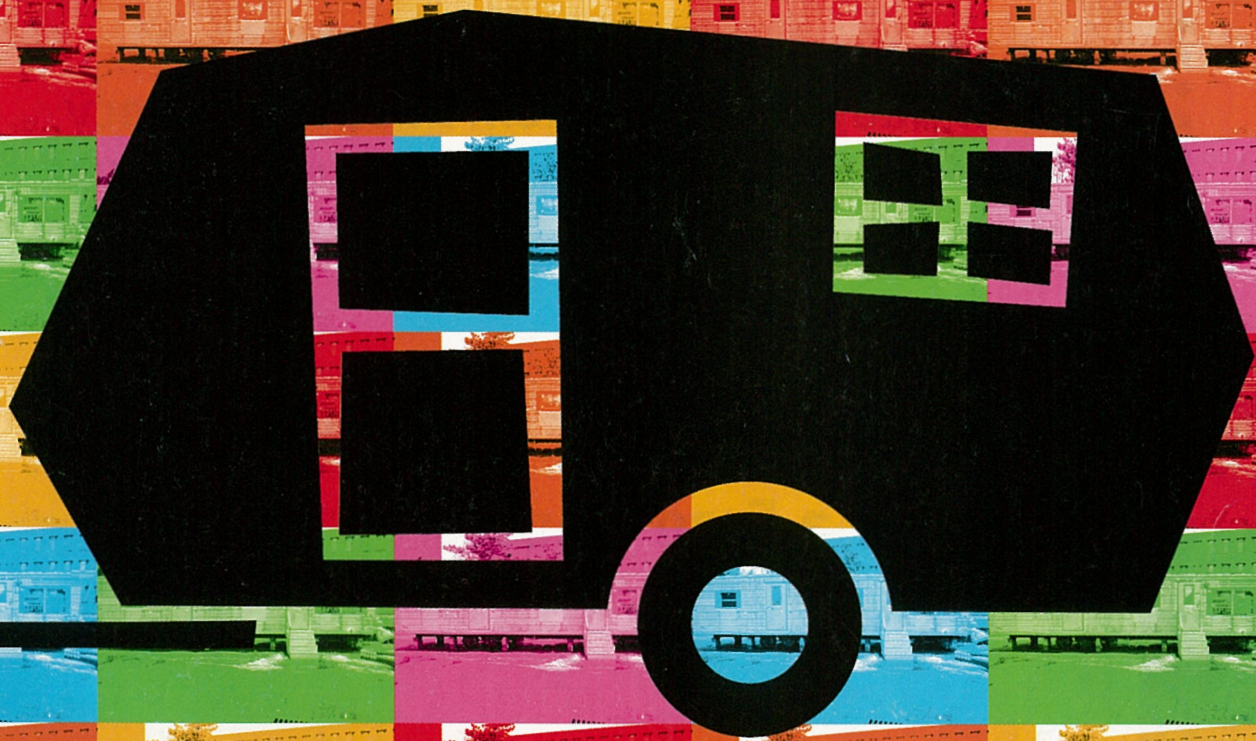


THE TECHNICAL

reporter

3.21.96



AMERICAN DREAM




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Farewell

This will be the last Editorial that I will write for the Reporter. After this week, the new Editor Kelley Harsch will take over my position. Over the past year the reporter has seen many changes that I hope the readers have enjoyed. The next year will most likely hold changes as well. You may agree with some of them. You may not. I thank those readers who stayed with us during the last year and put up with all of our mistakes. I would recommend that you continue to read the magazine and watch for things that interest you.

As RIT becomes completely wrapped up in the politics of operating an institution, know that the Reporter is a student voice. We are student-run and do our best to represent the students. As with last year, I will once again request that the readers are responsible for bringing issues to light. The Reporter needs you to come forward with your interests and concerns so that we can deliver those to the rest of the student body. Think of the magazine as your own, a place that you can be heard. There is much more happening on this campus, and you can let us know about it. So in the future use this voice for your concerns.

As I leave the helm, there are a few people that I would like to bring recognition to. First and foremost, I would like to thank Jennifer Moreland and Stacey Speidel for supporting and helping develop the idea of the modernization of the magazine; Adam and Nate for making that upgrade a reality; Mike Shavaliar and Jered Bogli for taking very little and pushing it to the next level, and the Advisory board for having belief in our ideas and supporting them. Lastly, I am in debt to all of the people on staff who have literally put in countless hours to get us where we are today. Thank you, Good luck in your futures.

Jason D. Curtis



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Maya Angelou to Speak on March 27th

World-renowned author Maya Angelou will be speaking to the RIT community on March 27th in the Clark Gymnasium. She will use this opportunity to read selected poetry works as well as discuss various issues surrounding her numerous life accomplishments and published works.

Maya Angelou is the author of such autobiographical novels as *I Know Why the Caged Bird Sings*, *Gather Together In My Name*, *Singin' And Swingin' And Gettin' Merry Like Christmas*, *The Heart of a Woman*, *All God's Children Need Traveling Shoes*, and *Wouldn't Take Nothin' For My Journey Now*. Among these distinguished novels, one, *I Know Why the Caged Bird Sings*, was nominated for the National Book Award. She has also written two children's books, called *Life Doesn't Frighten Me* and *My Painted House, My Friendly Chicken and Me*. She has written many works of poetry throughout her career, one of which, entitled *Just Give Me a Cool Drink of Water 'For I Die*, won her a Pulitzer Prize Nomination. Maya has also written six plays and two screenplays, including *Georgia, Georgia* and *All Day Long*. She has also been a contributor to many short stories and poems for periodicals such as *Essence*, *Black Scholar*, *Redbook*, *Ebony*, *Mademoiselle*, *Chicago Daily News*, *Harper's Bazaar*, *Cosmopolitan*, *Life*, *Sunday Living Magazine*, and *California Living*. Ms. Angelou is fluent in English, French, Spanish, Italian, Arabic, and West African Fanti.

Maya has appeared on several television shows throughout her career. She appeared on the Oprah Winfrey TV series entitled "Brewster Place." She also has appeared on such PBS documentaries as "Who Cares About Kids," "Kindred Spirits," "Maya Angelou: Rainbow in the Clouds," "To the Contrary", and "Afro-American in the Arts." She authored a six part series entitled "Assignment America." Also, she has worked with CBS and NBC on numerous other television projects. In addition to television, Maya has produced many films and plays, including *Roots*, *Look Away*, *Medea*, *Mother Courage*, *The Blacks*, *Calypso*, *Porgy and Bess*, and *How to Make an American Quilt*. She also has produced a wide variety of Recording scores and Spoken Word albums.

Currently, Ms. Angelou is a member of The Director's Guild of America and AFTRA (American Federation Television Radio Artists). She is also a member of Equity, a member of The National Commission on the Observance of International Women's Year, and a part of the Harlem Writer's Guild. She sits on the Advisory Board of the Women's Prison Association and is associated with the Horatio Alger Association of Distinguished Americans. In addition, the National Society for the Prevention of Cruelty to Children in London, England named a center to honor Ms. Angelou. This center is known as the NSPCC Maya Angelou C.P.T. and Family Center, and was opened by Maya Angelou and friends on June 20, 1992.

Throughout her illustrious career, Maya Angelou has received many other distinctions and awards from all over the globe. She received the Chubb Fellowship Award from Yale University and has received a Tony Award Nomination for her performance in "Look Away." She was named a Rockefeller Foundation Scholar in Italy, received Honorary Degrees from both Smith College and Lawrence University, and was named the "Woman of the Year in Communication" by the Ladies' Home Journal. She received the Golden Eagle Award from the PBS for her many documentaries, received the Matrix Award for the Field of Books from Women in Communication, Inc., and was given a lifetime appointment as First Reynold's Professor at Wake Forest University. She has also been named the Women of the Year by *Essence* magazine, been named the Inaugural Poet for President Bill Clinton, received a Grammy for Best Spoken Word Album, and accepted the Spingarn Award by the NAACP. And the list goes on and on.

Maya Angelou is truly a unique and gifted individual that will enlighten the RIT community through her wisdom and experience on March 27th at 7:00 PM in the Clark Gymnasium. Do not miss this truly once in a lifetime opportunity to share in the movement that this woman has managed to spawn all over the world through her inspirational spoken word.

By: Gregory E. Musho

illustration:: Sankar Sury



PHOTO: MIKE FAGANS



Italian food, it is truly one of the few things I have found that offers us mortals a glimpse of the afterlife, namely heaven. I'm sure heaven has a plentiful supply of twenty-four hour Italian restaurants and bistros offering all the amenities currently offered here in the mortal world (earth), only, you guessed it, their food is truly heavenly.

Shortly after coming to Rochester in '93, I was hit with the

quench my craving for a half-way decent slice of pizza. I thought I would never be able to find a good slice of pizza in this city until I opened my eyes to a little known secret hidden at 2595 West Henrietta Road. Honestly, I have had literally tons of pizza in my lifetime, and finally I think I've found the pizza place that answered my prayers here in Rochester.

Brandani's Pizza on West Henrietta Road (right in front of the new "Movies 10" cineplex) is truly the only great authentic Italian pizza place in town. I am graduating this spring and my only regret is not finding this place sooner.

Brandani's, operating since 1970, is the "Home of the Super Slice" and it sure lives up to its name. The "Super-Slice" is definitely one of the biggest slices of pizza I have ever gotten anywhere. Let me warn all you first-timers out there, be prepared to get "filled-up" with nothing short of Italian goodness. Since my discovery of this oasis, I have yet to leave Brandani's with a half-full stomach. Sometimes I go there looking for just one quick slice, but always manage to find the time to order a second slice just because it was so damn good.

Brandani's uses only the freshest ingredients in its Italian masterpieces and makes all their own dough, sauce, and sausage fresh everyday. This is real Italian home cooking. All of you Ritz pizza-eating people, prepare to get converted and swear to yourself you will never eat another one of those so-called pizza slices ever again. For once you've tasted the best, you'll never go back. (I haven't and I am a better person for it.) Brandani's will customize your pizza when you order for take-out. They offer small pizzas that have six slices, the medium model that boasts eight slices, a large edition that serves up ten slices or the special edition sheet pizza that gives its recipients thirty whopping slices. Your toppings choice list is equally impressive.

Perhaps you are in the mood for something out of the ordinary, then look no further than Brandani's array of mouthwatering specialty pizzas. There is the Calzone Pizza with rich ricotta cheese smothered over mozzarella, garlic sauce, and shaved ham. There is a White Garlic Pizza with freshly sliced garlic topped with mozzarella cheese and olive oil. Try a Lasagna Pizza with hand made sausage, mozzarella cheese, and ricotta smoldering in Brandani's own handmade tomato sauce. You veggie lovers will savor the Vegetable Platter Pizza that has Garlic, broccoli, and mushrooms over melted mozzarella.

You will also keep coming back after you have tried Carolina's Special, which has a colorful arrangement of spinach, mozzarella, and marinated artichokes, seasoned with just the right spices. Or for a different avenue of taste, order up the Pizza Patate that has freshly sliced potatoes and mozzarella seasoned with rosemary, topped ever so gently with olive oil. Brandani's also offers fresh garden, tuna, or chef salads. But don't forget desert, because Brandani's sports the best lemon Italian ice in the land as well as homemade frozen custard that has no fat, dairy, sodium, or cholesterol.

Romeo Brandani, the cordial owner, operates his Italian eat-in/take-out establishment Monday through Friday from 11:00 am to 2:30 pm and 4:00 pm to 9:00 pm (meaning they are closed from 2:30 to 4:00 pm). On Saturday, they are open from 12:00 am to 9:00 pm and are closed on Sundays.

So if you are looking for an alternative to on campus food, remember Brandani's is right around the corner on West Henrietta Road and is certainly worth the trip. Even if you have to walk there in the pouring rain and sleet and snow, I guarantee you will not be disappointed in the least.

BRANDANI'S: A PIECE OF HEAVEN

realization that my favorite Italian specialty, pizza, was poorly represented in this city. I traveled over hill and dale to try to

By: Gregory E. Musho

THE CARNIVAL COMES TO TOWN

Looking for a low-budget way to spend an afternoon? On Saturday, March 22, The Pyramid Arts Center will sponsor the Pyramid Art Carnival at Village Gate Square.

The event will have several hands-on, creative activities, including making wood sculptures, mural painting, and jewelry designing. Also, there will be a variety of games and races which will offer prizes. Musicians and artists are scheduled to entertain throughout the day. Another special feature of the carnival will be an artist-designed miniature golf course.

Entrance to the event is free, and activities and food will be offered at nominal charges. The carnival will begin at 10:00 AM and end at 4:00 PM. Village Gate Square is located at 274 North Goodman Street.

By: Julia Carr

From the mind of Billy Bob Thornton, a new and unlikely Hollywood hero who hails not from Beverly Hills, but from a back corner of the South, comes the latest Miramax release to generate critical acclaim and Oscar hype, *Sling Blade*. Written, directed, and starring Thornton, this film lives up to the buzz it has created.

Sling Blade is a tale of a Karl, a man just released from a mental hospital 25 years after a gruesome crime. Karl quickly lands a job and befriends a young boy and his widowed mother. When the mother's abusive boyfriend enters the picture, however, Karl finds himself in a volatile dilemma that has substantial consequences for all involved.

Thornton's performance as Karl is certainly worthy of comparisons to a young Marlon Brando for his dominant screen presence. He is brilliant as the slow-minded Karl, and should be a strong contender for the Oscar for best actor. The surprising supporting cast, including Dwight Yoakam, John Ritter, and Robert DuVall, is strong as well. Yoakam continues the trend of musical talents making successful efforts as actors as the abusive boyfriend. John Ritter's performance as the mother's homosexual friend is so convincing that you almost forget about his *Three's Company* days with Chrissy and Janet. DuVall's screen time is brief, but effective.

With its gothic style and tone, *Sling Blade* manages to convey a macabre message of hope. Thornton's story is seamless and even, and he seems to have talent for directing his actors. Though the visuals are a bit static and some of the minor supporting cast

deliver semi-believable performances, *Sling Blade* realizes its full dramatic potential in nearly every way. It is easily the most compelling film of the year. (10 out of 10)

By: Andy Gose

ON THE CUTTING EDGE WITH SLING BLADE

WORSE THAN SIN

Guilty As Sin, by Tami Hoag, appealed to me from the second I read the summary on the back of the book. It was a mystery that wouldn't include a detective, a suspense novel that didn't contain a murder, a courtroom drama that in no way involved O.J. Simpson. So I thought I'd like it. I was wrong.

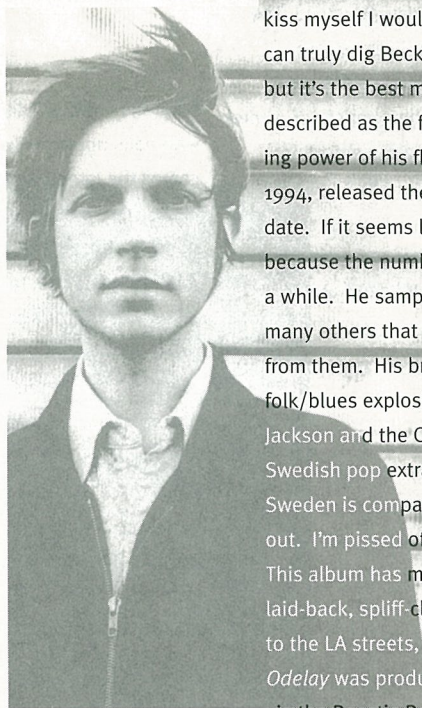
The novel follows an attorney, Ellen North, as she prosecutes a prominent college professor for kidnapping a little boy in a small town. As a major part of the story, Hoag insists that this is a crime that captured the attention of the entire country. To me, though, this is simply unrealistic. There were nowhere near enough twists in the story to make believable the media attention that was concentrated on the case in the book.

The characters are more unbelievable and filled with contradictions than the rest of the novel. Ellen North is painted as a stubborn, high-class attorney who is only out to further her own career. But this character just does not belong in a story that takes place in a small, almost unheard-of town where nothing ever happens. Other characters include a famous author who plans on making the case the basis for his next project, an assistant who is described only by the clothes she's wearing, and a father who is jealous that his wife got all the attention when his son was kidnapped. The lives they lead are so petty that they make Aaron Spelling characters look deep. The characters and their ridiculous problems belong in a junior high school, not a courtroom.

Tami Hoag couldn't have done more to kill literature if she were a book burner. Take my advice: leave *Guilty As Sin* on the shelf and rent a movie instead.

by Elisabeth Horrell

SOME KID WITH A DEVILS HAIRCUT



There's an idiot that lives above me still listening to Skid Row, Ratt and Twisted Sister. One day I commented on her musical tastes (or lack thereof), and she retaliated with, "Well, what else are you supposed to rock-out to these days!?" Maybe that's just her problem: she's still trying to "rock-out." If I could jump back and kiss myself I would, because it seems that I'm one of few people around here that can truly dig Beck's latest CD *Odelay*. I don't know if I would really rock-out to it, but it's the best music that I've heard in a long time. Beck Hansen has been described as the future of punk music, and this semi-new release proves the staying power of his flavor of sound. He laid down the thirteen tracks to *Odelay* in late 1994, released them late last year, and has only ran three singles off the album to-date. If it seems like he's taking his time, he is, and you'd better get used to him because the number of viable commercial hits on *Odelay* will keep Beck around for a while. He samples some big names such as Bob Dylan and James Brown and many others that I have never heard of, but manages to create his own work of art from them. His brand of retro-seventies reverberations coupled with heavy folk/blues explosions are already being reflected by bands such as Luscious Jackson and the Cardigans (minus the folk/blues.) Beck is touring with the latter, a Swedish pop extravaganza being compared to ABBA (of course, anybody from Sweden is compared to ABBA). They are hitting U of R on March 29th. It's sold out. I'm pissed off.

This album has many different moods, from uniquely-lyricized hip-hop infusions to laid-back, spliff-clenching lullabies. The album resonates with sounds indigenous to the LA streets, with a honky-tonk vibe and some Spanglish thrown in for flavor. *Odelay* was produced by the Dust Brothers, who exposed you to *Paul's Boutique* via the Beastie Boys.

Beck has won "Album of the Year" awards from *Rolling Stone*, the *LA Times*, *NY Times*, *Request Mag*, and *CMJ*, and "Artist of the Year" from *Spin*, *Rolling Stone*, *New Music Express*, and the *Village Voice*. He's won Grammys, and Mtv Music Awards, tours the world, and after all this has still decided to put Rochester between his crosshairs. It's probably due to his grass roots following that started in NYC during his anti-folk years which followed him back to LA. This anti-folk sound was to weave the tapestries of *Mellow Gold* and *Odelay*. If you're hip to any of this, then you either have this CD already or you're going to get it once you establish some flow. If all you can do to relate is vaguely remember "Loser," then you need to clue-in and stop trying to rock-out.

by: Sankar Sury

SO, YOU WANNA BE A COWBOY...

You've just finished your country line dancing class and you're anxious to get out and strut your stuff in a real country western bar. Then grab your boots + spurs (and a healthy appetite) and mosey on over to the Rustler's Roost at 4853 W. Henrietta Rd by the Day's Inn. It's a great place to have a few beers and some chow.

For those of you who are laughing about even considering the thought of going out to a country-western bar to try out something new, you're going to miss out. I was a bit apprehensive about making an evening out at The Roost. But, I'd just taken country-line dancing for a P.E. class, and somehow it just doesn't seem right line-dancing in a sterile gymnasium. Heck, you only live once, so we ventured out for a hootenanny of a night at the Roost.

I wasn't sure what to expect but the atmosphere made me feel right at home. Dark wood walls, western memorabilia all over, including some large paintings of famous country western musical artists like good ol' Dolly Parton. The comfy chairs, good view of the dance floor, and DJ booth made up to resemble an old covered-wagon added to the vibe. Bonus: they serve food! The menu seems to have a decent if somewhat typical selection—burgers, wings, chicken, sandwiches, some western-style dishes. Then there's the the fried dill pickle chips... I wasn't quite up to trying those that evening, but this is the place to get'em if you've got a hankering for 'em!

We introduced ourselves to the new owners, Donna and Garrett; they were some of the friendliest people I've ever met. They met at the Roost five years ago, so they're quite thrilled about owning the place now and are in the middle of planning some renovations to the place + expanding the menu. Donna teaches the line-dancing classes there in the evenings. She knows her stuff—she's been competing in line-dancing for about 4 years now, and Garret's been competing for eight.

Everyone at the Roost was in high spirits, even those sitting around the dance floor were getting into it, egging the dancers to try out some of their showier moves. The place was pretty crowded for a Wednesday night, more so than most clubs around I've been on a Wednesday. Though it was still early, there were already a couple dozen people already tearin' away on the dance floor. Even if you haven't a clue how to line-dance and are only daring enough to dance in front of your bathroom mirror, there's hope for you. The Roost offers line-dancing lessons every night of the week + on Wednesdays and Sundays they have line-dancing lessons for couples. The key is to not be intimidated. Tuesday and Thursday nights they have a DJ who plays dance/top 40 country music. On the weekends there's a 3\$ cover charge and all the live country music you can handle from 9pm till 1AM. Donna said they're absolutely packed on the weekends. So if you go, lasso up your fellow cowpokes early and plan on havin' a swell time!

MOBY,

Let's talk about buzz words for the 90's. One word comes to mind, diversity. Everyone loves diversity. Moby is no exception. *Animal Rights*, Moby's latest release is trip through a few genres of music.

Firstly i want to comment on the liner notes. the entire CD jacket is filled with an editorial rant by Moby on the ills of our society. He writes about a oneness with the world, the circular nature of our relationship with the earth. He expounds on animal rights and how our treatment of animals relates to our treatment of each other, how even that is a circular relationship. Talks about the destruction and senselessness of drugs, the corrupting and addicting powers of alcohol. He stresses his belief in a clean, healthy lifestyle. It is a well written and coherent piece, most enjoyable.

HECK NO

The CD opens with a very mello, ambient kind of song which acted as a sort of laxative for me. Upon returning from the bathroom i heard something completely different. The music sounded like older simple punk music, the kind of power punk played by bands like *Naked Raygun*, *Pegboy*, and early *Rollins Band*. Moby's vocals are flat out pissed--he sounds angry for the duration of the CD. The disk is mixed extremely well; there are a few more ambient songs thrown in the mix. In fact, i didn't even realize i was listening to them till they ended and the music got loud and fast again.

The first single, *That's When I Reach For My Revolver* is an old cover from *Gang of Four* (i believe). The song is incredible, powerful, fast, angry. I do want to address the video, though, and the fact that the lyrics are changed. I would question changing the lyrics in a video for a

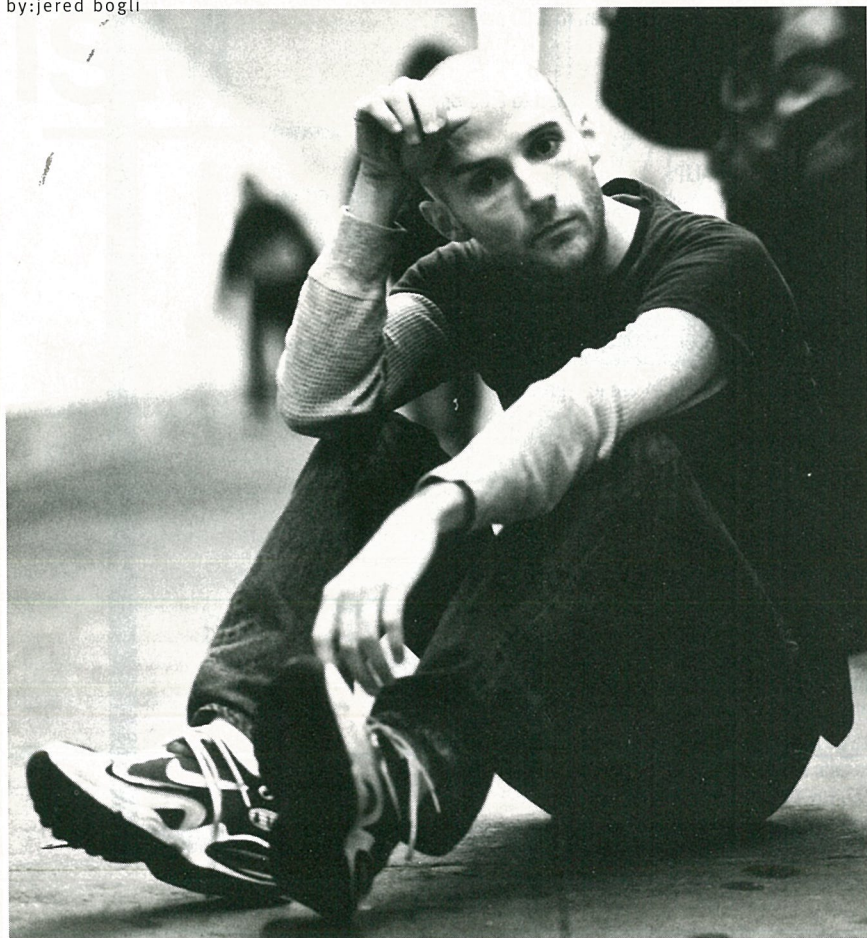
THIS IS NOT TECHNO!

song that I did not write. There are many more songs on the disk that are closer to what is going on in hardcore today, with the thick guitar sounds of bands like *Snapcase*, *Quicksand*, and *Orange 9mm*. There is distortion everywhere; the vocals, the guitars, the bass, all very thick and layered

sounding, while retaining a simple straight-forward feel. Moby played everything on the album and is looking to find a band to tour with. Despite the studio building of the CD, it holds onto a very live feel; none of the energy got lost in the construction of the songs.

I was more than surprised to hear this coming from someone famed for being a techno DJ. I'm glad he is experimenting with different music. It needs to be taken as it is presented: good, loud, fast punk/hardcore. This is a CD most definitely worth taking a chance on.

by:jered bogli



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SIGN-UP Thursday, April 17 from 10:00 am to 6:00 pm.
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HOUSING SELECTION FOR CURRENT 1ST YEAR AND NTID STUDENTS

REGISTRATION Monday, April 21 or Tuesday, April 22 from 10:00 am to 2:00 pm.
Grace Watson Lobby

SIGN-UP Wednesday, April 23 and Thursday, April 24 from 10:00 am to 6:00 pm.
Grace Watson Lobby

WHO MAY SIGN-UP:

- Current 1st year students and all NTID students
 - Residence Halls, RIT Apartment Housing, and Apartment Suites at the University of Rochester will be offered.
- You must sign up with a roommate and submit a housing deposit.**

OPEN HOUSING LOTTERY

REGISTRATION Monday, April 28 or Tuesday, April 29 from 11 am to 1 pm.
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SIGN-UP Wednesday, April 30 from 10 am to 2 pm.
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WHO MAY SIGN-UP:

- Any student without a Fall housing contract may participate in this lottery.
 - Residence Halls, RIT Apartment Housing, and Apartment Suites at the University of Rochester will be offered.
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photo: Mark Atkinson

AMERICAN DREAM

RUCKUS RIT

Upon returning from spring break you may have noticed a new structure on the campus. Sitting in between building one, Liberal arts, Photo, and the art building is a big white trailer. You can't help but notice it. Why is it here, what does it mean, who brought it here? These and other questions have been on many minds. So what is this piece of "Americana" doing in the middle of the hard brick RIT campus? It is doing quite a few things actually. The trailer, officially titled "Ruckus RIT," functions on many levels. The trailer and the platform out front are alone a piece of art. The trailer juxtaposed with the "exclusivist Brutalist Architecture of RIT" is a entirely different context in which it can be interpreted and understood. The interior of the trailer serves as a gallery for students to display their work. As a gallery space, Ruckus RIT is open to any RIT student who wants to put work inside. Currently there are prints, photos, paintings, photocopies, and mixed media model; however, the trailer is missing work from schools outside the arts. If anyone has work they want to share, be it fine art, applied art, literature, engineering, biology, or anything else, you are more than welcome to use the trailer to display your creative efforts. The installation has prompted more specific questions such as: is this really art, what is art, how did she get the administration to allow this, who paid for it, and many more questions dealing with the nature of aesthetics and functionality in our time.

Who is this artist? Her name is Alexandra Whitman. She has been attending RIT since 1991. She studied fine art for one year, then went to Europe to work and travel. When she returned she became an Interior Design major, then with the help of Steve Loar, Alex developed her own major, which allowed her to combine many different mediums. What follows is an interview with Alex, in which we address many of the questions people have about Ruckus RIT.



“How did this whole thing get started?”

“It started when I was having dinner with my friend jered, last September. We thought, ‘what would it be like to have a trailer on campus?’ We both just laughed and thought that it would be really funny, because I used to live in a trailer. Well, after I thought that if someone else thought it was funny, maybe I’d try it. So, I told the three professors that I was working with, Bob Kio, Bob Heischman, and Steve Loar about it at one of my critiques and they were like, ‘yeah, whatever - do what you want.’”

“So, what exactly is your major?”

“Well, I used to be a photo major and I didn’t like it, so I dropped out. I came back and started as an interior design major and when I finished my junior year I said that I really didn’t want to do design because it was too commercial. Design is not the application of art it’s just design. I thought it I would design art and put it art into buildings, I thought there was a better relationship. I was wrong. So, I went to talk to Steve Loar, who was and still is the director of the art school. We set up this program where I am a painting major and could work on independent studies. So, last year I went back into Illustration and Fine Arts and this year because I have a more technical background I am doing all inde pendant studies. The whole principal was that the trailer park was the true American vernacular. I convey ‘vernacular’ in the terms that everyone can own their own home; this represents those values and it’s very mobile.”

“How did you get approval for this project?”

“After my conversation with jered, I began talking with a couple people and different professors and asked ‘what do you think of this?’ I tried to get more feedback. A couple people thought it was really great, they didn’t really take it seriously because no one thought it would happen, including myself. So, I did a drawing



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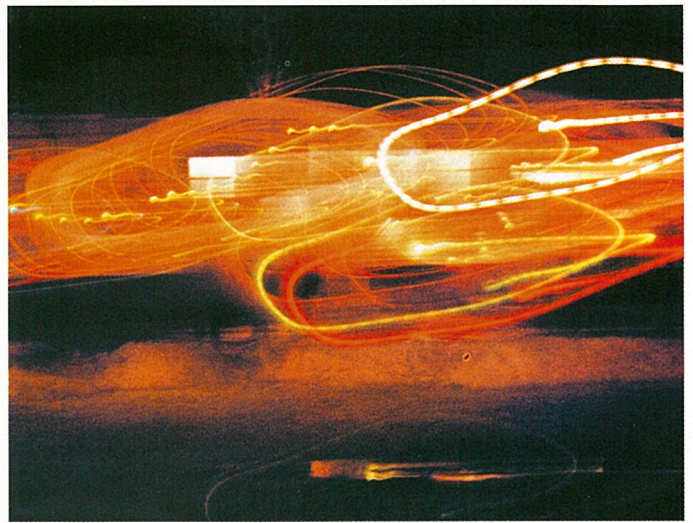
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thought it would happen,

including myself.



and started looking of where I would want to put it around campus. And where it is right now, is a prime spot. In my drawing I put people outside and you know that 'americana' means RIT, that whole scene. I made the drawing and model in October, then I wrote the proposal and submitted to the administration. This was a problem, because no one really knew who I had to ask permission to have this on campus, or what to make of this. After checking with Peter Farrin, the co-chair of the Creative Arts committee, I went to Dr. McKenzie, the Provost. He told me that I needed to run this through, Susan Provenzano, his assistant. Through Susan, she ran it through Dr. McKenzie. Sue has been immediate in arranging all the meetings. I dropped the proposal and drawing off to Sue, right before Thanksgiving break and then meetings started. Steve Loar was asked to write a letter of support to Stan McKenzie, and then I had to speak to Jan Reich, the head of physical plant. His only concern was that I couldn't drive the trailer over the walkway between the liberal arts building and the library, because it was too heavy for the tunnels underneath. So, as long as I didn't damage any grass or anything, he didn't have any objection. The only way I could bring the trailer in was the walkway between the Bausch and Lomb building and the photo building. I also had to touch base with campus safety to make sure they had fire truck clearance. I spoke with Candy Fischbeck regarding insurance, and then based on finding insurance and approval from physical plant, Stan McKenzie approved it.



A lot of what I am working with

in terms of the trailer being the

American vernacular, is that you

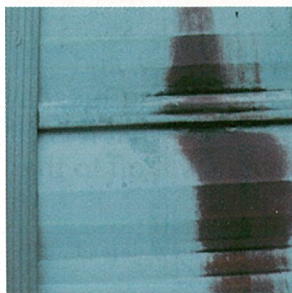
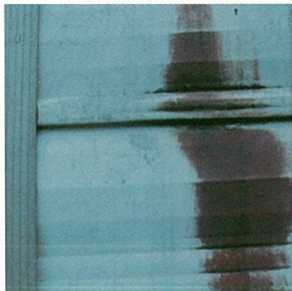
can transport your landscape

and rebuild things and recon-

struct things at the same time.

“What is the point of having the trailer on campus?”

“I think it is kind of fun, that’s my own personal opinion. A lot of what I am working with in terms of the trailer being the American vernacular, is that you can transport your landscape and rebuild things and reconstruct things at the same time. We do what we need to suit our whole value system is immediate. The trailer is very meaningful--here is your home and you can just drive off to where you want and everything just forms around you. It can contrast wherever you put it, in the city or the desert. It’s your own lit



tle setting. I thought it would make a really nice contrast to the RIT campus, which is almost an elite form of architecture.

“Where did the funding come from for this?”

“There is a committee called the creative arts committee, which has funding for different RIT projects and projects that benefit RIT. It has to be open to all students; they have a list of criteria and a teacher has to propose it. I finally found insurance through some one’s family, and then the transport company came to campus to see where the trailer had to be taken and they said that it was fine. The trailer I am using is their old office, which means it has floor board heaters, which is really good. Most trailers furnaces, which means you need to have propane. We weren’t willing to have propane here so the floorboard heaters work out well.”

“People have been most amazed that RIT has actually funded this; has the creative arts committee been around in the past?”

“They have been around for a while. They fund the jazz ensemble, Gracies Dinnertime Theatre and Hell’s Kitchen. No one seemed to know about them, until now.”

“What kind of feedback have you received?”

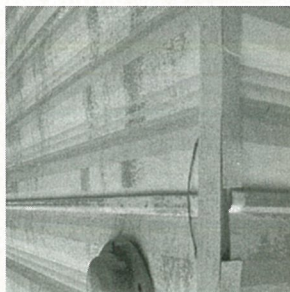
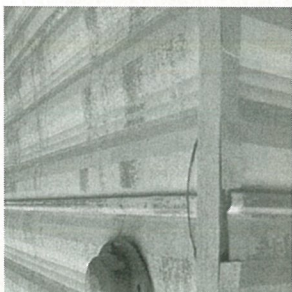
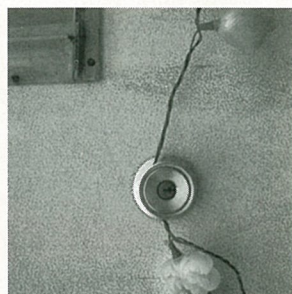
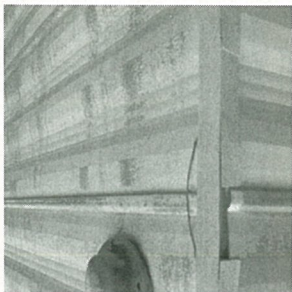
“I have received positive feedback. One person said he thought it would be stronger if I was living there, but I really don’t think I would want to live in the middle of the academic side and I didn’t know if they would allow that. I wanted to use the inside for student exhibition space. Other than that people really like it.”

“What if people ask you what the trailer has to do with art? How do you justify that?”

“Well, what is the definition of art? How can you say what is art and what isn’t art? I think if it makes you think about something and think about whatever you get from it. Maybe it’s some comment on life or architecture, then that’s art. I don’t have the perfect definition on art. How would they define art? It is a personal thing.”



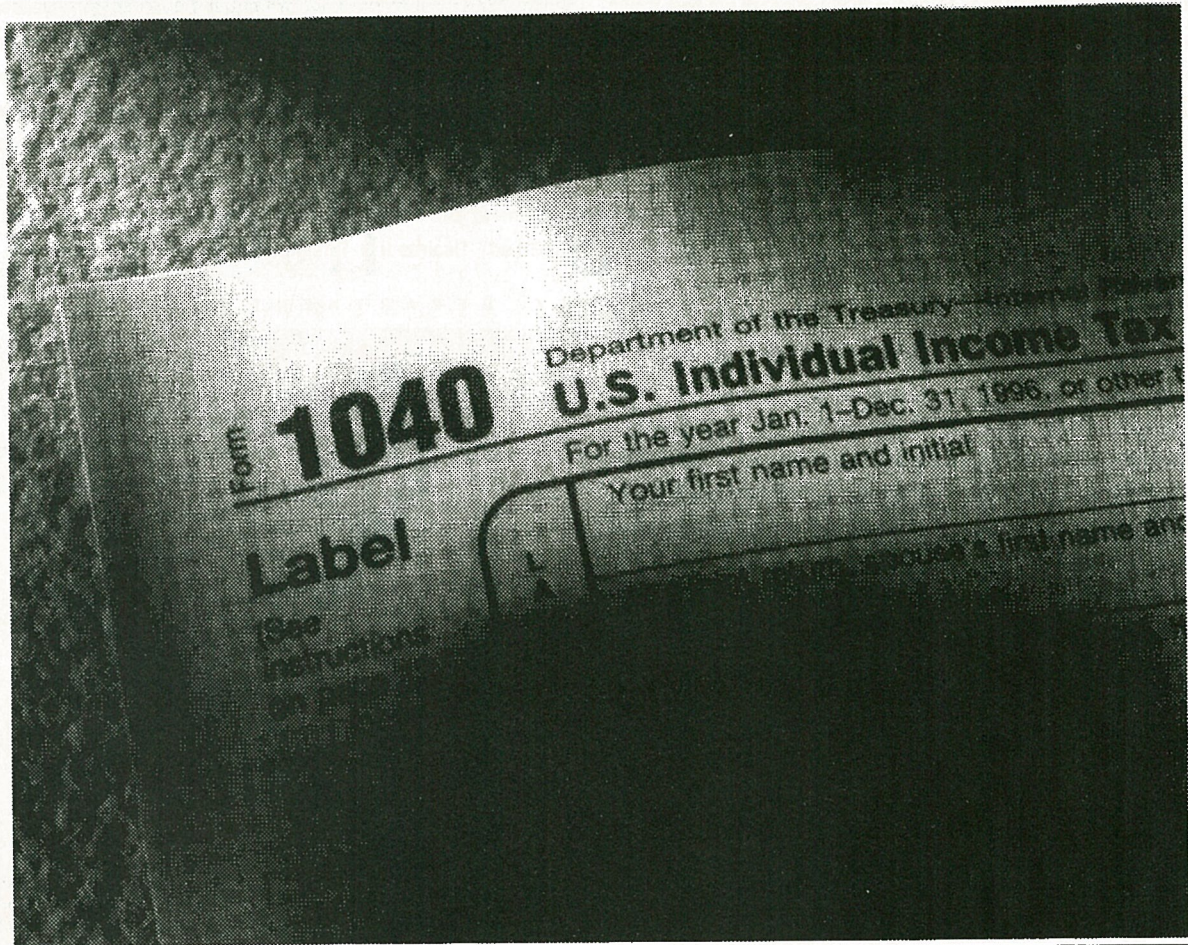
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Ruckus RIT is open monday, Wednesday, and Friday from 11:00 a.m. thru 2:00 p.m. and Tuesday 5:00 p.m. thru 8:00 p.m. stop by, see what it is all about, bring by some work and show it off to the rest of the community.

photo: Mark Atkinson

questions: Stacy Speidel



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C L O N I N G H O L L Y

DR. ROBERT H. ROTHMAN / BIOLOGY DEPARTMENT

Mother's Day, 20___. A young woman, let's call her Holly, is in a flower shop to buy a present for her mother. Her choice is difficult. Not that she is unsure of which flowers to buy. Rather, she is not sure how many bouquets she needs. There is her gestational mother, the woman who carried her during pregnancy. There is her social mother, the woman who raised her. Then there is her genetic mother, the woman who provided Holly's DNA, and let's not forget the woman who provided the ovum that hosted that DNA. Holly is a clone.

Who is Holly's mother? Holly originated (can we say conceived?) when her genetic mother supplied a nucleus recovered from cells scraped off the inside of her mouth. She is a younger version of her genetic mother. Holly

were embryonic and still retained their totipotency, Never before had anyone succeeded in cloning an animal from a differentiated adult cell. Until Dolly.

Dolly was the creation of Dr. Ian Wilmut and his colleagues at the Roslin Institute near Edinburgh. The technique was deceptively simple. Indeed, variations of it had been tried by different teams on different animals. Here's what they did.

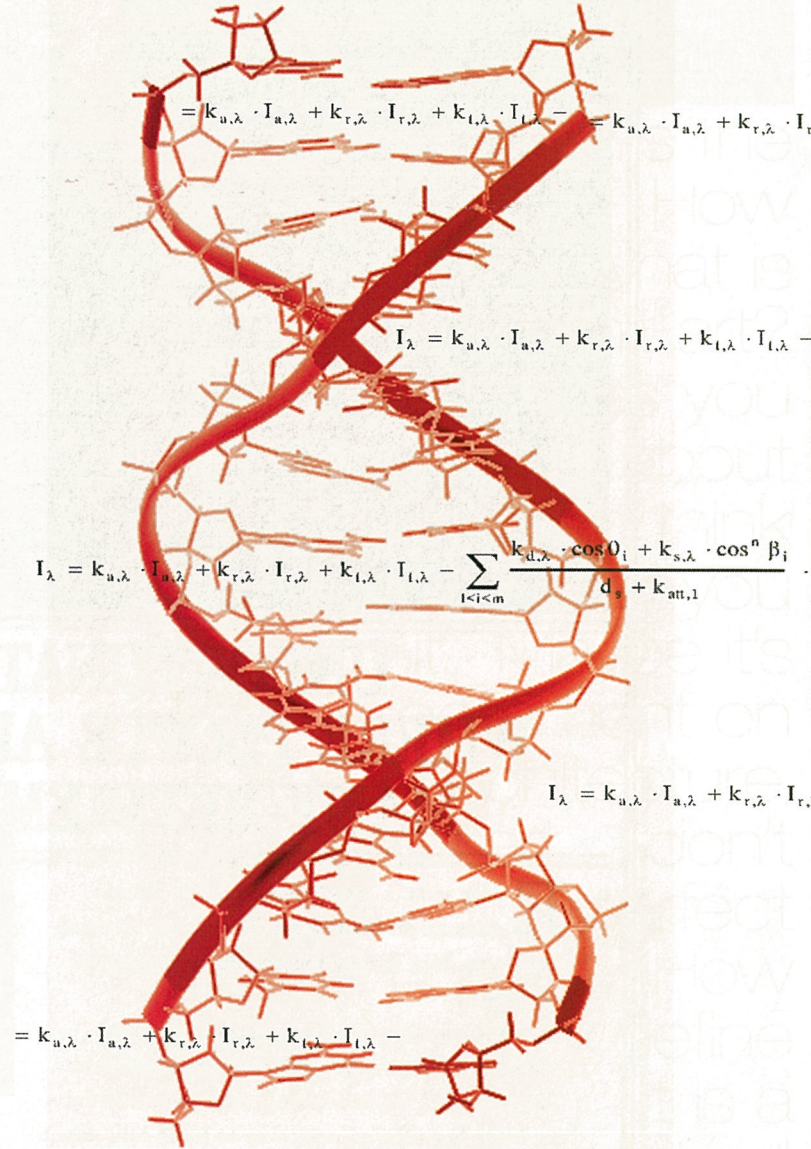
First they recovered mammary gland cells from the udder of a Finn Dorset ewe and placed them in an artificial culture medium. Culturing cells these days is no great

$$I_{\lambda} = k_{u,\lambda} \cdot I_{u,\lambda} + k_{r,\lambda} \cdot I_{r,\lambda}$$

doesn't even want to think about her grandmother. Since Holly is a clone of her genetic mother, does that make her genetic mother's mother Holly's grandmother or is she also Holly's mother? Even Holly's name reminds her of her unusual origin. The technique that made Holly possible was first invented back in 1997 with the successful cloning of a sheep named Dolly. Hence, H(uman D)olly.

Conventional wisdom and mountains of scientific research have always claimed that it is impossible to clone animals from adults. To do this, it would be necessary to de-differentiate adult cells, that is, to turn back the clock on highly specialized cells that come from some tissue or other, and convert them into embryo-like cells that have the ability to turn into any other cell in the body. At the moment of conception, sperm and ovum unite to form a single-celled embryo. That embryo has the ability to become any cell in any tissue in the body. Developmental biologists call this ability totipotency. As the embryo divides and the number of cells increase, different cells begin to differentiate in different ways to form specialized tissues. Some cells give rise to heart cells, some to liver, some to brain, etc. Basically, the cells lose their totipotency. We don't really understand how cells lose their totipotency and differentiate, so we don't really know how to reverse the process.

To be sure, people have been cloning animals for years. Frogs, sheep, cattle. Following on the heels of Dolly, scientists at the Oregon Regional Primate Research Center announced the cloning of two rhesus monkeys, the closest animal to humans ever cloned. But in these cases, the starting cells



challenge, but what they did was to starve the cells into a quiescent state. The aim was to make them shut down metabolically so that all active genes would be turned off. The hope was that this would bring the cells sufficiently close to the embryonic state that when they were again placed under growth conditions, they would have regained their totipotency. At the same time, they recovered an unfertilized ovum from a distinctly different breed of sheep, the Scottish Blackface. They inserted a micropipet into the ovum and sucked out the nucleus. Then, they combined the mammary cells and the enucleated ovum and gave them a mild electric shock that caused the two cells to fuse. A second electric shock jump-started the cell into meta

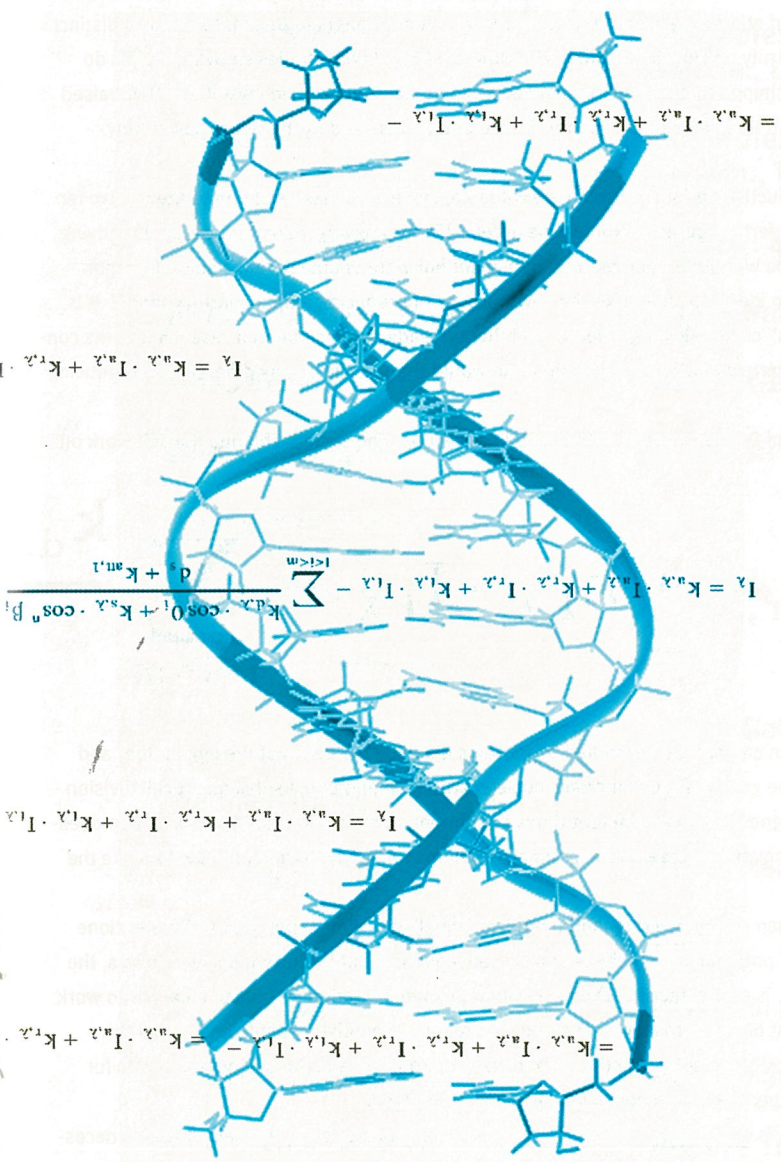
bolic activity (shades of Frankenstein!), and the cells started to divide. After about a week, the “embryo” was implanted into the uterus of another Blackface ewe. They failed 276 times. On the 277th try, after an appropriate period of pregnancy, the Blackface gave birth to a Finn Dorset lamb. The lamb was the genetic duplicate, the twin, the clone, of the original Finn Dorset. Given the source of the cells that provided the lamb’s DNA, the team named her Dolly, after you-know-who.

News of Dolly’s birth has rocked the world. If they’re cloning sheep now, how far away can human cloning be? What would we do with that technology? Who would control it? Who would be cloned? Cloning is a powerful technique that promises incredible rewards. But does it also carry hidden dangers? Is it ethical? The US has

process of development, the series of steps in which single, totipotent embryonic cells turn into complex, multicellular, highly differentiated adults, and might also aid in the study of evolutionary biology. An understanding of development could lead to valuable insights into the cause and prevention of congenital birth defects. In genetic research, it is desirable to work with large numbers of genetically identical (isogenic) individuals. When all of the test subjects are isogenic, then it is easier to interpret experimental results because you know that subjects all respond exactly the same way. Researchers who work on microorganisms have always had this ability. Not having isogenic test organisms has made research on higher animals, like mice, cumbersome, time-consuming, and expensive. The use of isogenic animals would greatly facilitate cancer research as well as research on a variety of diseases where it is difficult to separate environmental and genetic components.

Many animals are on the endangered list and are teetering on the brink of extinction. In the Galapagos Islands, for example, there were originally 14 races of giant tortoise. Three are now extinct and a fourth hangs on in the form of a single male named, appropriately, Lonesome George. If humans are driving the tortoises and other animals into extinction, do we owe it to them to use any means available to bring them back from the brink?

On the agricultural front, prize livestock could be cloned, enhancing the production of meat and dairy products, and wool. Recombinant DNA technology has made it possible to insert foreign genes into embryos. Combined with cloning technology, it would be possible to produce cows or sheep whose



$$k_{d,\lambda} \cdot \cos \theta_i + k_{s,\lambda} \cdot \cos^n \beta_i$$

$$d_s + k_{att,1}$$

milk contains important clinical compounds that would otherwise be difficult and costly to produce. The only limits to what could be done are the limits of the human mind and imagination.

Cloning could usher in a revolution in organ transplantation. The two-fold difficulty in present-day organ transplantation is that there are more patients needing transplant than there are donors, and that it is difficult to find an appropriate immunological match. The idea of cloning conjures up the image of a subclass of people cloned for spare parts, with no rights to life, liberty, or pursuit of happiness on their own. But this would be an extremely inefficient way to obtain organs anyway. By the time a person facing terminal liver failure donates cells, has a clone produced, and waits for the clone to grow old enough (i.e. big enough) to produce a viable, transplantable liver, it would be too late. A more reasonable scenario would be to recover liver cells from the patient, de-differentiate them back to liver stem cells (the cells that turn into liver cells), and re-introduce them back into the diseased liver, where they would colonize, grow, and restore liver function. No need for a donor and no need for a match.

Of course, what most people are concerned about are the ethics, the (potential) evils, and the theological implications of cloning people. A Time/CNN telephone pole of 1005 people revealed that 74% believed that it was against God’s will to clone human beings while only 19% felt that it would be all right. Would a clone have a soul? That is an issue that science can’t (and shouldn’t) address. However, identical twins are clones and

no current guidelines on human cloning research but many other nations have in recent years already established regulations. In Dolly’s wake, President Clinton has ordered the National Bioethics Advisory Commission to study the ethical and legal implications, and to report back by the end of May. Meanwhile he has imposed a ban on federal funding for research on human cloning and has urged that private investigators honor a moratorium on such research. Is this an over-reaction? Are we rushing headlong into “paranoia regulation?” Cloning would provide benefits in a number of areas.

From the pure research perspective, cloning could provide important clues to the

$$I_{a,\lambda} + k_{r,\lambda} \cdot I_{r,\lambda} + k_{l,\lambda} \cdot I_{l,\lambda}$$

nobody doubts their full humanity. Identical twins are formed when a non-differentiated, early-stage embryo splits in two and each half retains viability and grows into a newborn. Technically, a person's clone would be his/her twin. A younger twin, but a twin nonetheless.

Who should be cloned? The same pole indicated that only 7% of the respondents would have themselves cloned if given the opportunity. 91% would not. Would it be wise or beneficial to bring back an Einstein, a Schweitzer, or a Lincoln? The same technology could also clone a Hitler or a Saddam Hussein. Who in their right mind would want to clone the later pair? Even so, we all know that it is impossible to prevent terrorists and other extremists from committing violent, repugnant deeds, so that is a distinct possibility. But then again, would Lincoln's clone truly be Lincoln, or Hitler's be Hitler? Years of twin studies show that twins do indeed have many traits in common, but are also shaped by their environment and experiences. If I cloned myself and then raised my clone in the way I wish I had been raised, would that clone really be me? If I die but am survived by my clone, have I truly achieved any measure of immortality?

In some situations, cloning might offer a reproductive option. It could be a valuable, albeit expensive addition to the in vitro fertilization and surrogacy techniques used to help infertile couples. Would it be acceptable for grieving parents to clone their dying child? Suppose a couple had a child who would die without a bone-marrow transplant but were unable to find a suitable donor. Would it be ethical to clone the child to produce an identical sibling for the sole purpose of producing a bone marrow donor? It is not uncommon for parents to have a "replacement" child following a death, and there already are documented cases of parents conceiving a child in the hopes of producing a bone marrow or other tissue donor. So would there really be any difference in producing those children by cloning?

The paranoia unleashed by the announcement of Dolly's unusual birth may be premature. The same technique doesn't work on

$$I_{\lambda} = k_{a,\lambda} \cdot I_{a,\lambda} + k_{r,\lambda} \cdot I_{r,\lambda} + k_{l,\lambda} \cdot I_{l,\lambda} - \sum_{1 < i < m} \frac{k_{d,i}}{d_s + k_{att,1}}$$

mice. After fertilization, the first few divisions of an embryo are controlled by proteins made by the genes of the egg mother and deposited in the ovum itself. It is only later that the genes of the embryonic nucleus switch on and direct subsequent cell division and differentiation. It seems that the embryonic genes kick in at different times in different animals. So what works in sheep doesn't work in mice and may not work in humans. It may be necessary to experiment on human embryos to find out how to make the technique work specifically in humans.

Presently, society finds experimentation on human embryos repugnant, unethical, and illegal. Remember that Dolly was clone 277. 1-276 died. Many may feel that this waste of potential animal life is of little consequence, but by current societal norms, the death of even one human, embryonic or otherwise, is unacceptable. The necessity for experimentation on human embryos to work out the technique for cloning humans is the biggest obstacle to cloning humans and reaping whatever benefits and harms the process might yield. Society is already burdened with unresolvable ethical conflicts over abortion and the use of fetal tissue for research and medical transplantation. Thus the experimentation obstacle may never be bridged.

But animal cloning is here now. Perhaps. Wilmut's work needs to be reproduced and extended to other animals. It is also necessary to continue discussions on the ethical use of animals in research and the extent to which we can ethically manipulate the genome of other species. However, there are many important benefits to be gained from cloning animals, and the technology deserves to be explored.

$$\frac{k_{d,\lambda} \cdot \cos \theta_i + k_{s,\lambda} \cdot \cos^n \beta_i}{d_s + k_{att,1}} \cdot I_{l,\lambda,i} \cdot L_i$$

Student Development Educators (SDEs) Proudly Present Programs for Spring Quarter:

SDE Program Series are programs hosted by SDEs. All programs take place from 4 p.m. to 5 p.m. in Tower A Lounge unless noted below.

Monday, March 17	Paraprofessional Job Fair 1-4 p.m., LBJ 2nd Floor
Wednesday, March 19	Paraprofessional Job Fair 3-6 p.m., Tower A Lounge
Monday, March 24	Cloning: Myth or Reality?
Wednesday, March 26	Tug of War: Greek vs. NSC
Monday, March 31	Updates on Deaf Sports
Wednesday, April 2	Ready for the Real World?
Wednesday, April 9	TBA
Monday, April 14	Desire To Learn: Never Too Old!
Wednesday, April 16	TBA
Monday, April 21	Yoga - Getting In Touch With Your Innerself
Wednesday, April 23	TBA
Monday, April 28	Use & Abuse of Deaf Culture
Wednesday, April 30	TBA
Monday, May 5	Dorm vs. Apartment Life-styles
Monday, May 12	Hey, What Are Your Plans For The Summer?
Wednesday, May 14	Relieve That Stress!! Penthouse

*Interpreters have been requested
All programs are sponsored by Student Life Team, NTID*

(Program titles are subject to change)

*For more information on these programs please contact:
Jagdish Dawadi, Student Development Education Coordinator, at E-mail JXD8795 or X6200 TTY/V*



In the bitter Rochester weather, one team prepares for Spring success with hard work and sweat out on the mud-and ice-covered tundra. The Men's lacrosse team, 1-0 with a win over St. Mary's College of Maryland, focuses on their March 22nd game with Division III champs Nazareth College. The Tigers are currently ranked 8th in the country, and Coach Van Arsdale has "high expectations for this season."

The team is led by co-captains Colin Bergin and Matt Enright. Both were selected unanimously by their team-mates for this season. Coach Van Arsdale has nothing but compliments for the two seniors who lead his team on the field, remarking that "they are both vocal leaders who lead by example."

R.I.T. has one All-American returning to the squad this year, Ben Hunt, who scored two goals and had three assists in the first victory. Hunt was the teams' leading scorer last year as a freshman. Eric Carlsen also had a big game for the Tigers, scoring three goals with two assists.

Last year the team finished ranked 9th in the nation with a record of 9-3, a frustrating one spot out of the championship tournament invitations. Coach Van Arsdale says the team "feels very good about what we have. There is a great work ethic and potential in the season."

Walking off the field in the bitter cold, the pride in Coach Van Arsdale's voice is apparent as he describes the team, observing that "the students push themselves because the team is important to them." The demand on facilities may force the team into the cold, but the team embraces this challenge as well as the others they face.

The trouble for the team is that all the members of the Super Six Conference are regularly in the nation's top 20 lacrosse teams. Coach Van Arsdale believes that the team fights for respect, despite being nationally ranked in the top 10, because two-time national champion Nazareth is in the same conference.

In the last 13 years, R.I.T. has received eight bids to the NCAA Division III Championships. The team had made two straight appearances before last year. Out of 108 Div. III programs in the country, only eight are invited to the tourney.

The Tigers are even hungrier this year and will play a tough schedule to compete against the best teams in the country, playing nine teams currently ranked in the top 20 in the nation for Division III. If this year's tigers are anything like last year, they will more than meet the challenge they face.

As the day ends, Coach Van Arsdale shepherds the team back to the locker room. A lacrosse stick in gloved hand punctuates his comments. Making sure the veterans don't throw the rookies into ice covered puddles and that cleats are taken off outside the building are just some of the small details that have to be attended to for a contending team. Details the Coach does not look over and lessons the Tigers take to heart and onto the field.

BY MICHAEL
FAGANS

PROMISING MEN'S LACROSSE



Basketball players **soar** in the air, skaters glide across the ice. There are times in sports photography that the critical moment to click the shutter should be expanded. Rear curtain **sync** flash allows a photographer to explore the flow of movement that is part of sports.

Usually, sports images are **tack** sharp images that freeze motion at an interesting **moment**. Rear curtain sync is based on slow shutter speeds and **triggering** the flash to “pop” as the rear curtain begins to cover the film. The end result is that motion that begins when the lead shutter is open **blurs**, and the flash provides the sharp image as the rear shutter closes.

These images are just examples of one of the various methods that can be employed photographically to convey the beautiful, graceful movements of sports. Please enjoy.

BY MIKE FAGANS

PHOTO MOTION



The Center for Campus Life, The College Activities Board, and the 1996-1997
Cultural Spotlight Series presents:

March 27th Clark Gymnasium 7:30 pm

Ms. Angelou's poetry,
intelligence, wit and
insights are not to be
missed.

This special event
should be enjoyed
by all.

Admission:

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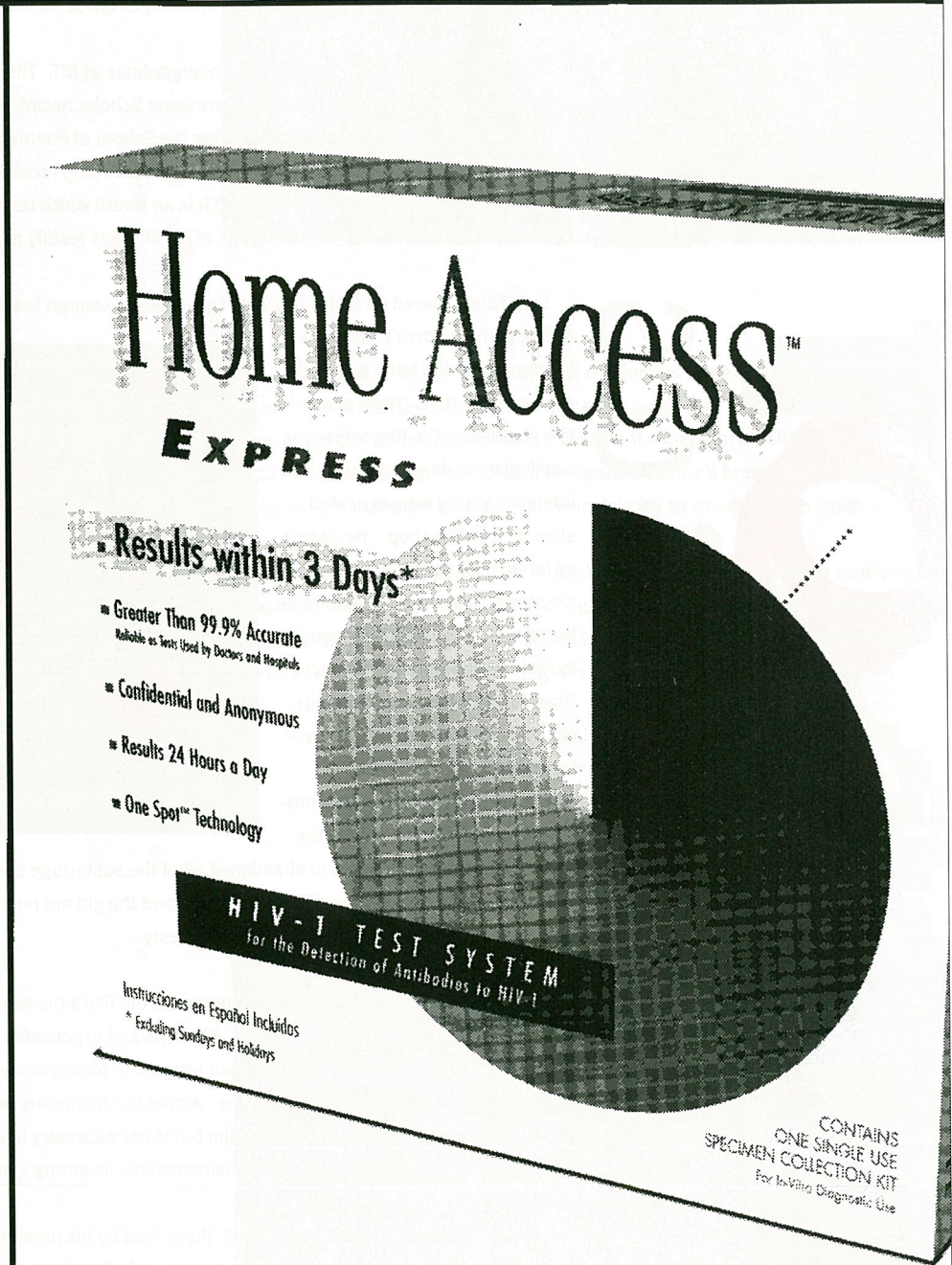
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Art of Cinema

G O S E A N D Y

Filled with bouncing energy and holding ready his sense of humor, Andy Gose is an immediately compelling person. Jokingly, but adamantly, insistent that his first coherent memory is that of viewing Star Wars in the theater, Andy's evolution into filmmaker has been a natural progression. Dancing blue eyes and a constantly dimpled smile reveal the pure excitement he feels when thinking of and discussing his recent and ongoing film projects. Good-natured and articulate, his comments flow freely and without pretension. But when speaking of his accomplishments, touches of reluctance and shyness creep in. Although his focused energy and dedicated work have earned him considerable notice and respect, there is no boastfulness in his manner as he acknowledges his achievements.

Andy has had many successes as an undergraduate at RIT. The 22-year old film senior was recently given an Outstanding Undergraduate Scholar Award. Shortly afterwards, Andy collected another honor for his work. During the School of Photographic Arts and Sciences recent gallery show, It's About Time, Andy's film, *Sure Thing* received many rave reviews, as well as the Best of Show Award. Although it is an award which usually finds its recipients in other departments, the logic in the choice of his film was readily apparent.

Sure Thing, based on a play by David Ives, takes a comical look at the idiosyncrasies of dating in the modern world, which is often filled with blind luck and accident as well as some peacock-like posturing. The film centers on a collegiate male who struggles to interest a young woman seated alone at a coffee shop. He searches for just the right phrases and responses, true or not. Initially, he is met with disdain as he attempts to find the appropriate approach. However, our hero is given multiple chances at the same introductory conversation. Within each repeated effort, he makes tiny progressions and discoveries. In the end, he has sorted through and abandoned all of the subterfuge and the pretense prevalent at the initiation of the conversation. Rather, he and the girl are responding to one another with a natural ease that stems from simple honesty.

It is easy to discover within Andy the sources of the film's themes. His wit and humor saturate the film, as does his personality. His hope and expectation that people should always present their real selves rather than attempt to please one another with misguided pretenses is found within its central theme. A brief but humorous cameo appearance by Andy himself adds to the interest of the film but is not necessary in establishing the mark of the maker. His filmmaking style already demonstrates its strong and growing cohesion.

Andy describes his style as a mixture of those held by his primary influences, John Hughes, Tim Burton and Woody Allen, combined with his own sense of humor. To Andy, the kinetic nature of film requires an appropriate response from the filmmaker. While a film may have its basis in an intellectual arena, it should use plot and activity to engage its viewer. It should translate the movement inherent to the medium into energy focused at engaging and exciting the audience, or, as he tells it, movies should move, they should take you somewhere. He finds that it is possible for a film to be fun and still convey a message.

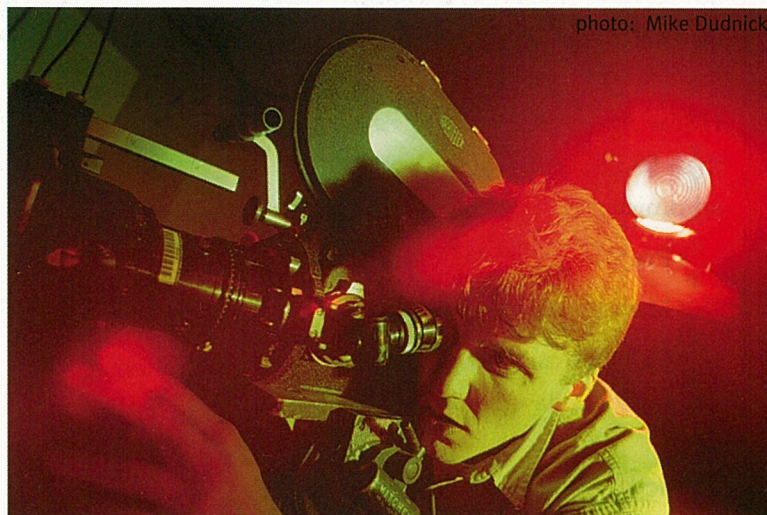


photo: Mike Dudnick



Andy's film work can be experienced again this May, when his most recent project, *Crazy, Cuckoo World*, will receive an on-campus screening. The film's plot centers around the misguided hero, Francis Popanowski, also known as Frankie Popo, a self-styled lounge singer who recalls a long gone era. Unfortunately for Frankie, he has found the perfect profession for himself but is completely out of sync with the rest of the world. We discover Frankie in the midst of a delusional world of gangsters while living a romanticized Frank Sinatra cliché. The film exaggerates Andy's own dissatisfaction at our contemporary culture's brashness. It also expresses a vague yearning for the now illusory grace and style which was so prevalent during the era that produced the hip, swingin' cats to whom Frankie aspires.

Following the film's completion, Andy would like to seek options for releasing *Crazy, Cuckoo World* in various film festivals. Also, he is focused on achieving his long-term goal of a career as a producer and a filmmaker. These might seem lofty goals to some, but in reference to Andy, they are simply the natural culminations of his efforts. Although there are parallels which Andy draws between himself and his character, Frankie, the connection is not complete. While Frankie is sadly misguided and out of pace with his environment, Andy Gose is well in sync with our world and possesses a clarity of purpose strong enough to readily realize his desires.

By: Julia Carr



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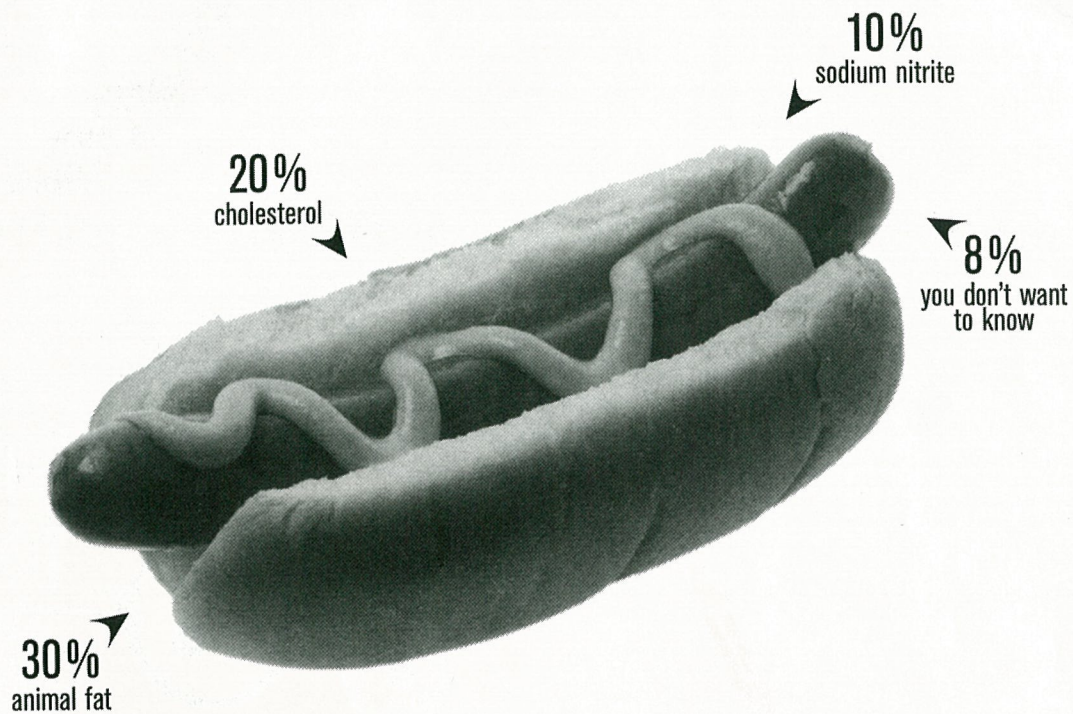
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