

Gracies Dinnertime Theatre presents...

DISORDER



WHAT IS GRACIES DINNERTIME THEATRE?

design inspired by *Nhu Y Clarizio of Reporter* | design by *G.S.*

..... *GDT is RIT's other student-run publication.*

GDT is RIT's only truly student-run publication, with no advisory board or provost. We publish weekly during the academic year and all print content is archived online. We are half-satirical and half-serious at best. At worst? Oh, we can't decide! But you can.

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.....

Do you get paid? No. *GDT* is a not-for-profit publication under Hell's Kitchen, a 501(c)(3) organization. We do this for the love of the game (independent publishing), and because it's hard to be "independent" when paid. It also gives our volunteer staff lots of flexibility to contribute when they have time. There is an opportunity to contribute every week.

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EDITORS' NOTE

It has been 208 days (and counting) since *Reporter* Editor-in-Chief Mariella Santiago deliberately ignored my honest open invitation for collaboration, instead calling it rude behind closed doors. As we are fellow student-run publications, I had hoped that we could find mutual understanding. After all, we both aim to serve the needs of the RIT community. We students, with the honor of the power of the pen, ought to use that power for good, truth, transparency, and speaking out for those who cannot. Unfortunately, it has become clear that *Reporter* has missed the memo. Does *Reporter* really deserve being RIT's "only" "independent" student publication when it functions as RIT's student-targeted public relations firm? As it seems that retrospection is not *Reporter's* strong suit, we have decided that someone ought to stand up and tear down this monopolistic monolith of vague journalistic integrity.

Someone ought to keep *Reporter* accountable. Someone ought to report on *Reporter*. Because *Reporter* certainly has issues, although they don't have to deal with them weekly. Only monthly. If RIT is to have a strong student voice, let it be one that deserves it, and not the one who wins by default. As we look at the piles of orphaned magazines that clog the arteries of publication—the many newsstands all over the campus—we have to question what all of *Reporter's* grandstanding is really for. Do they think they are better than others because of their scale? We can match it. Perhaps their release schedule? We can beat it. Maybe their printed media is superior? As evidenced by what you are holding in your hands, even that barrier has fallen. So we ask all of you, my fellow RIT students, who do you want representing your voice? Maybe it is high time we take a second look into whether *Reporter* is truly the best that RIT can offer us. Read on, and think critically whether *Reporter* is truly an institution whose standards you want to support.

Igor Polotai & Goose Waffles | CO-EDITORS-IN-CHIEF

Letters to the editors should be sent to
graciesdinnertimetheatre@gmail.com.

No letters will be published unless signed. In this age when Universities are targeting and silencing student media and students, pen names are acceptable. Gracies Dinnertime Theatre reserves the right not to publish material which punches down. Gracies Dinnertime Theatre also reserves the right not to edit letters for punctuation, clarity, or coherence.

Gracies Dinnertime Theatre (GDT) is published weekly during the academic year by a volunteer staff. *GDT* is not a student club, and receives no financial support from the Rochester Institute of Technology. For that reason it has no on-campus office space. *GDT's* advertising and donation department can be reached at graciedinnertimetheatre@gmail.com.

Donations should be made through Hell's Kitchen, a not-for-profit, 501(c)(3) organization set up to help support independent groups like *GDT*. Take as many copies as you'd like. Writers want to be read. Copyright 80AT(2026) *Gracies Dinnertime Theatre*. Don't reprint the contents of this publication without permission; that's stealing...unless it's for critical commentary. Or satire. Well, okay...I guess you can reprint things for all the reasons covered under United States Fair Use Doctrine as defined by the United States Congress with the "Copyright Act of 1976." All the work remains copyright of the authors, illustrators, and photographers, but *Gracies Dinnertime Theatre* reserves the right to print and reprint materials submitted to it.



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A Modest Proposal: Newspapers, Without the News

Musings from one reader attempting to locate the news

by Sources Familiar With the Matter | design by G.S.

At times, most organizations experience internal disagreements, rifts, and “culture wars.” Student newspapers are no exception. *Reporter* is no exception.

Usually it's over bullshit: headlines, layout, whether your editor actually understands AP style or is just guessing confidently, etc.

Lately though, a more ambitious, more subterranean question seems to be forming: Should a newspaper write any news at all?

Now, that may sound ridiculous. But the more you sit with it, the more it starts to feel like a real editorial strategy.

After all, news writing is hard. It comes with constraints, like “verifying” things or “sourcing” information. You have to “talk” to “people” in their “communities” and all of this other inefficient nonsense. You have to present what happened often in a delicate, carefully curated manner that makes sense. You are, inconveniently, expected to inform the reader.

Now, many aspiring journalists are waking up and realizing: “That sounds totally fucking exhausting.”

So what if you didn't have to write news?

What if, instead of reporting on events, you pontificated the broader socio-economic contexts in which they exist?

What if a new academic program in a contentious field, or tuition going up 4.5% for the third year in a row, became less of something to be explained, and more of an abstract concept to gesture towards?

What if sources were optional, and attributing words to them even more optional? In fact, just steal their words. Nobody will read it anyways, not even your editor.

Turn the inverted pyramid into a Möbius strip of stream-of-consciousness clusterfucked information overdrive. Instead of AP style, use dense Homeric prose.

Besides, what would you even cover? It's not like anything is happening, on campus, nationally, globally. Certainly nothing involving policy, conflict, or the lived realities of our own classmates. If you would just consult the graph. Nothing ever happens.

Your articles could become more flexible. Articles begin wherever it feels right and end whenever Campus Life tells you it does. You might even finish reading with a sense that something vaguely important was said.

Enough about that, though...

Hi, dear reader. This is the serious box. Everything inside of the serious box is 100% sincere and very serious.

To Reporter,

Observations about culture, trends, and events oftentimes only loosely connected to campus, are not news. Community journalism that does not truly consult or defer to the community being covered is a wasted opportunity. These two categories describe 80-85% of your content today.

What newspapers are supposed to tell you is what happened, who said what, and why it matters; often in that order. And when that methodology falls away, you haven't improved journalism. You've just changed your genre...

...Which is fine! There are spaces for other kinds of work. But after a certain point, clarity matters. Perhaps a small rebrand is in order.

Call it a journal, a pamphlet, a zine...nobody cares what you call it, specifically.

Just please don't call it news.

And to those writers who do believe in modern journalism (of which there are many at *Reporter*), keep up the good fight. Take my words as a call to reaffirm the shared values in the field. You are the next generation, and you are our allies in the fight to inform the American public. Your work is invaluable.

But you might want to find better employment. 

Ask Susan

by "Susan" | design by Goose Waffles
photography from HridoyKundu, Wikimedia Commons

Dear Susan,
The other day I was sitting in the SHED, minding my own business, when I noticed a classmate of mine pick up two issues from the nearby Reporter stand. I wanted to ask him to show me his letter of permission, but he walked away too fast. Now I'm beginning to doubt that he even had explicit permission to take more than one copy of the Reporter in the first place. How do I prevent more Reporter theft in the future?

- Concerned Student

Dear Concerned Student,

You are right to be concerned. People like this are stealing Reporters from others, and taking the chance to look at pages upon pages of images and white space. There's a limited number of Reporters in the world, and this person thinks that they can take TWO!?!? Absolutely shameful. It is your moral imperative to prevent future Crimes Against Reporter. I recommend you reach out to The New York State Department of Homeland Security and Emergency Services (DHSES) at 866-723-3697 or the TigerSafe™ application to report this suspicious, possibly terror related, behavior.

- Susan

Dear Lab Nightmare,

Have you considered reading a little more Reporter? Or perhaps maybe wear more accessible clothing? It's okay-nay, it's recommended to get your fashion inspo from Reporter-no need to hide it! Maybe people would respect your fashion choices more if it didn't require being part of the bourgeois in order to have enough money and time to get dressed in the morning. Next time you sit down to sew a homemade patch onto your jacket, think a little bit instead. "Is this cheap?" "Is this easy?" "Could a fourteen year old who really doesn't care do this?" "What if I don't like bean soup?" If your answer to any of these is no, just start adding to the Amazon cart-everyone will love your outfits, and they won't be out of the reach of the common man this time.

- Susan

Dear Susan,

I appreciate dressing in a way that makes me feel happy. But why should I be picked out of a group for wearing too much color (or not enough, I'm a goth)? Reporter has been writing about my subculture more than ever before, which caused a classmate of mine to ask if I dress this way because of the articles. But why on earth would I? I like my goth handmade and labor intensive. It's most ethical that way! (She also called me Tumblr coded which isn't wrong but still hurts my feelings, I was going for more basement nightmare...) How do I fit in more?

- Lab Nightmare

Further image credit: Blanka Luppová, Auckland Museum, and Enrique ñiguez via Wikimedia Commons. All images were modified in some way.

THE REPORTER

by *Dedusmuln* | photography by *OwenX* and *PicFreak*, Wikimedia Commons | design by *Goose Waffles*

In the October 2025 issue of the *Reporter*, some of RIT's finest¹ writers gathered together to write about everyone's favorite topics: Sex and Drugs.² I was overjoyed when I saw RIT's very own newspaper writing about my favorite hobbies, and quickly snatched up a copy, opening to read the Editor's note. It was then I understood that this issue was not what I thought it was to be. The *Reporter's* very own Editor admitted that they didn't grow up with sexual education, they grew up in a catholic school, which I was willing to pass over,³ but they admitted themselves that they know next to nothing about these topics. They even implied that sex was a taboo, awkward, and uncomfortable topic.

My problem with this isn't that some people don't know a lot about sex.⁴ As the *Reporter's* Editor-in-Chief said, they didn't grow up in a state where that was

available in the education system, and not everyone is going to get my own unfortunate version of education: searching up Undertale porn on your iPad at

age 10 because you didn't know what "porn" meant.⁵ But, I do think that people should embrace sex. Unless you are completely sex

repulsed,⁶ I see no reason why sex shouldn't be discussed openly. If small publications like us can put out information that helps educate others,⁷ especially for people our age, many of whom are having sex for the first time, it can help prevent people from taking risky behavior that could damage their futures.

Second of all, you shouldn't expect a fish to climb a tree. If people don't know about something they shouldn't write about something, simple as that. You can learn all you can about sex online, but the real thing is so

incredibly different, that unless you've personally experienced your body making an ungodly sound while drenched in sweat and the dreadful silence to come after, you should probably get your fingies off of your keyboard.

Luckily, you have the Master of Sex⁸ here to give you some tips.

Tip #1 (*Reporter* supported!): If you don't have dental dams, use cling wrap! This was a genuine piece of advice given by *Reporter* in the October 2025 issue (page 14). Taking their advice to its natural conclusion, if you don't have a condom on hand, use cling wrap and a rubber band! You may be worried about it staying on, but don't worry, you'll know that it's tight enough when your (or your partner's) dick turns purple!

Tip #2: Don't have a sex toy? Go to Medusa's! Don't have money for Medusa's? Go to Show World! Don't have money for Show World?⁹ Put the SHED's 3D printer to good use and 3D print your own dildo! Just remember to include



1 ?
2 And rock and roll, but I didn't read that part. My opinions on music are objectively correct.
3 I was a bit sheltered about drugs myself, I had no idea that my fellow highschoolers did anything more than vape until I started dating a drug dealer, so I get it.
4 More innocent virgins for me!
5 Due to not knowing what a lot of porn categories meant, I thought Lesbians were a type of Indian until a year later.
6 [Insert obligatory "My best friend is asexual" here].
7 Please god, don't take anything past this paragraph seriously.
8 Source: My massive, throbbing, ego.
9 Broke ass.



that flared base, or you will be having a very interesting visit to the Student Health Center.

Tip #3: Want to anal bleach but don't have the supplies? Try perineum sunning! This new trend involves people sunbathing completely naked, exposing their asshole to the sun! Apparently it helps you regain energy,¹⁰ but if you're out there for long enough¹¹ eventually you'll have a perfectly bleached anus! This is an actual thing people do.

Tip #4: Have you ever been interested in some kinkier fun, like sensory deprivation? Boy, do I have a fun activity for you: The

Superposition! Both parties enter complete sensory deprivation with zero outside observation, allowing quantum probability to take hold, and the couple will experience every possible kind of sex at once. This just sounds like sitting silently in a dark room, you say?

Open your mind, prude.

Tip #5: For aftercare, sometimes it can be stressful for both parties to try so hard to attend to all of the other partner's needs. To avoid bothering them, you

should just leave! Alternatively, if your partner wants to take a bath, but doesn't want to get up, don't offer to carry them.

Bring the bath to them! Dump a bucket of ice water on the bed where your partner is lying to

erotica, refer to their genitalia as some sort of flower, since that's all the rage in those books. Trust me, they'll be loving it when you ask to put your "stamen" in their "tulip."

Tip #8: Cbat.


"...I SEE NO REASON WHY SEX SHOULDN'T BE DISCUSSED OPENLY."

cool them down and clean them up!¹²

Tip #6: In today's digital age, it can be hard to put down the phone, and have a real,

Tip #9: To make sure you start with a high energy level, do a full body workout beforehand! Starting sweaty will have your partner drooling over your post-gym musk, as well as adding some natural lubrication!

Tip #10: If sex is going poorly, just try to sneak off, like you're on a bad date. It's basically the same! Use classic lines like, "I think I left the stove on," "I have to feed my dog," or say "I have to pee,"¹³ and leave out the window!

I hope these tips can help spice up your sex life! If you use even one of these, there's no doubt you'll become a total SEX BOMB like me! Thank you for reading this far, and as a treat, I'll slip in one extra piece of advice that will immediately have everyone around you soaking through their drawers... Join GDT! 

genuine connection. So don't! Pick positions where one or both parties can doomscroll, like spooning, prone bone, or receiving oral.

Tip #7: Make sure to talk dirty to keep up the energy! When you're about to penetrate someone, say something like, "Here comes the airplane" or "Time to sheathe my sword". If your partner likes praise, tell them, "You can do it! I believe in you!", like they're running a marathon. If your partner enjoys

"...ALLOWING QUANTUM PROBABILITY TO TAKE HOLD, AND THE COUPLE WILL EXPERIENCE EVERY POSSIBLE KIND OF SEX AT ONCE."

10 Experts say you'll get "totally preventable skin cancer" or something, but in life, we have to break a few rules!

11 A few days, give or take a few months.

12 Possible new and interesting way to bring back the ice bucket challenge?

13 If they're really freaky, they might ask you to pee inside. In this case, have them close their eyes and just stuff a water bottle in there while you leave. They'll be none the wiser!

Go back in time, and you can find some interesting events recorded in *Reporter's* Archives— though first you'll have to figure out which of their four-plus archives you need in order to find the publication you want. Such is the case of *Reporter's* 1969 "Miss Underwater Pageant" in which *Reporter* sponsored a contest to photograph women students in their bikinis swimming in the former Edith Woodward Memorial Pool (all that remains are the concrete bleachers, which can be seen in the middle of the Campus Center). This is the true story behind the pageant, reconstructed from old *Reporter* issues.

The idea was first introduced in the January 17th, 1969 issue in Volume 45, Number 6. In the announcement, *Reporter's* Bob Keough wrote: "Once again, the RIT REPORTER has seen its destiny spelled out for it by circumstances nearly beyond its control. Yes, what with television nightmare-extravaganzas such as: 'The Miss Teenage America,' 'Mrs. Middle age Menopause,' and the 'Miss Universal Gradient of Human Lust' Pageants — our duty was clear. As by now you have probably already noticed, not one of these shows

ever presents the girls in one of the most beautiful ways any woman may be shown. We of course refer to how a girl looks underwater. Remember, a wet girl is a GREAT girl." Thus, the Miss Underwater Pageant was born.

The contest had

prevalent philosophy that a girl can only look good wet, if she first looks good dry."

Underwater, women would be judged on other factors, including the wave system: "Leaving a wake of over forty feet in the pool will

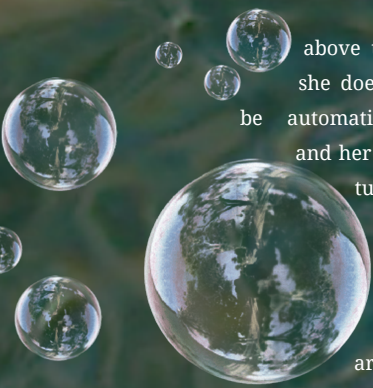


photography from Sérgio Valle Duarte and JarrahTree, Wikimedia Commons

RIT

campus organizations, departments, fraternities, and sororities sponsoring women to compete, where they would be judged on their beauty as well as how they appear above water "...due to the

be considered show-offy and dangerous to both the judges and spectators. Points will be deducted"; buoyancy: "It is mandatory for the contestant to never raise more than 98% of the surface of her body



above the water level. If she does, the entrant will be automatically disqualified and her records and name turned over to the Duke University Institute for Psychological Research"; and artificial aids: "It will be considered bad sportsmanship, unfair conduct and cheating for any competitor to be wearing inflatable devices. And, of course, it will be poor form in the event the judges are forced to administer the Pin-Prick Test." The deadline for entries was January 31st, and the event was held on February 8th at 10am to full bleachers and a crowded College-Union lounge.

Some of the prizes for the event were revealed on January 24th, 1969 in Volume 45, Number 7, on a page with the headline: "WET GIRL IS A GREAT GIRL .. and every girl will be ALL wet!" The prizes revealed included "[a] Gold Fairfax Cameo 17-jeweled pendant watch from Rudolph's Jewelers," as well as "[a] yellow, leather, Roxanne bikini." Other prizes included some Woolworth slacks, a two-piece swimming ensemble, a ten

dollar gift certificate to David's, a terrycloth wraparound courtesy of Grant's, and a cuddly stuffed tiger from the RIT Bookstore.

Volume 45, Number 9 (February 14th, 1969) contains the printed pictures of the various girls who competed. At the event, members of the Scuba Club and independent photographers took pictures underneath the water. They were led by Pageant Underwater Director Bob Keough, while above-water operations were headed by *Reporter* managing editor Bob Kiger. The Pageant judges were A. Stephen Walls, William Shoemaker, Neil Shapiro, Weston Kemp, Robert Koch, Oz Guy, Frank Benz, and Bob Kiger. In the article written by Dean Dexter, he described how the women were photographed as they "...frolicked and played..." and that "...the contest was not without its tense moments. Sigma Pi's Marlene Wilkins, a Cornell secretary, had troubles with her swimsuit when a string snapped on her bikini top. Bob Kiger and his trusty stapler was [sic] at the scene to save the day and the young lady's honor."

In total, nine women participated; parentheses indicate the organization that sponsored

the woman. The contestant did not necessarily need to be part of that organization, nor even a RIT student. The women and their sponsoring organizations were: Marlene Wilkins (Sigma Pi), Gail Smith (House LT), Susan Chiafery (Alpha Xi Delta), Joyce Taylor (Delta Sigma Pi), Paula Ammons (NTID Committee), Doreen Maas (Phi Kappa Tau Pledge Class), Brenda Bulson (Hefner Hall/House LD), Liz Holbrook (Phi Sigma Kappa), and Linda Caprine (Alpha Epsilon Pi). After deliberations, the winner was announced in Volume 45, Number 11 (February 21st, 1969): Paula Ammons, of the NTID Committee, for her "underwater grace."

In their initial announcement, Bob Keough predicted that this was "...what is sure to be only the beginning of the 'Miss Underwater' Pageants." However, no records exist of any subsequent ones after 1969. What remains is the over a dozen photographs of bikini clad women that were printed for all to see in *Reporter*. One might say that times were different back then, that this was a time before "political awareness." To that I say: how much has really changed? ¶

We Have More Issues

by Noam D. Bloom | photography by Igor Polotai | design by G.S.

Reporter Magazine publishes roughly once a month, gracing their 22 exclusive newsstands with thousands of copies, with nine issues coming out per year. There are a handful of articles in each issue, averaging around 12.¹ This means that Reporter prints an average of 108 articles per year. An impressive amount, and that's not even including the online articles not published in print.

GDT, on the other hand, publishes once every week, averaging more than 10 issues a semester, 20 per year. However, our articles-per-issue count is a little more complicated. Some issues can get up to 12 pages, while

others constitute a single sheet of paper, adding up to four pages. However, we can figure out a minimum, based on our recurring columns, which include the Neighborhood Watch, Ask Susan, Poetry, Definitions, and Note on the Fridge. It is usually a given there is at least one article specific to that issue, not recurring.

With this (conservative) average of six articles per issue, we come to 120 articles per year, at a minimum—all this on a shoestring budget and a printer salvaged and in need of constant maintenance by our Head Dæmon. Not bad either.


But perhaps we should not be measuring proverbial penises with Reporter in such a way. One

could be quick to point out that more is not necessarily better. Instead, we should measure the ability to write a sentence like the first one in this paragraph.² What makes GDT special is not that it has better kerning, more content, or even a weirder logo.

What GDT can do that Reporter cannot is publish an article rallying the student body against a new DHS detention center in Rochester one week, then follow it up the next with a detailed set of instructions on cunnilingus. GDT can publish an article the week after the death of Charlie Kirk reminding everyone what a piece of shit he was.³

Our writing is obscene, hilarious, and deeply biased. GDT can be yelled at, refused, burned, spat on, or used as toilet paper,⁴ and we'll keep doing what we're doing regardless.

I'm not writing this to punch down or insult the writers and staff of the Reporter. In fact, I am offering a plea: enough with the polls of everyone's favorite Beanz drink or coverage of backpack choices. Be bold. Be personal. Make people laugh. Offend them. Write something so incredibly right that someone tells you to stop.

And, of course, don't stop. Ever. 

¹ This is based on the two issues of Reporter I scrounged from my apartment.

² Or a footnote like this: Penis. Penis penis penis.

³ The following week we were contacted by RIT for violating "posting policy." What a coincidence!

⁴ It's got to have happened at least once.



Pumpkins line the ramp up to Booth Hall.

Dear Wyatt

by *Dedusmuln* | photography by *Slop Curator* | design by *G.S.*

Dear Wyatt Versfelt,

I have watched your video for the *Reporter*, posted on March 31st on the *Reporter* Instagram account, and I have some concerns. I am willing to look past the fact that this just so happened to come out after I published my very own Gracie's review (since every piece of greatness will have its impersonators) and skip straight to the point: are you alright?

Is someone holding you hostage? Do I need to call Public Safety? You admitted yourself in the video that Gracie's has multiple health code violations yet you still told naive, innocent, incoming freshman, who have not yet been put through the horrors, that Gracie's is worth it to eat at. You seem like a nice man, Wyatt. You still have light in your eyes. I can't imagine any reason why you would say that Gracie's is worth it,

other than a situation where you are being held hostage by RIT until Gracie's sales increase.

Perhaps you genuinely feel that Gracie's is worth it, even though, in your own words, it is inconsistent and has multiple health code violations. In this case, I am concerned about what kind of restaurants you have been to in the past for you to think that this food is normal. When you go to KFC, do they serve you a raw chicken

cutlet? When you go to McDonald's, do they dump boiling oil on you when you order fries?


But no, I don't believe this is something you're used to. I could sense your fear. The nervous giggle before you take a bite of that dubious slice of pizza, desperately looking to the cameraperson, as if to ask, "Do I really have to eat this?" The slight pause where you almost say that the mac and cheese doesn't look good, but you instead use

lighter words and say the cheese doesn't permeate all the layers (really, how does one fuck up mac and cheese that badly?). I'm sure that if the cameraperson panned slightly to the side, it would show someone holding a rotten Gracie's banana gun to your head.

I know that *Reporter* and *GDT* have their tensions, but I am willing to put those issues aside to offer a helping hand. When you film your next video, where you'll be forced to say "we don't really need Commons," or "a 4.5% increase in tuition isn't enough, what about 10%?," wear a yellow bandana in your back right pocket if you need help. It will also mean you want to be peed on, but in that case no one will want to adjust your clothes.



A premium \$17 Gracie's pile meal of rice, sour cream, feta, and mystery meat.

Hope all is well,
Dedusmuln 

Want More Reporter Issues?

by *Ada H. Ominam* | design by *G.S.*



Have you noticed that the copyright statement in print editions of *Reporter* limits readers to one copy per person? We noticed. If you want a second one, scan this QR code to send an email to their Editor-in-Chief requesting a second issue!

Whitespace

by G.S. | photography by *Sprinno*, Wikimedia Commons | design by G.S.

I am a regular reader of *the Reporter*. I have a stack of issues piled on my desk and make sure to grab the newest issue after class. Why? One, to keep up with our prestigious school magazine and two, to critique their layout.

Anyone who does graphic design knows the fun in criticizing someone else's choices for a change. I deserve a break from criticizing my own work 24/7, after all. As such, I fully expect *Reporter's* designers to criticize *GDT's* layout too. But I would say we run a pretty tight ship given our circumstances. If I were to make a crude analogy: *Reporter* cruises around campus in a yacht, and *Gracies Dinnertime Theatre* is dodging and weaving in a sailboat in a sea of ink. Your wake is CMYK, and ours is jet black. Your staff are paid

employees of RIT and a team of designers cranks out an average of 24 pages per month. Our staff are volunteers and one designer (me) cranks out an average of 32 pages per month...yup, typically eight pages per week, every week. And contrary to popular belief, one page of *GDT* is a full page of content, just shrunken down.


But is one page of *Reporter* really a full page of content? I'm not always sure. There are a worrying number of two page spreads drowning in whitespace. The largest thing on either page is the title or one massive image. And increasing your number of columns from three to four way thinner ones, sometimes with terrible hyphenated justification, isn't as effective as you think it is.

¹ For the record: after doing 28 pages of *Reporter*-style layout, I know for a fact that your pages could fit many more words. I do respect your designers and suspect there is just not enough copy to fill the page. The articles of the *Disorder*, a parody of a parody (the *Distorter*), were made based entirely on *Reporter's* overall style and not specific articles or a specific designer's work.

The color choices are questionable at best and articles about, say, fascism broken up across seven very squished white-on-gray columns, can be a bit hard to read.

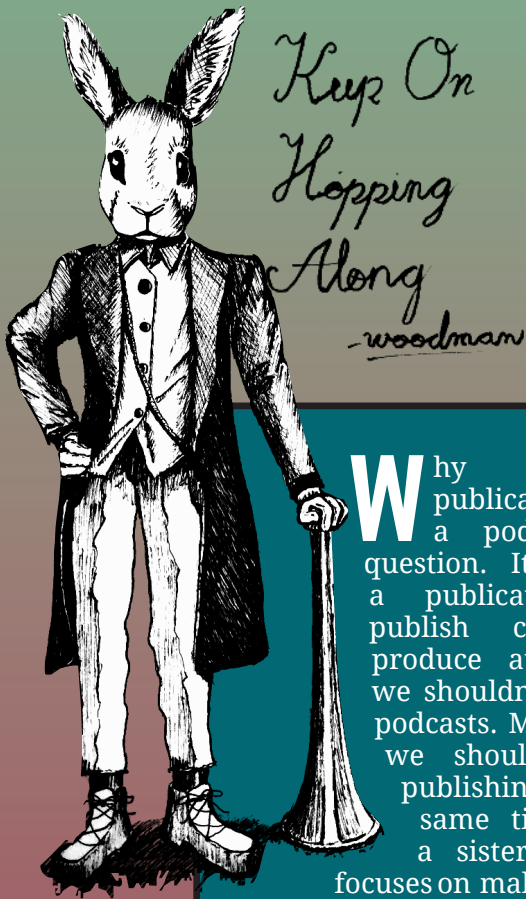
I'll give another example. When January passed with no issue, I was very excited for February's Art and Photo Edition... only to be very disappointed. If an artist is getting two whole pages about themselves and their work, surely those pages should have more than one paragraph total. Did *Reporter* seriously request only one paragraph from each artist? Those two pages also ranged from having only one to three giant images. I suppose it was up to how many pieces each artist submitted, but I would personally be annoyed by unpaid

"exposure" like that. The issue looks like each artist's extremely short bio and one-to-three images would work better as an Instagram post. Oh wait, they do! You can re-read about only some of the artists at @reportermag by scrolling through nearly two months of sporadic posts (February 16th–April 9th to feature 11 of the 16 artists as of writing this) that contain one blurry image and the exact same paragraph that was published in that February 1st issue. I was disappointed again in March, and extremely disappointed in April.

I've remarked occasionally that *Reporter* issues are optimized for whitespace. At this point it must be true. The layout is maximalist, yet often feels empty. Is print falling out of favor? Or are *Reporter* designers being paid for some nonsense?¹ 

WE HAVE PODCASTS!

coordinated by *Igor Polotai* | illustration by *Wood Man* | design by *G.S. & Honest Madman*



Why would a publication have a podcast? Great question. It seems like a publication should publish content, not produce audio. Maybe we shouldn't be making podcasts. Maybe, *maybe*, we should focus on publishing but at the same time spin off a sister group that focuses on making podcasts.

GDT is a print-first alternative publication, not a podcast producer.

BUT:

Are you interested in starting an independent, podcast-first group at RIT? Maybe we can collaborate and help get you on your feet.

Contact us at
graciesdinnertime@graciesdinnertime.com

“The jeopardy...the vulnerability... It’s so small.”

-William Shatner after returning from space,
trying to express his overwhelming grief



*photography by NASA. “Earthset.” April 7, 2026 | design by **Honest Madman***

...Becomes Permanent

interview with **Dean Norris Martin** by **Igor Polotai** | questions by **G.W.** | photography by **G.S.** | illustration by **Igor Polotai** | design by **Honest Madman**

On March 4th, 2024, Reporter Editor-in-Chief Mariella Santiago released an interview with RIT College of Liberal Arts (COLA) Dean Kelly Norris Martin, after Ms. Martin was in the job for a little over three months. However, this interview could be best described as Dean Martin's resume with a veneer of serious journalism. Nothing of real substance was talked about. Nothing interesting was explored. For the many COLA students who worry about the rapidly changing world, did their new Dean have their back? What were the Dean's stances on the important issues that COLA faces? To correct Reporter's inadequate interview, Gracies Dinnertime Theatre Co-Editor and COLA student Igor Polotai reinterviewed Dean Martin on April 2nd, 2026, but now with a new set of questions aimed at uncovering what the Dean stood for.

Igor Polotai: What have been the biggest challenges and successes that the College of Liberal Arts has faced?

Dean Martin: Well, this won't be a short answer. I would say the biggest challenge has probably been the change in the political landscape and just some of the changes related to grant funding, DEI, and international students. When I talked with our Student Advisory Board over the last year they were saying that they were really worried for their international students that they knew, and they were worried about their own finances and [what] opportunities there would be, and that kind of translated into opportunities for students, too.

So, there were a few things we had to do when it came down to those challenges. One, how to reassure students. How to figure out where the university stood on a lot of the issues and then what we were allowed to do, or not allowed to do. That was really stressful for faculty. It was stressful for students. It was hard for the administration to balance the values of RIT—who we are and what we represent—and not getting funding taken away from us because, even though we're a private institution, there's still a lot of federal funding that goes towards

students in different ways; like financial aid and grant funded opportunities.

Another big challenge has been—partly related to the political landscape, partly related to the demographic cliff—there's just fewer students in New York State and across the country. It means that our enrollment was likely going to go down, and that means a lower budget. Trying to figure out how we can be more efficient as a college, what do we put money towards, [and] how do we raise money in different ways [was a challenge].

The third thing I would say is how many changes AI has brought to the university. For liberal arts there's definitely been challenges related to our writing classes: how do we deal with what it means to be creative? What does it mean to have original thinking? But on the other hand, I think a lot of the skills or the capabilities, abilities that we teach in liberal arts, is actually recognized for how important it is in this kind of landscape related to technology that's changing so quickly. I don't want to say it's been an advantage, but I think people are looking at the liberal arts in a different way, and so I'm looking at that more. How can we be very involved in

AI? That's been a big direction for us and for our college going forward.

I'll say one last thing that kind of fits in with those three areas: For COLA students, career readiness and opportunities has always been... there's a lot of opportunities, but how to prepare students to take advantage of those has always been a little bit more challenging for our college because the pathways aren't always so direct. I think on the one hand, it's great: it's a huge advantage for students to have so much flexibility and opportunities, but it can also be less reassuring and scary because it's not like, "Oh, after here like, I definitely will go into this field," or here's the kind of a clear direction, or co-ops that I'll be going into. Ours vary a lot more and so related to that—I'm sure you've heard across the whole university securing a co-op or an internship is...it's been more difficult. For our students, I don't think it's become more difficult. I think maybe it's just become more... maybe it is more difficult because they're having to compete now with even more people looking for more opportunities. Yeah, so that's been a big focus or direction for us now too: how to provide students different career support and pathways.



Java's. Open Monday-Friday, 07:30-19:00; Saturday 09:00-15:00. Sunday: get fucked. They are closed.

Igor Polotai: Where have you seen the most progress within the College of Liberal Arts?

Dean Martin: I would say the AI education thing has been a big focus for us. They're [RIT] trying to revise the entire general education curriculum, trying to simplify it so that it's not so difficult for students to get all the perspectives they need. Another big push is to try to have more of a collective experience for students in their first year. Offering this course that we've been involved in creating—it's a course on emerging technologies in society, kind of the impact of those technologies on society—AI might be a focus for the first few years because you can't escape it. Our college has been really involved in the creation of that course and will most likely be the one delivering most of that course. Faculty in our Science, Technology and Society program, Criminal Justice, Philosophy, because they are talking about things like the ethics related to AI and technology, the mechanisms like how linguistics is used to help create the technology and then also, you know, the societal impacts of it. So these are all... oh, and even the Psychology related to it, too. They've been very involved in the workings of AI, as well as the impact and the ethical considerations of it, and how it impacts our critical thinking.

We've been working on this first year course, and we've been involved in delivering a lot of the curriculum for things like the BS of AI, the masters of AI. We developed a minor in AI in Society. It was the first one offered actually on campus. I think our contributions to how this university works with AI and, I don't want to say, embrace it.... Our college is all about thinking about technology critically and seeing whether or not we even should be doing some

of the things we're doing. How we're educating students related to AI; our colleges are very much a part of that. I think we've made a lot of



“Are you concerned about plagiarism with the rise of AI chatbots?”

“Yeeeessss?”

progress in that respect.

I also think we're going to change general education. It's not called general education, but trying to help students understand how those other core capabilities are part of a holistic education, and how if students want to be leaders in organizations, they really need to be good communicators, critical thinkers, collaborators, continuing to learn and understand how they can transfer a lot of those skills across different fields. I think we've done a good job and will continue to do a good job in relation to that. As far as the career thing, I feel like we're at the early stages of having to support students. We try to give students in liberal arts a list at the Career Fair of all the other companies or organizations that are interested in liberal arts majors.

The thing is, we also need to work with students on how to present themselves to those

companies better, so that's where I think we can do more there. We're also trying to involve a lot more of our alumni to work with our students. That's kind of early stages, but the good news is that we have so many—when I talk to alumni about it, they're very excited to help and they've even talked about participating in recruiting students, or working with them. The mock trial, for instance; we have a few alumni that are lawyers that have come back to help and even teach the class.

The career aspect...I think we made progress, but it's early stages. Now we have a new career services COLA representative, Eric Dixon, and he's really engaged, too, so that's exciting for our college.



Igor Polotai: Are you concerned about plagiarism with the rise of AI chat bots?¹

Dean Martin: Yeeeessss? I mean, I think I'm worried that students—not just students—faculty, I mean, I'm worried about myself, that we'll start to think differently and rely too heavily on immediately going to AI. I think about things like memorization and how like I'll talk to more senior faculty and they just—especially ones in like, literature or political science—they just have this...memorization of words and not lines and knowledge that I feel like faculty today or newer faculty oftentimes don't do that because we're just so used to, oh, you can just search on Google and it'll come up. So why bother memorizing?² So just changing how we think and our reliance on technology, I'm a little bit worried. I'm more worried that instead of trying to do more original thinking that it will actually change the way that our brains work. So that, I mean, yes, plagiarism is a part, is a piece of that, but I'm worried it'll be even more detrimental to original thinking.



Igor Polotai: Golisano College of Computing and Information Sciences recently created a new artificial intelligence undergraduate degree for the Fall of 2026. How will the College of Liberal Arts work with them, and support them in this new major that they have?

Dean Martin: Well, one, we have some required courses in that. We have two psychology courses, a linguistics course, and a communication course. That's one way we'll

1 Transcription faerie here. I wanted to point out that it's a dangerous position to take that text produced by a LLM is plagiarism. While there isn't a legal definition of plagiarism, the Modern Language Association defines it as “presenting another person's ideas, words, or entire work as your own. Plagiarism may sometimes have legal repercussions (e.g., when it involves copyright infringement) but is always unethical” (<https://style.mla.org/plagiarism-and-academic-dishonesty/>). I am not prepared to say that LLMs are people. So for that reason, while having Grok write your pro-fascism manifesto isn't plagiarism, it's certainly unethical.

2 Hi. Transcription faerie again. Now would be the perfect time to remind people of what Socrates said about reading: “If men learn this[reading], it will implant forgetfulness in their souls; they will cease to exercise memory because they rely on that which is written, calling things to remembrance no longer from within themselves, but by means of external marks. What you have discovered is a recipe not for memory, but for reminder. And it is no true wisdom that you offer your disciples, but only its semblance, for by telling them of many things without teaching them you will make them seem to know much, while for the most part they know nothing, and as men filled, not with wisdom, but with the conceit of wisdom, they will be a burden to their fellows.” - Plato, *Phaedrus*

support it. We've also given them a list of electives that we think fit in well with the major. One of them is a course we developed specifically for the major: it's an AI and ethics course. I'm hoping students will want to use those as their electives because I think some people think they're considering ethical decisions, but until you've worked with somebody who's really trained in how to do ethical thinking, and even the different types of frameworks of ethical thinking, I don't think you can. I think it's very beneficial for students to have that experience to work with an expert in that way. My hope is that students will consider for their electives some of these courses that we've created in addition to the courses that are required in the major.



Igor Polotai: In the *Reporter* interview article, they mentioned that COLA students feel kind of separated from the rest of campus. What is the history and background of why students might feel this way from the rest of campus?

Dean Martin: Well, I think one, just because the name of the university is an institute of technology. It was created somewhat differently from a traditional liberal arts college or liberal arts university. I do wish students did know more of the history, because with the Athenaeum, there was this combination of the Athenaeum and the Mechanics Institute of Technology. You might have even seen that video where they have come out where they really did combine.³ There was supposed to be this understanding that we're educating the entire person in these ways. I think RIT, in a sense, has continued that because it isn't just about technology. But RIT is really well known for design and creativity too. However, it is a different type of university from a traditional liberal arts college. It doesn't look like what you think of in a movie when you show traditional liberal arts like oak trees and people lying under the buildings that look like an Ivy League university.

Also, the earliest degrees were not in liberal arts. Sorry, this is a long answer, but in this building [COLA], if you go look, I don't know if you've seen it. I think there's still a sign in our building that says something about general studies. That's what students knew it for. They

didn't know it was their major. They knew it as just kind of the general studies that were added to their programs. It's been decades that we have added some of the liberal arts majors, but it's just not what people across the country think of as being like, "Oh, you go to RIT for a liberal arts degree." On the other hand, I think it's one of our hugest advantages for liberal arts,

"There was supposed to be this understanding of we're educating the entire person in these ways. I think RIT, in a sense, has continued that because it isn't just about technology."

because a lot of programs are shutting down across the country, especially smaller colleges and universities—and I'm actually sad about that—but I think it's something that we can, I don't want to, I'm trying to think how to phrase this.... Something that can be an advantage for our students is that they can say, "Yes, I have the liberal arts. The best of both worlds. I have a liberal arts education, but I also have this exposure and this infusion of technology in my degree as well."

We have heard that from a lot of our employers that hire our students, and from alumni, that when they go to these companies, they're so valuable because they do have these liberal arts skills. They also are used to working with, frankly, people that are more stem focused, so they can speak the same language. They are not intimidated by a lot of STEM, interpersonal relationships, and they know, they understand what kinds of communication that STEM professionals prefer. They understand the culture, and they have their own technical skills, and so they're just a very valuable part of the organization.

But I don't know.... I'll just say one more thing: I think it's always right because they [number of students in COLA] are smaller. I mean we have between 500 and 600 students. Compared to computing or engineering you can just see it at convocation or commencement; when those

colleges stand up. It's just a huge number of students. So then when you feel like you're a smaller group, it can feel like you're less, but I think that's changing.



Igor Polotai: You mentioned that this is a small college. What steps can be taken to increase the presence of liberal arts on this campus?

Dean Martin: There's a bunch of ways, I think. One is just exposure. This first year course could be one way to really expose all students to the kinds of thinking that happens in the liberal arts early on. We have increased our double majors. Actually, I think we've almost tripled the number of double majors in our college over the last few years.⁴ I think that's one way, and I think that actually makes a student very attractive to employers—to have that double major. Another way, and I noticed this actually last week at the undergraduate scholars, is that a lot of students do minors in our college, and I think that's one way for us to kind of work with more students throughout the university. Another way that I like to see is that different kinds of collaborative projects, especially in the upper years. The different capstone projects, vertically integrated projects or research that students are doing that have interdisciplinary teams. I'm seeing more of that and I'm hoping that we can continue to do more of that kind of interdisciplinary capstone and research so there is more of this connection within their education and that they can also brag about them when they go to employers later.



Igor Polotai: What made you want to be the dean for the College of Liberal Arts at RIT compared to liberal arts colleges anywhere else?

Dean Martin: Oh, well, it's kind of a two-part answer. When I applied for the liberal arts dean position, I already knew the university at that point. I really loved RIT. There's so many unique things about it. One of the main things I love about it is the student body, because I have been to other universities. I taught at NC State. Students are great there too, but here, I just felt like students were so much more focused on the learning and they had a different

³ We're not sure what video the Dean is talking about. Maybe www.youtube.com/watch?v=uSv-yjiVdEk

⁴ Tripling a double sounds exactly what I want to have happen at a bar.



The Carroll News. Vol. 77 No. 1. 2001. Reproduced with permission.

kind of curiosity.⁵ They were really accepting of each other, and I think part of that relates to the history with NTID and just this idea that we have to accommodate different types of learning. The student body here is just...I am never...I am always surprised...that's not the right word. Every time I speak to a student and they tell me about something new and different they're doing, it never gets old. There's always something new that some student is doing and creative. Like you, today, telling me about *Gracies* [Dinnertime Theatre]; the idea that you would find something that has been dormant forever, but then bringing it back and working with the old⁶...like that's such a cool thing that I don't think happens at all universities. That speaks to that curiosity and love of let's create and do something cool.

I love RIT after being here for about 12 years. And that's why I love teaching liberal arts here

because in working with students here, I think oftentimes that combination with the STEM and just this different type, they're looking at questions a lot differently. I personally really like that. Now, when I first came to RIT, I had applied to a lot of more traditional liberal arts universities. And I think what drew me to RIT is I'm hoping we can be adaptable and new. I did get that sense from RIT compared to the other colleges that they were trying to do something different. Maybe not even as a university but just that idea of what else creative and innovative [thing] could we do here. That's why I chose it. I had offers from other places but I chose to come here because it seemed like the most exciting place, so this turned out to be true.



5 Hear that NC State. RIT is better. PS submit your content to *GDT*.

6 "Hey! - One of *GDT*'s founders.

7 Editor's note: The no-longer offered journalism major.

8 The American Association of University Professors Joint Statement on Rights and Freedoms of Students notes that "Whenever possible the student newspaper should be an independent corporation financially and legally separate from the college or university. Where financial and legal autonomy is not possible, the institution, as the publisher of student publications, may have to bear the legal responsibility for the contents of the publications. In the delegation of editorial responsibility to students, the institution must provide sufficient editorial freedom and financial autonomy for the student publications to maintain their integrity of purpose as vehicles for free inquiry and free expression in an academic community." While you're reading this, why not consider donating to Hell's Kitchen?

9 It turns out that from the 1970's until the early 2000's, RIT had a method in place to support independent arts projects. It was called the Creative Arts Committee, and it would fund on and off campus arts projects. *Gracies Dinnertime Theatre* wrote grants that were submitted to the Creative Arts Committee and successfully had them funded from 1995-2000. In 2000 RIT President Simone unilaterally overrode the funding decisions of the Creative Arts Committee and decreed that *Gracies Dinnertime Theatre* was banned from receiving any funding. The Creative Arts Committee pushed back and funding was restored, only for President Simone to again force the committee to remove funding in 2003. The Creative Arts Committee was completely defunded and disbanded some time after 2005.

Igor Polotai: What do you think RIT could be doing to support more independent publications that are outside of something like a *Reporter*, which is institutionally funded? What kind of strategies, or even with the journalism major that we have⁷ here, should there be more support from them for independent publications?

Dean Martin: Yeah. Well, see, that's a tough question because just by nature of being independent, it's hard to provide university support, right? As soon as the university provides their support, then I think oftentimes they feel like, "Oh, well, now we should have some control."⁸ Although I think even in the *Reporter*, they try to be, well, they do have an advisory board and I don't know.... I was Editor of my college newspaper, which was funded by the university, and that was always the thing, right? It's hard to feel like you're really speaking the truth if you have oversight from the place that you're criticizing. So I don't know. I don't know how a university would.... Huh. Sorry you kind of stumped me on that one because I'm trying to think...⁹

We could try to offer funds, but then I guess if you could offer funds which I would do from our college without any...so we could donate without any strings attached. I think that could be one way, and I would, I would be happy to do that. I think also just offering time and expertise



"I was Editor of my college newspaper, which was funded by the university, and that was always the thing, right? It's hard to feel like you're really speaking the truth if you have oversight from the place that you're criticizing. So I don't know."



RIT COLA student stares into the abyss and it stares back (Picasso, MS Paint, 2026).

from faculty without trying to have control over it. I do think these kinds of things are really valuable. You don't want to get too much support from the university because then you might feel like it ends up changing your message.

I don't know if you saw the story at Purdue

10 Dean Martin might be conflating a few overlapping moves by universities to silence student media. In October 2025 Indiana University fired the advisor of *The Indiana Daily Student (IDS)* for refusing to censor content in the student-run publication. The independent student publication *The Purdue Exponent (PE)* from rival Purdue University printed and helped *IDS* distribute their content. Earlier that same year, Purdue University took steps to distance itself from the 136-year-old *PE*. And let's not forget that, closer to home, Monroe Community College shut down their student publication, *The Monroe Doctrine*.


- www.idsnews.com/article/2025/10/indiana-university-daily-student-print-paper-censorship-fired
- www.insidehighered.com/news/quick-takes/2025/10/20/purdue-student-journalists-distribute-solidarity-paper-iu
- www.whcc.com/top-news/monroe-community-college-suspends-student-newspaper-and-radio-station-citing-policy-violations/
- www.indystar.com/story/news/education/2025/06/07/purdue-distances-independent-student-newspaper-exponent/84050614007/

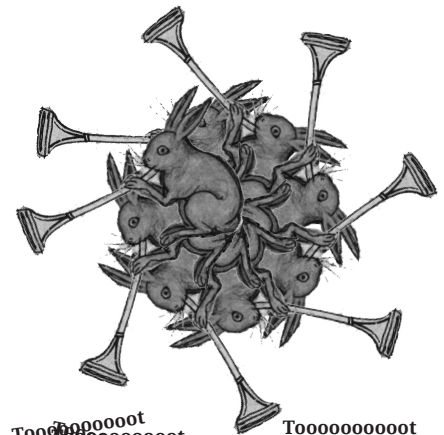
where I think they were going to publish a story—one of the newspapers, their student newspapers, was going to publish something—and then I think the university told them they couldn't. A more independent publication offered to publish what they were going to do

for them.¹⁰ I just thought that was the best story. I thought one, it was great to show the student collaboration, but it also showed the power of an independent publication. So yeah, so it's a mix. I think colleges could make donations. I just think it's more on the students to decide how much, because the more support you get from the people you're criticizing, the more it might impact your own message.



Igor Polotai: My last question is, so in your *Reporter* article for March 4th, 2025, you ended the statement on leadership by saying that you'd hope to gain an understanding of which approach is best for you as a leader. In the year since that article, what kind of approaches have you taken as you tried to lead this college?

Dean Martin: I think what I had to learn is a balance between shared governance and being firm with decisions. It also kind of relates to this idea of being flexible and adaptable. I want input from students and faculty on what we should do, but if I don't finally come to a decision and stick with it, even if there's pushback or frustration, we'll never move in any direction. I'm not even saying it'll be the right direction. I think the approach I've tried to take is I want to hear, I want there to be input. I want to be engaged in decision making. But I also need to, as a leader, move things in a certain direction. It might not be perfect, but my philosophy at this point, maybe it'll change, but my philosophy at this point is we have to try it. There might be mistakes along the way, but let's go ahead and fix them. The worst thing we can do, I believe, is to be paralyzed by indecision. 



REPORTER BEAR



BOTTOM TEXT

Authenticity

by *Goose Waffles* | illustration by *Anonymous* | design by *G.S.*

It is very much not about “how things were back then.” It is easy to look at technological progress as something that is unequivocally good, but I disagree, personally. Journalistic standards “back then” are comparatively higher than today, it seems, what with mass media relying on essentially literal hearsay; with the Palestinian Holocaust¹ being ostensibly also a genocide of journalists, completely ignored by American mass media. Since October 7th, 2023, the Palestinian genocide has martyred 234 journalists and media workers, per the International Federation of Journalists.² This is more journalists murdered than those of the U.S. Civil War, World War II, the Vietnam War, the Korean War, the wars in post-USSR Yugoslavia, and the post-9/11 wars in Afghanistan... combined. Yet it has simply been two years and five months since October 7th, 2023. It has been 79 years since the Balad al-Shayek massacre and the subsequent Nakba,

resulting in nearly 80 years of Israeli oppression. Before that, 28 years of British oppression via “Mandatory Palestine.” After over a hundred years of oppression, are we surprised that groups like Hamas form? Are we surprised that Israel targets reporters?

I start to lose hope when I watch the news nowadays. It wasn’t always this way. It always communicated things that made you feel sad, or angry, but even in that time, the shortcut of thinking wasn’t done by reporters. Even if you wanted to misinform somebody, you had to know the truth to do it. If I want to misinform someone now, it’s as easy as breathing; y’know, Grok said that this was true, and I used Claude to do my homework, and ChatGPT to cite my legal cases, and whoops, wouldn’t you know it, but somewhere along the way the information became twisted and wrong—but it’s not my fault, it’s the algorithms’. Jake Tapper can sit behind that red CNN logo that I used to associate with accurate reporting and be angry

and emotional, and I start to get confused—am I sure this isn’t Fox News?

I tried sending an email to WHAM to reprint an image of the ICE vehicle with its tires slashed. I got a response from Jon Defeo, Director of Content Licensing with the Sinclair Broadcast Group telling me No. We decided to have our in-house artists make an inspired coloring sheet from the image we would’ve printed in black and white anyway. Democrat and Chronicle is now part of the USA Today Network. At least Campus Times on the University of Rochester campus still prints with actual newsprint paper, though their recent April Fools issue is lacking in tastefulness: “Opinions Editor Deported, We Think?” is such an uninspired and openly insulting article. Tell me you don’t care about ICE deporting your neighbors in more open language, why don’t you?

Things used to be better. The standards never changed, the people did. The same people on the mass media television that wanted accurate reporting and sourcing simply began to care less. In Rochester, the same thing happened. WHAM got bought out by Sinclair in 2012, and they now had the systemic and private entity support to stop caring so much about the news. *Democrat & Chronicle*, too, only

more Liberal. We can finally just do the weather and sports like we always wanted—even though that also now goes down the drain with NOAA and NWS being decapitated.³ The Spirit of Journalism seems to have withered from what it once was.

As long as there have been liars, there have been those who tell the truth. This is the job of the journalist, someone who writes what they see, experience, and feel, and is unafraid to tell the truth about their experiences, to tell the truth of others’ experiences. In honesty, there is strength and merit: so the journalists of Palestine, who died telling the truth, are the strongest people I know.

Is it difficult to mourn for someone you have never met? Maybe. I have seen so many young faces smiling among rubble, too many more in tears and bathed in blood. I shamefully forget his name: a journalist had documented and posted onto Twitter a group of Palestinian children playing, laughing in the sun. There was a boy, he was around 12. He wore a Spider-Man shirt and green shoes, I think. How am I not a monster to forget his name when I see the same shirt and same shoes, his face, his hair—his joy made me remember his face, and I am terrible with names but I knew his face and his face was glassy-eyed, bloodied. How are we journalists,

1 I will genuinely fight for this. I’m not kidding. You know my name. If you feel so incensed, you may do your best to find me, and do your best to survive me. Per the recent Israeli Knesset ruling, those convicted of terrorism, once sentenced, are to be ‘may’ be hanged. Mind you, Israelis cannot get charged with terrorism. So who does? Palestinians. You might rebut, well, Goose, those Palestinians in concentration camps jail aren’t charged with terrorism yet, you say, and I say, well, reader, why the Solution is already done: the Knesset has also, in the same ruling, made the death penalty the default punishment for “terrorism.” MKs of the Knesset also attended debates on the bill wearing gold noose-shaped lapel pins, as well as boasting “that many Israelis would volunteer to carry out the executions.” (B’Tselem, 30 March 80AT)
* www.btselem.org/press_releases/20260330_israel_turning_execution_of_palestinians_into_official_state_policy
2 www.ifj.org/media-centre/news/detail/article/palestine-at-least-234-journalists-and-media-workers-killed-in-gaza
3 www.americanprogress.org/article/the-lasting-threat-of-trumps-cuts-to-noaa-and-nws-on-american-communities/


reporters, editors, and media personnel not monsters for our systemic ignorance and aversion to reporting on Palestine?

I think COVID-19 changed society for the worse, partially because it was exacerbated by Donald Trump who then let Biden come to pick up the pieces—an incompetent, incontinent, delirious, spiteful, hateful racist who wears red handing the reigns to a similarly incompetent, delirious, Zionist who wore blue and tried to do his racism more covertly. Then, after that, after the setup by broadcast groups in the 00's and 10's, what was once “the News” was now “the news.” It became its own pastiche: these channels are not for you to learn the Truth, but to make you feel like you're learning the truth. Let's not kid ourselves that the pursuit of knowledge is also a battle against ego, and these broadcast groups do us no favors at tempering egos. Uncle Joe who loves Fox News is not losing his childish anger and white supremacist mindset anytime soon. You'll hear about the most recent car crash in the area, or how the local cake store is having a sale for Mother's Day. That's nice to hear. When was the last time that some newspaper in Rochester broke something that actually shook the community?

The answer that I get sometimes to the question of *authenticity* is that society has moved on from news reporting. It feels very disingenuous,

because this is categorically untrue. The form factor changed, but reporting never left: they're Twitch streamers and “podcasters” (videos of people talking at a table and microphone) or “influencers.” Even in what they call themselves is a lack of authenticity: they cannot see themselves summing up to the title of “reporter” or “journalist.”

I'm certainly putting my fingers on a keyboard about this, but I acknowledge I come from an outside perspective. I am a satire Editor, after all, not a News Editor. While we at *Gracies Dinnertime Theatre* do actually have standards —like having sources for particularly out-there claims, appropriately attributing those we interview, a dedication to not taking ourselves too seriously— all of that comes at the cost of sincerity and authenticity. We have no authenticity and sincerity to spare, so, when the funny thing is the insincere and inauthentic thing, we are not partial to it. Even in our distaste, displeasure, disapproval, and disdain, we are earnest with it.

I cannot get someone to feel a certain way if they themselves aren't willing or wanting to feel it. I can, at the very least, provide these observations on authenticity. 

“A bad
peace is
better than
a good
war.”



A Yiddish proverb about war and peace (English translation above).

Declaration of (Tug of) War

by **Sam W.** | illustration by **Dedusmuln** | design by **G.S.**

Inter-publication drama is nothing new. For as long as there have been people, there have been conflicts. But now, as we reach the end of *Disorder*, is the time for putting our energies towards good old-fashioned competition. First, let's take a minute, and a chill pill, and reflect on the controversy-free¹ "good old days."


Ah, Spring 2001. Significant for many reasons: a bridge collapsed, at least three people were born,² and the publication power dynamic at RIT shifted drastically. Motivated by growing conflict and dissent between the *Reporter* and *GDT* (similar to today), and in the interest of friendly competition, that was the quarter of the First Annual Inter-Publication Tug-Of-War Contest. *Gracies Dinnertime Theatre* whupped *Reporter's* ass.³

Ah, Spring 2002. Significant for many reasons: the US helicopter spun its Anaconda around and hit Afghanistan, my father wasn't born that year, and the publication power dynamic at RIT stayed the same. For what reason? Well, that was year two.

Gracies Dinnertime Theatre won again.⁴

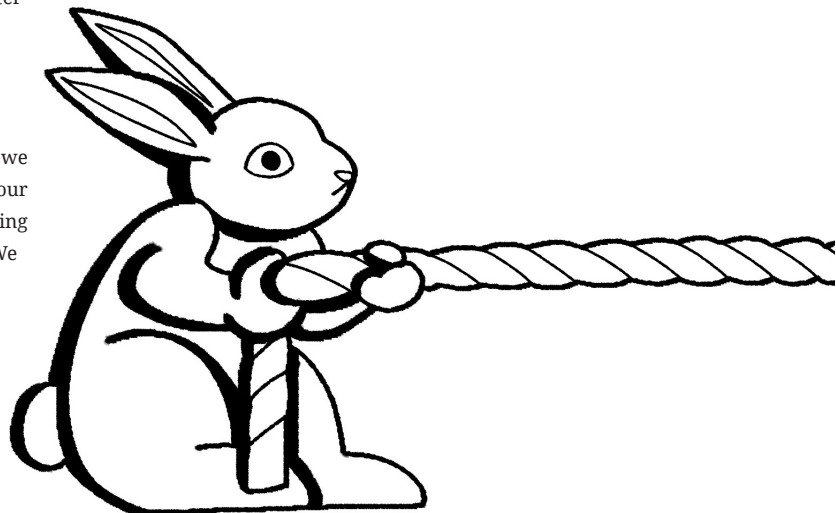
Ah, Spring 2003. Significant for many reasons: the year was prime, something happened in the baseball world, and.... Yeah, you guessed it. A three-peat.⁵

After 23 years of boundless success in the business of "letting our trophies collect dust," we're back and ready to yank some rope. Our proposal is simple:

In the spirit of friendly competition between publications at RIT, we (*GDT*) have a challenge for *Reporter* and any other student publications interested (*Wordsmiths*, *Signatures*, etc.): Join us for the Fourth Semi-Annual Inter-Publication Tug-Of-War Contest. As we are the challengers, you all can choose the date and time. The winner will receive bragging rights and a trophy we found in the burned remains of our office building after the devastating server-room fire of 2005. We can't guarantee that it's safe to handle (burned electronics create some nasty things), but it's certainly safer than walking through the asbestos tunnels of Eastman. 

"...we are pleased to see Mr. Spittal [outgoing editor in chief of *Reporter Magazine*] has chosen to encourage closer ties between *GDT* and *Reporter*. As this is an Olympic year, and in the spirit and tradition of those games, the staff of *GDT* challenges the staff of *Reporter* to a friendly tug-of-war match. We hope that such an event will be the start of a series of friendly competitions between the two publications."

- Excerpt from a previously unpublished letter sent to *Reporter Magazine*.
3 November 55AT (2000).



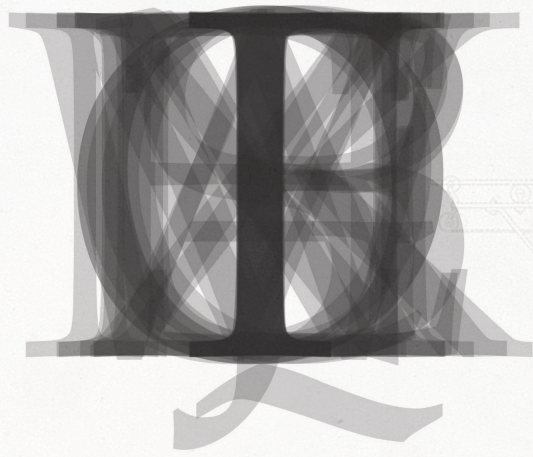
1 Mostly. We were still making waves. David E. Roberts Jr., "Open Letter to *Gracies Dinnertime Theatre*," *Reporter*, April 11 (2003): 4. repository.rit.edu/unipubs/314.

2 Citation needed.

3 Alex Moundalexis, *Gracies Dinnertime Theatre* 23, no. 1, "Holds" (2002): 2. hellskitchen.org/gdt/PDF/Volume23/01.Holds.pdf

4 Unknown author, *Gracies Dinnertime Theatre* 22, no. 8, "Lava" (2002): 11. hellskitchen.org/gdt/PDF/Volume22/08.Lava.pdf

5 Unknown author, *Gracies Dinnertime Theatre* 26, no. 1, "Funding" (2003): 6. hellskitchen.org/gdt/PDF/Volume26/01.Funding.pdf



Hell's Kitchen

To a printer's devil, hell is the box that used sorts would be cast into. It was the printer devil's job to reorganize the type so that it could be used for a new job.

Hell's Kitchen is a not-for-profit, 501(c)(3) association founded to help small independent organizations (particularly student organizations) reach more people.

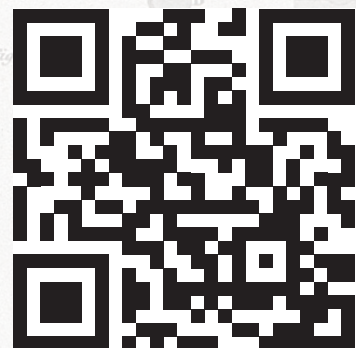
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All donations are tax deductible and support groups like *Gracies Dinnertime Theatre*.

Website



Visit hellskitchen.org and browse through the long-aged content of various member groups!

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