movie at Webb auditorium. Walking through the halls on my way there, I noticed that all the lights in each classroom were on. A peek in their doorways revealed that all the rooms were empty. This wasn't the first time I have passed empty classrooms and all the lights were blazing. It makes me wonder if they stay on all night.

What happened to good old energy conservation? Just because RIT is a financially secure institution is not reason to take electricity for granted. I don't understand why we can't stay in the habit of turning lights off when we leave a room like we were accustomed to doing during the energy crunch of the 70's

I don't know about everyone else, but the increase in next year's tuition is putting a strain on my already over-extended pocketbook. With all the money that could be saved on electricity bills by simply flipping some switches perhaps the tuition increase would not be so high. I also think we would feel better not being such gluttons.

Danielle Perillat

REPORTAGE

OCSA Discusses Problems In Colony Manor

On March 19, 1987 at 7:00 p.m., the Off Campus Student Association (OCSA), held an open forum. This gathering was held in the Colony Manor Cabana, and the purpose was to discuss various student housing problems. In attendance were Joe Pickard, Director of Business Services, Ed Ingerick, Apartment Manager, a Community Aide, Apartment Superintendents, and concerned members of the RIT student body.

There were several different topics discussed and all who attended were encouraged to comment freely. One hot topic discussed was the policy that superintendents must follow after receiving a notice regarding a maintenance problem in an on-campus apartment. According to this policy, they are allowed to enter an apartment if the tenant is not at home providing they leave a notice of affirmation on the entrance. The problems associated with entering a napping NTID student's apartment were also discussed. This has proven to be an intensely sensitive exercise, especially if the problem is an emergency occurring late at night. In such a case, superintendents must enter the apartment and physically wake up the

unwary occupant. Students not officially on the contract was another major topic of discussion. An estimation by the apartment manager and an apartment superintendent found that in Colony Manor alone there exists over 25 people "living in the basement." In the event of a fire these tenants would not be allowed an opportunity for a quick exit. John LaFleur, OCSA's housing director, commented, "Many students are unaware that their roommates are not on a binding contract. This allows for certain responsibilities including upkeep and payment to be allocated to only on-contract tenants. One particular problem once occurred in 321 Racquet Club." There exists other negative externalities associated with non-contract tenants. According to Pickard, "Along with the endangerment of lives, the higher density of students creates more parking problems, especially in Colony Manor. It also adds to the cost of maintenance." According to Pickard, "Rent will not be accepted from apartments where we have student(s) not on contract living in the unit. We will inform the person(s) paying rent that it will be necessary for all person(s) paying rent to be under contract." Another topic that was raised

the "move-out" instructions and policies provided by each apartment complex. The move-out instructions for Riverknoll and Perkins Green apartments reads "... You will not be charged for ordinary wear. If you have painted the apartment yourself, you will be charged if we can not cover the color in one coat. . . . Any damages such as: broken light fixture, railings, holes in the doors, walls, or floors, broken shelves, door knobs or windows broken will be charged against your security deposit. There would also be a charge for contact paper on shelves or walls." The move-out instruction policy has initiated concern over the assesment of excess damage. In order to better represent the student body, OCSA's housing committee has currently implemented an intervention policy. According to LaFleur, "At the request of a student, a member of the student housing department will accompany the apartment "Superintendent to provide a checks and balances system for proper representation." He continued by stating, "After damages have been repaired, OCSA will confirm that work was done, suitable for the new tenants." □

Course Changes In School Of Computer Science

The School of Computer Science and Technology has recently approved an alteration in the curriculum for Computer Science students. The changes concern the required courses that each student must have in order to complete his/her B.S. degree program.

Previously, Computer Science students were required to take several calculus courses, and an additional mathematics course called Applied Statistics. This has now been changed to a requirement of the course called Discrete Mathematics II.

Beginning Fall quarter next year, ALL entering Computer Science students will be required to take Discrete Mathematics II, and will not have to take Applied Statistics. Again, this rule will apply ONLY to entering students next year.

As for currently matriculated Computer Science students, the requirement is more flexible. The choice between Applied Statistics or Discrete Mathematics II may be made for those students who have not already taken Applied Statistics. The Computer Science department recommends, however, to those who have not taken either one, that

they take Discrete Mathematics II. If a current student has already completed Applied Statistics, then they do not need to take Discrete Math II. If a student wishes to take both courses, the 'additional' math course could only possibly be used toward a math minor, or to an elective.

There is also a new course being offered by the Computer Science department, called Artificial Intelligence. A pre-requisite of course number ICSS-0450 is required in order to take this course. For those students who are interested in taking the course, which will be offered starting this Spring Quarter and Summer Quarter, information is available in the Computer Science Undergraduate Office.

Another new Computer Science course will be offered in Fall quarter next year. It is called Seminar in Expert Systems, and there is a pre-requisite of course number ICSS-0455. Details are unavailable at the present time. The course will involve the ability for the students to develop an expert computer system, utilizing Kodak hardware and software.

Lastly, Evelyn P. Rosanski, Chairperson of the Undergraduate Computer Science Department, is calling for input from students regarding a new course to be given during Summer Quarter of this year. The courses that are under consideration are: Data Communication Systems, Operating Systems, and Database Concepts. Other ideas are also welcomed. Computer Science students who are considering taking courses during the summer should contact the Undergraduate Office, or call 475-2995, if there are any additional questions. □

**If you see news
happening, call
our new**

**News Hotline
475-2212**

RIT Graduate Speaks To Students

"I like telling stories. My goal is to take the audience through a story in such a way that there's a change, so that there's a beginning, a middle and an end visually." Those are the words of Fred Elmes, RIT graduate and director of cinematography, for such films as the cult favorite *Eraserhead* and the recent release *Blue Velvet*, starring Kyle McLachlan, Laura Dern and Isabella Rosselline. Both films were created under the direction of David Lynch, a man with a passion for translating the dark, foreboding landscapes of nightmares to the silver screen. He returned to campus last week, speaking with students and greeting former instructors and acquaintances as part of an informal reunion.

Elmes received his degree in 1969 as a graduate of the Photographic Illustration program. The curriculum has been slightly altered since 1969. There was no independent film/video program at the time; rather, it served as a service program to interested parties. Richard Floberg, an assistant professor in the film/video program who taught Elmes and classmates, exclaimed, "Every once in

awhile, they would show up with what was quite good. Since they were image makers to begin with, they produced some extraordinary footage." The filmmaking aspect intrigued Elmes, and after graduation he entered the New York University graduate film school, becoming somewhat of an apprentice to a man with immense film experience. Still, he yearned for more, so he applied and was accepted to the American Film Institute in Los Angeles. It was there that he met director David Lynch.

Elmes' association with Lynch began with the agreement to help *Eraserhead's* original director of photography, Herb Cardwell, but when the film ran months over schedule, Cardwell left the project. Elmes finished the picture, even though he had minimal experience with 35mm black and white stock. Since then, Elmes has done second unit photography for *Dune*, where Lynch entrusted him with devising effects for the elaborate dream sequences. For both Elmes and Lynch, bringing *Blue Velvet* to the screen was a common dream. "I'd read the script years ago," Elmes stated, "And we talked about it then: how we

would go about it if it should happen, and what we did was to establish a point of view and a look for *Blue Velvet* even before *Dune*. We were dreaming, but it was always a fantasy of ours to go out and do it."

The portfolio of Fred Elmes also consists of photography for a couple of films directed by John Casevettes, educational films, commercials, motion picture short features, and music videos for such pop vocalists as Peter Wolfe and Janet Jackson. Speaking of music videos, Elmes has just completed principle photography for a promotional music video for the upcoming film *Ishtar*. It features superstars Warren Beatty and Dustin Hoffman performing to the Bobby Darin classic *Little Darlin'*. Elmes can be viewed this May in the Tim Hunter film, *River's Edge*. It is based on a true story about the strangling of a high school female at the hand of her boyfriend, followed by his revelation to his friends, who, after much deliberation, report the incident. □

Actors Needed For RIT Film And Video

The Film and Video department of RIT is looking for amateur actors of all ages for student productions and directing classes. According to Howard Lester, an assistant professor in the department, "Our problem of needing people interested in acting has reached an emergency level due to increasing enrollment."

"Our department has been growing very rapidly. The freshman class four years ago was 16; now, it is in the 30's," said Lester. Students in the department are required to do film and video productions during their four years at RIT. Most choose to do narrative dramatic kinds of films. "As a result, we need actors. Next year, we'll have 21 seniors, 34 or 35 juniors, and they're all going to be doing significant projects and all of them need actors."

Lester explains, "There are productions going on throughout your career here. Freshman year, students start off working in Super 8, and they make a series of exercises, directed exercises; they're making short films." In the spring, "The freshmen take one quarter to do a personal film. They could decide to do a dramatic film, which requires actors, or they could decide to do something experimental, or an MTV kind of thing." Sophomores work in video and do

projects also. The junior year covers 16mm film, and two quarters are concentrated on a major personal work which can be a dramatic film, for which actors would be needed. Lester continues, "In the senior year, they can work in video or film and they do a senior thesis project which again is a major project that takes all year to do."

In addition to student productions, the Film and Video department needs actors for its directing classes. Film and Video majors are the directors in those classes. They each choose scripts and rehearse them with the actors who then perform the scenes. The performance is reviewed by the whole class, after which the student-director makes improvements and the scene is acted again. Lester says, "Actors for that class could, if they wanted to, come all quarter long and audit the class and participate." He adds that this would not only contribute to acting training, but also "If you want to be a businessman, you want to learn how to talk in front of other people, you want to be comfortable in a meeting, you don't want to be self-conscious when you have to give a speech. I could see how people might want to participate for the sake of personal enrichment. So there's not just the acting aspect."

What he is attempting to do is to organize a file to which students in Film and Video can refer to when they need actors. At this moment, there is no such file and students spend a lot of time seeking actors. Lester says, "We'll eventually have a file of a couple of hundred people who want to be in our productions. That would be very practical for students organizing productions." He adds, "I'm sure there are students here who fully intend to be engineers who have no intention of becoming professional actors but would still like the fun. That's one thing I should mention: it's FUN!"

The acting parts available are as varied and numerous as the productions. Lester says he is looking for student-age actors mostly, but that faculty members and senior citizens are needed as well. Anyone interested should contact Howard Lester. His office is in the Frank Gannett Memorial building (bldg. 7), room 2208. His phone number is 475-2761. □



Elie Wiesel Pursuing Peace

"Humanity has refused to improve."



Steve Freeman/REPORTER

BY PAUL COCUZZI

Tuesday evening the 1986 Nobel Laureate For Peace inaugurated the Peace Studies concentration. Elie Wiesel delivered an address titled "When the Unthinkable Happens: Implications of the Holocaust for the nuclear arms race." "If the unthinkable is thought then it's possible, when thoughts become processes someone will try them." It's essential to preserve the uniqueness of the Holocaust. There can be no analogy between events such as the Holocaust, the Inquisition and technological deficiencies such as Challenger and Chernobyl. In Wiesel's opinion the Holocaust was an "Eclipse of humanity, madness at all levels." In 1945 the entire nuclear capability was used. We must "create a deeper awareness." Wiesel tells us to be aware of signals given in history. When instruments produced by the best scientist of nations become deficient, that is proof of our inability to prevent a nuclear holocaust. When asked "What more can we do?" Wiesel said he would like to see the next summit in Hiroshima. As a teenage boy, Wiesel was an inmate at the Auschwitz and Buchenwald death camps. A survivor of the Holocaust, Elie doesn't write or speak directly about the Holocaust. The only exception is his first book, *Night*. His primary theme is; faith in a world so insane and absurd as to make faith difficult if not impossible. Distinguished Jewish scholars call him "the conscience of contemporary world Jewry." His lectures are popular, and always sold out in advance. Wiesel was a faculty member at City College in Manhattan; he now lectures as the Andrew W. Mellon Professor at Boston College. Wiesel's intensely mystical attitude is reflected in his writings.

Civil rights for Jews in Arab countries and the Soviet Union are among his causes. *The Jews of Silence* published in 1966 showed the plight of Soviet Jews. He is a leading figure fighting for their right to emigrate. A few months ago while Wiesel visited Rochester, a woman told him of her daughter who has cancer and was in the Soviet Union. Today, Wiesel was gratified that the daughter is now here.

Though clearly Jewish, Wiesel doesn't belong to a synagogue;

yet he supports several yeshivas (a college for training orthodox Rabbis). His philosophy isn't new or radical. Wiesel believes despair can be transmitted into a positive force and overcome with compassion and communal solidarity. Being Jewish is "To have reason to be angry, but not letting your anger destroy the image you have of yourself or distort you. To have reason to hate, but not to hate. To have reason to despair, and not to despair." Wiesel uses madmen in his writings to show failure of rationalism. Because reality disappointed the Jewish during the Holocaust, Wiesel "Seeks something in another reality."

Wiesel insists only the survivors of the concentration camps can have an accurate understanding of what happened. His goal is to heighten sensitivity. He contends that the human species is in danger because of the availability of nuclear weapons to many third world nations. World peace sometimes sounds like a fairy tale, however the Jews have always offered humanity a way of advancing. Wiesel has been quoted as saying "Humanity [has] refused to be improved. Jews became objects of hate because they didn't yield. Man wanted to destroy the Jew, the Jew refused to be beat." A rhetorical question which Wiesel raised in Tuesdays press conference was "Can anyone guarantee a nuclear missile will not launch by itself." The real miracle of seeing Wiesel is that he is Jewish and survived the atrocities of the Holocaust. A mystical contradiction can be seen in Wiesel's eyes. Wiesel believes every college should have courses dealing with methods to promote peace. With many third world nations obtaining nuclear technology, the worlds security is threatened. The use of nuclear weapons is immoral based on the concept of proportionality—a philosophical argument against nuclear weapons based on their horrible destructive capabilities. According to the just war theory, war is a not last resort, a peaceful end must be possible. "We must educate ourself against the nuclear danger." Society must learn to live in peace. There are no winners in nuclear or conventional war.

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NEW—Tanning Center

Philip Whalen: A Poet Who Won't Go Away

While the students studied their notes, and the partiers partied their spirits, a quiet and joyful meeting came together last week in the Interfaith Center of the College Alumni Union. Philip Whalen gave a reading of selected poetry from a collection of his works. For those knowledgeable of the literary arts, this was a significant event. For those not so knowledgeable, here is a brief background. Whalen is considered to be one of the 'Beat poets'. He hung around with Jack Kerouac and still maintains contact with Alan Ginsberg, who were also better known as 'Beat poets'. These are the poets who were known for wild adventures and deep excursions into abstract concepts. The coffee house poets. These people were poets who wanted to do something that had never been done before. So what made these poets so successful? And what contribution did these people have to the counter-revolution of the sixties? Whalen replies: "To start with, all of us (poets) had been writing for quite some time, despite the fact that few if any of us had been published." Ginsberg, who was then a market analyst, came to San Francisco and was immediately curious to know what 'the scene' was. Well, there really wasn't that much going on, so he (Ginsberg) began to organize a reading." This reading was to be the debut of one of Ginsberg's more controversial poems, and it was clear from the content of the material that this form of poetry was a very distinct break from the more traditional types of poetry. What the 'Beat' poets really had going for them was the tremendous amount of material that had already been written. However, without the right environment, the poetry and its rather eccentric authors may never have surfaced. But this was San Francisco. Unless you were born under a rock, and remained there, you know that the counter-

revolution of the sixties began in San Francisco. The seeds of the counter-culture were being sown by poets such as Whalen, Ginsberg and Gary Snyder. By the time the sixties had rolled around a number of contributing factors were in place. The country was at war, and the poets disliked this with fury. A man by the name of Owsley had mastered the synthesis of lysergic acid and rock music was growing exponentially. People were beginning to explore the inner consciousness and existentialism and the whole hippie trip.

Future Notice

I can't live in this world
And I refuse to kill myself
Or let you kill me

The dill plant lives, the airplane
My alarm clock, this ink
I won't go away
I shall be myself—
Free, a genius, and embarrassment
Like the Indian, the buffalo

Like Yellow Stone National Park

In addition to being a poet, Whalen is also a Buddhist monk. Now wait just a minute. Don't get thoughts of some prudish, chaste man who was a ring of hair and a friar's robe. Without getting in too deep, let's just say that the Buddhist way of life is very different from the Western way of life. It was this particular vocation that Whalen had chosen which prompted this question: Why Buddhism? Whalen responds: "When I was much younger, my mother insisted that religion be a part of my life. However, she was not as adamant about what religion I chose once I left home." Whalen continues "As I got older, I tried Christianity, but it became obvious that this was not for me. It just didn't seem to make sense. The guilt and the hypocrisy

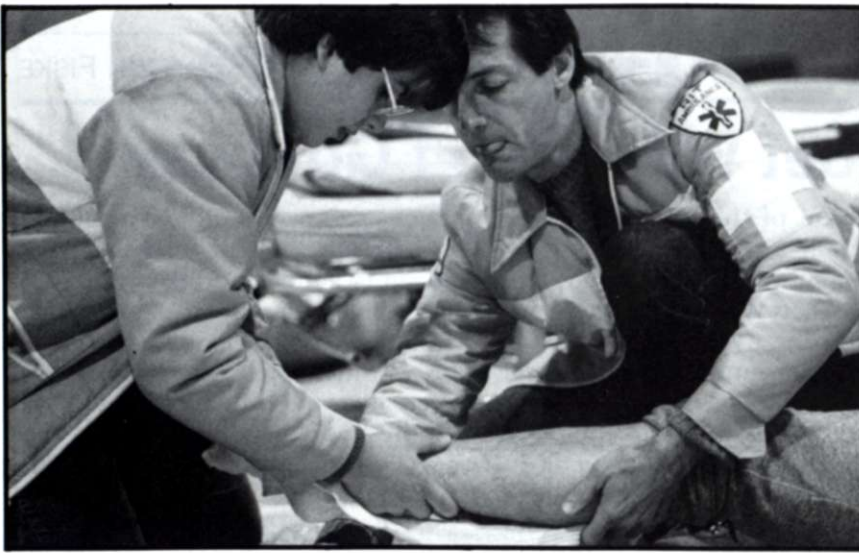
that was so prevalent just didn't fit in with my sense of religion. So, I began to study Buddhism."

Whalen has been around for quite some time. He mentioned that he would begin collecting Social Security some time next year. This might give you a reference to his age, but what about his poetry? The significant portion of Whalen's poetry comes from a very distinct point in time, but his poetry is timeless. He has written two novels; entitled *Imaginary Speeches* and *You Didn't Even Try*. For those who are interested in obtaining a broad sampling of Whalen's poetry, there is a recent collection of poems by Whalen entitled *Heavy Breathing*. There are a number of other books of poetry by Whalen, but space considerations limit listing them here.

The day after Whalen's reading, he paid a visit to Sam Abram's creative writing and poetry class. He spent the larger portion of the class telling stories of himself and other poets he has known. As far as advice and pearls of wisdom are concerned, there were a few. To start, Whalen listed a number of books by various authors that he felt were important to be familiar with. Secondly, he passed along one particularly useful thought: "I don't think that schools and colleges serve any purpose for teaching the art of writing. If you want to be a writer then you should be at home writing, not spending your time in class." Whalen does not consider himself a famous person. "I like to think of myself as more of a historical figure. I have been written about, and I have been the subject of other poets' poems, and I have published a number of books, but I don't feel that I am famous."

It was a rare opportunity to come into contact with someone from that particular era. This writer is grateful for the opportunity to speak with Whalen and wishes him good health in his later years.

An Indi Of RIT



I have been acquainted with the RIT volunteer Ambulance service for one year now. That time has been used documenting, through photographs, the ambulance corps. Recently I have also had practical experience as a crew member of the ambulance corps in order to get a first-hand knowledge of the experience.

During the course of that year I have become aware of a very distressing attitude on this campus toward the need for and/or the quality of care the ambulance service provides. The popular attitude is that the members of the ambulance corps are gung-ho, band-aid toting individuals that know no more about medicine than the man on the moon. To be quite honest, when I first started this project that is what I fully expected to see. However, that idea was drastically altered upon my first meeting with the Chief-of-Operations Joe Dauerer. The level of professionalism that he presented in that first meeting, and also in every situation involving the duties of the ambulance since, has been unsurpassed by another organization on this campus; with the possible exception of the current Chief-of-Operations Dave Van Eppes. I believe that this outstanding attitude toward professionalism is what creates the atmosphere for truly motivated and qualified crews.

At this time I should mention that RIT Ambulance service is New York

State certified, meaning that New York State recognizes the corps as being able to supply the quality of care meeting their own recommendations and requirements. Included in each crew is the chief-medical, who is required by New York State to have Emergency Medical Technician (EMT) certification. Also included is the driver, who is required to have Cardio Pulmonary Resuscitation (CPR) certification as medical qualifications. Each and every member of the corp must undergo a rather extensive training program, and pass a drivers test, set down by the training department to qualify to serve duty. A majority of the time there is a third crew member that also must be certified in CPR.

Something that should also be noted is the fact that absolutely no one, from the executive positions to the standard members, receives any money for their time or services. It is totally on a volunteer basis by full and part-time students, and faculty. The members are required to maintain a minimum of 12 hours of duty a month. This number is very minimal considering the ambulance is in service and staffed 24 hours a day seven days a week.

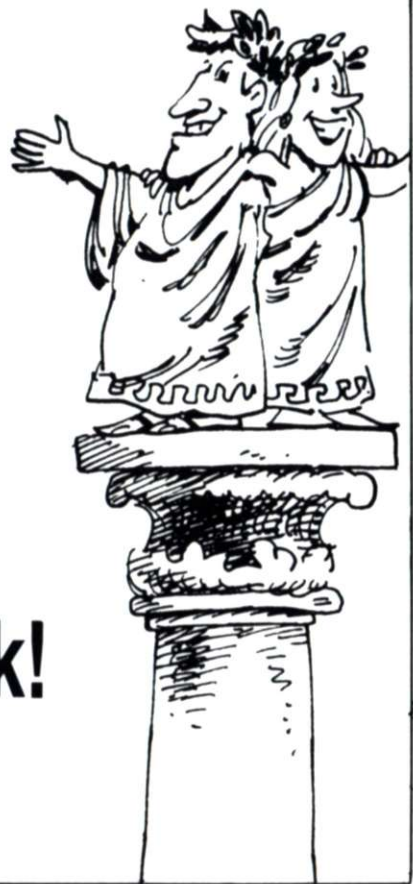
Can you, imagine being awakened at 4:00 a.m to pick someone up, who has had a little to much to drink. The ambulance crew does this faithfully and without regret.



So now, here I am again back to the attitude I was speaking before. Maybe we should be a little more understanding and appreciative of these individuals. Ray Williams, current president of the corps, summarizes the corps' commitment as a 'professional image and a caring attitude.' It seems to me this should be easy to understand and respect. My point is that this is a service that we need and should be thankful for, and proud of.

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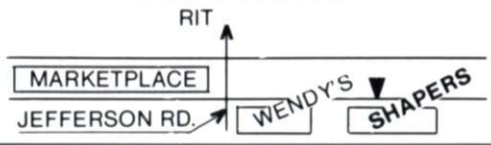


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The Tuition Increase Debate

William J. Bennett, Secretary of Education—An Editorial And A RIT Reply

It's that time of the year. The sun has begun to shine and everyone has received their letter confirming next years tuition increases. To help bring out some of the conflicting issues behind tuition increases Reporter has printed two different views of this issue.

First, reprinted with permission from the February 18, 1987 issue of the New York Times is an editorial by William J. Bennett, Secretary of Education, entitled 'Our Greedy Colleges.' Bennett argues that increases in financial aid has justified tuition

increases. This claim is very short sighted, and at best politically lame. Bennett also claims that higher education is 'under-accountable and under-productive. . . . They (the students) deserve an education commensurate with the large sums paid by parents and taxpayers and donors.' Mr. Bennetts argument is limited in scope but provides good food for thought.

Reporter asked William Dempsey, Vice President of Finance and Administration

for a reply to Mr Bennett's editorial. Richard H. Lindner, Assistant to the Vice President of Finance and Administration and Parvesh Sign, Director of Financial Aid provided the response.

It is Reporter's hope that these two editorials will provide a better understanding of tuition increases and general problems that financially plaque institutes of higher education. —Ed.

BY WILLIAM J. BENNETT,
SECRETARY OF EDUCATION

WASHINGTON—Many of our colleges are at it again. As they have done annually for the past six years, they have begun to unveil tuition increases that far outstrip the inflation rate. Next year, tuition is expected to rise six to eight percent—even though inflation during 1986 was about 1.8 percent.

Yale's president, Benno C. Schmidt Jr., attributes his university's tuition hike in part to "continuing cutbacks of governmental support for student aid." This assertion flies in the face of the facts. Since 1982, money available through Federal student aid programs has increased every single year. Overall, Federal outlays for student aid are up 57 percent since 1980. Since 1980, inflation has been just 26 percent. That is why the former chairman of the Senate Budget Committee, Pete V. Domenici, Republican of New Mexico recently dismissed the claim of huge cuts in student aid programs as a "myth."

If anything, increases in financial aid in recent years have enabled colleges and universities blithely to raise their tuitions, confident that Federal loan subsidies would help cushion the increase. In 1978, subsidies became available to a greatly expanded number of students. In 1980, college tuitions began rising year after year at a rate that exceeded inflation. Federal student aid policies do not cause college

price inflation but there is little doubt that they help make it possible.

At the same time that higher education has been cutting a bigger piece of the Federal pie, it has also received huge infusions of cash from state governments, corporations, from foundations and from loyal alumni. The total increase in higher education spending from all these non-Federal sources is staggering. Spending for higher education now consumes about 40 percent of all money spent in America for education.

It is by no means clear that the performance of many of our colleges and universities justifies this level of expenditure. As I said on the occasion of Harvard's 350th anniversary, too many students fail to receive the education they deserve at our nations's universities. The real problem is not lack of money but failure of vision.

Unfortunately, when it comes to higher education, this distinction is frequently lost. Stanford University's vague justification for increased charges—"new knowledge is inherently more expensive"—only underscores the lack of focus and purpose at some of our most prestigious universities.

Higher education is not underfunded. It is under-accountable and under productive. Our students deserve better than this. They deserve an education commensurate with the large sums paid by parents and taxpayers and donors.

That our universities are places where

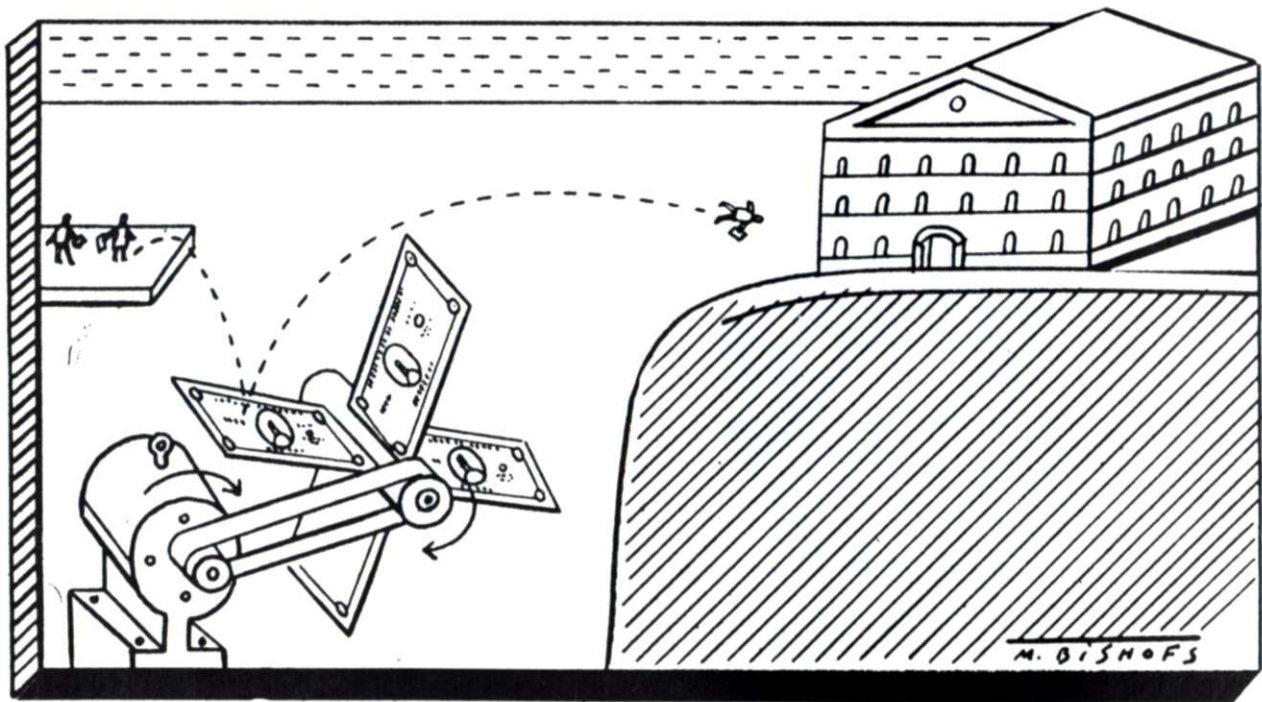
students can receive a good education, or at least learn a lot, I have no doubt. But too often our universities leave education to chance—a good professor here and a great course there. There is too little real and sustained attention to education in the broader sense, to making sure that when our students leave after four years they leave as educated men and women.

It is also false to assert, as some have, that the Reagan Administration's student aid policies deprive disadvantaged students of the opportunity to attend college. In fact, the Administration has consistently sought to redirect aid to the neediest students.

Under the Administration's fiscal 1988 budget proposal, all students presently receiving aid would continue to be eligible for the same dollar amount of aid. One in six of all college students would still be eligible to receive Federal grants. Those less needy would still have access to aid in the form of loans.

One particular Administration proposal, Income Contingent Loans, represents the most serious attempt to improve student aid in 15 years. The loans would permit repayment schedules to be tailored to a student's income. A graduate's payment would never have to exceed 15 percent of his adjusted gross income, and he could have as long as necessary to repay.

An advantage of the administration's proposals is that they would help make colleges and universities accountable to



the prime beneficiaries of their services—the students.

Because students would pay a market-based interest rate, they would bear the true cost of borrowing the additional capital needed to finance tuition increases. Instead of insulating colleges and universities from such market forces, the Administration's policies would make colleges and universities more readily accountable to them.

Higher education clearly provides benefits to society in general. Recognizing this, the American people have generously provided the tax dollars, grants and highly subsidized loans necessary to support higher education. But the chief beneficiaries of a college education are the students. On average, college graduates earn 640,000 dollars more over their lifetimes than nongraduates do. It is simply not fair to ask taxpayers, many of whom do not go to college, to pay more than their fair share of the tuition burden.

The Administration's proposals seek to balance the benefit of loan subsidies to students with their cost to taxpayers. Our colleges and universities should be more willing to shoulder their responsibilities to students, their families and taxpayers. Too often, these responsibilities have been evaded. This we can no longer afford.

RIT REPLY

Richard Lindner—Assistant to the Vice President of Finance and Administration

Parvesh Singh—Director of Financial Aid

Secretary of Education, William Bennett, writing in the New York Times on February 18, 1987 has promoted his theory that universities are inflating the cost of education, particularly tuition, because of the availability of student aid to offset the cost to the consumer. Let me assure you that availability of Federal aid funds is not the basis for determining tuition and fees at RIT.

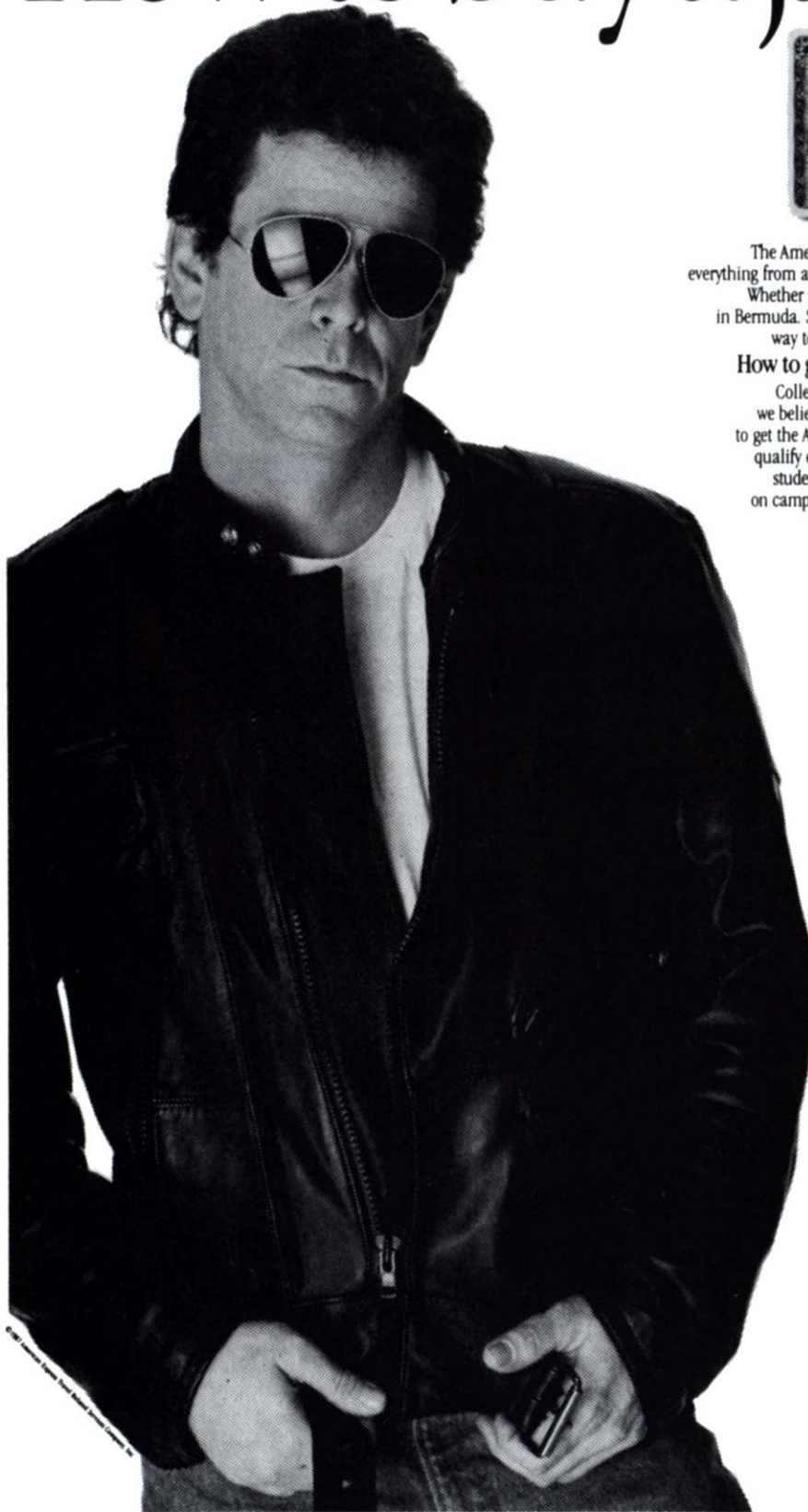
While not a comment on the obvious political agenda that prompted Mr. Bennett's column, I should like to point out two facts that are absent from his discussion of the behavior of higher education over the past few years. First, he must realize that the use of the consumer price index as a measure of performance is at best meaningless, and at worst misleading, in a serious analysis of cost in higher education. Education in general, and higher education in the technical disciplines in particular, are among the most labor and capital intensive activities in our economy. At RIT we compete with industry and other institutions for the teaching talent that is needed to maintain quality programs. Our faculty and staff are deserving of the best we can possibly do by way of compensation, especially in light of the years of double-digit inflation that preceded this relative-

ly stable period. The cost and rapidity of obsolescence of scientific equipment is the other expense factor that bears no relationship whatever to the consumer price index.

The second point that I believe should have been raised is that no student, even at full tuition, completely covers the cost of education. At private institutions, income from endowment and charitable giving have been used to make up the difference. These sources, however, are in no way increasing in proportion to costs, resulting in greater demands on tuition revenue generation. Public institutions, of course, are expected to be operated at a high level of subsidy and perhaps that fact, in general, accounts for the 'huge infusions of cash from state governments' that Mr. Bennett notes. We have not seen these infusions at RIT, but we have all been paying for them through our taxes.

In summary, I believe that Mr. Bennett's article must be recognized for what it is, a political lightning-rod. Research by the educational consulting firm of Hartle and Hauptman has indicated that the purported link between Federal aid and tuition rates does not exist in general, and we know that it does not exist specifically at RIT.

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Hair Brained Idea

(WF) Talk about an artist who puts herself into her work. Artist Kaki Doogs (Khaki) weaves about six inches of her long blond hair into baskets, wall hangings and pillows each year. She claims for texture, natural tones and uniqueness there's nothing quite like human hair. Aside from using her own hair, Doogs collects hair from beauty salons and pet parlors. She says dog hair is great for weaving as well. Some of her hairific artworks include pooch hair pillows, pillows with ponytails and baskets made from her golden locks. Doog's aim is to convince people that art can be created out of anything.

Coffin Kit

(WF) The high cost of funerals can leave the deceased's next of kin financially six feet under. That's why a New Zealand entrepreneur has designed the first do-it-yourself coffin kit. For about 200 dollars you get several pre-cut pieces of particle board, plastic screws, a Formica nameplate, a screwdriver and step-by-step illustrated instructions. The coffins also come in five sizes, from small to extra large, so that no one has to spend eternity feeling cramped. Clarry Petterson, the inventor of the instant casket, says an average no-frills funeral in New Zealand costs about 2,500 dollars. But with a do-it-yourself coffin kit, you can plant your loved one for about 500 dollars.

Agony Of Ecstasy

(WF) Too much of anything, even ecstasy, and be dangerous. Researchers in Florence, Italy, have discovered a mysterious illness that's brought on by too

much ecstasy. In the past ten years, more than 100 foreign tourists have had heart attacks of fainted while viewing Florence's numerous works of art like the statue of David by Michelangelo. The illness, called the Stendhal Syndrome, usually affects middle aged English or French women who are single and very emotional. It seems beautiful objects have the same effect on some people as horror movies do on others. In response to the unusual illness, city officials have funded local psychiatrists to the tune of 24,000 dollars to investigate the agony of ecstasy.

102 Uses For . . .

(WF) Where can you buy a dead cat? Why, at the college bookstore, of course. Students at the University of South Florida can buy a dead cat, packed in plastic, for about 25 dollars. The bookstore also sells dead frogs, clams, grasshoppers and the ever popular, pig embryo. Store manager Jeff Mack says dead cats and pig embryos sell like hotcakes at the beginning of each semester. That's because the dead animals are needed for science courses. Mack says pig embryos, dead frogs, clams and grasshoppers are kept up front with books, binders and other school paraphernalia. But the dead cats are kept in back because they smell a bit.

Short On Sex

(WF) Short men can finally toss their elevator shoes because shortness is no longer a shortcoming in the area of sex appeal. According to a recent poll, 75 percent of women think it's fine to date a man shorter than them. And many are opting for short cuddly men over the Tom

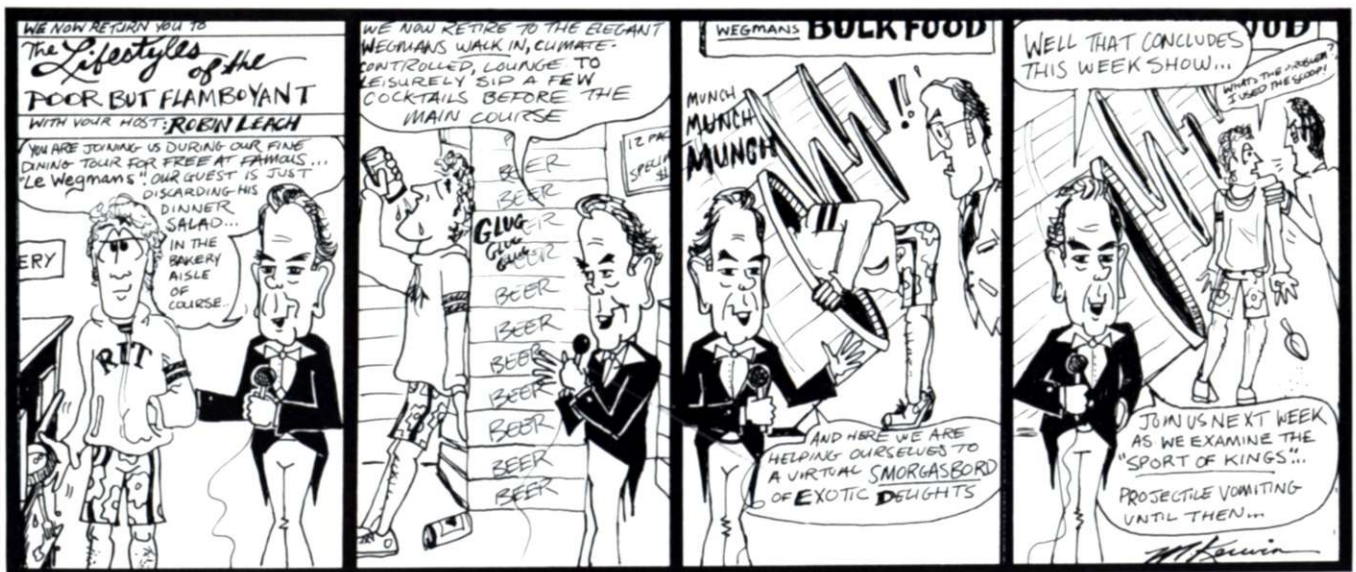
Selleck type. Polster Jeffrey Ullman of Great Expectations video dating service says short actors like Dudley Moore, Dustin Hoffman and, most recently, Michael J. Fox have helped short men stand tall in the eyes of women. He says many women are more concerned with a man's inner qualities than with his height, weight or other exterior features. So, short guys filled with warmth, personality and love are in luck.

Gays Rebel

(WF) The makers of Trojan condoms may be getting a messy message from gays upset over its lack of advertising in gay newspapers. A representative of more than 125 gay newspapers is calling on homosexuals to send Trojan manufacturers their used condom wrappers of competing brands.

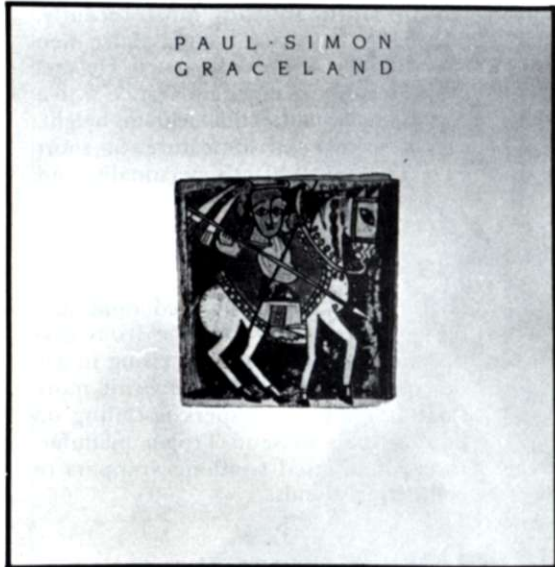
Devil's Work

(WF) If you doubt that the devil is real, just ask Victor and Susan Johnson about their experience. The Wisconsin couple and their children were terrorized for more than three months by a huge, black creature before finally calling on exorcists. Ghostbuster Ed Warren says the beast shook windows, pounded on walls, turned bath water jet black and threatened to possess them all. And he says the demon even planted thoughts in the mind of Mrs. Johnson that caused her to accuse her husband of fooling around. When Warren got on the scene he cast out the Devil by saying, "In the name of Jesus Crist and his blood I command you to leave." Then he sprinkled holy water around the house. The Johnsons haven't had any trouble since.



VINYL

South African Township Jive



We have all heard it happen. The bands of the 60's and 70's trying to 'update' their sound to accommodate a new market. David Bowie, the Cars, the B-52's and the English Beat, among others, have all tried unsuccessfully to attract the 'pop' audience and gain popularity. The most impressive thing about Paul Simon's new album, *Graceland*, is that the style and substance that he brought to Simon and Garfunkel in 1967 still

shines through in 1987. *Graceland*, Grammy winner for Best Album of 1986, is proof that Simon can only get better with age.

The origin of this recording began in 1984 with his interest in traditional and progressive bands of South Africa. This approach produced a full and intricate sound, devoid of the ever-prevalent synthesizer. Simon mixes the accordion and saxophone he heard in Africa with the Zydeco bands of Cajun Louisiana. In addition to such African musicians as General M.D. Shirinda and the Gaza Sisters, he incorporates a wide range of American talent with the Everly Brothers, Adrian Belew and Linda Ronstadt.

'Graceland', the title track, is a quietly reminiscent song about 'Poor-boys and Pilgrims with families' making their way to Memphis, Tennessee. Before listening to this you automatically think it is about Graceland's infamous owner, Elvis Presley. It turns out, though, that Simon doesn't even mention him. He chooses instead to portray an image of the South which relies only on the modestly relaxed lyrics and the subtle twang in his guitar. He has you "following the river down the highway through the cradle of the Civil War."

Another strong cut, 'Diamonds on the Soles of Her Shoes', was recorded in May of 1986 in New York a week after an appearance with Ladysmith Black Mambazo and the Soweto Rhythm Section on Saturday Night Live. Here the African vocals and percussion blend perfectly with Paul Simon's smooth voice. He refers to most of the material as 'Township Jive' which describes the type of music that is favored by miners and railroad workers in South Africa. The songs, 'Under the African Skies' and 'Gumboots', are upbeat and ethnic with an energetic rhythm. 'You Can Call Me Al', the most commercially promoted song on the album, also contains this quality but is a bit more watered-down. It is very obvious that Simon has made an effort to retain the traditional sound of the African melodies. He doesn't just dub in vocals and percussion from a recording. What makes this album so successful is that he collaborated and experimented with many diverse artists to produce a well-rounded mix of Western Pop and African jive. If you are a Simon and Garfunkel fan and have never bothered with Simon's solo work, this album is well worth the investment.

—SUZANNE SHADE

FILM

Visual Heaven, Mental Hell

'I ain't up on all this voodoo shit, I'm from Brooklyn,' states Harry Angel in the new Alan Parker film *Angel Heart*. Angel's excuse for ignorance may not seem so foolish to you by the time the film has concluded because you will probably be conjuring up a few of your own inane excuses for not staying on top of this film's conundrum of a plot and voodoo shit.

Mickey Rourke (*9 1/2 Weeks*, *Pope of Greenwich Village*) plays Harry Angel. He is a scruffy faced second class detective whose services are called upon by the omnipresent, intense character of Louis Cyphre, played by Robert DeNiro. There is a debt to be paid and Cyphre wants Angel to find the man that owes him (Cyphre is deeply rooted in black magic, something Angel is very unaware of). Angel's quest takes him from New York to Louisiana where he encounters the lascivious likes of Lisa

Bonet (or 'that Cosby kid' to you and me). Bonet's tantalizing, mysterious character adds excitement and sensuality to the screen as her voice coos while her body glistens in sweat from Louisiana heat. As the body count starts to rise, Angel realizes things are getting a bit too heavy and confusing for him (also a bit confusing for the audience as well).

Visually, Alan Parker (*Pink Floyd The Wall*, *Fame*) directs *Angel Heart* with such impeccable beauty and continuity (with the help of established cinematographer Micheal Seresin) that it will leave the aesthetically inclined wooing at the stunning photography, as they might woo a Horst B. Horst portfolio in motion. It will leave the 'not so' visually inclined wooing the screen also, like Fourth of July fireworks without the reverberations.

The irony of this visually flawless

film is that at times you may be so caught up in the aesthetics that you may miss a piece of the dialogue or plot and become even more confused. The film's visuals work exceptionally well as an adjective for the emotional intensity of the story. They enhance the bizarre and brooding plot and transport the audience well into the steamy sinister world of murder, mayhem and the occult. But every part of a film (editing, lighting, pace, dialogue...) should work as an integral whole, with each complementing the other to create two hours of another dimension the audience can pay five dollars to slip into. So while the visuals work extraordinarily well, the real problem lies with the labyrinth of a plot *Angel Heart* delivers. It's not as if the film leaves you totally bewildered, don't get me wrong, because at the end it does pull itself together, but only at

the very end. So for an hour and fifty minutes out of two, you are mesmerized with beauty and perplexed with puzzlement and waiting for that one twist in the plot that's going to explain what the hell is going on here. It does eventually come.

The credits are rolling as you're fumbling for your keys. In the back of your mind you are going over every inch of the film, fitting all the pieces together. Well, almost all of them. *Angel Heart* is the kind of film

you take home with you. You talk about it in the car and you may ponder it before you sleep. You wake up the next morning either praising it for its intricacy and creativity or absolving it for being a Rubik's Cube for a person that doesn't even own a calculator.

If you have the patience and are not easily intimidated by films that test your solving capabilities then *Angel Heart* may be for you. The performances by Bonet, Rourke and

DeNiro are first rate, the visuals enervating and memorable. Possibly, this may be reason enough to pay the admission price. Afterwards, those of us who feel foolish that we couldn't quite fit all the pieces together may think about seeing the film again or maybe we can take the easy way out as so many others will do and forget about it all together. That is, if we can.

—TOM MINEO

Tragedy: Desire Conflicts With Responsibility

STAGE

All of us at some point in our lives fall into a spiritual fog where we lose ourselves in relation to what is good and true and what is just and reasonable. It may occur early in our lives, sometime before we make the leap from fun and frolic to a nine-to-five job, marriage and paying our student loans. Eventually, we disencumber ourselves from our lofty daze and get on with the rest of our lives. Jean-Baptiste Poquelin, better known as Moliere, was at this point of misty entanglement when he created a work paralleling his depression.

Geva Theatre continues its outstanding season with *The Misanthrope*, a favorite Moliere classic overflowing with his own comic wisdom. Essentially it is a play about an honest man who protests against human falseness. A misanthrope is in general a person bearing hatred toward mankind. As a result Alceste is a solitary man, cut off from the rest of the world by being too reasonable and good.

Throughout the play the dialogue flows in rhyming couplets keeping in pace with the abundance of movement and prancing about by the actors on stage. The entire action of the play takes place in Celimene's house in seventeenth century Paris. It is a mood of mockery as romance, chivalry and courtly manners all become Moliere's hilarious targets.

Alceste, played by Anthony Zerbe, is a man of strength and power. Zerbe brings to his character charm, wit, vitality and flexibility as he explodes into a wide array of emotions. Alceste is a man of abrupt and total outpourings. He wants "...straightforwardness and upright dealing and no word said except from honest feeling." Through these lines, he conveys his temper based on a reason. In a situa-



tion where Alceste replies to Oronte's sonnet, the rhythm of the lines grow more and more true and to the point. The point Alceste makes, rather bluntly, is that Oronte's sonnet is bad. This reinforces Alceste's firm conviction that the truth is better than flowery deception. He maintains his ground even when faced with the possibility of losing a lawsuit to a man of deceit. Eventually, Alceste becomes transformed and even in his own eyes he is not the same man at the end as he was at the beginning. His is a story of a willpower that grows dry, as he suffers torments through his love for Celimene. Supporting Zerbe in the character of Alceste are a variety of colorful characters. In addition, two

musicians add to this farcical situation. Celimene, portrayed by Joyce Fideor, is the object of Alceste's desire. Her only aim in life is amusement and she laughingly challenges male vanity. Fideor adds to both the delicateness and cunning of the beautiful Celimene. Constantly surrounded by admirers, Celimene drives Alceste into a jealous frenzy. To further twist the dagger she maintains that at twenty years of age her coquettishness is far better than prudery. The three admirers are Clitandre, a painted-faced effeminate man played by Christopher Randolph; Acaste, a vain and wealthy marquis played by Christopher Randolph; and Oronte, a would-be sonneteer

played by Anderson Matthews. Philinte, portrayed by Thomas Schall, is Alceste's friend who is full of wisdom and hopelessly tries to impart some of it on the quick-tempered Alceste. Under the skillful direction

of Allen R. Belknap the characters are colorful, lively, and very entertaining. Popular comedy revealed to Moliere that in the strange enterprise of amusing people nothing is more effective than "holding the mirror up

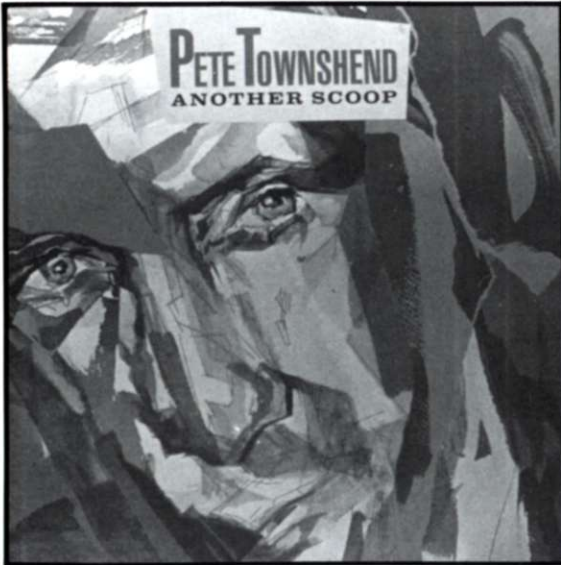
to nature." Although the social order may have changed in the past three centuries, nothing could be closer to the truth.

—KRIS ARGENTO

The Misanthrope will be playing at the Geva through April 11, 1987.

VINYL

Vintage Powerfully Potent Pete



Rock and roll music can be very deceiving. What sounds like a band is sometimes only one person. The use of simple multi-track tape machines can give the illusion of a full band when only one artist is involved. Certain talented artists (Steve Winwood and Todd Rundgren, to name a few) are able to produce albums single-handedly. They play and record each instrument separately and combine them to produce the illusion of a band. This type of production can be considered not only the most personal expression of music, but also a real test of musical talent and versatility. Pete Townshend produces this type of music for fun.

Townshend has recently released his second collection of home recordings or demos. *Another Scoop* follows his 1983 release of *Scoop*. Both of these are produced by a non-Who fan named Spike. Where as *Scoop* concentrated mostly on old Who tunes which Pete wrote and recorded first as demos, *Another Scoop* explores another side of Pete Townshend. Although there are plenty of Who tunes on it, *Another Scoop* is a bit more personal, revealing and expressive. What is revealed is not always pleasant. It seems as though he has lived

through times of great pain. As Pete states in the liner notes of *Scoop* "...home recording produces moods and music, innocence and naivety that could be arrived at in no other way." That is what is really special about both of these records. Being that they were never meant to be released, they lack the phony commercialism that seems to plague today's industry. In a world where Michelob beer owns a Genesis hit single and 7-Up is raping an old Who classic, this type of raw, artistic music is more than refreshing. Pete Townshend has experienced a long, consistent career in rock and roll unparalleled to any artist of his time. He began as the angry, big-nosed young writer of The Who who smashed his guitar in fits of rage at the end of every performance. Then, almost overnight, he was proclaimed a musical genius with the release of the first rock opera, *Tommy* in 1968. He continued to enjoy success with The Who as they released hit album after hit album. In 1973, he released *Quadrophenia*, his best work and possibly the greatest rock album ever produced. These are strong words, admittedly tainted with hints of bias, but listen to it. *Quadrophenia* will live up to the claim.

Unlike many of the stars of the sixties, Pete has proved himself in his solo career. Because of their nature, solo albums are the real test of an artist's versatility. In addition to his two demo collections, Pete has produced four excellent solo albums which are *Who Came First*, *Empty Glass*, *Chinese Eyes* and *White City: A Novel*. His most recent serious solo album, *White City: A Novel*, is a hard-driving concept album without the existence of a poor cut or a hit single. But hit singles should not be the standard by which performers are solely judged. Let's hope it never comes to that. In addition, Pete has recently released a live solo album and video tape that are dazzling. It is great to see the old man dancing around the stage like a teenager. More good news: in the

liner notes of *Another Scoop*, Pete announces that he is writing another "serious" solo album.

Another Scoop is much different from his normal solo albums like *Empty Glass* and *White City*, and miles away from his Who career. It is a mellow double album collection tainted with quick guitar riffs and string arrangements. The coolest thing about it (besides the artwork on the cover) are the liner notes where he describes a little bit about each song. The Who tunes on it are very entertaining because they are strik-

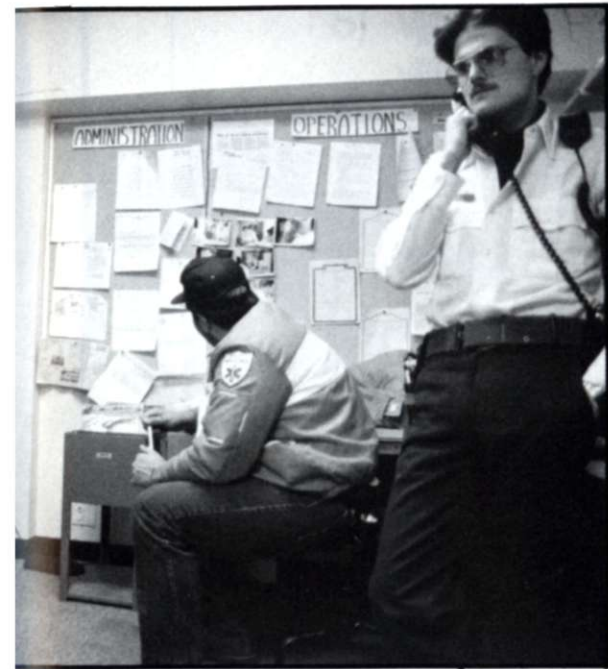
*"These are strong words,
admittedly tainted
with hints of bias,
but listen to it."*

ingly different from the original classics. Of them, 'Long Live Rock', 'Substitute' and 'Don't Let Go The Coat' are the best. But the really intense cuts are the obscure ones. The best is 'Girl In A Suitcase', a Who reject about life on the road which is both touching and disturbing. 'Brooklyn Kids' is even nastier. It is a musical and lyrical description of the possibility of a young man raping an innocent woman. 'Never Ask Me' is a tender sort of love song with a twist of anger. There are many musical forms and styles represented on the album including everything from blues to classical. Many of the demos lack lyrics, which makes it a great album to study to. *Another Scoop* will grow on you. It is not as good as *Scoop*, but it is a super album. Because these songs were never meant to be released, they expose the simplest of human emotions without the glitter of today's crinkled-tin-foil music industry. Pete, thank you for sharing.

—BILL AMSTUTZ

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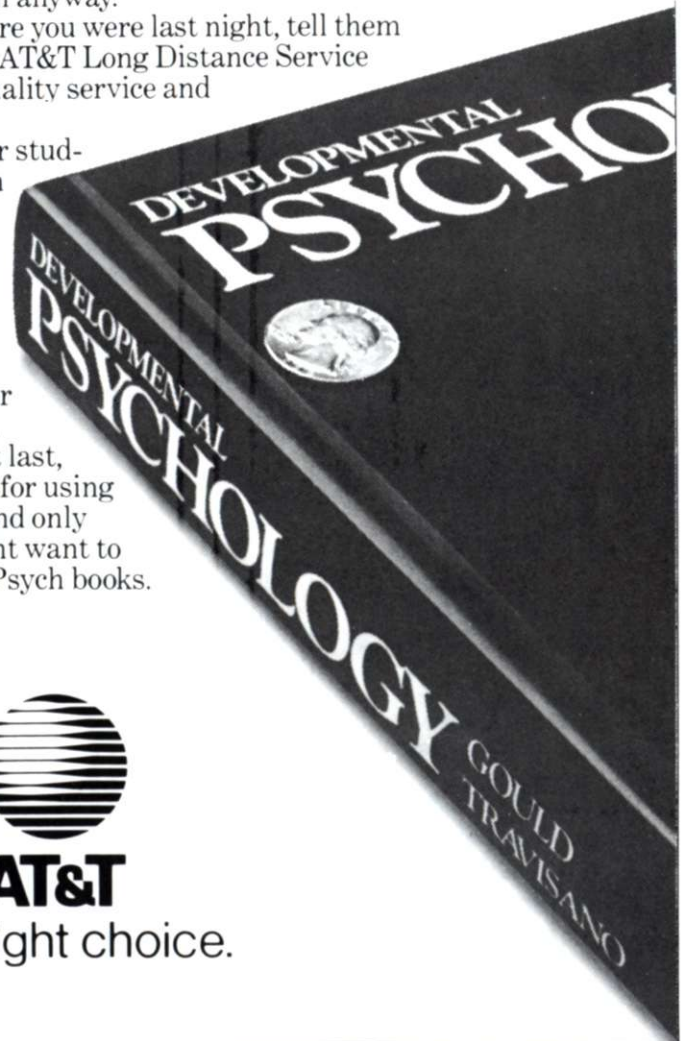
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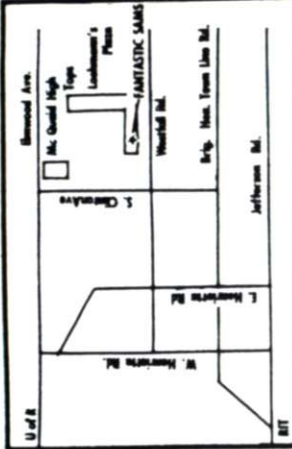
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SCOREBOARD

Tigers Bow

The RIT men's lacrosse team dropped its first game of the season to Ohio Wesleyan, 8-3. Although RIT had a little trouble clearing the ball into OWU's zone, the teams played evenly in the first quarter. Wesleyan middle Charlie Blanchard opened the scoring early, just three and a half minutes into the game. Tom Kraft tied the score at 1-1, when he fired on the rebound of a shot by Tim Turner. Ohio Wesleyan exploded for four goals in the second quarter, while RIT came up empty-handed. At halftime it was Ohio Wesleyan 5, RIT 1.

Both teams remained scoreless for most of the third quarter, but the Tiger offense had picked up a little. RIT recorded five shots on goal for the quarter to just two for OWU. Wesleyan added two insurance goals in the fourth quarter. The Bishops capitalized on a man-up situation at the six-minute mark, and Blanchard scored his third goal of the game with five minutes left. The last Tiger goal was scored by Turner, assisted by attackman Dan Stehn, with less than a minute remaining in the game.

Despite the loss, there were some positive aspects about the game. Freshman Mike Wojnovich went 9 for 14 in faceoffs, a welcome improvement over RIT's traditionally average performance in that area. Middie Jim Connell led the team with nine groundballs, as the Tigers picked up a total 45 to Wesleyan's 22. The RIT defensive unit played well in the man-down situations, allowing only one goal in seven Wesleyan opportunities. The biggest disappointment of the game was the lack of scoring by the attackmen. They were unable to adjust to the zone defense of Ohio Wesleyan.

"The key to looking at the results of this game is game readiness," according to Coach Glennon. "It was our first game and their fifth. We were ready to play as individuals, but not as a team unit." If you take away that scoring spurt in the second quarter, you've got a one-goal ballgame."

RIT hosts LeMoyne College on Monday at 3:00 p.m. in the home opener.

— MARNIE SALISBURY

Ohio Wesleyan University 8, RIT 3				
Tigers	1	0	1	1-3
Bishops	1	4	1	2-8

Shank, Sheibley: Winners!

Third-year RIT men's swim coach Gary Mauks was able to wrap up his most successful year with the help of assistant coach John Buckholtz. The Tigersharks finished up their season last weekend, as five swimmers competed in the men's Division III NCAA swim meet. The meet was one of the fastest in recent years, as several NCAA records fell in the Canton, Ohio meet. Two Tigers were able to hang tough and place in the top 16. Senior Jim Shank put his swimming career to rest with style, as he placed ninth in the 400-yard individual medley with a time of 4:08.07. That swim earned him honorable All-American. Shank's time in the 400-yard individual medley was actually the fifth fastest time in that event overall, but since he failed to make top eight in preliminaries, the best he could place was ninth. Shank also swam in the 200-yard individual, resetting his own school record and placing 17th, just short of additional All-American honors. Shank is a name that will not soon be forgotten in RIT swimming history. He currently holds five individual school records in the 100-

(47.70), 200- (1:42.88) and 500-yard (4:36.05) freestyle, and the 200- (1:57.03) and 400-yard (4:05.57) individual medley. Shank also took part in setting two relay records while at RIT. He anchored both the 400-yard medley relay and the 800-yard freestyle relay in their record setting pursuits.

Junior diver Gregg Sheibley captured All-American honors as he placed seventh in the one-meter diving with a score of 394.45 points. The first-year Tigershark has already left an impressive mark on the team and the record board. He currently owns the pool and school tallies in the required and optional diving. Additionally, more than once during the regular season the meet was decided in RIT's favor by Sheibley's talented boarding. The Tigersharks lose five teammates to the real world this May, as tri-captains Scott Anderson, Peter Andrews and Bob Beall graduate with Shank and Jim Strong. Thanks and good luck. May the road rise up to greet you, and the wind be always at your back. . . . — CHRISTOPHER MARTIN

Athlete of the Week



Gregg Sheibley

Boasting All-American honors, junior Gregg Sheibley is Male Athlete of the Week for the third time this season. Competing in the NCAA Division III Championship in Canton, Ohio last weekend, Sheibley dove to seventh place in the one-meter diving event, scoring 394.45 points. The top eight finishers in the nationals are named All-American, while the ninth through 18th places garner honorable mention status. Sheibley collected 12 of RIT's 21 points to help guide the Tigers to 29th place in the national championship. The Graphic Design major culminates his first season at RIT with 166.50 points, third best on the squad. During the campaign, Sheibley broke school records in one-meter required (207 points) and optional (310.40 points) diving events. Sheibley transferred to RIT from University of Pennsylvania where he was All-State in diving and All-American in water polo last year.

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Touring Europe on a limited budget? The American Youth Hostel Card provides inexpensive accommodations in many cities. See Helen, International Student Affairs, GEM 01-2320, x6943 or x6876 for details.

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Female Fashion Models Wanted to work in Europe, Japan, and New York. Top pay. Beginners welcome. Call A. B. A. Model Management, (212) 529-9505.

RIT - Roofers, Painters Handymen needed for local summer employment. Experience desired, but not mandatory if you have aptitude, work well, and are self-motivated. Call Fred 235-5397.

Camp Specialist Positions Available at Adirondack summer camp. Hiring WATERFRONT DIRECTOR, HIKING DIRECTOR, ATHLETIC DIRECTOR, HORSEBACKRIDING INSTRUCTOR, and NURSE June 22 - August 15. Salaries \$1400+ For job descriptions, applications, contact Directors John and Judy Golden, 381-6529.

Love the Outdoors? Working with children at an overnight camp must be just the job for you. General Counsellor and Specialist positions available for this summer at Camp Chateaugay, north of Lake Placid region. For application and information, call 381-6529.

Summer Jobs Are Fun At Camp Chateaugay! Adirondack children's camp is accepting applications for the position of General Counsellor. Skills in land / water sports, arts & crafts, music or hiking are helpful, but a love for kids is vital! For more information and application, call Directors John and Judy Golden at 381-6529.

For Sale: 35W Pioneer Receiver: \$70. Fender copy electric guitar with case: \$100. Call for Eric, 427-0504.

Help Wanted: Counterperson & Donut Finishers, flexible hours around your schedule. 1 mile from campus. Dunkin Donuts, 2820 West Henrietta Road, 424-1330.

For Sale: '78 Datsun 510, 4 speed / 4 door, new battery, new exhaust system. Asking \$600. Call Alison, 359-4866.

Discount Eastern Airline Ticket Vouchers. Save 15% on Eastern tickets. Call 475-5074 from 9:00 am - 3:00 pm.

Expert Typing Services — Resumes, term papers, thesis, etc. 18 years of experience. Proofread and accurate. Reasonable rates. Call for appointment, 442-3414 — Donna.

350 Cold Study Volunteers needed for Isolation study in May. To be conducted at completion of academic year. Wealthy males and females between 18 & 30 years of age needed. For more info. and to apply, please come to the Infectious Disease Unit (rm. 3-6208) at Strong Memorial Hospital April 1, 2, or 3 between 9 am - 4 pm.

Help Wanted: Manager: Photo business seeks energetic person to run seasonal operation at Darien Lake. Ideal for educated, mature student. Supervisory or management experience needed. Some photo experience helpful. Apply for David Photographers at Darien Lake Personnel office. No phone calls.

Ski Boots, XL-R Size 9 1/2 \$50. Waterbed Mattress Kingsize fullwave \$50. 272-8511.

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For Sale: DEC Rainbow 100 PC. Features include 256K, MS-DOS, CP/M, Keyboard, Monitor, LA50 Printer, Select word processing, Verbatim disks, paper. \$1100. Call 233-0711 evenings.

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\$7.45 / hr. or commission. Advertising sales. No experience necessary. We will train. Work locally. Car recommended. Call Dave Freedman at 1-800-628-2828 ext. 928 for details & application. Metro Marketing Group.

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Bargains: I have about 10 IBM-PC related books for sale. All in mint or like new condition. Best selling titles. Call Sam 637-3632.

Financial Aid For College. Call now toll free 1-800-255-0068. A college education shouldn't have to be a privilege. It should be a right! Call now for more information (leave message).

Professional Typing: Fast, accurate, dependable. Monday - Friday, 8 am - 7 pm. After hours please leave message. 424-1231.

US Air Roundtrip Tickets— Rochester to Boston, leaving April 7th and returning April 10th, \$119.00. Call Gloria 223-0595.

Announcements

All Students interested in joining a recognized club at R. I. T., or starting a new club, please come up to the Student Directorate and ask for the Director of Activities.

Gamma Epsilon Tau, Zeta Chapter Weekly business meeting every Thursday at 7:00 in the School of Printing Conference Room. Everyone welcome.

Student Programming Meetings for the Big Bash, Sundays at 1:00 p.m. in M-1. Don't miss out!

The Off-Campus Student Association's Satellite office at 474 Racquet Club (above the laundry room) is open to students. Service offered are: TV, Lounge / Study area, coffee, tea. Typewriters & Word Processors are other services anticipated to be offered in the near future. The hours are: M - Th: 6-11 pm, Sat: 12-6 pm, Sun: 12-11 pm.

OCSA is currently accepting applications for all Directors' positions for the 1987-88 school year. Stop by the OCSA office in the RITreat today for more information and application. Applications are due March 29, so stop by today! Remember: you can make a difference!

Show Up Now!!! The BACC Annual Talent Sign is April 10th in the RITZ. All acts welcome. Prizes offered.

OCSA is sponsoring a **Defensive Driving** course on April 8 and April 15 from 6-9 pm. Fee of \$25 is required. Sign up in the OCSA office. For more information, stop by the office, or call x6680.

Students, Faculty and Staff Members are invited to play bridge together on Tuesday and Thursday noons. Room 06-A285 (Liberal Arts Building) 12:00 - 1:00 pm.

The Pre-Law Assoc. will hold meetings Mon. March 30 and Mon. April 13 from 5 - 6 pm in room 06-A230. All students are invited.

Housing

Summer Sublet— Westbrook Commons 3-bedroom Townhouse, AC, Cable, Pool, Spacious, Fully Furnished. Price Negotiable. Call 334-5075.

Attention: Two Female Roommates needed for next year, to share a room. Must be non-smokers and responsible, but also easy-going. 3 bedroom T.H. Colony Manor. Call 272-1503.

Subletting three bedroom apartment to share with two non-smoking females. Sublet 'til August 31. \$175 per month for rent, includes pool. Winton Village Apts. Call Sheila at 254-2534.

Lost and Found

Cash Reward!!! For the return of a white long-sleeved shirt which was stolen from the Laundramat under Sol Heuman. It says "Golden Gate Cup Series" on the sleeves & on the back it has a picture of San Francisco's Golden Gate Bridge with a Sailboat sailing underneath it. It is worth a lot to me! So please call me if you see it (even on someone). Call Chrx at x4546.

LOST Sketchbook— 8 1/2" x 11" hardbound, blue paper jacket. Name inside book. Reward for safe return: L. Levitan, mailfolder FADP-2 in bldg. 7, NTID mailfolder, or 24-hour desk.

Reward! For the return of my white long sleeved shirt which says Golden Gate Cup Series on the sleeve and a picture of the Golden Gate Bridge & a large sailing vessel on the back. Large cash reward for its return. Call Chris at 475-4546.

Personals

This week's secret message: EHT EDOC SI DEGNAHC SIHT KEEW OT PEEK UOY NO RUOY SEOT. LL'EW OG KCAB OT EHT LDO MROF TXEN KEEW. GNIIRPS SI EREH!!! —Tab Ad Setter

In the Dark— Nice tail . . . you're a good person, even though you live where you do. Let's hope Frank tucks his shirt in. —S.A. Pper

Hey, Honey, love of my life, man of my dreams— just because you've got a new toy to play with, I hope you don't forget about that Hot Tub Date you promised. FYBO!! PPI Love you, Bethie.

Chris B. of Beach Club— It's been a while since you've tried Rurple Minze Hand Cuffs or not. You pick the spot. You graduate in May, so live for today. AFA.

Jyl— Happy Birthday. Remember, we're just getting started. Love, Thad.

Paul— Happy 3 months! I love you, Sue.

West Seneca Indian— Buffalo wings, the "Flipper", and you, a combo that even Stevie Wonder couldn't beat. Well . . . As they say in Romania, "BUNA DIMINATS".

Kelly W.— What a reputation! The phone hasn't stopped ringing yet! Keep this up and your mom will have stories to tell. Your "Big Brother".

Julia— Sorry I was so bad, but it was a fun weekend. Go Bufts. Love ya, Anita.

Master— Welcome back. The quarter just wasn't the same without you. Rook.

To The Bufts— Thanks for making Everytime I see you an experience. I love you all. —Anita.

Andy-man— I will always love you. You are perfect. Love L . . .

The deadline for submitting applications for OCSA directorships has been EXTENDED to April 3rd. Off Campus Students — Get involved and make a difference!

Get With It People! It's about time you made a difference! VOTE, VOTE, VOTE!! OCSA elections are April 6 and 7 in the C.U. from 8 am - 5 pm. Your vote counts!

Birthday Greetings to the king of fools. Chuckles Craig says: "Crazy".

BLOOM COUNTY

by Berke Breathed

To the guy in the tree Wed. afternoon in Webster Park. plain and simply, I'd climb the highest tree for you.

Where is you Rich. We've been waiting on you. DB.

Hey Smoker— Here's to another spring quarter complete with whales, geeks, hiding, sun, swimming, road-trips, and — enjoying those times. JB.

To the admirers of the Gettysburg Girls— LET'S ROADTRIP! The guys were great too!

To the guy with "SUCH" a cute ---: Good luck on April 4!!! —Guess who???

Beep Beep— You're so gorgeous. I love you.

Hey 4610— I Love You & I'll be there for you. Hope you're a good catcher. Love, BIF.

Kris— How about that Honeymoon. Love, Rambo.

If you had just a minute to breathe, and they granted you one FINAL wish, would you ask for something like another chance?

KL— It's been great rapping with you the past week, like old times. I hope that we can make it through everything; you mean the world to me. DBS.

To All Special Services Staff— J.A.F. would like to thank you for all your coffee, donuts, and friendship. You are all wonderful people. Dave and Grace: you're the icing on the cake. Stay cool. J.A.F.

Don't forget M.E. class group photo is Tuesday April 21 at 1:00 pm.

Hi Paulie— Yeah it's me again. And if you squish those two words together you kind of have my name!! How's the old kettle holding up?? Call ya when I can! See ya!

Buud— Thanks for a great vacation. I wub boo. Oh noo! Buudette.

Dear Bob— This quarter will bring alot of uncertainties, but one thing you can be certain of is my love for you! Love always, Snooks.

PBD— Here's another!! Let's make a habit of it. Hi to the other Doo. —Seeds.

Freshman— You're really a great kid for a freshman. Let's do something this weekend. —Sophomore.

Kristin— Here's another pseudo letter. Isn't this great? I think so. Keep cool!! —J.

Greg— I had to write this Tab Ad to fill the rest of the space. I'll get your Tab Ad in next week. Love Linda.

Jordan— What happened to this week's Tab Ads?? —Reporter.

Lisa, Cheryl, Greg & Cathy— I had a great time in Toronto! Let's road-trip again! Monday night basketball at the Marriott — See you there! —Your party buddy.

Lat & Mimi— Thanks to you I almost lost my job. The next time your perverted minds wander aimlessly around campus, leave Campus Safety out of it. Try a flashlight or an escort service. —CS

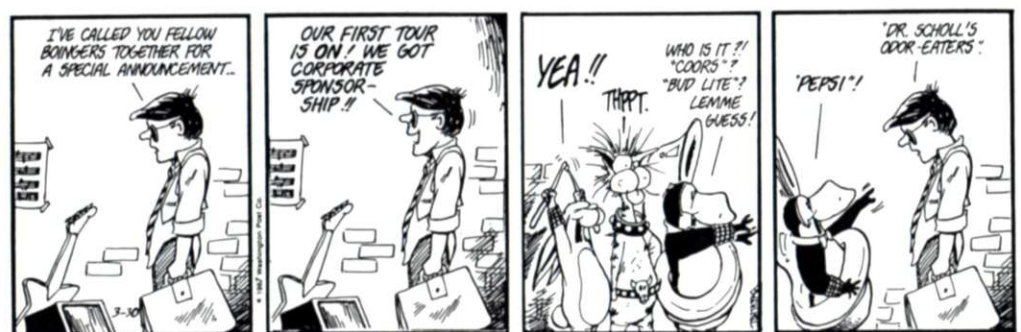
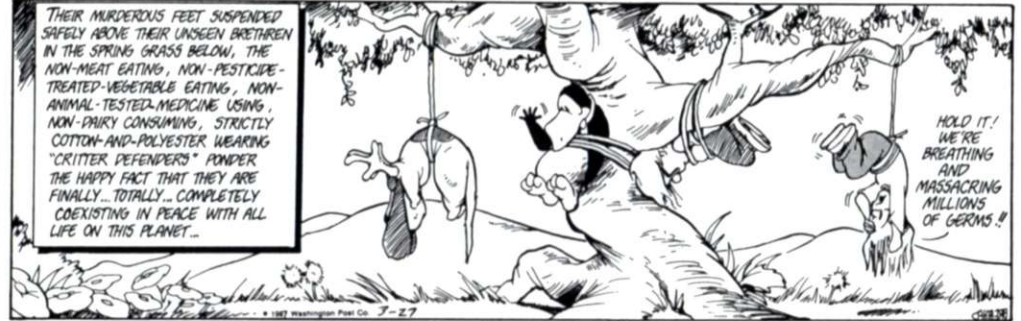
Greg, Walter, Bimbino & Bimbette— What can we do now? Maybe turn off the water. Love, Bimbo.

DOS: Can you believe it? Two weeks in a row! Thanks for all you caring and support — I Love You!! PB.

It's getting warmer and you know what that means — PFD!! So get your shades, baby oil, frisbee, and we can't forget the BEST & Let's go frolic!!

Cape Cod 2/28/87 - 3/6/87 I love this song! It's a spider! Porcelain - where? Thanks for everything Sandy! —Kristen.

TKE a look at us now. TKE is # 1. —DB.



WHAT'S HAPPENING

THE MOVIE CLOCK

Fri. Talisman presents **A Boy and His Dog** at 7:30 and **Lord Jim** at 9:30 in Ingle
Sat. Talisman presents **Lord Jim** at 7:30 and **A Boy and His Dog** at 9:30 in Ingle
Thurs. Nazareth Academy presents **Joseph and the Amazing Technicolor Dreamcoat** in the Nazareth Academy Auditorium, 1001 Lake Ave. Tickets \$4.00. For more info call 458-8583

Little Theatre for show times call 232-4699
Fri. Room with a View, The Good Father, Zed and Two Noughts
Sat., Sun. Cactus, Room with a View, The Good Father
Mon., Tues. Sheer Madness, Room With a View, The Good Father
Wed., Thurs. The Scene of the Crime, Room with a View, The Good Father

Marketplace Mall for show times call 272-1470
Fri.-Thurs. Lethal Weapon, Burglar, Witchboard, Coming Home, Outrageous Fortune, An American Tale, Hunk, The Decline of the American Empire
Fri. 98 PXY Midnight Movies at Marketplace, Top Gun, The Exorcist, Pink Floyd's The Wall

CULTURAL

Sat. GeVa Theater presents **The Misanthrope** through April 11. For tickets call the GeVa box office at 232-1363.
Sun. The Village Gate Art Center presents two photography shows by Douglas Rea and David Malone that will continue through April 26. Call 271-6126 for info.
Fri., Sat The Rochester Museum and Science Center presents "Going Up? The Strange Story of the Space Elevator" in the Strasenburgh Planetarium. Shows will be at 8 p.m. nightly and at 2, 2:30 and 8 p.m. on weekends.
Fri. The Village Gate Art Center presents a 5 Person Exhibition of sculptural work that will continue through April 19. Also showing until April 19 is a painting exhibition by E. Jesse Sheffrin. For more info call 271-6126.
Fri. Through the miracle of television, NCTV presents Howie Mandel live on a large screen TV at 8:00 p.m. in the Cafe. Tickets \$1.00
Wed. Lecture by Israel Scolar-in-Residence, Yair Aloni, Israeli anchorman, on "Changing Trends in Israeli Politics," at noon, Skalny Room, Interfaith Center. Call Sandy for more info at x5488. Sponsored by Hillel Foundation.
Sat. RPO performs **Mozart**, Abduction from the Seraglio Overture, Horn Concerto No. 4, Concert-Rondo for Horn, and **Wagner's** Music from Rienzi, Lohengrin, Gotterdammerung, and Meistersinger. For ticket info call 454-2620
Sat. The George Eastman House will be showing a 3-D Exhibition which explores the mysterious world of the third dimension, at the Dryden Theatre. 40 min. performances will be held at 11 a.m., 12:30, 2 and 3:30 p.m. Admission price is \$1.00. The 11 a.m. show will be geared toward a younger audience.

SPORTS

Mon. RIT Men's Lacrosse team plays Lemoyne. Home Game. Game time 3:00 p.m.

LECTURES/WORKSHOPS

Mon. The Pre-Law Assoc. will hold a meeting from 5-6 p.m. in room 06-A230. All students are invited.
Mon. Lunch-n-Learning series presents "Taking Lecture Notes" in CAU room M-2 at 12 p.m. B.Y.O.L. open to all.
Tues. Lunch-n-Learning series "Textmaking and Notemaking" in CAU Room M-2 12 p.m. Open to all.

MEETINGS

Mon. The Campus Crusade for Christ meets at 8:00 in the Alumni Room of the CU
Tues. Gays, Lesbians, and Friends meet in room M-1, 9 p.m.
Tues. Rochester Wargamers meeting the CAU cafeteria from 7-11.
Tues. Student Directorate Meeting, room 1829 in the CU, 6-7 p.m.
Tues. RIT Aviation Club, RITreat Conference Room, 6-7 p.m.
Thurs. College Activities Meeting, RITreat Conference Room, 5-6 p.m.
Thurs. RIT Community for Nuclear Awareness, CAU Room M-2, 2-3:30 p.m.
Thurs. The RIT Toastmasters Club meets at 7-8:30 p.m. in Room M-1 in the CU

RADAR

Wed. Andrews Dorm/Fairwood
Thurs. Perkins/Wiltzie

ETC.

Every **Tuesday** and **Thursday**, from noon to 1:00, in Bldg. 6, room A287, all students and faculty who are interested in playing **contract bridge** are invited to join in.

Deadlines to submit nominations for next years Hillel officers is **Tuesday**, March 31. Bring your nominations to Sandy or Alan's offices in the Interfaith Center, Dept. of Campus Ministries. Voting Days: **Wed.**, April 1 - **Fri.**, April 3. Winners Announced: **Sun.**, April 5th, in the Hillel House.



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GET INVOLVED

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Applications for the 1987-1988 Student Directorate board are now available. Anyone interested in contributing to student government is welcome to apply. Some of the available positions are President/Vice-president, Academics, Public Relations and Activities.

Application Schedule

Tuesday, March 31 — Applications due at 5 p.m.

Wednesday, April 1 — Interviews posted

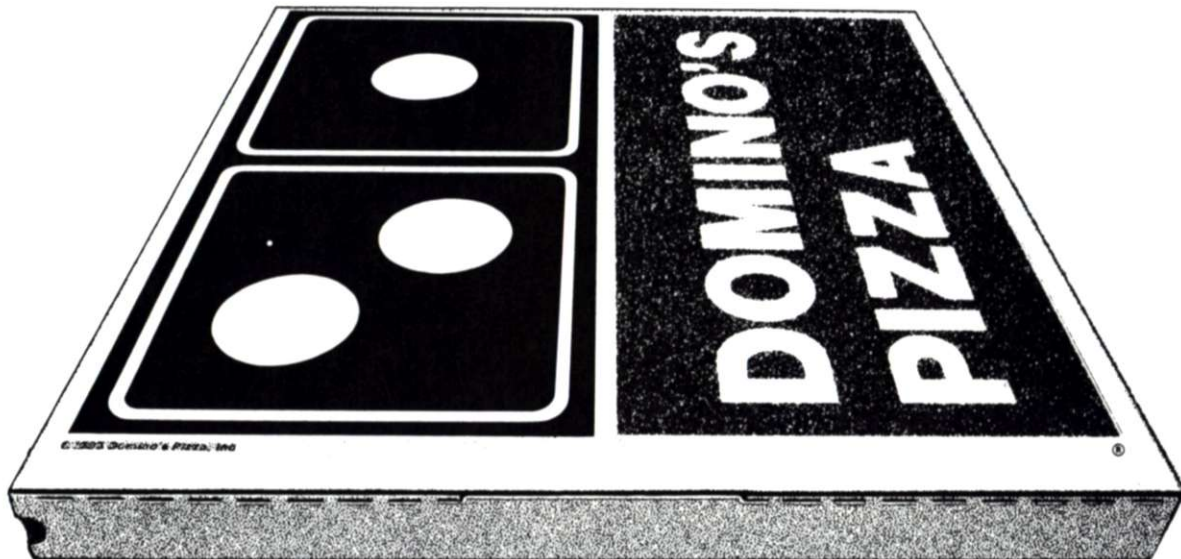
Thursday, April 2 — Finalized interview schedule

Friday, April 3 — Interviews begin



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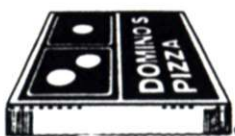


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