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MUSIC ISSUE



**CD
INSIDE!**

REPORTER

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Editorial

Testing, Testing. One. Two.

Here's a quick reader comprehension test...

"She sat there, hammering away at the keys, pounding out her soul. The keyboard was her instrument, allowing her to broadcast her thoughts and feelings to all that would listen."

Is she a) blogging or b) playing a tune on a piano?

Those of you who chose "b" are in for a very special treat this issue. Those of you who answered "a" get to maintain your reputation as an RIT student; however, a good time is still in store for you, I believe.

For this issue we've rocked off our beaten path to bring you the Rochester music scene. From the stages where your classmates play to the websites you feed your music addiction with, our staff has tried to hum a few bars of what's out there for you to satisfy your listening needs.

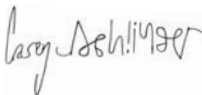
To supplement *Reporter's* quest for music, we've enclosed a CD meant to represent the vast range of music related to RIT and the local Rochester community. It is by no means comprehensive; no ten tracks can do a justice to the numerous shades of music produced by the many talented musicians in the area. However, if even a single track opens your ears to something new that makes you tap a toe or bob a head, I feel that we have done our job.

My apologies go out to those that feel that they have not been represented in this issue; a list of those musicians worth mentioning could probably fill these 32 pages on their own. Those who are skeptical of this claim (those of you who answered "a" to my little quiz) may be wondering how music could possibly be so important on this campus to warrant an issue.

To me, the answer is obvious. RIT has the most fascinating perceptions of music available. The NTID community and their enjoyment of music—even when only at the level of rhythms and vibrations—strips music down to its bones, providing a great starting point to examine the art form. Plus, the sheer amount of scientists and engineers and other logically-inclined individuals on campus are great for exploring music's role as a science.

But is music a science? Of course it is, but it is so tangled in art that the question must be asked. Music is math for the ears (and touch, as well). It's all simple equations; vibrations and durations expressed in measured increments of time, layered and synchronized, programmed to trill and crescendo and repeat and pause before exploding into a sustained resonance that stays still while the sound waves oscillate furiously, their motion imperceptible even to the ear, but prodigal in size as far as our brain is concerned.

Now think really hard about it and tell me which campus is more qualified to flaunt its chords than our very own RIT: where music is felt and measured and poked and prodded and explored in ways that other campuses barely think to look.



Casey Dehlinger

Editor in Chief



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Cover design by Michelle Brook. ◀TOC by Ralph Smith. Spectators at the Dirty Projectors Show on Tuesday, October 17, 2006 at the Bug Jar, your bar on earth.

"The Varsity Sport of the Mind."

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a run-down of music downtown

by Veena Chatti



Club-goers mingle during “hip-hop night” at Water Street Music hall, on Saturday, December 9.

Matt Bagwell/REPORTER Magazine

Rochester, home to the globally-known Eastman School of Music, has hosted the annually thronged-to MusicFest for the past 12 years. So what is it about the music scene in town that attracts New Yorkers from across the state? Perhaps it's the treasure-trove of musical venues worth checking out in downtown Rochester, with a few of the more prominent sampled here.

The Water Street Music Hall

204 N Water Street

Water Street is a by-lane of St. Paul. After you pass Cumberland Street and Brittner Street, heading south, you'll find Andrews Street. Take the second right after that and you're on Water Street. The Music Hall is the last door at the corner of the street, surrounded by ample parking space. But beware; it's easy to overlook Water Street Music Hall if you're just driving by. It seems to have been stashed away in a building composed of all-too-familiar red brick. There's no sign of the garishly eye-catching board you'd expect to entreat passers-by to step inside.

The hall itself is charming. Framed and autographed photos of numerous bands that have played there are emblazoned on the red brick walls. Guitars and saxophones are also mounted there, lending a musical ambience that already exists on account of the laidback and happy-go-lucky-'I'm-humming-

a-tune-in-my-head' aura around the people present. The stage is large and brick-encased; this is where the nationally famous bands play their sets. Side doors from the Hall lead to the Water Street clubs, where younger, emerging bands are permitted to do their shows.

Founded in 1978 as “The Country Warehouse,” the Hall was renamed several times, with names ranging from “The Warehouse,” “The Horizontal Boogiebar,” “Boogiebar,” until finally, in 1991, it was christened “The Water Street Music Hall.” The place has seen a total of four owners. Its present owner, Mr. John Chmiel, purchased it seven years ago. He manages the Hall and Clubs with the help of two others. He is responsible for renovating the place and cleaning it up.

“We are *the* music hall. We cover everything, all kinds of music,” he says. “All the biggest rock stars have played here over the years: The Goo Goo Dolls, Rusted Boot, Queen, Barenaked Ladies, Maroon 5...name a band, and they've played here at some point in time. Many of them played here as they were getting big.” I ask Chmiel what it's like to deal with the bands. “Are they moody or cranky artiste-types who throw temper tantrums and fuss?” On the contrary, apparently—“They're great, great people,” says Chmiel. “They give their all to music, every day, and it's great to interact with them.”



Local artist Malang Diabate performs at Milestone's on East Ave on Friday December 8, 2006
CoCo Walters/REPORTER Magazine

The Water Street Music Hall is full whenever there's a show, which is typically several times a week. People from all over the US and of all ages show up to hear their favorite bands play. When a Canadian band is onstage, half the Hall is filled with loyal Canadian fans, so I've been told. I notice the hundreds of photographs signed by musicians and bands. The older ones are in black and white, with the newer ones in color. Their chronological arrangement shares the history of the Water Street Music Hall with anyone who cares to stop and look. "I'm putting up 200 more of these in January," says Chmiel, and it's hard to miss the pride in that statement. And proud he should be. Tonight, perhaps the Hall's show with band New Found Glory will add another photograph to the wall.

Milestones

170 East Avenue

About a mile from the Water Street Music Hall, this place isn't too difficult to find. It stands alone amongst other downtown Rochester buildings. From St. Paul Street cross Mortimer Street and Division Street. Take a left onto East Main Street. Cross Clinton Avenue, turn right on East Avenue, and Milestones is clearly visible at the intersection on Broadway Street.

"Milestones," the board proclaims, "The one place to be. Restaurant and Music Room. Live music every night." The building stands by itself and there appears to be ample parking space right next to it, albeit you'll need to pay a fee. On weekends, there is free parallel parking space near the left turn before Milestones. The place also boasts a stand-up comedian every Wednesday night at 7:30 p.m. (tickets \$7 per head) and a large menu.

Bands who play often at Milestones include local groups such as Knockout, who play all types of music from all eras, R&B to the 1960s. Their tickets sell for \$4 and, if you want to catch their next show, they are scheduled to perform December 22 at 5 p.m. Another local youth band, Candid, will perform a variety of tunes on that same day, ranging from pop and rock to funk and jazz. Candid's set begins at 10 p.m. and tickets are priced at \$5.

The Niche, another band of four young Rochesterians who play at Milestones, composes fusion rock music. You might have also heard their music played on WITR. The Niche is now touring New York State and across the country, so they play their last show at Milestones on the December 23, for \$5 a ticket. The Dean's List, another band playing songs from all eras, plays December 30, also for \$5 a ticket.



The Dirty Projectors perform at the Bug Jar, located at 219 Monroe Avenue, on Tuesday, October 17, 2006.

Ralph Smith/REPORTER Magazine

Boulder Coffee Co.

100 Alexander Street

This two-year-old establishment is mainly a coffee house for student populations and the younger crowd. The owners needed to renovate after an accident involving a truck crashing through their front window in 2006, and reopened expeditiously (within a fortnight!) in August of this year, complete with new décor (see www.bouldercoffeeco.com)

Boulder Coffee Co. has excellent facilities for bands doing their gigs there. They have a piano and amplifier set, and regularly schedule local musicians and bands to perform. They held the BoulderFest earlier this year, on August 19 and 20, just a week after reopening and recovering from the truck accident. The Fest specifically focused on Rochesterian artists and musicians. The Niche played at BoulderFest, as did The Isotopes, The Vedas, and many other local favorites.

Owners Lyjha and Jillian Wilton's efforts have resulted in a warm and fun atmosphere. Be it to relax with a friend over a cup of coffee or to taste their scrumptious frozen hot chocolate, you'll be happy to find that tickets aren't required to listen to the live music. Every Wednesday, Boulder Coffee Co. holds an "Open Mic Event" starting at 8 p.m.

And, of course, an excellent incentive to visit—free wireless internet! Not only can you hear great live music for *free*, but you can finish your term papers and labs. Boulder Coffee Co. is open from 6 a.m. to midnight on weekdays, 8 a.m. to midnight on Saturdays, and 8 a.m. to 11 p.m. on Sundays. •

Other places in Rochester

The Bug Jar

219 Monroe Avenue. This place is mainly a bar. You can find directions on their website, www.bugjar.com. The bands play genuine compositions and begin at about 10:30 p.m. at nights. Live music is on Tuesday, Thursday and Saturday nights. On the other evenings, DJs rule the roost.

AV Art Sound Space

#8 Public Market. (<http://avspace.org>).

Little Café

240 East Avenue. (<http://www.little-theatre.com/cafe.php>).

The Stage

9076 Union Street, Scottsville. (<http://thestagesc3.com>).

(Interesting thing about the Stage: Half their proceeds go to local Rochester charities).

The Montage Grille

50 Chestnut Street (<http://www.myspace.com/montagemusichall>).

The Penny Arcade

4785 Lake Avenue (<http://www.thepennyarcade.com>)

THE MUSICAL COALITION OF THE WILLING

BY GOVIND RAMABADRAN

Rochester can be a depressing city, given the weather and economic climate. Imagine it so depressing that even musicians felt the need to leave to succeed. Linda Fullerton witnessed the frustration firsthand, but kept her faith in the Rochester area. So, she gathered several musicians, club owners, radio stations, record stores, recording studios, and other music supporters to form the Rochester Music Coalition (RMC).

Fullerton, who is President of the RMC, explains that the Coalition's purpose is to "support and promote the art of music and the musicians who created it, regardless of genre." She feels that there's enough musical talent in this city to equal that of New York, Los Angeles, or Nashville. Since the group's creation, the RMC claims to have 2,442 registered members.

Recently, they've hosted the Acoustic Book Fair in Greece, Pittsford, and Webster, in partnership with Barnes & Noble. Other events they've

coordinated include two shows at Water Street Music Hall, a four-week music series at Ontario Beach, the RMC X-treme Band Mania competition, and RMC Music Day at the Monroe County Fair, among others.

Fullerton is enthusiastic about what she envisions as the future of the RMC. She would like to see greater involvement by local radio stations and more exposure in record stores in the area. Participation in music festivals, she believes, will also help promote music and keep musicians in Rochester. The RMC's future plans include holding a music convention, bringing in people from the music industry to see what Rochester's bands have to offer and, hopefully, promote them nationwide. Fullerton also wants to create a Musician's Village for musicians to live and work, and have "affordable housing, with practice and performance spaces, recording studios, and record stores." •

For more information about the RMC, visit their website at <http://www.rochestermusiccoalition.org>

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You Did What With Your Degree?

“This is an album full of heartfelt lyrics which draw you deeper and deeper into the record as it progresses.”

by Evan McNamara

I will admit that I was a tad apprehensive as I put Cricket Spin's album *Grains of Salt, Grains of Sand* into my CD player, mostly since the name evokes images of a bluegrass band complete with suspenders and corncob pipes. However, I was in for a pleasant surprise from band leader Ben Yonda and company.

Ben Yonda, as well as two of his band mates, are graduates of our lovely RIT: two with degrees in New Media Design, and one in Film. Ben has since moved the operation to Brooklyn where Cricket Spin now resides, playing shows regularly in and around New York City. *Grains of Salt, Grains of Sand* will be the band's debut album, released on January 1, 2007.

The band's sound draws from so many directions that a single description would do nothing but a great injustice. At times, the group explores simple folk-rock structures while peppering them with orchestral arrangements of woodwinds, xylophone, and more. Front man Yonda's voice oozes with sincerity, harkening to a less whiney Bright Eyes in the upper range, and a less growling Tom Waits in the lower. Combining the pop sensibility of early Elvis Costello and The Beatles, Cricket Spin weaves an album that is simply fun to listen to.

The first two tracks, "Our One Day Lives" and "Last Night Lovers," are bright, driving songs which propel the disc right off the bat with passionate electric guitar, eloquent keyboards, and chilling female backing vocals. The following track, "Vanishing Point," shifts to an almost minimalist acoustic format, reminding me periodically of the acoustic work of Neil Young. This song is but one example of how the band can take a simple folk-inspired riff and captivate the listener.



The upbeat "Exclamation!" sounds as if it were written at a house party, with friends providing hand claps as the lone acoustic guitar takes center stage, accompanied by tasteful tambourine.

Grains of Salt, Grains of Sand returns to an electric format for the lovely "Melanie Wonderful," which hearkens to Spike-era Elvis Costello (minus the dated drum machines and synths). The drums on the album have an organic feel, which does much to tie the plethora of instruments together. The slightly wavering tempo of the drummer gives the album a lo-fi character not found in the world of pro-tools and major labels.

This is an album full of heartfelt lyrics which draw you deeper and deeper into the record as

it progresses. Cricket Spin flexes their creative muscle frequently on this disc, providing tracks ranging in feel from sorrowful dirge to triumphant celebration. Their originality and sincerity keep Cricket Spin from becoming just another derivative folk-rock band. This album is not a "throwback;" in contrast, it is a leap forward, showing just how much love can be packed into a single album.

The only gripe I have is that the second half of the album lacks the energy of the first half. While all the songs are well written and executed, I could easily see people being lulled to sleep by the time closing track "Kittery" comes along. Then again, I suppose that might not be such a bad thing.

To hear for yourself, pop that disc on page 17 into your nearest CD drive and tune in to track two.



Gina Pasini (left) and Sarah Clark, members of the RIT/NTID Dance Company.

Listening ^{with} her Heart

“It’s not so far a leap, after all, from sign language to dance.”

by Laura Mandanas | photography by Katharine Sidelnik

“Baby Got Back” by Sir Mix-A-Lot. “Boogie Shoes” by KC and the Sunshine Band. “Hey Mama” by the Black Eyed Peas. Although Gina Pasini is a dancer, she has never heard so much as a single note of any of these insanely danceable songs—or any song, for that matter. Pasini has been profoundly deaf since she was six months old.

Pasini is a dancer in the RIT/NTID Dance Company. Several nights a week, she and a dozen or so members of the troupe get together to rehearse under the direction of Thomas Warfield. They are a mix of hearing, non-hearing, and many varying degrees of hearing between the two. Pasini happens to be non-hearing. She explains, “If a lion roars right in my ear, I won’t know he’s right by me...[unless it’s] close enough for me to feel soft vibrations.”*

Although dancing in a company has been a lifelong dream of Pasini’s, it was only recently that she was able to realize it. Though she had previously auditioned to be in dance companies near her home, the studios seemed to look only at her disability rather than her dancing. After all, how could she be expected to keep in rhythm with dancers that would be taking their cues from something she’d never even heard?

Sarah Clark, a third-year digital imaging and publicity student, encountered similar obstacles before she joined the troupe. The first dance studios she wanted to enroll at wouldn’t accept her; she persisted, however, and finally was able to attend classes at a studio called Patty’s Place. She was the only deaf student there. Clark recalls the experience, saying, “It was a very big challenge. [In hearing dance studios, they] don’t look exactly at you. I could read lips when I looked at the mirrors, but mostly I just watched their feet.”

“Here,” Clark says, “It’s not a problem. This studio is one of the best I’ve been to. Directions are given in both sign language and voice; it makes it easier to pick up exactly what to do.” Her favorite part is when the company does ballet. “Ballet is so elegant, so poised, so magical,” Clarke says, smiling. “It just makes you feel like you’re dancing on a cloud, dancing freely.”

Ballet isn’t all they do here, though. Drawing inspiration from many sources, their choreography incorporates elements of many forms of dance into an appealingly eclectic visual medley. Says Clark, “It’s very enriching, very challenging to perform here. There are a lot more movements...it was just basic dance movements when I started out, but now there’s gymnastics involved—tumbling, pas de dukes, partner lifts and spins.” This spring they will be performing “Handamation,” a performance that combines dance and sign language. It’s not so far a leap, after all, from sign language to dance. Pasini has noticed it; others have, too.

Yes, there are some types of music Pasini wishes she could hear. Though she’s not quite sure what she would like, she knows that she’s attracted to music with strong rhythms and beats. “I guess I don’t ‘hear,’” says Pasini, “but my heart and I listen.” And although she believes that music and dance are very related, Pasini notes that people who dance from the heart can dance without music. “Just like me,” she says, “I don’t hear at all, but I can go with the flow of the others. I do what the teacher says, and then I do what my heart feels.”*

**For this reason, Gina Pasini was interviewed primarily through e-mail; Sarah Clark was interviewed in person.*



"SO, WHY
FUNK?"

I ASKED HIM. HE SIMPLY SMILED AND SAID,
" 'CAUSE FUNK FEELS GOOD."

ANDRE FOXE

THE NEW-SENSICAL-NO-NONSENSE-ICAL-MUSICAL

by Caroline Martin | Photography by Dave Londres

His guitar case is lined with magenta velvet and his sunglasses are studded with diamonds. There is an air of familiarity combined with prestige that seems to surround him at all times. He has the sort of confidence only a funk master could. This twelve-year Rochester local's name is Andre "Foxxe" Williams, but he's better known as Foxxeman.

In fact, you may already know Andre Foxxe and not even realize it; the man played with Parliament-Funkadelic, the bands and musicians associated with George Clinton's awesome funk era of the '70s. P-Funk had such disciples as Outkast, Dr. Dre, Prince, and the Red Hot Chili Peppers. If you don't know about P-Funk already, it's worth taking a look around the Internet to catch up on the roots of R&B and hip-hop.

By a stroke of luck, Foxxeman happened to be in the right place at the right time to meet George Clinton's sons. They played together and, due to a complicated family situation, Andre ended up living with them in Detroit. Clinton realized Andre's talent and helped shape in into the funk master he is today.

"George Clinton is the funk man," Foxxeman said, "...until now."

"So, why funk?" I asked him. He simply smiled and said, "'Cause funk feels good." His perpetual happiness stunned me at first, but it grew on me. I never once felt that he was displeased or dissatisfied with any aspect of life—it was downright refreshing to hear him speak.

"Write this down," he said to me, as he started attaching meaning to various objects around us. His voice doesn't match the one I had been listening to for the last hour and a half, and even several times before that, on his albums. Andre sounds like he could be a motivational speaker, or your uncle that you don't see very much but always tells those great stories.

Yet, he sings through his entire album (*The Foxxe Files: A Dossier on Sex and Animals*); not only lead vocals, mind you, but also background vocals. In addition to all that singing, he plays a little lead and rhythm guitar, keyboard, drum programming, and, on one track, is credited simply with "all instruments." The album itself is a fun listen, and it includes guest appearances from some old buddies from P-Funk, Red Hot Chili Peppers, and even George Clinton.

Foxxeman started playing drums at the tender age of eight, and his natural musical talent took him from there. By the time he was twelve, his parents were pulling him out of the local bars, where he was jamming on bass with musicians old enough to actually *be* in the bar. He confessed, "I was only drinking root beer."

His musical ability isn't the only ridiculous thing about him. What really got me was his choice of clothing. Although he was sporting a black RIT hoodie at the time, I couldn't force the image on his album cover out of my head: Multi-colored Andres, each one throwing up The Horns and wearing a nun's habit. I took a chance and asked him about his interesting wardrobe, which at times has included a wedding gown, high platform heels, and a tuxedo with bright red shoes. "I try to be seen before I'm heard," he explained. He goes for the outrageous, but not over the top, and it all depends on the show that he's doing. "So the audience is like, 'Why's he wearing that shit? But he's jamming!'" Very David-Bowie-esque.

Foxxeman has settled into a board position on Star Record label and is expecting a new release by next year. In addition, he has high hopes for going on a college funk tour, and RIT is high on the list of stops. He promises, "It'll be cheap, or even free!"

"Hey, write this one down," he said to me again. "It's the 'New-Sensical-No-Nonsense-ical-Musical.' We are not joking." With that nun image still in my head, I'm not sure how serious he can be. •

Check out Foxxeman's funky sounds on track number one.

“A typical carillon would have a tolling rope to toll the hours, but – being a technology school and all – ours is electronic.”

THE REAL RIT RINGS



by K. Nicole Murtagh | photo illustration by Coco Walters

Call it what you will, but since coming here to RIT, I've had an interest in the church bells. It all began back at the beginning of the year, when I was walking to my first Materials and Processing lab. I was strolling down the quarter mile, feeling good about the outfit I'd picked for myself that morning, when the bells started to chime. I freaked, thinking I was late, and ended up at class way too early and with way too much underarm sweat.

On another occasion, I was minding my own business when I was suddenly pulled into a Harry Potter daydream; when I resurfaced, I realized that it was all because the bells were ringing the theme song. Then, just the other day, I heard someone behind me say, "Oh my god, those bells were playing the death march earlier, I swear!" It was at this point that I knew something had to be done: I set off to find out what was going on.

Well, their fancy name is a carillon.

I contacted the Interfaith Center and got a chance to talk with Jeff Hering, the Director of the Center for Religious Life. Hering served as one of the chaplains for fifteen years, prior to his employment as director.

"The bells are called a carillon," Hering told me. "The carillon has been part of the building since its dedication in 1985." The carillon was updated recently through a generous gift from the Schmitt Foundations, the same foundation established by the center's benefactors. A typical carillon would have a tolling rope to toll the hours, but—being a technology school and all—ours is electronic. Hering explained, "The carillon is a solid state digitalized system manufactured by the Verdin Company in Cincinnati, Ohio. There are no actual bells as one might find in older cathedrals and churches; this is all electronic."

No you're not late for class.

The bells 'ring' on the hour, while music selections are programmed to play three times a day. "I have the carillon programmed to play selections only three times per day—11:50 a.m., 4:50 p.m., and 6:50 p.m.—although it could be programmed to play as much and as long as we would want," Hering informed. That's the last time I ruin a perfectly planned outfit.

Does it really play Harry Potter?

Hering says it doesn't, but I still hold to my claim that it does. "The system comes with a chip as part of the original purchase," he said. What you guys can hear right now, however, is a new custom sound chip from Verdin [that] has 100 selections. You can hear things like Penny Lane from the Beatles, Rodgers & Hammerstein's Do-Re-Mi, and The Star Spangled Banner. (That's a no for the death march). Also played are songs under the categories of Latin American, Spirituals, Jewish Music, and Classical. So there you have it, the story behind the real RIT rings. They might not be as entertaining as *Reporter's* Rings, though. Plus, Hering informed me, "I hope to add another [sound chip] some time in 2007 with another group of selections." He might not be taking requests, but you could always try. •

AT YOUR LEISURE THINGS, STUFF, AND PEOPLE, TOO...

STREAM OF FACTS

DECEMBER 22

December 22, 1980 – Drummer Kenney Jones joins The Who, replacing Keith **Moon**, who OD'd on anti-alcoholic medications two months earlier.

In a nation-wide poll conducted by ABC Australia, Pink Floyd's album The Dark Side of the **Moon** was recently named Australia's favorite album of all **time**.

9/8 is the **time** signature used in "The Sorcerer's Apprentice," composed by **Paul** Dukas.

Paul Hewson was nicknamed "Bono Vox" (an alteration of **Bonavox**, a brand of hearing aid) by his friend Gavin Friday because he sang so loudly, he seemed to be singing for the **deaf**. Now, he is simply known as "Bono."

Someone who is profoundly **deaf** has a hearing loss of 90 dB or more relative to normal hearing. 90 dB is approximately equivalent to the noise of one **lawnmower**.

Some popular dances in the eighties: the **lawnmower**, the cabbage patch, the centipede, and the sprinkler. Apparently, yard care was a huge source of **inspiration**.

Final Fantasy music composer Nobuo Uematsu finds great **inspiration** in the music of Elton John. Says Uematsu, "No one writes a **melody** like him."

"Unchained **Melody**" was a **real** hit right from the start, with three cover versions of the song landing in the Top Ten in 1955, the year it came out.

December 22, 2000 – Madonna marries Guy Ritchie, a man who adopted a cockney accent as **real** as Madonna's English accent. As far as anyone can tell, they're a good match for each other.

QUOTE

Music washes away from the soul the dust of everyday life.

Berthold Auerbach

HAIKU

by **Brian Garrison**

Students leave for class,
A quarter-mile later,
Snowmen enter class.

REPORTER

RECOMMENDS

Leaving your iPod home when you go for a run. It's a hard-drive-based player, and it's not meant to be knocked around. There's a spinning platter and a tiny magnetic needle hovering over it to read the information...jolting this up and down repeatedly is a very bad idea. The iPod will freeze and lock up; keep doing it, and your iPod will eventually lock up for good. And then you'll cry. Go for an mp3 player that uses flash memory instead.

CARTOON | by Alex Salsberg



SUDOKU

Difficulty: Medium

	2	4		1	7			9
					9		5	
	9			2		1		7
			9		6	5	7	
	7	3	5		1			
7		8		9			4	
	4		2					
1			7	6		9	8	

If you've never done one of these, this is how it works: each row and column should contain the numbers 1-9 once and each of the blocks should contain each number once too. The answer is on the website, go check it out!

JUMBLE

Music Styles

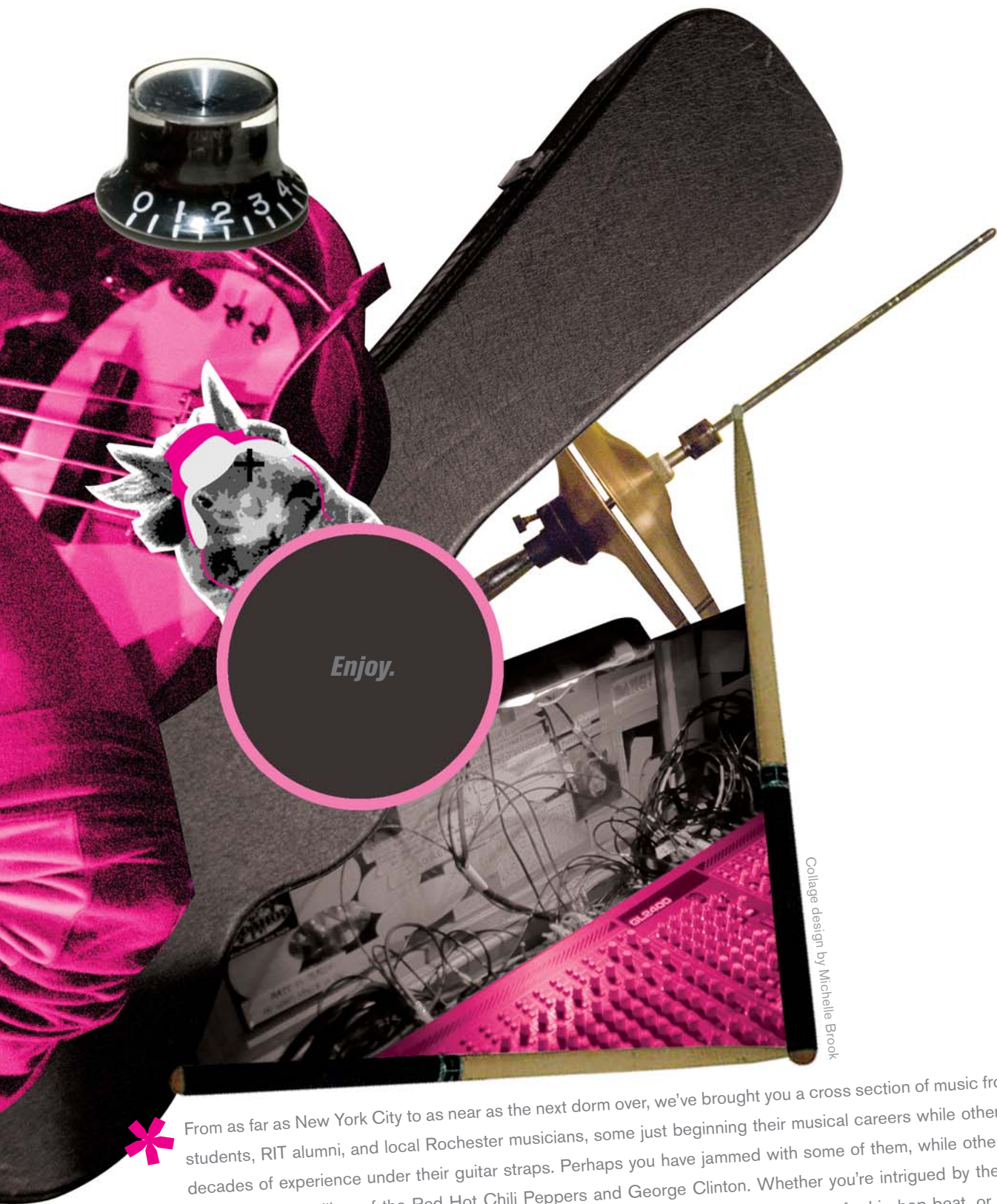
azzj
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rtyhnmh dan ubles
opgesl
ceecrltoin
phi ohp
fnku
tuynrco
eggrea
phypa cerdoarh
lnait

jazz, alternative, classical, folk, punk rock,
rhythm and blues, gospel, electronic, hip hop,
funk, country, reggae, happy hardcore, latin

1. **Andre Foxxe*** – Summer Girls
 2. **Cricket Spin*** – Vanishing Point
 3. **Lack Of Sanity** – At Night
 4. **The New York Vaults** – Get Back
 5. **The Season & The Arsonist** – Tube Socks and the Terrorist's Plot to Spread STDs
 6. **Pia Mater** – Exile in Alba
 7. **Brooklyn Playmakas** – Bop It
 8. **Angels Beneath Me*** – Red Silhouette
 9. **Attic Abasement** – Impotent But Still Important
 10. **The Fashionistas** – SS
- Detailed track list available when CD is played through iTunes.

* To read about Andre Foxxe, Cricket Spin, or Melee Records, check out pages 12, 10, and 18, respectively.





Collage design by Michelle Brook



From as far as New York City to as near as the next dorm over, we've brought you a cross section of music from RIT students, RIT alumni, and local Rochester musicians, some just beginning their musical careers while others have decades of experience under their guitar straps. Perhaps you have jammed with some of them, while others have jammed with the likes of the Red Hot Chili Peppers and George Clinton. Whether you're intrigued by the gentle strumming of an instrumental guitar piece, set into motion by the pounding rhythms of a hip hop beat, or feel the adrenaline pumping through your body only when surrounded by the screaming cacophony of metal, there's bound to be a track or two that strikes a chord with you. *

The CD Design was a product of a design-chain-plague-pass-it-around-and-draw-something kind of situation via: Benjamin Williams, Erin Wengrovius, Mike Norton, CoCo Walters, Josh Gomby, Dave Londres, & Michelle Brook

MELEE RECORDS FOR METAL BY METAL

BY GEOFF SHEARER

PHOTOGRAPHY BY TOM SCHIRMACHER & STEPHEN MILLER

One by one, four shadowed figures march over to their respective places on stage. Prismatic lights pour down on a sea of people staring in adulation, all holding their breath in preparation for that first ear-piercing note. This, my friends, is the epitome of music; that one awesome moment of anticipation before the storm of the show. For some of RIT's premier rock entrepreneurs, this reality is changing into a well-rooted business venture.

The Dream

It began with a pursuit of music as an art and developed into a desire of making art for the masses. Kyle Beck (an RIT student) and Justin Neefus now own a record company tentatively named Melee Records, showcasing bands of the metal genre (a precisely orchestrated chaos that blasts into cacophony).

A year and a half ago, Beck and Neefus talked about how their ultimate goal for a career would be to start a record label. However, starting Melee Records would prove to be more than just some iconic dream. The process began by developing a business plan just like any other business, as well as finding sponsors to help with the costs. Neefus became the business director managing the books of this metal mogul, while Beck assumed the title of creative director.

The Music

The two started looking for bands in the Rochester area that needed representation from a label, signing local bands like From This Day, Angels Beneath Me, The Line Dance Massacre and (of course) their own band, The Council. Melee Records provided the means for production and distribution while outsourcing promotional efforts

with booking agents and managers. Bear in mind that this isn't a full-time job; these guys still have to juggle their schedules between school, shows, and the business.

While all the bands could be classified as metal, Kyle recognizes that bands today are often classified into any number of subgenres and labels. From This Day would be more of a death-metal, based on a quick metal core. Angels Beneath Me is more of a thrashy, "doom" kind of metal. The Line Dance Massacre is more of an experimental metal, incorporating many styles varying from Latin to grunge. Kyle and Justin's own band, The Council, is an intense mesh of unfathomable drums with powerful riffs and vocals. Kyle remarks, "there's a different mix with our bands which is really nice, but they all fall under the category of metal."

The Vision

Melee Records, ideally for Justin and Kyle, would grow into a full-time profession, where their bands are distributed across the world. Kyle wants to see his bands get to "places they would never be able to go just being on their own," adding, "We want to help musicians get to places they want to be."



In a music scene where most bands struggle with landing a deal with a record company and battling the troubles of maintaining a relationship with their label, Kyle and Justin decided to make their own label, by musicians and for musicians. As musicians themselves, they've seen the trials and tribulations of other bands trying to make it, so this record company strives to eliminate the headaches associated with finding quality support and resources in the music business.

With bands that have played on different continents, these guys aren't just weekend rock stars. The idea is to maintain that mutually satisfactory

relationship between band and label; you know, to keep the focus on the music. Kyle remarks, "We feel the music and those who make it are most important." Regardless, next time you're dodging a kick to the head in the middle of a mosh pit, remember that the rock star dream isn't so absurd. •

For more information, visit: <http://www.myspace.com/meleerecords> or <http://www.melee-records.com>.

Also, check out *Angels Beneath Me*, it's track eight on the CD enclosed on page 17.



RIT's Music Program has PANACHE

BY ANTONIO CASTILLO
PHOTOGRAPHY BY RALPH SMITH

Every quarter, RIT's music program serves more than 550 students, which can be considered a success on a campus that is known primarily for its technology-driven curriculum. *Reporter* sat down with Dr. Carl Atkins, a Music Program faculty member, and Professor Ed Schell, the Music Department Program Chair, to discuss the history of RIT's music program and survey the present climate of music on campus.

RM: How has RIT's music program changed?

Professor Schell: When I began, there was no space at all. There was no space for the singers to rehearse. There were no computers at RIT at all. Around the third year, the Dean said, 'we have one computer, what do you want to do with it?' Today we teach over 550 students each quarter. A lot of students either sing or play an instrument and want to continue. One of my current students is in Film and Animation, but he decided to go to school for film as long as it was at a school with a music program.

RM: How does RIT compare to other institutions that have a technology-driven curriculum as well as an integrated music program?

Dr. Atkins: In terms of technology that has been used in music at sister institutions, RIT is behind. If we look at what goes on at Rensselaer, at MIT, Worcester Polytech...they have technical music programs that are far beyond what we're doing here. We need to get to that point. We need to be collaborating, like they would be at MIT or Carnegie-Mellon. Institutions with strong technical personalities that understand the arts—music in particular—can create some kind of matrix.

For many years it has been more of a service activity: choirs, orchestra, jazz band. More and more we want to see those things be integrated, not just a service that students do once a week to relieve the pressure. For those of us where music is our lives, it's somewhat funny to hear people think of music as a relief from the real world. For us, it is the real world [laughs], and I say that in jest.

RM: What qualities make RIT's music program strong, and what could make it better?

Professor Schell: We have top-rate faculty; the best you will find at any school. Our faculty are the program's greatest asset.

Better facilities are certainly something we desperately need. We offer private lessons, but it is difficult to schedule space. We don't have a practice facility that is open all the time. Facilities are one of the primary things. We used to do a musical, but we lost space so we had to stop doing that. We can't get the space for rehearsal so it was phased out.

RM: Is there a cultural difference between RIT, a technical school, and the University of Rochester, which has an extensive music program?

Dr. Atkins: The simplest answer: it's like night and day. The U of R has

[the] Eastman School of Music, which is the music school of the campus. They also implemented a sophisticated music program at the River Campus, which offers a BA in music. We are nowhere near that here. It's like comparing apples to oranges. RIT is relatively new to the music business, although a music program has been here on campus for 22 years.

RM: Are there any plans to offer a bachelor's degree in Music?

Professor Schell: Not at this point. We are exploring offering a bachelor's degree, if possible, in Music Technology. It involves a great portion of engineering and would be something that could use our resources here. At this point, it's very exploratory. We'd like to see what could be supported at RIT and what's not being offered in our area. It wouldn't make sense to do a traditional music major because we have the Eastman School which offers the same, Nazareth has one, Geneseo has one, the University of Rochester River Campus has one.

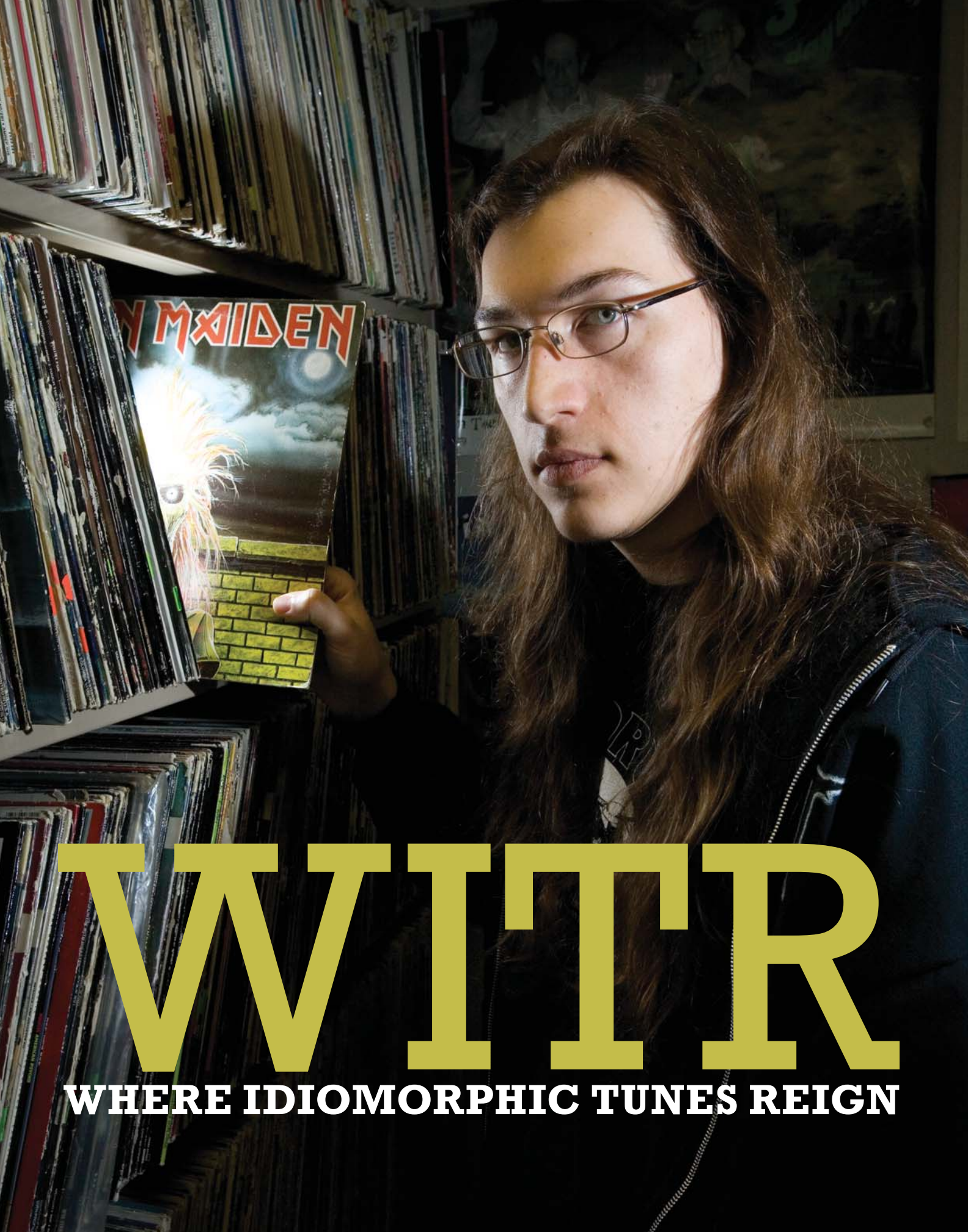
RM: Dr. Atkins, a group you started when you first arrived on campus is The World Music Ensemble. How has it progressed?

Dr. Atkins: This year, we have 12 students that are in the program, and I've purposely kept it small. The people have to be taught, specifically, to understand why they play their part in a certain way. We bring in an African drummer who works with the students for two days. He's an African who grew up playing the drums and became a master drummer at 20, which is one of the youngest drummers ever appointed in Africa.

I want to expand the program, and my next effort is to do Caribbean steel drums. African drumming is an easy entry into music for students who only have western music training or very little training. My only requirement is commitment. If you make the commitment to come, we'll teach you, but it rests on the student's commitment.

RM: What should the students anticipate next from the music program?

Dr. Atkins: We have a compliment to the World Music Ensemble called the World Beat Band, which adds a jazz component. We have kids in the band that play drums, bass, guitar, piano, so I thought it would be neat to give them a chance to play those instruments as well. I either bring in or write pieces of music that can be used with the African percussion. It's good because learning the purity of African drumming is one thing, but then you get to see it work in a world context. None of the music that happens in the world is particular to that culture. Everyone is now drawing on everyone else. •



WITR

WHERE IDIOMORPHIC TUNES REIGN



by Elsie Samson | Photography by Ralph Smith

Maybe you've seen people walking around campus clad in bright yellow shirts. Maybe you haven't, but if you want a signature WITR shirt, the radio station is located in the SAU basement, right down the hall from the Ritz.

If you were to compare CAB to the star quarterback, WITR would be the quiet but witty bookworm that appreciates indie. With the fifth largest CD collection and second largest vinyl collection in the state (and one of the largest in the country), the station holds thousands of records and CDs and gives about thirty of those CDs away to its listeners every week. Though many stations have gone purely digital, WITR has implemented the digital while keeping the classic vinyl and CD decks so that DJs are trained to learn the old-school equipment as well as the new.

As soon as you walk into the station, you feel like you're in a scene from *Empire Records*. The walls are adorned in promotional paraphernalia, such as musical posters, stickers and autographed pictures. There are stacks of CDs everywhere you turn. Polaroids of disc jockeys and station members are posted around the white boards. The soundproof DJ rooms have windows of thick glass. WITR members have noted that if only the station had some windows into the SAU hallway rather than the basement wall, then maybe more students would know of the station location.

For a group that often goes unnoticed, there's something for everyone. "What I like most about WITR is our diversity in music and lifestyles," noted General Manager Matt Heimbueger, who's in his fifth year at RIT. "We have everything from hip hop to classic rock and members from high school to middle-aged and older."

Shows to Sample

The six-hour reggae show on Saturday afternoons, "Reggae Sounds," started over twenty years ago, as a result of a student demand for more reggae. Hosted by Mr. Bill (first hosted by his wife, who he met at the station), the show continues to be the longest running reggae radio program in North America.

"Sudden Death Overtime," the Saturday night metal show, has been going strong since the nineties. Ragin' Ron (who you might know if you ever worked at or were a frequent customer of ITS) hosts the show and likes all kinds of metal. If you're a fan, Ron is always ready and willing to take requests.

One of the newest shows is "Going Underground," a post-punk and new wave type of show that plays a mix from the mid seventies to late eighties (but no disco). DJ Elle, the show's host, took the name from a song by the band The Jam and noted, "I wanted to make a show that takes refuge in the past."

"Eclectic" doesn't even begin to describe the vast variety of tastes at the station. "Dig This!," another latest addition, hosted by The Maestro, pays tribute to jazz, funk and everything in between. On the flip side, Jaythreeoh's "Slow Flow Show" has been waking the campus community up to hip-hop in the mornings for almost ten years.

Modern Music and Much More

Besides expanding the musical horizons of the campus community, the station has been involved in other aspects of student life. For over 25 years, WITR DJs have been "the voice of RIT men's hockey" with its complete broadcast of the hockey games (home and away). Just a year ago, "Ask Al" was invented, a show in which DJs interview President Simone in the flesh and allow students to call in with questions. The show is broadcasted various evenings, once or twice per quarter, usually from one of the newer areas on the academic side of campus.

The station stays up on the local music scene and, at times, even has bands perform in the station (yes, there are recording rooms that you also can't see walking by the station). Mark Zuniga, a fourth-year Film student, has held almost every e-board position at the station throughout the years and is currently on the advisory board. "There's a lot of energy and, since we're non-commercial, we definitely do things our way which makes things so much fun," Zuniga said. "It's great to have the freedom to express the vast diversity of music out there that is not being remotely touched upon by the commercial world."

To learn more about WITR or to get involved, stop by the station! Or, you can visit the website (and check out the concert calendar): <http://witr.rit.edu>

REQUEST A SONG OR COMMENT ON A SHOW!

Studio: 585.475.2271

AIM: WITRDJ

▲ Andy Gliddon, Matt Burrough, and Derek Anderson (left to right) are weekly guests on Eric Kotz's radio show *It's So Tech* that airs on WITR Wednesday Nights from 10 p.m. to Midnight. ◆ WITR DJ Ragin' Ron host the show *Sudden Death Overtime* which airs on Saturday, from 10 p.m. to 4 a.m.

CTRAX: THE LEGAL Alternative

by Liz Kiewiet

Providing a legal alternative for music downloaders, CDIGIX allows any student with a .edu email address to sign up for their free music service, CTRAX, and free video service, CFLIX. Now in its third year at RIT, CDIGIX has managed to get some attention from the student body, with 3,500 students currently using the service.

History of CDIGIX

The search for a music subscription service was spurred by the election of Sheila Sarratore, 2004 Student Government president, who ran on a platform which promised to bring a legal online music service to RIT.

Dave Pecora, Associate Director of ITS Customer Support Services, was tasked with the job to find this legal music subscription service for RIT students. After evaluating several options, he settled on CDIGIX. The service started out as a rebate-only offer—students would pay up front to get the service, and then receive a rebate provided by a grant which supported legal downloading in colleges. Enrollment the first year was limited; only 300 to 400 RIT students used the service. Over the past three years, however, CDIGIX is available to students at no cost, and the enrollment has increased dramatically.

Gauging the Effectiveness of CDIGIX

So what is the goal of CDIGIX? Pecora denies that it is to decrease the amount of illegal downloads. Instead, it's about "[...] changing the culture [of illegal downloading] slowly over time, changing attitudes toward illegal file sharing." He also acknowledges the fact that it may take a long period of time for that goal to be realized.

When asked whether CDIGIX has been effective in decreasing the amount of illegal downloads, Pecora answered, "It's hard to know how much an impact this has had because we don't monitor [illegal downloading] to begin with. What we do monitor is the amount of complaints we get from the RIAA or the MPAA. [...] We probably get two to three of these emails a week."

Pecora is happy to note that while the amount of emails received stays static over time, it is not a large amount. When RIT receives a notice, ITS sends the user of the IP address a notice saying that there was a complaint about their computer sharing certain copyrighted songs, and that they need to take the songs down.

The Mindset Behind Illegal Downloading

Pecora explained why most students don't think downloading is wrong, saying, "They don't think it's like stealing; it feels completely different." He continued with, "Students are more of the opinion that it's a little like speeding, where if I drive 56 miles per hour in a 55 mile per hour zone, I know it's against the law, but I don't really think that's wrong."

Pecora also mentioned that most students don't think downloading is wrong because, "they weren't necessarily going to buy the CD, anyways. [For students] it's like listening to maybe, the radio—it's a more convenient thing. That's the prevalent attitude. Having a legal service isn't going to change that attitude; there are a lot of other, cultural things that have to change."

RIT Students and CTRAX

Dr. Samuel C. McQuade III, the Professional Studies Graduate Program Coordinator, has done extensive research for RIT and Monroe County on topics regarding computing issues, including victimization and illegal downloading. He spoke of one of the surveys he conducted in 2004 on behalf of RIT, mentioning that his survey was the first program evaluation of a music downloading service provided by a university. The survey consisted of 250 CTRAX subscribers, with a comparison group of RIT students who had not signed up for CTRAX. There were a total of 449 respondents.

"What they told us was stunning...some students actually said that now [that] a legal music service is provided, they'd prefer to download music legally. The bad news is that we discovered that a fairly large number of students that subscribe to CTRAX continue to illegally download."

Go forth and explore the two and a half million songs CTRAX has to offer. With a recently re-designed interface, the only other annoyance is the fact the songs downloaded are "tied down" solely to the machine that accessed the file. If you want the no-strings-attached version, CTRAX charges 99 cents per song.

CTRAX can be accessed at <http://www.cdigix.com>. You'll need to use your RIT email address to register. •

ONLINE MUSIC LEGALLY BY SARAI OVIEDO

A wide array of services provide music downloads at a variety of costs, but what if downloading isn't an option? Streaming music, or viewing a file without downloading it to the hard drive, has become the solution. Here's a few less-than-mainstream sites for the music connoisseur.

Pandora Internet Radio

www.pandora.com

"Can you help me discover more music that I'll like?" asks one user on the site's home page. This site is interactive with its users, whose first step is often a query for a song or artist. Then, Pandora will make a playlist with songs that match the query and similar songs based on music elements like bass, drums, etc. Becoming a member allows the user to access the database of songs and add songs to their profile, in "these are my all-time favorite songs" sort of list.

There are two ways to access Pandora's music selection. The *free* way is using the database with advertisements. With this option, there's only a limited number of songs you can skip over during each hour of play. The *priced* way to get music means using the database without advertisements. Pandora can be accessed by both Mozilla and Internet Explorer browsers.

Last.fm Radio

www.last.fm

"Listen to something new. Last.fm radio learns what you like and gets better," says the Last.fm site. A query for a song or artist can be made on the home page to listen to songs. Another way to listen to music on the site is to view the "Listen page" that has UserTag Radio playlists. A third way to find music is via the "Music" page, by artist, track, album, tags, labels, or all.

Using Last.fm is free. The user can also download last.fm, a form of media player that enables the user to share his or her music. Last.fm can be accessed with both Mozilla and Internet Explorer browsers.

Radio Blog Club

www.radioblogclub.com

It's a radio, blog, and club in one! The home page of the site has a collection of "hot picks," a.k.a. 'recommended songs.' On Radio Blog Club, you search for an artist or song title, sift through the results, and listen to the playlist where the song is located. Membership to this site is *free*. Becoming a member allows the user to create their own playlist, and provides the list's HTML code for posting it on the web. Radio Blog Club can be accessed by both Mozilla and Internet Explorer browsers.

Danceage: Digital Music Center

www.danceage.com

If listening to full albums is your preference, this site is for you. Danceage is a collection of full albums ranging from various artist editions to soundtracks to new releases. Searches for albums can be made from the home page by artist, album, track, or video. Other ways to access a song, or whole album, is to search through the alphabetical artist list and the genre list. Membership is *free*, and becoming a member allows the user to create their one list of favorite albums. Members can also access the forum, post song lyrics, and request new albums. Danceage, however, is only compatible with Internet Explorer. •





WORD ON THE STREET

COMPILED AND PHOTOGRAPHED BY BELVEDUDE, ILLUSTRATION BY MIKE NORTON

Q: If you were in a band, what would its name be?



"Myths of Rock and Roll."

James Livingston

Fifth year
Computer Science



"Blood Ravens."

Carl Schmitt

Third year
Information Technology



"Happy Dancing Robots."

Joanna Marroquin

Third year
Ultrasound



"Riboflavin."

Ryan Fortin

Fourth year
Information Technology

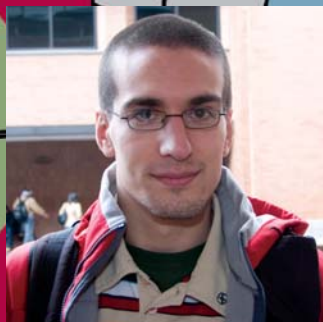


"The Trainables."

You haven't heard."

Doug Weglicki

Third year
New Media



"You're On Candid Camera."

Paul Stonier

Third year
Graphic Design



"Pockets and Hoods."

Alyssa Marzolf

Third year
Advertising Photo

Katie Lindquist

Third year
Biomedical Photo



"Mary and the Poppins."

Shahrzad Massodi

Second year
Bio Technology



"Pia Matter."

Erin Reddell

Third year
Film and Animation



"Guns and Mullets."

Nikki Graziano

First year
Photojournalism



"Baby Eaters From Space."

Kevin Sapere

Second year
Urban Community Studies



"Placenta Sandwich."

Brent Kerr

Third year
Information Technology



MUSIC D'ESK





03

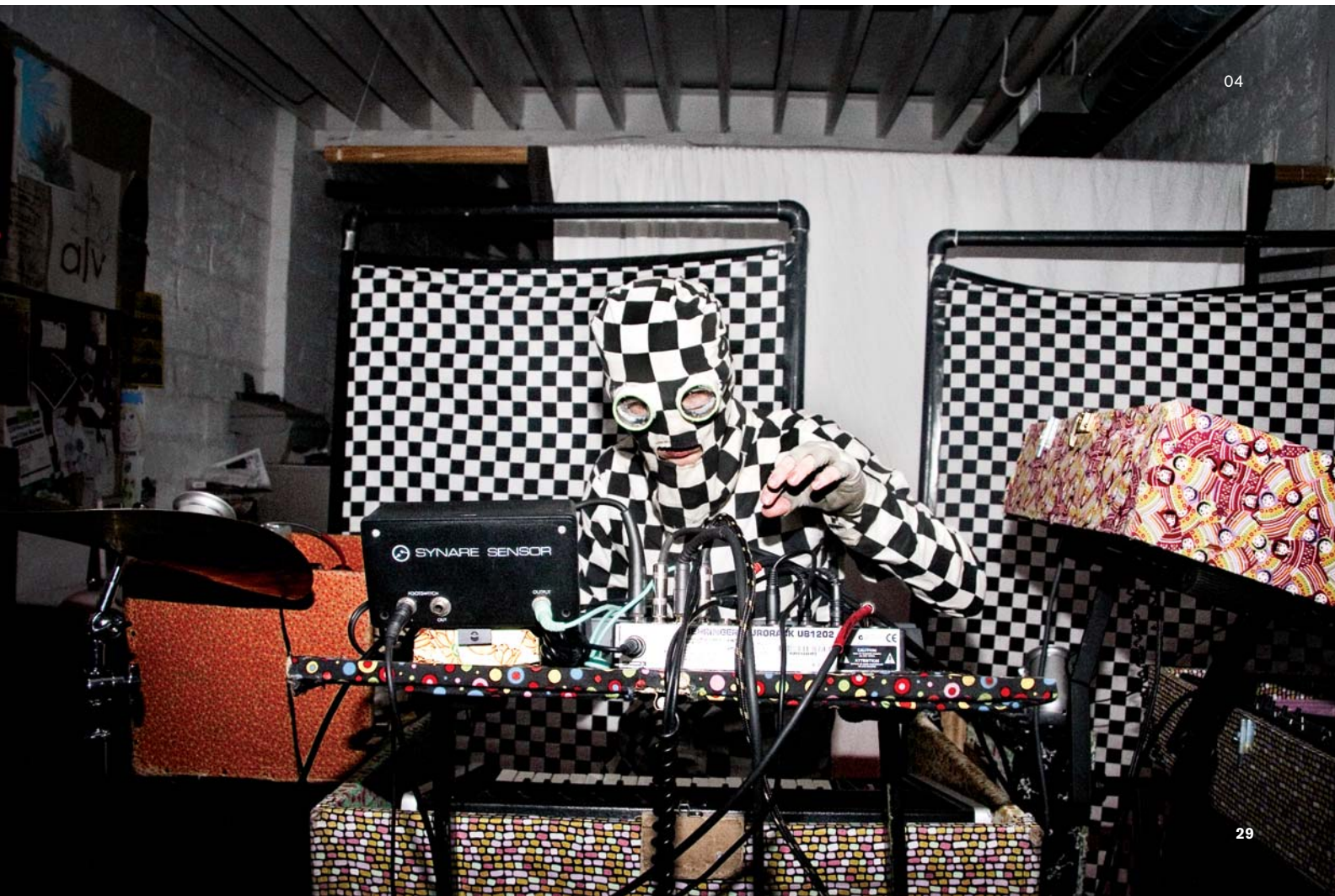
ROCHESTER MUSIC SEEN

01// Andre Foxxe's guitar. Dave Londres/REPORTER Magazine.

02// Jason Anderson kicks off his national tour with a show in Perkins Green. On the night of October 1, 2006. Dave Londres/REPORTER Magazine.

03// Music paraphernalia and posters cover the walls of the Water Street Music Hall and Club, in downtown Rochester. Matt Bagwell/REPORTER Magazine

04// Yip Yip performing at the A/V Space, located at #8 Public Market, on November 10, 2006. Photo by Matt Belvedere/REPORTER Magazine



04

RIT RINGS

585.475.5633

compiled by Ryan Metzler

All calls subject to editing and truncation. Not all calls will be run.

Reporter reserves the right to publish all calls in any format.

Wednesday 9:11 p.m.

Hello, this is my autobiography. Sometimes, I like to go out with my friends and get all [curse omitted] up. We enjoy it. Sometimes, when I get bored, I think about how much RIT sucks balls, but then I realize I'm going to make a lot of money when I'm done. Me and my friends like to go party and do some illegal things sometimes.

Friday 11:05 p.m.

Hey, buddy, could you look at the scanner and tell me what it says? (Male voice: It's over nine thousand!)

Saturday 1:36 a.m.

The Buffalo Sabres get walked all over. And that's all I have to say about that because the Buffalo Sabres are not that good because the Ducks are number one and they will always be. '07 Stanley Cup champs.

Saturday 1:38 a.m.

Hey RIT Rings, my roommate just called and said that the Ducks are going to make it all the way. I think it's going to be them and the Sabres in a showdown. Now our other roommate says the Toronto Maple Leafs have a chance, but I don't think so.

Friday 12:19 a.m.

Hey guys I'm drunk and in a field and [thinging] a goat right now.

Friday 1:02 p.m.

Hey, bring back the stupid RIT Rings because you're being retarded. I mean, you guys printed this guy's big message that said it shouldn't be printed in 6,000 magazines. Is this one guy who's writing this article a complete jackass? He's the biggest douche bag I've ever heard. Bring it back because it's funny. It's been a fan favorite for years. Just because of a few inebriated people, and no I'm not inebriated. It's 1 p.m. Yeah, so, you should probably bring it back.

Friday 1:03 p.m.

Hello, I just read the article and you can't find anything in building eight. Yeah, Math, you can't find it anywhere. I heard some Christmas songs playing in building eight and I think it's way too early for them. They get stuck in your head anyways and you can't forget them. I think it's way too early for them, I mean come on, it's only the 8th. Maybe hold off until the 17 or so.

Friday 2:14 p.m.

I'm going to have to agree with the new article, the drunken people are annoying. I don't care if people can't sleep or they're just stopping by to say hi, it's annoying. Really it's only been the favorite since the Crime Watch was removed. I believe Rings are still pretty fun to read, but, well, it is what it is, I guess.

Friday 4:57 p.m.

Hey RIT Rings, I'm just calling to apologize for the lack of quality material we've been giving you lately. I feel that it's inappropriate to blame it on the beer drinking community at RIT. Really you should blame the computer game jockeys who are distracted by all their games. So, take it up with them.

Friday 8: 15 p.m.

Hey, *Reporter*, I just want to say your article on how horribly misused RIT Rings is interesting to say the least. I have called several times and been quoted several times but have never been drunk in any of them. Usually it would sound like I was drunk, but I am not. I am just really excited. I was really disappointed there were no Rings. I think you could have added a drunk dial hotline because it's still funny. Mostly because drunk people are funny, but even though they aren't funny. Thank you RIT Rings, you've been a great, great service to me.

ALSIMONE'S TOPTENCOUNTDOWN

Friday 8:21 p.m.

RIT Rings, I just read what you wrote and one of my best friends, her beta fish died and I thought what Chad said was just unthoughtful and uncaring. It's too soon, okay? Oh God!

Friday 10:47 p.m.

Yo, my roommate is probably going to kill me because he's homeless.

Friday 11:33 p.m.

Yeah, your *Reporter* this week was pretty disappointing. You got rid of the RIT Rings in the back for some stupid reason; I don't know what your editor is thinking. The only reason anyone reads your stupid magazine is to read those stupid drunk dials that people leave. So, I think you should bring it back; otherwise you're just going to have a bunch of papers sitting all over campus.

Saturday 12:05 a.m.

Hey, this is just a message for Chad here. I don't really have a problem with what you said in the latest issue of *Reporter*, but I just wanted to help out. He said he couldn't find a pencil sharpener on campus. Well, there is one I found in the corner lab here in the College of Business. There you go, get sharpening.

Saturday 8:47 a.m.

I read your article about RIT Rings and I think that's bull[thing]. I feel like one of the most stupidest students on campus because I don't know C++ or Java and have never played Xbox 360 or Wii. When I read all the calls from drunken retarded RIT students, I feel much better. I think we should stick with it, but granted promote the word about it to get better calls.

Saturday 8:49 p.m.

This is me again. You say that this is our magazine; well if it is, then it shouldn't matter if you feel like our calls are trashy and all that stuff. [It] shouldn't matter because if we want our messages to be in, then they should be. •

Believe it or not, even administrators have a profound appreciation for music. When President Simone isn't making RIT happen, he likes to kick back to the following tunes, divided (in true administrative fashion) into his top four tiers of musical enjoyment.

1

Dezi Arnez – Forever Darling

2

Mario Lanza – Be My Love

Tony Bennett – Because of You

Billy Eckstine – If

Nat King Cole – Too Young

3

Don Ho – Hawaiian Wedding Song

The Four Aces – Heart of My Heart

Vladimir Ashkenazy –

Rachmaninoff's Prelude in C# Minor

4

Ronan Tynan – Galway Bay

Scott Joplin – Maple Leaf Rag



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