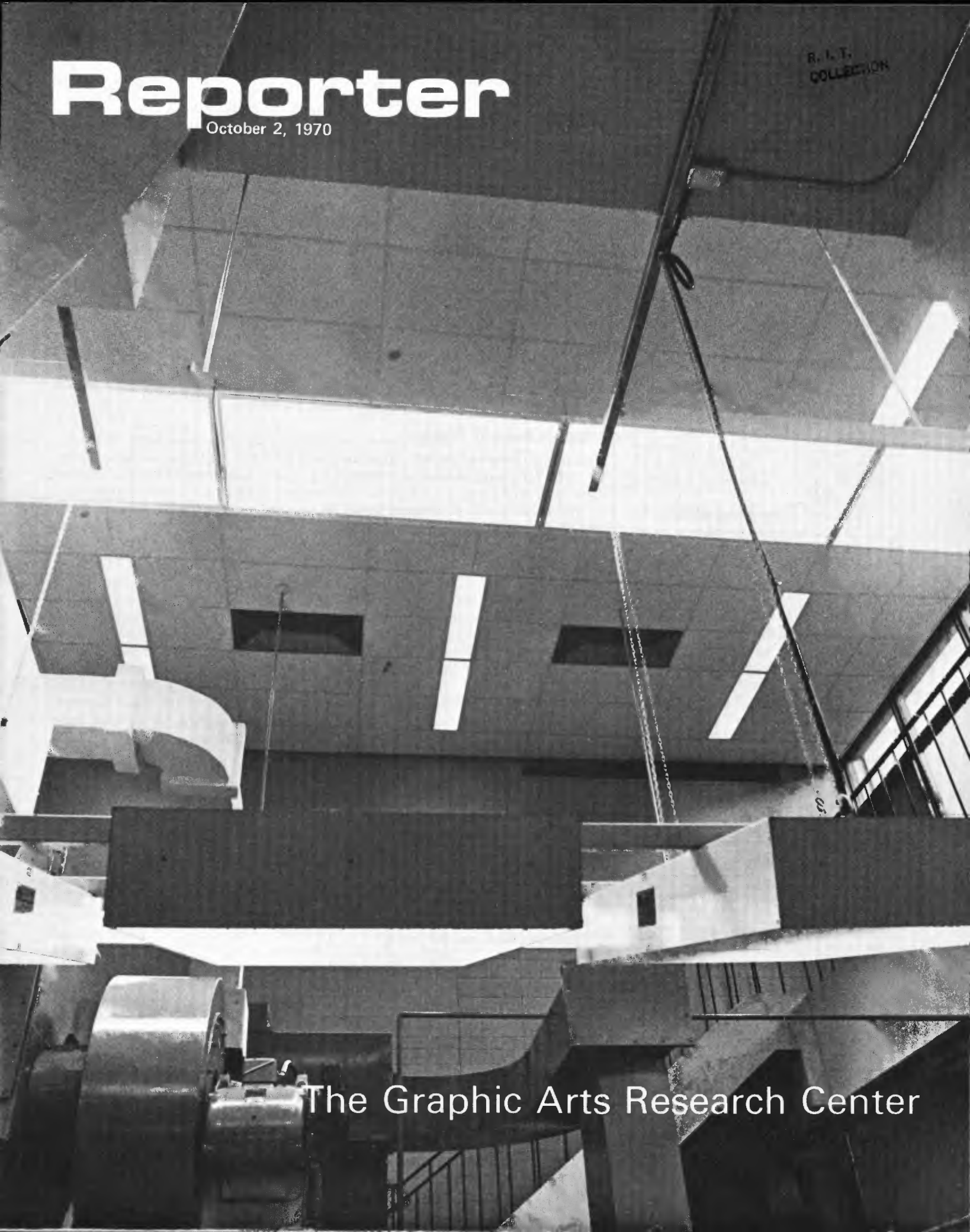


# Reporter

October 2, 1970

R. I. T.  
COLLECTION



The Graphic Arts Research Center

# letters

**Reporter**  
magazine

October 2, 1970  
Vol. 47, No. 3

## If You Have A Wart . . .

Dear Sir,

I've always believed that you and Shapiro had writing talent and obviously your co-editor does—judging by his success at having things published, but your interview with James P. Riley made me feel as if I was in his office at the time of your chat." I thought I was watching a sound movie instead of reading the *Reporter*.

It must take a certain devious ability to get an FBI man to tell the truth. And Dean, I know you are an able-bodied deviate. Seriously, talking to a John Mitchell on any scale must make one despondent.

By hinting at grave drug problems for R.I.T. you've probably made a regretably accurate prediction. Once an FBI man—always an FBI man, and they aren't exactly liberal. I favor the "rehabilitation approach" too, but you know the likelihood of that. It would have to be studied in committee for two years, then voted upon by some cynical body, then re-studied. And where would the money come from? Ex-cons? There may be enough around by then. Since our "Health Service" won't even dispense contraceptives do you expect them to administer rehabilitative drugs? Do you think that we would ever be allowed to "experiment" with drugs under school sanction and research so some of us might satisfy our inquisitiveness? No, never; curiosity, sex, and fun are punishable traits according to those who have none. "Establishment" procedures are: if you have a wart cut it out and never mind what caused it. When R.I.T. cuts off its wart it might have to remove the entire head (no pun intended).

Gary R. Kolk  
Vice-President  
Student Association

## Note of Thanks

Dear Sir,

The Executive Board of Student Orientation Seventy would like to take this opportunity to thank everyone whose efforts made freshman orienta-

tion possible and fun this year.

Once again the RIT students have shown a spirit of cooperation and dedication in welcoming the new arrivals to RIT. Without the help of these outstanding students, SOS would not have been possible this year. Again, sincere thanks to everyone of these people.

Maria Rainone  
Karen Gates  
Co-Chairmen  
SOS

## Another Note of Thanks

Thanks to everyone down there at *Reporter* for sharing Mr. Dexter with us. He's one hell of a guy.

The Men of the N. H. National Guard

## Why Pollution?

John R. Ward has been retired from his profession as a furniture maker for some years and is currently living in Sheboygan, Wisconsin. In the following poem, the author questions us on our misuse of the environment. Our survival may depend on how quickly and how well we answer.

### POLLUTION WHY?

To the press:

Go to our shores and see them lie  
The oil-soaked birds that cannot fly.  
Go to our shores and see them die  
Then come back, and tell us why?

Go to our rivers and our lakes  
And see what Man's pollution makes.  
See Man's waste go drifting by  
Then come back, and tell us why?

Throw your bottles and your cans  
Throw them out upon your lands  
Throw your poisons toward the sky  
Then come back, and tell us why?

Man must begin now to repair  
The damage done to earth and air  
Or nothing will live beneath the sky  
And no need to ask or answer why?

John R. Ward

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Reporter Magazine is published weekly by students of the Rochester Institute of Technology, One Lomb Memorial Drive, Rochester, New York, 14623. Editorial and production facilities are located in room A-238 of the RIT College Union, phone 464-2212.

# Techmila Called Back

*"look what they've done to my song..."*

by Dean Dexter

With 12 months of hard labor behind them, which included more than a few major and minor crises—the sort that only a college editorial staff seems able to cope with—the expenditure of Student Association's largest organizational financial allotment, the production and placement of over 800 photographs, the development and layout of just about 360 pages, and hours and hours of proofreading copy, making corrections, and meeting deadlines—it's small wonder that Techmila 70's staffers were waiting in excited anticipation for their book to arrive from the printers in time to begin distribution on registration day.

In years past, distribution days for yearbook workers have been a prideful and happy time. The days are usually full of compliments and the feeling that a year's work has been accomplished with high quality workmanship—work able to stand up under the eye of even the most discerning critic. It is one of life's most amazing pleasures. To work hard, to do a good job, and to have others respect you and your product because of it.

But last week in the basement of the College Alumni Union, where the books were being distributed down the hall from Techmila offices, there was no feeling of pride, there were few compliments and a general feeling of despondency pervaded the atmosphere. Greg Lewis, this year's editor, John Galto, his managing editor, and Carl Loomis, the senior section editor, huddled together, frowning and murmuring—they were trying to figure out what had happened, and more important, what they should do about it. The consensus was that their publisher, Delmar Printing Company of Charlotte, North Carolina, a division of Republic Corporation, had kicked them hard where it hurts most. A place where they could not control a direct hit. A place where they never would have expected one. Delmar is rated as one of the top publishers of yearbooks in the country.

"I didn't believe this could happen, dirty printing, bad color separations, dirty transparencies—they must have stored all our slides in their pockets," commented Lewis. "And what's worse, we really fought to get this company to print our book. The company we have been working with for the last five years, Foote and Davies, division of McCall Corporation, decided to cease yearbook production half way through spring quarter, 3 months before deadline. They transferred all their accounts to the American Yearbook Company. Now, you must understand that American has been trying to get our account for years—they send a salesman into our office about once a month, but we've researched them out pretty well and we even visited their plant in Maryland. We're just not impressed with their workmanship and production techniques," he continued.

"So when we found out that American had our account against our will, we immediately started thinking about getting

out of our contract, which American had legally bought from Foote and Davies.

"We talked it over with our Foote and Davies representative, and he told us about Delmar, the company he was transferring to, with the rest of the Davies representatives. He had great faith in the company, and so, with a little hassle, we got our contract transferred.

"All the time this was going on, a high pressure salesman from American came by to try to convince us of his company's merits. When this didn't work, he went behind our backs to Student Activities Director Charlie Eckert, and Steve Walls, College Union director. He is an RIT graduate, and seemed to feel he had a chance. He said things that implied that Delmar was financially on the rocks — but I had a Dun and Bradstreet rating on the company in my files. Republic Corporation, that owns Delmar, is rated among the top sixty firms in the nation."

Lewis stood up to everyone in the Institute in favor of Delmar, it's understandable now why he hates the feeling of all that egg on his face.

"We made every deadline Delmar ever asked of us. We were supposed to get our color proofs two weeks before press time. They came four hours after I left for the plant to watch the final production," Lewis continued.

Once at the plant, Greg, Loomis and Galto asked to see the proofs. They were totally disgusted with what they saw. What could not be corrected on the press, they ordered redone. Lewis adds, "during the two days we were there, we saw two of our eleven forms of color go through. That's the only good color in the book.

"We also checked every single black plate (except the black on the color plates) and corrected errors, made sure they were clean, and that the ink level was constant on the press. They were most helpful. They threw a lot of paper away.

"But, as soon as we walked out the door, the ink level varied, they didn't print the color right, and they did not do the separations we asked for."

Besides all of this, the books arrived three days late. When they finally came, Lewis called the President of Delmar.

"I told him," Lewis states, "that I was totally shocked by the job, that they had lied to me, that though we had already paid them \$20,000, and the \$9,000 we still owed them they would have to take us to court for, I also told him that they would probably never get another RIT yearbook contract."

The president was more than sympathetic, and agreed with everything Lewis said. Greg was further informed later in the week that two men were fired, the plant supervisor, and the color "expert" for blowing the RIT account.

So last week, among all the rubble and disgust, Greg Lewis announced that all Techmilas will be recalled, to be reprinted by Delmar. He also announced that it is important that all

*continued on page 12*

# TALISMAN FILM FESTIVAL

THE CINEMA ARTS DIVISION OF THE COLLEGE UNION



## Bonnie and Clyde

SAT. OCT. 3 - BOOTH AUD.  
7:30 & 10:00pm Admission \$1

## Imitation of Life I&II

SUNDAY OCT. 4 - BOOTH AUD.  
2:00 & 7:30pm Admission \$1

## The Shop On Main Street

MON. OCT. 5 - BOOTH AUD.  
7:30 & 10:00pm Admission \$1

Take One-student films

## Business Admissions Test

The admission Test for Graduate Study in Business administered by Princeton Educational Testing Service will be offered on November 7, 1970, and on February 6, April 3, June 26 and August 14, 1971. This test measures basic abilities and skills in the business area, but does not presume undergraduate preparation. It is required by more than 270 graduate business schools.

Registration information may be had from Mr. E. Louis Guard, RIT Office of Admissions.

## Information Center for Women

The Office of Continuing Studies for Women, an information center about educational opportunities for women, has been established at RIT. The new office is a subsidiary of the Extended Services Division of the College of Continuing Education, and was created by a nine-member committee to help study methods the Institute can endorse to further educational studies for women. Chairman of the committee, Harold M. Kentner, reports that "we are looking for new ways in which RIT can enhance educational opportunities for women. Our hope is that this can be accomplished through a variety of programs that will be sponsored by the various colleges on campus or by organizations or businesses in the community. The establishment of this office will make these programs more readily accessible."

The objectives of the new office are to provide information and support for those interested in promoting the opportunities available to college-bound women, and to identify the needs of such students.

## Lyttle Awarded Degree

Assistant Professor Douglas A. Lyttle, College of Graphic Arts and Photography, has been awarded the degree of Photographic Craftsman by the Professional Photographers of America, Inc.. Lyttle is now entitled to the style "Master Photographic Craftsman", one of the highest honors given to professional photographers.

The award, based on prints accepted

for exhibition, program participation and service to the profession, was conferred during a recent special ceremony in Chicago at the P.P. of A.'s 79th International Exposition of Professional Photography. Two of Lyttle's prints, titled "Cloister - Antiqua" and "Golden Light - Bogota", were selected by the American Society of Photographers for inclusion in the Masters' Exhibit at the exposition. This collection will now be exhibited in museums and art galleries throughout the U.S..

## Broadway Half Price

Students living in or visiting New York may now buy tickets for most Broadway productions at half price. The discount, for a maximum of two tickets, may be obtained with a student I.D. card at any box office.

Shows such as "Hair" and "Applause" that are currently selling out are not offering the discount, but the majority of Broadway productions, including such established hits as "Promises, Promises", "1776", "Child's Play", "Butterflies are Free" and "Fiddler on the Roof", are participating in the discount program, which was initiated by the League of New York Theatres. The reduced price tickets are available for advance sales or day of performance, and also for shows that are previewing prior to an opening night.

## NSF Application Forms Available

Application forms for the National Science Foundation's Student-Originated Studies Program are available at the Grant and Contract Administration Office.

Both undergraduate and graduate students are eligible to participate in the program, which must involve several academic disciplines and should require full-time participation for 10 to 12 weeks. Positions pay \$80 per week.

All proposals must be submitted to the Foundation no later than November 30, 1970.

The Grant and Contract Administration Office is on the sixth floor of the Administration building.



Dr. Francena Miller

## The Second Dr. Miller

Dr. Francena L. Miller, wife of President Paul A. Miller, has volunteered to work on continuing assignments of importance and benefit to the Institute. Mrs. Miller has begun work as a Research Associate within the activities of Instructional Development and Planning. Her professional expertise will be used in conducting analytical studies and in relating to the community in longer range planning efforts. Mrs. Miller earned a Ph.D. in Rural Sociology from The Pennsylvania State University, and she has held several positions of note: Dean of the School of Home Economics at the University of Connecticut; General Director of the American Association of University Women; Professor of Sociology and Consultant on Continuing Education at Queens College.

## Davidson Book in Wallace

East 100th Street, a book by Bruce Davidson—an RIT alumnus, has been placed in the Wallace Memorial Library by Harvard University Press.

A sociological study of New York's Spanish Harlem, the book pictures RIT alumni in Case-Hoyt Corporation's sales and manufacturing facilities. It was printed on a special sheet of paper using 300-line duotones.

# Reportage

## Talisman This Week

"Take One," the first in a Friday night three week series of student documentaries, to be presented by Talisman Film Festival of the Cinema Arts Division of RIT's College Union Board, leads off the October 1 thru 5 film presentations in the Booth Auditorium of the Frank E. Gannett Memorial building. All Talisman films will be presented at 7:30 and 10 p.m. with admission fees of \$1.00 per person.

"Take One," to be shown Friday, October 2, is a series of student produced experimental films from New York University and the University of Southern California. The viewings are open to the general public.

"Bonnie and Clyde," starring Warren Beatty and Faye Dunaway, will be shown on Saturday, October 3. The film is a drama of gangster violence of the 1930's and is directed by Irving Penn who also directed "Alice's Restaurant." --Open to students and all Institute personnel, closed to the general public.

Sunday night's viewing are two versions of "Imitation of Life," based on a novel by Fannie Hurst. Claudette Colbert and Louise Beavers star in the earlier interpretation with Lana Turner and Juanita Moore in the Ross Hunter produced remake of the 1934 film. The movie's theme centers around a business partnership between a young white widow with a baby daughter, and a black woman who also has a young daughter. In the later version, the black women's daughter tries to pass herself off as white. --Open to students and Institute personnel, closed to the general public.

On Monday night, October 5, the Foreign Film Festival of Talisman will present "Shop on Main Street," which in 1968 won an academy award for the best foreign film of the year. --Open to all students and Institute personnel, closed to the general public.

As a special bonus, College Union Showtime will present "Invasion From Mars," at 7 p.m. on Saturday, October 3, in room A-205 of the College of General Studies. The film portrays a quiet country town which is thrown into an uproar when invaders from Mars turn "parents into killers, policemen into arsonists and a general into a



SA President Al Ritsko vetoes the bill; but the Senate overruled him.

## SA Freezes All Funds

Student Assembly "froze" all organizational funds by means of a resolution passed Monday, September 28. The resolution forbids SA sponsored organizations to use their accounts until an "equitable, timely accounting system is set up" by the Institute, "to eliminate trouble in controlling and reporting on accounting figures." Effectively, until further notice, this means that all SA organizations will not be able to spend any SA funds.

The resolution was passed to "bring attention to the ultimate needs of student association as far as financial control, and to draw the attention of the Administration to the problem."

The resolution met with Executive Veto from student President Alan Ritsko, but this measure was over-riden by a three-quarters vote of the Assembly. After the meeting, Reporter questioned

Ritsko on why he attempted to use his power of veto.

"Basically," he said, "the same type of program could have been adopted so students could have been better informed of the situation, so that interest could have been stimulated, so that the students could have had a chance to take part in the decision themselves."

On Tuesday, at a previously scheduled meeting of the financial heads of all SA organizations, William Welch (Institute Controller) alleged that the accounting department has been swamped with such things as "9,000 errors in account numbers" but said steps would be taken to revamp the system, making it more amenable to the SA.

A special Student Assembly meeting will be called for early next week to discuss further action.

—Gregory P. Lewis

sabateur." --Open only to students and all institute personnel, closed to the general public. --Admission is free.

## NTID Enrollment Up

National Technical Institute of Deaf (NTID) enrollment at RIT for the fall term has increased from 256 to 330 students.

Joe Dengler, admissions coordinator said Rochester Tech received 387 applications for the NTID programs and 24 remain on the waiting list.

The students represent 39 states and Puerto Rico.

## OBITUARY

"I'd rather be  
in  
Philadelphia."

...Charlie (W. C.) Frog

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of the



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PHOTOGRAPHIC ESSAY BY CHUCK KIRMAN





# Stop the Press ???!

*smile when you say that...*

by Neil Shapiro

Very likely you've noticed a gigantic printing press located in the Graphic Arts Building. It's seventy four feet long and a dozen feet in height, so it's pretty hard to miss, especially when the wall opposite the main doorway is made of reinforced window glass offering an excellent view. Almost everyone knows the press is there, and many people have heard about the Graphic Arts Research Center which it is a part of. However, the Center itself seems to be a cipher to many students on campus, yet it is one of the most active departments of the Institute.

The Center was originally founded in 1951 as a department of the School of Printing, but it was reorganized in 1966 a full-fledged unit of the College of Graphic Arts and Photography.

"The goals of the Center," according to Bill Siegfried, who is Training Director for the Center, are, "basically to provide research, education and information for the companies and individuals in the Graphic Arts fields."

The Center has been primarily concerned with the lithographic (offset) aspects of printing production. This is the area where the Center received its "original encouragement" but they have also expanded considerably into the areas of color reproduction and theory.

That press, a 38" Goss Commercial Offset, is used extensively in a "two-pronged" program of research; applied and fundamental research. The fundamental research concerns itself with investigation into the actual printing process and related areas, while applied research concerns itself with the current problems the printing industry may be faced with by providing full-scale testing facilities for various graphic arts supplies, equipment and materials.

While the fundamental research is usually not felt by Industry for a number of years, just recently the Center perfected a new technique called Process Ink Gamut which already has

had an effect on the trade. This process (described more fully in this month's issue of Graphic Arts Progress—available at the School of Printing Office) will enable printers in their own plants, on their own equipment, to determine what the limit of "maximum color saturation" would be; given a set of paper-and-ink circumstance. Translated loosely, this means that if a printer is asked to reproduce a color photo of perhaps an apple, he will be able to say for sure whether he will be able to produce that certain brilliance of red

given the type of paper and ink. This means he will be able to tell the customer that a more expensive paper may be necessary, or a more expensive ink, or simply, 'If we do it like this, that's the shade of red you're going to get.' There will be more news on this shortly, Printing Management magazine will devote space to it in their October issue. The result of the process is that, simply, "an average printer for only a modest investment will have a practical tool which is capable of saving him substantial time and capital."



*GARC's Goss '38 Control Console*

# Industry has been most generous...



In the 'applied' area of research lie the day to day operations of the Center. This type of research involves such things as attempting to produce a solventless printing ink which would result in drastically reducing one form of environmental pollution. The Center also does such things as make regular runs of newly formulated papers—testing the webs (rolls) of paper for such things as strength, whether or not the paper will break during high-speed printing processes; whether the paper is apt to throw off any lint, which causes bad reproduction; and what degree of quality the finished result is under a certain set of conditions. One example is that recently the Center has been testing an

experimental, coated groundwood paper. This is essentially ordinary newspaper coated with a clay surface resulting in a finish which might be capable of taking a better image at less cost than comparable papers. The Center is reporting to the manufacturer on such possible problems as whether the coating is consistent (no gaps or hollows), whether it is of sufficient strength, and whether there is adequate adhesion of the coating to the paper (if there is not, then tiny bits of the image will literally fall off the paper). Other forms of testing involve ink, instrumentation, plates and everything that goes into the works of an offset press.

"As with the Printing and Photog-

raphy schools," Siegfried said, "Industry has been most generous in helping to equip the Graphic Arts Research Center."

That mammoth 38" web-offset was a gift of the Goss company (then involved mostly with newspaper presses) who were just taking over the commercial press field from their affiliate company, Miefie. When donated, the press was a prototype and "several dozen" engineering improvements in the final model came about as a result of various test runs at the Center.

"In effect," Siegfried pointed out, "RIT has had use of one of the newest, most modern machines in the industry and Goss has had a showplace to keep it in."

Other contributions of equipment from industry include a drying oven from the B. Offen Company, a reelstand from Web Press Engineering, a color scanner from RCA and a web control mechanism from Fincor Corporation to name only a few. In all, the equipment in the Center is worth, conservatively, three-quarters of a million dollars.

Operational costs of the Center are supported by outside contributions from graphic arts industry, in addition to funds provided by the Institute (which run about one-third the total).

In return to the Institute, the Center "provides instruction for undergraduate and graduate students through planned lab sessions with various GARC facilities; along with class lectures and demonstrations by members of the staff.

Further, some Institute material is printed by the Center, including Graphic Arts Progress and Graphic Arts Patent Abstracts. The latter publication is concerned with reprinting new patents concerning the graphic arts and is of interest primarily to patent attorneys.

"In concert with the Printing and Photography facilities," Siegfried said of the Center, "it will continue to help create this country's best graphic arts educational center." Already the Center is a recognized leader in this field having welcomed visitors from Australia, Europe, Great Britain, Asia, India, and even Singapore.

Oh yes, they also print the *Reporter*.

PEOPLE WILLING TO WORK  
ON R.I.T. LITERARY MAG

# symposium

CONTACT MARY SUE HOFFEND  
PHONE 442 - 9438

TECHMILA (cont. from pg. 3)

students return the books they already have — only the number of books received will be redone by the publisher, since they will be using the same covers. Those returning books will have their names recorded, and they can expect to have the new ones in hand around the middle of November. More information as to where and when people should return their Techmilas will be announced within the week.

Meanwhile, plans are now being laid for next year's book, and one thing is sure, Delmar Printing Company is doing all it can possibly do to correct its mistakes. They have taken steps to have John and Ollia Engraving of Chicago do all color separations, and will prorate all costs for reprinting. After all, no one, but no one, laughs off a \$30,000 account.

## "CATCH-22" YOU SEE IT FOR THE FIRST TIME ... EVERY TIME YOU SEE IT!

**"'CATCH-22' IS  
THE MOST MOVING,  
MOST INTELLIGENT,  
THE MOST HUMANE—  
OH, TO HELL WITH IT!  
—IT'S THE BEST  
AMERICAN  
FILM I'VE  
SEEN THIS  
YEAR!"**

—Vincent Canby, *N.Y. Times*

**"'CATCH-22' is hard as a  
diamond, cold to the touch  
and brilliant to the eye!"**

—*TIME MAGAZINE*

**"DIRECTOR MIKE NICHOLS  
HAS CREATED A WORK OF  
ART!"**

—David Goldman, *CBS Radio*

**"'CATCH-22' says many things  
that need to be said again and  
again! Alan Arkin's perform-  
ance as Yossarian is great!"**

—Joseph Morgenstern, *NEWSWEEK*



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ALAN ARKIN

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JOSEPH HELLER

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MARTIN SHEEN; JON VOIGHT & ORSON WELLES AS DREEDLE. SCREENPLAY BY BUCK HENRY PRODUCED BY JOHN CALLEY & MARTIN RANSOHOFF  
DIRECTED BY MIKE NICHOLS PRODUCTION DESIGNER RICHARD SYLBERT TECHNOLOR \* PANAVISION \* A PARAMOUNT PICTURE "R" UNDER 17 REQUIRES PARENT OR ADULT GUARDIAN

**STUDIO 2** 2:00-4:00-6:00  
8:00-10:00  
Clinton Ave. across from Sibley's 546-8850



# Charles G. Welch

by Tom Demond

## He replaces Campbell. . .

Charles G. Welch, RIT dean of students, was recently named acting head of Student Personnel Services by Dr. Todd H. Bullard, RIT provost and vice president of Academic Affairs.

He replaces Dr. James B. Campbell, vice president, Student Personnel Services, who was appointed to the same position at Eastern Michigan University in Ypsilanti.

Welch, who will continue as dean of students, will assume administrative responsibilities for Student Personnel Services which include: Office Admissions, Campus Protective Services, College-Alumni Union, Housing and Student Activities.

Prior to joining RIT in 1968, Welch was associate dean of students at the State University College of New York at Brockport from 1962 to 1968. From 1959 to 1962 he was a counselor and assistant principal for the Board of Education at Ft. Myers, Florida.

He resides with his wife and their four children at 63 Brook Road, Pittsford.



Charles Welch: "Students have fantastic ability to do things. . ."

## In store for the future....

Changes, changes, changes.

That's what Charles G. Welch, RIT dean of students has in store for the future—with the students in mind.

But changes are nothing new for Dean Welch who has been deeply involved in student activities since the opening of the new campus. At the same time he's seen students come and go, and realizes that change need not be attempted for its own sake.

Probably the most important change for the student body will be improvement if student-faculty-staff-administration relations.

"Students have fantastic ability to do things," Dean Welch said. "If the opportunity is there, they'll take advantage of it."

The changes include: revitalization of the campus security forces and student involvement in policy making task forces.

The changes revolve around more student involvement in campus policy making, Welch said.

"We'll start out with a short term instructive policy board. The membership will be one-third faculty and one-third administration."

In the case of the security force, Dean Welch said student representation on the policy board is important because the students will have a hand in the bureaucracy and might then be satisfied with the results.

The idea is to help students help faculty and staff do a better job and to make students feel secure, Dean Welch said.

The administration recently "put down" Pinkerton security agents in favor of a campus operated security force with a positive effect on students, including student involvement on the force as well as in policy making.

Dean Welch said he is going through all of these changes because he has seen many students with an "over abundance of concerns" who could never express themselves.

"Students are concerned, honest and open," Welch said. "We can treat them as individuals."

He said task forces for study of environment, governments in communities, and human relations will be set up with the student encouraged to participate.

Two things that convinced him of a need for the changes were the RIT student body activity after the Cambodia invasion and student activity in the housing workshop last spring.

"Most students take part in campus activities," Dean Welch said. "But that Wednesday night of the meeting on Cambodia, I looked out the window and saw everybody coming out of the resi-

*continued on page 14*

DEAN WELCH (cont. from pg. 13)

dence halls and they had one destination—the cafeteria.”

“It was remarkable to see 2,500 people together; all talking honestly, openly and with everyone listening.”

He said that was the “highlight of my career” because they all came to “communicate.”

“I felt the student, faculty and staff were really telling it like it is in the Cambodia meeting,” Welch said. “That type of atmosphere gets a lot done.”

He said he was impressed with the RIT student “this is the way I feel about that” attitude in the housing workshop last spring. He said he hopes as many, and more, students participate in the housing workshop this spring, along with other campus activities.

Under the program, faculty members would be seen quite frequently in the dormitories counseling students in their own rooms.

But, he said his main concern is that students take advantage of support services brought to Tech for the conven-

ience of the students.

Dean Welch said he is going to sit down and “rap” with students periodically, to find out what their needs are.

His only concern about the “rap sessions” is that “if students see me and know me, I hope they stop.”

“I want the system to be sensitive and flexible enough to meet everyone’s needs,” Dean Welch said. “If it takes 15 years to be done, then it shouldn’t be done.”

So don’t be surprised if the person knocking on the door is Dean Welch.





*Theta Xi Makes It*



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# an SA man ??????

Not Quite -- but if you are one of the following,  
Student Association can use you.

ARTIST

WRITER

PHOTOGRAPHER

PRINTER

DESIGNER

AD WRITER

SECRETARY

EDITOR

ANNOUNCER

BUSINESS MANAGER

We are looking for sharp personnel to run  
the Student Association. You can be part  
of the SA operation. Stop by the SA office,  
across from the Ritskeller in the basement  
of the College Union or call 464 - 2203.

