

reporter

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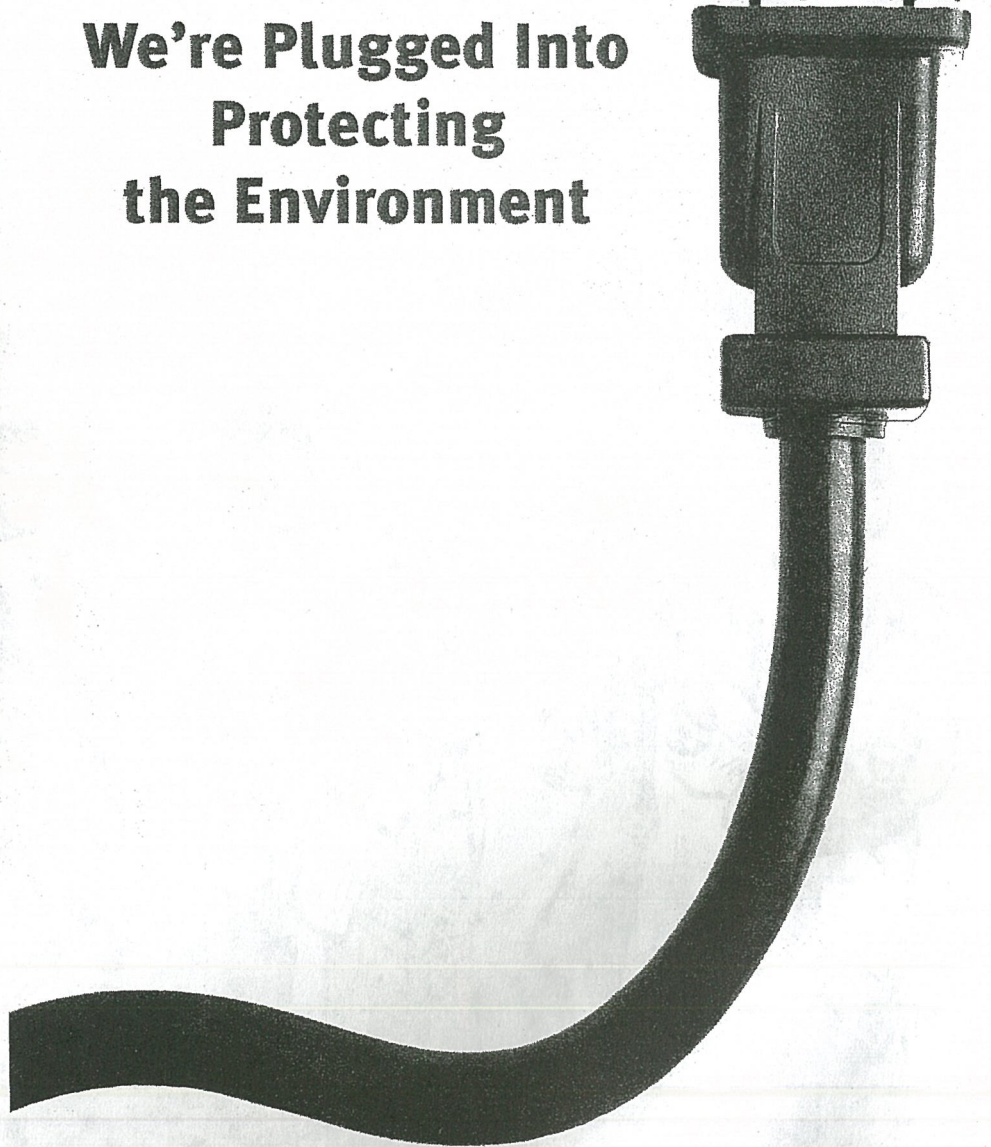
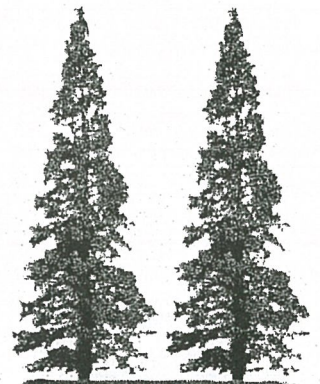
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Michael Fagans
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RIT Programmers Advance to World Finals

On Saturday, October 24, the RIT team took second place in the ACM International Collegiate Programming regional contest and qualified for further competition. Over 4,000 students from over 40 countries participated in the competition, which took place at Westfield State College, in Westfield, Massachusetts. Team members Mark Roth, Steven Roorda and Paul Mason will advance to the World Finals in the Netherlands in April of 1999. A total of 150 students will be participating in the final leg of the competition, which is sponsored by IBM.

The ACM (Association for Computing Machinery) contest is the largest of its kind for the world's universities and colleges. The contest itself is judged on the students' ability to solve real world problems by writing pieces of software, which must also be tested and debugged within a given time limit.

John Swainson, general manager of application development solutions at IBM said that "These students are not just programmers, but innovators, problem solvers, and endurance athletes as well." Swainson adds that the contest itself is "a virtual international pool of intelligence and talent."

by Pete Lukow

Living with Art: Rochester Collects

For years, much of Rochester's greatest art has remained hidden behind closed doors, in private residences only to be seen by a select few. This winter however, the Memorial Art Gallery will be offering the public a rare opportunity to see these masterpieces that have been so lovingly maintained by fellow Rochesterians. From November 22 until January 17, the Memorial Art Gallery will be presenting an exhibition entitled "Living with Art: Rochester Collects." Six months in the making, the show will feature over 170 works from the private collections of area residents.

By following word-of-mouth referrals, the MAG staff uncovered such treasures as an Alexander Calder mobile, prints by Rembrandt, Matisse and Frankenthaler, a Bedouin camel saddle, a suit of Japanese armor and a map drawn by George Washington. Visitors to the exhibition will also have the chance to learn what significance the art holds for the collectors. Of particular interest to RIT students is the Japanese print, *Cranes on the Beach*, owned by RIT professor and renowned bird artist Alan Singer. For Singer, the print holds a great deal of sentimental value: "My father, who was a bird artist also, learned much from this master. It was his favorite Hokusai print of the many he collected."

The exhibition will be presented in the MAG's newly refurbished Grand Gallery and is sponsored by Bausch and Lomb. Also included are an opening party, a lecture series and a rare opportunity for area collectors to have their treasures evaluated and assessed by experts. Some events require additional fees or reservations. For more information, please contact the Memorial Art Gallery at 473-7720.

Schedule for "Living with Art: Rochester Collects" and Related Events

Exhibition Party: "In Full View"

Saturday, November 21, 8 p.m. until midnight. Party will feature live music, specialty coffees and desserts from Sweet Stuff. Tickets are \$10 for non-members and are available at Starbucks Coffee or Parkleigh. Tickets are free to members.

Collectors Forum Lecture.

Sunday, November 29, 12:30 p.m.-2:30 p.m. Free with gallery admission.

Christie's Lecture

Tuesday, December 1, 7:30 p.m. Lecture by a representative of Christie's, Inc. international auction house.

Art Appraisal Day

Sunday, January 10, noon-5 p.m. Rupert Fennel, recently retired from Sotheby's, will be on hand to give advice on pieces in your collection and what they are worth. Please keep in mind that objects are limited to two per person and that you must be able to handle items without assistance. Fennel regrets that he cannot provide information on Asian art or carpets, which is outside his area of expertise. Tickets are \$10 for non-members and \$5 for members. Reservations are required, please call the Memorial Art Gallery, 473-7720, ext. 3027

Reporter Staff

World News

- In Colombia, Marxist rebels killed 90 policemen, and took 45 others prisoner in the bloodiest attack on current security forces. The attack came a week before the two factions were set to begin peace talks to end the civil conflict. The Revolutionary Armed Forces of Colombia (FARC), which was set up during the 60's, has repeatedly stated that it will not disarm before or after a peace deal, and demands a part in governmental procedure. The group eventually hopes to turn Colombia into a socialist system. (CNN)
- Andrew Friend of the Institute of Terrestrial Ecology in Edinburgh has predicted that current global warming trends will trigger a rainforest "dieback." According to the supercomputer simulation, plants will absorb more and more carbon dioxide,

but at about 2050, a lack of rainfall will kill the plants, and re-release the CO2 into the atmosphere, where it will further increase temperatures. (The Times, UK)

- Guinea - Bissau officials and rebels signed a peace accord ending the five-month civil war last week. On June 7, the military mutinied, and subsequently took over most of the country, save the capital at Bissau. The deal, brokered largely by Nigeria and Gambia, will immediately open up the airport to assist those rendered homeless by the conflict. (Washington Post)
- The Spice Girls' new single, entitled "Good-bye," has inspired rumors that the group is breaking up. However, Melanie Brown, aka "Scary Spice," has emphatically stated "for all those people who think we're breaking up, we're not!" (AP)

• The strange "alien" signal hailing from the star EQ Pegasus that was reported last week was revealed to be a hoax. Originally, Paul Dore, an engineer with British Aerospace, detected strange signals from the star. However, none of the other SETI (Search for Extra-Terrestrial Intelligence) radio telescopes were able to locate the signal. The method of the hoax was not revealed, for fear that it could be perpetrated again. (BBC)

• According to reports, the Iranian armed forces have been practicing military maneuvers close to the border of Afghanistan. This is only the latest addition to rising tensions in the area, after claims that the fundamentalist Taliban assassinated several Iranian diplomats. (Arabic News)

by Pete Lukow

leisure

December Movie Preview

Opening on December 4

Gus Van Sant goes Psycho

The latter half of this decade could be deemed, for movies, the age of remakes. Lately, there have been a deluge of movies which have tried to “improve” upon the originals - *101 Dalmations* and the *Nutty Professor* come to mind. While some have worked, many loyalists tend to agree that the originals should be left untouched. What will happen in the case of *Psycho* 1998, the remake of the Alfred Hitchcock classic? Gus Van Sant (director) is trying to find out. He’s assembled a well-known cast (Vince Vaughn, Anne Heche, Julianne Moore), and his film will be in color. The story will be the same, but how will it compare to the original?

The Bard is Back!

Rather than another 90’s remake, *Shakespeare in Love* is an original work loosely based on ideas about Shakespeare’s life. In the story, the not-yet-master-playwright meets a young woman who happens to fill a void in his life, freeing him from his writer’s block. Joseph Fiennes (Ralph’s brother) plays the Bard, and recent sensation Gwyneth Paltrow acts as the love interest. It’s doubtful this film will survive the box office, but if you want to see a film about a first love, catch this one while you can.

Opening December 11

Beam Up to Number 9

While everyone is waiting for the other ‘star’ franchise to arrive in May (see “On the Ranch with Lucasfilm Unlimited” in the October 30 issue of *Reporter*), the next installment of the successful *Star Trek* movie saga, *Star Trek: Insurrection*, will have to satisfy anxious moviegoers’ thirst for science fiction. Picard and crew discover a “fountain of youth” world where the inhabitants can live forever. The good captain risks his career and life when he disregards orders, resulting in classic action-packed Trekian SciFi.

Opening December 18

Hanks and Ryan Deliver

What would you do if you met someone secretly online, fell in love with him or her, then discovered that the person was someone you despised in real life? Well, besides a potential Jerry Springer Episode, you would find similarities between yourselves and the duo of Tom Hanks and Meg Ryan in the romantic comedy *You’ve Got Mail*. She owns a small bookstore in danger of closing while he, the owner of a mega-book chain, plans to set up shop next door. In person, they hate each other, but deep in the bowels of the chat room, they fall

in love with each other’s screen personalities. What happens when the two story lines converge?

A Testament to Animation

Dreamworks SKG (Spielberg, Katzenberg, and Geffen’s production company) give a second try at animation this season (the first was *Antz*), and a controversial one at that - an animated musical based on the adventures of Moses. *The Prince of Egypt* is a tale of his experiences, his hardships, and his friendships with voice-overs by Sandra Bullock, Ralph Fiennes, Jeff Goldblum, Steve Martin, Michelle Pfeiffer, and Patrick Stewart. Rumored to be a masterpiece in animation, the tale has received mixed reactions due to its hefty subject matter.

Mighty Gorilla

In yet another remake (those Hollywood execs are so imaginative, aren’t they?), a 15-foot tall *Mighty Joe Young* is removed from his natural African niche by aspiring zoologist Gregg O’ Hara (Bill Paxton). Joe is notorious for raging against people, yet is tame when with Jill (Charlize Theron). He eventually ends up in a nature preserve, but breaks loose and wreaks havoc throughout the city.

Opening December 25

Growing up in the family

Two of Hollywood's most commanding women, Susan Sarandon and Julia Roberts, star in *Stepmom*, a film about a failed marriage and new love. Ed Harris's character divorces his wife (Sarandon) and finds a new interest (Roberts), but the relationship between he and his ex-wife still exists, making it difficult for everyone. It is especially hard on Roberts, since she was asked to take care of the children. What follows is a sometimes humorous, sometimes heart-breaking movie that should please moviegoers everywhere. Christopher Columbus (*Home Alone*, *Nine Months*) directs.

Crossing the Line

Twentieth Century Fox is trying to match this year's favorite for Best Picture, *Saving Private Ryan*, by using an all-star cast (John Travolta, Sean Penn, Woody Harrelson, Nick Nolte, Bill Pullman, John Cusack and George Clooney) in another war movie. Director Terrence Malick's *The Thin Red Line* is about the men of an Army rifle company, C-for-Charlie, during battle on Guadalcanal Island in 1942-43. Unlike the aforementioned *Private Ryan*, this graphic flick focuses mostly on characterization.

'Rainmaker' he isn't

Two words predict the success of *A Civil Action*: John Travolta (his second release on the week). Travolta stars as Jan Schlichtmann, a small-time personal-

injury attorney doing battle against chemical corporations that he believes are responsible for the injuries caused to hundreds of small children in the Boston area. The cases last for years, but one, the Woburn Case, takes Schlichtmann into a network of lies and deceit. This suspenseful thriller is based on the award-winning 1995 book by Jonathan Harr, *A Civil Action*.

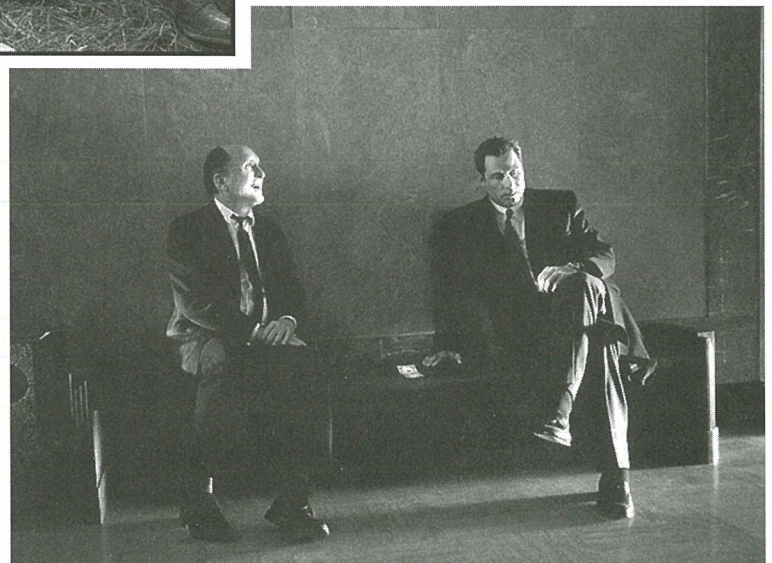
What if this happened here...

Kevin Williamson's (*Scream*, *I Know What You Did Last Summer*, *Dawson's Creek*) latest project is an utter gorefest entitled *The Faculty*. Imagine a bad trailer voice-over: "In a small town that you've never heard of but looks just like yours, a bunch of friends discover that their teachers have been taken over by alien worms bent on world domination. The teenagers, knowing that they're all cute and handsome, decide it's up to them to save the planet. Will they succeed?" Duh. If you're the queasy type, don't wear those new clothes that you opened Christmas morning.

by Jeff Prystajko



Top: *A Thin Red Line*
Bottom Left: *Mighty Joe Young*
Bottom Right: *A Civil Action*

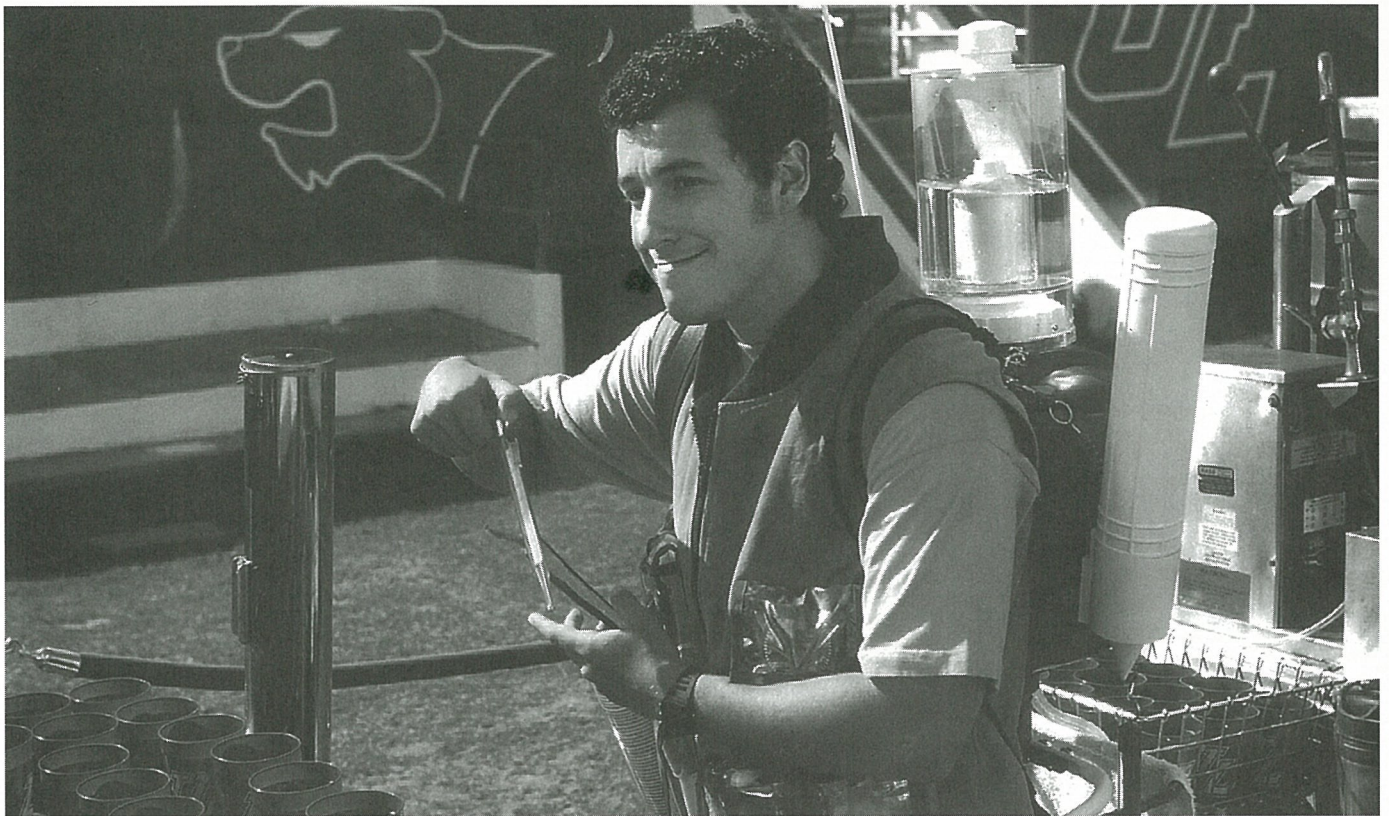


SANDLER IS HARD- HITTING IN WATER- BOY



Be it distilled, spring, or rainwater, waterboy Bobby Boucher has it all — that is, except his job. After being fired from his position at a high-ranked Louisiana college football team, the 31-year-old Boucher wants nothing more than to be the “water distribution engineer” for anyone else interested in his services. After only minutes on the practice field of his new team, a little encouragement from Coach Klein (Henry Winkler), and one bone-crushing tackle, it is quite clear that Bobby’s talents lie elsewhere. Of course, to get Bobby to play for the football team is going to take Mama’s approval.

In his latest hilarious comedy, Adam Sandler plays a waterboy turned star linebacker and, eventually, national hero. Kathy Bates plays Bobby’s shellfish overprotective mother who thinks “foosball,” as well as girls, school, Dick Clark, and everything else not lingering in the Louisiana Bayou, is “the Devil.” The story’s main conflict lies in Bobby’s wish to make something of himself and his interest in Vicki Vallencourt (Fairuza Balk), an ex-con, and the only girl who’s ever shown Bobby her “boobies.” He goes behind Momma’s back to play football, leading a SCLSU team that has lost 40 straight games to the Bourbon Bowl.



If you've ever seen a football "best of" video and winced at those ear-shattering tackles that leave defenders snarling over a cowering ball-carrier's body, *Waterboy* will make those look like a slap on the wrist. Bobby, who plays linebacker and averages 15-20 sacks a game, is motivated by manifesting images of people that have made fun of him and putting their faces on whoever is carrying the ball. His vengeance is so powerful that opposing quarterbacks whimper when it is their time to take the field. Sandler's tackling scenes, with a little help from the sound effects, are both dominating and hilarious — by far the funniest takes in the movie. The movie is well worth it, simply to see Boucher's flying-kick tackle.

Waterboy, a typical Sandler comedy, has an overly predictable plot and, except for Sandler and Bates, has little to offer in its acting. These, however, are not the reasons to see

it. Besides the tackling, the dialogue between the two buck-toothed fans in the bleachers, the outcries of a local played by Rob Schneider, the misfortunes of one of Boucher's college professors (much like Kenny in a typical *South Park* episode), and the Cajun gibberish of SCLSU's defensive coach are quite comical. Sandler brings a lot to the movie as well, with his distorted facial countenances, an often hilarious stutter, and a character who is hard not to feel sorry for.

Beyond the comedy, the one-and-a-half hour *Waterboy* is also a good-hearted tale about overcoming the put-downs of others and striving to find hidden talents. As one of the top two funniest movies of the year thus far (*There's Something About Mary* is the other), it is highly recommended.

by Nick Spittal



CD Review

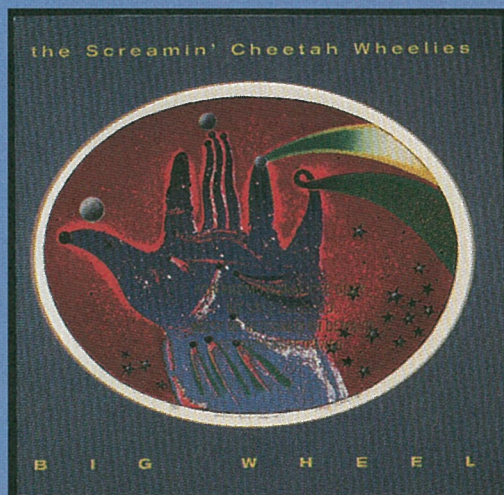
Screamin' Cheetah Wheelies Roll with Big Wheel

The new *Big Wheel* by The Screamin' Cheetah Wheelies is an excellent blend of old-fashioned rock, a good dollop of blues, and a touch of Kentucky bluegrass; an all-around great record. "Boogie King," "Halcyon Days," and "More Than I Can Take" have vast amounts of energy and intense guitar riffs. Others are sweet bluesy tunes, like "It Ain't Nothing," and the bitter-sweet "Julie's Song." They even manage to pull off a pretty good version of Dr. John's greatest song, "Right Place Wrong Time." The Wheelies' cover is far superior to that of the Jon Spencer Blues Explosion's.

Big Wheel, the Wheelies' third album, greatly overshadows any of the band's previous work, especially their last album, *Magnolia*. The songwriting is much tighter, the music is more impressive, and the overall feel of the album is smoother and more evenly distributed.

Unfortunately, lead singer/lyricist Mike Farris still suffers from occasional bouts of corny lyrics, like "I like my coffee / with sugar and cream / my father

likes his straight / but he likes his tea with cream." Thankfully, this happens rarely, and even if you should happen to catch a strange phrase floating by in the undercurrent of the tune, the music just smooths it over. If anything, the only



thing that might be a little "off" about the album is the fact that most of the songs are close to five minutes or more — the complete opposite of the current trend of three-minute ditties. After working into a good song, it is some-

times played into the ground. Still, you know you're getting your money's worth, at least in song length, and that doesn't happen that much anymore.

The last song on the album, "Grace (Write Me)," is one of the best. It's sung from a boyfriend's point of view to a girl who has been called to a place that the boy can't follow. He begs her to write and tell him all her joys and sorrows and even about the normal things that don't matter to anybody but him. The heartbreaking Gospel-blues epic is just short of eight minutes, but every second is chock-full of genuine emotion and intense feeling. It's one of the few songs on the album whose length is the perfect accent to the content.

This album will not disappoint anyone who buys it. *Big Wheel* is what happens when a band gets down to making good music, instead of trying to keep the record label happy.

by William Huber

website of the week

<http://www.gabocorp.com>

Finally, our first break of the year has arrived. A little time to relax and update the old website. Of course, just updating the content isn't always enough; you need something eye-catching, something that will really suck in the audience. If you lack the creativity to make your site more than just a common web address — to transform it into a full body experience — check out Gabocorp before you begin your update.

Called "a new era in website design, [Gabocorp] is the new standard for all things to come." This site has it all: full motion graphics, stunning visualization, catchy background music, and well-implemented sound effects. A tremendous amount of thought went into every aspect of the site's layout.

Gabocorp, which specializes in site design and makeovers, has received so much attention, they cannot take any more work right now. They have already completed and continue to develop professional looking sites for many companies. Much of their work takes a lot of practice, but the site offers any novice or professional designer some novel concepts. Be sure to check out the "our.work" page to get an idea of what can be done. So, if you need someone to turn on the light bulb in your head on how to make your site better, or you just want to see what the future of the web has to offer, be sure to check out Gabocorp.

by Nick Spittal

Are you tired of going to your closet and not having any idea what to wear? Do you walk the Quarter Mile in fear that the fashion police are going to cite you for wearing plaids with checks? You don't need to live in fear any longer, because Dr. Jill's got your remedy.

Attention all fashion victims! I have one word to get you looking like you've got a clue: basics. "What are basics?" you ask. They are simple articles of clothing that go with everything and can be mixed and matched to create several different styles and outfits. Let's face it: We're in college and we have minimal funds to get the garb we desire, but we

want to look good. Here is the solution:

Gather one of each of the following (most of these items are probably already in your closet):

- jeans
- khaki pants
- black pants
- white button down shirt
- white, gray, navy, black tee shirts
- navy, black, gray, white sweaters
- navy blazer

This may seem like the wardrobe of a librarian, but you'll only look like a

librarian if you don't learn how to mix and match, and accessorize (it's the key to basics). Accessorizing isn't just adding a necklace — it's about creativity and letting one's true style shine through the shoes, socks, bags, scarves, ties, pins, hats, colors, and jewelry. The most important thing to remember is that creating a wardrobe should be fun, and it should reflect the kind of person you are. But it starts with "The Basics".

*by Jill Reynolds
photos by Greg Benenati*



Back to Basics



Opinion

What does it mean to be feminist? Ask five people who claim to be feminist and you will likely receive five distinctly different answers. Since the bra burnings and ERA marches of the 1970's, the women's movement has undergone many changes and subdivided itself many times. As a result, feminism has become particularly adept at defying strict definition, even among its most strident followers.

So does feminism mean that girls can be as promiscuous as they please, and still demand respect? Or does it mean that anything pink and cute has to be traded in for flannel shirts and combat boots? The answer really is not a simple yes or no. This movement for the equality of women has evolved and divided. Feminism is no longer one cause or code of conduct and values, it is not just pro-birth control and pro-choice. A myriad of subdivisions have taken shape in the past 20 years. Now more women can hop on the feminist bandwagon, and rest assured that their own ideals are duly represented within feminist boundaries. Within these boundaries, however, there is a debate over the effectiveness and validity of some forms of feminism. To define them in very broad (no pun intended) terms, I will present these subspecies of feminists through their archetypical manifestations. The first type is the Janet Reno style woman, the second group is led by, believe it or not, the Spice Girls, and the third is embod-

ied in Riot Grrl original Kathleen Hanna. True, there are volumes to be written in between these ladies, but they represent, quite conveniently for the purposes of this piece, what we women identify or reject as part of the feminist ethic.

Janet Reno is the classic no-makeup, dowdily-clad, short-haired, all-business type feminist. She never married, but instead fought her way to the top and became the Attorney general. I have heard several jokes alluding to the fact that she is unattractive and down right manly. True, she does smoke a pipe, and does have an uncanny resemblance to Eleanor Roosevelt. For these traits, Reno has met with harsh criticism, but the media and the public's reservations about her are clearly indicative of latent, if not, overt sexism. If a woman is successful than she has to be sexy, or a matronly grandmotherly figure. In order for society to validate success traditional female attributes are essential, otherwise women are labeled "BUTCH," "DYKE," and "LESBIAN." Regardless of their true sexual orientation there is no escaping these labels.

At the opposite end of the feminist spectrum are the Spice Girls. No, I am not joking. There are people who believe that they are feminists. So what do they really mean when they wiggle all over the stage screeching "Girl Power?" Clearly their message targets females twenty-three (give or take a year) and under. Not many forty-five-

year-olds call themselves "Girl." A friend of mine (a male) explained to me that "Girl Power" is about feeling good about looking and being feminine. Classic female traits should be celebrated; female sexuality and being attractive is powerful. My roommate had another take on the topic: "When they say 'Girl Power' they really are contradicting themselves." According to her they are objectifying themselves. Objectification used to be one of the cardinal offenses against women. Based on the belief of this sin of feminism, the Spice Girls are the Antichrist of feminism, but remember that it all depends on whom you talk to.

The gimmick of "Girl Power" is another point that is brought up continually. What is it really? Is it a way of life, or is it just another corporate logo to stretch across women's breasts on tiny, midriff-exposing tank tops? Are the Spice Girls liberating, or are they just label whores who degrade the standard that women aspire to? Does "spicing up your life" mean wanting to have Posh Spice's breasts, and Scary Spice's ass, or does it mean that you go down to the local library and read up on what women have had to say about women and their role in our culture?

Ask Kathleen Hanna (another controversial feminist and key figure of the Riot Grrl movement) and she could give you yet another view. In a recent interview with the publication *Punk*

Planet she provided her view of feminism that has undergone many revisions since she stepped onto a stage in the early nineties and screamed "die white boy." Her take on "Revolution Girl Style Now" has heavy political and social currents: "I'm not going to base my whole life on being the opposite of a bunch of necrophilia assholes. I'm going to try to create something that makes sense in the context of what's going on now." Her reasoning abandons the whole stereotype of the man-hating feminist.

Instead of opposing everything "male," she insists that there is no one specific formula to being a feminist. "When women really did seriously challenge the structure of society. That's girl power! My problem comes when it's just about berets and T-shirts." Does that make the Spice Girls a potentially positive (gasp!) force in some women's minds?

There is a problem, however. The line between product and social movement has blurred. If feminism really means something to you, would you want to see it all over the merchandise at Rave and Claire's Boutique at Marketplace

mall? Do you want to turn on the television and be greeted by Baby Spice drinking a Pepsi and giggling through a sentence about empowerment? The thought makes me want to drink water.

It is disappointing and frustrating to constantly see the backlash that feminism has created. After more than 100 years, this topic still raises eyebrows, and its proponents are still considered to be on the political fringe. The truth is, you do not have to be radical to be a feminist. You do not have to be pro-choice, anti-makeup, punk rock, or even female. On its most basic level, feminism is recognition of the fact that women are equal. Women deserve equal pay for equal work, and are not too frail to handle major corporations or state positions. We do not have to rely on our sexuality to make others see our point; our minds have proved to be a better suited tool for that purpose. Does that sound simple and friendly enough? Maybe you are a feminist and did not even know it.

by *Michelle Osgood*

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If you a student in the School of Design, your options are unlimited — as long as you go off campus. If your deadline is tight, you can always run out to Kinko's and pay disgusting amounts of money for sub-quality prints. If you have more time to spare, you can make an appointment with one of the area service bureaus around Rochester, and pay for a professional service by the hour. Some people take advantage of the Media Center, which has just received a high-quality ink jet printer for making color prints. However, the capacity for this one-man operation is limited, as we'll learn later.

Professors demand color prints in many classes as evidence of a completed assignment. This could be a new product design for an industrial designer, a complex editorial illustration for an illustrator, or a multi-page magazine layout for a graphic designer. Many design students are forced to go off-campus to get their jobs printed. This is a problem for two reasons. First, if the students go elsewhere to get their prints done, most likely they are not learning about the production process and what it takes to get a correct print, or "output." This leads up to the second point: Many students in the School of Design are not learning enough about computer color models, different graphic file formats, and the world of digital printing. These are issues that designers will face every day in their "real-world" careers. Why are they being neglected? Should students who pay upwards of \$28,000 a year for their education be denied access to services located within their own college? Should they have to put up with the practice of hoarding resources for specific groups?

Most design students are not aware that there are color output options within their own college. The EPPL is located in room 1201 of building 7B. According to Bill Birkett, the Associate Director of SPMS, the history of the EPPL is a short one. "[In the early 1990s], we realized

that the school was falling behind in digital printing technology." A partnership with Apple Computer and other industry vendors was established, which brought in donations of equipment, as well as consumables like paper, toner, dye-sub media, and imaging films. "At the time of its development, there was not as much cooperation between the schools like we have now," Birkett explained. "When new equipment came in, some people would get very jealous and territorial of it." Then Acting Dean Joan Stone and Acting Associate Dean Frank Cost took over the College of Imaging Arts and Sciences last year, they embarked on a new program of cooperation and "renovation." "The new dean is very serious about breaking down the barriers between the schools in the college."

Kathryn McGirr, the EPPL Manager, is an undergrad student who worked in the print industry for four years before deciding to come back to finish her degree in print management. "I'm responsible for the hiring and training of new labbies, as well as the general maintenance of the lab," she said. The labbies are undergrad and grad students from the School of Printing. "We have a range of output devices available to students so that they can see the differences between systems." The equipment listing is comparable to any pre-press or publishing house. For color proofing, there is an Epson Stylus Pro (an ink-jet process), a Fiery/Canon printer (toner-based process), an Imation Rainbow (dye-sublimation process), and an Encad large format inkjet printer. For making imaging films, the lab has an Agfa SelectSet 5000 imagesetter and an ECRM Capstan imagesetter. These systems are identical to the ones used all across the country in print production.

The EPPL opened for use some time in 1992. Back then, the lab enjoyed the benefit of many industrial donors. Many of the donations were raised by faculty

How often has this happened to you? You work for weeks on your semester project, be it a package design, a magazine spread, or a rendering of an interior. You spend countless hours in the computer labs working with Photoshop, Illustrator, and Quark to translate what's in your head into pixels and vectors. Now, to realize your vision, you must get the pixels and vectors off the monitor and onto some paper, preferably in color. What are your options?

If you are a student in the School for Print Management Sciences (SPMS), you can go down to the Electronic Pre-press and Publishing Lab (EPPL) and get your color output for free. SPMS professors estimate how many prints their students will need, and the cost is figured into the working budget for the EPPL. The EPPL is a learning lab where printing students learn about the production process.

If you are a student in the School for Photographic Arts and Sciences (SPAS), you can get proofs made in the ESP Lab, where prices are generally a percentage of what you'd pay in the "real world." Photographers learn how to get accurate colors from the computer onto paper.

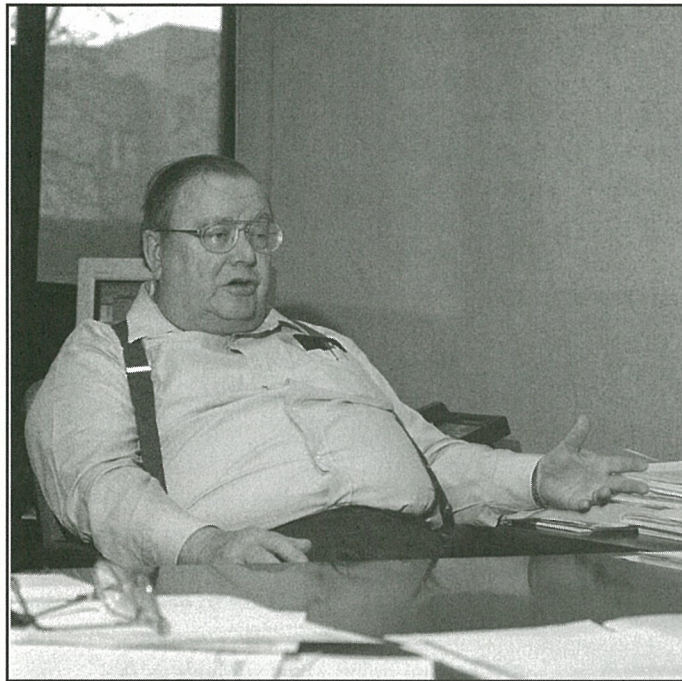
who had ties to industry. "Kodak was offering us a lot in the way of industrial imaging materials," explained McGirr. In recent years, many of these donations have slacked off. "Imation, the marketers of the high-quality Rainbow color proofing system, informed us that we won't be receiving a new shipment of print media until the new year." The stock of donated print media has since run out, forcing the school to purchase more. There is a constant struggle to keep the EPPL stocked with consumables to handle the needs of printing students, as well as the new crush of outsiders. "We're afraid of being so overwhelmed with requests for output that we will not be able to accommodate the printing students, for whom the lab was originally designed." SPMS funds and donations were used in the development of the EPPL; no Institute operating funds were used to create the lab.

Non-SPMS students are allowed access to the EPPL. Potential users must fill out a "Special User Form," available from the school secretary, which is then filled out by the applicant. The applicant must then get the signature of a professor and the signature of the manager. McGirr explained that, "In the past, we used to restrict non-SPMS use to seven weeks. This was to protect access for the printing students who have tight deadlines for their projects." Since then, access has been expanded for the full ten weeks. Users must renew their accounts every quarter.

Many are unclear about access to the EPPL after the seventh week. "I've had students come up to me and tell me that they were turned away from [the EPPL] very recently," says Bruce Meader, Program Co-Chair for Graphic Design. "I want to help the students, but I'm not sure what I can do." Birkett, however,

seemed shocked about the question of access: "They'd better not be turning anyone away!" He went on to explain the pains that SPMS and the EPPL were going through to expand access to all students. In the end, it was concluded that there must be some miscommunication between the staff and the administration.

One of the major issues that design students have is the fact that they must put out insane amounts of money to get



Bill Birkett, Associate Director, oversees the programs of SPMS.

quality color output while other students do not. Printing students do not have to pay for color output that is for classwork. "Professors within the school meet and determine the number of prints their students will need over the course of the year," said Birkett. This number is figured into the school's budget, of which the EPPL gets a part. "This way, we don't have to charge a lab fee to our students for use of the lab." In the wake of lean donations, prices in the EPPL will be going up. While prices are currently, on average, one-fifth the industry standard, some are protesting the increase. Why not charge all students who use the lab on a per-print basis? "We are considering a lab fee system in the future." Until that time, students will just have to shell out

a little more.

Some costs involved with the operation of the EPPL include salaries for labbies, maintenance of equipment, and purchase of consumables. The EPPL is always trying to expand its hours of service, and continues to add new equipment. The price for output is pretty close to the cost of materials, which makes things easier for college students.

Even with the increase in price, how does the EPPL compare to a service bureau? "We are NOT a service bureau," McGirr emphasized. "The EPPL is a learning lab." You don't just drop off your file to be printed; the student has the opportunity to set up and print the file, with the help of the lab technician. "My goal is that students understand how a job gets proofed and printed from start to finish." Understanding the difference between what you see on the monitor and what you get on a press is very important. "We want the students to make the mistakes here so they can apply that knowledge in the real world."

Access to a printing solution on campus is only one issue. What good is the access if you don't

have the education or training to use the equipment? Many students do not know how to "design for output." Many times, students will create wonderful things on the computer, but do not get the expected results once it is printed. "I've worked with many students and real-world clients who don't understand why they are charged for corrections," says McGirr. While some technical knowledge is important for designers to have, "An artist who is overly concerned about technical issues tends to be restricted. Designers and [printers] must be able to work together and understand one another." She went on to say that each school should be preparing its students for what they could face in

the real world in terms of color output. "The education should not be as intense as the SPMS programs, which are preparing students to be technicians, managers, and consultants." McGirr whole-heartedly agrees that the designers need more preparation in the fields of color output and pre-press.

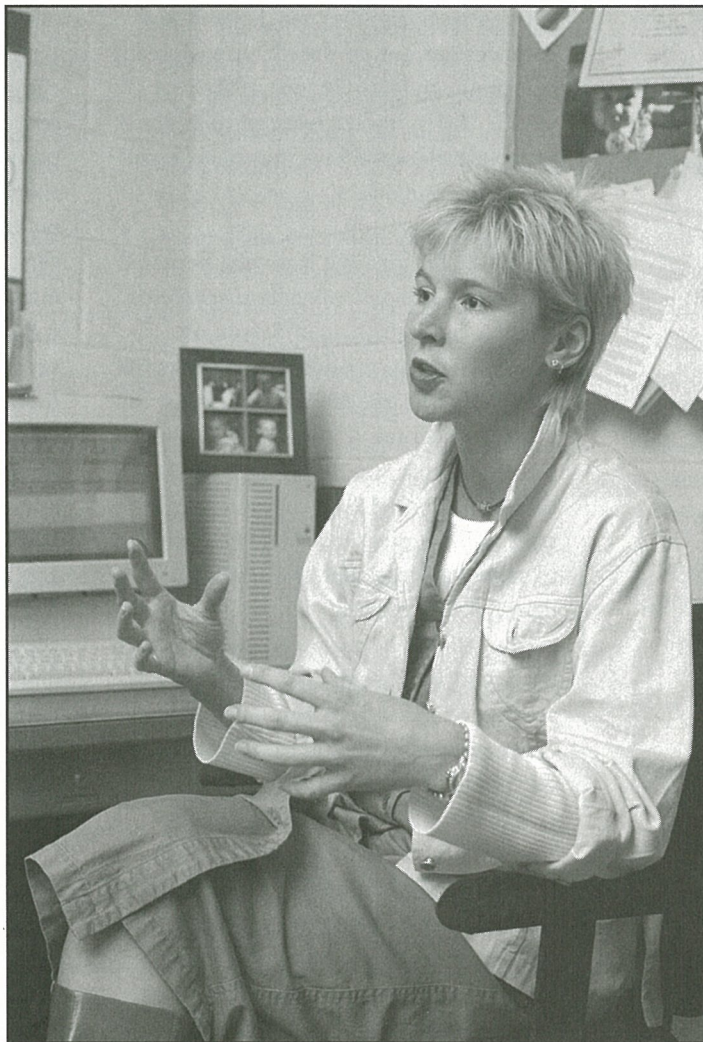
You cannot mention digital printing and education without mentioning Professor Frank Romano.

Romano is the Roger Fawcett Professor in Graphic Arts and the author of 32 books, from the first book on QuarkXPress to the epic 1,000 page Encyclopedia of Graphic Communication. Romano was a successful magazine publisher and recognized leader in the digital print industry before he joined RIT six years ago. As the newly appointed CIMS Print Publications Manager, his charge is to bring students and faculty together with new digital printing technology. Professor Romano was attending a print conference at press time, but he was kind enough to offer his opinions on the subject from the road.

"Students of the creative arts — photo and graphic design — must have access to state-of-the-art [color output equipment] at RIT." He continued, "They should learn how to create responsible files for printout.

Designers, photographers and printers should work and learn together to create and produce great work. The only limitation should be their imagination." Romano foresees more integration in the programs at CIAS, and thinks that opportunities for increased cooperation will arise soon, as questions in networking and work flow are

addressed. "For all this to succeed we must educate students on how new digital printing works and how to make it work. They should leave RIT with relevant and marketable skills." While the move toward integration may seem slow, Romano welcomes the change with open arms. "I would like to see a group of students from each of the CIAS schools form a committee to help us as we move



EPPL Manager Kathryn McGirr, helps students with color output.

ahead." He emphasized that, "The printing industry is the output engine for the creative arts. It is not a case of us or them; it is always 'us.'"

Meador is also concerned with finding a solution for his students. "Last year, we submitted a major capital budget to the school so that we might bring in some

more high-end output equipment to the Media Center. If the request was granted, we wanted to open up the new equipment for college-wide use. The request was denied with the promise that we would see increased access to any print resource on campus, not just the EPPL. We feel that there are still some issues to be worked out on that front." The EPPL might not exist if not for the generous

donations of equipment from the print industry. "It's hard for us as graphic designers to go knocking on doors for donations." Many of the design professors here do not have the same connections in industry that the printers enjoy. "I think we're in the same boat as other graphic design programs across the country."

While students may have a hard time getting access to print solutions on campus, faculty must have an easier time, right? Not always. "Sometimes, when I use the facilities of the printing school, I feel like an outsider." Meador says that he feels that the only reason he is allowed to use the facilities is as a consideration because he is a faculty member of RIT. "It seems that, historically, there has been some bad blood between printers and designers. We seem to be suffering from territoriality."

"Having our own printing facility would really address a basic need for the School of Design," Meador remarked. "We more than demonstrate the need." Graphic design has the second highest enrollment at

CIAS, the largest college at RIT. "Our students have a real need for the hands-on production experience." Currently, few opportunities exist in the School of Design. Students are encouraged to cross-register for certain introductory courses within the School of Printing. "Before the Macintosh,

we offered a course in Printing Process. It taught students how to prepare mechanicals and flat artwork for final production.” He explained how courses like this fell to the wayside as the Mac made many basic mechanical functions. “Now, there are many issues concerning file formats, color models, and fonts.” Most students don’t know much about the printing process, let alone the most basic issues in printing. “Seniors are graduating without understanding much about how their designs get produced.” Are we really preparing students for jobs in the real world? “RIT is always referred to as state-of-the-art. Here we have this major learning gap in one of our programs.”

“If the bottom line is access, perhaps there are solutions.” Meader discussed a possible appropriation of School of Design funds to be pooled with the existing funding for the EPPL. “Perhaps we can institute a lab fee system that will allow our students to get the work done that they need printed.” He continued to stress what a great job the EPPL is doing to serve students, and how invaluable inter-collaboration is.

Can all this be true? Are students from the School of Design missing out on valuable experience? Do potential employers expect graduates to understand basic production issues? We interviewed Robert Thatcher from Twelve Point Rule, Ltd. Twelve Point Rule is a major New York City “new media” graphic design studio. Employees there work on everything from standard print media campaigns to websites and interactive projects. TPR also has its own in-house pre-press and output services. “We were concerned about the lack of quality control once we started sending stuff out,” said Thatcher. Since its founding in 1989, TPR has offered various color output and film services to subsidize the cost of the equipment. “I feel personally that it is very important for designers to have the ability to design for output. If you are struggling with technical issues all the time, not only are you

limiting yourself creatively, but you may possibly delay the client’s work as well.”

“Real-world” situations have been mentioned at length. If you were seeking output as part of your design process, what could you expect? We spoke with Sal Amodeo, one of the senior partners at Flatiron Graphics, Inc., located in downtown Manhattan’s Flatiron District. Flatiron Graphics provides color output and film imaging services to many designers and publishing houses in New York City. “We offer Linotronic film output, color proofing, scanning and retouching, and color match prints.” Color match prints are made from film separations to show the client a simulation of what will be produced on a four-color press. Price is very important in the cutthroat imaging market: “We try to stay competitive by comparing our prices to those of other services around us. Ten years ago, before there were Macs, all the work was done on million-dollar specialized machines. It was possible to charge \$200-400 for premium work.” In the last ten years, the Macintosh has revolutionized the graphic arts industry. “Younger kids are coming out of college with basic Mac skills and are being hired to do a lot of stuff [in-studio].”

Students are not the only ones who have a beef with outfits like Kinko’s. Before these quick-print places came about, service bureaus charged extra for “rush” jobs. This could be anywhere from a 100-200% markup on price. This discouraged many rush jobs, and kept the output shop’s schedule at a normal pace. “Now, people expect everything today, and tomorrow morning. You mention rush charges to a client, and they start to complain.”

“We tend to deal with more design firms and advertising agencies,” Amodeo explained. These people tend to have more experience with production and setting up files correctly. The benefit is a quicker turnaround time. Otherwise, many shops charge a per-hour production fee



for time spent “fixing” or setting up files that are not correct. “People don’t understand why they are billed for production when they get an invoice \$400 more than they were quoted.” It is policy at Flatiron Graphics to warn a client ahead of time if it looks like a job is going to rack up some serious production time. “You have to be really competitive in this market.” Clients know that they are paying for a professional service that a place like Kinko’s cannot provide. Amodeo’s other concerns are meeting his expenses. Much of his equipment is leased, he has to pay a staff of trained professionals, and he must pay an inflated rent, common to lower-Manhattan.

How is the college addressing these issues? We spoke with the Acting Associate Dean Frank Cost, who was a printing professor at SPMS until 1996, and who had just returned from a print conference in Chicago where some of the same issues were being discussed. “We heard from many other programs from around the country. They told us that they were afraid that the designers they were graduating were not very marketable — because they are lacking in production skills.” He went on to explain that the print industry is willing to donate equipment for faculty and students to experiment on because it ultimately helps their bottom line. “They want the technology out there in the schools so that [the product] gets favorable exposure.” Much of the equipment is donated or consigned to RIT with the understanding that it will be used for research and experimentation.

How does this affect the average student looking for a place to get his or her projects printed? “I just had a meeting with the faculty on Thursday (October 29) explaining the new options that are open to them,” said Cost. He also explained options for further expansion of key facilities. “Frank Romano was recently named CIMS Print Publications Manager. He will coordinate and solicit projects from faculty and students that will be printed in the new Digital Printing and Publishing

Center.” The DPPC is located in Bays 4 and 5 of the CIMS building, and contains many hi-end digital color printing systems. The lab contains two Xeikon digital presses, one Indigo E-Press, one Xerox DocuColor 40, one Heidelberg Quickmaster press, one Polaroid DryJet proofer, and a Scitex continuous inkjet printing system. Now, students and faculty can approach Professor Romano with potential projects for short-run distribution, and get real hands-on experience at the same time.

“So what?” you may be thinking. “All I need is some color proofs to turn in for class tomorrow!” Frank Cost let us know that more equipment was coming in to expand the capabilities and capacity of the EPPL. “We don’t want that facility to get overwhelmed.” Also, so that the college does not become totally dependent on the EPPL, “We are planning to rebuild Barschel Lab [in 7A] so that it has the same software and equipment as the EPPL.” This will definitely fill a much-needed gap in print services in 7A.

“We really wanted to bring in some more equipment to the Media Center,” explained Meader, “and we were certain that better equipment would bring money into the operation.” The Media Center, located on the third floor of building 7A, offers various finishing options for students of CIAS. Proprietor Keith Barr can produce high-quality Epson ink-jet prints, wire bindings, and trimming. There is also a flatbed scanner and some stock photo discs available for use. The Media Center is a ser-

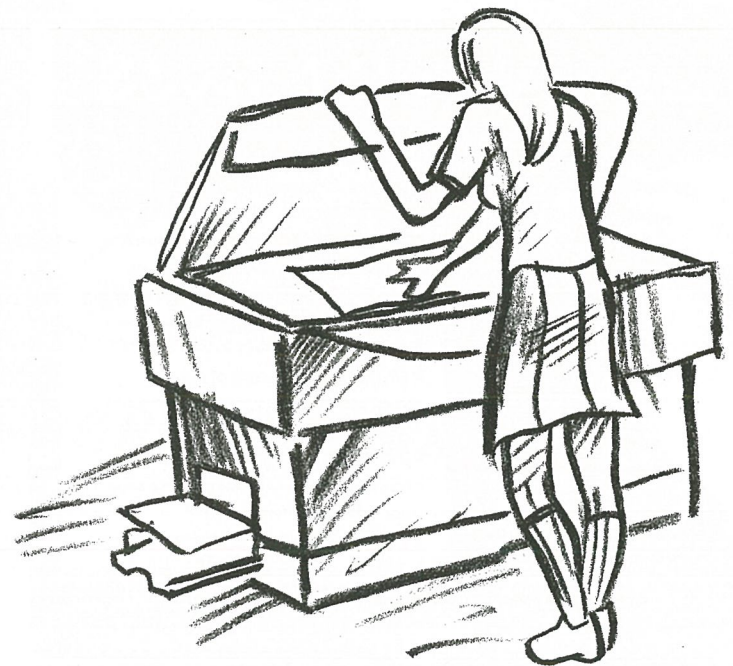
vice bureau in the sense that students drop off their files and pick up the printed work later. “I’ve been here for twelve years,” said Barr, and, often, this one-man operation is overwhelmed with requests for output from eager students. Hopefully, the new solutions will take some pressure off the Media Center.

In the meantime, many students are still forced to go off campus to find reasonable ways to get their projects printed for final presentation. It is the responsibility of the School of Design to present reasonable solutions for its students, as other schools within CIAS have. It is also the school’s responsibility to afford opportunities for hands-on experience and education in the fields of digital pre-press and printing. Steps are being taken as this article goes to press to open the channels of communication among the schools of CIAS. The opportunity for cooperation is great. Without these opportunities, many will leave RIT ill-prepared for their careers in the world of design and graphic communication.

by Otto Vondrak

photos by Greg Benenati

illustrations by John Golden



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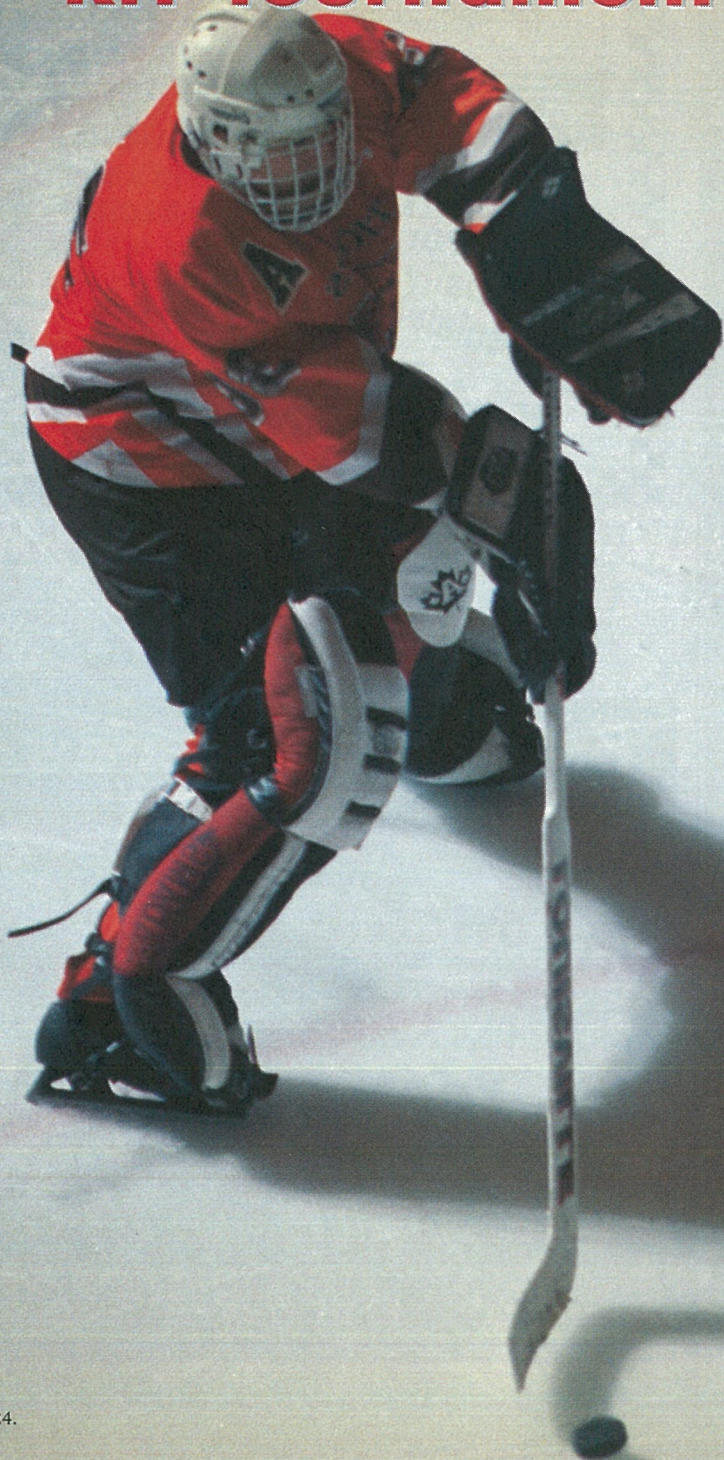
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Men's Hockey Wins RIT Tournament



The men's hockey team continued its dominating play as it captured the RIT Tournament, defeating SUNY Geneseo 7-3 on Oct. 31. The tournament, now in its 18th year, featured teams from Geneseo, SUNY Brockport, Cortland, and, of course, RIT.

The Tigers seemed a little flat against Geneseo, actually falling behind 1-0 in the first period. With Peter Bournazakis's power play goal, the team was able to tie it up 1-1 going into the first intermission. Still, it did not look like the same RIT team that had scored ten goals the night before.

"I felt we were too hyped up," said head coach Eric Hoffberg, referring to the Tigers' sluggish play during the first period. "I told the team we were thinking too much toward the end of the period ... and we were not battling enough. I told them there were a bunch of impostors in the RIT uniforms."

His little speech must have worked: After a quick goal by the Knights to start the second period, RIT scored four unanswered goals, including two short handed by both Luke Murphy and Jonathan Day.

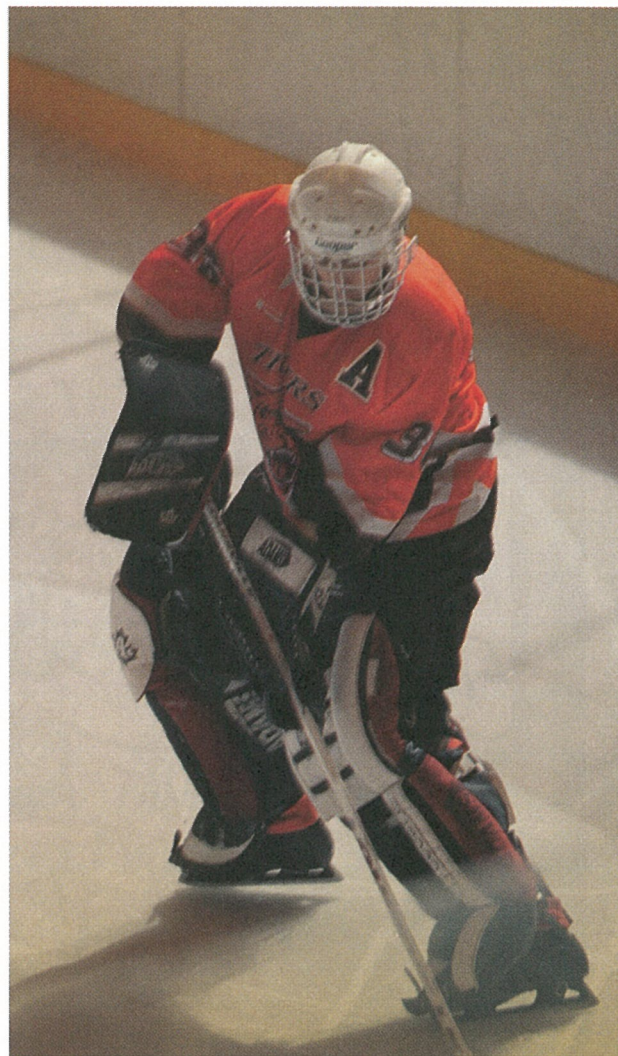
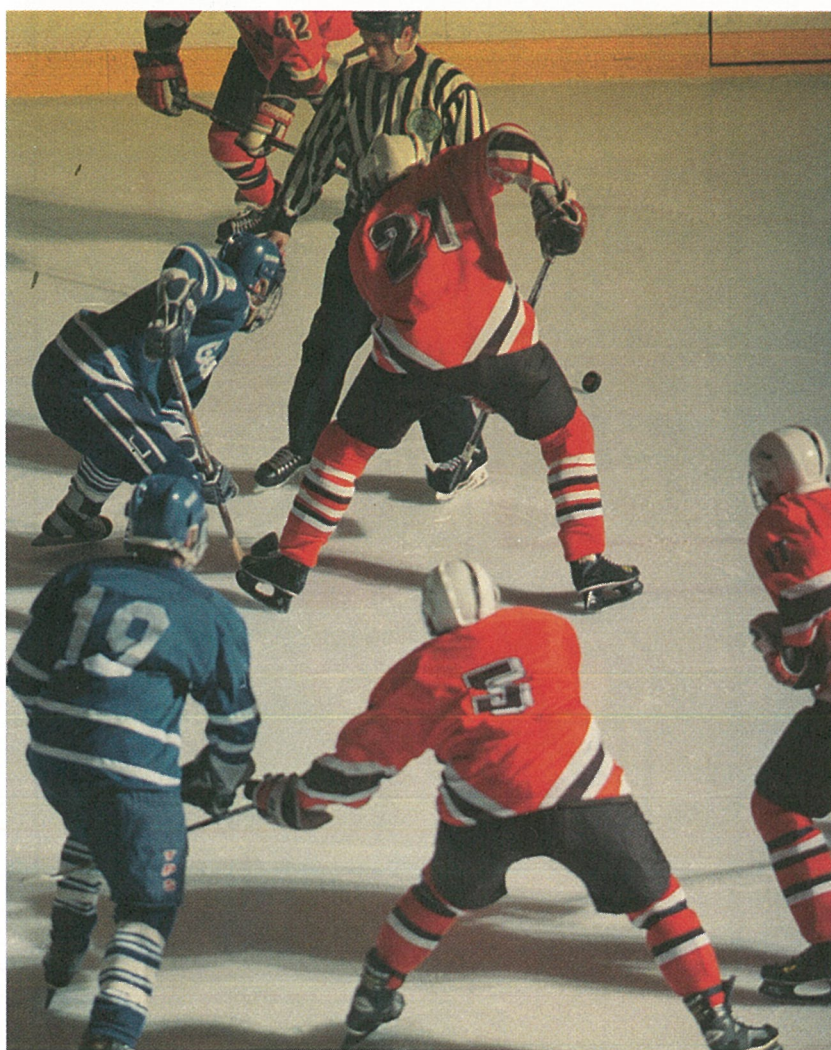
Murphy, who later added another goal in the third period, was named the tournament's MVP, ending up with three goals and three assists for the weekend. Besides Murphy, RIT had four other players named to the team: Peter Constantine and Jerry Galway on defense; forward Pat Staerker, who the weekend before won the Fredonia Tournament MVP; and Jamie Morris as the outstanding goal tender.

Morris, who has been trying to overcome an ankle injury, finished with 22 saves against the Knights. "Morris saved us, especially in that first period," commented Hoffberg. "In his first three games there were bits and pieces where he demonstrated he was still trying to overcome his injury and get his game together. But against Geneseo it all seemed to come together."

In the Tigers' opening round match against Cortland, it was complete dominance from start to finish. With Peter Bournazakis's goal three minutes into the game, the team never looked back, winning 10-2. Leading the team in the scoring parade were Mike Gargiles (two goals and four assists) and Sean Klaver (two goals).

by Brett Fleming

photos by Andrew Gombert



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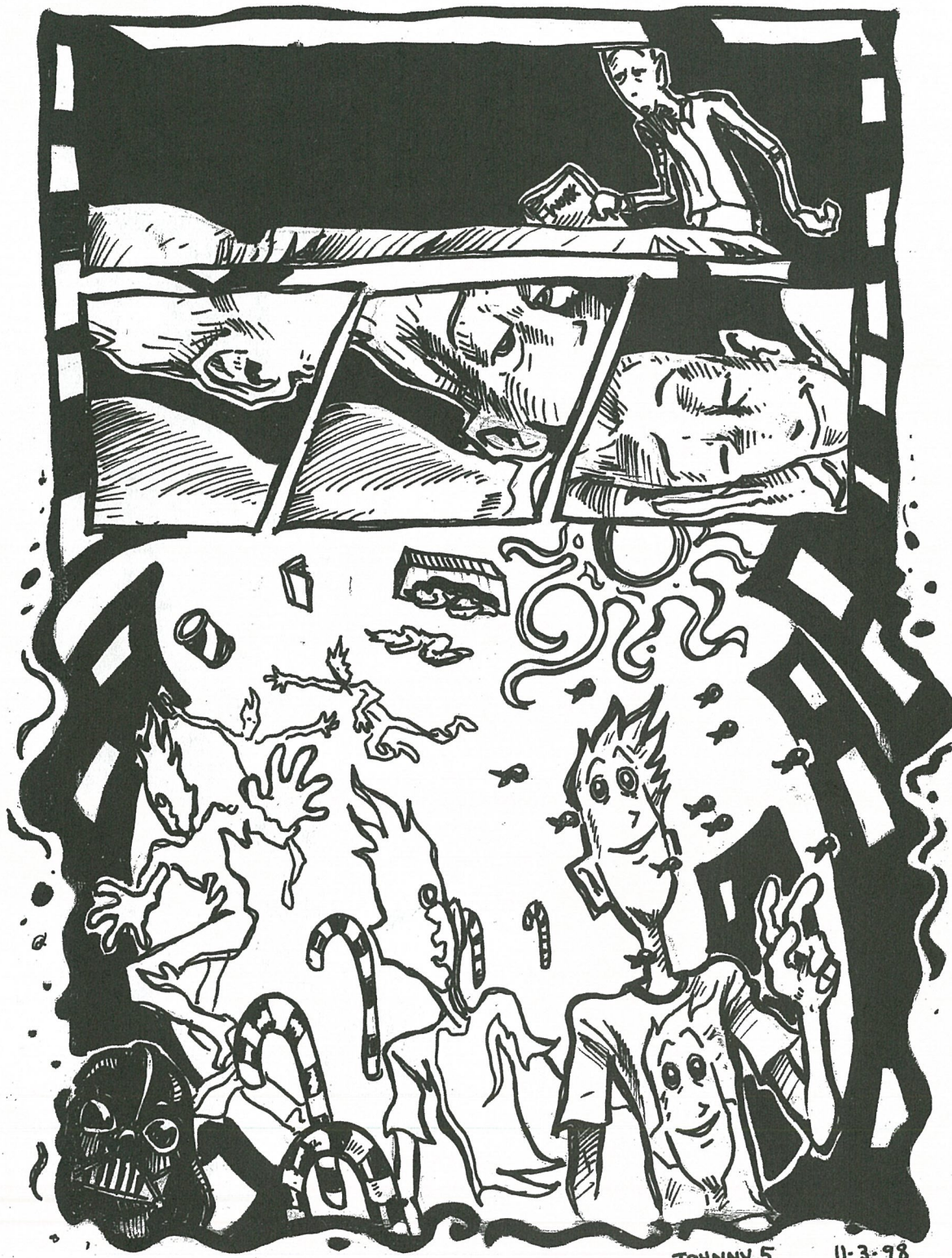
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The Bright Road Ahead for Men's Basketball

As the winter sports season approaches, the RIT men's basketball team is preparing for the long schedule that lies ahead. Last year was a rebuilding year for the program, but the team still managed a 13-13 record that will serve as the stepping stone for this year's season.

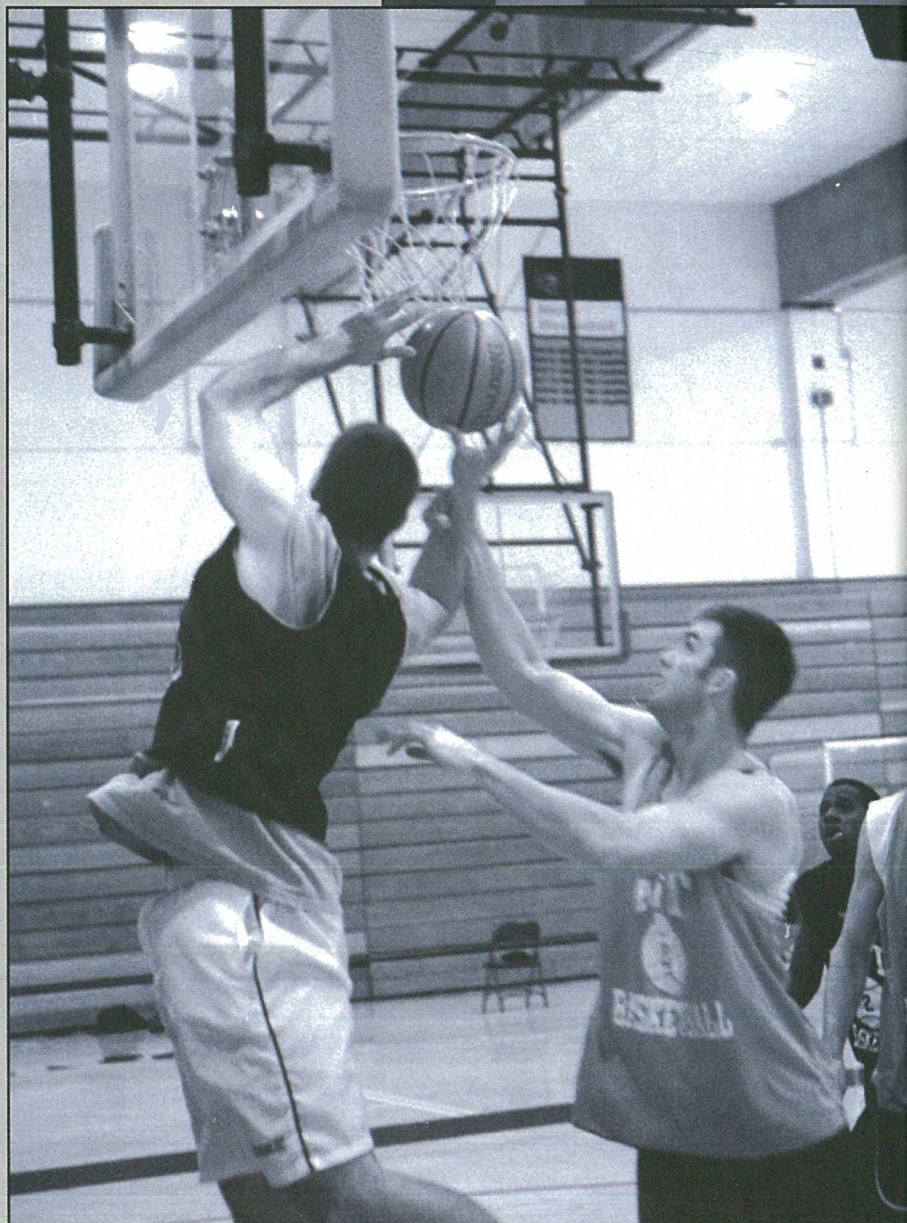
There will be numerous players from last year's team returning, and with them they will bring both their intensity and their experience. Last season's team dealt with inconsistent defense, which they hope to overcome this season. Coach McVean said of his team, "This year the team has more depth and experience. The guys have more speed this season, which will help us on defense." Guard Sam Weech added, "We were a rebuilding team last year, and we still went .500 on the season. We are looking to better that this year."

Many of last year's key performers are returning this year. Center Mike Musich was a 2nd team All Conference player last year. Musich should provide strong scoring, as well as consistent rebounding under the net. Last season, Musich led the Tigers in offensive rebounds, and was third in points with 10.8 a game. Also returning is power forward Joe Haydon, who was the team leader in total rebounds. One of the most important players returning from last year's squad is guard CJ Wurster. Wurster was one of the Tiger's premier players last season as the team's second leading scorer with 11.9 points a game. In a victory over Ithaca, Wurster scored a team season high of 30 points. He is a strong player defensively, and a deadly three point shooter. In addition, his leadership will benefit the team greatly.

When you consider the depth and experience of this year's squad, it is easy to see why there is a bright future for this team. Coach McVean summed up his outlook on the season by saying, "They've maintained a high level of intensity, and should turn a lot of heads this season."

by Jon-Claude Caton

photos by Greg Benenati





LUKE MURPHY: THE BEST OF THE BEST

Currently, the RIT men's hockey team is ranked first in the nation. When the Tigers won their recent home tournament, they cemented their hold on the number one national ranking. Instrumental in their success was senior forward Luke Murphy.

Murphy won MVP of the tournament, as he tallied three goals and three assists for six points. In the first game, against Cortland, he contributed a goal and an assist. The Tigers never trailed the entire

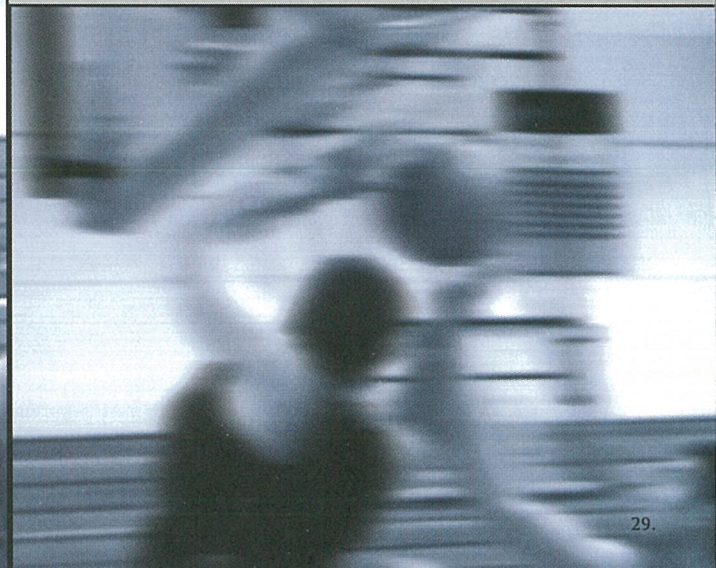
game, and were up 8-0 at one point. In the second game, against Brockport, the Tigers didn't start off so well and found themselves behind twice. Murphy came alive in the second period and helped RIT take the lead, where they stayed for the remainder of the game. Murphy finished the game with two goals (one of which was shorthanded) and two assists.

Last season, Murphy set the Tiger's single season record for assists with 46. He

was named the team's captain this year, and is the starting center on the first offensive line.

On the season, Murphy has four goals and 11 assists for 15 points. As the year wears on, the Tigers will look to Luke Murphy to be one of the team's key players in defending that number one ranking.

*by Jon- Claude Caton
photo by Ed Pfueller*



Classifieds

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Tab Ads

Sometimes I have trouble putting on my pants. Then I realize I have to take my shoes off.

-Greg

Dear Jenn T,

We can never see you in the same light again after that killer party. The lamp shade was a nice touch.

-The Reporter Staff

Jenn, had fun at the big bash.

-Gombert

Owning a gun, like working for the Reporter, means never having to say "I'm sorry."

-Otto

Remember; if Jesus is our personal savior, then how can he be mine? Learn to share.

-Unhappy Jehova

DON'T GO NANDO!! -J.T, N.S, M.C, A.R, J.P,

B.P, K.V, B.M, N.R

-Jenn

Keep jumpin'!

-The Staff

Love to Monster (AKA Idiot Girl) and Friends.

-Poo (AKA Stupid Boy)

Calendar RIT

Watch for these Upcoming Events

10/14-11/11

Street Fighter Video Game Giveaway
Purchase tokens in the SAU Gameroom for
chances to win a full size Streetfighter Video
Game

see SAU Gameroom for detail

Monday, November 16th

8:00pm-game over
Monday Night Football
SAU Gameroom

Dec.12th

**Christmas & Advent Music by
Mitzie Collins, Roxanne
Zieglert & Glenda Dave**

RIT Ingle Auditorium
Students: \$2
Fac/Staff: \$4
Gen. Public: \$6

Jan.15th

Tibetan Monks

RIT Ingle Auditorium
Students: \$3
Fac/Staff: \$8
Gen. Public: \$12

Feb.13th

**Lady Smith Black
Mambazo
with Opening Act Sankofa**

7&10 p.m.
RIT Ingle Auditorium
Students: \$3
Fac/Staff: \$8
Gen. Public: \$12

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



JOHNGOLDEN 11-7.98