

# REPORTER

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**YOUTUBE** POLITICS MOVE ONLINE **WRITERS' STRIKE** WHEN WILL HEROES START AGAIN

# REPORTER

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# EDITOR'S NOTE

**MEDIA OVERLOAD**  
Every day, I read the morning headlines in the *New York Times* before going to work. Once I arrive at my place of employment, I make a pot of coffee and check out Slate Magazine. When the coffee's finished brewing, I finally settle down and start writing software. During this time, I am always wearing headphones. Whether I'm streaming TV from CNN's website or shuffling my iPod library, I'm wired in. My e-mail client is always visible, as is my instant messenger. Blogs and BBC News occupy my lunch hour, and during the afternoon, I keep one eye on Digg and the other on my code.

Media consumption is a compulsion for me, and information is my foremost addiction. Social networking sites, e-mail, network news, magazines, web comics, World of Warcraft forums, and more are all highly desirable venues. You name it, and I want to read it. Given the popularity of RSS feeds, MP3 players, and the word *blogosphere*, I'm sure that many of my peers sail in similar ships.

I am hooked on being hooked in, and I am afraid my time is being wasted on worthless knowledge. How much of what I read, watch, and hear is important, and how much of it is noise? I'm a sucker for the campaign trail, but can I tell you the specifics of Obama's health-care plan? Absolutely not. I can opine on campaign strategies, but if I tried to hold an intelligent conversation about *policy*, I'd fall flat on my face.

The journalists of today aren't researchers. They're highlighters, meant to point out important information in their respective spheres of knowledge. But are major news networks and small-time bloggers alike covering the right stories? Should I be concerned that CNN focuses on that dreaded term *electability*, rather than on deep policy analysis? If the top story on Digg is titled "12 Cool Things to Do with Coca-Cola," can that site even claim to be a peddler of real information?

I can't stop consuming. I'm serious. My laptop has a wide screen, which is allowing me to simultaneously work on this week's magazine and check away messages. I set my phone down about fifteen minutes ago, and now I don't know where it is. The separation anxiety is slowly killing me. Is this need to be constantly connected healthy?

I'm not alone in this information feeding frenzy. If you don't believe me, thumb through the issue currently resting in your hands. Little Theatre, music reviews, writers' strike, illegal music downloads, the Academy Awards, and YouTube. The staff at *Reporter* didn't plan on creating a media-centric issue. They did it subconsciously, because media is a characterizing part of our modern lives.

This is the plight of our techno-driven generation. We can't even go to the bar without finding a slew of TV sets streaming statistics about the night's sports matches. I'm desperately trying to think of instances when I'm not consuming mass-produced information, and I think the only definite block of time that I'm not wired in is when I'm snoozing.

Unless, of course, I've fallen asleep in front of my television, which happens more often than I'd like to admit.



Jen Loomis  
**EDITOR IN CHIEF**

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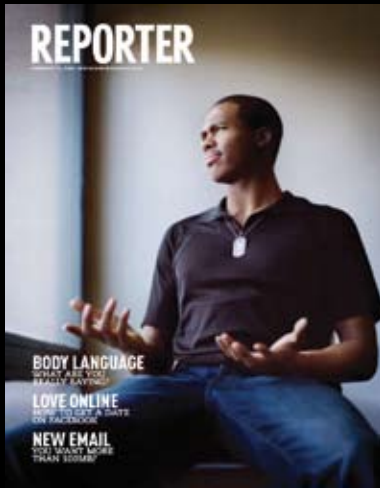
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Please. Stop calling.

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Cover illustration by Bryan Williams  
Hockey photograph by Josh Lehrer  
Little Theatre photograph by Alex Gagne

# LETTERS TO THE EDITOR



## CORRECTION

// In the 2/8 issue, the Student Government Weekly Update (page 9) indicated that the Graphic Media and Print Media Publishing majors were being combined. This is incorrect. The sentence should read: "The School of Print Media is merging its two existing programs, Graphic Media Publishing and New Media Publishing, into a new program: New Media Publishing." The article also falsely attributed "The change in program is extremely inconsistent," to Sarai Oviedo. This quote should have been attributed to Director of Finance, Elizabeth Kovach.

// In the 2/8 issue, the story titled "ITS To Outsource E-Mail" article had a misleading headline. The title should have read "ITS To Potentially Outsource E-Mail".

### DEAR REPORTER,

I wanted to submit a correction for the 2/1 issue of *Reporter*. In the Student Government Update given this week, it stated that I had said the academic wireless project was going to include the residential side of campus. This is incorrect. Wireless for the residential side of campus is an issue my Committee on Institute Technology is currently working on. I would like to have a correction made in the upcoming issue to clarify that residential is not included in the project that is currently happening, but we, as the SG Committee on Institute Technology, are working on it for the students to have in the future.

GERRY BRUNELLE

Fourth year Networking, Security, and Systems Administration major.

### DEAR REPORTER,

A few words on the Editor's Note "Anonymous Copyright Infringement" in the 2/8 issue: Im-mutable, meaning not subject or susceptible to change. Paying to view copyrighted material is not immutable. What is immutable is scarcity. Chairs are scarce; bits on the Internet are not. Intellectual property used to be tied to hard, physical reality, like books or paintings. This is no longer the case. How we handle copyright will have to change to reflect this, as it is unlikely the Internet will ever go away.

BEN ISSERLIS

First year Computer Science

### DEAR REPORTER,

There's something funny about the Rochester Institute of Technology, and, no, I'm not talking about the Sentinel. RIT just seems to lack the normal college "scene" that I had expected.

As a freshman entering RIT's relatively small School of Film and Animation, I understood that I was the minority in concentration as well as gender, but that never bothered me. It's the lack of RIT spirit on this campus which has been bothering me.

Honestly, I'm no expert in what constitutes a normal college experience, but having attend-

ed a high school where the majority of college bound seniors attend Pennsylvania State or Temple Universities, I've created a prototype of typical college life in my brain.

Alright, so maybe that prototype involves a lot of casual sex, marijuana and alcoholism, but all of those tall tales have to be based on some grain of truth. And if that grain exists at RIT, then a whole flippin' wheat field exists in places like Penn State.

RIT plays the academics game with you. "You wanna go to Penn State? Sure, go, but you'll end up working for me one day," cries the RIT student. I can't help but wonder, though, if this conversation is really salient. Sure, RIT's academics are rigorous, but I think that Penn State sees something that most of us RITians miss: they see their school.

Visit Penn State. Walk around campus and you'll notice something kind of strange. Students seem to care about their school. Cries of "We are Penn State!" ring from the dorm rooms and blue and white make up the majority of students' closets.

I don't want to sound like some spy sent from Penn State to infiltrate RIT's carefully planned defenses, but I'm merely pointing out Penn State's pride in itself, as opposed to RIT's pride in, well, not much.

I'm not trying to say that all RIT students should wear only orange and brown, eat, sleep, and breathe hockey, and go to keggers every night of the week, but I am trying to say that even with all the brain power of an iPhone hacker, RIT still can't match the enthusiasm of some frat guys with potential liver damage.

RIT has a ton of programs to get excited about! Whether you're Greek, in Student Government, on a sports team, a member of the Robotics Club, or a member of the Hispanic Deaf Club, you are a member of one of RIT's programs! You like RIT! You have friends here! You live your life in this maze of red brick and snow, so why not be proud of yourself?

All I'm trying to say, RIT, is that maybe we should get over being the snooty, smart kids and realize that it shouldn't take a D1 football team to care about your school. You signed up to be a Tiger, now show your stripes!

JORDYN RUTH



### DEAR REPORTER,

Just a correction (1-25-08 issue "Debating The Ban on Tobacco Products"). The Student Health Center does not sell condoms. They are provided as part of our educational programming. The SHC also provides a Smoking Cessation Wellness class and services to students.

TIMOTHY KEADY

Student Health Center  
Associate Director

### DEAR REPORTER,

Retention rates are always an issue, and this is the time of year when students decide not to come back. Here's my story. I hope you can find some more info for students making the tough decision to stay or go.

After three years, I'm throwing in the towel. I'm heading for the hills in shame. But before I ride an overloaded subcompact into the sunset, I think it would be helpful for everyone at this school to know why my days here are numbered.

First of all, I love RIT. I love the faculty and staff. I love the students. I love that I can let my geek

flag fly and nobody gives me a hard time about it. I love that I can borrow thousands of dollars of photo equipment with a single scan of my ID. But I wouldn't be leaving if everything were perfect.

The biggest reason I'm leaving is that I just can't afford to stay. My mother's income goes up \$20,000 and the living expenses go up \$30,000, but income is income, and apparently we got bumped up a few brackets. Don't get me wrong; the Financial Aid Office has been amazing. The only reason I'm here this year is because Troy in the Financial Aid Office helped get me an appeal on my aid decision.

I guess the root cause of all this is my major change. I gave up being an engineer to become a photographer. I never had any issues doing the work in engineering, I just felt like my soul was suffering a slow death. Maybe I'm being a little melodramatic, but I saw my whole future ahead of me and hated myself for it. The problem is that when I decided to change majors, this school boned me. Not only did they make it nearly impossible to leave engineering, the strict prerequisites of photo kept me from catching up when I switched mid-year. Then Doug Rea, the Chair of the Photojournalism program, told me that he didn't think I could make it through the summer program for Photo Arts 1-3. After maintaining a 3.8 GPA in a major that I hated, I think I could have succeeded in a major I liked.

So here's the rundown. I'm a third year. I've got enough credits from engineering to finish off my electives. My liberal arts concentration is done. I've done all the CIAS foundation classes for photo. And I would still be here for between two and three years to just wade through the stupid sequence of photo classes. I know prerequisites exist for a reason, but there are always exceptions, and RIT never makes them.

So congratulations RIT, you broke me. You expected a 17 year old to know what he wanted to be when he grew up. Lo and behold, that young man had no idea who he wanted to be or what he wanted to do. This is the quintessential failure in RIT's logic. You can't keep students here if you

penalize them for acting their age. And that's why I'm leaving. Because at a state school, at least I can afford to change my mind.

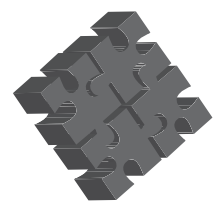
MARK FAIRCHILDS

Third year Photojournalism

## TO SEND LETTERS

**E-MAIL** reporter@rit.edu. *Reporter* will not print anonymous letters.

**NOTE** Opinions expressed in Letters to the Editor are solely those of the author. *Reporter* reserves the right to edit submissions on the basis of content, length, grammar, spelling, and style. Letters are not guaranteed publication. Submissions may be printed and reprinted in any medium. *Reporter* will not run responses to letters that are responding to a letter.



# { Conn+ect+ology }

RIT's 4th Annual Leadership Advancement Conference

One Weekend of Leadership - A Lifetime of Skills

April 11-12, SAU

6-8 pm  
8-10 pm

Friday, April 11 Networking Dinner  
Keith Wann: ASL Comedian

8 am-5:30 pm

Saturday, April 12 Main Conference  
Dion Jordan: Award winning & celebrity speaker  
Judson Laipply: "Evolution of Dance"

Visit <http://www.rit.edu/lead>

For descriptions, speaker bios, & online registration

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Public: \$10

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## RIT PROFESSOR CAUGHT IN CHILD SEX STING

by Joe McLaughlin

Graphic Arts Professor Michael Krembel was arrested in late January and charged with two felonies: third degree committing a criminal sexual act and first degree attempted dissemination of indecent material. Krembel was also charged with endangering the welfare of a child.

According to authorities, Krembel met a juvenile boy online, and the two later had sex. A police investigation, including the Batavia and LeRoy police departments as well as the FBI, began in June. Through a sting operation, Krembel was led to believe that he would meet a 14-year-old boy in a Batavia parking lot. When Krembel arrived, he was arrested and taken into custody by the Batavia Police Department. According to a complaint filed in U.S. District Court, Krembel conversed online with the investigator (posing as a 14-year-old boy) from a computer at RIT.

The investigation also led to charges against another man, Anthony Sloan, who had contact with the same minor. Sloan was charged with disseminating indecent material to a minor and endangering the welfare of a minor in December.

Krembel, 63, has been a professor at RIT for 37 years. According to NTID Director of Media Relations Greg Livadas, "RIT can't comment on actual details of alleged crime." Livadas said, "Krembel is currently on a leave of absence, and other faculty members are taking over to replace him [in his teaching duties]."

RIT spokesman Bob Finnerty said in a statement to television network R News, "We are not aware of any complaints made against the individual from any RIT student." RIT is also conducting an internal investigation. If convicted, Krembel faces a mandatory prison term of at least 10 years, and up to life, according to Assistant U.S. Attorney Tiffany Lee. ◦

## RIT PUBLISHES BIOGRAPHY OF PAST NTID CEO

The RIT Press has recently published *Moments of Truth—Robert R. Davila: The Story of a Deaf Leader*, a biography detailing the life of former NTID CEO, Robert Davila, who is now President of Gallaudet University.

Davila, the first deaf Hispanic to earn a Ph.D., became the CEO of NTID at RIT in 1996 and held the position until he retired in 2004. Former RIT President Al Simone, who commissioned the biography, called Davila's story of rising out of poverty to become a national leader in education and Hispanic role model "both inspirational and motivational." Prior to working at RIT, Davila was appointed Assistant Secretary for Special Education and Rehabilitation for the U.S. Department of Education by former President George Bush, who endorsed the biography, saying, "Davila is an inspiration to all who know him. His story is proof that hard work, determination and courage can overcome even life's toughest challenges."

"I was, frankly, flabbergasted," Davila told RIT's *University News*, after learning of the plans for the biography. "I had not considered then what value or impact my life's examples might have on people. Now that the book is out, I realize that its greatest value is in its potential to inspire and motivate young deaf and hard-of-hearing students to strive for high achievements."

The book was authored by Harry Lang of NTID's Department of Research and Teacher Education, along with Oscar Cohen and Joseph Fischgrund, who are involved in education for deaf students in New York City and Philadelphia.

"We quickly realized, especially after researching Bob's early life experiences in the barrio, that his biography revealed a sense of resilience [that] parents and teachers would want to see in all children faced with similar challenges," Lang said. "That potential for inspiring other children was the primary 'perk' in writing this book. It recommitted the teacher in each of us."

*Moments of Truth—Robert R. Davila: The Story of a Deaf Leader* is available in paperback and hardcover at RIT's Campus Connections and amazon.com. ◦

# RIT FORECAST

compiled by Elizabeth Bennett

## 23 SATURDAY

### A CAPPELLA

Webb Auditorium, 8 p.m. -11 p.m. Love music? The Really Really Ridiculously Big Show is for you, featuring a night full of exciting a cappella music hosted by Surround Sound. Cost: \$3.

## 24 SUNDAY

### DANCE THE NIGHT AWAY

1382 Culver Road, Rochester, 5 p.m. Do you love Irish dancing? Need to have some fun before stressful finals week? Dance the night away at Johnny's Irish Pub. Cost: Free.

### HOCKEY GAME

Blue Cross Arena, 6 p.m. The Rochester Americans take on the Houston Aeros. Cost: \$11-\$21, depending on which section you sit in.

## 25 MONDAY

### NTID ART GALLERY

Dyer Arts Center, RIT, 9 a.m. - 4:30 p.m. Find a bit of time to check out the fine porcelain and hand carved birds. Cost: Free.

## 26 TUESDAY

### FOREIGN FILM: DEEP END

George Eastman House, 900 East Ave, Rochester, 8 p.m. A 1971 German art film about a bathhouse worker who falls in love with an older coworker in London. Cost: \$4 museum members, \$5 students, \$6 others.

### PEANUT BUTTER AND JELLY NIGHT

Lux Lounge, evening time. Free PB&J, with trivia starting at midnight. As always, no cover. Must be 21 or over to get in.

## 27 WEDNESDAY

### FEMINIST PHOTOS

McClellan House, 26 Main St, SUNY Geneseo, 12 noon - 4 p.m. The Lockhart Gallery has many wonderful new exhibits. The Gallery has recently exhibited an alumnus of Geneseo, Enid Crow, who specializes feminist photography. Cost: Free.

## 28 THURSDAY

### SALSA LESSONS

Tapas 177, 9 p.m. Learn to dance the salsa at this Spanish-style bar. Must be 21 or over to get in. Cost: Free.

### DRAG SHOW

Tilt Nightclub, evening time. Rochester's home to some of the best drag in the country— check out why at this New York-style dance club. Cost for over 21: Free before 11, \$3 after. Cost for under 21: \$8.

## 29 FRIDAY

### LAST DAY OF FINALS

Because Spring Break isn't in February this year.

# STUDENT GOVERNMENT WEEKLY UPDATE

by Geoffrey H. Bliss

## CONN+ECT+OLOGY

Molly McGowan, Director of the RIT Leadership Institute and Community Service Center, gave a presentation about Conn+ect+ology, RIT's fourth annual leadership advancement conference. The conference will be held on April 11-12 in the SAU. This opportunity is free to all RIT students and \$10 for RIT alumni and Rochester area college students. The conference will offer a variety of sessions for students to learn about leadership and will feature career success topics facilitated by speakers from RIT and the Greater Rochester area. "This is a great opportunity for alumni and other college students," McGowan said.

For more information, see [www.rit.edu/lead](http://www.rit.edu/lead)

## COS SENATOR ELECTIONS

This week, candidates for the College of Science (COS) Senator gave presentations to SG. Among the candidates were Heather Drake, Jennifer Millillo, and Jonathon Max Reuben. Overall, the candidates addressed their hopes to improve communication, add more programs, and increase opportunities for students within the college. Many of the candidates also mentioned a desire to make the College of Science more focused on innovation and interdisciplinary work, most likely as a reflection of President Destler's focus for the university. The new COS Senator's term will begin in spring quarter. The Senate votes next week.

## RIT DINING SERVICES

Jim Bingham, Director of Food Services at RIT, presented the 2007-2008 statistics of dining on campus. This stewardship is very important to Bingham, who emphasized, "We have to spend your money wisely." Within the combined academic and residential facilities, RIT has conducted \$19,791,582 in dining service sales this year, having \$5,656,253 (or 28.6%) come from meal plan sales alone. "Compared to other colleges, RIT caters to students, having more student full-time employment than most universities, being 49.3% of total employment. This is a good thing," he said. Bingham noted future renovations of the SAU Café, the future SAU expansion, Global Village and how it will impact Crossroads, and finally nutritional information and menu development.

## FOOD SERVICE INCOME AND EXPENDITURE

### TOTAL EXPENSES \$19,101,357

|                        | DOLLAR AMOUNT | PERCENT OF TOTAL |
|------------------------|---------------|------------------|
| • Food and Beverage    | \$7,664,577.  | 40.1%            |
| • Labor and Benefits   | \$7,062,870.  | 37.0%            |
| • Supplies             | \$469,245.    | 2.5%             |
| • Other direct expense | \$1,357,519.  | 7.1%             |
| • Indirect expense     | \$2,547,146.  | 13.3%            |

### TOTAL ANNUAL SALES \$19,791,582

|                     | DOLLAR AMOUNT | PERCENT OF TOTAL |
|---------------------|---------------|------------------|
| • Meal plan sales   | \$5,656,253.  | 28.6%            |
| • Retail (cash)     | \$9,826,911.  | 49.7%            |
| • Vending           | \$619,059.    | 3.1%             |
| • Convenience Store | \$2,591,588.  | 13.1%            |
| • Catering          | \$1,069,969.  | 5.4%             |
| • Tiger Bucks       | \$27,802.     | 0.0014%          |

# Got Problems? ...we're here to help

## The Ombuds Office

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## THE LITTLE THEATRE

SMALL MOVIE HOUSE, BIG ATTITUDE

by Geoffrey H. Bliss  
photographs by Alex Gagne

Located in Rochester's downtown area, the Little Theatre, a house of independent film, music, and culture, has a long and diverse history of catering to a unique and ever expanding audience, along with being a not-for-profit organization. It was founded in 1929, as part of "the little theatre movement," a powerful time in cinematic history when smaller movie houses began to spring up nationwide and show foreign films, all the while spreading an exhilarating wildfire of new ideas to the fledgling cinematic audiences of the early twentieth century. Today, the Little stays true to its original goals of providing distinctive entertainment at a modest price.

Tape recorder ready and Moleskine open, my first question to Mr. Bob Russell, Executive Director of the Little, was quickly stopped in mid-sentence by someone simply named Bob, who casually informed me that I could set aside my formal undertone.

To understand Bob is to understand someone who truly appreciates and loves how film brings people together, not only by the virtue of physically being somewhere, but in a higher purpose of connection which can only be understood through sentient experience. "Since I've joined the organization to lead it, let's get it back to what it is everyone wants. We want it to be a very intimate experience... it's easy to get distracted by Netflix, home theatre systems, downloading movies on your computer, and there [are] some people who would rather stay home and not go out. **But for us it's about making it a social event, coming to experience something with other people.**" said Bob.

The movies that are chosen to be shown at the Little encompass a wide range of genres and at any given time. There will

never be two of the same genre playing. "We're always trying to make sure that we have diverse films so something is available. If you want to see a comedy or a documentary, our audience knows they should get a good mix of programming coming in. That competition drives us to make the Little stand apart."

The Little features discussions after every movie called "talkbacks," where audiences can share and reminisce about the film they just saw. "Last year we did 16 different talkbacks with directors, people involved with documentaries and experts in different fields," said Bob. He calls this "bringing the artist to the audience."

To Bob, film has always been an escape. He recalled a time when he was a child, meeting his friends in the street and going to the Lyle Theatre in a similar fashion to watch the 1979 Walter Hill cult classic, *The Warriors*. Films like *Deathproof*, *Little Miss Sunshine* and, most recently, *Persepolis* are some of his favorite movie titles. Bob said it best when stating, "People are looking for more than special effects. The spirit of film comes through true artistic visions. People who love movies are willing to think more, and this audience is often the people we attract."

Bob recommends that RIT students take advantage of what the Little has to offer. Get out of your dorm or apartment for once, and head downtown. Take a chance, see a new film you might not ordinarily see. Lounge in the Little's relaxing café for a glass of wine with friends, or come listen to some chill vibes from Rochester's premier music scene. Whatever your interest, the Little offers something for everyone's creative appetite. "Can you dig it?" Check it out at [www.thelittle.org](http://www.thelittle.org).



# THE BEST PICTURE

by John Howard | illustration by Greg Caggiano

The Academy Awards are here and it's time to think about movies. As always, the nominations are saturated with a list of commendable films and performances that, much like the ceremony, seem to trail on and on. *Reporter* takes a moment to focus on the five films competing for Best Picture.

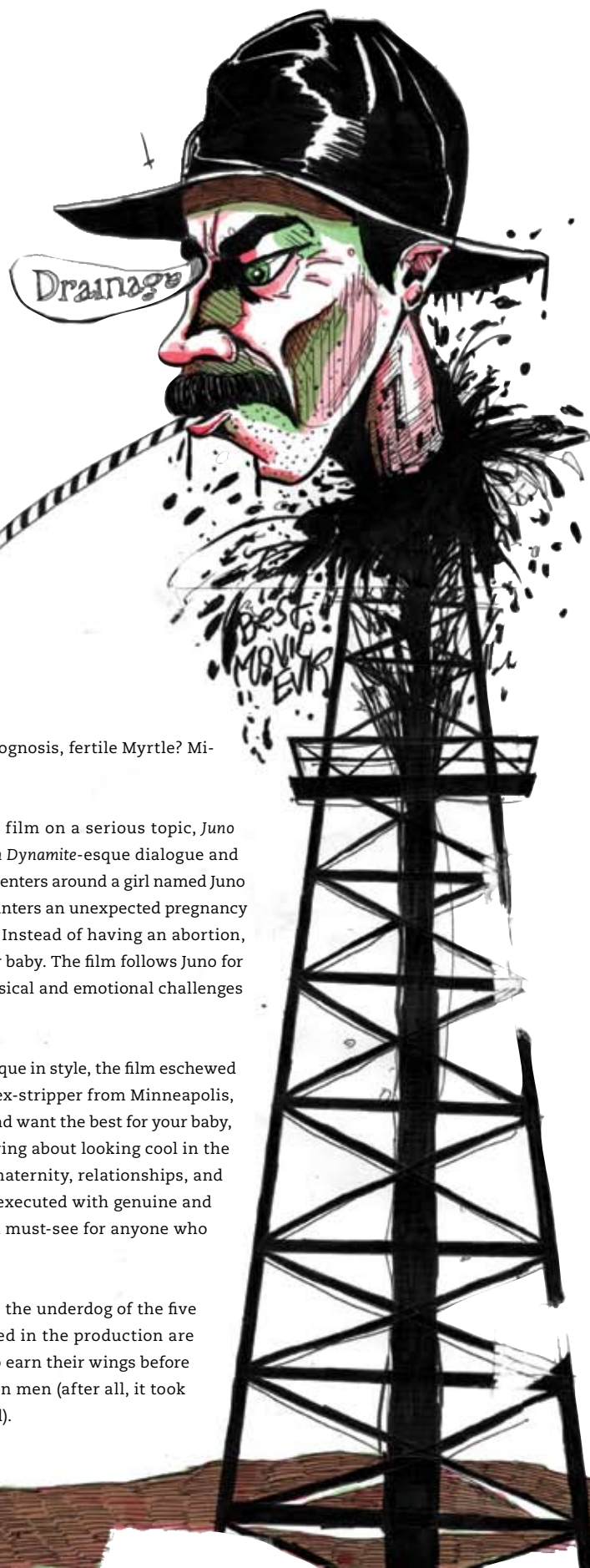
## JUNO

"What's the prognosis, fertile Myrtle? Minus or plus?"

Plus, plus, plus! A fun film on a serious topic, *Juno* scores high with *Napoleon Dynamite*-esque dialogue and non-stop comedy. The story centers around a girl named Juno MacGuff (Ellen Page) who encounters an unexpected pregnancy in her junior year of high school. Instead of having an abortion, Juno searches to find a family for her baby. The film follows Juno for nine months as she deals with the physical and emotional challenges of having a baby at 16.

*Juno* is a home run. Not only was it witty and unique in style, the film eschewed the cliché approach. Scripted by Diablo Cody, an ex-stripper from Minneapolis, the film focused on what it means to be a mother and want the best for your baby, rather than gearing the story towards a girl worrying about looking cool in the hallways. *Juno* is no *Mean Girls*; it is a story about maternity, relationships, and coming of age. The film is beautifully written and executed with genuine and comical performances from the entire cast. It is a must-see for anyone who enjoys a good story.

Best film winner? Probably not. It is very much the underdog of the five films vying for the award. The people involved in the production are mostly new to the awards, and they'll have to earn their wings before they can take home one of those little golden men (after all, it took Scorsese seven nominations before he could).



## ATONEMENT

This is the only film on the list that did not receive a Directing nomination, probably because it is a visual piece that steers away from typical Hollywood style.

The story is based on a novel, written by Ian McEwan, about the detrimental results of a young girl's mistaken accusations. It takes place in 1935 and spans the lifetime of Briony Tallis (Saoirse Ronan). Briony witnesses an affair between her older sister Cecilia (Keira Knightly) and their housekeeper, Robbie Turner (James McAvoy), and mistakes it as a false doing on his part. Briony's accusation tears the lovers apart, and she spends a lifetime trying to repair the damage.

Despite what the trailer may suggest, this is not a war story. It's a romance piece about the power of love and the regret of interfering. If you enjoyed *Pride and Prejudice*, you are bound to like this film. After all, it features the same director (Joe Wright) and female lead (Keira Knightly). Despite some striking visuals, the story seems to drag a bit. The screenplay veers off course from the conventional three-act Hollywood structure and results in a more laid back, serene tale.

*Atonement* will most likely not be recognized for Best Picture. The film lacks the substance of the other films, and is a bit dry. It may win Best Cinematography and Adapted Screenplay. The film is very visual, and screenwriter Christopher Hampton took a unique approach to writing it. It is more likely that this film will win in areas such as Art Direction and Costume Design.

## MICHAEL CLAYTON

If this film were a game of cards, it would be called 52 Pickup. The story takes place over a five-day period, during which the audience is whirled through a roller coaster of a story as they try and grab bits and pieces of plot points along the way. As in *Chinatown*, a man (George Clooney as Michael Clayton) discovers a conspiracy through his work (a law firm's "fixer") and tries to uncover the truth behind it. By the end of the film, everything comes together in one intense moment (in a pretty dramatic shot, as well).

If you like thrillers, give this movie a chance. It starts off a little slow, but by the end you'll find yourself wondering how you got to the edge of your seat.

Yes, *Michael Clayton* is an exciting movie, and, yes, it deserves all seven of the nominations it has. But in the case of the Oscars, you are only as good as how you compare to fellow nominees. At the awards, this film just might not measure up.

## NO COUNTRY FOR OLD MEN

The Coen Brothers are back with their newest feature, *No Country for Old Men*, that has got the entire Academy up in a hoopla. The film received seven other Academy Award nominations, including one for directing and one for cinematography.

*No Country For Old Men* is about a hunter who finds a stash of money from a drug deal gone wrong and decides to cash in. The only problem is that he's not the only one after it. The film becomes a western-style chase where the hunter gets hunted by a hit man sent to retrieve the money. There is a list of other characters, all on different sides, and all looking for the money. Meanwhile, a sheriff tries to decipher what exactly has happened. Who ends up with the cash? The last man standing.

Sound exciting? It is! This action-packed adventure is exhilarating and disturbing from tense one-on-ones with characters to shoot-outs in the street. The film is perfectly maneuvered and perfectly played by its all-star cast. It is a new look at the western and hands down the best action flick of the year.

*No Country* is one of the top contenders for Best Film at this year's Awards, and will be looking to score in other categories as well. The cast already took home a Screen Actors Guild (SAG) award for Best Performance in a Feature. Be on the lookout for *No Country For Old Men* on the night of the 24th.

## THERE WILL BE BLOOD

*There Will Be Blood*, and there will be awards for it. Get used to this name. You will hear it a lot on Sunday.

Paul Thomas Anderson's latest film is based on the novel *Oil* by Upton Sinclair. It follows the story of a man who strikes it rich in the oil mining business in the early 1900s. The epic film gradually takes on a dark feel as miner Daniel Plainfield (Daniel Day-Lewis) gains more and more land and power through his business. Corruption seeps in and Plainfield becomes isolated from the world outside of his business. It is an eerie story about power and greed and where they can lead you when you are not careful.

*There Will Be*

*Blood* is a success all around the board. The film triumphs in story, visuals, and actor performance. Daniel Day-Lewis won a SAG award for Male Lead in a Feature, and has got everyone thinking that he will do the same at the Oscars. His performance is absolutely unforgettable.

The film has been nominated for eight Academy awards. It is one of the top films of the year, and it could win in any of its categories. Do yourself a favor and watch this movie before it's out of theaters to find out what all the fuss is about. You won't regret it.

## THE END RESULT

If you were expecting a solid prediction of who-will-win-what then you're barking up the wrong tree. The Academy can be as unpredictable as Rochester weather. For what it's worth, here's a shot in the dark:

*There Will Be Blood* will take Best Picture, Male Lead, Direction, and Film Editing.

*No Country For Old Men* will win Supporting Actor, Cinematography, and Adapted Screenplay.

Michael Clayton will be awarded Musical Score.

*Atonement* will get Art Direction.

*Juno* will walk away with Best Original Screenplay.

These are only guesses. The truth of the matter is that all the aforementioned are great films. They're worth your time and money (although you'll have to wait for the DVD release of some to see them now). Be sure to watch the awards this Sunday night and see some of the films. After all, they were nominated for a reason.

# REVIEWS



## THE FIZZ CUP

A new twist on an old favorite  
by Geoffrey H. Bliss

Better known as “the Fizz,” the Fizz Cup Ice Cream Soda Float stands apart from any primitive technique of creating an ice cream soda float by being the ultimate on-the-go soda device.

My first inspection of this product filled me with curious excitement. Being an avid consumer of sugar-packed delights, I was easily seduced by its vibrant orange and yellow packaging. Hav-

ing bought a bottle of A&W root beer and one pint of Breyer’s french vanilla ice cream, I prepared for what was to be an experience of epic proportion.

In order to fizz properly, one must first fill the eight-ounce plastic dome lid with ice cream, insert a straw into the bottom of the cup so it fits snugly inside the tip of the cone-shaped tube, and then twist it on top of your preferred soda beverage. Next, squeeze the bottle and watch the “mini volcano,” as described on the vibrant packaging. With every passing moment, my dome cup filled with an ever-increasing amount of root beer until it hit the brim. I was spellbound. The product is designed to avoid “the floating ice cream blob effect,” clearly a problem

of the past. Ingeniously contained within the cup, the mixed ice cream soda was finally ready to drink through a sipping hole crafted right into the lid. My first sip was fizzilicious. Quaffing every last drop, I haphazardly prepared a second and third serving. I even called my friends and father to retell this fizzilicious tale.

The product has three advantages: it’s portable, fun and, above all, reusable. The Fizz Cup lid also advertises four other ways to create more of your own tasty treats. I wouldn’t hesitate taking the Fizz Cup with me to class on a warmer day, and I would even go so far as to recommend it on a date.

Get the scoop at [thefizzcup.com](http://thefizzcup.com)



## SAXON SHORE

The Exquisite Death of Saxon Shore  
by Evan McNamara

The latest offering from Saxon Shore sees them with new members, and a new method of recording this time around. Their last record, *Luck Won’t Save Us From A Jackpot Of Nothing*, was recorded entirely using file sharing. Each member of the band would record their tracks themselves and then exchange them via the Internet to compose the album. This time around, the guys hooked up with producer Dave Friddman at Tarbox Road Studios to track the album all in one place.

uses a sort of washed-out drum filter effect that creates wonderful texture, while the keyboards float in and out of the mix effortlessly. The bass still retains driving tone and cuts through to help keep the tune moving forward. This tune periodically explodes into epic moments. Saxon Shore does not disappoint on this release, and we should see bigger and better from them in the future.

Members of Saxon Shore



Members of The Fall Of Troy



From start to finish, this album can be considered as a retrospective of life. The emotions conveyed on the album range from happy, excited, and triumphant, to sad, depressed, and angry. The first track, “The Revolution Will Be Streaming,” is a wonderful soaring epic that sets the tone of the album nicely. One of the best features about this album is that although keyboards and electronics are present, they are used tastefully. This allows the acoustic instruments (guitar, drums, bass) to be brought to the forefront and creates an organic feel atypical of most instrumental acts out there today. Although not as organic as, say, *Godspeed You! Black Emperor*, Saxon Shore is far more organic than most. “This Shameless Moment”



## THE FALL OF TROY

Manipulator

Throw Coheed & Cambria, Hot Cross, Underoath, and RX Bandits in a blender, and you’ve made yourself a hellish smoothie known as “The Fall of Troy.” You may think that a combination of the aforementioned bands would be likely to result in a tasty musical endeavor, but you’re completely wrong. Think of it this way: pizza is awesome, ice cream is delicious, and kiwi is delectable. All those foods are great, but for different reasons. Combine them, and somehow the best traits of all the foods are lost, and you’re left with turd soup— that’s *The Fall of Troy* in a nutshell for you! On *Manipulator*, the band’s sophomore release, they occasionally show flashes of brilliance in many areas. There are spots of great guitar riffing, great vocal melody, and odd time signatures. But for each thing *The Fall of Troy* does right, they do ten wrong. The most blatantly obvious are the childish and pointless screams found throughout the songs. It works for some bands, but not for them. There are also moments where the actual singing seems too sugarcoated in falsetto to be taken seriously. The result is a mish-mash of influences that don’t really complement each other in the least. If done right, you’re left with a delicious musical creamsicle, but left in the wrong hands— we’re right back to turd soup. •

# 02.22.08

# AT YOUR LEISURE

by Isa Shaw

## QUIZ:

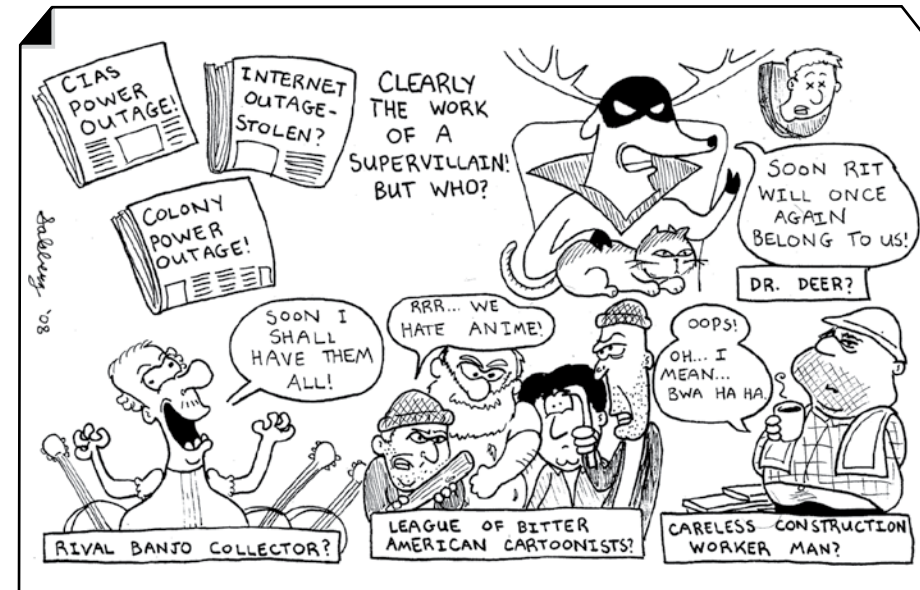
- This religious center in Rochester has helped introduce Buddhism into the American mainstream and has become one of the largest and most respected Buddhist centers in North America. What is it called?
  - Rochester Soto
  - The Rinzai Zen Buddhist Sangha
  - Chapin Mill
  - Rochester Zen Center
- The Mushroom House, designed to look exactly as its name implies, was constructed in Rochester during the 1970s and was inspired by a local plant. Which plant is this?
  - Marigold
  - Queen Anne’s Lace
  - Rue Anemone
  - Creeping Thistle
- The MPAA recently ranked RIT as one of the top 25 schools for movie piracy in the nation. Which rank did RIT receive?
  - 5th
  - 6th
  - 7th
  - 8th
- This company recently announced a \$20 million expansion, bringing a new distribution center and over 200 new jobs to the local Rochester economy. What is its name?
  - Coopervision
  - Bausch & Lomb
  - Young Optical
  - GlobalSpec
- True or false: As of 2002, Rochester had the fifth-highest rate of gonorrhea in the nation.
  - True
  - False

ANSWERS: 1)d 2)b 3)c 4)a 5)a

## QUOTE

“I’m all in favor of keeping dangerous weapons out of the hands of fools. Let’s start with typewriters.”

—Frank Lloyd Wright



## REPORTER RECOMMENDS:

Orange juice. You will need it. Be prepared for the upcoming break by fighting off the recent plague of cold and flu viruses with this delicious beverage chock full of vitamin C. Would you really want to be stuck indoors, quarantined in your own home, while everyone else is off doing fun things? Huddling over a box of tissues and being able to conjure up only phlegm is hardly anyone’s idea of a holiday. So be prepared and remember: Tang is not a substitute.

## DIFFICULTY RATING: HARD

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

## SIGN OF THE WEEK: READY FOR SPRING BREAK?!





# YOUTUBE TUBE MOMENTS

## PRESIDENTIAL POLITICS MOVE ONLINE

by Laura Mandanas

Ever since we earned the right to vote in 1971, electoral turnout among 18-24 year olds has repeatedly been the lowest of any age group. According to the National Association of Secretaries of State, college-aged voter participation has been declining with every election. Forty two percent of college-aged voters turned out in 1972; by 2000, this number had dropped to a mere 28%. This year, however, the trend is reversing.

In a poll on my.rit.edu last month, 30% of students answered that they were *very interested* and following the presidential primaries; an additional 44% answered that they were *somewhat interested* and were following them. Only 26% of the 486 respondents answered that they were not following the primaries at all. While there are certainly limitations to these poll results, they illustrate the larger trend dead on. Clearly, something is different this year.

ME MEDIA  
D

a lot of the reason more college students are interested in politics this year has to do with the “grassroots types” of campaigning that candidates like Barack Obama are doing: “I think it has to do with the fact that if you’re trying to reach a lot of people, you’re going to hire young people to go out and do political work and show videos to others and things like that. I don’t think it’s necessarily the online stuff, but I do think the social networks help. They help to make young people more aware of what’s going on.”

She adds, “I think what’s really significant in this year’s politics is we didn’t have YouTube [the] last time we had a presidential election. I think that YouTube and the type of people that [the networks] are sending out on the campaign trail...[are] a very big influence on what’s happening today in politics.” Barnes says that instead of sending out huge film crews to cover only the official political speeches, people can go out with smaller cameras to catch the unscripted moments behind the scenes on the campaign trail. If they find anything interesting, e.g. Mitt Romney unwittingly bear-hugging three Hooters girls, it is very easy to mix it up and put it on YouTube.

That is not to say that YouTube is a major news source. In fact, only 2% of those who find news online list YouTube as a source of campaign information, according to the Pew Internet & American Life Project. The reason that this is so important, according to Barnes, is the part it is playing in a shift to more “narrowcast” media.

For instance, television is a broadcast medium. The information is sent out to everyone, and people can choose to either receive it or not. The Internet, on the other hand, is more flexible, frequently following more of a narrowcast model, in which data only goes out to a specific group. Barnes elaborates, “It’s making [politicians] more on-demand. [Viewers] want it now, I mean, ‘me media’ is the term that people are using...people feel that they are in the center of a lot of communication channels rather than just a node that’s receiving information like you would in a broadcast type of model. I think that’s a radical change. And also, the other radical change is that users can now make their own media, which we couldn’t do with television and broadcast media. I’ve seen some of the mash-ups that people have done on politicians and I think that’s very encouraging.”

DID AL GORE INVENT THE INTERNET?  
A  
side from the obvious appeal of information on-demand, Barnes notes that information available on the Internet does not have the same bias as more traditional media sources. While traditional media companies are ultimately trying to make a profit, she explains, “The Internet is everything. Is there a bias on the Internet? Well, there’s been a libertarian bias, in general, because people want the diversity of information, but you can get every type of perspective possible there. On the Internet, you can find everything, and every point of view that you want.”

With so much more information available at our fingertips through the Internet, doesn’t it seem as though the traditional broadcast systems will die out? Not so, says Barnes. “If you look at the history of media— which I do— old media don’t die, necessarily. Their roles just change... What the role of television is going to be in the future, and what the role of the Internet is going to be in terms of news, is yet to be seen.”

As for the fate of the Internet, “I think that social networking is a major paradigm shift for the Internet in general,” says Barnes. In her first book, *Online Connections*, she basically argued that people want to connect to other people. Now, only six years later, she notes, “Social networks make that possible in a way that we could never do before. The power of the Internet is that it brings people together. E-mail is the killer application. Not the advertising, not the other stuff. It’s the fact that we can communicate that makes it so important. And that’s what social networking is.”

Even in the dark ages of the Internet, it was these interpersonal connections and the power to bring people together that made it such a powerful tool. Of course, it wasn’t long after people realized this that politicians started trying to take advantage of it. According to Barnes, “It first started with the Clinton/Gore election. The first time that they ran and got elected, they were really the first ones to [use] the Internet. And people started using the Internet around them. There was a discussion list for Clinton/Gore that was very robust. People were organizing, getting themselves together.” Thus the now infamous joke that Al Gore invented the





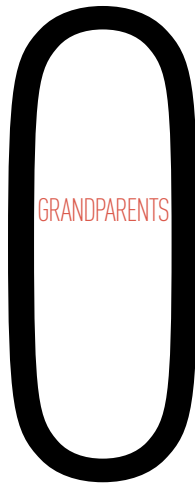
Internet. While it's certainly not true (and, in fact, never something that he actually claimed to do), he did play a pioneering role in bringing political campaigns online.

Barnes adds, "I was very pleased in the beginning of YouTube...to see that there were a lot of activism and social types of videos on YouTube at the very beginning. So it's been a medium that politicians and activists have gravitated toward, which means that it is a way to possibly get grassroots involvement with more people, like MoveOn.org [a site that brings together people who have similar political interests] has done."

**“OUT OF AMERICANS AGES 18-29, 42% SAY THAT THE INTERNET IS EITHER THEIR FIRST OR SECOND MAIN SOURCE OF ELECTION NEWS; IN THE GENERAL POPULATION, THIS IS 26% AND GROWING.”**

Although our age group is likely the most comfortable turning to the Internet for information first, we are far from alone. Out of Americans ages 18-29, 42% say that the Internet is either their first or second main source of election news; in the general population, this is 26% and growing.

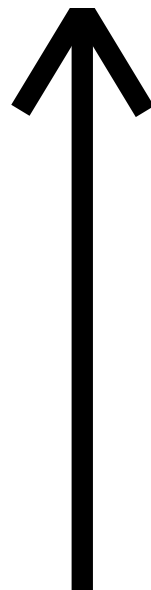
Smiling, Barnes adds, "People my age are not supposed to be running around in Second Life and doing all this stuff and I am, so what can I say? I have a different perspective because I remember a time when we didn't have computers. I lived through the whole transition. It's been a radical change."



**GRANDPARENTS ON FACEBOOK**

Of course, our generation is not the only group that is on the Internet, no matter how difficult it may be for us to imagine our grandmothers

trolling the Something Awful forums (okay, maybe that's not the best example). Barnes explains, "There's a whole generation of grandparents who are up on Facebook, who are on the social networks, using e-mail, staying in touch with their grandchildren and their families through this technology. I know a woman who is 95 who got upset because her computer was still too slow and bought a new one—you know, that's a true story. There are certain percentage of older people who are like, 'Not me, I'm not going to use a computer,' but even my mother goes 'Well, let's look it up on the website,' and I'm like, 'Huh?'"



**TEST YOUR KNOWLEDGE OF CURRENT EVENTS**

**1. WHO IS THE CURRENT SECRETARY OF STATE?**

- a. Tony Blair
- b. Madeleine Albright
- c. Condoleezza Rice
- d. Dick Cheney

**2. WHICH OF THE FOLLOWING STATES ALLOW SAME-SEX MARRIAGE?**

- a. Utah
- b. Massachusetts
- c. Both Utah and Massachusetts
- d. Neither Utah nor Massachusetts

**3. WHAT IS A "SUPERDELEGATE?"**

- a. A member of a non-governmental "watchdog" organization who checks the claims of politicians in an attempt to keep them honest
- b. Delegates within the Democratic Party who get automatic convention seats because of their importance within the party
- c. Someone who abstains from tobacco products
- d. An official from one of two major political parties who get multiple votes in the primaries

**4. WHAT IS AL JAZEERA?**

- a. An international Arabic-language TV news station
- b. A city in Iraq
- c. India's national anthem
- d. A terrorist group

**5. WHAT IS A LINSTAED?**

- a. An addendum to a bill by the leader of the house
- b. The first meeting of a new president with a foreign country's ambassador
- c. A shady political deal
- d. A mixed drink

Answers: 1.c 2.b 3.b 4.a 5.d



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# THE COUCH POTATO'S WORST NIGHTMARE

by Madeleine Villavicencio | Illustration by Caitlin Yarsky



¶ Have you ever been home alone on a Tuesday night with nothing to do? In an attempt to relieve your boredom, you switch on the television and flip through the channels hoping to catch the newest episode of *House*. Instead, you are trapped in a world of reality shows and reruns that seem to continue for days. The next thing you know, three months have elapsed and there is still nothing interesting on TV. The nightmare may finally be over, but do you know why it happened in the first place?

According to Naomi Orwin, Scriptwriting Professor in the College of Imaging Arts and Sciences and an emeritus member of the Writers Guild of America (WGA), "There are several contracts in place that last for a certain number of years. They specify what writers get paid, when writers get paid, and how much they get paid." On October 31, 2007, the Minimum Basic Agreement (MBA) between the WGA and the Alliance of Motion Picture and Television Producers (AMPTP) expired and came up for revision. In their negotiations, the two sides were unable to reach an agreement. On November 2, 2007, WGA members voted to call a strike, which officially began three days later.

## ¶ PROBLEMS OF THE PAST

In order to understand the issue at hand, one must first understand the problems from the past. Think about how many times you have seen *Star Trek*. It has run continuously since the original series in the 1960s and has earned millions of dollars over the years. Yet for all those reruns, the writers have not earned a single cent. "The people who wrote the original episodes do not get any residuals. All they get is the money they were paid for writing the show," stated Orwin.

In an attempt to correct this perceived injustice, the writers went on strike and are now paid a residual of 2.5% of the distributor's gross every

time the writer's movie or television show is broadcast. In other words, for every dollar that the television studios earned, the writer received two and a half cents. Unfortunately, this only affects shows that were produced after the revision to the agreement.

When the home video market came into the picture in the 1980s, studios asked writers to take an 80% pay cut in residuals in order to help grow the new industry. Eager to help develop the new market and with the hope that once the market became stable and healthy studios would make up for what the writers had given up, the writers took the deal.

Twenty years later, home video sales have skyrocketed, and the business has boomed. While VHS cassettes and Betamax tapes have led to DVDs, HD DVDs and Blu-ray Discs, writers are still paid the same residual rate of the '80s. Currently, for every \$20 DVD you purchase, the writers receive four cents.

## ¶ THE INTERNET AND NEW MEDIA

More recently, the Internet has been causing writers more problems. "The Internet as a distribution medium did not exist when the last deal was stuck," explained Orwin. For the average consumer, the Internet has brought many luxuries such as the convenience of renting or buying a movie or an episode of a TV show without leaving the comfort of one's home. With services such as iTunes and Amazon's Unbox, studios are able to efficiently distribute their products around the globe while cutting manufacturing, shipping, and warehousing costs. Unfortunately, even though studios save up to 50 cents in cost per DVD, they refused to give the writers anything more than four cents.

To make matters worse, television network websites such as NBC.com and Fox.com now allow their viewers to watch full episodes of their shows online free. Even though television studios sell advertisements and are estimated to earn up to \$4.6 billion within the next three years, they were refusing to pay the writers anything at all because these sites are technically only for promotion.

One of the writers' main concerns then becomes the future merge of Internet and television. In this event, studios may opt to pay the writers the Internet rate only: nothing.

The WGA fought because approximately 48% of writers are unemployed at any one time. "Residuals matter so much because writers do not write 24/7. They do not have secure nine to five jobs. They are hired for 13 episodes and get paid for selling those scripts; but then there could be a long period of time when they are

"Residuals matter so much because writers do not write 24/7. They do not have secure nine to five jobs. They are hired for 13 episodes and get paid for selling those scripts; but then there could be a long period of time when they are not working and not bringing in any income."

not working and not bringing in any income," stated Orwin. Therefore, residuals are more than just extra cash. It is how the writers pay the bills and take care of their families. Not all writers are millionaires working for hit TV shows like *Friends*. Many of them are middle class and trying to make ends meet.

## ¶ WRAPPING IT UP

100 days later, the WGA decided to vote to end the strike after reaching a tentative agreement with the AMPTP on February 8, 2008. The strike officially ended on February 12, but the writers will again meet and vote on February 25 to decide if they will accept the new agreement.

What does the new agreement have to offer? Writers will be given a maximum of \$1,200 flat fee for streamed programs in the first two years. After this, they will receive a percentage of the distributor's gross. The exact percentage remains unknown, and compensation will not kick in until after a promotional window of 17 to 24 days after an episode airs.

The promotional window required by the producers remains a controversial issue. "Some of the writers are saying that [the studios] are doing this because they know that everyone who misses [their favorite shows] will catch up within a couple of weeks or so. The writers will only be getting the leftovers," explained Stacy Chaet, third year Film and Animation major. It is comparable to preventing movie writers from receiving any money during the first weekend at the Box Office.

It may seem that nearly three months of fighting has reaped very little. After all, writers were forced to take the issues of reality shows

"There are several contracts in place that last for a certain number of years. They specify what writers get paid, when writers get paid, and how much they get paid."

and animations, as well as DVD residuals off the table before the AMPTP would even bother to start negotiating with them. "They decided that the way of the future is new media [and] decided to [focus

on] the Internet streaming and downloading aspect...They thought that if there was one thing they should fight for, it's the Internet," explained Chaet.

The strike is still considered a success, and the writers have received a better deal than they would have three months ago. Although the members of the WGA have not voted to accept the new agreement, Chaet thinks that it is very likely that they will.

This leaves us with the burning question: When can I start watching new episodes of my favorite TV shows again? The answer is approximately one to two months. It takes about three weeks to write and about 40 working days to produce, but it is uncertain whether writers have remained idle over the strike or if there were scripts left un-filmed. "They have to bring everyone back because they might have taken on something since this all began. They have to write the scripts, rewrite them, rehearse them, and then produce them," explained Orwin. But once it gets started, it's easier to keep the ball rolling.

New episodes of television shows will start making their appearance over the next few weeks. Some shows such as *Saturday Night Live* will be able to return to air as soon as February 23. Others may air the remaining few episodes studios saved and then release additional ones in April or May to continue until the end of the season, while other shows such as the CW's *Gossip Girl* may choose to extend their season into the summer months. Shows like *Scrubs* are still considering letting new episodes proceed straight to DVD, and shows such as NBC's *Heroes* and Fox's *24* may not return until Fall 2009. Additional episodes may range in number from four to nine, depending on the length and the complexity involved. Either way, there is still quite some time to wait. •

# THE R WORD

## THE THREAT OF A RECESSION IN 2008 AND HOW IT COULD AFFECT YOU

by Michael Percia President, Financial Management Association

You might have heard the “R” word used lately in the news. If not, you at least know that talk of a recession is not a good thing. But what exactly is a recession, and how could you be affected if one begins this year?

A recession is defined as at least two consecutive quarters of negative growth in gross domestic product. When an economy shrinks for a period of at least six consecutive months, a recession has begun. There are a few indicators which typically accompany a recession. These include a drop in employment, decreased investment, and lower corporate earnings. The sub-prime and credit market issues, which started last summer, along with the declining housing market have added to the speculation that a recession is inevitable.

### A RECESSION IN 2008?

In order to answer this burning question, I turned to two financial experts at RIT. The first was Dr. Robert D. Manning, Research Professor of Consumer Finance. He notes, “I have been predicting a recession by the end of the summer '08 for about two and a half years.” Manning believes that there will be three causes of the '08 recession; they include consumer debt, job losses, and foreign investors selling off U.S. assets. The U.S. economy is off to a bad start this year, as 17,000 jobs were unexpectedly lost in January.

Dr. Patricia Wollan, Assistant Professor of Finance, thinks it is too early to make a call on a possible recession this year. “It is impossible to predict the future, but it is evident that we are in an economic downturn,” says Wollan, adding, “additional and sustained bad news from the credit markets is probably the biggest threat in the short term.”

### EFFECTS ON STUDENT GRADS

If the U.S. economy enters into a recession, Drs. Manning and Wollan see college grads being ad-

versely affected. “The recession will indeed hit new graduates as employers retrench, hire temps or contractors, and explore international options,” says Manning. “New graduates should be prepared for a longer search process and accept temporary positions that will increase their job experience for better jobs.”

Unfortunately, a recession may make getting your dream job more difficult. Dr. Wollan notes, “Good jobs are still available, but students may need to work harder to secure them.” Students who can't secure a job in their chosen career seek alternatives. “Some students postpone entry into their chosen career...they take advantage of interim opportunities that will enrich their lives and strengthen their résumés,” says Wollan. Popular alternatives include graduate school and activities such as the Peace Corps.

### GOVERNMENT PLAYING DEFENSE

Is help on the way? President Bush recently signed into law a \$168 billion economic stimulus package that is aimed to thwart the looming recession. Under the plan, over 128 million American households will be eligible for tax rebates.

The exact tax rebate per household varies. Individual taxpayers can expect to receive up to \$600. Couples can expect up to \$1,200 in addition to \$300 per dependent (under 17 years old). If you are single and make over \$75,000 or if you are married and jointly make over \$150,000, these rebates begin to phase out. The President is hoping that this will increase consumer spending and keep the economy growing. There is also a section of the plan that gives tax breaks to businesses.

Economists are currently divided over the benefits of the stimulus package, though Dr. Manning believes that the effects of the stimulus will be short-lived. Regardless, the rest of 2008 looks like it may be a bumpy ride. •

# THAT GUY

by Ilsa Shaw | photograph by Alex Gagne

### NAME, YEAR, MAJOR?

Garrett McMahon, fourth year Film and Animation major.

### HOW DO YOU LIKE RIT?

I really don't like living at the Inn, actually. It's the worst place ever. I'm in a temporary housing situation, so that's their solution for people who don't have friends they can live with. Other than that, I don't really like or dislike this place. I'm really here to learn this stuff in my major, and I like what I'm learning in that regard.

### HAVE YOU ALWAYS BEEN IN THIS MAJOR?

When I was a senior [in high school], I didn't really think about what I wanted to do for college until about March. I applied here and initially got into photography, and I definitely didn't want to do that, so I was thinking about either illustration or film.

### HAVE YOU BEEN WORKING ON ANY INTERESTING PROJECTS LATELY?

I'm working on this—I don't want to say it's a romantic comedy—but it's a comedy, and there's romance in it. I'd say the tone is close to *Ghost World*. It's a romantic comedy, but it's not really light. It's misanthropic.

### DO YOU HAVE A FAVORITE CLASS HERE?

You know, it took me a while to realize it, but I'm really not good at the technical aspect of filmmaking. I'm not really attuned to how to use the equipment, and when I try to learn about

it, it completely goes over my head. I don't enjoy trying to learn about it either, but I really like directing and I like the writing aspect of it, too. I think that's what I actually want to be: a writer.

### WOULD YOU SAY THE GRADING IS FAIR HERE?

I did have one writing class where the stuff that I was working on was pretty good, but then, after that, I showed this film that was a half hour long as a joke. It was these two people talking about nothing, really. I kind of just screened it as a joke. That professor didn't like that film so I got a “C” in that class. I think it was a punitive grade for that film I screened.

### HOW DOES IT FEEL TO BE THAT GUY?

I feel like I've always been “That Guy.” In my major, people talk about me, either maliciously or not.

### WHY?

Sometimes people think I'm obnoxious and sometimes people think I'm pretty funny. That half-hour long project, for example, people talk about that a lot. People are like, “Oh, there's this guy who made this really obnoxious half-hour long film and it made all the faculty angry, and it was so good, you have to check him out.” So I'm infamous in my major, but my major only has about 200 people in it. •



# SPORTSDESK

photographs by Josh Lehrer | photo 3 by Dave Londres

- 1** Brennan Sarazin of RIT goes down on the ice for the puck, with Niagara's Armando Scarlato not far behind him.
- 2** Matt Smith of RIT advances down the ice against Niagara defenseman Travis Anderson.
- 3** Second year Software Engineering major Paul Fisher smiles as the corner crew taunts Niagara's goalie.



2



3



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# REPORTER

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# 3 STARS

## QUINN DONAHOE

by Rachel Hart | photograph by Eric Drummond



RIT's only four-time All-American athlete Quinn Donahoe started diving in an unconventional way. "Me and my brothers always used to go up on the roof and jump off onto mattresses."

The feeling stuck, and that same passion for diving still remains in the experienced athlete. "I really like jumping off high things, doing stunts in the air, [and] pushing myself that way." Donahoe attributes his continued success and involvement in diving to this feeling.

His favorite moment in diving was during his first collegiate state championship during his freshman year, "It was going down into the final dive, down twenty points, and my coach said, 'You need to rip this dive to win,' and I went up and ripped the dive and won." Donahoe seems to love this kind of pressure in diving, "You can succeed or you can fail, I like that kind of responsibility."

Donahoe attributes most of his success to his teammate Matt Joseph: "He really stepped up last year and beat me a couple times. That's helped more than anything to push me to get better."

He described that the two have always been neck and neck, and that his phenomenal improvement as a diver stems for everyday competition with Joseph.

**2007-2008**

- 1 METER 6 DIVES** 307.80 F
- 3 METER 6 DIVES** 319.27 F
- 1 METER 11 DIVES** 432.40 F
- 3 METER 11 DIVES** 469.70

**2006-2007**

- Rochester Area College Athletics Men's Swimming and Diving Athlete of the Year
- 1 METER 3RD PLACE** at Nationals-All-American
- 3 METER 12TH PLACE** at Nationals-honorable mention All-American
- 2007 UNSYSCA and Empire 8 Diver of the Year

**2005-2006**

- 1 METER 7TH PLACE** at Nationals-All-American
- 3 METER 8TH PLACE** at Nationals-All-American

**2004-2005**

- 3 METER 8TH PLACE** at Nationals-All-American

In hopes of winning a national championship this year, Donahoe has been doing a lot of dive visualization: "A way to see what we want our dive to look like before we go." Overall, this model airplane enthusiast has a chance at the national championship. Only twenty points out last year, Donahoe has proved that twenty points is not too much.



# 3 STARS

## ISABELLE RICHARD

by Rachel Hart | photograph by Jeffrey Porter

For Isabelle Richard, hockey used to be a boy's game. Richard followed her brother's team: "I would go to every practice, every game, I was always at the rink." When her brother left the team, she hoped to step right into his place as a defenseman. However, she would have to wait a few years until she was old enough.

Richard never lost that ambition. She now plays forward and has grown to like the dynamics of a women's team. "You have twenty-two friends right away, it is a big family," described Richard. "Having the same passion for something, it just makes the connections that much easier."

This camaraderie has been put to the test this year. Said Richard of the pressure, "We have a lot of high expectations set on us because we did well last year." However, in Richard's opinion, the team has stepped up. Early in the season, RIT Women's Hockey overtook last year's undefeated Plattsburgh in an upset. "It's the feeling of knowing that we all came together and played our best." This win proved that the team not only has a chance

of making Nationals, but winning the championship.

After Nationals is over, Richard will consider her future. For female hockey players, the choices are limited unless one is playing at the Olympic level; professional leagues in Canada do not pay enough to play without working another job as well. Richard is also exploring options in Europe, hoping to continue playing for at least a few years.

Besides hockey, Richard is trilingual, French as her first language, then English and Spanish. On a recent trip to Mexico, she helped to teach Spanish-speaking children English. Richard is also an avid rock climber.

For a girl who grew up on a farm with seventy thousand chickens and two hundred cows, it has been a successful hockey career at RIT.



**2007-2008**  
GOALS 11  
ASSISTS 16  
GAME-WINNING GOALS 4  
POINTS PER GAME 1.2273

**2005-2006**  
GOALS 14  
ASSISTS 16  
GAME-WINNING GOALS 1  
POINTS PER GAME 1.2000

**2006-2007**  
GOALS 21  
ASSISTS 31  
GAME-WINNING GOALS 4  
POINTS PER GAME 1.8571

**2004-2005**  
GOALS 11  
ASSISTS 9  
GAME-WINNING GOALS 4  
POINTS PER GAME 0.7407

# 3 STARS

## SIMON LAMBERT

by Rachel Hart | photograph by Dave Londres

Quebec native Simon Lambert started hockey early: "I started when I was three and a half, or four. No one could believe how much I loved skating." Lambert describes what continues to motivate him through the years, "The intensity of the sport, the competition, drives me all the time."

Later on in life, the excitement of the recruitment process drew Lambert into the world of collegiate hockey. Ambitious to get to a new level, he considered many opportunities to play for a Division I university, including rivals Sacred Heart and Union.

Now a senior, Lambert is considering opportunities to play for the AHL or a team in Europe. Even with his passion for hockey, Lambert is a good student who is completing his degree in Civil Engineering Technology and will graduate in just two weeks. His accolades are academic as well athletic. In 2007, Lambert was made part of the Atlantic Hockey Association All-Academic team. He plans to only play professionally for three to five years, using his degree to "fall back on."

**2007-2008**  
GOALS 16  
ASSISTS 21  
GAME-WINNING GOALS 3  
POINTS PER GAME 1.2759

**2006-2007**  
GOALS 17  
ASSISTS 26  
GAME-WINNING GOALS 4  
POINTS PER GAME 1.2647

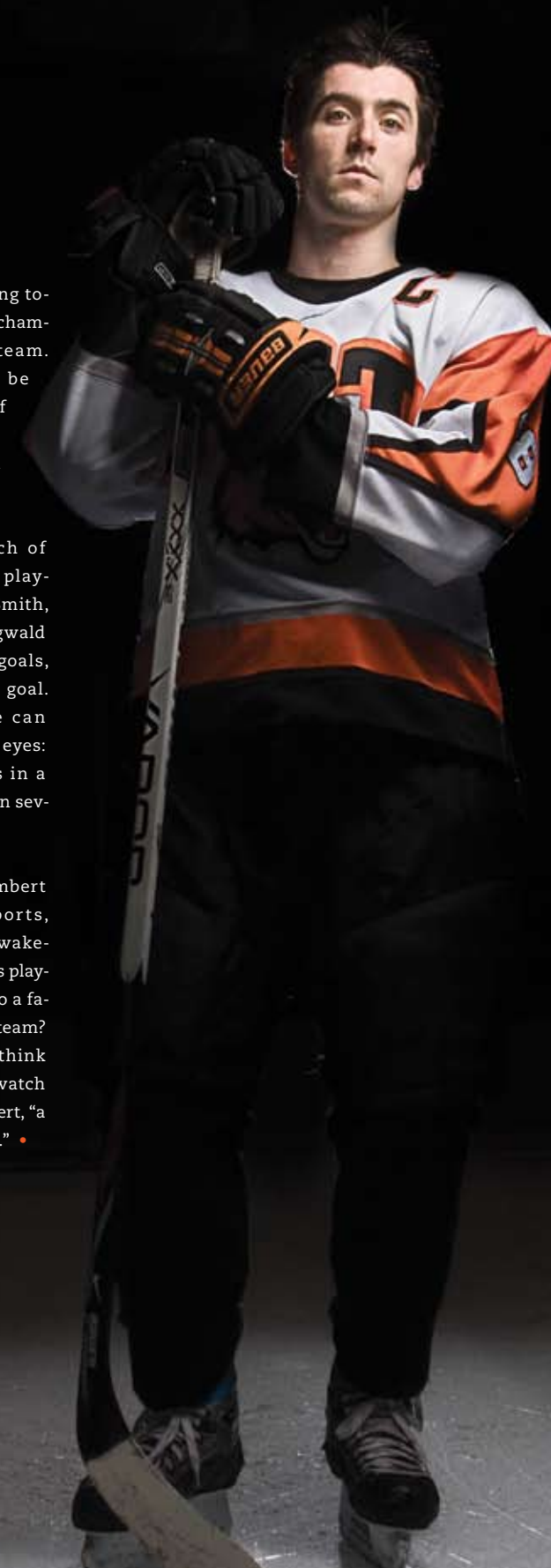
For now, Lambert is working towards getting to the NCAA championships with the RIT team. He admits, "It's going to be tough, but anything short of the NCAAs would be a disappointment for the team and for myself."

Lambert attributes much of his success to his fellow players, giving credit to Matt Smith, Matt Crowell, and Dan Ringwald for his season total of 16 goals, 21 assists and 83 shots on goal. Individual performance can only go so far in Lambert's eyes: "You could score six goals in a game, but if your team lets in seven, you've lost."

An all-around athlete, Lambert enjoys playing many sports, including volleyball, golf, wakeboarding, and tennis. Besides playing, watching football is also a favorite pastime. His favorite team? The Green Bay Packers. "I think they were so much fun to watch this year," commented Lambert, "a young team of hard workers." •

**2005-2006**  
GOALS 16  
ASSISTS 18  
GAME-WINNING GOALS 0  
POINTS PER GAME 1.2143

**2004-2005**  
GOALS 8  
ASSISTS 12  
GAME-WINNING GOALS 0  
POINTS PER GAME 0.9524



# RIT RINGS 585.672.4840

compiled by Karl Voelker

All calls subject to editing and truncation. Not all calls will be run. Reporter reserves the right to publish all calls in any format.

THURSDAY, 10:18 P.M.

WE'RE ALL STANDING OUTSIDE AFTER ANIME CLUB BECAUSE WE'RE THE COOL KIDS, AND IF YOU DON'T GO TO ANIME CLUB, YOU OBVIOUSLY DON'T UNDERSTAND WHAT IT MEANS TO BE AT RIT.

FRIDAY, 1:49 A.M.

HEY RINGS, I HAVE A JOKE FOR YOU: WHAT KIND OF CHEESE ISN'T YOURS? NA-CHO CHEESE!

FRIDAY, 1:56 A.M.

## HE WAS ON SALVIA AND THE WALLS WERE MELTING.

FRIDAY, 9:46 P.M.

I was looking on the RIT Events today, February 8, and it said there's a Rocky Horror Picture Show going on, so I did what I normally do: I put on my fishnet stockings, I put on my skirt, I put on my tuxedo jacket and my sequin shirt. I go to the place where it's normally held: it's not there. So I go check another auditorium where I'm told it is not there either. So now here I am, an hour into when the event's supposed to happen, wandering around campus in my fishnet stockings, and it's really, really f-ing cold outside.

SATURDAY, 2:34 A.M.

I'm calling because I hear sirens in the background. I'm kinda scared. There's [unfortunate] campus security all around. But I'm gonna get safely home! Don't worry about it. There's a guy following us dressed in all black! He must be Campus Safety. Yeah, I'm really drunk. Oh [poop], there's the student union sign and it's stopping me from walking any further. I'm gonna look at it. So, it might get me caught. I'll talk to you later, Campus Safety. Talk to you later!

SATURDAY, 9:57 A.M.

Hey guys. So, it's my birthday. No, it's at least my half birthday. Shouldn't I be getting half of a birthday cake or something? Half of a present? Just wondering.

SATURDAY, 3:19 P.M.

Hey Rings, you know why marshmallow gums are great? Because you can shoot anyone with a marshmallow and they can't get pissed. You could shoot a baby with cancer, and no one can really get mad at you. I mean, it's a marshmallow; what are they going to do? "What the [frog]? You shot me with a marshmallow!" No, you'd just sound like a [developmentally disabled] [digestive system terminus].

SATURDAY, 4:33 P.M.

YEAH, THERE'S A TIGER IN A CAGE, AND IT'S STUCK. I MEAN, YEAH, THE HEAD IS STUCK AND, YEAH, DAMN. IF I HAD BUTTER...

SUNDAY, 3:14 A.M.

SO I MET THIS GIRL TONIGHT AND WHEN I LOOKED AT HER FACE, IT JUST DIDN'T MAKE SENSE.

SUNDAY, 7:45 P.M.

Hi, RIT! I'm your football program. Make me! Thanks.

SUNDAY, 10:44 P.M.

Hey, RIT Rings, I just wanted to say that both [wonderful] elevators in my building are broken, and I'm walking to the conveniently located outdoor stairwell.

SATURDAY, 7:52 P.M.

Hey, so there's a bunch of us who are discussing the Learn to Sign part of the Reporter, and we think you should implement holograms so we can understand the motion part of the signs a little bit better. Bye.

WEDNESDAY, 11:29 P.M.

HOLY [FECES]! WHAT THE JESUS H. IS GOING ON IN MAYBERRY, TEXAS?



## ALL FOR A BUCK

by Max Herrera | illustration by Bera Rubic

We should be thankful that we live in a nation where no pressing issues are troubling our representatives. Having dealt with the problems of war, corruption, poverty, and disease, our Congress can now focus on the real problem: making sure kids pay for music. There is no issue more important in the US, other than maybe the fact that the Patriots videotaped the Jets.

Our House of Representatives, in all their wisdom, decided this would be best implemented by eliminating this behavior at its source—that source being federal funding of higher education. Their latest legislation threatens college students to ensure that every piece of music has been paid for. When the big copyright holders claim that their rights are violated, Congress will do nothing short of throwing themselves on a bed, lifting their ankles high above their head, and praying that it will be gentle. But if the people they represent cry foul, Congress quickly dismisses it.

The continued incompetence by the House is now being pushed through with the College Opportunity and Affordability Act of 2007, which is 747 pages of semantics and bureaucracy, but with the “Campus-Based Digital Theft Prevention” Section (494(A)) buried deep inside. This section states that all schools shall:

- 1 Have a plan for offering alternatives to illegal downloading or peer-to-peer distribution of intellectual property and
- 2 Have a plan to explore technology-based deterrents to prevent such illegal activity.

To force these requirements on schools is already a poor decision, but what is an anti-file sharing provision doing in a college-funding bill? There are no clear penalties spread out in the language of the bill, but in tying the requirements to college funding, it is not absurd to draw the conclusion that threatening college funding will be used as a means of enforcement. A supporter of this provision, Fritz Attaway, the MPAA Washington

House Counsel, believes that taking away college funding is an appropriate punishment as expressed in his comment: “When the government is subsidizing universities, and it discovers that those universities are spending a lot of taxpayers’ money to build digital networks that are being used primarily to allow college students to traffic in infringing content, I think it’s perfectly legitimate for Congress to say, ‘Wait a minute, if we’re giving you money, we don’t want it to be used to help college kids infringe copyright.’”

The bill gives power to the Secretary of Education to decide which schools are noncompliant. So it may very well be that RIT already meets the requirements, but if an organization such as the RIAA were to lobby hard enough, it could be declared that RIT’s alternatives are no longer satisfactory. In that case, RIT would have no other option but to purchase from a for-profit company in order to meet the first requirement. Where would RIT find the money to subsidize this new ‘service’? Well, the most likely answer would be to raise tuition. There goes affordability.

The second requirement could translate into higher levels of network surveillance, which is a problem students already have with RIT’s policies, and even possibly lead to network filtering. What if RIT were to block a student who was legally using the network? Do we still have rights as students, or is it more important to make sure the RIAA gets what’s theirs?

The consequences of this bill being enacted fail to protect our tuition costs, or even our rights as students. The Secretary can declare that an institution has failed to meet the stated guidelines, and every student could lose any federal funding they have. This bill could ruin a lot of lives, all in the name of a buck. It is hard to decide which is worse: that the House is discussing this over real problems that we have, or that they are disregarding their constituents. Luckily, hope is still alive, because the Senate has yet to vote on this bill. We can drop our ennui with the government, take action, and contact our Senators to tell them how this bill will negatively affect us. •



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