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STATIONARY UNDERGROUND

You hold in your hands the Underground Issue of **REPORTER**. This week, we've dedicated the entire magazine to an examination of underground movements of all shapes and sizes; from Rochester graffiti artists (see "Painting the Town" on pg. 20), to RIT's Pirate Radio (see "Rebels With a Cause" on pg 27) to the seedy, criminal underbelly (see RIT Crime Map on pg. 4 and "The Genesee River Killer" on pg. 6). Why you ask? Because it has become clear, to me at least, that a society is defined just as much by its underground movements as it is by the mainstream. These movements provide a constant force of change societies that would otherwise stagnate.

Why do we do what we do? It's really a simple question, but it's one that I fear too few of us are really able to answer with any meaning nowadays. We have become a culture stuck on autopilot, addicted to the status quo; mindlessly going about our days because that's the way it's done, the way we've always done it.

But maybe this isn't really a modern phenomenon. As long as there have been societies, there have been underground groups that have existed in staunch resistance to aspects of those societies (See "Evolution of Underground" on pg. 16). Surely they weren't fighting without opposition, there must have been a force opposing them; looking to reinforce the status quo. So why then does our modern generation seem to be stuck in such a rut?

The more I think about it, the more I am convinced that our society has stagnated because our underground movements and counter cultures no longer stand for anything. As recently as four decades ago, dissenters could be seen en masse pushing for the ideals of peace, love and the end of the war. Now though, the supposed underground of our culture doesn't really seem to stand for anything.

Take, for example, the modern hipster. Though he may claim to represent an underground cultural movement, there's nothing behind that statement: he stands only as a monument to his own movement. The irony is that it's a movement that seems to exist only to deny the claims of its own existence.

The question then becomes why. Why has no movement come along that challenges the seemingly steadfast ideas of our society? This is the question that no one seems to have an answer to. Is everyone so delighted with their lives that they don't see any reason to change the? Somehow, I don't think that's it.

James A. Arn
EDITOR IN CHIEF

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cover design by Bradley Patrie

RIT Crime Map

by James Stallmeyer | data provided by Public Safety

Sex Crimes
reported on campus

	2008	2009	2010
Forcible Rape	3	3	7
Forcible Sodomy	1	3	0
Forcible Fondling	6	3	2

Map Legend

- Arson
- Alcohol Referrals
- Drug Referral
- Burglaries
- Aggrevated Assault
- Motor Vehicle Thefts

Academic

	2008	2009	2010
$	1	3	0
Motor Vehicle Thefts	1	0	0
Arson	1	0	0

Riverknoll

	2008	2009	2010
$	3	0	0
Alcohol Referrals	3	0	6
Drug Referral	5	0	8

Perkins Green

	2008	2009	2010
$	0	2	0
Motor Vehicle Thefts	4	0	0
Alcohol Referrals	11	10	5
Drug Referral	3	1	7

Colony Manor

	2008	2009	2010
$	3	1	2
Alcohol Referrals	5	19	18
Drug Referral	1	4	5

University Commons

	2008	2009	2010
$	0	0	2
Motor Vehicle Thefts	1	1	1
Aggrevated Assault	2	2	1
Alcohol Referrals	24	10	3
Drug Referral	8	4	4

Residence Halls

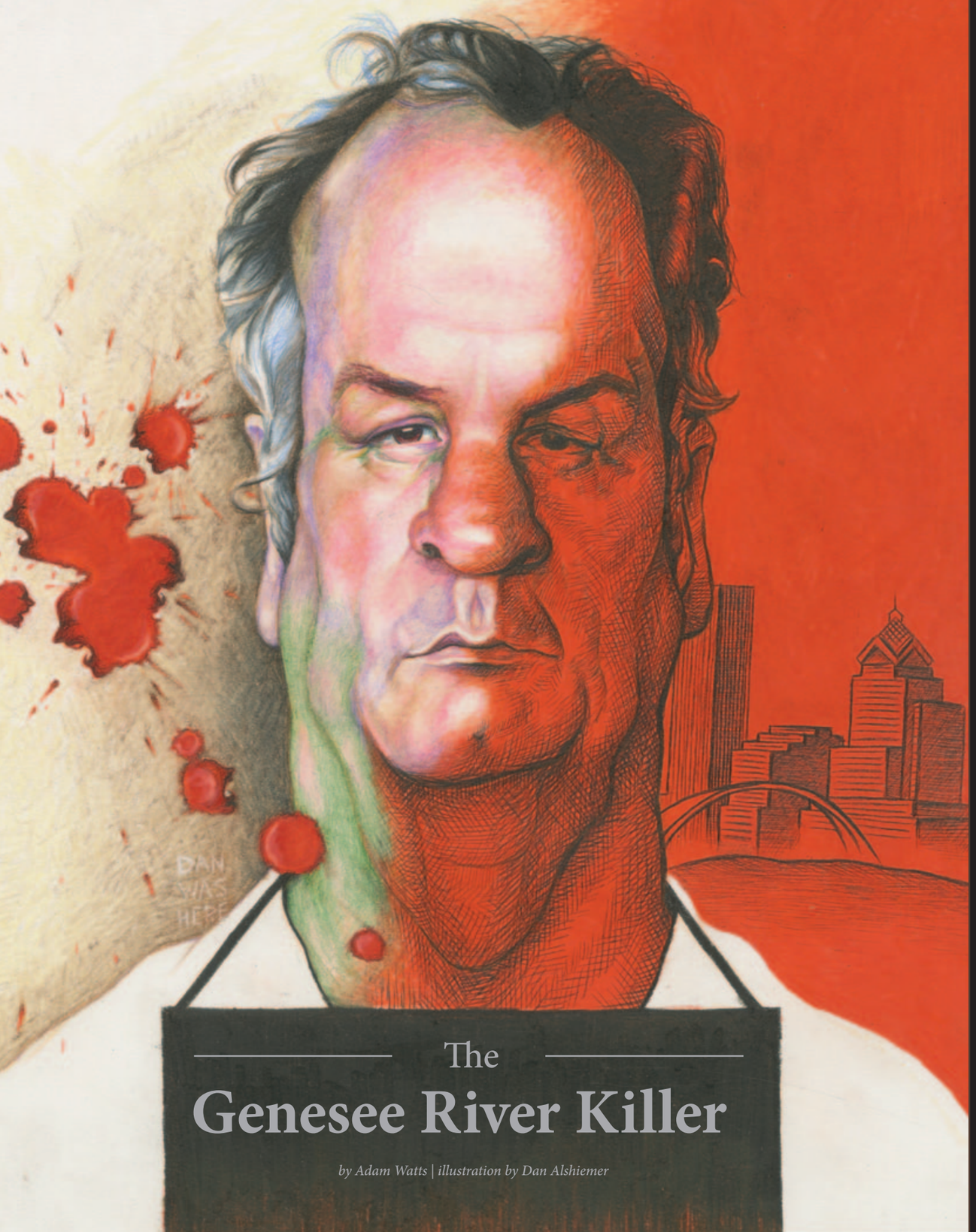
	2008	2009	2010
$	15	16	10
Aggrevated Assault	2	0	0
Arson	1	0	0
Alcohol Referrals	44	56	53
Drug Referral	15	25	32

RIT Inn

	2008	2009	2010
$	1	0	0
Drug Referral	1	0	0

- Buildings
- Roads
- Paths
- Parking lots
- Blue Boxes

STALLMEYER



The Genesee River Killer

by Adam Watts | illustration by Dan Alshiemer

In late June, 1987, a killer came to Rochester.

Arthur Shawcross brought with him a record of murder, having killed two children in Watertown, N.Y. fifteen years earlier. He spent 14 and a half years in prison before being paroled. One senior parole office described him as "the most dangerous individual to have been released to this community in many years."

In the time since, he was run out of three different New York towns when his neighbors discovered his history. This time, it was different. His parole board, frustrated, moved him to Rochester in the dead of night, without informing the local police that a child molester and murderer was now living in their city. In March of 1988, only nine months later, Shawcross killed again.

On March 24, 1988 two hunters found the body of 27-year-old Dorothy Blackburn, a prostitute and mother of three, in Salmon Creek area of the Genesee River Gorge. She had been viciously beaten, and had severe bruising and teeth marks on her genitals. The police performed a cursory investigation, but turned up nothing. The police filed the case away for a year, until the bodies of more prostitutes began turning up near the Genesee River Gorge. It was only in October of 1989 that the police began to suspect they had a serial killer on their hands. By that time they had found three prostitutes and a homeless woman murdered in the same manner: beaten, strangled, and dumped in inconspicuous locations. The bodies were buried in leaves or stashed underwater: hidden from sight. The victims were all partially cannibalized, primarily their genitalia. The press started buzzing about the "Genesee River Killer" or the "Rochester Strangler."

In November, the Rochester police called in the FBI, who constructed a profile of the killer — most likely a white male in his late twenties or early thirties, with criminal expertise and probably a record somewhere. He worked alone, was probably a local fisherman or hunter, wore functional clothing and drove an average car. As Special Agent Greg McCrary of the FBI's Behavioral Science Unit later wrote, "The killer was extraordinarily ordinary," and he was "probably someone they [the police and the prostitutes] knew." Unfortunately there was no one in town with a history that could align itself with this sort of crime — as far as they knew. When Shawcross' parole board relocated him to Rochester they also buried the reports of his crimes, in the hope that this city wouldn't drive him out as the others had. Had the police seen his criminal record, they would have known that Shawcross had been arrested for the rape, strangulation and dumping of 10-year-old Jack Blake and eight-year-old Karen Ann Hill in 1972. But these reports remained hidden, even from the Rochester Police.

The killings continued, escalating to nearly one death per week. In November, police found four bodies. In December, three more women disappeared. Finally, in January, the police got their first lead. On January 3, while they searched for the bodies of the missing women by helicopter, they found one lying on the ice of Salmon Creek. They also spotted a car on the bridge over the creek, and a heavyset man who appeared to be urinating. Officers followed the man in the car, and approached him when he got out. He told them his name was Arthur John Shawcross. When asked for a drivers' license, he admitted that he didn't have one, and that until recently he had been in jail for manslaughter.

Shawcross, who had been living in a downtown apartment complex on Alexander Street, immediately became a prime suspect in the killings. He claimed that his being near the body was merely a coincidence: that he'd simply "stopped to take a piss."

Several weeks after the bridge confrontation — and after intensive investigation by the Rochester Police, the New York State Police, and the FBI — Shawcross was arrested. He confessed to eleven murders during his time in Rochester; all of them women, and all but two of them prostitutes. He was known to revisit his dumping grounds, and prior to his capture, multiple witnesses saw him at several of the crime scenes.

Over the years many stories have been told about the Genesee River Killer. Most of those involved in the investigation wrote books about the case, all of which contain some contradictory details. Adding to the mystery, Shawcross changed his story depending on who was interviewing him. He had a knack for telling interrogators what they wanted to hear, spinning different stories for the police and the various psychiatrists who interviewed him. In court he pleaded not guilty by reason of insanity, which neither the prosecution nor the jury believed.

Whatever the truth of the matter was, Shawcross was found guilty and sentenced to 25 years to life for each murder. It would be a total of 250 years before he would be eligible for parole. He died long before that; succumbing to cardiac arrest in 2008. After complaining of leg pains, he was transported from the Sullivan Correctional Facility in Fallsburg, N.Y. to the Albany Medical Center, where he died at 9:50 p.m. Though it has been over twenty years since his capture, Shawcross still remains a figure of terror among the darkest pages of Rochester's history. R

Sleep Circadia performs at the Montage Music Hall on October 17.
Home to Rochester's metal scene, the Montage attracts both local and nationally-known bands.

HEAVY METAL MONTAGE

by Evan Williams | photograph by Max Hautaniemi

Built into the belly of the massive 50 Chestnut Plaza Building in the heart of Rochester's East End, the Montage Music Hall is a unique sort of beast. Sharing a wall with the Rochester Athletic Club, this intimate concert venue occupies a space that was once a massive 2,180 seat auditorium. Signs of the long abandoned hall can still be seen in the various backrooms and staging areas throughout the Montage's recesses — chandeliers, marble staircases and sweeping balconies stand unattended. It has adapted as the face of live entertainment in Rochester has changed over the years. Through new ownership and a strong relationship with the local music scene, the hall has developed a special identity as a landmark venue in the western New York music scene.

The Montage Music Hall isn't very big. The floor only holds around 400 people, and the average staff only includes four people; a manager, a bartender, a doorman/security attendee and a sound mixer. Sometimes extra hands are brought in to help out for bigger shows. Yet despite — or perhaps because of — its size, the stage has supported some of the biggest regional and national names in rock and heavy metal music. Though the club plays a variety of music, including jazz and blues, its focus on the heavy metal scene of western New York has generated a lot of buzz.

"I'm the metal guy." Oz Asbjorn grins wide as he describes his role as stage manager at the Montage. In fact, Asbjorn is always grinning. As one of the main contributors to the Montage's growing relationship with the local metal scene and its ability to book nationally recognized acts, Asbjorn loves what he does. "I've been a metalhead since I was a kid," he says, adding, "Whenever I can get the name of metal out, that's what I'll do."

His passion for live music plays perfectly into his role as stage manager and promoter. He's responsible for scouting out acts to bring to the Montage and building relationships with bands and their agents. Through networking with local fans and talent, scouring the internet and working with other venues like the German House and Water Street Music Hall, Asbjorn keeps a steady stream of home-grown talent on stage.

"The local scene loves us and we love them," Asbjorn explains. "We definitely depend on the local scene just as much as the national acts." In addition to local metal groups, the Montage has developed a big following among acts from around the region. Asbjorn mentions that Rochester has always been known as the hub of the art scene in western New York. The Montage tries its best to take care of the local bands as well. The staff offers free recordings of shows for smaller bands and tries to get locals to open for nationally touring bands when they come to town.

On Saturday, October 22, legendary death metal band Dying Fetus played the Montage with a slew of local metal acts opening for them: Malformed, Bleed the Messiah, Desekrator, Laestrygonia and Order of the Dead; all from the Rochester area. Asbjorn knows many of these bands personally and acknowledges their impact on the Montage's attendance. "I love Order of the Dead. Those are my boys," he grins. "The local acts help bring in a bunch more people to these kinds of shows."

The metal community in Rochester is looked upon as a brotherhood by many members of the scene, and despite the often violent imagery and lyricism associated with the music, the atmosphere usually boasts a great deal of camaraderie. Asbjorn wants to make sure that the Montage Music Hall stays a part of that unity. "Right now, we just want to keep getting bigger and bringing in more shows. We're happy to be a part of this." R

Rochester AYL

AT YOUR LEISURE AT YOUR LEISURE AT YOUR LEISURE AT YOUR LEISURE AT YOUR LEISURE AT YOUR LEISURE AT YOUR LEISURE AT YOUR LEISURE

by Evan Williams

QUOTE

"The older I get, the greater power I seem to have to help the world; I am like a snowball — the further I am rolled the more I gain."

- Susan B. Anthony

WORD OF THE WEEK

Idioticon **n.** – A dictionary or vocabulary of a particular district or region.

Having grown up in the South Wedge, Julio was well versed in the Rochester ***idioticon***, and spoke it with ease.

HAIKU

Rochestarians,

Living lives of secrecy.

What are they hiding?

cartoon by Justyn Iannucci

STREAM OF FACTS

Metallica recorded their first album at Music America in Rochester in 1983. The album, "Kill 'Em All", was originally slated to be titled "Metal Up Your **ASS**," but was changed at the demand of record distributors.

Famous Big Band leader Cab Calloway, a Rochester native, was stabbed in the **ASS** by legendary bebop trumpet player and band member Dizzy Gillespie during a fight on stage. Gillespie was known for his mischievous behavior while performing, which Calloway did not approve of. The altercation arose after a spitball, which Gillespie did not **FIRE**, landed near Calloway, prompting him to strike Gillespie.

Rochester Protective is one of the few remaining volunteer **FIRE** salvage organizations in the U.S. The Protective works to save the property of citizens and businesses during fires by doing things like spreading fire retardant tarps to protect properties and using **FANS** to blow away smoke to reduce fume damage. Volunteers work closely with the Rochester Fire Department.

FANS of "Saturday Night Live" will be familiar with Rochester native Kristen Wiig, who appeared in more sketches than any other cast member from 2008-2009. Other shows Wiig has appeared in include "Ugly Americans," "The Looney Tunes **SHOW**" and "Bored to Death."

Few Rochester-born performers put on a **SHOW** like Grammy-nominated punk rock bandleader Wendy O. Williams. Williams was arrested in Milwaukee, WI on January 18, 1981 for allegedly simulating sex with a sledgehammer during a concert. She also racked up an obscenity charge in Cleveland, OH for performing in nothing but shaving **CREAM**.

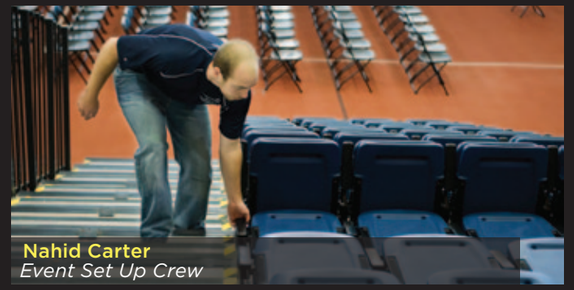
The seven-layer ice **CREAM** cake is the claim to fame of the Goodie Shop in Webster. Touted as the "Original Ice Cream Cake", the dessert contain vanilla, chocolate, and strawberry ice cream, as well as a layer of strawberries and another layer that combines pineapple, peach, and banana. **RICH** ice cream icing makes up the final two layers.

America's **RICH** history of paranormal activity received one of its biggest contributions from a Rochester family. In 1848, Margaret and Kate Fox, ages 13 and 12, convinced their family and the town of Hydesville, N.Y. that they could communicate with a ghost that haunted their new farmhouse. The story was a complete yet convincing fabrication that was executed so well that the girls were sent to live with their older sister Leah in Rochester. The trio turned the trick into a profitable attraction that would lead to a spiritualist revolution that yielded the birth of the Ouija board and the culture of séances and spirit readings.

APPRECIATING THE HIDDEN: **STUDENTS BEHIND RIT EVENTS**

by Amanda Imperial | photographs by Josh Kuckens

The RIT community works hard to put on events for the enjoyment of students, faculty, staff and the public. Unfortunately, the people that put work into setting up those events can often be overlooked. Who pulls out the bleachers? Who sets up tables? **REPORTER** looked for the students who work behind the scenes who make these events possible.



Nahid Carter
Event Set Up Crew

Dan Greenbaum
Master of the Barricades

Nahid Carter, a second year Environmental Science graduate student, works as RIT's Events and Operations Assistant. His job is to help set up and break down most events held at Gordon Field House. He was promoted to his current title this fall after his predecessor graduated. Carter started at the bottom, taking tickets and setting up bleachers for events. Now he oversees such work and assignes tasks to other employees. He also manages people's work schedules, mostly to help external groups, clubs and fraternities.

Carter started working at the Gordon Field House in late 2007 and has yet to regret taking the job. It is very event-specific, and what he does depends on what event he's working. Tasks range from setting up tables, to taking tickets, to selling DVDs at graduation. "We don't handle any sound … or anything really fancy," — that's Tech Crew's job — "But we work really close with them."

"Having to really maintain a good customer service," Carter says, has been one of the job's major struggles. "We have to make sure that we're [maintaining] a good image for RIT." Another struggle Carter has faced is arguments with event attendees or participants. He's reminded of one event early on when a coach wanted to put bags against the pool windows. Carter asked them to move their bags, and the coach refused. Recalls Carter, "He's like 'I've seen other teams do it,' I said 'No you haven't, this has always been the policy, there are signs right here.'" Eventually, Carter had to get his boss.

Despite the rough moments, Carter believes that working at the field house has overall been a "very positive experience," and that he couldn't have asked for a better job. "I don't wake up going 'Ugh, no.'" He considers his job to be a "blessing," a feeling which he contends doesn't normally come from typical, mundane jobs.

Dan Greenbaum is a second year Chemistry student, and a recently employed night worker for Parking and Transportation services. Greenbaum has been working this job since last spring, when a friend of his went on co-op and needed a replacement. "I know this kid," Greenbaum's friend told his boss, Manager of Parking Special Events Adam Petzold.

The night before big events, Petzold notifies Greenbaum that a certain number of parking spaces — sometimes an entire lot — need to be blocked off. "So I go out there and put up these metal barricades and then I tape it off so people aren't allowed to park there." Greenbaum does his works during the wee hours of the morning, from about midnight to 2 a.m. He says he primarily works the night before big events attended by VIPs, or events like car washes when space needs to be reserved. He's also allowed to write tickets for cars violating parking regulations.

If Greenbaum has an official title, he doesn't know it. "I'm just like, 'the kid that does the barricades,'" he says. Sometimes someone will forget that Greenbaum needs barricades, so he'll spent hours in a dark parking lot waiting for someone to bring them.

Greenbaum recalls his most memorable experience happening during his second night on the job. He was told to block off a large portion of D-Lot, when some students stole parking tape off the hood of his car. "I'm like 'Put that back!' and the kid looks at me, throws it on the ground, jumps in [his] car," says Greenbaum. "They just sped out of the parking lot." R

THE ORIGINAL SOCIAL NETWORK ***RIT'S AMATEUR RADIO CLUB***

by Ali Coladonato | photograph courtesy of K2GXT

In the basement of the SAU, nearly drowned out by the pulse of music, is a group of students quietly contacting people around the world using technology you'd more expect to see in the hands of your grandparents — radios. RIT's Amateur Radio Club, known by their call sign K2GXT, is dedicated to these seemingly archaic machines; practicing a hobby passed down and respected for generations.

K2GXT was founded in 1952 and was fully licensed for communication one year later. Largely popular in the 80s, the club has since seen a decline in membership in recent years. Starting in 2007 however, the club began its resurrection with the help of fifth year Electrical Engineering majors and identical twins, Brent and Bryce Salmi. With both away on co-op this quarter, the club is currently headed by fifth year Electrical Engineering major Steve Giannotti. When asked what the club does, Giannotti replied, "We like to talk to people…oh that's nerdy." While talking with people is a big part of the club, there is a strong focus on understanding the culture of ham radio, the inner workings of the machines, and knowing that ham radio has long played an important role in our world and continues to be relevant today.

Ham radio is most often used during natural disasters. When storms or hurricanes knock down telephone lines, ham radios become the most effective way to communicate. Third year Electrical Engineering major and eBoard member Ian MacKenzie recounts stories of 9/11, when his dad was out of the country. With all the commotion, his father was unable to get a phone call through to see if his family was affected. "He was just going along when he saw a house with an antenna on it," says MacKenzie. "The [owner] let him operate his radio and he called to let us know he was okay."

While much of ham radio's usage occurs during emergencies, K2GXT is much more about the social aspect of amateur radio. As Giannotti puts it, "It's a statement of practicing your privileges and proving the capability of your equipment." Many students will set goals for themselves — like trying to talk to people from all 50 states, or competing with other schools to see who can contact the most people. When different amateur radio organizations do make contact with one another, there's often an exchange of QSL cards — miniature postcards with information about the organization. For K2GXT, it's not unusual to make contact with such locations as Cuba, Australia, Mexico, even places as remote as Siberia.

Aside from regularly "talking with Russia" as second year Applied Networking and System Administration major Connor Casey puts it, K2GXT is responsible for the remote-control blimp at hockey games, a favorite particularly among the younger crowd members in attendance. The club's biggest project however is its High Altitude Balloon, launched last year on May 7 for Imagine RIT. Named Ritchie1, the helium balloon reached a height of 96,300 feet before it burst and fell back to Earth in Clifton Springs, N.Y. The pictures from its on-board camera are still circulating, and as third year Computer Science major and club member Ben Miller-Jacobson stated, "With the launch of that balloon we accidentally generated some of the most awesome desktop backgrounds in the world."

With these projects, K2GXT has brought people together to enjoy and expand upon a hobby that most people presume is dead. With a desire to discover the scope of our world beyond this brick city, K2GXT bridges the new and the old, and reaches out to connect people across the world. R

BACK to BLACK

A Look at Rochester's Independent Record Stores

by Alex Rogala | photograph by Neal Danis

From the outside, the building at 33 1/3 Rockwood St. is deceptively unremarkable.

The inside, however, looks like the fallout from a culture war spanning the past several decades. Curiosities — from beaded curtains to giant plastic sharks — line the walls. A copy of "The Complete Manual of Things That Might Kill You" lies near the cash register.

An institution within the Rochester music scene, the Record Archive is only one part of a vibrant community of independent local record stores. In a time when digital downloads and piracy have displaced physical music sales, they remain passionate about their jobs. Through the culture they've created and the bands they've brought to Rochester, these stores have left an indelible mark on the city.

STRENGTH THROUGH PASSION

The owners of Rochester's independent record stores share a deep passion for music. Enter Tom Kohn. The founder of the Bop Shop, a record store in Rochester's Village Gate Square, he's an avid record collector with 10,000 records to his name. Following the death of his newborn son in 1982, Kohn worked to reprioritize his life. "That is where my life shifted gears," he says. "My focus on life at that point was to create something." Driven by his passion for music, he left his job to start the Bop Shop in his attic.

For Record Archive co-owner Alayna Alderman, this passion is what sets independent stores apart. "We have an incredible staff that is very eclectic and has a great wealth of knowledge," she says. "There's that general sense of wanting to do everything … as opposed to being corporate cookie cutter."

This passion transcends the individual stores. Each year, a group of local shops — including the Record Archive and the Bop Shop — collaborate for Record Store Day, the third Saturday in April. They're part of a community devoted to music, and many of the store owners know each other well. "We're competitors, but we're also friends," says Alderman. "We each serve our purpose."

REDEFINING THEMSELVES

Over the past decade, record stores like these have struggled to find this purpose in a changing industry. In order to reach more customers, both the Record Archive and the Bop Shop now sell music online through services such as Amazon Marketplace and eBay. The Record Archive has expanded to include clothing, used furniture and toys. With their new art gallery, they take part in Rochester's First Friday art openings. Were it part of a chain, Alderman says, the store would not have had the freedom to expand. "It's just my partner and me," she says. "We decide what the store's going to look like, what the product mix is going to be."

Meanwhile, the Bop Shop is returning to its roots. "We're going all vinyl," says Kohn. With the exception of local bands and some jazz, which he intends to keep, many of the CDs in his shop have been there for years. "I can sell five [records] to one CD," he explains.

Both stores have brought a plethora of musicians to the area. The Record Archive has hosted such big names as Mary J. Blige and the Replacements. Meanwhile, Kohn founded Bop Arts, a non-profit organization which brings new talent — primarily jazz musicians — to Rochester audiences.

CHANGING LIVES

In running Bop Arts and the Bop Shop, Kohn sees a chance for him to leave an impact. He points to a service for transferring records to CDs. "It's labor intensive, it's not profitable, but it's cool. It's about making a difference in people's lives," he says.

One particularly memorable day, a man came in with a stack of paper records. "[During] World War II you could record messages on paper records in the field and mail them home," Kohn explains. The man's father had sent these messages from the front shortly before his death. "His younger sister came in with him and we played them back," recalls Kohn. "That was the first time she ever heard her father's voice, standing right here."

"It's why I fought to keep a retail store open as opposed to closing down and doing mail order, which is way more profitable," says Kohn. "But it's about as exciting as nailing your foot to the wall. What fun is that?" R

THE EVOLUTION OF UNDERGROUND

by Alex Rogala | illustration by Zac Retz

Rome, AD 303

The cave is far from the ideal meeting place. It's dark and exceedingly damp. A flickering torch casts shadows on the wall; a chill wind threatens to extinguish it.

A group of men stand huddled in the corner, their eyes closed in prayer. Each moment is filled with silent dread; if they were found, they would surely be executed. The Romans might give them one chance to renounce their faith, but they wouldn't take it for the world. They were ready to die for their faith.

The early Christians were a prime example of an underground group. A unique subset of counterculture, the underground group has always been a crucial (if often disliked) component of society. However, the concept of *what* exactly underground is can be vague and murky. How has it changed over the years?

underground has been used to describe groups outside of culturally accepted norms. Centered around a belief, cause or common interest rejected by society, many underground cultures are forced to work in hiding. Some are even willing to suffer ridicule and death for their beliefs.

Early Christianity is a classic example of an underground culture. From approximately AD 54 to AD 313, their contemporaries rejected the early Christians. Romans, confused by the group's refusal to worship the traditional gods, rejected the new religion. They accused Christians of incest and cannibalism, sentencing them to death. When given the opportunity to renounce their faith in order to live, many Christians chose martyrdom.

Musicians in modern Afghanistan have also faced similar problems. After taking power in 1978, the nation's new communist government began to restrict music. By the late 1980s the government required musicians to have a license, and they were limited to playing spiritual music.

Once the Taliban assumed power in 1994, the restrictions grew to an all-out ban. Playing music could result in 40 days in jail or being beaten with ones own instruments. Music equipment was burned wholesale, and even owning a cassette tape could be grounds for imprisonment.

In response, music went underground; homes with special cellars were used as concert venues. Aficionados had cassettes and musical instruments smuggled into the country.

While the U.S.-led invasion of Afghanistan ended the Taliban's reign — and the ban it imposed— music still faces a strong underground stigma. Shops that sell music often hide CDs and cassettes towards the back; even now, they face threats from supporters of the old regime.

THE IDEALISTS

Kabul, Afghanistan, 1997

Nadir walks through the Kabul streets. The noon sun is high in the sky, but he's not sweating because of the heat. His hand is glued to his pocket, nervously clutching a cassette of his idol, legendary Afghan singer Ahmad Zahir. Under the Taliban regime, most music is forbidden, including Zahir's. Nadir has heard rumors that the police have begun breaking into cars and homes, confiscating and burning tapes. However, he's learned from the mistakes of others, and he won't be replicating them.

While underground culture has its roots in counterculture, underground represents a more specific subset. Traditionally, the term

THE MONEY MAKERS

Rochester, N.Y., 2008

Jena sits at her desk in Sol Heumann Hall. Crouched over a scale, she measures out a mossy green substance, depositing it into a tiny baggie. Fortunately, her roommate hasn't noticed the smell yet. She seals the baggie and drops it into a pouch in her coat. She looks over as her cell phone rings. "It's show time," she says with a grin.

Rather than a belief, some underground culture is focused on money. Goods and services that are illegal or unaccepted by popular society are often sold on a black market.

While drugs, prostitution, and weapons are classic examples, there are others. Facing increasing taxes, some smokers have turned to black market cigarettes, shipped from other countries or states with lower taxes.

THE TRENDSETTERS

San Fransisco, Calfornia, 1969

The artist leans over his paper; with a short, decisive stroke — the first of his project — he breaks the silence. All his life, his dream has been to make comics; since the Comic Code Authority was founded in 1954, he's had trouble pursuing that dream. Now that his friend Lenny's printing business had finally taken off, he could finally make his dream a reality.

Over time, certain aspects of underground culture slowly leak into the mainstream. This is most distinctly apparent in 1960s counterculture. While hippies were met with disdain, certain aspects of their fashion and music slowly became integrated into mainstream culture.

In particular, *underground comix* demonstrate this transition. During the early 1950s, concern over comics' content led to congressional hearings. In October 1954, the comic book industry founded the Comics Code Authority. A form of self-regulation by the comic industry, the code placed explicit distinctions on acceptable content. Among material banned by the code were sexual content, extreme violence and any content that could evoke sympathy for criminals.

During the 1960s, many artists subverted this trend by releasing small-run prints of alternative comics. Known as underground comix, they often featured taboo subjects, bizarre art styles, nudity, sex, and violence. Challenging the status quo, they occasionally faced obscenity charges. Artists such as R. Crumb grew to have an enduring popularity and association with the movement. Certain drawings, such as Crumb's famous "Keep on Truckin'" illustration began to enter the public consciousness. In essence, the underground comix movement became mainstream.

For some, this stylistic shift can make former limitations desirable. Earlier experimental, "underground" bands often had a distinctly low production quality, due to a lack of funds and cheaper equipment. Over time, some musicians began to see the limitations of these formats, like low-fidelity audio, as aesthetically desirable.

After recording his 1982 album "Nebraska" in a studio with a full band, Bruce Springsteen felt dissatisfied with the album's sound. Ultimately, Springsteen chose to release his initial cassette demos, which featured only guitar and vocals.

During the late 1980s and early '90s, independent band Guided by Voices were among the champions of the lo-fi sound. Between 1992 and 1995, they recorded near-exclusively on cassette. "For our first [EP], 'Forever Since Breakfast,' we went into a studio and created a very mediocre recording out of a very sterile environment," guitarist Robert Pollard one stated in an interview. "I thought, 'Fuck that. If we're paying for it and no one's listening to these records anyway, if we're only making them for ourselves, then I'm going to put exactly what I want on them.'"

THE HIPSTERS

Brooklyn, N.Y., 2008

Oliver stands near the Williamsburg Waterfront. Cigarette in hand, he takes a deep drag, closing his eyes and exhaling. From his skinny jeans to his off-white cardigan, he's found his style. Everything is cool.

Hipsters are a curious puzzle in the realm of underground. The term has been around for ages — since as early as the 1940s. However, it originally referred to fans of the contemporary jazz scene. The modern flannel-wearing, Pabst-swilling hipster didn't emerge until last decade.

Hipsters are a strange fit in the underground scene. While they appear to assimilate much of the underground aesthetic, hipsters seem to lack the motive. As Time Magazine's Dan Fletcher states in a 2009 article, "The hipsters who will be the dead end of Western Civilization are the ones who add nothing new or original and simply recycle and reduce old trends into a meaningless meme."

While underground groups promoting an ideal, like the early Christians, still exist, they do so alongside other incarnations of underground: those looking for profit, those looking to shape a culture. For better or worse, the underground scene has changed. But for all the change over the decades, the early culture of underground still remains: It's just buried a bit deeper. R

PAINTING THE TOWN: FUA KREW and ROCHESTER'S GRAFFITI SCENE

by Ali Coladonato | photographs by Jonathan Foster

When gripping a can of spray paint, you feel two things: the cool metal warming to your hand and all of the thoughts and feelings that you're about to make tangible on the decrepit wall in front of you. It's a task to enjoy and revel in; you create something not exclusive to museum walkers or art critics, but something commuters, neighbors and passers-by will see every day. You begin, splashing the lines across the wall in bold strokes of color and miniscule detail of letters. Finished, it stands over you — a masterpiece for the everyman.

As a city, Rochester has had a unique experience with graffiti and street art. Throughout the years, the presence of a politically minded group of artists called FUA Krew has given the city a culture of graffiti and street art without it becoming rampant or unchecked as it has in larger cities like New York or Philadelphia. Dan Brooks, a 2010 graduate of the University of Rochester, spent his senior year studying graffiti culture and how it has evolved in these various places. With a specific look at the Rochester graffiti scene, Brooks concluded that Rochester — however small or secluded it may be — is nonetheless prominent in the street art movement.

Graffiti became popular in the 1980s. Those familiar with street art will refer to the period as the "subway art era." Intertwining with the hip hop culture in the U.S., the 80s saw cities across the country fill with the colorful expressions of any number of graffiti artists. In Rochester, as elsewhere, crews began forming to bring together like-minded artists to create bigger and more elaborate works, and make a name that would spread and be recognized throughout the city. Since that time, Rochester "has allowed the culture to exist and flourish," where many might not have expected it to be tolerated or promoted, says Brooks.

This past decade, a task force was established by then-Mayor Robert Duffy to look at the issue of graffiti in Rochester. Bringing together city officials and law enforcement officers, they convened on how to address public spaces that had been tagged with obscene or vulgar graffiti. A wall, later dubbed the "Goodman Legal Wall," was created at one point to give artists a legal space to practice their work. The wall has since been closed off as tags began to spread beyond the limits of the walls and onto local businesses. Brooks recalls a time when kids would get dropped off by parents and left to spend an afternoon painting and socializing with other young artists. For Brooks, the wall represented an "outlet of artistic expression" for a generally less wealthy population. "As poorer kids, they got to take out their aggression by wielding a paint can. They put that to positive use and can form a full thought with this art form."

Since the termination of the legal wall and the enforcement of stricter laws and clean-up, graffiti in Rochester has been concentrated in certain areas, including the Goodman Street Yard, the water towers behind Cobbs Hill Park and the Broad Street Bridge portion of the abandoned subway. While one can see many different names through the tags and murals that cover these small sections of the city, the FUA Krew is responsible for the majority of this work.

The FUA Krew, which variously stands for "Fierce Urban Assault," "From Up Above," "Find Us Anywhere" and "Famous Urban Artists," has become synonymous with Rochester graffiti. Started by a local artist who goes by Jester, FUA has been in operation since graffiti art first took off. In 1989, when Jester went overseas to serve in the military, he passed the responsibility of the crew on to the hands of current leader, Range. Now 37, Range has been a street artist since grade school, when he caught a glimpse of "Subway Art" — still a graffiti bible — and found inspiration that would lead him to become one of the most prominent artists in the city.

Under Range, FUA has brought about a revitalization of style unmatched by anything Rochester may have seen in graffiti's heyday. Looking to express their views on current events and topics, memorialize friends and simply share personal interests, the Krew has impacted their city and spread its name in the process. "Graffiti is all about fame," explains Range. "It's about making something out of nothing, seeing how far you can take the name."

FUA's fame has grown considerably, taking on projects and commissions for local businesses. A paid permit is required for these businesses to put up a new sign, but many stores will circumvent these requirements by contacting FUA. The Krew will paint murals on the sides of local stores, using subliminal signs instead of explicit advertising to bring attention to these businesses. North Clinton Avenue is one of the Krew's most notable haunts. Although given to a culture of drugs and violence, it has become a museum of street art, lending its walls to artists across the city. Range has christened it the street artists' "coloring book."

Growing up on Clinton Avenue himself, Range has served witness to its customs of crime even while in the Krew. "It's ironic, this one time we were painting an RIP mural … and there was a shoot out. Everyone was running around us, it was messed up." Despite its roughness, this section of the city has embraced the work of the Krew. In his research, Brooks found that they revitalized these spaces with their murals."They were just this group of kids wanting to make their name," says Brooks, "and now they're this hegemonic entity of graffiti in Rochester."

"We became the spokespeople, we uphold [street art] and keep it afloat," says Range. "We're the scene — if we weren't here, I truly believe no one else would [be]." Brooks echoed the sentiment, saying, "FUA is the beginning and end of graffiti in Rochester." From its beginnings as a group of friends tagging buildings, to the organized, socially conscious force using art to explain and express their world, the FUA Krew is promoting our city with a color and a style we can all be proud of. R

REPORTER

we like you

A BEGINNERS GUIDE TO URBAN EXPLORING

by Evan Williams | illustration by Amber Gartung

Like most cities in the US, Rochester established itself around a booming industry, and as in many of those same cities, sometimes those industries go bust. As economies and populations fluctuate and factories and plants open up and shut down, there remain the casualties of industry and the ghosts of long lost establishments. Factories, hospitals, churches, and schools from years ago stand abandoned, unattended save the wind and the rats. But the past few decades have seen a surge in an adventurous pastime that shines a light into the neglected worlds of our industrial pasts.

Somewhere between adventurers and historians, urban explorers enter abandoned structures and buildings to discover the secrets that they harbor. The exact definition of urban exploring differs between the individuals, but the communities of explorers that spring up around the world share a passion for discovery. However, it's not just about wandering around inside creepy old buildings. There's a strong importance placed on respecting and maintaining the places they enter, and explorers often operate under the mantra of the Sierra Club: Take only photographs, leave only footprints.

Urban exploring, while often referred to as a hobby or pastime is still a serious venture. It can be quite dangerous, and has the potential to result in arrest or injury. One of the earliest recorded instances of Urban Exploration in history was the 1793 death of Parisian man Philibert Aspairt, who got lost and died in the massive system of catacombs underneath the streets of Paris. The risks associated are enough to keep most casual and curious individuals from fully embracing the activity. There are also the legal troubles of trespassing; the risk of getting lost or injured in a place where help won't get to you; involuntarily inhaling dangerous fumes from mold or asbestos; and the chance of running into unsavory individuals that might be squatting in the locations.

With all that said, Rochester features a multitude of prime locations to explore. If you still feel compelled to take up an urban expedition, there are a number of things to keep in mind to stay safe.

Buddy system — Never go into a structure alone or without telling someone where you are in case of emergency.

Pack light, pack smart — The less stuff you carry, the better. Essentials: Flashlight, water, gloves. Extras: Camera, respirator mask.

Plan Ahead — Make sure you know how you're going to get in and out of the building, and how much climbing, crawling and razor-wire you plan to encounter.

Mind the Weather — Underground tunnels like sewer drains carry a risk of flash flooding when it rains, so try and stick to dry nights.

Watch out for the fuzz — Cops and troopers have no problem arresting explorers for trespassing or destruction of property. Keep an eye out; if you get snagged, you're on your own.

Rochester's strong industrial past inevitably proceeds with the curse of recessions and economic downturns, leaving a number of factories and installations unattended and inviting to the novice explorer; here are some of the more popular locations in the city.

Abandoned Subway — Perhaps the most popular and easily accessible urban exploring locale in Rochester. The east entrance is located at the corner of Court Street and South Avenue, behind Dinosaur Bar-B-Q

Fall Street Incinerator — Located along the Genesee River northwest of the Inner Loop. Be sure to watch your footing, as many of the floors are unstable. Dust masks are a must.

Mt. Hope Chapel — Located along the side of Mt. Hope Cemetery that runs along Mt. Hope Ave.

Veteran Foods Warehouse — Located on the north side of Genesee Riverway Park, along the Genesee Riverway Trail. R

THE ROAD TO FREEDOM

by Nolan Harris Jr. | illustration by Jai Kamat

Historically, Rochester has been one of America's most important cities, often cited as the nation's first "boomtown." For a period, it was one of the biggest U.S. suppliers of flour, lending it the "Flour City" nickname, which would eventually be changed to "Flower City." Later, it was the site of advancement in imaging arts and sciences via breakthroughs at Kodak. Rochester was also a leader in the fight for social justice; among the most prominent, the women's rights movement and the struggle for racial equality. Rochester's key role in the fight against slavery has all but faded in the history books, though its contributions forever changed the lives of many Americans.

The Rochester Anti-Slavery Association was founded in 1835, followed by the Rochester Ladies' Anti-Slavery Society two years later. Rochester luminaries Susan B. Anthony, Frederick Douglass, and Isaac and Amy Post were active figures in these organizations. Their efforts, in concert with those of leaders in other cities throughout the country, helped birth the abolitionist movement: a loosely coordinated network of progressive, anti-slavery advocates who led a campaign protesting slavery and the policies that protected it through speeches and publications.

One of the more severe laws they fought, the Fugitive Slave Act of 1850, mandated that any slave who escaped from bondage had to be returned to their owner, and made it illegal for anyone to help a slave to freedom. If a U.S. Marshall refused to capture and return a runaway, they would be fined a steep penalty of $1,000 — equivalent to over $25,000 today.

The Underground Railroad was a response to such policies. Homes, known as "safe houses," were set up along routes from the pro-slavery South to the free North, the West and even South into Mexico. These were "stops" along the "lines," and those who helped and harbored the escaping slaves were the "conductors." At these safe houses, fleeing slaves would rest, eat and receive new clothes, before moving on to the next stop on their long, treacherous journey to freedom.

Rochester was one of the last stops in the U.S. for slaves running northward into Canada. Frederick Douglass, a former slave and relentless critic of slavery, helped bolster Rochester's anti-slavery reputation — mostly through his newspaper, "The North Star," which boasted a national circulation of more than 4,000. Douglass' literary work was coupled with brave action as well: the offices of "The North Star" would sometimes welcome fugitives who were transported by ferry on the Erie Canal. He even sheltered runaway slaves in his own home, located near present-day Highland Park.

Rochester's position as the penultimate stop along the freedom path to Canada made it a critical juncture. Douglass was far from alone when he spoke out against slavery. Other, lesser-known Rochester locals also participated in the operation. People like David H. Richardson and Henry Quinby, two local farmers sympathetic to the cause, offered their property to complete strangers on the run from the law.

Thomas Warrant's farmland, on West Henrietta Road about a mile from the University of Rochester, was another such station along the Underground Railroad. Warrant would hide slaves in his barn and in the back of his home, and, according to a 2007 Rochester City Newspaper story, "When it was safe, Warrant transported fugitives in his hay cart to stations in the city, including Douglass's home on South Avenue."

Rochester's visionary leaders — famed and anonymous — challenged the status quo, helped to chart America's course and shaped the city Rochester would become. It is estimated that the decade prior to the Civil War saw some 70,000 slaves freed through the Underground Railroad. Rochester's beginnings have a stake in that accomplishment: its unyielding stand against slavery helped transform a nation.

Delicious.

REBELS WITH A CAUSE

THE UNSUNG STORY OF PIRATE RADIO

by Chelsea Watson | photograph by Marcus Elliott

The first floor lounge of Kate Gleason Hall (KGH, 35) appears pretty nondescript. A few students are working at various tables. Scanning the room, something bright and green catches the eye. There, on the far side of the lounge, residing on adjacent couches, are two guys chatting amongst themselves. One is sporting a bright green, spiky mohawk. They are two of the founders of Pirate Radio: Taylor Osmonson, proud owner of the mohawk and vice president of the station, and Jordan Stitzel, the president. While relatively unknown now, they hope that will Pirate Radio soon be a household name.

Pirate Radio is an online hard rock station, housed under the umbrella of RIT's Streaming Media Club. "We have a set list of programs and media, DJs … we are a real radio station online," declares Osmonson, a fourth year Mechanical Engineering Technology student.

Initially Pirate Radio was "very much a 'pirate' radio station" admits Stitzel, a fourth year Information Security and Forensics student. "There was a group of us that wanted to broadcast this type of music," Osmonson elaborates, "but the idea wasn't supported, so we took matters into our own hands." The two students reveal a rebellious, take-charge nature beneath their nonchalant demeanor. They wanted to enter a national radio production contest which required entrants to be an official club; so they set out to spread the word and the Streaming Media Club was born.

"Everyone we talked to ended up liking it and what we were trying to do," Osmonson says. The two explain that the Club Review Board, which had already held its last meeting of the school year, organized an emergency meeting to review the prospective club. They were approved the next day and officially became a club at the end of spring quarter 2011.

Pirate Radio is unique on campus in several regards. For one, it has no official headquarters. Broadcasts are done "anywhere and everywhere." "All you need is a laptop, internet, microphone and headphones," says Stitzel. The software they use is free and open to the public, allowing DJs a necessary "flexibility and ability to experiment," as Stitzel puts it. "If you look at a commercial radio station, they'll pay thousands of dollars for what we're using [for free]."

Unlike many other radio stations, "the DJs don't really have to follow any set rules in regards to content," states Osmonson. Reiterating that this is an RIT-based station, he adds that Pirate Radio has a "nerdy spin to it." He also discloses that a lot more goes into choosing music for a radio station than most people might think. "It turns out that it is very mathematical … not so free flowing."

Additionally Pirate Radio intends to start doing live broadcasts. The Streaming Media Club also has other radio stations in the works, which will play other types of music. "We want to see how high we can fly," says Osmonson. R

WORD ON THE STREET

What do you do when no one is looking? *by Brett Carlsen*

"Absolutely nothing."

Brian Benner | third year Mechanical Engineering

"Dance."

Samantha Mueller | high school student

"I wonder why no one's looking."

David Neuman | first year Physics

"Take my pants off . . . I do that when people are looking though."

Angela Childress | second year Biomedical Photography

"Creepy smile at them till they look at me."

Haley Rosa | second year Photojournalism

"Dance obnoxiously."

Katie Lachut | third year Biomedical Photography

"Sleep, quite honestly."

Emma Moran | first year Undeclared Crafts

"Sign songs in the car."

Adam O'Connor | second year ASL Interpreting

"Room full of people. No one is looking. I am picturing them naked."

Ryan Harriman | third year Biomedical Photography

R

RINGS 585.672.4840

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compiled by Victor Group | illustration by Simon Jones

Monday 12:07 p.m. (from text)

The snooze button is the best/worst invention ever.

Wednesday 11:57 a.m. (from text)

Sometimes I wonder if hot girls actually **KNOW** how many guys stare at their asses all day.

Sunday 12:23 a.m. (from text)

I'm doing tequila shots alone. **Definition of alcoholism.**

Tuesday 2:47 p.m. (from text)

Artesano's has **chocolate covered bacon!** THERE IS A GOD!

Sunday 2:58 p.m. (from text)

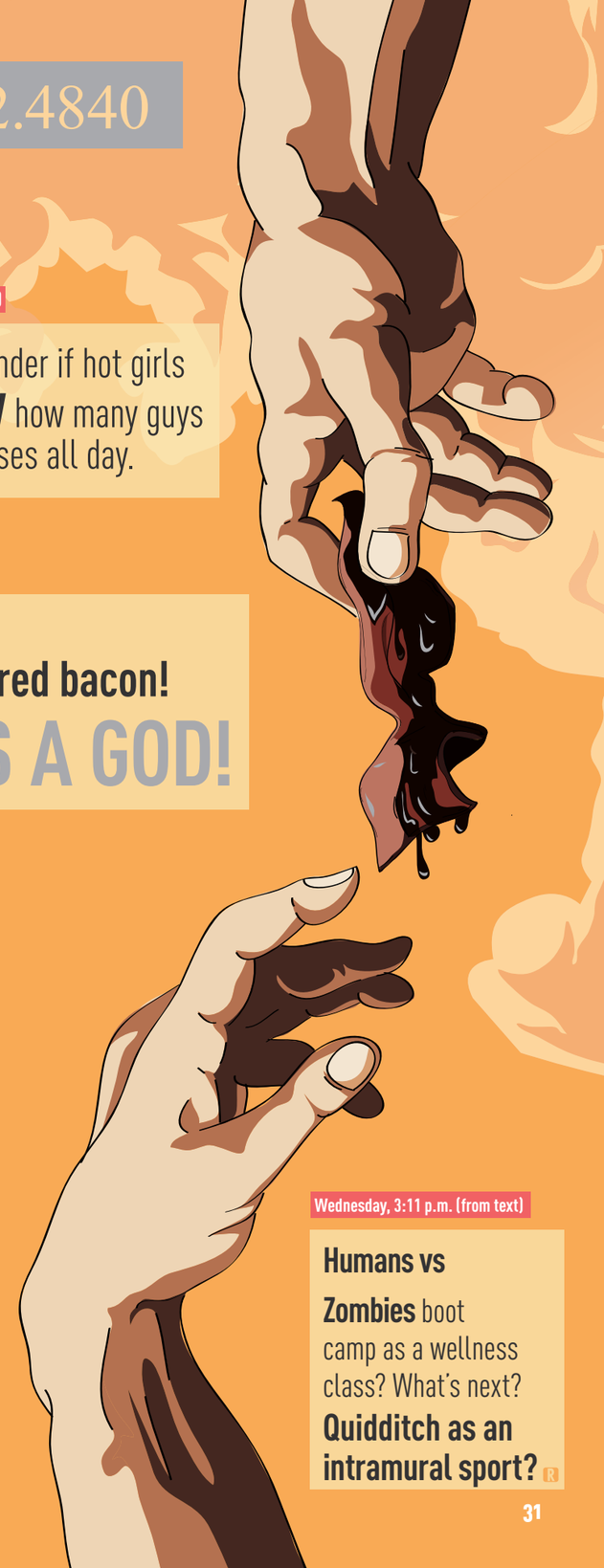
Every time I take my French bread pizzas out of my toaster oven it's like a game of Operation, **except you get burned.**

Wednesday 12:16 a.m.(from text)

I think I'm becoming religious... I've consistently vomited every Sunday morning... purging the sins from the night before.

Monday 1:45 p.m. (from text)

10 minutes between classes? **JACK BAUER POWER [POOPY]!**



Wednesday, 3:11 p.m. (from text)

Humans vs Zombies boot camp as a wellness class? What's next? **Quidditch as an intramural sport?** R