

Reporter

September 25, 1970

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COLLECTION

OPPOSITE
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Reprofile

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EDITORS

Neil Shapiro
Dean Dexter

EXECUTIVE EDITOR

Gregory P. Lewis

ADVERTISING

Todd Carol

OFFICE MANAGER

Maria Rainone

SECRETARY

Doreen Alfieri

FEATURE

Bob Pizzo

NEWS

Keith Taylor

PHOTOGRAPHY

Bruce Chernin

PRODUCTION

Jim Rubright, Mgr.
George Measer, III
Bill Henry

CIRCULATION

Ron Mahler

CONSULTANTS

W. F. Craig
Mark F. Guldin
Arthur A. Terry

ADVISOR

Thomas O'Brien

COVER

Bruce Chernin

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This next year should be an interesting one. Of course one must use the word 'interesting' in the same sense as an ancient Chinese Mandarin curse which went something like, "May you live in interesting times." Times like this are fun to study and hear about, if you're comfortably separated from them by ten or a thousand decades.

People have been predicting more campus unrest, and more campus slaughter. These people have been saying that Kent State is just a beginning. Other factions maintain that the campuses will settle down this year, will return to the cloistered silences of academe. Nixon will get us out of Nam. Nixon will escalate the way. Pollution will be brought under control. Congress will pass a bill for the SST Transport. All schools will be integrated. White parents will send their children to private schools. People are willing to talk. The Weathermen and the Black Panthers continue. Students will be involved in the elections. Students will be shunned by candidates in fear of a backlash vote.

Contradictions go on and on in these interesting times we live in. Regardless of which factions are proved right, which wrong, you may be sure that it will have its effect on RIT.

Reporter magazine will be bringing you in-depth articles not only on these matters of national importance, as they relate to the Institute, but we will also be bringing you coverage of the micro-cosmic society of the Institute itself.

The articles, in this issue, on Jim Riley and on the auditorium should give you an idea of the type of in-depth news and feature coverage which you can expect from this magazine in the next year. If you're interested in becoming a part of this organization feel free to drop by our offices in the basement of the College Union.

We already have a few new and capable people on the staff this year. Greg Lewis (Pr 4) is our new Executive Editor. Greg spent last year as Editor of TECHMILA, the yearbook you received on registration day. So he's already

quite familiar with the behind the scenes dedication, sweat and downright work it takes to put out a high-quality college publication. Greg will be working on layout and the business side of the magazine.

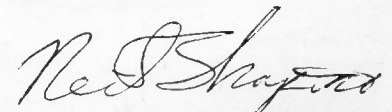
Keith Taylor (BA 2) will be News Editor, and will be doing most of the writing for the Reportage pages. Keith has been quite active in student government, he's now SA's Secretary of Finance, and should bring an understanding of campus politics to his job. It's rumored that after his time in SA he found out where the real student power lies and came here; but Keith diplomatically denies that.

Co-editor Dean Dexter was able to talk with Jim Riley the new Director of Security, and the results of the interview are contained in an article which is noteworthy for the wealth of facts, information and even characterization. Dean was journalistically able to correlate.

Danny Sullivan mentioned to me a while ago that someday he just had to tell me a few things about Ingle. Well, he did, and that's in the issue too.

Oh, in case you've missed it, the freshman have arrived. Reporter is offering a suitable prize this year to the very first faculty member who says, "They get smarter every year," or "I'm certainly glad that I don't have to compete with these kids." We're not going to say what the prize will be, only that Rowan and Martin have been collaborating with us on the design. By now the frosh have doffed their orange hats and are probably as obscure as everyone else. Back when people were paying attention to them, they had an opportunity to hear Senator Charles Goodell. What he said also appears in this issue.

All in all this is an interesting issue of Reporter you're holding on to. But then, we're cursed with interesting times.



Neil Shapiro

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Sen. Charles Goodell

"...worst you can do is just turn off."

by Neil Shapiro

Senator Charles Goodell (R-NY) spoke September 20th to an audience of approximately five hundred RIT students, faculty, staff and people from the outside community as part of the Student Orientation Seventy offerings.

"I come here to address myself to the great decision the American people will be making in the next several years." Goodell began. This decision, he said, has been caused by the United States getting itself into a "war we didn't understand." "Our government," he said, "has found itself making commitments it couldn't fulfill. Commitments to Vietnam, to the War on Poverty, to cleaning up our water and air, and to building housing necessary to our growing population."

"We declared ourselves for all of these commitments but didn't fulfill them; we made too many promises which we couldn't keep. It's no wonder that people are angry and cynical, that some of the young have rejected the system when we consider that the government hasn't kept faith with the majority of the people."

At the same time he spoke defending the system by saying, "With all of its faults, however, I will not condemn the system of the United States. It does provide the disenfranchised with a means to make their feelings felt."

He then said that admittedly it takes some time for these feelings to be felt, and to be acted on. But too often, he said, people think that a "magic wand" need only be waved to set things aright.

"A lot of people in public life are trying to do something" about the faults in the system, he said.

"Last year I proposed a bill to cut off funds, to end the war by a scheduled date. I couldn't find a co-sponsor, I was denounced bi-partisanally. It took me two months to get Senators Hatfield and McGovern to sponsor it with me....Two weeks ago, forty other senators rose to say they were also in favor of Congress legislating an end to the war. We didn't win, but we did make progress."

In the last three years the whole attitude towards the war has changed, Goodell said.

"Even with Cambodia, the justification was that it'll get us out of Vietnam sooner—though I didn't agree with that."

"Taxes are going up, people are able to buy less with their money and then they hear other people talk about all these commitments and they wonder what's happening. They begin to look for scapegoats, and there are a lot around these days."

For some, he said, these scapegoats are the Blacks, or the Puerto-Ricans, or students. For others there are "even easier scapegoats, Nixon or Agnew. Agnew isn't the cause of all these problems," he said. After the audience had stopped laughing at the mention of the Vice-President's name Goodell continued with, "We can't afford to look for scapegoats, it demeans people—especially a university."

"A lot of people are talking about law and order, and it is a very legitimate concern. There are a lot of people in urban areas who can't go to their parks

"There is a great danger of confrontation...."



because of crime. But we have to turn this concern in a constructive direction. You just don't put more police on the streets and hope to solve the problem."

He then told of a prison reform program on Riker's Island, which involved a manpower training center. While the center was in operation the rate of return among the prisoners was cut by a large percentage. However, the program was cancelled as they could no longer get the funds necessary and the recidivism rate again rose to seventy percent.

Speaking of the elections coming up, where he will be campaigning for the Senate seat he now holds through appointment by Governor Rockefeller, he said, "If you like Buckley or Ottinger (his opponents) then I hope you'll be out working for them. The worst you can do is just turn off. You have some power, and you have very considerable talent or you wouldn't be here, in college. Whatever your talent, whether in art or political science, there's a way to apply it."

"I hope you'll be involved off the RIT campus—out there in the real world, and," he smiled, "I do hope some of you will be involved to support me."

During a question and answer period he mentioned that danger of violent, and successful, revolution lies more with the far right than with the left.

"There is a great danger of confrontation," he said, "between those who want to change things and are impatient against those who want to retain their security—and rightly so. If it comes to it, there will be repression. The end result could be that we (who want to change things) will go away bloodied and battered without having accomplished anything."

On the MidEast: "It is incredible that we are supplying arms to military dictatorships all over the world but not to Israel which is a democratic country."

He feels that possession of marijuana should not be a criminal offense but, "I don't feel we have enough evidence to make it available on every cigarette counter."

photography by Tex Neumann

Reportage

School of Applied Science

A new School of Applied Science, which will serve as an upper-division undergraduate level academic unit for graduates of junior and community colleges, was announced today by President Dr. Paul A. Miller.

"Starting with the September 1970 quarter," Dr. Miller said, "the initial offering of the new academic unit will be a bachelor's degree program in engineering technology."

Applicants for the new program, which is the only known plan of its kind in N.Y. State, will be admitted to a third-year status and will have the Associate in Applied Science (A.A.S.) degree or equivalent in electrical or mechanical technology. Over 90 have already been admitted.

"The establishment of the new School of Applied Science," Dr. Miller stated, "represents one more effort by RIT to respond to the needs of the Community College movement, a new dimension in higher education in this country." He noted that approximately 35% of the incoming students at RIT this year are transfers from community colleges.

Talisman Features

Talisman Film Festival's Sub-orientation Weekend, September 25-29, will be comprised of five films.

The weekend will begin on Friday night (25th) with the sounds of gun shots, rolling tanks, and marching students from two outstanding documentaries—"Prague/Paris"—a film which covers the Russian invasion of Prague and the Student Revolt in Paris during 1969.

The second documentary of the evening is "The Confrontation at Kent State", a student film which presents an on the spot account of the happenings which took place on that campus earlier this year. Viewing times will be at 7:30 and 10:00 p.m. in the Booth Auditorium, admission is \$1.00.

Saturday evening Talisman will present "Revolution" a documentary film shot in the Haight Asbury district of San Francisco as it burst forth as the Mecca of the revolutionary new hippie way of life. The film deals with the birth of the hippie phenomenon. Viewing times are at 7:30 and 10:00 p.m. in

the Booth Auditorium, admission is \$1.00.

The Sunday feature will be "America, America," film which deals with the beliefs and feelings most immigrants have for America. "America, America" is about the longing and hunger of these people, and about what they will finally do to make it to America. Viewing times will be at 2:00 and 7:30 p.m. in the Booth Auditorium, admission is \$1.00.

Monday evening, Talisman will present the last film of its Sub-orientation Weekend—"David and Lisa". This film is a drama of two deeply disturbed adolescents in a special school which provides psychiatric therapy for its students. Viewing times are at 7:30 and 10:00 p.m. in the Booth Auditorium, admission is \$1.00.

Thesis Published

The senior thesis written last year by Joel Grey as part of the requirements for graduation from the Photographic Science and Instrumentation program here has been accepted for publication. The Journal of the Society of Photo-Optical Instrumentation Engineers will print the entire text of Grey's "Generation of Sinusoidal Test Images by Incoherent Spatial Filtering." Grey, who lives in Rochester, will begin working on his Master's degree in Optics at the University of Arizona (Tucson) in September.

Indians Don't Pollute

The Indians of the Rochester area are obtaining new assistance in financial affairs from Professor Hans J. Barschel, a teacher in the School of Art and Design. Barschel, a participant in the New York State Iroquois Indian Conference held at Hobart College in Geneva, is now channeling his energies in the development of Indian affairs. In a conference open to non-Indians, by invitation, the professor observed that these people have "never abused the natural environment or exploited it like the European invaders, colonialists and latter-day technologists."

Many of Barschel's RIT students have organized into a group named the Senior Graphic Design Workshop,

"003½" Joins "G-Man"

John R. Ferlicca, formerly captain in charge of Security, Traffic and Safety at the University of Rochester Medical Center, and for 27 years with the Rochester Police Bureau, has been appointed assistant director of Campus Protective Services at Rochester Institute of Technology.

He reports to James Riley, former F.B.I. man who was recently named director of Campus Protective Services.

At the time of Ferlicca's retirement from the Rochester Police Bureau in 1968, he was the administrator and field supervisor of the Bureau's Tactical Union, which he founded and organized.

During his 27 years in police work, he was assigned to the Detective Bureau as a plainclothesman detective, and to the Accident Bureau for accident investigation and prevention and traffic enforcement.

A graduate of Jefferson High School, Ferlicca studied police science at Monroe Community College and attended numerous seminars sponsored by the F.B.I. and the International Association of Chiefs of Police.

His present and past professional society and civic organization member-



John R. Ferlicca (003½)

ships include the American Society of Industrial Security, Police Benevolent Association and the Columbia Association of Monroe County Area Police in Civic Service Inc.

He resides with his wife Elivira at 116 Albemarle St., Rochester.



WITR Makes Carrier Current Comeback

photo by Christopher Roth

WITR—the campus radio voice, has returned to 600KHz on your AM dial with a new transmitter and a new sound.

During the summer a complete new transmitting system was installed which will enable anyone in the dorms to tune in on radio 600. Through a new system of transmitting through the power lines (Carrier current) the new signal will be received by dorm students even stronger than in the past.

Additionally, a change in programming format has been initiated to

please many of the students on campus. The station is now following a progressive rock format, getting increasingly “heavy” as the day progresses. At night the station programming will follow a pattern of free-form rock, basically allowing the DJ to program almost anything into his show.

In the future, WITR has plans for many remotes, sportcasts and interviews, including two with Dr. Miller and Mr. Riley (Director of Protective Services).

SCM First Forum

The Student Christian Movement's 'First Forum' series this year will pursue the general theme “Malaise of American Democracy—Diagnosis and Prognosis”.

First Forum was very successful last year in bringing speakers, many of national stature, to the campus to discuss issues of religion, society and technology, and respond to questions and dissenting opinions.

The series opens Monday September 28, with Arthur C. Bryant, who will speak about the migrant agricultural worker. Bryant, from Greenport, Long Island, recently collaborated in the C.B.S. documentary “What Harvest the Reaper?”. He is active in the Civil Liberties Union, Vista projects, and is chairman of the Suffolk County Migrant Workers Committee.

The lecture will be held September 28 at 4 pm in the College of General Studies, Room 1251.

McMillion Honored

James E. McMillion Jr., holder of the James E. McGhee Memorial Professorship here, has been honored by the Photographic Society of America (PSA) for outstanding service to both photography and the society, “... especially for his administrative ability in recognizing and coordinating a working relationship between the amateur and professional photographer.”

Col. Joe E. Kennedy, PSA, the president of the society, presented McMillion the Victor H. Scales Memorial Award at the PSA international convention in Los Angeles recently. The Scales Memorial Award is one of the three highest the society gives.

McMillion, of 2780 Elmwood Ave., Brighton, N.Y., is an Associate in PSA and has been publications vice president of the society since 1968. A professor at RIT since 1964, McMillion is also chairman of W.G.9, a section of the International Standards Organization.

A native of Summersville, West Vir-

ginia, the 48-year-old photography-business specialist holds both bachelor and master of fine arts degrees from Ohio University.

Electromechanical Tech??

The College of Continuing Education has been informed by the New York State Education Department that Electromechanical Technology, one of three new Associate in Applied Science degree programs being offered by the college's evening division this fall, will receive a financial boost, in the form of a \$54,440 grant.

The curriculum will eventually include ten professional courses in such areas as Mechanical Components and Mechanisms, Numerical Control Systems, and Electro-Mechanical Devices.

Registration and Voting

The League of Women Voters has supplied us with the following information concerning registration and voting in this fall's elections, November 3.

Eligibility— You must be; 21 years of age or older (the 18 age is being tested in the Supreme Court and if upheld will be applicable after January 1971); A U.S. citizen; A resident of your county, city or village for three months as of Nov. 3; Registered to vote.

Registration— Will take place at all local election district polling places October 3, 10 a.m.-8 p.m. and October 5 & 6, 3 p.m.-8 p.m.

Absentee Voting— If registered, a person who will be absent from his county of residence on November 3 because of duties, business or vacation can apply in person, or by mail, to his Board of Elections through October 27 for an absentee ballot. A person who receives an absentee ballot may **not** vote in person.

Military Voters— A military ballot may be obtained from the Division of Servicemen's Voting, 162 Washington Avenue, Albany, NY 12225 through October 2, or in person at the Board of Elections through October 31.

Absentee Registration— A voter who is physically unable to appear at local registration may obtain a permit for absentee registration from his Board of Elections. This must be returned by October 6.

Our Secret Agent Man

Is Leading the Life of Riley

by Dean Dexter



"...if you blow pot, grow pot, fondle pot...."

James P. Riley is a member of the National Fire Protection Association, Rochester Credit and Finance Management Association, the American Society for Industrial Security, and the Rochester Safety Council of the Rochester Chamber of Commerce. He is also finance officer of the American Legion, Post 1790, and is active in the Boy Scouts of America, Iroquois District, Otetiana Council.

Before becoming RIT's new director of Protective Services this summer, he was director of security at Nazareth College.

And before that, from 1962 to 1967, he was, and get this, a special agent for the Federal Bureau of Investigation stationed in Washington, D. C., Albuquerque, New Mexico, Monterey, California, Buffalo, New York, and Rochester.

Prior to that time, he was with the FBI, United States Department of Justice in Albany, and was previously employed as a production expeditor at General Electric Co. in Schenectady.

A native of Troy, he received his B.A. degree in Sociology from Siena College, Loudenville, New York. From 1952 to 1956 he served in the United States Navy.

His office is located on the mezzanine of the College Union building, his wife's name is Marleen, he has seven children, he lives at 67 Parkwood Lane, Penfield, New York, his telephone number is (716) 464-2060 or 2061.

photography by Bruce Chernin

He will be responsible for the establishment of a professional security force, general campus security and safety of people and facilities, the establishment of inventory control loss-preventive programs and concepts, and the development of Institute-wide education programs for the purpose of making all campus personnel more security conscious. He reports to the acting director of Student Personnel Services—he's tough, concerned with the challenges of his new job—and he's going to do his job because he wants to keep it.

And if you steal hubcaps, stereos, Nikons, records, lounge chairs, ashtrays, candy out of vending machines— if you like to kick the newspaper dispensers, windows, College Union sofas—if you rape, pillage, strangle cats, plot murder, pull the wings off flies—if you blow pot, grow pot, fondle pot, put pot in brownies, brew pot with tea—if you do drugs...hah...well.. ah...James P. Riley, late of the U.S. Navy, GE, FBI, and Nazareth College (Nazareth?) will do all he possibly can to stop you.

James P. Riley has a round, relatively handsome face, he's greying a little at the temples, and his short, brownish hair lies flat across the top of his head. He's not too tall, and if his eyes were a little bit larger, he would look something like Eddie Cantor or Peter Lorre.

On the day of this interview, August 10, his office was in transit. That is, he was located temporarily over in the evening school section waiting for his permanent office space to be made available to him in the Union. So, obviously it was in a state of disorder. The room was small, cramped, and closet-like, his secretary did not have her own telephone and was forced to use one located at the desk of another secretary. And though it was a few minutes past four, the wall clock over her desk stood firmly at 3:30 pm. The first thing I saw when his secretary ushered me into this catacombesque facility was a beaming, but business-like man coming toward me, his arm outstretched in greeting, and in shirtsleeves.

After I was seated, and after he had bummed a cigarette off me, the second thing I saw was a nicely framed, full color, straight-on portrait of the old bull dog himself, J. Edgar Hoover. Autographed, no less, quite cordially indeed to old EfremZimbalist Jr. himself over there, across from me.

"Ha, I put that up there to get people's reactions, sort of as a conversation piece," Riley said.

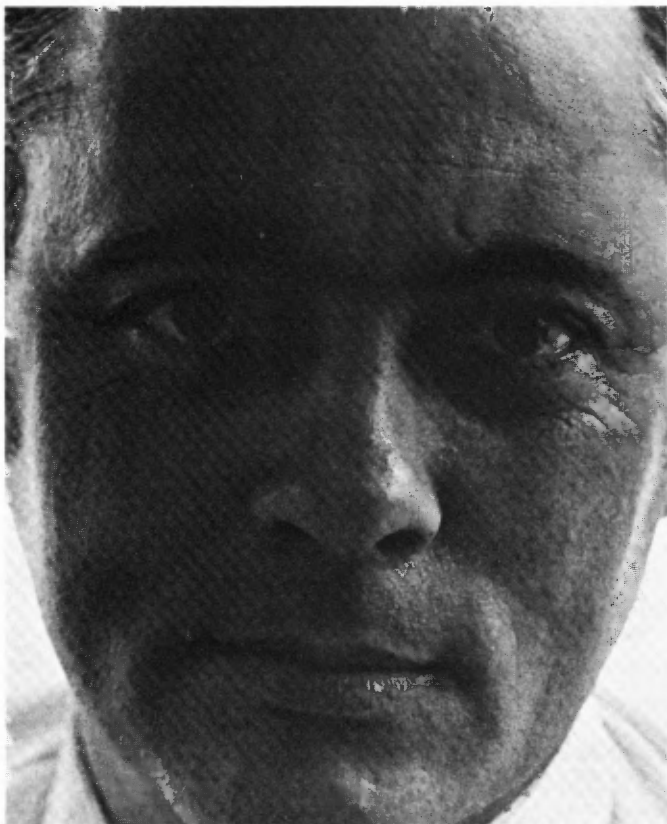
I wondered to myself if he was proud of it, and if that was more of his reason for displaying it, and if it was, why he had not said so.

The third thing I saw was the six or eight books he had on the shelf behind him. I eyed them all through the interview. Finally I succumbed to the temptation of actually going over to them to see what was on the reading list for the new security chief.

Personnel Administrators, College Law, Administrative Office Management, and Incredible Detective, among others.

"we want suggestions from everyone..."

"I sort of put them up there to dress up the office, I haven't read them all."



"Well, I came here because of the challenge."

I again silently wondered to myself. Did he intend to? Would he have the time to? He has a rather tough road ahead of him, he could easily become the focal point of student unrest, a scapegoat, a symbol of student dissent. The sort of things that have shredded to death many a competent and sincere man, seeking to always "do the right thing," even if it is not always intellectually and tactically possible for him to do so. The parking problem is in his lap now, and the drug situation—how he handles that, with what degree of diplomacy and compassion and indeed, whether he actually "does the right thing" consistently, no matter what his motives are—all this will probably depend on how long he is allowed to stay.

No, he won't have too much time to read many books, but those he does, he had better choose wisely.

"Well I came here because of the challenge, and the money too, of course, and personal gain—after all, it is a step up for me. Oh yes, it was comfortable and cozy at Nazareth. Here it's not quite as comfortable."

What do you feel are the major problems facing you right now?

"Parking is one. The planning is bad for today's thinking—the proximity of the lots to the buildings. I would say the great amount of vandalism and theft of personal property is another one.

"You see, I feel people aren't fully comfortable here in the new buildings—it's a self contained community. On the down-

town campus, the Institute relied on the facilities of the city to a great extent. Police, fire, and other such services. Here, crime doesn't seem to pose the immediate threat that it did downtown, so people are more lax with security.

"Another thing, the alienation between students and the Pinkerton force, that didn't help matters any. After all, it's understandable. When you're paying \$1.85 an hour, you're hitting the bottom of the barrel—you're getting the lowest on the man power ladder—a lot of retirees.

I took a cigarette and handed him one. Lit them both. He sat back. He had stated the problems well. The new, private security force had been in the planning stages for months before he came. What did he have for solutions, though? What new ideas did he have? Could the man think?

"We've had a new parking committee since July, it's well represented. They're revising the rules. The old rules were cumbersome and impalatable or unpalatable, whatever the hell the word is.

"We will have a pocket type brochure of traffic rules that can be carried around, easy to read, and complete. It is possible that students might sometime in the future be allowed to pay something like a \$15 a year fee for prime parking spaces, to be distributed on a first come, first serve basis. We're considering a number of things like this. We want suggestions from everyone. Two students did their marketing research paper on the parking problem, then turned it over to us, and it has been very helpful.

"As for the Pinkertons, we expect to have an all Institute security force by the end of fall." (all security supervision was under Institute control in September).

To obtain more competent personnel, Riley acknowledged the need in paying higher salaries. "The pay scale will be comparable to other universities. Guards will receive about \$3 an hour, supervisors, a little higher."

Riley mumbled something about his budget, that it wasn't large enough. When he was asked what his budget, was, he balked. "Why do you want to know?"

Well, Mr. Riley, students and the whole college community have a right to know how much their security costs them, I really think it is a valid question.

"Okay, if you really believe it's necessary, we've got about \$200,000 for the year, and that's cheap security."

Well, how much do you want? What do you feel is needed to do the best job possible?

"\$300,000."

That's not cheap security.

To further improve the Protective Services of the Institute, Riley spoke of developing a professional organization—men who have had police science courses, and some knowledge of psychology and sociology. He also hinted that such programs might be made available at RIT sometime in the future.

He spoke too, of utilizing more students, but was doubtful to some degree as to whether they would maintain a sustained interest in security to the point where they would work for it day after day. "I'm counting on it, but I have my doubts," he said.

Possible jobs Riley would make available to students would

his warning- "they called it sin city..."

include desk work, patrol of parking lots, and watchmen functions in the academic buildings. He frowned on students patrolling with guards as they did last year. "I don't like the vigilante type of security. It casts aspersions of confidence on the Institute. If a guard is doing his job, we don't need students riding with him to see that he is" he stated.

You know, interviewing a guy like Riley, though it may be interesting, is more often rather frustrating. The normal human direction in most interactive situations is usually one of trust, which is, of course, based somewhat upon honesty. Those two socially basic qualities, though sometimes lacking in practice, are usually nevertheless taken for granted during most individual encounters. But when a person in Riley's position is really nice to you, when he's sitting over there, and you're sitting here, and he phrases his words carefully, and you nod your head once and again—him always keeping the conversation on the positive side whenever he can—and when he talks to you on a personal level (you know, where are you from? Oh, yes—beautiful state, I've been up around there...), you know quite well he's checked up on you and/or your organization before the interview (what kind of guy is he? hatchet jobs? nothing positive usually appears in the magazine? don't trust him no matter how much he smiles?), and you know that he knows about those \$190+ worth of parking tickets you've tallied up over the past year—and you're pretty sure he knows about the time they towed your car, and how you yelled and screamed at the poor dolt on duty who felt he was only doing his job, and how you told him that they should have measured his skull before he was hired...you know that he knows, and yet he says nothing. Not because you are an editor, or a downright multi-faceted groove, and it's not that you are considered above the rules of the institute, either—by any means. But because everything he is saying, no matter how he says it, or how often—you...are...writing...it...down. And once more, the chances of you publishing what you are writing, indeed, are rather good.

So. Getting on a personal, candid, honest, and forthright level in an interview situation with anyone with Jim Riley's experience with discretion, and card carrying membership in the "security, law and order or bust, she's a grand old flag, and we won't come back till it's over, over there..." syndrome club, is not usually possible. He is trying too hard to catch him. And so, you both distrust each other. And it's your fault more than his. You are the one who asked for the interview. You are the one who wants the information. So your tongue rattles like a sump pump for two and one half hours—and when you have finished, you have the feeling that water's still in the basement.

And that's why I saved all my all-right-how-many-drug-busts-are-you-going-to-have-on-campus-this-year questions until last.

"I'd be a liar to state there wasn't a problem out here... knew it when I came. In fact, a lot of people doubted the wisdom of me coming here because of it. They called it 'sin city.'"

Who were these people?

"Oh, other security personnel, local police agencies, etc."

Well, how serious would you say the drug situation is?

"I can't say exactly, but the newspapers alone have contained a number of instances."

Riley then noted that he had attended a week-long seminar in Washington, sponsored by the Bureau of Narcotics and Dangerous Drugs last May. After we both lit another one of my cigarettes, he shuffled through his desk and handed me the *BNDD Bulletin*.

"You'll find a lot of interesting things in that," he said.

He then showed me his certificate from the BNDD seminar. I was impressed, grateful, and felt all warm inside.

"My personal feeling on the situation is this. The Institute commits a crime when they permit activities involving drugs. When this happens, when an Institute like RIT permits clear violations of the law to exist, it is known as a misprision of a crime," Riley stated.

He explained more of what the word misprision meant, and even checked it in the dictionary to make sure.

"Many officers say, well we're not after the users, we're after the pushers. I personally don't think that's the case at all. These people are wrong to say that. In fact, I think they're even doing people an injustice, because the users will be arrested just as fast as a pusher.

"I am personally convinced that all narcotics are dangerous. And it is unfortunate that there is the presence of a drug culture that relies on drugs.

"I have misgivings about marijuana, I don't think the government has made its case. I think it has been amiss in not making a strong case against it with the law structures—but don't print that out of context—the laws say that it is a violation or a crime to smoke it and possess it. I think we cannot ignore this.

"I certainly believe there is a psychological dependance—some need not get stoned (sic.) on alcohol, but with marijuana, it is a direct result. I would not smoke marijuana because of the likelihood of a physical dependance leading to go on other narcotics. And I don't mean to say this would happen to everyone. That's just the way I feel personally."

Riley went on to state that he would tend to take an "educational" approach to the situation here. He hoped that programs that would deter people from becoming involved with drugs could be developed. Also, rehabilitation programs for those who "unwittingly" become involved. He stated, "All cases of a person using drugs, and to people who want it—rehabilitational services can become available to them."

"In the case of pushers," he continued, "I feel the Institute should do its best to see that they are deprived of their livelihood—that preys on other people's weaknesses."

Riley spoke further of the roles the organized student structures might possibly play in regard to this issue. He wants support from Student Association, he felt also that Student Court should have some responsibilities in prosecution. The feeling that the matter should be studied further was evident when he mentioned the need for possibly forming a task force on the issue.

"Under no circumstances will I take arbitrary action—duly active legislative policies will be in control. We are a nation of

undercover agents- "not at this time..."

laws. Violating laws is not the American method of changing them."

Do you plan on using drug raids in your dealings with campus drug involvement?

"If any were conducted, they would involve the administration, and reflect student-administration policy. I would hope this would include student government support."



"But gee, do you have to trust him?"

The urge to notify him that, though I certainly could not speak for Student Association, it would be highly unlikely that drug raids would be sanctioned by elected student leaders, was great. So I notified him. I also notified him that he would get no support from the student press if such maneuvers were implemented. He seemed rather surprised at this. I seemed rather sick at this.

"I'm not personally opposed to drug busts," he said, "if I would say that I was, I'd be saying that I would be in favor of lawlessness. I would, of course, hope that they would not be necessary."

Directing himself towards the more hideous possibility of employing undercover agents, James P. Riley "hoped they wouldn't be necessary" either, though "the thought has occurred to me during the Tommy the Traveler Case," he stated.

How would you enforce the rules here, and protect the Institute from a crime of misprision?

"Well, of course the easiest way is by undercover operations, it has been a most effective tool in the past—"

But you said that you hoped you wouldn't have to use this sort of operation—if indeed this is true, what tactics have you been planning to use instead?

"I hope, primarily by referrals from other students—"

You mean, by having students "turn in" other students?

"Yes, and of course from all sources, outside agencies, etc."

"But, I'm still trying to assess the administration's feeling—laws are being violated here—the misprision of a felony—all these are my feelings at this time. But I'm not going to be inflexible, I don't expect to be popular. On all levels of society, people in control are more concerned with being popular than in getting the job done. I have to take the side of the law. I have to start with it. Ideally it would not be in such a way as I would be inflexible and rigid. Some would say I still

have my FBI hang-ups. I was unhappy with a lot of things, that's why I left."

Like what?

"Oh, the bureaucratic cobweb—my first five kids were born in five different cities—the day in, day out structure..."

But philosophically you had nothing against it?

"I was generally compatible to its ideals and goals—it's always been very fair, Hoover runs it tight, probably too tight, but on the whole, he does a good job."

It was cigarette time again, and we both enjoyed long drags of nicotine fumes and great wafts of poisonous gases and all that real groovy stuff, from my pack of Winstons.

My hand was about to drop off, so I gave up taking notes—it's a drag taking notes for 2½ hours, so we chatted. Or, rather, sparred would be a better work.

I made an accusation that he perhaps had been thinking more about having undercover agents on campus than he had already admitted.

He stared at me for a few seconds and admitted that he had discussed such an idea with two students—"sort of just sounding them out on the idea," he said. They evidently didn't like it, and he stated again that he had "no plans at this time" for employing undercover agents. I also mentioned certain rumors concerning his plans for involving a large number of outside narcotics operatives, and perhaps using RIT as a basis of operations for drug enforcement at other campuses. He denied this so strongly that I decided to shut up and nod. "Besides," he cracked, "I haven't got the budget for it."

We talked further and freely on a wide range of related subjects, mostly to do with more positive approaches to the drug situation—I felt that any major attack on the area should be in the form of group therapy, Synanon concepts open to all. People prone to drugs, alcohol, suicide, talking to themselves, or picking their noses. That all people have hang-ups, and those who need drugs, and alcohol, and all such things, who really need to have this stuff a part of their existence to keep on existing, need help. The major part of Riley's budget, time, and tactical activities should be aimed with this as the fundamental basis of all his activity in this regard. For if the Institute is to deal with it at all, it should do so with compassion and feeling, and with great sensitivity to the welfare, that's right, the welfare of those in which they deal.

If such a controversial and delicate matter cannot be approached on a reasonable and equitable basis in an educational/quasi-intellectual environment—without the use of terrorism, spying, and deviance—then, indeed, where can it be handled in such a way? And if it cannot be handled honestly and with skill in a place like this, can it at all, anywhere?

Well, we parted sorta cordially, and I walked away, still thinking about James P. Riley, of the possible existence of those that might become known as "Riley's Raiders," of the type of campus society we'd have with everyone worried about people "ratting" on other people, of my \$190+ worth of parking tickets, and about having another cigarette.

The pack was empty, I had no change, and the cashier windows were closed. Uh, you certainly have to respect Riley, the rascal! But gee, do you have to trust him?

in review

GETTING STRAIGHT starring Elliot Gould and Candice Bergen; Loew's Theatre on Monroe Avenue opposite Pittsford Plaza.

"Getting Straight" takes place on a candy-floss college campus somewhere in the middle American regions of a struggling Hollywood scriptwriter's mind. Any relation to real life, to real message, or to real satire can only be in the viewer's own degenerated soul.

It's a bit of a shame to see Elliot Gould squander his talents in a vehicle such as this, someone should have told him it was an exploitation film.

Gould plays the part of a student studying for his Masters in Education at a large Liberal Arts university. In the past he is purported to have been a flaming radical, sign-carrier, and even freedom-raider. As proof of this a stereotyped black radical, a rather gray Panther, jokes around with him in the opening scenes telling him he's just got to become involved again. Exactly why Gould became uninvolved in the first place is never satisfactorily explained, but his characterization comes off so

weak the reason could possibly have been insignificant. At any rate, he's decided to try the Establishment System way of doing things but—surprise!—the System won't let him. Working as an Assistant he teaches Freshman English to a group of students who likely received in the low 200's on the SAT exams. What these jerks are doing in a college, and what jerk college admitted them, is never explained either. No one, however, approves of his teaching methods, it seems the kids are learning. This doesn't make sense either, but what the hell?

Immediately, on his first day of teaching, he's propositioned by a nubile young co-ed. Not only does he take up (down?) on it, but in the next scene he balls a black chick besides. All sorts of gasps went through the audience as the collegiate sexual revolution they had all heard about was played out on the silver screen.

Oh, yes. He also goes down with Candice Bergen regularly. Suddenly, it becomes apparent why he gave up politics.

Ah, but there's a riot. A real, choreographed, student riot. They carry signs. Candice Bergen gets clubbed, bleeds a

(cont. on pg. 15)

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All the World a Stage

...with or without a sound system

by Neil Shapiro

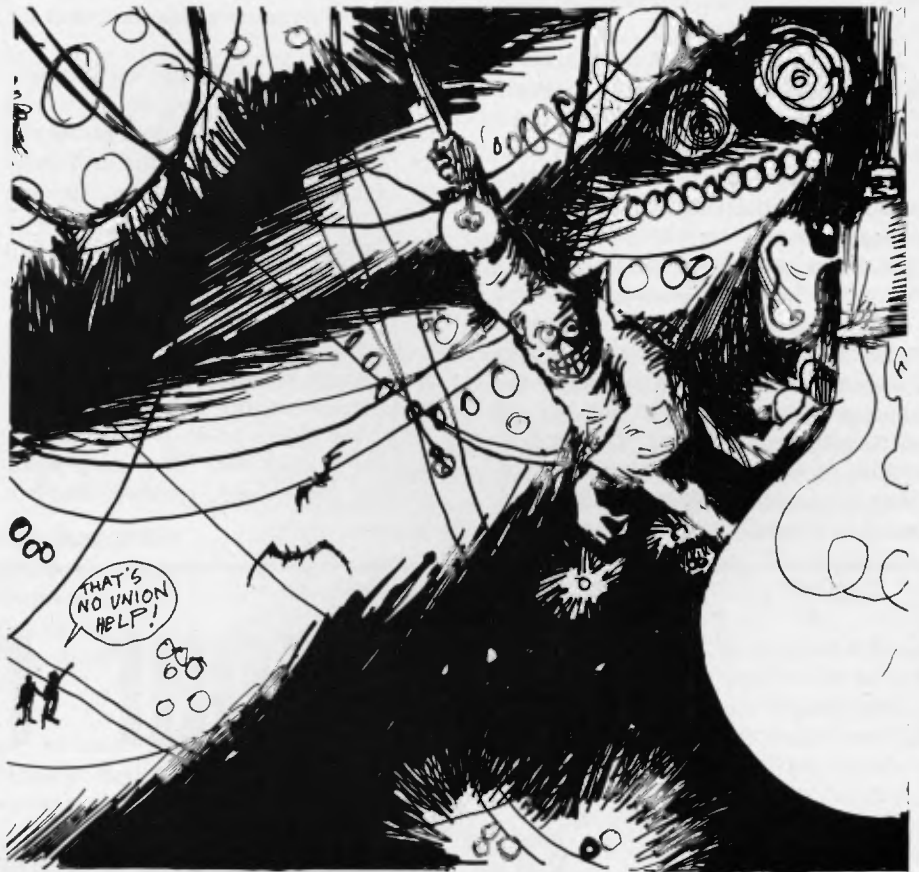
"The Ingle Memorial Auditorium might as well be a dormitory." This quote, or variations of it, has been heard around campus quite a bit in the past. If this is true, if the Ingle Auditorium is not fulfilling the role it should be, then the educational, social and cultural life of every student at this Institute is in jeopardy.

In this first of a series of articles on the Ingle Auditorium, Reporter investigates problems that the Drama Guild has been having with Ingle. Later installments of this series will examine the trouble the Talisman Film Festival has been having; how yet other groups on campus have found themselves unable to make use of the auditorium; and finally, what exactly—if anything—needs to be done to make the auditorium a viable part of the Institute.

Danny Sullivan (Ph4) has been involved in theatre all his life, at this point in life he's President of the Drama Guild and has been in that office for two years. Before coming to RIT he worked with a semi-professional road company, "Alliance Francais," as their technical director. All in all, he's worked in over seventy theatres and he's set-up three of those himself.

He knows what goes into making a theatrical or dramatic performance work, he's familiar with the apparatus of a back-stage area. He's had two years to work with the Ingle Memorial Auditorium here, and he's noticed a couple of problems along the way. In the time honored tradition of soon-to-graduate students he's decided to let the people on the other side of the footlights in on a few of the hectic problems he's encountered.

"We have excellent stage lights," he said, "but of course we're missing six dimmers. (Rheostats which control the brightness of the lights). In theatre operation, this means you just don't have flexibility. We've done some makeshift



Looking overhead backstage reminds one of the closing scenes of Phantom of the Opera. You can almost see Lon Chaney....

Illustrations
by Michael Gilbert

work, but we've still had to cut out some lights." He looks up at the lights and you can tell he's thinking of what he could do if he had the equipment.

"We could certainly have used those extra dimmers in 'Virginia Woolf.'"

Then there are the light bars. If you sit in the Auditorium and look straight up you'll see the light bars in the front and back of the theatre. Probably you'll wonder how people can possibly get up there to change the lights, or to aim them properly. Danny Sullivan used to wonder about that too. Seems that no one could tell him. There were no catwalks, no way to get easily to the lights.

"We finally put our own up," Danny said, pointing up towards two rather sturdy, albeit ugly, contraptions of wood and bracing. The stage crew no sooner got them up than they were requested to take them down. "I just refuse to do that," Danny says rather adamantly, "as it is we've only got them in the front, you still can't get at the light bars in the back. It's a lot better than having to borrow scaffolding and ladders from Central Services -- especially as our requests have a very low priority there."

Then he looks down, down at the stage floor. If you've ever been on the stage you know the floor looks like an

"...the sound system was worthless."

aggressive frost-giant was beating on it with a thousand pound, ball-peen hammer. If you don't watch your step you can fall on your face, or worse.

"It's surfaced with masonite," Danny said pronouncing 'masonite' like it has four letters. "The understructure is buckling and warping. Masonite (it still sounds like a verb) has to be laminated onto a plywood backing before it's put down and this wasn't. What we should have had is a soft pine floor, not masonite at all. We would have been able to nail into it, things like that. It would have been much more suitable. If pine gets damaged you only have to replace one small section where the damage is. If this stuff gets damaged, well, big sections have to be replaced."

As he walks across the stage he kicks a small bronze disc about the size of a fifty-cent piece clear across the proscenium. He walks over and picks the thing up. It's a cover for one of the outlet boxes which are flush with the stage surface. It's another problem.

"People are always accidentally knocking these off. Then they step on the exposed microphone connector and it breaks. It only costs \$3.50 to replace one of the connectors, but it keeps happening."

"Originally, the sound system was worthless here, it didn't cover the audience." The next time you sit out in the audience you may notice what appear to be a number of burned out house lights, the black, cylindrical things that hang from the ceiling. Those were never lights to begin with, but speakers camouflaged in black housings. It was a cute idea, but it just didn't work out. While you're looking up there, take a look at the lights which are really lights. Try to imagine changing one.

"The last time it took the electricians four days to change the bulbs." What with not enough catwalks, and the height of the ceiling, even a little chore can become a large hassle.

Then there are the physical problems of the auditorium. It was originally planned to seat over 800 students but, due to a "mistake" it seats only 525. "And, I'm not that big a fellow," Danny said, "but I know I hate sitting in those cramped chairs." Ingle is, right now, the largest auditorium on campus, a campus

which has an enrollment of 5,000 day students and is growing bigger every year. Thus far, the only regular event which suffers from this is the Talisman Film Festival, where a standing-room-only movie showing doesn't necessarily portend a phenomenally good flick.

This brings us to the projection booth. If you're ever at Talisman and you hear a sound reminiscent of a lioness growling to her mate, and if the film isn't *The Last Safari*, it's the projectors. It seems that the booth isn't entirely soundproofed. According to Sullivan, a loud voice can be heard from the booth by at least five rows of audience. A shout can be heard clear up on stage. Danny mentioned this happened once during a Talisman but won't say exactly what it was he was shouting, Talisman almost got an X-rating that night.

Of course, soundproofing may not be a problem in itself this year. There are no longer any projectors in the booth.

"Audio-Visual," Danny said, strangely accenting the next full word, "uh, 'can't' provide them any longer. Of course, when they could, the projectors were rather ill-suited to the system anyway. So, that means no more movies in the Ingle at least until we get new projectors."

Talisman will, of course, be moved somewhere else for the duration. But as mentioned, Ingle is the largest auditorium and even that isn't large enough.

When the projectors, which they don't have anymore, were first set up there was one interesting development which became immediately apparent. An operator, sitting at the control console for the lights and sound was unable

to see out the window to the screen. This was partially solved by rearranging some of the monstrously heavy and unwieldy consoles.

Yet another thing is that the cables which run from the backstage control room to the projection booth were placed into the same conduits as the power lines. This is not an excellent electrical wiring system due to this only two microphone lines are at all usable.

Back stage, Danny will point out a console which looks a bit like a switchboard in a large business office.

"That's a nine hundred amp. board," he said. "If you'll notice, there are two, automatic, sprinkler heads directly above it. If they ever go off, and somebody gets near the water they're going to get killed. Every engineer I've talked to tells me the arrangement is stupid as all hell." The board controls the stage lights so it's used more than frequently.

Looking overhead backstage reminds one of the closing scenes of *Phantom of the Opera*. That's where all the cables and wires which control the lowering of scenery and curtains are. You can almost see Lon Chaney swinging his way around. Trouble is, no lights were installed on the grid, which is where you walk fifty-five feet above the hard and buckled masonite floor.

"I refused to let people go up there in the beginning," Danny said, shaking his head. Since then they've jury-rigged a few lights.

Another thing you notice about the backstage area is that it's hardly there at all. The dressing rooms are the type Johnny Carson jokes about on some of his more bitter shows, and storage space



They have the strangest piano backstage

for props and costumes is virtually nonexistent. Well, I guess they need the space too." He didn't seem too convinced of that. They've managed to utilize every square inch with a handbuilt tool locker and a few storage bins, but it still isn't a place for someone with claustrophobia.

Then there are the day to day problems such as outside groups using the facilities and supplying their own staffs who are a bit unfamiliar with Ingle.

A lot of theatregoers really dig The Blackfriars, even Danny would probably admit they can act pretty well. It's just that, well, they do things. There was one time when they weren't too familiar with the rigging -- all those ropes and cables -- and didn't use enough counterweight on one of the backdrops. Luckily, the mistake was noticed before it fell, but if it had it could have run anywhere from 500 to 1400 dollars in damage to the carriages up in the grid; not to mention if it had fallen on someone. They have the strangest piano backstage. It seems that when Blackfriars put on Marat-Sade, they stuck candles all over this piano requiring a piano tuner to work thirty-two hours on it afterwards. The instrument's top is still hinged on with a bent coat hanger. No need quoting Danny on this directly, we like to think of ourselves as a family magazine.

The Ingle is already booked from now until "sometime in December." This sounds good but it does pose problems of its own.

"We find we just can't set things up on stage two weeks in advance, we usually have to do it just a few days before. Quite a few of the crew have slept in here overnight. It's the wierdest feeling, you wake up and you don't know where you are. But, at least the Ritskeller is open for breakfast."

Next year, Danny hopes a few of all these things can be changed. He hopes to have new projectors for Talisman by then, if someone like the College Union Board will come through with the cash. There may be a new sound system thanks to the Women's Council which has given Ingle a bit of the Green.

"We were authorized to spend \$2500 on speakers and wire. We had to wait until July 1, when Bernie Bonnell (The

new Technical Director in charge of Ingle and the rec. room) started work, but we couldn't really get going on that until the 20th. The material has supposedly been ordered."

The material will be used to form a large central cluster of speakers directly over the front of the stage, behind one of those three, huge, white panels. The Ingle will have to be completely shut down for at least a week while it's being installed. Someone, probably not the Ford Foundation, donated seventy gallons of paint so they'll spruce up the projection booth and if they can get the dollars they'll soundproof it too.

New catwalks will go up. They've already hinted to Danny that students just aren't supposed to build things like that, but Danny says a bit wistfully "I just want to get to that rear light bar."

With all the problems, Sullivan maintains, "This is a beautiful theatre for dramatics. The stage has that forward proscenium (curved in front) making it what they call 'three-quarter round' so

that everyone has a good seat."

"Well, almost everyone. There are those concrete wall dividers," in front of a few rows of seats in the back and, "if you're shorter than 5'6", you can't see over the damn things."

The Ingle is also, "acoustically very good -- at least for unamplified sound. Someone with a good stage voice can be heard all the way to the back. The control circuitry for the lighting system is indestructible and almost idiot-proof."

Danny looks out into the empty house from the bare stage. There are people walking on the grid overhead, and there's all sorts of back-stage activity going on as his crew gets things in order a few days before school resumes.

"This is the first home the RIT Drama Guild has had and, with a little luck, and with the proper support, we should draw even more student interest this year."

Well, if they give Danny free reign all they'll probably need then is Neil Simon to write the plays.



IN REVIEW (cont. from pg.11)

bit and crawls home to Gould. Gould tells her that people riot because it turns them on and, to prove his hypothesis, jumps on her body. But, he still doesn't want to get involved.

Finally, for another reason that doesn't make sense, he (ready for this?) gets involved. Of course he does it in a way no one with any sense would. Not only, at the end, does he blow his education and career but he places himself in a position where it will be totally impossible for him to do any sort of work for whatever the cause was that triggered him.

People on the way out have been known to murmur "You know, I think I understand these kids better now." Right on.

CATCH 22 starring Alan Arkin; Studio 2 Theatre on Clinton Avenue across from Sibley's.

Mike Nichols, director of Catch 22, is a genius. If there is one book which might once have been described as impossible to do a movie of, it has to be Joseph Heller's satirical, and sometimes surreal, novel of war.

Not only has Nichols brought it to the screen in a version true to the book, but he has made of it what could very easily prove to be the best American film of the past few years. Alan Arkin, who plays the part of Yossarian, is as confused and as confusing as the character in the book. Art Garfunkel turns in a surprising performance as Aarfy, the flier who always winds up in the sea-

-but for a very good reason. As a matter of fact, every member of the cast turns in an award worthy performance.

To attempt to describe the plot would be ludicrous here. Suffice it to say that it follows each and every convolution of Heller's story, and even manages to make a few scenes better with some of the best cinematography to come out of the West.

The book is confusing in a few parts, which are written in flashback sequences. That particular scene is repeated throughout the book, in larger segments each time. Heller might have been writing for film. In the movie, this sequence becomes a pivotal part of the plot and character orchestration in a way that is hard to forget.

If you miss this one, you won't be able to talk about Films this year.

Peterson Named Tennis Coach

Paul C. Peterson, coordinator of Curricular Activities in the National Technical Institute for the Deaf (NTID) at Rochester Institute of Technology, has been named varsity tennis coach at RIT.

Peterson, an assistant coach for the past two seasons, replaces Bill Toporcer, who retired at the end of this past season. Toporcer, who originated tennis at RIT in 1953, completed his coaching career with a 64-53 record.

A native of Buffalo, N. Y., Peterson joined RIT in 1968. He was associated with the American School for the Deaf in Hartford, Conn., from 1955 to 1968 as a teacher, coach and supervising teacher.



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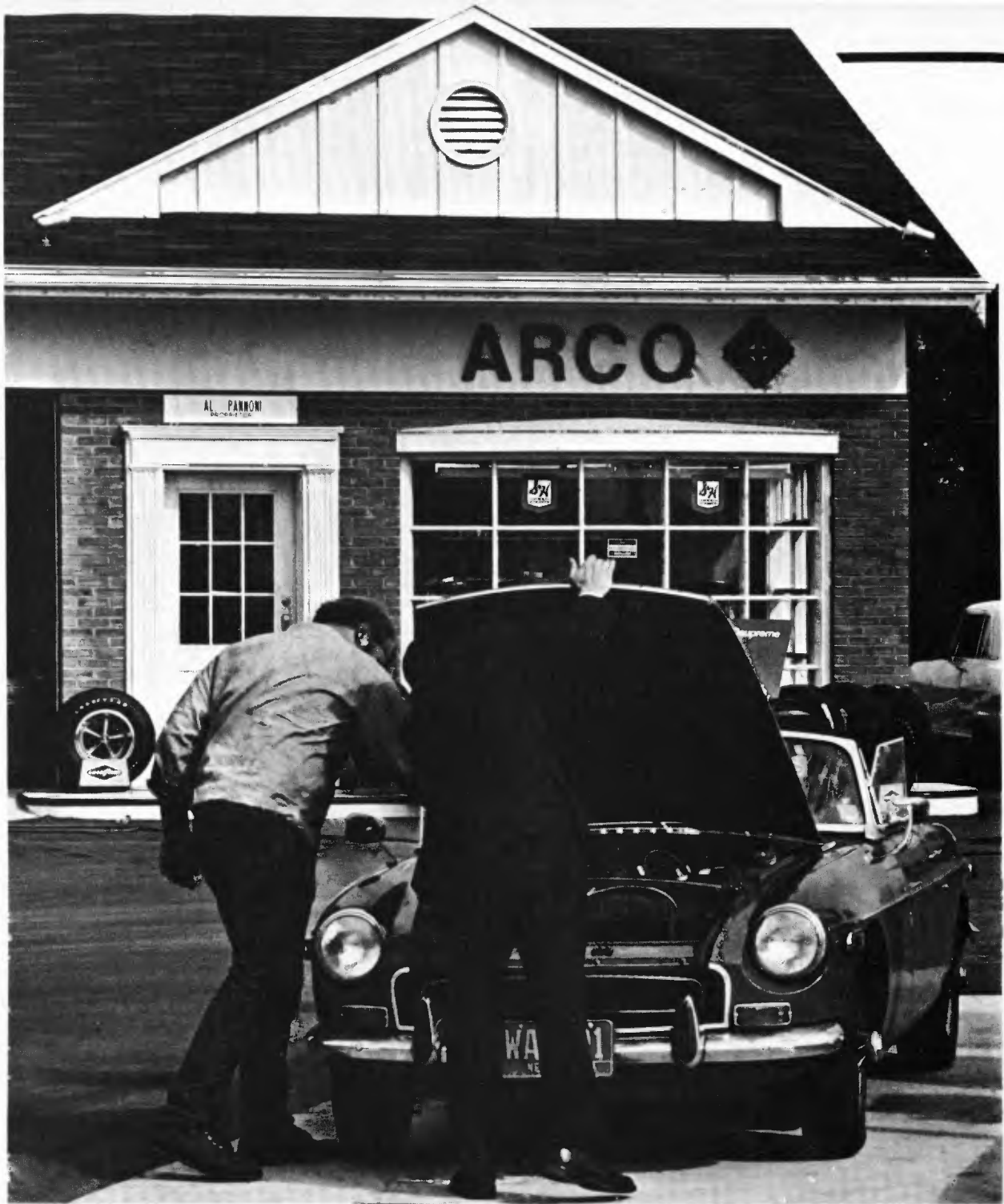
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