

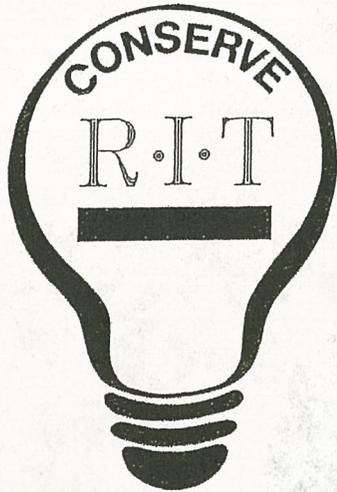
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Up In Lights...
the Story of
the RIT
Players

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Making Consumption Fun

Whew. The holidays are over and we can look back on the insanity with amusement and incredulity. Scenes of frantic parents and friends searching for that perfect gift, the invisible clock ticking overhead, may still haunt our memories. Why do we place such pressure on ourselves in regard to a holiday that becomes more corporate every season?

This year, almost everyone in my family received a picture from me for Christmas because most of my money goes into school and supplies. As a photography student, I had photographic paper, interesting negatives and my time in the darkroom to give. So, I made presents for my family that they might appreciate. I can hear readers screaming, "Nooooooo, not another philosophical opinion on the 'true' meaning of the holidays and giving." Relax, it is not what you think.

I admit freely that I like receiving gifts and occasionally buying something other than film. There are many of us who could not imagine school without stereos, computers or even a TV. However, I wonder how many things we truly need to be content, if not even happy.

A few weeks ago *TIME* magazine published an article on how corporations and companies are attempting to put the fun back into consumption. The companies highlighted in the article

were working to make visits to their store more enjoyable. Am I the only person who wonders why?

Reading between the lines I hear "fun, so that people spend more money." Christmas in general, has been co-opted by American businesses and made into the season of buying for others, not giving. There are so many things sold today in stores, on TV, by magazine, by catalog and on-line that we are in danger of becoming, if not already, a society of consumers.

I could discuss how advertisements induce people to spend money, how sex is used to sell and how advertising space is being sold everywhere. The only problem is that this approach focuses on outside influences, rather than on what happens inside people. At some point in our lives and development, we as human beings need to take responsibility for our own actions and the repercussions of those decisions.

Unbridled capitalism concerns me. When corporations make decisions based on portfolio returns to their investors, when advertisers attempt to sell people things to make them happy and when religious holidays become corporate, I wonder where it will all end. I subscribe to the profit motive and

the capitalist work ethic, however, I refuse to believe in greed as a motive, the all mighty dollar and impersonal business and politics.

It could be argued that as we consumers sit on our couches and enjoy our new "stuff," more important things go undone. I think that sometimes we should create things, donate our time or talents, or give, instead of just consuming. Hopefully it is not too late to realize the implications of our choices as a society and as individuals.

Michael Fagans
Editor in Chief

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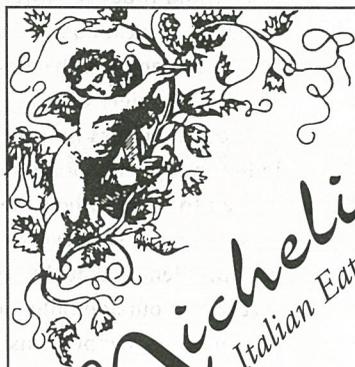
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Table of Contents

3. Editorial

6. News

7. Opinion



16. RIT Players

19. Greeks

22. Move-Out Policy?

24. Sports

30. Classifieds/Tab Ads

REPORTER Magazine is published weekly during the academic year by a staff comprised of students at the Rochester Institute of Technology. Business, Editorial and Production facilities are located in Room A-426, in the lower level of the Student Alumni Union. Our voice/tty line is (716) 475-2212. Subscription rate is \$7.00 per quarter. The opinions expressed in REPORTER do not necessarily reflect those of the Institute. RIT does not review or



8. Leisure

13. Aimless Boy



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Global Union

Unity among the students of RIT is a goal for everyone - students, faculty and staff. One group is taking definitive steps to make it happen on campus and to promote unity in the community at large.

Global Union is the third largest student organization within Student Government, affiliated with over 20 different cultural

and ethnic groups on campus. They are hoping other schools plan to adopt their "Global Union" concept, enlarging its success. This dynamic club just hosted Unification '98, an event Vice President Nicolas Rubio described as a "celebration of unity." The SAU lobby was filled with tables displaying items from various ethnic

clubs and organizations at RIT. Students, faculty and visitors were invited to experience different cultures and to learn about what makes them unique and special. The widely varying presentations ranged from performances of Hispanic dances like the Merengue to a demonstration of the Swiss Alphorn. "It was very wonderful to see all types of people come together and enjoy all types of cultures," said Jenni Beard, Public Relations Director for Global Union.

According to Global Union, programs like Unification '98 are just a small part of the process and that bringing unity from diversity can be a complex proposition. "Diversity represents our greatest strength and also our finest challenge," commented Rubio.

by Jenn Taylor

World News

Because of the threat of a lawsuit, Northwestern University has agreed not to paint over a high quality replication of the ceiling of the Sistine Chapel in student Ryan Du Val's dormitory room. As part of the deal, Northwestern is currently looking for a contractor who would be able to remove the painting without damaging the dorm; if none can be found, Du Val would have to pay for the repainting of the room. (CNN)

Fred Rosen, the owner of Sam's Liquors of Chicago (a store which purportedly sells the most champagne in America) has begun preparing his stockroom for New Year's Eve 1999, when the world celebrates the change of the millennium. He recently ordered 500 cases of Dom Perignon champagne, in preparation for the immense demand. Rosen claims that he is already receiving orders for the bubbly drink from across the country. (Chicago Sun-Times)

Cricket players have taken the place of rugby players as sports' players most likely seen in a bar. A British survey of the top 100 players in nine different sports revealed that 17 percent of cricket players drink 28 units of alcohol a week, which is the maximum recommended by health experts. More strict diets are the cause for the decline in the drinking habits of rugby players. (Reuters)

Parviz Lavi, 62, a New York-based arms dealer, was recently sentenced to five years in prison for breaking the Federal Arms Export Control Act. Authorities said he headed a scheme to buy American-made jet components and sell them to the Iranian army for use in their aging planes. Two other men were convicted in the scheme.

Tony Zar, a former employee of Lavi's, was sentenced to three year's probation and Robert Cassidy, also a former employee, yet to be sentenced. (AP)

A recent version of the Kama Sutra has been recalled by its publisher, due to an irritant in the massage oil bundled with the book. After complaints, several scientists found that the oil causes irritation on what the vendors termed "sensitive parts of the body." The oil also contains a red dye which, customers say, stains bed sheets. (BBC)

In Johannesburg, South Africa, a judge formalized the return of 67,000 acres of land to people evicted during apartheid. The land was given to the Maluleke community, who were displaced by the government in 1969 for the building of the Kruger National Park. The Maluleke people intend to remain in their current homes, and develop eco-tourism attractions on their park land. The land will be jointly managed by the South African National Parks Board and the Maluleke people for the first 25 years. (AP)

In Briton, according to a documentary shown on the BBC last week, the suicide rate of young males under the age of 35 has doubled within the last 20 years. The program noted that men are much less willing to seek help for depression and are much less likely to share their feelings than women. Specifically, Manchester was cited as a city where the male suicide rate has increased. Among the reasons cited were: high unemployment, poor housing and social adversity. (BBC)

Gasoline Latch

I've decided that one of my resolutions for this final year of the millennium will be to spend less time complaining. So instead of focusing on one or more big issues, and getting all worked up about them, I believe I'd like to address a simple concern in this column. Although I write this in the waning days of 1998, I'll try to call upon the spirit of my new resolution and make this a pleasant expression of a minor dissatisfaction.

My problem, or shall I say, "concern," becomes apparent every time I go to get gas for my car. You see, I come to RIT from Ohio. You may be thinking, "Ohio? Aren't there more horses than cars in Ohio?" So we have a lot of Amish, yes, but hear me out. I'll be the first to admit we may not be the most forward thinking and progressive state in the union. Our motto may not be "Excelsior," we may not have the home of Buffalo wings, but there's one thing we have that the Empire State is lacking: hold-open latches on our gas dispensers. If you're a native New Yorker, you may not know that these are wonderful little pieces of metal, attached directly below the handle of the gas nozzle on a pump, that allow you to keep the handle depressed during fueling. You may touch the handle for less than 5% of the time of your fueling experience. They are, indeed, a true marvel of modern engineering.

You see, details are so often overlooked; people focus on larger things.

Is this too unimportant to even consider? Au contraire. Let me lay out a couple of scenarios to let you get a better gist of just why we need to take action and end this travesty in fueling.

Say your family is gathering at your Uncle Abe and Aunt Barbara's house next month to celebrate Groundhog Day. In another failed attempt to impress the family that he can juggle large kitchen knives, Abe injures himself (superficially, of course, this isn't that kind of story), requiring you to drive him to the emergency room for a few stitches. On the way out of the driveway, you realize two things: one, that you're gas gauge is struggling to get to the "E," and two, that Abe is a hemophiliac. As you cringe at the thought of Abe losing too much blood (all over your nice leather interior, no less), you weave through the heavy Groundhog Day traffic, and luckily see a Hess Mart ahead on your right. You pull in, and begin fueling; you're forced to fill up because the price is actually below a dollar per gallon (gas price in New York is another column entirely), which you know won't last long, and you're a poor college student. Okay, all is well and good as you hold on to the handle, but you know you will spend at least a couple of minutes in this position. Suddenly, you see a little old lady, using her walker to push herself alongside the curb of that busy road, lose control of her walking-assist device and careen into the busy road. What to do? Is there no one else around? Let's assume not. Do you, one, ask for trouble and delay Uncle Abe's departure (you'll have to finish pumping later), or two, risk Uncle Abe to become the hero of the 6 o'clock news?

Decisions, decisions.

Sensationalism aside, I'm personally a hand-in-pockets kind of guy, not your typical hand-in-glove man during winter. Say, like myself, you are a person that enjoys the warmth of pockets to gloves. Now we have a problem. I know that those first few seconds of having to set the latch before fueling, back at home in the wintertime, were tough on the hands; I can only imagine what it's going to be like now. Total exposure to cold. We could put gloves in the car, but all it takes is one instance of forgetting them. Then, like Uncle Abe, we'll be going to the emergency room, not for knife juggling, but for frostbite. Stretch my sleeves to cover my hands, you say? I see, ruin your hands or ruin your clothing. There's some New York justice.

These are decisions no human being should have to make. What exactly makes these small, innocent pieces of metal illegal, anyway? In all my years as a passenger and driver, I have never seen one person's car explode, nor one person become gasoline-saturated and burst into flame. I mean, even New York pumps have automatic shut-off when the tank gets full, right? I appeal to the legislative bodies of this state: give us our latches. Perhaps you could raise gas taxes a bit more and pay for them that way. The beauty is that no one will notice, since the taxes are already past the outrageous mark.

But, it's 1999, and I'm not going to complain about that.

by Chris Grocki

Men in Tights

The SAU Cafeteria was not the place for tight-collared, conservative folk on the evening of Saturday, December 12. Why? Because the Annual RIT Drag Show, with this year's theme "Dance of the Sugarplum Fairies," was in full effect; playing to a crowd that most certainly got what they came for: a violation of their fashion preconceptions, and a fantastic display of talent.

This show was made up of several performances by professional and amateur Drag Queens alike; three RIT students donned their most flattering feminine attire to compete for the title Miss RIT. The Drag Show is one of the main fundraisers of RIT's Alternative Student Fellowship, who, with Nazareth College, staged the event.

The evening's festivities were emceed by a hostess who was there to speak her mind. A performer in the show herself, Consuela charmed her spectators in a very no-nonsense way, informing the crowd early on, "There's gonna be vulgarity." She warmed up the stage by opening with a number that pleaded her male friends to "Put the Seat Back Down," setting a tone that would be at once risqué and incredibly enjoyable. Throughout the evening, she kept a solid rapport with her audience with a clever sense of humor, and some lighthearted verbal battles with the guest Queens. Consuela wasn't afraid to use some time by picking some of her favorite male

audience members to stage a short Mr. RIT competition; no matter what it was she was doing, one could not force himself to lose interest.

Upon finishing her first number, our hostess began to introduce the guest performers as they did their numbers. There were professional Queens from the Rochester area (including Queens from Club Marcella) and guests including Helena Troy, who was astounding with her gyration-filled rendition of Mousse's "Horny," not to mention her imaginative choice of costumes. Miss Darien Lake entertained the audience with a couple old favorites rewritten to convey slightly different messages. One such song gave the rundown on lesbians to the tune of "Kumbaya." Sabrina Daniels showed us what the stage is for with a Broadway number. Other guest-performing crowd-pleasers included Samantha Vega, a Latina babe with some of the most form-fitting vestments of the evening. She surprised the crowd by illustrating why she was so busty, pulling a can of silly string from each brassiere cup and firing on the front rows of onlookers. Coco Lefleur, complete with blue hair and feather boa, also put on the feminine wiles with a tune by Sarah McLachlan.

The contestants of the evening were judged by a panel of guests and guest performers. They were graded on their answer to a short question asked before intermission, and on their song performances. First up for song and dance was Miss Terious, who was "giving us naughty

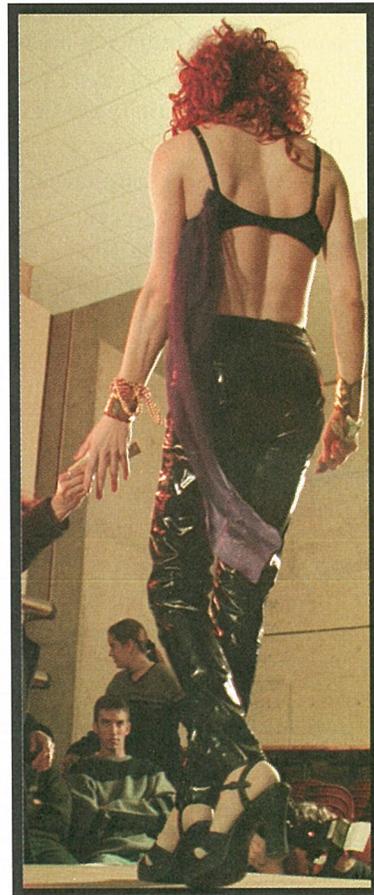
Catholic school girl" as Consuela put it. In her preppy skirt and blouse, she got on the good side of her onlookers with Madonna's "Open Your Heart." Following her was blonde-haired Jesse Ventura (yes, the same name as Minnesota's wrestler-turned-governor) who lip-synched to the tune of Alanis Morissette's "Uninvited." The last of the three contestants was Miss Annie REXIC, who as her name would imply, fit her slender dress. She showed how sassy redheads can be with a spirited number in a country-style way, asking why her man hadn't called her back.

Once the results were tallied, ASF President Amy Scolaro ended the evening by presenting the runner-up bouquet to Miss Terious, and by placing the crown atop the flowing red mane of Annie REXIC.

From the music to the wonderful stage and runway setup, to the delightful performers, this was an evening in which hopes for a good time came true; would you have guessed that drag performing could be such entertainment? If you enjoy good shows, and you came to see this one, you came away with your money's worth.

by Chris Grocki

photo by Ed Pfueller





The Prince of Egypt Answers Many Prayers

For any animation fanatic, *The Prince of Egypt* has been high on the list of must-see movies ever since Dreamworks SKG announced the project. It has been a long time since a major studio has made a really good animated film; and even then, it was a Disney production. 1994's *The Lion King* was the last true Disney masterpiece, but the popular studio has made less than great films since. Coincidentally, the man who helped run Disney during its most recent golden age of animation, Steven Katzenberg, left the studio. He together with Steven Spielberg and David Geffen created Dreamworks SKG, a mega-company in which they could make their own projects the way they wanted, without any interference or creative differences. A direct result is the new film, *The Prince of Egypt*, a personal labor of love of Katzenberg's.

Right from the first frames of the film it is obvious the audience is in for a visual experience that will not be forgotten. The mixture of Computer Graphics Imaging (CGI) and traditional animation is amazingly natural in this film, unlike others that have attempted similar techniques (Fox's *Anastasia*, 1997). The settings parallel those of epic productions like *Lawrence of Arabia*, *Ben-Hur*, and *The Ten Commandments*. The animation is very big and very detailed. It's great to see that a company other than Disney has put so much care and attention into the look of their production.

The beginning of the film has a disclaimer stating that that artistic license has been taken in the film's creation, leading

many to fear the worst. The story takes a more personal direction than Cecil B. DeMille's classic, *The Ten Commandments*. Revolving around the relationship between the brothers Moses and Rameses, the storytelling approached by *Prince* is impressive. Not a single scene or moment is wasted in its entire hour-and-a-half length. That's more than can be said about many Hollywood films today that use slow-motion to milk out as much drama as possible on a regular basis.

Unfortunately the music is still not quite up to the caliber of the catchy Disney tunes we are so used to hearing. Dreamworks, however, was not looking for an easy catch; this is obvious from its limited marketing and the lack of talking animal sidekicks. The musical numbers do push along the plot better than most of the recent Disney films, but there are still a few moments when a character bursts into a song in a seemingly corny manner. The score is excellent and all the film's music without lyrics is very good. Hans Zimmer does a great job of capturing the sweeping epic scope of the film, while at the same time, expressing the more quiet and personal moments in Moses' story.

The film has countless show stopping sequences, the opening being one of them. The sense of grandeur and adventure that you are about to see is perfectly set in the first few minutes. Everything looks jaw-droppingly wonderful. The story is pretty well done, but the big payoff of *Prince* is its pure visionary style. The colors and textures are so vibrant and rich. The whole movie will delight your eyes, even keeping you from blinking in fear of

missing something spectacular. The depths and perspective are more obvious than ever before in an animated feature. It is as if *Prince* was a true drama with dolly shots and swish-pans, as well as camera techniques never before attempted in an American animated feature.

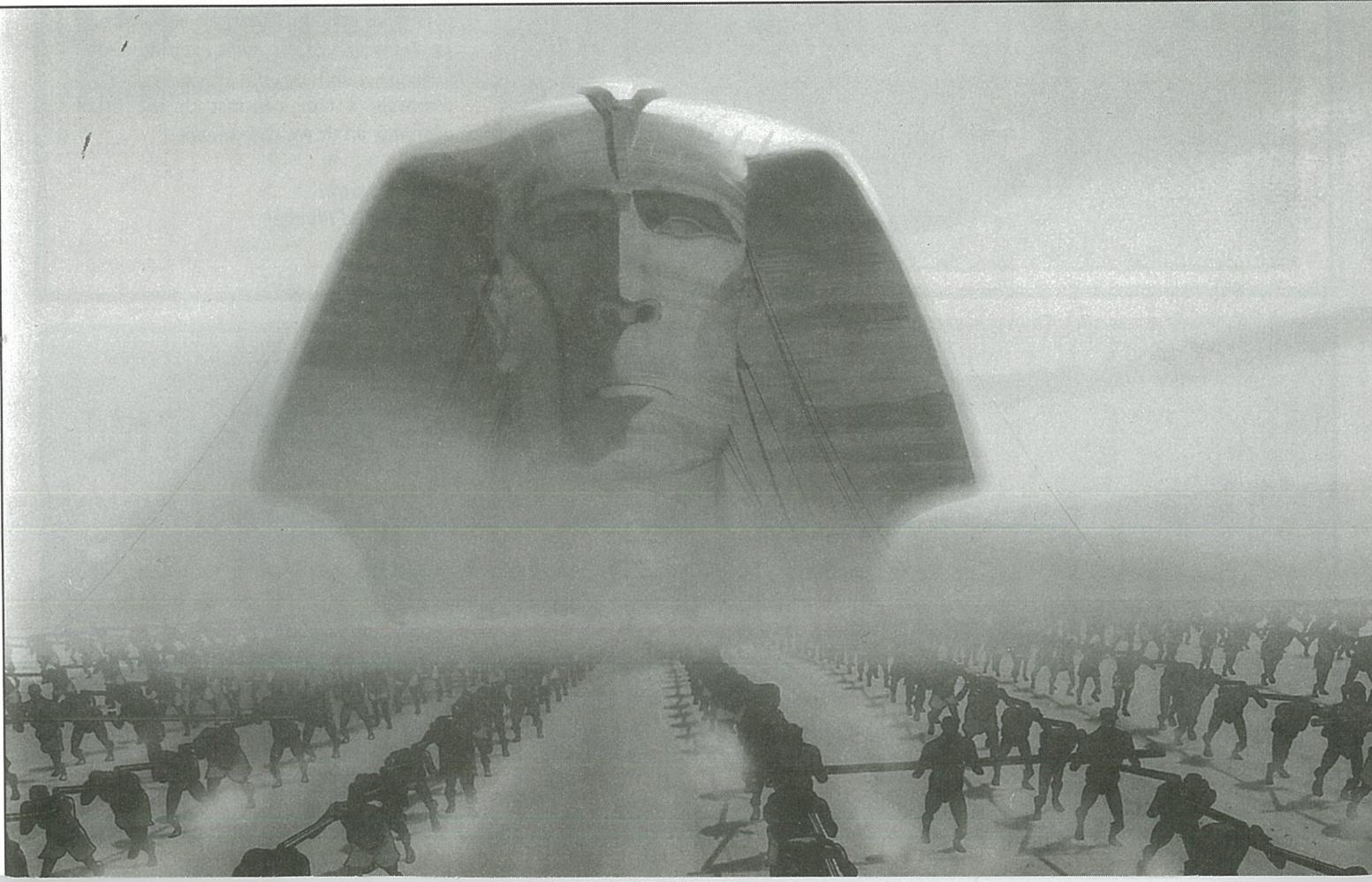
The burning bush scene is very well done, and has a decidedly different feel to it than in past pictures. The River of Blood seems unbelievably real, and the plagues look excellent. From the frogs to the locusts, everything is expertly crafted; nothing looks silly or laughable. The most impressive effects are, rightfully so, the most important scenes within the story. The Passover scene, although it never shows the children dying, is done intentionally creepily. This scene, along with the astounding parting of the Red Sea sequence, erases all question in your mind regarding making an animated picture about Moses. These types of effects could only be put into their full glory through the art of animation. The seventy-million-dollar production sees its money well spent on indelible images. Although not the most dramatic sequence, a particularly impressive scene involves a dream that Moses has about the hieroglyphics in one of the Egyptian structures. It's an amazing example of the use of animation and music as a form of storytelling.

Lastly, I have to comment on the voice talent of this production. Although it is not the best read script of the year, it is very well presented. Normally, I do not like the all-star cast approach

to an animated film. Moviegoers end up saying things like "Robin Williams was great as the genie!" or "Wasn't that Darth Vader as Simba's father?" People don't separate voices from their favorite actors or actresses; they never really identify with the vocals as the voice of Moses for example. This production is a pleasant surprise. Although it's possible to pick out most of the voices as particular actors, they are all very believable in their roles. Ralph Fiennes is especially good as Rameses, and Val Kilmer in the role of Moses is better than expected. Other notables are Jeff Goldblum as a Hebrew slave, Aaron, and Patrick Stewart as the royal Seti, Egypt's Pharaoh and father of Rameses.

I highly recommend this daring and excellent film. No matter your religious beliefs, you will enjoy the story. Appropriate for adults and children alike, it is one the best animated films to ever come our way. For the ninety minutes you watch this unimaginable feast for the eye, you become completely immersed in what you see on-screen. Likely to clean house during the holiday movie season, *Prince* may even be worthy of a few Oscar nods. Disney is going to be very scared of what comes out next from this company.

by Jon Costantini



Science Atrium Overtaken by Gala

On December 12, the College of Science held a gala in honor of the new science addition that was added to the college last year. The entire A-level floor of the annex was littered in black and white balloons as white lights spiraled around the pillars and stair rails, leading to the first floor above. Tables covered with confetti were arranged around the perimeter of the upper level as anxious partygoers mingled in front of decadent dessert trays and specialty coffees. About 200 students and a few administrators from the college turned out for the night-long festival.

The ceremony opened with Jessica Sparrin of the College Dean's Student Advisory Board: "Welcome to the first of what we hope will become an annual event." Special attention was directed to the stained glass piece that hangs in one of the panes that make up the south wall of the new building. The piece, which represents the official college banner, was offered as a gift by last year's seniors in hopes of adding some color to the drab atmosphere of the college.

The COS dean, Dr. Robert A. Clark, then offered the words of physics professor Dr. VV Raman, inspired by the intricate marble floor making up the majority of the lower level. "Dr. Raman has

described science as: '...among the finest expressions of the human spirit. It unravels the connections and patterns beneath the myriad facts of observation. It uncovers the laws and principles that govern the course of natural phenomena. It unveils the mysteries of the world in which we live - from the minute microcosm to the majesty of the celestial expanse. All this has been accomplished through human intelligence aided by ingenious instruments and the penetrating power of mathematics.'"

Finally, the silver ribbon leading onto that carved marble floor (which would serve as the dance floor for the evening) was cut and the DJ starting pounding out the dance tunes.

It took a little while for action onto the dance floor to initiate. Perhaps everyone was overtaken by Dr. Raman's words, or perhaps it just seemed strange to be having a dance in the COS atrium. After a few songs; however; things picked up and the marble floor was soon crammed to capacity with students and administrators alike dancing the night away. It was probably one of the most exciting nights ever in what is usually a place of research; a nice contrast to the usual everyday affair we call science.

by Nick Spittal

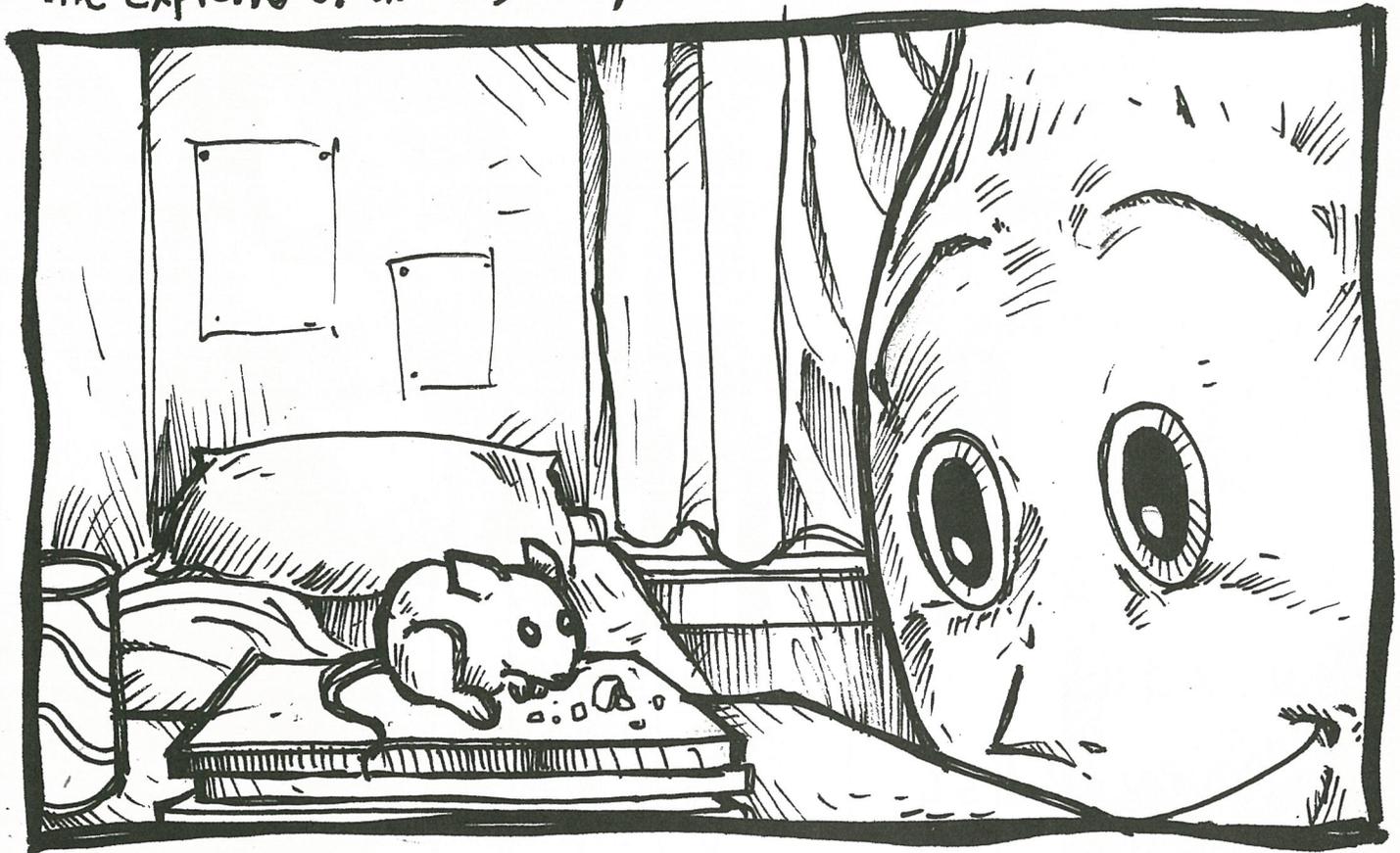
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website
of the week

<http://www.link.cs.cmu.edu/dougb/rhyme-doc.html>

the exploits of aimless boy.



JOHNNY 5 12-19-98

For those of you who have ever taken an English class (hint: if you go to this school, this will apply), you've undoubtedly trekked through that loathsome chapter they always try to hide near the end of the course entitled "Poetry." This is not to say that poetry is an entity of evil, but either you love it, or you don't. Speaking as one of those who do not "love it" when it comes to the topic of poetry, this site is a "must have;" especially when you get to the worst part of the chapter: "Writing Your Own Poem."

According to the site, The Semantic Rhyming Dictionary can be used, "to help write poetry, song lyrics, greeting cards, witticisms, and more." The complex database can match rhymes perfectly, match the ending sounds of words only, as well as find

synonyms, antonyms, and definitions; and spell check. It is quite the complete package, and it's free!

The dictionary has been out since February of 1996 (current version 2.5 was released in March 1998) and averages approximately 4,000 queries per day. For more information on how the complex system works, visit the page. Perhaps even more important; however, is a critical piece of information available at the site: the answer to the infamous "What's the third word in the English language that ends in 'gry'?" Of course if you don't know the first two...

If you ever write, bookmark this URL!

by Nick Spittal

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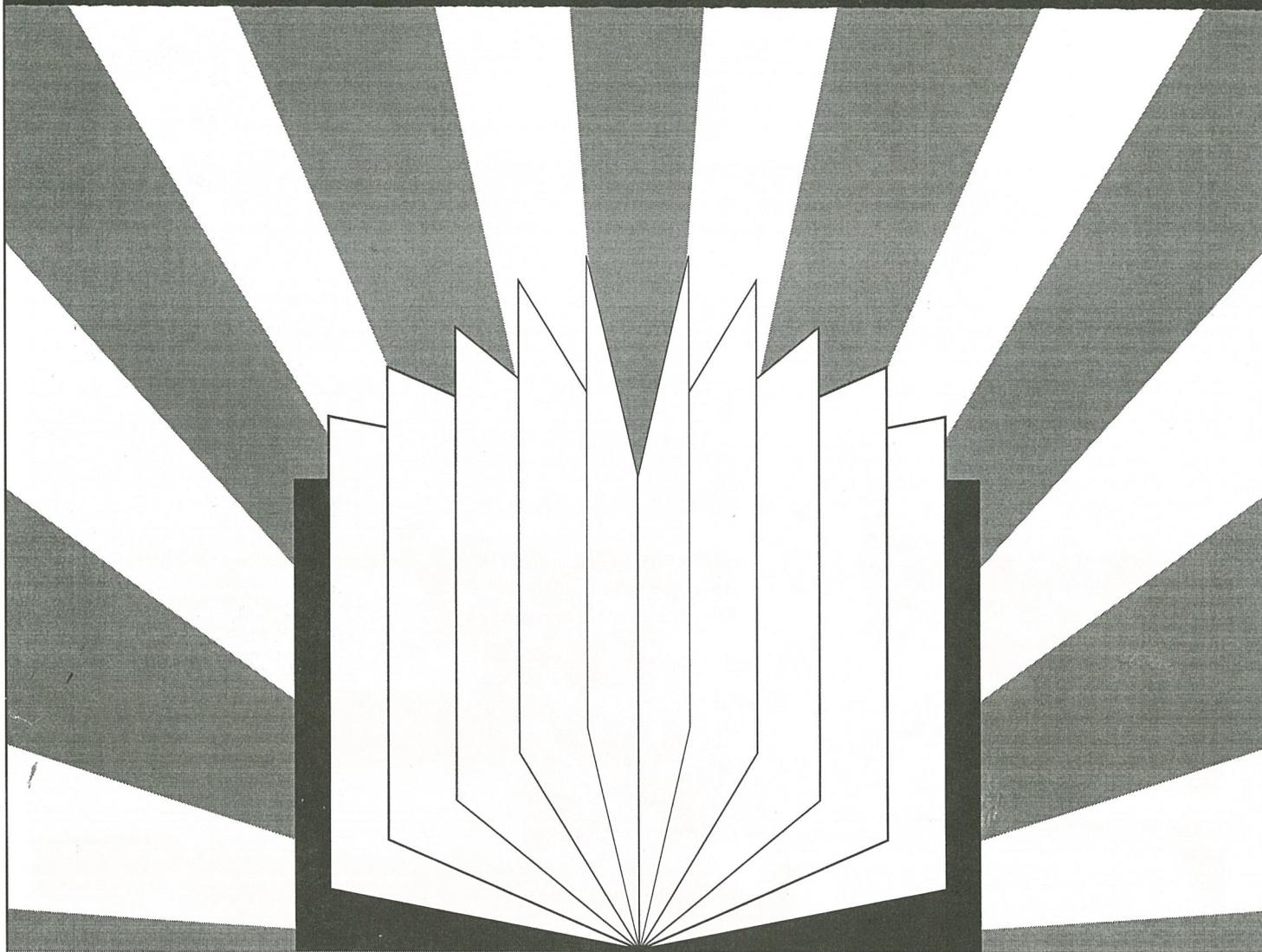
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Director Gretchen Gast

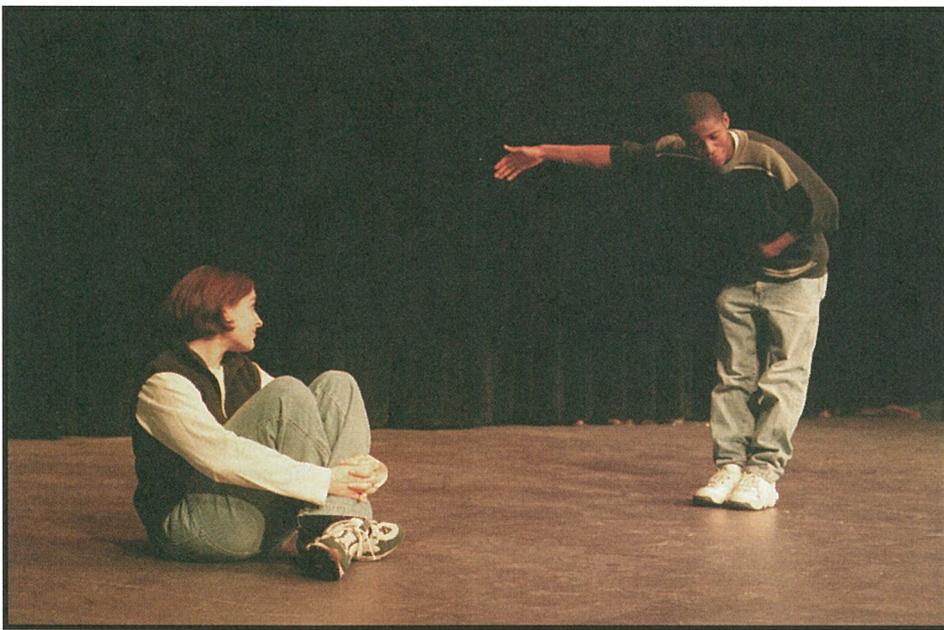
What do you think of when you see the word 'theatre'? Is it stodgy, upper class old men, dragged away from their desks by their wives, who are determined to take in culture? Or is it the stereotypical starving artist, ever auditioning, ever poor? The RIT Players hope your answer to that question is "none of the above."

In the beginning... a history lesson

The formulation of the RIT Players, as it is known today, came with a lot of hard work and dedication. It all started way back in the Spring of '95, when a few interested students were chosen by Peter Ferran, the faculty advisor, to get together and write the first constitution for the group. Having the constitution was a necessity to obtain club status within Student Government. The group worked very hard to assert themselves as a club,

and in the fall of 1995, the organization was awarded official club status. That fall Ferran arranged and the Players worked on a set of one act plays entitled "Short Plays for Tight Spaces," which was performed during Parents' Weekend. After that was finished, the group concentrated on increasing awareness of the club on campus.

Winter quarter the RIT Players themselves put on a show. It consisted of more one-acts and also some



Edgar and April (Lysander & Hermia)

monologues. This show was called "Random Acts of Theatre," and satisfied Ferran's vision of "removable, impromptu theatre" by performing the show in Fireside Lounge, making it appear all the more spontaneous - thus more impromptu.

That spring, Players produced another set of one acts, "Theatre in a Box." Since they had done a few shows by now, things were running much more smoothly.

Fall Quarter, 961, a year after official recognition as an RIT affiliated club, the group decided to reproduce the collection from "Random Acts of Theatre," which had gone over very well, and toss a few more one act plays into the mix. They changed the name of the production to "Fractured Acts of Theatre." They did this because of the overall good reception the previous spring's set had had, and also because something bigger was in the works for the coming winter. This new project would be the Players' largest and longest running production yet, and would generate very positive things for the Players - increased membership and more students interested in the technical aspects of theatre. Overall it was a very good idea, and it had come at a very good time.

This endeavor was Shakespeare's *Much Ado About Nothing*. Performed winter quarter, the Players' rendition of the play

took a more abstract approach. For example, props, set design, music and other items were chosen and arranged to be associated with all different time periods. Ferran was also able to carry his ideal of a removable, impromptu theatre into *Much Ado About Nothing*. From the collapsible set to the intermingling of the cast and the audience, the elements of spontaneity were all there and audiences loved it.

The following spring the RIT Players did

"To make it different, to make it special, to make it mine is a challenge."

another set of one acts, entitled "Frolicking Chaos (in a World of Darkness)." Due to shallow publicity it wasn't as popular as previous shows had been....

In the fall of 1997 the Players experienced a surge in interest. "That fall we had the largest number of people show up at the first meeting that Players had ever seen. I believe that the count was somewhere around 65," said Molley Burgo, a long time member of RIT Players. "Of course membership dropped off after the first meeting, but that's to be expected as the quarter goes on and becomes more

demanding." With the new enthusiasm, the Players produced for Parent's Weekend another set of one acts, this one called "A Shot in the Dark." It was, again, well received.

"Most of the changes happened then," continued Burgo, "and they were mostly for the better. Since *Much Ado About Nothing*, things have become more smooth and better-run. The one-acts never quite reached the 'runs like a well-oiled machine' peak, but it definitely grew in leaps and bounds in comparison to what it used to be. And now it's run very well, but everything always 'could be better' or 'could GET better,' which keeps the club going and growing." Another one of those changes was a new development for the Players - the addition of a children's theatre group which calls itself "Peter Peter Pumpkin Eater Theatre" (P.P.P.E.T.) and is led by the current RIT Players Publicity Coordinator, Vinny Bove.

"Going and growing" is essentially what happened for the RIT Players. In 972 they did another full-length production, this time co-produced with NTID, *The Good Person of Setzuan*. Connections to NTID have grown since then, bringing more new opportunities their way.

In the spring Players successfully produced yet another collection of one act plays, named "Right Angles." They continued with more one acts in the fall quarter, which were enhanced by an even larger membership, due to a new advertising scheme and recruitment effort. This set was called "Theatre by Default" and was successful as well.

RIT Players and the College of Liberal Arts

"The relations between RIT Players and the College of Liberal Arts," said Peter Ferran, "have been mutually supportive. As the only theatre faculty member in the

continued on page 18.

College, and also as Advisor to the RIT Players, I have had to keep persuading each new Players board to agree to produce whatever play I chose to direct, which was part of my Liberal Arts job obligation. There have been a couple of periods when some Players did not think they should or wanted to work with me, and this had the tendency to taint the relations between me and the club - but not between the College and the club, who really had no relationship. If we manage to increase the number of theatre course offerings in Liberal Arts, and install a Theatre Minor, the natural connection between Players and the College of Liberal Arts will become easier to maintain."

What are they doing now? As with most of the other fall performances, something was simultaneously brewing for this winter. Their next production will be a landmark achievement for RIT Players, because it will be the club's first student-directed, student-produced performance: *A Midsummer Night's Dream*, directed by Gretchen Gast with technical direction provided by Seth Seeger, "is a

big step for Players," said Seeger. "It has come at a very good time. Club organization has improved significantly. This production will really help make a name for us on campus."

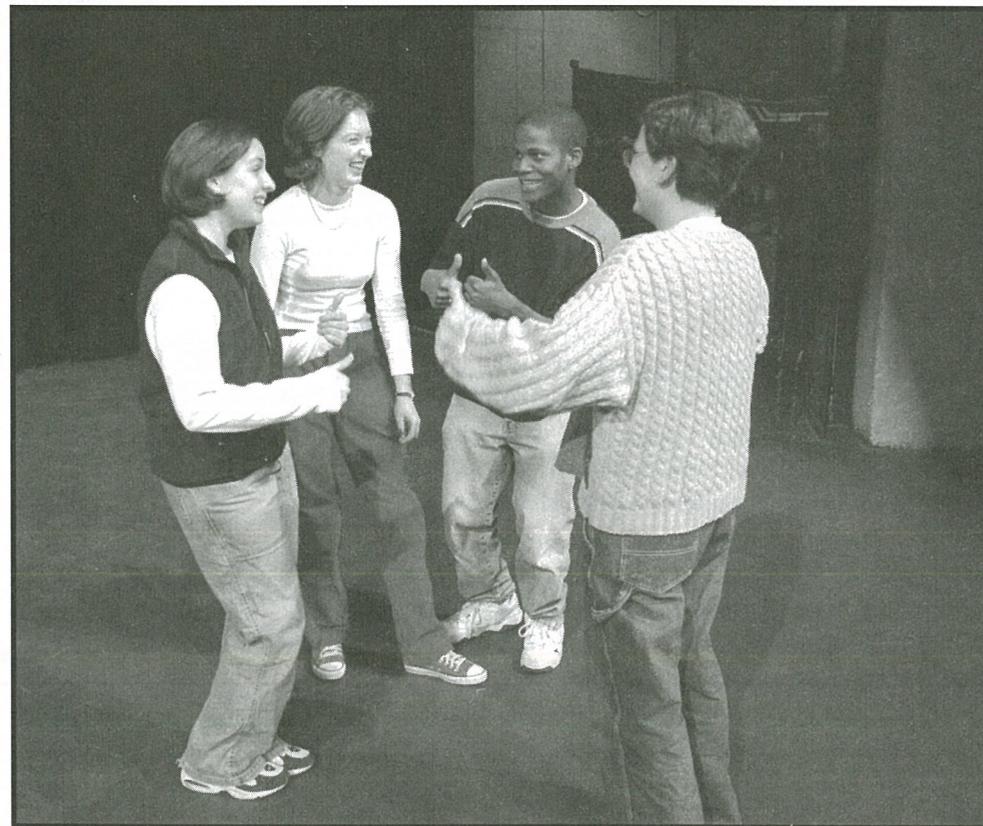
When asked where Seeger's biggest challenges lie in overseeing the technical side of such a large production, he responded, "making sure all the different pieces of the puzzle fit together. I like finding creative solutions to problems. I like the organizational aspects of it, the work it takes to involve the audience in an alternative reality."

Supervising the actual actors is a whole different story. Challenges? "There are so many!" says Gast. "Just the whole thing of sixty people, sixty ideas of how the show should be, sixty excuses. It's a challenge not to let other people's visions affect yours, especially when I'm not an experienced director. Another hard part is retaining control without being unreasonable. I'm so dedicated to the project. It's my life. It's hard for me to accept the different levels of dedication. And another challenge, of course, is that it's an old play. To make it

different, to make it special, to make it mine is a challenge."

So who is in charge of keeping the machine that is RIT Players running as well-oiled as possible? That would be the club president, Don Rider, with a lot of help from the executive board. He ran for president because he was an "active part of the group and the group had a lot of potential that needed some clear direction and I thought I could handle that." Membership can definitely attest to that fact. One of the attributes of the RIT Players, and one of the things Rider likes best about the club, is its "diverse membership. There aren't any real theatre majors at RIT, so anyone can participate. Players allows you to explore theatre without having to major in it." His thoughts on where the Players are headed? "Broadway. No - we'll try to plan more than just a quarter ahead - we'll plan a year in advance. I'd like to see stronger recognition, and see us do more with P.P.P.E.T." Among other hopes for the group were: more influence on campus, more efficiency in planning and carrying out projects, and more full length productions.

By Jenn Taylor
photos by Greg Benenati



Gretchen Gast gives direction to actors Kristen Reinertsen, Edgar Blackman, and April Genther.

ENDNOTE: The RIT Players production of *A Midsummer Night's Dream* will take place on February fourth, fifth, and sixth at eight o'clock at RAPA Performing Arts Center, and on February 7th at 2:00pm, and February eleventh and twelfth at eight o'clock in Ingle Auditorium. For ticket information please call 235-3547.



RIT to the Greek community:

“We have adapted to the changes.”

Greek life is not for everybody. For those who do choose that way of life, they make a determined commitment to do what they can for their house and for the community. For many students, however, their only contact with Greek life has been through a sponsored party or through mutual friends. Take it or leave it, they are a part of the RIT community. Why does it seem that they are in the negative spotlight when it comes to talking about campus issues?

To answer this question, I spoke with Billy Applebaum, a fourth-year Industrial Design major, member of Alpha Epsilon Pi, and Greek Council President. I asked him what his thoughts were concerning RIT’s relationship with the Greeks. Why so much attention on the fraternities and sororities?

“What I think happened was that we were the first area [of the Residence Halls] to be renovated, so that put us in the spotlight,” he explained. The issues concerning allocations of space and who would get to move in swirled all through last year. The passage of a new Alcohol Policy only complicated matters, as older brothers did not want to stay if they were not allowed to drink. As far as Applebaum is concerned, it’s not a problem of potential liability, but society’s new infatuation with lawsuits.

“We don’t have a problem with RIT!” he said, emphatically. “It seems that [RIT is] concerned more about lawsuits and liabilities, rather than with people enjoying themselves. I believe that the new Alcohol Policy is a result of that.” This issue reaches

far beyond the confines of the Brick City. With incidents of alcohol abuse, hazing, and other related matters, many other universities were caught with their pants down when it came to covering the liability. “We see a lot of this on the national level - the houses have to deal with higher insurance liabilities and further restrictions from their host schools,” Applebaum explained. He feels that the root of the problem is, “all legal and money issues.” Applebaum feels that people are just too busy looking at the “bottom line.” As a result, the brotherhood and sisterhood is hurting. Applebaum says that, “We’re here to have a good time, and RIT is just looking at their paychecks.” Do you feel

continued on page 20.

any animosity towards the Institute? "I don't hate RIT- now that I am more involved, I understand more about how the school works." Is RIT out to get the Greeks? "I don't think they have a master plan to get rid of Greeks; I guess we provide a greater risk to the campus."

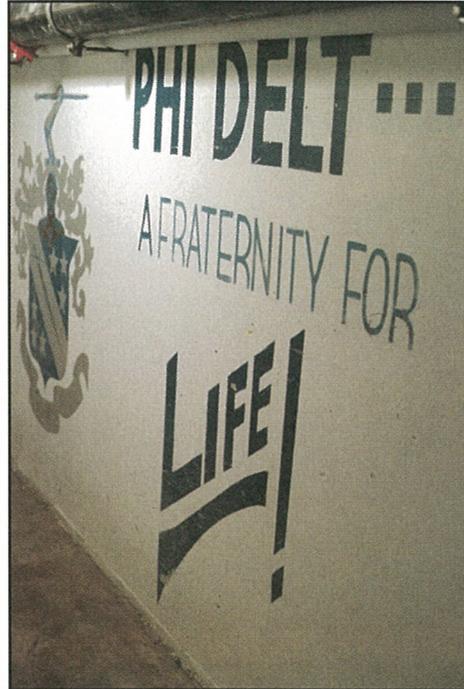
At the time of renovation starting in 1996 one of the major concerns was the safety of the basements under Greek Row. Many houses had been using these basements as social bars, dance halls, and meeting places. It was rumored that these basements would never open again once the renovations were complete. Some houses lost their social centers while the matter was in dispute. Now, "our basements are open - we use ours for meetings and for a dining room, and for rush events - we just cannot host an alcoholic event there," Applebaum explained. Do the houses really miss using them for parties? "It doesn't really affect us [at AEPi], because we do so many other things down there."

The Alcohol Policy and housing occupancy quotas continue to be big issues in Greek life; Applebaum declined to comment further on either issue, since he was about to meet with the administration on these matters. He did have this to say about housing occupancy: "We don't want to just fill up our house with numbers to meet quota, we want to have a quality brotherhood. [RHA is] being very good with us - they aren't demanding 100% occupancy they're being very generous with us, and we really appreciate it."

In general, Applebaum went on to comment that it's difficult times for the Greeks: "We're right in the middle of big physical changes to the campus." Social change has also affected the brothers and sisters: "The new Alcohol Policy created a huge change in lifestyle that really affected a lot of people. Any type of drastic change like that is really hard to deal with. There are those who stayed on campus and those who went off to deal with it," he explained. "Regardless, we're doing very well overall. We have adapted to the changes."

Many people blame the fraternities for some of the incidents and confrontations that occur on campus. In the past there have been a few instances that have

involved some specific houses on campus. Recently, it's been a different story. "I don't think we really get *blamed* for problems at RIT - if you look at the incident reports, we're at the bottom," The stereotypes created in movies like *Animal House* and *Revenge of The Nerds* tend to paint the Greek society in a very unflattering light. "I mean, you can look at any group - sports,



Greek houses are a source of pride and brotherhood for many students at RIT.

say - hockey, wrestling, whatever, and say that 'they' cause problems." One "bad egg" can hurt a lot of people... perhaps we as students should not be so quick to judge?

If you have been around the Residence Halls lately, you may have noticed that some of the fraternities have moved out. Some of the fraternities in Greek Row have opted to occupy one floor instead of two, which opened up a floor in the area. Kappa Delta Rho and Phi Delt moved out of the dorms and into the newly renovated space in Greek Row. TKE and Alpha Sigma Alpha moved off-campus, opening up even more space. Phi Delt moved into TKE's former space, while Zeta Tau Alpha moved into ASA's former area. Applebaum is pleased with this new arrangement, which he feels encourages unity. "The houses are now more consolidated, not all spread out through the dorms," Applebaum said, "Some groups choose to live together in

the apartments, others have moved off-campus so they wouldn't have to face the close scrutiny [of the RIT community]." Wanting to avoid some of the problems from last year, some have opted to move away from RIT. The Alcohol Policy influenced the decision for some, because, "they felt their rights were being trampled on." Applebaum went on to state that in the Greek community, many brothers and sisters who are of legal drinking age are upset about the new rules and regulations. "It's just another part of adapting to the new lifestyle," as certain houses make decisions regarding their stay on-campus. Whatever the case, it's obvious that the Greeks are going through a period of great change.

These changes do not happen overnight. To facilitate these changes, as well as address specific concerns, RIT has created a special liaison position. We spoke with Peter Leighton, the Greek Affairs Coordinator for Residence Life. Leighton, a Pi Kappa Phi member himself, addressed several issues affecting the Greek community at RIT today.

First, we wanted to know how RIT felt about keeping the fraternities and sororities on-campus. "Well the first thing I'd have say about that would be that the Institute wouldn't have hired me and created a brand new position for [Greek affairs] if they were looking to remove them." Leighton acts as a liaison between the Greek houses and Residence Life. He was hired from a national search, and is the former Inter-Fraternity Council advisor at Arizona State. "The Institute is committed to the Greek system," he confirmed.

There have been certain historical challenges within Student Affairs and within ResLife. "I do feel strongly that we are starting to slightly turn that [situation] around," he explained, "and that there is a little bit more of an assurance that there is a future here for the [Greek] system."

Applebaum mentioned earlier that housing and the Alcohol Policy were both hot topics among the brothers. Many houses are concerned about the autonomy of Greek Row. Many are upset when they are forced to install independents in their

house to meet RHA quotas. In reply, Leighton said that, "RIT intends to keep Greek Row ... as Greek housing." Leighton commented on how some of the chapters have chosen, as a result of the Alcohol Policy, to move out voluntarily. "We have seen a decrease in the amount of alcohol-related concerns since the policy went into place," he said. Conversely some of the fraternities and sororities have gone substance free, "and we expect more to do so."

Leighton explained that he, in cooperation with RIT and the Greeks, has brought about increased interaction between administration and students. "If RIT was looking to get rid of the system, it wouldn't have allowed me to increase my staff." Leighton added two Residence Advisors, one graduate assistant, and one secretary just this year.

One may get the idea that RIT is working closely with the Greek society to improve the quality of life on campus for all students. While there may be some efforts towards this, not everyone is happy. Jennifer Dailey, a fourth-year Graphic Design student and sister from Delta Phi Epsilon shared her thoughts on how RIT treats the Greeks in general. When we asked her if Greeks get treated fairly at RIT, she exclaimed, "Of course not!" She went on to explain that RIT, "doesn't want [Greeks] on campus because they get the school in trouble!" She says sarcastically, "They drink and get freshmen sick and get sent to the hospital!" This came in reference to last year's incidents at MIT and other locations around the country where impressionable freshmen were subject to various states of alcohol poisoning. "It's always the Greeks! Never anybody else!" She feels that fraternities and sororities are singled out more often than any other group on campus. "Greeks seem to have a bad rap on campuses across the country in general - it's a bad stereotype that we all live with."

She continued, "What people don't think about are our contributions - we raise a lot of money for charity; we put on educational programs about safe sex, alcoholism, drunk driving, and many other issues concerning students today." Dailey

went on to say that these events are also a part of the Greek lifestyle.

The DPE sorority does not have a house of its own in the Residence Halls, yet some members do choose to live together in RIT apartments. "RIT can't take our housing away, so they really don't have any leverage there. " The sisters also don't have to worry about keeping numbers up and keep-



Christa Gast discusses her concerns with the treatment of the Greek community.

ing a house filled. "That may be a big problem for others, but not for us," she commented. "Since we don't live in the Residence Halls, we also have a little bit more freedom."

Christa Gast, a third-year Imaging Systems Management major also from DPE: "I agree [with Jen] ... I think that RIT treats us unfairly." Gast explained how she doesn't feel mistreated so much by the administration, but by members of the student body. "I've seen students act rudely towards us when we wear our letters." Gast was not always a supporter of the Greek society. "I was totally non-Greek before I joined. After I went to a few rush events," she says, "I realized that the Greek way of life has so much to offer!" As part of membership, the sisters are required to go to various educational programs that they might not ordinarily attend. For example, "I recently attended a program on abusive

boyfriends," something not taught in the classrooms.

Students and administration are not the only ones suspicious of fraternities and sororities. "Sometimes we get harassed by Campus Safety." Gast described an incident where Campus Safety officers were inquiring about a non-existent party that was supposed to take place later at that apartment. "We had no idea what they were talking about, and it made us look bad."

Gast discussed the stereotypes that Greeks face in day to day life. "I think a lot of it comes from the old jokes - like Delta Delta Delta house from *Saturday Night Live*. The things you see in movies and all are just not true," meaning the bizarre hazing rituals, excessive alcohol abuse, ditzzy women. "This is 1999 - those types of things don't happen any more - if they ever did happen."

And what about not having to live within the confines of the Residence Halls? "I think it's a positive thing [not having a house]," Gast said. Whereas most groups insist that you live in the house, "We choose to live together in an apartment complex." What about the unity of living in a house? "Living in the dorms for four years, I don't think I could handle. A lot of my sisters don't want to live in the dorms, either." People join the Greeks for different reasons. "Many of my sisters are in the group to socialize, and may not all want to live together." I'm sure many people realize the strain that living together can put on any relationship.

If anything, this article demonstrates that these issues have many parts to them. While RIT cannot possibly satisfy everyone, could it be that they are singling out certain groups as scapegoats? What can the Greeks do to settle feelings of malaise from within the ranks? It seems that there is no one blanket solution that will satisfy everyone. Will RIT continue to work with the Greek community to ensure its future? To be sure, the Greeks will have continue to struggle for the recognition that they feel they deserve.

by Otto Vondrak
with assistance from Andy Badera

Move-Out Policy? Move-Out Policy?
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Move-Out Policy? Move-Out Policy?

Graduation time, composed of laughter and tears, walks down memory lane, and best of all, parties! R.I.T students spend years doing homework and taking numerous tests, all for the wonderful day when they can walk down the aisle and receive their diploma. Finally, a time in your academic career that is free of stress and worries. Unfortunately, this year things are going to feel a little different for the students living in the on-campus apartment complexes. According to a new policy put into effect this year, all students leaving after the spring quarter must vacate their apartments by May 23, 1999, exactly one day after the graduation ceremonies.

Last Spring, a mixture of people from the Center for Residence Life and Ingerick Enterprises, the corporation in charge of rent and maintenance, devel-

oped a new policy regarding an apartment resident's right to terminate. Before, students were allowed to rent the apartments from August to August of a particular year and only had to give thirty days notice of when they were moving out. The new policy states, students are only allowed to terminate their residence at the end of an academic quarter. To do this an "End of the Quarter Move Out Notice" must be delivered to the Center for Residence Life and each of the individual's roommates at least one month prior to the last daytime class designated by the Official Institute Calendar.

According to the R.I.T. Apartment Housing Rules and Regulations pamphlet for 1998-1999, the move-out dates are as follows; Fall Quarter - October 11, 1998, Winter Quarter - February 27, 1999, and Spring Quarter - May 23,

1999. In the "Resident's Right to Terminate" section of the pamphlet, it is stated that, "If a resident moves out prior to the end of the quarter he/she will remain responsible for their share of the rent through the remainder of the quarter, or until the remaining roommates secure a replacement roommate, whichever comes first." Registered co-op students are permitted to terminate the agreement after the specified filing date for a quarter by submitting the "End of the Quarter Move-Out Notice" and attaching written verification of co-op employment. The problem with this is that the monthly rate will be charged twenty days from the date the notice is filed in the Residence Life Office. The remaining roommates have thirty days from the filed date to find a replacement roommate or they will assume

responsibility for the full apartment rate. The other concern with the new policy is that residents who "vacate without giving proper notice will continue to be charged rent through the following academic quarter."

One of the most controversial amendments to the "Apartment Housing Rules and Regulations" is that if a resident fails to vacate or check out of the apartment complex by the end of the Contract term, a fee of one hundred dollars per individual will be charged for each day or portion of a day past the contract's deadline. Also, if a student does not turn in his or her "Move-Out Notice" by the appointed deadlines, that student will be responsible for the rent for the next quarter, unless the roommates of that apartment find a new resident or agree to split the rent. Since many students may not have been aware of this new policy, the Center for Residence Life has already sent out two letters and put up flyers and posters to alert all apartment residents.

Why all this change to a policy that has been in effect for so many years? Katherine Braunscheidel, the Coordinator for Apartment Assignments and Summer Conferences at the Center for Residence Life explained, the old policy would allow students to leave in the middle of a term and have an empty space just waiting until the next quarter. According to Braunscheidel, the "policy developed because at the beginning of each quarter Residence Life needs to know what space is available for incoming students." If students were allowed to remain in the apartments any longer than scheduled, R.I.T. would not have enough time to clean, fix damages and prepare the apartments for new and incoming students before the next quarter. Even though Braunscheidel only started working in September, she believes that this idea is working and will continue to work to the benefit of everyone involved in the process.

There is rising apprehension among numerous graduating seniors living in

the apartment complexes at R.I.T. concerning the spring quarter, May 23 move-out date. The life of the typical senior during the last week of school will be packed with finals, worrying about family visitations and the whole graduation ceremony itself. Now, they have to add the stress of moving out of

According to a new policy put into effect this year, all students leaving after the spring quarter must vacate their apartments by May 23, 1999, exactly one day after the graduation ceremonies.

their apartment at the same time. Some students wish they had never heard of on-campus apartment housing.

One such student, Hjordis Arnardottir, a medical illustration major from Iceland, feels that this new policy is too rigid and needs to be revised, "The finals are the week before we graduate, so I have no idea how I am going to get out of an apartment I have lived in for three years and still have time to go to graduation!" This foreign student has no relatives in the area that she could move in with and wishes she could stay for the remainder of her visa. Her family is coming to visit for four to five days to watch her graduate and she wishes she could enjoy their company and not worry about moving out. Her only wish is that R.I.T. apartment residents could be given the "space and time to move out after living in the same place for such a long time." As tough as this problem must be for foreign students, it is almost as troubling for local residents.

Charles Dickinson, an imaging science major from Montmorris, New York, a mere hour south of Rochester, is even upset about this new policy. Dickinson feels that, "It is not easier for me to move only though my home is an hour

south of here, because I still need time to pack. Regardless of your location, you can not be expected to either ignore finals, skip graduation or pay one hundred dollars per day just to move-out!"

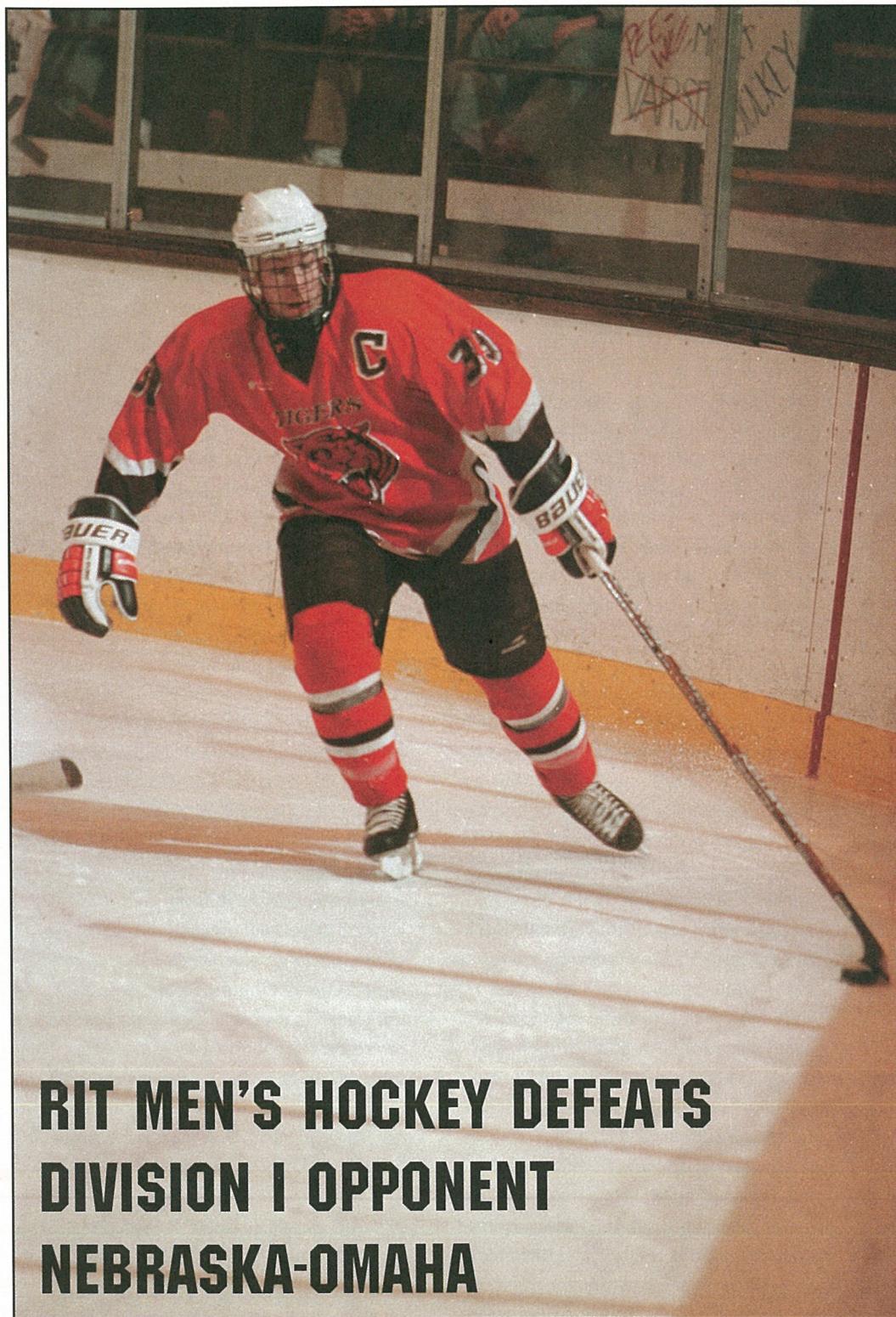
The Center for Residence Life has been doing its best to keep residents informed of the new policies, but it may not be working as well as they had hoped. Arnardottir believes that the policy should not have been changed after they had moved in. She seemed to have no idea about the "End of the Quarter Move-Out Notice" until she was informed by friends. Dickinson received a pamphlet from the Residence Life Offices, but believes that it "sounded angry and demanded that students follow all procedures correctly for the fall move-out quarter." He expects that all residents will be being issued another letter for the Winter quarter soon.

The two positive sides to this entire fiasco are that students will only be required to pay rent for the twenty-three days of May and that help is provided if absolutely necessary. Coordinator for Apartment Assignments Braunscheidel, said that the Center for Residence Life "is willing to work with students on a case to case basis, if necessary." If you have any questions about your particular move-out status, call the Residence Life Offices at 475-2572.

The overall opinion of this new policy presented in the "Apartment Housing Rules and Regulations" for 1998 - 1999 is extremely negative from the point of view of the graduating seniors. Even though it does solve the housing, cleaning and renovating problem for incoming transfers and new students, it seems to create more with the absurd time frame given to those who need to leave their residences. Senior Hjordis Arnardottir put it best when she said, "This is an unthought action."

by Katie Masaryk

OUT OF THEIR LEAGUE!



RIT MEN'S HOCKEY DEFEATS DIVISION I OPPONENT NEBRASKA-OMAHA

Kyle Edwards

Is there anything they can not accomplish? This is a question that many collegiate hockey spectators are asking themselves about the RIT Tigers. The team has already taken college hockey by storm, going undefeated through their first nine games, and earning the number one ranking in the country. Yet their two game visit to the University of Omaha-Nebraska presented the Tigers with a new challenge: could they defeat a Division I opponent? The team answered the question with a definitive yes.

In their first game against UNO, the Tigers broke a 25 year-old school record for the best start in team history. The team had improved their record to 10-0-0, which bettered RIT's previous best of 9-0-1 in 1963-64. The victory came when senior defenseman Brian Wenzel scored the game winning goal late in the second period. Forward Pat Staerker also scored a goal. But the star of the game for the Tigers was their Co-Captain, goaltender Jamie Morris. Morris, a senior, saved 39 of 41 shots, frustrating Nebraska-Omaha's players for almost the entire game.



Pat Staerher

On the second night, RIT again proved that it did not matter what level they were playing at, winning 5-3. The Tigers came from behind to score three goals in the final four minutes of play. Pat Staerker, in a strong performance, scored the game winning goal and assisted on another. Again the Tigers were led by their goaltender Jaime Morris who came up big with 36 saves. In all, in both games, Morris saved 65 of the 70 shots he faced, and provided the Tigers with the defensive efforts they needed to win.

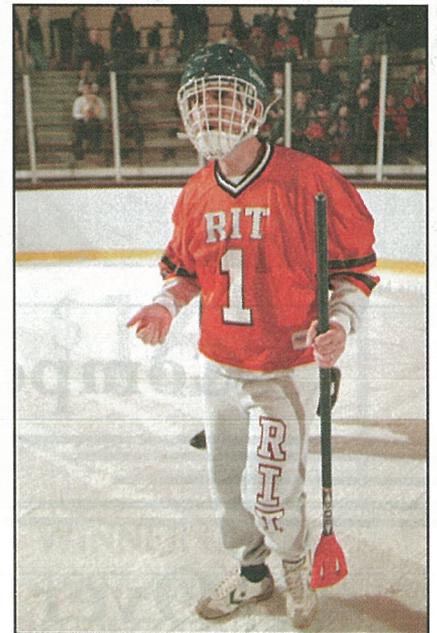
At this point in the season there does not appear to be much this team can not accomplish if they want. So what's next, a National Championship? At 11-0-0 it does not look as though there is anyone, or anything, that can stand in their way.

by Jon-Claude Caton
 photos by Andrew Gombert

PRESIDENT'S TEAM WINS IT ALL IN EXCIT- ING BROOMBALL TOUR- NEY

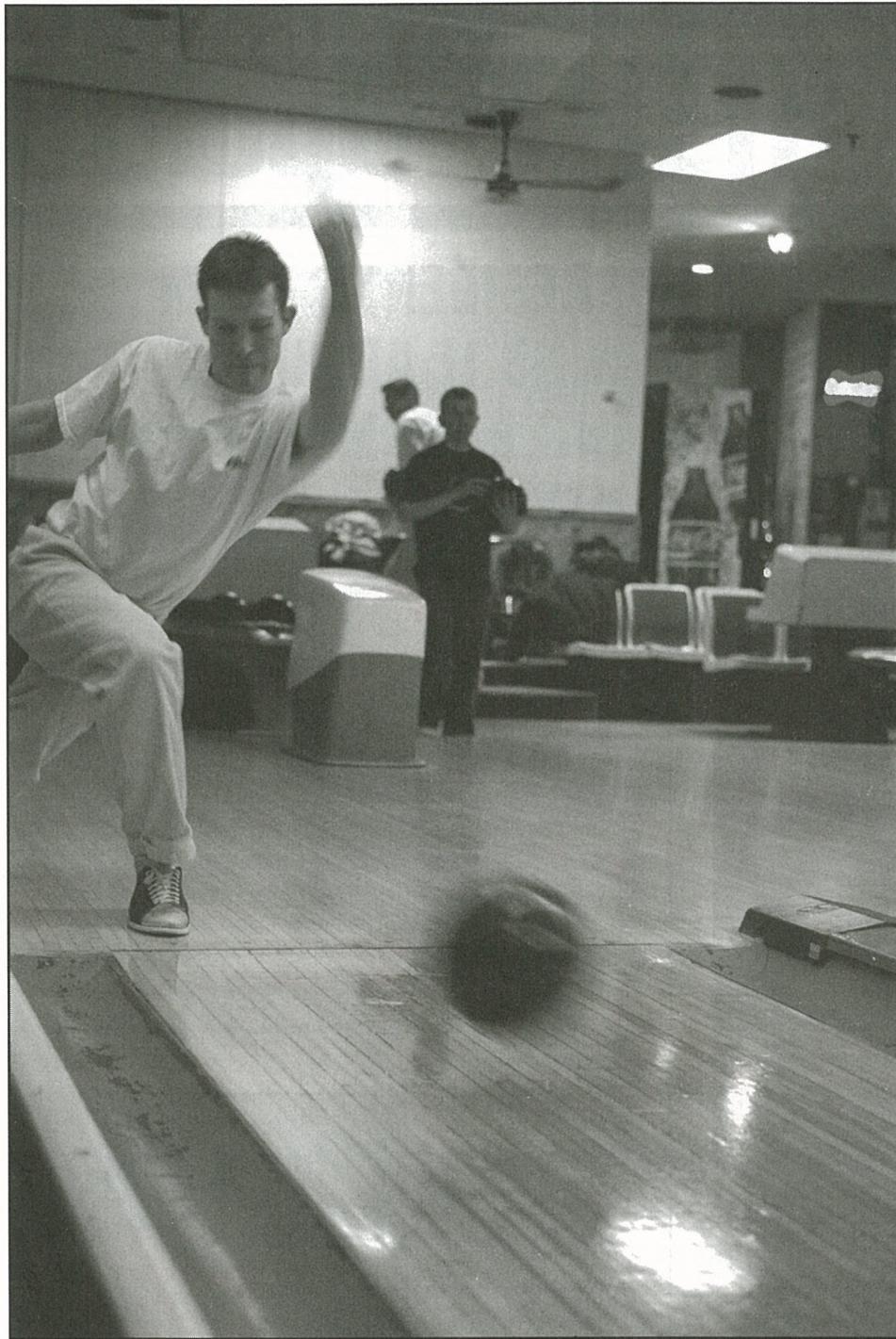
President Al Simone gave RIT Hockey fans a great show on December 10 during the Tiger's 11-1 routing of Buffalo State. In the break between periods, the President's Team took on the brothers of Alpha Pi Omega in a spirited broomball romp. The President's Team, lead by Simone, with assistance from Barry Culhane, and the Corner Crew's own "Big Goon," came up with a last minute play that gave their team the win. In a post-game interview, Simone said, "We really had a classic play out there," and remarked that everyone had worked together to earn the winning goal.

All eyes were on the Prez that night as he took the home ice. The spectators had been anticipating this contest for some time, and were anxious to see what Simone's strategy would accomplish. Some of the highlights of the game included a few spontaneous landings by Simone, and some spectacular saves by "Big Goon." It was rumored that APO was favored to win early on, but the tide quickly changes after a rousing pep talk by Simone for the President's Team. One APO member mumbled something about being good sports, but did not want to be identified.

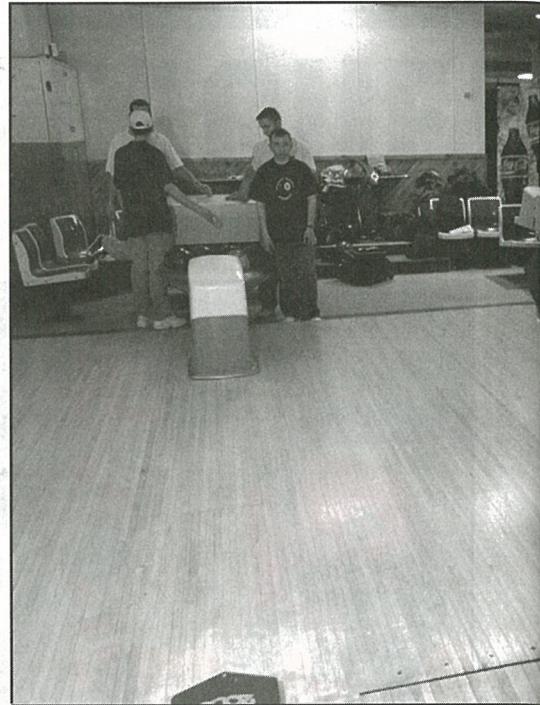


President Al Simone

by Otto Vondrak
 photo by Andrew Gombert



Chris Masick takes a shot.



Andy Hahiel bowls a frame while fellow teammates watch.

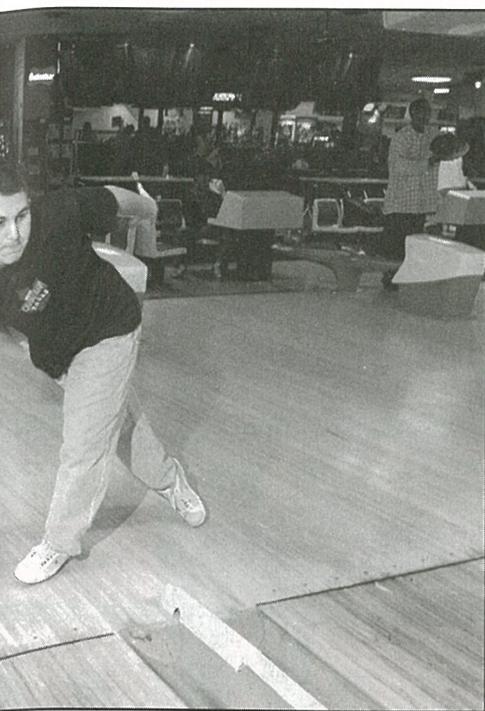
When you talk about sports at RIT, you usually hear that hockey and wrestling are the top two sports teams. Year after year these two teams are nationally ranked. They provide RIT with fame and notoriety through out the collegiate athletic community. But little does the campus know that there is also another team that is nationally ranked, but gets little or no exposure at all. What's the sport you ask? Well, bowling is the answer.

The RIT bowling team, which is only considered a club sport, is ranked sixth in the country. The poll includes all schools from Division I to Community Colleges. In On-line Team Power Rankings the team is ranked fifth.

The Tiger bowling squad is led by senior co-captains Dave Combs and Michael Prince. Each carries a high 190 average. Leading the team in total pins is junior Andy Hahiel who has a 207 average. Yet the two leading averages go to juniors Paul Peretto and Paul Anderson. Peretto, who has only bowled in one tournament, averages an incredible 241, while Anderson carries an impressive 219. Other contributors on the team are junior Brian Barnes with a 195, and freshman Mike Mallwitz with a 203

So far the Tigers have been in three tournaments. The first one was in Atlanta, Georgia for the Brunswick Southern. The team finished 12th out of 28 teams. Next, the team went to Chicago for the Brunswick Great

Competition is Bowled Over by RIT



The tournament, held in St. Louis, Missouri, went down to the wire in determining the champion. During the two day event the teams bowled a total of nine match games in which their total scores plus any bonus pins they may win were added up. After this the field was cut to sixteen teams. These "sweet sixteen" bowl two more games to determine the winner.

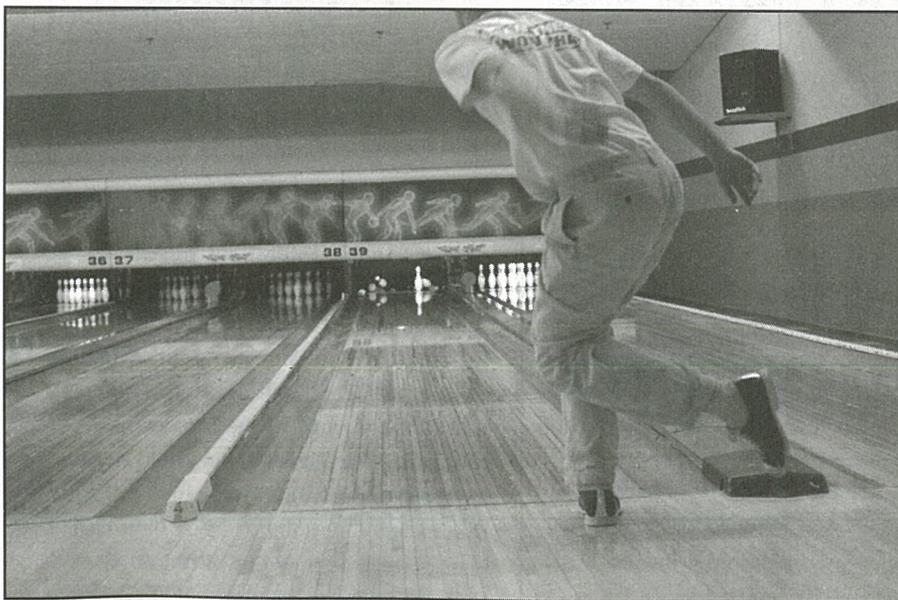
RIT ended up second after the first nine games, but quickly dropped to fourth after the tenth game with a sub-par performance. The team rallied however to shoot an incredible 1153 (230.6 a man) to finish on top. Peretto led the team saving his best for last with a 299 game. During the tenth frame of the final game every bowler needed a strong performance, and the Tiger bowlers delivered. Prince spared and struck, Peretto doubled and got nine to finish off his almost perfect game, and Hakiel, Combs, and Anderson all struck out.

"It was a great finish," said Prince.

The win gave the team an automatic berth into the National Intercollegiate Championships in Wichita, Kansas that will be held in April. They will be one of only sixteen teams to make the tournament.

*By Brett Fleming
photos by Greg Benenati*

Lake tourney. With a tremendous performance from each of its five guys, the team ended up fifth out of 52 teams. With strong showings in both tournaments, RIT geared up for its most competitive tournament of the season, the National Collegiate Team Match Games. The competition boasted more than 60 teams from across the nation, making it one of the year's premier bowling events. RIT performed beyond anyone's expectations taking home a first place finish.



Mike Prince is the captain of the bowling team.

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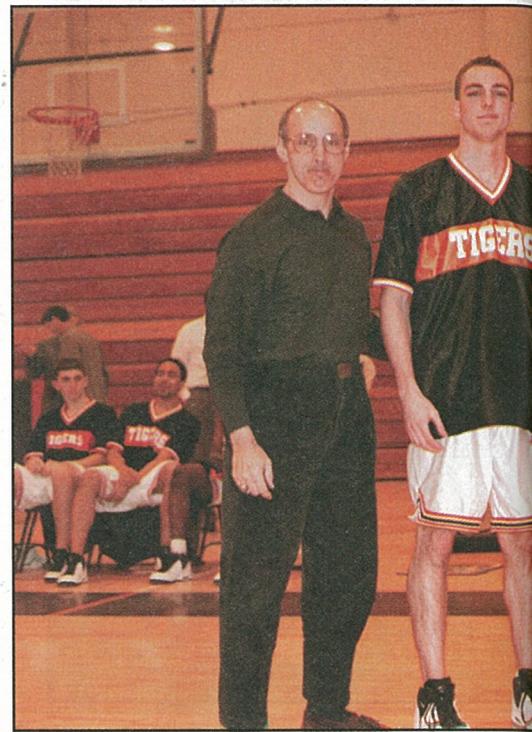
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CJ & COMPANY LEAD RIT TO TOURNAMENT TITLE

In what was a game of streaks, the RIT men's basketball team was able to win its fourth straight Harold J. Brodie Tournament with a 64-50 victory over Penn State-Behrend on December 12.

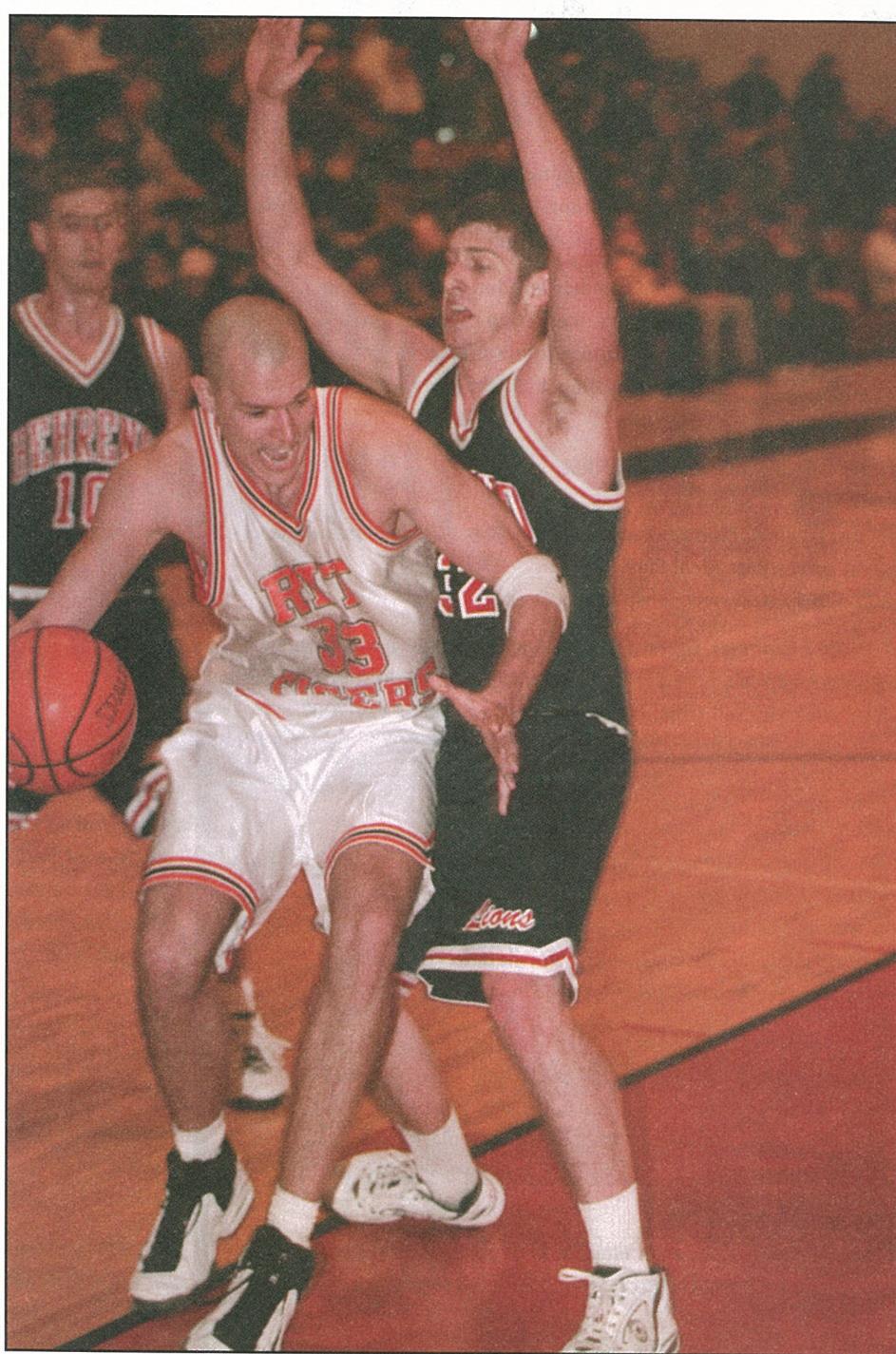
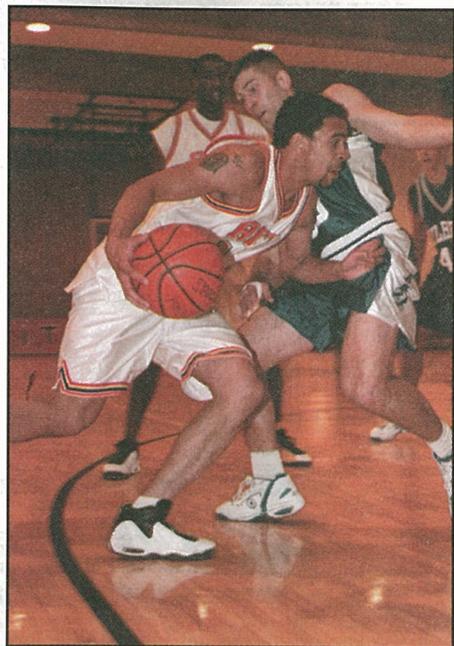
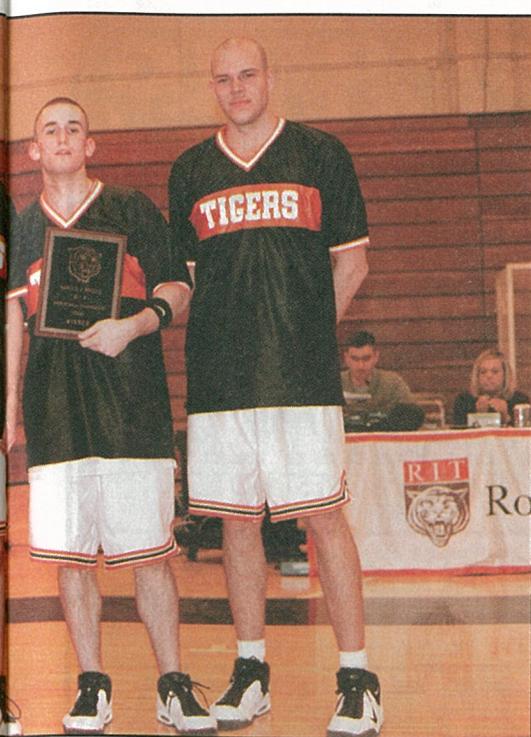


The game started with the Lions pulling out to a quick 12-5 lead. Behrend was able to capitalize on RIT's lackluster performance; the Tigers seemed sluggish and out of sync. At this point head coach Bob McVean called a time-out to get his guys regrouped.

"We changed our style," he said. "Penn State is an excellent school with senior guards, so we decided to utilize our match-ups and play a one-on-one zone to apply more pressure. We hoped we would get them to stand around."

The strategy worked. Supporting senior point guard CJ Wurster, the Tigers whom one night earlier had beaten Hilbert 73-49, went on a 22-7 run to end the first half, taking a 27-19 lead. Wurster finished the half with five points. Senior center Mike Musich led the team with six points and four rebounds as the team went into the locker room with an eight point lead.

As the second half began, it looked like a carbon copy of the beginning of the game. The Tigers again could not hit anything and Behrend was able to close the lead to one point at 29-28. But that was as close as they got. RIT got all their cylinders going and pulled away for the 64-50 victory.



Coach McVean explained that the team's inconsistency is his only real disappointment for the team so far. "With youth and experience [inconsistency] is not uncommon. We just need to make adjustments and continue to work offensively."

After the game the All-Tournament team was named. The Tigers had three players honored.

Senior center and team co-captain Mike Musich was named MVP for the 14th

annual competition, this just after being named Division III player of the week. Musich had 15 points and eight rebounds in the championship game.

So far this season he leads the team in both points (14.4pg) and rebounds (8.9pg).

Also being added to the team were senior CJ Wurster and junior forward Joe Haydon. Wurster, who finished with a game high of 17 points against Behrend, is second on the team in scoring at 14.3

per game. He was also named the Empire Athletic Association's Men's Basketball Player of the Week for his efforts in the tournament. Haydon gave RIT a strong showing with six points and six boards against the Lions, and averaging 6.4 rpg, good for second on the team.

*by Brett Fleming
photos by Andrew Gombert*

Classifieds

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Once you've made your bed, you have to sleep in it. Unless, of course, you are a sleepwalker. Then, you can walk a mile in my shoes.
-Crazy Otto

The normal height of an adult male is 5' 7". That makes everyone who is taller than me a freak.
-Shorty

Sometimes you have to let those hard to reach chips at the bottom go.
-Dante

I've always wanted to be part of one of those pillow fights girls have in their underwear like in the movies. If anyone knows how to get invited give me a call.
-Bill Clinton

If anyone wants to have an affair with David Duchovny look-alike, Otto the cover boy is looking for a date.
-Alex, Princess of Photo

I had a friend who was too short to change the channel on the TV in the pool hall, so he started to whack it with his pool cue as if it was a pinata. I laughed and laughed.
-Otto

The way my life's been going, if I were a dolphin, I'd get caught in a tuna net.
-dis(dis)turbed

Tab Ads

CalendaRIT

coming in January



THE MYSTICAL ARTS OF TIBET: Sacred Music Sacred Dance

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Friday, January 15, 8pm

Ingle Aud.

students: \$3

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public: \$12

Leah Carla Cordene

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Thursday &

Saturday January

14&16

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7&9pm

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Henry Padron January 7, 8-10pm
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Joe Salzano and the Blue Devils, Swing Dance

Saturday January 9,

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Fireside Lounge

SKI TRIP

Bristol Mountain

January 16, 9am

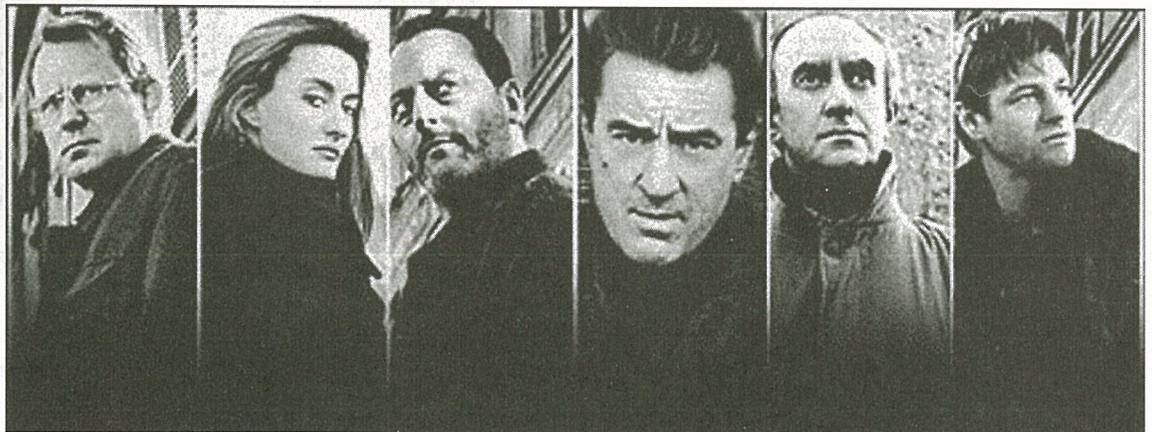
students: \$20

fac/staff: \$26

ski rental: \$10

snowboard: \$15

TALISMAN: Ronin Friday & Saturday January 8 & 9 in Ingle Aud. 7&9:30pm \$1



To publicize your event to the entire campus, send the name, date, location, time, contact person, phone number, and any other pertinent information to CalendaRIT, Center for Campus Life, SAU, Room 2130, by 4:30pm fourteen working days before the issue in which you would like it to be published. CalendaRIT may edit due to space limitations.

Events are subject to change

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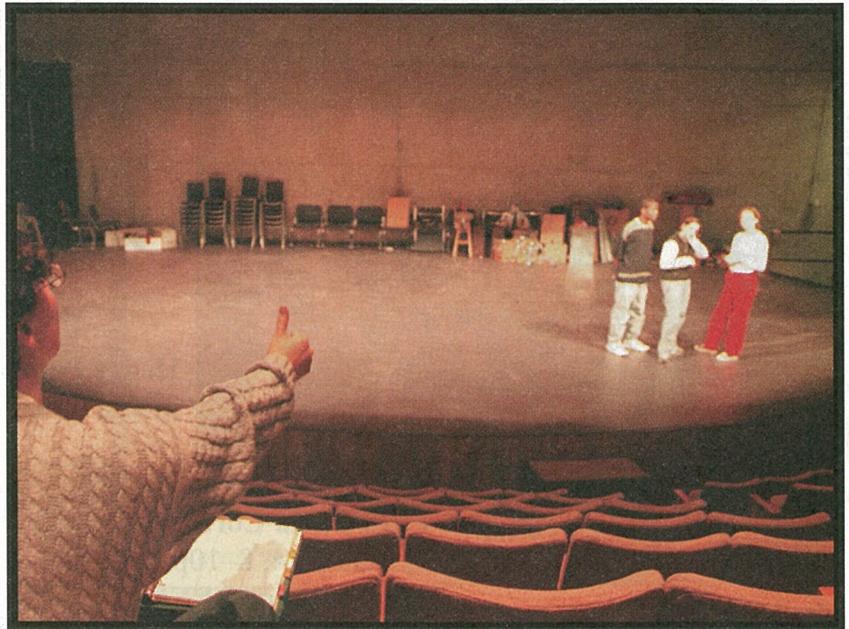
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