



"RcIaT"

"RIT will admit and hire men and women, veterans and persons with disabilities, individuals of any race, creed, religion, color, national or ethnic origin, sexual orientation, age, or marital status in compliance with all appropriate legislation including the Age Discrimination Act and Title VI of the Civil Rights Act of 1964 (P.L. 88-352) Gee... I wonder if that covers HAIR?"

-From a sign hung by students in Building 7a to protest the proposed discontinuation of many of their programs.

Written 22 April, 1996

Once again the student body of RIT finds itself spiraling towards conflict with the administration. The last time this happened was shortly after the Gulf War and led to the dismissal of RIT's former President Rose. It was big news at the time, finding it's way into national busy-body news mags and government watchdog publications across the country. You probably don't know what I'm talking about...allow me to elucidate:

Undoubtedly you have heard the rumors that the CIA is directly involved with RIT. Well, that is not a rumor. It is a fact. There are CIA contact people who are open about their positions on the campus as I write this. The CIA's involvement now is nothing but a shade...but an echo of it's former greatness. Back in the days when there was an Art School, even back when there was a Photo program, the CIA was God (or at least the agency RIT sold it's soul to, but they had the good sense to buy more than a lousy dinosaur sponge for five dollars, or a couple of couches).

It was recently pointed out that it is the money that companies, such as Kodak contribute, that drive RIT. Well, if that is true, the CIA was a canister of nitrous oxide hidden under the hood. Between 1966 and 1975 the CIA openly gave the College of Graphic Arts and Photography approximately \$200,000 in grants^f. These were open, transactions, there for anyone to see if they examined the books[†]. Imagine the amount of money being trickled into the school through more subtle means.

During the time Rose was President, millions of dollars were channeled into RIT and the RIT Research Corporation[√]. No great surprise that this was the Renaissance of RIT. The photo program at RIT competed for first in the nation for quality with RISD. No surprise, with courses being offered in satellite imagery, lock smithing (casting keys), and currency quality printing that RIT quickly gained credibility, not to mention channeling students from RIT directly into the CIA. It was reported that "30 RIT...students have gone to work just for the National Security agency and the Central Intelligence Agency." There was even a half-hearted joke that the millions in counterfeit currency that flooded into Iraq after the Gulf War to destroy their economy was printed at RIT.

It wasn't until President Rose announced on February 15, 1991 that he would be taking a sabbatical to serve his country that the inrush of federal money into RIT was threatened. Apparently Rose's concept of serving "in an area that maximizes my military, educational, and management experience" consisted of helping the CIA devise new training methods for agents operating in a post Cold War era. What the hell does that have to do with the Gulf War?

Outraged at the deception, the students of RIT and the faculty who had long yearned to remove the CIA from RIT began a series of protests that eventually exposed the full scope of the entwinement between the two acronyms. Under pressure, the giggle gas finally gave way,



^f Incidentally, RIT was constructed on its current site with thoughts toward Riot Control. All those narrow openings between buildings, floor seven of building one being capable of shutting off all access (as some students discovered on Monday), and the interesting fact that building 7 is one of the few buildings on the academic side that is not connected to any other building; they did that because they knew that if the shit ever hit the fan, it would start in building 7 and they wanted to be able to contain it easily. Still, they'd never be able to get rid of the smell and dung beetles.

[†] Assuming, of course, the books didn't examine them first.

[√] Jennifer Hyman, "Millions in CIA Funding Pumped into CIA Coiffers," Democrat and Chronicle, May 16, 1991, p. A1

(continued from page 1)

Rose resigned, and since that time, the CIA influence has waned.

Huh, wouldn't you know it: a few year after the CIA was officially gone, the photo program was raped (rapere signum), much to the chagrin of the students. "Not enough money." Now, with Dr. Margret Lucas's policy of strip mining the Arts College[§], all programs are threatened. The CIA no longer has a need for the college of Arts, and is cleaning up after itself. Another major building not connected to the others on the academic side is Computer Science, and their programs aren't being cut, that we are aware of. Perhaps they are still of use....

RIT, you shot yourself in the head when you exposed the CIA's involvement. Talk about biting the hand that feeds you, this school was built on the federal money pouring in from the CIA. When the CIA left, it took its affluent coffers with it and all that's left of it's former glory days is the shadow of the Japanese garden, governmental misinformation administration policies (information on a need to know basis only), and a poorly designed metal cat. Of course the programs offered in the

various College of Arts are disappearing; the money that created and funded them had the metaphorical Orkin man set upon them.

We at Hell's Kitchen suggest we welcome the CIA back onto the campus. Let them return and shower us with their golden coins. Sure, the CIA have been called baby killers, but haven't we all[∂]? What it comes down to guys, is what is more important: keeping an organization responsible for plotting the assassination of foreign leaders and attempting to topple "unfriendly" governments, or have excellent education programs?

Write to the CIA and ask them to return to RIT, or talk to your local CIA representative. They are everywhere on campus. Maybe they are just waiting for us to ask them back. Well, here's your chance to welcome with open arms and have your mind laundered while you wait. It might be even more fun to let them give you a full cranium cleansing (with extra scrubbing bubbles); it's like spring cleaning for all of those non-essential idiosyncrasies and out moded beliefs (Christians, please form an orderly queue).

§ Interestingly enough, many of the higher administration staff of RIT have developed their own version of full contact tackle toss the buck, complete with kick me signs.

∂ The worst I was ever called was a "pinko-communist-bastard." Little did they know I was a "self-centered-egoistic-son-of-a-bitch."

Send submissions and responses to GDT care of diablo@csh.rit.edu or 438 Clay Rd. Apt. C., Rochester NY 14623
Gracies Dinnertime Theatre reserves the right to reprint any correspondence received
Check out GDT's web site at: <http://www.csh.rit.edu/~diablo/gdt>

Al Simone

Mount: *Managed Attrition*

"And I would have gotten away with it if it weren't for you meddling kids!"

Strength: *Able to demolish programs in a single bound. or a couple of shorter. though more time consuming strides.*

Agility: *To dodge students questions in a single breath.*

Wisdom: *Well. you won't catch his grubby little mitts in the cookie jar. he's already got Oreo on the payroll.*

Charisma: *"Oh. I wish I were a little bar of soap! I'd go slippy, slippy, slidey over everybody's hidey. oh I wish I were a little bar of soap!"*

Speed: *Kind of like a watched pot. Turn your back for a minute. all your water is gone. and your pot is ruined.*

Favorite Sayings: *"Out of site really is out of mind."*

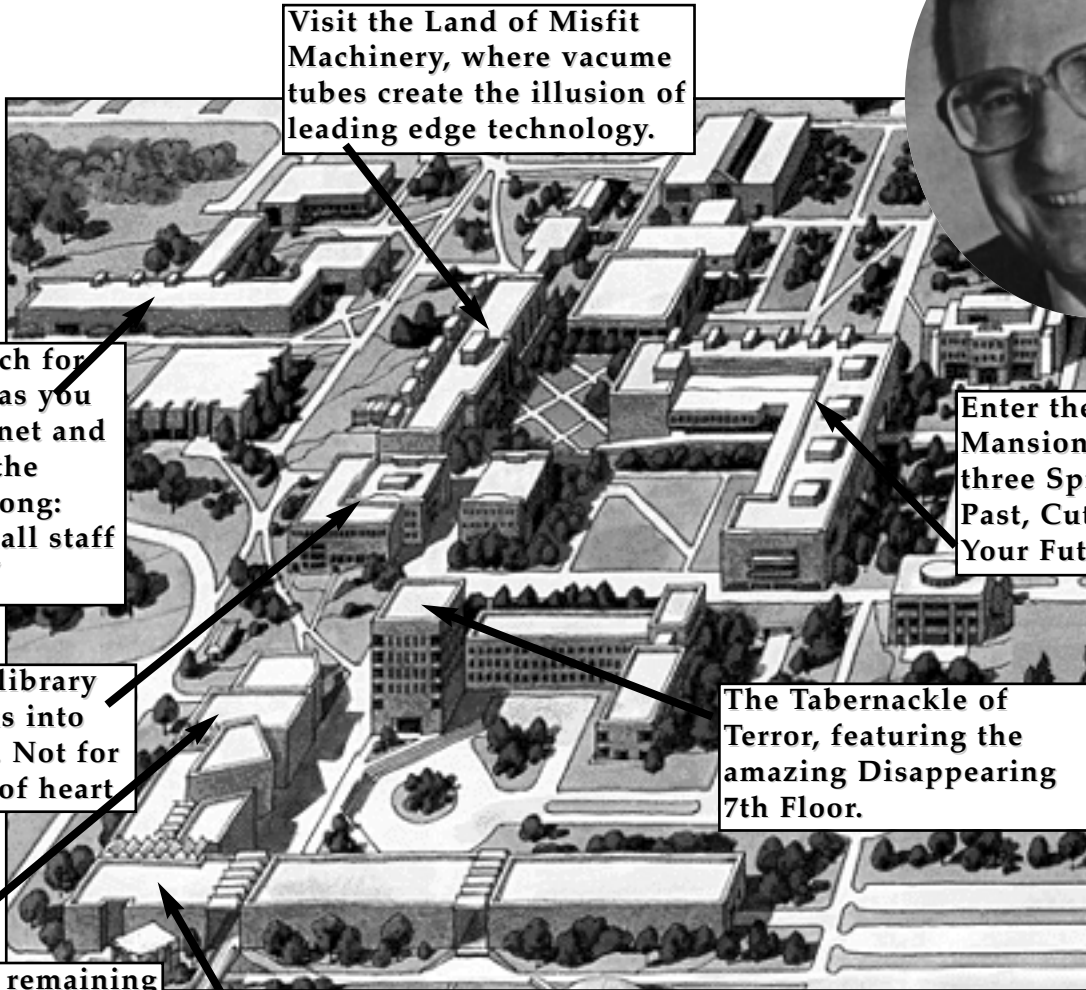
Var.1 "Out of site. Out of curriculum."



Reclaimer

The Army of Darkness Card series to the left features fictional characters which may or may not exhibit any redeeming qualities. Any similarities that exist between these characters, in either appearance or demeanor, and any actual persons, either living or dead, is purely intentional.

Welcome to Al's Bad Lands



Visit the Land of Misfit Machinery, where vacume tubes create the illusion of leading edge technology.

ISC: Search for meaning as you surf the 'net and listen to the native's song: "It's a small staff after all."

Enter the Haunted Mansion and see the three Spirits: Programs Past, Cuts Present, and Your Future.

Ride the library as it sinks into the earth. Not for the faint of heart.

The Tabernacle of Terror, featuring the amazing Disappearing 7th Floor.

The only remaining college for writing: Essay U.

Enjoy the aquarium filled with all the local aquatic life (ie. zebra muscles. That's it. They've killed everything else).

These are the majors recommended for elimination by the Dean (Margaret Lucas) of CIAS:

Place Stamp Here

Central Intelligence Agency
Public Affairs Office
Washington, DC 20505

- (G=Graduate U = Undergraduate)
- Interior Design (G)
- MST Art Education Studio (G)
- Glass (U), (G - on probationary condition)
- Ceramics (U), (G - on probationary condition)
- Weaving/Textiles (U,G)
- Printmaking (U,G)
- Painting (U,G)
- Medical Illustration - to be combined with Illustration as a concentration

Martyr of the week

-by Troy Liston

The **Martyr of the Week** for **April 28-May 4** is none other than **Building 7**, the Booth building on the RIT campus. Building 7 houses the School for American Crafts and the School of Art and Design, both of which are the subject of proposed program cuts. If these cuts are put into effect it will literally rip the creative soul out of the Institute. A large part of what makes an education in the arts truly worth-

while is versatility and the ability to experiment and dabble in diverse fields of study. It seems obvious that if this is taken away from the students they will be getting less of an education. What is the benefit of eliminating 5 of 7 programs in the SAD school? It is given that the money saved will be used to strengthen the remaining programs by providing better equipment and facilities. I ask what good that will do when the students coming out of such a program are stifled drones with little experience at expressing themselves, creators without creativity, artists without souls.

I believe that we are also reacting in exactly the way that the administration expected and planned. I'm sure that there were a few programs that the Academic review board did find lacking, programs that are either rapidly deteriorating or those in which there is little interest beyond the scope of an elective class. If the administration finds that these two or three programs could be eliminated to save money it needs a way to do it in which it will come out looking good. Why not recommend those programs along with some others that have minor problems, but that you don't truly wish to cut, to be discontinued. There will, of course, be a huge outcry from students and faculty against these proposed cuts. Numerous reasons why and how minor problems can be fixed or avoided are brought out from a now rallying student body. When the administration seems to compromise and only cuts two or three programs instead of eight it looks like it is accommodating student needs. Don't be fooled by the administration's feigned ignorance, this was all planned (though not as well as Iron Mountain).

Thugs

As I came within sight of the nearest entrance to the Eastman building I could see two people from Campus Safety turning a group of people back from entering the building. I just went in the side entrance (I guess we were supposed to get discouraged after seeing our first efforts turned away) and ran up the stairs.

The stairs stop at the 4th floor so I roamed around looking for another means of gaining altitude. I found a pair of elevators and soon so did another small group of students, a woman, some dreds, two kids with a camcorder, and a guy from the Reporter with a tape recorder.

So we were all waiting for the doors of the elevator to open (they took about 4 minutes) and there's this guy in a midnight blue suit jacket standing in the elevator jockey position next to the buttons. "Going down." I think was what he said when he saw us. Later on, "No one's allowed on the seventh floor," and, "You can't go up there," came too.

Dreds started turning on the asshole ray and hit him right between the eyes. He started arguing while the guy from the Reporter gleefully recorded: why can't I go up into the seventh floor? You mean I can't go into my own building? Well what if I go up to the seventh floor? You'll stop me? Well what would you do if I did? What are you gonna do to stop me? So if I tried to get to the seventh floor you'd assault me? You'll assault me if I go to the seventh floor?

At this time the other elevator opened up. I, and most of the crew jumped in. I was puzzled why the midnight blue suit didn't pay us any attention until I found out that the seventh floor button wouldn't light up; they had turned off access to the seventh floor. I hit #6 and it lit up, so we were off once again. We got out and started rooting about discrete-

ly for the back stairs (how discreetly can 4 kids with a camcorder root about?). One of the employees wandered out and the kids began preparing to interview her. She gave a no comment but grudgingly showed us the direction to the back stairs. We went as quickly as we could through the offices and ran up the stairs.

Locked. The 7th and 6th floor stairway doors were both locked, so we went back down to the 5th floor and then I finally departed.

-John French, GDT Staff

- YES! I want a high quality education using the best, state of the art equipment and supplies and encourage the influx of legal and illegal contributions of money to the Rochester Institute of Technology from the Central Intelligence Agency.**
- No. I am willing to stand by my moral objections while the quality of my education decreases and my degree is worth only the paper it is printed on.**

Sponsored by the *Let's Get the CIA Back on RIT Campaign* and *GDT*

Hair

While standing in front of a crowd of annoyed students, RIT's current President, Al Simone had the misfortune of being asked to clarify just what he thought the role the art school played for the RIT community. He began talking about how the engineering students are in trouble because they run the risk of becoming too specialized in their major. The critical part the art students play in Als Bad Lands (see page 3 of GDT) is to provide diversity for the campus, so the engineering students can look to their side as they walk to class and see someone with long hair walking beside them.

I think I heard a cricket at this point. The silence in the room was actually tangible as everyone had to stop and take a step back. I know that I was whispering inside my skull, "Please dear lord, let this be a metaphor for something. Please don't let him mean what I know he's saying." Of course he had to keep talking. I, and everyone else in that room who had been repeating that silent plea, could no longer block it out: he was indeed saying what we thought he was saying. In the wake of that after-shock, the room's ambient animosity level grew ten fold and threatened to percipitate out of solution.

Simone eventually realized his folly and made a feeble attempt at saving his floundering position by saying, "Well I guess there are a lot of people in here with short hair." All was lost.

So, there it is. The pivotal role played by the art school community is providing engineering students some long hairs to stare at. 1300 students whose most important function in this institute seems to be stocking the grounds with freaks. I wonder if the experience we provide for the engineering students could be acknowledged on their resumes...

EDUCATION:1995-1999 RIT

- saw and experienced deviants.

...no wonder we're expendable.

-Kelly Gunter, GDT Editor



Observations

After the proposed program eliminations (see page 3) only four majors in the very reputable(13th in the nation) School of Art and Design would remain: Industrial Design, Interior Design(U), Graphic Design, and Illustration. In the internationally known School of American Crafts, only 2 (count 'em - 2!) majors will remain: Metals and Wood. This undercuts the reputation of the school. Although these programs would be "phased out" -no new people admitted, but those in the program can go throught to graduation- the quality of professors would decrease, as would the facilities. Also, the degrees obtained by the majors seemingly not affected, would decrease in value. Prospective employers seeing that the individual went to R.I.T.'s School of American Crafts (SAC) or School of Art and Design (SAD), and would say, "Gee. That school was once reputable, but now they hardly offer anything. This person has not had a diverse education."

The concept behind the creation of R.I.T.'s two art schools was to mirror the ideals of the Bauhaus. This included having many opportunities to explore new and different medias and options, with the ability to flow easily into a class not in one's major. Unfortunately, with these cuts, the Bauhaus ideals are lost.

Monday, 22 April, 1996, numerous students inspired by posters, flyers, and word of mouth, met at the Bevier Gallery. The meeting was moved to Building 1, where RIT's President, Al Simone, and the Provost, Dr. Stan McKenzie, spoke to the group. The feelings of unease grew as problems became more and more apparent.

Individuals volunteered to act as representatives from each major and met early the next day, 23 April. They discussed future plans, wrote letters, started an alumni chain, set up a table with letters for people to sign, and planned for the a large rally. The rally was held at 1pm between buildings 7A and 7B. After several student speakers, including an engineer who opposed the cuts, the rally was moved to the "Town" meeting located in Building 76. This meeting was run by the Dean, and was for the faculty and public. The Dean addressed many questions, although many who were there were not satisfied.

-Tracy Gilbert, Guest Writer

Copies Available

If you would like additional copies of this issue, the costs are 60¢ for all of Hell's Kitchen, 40¢ for Gracies Dinnertime Theatre, and 25¢ for the Melancholy Predator. Issues need to be mailed, please include an additional 32¢. Contact diablo@csh.rit.edu

"The horrors which we have seen, the still greater horrors which we shall presently see, are not signs that rebels, insubordinate, untameable men, are increasing in constant numbers, but rather that there is a constant increase, a stupendously rapid increase, in the number of obedient, docile men."

-Georges Bernanos