

# REPORTER

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# A Lesson in Arithmetic...

The Berlin Wall stood for 29 years. 24 years ago (1975) marked the advent of the personal computer. Russia launched the first artificial satellite, Sputnik I, into space 42 years ago. Five decades ago, television was first introduced. This year, *Reporter* magazine dwarfs them all with its 90th Anniversary...or 75th...or 48th...

If you are asked how old you are, it's unlikely that you have to think very long before answering. For *Reporter*, however, the answer to this question is not a simple one. For a year now, the special May 31, 1974 "50th Anniversary Issue" has been proudly displayed on the wall of the *Reporter* office. The denim-blue-colored cover presenting a red, white, and blue frosting-coated birthday cake has been an inspiration to this year's staff. Doing a little basic math, based on that particular issue, 1999 would mark Volume 75 of *Reporter*; quite an accomplishment by most anyone's standards. We set out at the beginning of this year to put together a commemorative issue marking our Diamond Anniversary. To verify our birthday celebration, we thoroughly explored our newly renovated archives, and discovered an interesting phenomenon in the 1951 *Reporter*, then a newspaper. At the beginning of that year, *Reporter* was labeled as Volume 1, but come October, it had peculiarly progressed to Volume 26. The volume numbered 26, we learned, was picked up from a previous publication by another name. If we were to continue along this lineage, how then have we picked up 15 years on this Anniversary issue?

There is a saying that goes, "When you assume, you make an..." Well, you know the rest. At first, we just assumed that the 1974 and 1951 issues we had on hand were correct in their analysis on the age of *Reporter*. Even the early banners proclaimed "Serving the RIT community since 1924." It turns out that we were mistaken; we were the "ass." Upon further research in the library archives, we couldn't find an issue of *anything* from 1924. We established that the volume numbering of *Reporter* is likely based on the first charter given by the Mechanics Institute in support of a student-run publication; a charter offered in 1924. Therefore, 1999 definitely marks our 75th year. Still, there is a problem with this theory: there were no student publications on record for 1924 (although there was an alumni publication), or the three following years. Is there some unnamed publication that ran from 1924-1928, lost forever in nostalgia? Or was the volume numbering just initiated with the charter, even though there were no issues published? It is unlikely we will ever know the true answer, so we decided that we'd stick to a fact we can prove. There have definitely been 90 years of student publications on campus, minus a few gaps when nothing was published.

The short story is that the change in name to *Reporter* originally marked a merger of the student-run paper and the alumni newsletter into one publication. As *Reporter*, we are actually celebrating our 48th Anniversary; not quite a milestone. Interestingly, the first editorial of *Reporter*, Volume 26, states, "The name *Reporter* is being retained temporarily, but we feel that a more suitable name can be found." Apparently, that idea was quickly laid to rest, and we currently have no plans to change the name.

So here we are, celebrating both our 90th Anniversary of student publications, and our 75th Anniversary based on volume number. There are still those of a third belief who will argue against either of these landmarks, but we've done our research. In this issue, you will learn about the many faces of *Reporter*, including staffs past and present; the history of our design, and past topics of interest; what goes into the making of this magazine; and how people associated with the magazine—and RIT—view our importance to the campus.

I give to you: REPORTER, 90 years in the making.



Nicholas R. Spittal  
Editor-in-Chief

# REPORTER

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PHOTO EDITOR: Elizabeth Torgerson

BUSINESS MANAGER: Beth Mulligan

ADVERTISING MANAGER: Kim Leshinski

PRODUCTION MANAGER: Harsha Paruchuri

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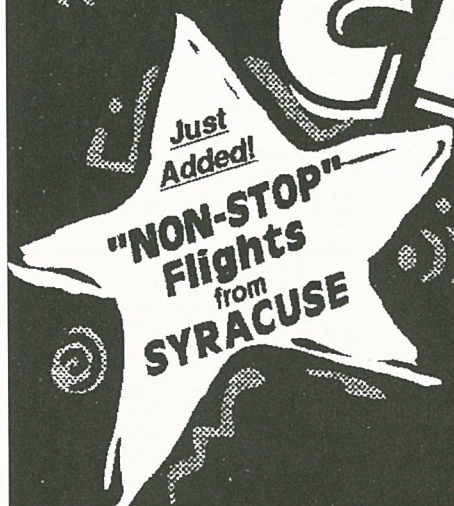
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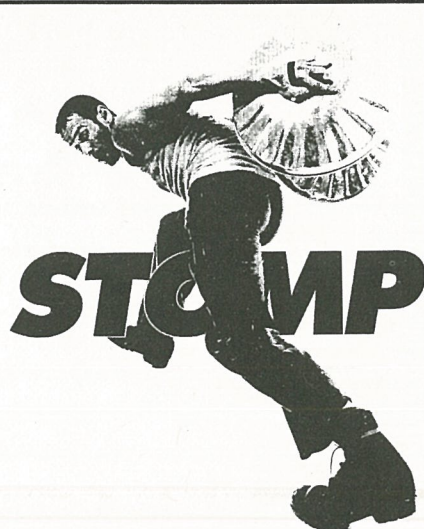
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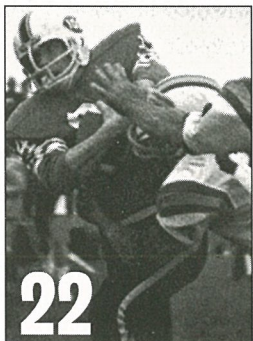
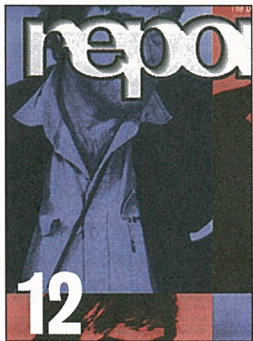
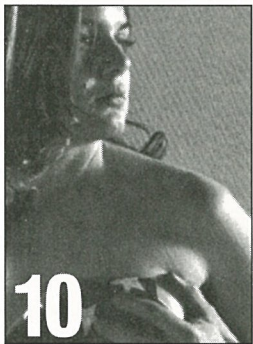
But what fun is that?

**REPORTER ALL-OPINION ISSUE DECEMBER 3.**  
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November 5, 1999

# REPORTER



## 6. In the Old Days: History of Reporter Part I

The first student publication of the Institute was published 90 years ago. Learn the story of Reporter's predecessors from 1909-1969.

## 10. Sex, Lies, and Photographs

War and a little nudity nearly shut Reporter's doors for good in 1969.

## 12. Growing Up: History of Reporter Part II

Since its days as a black-and-white magazine in 1969, Reporter has undergone many changes in becoming the magazine we know today.

## 16. The Making of a Magazine

A new Reporter can be found on newsstands every Thursday night, but a lot happens before it gets there.

## 22. Tigers on the Gridiron

A current NFL Coach and an RIT Athletic Director once led the RIT football team.

## 26. The Many Characters of Reporter

Several different banners have graced the cover of past Reporters. Learn the significance behind them all.

## 8. Who's Who at Reporter

Meet the staff that puts together this year's magazine

## 24. Faces of RIT: T&E Center

From pre-press to printing, the people on the technical side of the magazine

## 15. I Can't Believe They Printed That!

These old Reporter headlines should be sent to Jay Leno...

## 28. Word on the Street

How is Reporter perceived by RIT?

## 20. Faces of RIT: Rudy Pugliese

Five-year Reporter Advisor

## 29. What is the Matrix?

## 18. Aimless Boy

## 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 Design facilities are located in Room A-426, in the lower level of the Student Alumni Union. Our voice/TTY line is (716) 475-2212. The Advertising Department can be reached at (716) 475-2213. Subscription rate is \$7.00 per quarter. The opinions expressed

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# Old School Reporter

## Looking back at the origins of RIT's publications

REPORTER: 1909-1969

BY JON-CLAUDE CATON

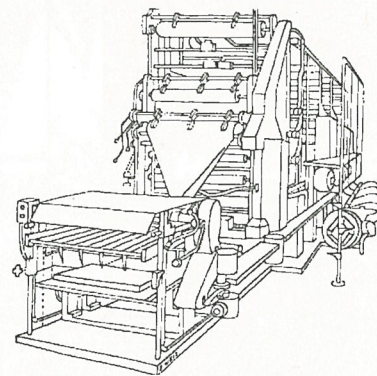
As we turn the pages of history, there is a written record of the school that many call home for four years of their lives. For nearly a century, the students of the Rochester Institute of Technology and its predecessor, the Rochester Athenaeum and Mechanics Institute (RAMI), have banded together and provided the campus with a chronicle of then current events that have shaped the Institute. Over the years, these publications have evolved, inventing and reinventing themselves time and again. Yet the constant thread that has been woven throughout history is the persistence of the students to continue to publish something that has become an important part of campus life. It is the ability of the students to continue the tradition in the face of whatever obstacles may arise. The urgency and need for such student publications has never been in question; for on these pages are a reflection of our lives and the lives of those who came before us.

It has been 90 years since the first recorded student publications were circulated at the RAMI. Back then, the Institute was nestled in downtown Rochester. The roots of the magazine we call *Reporter* can be traced back to May 1909. It was then that a group of students printed a diverse pamphlet called the *Institute Breeze*, Volume 1, Number 1. *The Breeze* was a monthly publication that provided a forum for literary contributions, ranging from stories to poetry. In addition, *The Breeze* reported on campus events, and Institute-related material. By April 1910, *The Breeze* released its final issue. It was promptly replaced by a new publication entitled the *Athenaeum*, which continued *The Breeze*'s basic format, as well as its numbering system. The first edition of *The Athenaeum* was a senior-annual released at the conclusion of the 1910 school year. The name stuck and *The Athenaeum* lasted longer than its

predecessor, its final issue coming in February 1914. Both *The Breeze*, and *The Athenaeum* were unpolished versions of what future publications would prove to be. Regardless, both provided the foundation on which the present day *Reporter* would be built.

The *Question* was first released on October 7, 1914. Its banner displayed two question marks, suggesting that the staff had yet to decide on an appropriate name for the publication. This new edition marked the first time that a newspaper spread was utilized. The *Question* was a more informative volume, reporting on sporting events, campus events, people, and news. More importantly, it was released bi-weekly; a feat that is admirable considering the strained man power and primitive technology of the day. The publication sold for five cents a copy, and established itself as a definitive, well-circulated student publication. The *Question* was the true father of the modern day *Reporter* magazine.

The *Question* ran through June 3, 1918, but was replaced by *The Siren* in the Fall of 1919. *The Siren* resembled both *The Breeze* and *The Athenaeum* in its random content and seemingly lack of constant direction. Although it was then the second longest running publication of its time, *The Siren* marked the beginning of a confusing series of



events in which the Institute's publication would lose direction and any shred of consistency. The publication eventually died out in 1922 and the Institute lacked any student publications for an entire year.

In 1923, the printing press lay dormant as all student publications were suspended. There is evidence that there was an attempt to revive student publishing in December of 1923, when a publication entitled *The Ramikin* was printed. There is evidence of only two editions of *The Ramikin* having ever been circulated; however, the 1924 Mechanics Institute yearbook, which also bore the name *The Ramikin*, outlined the charter of a new publication that would be printed following the 1924 school year. The yearbook provided a picture of the intended staff, as well as a list

Rochester, New York 14614

Friday, December 1, 1967

### SURVEY RESULTS

## Pot Legalization Toss-up; A Third Say, 'I've Tried It'

Students here are split almost equally on the question of legalizing marijuana, according to a recent *Reporter* survey. About one third of the students who returned surveys say they have

Socially speaking, researchers have found little reason to blame marijuana for violent crimes,

and do not consider it an aphrodisiac.

Law enforcement agencies usually state that the marijuana habit leads to the use of heroin and other

### Who's Who

of objectives, which are the earliest outline of how a student publication was to be run, and the purpose that it should serve. One clause of the charter stated that "the school newspaper should be effective and must be published at least quarterly, in addition to the senior annual." In essence, it has been 75 years since the first official charter for a school publication was recorded. Although there would not be another school newspaper until 1928, 1924 is a milestone in the history of student publications at our school as it was the first time that any organization or direction was provided.

While the students attempted to resurrect campus publications, 1924 also marked the beginnings of the publication that the *Reporter* has actually evolved from. It was in this year that the first recorded letter to alumni was released. The informative publication was issued by the Alumni Association and was meant to follow events and issues concerning graduates of the Institute. By 1933 the Institute adopted a full-time publication aimed at keeping the alumni informed about the state of the Institute. It was called *The Alumni Mirror*, and it would run straight through to 1951, when it was replaced by a new alumni publication entitled the *RIT Reporter*.

Student publications finally achieved a consistent format on October 12, 1928. It was on that date that *The PSIMAR* was released to the student population. Its unique name was merely an acronym for, Rochester Athenaeum and Mechanics Institute Student Publication, printed backwards. *The PSIMAR's* numbering system has continued to the present time, for 75 volumes. It was printed in a newspaper format and reported on campus events with a traditional newswriting style. It laid the foundation for publications that would continue its lineage for the next 70 years.

After some quick math, one might ask, "How has there been 75 volumes in under 75 years?" The answer is rather vague. The only truth is that between 1938 and 1939, the staff began mixing up the volume numbers. The school year began with the Volume 11 and the bi-weekly publication continued as such for most of the year. However, in February, the volume number skipped to 12; only to be

Rochester, N.Y., Tuesday, November 21, 1961

# Board of Trustees OK's Move To New 1,000 Acre Campus

Will Start Building Within Two Years

A move by Rochester Institute of Technology to a new 1,000-acre

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corrected and set back to 11. Yet in March, the volume number jumped again, this time to Volume 13. The 1939-40 school year began at volume 14, skipping two volumes all together. The reason is not known, but *The PSIMAR* continued from Volume 14. On April 1, 1939, *The PSIMAR* printed an April Fools' edition. The issue was printed in yellow, rather than the standard black and white, and was decorated with spelling errors and jokes. This practical joke edition was the first version of the tradition that has carried on as the *Distorter*.

In its time, *The PSIMAR* reported about several topics that have influenced the Institute. For instance, on December 2, 1938, the newspaper printed a story informing students that the name of the campus may be changed from the Rochester Athenaeum and Mechanics Institute to a name more appropriate for the school. In 1944, *The PSIMAR* reported that the school had been renamed the Rochester Institute of Technology. The next year *The PSIMAR* changed its name to *SPRIT* (Student Publication of RIT). Throughout the publication's life, it experimented with several ideas, such as switching to a weekly format, as well as various design techniques. More importantly, the school newspaper was finally established and would continue to move forward, never looking back.

During the second half of the 1950-51 school year, as an experiment, *The Alumni Mirror* changed its name to *RIT Reporter* and at the beginning of the 1951 school year, *SPRIT* officially merged with *Reporter*. The conglomerate was formed to provide both the students and the alumni with an informative publication, but in the years since, *Reporter* has become more student-oriented.

By January 10, 1969, *Reporter* dropped the newspaper format that was used for over 40 years, in favor of the magazine-style that we know today.

*Reporter's* transformation from a newspaper to a magazine was symbolic of the changes that the campus itself was undergoing; it was the beginning of a new era for both. The city campus was almost entirely abandoned in favor of the current, more modern Henrietta campus. The days of conservative publication were over. The *Reporter* began moving in a more aggressive direction as its subject matter became more radical and controversial.

Over the years, *Reporter* and its predecessors mirrored the face of the student body in a manner that is indescribable. *The PSIMAR* covered "the roaring Twenties" which brought about cultural change. *The PSIMAR* was there when the Great Depression spread its impoverishment across the country. *The PSIMAR* was there when the first RIT students were killed in World War II. *Reporter* took over in the fifties when "change" was just around the corner. *Reporter* was also there during the confusion of the sixties. As the students have changed, so has the *Reporter*. For 90 years, student publications have kept the spirit of the students alive, growing with them. It is in these publications and on these pages that our history and our lives will be vigilantly preserved.

Ninety years from now, students, not unlike us, may pick up *Reporter* magazine and understand what it was like to be alive in our time. •

**Special Thanks to Kari Horowicz and the Wallace Library Archives**

# Who's Who at Reporter



## Nicholas R. Spittal

Editor-in-Chief

4th year Biotechnology

Following in the footsteps of his parents—both alumni—Nick knew RIT was the college for him after just one visit (the free home-cooked meals from his nearby Grandma are an added plus). Nick got started with *Reporter* during his freshman year by writing over fifty articles, and after two quarters as

Leisure Editor, he was elected Editor-in-Chief last spring. He comments, "I never had any idea I would be doing this when I first came to RIT, but I can honestly say that *Reporter* has been the greatest and most rewarding part of my college experience."



## Kimberly Leshinski

Advertising Manager

4th year Graphic Design

Kim has been the Advertising Manager of *Reporter* for two years now. The most important aspect of her job is not soliciting thousands of dollars worth of ad revenue each year; instead, it is making sure 50 hungry staff members have enough pizza for Friday meetings. Kim is originally from Manchester, NH and

hopes to someday pursue a design career in the Boston area. Her extracurricular interests include traveling, sports, "the night life," and of course, our very own Aimless Boy.



## Anthony John Venditti

Art Director

4th year Graphic Design

Anthony has been Art Director for over a year and he has been responsible for a major re-design of the magazine. He feels *Reporter* has been a valuable experience and has developed his interest in editorial design as a possible career after he graduates. Anthony's love for music is reflected by his quote, borrowed from Trey Anastasio: "You've got to run like an antelope, out of control!"



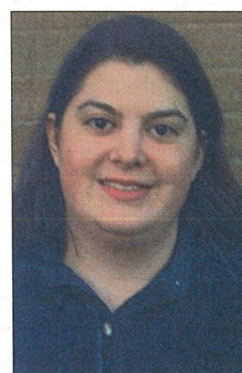
## Elizabeth Torgerson

Photo Editor

4th year Visual Journalism

Elizabeth arrived from Italy one year ago to pursue Visual Journalism at RIT. Before arriving, she considered working in the field of photography just a pipe dream. In the U.S., Elizabeth has had the fortune of interning as a photo editor at *Time* magazine in New York City, and working as the Photo Editor of

*Reporter*. "I still resent the cold Rochester winters," she says, "but I'm very grateful for the opportunities I've had so far; my resume has never looked better!"



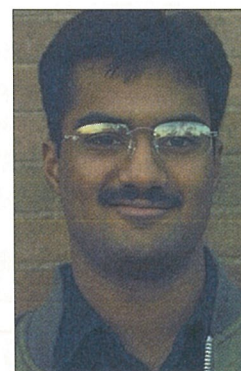
## Beth Mulligan

Business Manager

5th year Biology

Beth has been the Business Manager at *Reporter* since the spring of the 96-97 school year. Her constantly cluttered desk has confounded the Editors-in-Chief for years; however, this method seems to work for her. Beth can usually be identified in the office as the one wearing the Yankees jersey, especially

during the playoffs. She is famous for, "Have you filled out your paperwork so you can get paid," because she says, "No one remembers." This is Beth's last quarter at RIT, so she would like to thank Kathy Routly for ALL her help.



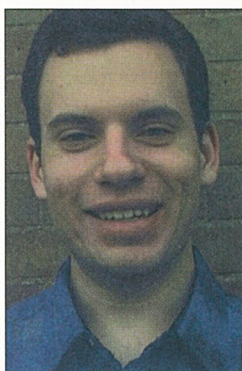
## Harsha Paruchuri

Production Manager

4th year Printing Management

An international student from Hyderabad, India, Harsha hopes to return home after college. When asked why he started working at *Reporter*, Harsha offers, "I was looking for a job where I could apply what I was learning in school to a real-life situation; *Reporter* is seen by everyone at RIT, which means

that a lot of responsibility rests on my shoulders. Oh, and the pay isn't too bad, either!" Harsha says he likes the "collaborative effort involved in putting out a product which is all our own." As graduation approaches, Harsha realizes that the thing he'll miss the most is the people he has worked with, and the teamwork.



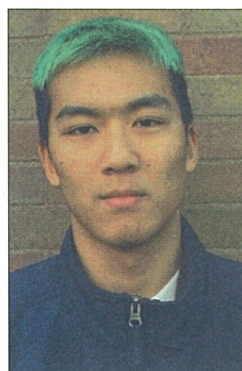
## Jeff Prystajko

Leisure Editor

2nd year Information Technology

Shy and soft-spoken one minute, obnoxious and insane the next, no one knows quite how to describe Jeff. He is the renowned editor of the Leisure section, which is ironic since, according to Jeff, he is "without a doubt, the most boring person on campus." In fact, he spends his Thursday evenings distributing *Reporter*.

In his spare time, Jeff enjoys eating real, non-imitation Buffalo Wings, or digitally destroying the campus.

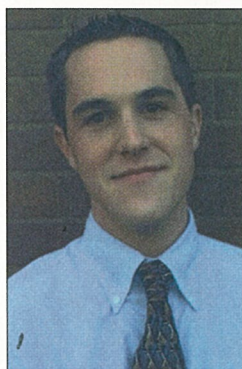


## Brian Moon

Features Editor

4th year Professional Technical Communication

Following in the steps of his mentor, Otto Vondrak, Brian "One Fly Korean Guy" Moon is this year's Features Editor. Moon says he has "taken the position to a whole new level." After graduation (and long after his *Reporter* career), he hopes to pursue his dreams of being a crane operator or Korean pop diva.



## Andrew Quagliata

Sports Editor

3rd year Professional Technical Communications

"SWM in search of...oops!" Andrew is a man of many talents. If you figure out what they are, he wants you to let him know. He prefers blue ink to black and usually lets the phone ring two times before he answers. Andrew always puts his right leg in his pants before his left and he likes his cereal without milk. We are not sure how

he got the Sports Editor job, since he has never watched an entire baseball or hockey game. To find out nothing more about Andrew visit [www.andrewquagliata.com](http://www.andrewquagliata.com).



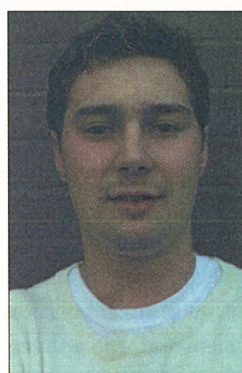
## Jennifer Tipton

Business Assistant

3rd year Biochemistry

Hailing from South Portland, Maine, Jenn started working for *Reporter* as a writer in the fall of 97. Since then, she has assumed a position with the business side of things ("GO Office Girls!"). Jenn is a member of RIT's Women's Tennis team, the Cockless Roaches Rugby squad, RIT Singers, Encore, and

Campus Crusade for Christ. She also enjoys the normal stuff in life, when time permits, and would like to thank her parents and Brian for all their love and support.



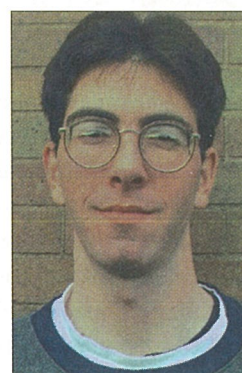
## Jon-Claude Caton

News Editor

2nd year Criminal Justice

JC is a Criminal Justice major who loves movies, and hopes to someday attend NYU Law School. As a freshman last year, he joined the *Reporter* staff and was promoted to Sports Editor after one week. At the beginning of this school year, he served as a freelance feature writer, and has since rejoined the Editorial Board. JC

comments, "The *Reporter* is better than a real job, as long as it doesn't conflict with *Party of Five*." He aspires to someday wed Katie Holmes.



## Otto Mayer Vondrak

Graduate Consultant

1999 Graduate Graphic Design

A recent graduate of the Graphic Design program and former Features Editor and Staff Writer, Otto Vondrak remains with the staff as a Graduate Consultant. Assisting with various technical issues and design solutions at *Reporter*, Otto still manages to find time to pursue a career in graphic design. Originally from

Katonah, New York, Otto plans to return home someday to pursue work in the Big Apple in the fields of advertising, editorial, and new media digital design.

# Wonder Woman Meets GI Joe

## The Scandal that Rocked the Reporter

By Jon-Claude Caton

*GI Joe meets Wonder Woman in a rendezvous of desire. Their bodies are close; he in fatigues, she in the American flag.*

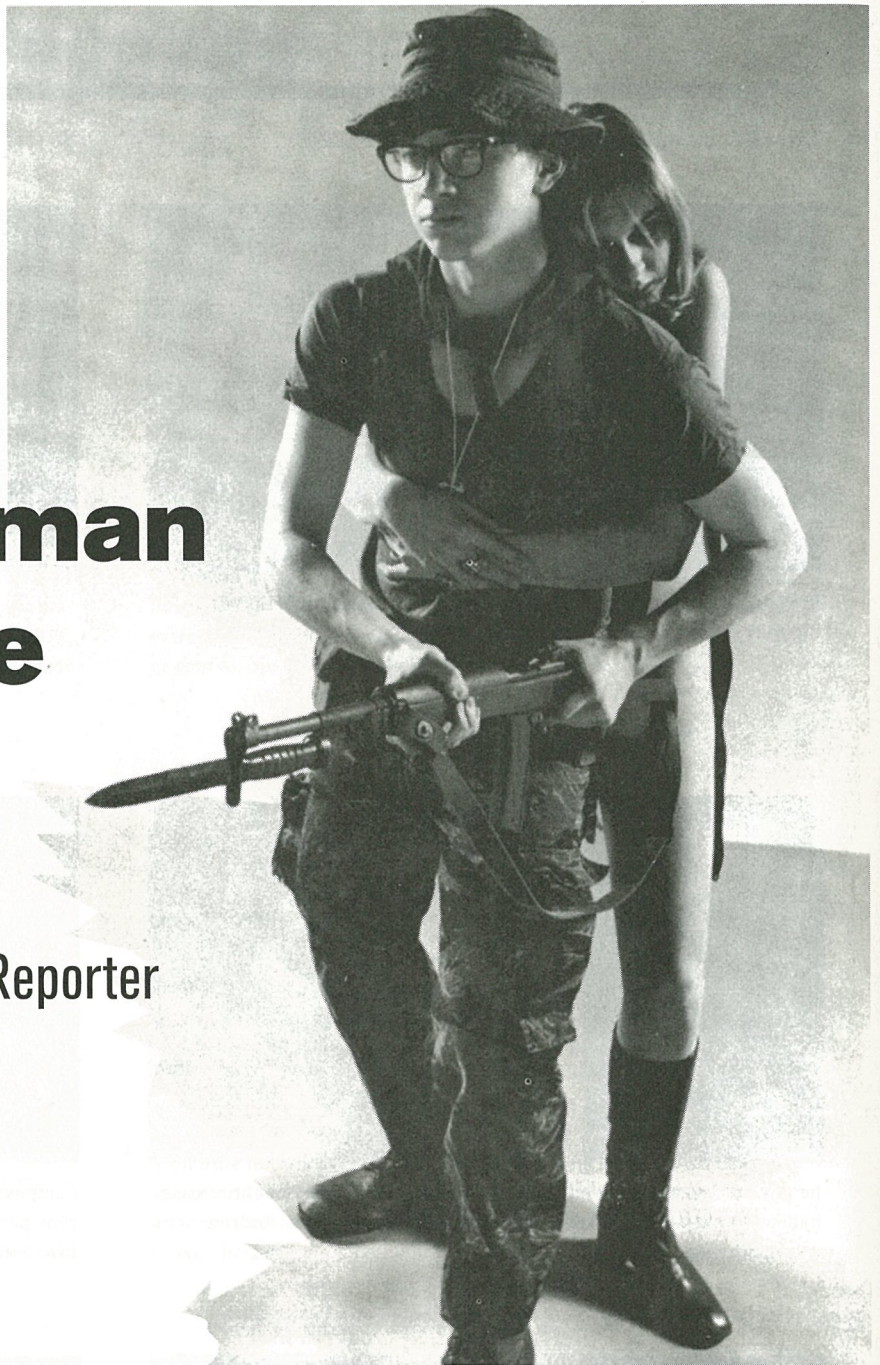
**T**he American flag? Yes, the very symbol of liberty and freedom. The red, white, and blue piece of cloth that we pledge our allegiance to every morning throughout our pre-college educational experience. The quintessential symbol of democracy. During the spring of 1969, this magazine found itself at the center of huge debate on the RIT campus.

*Reporter* magazine has seen its share of controversy over the years, but the April 25, 1969 issue of *Reporter* created perhaps the most stirring and well-known scandal in RIT history. A photo spread in that issue depicted a scantily-clad female student garbed in nothing but the American flag. Her character: Wonder Woman. A male student was dressed in military fatigues representing G.I. Joe. The meeting between the two was highly sexual in nature, or so the accompanying article implied. In one of the photos, Wonder Woman's breast was exposed. At the time that it was printed, the Vietnam War, which inspired these

photographs, had the entire nation in a state of uproar. The spread was the impetus behind a series of events that nearly led to the elimination of the *Reporter* as a school publication.

Upon seeing the layout, three RIT students came forward to press charges against the individuals who had produced the story. The charges against those responsible were brought forth by Monroe County; the County claimed that the photos represented desecration of the flag, as well as grounds for "the incitement of violent outbreaks." An RIT faculty member, two *Reporter* staff members, and a University of Rochester co-ed were all charged. The situation aroused the student body and faculty alike.

The entire controversy over the photos was representative of the period of unrest and social change that campuses all over the country were experiencing at the time. As discontent and expression against





Photos by Bob Keough/REPORTER  
Original photos from April 26, 1969 REPORTER



the war in Vietnam became more prevalent, so did the extreme feelings of the college students everywhere. It is the consummate example of how the *Reporter* complemented the times, remaining an accurate and current reflection of the students and the community.

The scandal almost marked the end of production for *Reporter* when editors and many staff members submitted their official resignation on May 16, 1969. Attached to the signatures was a memorandum that addressed the sensitive topics that had heightened the controversy. The editors stated: "we are faced with censorship, [and] we are faced with a lack of support from an administration that publicly says one thing and does another, at a time when support is needed the most." The objective was clear: these students were outlining the principles that accompany free press. The letter also described the radical changes that the publication was undergoing; 1969 was the

same year that the *Reporter* changed its format from a bi-weekly newspaper to a weekly magazine. There would be little argument that 1969 was one of the most important years in the history of student publications at RIT.

It took over three years for the situation to be completely resolved. In the end, all those noted in the legal charges were exonerated. On May 19, a small group of students released a letter that stated "the *Reporter* is not dead." In the absence of the original editorial board, the new group of students picked up the pieces and carried on publication. However, it would be naive to believe that there will ever be closure to the scandal; it represents much more to the RIT community than mere criminal charges, or issues concerning freedom of the press. More than that, it was an appropriate commentary on the state of the nation, and the changes wrought as a result are still with us today. •

# It may not be P L A Y B O Y,

REPORTER: 1969-1999

BY ZANE KAYLANI

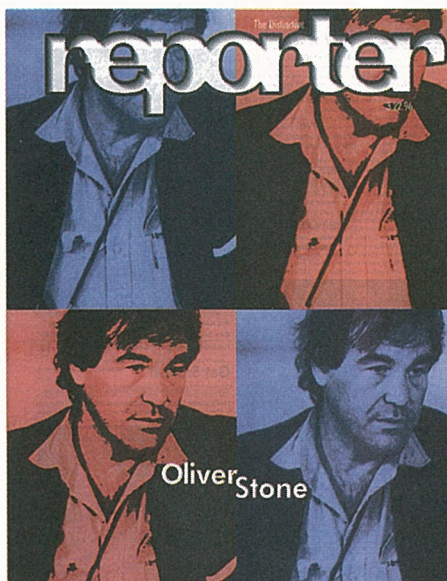
Thirty years is a long time. Scanning through random past issues of *Reporter* brought the realization that RIT has a past. Somehow this “techie” college with the brick walls and straight angles is a place where events have actually happened, and week after week, *Reporter* has documented the occurrences. This venerable publication, journal to some, toilet paper to others, has gone through a change or two itself over the years.

*Reporter* as a magazine roughly coincides with the establishment of the Henrietta campus in 1968. Until then, the student publication called *Reporter* had been produced in newspaper format. The acquisition of improved presses and facilities on the new campus brought the conversion of *Reporter* to magazine form. The improvements allowed writers, editors, and photographers greater flexibility in writing style, layout, and visuals. Beginning in 1969, evolving through the 1970's, carving an identity in the 1980's, and breaking new ground in style in the 1990's, *Reporter* magazine has been a constant presence at RIT.

The magazine was reeling from the walkout of its Editorial Board in 1969. A skeleton crew kept the magazine alive during those difficult first few years. The first issues of 1970 were black-and-white, clearly laid-out publications; a style perhaps reflecting its recent conversion from newspaper form. Fewer than 20 pages—distributed unbound like a pamphlet—*Reporter* concentrated on editorials, letters, news, and sports articles.

The magazine seemed to aim at building community solidarity at RIT. Feature stories titled “Saga of Faith and Hope,” “The Scholarship Story,” “The Faculty Council,” and “The Traffic Appeals Board” reveal an interest in the particulars of life on the new campus. The news section, called “Reportage,” contained brief, crisply written articles and simple headlines that were often little more than

notices to readers. They focused on events, informed of upcoming speakers, and touched on issues such as parking, transportation, and housing. Photographs were simple black-and-white with little sign of the darkroom tricks that characterized later issues. The sections were not as distinct, unlike the “News,” “Features,” “Leisure,” and “Sports” sections that we have today. There was the “Reportage” section for small news articles, “Reprodepth” for longer pieces, “Reproview” that mostly critiqued events and products, and “Scoreboard” for sports.



The first four-color *Reporter*, March 22, 1996

Even if there was a lack of innovation in the *Reporter* at that time, it was still a professional-looking, respectable publication, perhaps suffering from a conservative backlash after some controversies in the late 1960s. It seemed that the staff was under constant scrutiny throughout the late sixties and seventies. The special May 31, 1974 issue, celebrating a *Reporter* anniversary, contained an article recalling that RIT President Paul Miller had “stopped publication of the magazine twice in his five years at the Institute for what he termed ‘matters of taste.’” Apparently satisfied with the magazine’s conformity by the mid-seven-

ties, Miller was quoted as saying, “I think *Reporter* has reached a whole new level in size and variety and I’d hope it would continue.”

*Reporter* did carry on, and it eventually got more interesting in form, if not in content. Specifically, it got longer and added more splashes of color. With the Christmas issue of 1980, when a red-ribbon wreath graced the cover, *Reporter* had expanded to 32 pages. The Reportage and Reprodepth sections remained unchanged, but the magazine started to look like the “modern” magazine that we recognize today. Design remained conservative in nature.

Articles in the 1980's branched out to include themes of local interest but with a national angle. More attention and written content was given to famous visitors and lecturers along with the usual black-and-white mini photo essays. One noteworthy issue hit stands in September 17, 1982, and featured an article on the closing of Eisenhower College. Lisa Amberger's piece on Eisenhower contained complete news coverage and background of the event, as well as student opinions, including the breach-of-contract lawsuit filed against RIT by former Eisenhower students. A short seasonal-oriented article and photo spread on Mayer's Cider Mill in nearby Webster ran two pages later. Such features on important campus news events, and local-area human interest topics set standards for an intermeshing of the two that became *Reporter's* special brand of content.

The magazine's sophistication grew throughout the eighties as serious subjects filled out *Reporter's* pages. Examples include date rape in a November 1984 issue, and health concerns at the Racquet Club apartments in a January 1988 issue. Sometimes, *Reporter* itself made news. The February 13, 1987 issue ran a full-color cover that inserted the RIT campus in a tropical beach setting, and then ran a story explaining how the realistic-looking photograph was created in the Color Imaging Lab.

# but it's definitely sexy.

*Reporter* had been experimenting with color all through its life, even in the newspaper days during the fifties and sixties. One reason for *Reporter's* existence has always been to test printing presses and experiment with new printing processes. The staff was encouraged to include color photographs and illustrations from time to time. These sporadic displays of color seemed out of place within the overall style of the magazine, which was clearly designed to reflect a black-and-white universe. However, with the development of desktop publishing and computer technology, color reproduction became less expensive. Throughout 1996, the staff began to tease the RIT community with posters warning of a four-color issue to hit the stands soon. The infamous, "It may not be *Playboy*, but it's definitely sexy" tagline came from one such poster. On March 22, 1996, the magazine made its debut in full-color (see cover, previous page). The main feature was about film director Oliver Stone's visit to RIT, but the issue itself was more significant than the content. After finally being granted a budget increase by the administration to print in color every week, this momentous issue inaugurated a new era for the magazine.

Full-color turned out to be a mixed blessing in some ways. It seems that the magazine was staffed by students who were often less interested in writing (and reading) than in photography, imaging, and design. Those first few color issues looked like the designers were kids with a new box of crayons—coloring everywhere and not necessarily inside the lines. Once the designers learned to use their color palette, and the press operators adjusted some color issues, *Reporter* took on a whole new look and feel. While the issues produced for the remainder of 1996 were fairly readable, all would soon change. By September of 1996, all of the body-copy in the magazine was set in a sans serif font. If this wasn't hard enough to read, the designers experimented with text that ran upside-down,

sideways, you name it. Worse still, reckless overlapping of text on dark backgrounds and pictures, sometimes made it next to impossible to see, let alone read.

While few denied that *Reporter's* new look was innovative, it started a silent struggle among the staff between those who liked the new design, and those who thought the "modern swing" had gone too far. Writers, in particular, resented working hard to write long articles that only took up a corner of the page and didn't seem to attract most readers because they were turned off by the visual style.

Even before *Reporter* went to color, however, there had been problems with the magazine. It had acquired the reputation as a magazine that was not serving the students; a magazine that had "sold out" to the administration. Disgruntled with the mainstream student press and ignited by an especial disdain for *Reporter*, a group of students launched *Hell's Kitchen* in 1994. A small pamphlet containing many fiction pieces and verbal rants, *Hell's Kitchen* competed with *Reporter* for student attention, but diminished in popularity a few years after its introduction. While early issues contained many cognizant essays and observations, recent issues have degraded to single-sheet tirades on issues that seem to interest only the authors.

*Reporter*, on the other hand, progressed and found its new focus in 1997.



Censored by RIT President Paul Miller, the above cover photo resulted in the creation of the Reporter Advisory Board in 1972.

With the hard work of a dedicated staff, *Reporter* matured to a more clean-cut look, reconciling new publishing options with readability. These recent issues retained the balance between modern design and traditional elements. The black-and-white magazine with the "overstructured" newspaper-style layout is gone forever. Today, *Reporter* magazine is the standout RIT publication that strives to serve its readers and fulfill the mandate of the Student Bill of Rights that guarantees "a student press free from censorship." Taking advantage of new technology, the magazine continues to take advantage of the best that the Institute has to offer. Since its inception, *Reporter* has garnered top honors in writing and design from the Associated Collegiate Press and other publishing organizations. Like its forebears, whose work fills the cabinets of our archives, the current *Reporter* staff works to live up to its legacy while continuing to break new ground. •

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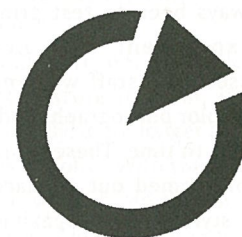
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# I Can't Believe They Printed That!

Over the years, Reporter has printed some rather crazy headlines. Most students are familiar with the annual issue of Distorter, but regular issues of Reporter can be pretty risqué too. What follows are actual headlines, ripped from old issues of Reporter, none of which came from the Distorter.

By Stephen Crim and the Reporter Staff

## "RIT Buys Hotel Rochester For Use as Men's Dormitory"

Some things never change.

—April 12, 1957

## "Like Plankton?"

Mmmm...tasty! Actually, regarding a lecture given by a SUNY Professor about using SONAR to study plankton.

—April 23, 1971

## "Your Sex Life Will Go To Pot"

Does marijuana cause male sterility? A UCLA study set planned to find out.

—October 4, 1974

## "Police Cancelled"

That should make Rochester a safer place—no more law enforcement! Actually, the band The Police cancelled their U.S. tour, much to the dismay of the RIT student body.

—January 18, 1980

## "An Easy Jew"

How, exactly, is religion related to sexually promiscuity? A survey regarding sex and religion, reported that atheist and agnostic women were most likely to have had an affair, Presbyterian women had the easiest orgasms, and that Jewish women were most likely to have had 25 or more partners. WOW!

—February 13, 1987

## "Kick the Bitch"

Very tasteful. A short news piece told of a mailman whose leg was bitten off by a 225-pound St. Bernard. The dog then buried the leg, along with other miscellaneous artifacts, including a steering wheel. By the time the leg was found, it was too late to be reattached. Luckily, this was not the case with the steering wheel.

—February 13, 1987

## "Jollies on the Job"

According to a survey regarding sex in the work-place, ten percent of married men said that they'd had five or more extramarital affairs at the office. An equal number of single women matched that, or had lost count.

—February 13, 1987

## "Bike Path or Death Path?"

The Quarter Mile is a dangerous place when you combine pedestrians and "bikers..."

—October 1, 1993

## "Shooting Blanks"

Apparently, Mr. Burda (a uniquely popular opinion writer of the time) didn't find 1996 all that important a year. That, or he needs to see a doctor...

—January 6, 1997

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## Assignments



The production process begins with the Editorial Board, which consists of the head of every major department on staff. At the head of the entire operation is the Editor-in-Chief. His/her job is to oversee the staff, and keep them focused. Not only is he/she an important figure in the office environment, he/she is a representative of the magazine to the RIT community as well. There are four major sections that make up the magazine: Leisure, Sports, News, and Features. A Section Editor from each assigns and edits all of the text of the respective section every week.

Every Friday, the staff meets to discuss the content in the current issue, and assign stories for the upcoming edition. The Business Staff updates us on expenses and payroll while the Advertising Staff advises the Designers on how much advertising space has been sold. Section Editors meet with their Writers and discuss assignments for the next issue.

The Writers are assigned stories to work on in conjunction with the Staff Photographers and Illustrators. It is very important that the visuals are in sync with the angle of the story. Writers take their assignments to the Photo Editor and Art Director to make sure there is an artist assigned to work on the imagery for the article.

Friday meetings also provide an opportunity for staff members to brainstorm story ideas, and make suggestions for improvements. The entire staff takes great pride in every issue and everyone is given the opportunity to input. Open meetings are held at 6:00 p.m. in room A-426 of the SAU.

# HOW WE MAKE REPORTER

BY ANTHONY VENDITTI AND OTTO VONDRAK

## Imagery



On the other end of the magazine equation lies imagery. Photos and illustrations are an intricate component to the balance of any publication. Imagery can capture a wide range of feelings related to a subject. These images are capable of invoking emotions in the reader that may not be possible to accomplish with text alone.

The Photography Department consists of a Photo Editor, along with an assortment of Staff Photographers. The Photo Editor assigns photos, and submits final edits Thursday evening. Photographers will generally accompany a Writer on an interview, or perhaps go into the studio to set up a shot.

With the age of computers, digital art has become an accepted medium in the design world; however, the importance of hand-drawn illustrations has not diminished. Illustrations are called for when articles have characteristics which require imagery other than photographs. Artists have the freedom to create imagery that may be difficult or impossible to capture with a camera. *Reporter's* Illustrators report to the Art Director. Coordinating communication between all departments is essential to the proper presentation of the Writer's content.

There are more magazines in today's society than ever before. They range not only in style or format, but also in subject matter. We often take for granted the finished product that we see on the newsstands. RIT is no different; Week in and week out, a new issue of *Reporter* appears on campus every Friday. What is involved in producing such a publication? A unique school like RIT calls for a unique magazine. The *Reporter* is a four-color, 32-page publication that has been published in magazine format since 1969. It is the only four-color, student-run weekly college magazine in the nation and it is staffed entirely by RIT students. Drawing upon the variety of programs offered at the Institute, *Reporter* is able to present a well-rounded publication to the RIT community.

## Writing/Editing



Without the Writers, there would be no stories. The Writers must search out sources for interviews and do research on their article topic; will also carry miniature tape recorders to aid them in taking notes. Writers will generally turn in their stories on the Wednesday, following the Friday meeting.

Writers turn in digital copies of their stories to their Section Editors, who then correct grammatical errors, and look to improve several other elements of writing. Meticulous editing ensures not only clear communication, but also well-structured composition. After the Section Editors have completed editing their text, the story is passed on to the Managing Editor. The Managing Editor does a final edit on all text, correcting any last-minute problems. Finally, the text is filed and released to the Design and Production Department on Friday.

FRIDAY

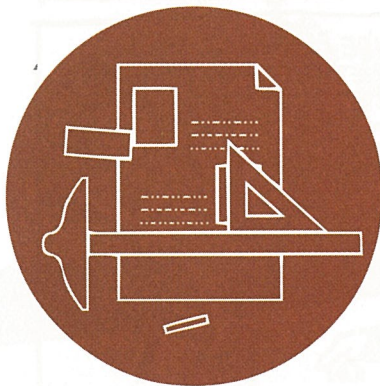
THURSDAY

FRIDAY

After all of the stories, photos, and illustrations have been filed, the Production Department goes to work. They are in charge of scanning and color correcting all artwork that will go into the magazine. This includes submitted advertisements, photographs, and illustrations. Like most major publications, production work centers around the use of sophisticated Macintosh systems. Adobe Photoshop is used to correct any shift in color or loss in detail that comes from the scanning process.

Once the production work is complete, the Design Department goes to work. The Art Director works with his staff of Designers to create the layouts that will become the final product. Condensing over 12,000 words and 40 images, as well as a number of advertisements, into 32 pages can be difficult. Magazine layout is partly affected by its target audience. The *Reporter* is directed to college students, ages 18-35. It must be simple and legible, yet have enough of a twist to attract potential readers.

## Production/Design



### PRODUCTION DATA FOR REPORTER MAGAZINE 1999

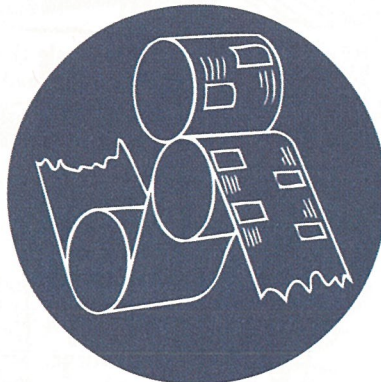
The production of this and every issue of *Reporter* has been accomplished under the direction of our Production and Design Department, with assistance from the Technical and Education Center. Composition and layout was performed on Macintosh computers running Adobe Photoshop, Adobe Illustrator, and Quark XPress software. Typefaces used came from various digital foundries including Adobe, Emigre, and Linotype.

**SATURDAY**

Once the layouts are complete, a digital copy of the magazine is taken to the Technical and Education Center of the School of Print Management and Sciences. This part of the process is called "pre-press;" all of the steps from the end of the design process to the point where the magazine "goes to press." In the past two years, these complicated intermediate steps were eliminated with the new "direct-to-plate" technology. Thanks to the extensive printing facilities available here at RIT, the *Reporter* is the only known college publication that uses DTP technology.

Once the Press Operators receive the plates, they can now prepare to print the job. The *Reporter* is printed on a Harris M-1000B high-speed web-offset press. Capable of outputting forty thousand or more prints per run, you can observe this press from the lobby of Building 7B. Look down through the large windows to the level below. You can see that there is a roller for each of the colors in the four-color process: cyan, magenta, yellow, and black. These four colors are used in different combinations to create a full spectrum of color. Usually the Art Director and the Production Manager will show up for the press run to double-check the color reproduction and make sure everything is running smoothly.

## Printing



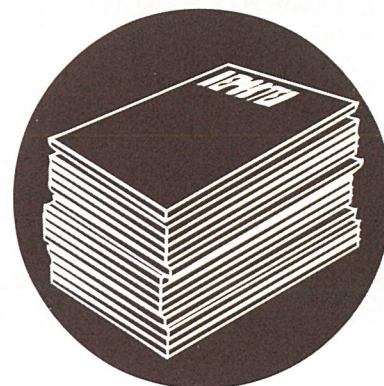
**WEDNESDAY**

The reason why the *Reporter* can afford to use such an expensive print process is that the School of Printing (through the T&E Center) uses the magazine as a test publication. Ever since the first issue of *Reporter*, the magazine has been used as a test of various types of printing presses, papers (or "substrates"), and inks. RIT receives money through donations and commercial print jobs, mainly to test new inks and substrates supplied by the donator. It also serves as a learning experience for printing students at RIT, since they will be learning while performing these tests.

The *Reporter* comes off the printing press in unbound "signatures," 8-page uncut sections. These are shipped off-campus to a local bindery where the magazine is staple-bound and trimmed. This is the only part of the process that takes place off campus. Finished issues return to the loading dock by Thursday afternoon. After final inspection, the Editor-in-Chief okays the copies for distribution across campus. By late Thursday evening, the newest issue of *Reporter* is on the stands, and the process starts all over again.

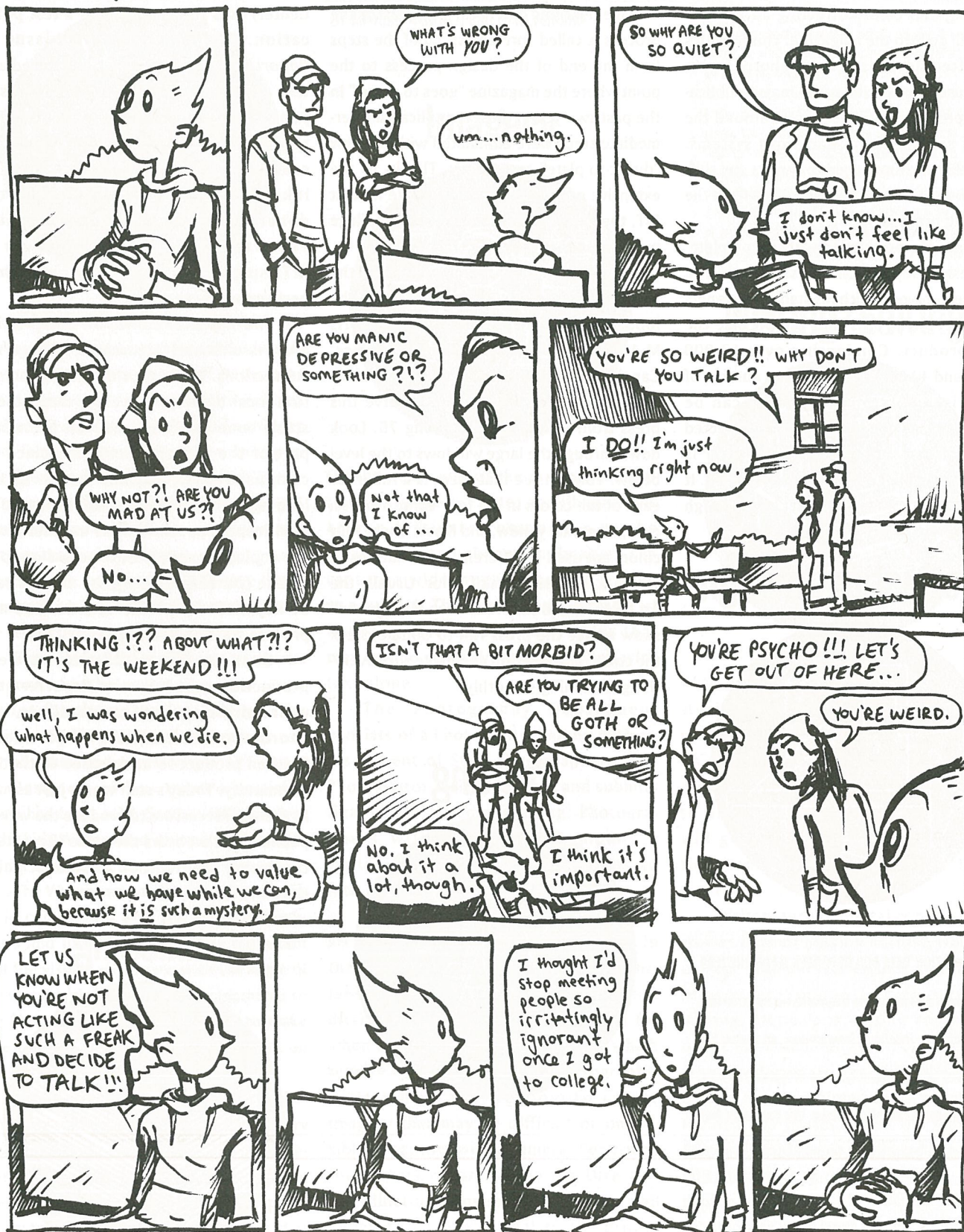
Over the course of the two-week production schedule, the *Reporter* staff works tirelessly to meet deadlines, and coordinate their efforts to produce a finished product to be released to the RIT community. Today's staff works just as hard as their predecessors to produce the weekly publication that bears the name "Reporter," continuing the tradition of student publication at RIT. •

## Finishing



**FRIDAY**

# the exploits of Aimless boy....



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# FACES OF RIT

## Rudy Pugliese

BY GLENN BERNIUS

PHOTOGRAPH BY CHRIS EHLMANN

Every Thursday night, like clockwork, a new issue of *Reporter* magazine hits the stands. To do this, a virtual network of students must work diligently to prepare a seemingly endless list of stories, photographs, illustrations, layouts, and advertisements. Behind this hard-working staff, there is one person who, while shunning any form of spotlight or direct involvement, is always there to see to it that things stay on track.

For five years now, Advisor Rudy Pugliese has taken this role. Downplaying his responsibilities as advisor, he stated that he is usually just there to look for big (and potentially libelous) mistakes, attend e-board meetings, present ideas for stories, and stop anything that might be clearly wrong. To best summarize it, he later said that he is "normally not called in unless there's a problem." With a smirk though, he added that he is usually forced to take some flack after the *Distorter*, the annual April Fools' Day issue of *Reporter*. He then stated that being advisor also "forces him to read the [magazine]."

Upon speaking to Pugliese, it quickly became evident that this is a person who has done a great deal more than his weekly duties. In the last five years, the magazine has undergone some major changes, making the publication more pleasing to both the eye, and the mind. While a great deal of this can be attributed to recent staffs, certainly, the life experiences that Pugliese brings to his position cannot be ignored.

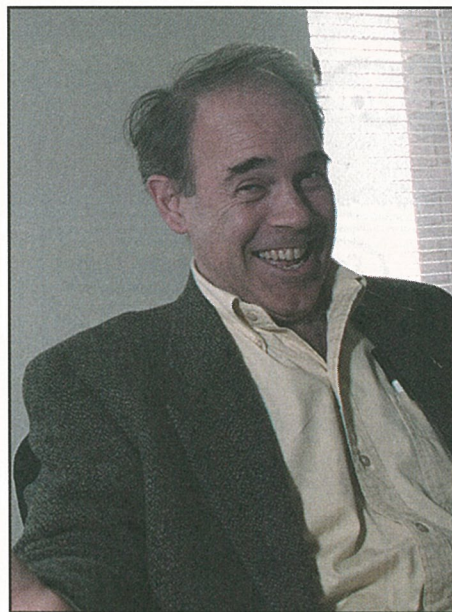
Pugliese's educational background began at SUNY Oneonta where he attained a Bachelor of Arts in Psychology. He later earned his Masters in Speech Communication from SUNY Brockport. Finally, Pugliese earned his doctorate in Mass Communication from Temple University.

Pugliese's first stint with communications came with a public relations position with the Mayor of Utica. For that job, he would commonly prepare press releases, organize press conferences, schedule interviews, and answer correspondence for the Mayor's office. Pugliese moved from that job to a writing position with a weekly paper entitled *Drums Along the Mohawk*, where he

gained much of the spirit and expertise that he brings to *Reporter*.

To supplement his income, Pugliese has also held a number of odd jobs; it would not have been unusual to see him bartending, working in a psychiatric ward, or teaching karate to small children. He also conducted tennis lessons for a spell, assuring me that he certainly "prefers to instruct adults."

Of course, he has also dedicated a great deal of his years to educating students here at RIT. From 1979 until 1982, his first "tour of duty" as he likes to call it, Pugliese served as a lecturer; teaching communication



courses for the Department of Language and Literature. Pugliese remembers that, at that point, there was no "Communications Department or even a College of Liberal Arts." Luckily for him, things had changed when he returned to Rochester in 1989, taking an Associate Professor role in the Department of Professional and Technical Communications. Pugliese has been an influence of this department since then, teaching courses in anything from Mass Communication and Public Relations to Persuasion and Conference Techniques.

In 1994 Pugliese took on the role as advisor of *Reporter*. At the time, he held a position on the Reporter Advisory Board. Upon the decision of Advisor Elaine Spaul to

leave the magazine, RIT President Albert Simone presented Pugliese with the opportunity to co-advise with Jack Smith, then Vice President of Communications. When Smith retired, Pugliese took on the entire responsibility of advisor.

Over the years, Pugliese has done far more than just "make sure there are no mistakes." Since taking the position, he has re-written the by-laws of the magazine. In doing this, he added a responsibility clause, including the Ethics Codes of the Society of Professional Journalists and the National Press Photographers Association. This desire for "ethical standards" is just one of the many indications of Pugliese's quest for a professional magazine. Additionally, in his role as advisor, he has served as a mentor to students, helping their ideas flourish.

Throughout his tenure, Pugliese has also ensured that *Reporter* has maintained a certain level of reputability, despite the many changes it has gone through. At one point, he remembers the *Reporter* being primarily "a vehicle to show off design and photography." The big concern was "what the paper looked like." Now, he sees the staff placing "more stress on writing." Additionally, he feels staff members are more willing to take on controversial issues, a notion that truly pleases Pugliese and reminds him of days when the staff once tried to avoid opinions altogether.

As for the future of the *Reporter*, Pugliese sees a publication deeply rooted in the Internet. "Not only is it cost-effective, it's also a nice recruiting vehicle for prospective students." For the time being, he is simply pleased with strong issues of *Reporter* and the hard work of the students. "I'm in awe of what they do. For that small a staff of students to put out a color weekly, what they have to know and do on deadline is remarkable," he said, allowing his pride in the staff to show through.

Pugliese remarked that this is a "remarkable group of students releasing a publication every seven days." Indeed such a feat is commendable. Equally commendable is that, for each week, for five years and counting, one person has devoted so much time to a group of students. •

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# Tiger Football

## The Final Gun Recalled

BY JOSEPH WERNER

**F**ootball is a proud and rich tradition at colleges and universities across the nation; that is, everywhere except here at RIT. Most students are painfully aware that RIT does not have a varsity football team; however, this was not always the case. Looking around today's campus, there is little evidence that RIT ever had a football team. Many of us were not even alive in the fall of 1977, when RIT last took the field. From 1968 to 1977, three years as a club team and seven at the varsity level, RIT fielded a team on the gridiron.

Beginning in fall of 1968, the Football Club played three games against other area club teams. Despite losing all three games, the members of the team were happy to get the program off the ground and they had their sights set on attaining varsity status. The following season, the Tigers made RIT football history by recording their first victory on October 4, 1969. They defeated Plattsburgh, 20-13. The 1969 season also saw a new assistant coach added to the staff when former Syracuse University standout wingback Tom Coughlin joined under Coach Ken Davis. Coughlin later became the Head Coach of the Tigers from 1970-73. Nowadays, you can see Coughlin on the sidelines of the National Football League, at the helm of the of the Jacksonville Jaguars.

In 1971, RIT's football program reached another milestone. The Tigers played their first varsity intercollegiate contest on November 13 against Brockport. RIT lost the game 29-10, but varsity football in the Brick City was born. The program was actually granted varsity status in 1970, but because of scheduling agreements, the Tigers were required to play all of the clubs from the previous season, concluding their season against Brockport. Coincidentally, 1971 was also RIT's most successful football season; they posted a 5-2-1 record.

By 1974, the Tigers had established themselves as a legitimate team, but the program was dealt a major blow when Coach Coughlin left to take an assistant coaching position at Syracuse University. With only three weeks until the start of training camp, the team had to scramble to fill the vacancy. RIT looked no further than the University of Rochester, swiping UR Assistant Coach Lou Spiotti. The turnover in coaching and disruption in continuity proved to be insurmountable obstacles as the Tigers struggled to a 1-7 record that year. RIT improved to 2-7 the following year and also saw several individual achievements. In 1975, quarterback Paul Adamo rewrote the RIT passing records by completing 103 passes for 1113 yards, shattering the old record of 94 completions for 700 yards set by Tom Honan in 1972. It seemed that RIT football was about to find its niche.

On December 20, 1977, a controversial decision to drop football was announced. Although the decision came on the heels of an 0-8-1 1977 campaign, supposedly the Tigers' win-loss record was not taken into account when making the choice. According to a 1977 issue of *Reporter*, Dr. Fred Smith, Vice President for Student Affairs, presented the judgment to cancel the program at a press conference. Smith said, "The decision to drop football is based primarily on RIT's conclusion that to continue football would require a long term commitment of funds that may not be feasible." The prevailing attitude was that RIT was competing against schools with bigger budgets, better equipment, better facilities, and that it was unfair for RIT to ask its athletes to continue competing under such conditions.

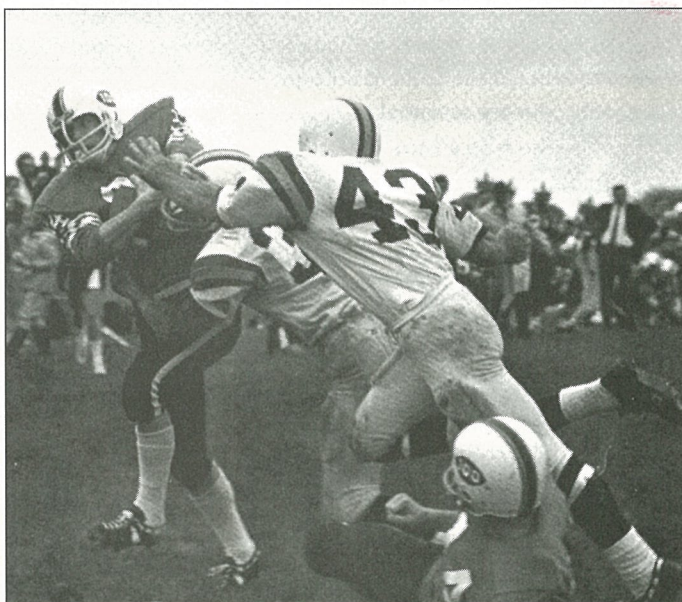
TOP: RIT Coach Tom Coughlin, currently of the NFL Jacksonville Jaguars

On December 22, an open forum was held to answer the questions of the community. For three-and-a-half hours, coaches, players, and students voiced their questions and concerns to Dr. Smith, who was largely unprepared to provide answers. RIT President Dr. Paul Miller had made the ultimate decision to terminate the program, but he was unable to attend the forum due to a previously scheduled trip to China. Despite all the support expressed by the players, coaches, and community members, the ruling was final, and RIT has not sponsored intercollegiate football since 1977.

Former Coach Lou Spiotti, now serving as RIT's Athletic Director, was asked to reflect upon his past experiences with RIT's football program. When questioned about how the program fit into the general scheme of athletics at RIT, Spiotti replied, "It fit in well, but I don't think it had an opportunity to develop and grow. We really had a short time-span to get a significant program like that up and going, and once we really got on our feet the program was gone." In terms of student support for football, Spiotti offered, "Students liked it. We had some good seasons, some good performances, and played competitively; but I don't think there was enough of the RIT fabric to develop a tradition, the way hockey has." He believes that the most significant achievement of the program was that "we took very average athletes and turned them into *competitive* athletes." As for the possibility of RIT re-establishing a football team? "I really would not want to have a football program if we could not support it properly." Spiotti expressed the need for proper funding. "I think if someone—the president or the trustees—said, 'We're going to do football, and we're going to make sure the rest of the program is as successful or even more so,' then I could live with that." According to Spiotti, there has been little

sincere interest expressed over the years by either students or administrators to start a new football program at RIT.

It has now been 22 years since the final gun sounded on RIT football. All that really remains from RIT's football playing days are a 22-50-3 record over 10 seasons, and bits of trivia about a current NFL coach who once walked the sidelines on this campus. Some students express disappointment in the absence of football at RIT, while others connect it to the lack of school spirit on campus. Much of the RIT community, however, takes pride in the teams we do have. In the end though, many still reserve hope that we will someday be able to take pride in a football team of our own. •



ABOVE RIGHT: RIT mid-season football action versus Alfred. Tigers boasted a 2-4 record that season. ABOVE: The 1970 Tiger Football Squad (TECHMILA)

# Kristine Greenizen ..... The Technical and Richard Gillespie Education Center

Imagine RIT without *Aimless Boy*, "Tab Ads," or even *Reporter* in its entirety. What would you read during your boring classes or lunch at the Ritz? *Reporter* helps pass the time, and fills you in on what's going on at RIT. With that in mind, meet Kristine Greenizen and Richard Gillespie—two people who are essential to *Reporter*; two people who help ensure *Reporter* hits the stands around campus every Friday during fall, winter, and spring. Without their work, *Reporter* and RIT would certainly be different and less informed.

RIT has an exceptional printing program—one respected by other schools, as well as within the industry—but this fact is unknown and ignored by many of the students at the Institute. RIT holds many seminars at the Technical and Education Center (T&E Center) for people in the printing and imaging industries, and programs are provided for professionals that use the Center's resources. The Center also conducts print trials on the large web press in building 7B, and on other printing equipment in the CIMS building. Manufacturers and consumers require feedback on products such as ink and paper.

Before coming to RIT, Gillespie and Greenizen both worked in the printing industry. Gillespie started working at Case-Hoyt in 1969 and remained there for twenty-two years. He went on to Eastman Kodak for one year before coming to RIT. He had had some prior knowledge of RIT since he attended evening classes here while working at Case-Hoyt. A native and lifetime resident of Brockport, Gillespie started his career at RIT in 1993 and plans to remain at the T&E Center until retirement. During his spare time, he helps others as a volunteer firefighter and collects toy fire trucks.

Greenizen started here seven-and-a-

half years ago. Originally from Clayton, New York, Greenizen attended SUNY Potsdam and got a BFA in Printmaking. She moved to Rochester to get her MFA, and happened to get sidetracked working in pre-press and customer service at various printing companies. She learned about the pre-press position at RIT by chance, and has been here doing pre-press for the T&E Center since. Besides the satisfaction she



Kristine Greenizen, Pre-press Manager of the T&E Center

finds in printing, she also enjoys painting, skiing, sailing, and reading (she notes that her job here allows her to fulfill both artistic and technical interests). Her responsibilities include the Barco and Creo CTP (computer-to-plate) equipment used to produce plates for *Reporter*.

Greenizen and Gillespie both enjoy their jobs at the T&E Center. There are bad days in all professions, but the days for the two at RIT are primarily good ones. Gillespie mentions that "printing at RIT is

different than printing in the normal everyday industry. The presses and other equipment need to be kept to finer tolerances than in normal industry so the press can be removed as a factor as much as possible in testing of printing products."

Both help conduct the seminars in the T&E Center; however, that's not the extent of their teaching at the Institute. Although not employed as professors, they both instruct printing majors that work for them on how they can improve their work. Both enjoy inquisitive students and are happy when a student completes his or her job well. Gillespie experiences great joy when a graduate who worked for him gets a good job in the printing industry. He also likes to hear from alumni that have climbed the management ladder because of their experience at RIT. "It feels good to have made a difference in a student's life," says Gillespie.

On the topic of *Reporter*, both have labored over the magazine since their start at the T&E Center in the early nineties. They have noticed many exciting changes with the quality of this publication, the move from one-color to four-color being prevalent in their minds. They've also noticed a considerable improvement in the overall layout from the articles that were nearly impossible to read in the jumble that was once *Reporter*. The advancement to a completely digital pre-press is a technology that Greenizen appreciates. When Greenizen started, the plates were exposed with film shot from paste-ups with a special camera. Now, the plates are fabricated on machines that accept input directly from the computer.

When it comes to RIT in general, both have a good opinion from what they've seen thus far. Greenizen mentioned that there are some problems she hears about



Richard Gillespie, T&E Center Press Specialist

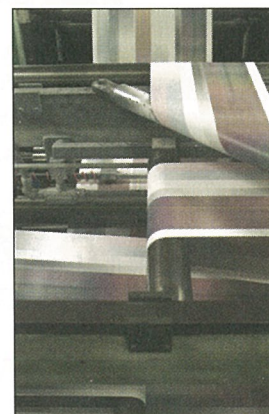
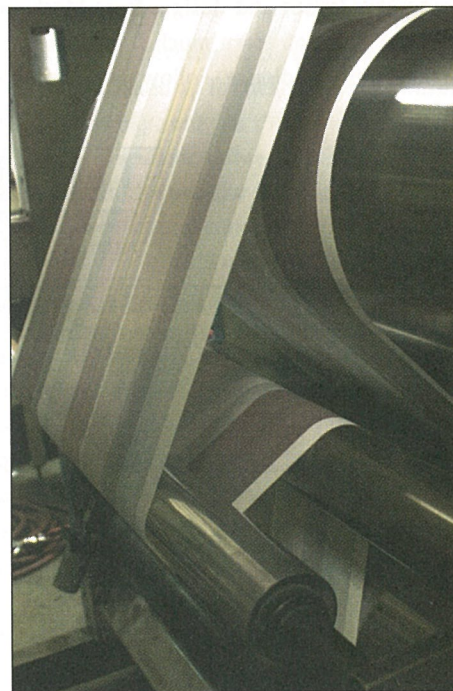
from her student staff, one being the bureaucracy that has built up; many students also complain about Financial Aid. Another factor that she has noticed is low school spirit, and how many people feel depressed and feel that they are thought of as "numbers." She added that the customers (students) look for guidance while at RIT and need to be treated with respect.

Although not too many students know about what Kristine Greenizen and Richard Gillespie do, they are both valuable members of the RIT community. They truly enjoy and are excited by what they do and how it helps the people they interact with. They give a tremendous amount of knowledge and experience to their students and *Reporter*, and take little back—except for the happiness of helping others. •



#### PRODUCTION DATA FOR REPORTER MAGAZINE 1999

The magazine is printed on the Harris M-1000B web-offset four-over-four perfecting press. This thirty-two page issue was run off at the rate of 37,000 per hour. Papers change weekly; the paper used on the most recent issue was 60lb uncoated. Aluminum plates were created using the Barco direct-to-plate system. Color proofs were created using the DiamondProof digital color proofing system. Published with Flint Chemical inks.



# The many characters of REPORTER

BY OTTO VONDRAK

Thousands of students at RIT pick up the *Reporter* every Friday, many without giving a thought to the design or layout of the publication. Returning students may recognize different styles or perhaps a totally new look from year to year. What many may not realize is that the design changes over the years not only reflect the tastes of the art directors, but also reflect on the trends in popular culture at the time of its design. Choices in typography, imagery, and layout are all influenced by what is happening inside the classroom, and what is observed in the professional world of magazine design. While carrying the name *Reporter*, this publication has gone through many changes; from a tabloid newspaper format to a magazine-style format; from handmade mechanicals to computer layout and design; from black-and-white to four-color process. We can learn much from how we chose to display our name to our audience. Follow along as we explore the evolution of *Reporter*...



*The PSIMAR, Rochester Athenaeum and Mechanics Institute, 1928*

In 1928, the first issue of *The PSIMAR* was released to students in Rochester. A backwards acronym for "Rochester Athenaeum and Mechanics Institute School Paper," *The PSIMAR* was created in the most traditional and professional newspaper-style of the time. The banner contained the RAMI logo, spread out over an unfurling ribbon. This artwork is a prime example of the fine art of newspaper engraving. We assume that this design lasted until 1944, when RAMI changed its name to "Rochester Institute of Technology."

## R·I·T Reporter

*RIT Reporter, Rochester Institute of Technology, 1951*

Jumping ahead to 1951, we see the first appearance of the name "Reporter." This example was taken from the first issue, which at that time, was the alumni newspaper. The artwork is obviously hand-lettered—a common trend in the late forties and early fifties.



*1952*

The following year, *Reporter* merged with the student publication *SPRIT*. The banner that appeared in this new publication included a graphic illustration of the main campus, once located in downtown Rochester. The illustration shows what the campus looked like if you were standing on the corner of Broad and Washington

Streets. Again, the title is hand lettered, and includes "RIT" shaded out behind the word "Reporter." Notice also that the banner proclaims the *Reporter* to be the "OFFICIAL PUBLICATION OF THE ROCHESTER INSTITUTE OF TECHNOLOGY." The *Reporter* would carry this distinction until 1969.



*1958*

In this example from 1958, the word "Reporter" is typeset in Venus Extended Bold. Sans-serif fonts (such as Helvetica) were considered very modern at the time, as many designers were still using "traditional" typography. Modernism was in: cars with big fins and low gas mileage. While big, heavy fonts were attention getting enough for the banner, the rest of the newspaper remained quite traditional in its look and feel.

## RIT Reporter

*1961*



*1966*

In the early 1960s, display fonts with great variations in thickness were very popular; so it would seem only natural that the *Reporter* banner would reflect this new style. The font used is light and friendly, almost optimistic. In what appears to be a variation on the typeface Bodoni, this style would last almost unchanged throughout the decade. Under the leadership of Dr. Mark Ellingson, RIT was gearing up for the move to the new campus. The 1966 RIT mark seen above represented the steel-frame construction of the new campus in Henrietta, and the arrows represented growth and expansion.

## Reporter

*Reporter, 1967*

In preparation for its move to Henrietta, RIT took on a new public image that was reflected in a typeface called Eurostile. This typeface had already been adopted by many companies that wanted to appear "state-of-the-art." *Reporter* changed its masthead in 1967 to follow in the spirit of the new look. Graphic Design Professor Roger Remington, who has been teaching at RIT since 1963, comments that, "it was probably more of a way for *Reporter* to jump on the corporate bandwagon and remain in the good graces of the school, rather than a conscious design decision." RIT has since dropped the "tech" look in favor of a more traditional "Ivy League" approach created by the Communications Department.

# REPORTER

1977

The Eurostile look lasted for about ten years, carrying over from the traditional newspaper layout into the new magazine format. What replaced it was a system so detailed that the art staff left behind extensive design and style guides for future production staffs. The style guides were useful references since magazine design has significantly more freedom than traditional newspaper formats. The *Reporter* logo was created using 70-point Korinna extra bold capitals. According to the *Reporter Style Guide*, "[The logo] may be used black, white, outline, or shadow faced." Clearly, options were limited in these years before computer production. Even though Korinna appears heavy, a certain softness prevails in the letters R, P, and O that suggest much of the experimentation that prevailed in the 1970s (Several discos come to mind).

## reporter

1988

Around the mid-eighties, a new look came on the scene. This was the first time that the title was spelled with out a capital "R." In an attempt to update the look and feel of the magazine, a sans-serif typeface returns. Solid, and utilitarian, Univers condensed bold took the top position on the cover, but not for very long.

## Reporter

1990

## reporter R

1993

In 1990, the capital "R" returns in a very simple solution. The horizontal rule gave the title a place to rest. As the eighties were put to rest, designers were looking to abandon bright colors and cumbersome display fonts. While this example from 1990 may not be the most creative, it satisfied the search for simplicity that some designers were looking for at the dawn of the nineties.

By 1993, the *Reporter* logo went in a drastically different direction. For years, the logo was a banner at the top of the cover; however, the art staff in 1993 developed more of a "flag" solution, combining the word "reporter" with a giant letter "R." This misguided attempt in typographic experimentation leaves the viewer disoriented. The mark is very uncomfortable on the eyes, and leaves a lot of negative space on the page. This design did not last very long.

## reporter

1994

By the mid-nineties, the Macintosh had established itself as the premier design and publishing system and robust software was available to make digital magazine production faster and more

accurate. Now, more than ever, greater variation in typography and layout was possible. Witness the *Reporter* logo that dates from 1994. The art staff of the time selected the Bureau Grotesque family of fonts to use for all headlines. The logotype artwork is created from Bureau Grotesque Seven Nine. The letterforms are connected and outlined, making the work appear as a single unit. This banner appears to have been the most versatile, surviving through several staff changes and the evolution from black-and-white to four-color. Each art director found new ways to treat the logo during its three-year lifespan. Whether solid or filled, outlined or shaded, placed on a computer screen or stretched across both covers, this logotype stands out as one of the all-time favorites.

## reporter

1997

By 1995, the Internet was quickly developing as a new means of communicating. New horizons opened up for designers who were, for years, confined to the printed page only. In 1997, a new art staff took over, reeling from these electronic influences. This strange looking logotype is derived from the popular video game *Quake*. While interesting to look at, the unusual construction of the individual characters distracts from the original meaning. However, the designers were able to develop interesting covers that combined the use of the logo and images in many unique ways that year.

## reporter

1998

In 1998, after an initial reorganization in the design staff, the responsibility lay on a new art director to create a fresh, unique look for the magazine. Using an adaptation of the Ameretto typeface family, an easily identifiable logo was created. Throughout that year, many changes would take place as the new production staff ironed out the bugs as the *Reporter* switched to a new digital publishing process called "direct-to-plate."

As the staff contemplated its anniversary year, the art director took great pains in developing a new look for this year that would be at the same time versatile and timeless. Created from the Azki-denz Grotesque family, the single-weight sans-serif typeface carries a certain neutrality that allows the cover imagery to tell the story. This year, the artwork is again treated as a flag, resting in the top left-hand corner of the page, followed by the issue date. Looking to its heritage, the design staff has chosen to include both Bureau and Eurostile in their current designs.

The *Reporter* name has always been an important part of the RIT campus. We look forward to the continued development of the magazine as a means of student communication at the Institute, as well as a creative outlet for all involved. •

# WORD ON THE STREET

Reporter magazine has been an important influence at RIT ever since its inception. Read by students and faculty alike, it bridges the communication gap between students and the Institute-at-large. Considering this magazine is celebrating a major milestone, it begs the question...

COMPILED BY JASON PACCHIAROTTI

PHOTOS BY LOLLY KOON

"Knowing what's going on on-campus."

—Annalisa Stockwell  
4th year, Ad/Photo

"It's a way to pass time during a study break."

—Doug Porter  
4th year, Biology

"I read it to get information about campus, and I [also] read Aimless boy."

—Laura Kornylak  
1st year, Photography

"It's a good way of knowing what's going on on-campus."

—Zameel Curim  
2nd year, Information Technology

"I read selected articles. I like to find out what's going on."

—Jones George  
4th year, Biotechnology

"I read it every week. It's the only potentially open forum for discussion of issues on campus."

—Dr. Jean Douthwright  
Professor of Biological Sciences

"[I only read it] if I like the cover, or if there is something interesting in it."

—Nicole Blake  
3rd year, Imaging Science

"You guys have a better design. Some of the articles are interesting. The article about Pepsi kicked butt. [Reporter is] the only thing on campus."

—Kyle Parke  
4th year, Graphic Design

"Basically, I find out about what's going on and news on campus."

—Omer Mozaffar  
2nd year, Computer Engineering

"Usually because students' view points and opinions are important. If you put everything together, you get a better picture of what is going on."

—Dr. Pellegrino Nazzarro  
Professor of History

"To get a feel of what is going on on-campus. Sometimes it has good articles and I like the movie reviews."

—Todd Nizer  
2nd year, Criminal Justice

"To find out what [students] are doing on campus. I believe to be a member of a community you have to know what's going on. I think it's a great magazine, and it's the only student run regular magazine."

—Gene Clark  
Veteran Enrollment Services

"I like to read the articles about school and the stuff you don't hear about."

—Greg Aycock  
2nd year, Photography

"I look at it to see what's going on."

—Keith McManus  
Assistant Professor, Applied Photography  
Arts and Sciences

"I read it because it's there. I like the political issues [and] think they're interesting."

—Matt Shepard  
3rd year, Microelectronics

**"Why do you read the Reporter, and what does it mean to this campus?"**



"I only read Word on the Street."  
—Casey Scott-Weather  
3rd year, Biotechnology



"To find out what's happening on campus [and] behind the scenes. It's important to the students to have their own media to get information to the rest of RIT."

—Margaret Anderson  
Assistant Dean of Engineering



"I find Reporter informative."

—Lori Harris  
Staff Assistant



"It's informative. The cover struck me and I read it. It gave me the attitudes of the students who wrote."

—Alex Blanc  
2nd year, Biomedical Photography



"It's a good idea: 'student newspaper.' We don't have a whole lot of [publications on campus that are run by students]."

—Jill Lewis  
Student Information Specialist,  
College of Engineering

"I read it because of the Editor in Chief. I enjoy it."

—Dr. David Lawlor  
Professor of Biological Sciences

"So I know what's going on on-campus."

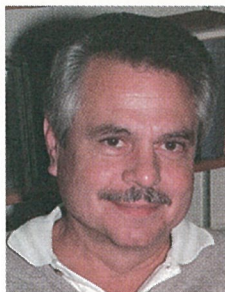
—Cass Shellman  
Administrative Assistant, College of Liberal Arts  
"I enjoy hearing what's going on with the students on campus."

—Ellie Ayers  
Receptionist, College of Science



"I like hearing what's going on in school events [and] when stuff is going down."

—Nate Kinne  
3rd year, Environmental Management



"It lets me know directly what students are doing, what they're thinking about, and what's important."

—Dr. Joe Nassar  
Professor of Literature

"It's important that there be an official arm for the students' voice."

—Jason Brown  
Staff Assistant College of Science

"I read it for information; like the Pepsi article. I read it to figure out what's happening."

—David Dall  
1st year, Information Technology

"I usually read it to find out stuff about the campus. Nothing else tells us what's going on."

—Christina Bradbury  
2nd year, Computer Engineering

"It's a good outlet to here students' opinions and to keep track of what is going on at school."

—Danielle Marritt  
2nd year, Physics

"I read it for local news. It's a good source of info."

—Jon Borzilleri  
2nd year, Computer Science

"It just lets me know what's going on on-campus. It shows you what teams and organizations are up to."

—Ryan Hand  
3rd year, Physicians Assistant

"To see what's going on. It gives [the students] a voice."

—Cindy Drake  
Staff Assistant, College of Science

"It's good to communicate and inform the students."

—Athimootil Mathew  
Professor of Electrical Engineering

# in this issue *matrix*! an occasional supplement

## matrix! a forgotten experiment in visual communication!

BY OTTO VONDRAK

"Experimentation" was the buzzword for the sixties in America. Tired and sore from the fifties, the country was ripe for change; not that many people were embracing change. The push came from inside college campuses across the nation, where young minds were constantly testing the threshold of what was acceptable. Times were no different here in Rochester either. Years before anyone even mumbled the words "interdisciplinary education," the faculty and students of RIT were conducting experiments in visual communication. With the cooperation of the *Reporter* and the Graphic Arts Research Department (a forerunner of the Technical & Education Center), *Matrix* was born. The brainchild of Maurice Kessman, who at the time was Director of Educational Research. Kessman contacted Graphic Design Professor Hans Barschel with the idea for a visual print project that would be as much intellectual as well as expressive. Herbert Phillips was in charge of the GARD at the time, and was excited to help see the project become reality.

Starting in the winter of 1961, *Matrix* appeared as an occasional supplement inside the *Reporter*. *Matrix* covered a wide range of topics, from the impact of computers on society, to the effects of "urbanization," to the history of wood-cut type. Contributors included Professor Roger Remington, who graduated from RIT in 1958, and became a professor in 1963. "We encouraged students and faculty to contribute to this supplement—it was an experiment in image and in writing," Remington remarked.

Every issue of *Matrix* was a group effort. The people who were involved knew they were working on something special. From Vol. 1 No. 4: "The class in Design for Graphic Reproduction of the School of Art and Design, under the guidance of Professor Barkin, were intensely involved in the production of this issue of *Matrix*. Through them, this project became alive and a real experiment in graphic communication design, with all of the hazards of perverse details and the pressures of practical deadlines..."

The last issue of *Matrix* officially appeared in spring of 1966. Professor Remington revived the project on his own with one of his design classes in 1972, but did not repeat the experiment. *Matrix* was a colorful, exciting part of *Reporter's* history that not many people are aware of. It represented not only the idea of crossing academic boundaries at RIT, but also challenged the community with essays on a wide range of topics. In an era when this generation is tagged as do-nothing and lazy, perhaps the time is right again for another period of "experimentation..." •

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## J. CREW WAREHOUSE SALE

NOV. 10-14

NOV. 15-20

AT THE FORMER CALDOR  
1180 JEFFERSON RD.

Motivated workers needed

AM/PM shifts available

\$7.50 per hour - four-hour shifts

CALL (732) 974-4174

## T A B A T A B A D S

My Daddy!  
-TC

Reporter Staff--Great working with you guys. See you back in Spring!  
-HP

Thank you Katie! It was a wonderful trip and you deserve the greatest congratulations  
-BDJ

# calendar

## **October 29th-30th**

The Mummy 7pm  
Evil Dead II 9:30pm  
Ingle Auditorium  
see both for \$1  
both captioned Saturday

## **Friday, October 29th**

Doug Bradley  
Pinhead from Clive Barker's  
**Hellraiser**  
Student Alumni Union  
\$2 at door, \$3 for both KNB EFX

## **Saturday, October 30th**

KNB EFX  
Special Effects  
creations for movies such as  
**Scream, Pulp Fiction, Army of  
Darkness, Spawn, The X-Files,  
and more....**  
Student Alumni Union  
\$2 at door, \$3 for both Pinhead

## **Thursday, November 4th**

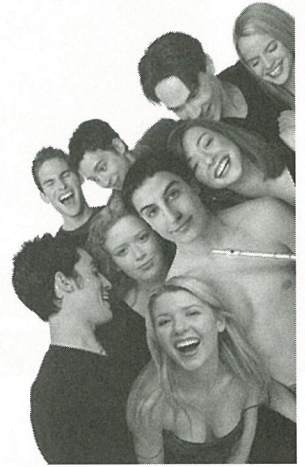
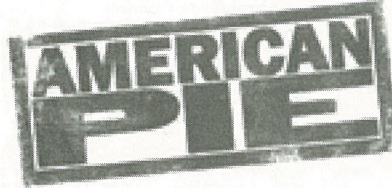
Leah Carla Gordone  
Acoustic music  
8pm in the Grind  
FREE

## **November 5th-6th**

American Pie  
7 & 9pm, Ingle Auditorium  
\$1

## **Friday November 12th**

Josef Verba, concert pianist  
8pm, Ingle Auditorium  
\$5 students, \$10 fac/staff, \$15 public



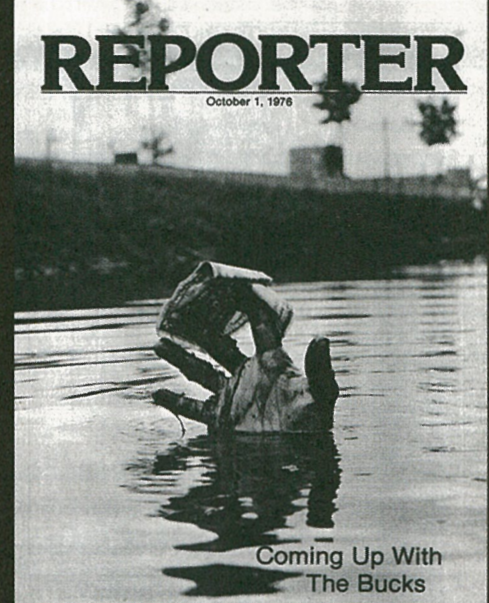
Tickets are available at the Candy Counter in the SAU (cash or debit) or in the SAU Game-room (charge by phone or TTY, 475-2239). Events are subject to change.



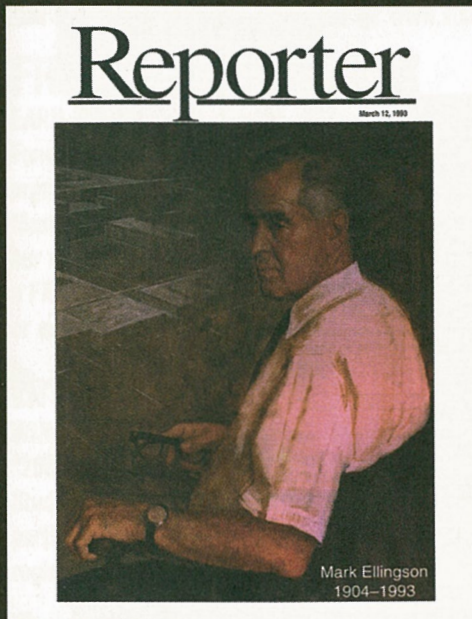
May 27, 1966



August 12, 1966



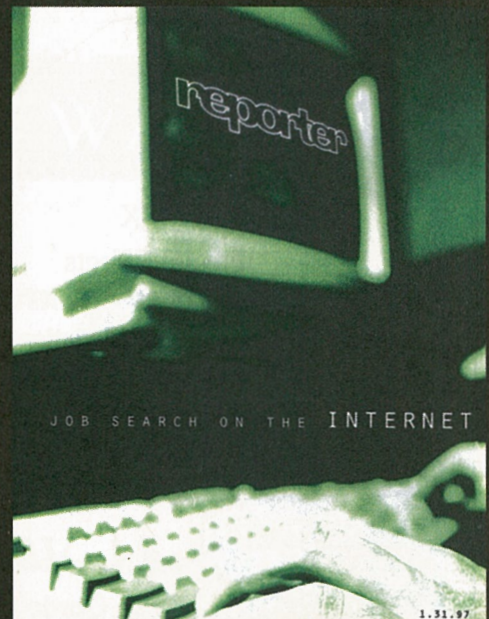
October 1, 1976



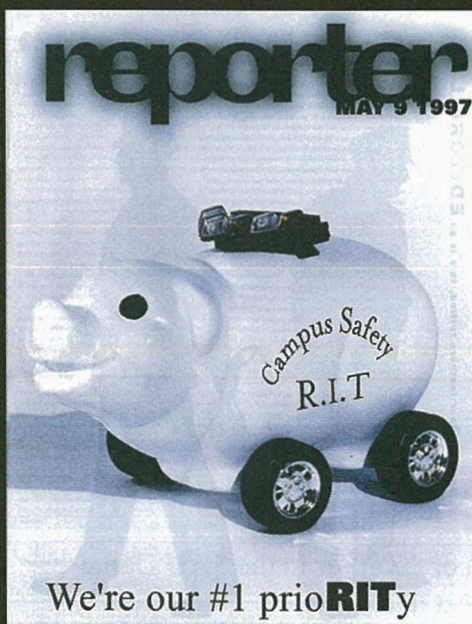
March 12, 1993



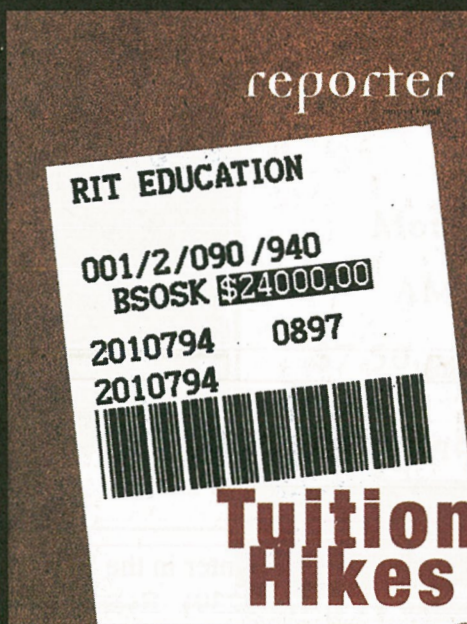
April 23, 1993



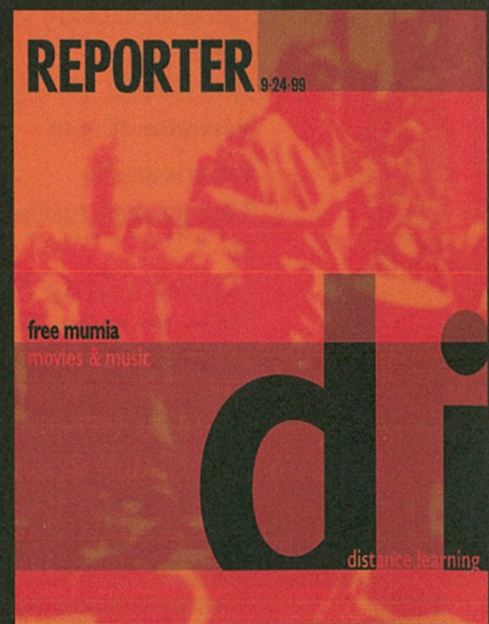
January 31, 1997



May 9, 1997



May 1, 1998



September 24, 1999