

REPORTER

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The Alphabet Killer

rochester's serial
killer hits the
silver screen

Farewell to the Woodward

bidding the old
pool goodbye



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Winter Rush
2008-2009
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Brotherhood



Involvement



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REPORTER

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Winter Rush Schedule

Monday Night Football

Monday December 8th
8pm - Phi Kappa Tau House

Dodgeball

Tuesday December 9th
8pm - SLC

Meet & Greet the Brothers

Wednesday December 10th
8pm - Phi Kappa Tau House

RITz Game Night

Thursday December 11th
8pm - RITz Sportszone

TBA

Friday December 12th
By Invitation Only

Formal Dinner

Sunday December 14th
6pm - Phi Kappa Tau House

Interviews

Monday & Tuesday
December 15th & 16th
6-10pm - Phi Kappa Tau House

The Phi Kappa Tau House is located on Greek Row past Crossroads. Third house on your right. It's the only house that has a porch.

Look for us outside Gracie's at the Sun Dial Monday & Tuesday of Week 2. We will giving away Free Monster and enter our Free Raffle

REPORTER

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EDITOR'S NOTE

NOSTALGIA

The word “nostalgia” began life in the 17th century as the name of a rare disease, characterized by a strong, emotionally charged desire to return home. According to a July 12, 1898 article in the New York Times, the most unlucky sufferers of nostalgia faced “disturbed or impeded digestion...fever, tuberculosis, general debility, and, if suitable remedies are not provided, death.” Aside from the obvious cure of returning to one’s motherland, other common cures included the use of leeches, stomach purging, and opium.

Oh, how times have changed.

Our current use of the word nostalgia no longer refers to a medical condition, of course. Nostalgia of today is a largely commodified cultural condition. The homes we long for are rarely physical locations anymore; more frequently, they are states of mind, harkening back to times of greatness. Though these times may or may not have actually been so great, there’s nothing like the warm glow of hindsight to to sweeten a memory.

As a child, I began collecting souvenirs — prepackaged nostalgia — probably before I was even old enough to legitimately feel nostalgic. I’m sure many of your shelves, drawers, and closets are, like mine, overflowing with trinkets. These were mostly purchased with our parents’ money, but there were also artifacts gathered through more alternative methods. (Does anyone else have a box full of baby teeth lying around somewhere? Is that weird?)


Although I’ve long since outgrown the need to buy armfuls of stuffed animals at every rest stop along the highway, I’ve certainly not outgrown nostalgia. If anything, it seems to be getting worse with age; with every year that passes, there are so many more things to be nostalgic about! And based on what I’ve heard along the Quarter Mile, I’m sure I’m not alone in this experience.

For example: Thanks to VH1, an absurd number of us have a peculiar sort of nostalgia for the ‘80s — despite the fact that most of us were barely even sentient during that decade. *I Love The 90s* didn’t have quite the same impact, but I bet *I Love The [Decade Following the 90s]* is already in the works. With the reams of material they’ve already compiled for *Best Week Ever*, the most challenging part in putting it all together will be figuring out what to call this decade.

Is all this nostalgia productive? Honestly, probably not. But as long as we keep a level head about it, there’s probably no real harm in it. It’s comforting, in a way. Everything changes so fast these days; nostalgia helps us to slow things down a bit. Everyone can benefit from that.

Whether it be fondly remembering about the Christmases of childhood (see “A Christmas Story: the Stageplay,” page 15), sharing stories about the old Woodward pool (see “Farewell to the Woodward,” page 7), or even reflecting on RIT’s former names (see “By the Numbers,” page 10), there’s a lot of nostalgia going around this time of year. Luckily for all of us, it’s not considered a disease anymore.

Reminisce at will.



Laura Mandanas

EDITOR IN CHIEF

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Jack Reickel wants you to sell out.

RINGS

Give us a ring at 585.672.4840.

online

CALL OF DUTY: WORLD AT WAR

Multiplayer with a bonus zombie Nazi survival mode!

Cover photograph and table of contents photograph by Steve Pfost

reportermag
.com

RIT FORECAST > DECEMBER

compiled by Alecia Crawford

SAT 06

CHOCOLATE ON ICE

Frank Ritter Ice Arena. 11 p.m. – 1:30 a.m. What better way to spend your first weekend back than by ice skating and eating chocolate? Sponsored by the NTID Student Life Team and the Center for Residence Life. Cost: One non-perishable food item for free skate rental.

SUN 07

2ND ANNUAL MUNCHA BUNCHA WINGS

RITz Sports Zone. Doors open at 3:00 p.m. Watch the Buffalo Bills game while hungry peers try to eat the most wings. Cost: \$3 for competitors, free for spectators.

MON 08

PR NOW! SYMPOSIUM

CIMS (Building 78) 2210-2240. 8:30 a.m. – 4:50 p.m. Find out what PR professionals actually do. Cost: Free.

TUE 09

LUNCH 'N' LEARNING WORKSHOP:

SETTING GOALS TO STAY MOTIVATED

01-2358. Noon – 12:50 p.m. Want to learn how to stay motivated this winter quarter? Bring your lunch and take notes in between bites. Cost: Free.

WED 10

RUSSIAN ICONS IN THE AGE OF THE ROMANOV

Memorial Art Gallery, 500 University Ave. 11 a.m. - 5 p.m. See some interesting images of 43 icons that span 300 years of Romanov rule (1613-1918). Cost: \$6 with student ID.

THU 11

RED CROSS BLOOD DRIVE

Clark Gym. 10 a.m. – 3 p.m. Save a life by donating blood and get some free food afterward. Cost: Blood.

RIT POOL CLUB WINTER TOURNAMENT

SAU Game Room. 6 p.m. Test your pool skills in an eight-ball tournament hosted by the RIT Pool Club (see page). Cost: \$5.

FRI 12

LASA'S ANNUAL NOCHE BUENA

CIMS 2210-2240. 6 p.m. – 8 p.m. Experience a new culture through food. Sponsored by the Latin American Student Association. Cost: Free.

SAT 13

ACS'S 8TH ANNUAL FASHION SHOW

Webb Auditorium. 7 – 11 p.m. Get a better understanding of the Asian and Asian American culture and be entertained. Cost: \$6.

SUN 14

ROCHESTER AMERICANS VS. SYRACUSE CRUNCH

Blue Cross Arena, One War Memorial Square. 6:05 p.m. Can't get enough hockey? Come watch the Rochester Americans downtown. Cost: Up to \$25.

MON 15

TOTAL WOMAN: 500 LB. CHALLENGE

University of Rochester Athletic Center, Mac Room. 9:15 p.m. Ladies, it's never too late to get on the healthy track. Get inspired by the girls of Delta Sigma Theta Sorority, Inc. and get into shape. Cost: Free.

TUE 16

GUITAR HERO

Rookie's Neighborhood Sports, 2351 Buffalo Road. 8 – 10 p.m. Prove your Guitier Hero skill and possibly win 50 bucks! Cost: Free.

WED 17

DEEP BLUE DREAMS

Beale Street Cafe, 698 South Ave. 8 p.m. Chill out and listen to some live soulful blues and funk. Cost: Free.

THU 18

SAC WINTER CRAFT SALE

SAU. 8 a.m. – 6 p.m. Check out (and buy) some art from RIT's own. Cost: Free.

FRI 19

SEVEN POUNDS

Any movie theater. Will Smith is back in another possible tear-jerker. Leave your room and see a movie. Cost: Prices vary by location.

SAT 20 – FRI 02

HAPPY HOLIDAYS!

Enjoy spending time with family and friends.

FAREWELL TO THE WOODWARD

by Andy Rees | photograph by Oscar Durand



The Edith Woodward Memorial Pool, November 3, 2008.

Jackhammers pounded away at the concrete walls of the pool. The sound echoed in the cavernous pool house as the tiling was methodically chipped away. Above, from the stands where fans used to cheer on his teams, John Buckholtz stood with his hands in his pockets, watching. For 35 years, the Edith Woodward Memorial Pool was home to RIT's swim teams. And for 16 of those years, it had also been home to Buckholtz, the team's first coach. Now, as the old pool is demolished, Buckholtz knows it's time to bid it farewell.

Occasionally, it really was a home to Buckholtz. "I used to keep a cot in my office," he chuckled. The team practiced so early, it was sometimes

more convenient to sleep there.

The competition-sized swimming pool, tucked away in a forgotten part of the Student Alumni Union, was closed in 2003 after the Judson Competition Pool was completed in the Gordon Field House. Since then, it has remained unused, occupying a large space across from the Clark Gym. After its demolition, the space will be included in the SAU renovation and used as club space. "[The Woodward pool] was state of the art when it was built," said Buckholtz. It was deeper than most pools of the time, which created less waves.

That made it a "fast pool," Buckholtz said. However, due to its concrete construction and depth, it was very difficult to heat.

Hired in 1967 to start RIT's first swim team, Buckholtz has worked at RIT for over 40 years. Now the director of the Weidman Fitness Center, Buckholtz was just 23 when he started. He, along with current men's swim coach Mike Cahill, share the honor of being the first two people to swim in the pool, back in 1968.

While the Woodward pool might be gone, the memories survive. After only three years on the job, Buckholtz led the 1970 men's varsity swim team in an undefeated season. Though it was his single undefeated season, he said, the team only improved from there. Some of RIT's top swimmers also competed there, such as Ronald Rice, a 12-time gold medalist at the World Games for the Deaf.

However, one memory in particular is a sad one. In 1984, Don Richards, a member of Buckholtz's team, was killed in a car accident. In Richards' honor, RIT hosts the annual Don Richards Memorial Invitational swim meet. The loss of Richards weighed heavily on Buckholtz, who resigned from coaching that year.

Now, after 35 years of service and five years of disuse, the pool that John Buckholtz trained RIT's first swimmers in will be transformed. He's not sad to see it go, he said, but it has brought back memories. The new SAU renovations will incorporate a water fountain where the old bleachers used to be, a small tribute to his old home. •

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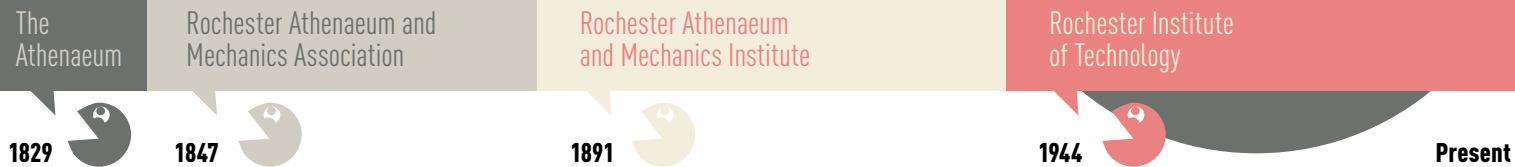
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BY THE NUMBERS

statistics compiled by Andy Rees

RIT'S NAME GAME



FREQUENCY OF WORDS USED IN PRESIDENT DESTLER'S STATE OF THE INSTITUTE ADDRESS

Source: rit.edu/president

	2007	2008
Innovation	7	8
Creativity	3	5
Imagine	8	4
Alumni	11	11

Source: rit.edu/about/history

Source: rit.edu/overview/fastfacts

Number of Miles of Ethernet Cable on Campus: 530

Number of Buildings: 240

CRIME ON CAMPUS 2007	Incedents On Campus	Per Student	Per 1000 Students
Forcible Rape	1	0	.06
Forcible Sodomy	0	0	0
Sexual Assaults/Objects	0	0	0
Forcible Fondling	9	0	.56
Incest	0	0	0
Statutory Rape	0	0	0
Robbery	1	0	.06
Aggravated Assault	1	0	.06
Burglary	24	0	1.5
Motor Vehicle Theft	3	0	.19
Arson	2	0	.13
Liquor Law Arrests	0	0	0
Liquor Law Referrals	115	.01	7.19
Drug Abuse Arrests	2	0	.13
Drug Abuse Referrals	66	0	4.13
Weapons Possession Arrests	0	0	0
Hate Crimes	0	0	0

Source: RIT Safety and Security Report 2008

Number of Students 2007 - 2008: 15,989 Source: The University Magazine



More reasons to... GET TO THE POINT.

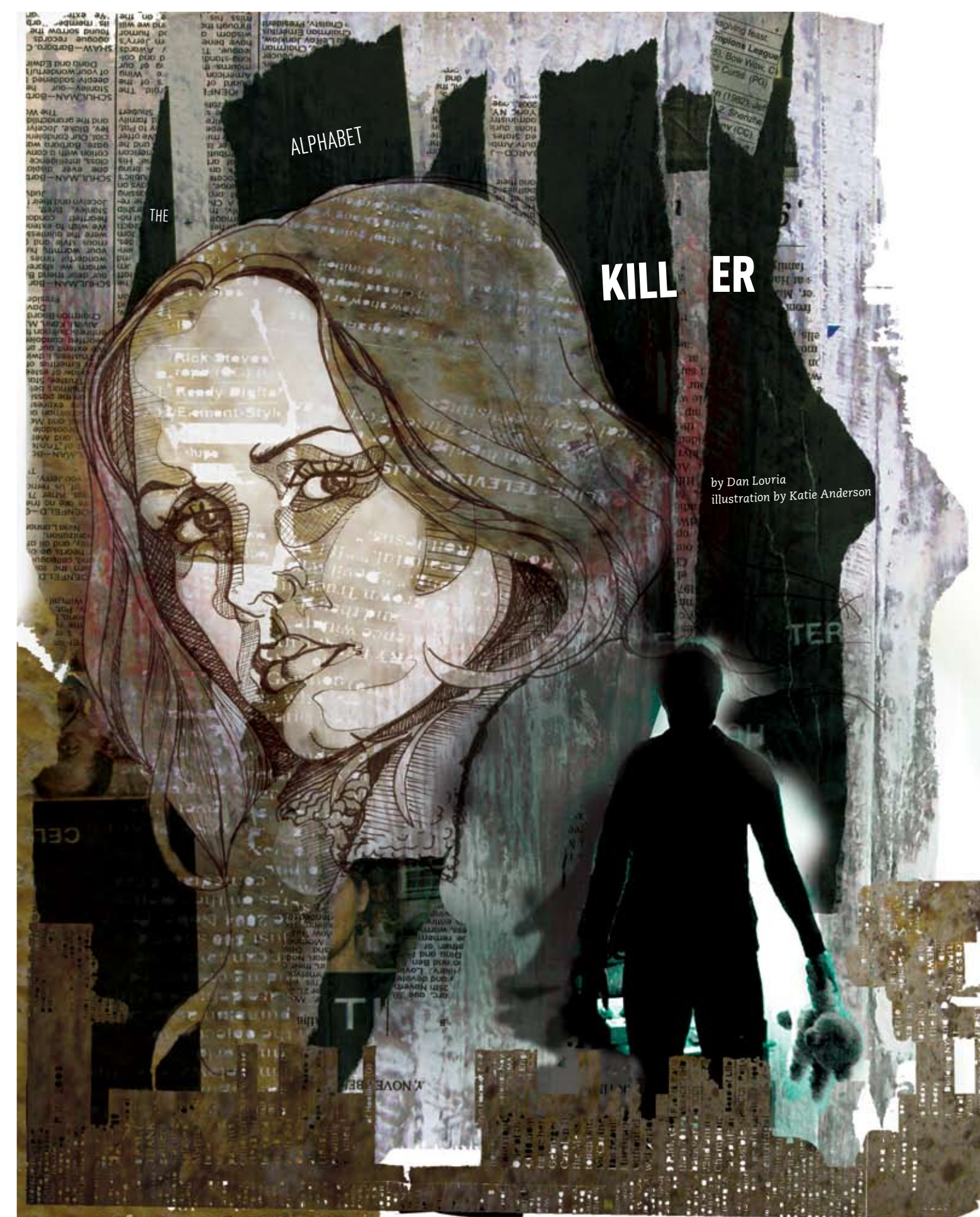


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ALPHABET

KILLER

by Dan Louria
illustration by Katie Anderson

During the early 1970s, a serial killer terrorized the city and surrounding suburbs of Rochester, New York by raping and killing innocent pre-teen girls. His calling card: Initials. The killer targeted girls with matching first and last initials; murdered them and dumped their bodies in a town whose name also began with that same letter.

All three girls shared a low-income Catholic background and reportedly had difficulties in school, leading police to believe the murders to have been mediated by a counselor who spent time with the children. After Maenza's death in 1973, the murders abruptly stopped, yet the investigation pressed on. Hundreds of suspects were questioned, leaving an unfortunately low number of leads. After 35 years, the "Double Initial Murderer" still walks free.

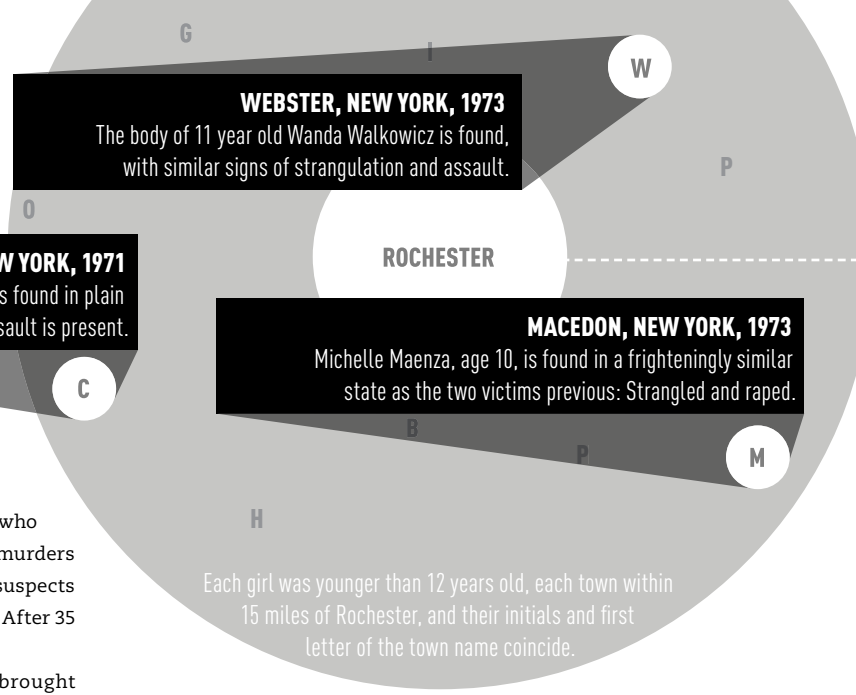
This frightening and emotionally powerful case has been brought into a new light with the release of a film entitled *The Alphabet Killer*. Based loosely on the murders, the movie documents the killings of three young girls who each have matching first and last initials. Director Rob Schmidt stays true to many aspects of the case, including shooting on location in Rochester, New York.

However, Schmidt stresses that his film is indeed fiction; only certain plot elements are based on reality. In an interview with MPNnow, the director states that he "wanted to maintain a distance from the actual murders out of respect for the families involved." As a result, all the main characters are fictional. The names of the victims have also been changed, but the double initials remain.

The film opens with a frightening scene of the first victim's abduction, and launches immediately into the story of Megan Paige. Paige, played by Eliza Dushku (*Buffy the Vampire Slayer*, *Wrong Turn*), is an investigator from the Rochester Police Department who succumbs to adult-onset schizophrenia, breaking down mentally after being haunted by the victims of the brutal killer. In an interview with 13WHAM News, Dushku stated, "I had to, at times, be in a dark place, and I've never really played a character like that...the horror surrounding the case and the story just drove this woman over the edge." Over the edge is correct — her character is hospitalized more than once for her schizophrenic hallucinations and attempted suicide.

Dushku makes a living alongside many top-name actors including Cary Elwes (*The Princess Bride*), Timothy Hutton (*Secret Window*), and Michael Ironside (*Top Gun*). Elwes plays Captain Kenneth Shine, Paige's fiancé, in the film. However, after Paige's first bout of hallucinations and her attempted suicide, the two split. After her hospital release, it is Shine that allows Paige to continue working at the station as a bookkeeper.

Her obsession with the murder of young Carla Castillo does not desist, and she continues having visions of the deceased child asking for her help in tracking down her murderer. When Wendy Walsh, another young girl, is found raped and murdered in Webster, Paige pleads Captain Shine to let her back on the case. Reluctantly, he agrees. Convinced the two cases are related, Paige's efforts to track down the killer double, as do her hallucinations. When the killer strikes a third time, by taking the life of Melissa Maestro, Paige reaches her breaking point and hunts down the killer herself in a thrilling concluding scene shot at High Falls. Appearing throughout the course of the film in progressing stages of



WEBSTER, NEW YORK, 1973
The body of 11 year old Wanda Walkowicz is found, with similar signs of strangulation and assault.

CHURCHVILLE, NEW YORK, 1971
11 year old Carmen Colon's body is found in plain view. Evidence of sexual assault is present.

MACEDON, NEW YORK, 1973
Michelle Maenza, age 10, is found in a frighteningly similar state as the two victims previous: Strangled and raped.

Each girl was younger than 12 years old, each town within 15 miles of Rochester, and their initials and first letter of the town name coincide.

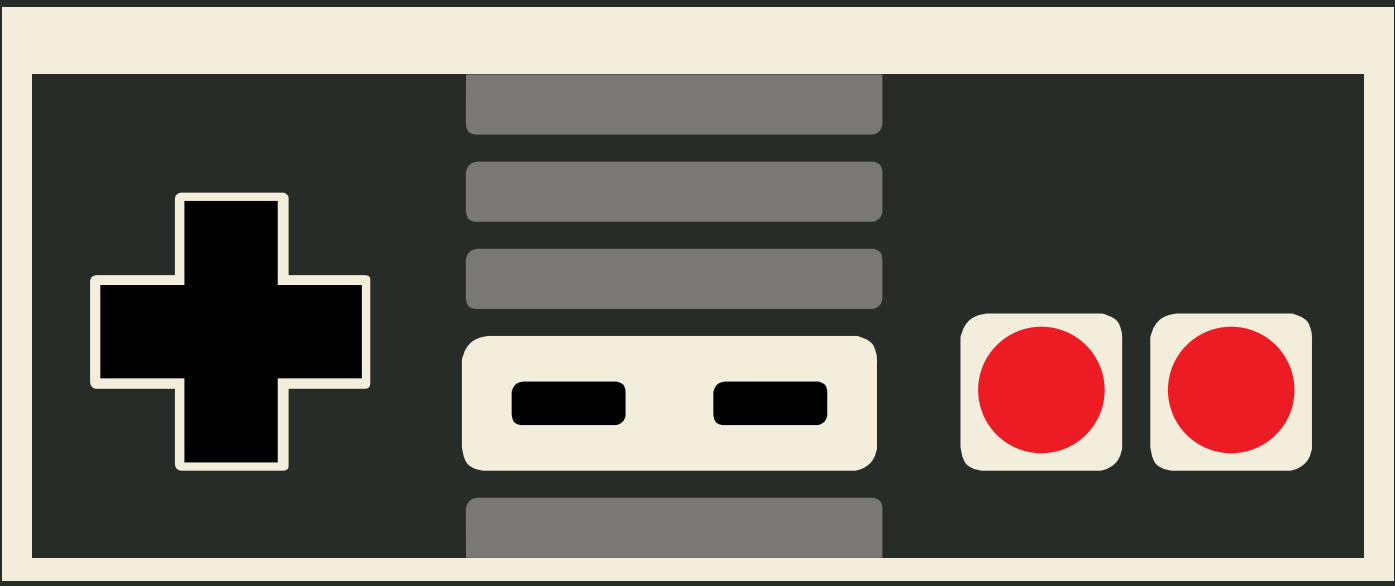
decay, the spirits of the little girls are quite disturbing, but unfortunately, just missed the mark of frightening. Rather than interacting with Paige, they seem content to simply stare at her through empty eye sockets. Dushku's acting ability noticeably improves as the film moves forward, which feels almost awkward. Perhaps this is no fault of her own, as the writing of the first half of the film seems to hold itself back, lacking in the suspense and eeriness with which the second half triumphs. The later scenes of *The Alphabet Killer* are where the film truly shines, both technically and emotionally, by showcasing the acting of Academy Award winner Timothy Hutton through excellent camera work by Schmidt and his crew.

Technically, *The Alphabet Killer* is very well done. Aside from some awkward attempts at classic horror film angles, Schmidt's cinematographer, Joe DeSalvo, directs a well-executed camera. The use of tripods are absent for the most part in *The Alphabet Killer*, and the crew seems to trade them in for a "shaky cam" style that gives the audience an illusion of being present at the scene. This is largely successful, though at times, a steadier framing would have been preferable. During a therapy session with the shot revolving around Paige as she recites a monologue, for example, the jumpiness of the camera made for a sloppy shot.

With critical scenes taking place at High Falls, Richmond's Café, New Yorker's Pancake & Grill, St. Michael's Catholic Church, and even inside an abandoned Kodak building, *The Alphabet Killer* captures the image and feel of Rochester. To those residing in and around the city of Rochester, it is easy to identify the locations where the film was shot, thus bringing the film to a whole new dimension.

It is not often that local films find success; even fewer are quality productions. *The Alphabet Killer* breaks the mold of so many failed local attempts before it, bringing in Hollywood acting and the chill of being based on a true story to create a suspenseful and atmospheric thriller. Add in elements of classic horror movies such as *The Ring*, and you've got a gripping psychological thriller that keeps you guessing until the final scene (and then some).

The film made its two-week debut in Pittsford with mixed reviews. Opinions after a platform release in Los Angeles and New York City will determine the fate of the film. *The Alphabet Killer* will be released on DVD in January nationwide. •



the holiday gamer's guide

A guide to the season's hottest games.

+ MIRROR'S EDGE (360/PS3/PC)
Mirror's Edge is essentially a parkour (or "free running") simulator presented from an immersive, first-person perspective. You play as Faith the Runner as she scales skyscrapers, jumps fences, and leaps between rooftops to deliver confidential messages across a totalitarian metropolis. The clean, overly saturated visuals are a sight to behold and the gameplay throws game design expectations out the window. Games this bold and ambitious only come around about every five years, so don't miss out.

+ LITTLEBIGPLANET (PS3)
 Ever wanted to make your own MacGyver-themed platformer? *LittleBigPlanet (LBP)* can make your dreams come true. With *LBP*, players are able to create their own levels and share them online in YouTube-like fashion. With the ability to upload pictures using the Playstation Eye, your creative abilities are almost boundless. New costumes for your characters are available for download each week, as well. *LBP* is truly a gamer's canvas and will keep you imaginative types busy during the holiday break. Just don't waste that time making twilight levels... Please.

+ ROCK BAND 2 (360/PS3/Wii)
 This holiday season officially kicks off the plastic instrument arms race: *Guitar Hero World Tour* vs. *Rock Band*. Yes, *Guitar Hero* decided to add drums and vocals this year, thereby

rendering the name "Guitar Hero" somewhat useless. Both games have their advantages but I'm going to recommend bringing *Rock Band 2 (RB2)* back to the family this Christmas. *RB2* is the more user-friendly option; its No Fail Mode won't make little Jimmy feel like a screw-up when he fails a song, it offers a more aesthetically pleasing interface, and it'll have a whopping 500 additional songs (including full albums) up for download by the year's end. *RB2* will be an instant hit in the living room.

+ GEARS OF WAR 2 (360)
 If you've heard of (or played) the first *Gears of War*, you probably know what to expect from its sequel. More 300 lb. space marines who can't emote their way out of a box, more chainsaw executions, and, of course, more obsessed fans on Xbox Live that play the game way too much. The single player campaign cranks the intense-o-meter up to 11 and is the most action-packed gaming experience this holiday. The new Horde mode — where you and four buddies try to survive several waves of enemies — is a great multiplayer addition that will surely give the game tons of mileage.

+ LEFT 4 DEAD (360/PC)
 Zombies. Apocalypse. Guns. If those three words don't stir up some form of excitement within you, you might not have a soul. *Left 4 Dead* puts you and three of your friends in a *Dawn of the Dead*-like situation with one simple goal: Survive or be zombie Meow Mix. These

aren't your daddy's slow-paced zombies, either. They could give Carl Lewis a run for his money (pun intended). They're also surprisingly intelligent — they'll continuously attempt to split your group up and, according to the game's developer, if a zombie sees the three zombies before him get shot in the head it will crouch when approaching you. Bring it on.

+ ANIMAL CROSSING: CITY FOLK (Wii)
 If you don't feel like shooting, killing, or stressing out in a video game this Christmas, give *Animal Crossing* a shot. The game puts you in a colorful virtual world where you'll perform normal, everyday activities — think of it as *The Sims* but with talking animals and an overdose of cute. *Animal Crossing* is Wi-Fi compatible and supports Wii Speak (Nintendo's new microphone) so you can go shopping, fishing, or apple-picking with your friends across the globe. Yes, it might sound disgustingly cute but it can be strangely addicting. You've been warned.

Honorable mentions: *Resistance 2 (PS3)*, *Guitar Hero World Tour (360/PS3/Wii)*, *Call of Duty: World at War (360/PS3/Wii/PC/DS)*, *Dead Space (360/PS3)*, *Fallout 3 (360/PS3/PC)*, *Chrono Trigger (DS)*. •

by Chukwuma Morah
 illustration by Susie Sobota

A CHRISTMAS STORY THE STAGEPLAY



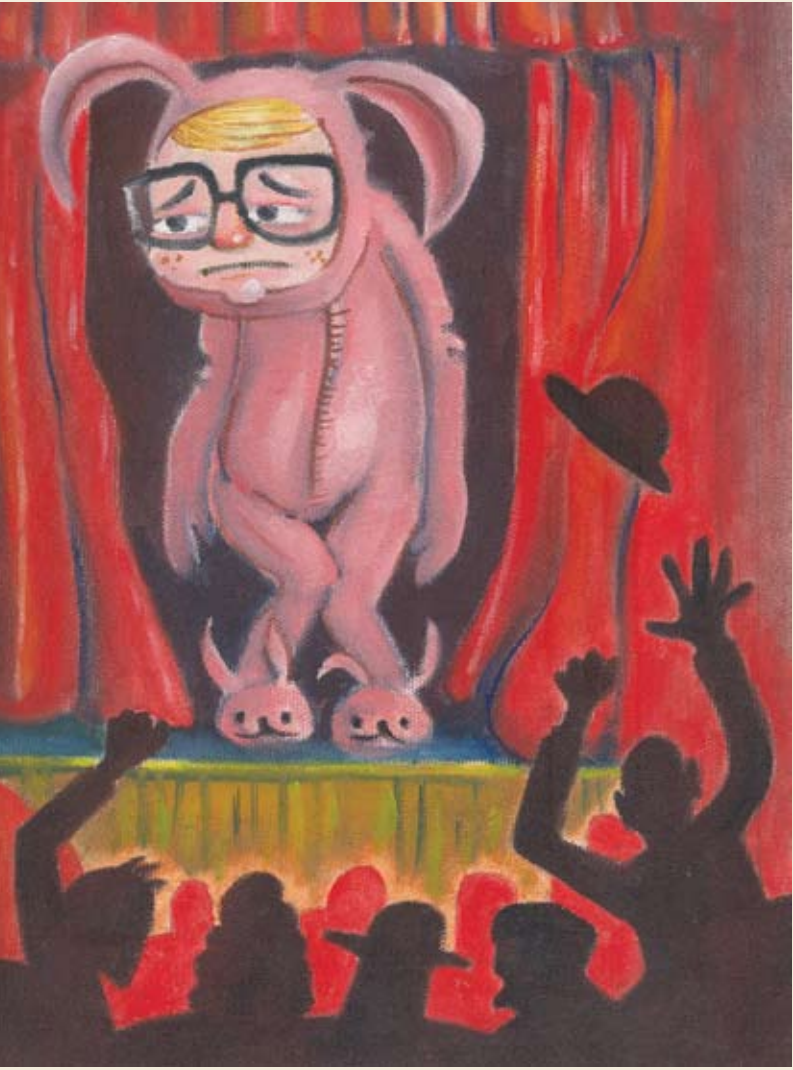
by Alex Rogala
 illustration by Jaime Douglas

On November 28, there was palpable excitement around Geva Theatre. Yet it wasn't the fresh memories of Thanksgiving or the hectic rush of Black Friday that hung in the air as people filed into the downtown Rochester theatre, but rather a sight of early Christmas merriment.

Standing before a sold-out audience, director Mark Cuddy cheerfully welcomed the audience to Geva's premiere of *A Christmas Story*, a Phillip Grecian play based on the eponymous film.

The crowd's expectations were high, and Cuddy seemed to know it and acknowledge the expectations he had to live up to. Released in late 1983, *A Christmas Story* follows the wintertime adventures of Ralphie Parker and his family as they prepare for Christmas in 1940s Indiana. It was an unexpected hit film, gaining critical acclaim for its lighthearted approach towards childhood nostalgia.

Rather than merely recreating the film on stage, Grecian's production sought to reinvent the tale, providing a fresh outlook on a well-loved story. For those who have seen the film, all of the familiar subplots are present, including the infamous leg-shaped lamp, the frozen flagpole, and (of course) the "official Red Ryder carbine action two-hundred shot range model air rifle with a compass in the stock and this thing that tells time," which Ralphie is constantly plot-



ting to obtain. The acting was superb, the sets meticulous. Gavin Flood, portraying Ralphie, appears identical to the film's original star, Peter Billingsley, reaffirming the accuracy with which the performance was staged.

Still, there are changes from the film, mainly to necessitate to the confines of a stage. An on-stage adult Ralphie (Eric Michael Gillett) is used in lieu of the film's offstage narrator, observing events first hand as he retells the story of his youth. In a setting where stage limitations could break a production of this nature, the crew at Geva proved successful, working with the play carefully to ensure every rough edge was smoothed out.

Even for those who haven't seen the film, *A Christmas Story* is a remarkably enjoyable tale drenched in childhood nostalgia, Christmas time merriment, and theatrical skill.

Geva provides a wonderful production of this play, and it seems likely to become a facet of Rochester theatre. At least director Mark Cuddy hopes so, referring to the play as a "new tradition" during his introduction speech. "Before our eye was not only a charming holiday story; it was an American family holiday story," he writes in the playbill, "It captured all the nuance of anyone who has ever celebrated this holiday with their relatives: boy or girl, father or mother."

"*A Christmas Story*" will be playing at Geva Theatre through December 28. Ticketing information can be found at <http://tickets.gevatheatre.org>. •

12.05.08

AT YOUR LEISURE

by John Howard

STREAM OF FACTS

Six years after *Dragon Quest: Dragon Warrior* **HIT** stands for the American Game Boy Color re-release in 1989, a ballet entitled "Dragon Quest" was composed by Koichi Sugiyama. To this day, according to *Guinness Book of World Records: Gamer's Edition*, *Dragon Quest* is known as the first video game series to inspire a ballet.

In the **HIT** '90s show, *The Fresh Prince of Bel-Air*, Will Smith's full character name in the show differed from that of Smith's true name. In the show, his character's name is William Smith; in real **LIFE** his name is Willard Smith.

Little Mikey, the freckled-faced advertising character for **LIFE** cereal, is falsely rumored to have exploded by consuming soda and Pop Rocks candy in unison. The inaccuracy of this claim has thoroughly been advocated since 1979, and was even featured on an episode of the **SHOW**, *Mythbusters*.

In 1979, during the early days of Nickelodeon, a **SHOW** by the name of *Pinwheel* materialized on television screens across America. This live-action show, with a *Sesame Street*-like **tone**, aired for five hours a day and featured the likes of Bill Cosby and Arline Miyazaki.

A theremin is an electronic musical instrument used to produce an eerie, sci-fi-like **tone**. Named after its inventor, Léon Theremin, the theremin uses antennas to recognize the player's nearby hand positions: Frequency is adjusted with one **hand**, and volume with the other.

In instant **hand** sanitizers, the active ingredient is alcohol. Health officials emphasize the importance of checking the content percentage of this ingredient, as some products on the market do not maintain the necessary 60 to 95 percent necessary to kill bacteria and viruses.

DIFFICULTY > EASY

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7						9		

CARTOON by Mike Dennerly



REPORTER RECOMMENDS

Dipping fries in your Frosty. If you have yet to experience this fast food phenomenon, then drop what you're doing and head for the nearest Wendy's. When the fries are hot and the Frosty is whipped to perfection (chocolate-flavored only – Dave Thomas would be rolling in his grave if he could see the diabolical flavor engineering that's been done to his original frozen creation), the resulting taste bud sensation is similar to that of the finest fair's fried dough. It's a taste that is sure to please any of those open-minded enough to join potatoes and ice cream in this calorie-filled union

OVERSEEN AND OVERHEARD AT RIT

"You didn't check those out? How did you get past the sensors? Are they fake?"
 "Yeah."
Students with books in library

"She's still ditzy, but now she's smart and ditzy."
Female student at post office

QUOTE by Walt Disney

"I LOVE MICKEY MOUSE MORE THAN ANY WOMAN I HAVE EVER KNOWN."

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Street Performers and Subway Musician's

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*by Madeleine Villavicencio
photographs by Steve Pfost*



I saw him coming from a few feet away. His scraggly long hair bounced as he bobbed his head to the underlying beat of the rhythm I was playing. Soon enough, he was accompanying me with his little bongo drum. Unsure of what to do, I just let him continue. The new depth he added to my music brought a sudden shower of coins into my guitar case. Afterwards, I tried to politely give him a small cut of our earnings in an attempt to make him walk away. He replied with, “I don’t want your money! I only play for the music!”

We conversed for a minute or two and then he asked for a hug. I held my breath to repress the stench of alcohol on his clothes and breath. Then, begrudgingly, I leaned in to give him a one-handed pat on the back in some semblance of a hug. He thanked me for jamming with him and handed me a flier for some World of Cannabis event before heading off into the bright flickering lights of the tunnel between the Port Authority and Times Square subway stations. He was but one of the interesting characters in my street-performing journey.

For those of you who have been to any major city, you have probably seen quite a few buskers around — individuals performing

their art or trade for tips or gratuity on the street, in subway stations, or in whatever public place they can get away with it. New York City, Boston, New Orleans, San Francisco and London are only a handful of the cities known for their buskers.

While “busking” is a relatively new term, the practice has been around for centuries. In the Middle Ages, traveling musicians and jesters performed for tips, food and sometimes even shelter. Organ grinders once roamed the streets of Vienna and other European cities. Gypsies used to sing and dance for loose change in public squares and marketplaces (yes, think *Esmeralda* in *The Hunchback of Notre Dame*). Even Benjamin Franklin used to compose songs, poetry, and prose in public and then sell the written copies to his audience, though his father discouraged him because of the negative stigma associated with street performing.

The Thin Line Between Buskers and Beggars

Quick to attach a beggar status to any individual who attempts to collect money in a public place, many people do get a wrong impression of buskers. I encountered a clear example of this type of discrimination during my attempt at busking. A preaching

man was wandering the same tunnel I had chosen as my spot (or pitch). He was following commuters and “sharing his views” on the gay community and the American educational system, among other things. I was trying to drown out his evangelizing when, in the pause between songs, I heard him proclaim, “If they didn’t take the bibles out of high schools, she wouldn’t be singing over there.” My eyebrows raised and a few passersby laughed as I rolled my eyes and shook my head in disagreement.

The mistake is not an uncommon one, however. Throughout time, beggars have been known to flock near buskers in hopes of leeching off of their compensation. These beggars are called spongers. Sometimes the sponger will attempt to add something to the performance, pretend to be the official collector, or even act as a promoter. He or she is then able to either demand a cut from the busker, or just take the money he was able to collect and run. Other times, beggars will harass or taunt a performer’s patrons until the performer pays him or her to leave.

One good example of this occurred as I was watching the Hypnotic Brass Ensemble — a jazz band made up of seven brothers — busk and promote their three albums at the Union Square station. An old and possibly drunk man made his way to the space between the group

and the audience. He started “busting a move” and held his hand out as if he were expecting tips in return. Instead, the brothers took turns asking him to leave, dragging him off, and chasing him away in the middle of their gig.

Buskers Can’t Be Choosers

In reality, subway musicians and street performers don’t get too much in tips as compared to those performing in food establishments. “At a restaurant, I used to make about \$30 for a two-hour gig. Then I got paid 40 bucks, so then I earned a total \$70,” said Michael Couch, a middle-aged singer and songwriter who I discovered serenading the people of the Union Square station mezzanine one quiet afternoon.

In comparison, an average busker receives much less. On a good day, a performer can hope to earn upwards of \$12 for one session. “I’ve been averaging the totals since I’ve been doing this and I spend like two hours [playing], and most of the time I always get like 15 or 16 dollars,” said Donovan Chevees, a middle-aged Jamaican percussionist who has been drumming since he was 17 years old. This is not always the case, however. Couch related, “I’ve probably made like eight bucks so far and I’ve been playing for about two hours. So at four bucks an hour, that’s not really good.”

Of course, there have been some performers that get paid much more in tips. It all depends on the time of day, the flow of passengers, and how generous your audience feels.

It may also be worth mentioning that a number of those who give buskers tips are street performers themselves. Professor Eduardo Alvarado, an interesting old man and keyboardist that I had tipped at one of his performances earlier that week, gave me the exact amount in return. In addition, another guitarist who “donated to my cause” exclaimed, “Let’s support each other!” as he dropped a dollar into my open guitar case. After roaming the subway stations for a week, I was able to quickly recognize who was and wasn’t a busker and realized how many of them actually supported each other.

You Only Get What You Give

Obviously busking doesn’t ensure financial stability. In fact, busking couldn’t be farther from it. So why do performers from all around the city continue to descend into the dark and crowded subway stations, flocking to the nearest street fairs, and migrating to the city’s parks just to share their talents? From the need for extra cash, to the chance of being discovered, to doing research for an article, every performer has their own reasons.

For Chevees, the main reason he continues to busk in subway stations is health problems. “I have scoliosis and I don’t tend to keep jobs because the pace they want you to go at in that job, sometimes I can’t go at that pace,” he explained. Because of his illness, Chevees finds himself having to switch jobs every few months or so. In between jobs, he works at his own pace. “I just sit at home [making] hats and [making] bags. Sometimes I come out here and do this...and people just like the vibe and give me money.”

For others like Susan Cagle, busking in the subways served as a stepping-stone for a record deal. Producer Jay Levine spotted her performing at the Herald Square station and became impressed upon discovering that she had sold tens of thousands of CDs from merely performing at local subway stations. Eventually Levin introduced her to Steve Greenburg, president of Columbia Records, and, soon after, she recorded her debut album, *The Subway Recordings*. Unfortunately, Cagle sold more records underground than she did in record stores.

Still, there has to be something about the ease and the laid back process of setting up in a corner at the nearest subway stop and just whipping out your musical instrument. There’s no stage. No one’s putting you up on the spot



and there's no incentive for the commuters bustling about to pay you any attention. Yet many still do and even tip you for it, not to mention that the acoustics in subway station mezzanines and tunnels are just amazing.

The Rules of Engagement

Busking in subway stations can be as simple as just picking a spot and performing, as long as you know and follow all the rules. The Metropolitan Transportation Authority (MTA) in New York City has a whole slew of restrictions pertaining to performing in their facilities. Usually MTA authorities are very loose in enforcing these rules as long as you're not hindering daily commuters from going about their usual business.

Performers and their audience members must not block any stairs, escalators, or elevators. Amplifiers are only allowed for performances taking place in subway station mezzanines and not on train platforms. In addition, buskers must be at least 25 feet away from a card kiosk or booth and 50 feet away from an official MTA office or tower in select stations. Moreover, the sound emitted from your performance can't be more than 85 decibels (or 70 decibels if measured two feet away from a booth or office). Violators of these regulations can be asked to pack up and leave the premises.

There are a few rules that often get cast aside and purposely disobeyed. For example, there should be no busking onboard the

subway cars and CD sales are not allowed unless you are a part of MTA's Music Under New York program. Fortunately, as long as no one complains, things should be fine.

Keep in mind, however, that these are based on New York subway stations regulations and rules may vary from city to city. A number of cities like London require you to acquire a license or permit to perform without being fined.

MTA's Music Under New York

Although the MTA doesn't require buskers to get a permit, benefits are given to those performers who become a part of their Music Under New York (MUNY) program. MUNY started in 1985 as one of the four parts of the MTA Arts for Transit program. Their aim is to present quality music to the commuting public. MUNY, together with their official roster of over 100 performers, provides and is responsible for over 140 weekly performances at 25 different locations throughout the transit system, not including a few special events such as their recent jazz festival.

The benefits for MUNY performers include the permission to sell their CDs and merchandise at their performance sites and a personalized banner to display during their shows. Moreover, official buskers are given the opportunity to schedule when and in which of the 25 MUNY-reserved spots they would like to perform each month. Therefore, they get first picks for the premium areas



where commuters frequent and usually tip well. Other than those reasons and the prestige associated with being "official," there really isn't much of a difference.

For those interested, the only way to become an MUNY performer is to audition. Every late spring (typically in May), MUNY holds auditions at Grand Central Station. The event is highly advertised and very popular as admission to watch the performance is free for all.

In order to become one of the 70 chosen to audition, a musician or performance group must complete an application form and submit an information packet including a sample of work, among a number of other things. The form is available online between January 1 and March 1. Acts will be judged based on quality, variety and appropriateness in a public setting. After that, it's all luck.

Your Turn

So the next time you're in a major city and have nothing to do, keep the buskers in mind. In New York, that first swipe to gain access into the station is only \$2, which is much cheaper than most concert tickets or club cover charges. And for those of you who have some talent hidden up your sleeve, you may want to try it out. It may not exactly be a cash cow, but I enjoyed a nice steak dinner with the \$22.76 I earned. •



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Katrin Eismann

KATRIN EISMANN is an RIT success story. She graduated summa cum laude in 1991 with a Bachelor of Fine Arts degree in Photography and Electronic Still Imaging. In 2002, she received her Master of Fine Arts degree in Design from the School of Visual Arts (SVA) located in New York City. Today, she is a renowned photographer, author, and educator.

Eismann has written six books, the latest being *The Creative Digital Darkroom* which is a tutorial approach that enables the reader to use concepts from the traditional darkroom setting and implement them with contemporary digital solutions such as Adobe Photoshop and Photoshop Lightroom. The book was co-authored with Sean Duggan, a fellow photographer, author, and educator. In addition, Eismann is currently the chair of SVA's Masters of Fine Arts in Digital Photography program. Eismann has definitely made something of herself but things didn't start out so great for her.

Before RIT, Eismann studied political science, but she quickly realized that was not the career path for her. "I was studying something I wasn't happy studying...[Political science] required a lot of sitting, thinking, writing, reading, and I really wanted to work with my hands. I wanted to be outdoors, try different things, and see different things," she explains. In an attempt to remedy the situation, a friend gave her a camera and told her, "Just get out of the apartment, take a walk, and take pictures." That was Eismann's official start in photography. "That kick was an inspiration to me that really got me to look at the world in a new way," she confesses.

Soon after, Eismann decided to attend RIT. "I took it very seriously. I approached my education like a job," she says. Eismann is a strong believer in the idea that "school is the foundation for the rest of your career" and attributes much of her success to her own education. "I wouldn't be where I was without RIT," she states. Education continues to be a major part of Eismann's life and career.

Eismann believes strongly in the empowering effect of education; in fact, that is why she started writing instructional books.

"I started writing because I really wanted to show people what they could do with the digital tools and technologies," Eismann says. Her books are a blend of technical and creative information meant for both professionals and budding hobbyists. "Just knowing what the slider does, does not help your picture, but knowing what you want out of your image and then knowing what slider to use. That's very empowering," said Eismann.

In 2005, Eismann released her third edition of *Photoshop Restoration and Retouching* which gives its readers various step-by-step examples of how to restore, retouch and enhance valuable images while highlighting the tools and techniques used by the professionals. Eismann wrote the book knowing that she "was empowering readers to get those old images out of the attic and bring them back to life." People wrote to her saying, "You brought my family together," and, "You gave me back my grandfather." What good is a photo in some box or drawer? With this book, Eismann inspired her readers to dig them all up and share them.

Eismann believes her books have a positive impact on her readers because she is giving them the tools to express themselves. She encourages them "to be creative, to trust themselves, and to take risks." Eismann believes too many people have been discouraged and have been told that they can't, or they were wasting their time when that's not necessarily true. "Creating art and working with images are really a positive use of your time," Eismann states, "so if I can get somebody to get out of a rut, go take pictures, and enjoy being outside. That's a good thing."

Eismann wants her readers to have the same passion that she has for photography. "It's not about showing off, proving you're the smartest, or the most talented. It's about communicating information to people,

helping people understand it, and then allowing them to create their own work," explains Eismann. She hopes readers will be able to create unique work that they can call their own and become passionate about. However, she doesn't want people to get hung up on the technical aspect. Eismann believes too many people ask questions like, "What filter settings do you use?" Eismann responds with, "Who cares?" Photography is more than the minute technical details.

The ability to explore is what drives Eismann and makes her passionate about photography. "When I have a camera in my hand I really focus in on the world...I don't need to travel to Antarctica, the Serengeti, or the Grand Canyon to take great pictures. I can take pictures in Weehawken, New Jersey!" exclaims Eismann. When Eismann holds a camera and looks through the viewfinder, she isn't seeing the same world she ordinarily sees. "That's really what photography does; it really lets me view the world." •

KATRIN EISMANN'S BOOKS

The Creative Digital Darkroom
Publisher: O'Reilly Media, Inc.

Adobe Photoshop Restoration and Retouching
Publisher: New Riders Press

Photoshop Masking and Compositing
Publisher: New Riders Press

Real World Digital Photography
Publisher: Peachpit Press

Photoshop 5.0 Studio Secrets
Publisher: IDG Publishing

Web Design Studio Secrets
Publisher: IDG Publishing

For more, visit www.katrineismann.com.



hockey for dummies

by Kayla Kimball | photographs by Evan Witek

Since moving up to Division I of the NCAA ice hockey tournament, hockey is a big deal at RIT. But what if you don't know the rules of the game? After all, the sport can be a bit confusing. In hopes of making the hard-hitting game more enjoyable for new fans to watch, we have established a basic guide to the game of ice hockey.

■ BASIC VOCABULARY

PERIOD There are three periods, each encompassing 20 minutes of stop time. There is an overtime period if the game is tied after three.

OFF-SIDE This happens when both of a player's skates are completely over the blue line in their offensive zone before the puck enters the zone. When the puck enters the zone after an offensive player, the player has a chance to leave the zone, along with all his teammates. This clears the off-side and players are allowed to re-enter the zone after the puck.

ICING First, split the ice in half. If a player shoots the puck from his own half (before the center line) past the goal line of the opposing team's side without a player from either side making a play on it, then play will be stopped. If the puck goes into the net, it is still a goal.

IN THE CREESE If a player from the opposing team is in the other goalie's crease (the area directly in front of the net) when the puck is not, the whistle is blown and the faceoff is taken in the neutral zone.

PUCK LEAVING THE ICE If the puck deflects off into anything outside the playing area (other than the boards or glass), a faceoff will be called from where the puck was shot.

HANDLING THE PUCK The puck may be batted down by a player's hand anywhere on the ice. However, it may not be held, carried, or thrown. Only in a player's defensive zone may a puck be passed to his own teammate.



◀ RIT's Scott Knowles (8) moves in for a shot against Army defender Scott Warner (8). Army won the game 5-3 on Friday, November 14 at Ritter Arena, RIT.



RIT's Stevan Matic ▶ (12) attempts and misses his second shot of the game.



▲ Matic (12) breaks through Army defenders Marcel Alvarez (2) and Cody Omilusik (6).



◀ RIT's Matt Crowell (9) shoots and misses as Army's Bill Day (23) defends.

■ **MINOR PENALTY (2 MINUTES)** A minor penalty is assessed when an official sees that an infraction has occurred. When a penalty is called on a player, the team becomes shorthanded while the player is in the box. If another player gets a penalty on the same team, the team is then down to three men on the ice. If by chance one or more penalties occur while the two players are already in the box, the new players also go in the box but the time on the third penalty does not start until the first one is over.

A teammate who was on the ice at the time of the infraction serves a goalie's penalty.

The referee does not blow the whistle for a penalty until the player's team touches the puck. A penalty is expired when the team with more players scores. The team with an advantage is said to have a "power play" while the team with players in the box are "killing a penalty."

TRIPPING It is illegal for a player to use a stick or any part of the body in a manner that causes an opponent to fall.

HOOKING A player may not impede an opposing player by hooking or blocking the body with the stick. This is one of the most commonly called penalties in hockey, from collegiate level to NHL.

INTERFERENCE If the opponent does not have possession of the puck, it is illegal for the player to impede the progress of that opponent.

ELBOWING This is called when a player is using their elbow to hit an opponent is a cause for a minor penalty.

HOLDING A player must not grab an opponent in anyway.

■ **MAJOR PENALTY (5 MINUTES)** Minor penalties can be assessed as major if the referee believes the player committing the infraction had the intent to injure.

■ **MISCONDUCT (10 MINUTES)** In this situation, a player serves their penalty off the ice and may be substituted for another player on the team. Misconduct penalties include: Abusive language or taunting to official, continued altercations, second violation for illegal equipment, obscene gesture, threatening, language, ethnic or racial slurs, failure to go to penalty bench, player interference with penalty shot, puck shot after whistle, throwing stick off ice, and general unsportsmanlike conduct.

■ MISCELLANEOUS INFRACTIONS

FIGHTING Any type of fighting or punching can be a major penalty, misconduct, or game disqualification.

HIGH STICK VS. HIGH STICKING A high stick is when a player hits the puck from the air above four feet with his stick. This is just a faceoff in the player's defensive end. High sticking, however, is a penalty when a player has his stick too high so that it endangers other players' heads and necks.

CHECKING: WOMEN VS. MEN In Women's hockey, separating the puck from the puck carrier with distinct body impact is not permitted. Men are allowed this luxury.

HITTING FROM BEHIND Pushing, charging, cross checking, and body checking an opponent from behind in open ice is a penalty, usually a major one.

CHARGING Skating more than two steps to hit an opponent is charging. •

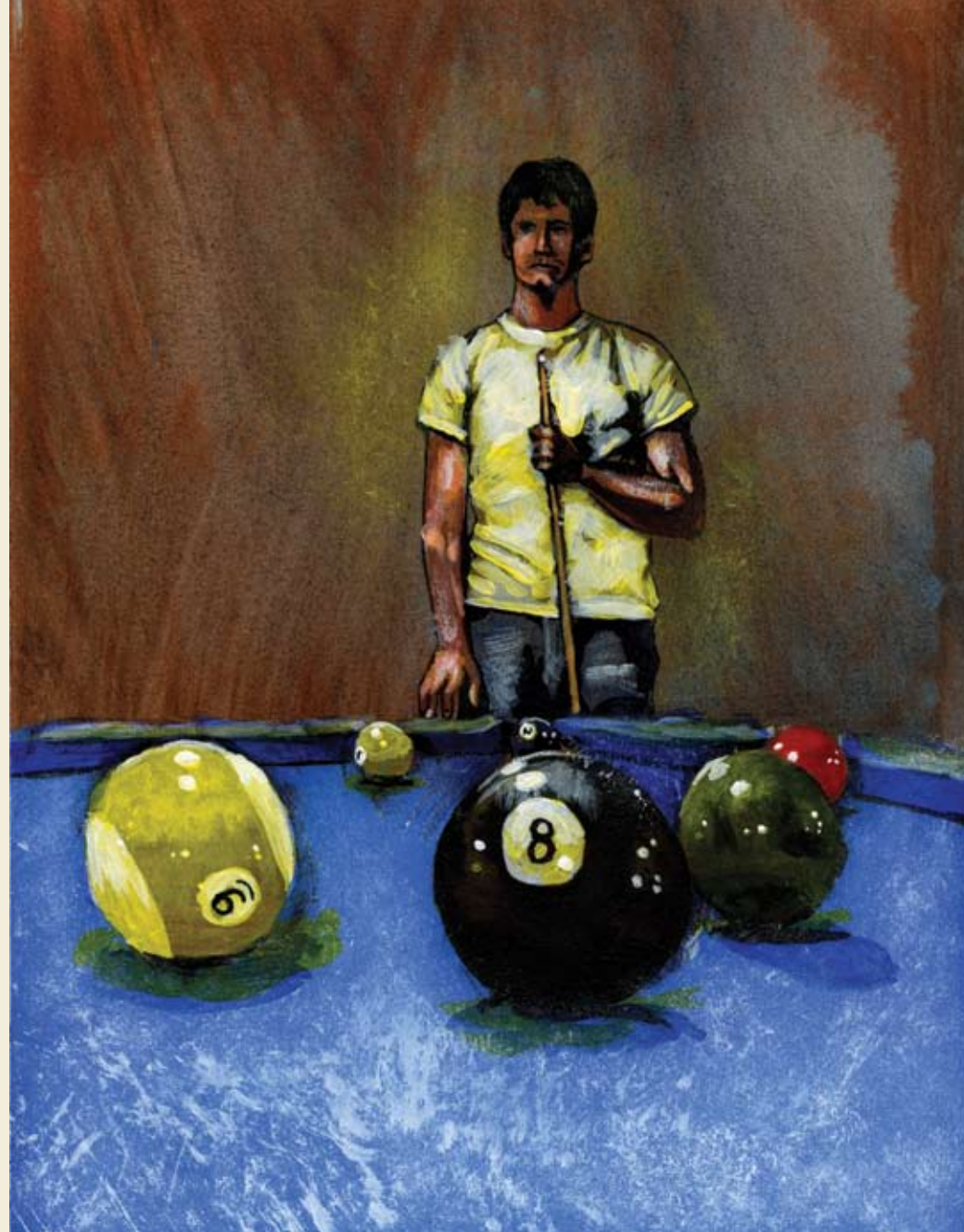
POOL CLUB

by Jack Reickel

illustration by Jack Reickel

There's a crack of thunder in a dimly lit hall deep under the Student Alumni Union. A ceramic orb glides across blue felt, striking another into leather pockets. Every Monday and Wednesday from 8 to 10 p.m., the RIT Pool Club can be found playing there, in the SAU Game Room near the RITZ's Sports Zone. Founded in 2001, the Pool Club is not a team that requires try-outs for new players. While there are occasional tournaments, competition is not the club's purpose and the club is not like a committee at all. There are no formal club meeting, there's just playing pool.

The club is open to all skill levels, whether you're a born hustler or you don't know what someone means when they say "pool cue." The more seasoned players are very open to teaching and helping less experienced players improve. According to Jesse Knoth, a fourth year Computer Science major and current club president, if people really want to improve their game, the Billiards wellness class taught by Bill Zandy during the winter and spring quarters is the best way to do so. The class fills up pretty quickly, but anyone that can land



a spot will improve their basics immeasurably, says Knoth. Other than that, playing with good players is the fastest way to improve your game.

Usually, the club stays with eight-ball and nine-ball pool, but occasionally they will vary it to straight pool or 10-ball. If you don't know the rules, anyone will be happy to show you. According to Knoth, a lot of players misunderstand some of the basic rules in pool. Coming down and joining the pool club might help you learn about any inaccuracies in the game you could have picked up from casual play at home.

There is a \$20 membership fee per quarter, but that covers play every Monday (for casual play) and Wednesday night

(for tournament play), as well as food. The game room has pretty good equipment available and fairly new tables; you don't even need your own cue to come play, as the club has cues of their own. RIT is unlike a lot of other schools in that other schools don't necessarily have such well-sized pool halls available. Even when the club isn't meeting, the SAU Game Room has extremely low rates for pool table usage.

The club tries to hold a tournament once per quarter. The winter quarter tournament will be held during week two, on Thursday, December 11. It costs five dollars and anyone can enter. It will be an eight-ball tournament, with Visa gift cards for the top three finishers. Anyone that might want to get a little taste test of the Pool Club experience can go and see what it's all about, while anyone that's a little competitive in pool can see how they stack up against the competition. •

RIT RINGS 585.672.4840

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

compiled by Neil DeMoney

SUNDAY, 3:39 A.M.

Hey! How you doing, Rings? I just wanted to let you know that I just finished reading you and, once I was done, threw you down, rolled you up, put you in a human body and lit you on fire. Love you!

THURSDAY, 1:37 A.M.

WE'RE HERE READING AN OLD ISSUE OF REPORTER AND IT TALKS ABOUT A WIDE VAGINA AND HEAVY FLOW AND OUR FRIEND [TIMMY] SAYS THAT'S RIGHT UP HIS ALLEY. SO YEAH, HE THINKS THAT'S PRETTY GREAT.

MONDAY, 11:12 P.M.

So I just went to the cafe you recommended and they weren't playing music. They only play music on the first Monday of every month. So thanks for giving me the wrong information on my first date with this guy I really like. It was really embarrassing. Have a great night, Rings.

SUNDAY, 5:25 A.M.

Hi, RIT Rings. I haven't called you in a while and I've had a bittersweet night. I thought I'd call and see how you're doing since my night sucked. But I guess you're not here, so I'll just say goodnight! Huh.

WEDNESDAY, 12:27 A.M.

I just wanted to call and tell you that we were playing with some pieces of concrete outside the Information Booth and it was the most fun we've had since we got here. Hope you have a great break, talk to you later.

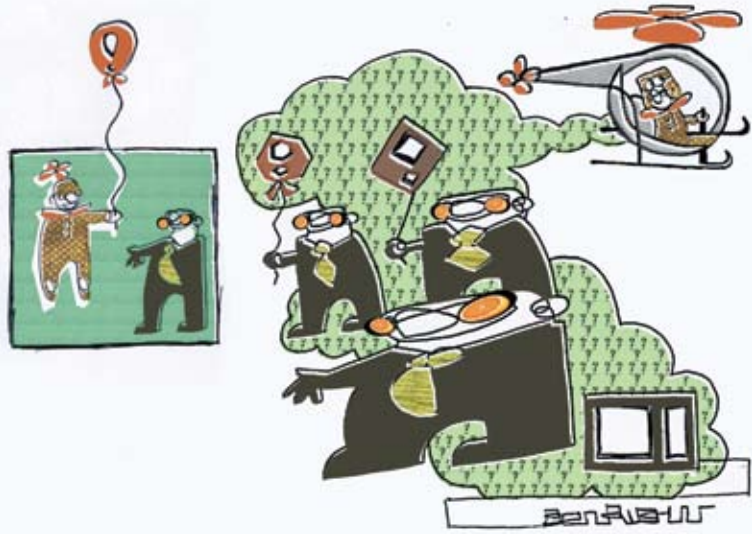
SATURDAY, 2:41 A.M.

I'm over at Perkins and there are drunk people throwing up all over the quad. And, dude, we just saw this girl throw up for like five minutes straight and [funk] and she started making out with a guy like less than one minute later. What the hell?

MONDAY, 9:32 P.M.

Hi, Rings. I'm at work. My boss just went home and I'm the only one here and I'm bored out of my mind. My job is to call people and ask them if they are interested in a home refinancing loan. So basically I'm a telemarketer and all night I get hung up on and it really ruins my self-esteem. So if a telemarketer calls you please be nice to them and realize they are just college students trying to make a living.

the virtues of selling out



Tom Clancy sold out. There have been four major motion pictures based on his writings, he has sold his name to a major video game company for a series of military games, and he is now even the co-owner of a Major League Baseball team. Clancy originally published his first book, *The Hunt for Red October* through a small publisher known as U.S. Naval Institute Press. The book gained popularity. Then, Clancy's decision to leave the niche market and have his book reprinted by a major publisher saw his rise to fame. Yet had he stayed with a small audience, his career would not have leapt to such great heights. "Sell-out" is often a derogatory term used to describe someone who starts putting someone else's requirements in front of their own desires. Whether it's an indie band that tones down some content to sign with a big publisher or an artist that starts working in a style specified by a client in place of their own voice, existing fans usually have a problem with it. The band The Shins signed with independent record label Sub Pop and afterwards had songs exposed in film, television series, and commercials. Their third record broke Sub Pop's previous sales record.

While it's obvious that they received paydays for each different form of media they lent their music to, isn't it equally as obvious the result was more fans for the band? People who accuse artists of any kind of selling out are missing the big picture. Yes, there is extra money involved almost every time, but up to a certain point a band or artist can accurately claim that playing along with a publisher will get them to a wider audience. If someone is creating something they think is beautiful or worthwhile, chances are they want as many other people to experience it as they possibly can. So if that means taking a fast-track to mass appeal through commercial insertion and movie soundtracks, why is that any less respectable than touring for years for the same end result — more fans? For myself, selling out is a career goal. How many people have heard of Jerry Siegel or Joe Shuster? I'm guessing not nearly as many as have heard of their character: Superman. The creators had to change format from comic strip to comic book in order to reach large-scale publication and since then, Superman has become an internationally recognized icon. If I can create a character

by Jack Reickel
illustration by Ben Rubin

and have it picked up by DC Comics and have multi-million-dollar movies made from it, then I will be quite pleased. I would have financial security for the rest of my career and a creation of mine would be all over the world. The concept isn't limited to art or music either. If an engineer produces some wonderful prototype and he sells the patent rights to Microsoft or Ford or some other gigantic corporation, not only will he be well compensated but he'll have the joy of having his creation produced on a scale he probably couldn't achieve without the sale. I would wish selling out upon all my peers. I hope my software engineering friends sell a program to some multi-national corporation and retire at age 26, and I hope my animation friends make the next *Shrek*. Fans of underground artists that hit big fame can take pride in being in on the ground floor. Anyone with a copy of the first printing of *The Hunt for Red October* can sell it for a couple hundred dollars. It's so coveted. But if fans want their favorites to succeed, they need to hope for a sell-out or underground is where their favorites will end up staying forever. •

The opinions expressed in the Views section are solely those of the author.



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