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The Rollins Sandspur

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**Sandspur, Vol 100 No 12, January 12, 1994**

Rollins College

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A number of changes have been made to the Academic Calendar for 1994-95. Included, among other important dates, is the return of Fall Break.

—page 4

Margey Plane, a Rollins junior studying abroad in Austria, offers a long-distance Letter to the Editors explaining her thoughts on sabbaticals.

—page 12

# THE SANDSPUR

1894

CENTENNIAL VOLUME

1994

Volume 100 Issue #12

Rollins College - Winter Park, Florida

January 12, 1994

## CORNELLS DONATE \$3 MILLION

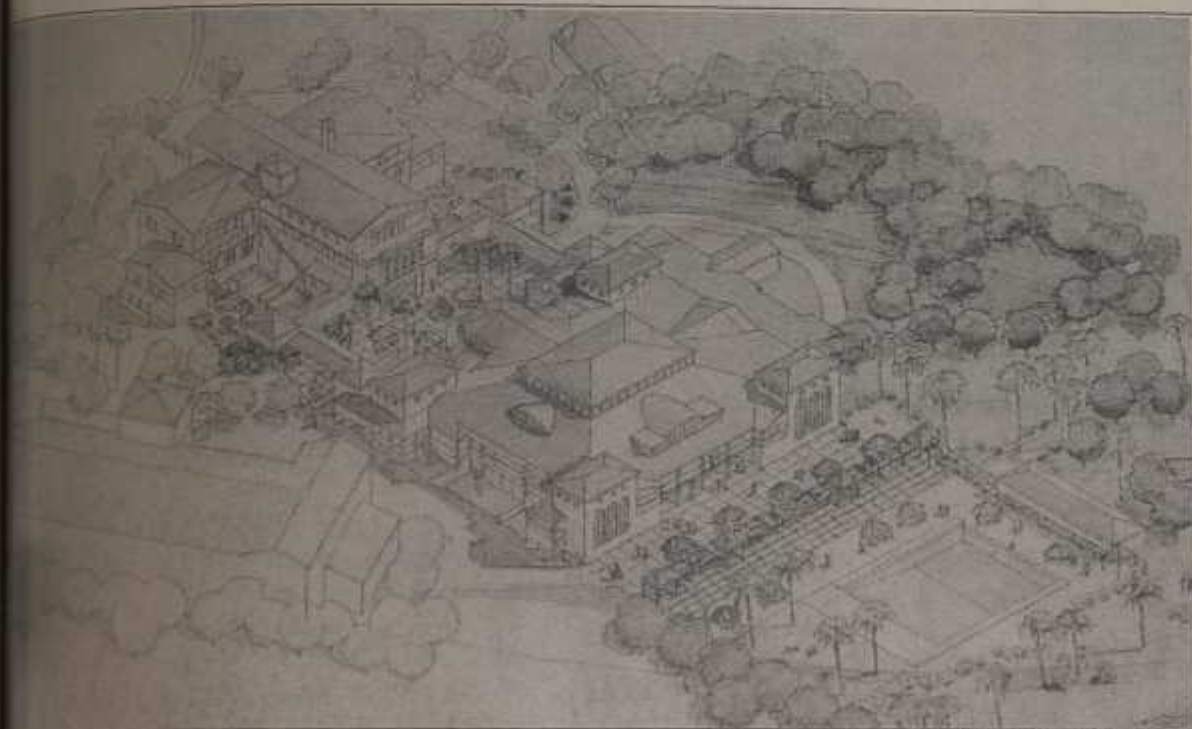


Illustration courtesy of the Office of Public Relations

The campus center, overlooking Lake Virginia, will include dining facilities, conference rooms, student meeting space, and recreational space.

BY SHELLIE OLSZEWSKI  
Sandspur

A Delray Beach couple who have generously supported Rollins College in the past have donated \$3 million to the school toward construction of a new campus center.

George D. and Harriet W. Cornell were recently honored at a gala celebrating the 15th anniversary of Rollins' art museum that bears their name. Their many gifts to the institution also include a social science center completed in 1988 and an endowed faculty chair. The Cornells hold the distinction of being the largest contributors of any alumni in the history of the college.

"A campus center to serve as the social hub of the college is a vital

component of the campus community," said President Rita Bornstein. "The Cornells are making a major investment in the quality of student life at Rollins by providing the major portion of funds necessary toward construction of this facility."

Bornstein said construction of the new campus center will begin once the remaining funds necessary for its completion are secured. The center, overlooking Lake Virginia, will include dining facilities, conference rooms, student meeting space, and recreational space.

Mr. Cornell, a trustee of the college, is a 1935 graduate of Rollins. Mrs. Cornell is an honorary alumna of the college. Both hold honorary degrees from the school.

## The Student Voice and the Curriculum

BY MELISSA FRANKLIN  
AND CHRIS SMITH

"It just doesn't feel like we have much of a voice, even in things that affect us directly as our classes," said freshman Bethanie Shirk, summarizing much of the frustration felt by students across campus.

On January 25th, the time for student voice arrives. There will be a campus-wide forum to discuss the upcoming changes in

our college curriculum. This could be the only large scale input that students have in this issue that they care so deeply about.

"No issue affects the student body as decisively as changes in the curriculum. After a semester of discussion in the faculty and administration about the new curriculum, the time has finally arrived for the students to put forth their ideas and concerns," says SGA Vice President Mike Porco. "It is important for students to participate, so that this forum

can truly reflect the needs of Rollins College."

Tentatively scheduled from 9 a.m. to 3 p.m., the forum will give students, faculty, staff, and administrators the opportunity to talk together and discuss the current curriculum and education here at Rollins. It will focus on what can be done now to improve the quality of the education here at Rollins. The hope is that the views expressed here by the Rollins

please see CURRICULUM, page 4

## WINTER TERM WITH THE WRITERS RETURNS

BY LAURA KOO

Two best-selling authors and a contemporary poet will headline the annual Winter Term With the Writers, beginning January 6.

Novelists Bailey White and Tim O'Brien, and Rollins faculty member and poet Jean West will speak on successive Thursday evenings at 8 p.m. on campus in the Calloway Room of the Mills Memorial Center. The programs

are free and open to the public.

West, a widely published poet and writer of children's literature, spoke Thursday, January 6. She holds the Irving Bachelier Chair of Creative Writing at Rollins. Her work has appeared in a variety of literary and poetry journals.

White, author of the best seller *Mama Makes Up Her Mind* and *Other Dangers of Southern Living*, will speak Thursday, January 13. White is a popular commentator on the National Public Radio

program "All Things Considered." In the tradition of Garrison Keillor and Fannie Flagg, White writes about her tiny home town in Georgia, which is full of fascinating neighbors.

O'Brien won the National Book Award for *Going After Cacciato* and numerous awards for *The Things They Carried*. He will speak Thursday, January 20. His work appears in some editions of *Prize Stories: The O. Henry Awards* and in national magazines.

## Fox Day in January? . . .



A regional magazine, *Florida Leader*, publishes an annual "Best Of" issue including their favorite picks from colleges and universities around the state. This year, Rollins will receive "Best Tradition" for our annual Fox Day. The magazine requested a photo of the Fox with students frolicking in the background for the upcoming edition. There was only one problem: it was only December and the Fox wouldn't be expected for another four months. Public Relations couldn't wait until April to roll around, so Physical Plant wheeled the Fox out for an early public appearance.

### THE SANDSPUR

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# Around the HORSESHOE

## Knowles Memorial Chapel

Chapel Services for Winter Term  
Sunday — 5:00 p.m.

January 16: Martin Luther King, Jr.  
Commemorative Service.

January 23: Magdalene- a play in two acts by  
Michael Johnson with international award  
winning actress Thelma Ann Jones.

January 30: Grand Inquisitor Scene from  
Dostoevski, Rollins Theatre Department.

## "A Golden Age" Opens at Cornell

A major exhibition of etchings, engravings, and woodcuts by such masters as Durer and Rembrandt, begins at the Cornell Fine Arts Museum on Friday, January 14, at 5:30 p.m., with a reception open without charge to Cornell members, their guests, and the entire community. Entitled A Golden Age: Old Master Prints from the Norton Gallery of Art, the show continues through February 27.

A Golden Age consists of 56 works drawn entirely from West Palm Beach's Norton Gallery of Art, which has one of the best collections of old master prints in Florida. The collection has been developed largely within the last forty years through gift and purchase. The Norton's recent acquisition of an important Giovanni Battista Piranesi (1720-1778) from the 1749 Prisons series is included in the show.

A Golden Age gives an overview of the

development of printmaking from 1400 to 1815 in Italy, Germany, France, the Netherlands, England, and Spain. Some of the world's greatest artists worked as printmakers during this period. The exhibition includes prints executed by Albrecht Durer (7 prints), Lucas Cranach, Pieter Brueghel the Elder, Jacques Callot, Rembrandt van Rijn (7 prints), Adriaen van Ostade, Stefano della Bella, Willem Hogarth, Francisco Goya (of 1799), and others.

In addition, about 20 prints in the collection of the Cornell Museum, done by some of these same artists, will be on view concurrently in the Museum's galleries.

Related events for A Golden Age include a gallery talk on "Old Master Prints" on Sunday, January 16, at 3 p.m., by the curator of the Norton, David F. Serford, who organized the exhibition.

## SPRING CREDIT CLASSES BEGIN FEBRUARY 1ST

The Rollins College Hamilton Holt School (evening studies) is now accepting applications for the Spring Term which begins February 1.

New students can register for classes from 4 p.m. to 7 p.m., Wednesday, January 19 at an informal Open House at the Holt School office, 203 E. Lyman Ave., downtown Winter Park. Advisers, financial aid counselors, staff, and faculty will be available to help students select classes. Individuals may file an application and register at this time through an on-line computer system. Both new and current students can register from 8 a.m. to 7 p.m. Thursday, January 20.

Test scores and transcripts are not required to enroll. The Hamilton Holt School offers a liberal arts curriculum with a variety of courses in anthropology/sociology, English, economics, environmental studies, humanities, international affairs, organizational behavior and organizational communication, psychology; and urban and public affairs. Students can earn a bachelor's degree, or take courses for personal or professional enrichment. For the convenience of those who work, most classes meet once per week from 6:45 to 9:25 p.m. Students need a high school diploma or equivalency certificate (GED) to register for a course at the Hamilton Holt School. Transcripts and/or test scores are not required to enroll.

For more information, or to receive a spring class schedule, please call (407) 646-2232.

### WELCOME TO THE WRITING CENTER and the ACADEMIC RESOURCE CENTER WINTER TERM 1994

The Writing Center and the Academic Resource Center will be open limited hours Monday through Thursday during Winter Term. Peer Writing Consultants will be available from 4-10p to help you with fulfilling the assignment, invention, ideas, organization and support. Peer Language Consultants will be available from 6-8p to help you with grammar, mechanics and polishing. Listed below are the consultants, their majors and minors, and the hours they will be working. Please come up and visit us!

Dr. Twila Yates Papay  
Director of Writing Programs

Beth Rapp Young  
Assistant to the Director  
of Writing Programs

#### The WRITING CONSULTANTS for Winter 1994:

Todd Bellochio, Economics	Jen Harris, Politics/Comm./English
Scott Carlton, Physics	Mark Huaman, MAT, English*
Marc Consalo, Psychology	Tom Joyner, Writing/English*
Pam Cutrone, Sociology*	Julie-Ann Neubaum, AS: Art/Org.Comm./Eng.
Carlos Dayao, Envir.St./Bio	Mims Rouse, Biology
Heather Garrett, French/Tch. Cert.*	Heather Smiley, English/Org.Comm.
Dan Garrison, Business Adm.*	Max Wheeler, English/Classics*

	Monday	Tuesday	Wednesday	Thursday
4 - 5p	Pam C*	Julie-Ann Max*	Julie-Ann Max*	Mims
5 - 6p	Pam C*	Tom*	Tom*	Mims
6 - 7p	Mark H*	Todd	Jen H Dan*	Carlos
7 - 8p	Mark H*	Todd	Jen H Dan*	Carlos
8 - 9p	Scott	Heather G*	Heather S	Marc C
9 - 10p	Scott	Heather G*	Heather S	Marc C

\*volunteering time to the Writing Center

#### The LANGUAGE CONSULTANTS for Winter Term 1994:

Alice Anne Hardee, Psychology/Hist.  
Jocelyn James, English  
Liz Thuc Nguy, Int.Rel./For.Lang.  
Jennifer Schaefer, English  
Peyton Waggener, Music

Dr. Wendy Brandon  
Director, Academic Resource Center

	Monday	Tuesday	Wednesday	Thursday
6 - 7p	Liz	Alice Anne Jocelyn	Jen	Peyton
7 - 8p	Liz	Alice Anne Jocelyn	Jen	Peyton



# Rollins Offers RAP to Next Year's Freshman Class

BY ANN W. MIKELL  
Office of Public Relations

As the number of students attending college dwindles and unemployment levels in America remain relatively high, liberal arts institutions must stress the relevance of their educational programs to remain competitive, says a Rollins College placement counselor.

"The reality of the world today is that not only does the student need to be more competent, but the institution has to work to retain its drawing power," said Barbara Poole, director of Career Services at Rollins. "The oldest recognized college in Florida, Rollins has traditionally offered its students a liberal arts education. To remain competitive, the school will be offering to its freshman class next fall an opportunity to participate in the Rollins Advantage Program.

RAP is designed to provide students with knowledge in their search for jobs and placement in graduate and professional schools by combining a high-quality liberal arts education with a program that focuses on career development.

Students enrolled in RAP will participate in a five-part sequence emphasizing professional development, computer skills, business basics, leadership development, and experiential learning.

"We are getting more and more feedback from employers who say it has grown increasingly important for students to have some experience, be computer literate, and

have some knowledge and familiarity with the business world," Poole said.

During their freshman year, students will focus on setting goals, charting a direction, and choosing a major. In successive years, they will learn how to tackle the job market, develop resumes, and sharpen interviewing and networking skills.

Students also will become familiar with computer operating systems, word-processing, spreadsheets and databases and will learn the terminology of the business world—balance sheets, annual reports, the structure of organizations, mergers and acquisitions.

Leadership development focuses on personal skills, team building, and group dynamics, with student participation in organizations and campus activities serving as the learning model.

Students will be required to gain real-world experience through internships and community service programs and will be encouraged to take advantage of studies abroad where possible.

Rollins has offered career counseling for years but not as part of a sequenced program, Poole said.

Rollins senior Heather Smiley said the program appealed to her because it integrates a liberal studies background with practical knowledge and real-world experience.

"It's something I wish I could have taken advantage of in my four years," she said. "I believe it's something students will benefit from."



FALL TERM

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1994

# Winter Term With The

# Writers

A Series of Literary Evenings Presented by Rollins College

FREE AND OPEN TO THE PUBLIC

Hosted by the Rollins College English Department Faculty

### JEAN WEST



First professor short story writer Irving Bachelor Professor of Creative Writing Rollins College. She has published widely in poetry and children's magazines.

THURSDAY, JANUARY 5 / 8:00 p.m.  
Galloway Room, Mills Center, Rollins College

### BAILEY WHITE



Novelist, essayist, and commentator. 1992 New York Times best seller list for Mama Means Up Her Mind and Other Dangers of Southern Living. Beststar columnist on the National Public Radio. "As Things Considered"

THURSDAY, JANUARY 13 / 8:00 p.m.  
Galloway Room, Mills Center, Rollins College

### TIM O'BRIEN



Novelist, short story writer. Winner of the National Book Award for Going After Cacciato and numerous awards for The Things They Carried. His work appears in some editions of Playboy, The O. Henry Awards and in many national magazines.

THURSDAY, JANUARY 20 / 8:00 p.m.  
Galloway Room, Mills Center, Rollins College



# Campus-Wide Curriculum Forum

continued from page 1

community will help establish a plan of action that could become effective spring term. The forum itself will be divided into morning and afternoon sessions. Scheduled for the morning discussion will be the Calendar involving such issues as the continuation of Winter Term, the reestablishment of Fall Break, and class scheduling. Also included in the morning discussion will be a session on the First Year Experience at Rollins which will discuss the possible establishment of a class to be taken by all first year students which will help to become better connected with Rollins. After a lunch break in which participants will be provided with food, at the expense of the administration, an afternoon session will focus on the question, "What makes Rollins unique?" the session will divide into small-groups, moderated by teams of faculty and students, to brainstorm solutions to clarify the distinctiveness of Rollins. Included in this session will be a discussion of the role of SGA, the Greek system, the athletic groups, and independent

**"It just doesn't feel like we have much of a voice, even in things that effect us as directly as our classes."**

**Bethanie Shirk, freshman**

organizations in the curriculum and plans will be discussed to make these groups more active in the curriculum. Also, the small groups will talk about how Rollins' curriculum can be made more practical including the possibility of a Business major, Communications major, and more Service Learning Courses. With an agenda which includes so many vital issues to students, the forum promises to be an opportunity for every member of the community to voice their views. Although in the past the curriculum has been discussed primarily by the faculty, the forum will give faculty and students a chance to come together to plan a more effective future for Rollins. As David Nall, a member of the Academic Affairs Committee, commented, "The Forum will be of great interest to students concerned about what will be done in the time they have left here at Rollins." After all, Nall mentioned, "With a clear mandate from faculty and students, College governance works for Rollins."

# OFF-CAMPUS HOUSING



Are you looking for an apartment, house, or room for rent?

Or do you have a place to rent to a Rollins student or staff member?

The Rollins College Office of Public Relations offers free listings for nearby rooms, apartments, and houses available for rent to Rollins students and staff.

For more information, call 646-2202.

\*\*\*A number of changes were recently made to the original academic calendar approved by the Academic Affairs Committee last year. Below is a revised copy of the amended and approved 1994-95 calendar.\*\*\*

## REVISED ACADEMIC CALENDAR FOR 1994-95

NEW STUDENTS REPORT TO CAMPUS	SAT	Aug 27
RETURNING STUDENTS REPORT TO CAMPUS	WED	Aug 31
FIRST DAY OF CLASS	THU	Sep 1
DROP/ADD WEEK	THU	Sep 1
	through WED	Sep 7
LABOR DAY HOLIDAY	MON	Sep 5
LAST DAY FOR CREDIT/NO CREDIT AND TO DROP A COURSE WITHOUT SHOWING	WED	Sep 14
DEADLINE FOR 1995 GRADUATION PETITIONS	FRI	Oct 7
FALL BREAK	SAT	Oct 15
	through TUE	Oct 18
MIDTERM	TUE	Oct 18
LAST DAY TO DROP CLASSES WITHOUT PENALTY	FRI	Oct 28
WINTER/SPRING INDEPENDENT STUDY PROPOSALS DUE TO DEPARTMENTS FROM STUDENTS	FRI	Oct 28
WINTER/SPRING INDEPENDENT STUDY PROPOSALS DUE TO DEAN OF THE FACULTY FROM DEPARTMENTS	FRI	Nov 4
REGISTRATION FOR WINTER AND SPRING	MON	Nov 7
	through FRI	Nov 11
THANKSGIVING RECESS	THU	Nov 24
	through SUN	Nov 27
LAST DAY OF FALL TERM CLASSES	FRI	Dec 9
FALL TERM FINAL EXAMS	MON	Dec 12
	through FRI	Dec 16
FALL TERM GRADES DUE TO REGISTRAR	noon MON	Dec 19
WINTER TERM BEGINS	WED	Jan 4
DROP/ADD FOR WINTER TERM	WED	Jan 4
	through FRI	Jan 6
LAST DAY TO DROP CLASS WITHOUT PENALTY	FRI	Jan 20
MARTIN LUTHER KING JR. DAY	MON	Jan 16
WINTER TERM ENDS	WED	Feb 1
SPRING TERM BEGINS	MON	Feb 6
DROP/ADD WEEK	MON	Feb 6
	through FRI	Feb 10
LAST DAY FOR CREDIT/NO CREDIT OPTION AND TO DROP A COURSE WITHOUT SHOWING	FRI	Feb 17
MIDTERM	FRI	Mar 17
FALL 1995 RESEARCH PROPOSALS DUE TO DEPARTMENTS FROM STUDENTS	FRI	Mar 17
SPRING BREAK	SAT	Mar 18
	through SUN	Mar 20
LAST DAY TO DROP A CLASS WITHOUT PENALTY	FRI	Mar 31
FALL 1995 RESEARCH PROPOSALS DUE TO DEAN ON FACULTY FROM DEPARTMENTS	FRI	Mar 31
REGISTRATION FOR FALL TERM 1995	MON	Apr 10
	through FRI	Apr 14
LAST DAY OF SPRING TERM CLASSES	FRI	May 12
SPRING TERM FINAL EXAMS	MON	May 15
	through FRI	May 19
COMMENCEMENT	SUN	May 21
GRADES DUE TO REGISTRAR	9:00 a.m TUE	May 23

### Discover a World of Adventure, History & Culture through Travelventure Films Professional Film/lecture Series on the Rollins College Campus

Each two hour program features an exciting full-length, color film on the large screen **NARRATED LIVE**, and in person, by each film producer.

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- **EASTERN EUROPE** by Charles Hartman - Jan. 22
- **NEW ENGLAND** by Woody Thomas - Feb. 5
- **AMERICAN PLACES** by Ed Lark - Feb. 19
- **SWITZERLAND** by Joe Adair - Mar. 5
- **The NETHERLANDS** by Sheryl Menten - Mar. 19
- **ALASKA** by Fran Reidelberger - Apr. 2

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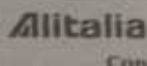
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# THERE'S A PARTY IN THE HOUSE!



photo/New Line Cinema Corp.

Full of pre-wedding jitters, Kid (Christopher Reid) has a nightmare that he's walking down the aisle in ball and chain next to his fiancée Veda (Angela Means) in the new hip-hop comedy, *House Party 3*.

# Style

BY DANDO EVANS  
Sandspur

Kid 'N Play return to the raucous hip-hop comedy series, but this time out there's a new generation "in the house." Joining them are comedians from HBO's popular "Def Comedy Jam" including Bernie Mac, Michael Colyar, and Chris Tucker, as well as rappers Immature and TLC. Prepare yourself for the ultimate house party—Kid gets engaged and Play plans the bachelor party.

Play (Christopher Martin) has a problem, and he's worried. He's smoothed his way out of a lot of tight jams, and hip-hopped himself around many hazards in his young life, but this time he's facing a threat far greater than any he's ever encountered. Kid (Christopher Reid) is getting married.

What's a guy to do? What else? PARTY!!

If Kid is goin' out, Play is determined to make him go out kickin', and plans the most outrageous, out of bounds, out of control bachelor party ever to hit the 'hood.

Of course, Play is not the only one feeling the pressure of Kid's impending wedding. The groom himself has quite a bit to deal with as well. In addition to the overall nervousness surrounding the event, Kid isn't thrilled with his partner's latest business venture. They've promised to deliver a hot new female rap group, Sex As A Weapon (TLC), to promoter Showboat (Michael Colyar), despite the fact that the group has yet to sign a contract with them, and are currently negotiating with other managers. If they don't deliver the girls to Showboat, Kid may just have to be wheeled down the aisle.

Also, Kid has some relatives in town for his wedding. His smooth Uncle Vester (Bernie Mac) has opinions about marriage that could make any man reconsider; and his mischievous cousins (Immature), who, when told they're too young to attend the bachelor party, decide to give a little bash of their

own.

If all this weren't enough, Kid's high school sweetheart Sydney (Tisha Campbell) is back in town, and that's got his fiancée Veda (Angela Means) a little worried. She can't help but wonder if there's still something going on between her fiancé and his ex, and before Veda says "I do," she wants to make sure Kid and Sydney "don't"....

*House Party 3* follows the natural and logical progression of their lives," says Kid (Christopher Reid) of the duo's decision to continue the escapades of the hip-hop homeboys from the 'hood.

In the critically-acclaimed *House Party*, the teenaged Kid's desire to steal away to attend the late night jam hosted by his buddy Play triggered a series of hilarious mishaps, as Kid had to navigate his way past the eyes of his watchful father, vicious dogs, inept police and neighborhood bullies. *House Party 2* found Play up to his old tricks once again, hosting a "Pajama Jammie Jam" to raise money for Kid's college tuition, while inadvertently embezzling the money at the same time.

Those first two films made "house party" a household term, and inspired a devoted following, grossing more than \$50 million on a combined budget of only \$8 million.

Despite the multitude of adversities they've triumphed over in the previous "parties," in *House Party 3* Kid 'N Play are up against the most frightening of them all—the institution of matrimony.

"It's something we can all relate to," says Kid. "The nervousness of the bride, the fears of the groom, as well as the possible breakup of lifelong friendships." Kid's decision to "jump the broom" leads to a lot of problems, not the least of which are Play's fears of his friend drifting away from him, and wondering about his own playboy ways.

With Kid 'N Play firmly established as the "hosts" of *House Party 3*, director Eric Meza and producer Carl Craig set about the task of finding the right "guests."

Those guests include several favorites direct from HBO's "Russell Simmons' Def Comedy Jam" — comedian Bernie Mac plays Kid's outrageous Uncle Vester, a well-meaning man always looking to take care of the needs of others, but only after his own needs are well taken care of. David Edwards picks up where Martin Lawrence left off, in the role of Kid 'N Play's sidekick Stinky, who just wants somebody, anybody, to take care of him.

As audiences have come to expect, *House Party 3* doesn't skimp on the music. Not only do Kid 'N Play deliver their hip-hop best, the film also showcases the talents of the all-female band TLC.

Producer Carl Craig emphasizes that Kid 'N Play's natural sense of humor gives them their universal appeal.

"In real life, they're a couple of terrific guys with great hearts, and those qualities come through on camera. People like them because they're real, they're vulnerable. They get in and out of trouble like everyone else."

Parts of the film were shot at the historic Ebony Showcase Theatre, which remains a cultural center for Black artist, and at the renowned Ambassador Hotel, which has been seen in a multitude of films.

## LOCAL TALENT DEBUTS ON TV

BY JOHN SEAGLE  
Sandspur

Twenty-four year-old actress Christina Chauncey of Orlando made her national network debut Thursday night December 9 playing the lead guest in "In the Heat of the Night". Her episode, entitled "Little Girl Lost" casts her as Holly Maynard, an 18 year-old alcoholic who refuses to face her drinking problem, resulting in a hit-and-run accident. Besides having the opportunity to work

with series star Carroll O'Connor, serving as guest director on Chrissy's episode was Larry Hagman, of "Dallas" fame.

"Besides the irony of my having to audition 'drunk and nervous,'" says Chrissy, who admits one glass of wine is too much for her, "I was so surprised to walk into my second audition at the series studios in Covington, Georgia and see

see HEAT OF THE NIGHT page 7

# MAGIC! IT'S BEYOND IMAGINATION!

## David Copperfield in Central Florida for 3 Magical Engagements

PRESS RELEASE  
Florida Theatrical Association

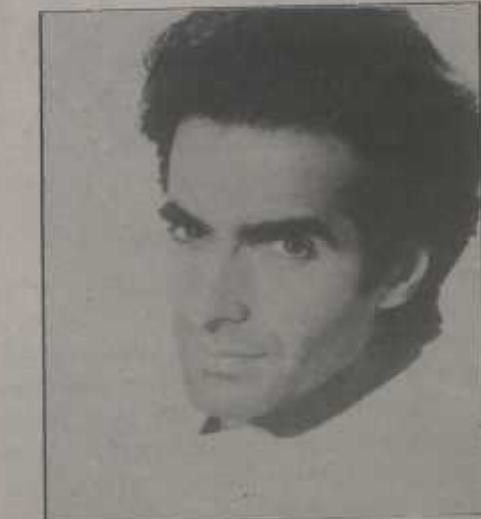
Audiences and critics the world over hail David Copperfield as the greatest magician of our time. His peers consider him the greatest magician of all time. *FORBES Magazine* proclaims Copperfield "America's Fastest Rising Entertainer" (September, 1993). His new touring show, BEYOND IMAGINATION rang in the New Year at the Peabody Auditorium in Daytona Beach with two magical performances December 31, 1993, soared to the Maxwell E. King Center in Melbourne for two performances January 2, 1994, and will reappear at the Bob Carr Performing Arts Centre in Orlando for four performances January 24-25, 1994. The BEYOND IMAGINATION tour introduces brand new illusions proving

Copperfield can amaze all of the people all of the time.

Tickets for performances at 5:30 p.m. and 8:30 p.m. each evening are ON SALE NOW at all Ticketmaster Ticket Centers or Charge-By-Phone by calling (407) 839-3900 or (904) 353-3309. Tickets may also be purchased at the King Center box office, Peabody box office and Orlando Centroplex box office for performances at those venues.

David Copperfield has redefined magic as a performing art. Where others would think it can't be done, David's approach is: "Yes, it can!" Vanish the Statue of Liberty? "Yes!" Walk through the Great Wall of China? "Yes!" Soar through space without wings or strings? "Absolutely!" To David Copperfield, "the secret is to consider nothing impossible, then start treating the possibilities as probabilities."

David Copperfield has rewritten the book on magic. He has brought it to heights of artistry and imagination undreamed by wizards or audiences past. The illusions featured in BEYOND IMAGINATION are both spectacular mysteries and entertaining theater. He blends mystery and romance into sensual illusions which dazzle the mind



David Copperfield will perform in Orlando January 24-25 at 5:30 and 8:30 p.m.

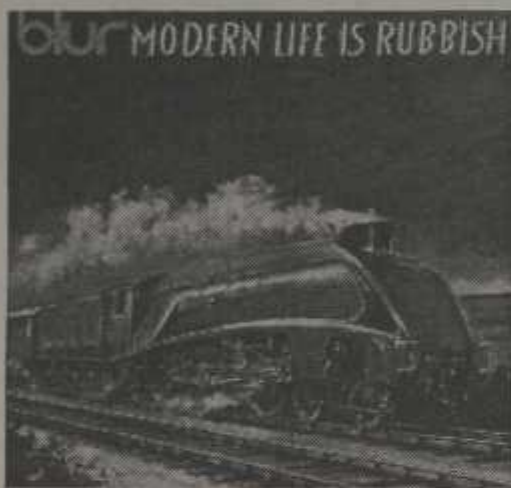
and move the heart.

BEYOND IMAGINATION is presented by the Florida Theatrical Association, the civic organization that presents the BROADWAY SERIES throughout the state of Florida, in association with PTG-Florida.



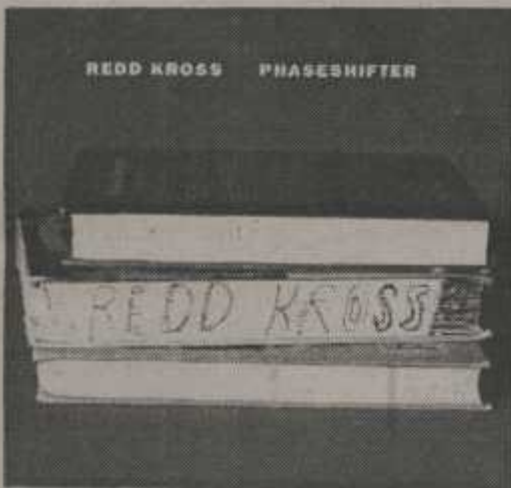
# sound check

by Matt Schmidt



**Blur**  
**Modern Life is Rubbish**  
★★★★☆

Blur's new album has an imaginative style of instrumentation. They use everything from string sections and horn sections to typewriter bells and other unusual sounds. Most of the songs on the album deal with the intricacies of modern life. Songs such as "Advert" deal with commercials and advertisements, while other songs like "Pop Scene" smash pop culture. At times the lyrics seem to wander and make no real sense but this is more than made up for by their unusual musical sound.



**Redd Kross**  
**Phaseshifter**  
★★★★☆

Phaseshifter is an incredibly boring and predictable album. Jeff McDonald's annoying whine of a voice is even more annoying on this album since there are several ballad like songs. There is nothing special about the music either. This album includes Redd Kross' new keyboardist, Gere Fennelly, although you can't hear any keyboard or piano on the entire album. There are a few bright spots on this album, such as the song "Monolith" and the song "Saragon," but these do not nearly make up for the rest of what is basically a bad album.



**Luscious Jackson**  
**In Search of Manny**  
★★★★☆

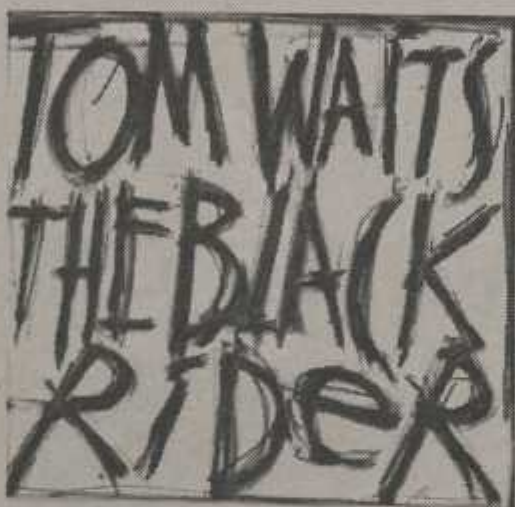
Luscious Jackson is the first group to be signed by the Beastie Boy's Grand Royal

label. This New York based female quartet includes Kate Schellenbach, the original drummer from the Beastie Boy's. This EP was originally released in the Spring of '93 independently of Grand Royal, but has been reissued now by the label in anticipation of Luscious Jackson's upcoming album to be released sometime in the Spring of '94. In Search of Manny has a funky/groovy sound to it. With such danceable hits as "Let Yourself Get Down." All the songs though sound the same. They all have similar beats and have no unusual or interesting sounds to make them unique. This is true for all the songs but one, "Satellite". "Satellite" is a country-punk inspired dance tune that shows some imagination and some real talent.



**Queen Latifah**  
**Black Reign**  
★★★★☆

On her third album Queen Latifah raps about everything from safe sex to living in a ghetto. It is full of hard percussion and even harder rapping. Latifah is joined by several of her friends on some of the tracks. Tony Rebel joins her on the song "Weekend Love" and Heavy D., KRS-ONE, and Treach from Naughty by Nature join in on the song "Rough." Queen Latifah proves herself once again as the Queen of rap with her new album. It's full of the feminine pride and strength that makes Queen Latifah a force in a male dominated industry.



**Tom Waits**  
**The Black Rider**  
★★★★☆

Tom Waits new album is his own musical rendering of an old, dark German folk tale. It is based on the opera The Dark Rider directed by Robert Wilson for which William Burroughs wrote the libretto, and Waits the music. The album is not Waits merely singing the songs he wrote for the opera, instead it is his own musical rendering of the opera itself. Waits put together a small group of classically trained players and street musicians to play on the album. Waits uses all sorts of interesting instrumentation on the album. For instance the song "Gospel Train" includes a train whistle, a conga, a log drum, percussion, bass, and a bass clarinet. The album is quite interesting, but it is not the kind of thing that can be played

## WPRK Concert Calendar

Compiled by Lisa Blanning

*The Dead Milkmen with Possum Dixon and Disco Biscuit* at the Station on Friday Jan. 14th

*Crowsdell and Watertown Choir* at Club Nowhere on Friday the 14th

*Grind Vault, The Hobgoblins, and Big Monster Blunt* at Club Nowhere on Saturday the 15th

*The Subjects* at Club Nowhere on Sunday the 16th

*The Buck Pets* at Club Nowhere on Saturday the 22nd

*Watertown Choir* at the Go Lounge on Saturday the 22nd

*Pure Chrome Lightning and Big Monster Blunt* at the Downtown Jazz & Blues Club on Monday the 24th

*Whoreculture* at Club Nowhere on Tuesday the 25th

*Legal Eyes* at Johnny's Rockin' Bistro on Wednesday the 26th

*Watertown Choir* at Johnny's Rockin' Bistro on Friday the 28th

*8 Bark with Ringworm* at Club Nowhere's matinee show on Sunday the 30th

*Note: For more information concerning these shows (i.e. times, locations, ticket prices, etc.) contact the clubs by using the club directory in R-Times. Also, stay tuned to WPRK 91.5 FM for more information and free ticket giveaways to these shows.*

over and over. The songs go well with the story Waits is trying to portray, but as individual songs they are nothing you would want to play at a party. So unless you like opera I would not recommend this album.



**James Laid**  
★★★★☆

*Laid* is the third James album on Fontana/Mercury Records. Their follow-up to "Seven," is musically sound but does not offer anything spectacular. There is some great guitar work on this album and at times

they even sound remotely like U2.

The songs cover a wide range of emotions from the lonely "Out To Get You" to the upbeat "Laid" to the soporific "Lullaby." "One Of The Three" is a rhythmically and melodically catchy tune.

While some lyrics are less than profound as in "Say Something," others are somewhat profound. The chorus in "Sometimes," the first single off the album, is a cool thought. "Sometimes, when I look deep in your eyes I swear I can see your soul." In "Friday" they realize that "...every answer I find is another question."

"Laid" is all too familiar and is probably known better as "La Bamba." Change the beginning, end, and lyrics, and you have a song.

The album closes with a few really slow, dragging songs like "P.S." "Everybody Knows," and "Skydiving." "Skydiving" would have been an awesome song had it not been dragged out and it was a 2 minute song. Tim Booth sings fabulously on this track and it's pretty cool for about the first two minutes.

Overall, the album is worth getting. James fans must have this already. If you're debating, this is really cool mellow stuff that is worth buying.

### ALL ALBUMS RATED USING THIS STANDARD

- ★★★★★ EXCELLENT
- ★★★★☆ GOOD
- ★★★☆☆ AVERAGE
- ★★☆☆☆ POOR
- ★☆☆☆☆ AWFUL



# MUSICAL SPOTLIGHT

## QUEEN LATIFAH

BY MATT SCHMIDT  
Sandspur

At 23, Queen Latifah is a legitimate rap star, a gifted (multi-talented) performer as well as a successful businesswoman. Her spheres of influence stretch from entertainment-company suites. *Black Reign* is the title of her current lethal single, which came out November 16th. What this set—her first for Motown; third overall—does throughout is with all the experience and assurance. Hip-hop joy lies in the way she lays out her ideals and evolved thoughts. She always sounds confident and cool, like a street-beat scholar who can teach a thing or two about whatever.

Born Dana Owens, Latifah grew up in New Jersey. After years of practicing in her friend DJ Mark's basement studio she recorded a demo that he produced and financed. It helped her score her first recording deal.

She exploded onto the scene in 1989, with *All Hail The Queen*, a black storm of potent poetry and hardcore rhymes, dropped. It spawned such artful singles as, "Ladies First," and "Dance For Me" just to name a few.

Latifah followed up with *Nature Of A Sista*

in 1989. It added depth to her textures. The hits here were "Fly Girl" and "Latifah Had It Up to Here".

As she furthers her career as a performer, making records as well as acting in movies (*Jungle Fever*, *House Party II*) and on T.V. (a cameo on *Fresh Prince of Bel-Air*), a starring role in the Fox-T.V. sitcom "Living Single", Latifah also acts as CEO of Flavor Unit, a new Jersey-based record label and management firm. Among its clients are Naughty By Nature, FU-Schnickens, Zhane, Apache, Nikki D., and D-Nice.

Latifah characterizes *Black Reign* as her "dopest and tightest album to date. Hard percussion causes concussion as jazzy grooves massage the skull. There are a number of inspired collaborations on the set: Tony Rebel on the rock-steady day song "Weekend Love; Heavy D., KRS-ONE and Naughty By Nature's Treach on the vitamin-enriched "Rough"

During "Just Another Day, she displays aural snapshots of going-ons in da hood over a blue molasses groove. She spotlights good/bad scenarios—things like carjackings, homeboys playing pool, stick-up kids and friends pumping booming systems.

On track 4 she emphasizes feminine pride and strength. The track's balance between confusion and chaos perfectly embodies what Queen Latifah is all about. It's like she says in one verse, "When it comes to making sense of confusion I'm a vet."



Queen Latifah "...making sense out of confusion," on her latest album *Black Reign*.  
photo/Motown Records

# FINALLY, A BAND WORTH ALL THE HYPE: the cranberries

BY LAURA KOO  
Sandspur

*Everybody Else Is Doing It, So Why Can't We?*, the Island/PLG debut from the Cranberries, is propelled by the arresting voice of 21 year old lead singer Dolores O'Riordan. Hers is an instrument of unparalleled beauty - all swoops, quavers and quiet insistence. Influenced less by popular music (she admits little knowledge of it beyond casual radio listening) than the hymns she sang as part of the choir at the local Catholic church, Dolores was able to develop her unconventional abilities in comparative isolation.

"When I was little I did do a lot of traditional music," she confirms. "But it wasn't traditional Irish diddle-ee-di music—I sang in liturgical choirs, very soft, not as

boisterous as the folk music. But I also sang in pubs when I was really small. I'd go in and sing country and western songs."

The band, originally named The Cranberry Saw Us formed three years ago in Limerick, Ireland. Original members Noel and Mike Hogan and Feargal Lawler, then abetted by a male schoolmate on vocals, decided the pacific sound they made together needed a woman's vocal touch. Enter Dolores, a teenager from Ireland's Southwest countryside — even Limerick seemed like the big time.

"The three boys had a band, and even though they weren't very serious at first, I'd been telling people I was going to sing in a band since I was five years old, so I went down to audition," she recalls. "I thought what they were playing was very nice, and

after they got over the fact that here was this little girl from the countryside coming in all fresh and sweet, we got on famously."

And before long, their first single, a cassette only release of "Nothing Left At All", was drawing a vast amount of attention to their quiet little corner of the world. Some were taken with a voice capable of hitting "the most beautiful high notes you'll ever get outside La Scala," while another rave recognized the distinctiveness of the unit as a whole, insisting "no band since the Smiths has sounded quite so spectacularly vulnerable."

Produced by Stephen Street (Smiths, Psychedelic Furs) *Everybody Else Is Doing It, So Why Can't We?* is a portrait of a band at a point when innocence has just begun to give way to experience. Exposing emotions

as universal as the loss of a first love (on the lilting "Linger," coincidentally the first song the group wrote together) and as unique as those exposed in "Pretty" and "Sunday."

Between the compelling hypno-surf throb of "Still Can't..." and the startling blend of Gaelic tradition and post-modern experimentalism that marks "Dreams," the Cranberries cover ample stylistic ground as well. "It's very free when it comes to expression," Dolores says of the Cranberries' sound. "If I wanted to do jazz song, we could do it, we could come out tomorrow and have a heavy metal song." Perhaps. But what really separates the Cranberries from the rest of the pop world's flora and fauna is a sense of subtle, but profound spirituality that goes well beyond that of the mere dabblers in the divine.

"These days people can go into a shop and buy anything they want, physically. It leaves nothing to the imagination," Dolores says. "The way I was brought up was very anti-physical. It was use your spirit and your mind more. I didn't think I was different — when people would say 'those nice little Cranberries from Ireland,' I never understood. But now it makes sense."

# IN THE HEAT OF THE NIGHT



Since every Friday night at 9 when I was growing up I'd be in front of the TV watching *Dallas*, I was pretty excited!"

Wagner and Ed Letting, series producer, selected the cast, then showed tapes to Executive Producer Carroll O'Connor for approval.

Christina filmed for 6 days in October, returned a month later for 2 more days of shooting when they added a scene between her and O'Connor, which ends up being the

first scene she appears in. The actress had a stunt double who did all her stunt driving, and says the crew "was a real family. Mister O'Connor is like a father figure to everyone, bring a feeling of warmth to the set."

The young performer began preparing for her career early, taking piano and voice lessons since she was 9 and 16, respectively. She began studying TV Acting at Lisa Maile Image, Modeling & Acting while in high school, graduating with honors from Evans in 1987. She completed a double music major in voice and piano (with a politics minor) at Rollins College, summa cum laude, graduating in the top five of her class of '91, receiving the "Most Outstanding Student in Performing Arts" award. All this, while remaining very involved in student government, Chi Omega and volunteer causes.

While Christina's face may be known to many as a former Miss Orlando, Miss Altamonte Springs and Miss Lake County, her fondest pageant experiences came during the summer of '89, "When I was part of a performing group that entertained troops for 6 weeks for the USO Department of Defense in the Mediterranean."

Recognized for quite a few years as the girl in Wet 'n Wild's "Black Hole" commercial, and later for her Bennigan's

"Blues Busters" Campaign, 1993 has been a good year for Christina. She was selected for roles on "Emerald Cove," the Mickey Mouse Club's soap opera, where she played a record producer on two episodes, as well as a lead in the syndicated series "America's Most Wanted," as a rape victim in the John Mann case. "...they found our man the next week."

What's next for this 5'5", blonde talent? "More of the same, I hope!" says Christina, who is currently represented by Susanne Haley Talent. Christy's "In the Heat of the Night" airs Thursday, December 9 at 8 p.m. on CBS (WCPX-TV6).

**WPRK 91.5**  
is looking for a Rollins Student to serve as the UNDERWRITING DIRECTOR. Earn a commission!  
ALSO, anyone interested in being a sports commentator (basketball, mostly), please call:  
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## Group Speak

### Chi Psi

The brother's of Chi Psi would like to welcome everyone back to campus and wish you a happy 1994. We'd like to encourage all eligible students to participate in all RUSH events. Rush is a unique experience. In order to make the most of it, an open mind is crucial. We look forward to seeing all eligible students at Hooker Hall on Thursday evening.



# AND FROM THE ANNIE... NOW, THAT'S ENTERTAINMENT!

BY DARIO J. MOORE  
Sandspur Contributor

The Department of Theatre and Dance is ready to keep you entertained throughout Winter Term. Winterfest I starts everything off with the student produced and directed production of Vaclav Havel's **TEMPTATION**. Havel is now the President of the Czech Republic. This year's cast and crew under the direction of Bob Rice:

**Cast**

- Jon Brockett as Neuwirth
- Craig Campbell as The Secret Messenger
- Melissa Cook as Vilma
- Jeff Dattilo as Foustka
- Jean Marie Esposito as Marketa
- Teresa Greenlees as Houbova
- Holly Hammond as Lorencova
- Bill Kleer as Kotrly
- Brian Maloney as Fistula
- Claire Melvin as The Lover
- Dario Moore as The Deputy Director
- Ryan Wright as The Lover
- Nick Sanzo as The Director

- Sean St. John as The Dancer
- Jamie Watkins as Petrushka
- Aaron Bean - Asst. & Technical Director
- Laura Drummond - Scenic Designer
- Theresa Stockdreher - Lighting Designer
- Donna Smathers - Costume Designer
- Catherine Parsons - Stage Manager
- Linda Nigro - Master Carpenter
- Sev Bennett - Master Electrician
- Nicole Korn - Props Crew Head
- Lisa Martinez - Paint Crew Head
- Peyton Waggener - Costume Crew Head
- Chris Basil - Sound Technician

The play is set in "the institute" where their mission is to defeat "irrational tendencies" and all sciences that are not based on "scientific inquiry." This "lighthouse of truthful knowledge" could have been the perfect place to establish the intent of the mission, but because they are entangled in a web work of personal and professional deception, their struggle is in vain.

It has been rumored that Dr. Foustka's doubts of scientific methods has enabled

him to "stay within the lines" and he has also gone as far as the unmentionable; dabbling in the black arts. His mentor is a dwarf-like old man with smelly feet and his cunningly, persuasive style appeals to Foustka's intellect. The play is concluded in a "witches sabbath" garden party that is crafted by the Institutes director.

Although this play may be considered to be within the norm of theatrical entertainment, for Havel, the Soviet invasion of Czechoslovakia in 1968 inspired this play. "Havel universalizes his tale by reminding us that under conditions of modern bureaucracy, neither East nor West holds a monopoly on the sale of souls."

TEMPTATION will be performed January 20, 21, 22\*, 23+, 24, 26-29\*, 30 +, 1994. Evening performances 8 PM, \* indicates 2:00 and 8:00 PM, + indicates 4 PM only. All performances are FREE but seating is limited. Please call for reservations at 646-2145.

The Department of Theatre and Dance will keep you entertained this Winter Term if you let us act upon your TEMPTATION.

## WINTERFEST I NEXT AT ROLLINS COLLEGE

WINTERFEST I, formerly the Playwright's Festival, will open at the Fred Stone Theatre on the Rollins College campus on January 20 and continue through January 30, 1994. *Temptation* by Czechoslovakian playwright Vaclav Havel will be featured. Senior Robert Rice will direct this absurdist comedy.

In *Temptation*, Havel gives the Faust legend a provocative twist. His setting is "the Institute", whose mission is to combat the "irrational tendencies" in society through its scientific work. The only tempter in this teapot of careerism is Dr. Foustka, who has lately been smitten by metaphysical doubt and is rumored to be dabbling in the black

arts. With great wit and originality, Havel follows the familiar outlines of the story to a unique conclusion at a "witches' sabbath" garden party organized by the Institute's crafty director in the spirit of "modern group-costume therapy."

For Havel, the "rational" carried to surreal lengths of irrationality is not a theatrical technique but a fact of life in Czechoslovakia since the Soviet invasion of 1968. Yet in universalizing his tale through the Faust legend, he forcefully reminds us that under conditions of modern bureaucracy, neither East nor West holds a monopoly on the sale of souls.

Temptation will be performed January

20, 21, 22\*, 23+, 24, 26-29\*, 30+, 1994. Evening performances 8:00 p.m., \* indicates 2:00 and 8:00 p.m., + indicates 4:00 p.m. only. The Winterfest is free to season subscribers of the Annie Russell and to Rollins College faculty and staff and students. Admission price is \$5.00. For information and reservations call the Annie Russell Theatre box office at 646-2145, 1:00-5:00 p.m. weekdays beginning January 3, 1994.

### THE ANNIE RUSSELL THEATRE TO PRODUCE MACBETH

The Annie Russell Theatre is pleased to announce that the final production of its season has been changed from *The Legend of Electra and Orestes* to *MACBETH*. *MACBETH* will be presented April 29, 30, May 4-8, 1994.




## ALVIN AILEY DANCE ENSEMBLE TO PERFORM

The Alvin Ailey Repertory Ensemble will perform at the Annie Russell Theatre on the Rollins College campus on Friday and Saturday, January 28, and 29, 1994, at 8 p.m. each evening.

One of America's most exciting young dance companies, the Alvin Ailey Repertory Ensemble was established in 1974 and has received both critical and popular acclaim. Under the artistic direction of Sylvia Waters, former Ailey principal dancer, the Ensemble performs a unique repertoire of ballets by such master choreographers as Alvin Ailey and Talley Beatty, as well as innovative choreographers Donald Byrd, Ulysses Dove, Ralph Lemon, Shapiro and Smith, and Koolhaas Wynn. The Ensemble also performs the work of Judith Jamison, artistic director of the Alvin Ailey American Dance Theatre and artistic advisor to the Repertory Ensemble.

Tickets for the Alvin Ailey Repertory Ensemble are \$22.00 each, discounts are available for senior citizens and Rollins students. For information and reservations call the Annie Russell Theatre box office at 646-2145, 1:00 - 5:00 p.m. weekdays beginning January 3, 1994.



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A DISPATCH FROM **SPY** MAGAZINE

## Cause Celebs

**And Then I Go and Spoil It All by Saying Something Stupid Like:**

**HARRY HAMLIN:** One of the issues that I am currently involved with is the Greenpeace issue, to save the world.

**WOODY HARRELSON, whose hit-man father has been spuriously connected to the Kennedy assassination (accompanied by guitar):** And we're drinking bottled water! We'll soon be drinking bottled air! And the Amazon is burning, we send money 'cause we care! And we march toward self-destruction! Like lemmings toward the sea! And the war machine is growing to preserve democracy.

**STING, father of five:** We have too many people; we have to use birth control.

**RAGUEL WELCH on Larry King Live, talking about going to a prochoice rally:** I was asked to come to Chicago because Chicago is one of our 52 states, and the mandate we've now been given on the prochoice issue is that we have to pick up the pieces....In 52 states across the nation, we have to bail water out of the boat.

**LOUIS GOSSETT JR.:** Half of the middle class is unemployed and homeless. It's touching more people than we think, and if we don't stop, everybody's gonna be homeless or something-less.

**ALEC BALDWIN on NEA funding:** You cannot preemptively censor, because that, by its very nature, violates the meaning of art. Art is something that just has to come unrestricted, untainted out of the soul and out of the heart and out of the mind of the person who's creating, and I think when you get into any kind of restrictive language, you kill art. These people on the right wing seem to be so anti-education and yet they're so willing to absorb art, in that sense, at the same time.

**TOM CRUISE before receiving his Mercedes gift:** The thing is, not many people are going to be able to drive race cars....[Look at the things you can do to make a difference as opposed to saying, "Look at Tom Cruise."]

**RICHARD DREYFUSS, who admitted having a cocaine problem during the early eighties:** I believe [the war on drugs] is an innocent, uncensored, misdirected waste of time. Give people training and employment. Give people something to live for. Drugs become central to people who have nothing.

**WOODY HARRELSON (more):** Hey you, in love with your nation! Hey you, patriotic generation! Hey you, clinging to your Red, White and Blue! Hey you, we've got a lot of thinking to do.

—Carol Vincent



# GUYS AND DOLLS COMES TO ORLANDO

## The Great "Musical Fable of Broadway" Stars Lorna Luft and David Garrison

PRESS RELEASE  
Florida Theatrical Association

Starring Lorna Luft as the perpetually engaged Miss Adelaide and James Garrison as the bet-on-anything gambler Nathan Detroit, the Broadway national tour of *Guys and Dolls* will be presented by Florida Theatrical Association February 1-6, 1994 at the Bob Carr Performing Arts Centre as part of the 1993-94 Orlando Broadway Series. *GUYS AND DOLLS*, one of the best loved and most successful musicals in the history of Broadway is currently back on the Great White Way 40 years after its historic premiere and boasting four 1992 Tony Awards to boot.

Sponsored by SunBank, *Guys and Dolls* will be presented in eight performances only. Tuesday-Saturday evenings at 8 pm, with matinees Thursday, Saturday and Sunday at 2 p.m. Tickets (\$25.50-42.00) are on sale now at the Broadway Series Box Office and all Ticketmaster Ticket Centers including Gayfers, Mega Movies, Sound Warehouse and Spec's Music and Movies. Charge-By-Phone by calling (407) 839-3000 or (904) 353-3309.

Based on a Damon Runyon short story, "The Idyll of Miss Sarah Brown," about streetwise gamblers, Hot Box cuties and noble soul-savers in the Times Square of the early 1950's, *Guys and Dolls* features the music and lyrics of the incomparable Frank Loesser and a timeless book by Jo Swerling and Abe Burrows.

Directed by four-time Tony Award winner Jerry Zaks, the current production of "the musical fable of Broadway" won four 1992 Tony Awards including "Best Revival of a Play or Musical," "Best Direction of a Musical," and "Best Scenic Design." The award-winning design team for *Guys and Dolls* includes set designer Tony Walton, costume designer William Ivey Long, and lighting designer Paul Gallo. The show is choreographed by Christopher Chadman.

Starring with Lorna Luft and David Garrison are Richard Muenz as the highest bidder of them all Sky Masterson, and Patricia Ben Peterson as Sarah Brown of the Save-a-Soul Mission. Other Runyonland residents include Al DeChristo (Benny Southstreet), MacIntyre Dixon (Arvide Abernathy), James Byrnes (Harry the Horse), Joy Franz (General Cartwright), Lyle Kanouse (Big Jule) and Kevin Ligon (Nicely-Nicely Johnson).

Lorna Luft (Miss Adelaide) is a multi-talented performer who has received

enthusiastic critical praise for her concert, theatre, recording, television and film work. Miss Luft has just completed a sold-out London engagement of *Hollywood & Broadway*, a musical tribute to the golden era of stage and screen. Her New York theatre credits include: *Extremities*, *Snoopy*, and *Promises* as well as the national tours of *They're Playing Our Songs* and *Jerry Herman's Broadway*. Recently she recorded the role of Kate Fothergill on Elektra Record's critically acclaimed recording of George and Ira Gershwin's *Girl Crazy*.

David Garrison (Nathan Detroit) is well-known for his work on both the stage and small screen. His theatre credits include Broadway productions of *A Day In Hollywood/A Night In The Ukraine* for which he received a Tony nomination, *The Pirates of Penzance* and *Torch Song Trilogy*. He starred in off-Broadway productions of *Geniuses* and *It's Only A Play*, and won the Helen Hayes Award for his work in the regional theatre production of *Merrily We*



*Roll Along*. Television audiences recognize him for his roles as Steve Rhodes on *Married With*

*Children*, Stan Rice on *Working It Out* and Norman Lamb on *It's Your Move*.

Richard Muenz (Sky) recently appeared as File in the New York City Opera production of *110 In The Shade*. He has also appeared in NYCO productions of *The Pajama Game* and *the Merry Widow*. He has twice played Lancelot in *Camelot* on Broadway, with Richard Burton and Richard Harris. Other Broadway credits include *The Most Happy Fella*, *Chess*, *1600 Pennsylvania Avenue* and most recently *Nick and Nora*.

Patricia Ben Peterson (Sarah Brown) has appeared on Broadway in Stephen Sondheim's *Into The Woods* and performed in the national tours of *Sweet Charity* (directed by Bob Fosse) and *Evita*.

The show, which opened to unanimous critical acclaim on April 14, 1992, broke records for its opening day ticket sales, surpassing the previous record holder *The Phantom of the Opera*, and has become a smash hit. "You must not miss *Guys and Dolls*! An enchanting rebirth of the show that defines Broadway dazzle," raved Frank Rich of *The New York Times*. "Pure, exuberant entertainment from start to finish," exclaimed *The Wall Street Journal*.

The ORLANDO BROADWAY SERIES is a presentation of Florida Theatrical Association, a non-profit civic organization with a volunteer board of trustees established to ensure the continued presentation of quality national touring Broadway productions in the state of Florida. The 1993-94 Orlando Broadway Series is sponsored by SunBank, with promotional support provided by WFTV-Channel 9 and American Airlines.

**DIRECT FROM BROADWAY**

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**GUYS AND DOLLS IS ONE OF THOSE PIVOTAL EVENTS IN BROADWAY'S HISTORY. A PHENOMENON.**  
New York Magazine

**GUYS AND DOLLS**  
A Musical Fable of Broadway  
Based on a story and characters by Damon Runyon  
Music and Lyrics by Frank Loesser Book by Jo Swerling and Abe Burrows  
Directed by Jerry Zaks

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# health matters

by vickie mcmillan

## Should You Exercise When You're Sick?

Moderate exercise can improve the immune system function of healthy people. But what happens when you are sick? It is usually fine to workout moderately when you have a cold, but not if you have the flu or systemic virus. The chart below can help with exercise guidelines.

SYMPTOMS	EXERCISE GUIDELINES	PRECAUTIONS
Sneezing, mild fatigue, nasal congestion, slight headache, mild sore throat, cough. Usually a cold.	Begin normal workout at half speed. If you feel okay after 10 minutes, then proceed at usual pace. If, however, your head pounds or you feel extreme fatigue, stop until you feel better.	Drink extra fluids to prevent dehydration. Some cold preparations may cause drowsiness and affect balance, control and coordination.
Fever, muscle aches, hacking cough, nausea, vomiting, or diarrhea. Severe sore throat or earache. Could be the flu or systemic infection.	Do not exercise until your symptoms go away.	Wait until you feel better to resume working out. Then, begin at half speed and gradually build up to regular speed.

Lakeside Hours: 8:30-5:00, Monday through Friday. Open sick call: 9:30 AM through 12:30 PM. Appointments 1:00 PM through 4:40 PM.

MARTIN LUTHER KING DAY HOURS: Lakeside Health and Counseling will be closed. If you have an illness that cannot wait until the following day, you may go to Centra Care on Lee Road, or for an emergency, Florida Hospital or Winter Park Memorial Hospital.

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8:00 - 10:00 AM  
11:00 AM - 7:00 PM  
SAT & SUN  
9:00 AM - 7:00 PM

**SNACK BAR**  
MON - THU  
10:00 AM - 2:00 PM  
7:00 PM - 10:00 PM  
FRI  
10:00 AM - 2:00 PM  
SAT CLOSED  
SUN  
7:00 PM - 10:00 OM  
DELIVERIES CLOSED

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MON-THU  
8:15 AM - 8:30 PM  
FRI  
8:15 AM - 2:00 PM  
CLOSED SAT & SUN

**C-STORE**  
MON-FRI  
9:00 AM - 8:00 PM  
SAT  
9:45 AM - 8:00 PM  
SUN  
12:00 NN - 8:00 PM

# THE WEEKLY CROSSWORD

## "It's About Time"

By Gerry Frey



- |                                |                              |                                           |                                          |
|--------------------------------|------------------------------|-------------------------------------------|------------------------------------------|
| 27 Error                       | 8 Grandmother's jewelry e.g. | 26 Pearl _____, former Washington hostess | 44 Morrison's group The                  |
| 28 Elem. or coll.              | 9 Not now                    | 27 Understood; 2 wds.                     | 45 Recipe direction                      |
| 31 Regions                     | 10 Caesar's bird             | 28 Farmer, at times                       | 46 Singer Turner                         |
| 32 _____ dex                   | 11 The same in Rouens        | 29 Desire                                 | 47 Leave out                             |
| 33 Jewish dance                | 12 Keat's words              | 30 Rutherford B. _____                    | 48 Dagger                                |
| 34 Loaf: 4 wds.                | 14 Smudge                    | 32 Cask again                             | 49 Stack                                 |
| 37 Luncheon follower           | 17 Most ancient              | 33 Loathes                                | 50 Norse god                             |
| 38 Eager                       | 18 Nine in Nice              | 35 Bothered                               | 51 Latvian                               |
| 39 Martin or McQueen           | 22 Humble                    | 36 Actress Williams                       | 53 Cephalic or Moron preceder Tree syrup |
| 40 Red or Dead                 | 23 Massive                   | 41 Actress Moore                          |                                          |
| 41 Mild expletive              | 24 Records                   | 42 French greeting                        |                                          |
| 42 Wood measures               | 25 Angry                     | 43 Guitar parts                           |                                          |
| 43 Accomplishment              |                              |                                           |                                          |
| 44 Doo followers               |                              |                                           |                                          |
| 45 Gales                       |                              |                                           |                                          |
| 48 Alone                       |                              |                                           |                                          |
| 49 Dem. or Rep., e.g.          |                              |                                           |                                          |
| 52 Coaches reassurance: 5 wds. |                              |                                           |                                          |
| 55 WJC or JFK                  |                              |                                           |                                          |
| 56 Wield                       |                              |                                           |                                          |
| 57 Landed                      |                              |                                           |                                          |
| 58 Rodents                     |                              |                                           |                                          |
| 59 Colors                      |                              |                                           |                                          |
| 60 Held in                     |                              |                                           |                                          |

### FAREWELL 1993



### ACROSS

- 1 Final
- 5 King in Iran
- 9 Bad excuse
- 13 Aware of
- 14 British weight
- 15 Swear

16 Whitney Houston song: 4 wds.

- 19 Vigor
- 20 Drip
- 21 Pee Wee & Della
- 22 Apple eater
- 23 An insult
- 24 Lumberjack's cry

### DOWN

- 1 Circle
- 2 Diarist Frank
- 3 "One small \_\_\_\_\_ for man"
- 4 Actor Arnold
- 5 Fulton's engine
- 6 Goose talk
- 7 Picnic pest



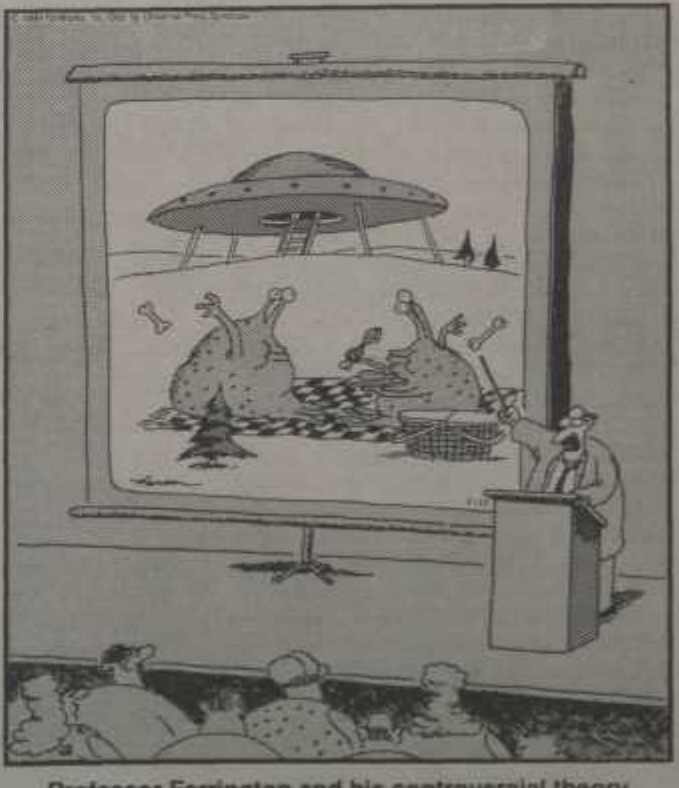
# Calvin and Hobbes

by BILL WATTERSON

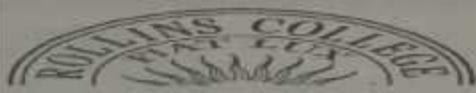


## The Far Side

by GARY LARSON







## THE SANDSPUR

Volume 100, Issue #12  
January 12, 1994

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The editorial board of *The Sandspur* extends an invitation to our readers to submit letters and articles to *The Sandspur*.

In order for a letter to be considered for publication, it must include the name and phone number of the author.

All letters and articles which are submitted must bear the handwritten signature of the author.

All letters must be typed—heavy, dark print is preferred. Letters and articles which are submitted must be factual and accurate. Word-limit for letters to the Editors is 350.

The editors reserve the right to correct spelling, punctuation and grammar as well as any language which might be offensive to a segment of our reading audience. Under no circumstances will the form or content of the author's ideas be altered.

Submit articles to *The Sandspur* at Campus Box 2742 or drop them by our office on the third floor of the Mills Memorial Center. Telephone: (407) 646-2696; Facsimile: (407) 646-1535. The views expressed in *The Sandspur* are not necessarily those of the editors.

Submissions must be received in *The Sandspur* offices by 5:00 p.m. on the Friday before publication. *The Sandspur* is published twice during the summer and weekly during the academic year on Wednesdays.

# LETTER TO THE EDITORS . . .

## Graduation

As I walk along the brick pavement of Rollins Campus, this time I take in the energetic students, the majestic Orlando Hall, our wise professors, and massive library that continually hums, with a sense of familial belonging. I leave not with excitement of the final end, but with a deep sorrow that it is all behind me. Did I do it right? Did I study enough? Will I uphold Rollins' English department reputation? Did I discuss my viewpoints with enough vigor in class? Will I ever see my beloved professors again? Or my fellow alumni? I look towards tomorrow with eagerness and anticipation of what the Lord has in store for me, but I long to remain in the warm and loving arms of Rollins College. I go with the complete assurance that Rollins has sufficiently prepared me for law school, or whatever else I may pursue. I only hope that I have given or can ever give back to the school what it has bestowed upon me.

Thank you staff for all your support and hand-holding. Your generosity and steadfast smiling has made my stay at Rollins most pleasant. Thank you fellow students for bringing to class integrity and intelligence, both necessary tools for constructive classroom discussions. Thank you Drs. O'Sullivan, Starling, Baldwin and Curb for being my mentors in academics and encouraging creativity. Thank you friends and family, especially mom, for all the free baby-sitting and priceless emotional support. May God bless each and every one of you for all you have done to make my education possible.

Pamela Nagel

Dear Editor,

The idea of Rollins being behind in the information age has come up quite a bit lately. Some people I have talked to have said that the proposed fiber optic and cable TV lines would be nice, but had the impression that the computer features of these installations would only be useful to "nerds". I write as a freshman with limited computer skills to say that this is not true.

Let me start with an example. Early in the year, a friend was telling me about her math instructor and his use of his fax machine as a teaching tool. He told his students that they could fax their homework to him, whereupon he would fax it over it and send the corrected work back. My friend joked that he seemed so proud of this idea that she wished she could fax him something. Assuming that the Rollins Computer Lab at least lived in the eighties, communications-wise, (silly me) I said that she COULD fax him. "You can use a computer as a fax machine", I said. "I'm sure the lab has the capabilities." But of course we were disappointed. Our heads hung low, we wandered out of the lab, wondering what our tuition was for.

I have visited other colleges that are not even on the top ten list Rollins inhabits that have all the capabilities SGA is asking for (sometimes more). Public high schools across the country are connected to databases, libraries, etc. through phone lines. What does Rollins have? A few rooms of computers connected to printers. The closest thing to networking is that several computers share a printer.

The steps that SGA is asking for will allow any student to access any other computer on campus from his or her room. From their rooms, students will be able to look at the card catalogues of our library and those of others across the country. Students will be able to write letters to people and fax them across the globe. Students will be able

to watch educational programs on Rollins cable access and, yes, boys and girls—MTV in the comfort of your own room!

The Administration needs to be put up to speed. SGA knows that what they request will offer students more than CATV. It will arm them with the tools and knowledge necessary to compete in the modern world.

Shawn Wesley St. John

To Whom It May Concern,

It is impossible to open a paper or turn on the news without hearing of an assault or death to an innocent victim. In today's society people are more conscious about their safety, taking self defense courses or even carrying guns. Businesses have cracked down on unlit parking lots and unsecured doors. Things have really been shaping up, unless you are a Rollins student. The parking lots are unsafe. They are poorly lit and rarely patrolled. Students must park far away from their dorms, often walking several blocks to their residence hall. The programs in place, campus escort for example, are unrealistic. A person is supposed to wait at a phone or sit in their car until a campus safety officer arrives to escort them. This is unsafe and unacceptable. In order to park, students are required to buy a decal. Visitors that attend events may park where ever they wish, without buying anything. Too often, they park in student spaces, forcing them to park illegally and receive a ticket. If safe parking conditions were enforced as zealously as illegal parking was, there would be fewer problems.

Faculty have special parking lots, restricted until 7:00! These lots are everywhere, reducing available student parking even more. Campus safety has now resorted to writing tickets in lots that are not restricted or have no signs indicating that they are. What are students supposed to do, guess what is and is not restricted? There are several colleges of comparable size, whose students pay far less tuition (and decal fees) that have much better services. They have a shuttle service at night, not just in parking lots, but all over campus. They have card access systems on the doors and well lit facilities. Why is it we must pay to suffer? I think students would gladly pay more for parking decals if there were safer parking conditions. The students are not spoiled brats who are lazy, they are people who have jobs and commitments that require a vehicle. They are human beings who fear the rising crime rate. They are students who pay a high price to park in unsafe areas. We have a right to safe parking, not only because we pay for it, but because the school has a responsibility to defend and protect its students.

Lynn Zimmerman

It doesn't happen often, but occasionally something I read in *The Sandspur* makes me want to write a response. Once or twice I've actually followed through with it. Funny that one of these responses should come from Vienna, Austria (mind you that's not a misprint; I really mean Austria, not Australia), where I am almost half way through my year abroad. I just received my third packet-o-Sandspurs, and delighted in reading them. The delight was in the connection with home, as well as in the excuse to put off studying for finals. Ahhh, but even without the rush of procrastination, I enjoy reading the papers, and am thankful to pull out my lap-top, and type a letter to a campus I feel disconnected with, as my year abroad unfolds? Alan Nordstrom's article "Sabbaticals: Enlightening Leisure."

Because the article is most likely ancient history for those of you in the states, let me refresh your memories.

Dr. Nordstrom explains what sabbaticals are for a professor. Besides the official definition of "a time to grow professionally," he describes it as a study in leisure, a time to do whatever "fulfills more of your potential as a learner and a teacher of learners." Because my father is also a college professor, I have some personal experiences with sabbaticals. Therefore let me be so bold as to provide you with my own definition of this time called sabbatical via this personal experience and Dr. Nordstrom's article. A sabbatical is a time for the professor, a creature students believe to have profound knowledge and to be settled in career as well as life goals, to find himself. You know . . . "find yourself."

Now, because the majority of us at Rollins aren't offered a sabbatical, due to the fact that we're students, how are we to "find ourselves?" When is our time to step back and to indulge in life? Some say that time comes after graduation, after our degree has been earned. I beg to differ. That time comes during a semester, or preferably a year, spent abroad. If one could roll in time with the same voracity that comes with rolling in money, that would be my means of explaining what I'm doing right now.

OK, OK. So I'm exaggerating a little. I don't have class five days a week, five different professors to deal with, papers to write, exams to take. But it's different here. Everything is new; everything is exciting. Not only am I taking a step back from Rollins, but I'm also taking a step back from cultures and values and beliefs that have been embedded in me since I was born American. Granted, not all the cultural differences are a joy. Like the fact that it's completely normal for Austrians to stare, we're talking full out, no blinking, no smiling when you catch their eye, STARES. A little intimidating when you're standing on the subway, trying not to look American. And I'm over wondering what's wrong with me and have become pretty good at returning the stone faced stares.

Nevertheless, this one semester has taught me that life is, indeed, juicy. And I thought I'd already discovered that. Like Dr. Nordstrom wrote, "so much to know" is exciting! so impossible!" I believe I am experiencing much the same mental state during my study abroad as Dr. Nordstrom during his sabbatical. And although I am still part of the everyday grind of being a college student, it has some how become much, much, more fun. And I'm not talking go out on the weekends, go to a good party, fun. I'm talking the kind of fun where you never know what is going to happen (granted, the language barrier has something to do with this) but some how it always turns out wonderfully insane kind of fun.

I would whole heartedly encourage anyone who is questing for change, who believes that life is juicy, or who complains about parking or Beans or what ever else they can complain about at Rollins, to study abroad. And if you really want to indulge, go to a country where you don't speak the language (Don't let me fool you. This factor can be a bitch, but trust me, it sharpens your senses). And if you can't pick up and leave Rollins, try a ROC trip or Habitat for Humanity. It's just a Saturday morning trip to the West Park Farmer's Market. Nevertheless, the parallel is offered between Dr. Nordstrom's article extolling the joys of sabbaticals and my article extolling the joys of studying abroad. Although the circumstances are different, the same exclamations can be heard, "so much to learn! so little time! is so juicy!"

Margey Plane



# Forum

## In Pursuit of the Impossible Squirrel

BY PATRICK J. POWERS  
owner of the Chapel

Lackadaisical my dogs are not. They are very focused. The great white whale in their eyes is a bushy-tailed squirrel which materializes and beckons them each and every day to the chase. These two quixotic pals of mine eat, drink and dream of catching a squirrel. Each day they set off with a myopic determination that this will be the day. The day has never come. There have been close calls, but no

edible cigar. Using every element of canine skullduggery—unblinking stares, stealthful creeping, silent stalking, running with kamikaze abandon and always—coming up short.

Amazingly, they pursue this monstrous goal every day of their lives with equal gusto—for the past seven years! That adds up to a lot of unharmed squirrels. A conservative estimate would be about 2500 squirrels. That's a lot of furry little rodents who have skillfully and gleefully avoided the vocation of a cocker spaniel and a sheltie.

At the end of each day, after another fruitless pursuit of the impossible squirrel, they seem undaunted. Lustfully they eat their food, throw themselves on the floor and snore unashamedly, dreaming of bushy brown tails bobbing up and down seductively in front of their noses. Restored, they begin a new day, nudging me to the door, so that the quest may begin.

My dogs are great teachers. They have taught me how vitally important it is to have an impossible squirrel to pursue and how energizing it is to engage in the chase every

day. It brings creative meaning to their days and colorful dreams to their nights.

Do you have an elusive, but compellingly mesmerizing "squirrel" in your life—that visits your imagination by day and haunts your sleep by night? I do. I have been chasing my "squirrel" for many more years than my dogs have been chasing theirs. But, I must admit—they keep me motivated.

Come and join Sparky and Bridgette and me. Today looks like a good day to catch a squirrel.

## COMING TO TERMS:

### Cassadaga and Creative Credence

BY ALAN NORDSTROM

Among the many hypothetical entities and conditions that people seem free to propose as true or not true is the "Higher Self." I cannot say whether or not I possess a Higher Self, a presumably wise internal guide capable of directing me to make the best decisions for leading my life. But I think I will be better off if I do believe in it. I can proceed AS IF such a Higher Self exists itself to me whenever I seek its counsel. Believing makes it so in such a case. Believing is seeing. More heretical to suggest that the same credence may hold true for humans and for God—that faith creates fact. To visit Cassadaga, our nearby spiritualist community, is to enter a culture radically different from the common secular society we daily inhabit in Winter Park. On the surface, Cassadaga is simply an ordinary small town tucked back into the piney woods of 1-4 near Deland: one hotel, a temple, a meeting hall, a bookstore, a grocery, and numerous unpretentious residences. It's a quiet town with a spate of shingle signs standing in the front yards of the houses. These signs advertise mediumistic counseling, since this is a community of spiritualists.

Spooky is the last thing this town seems to anyone who visits it. Nor are its residents nutcases, as hyper-imaginative teenagers and religious fundamentalists suppose. At least, these folks behave and talk and look quite like everyone else. Only when you engage in a spirit-message session do things get a little strange.

When you sit at a table opposite your medium, (s)he will converse quite naturally with you, telling you information about your life, asking occasional questions of you, and responding to your own inquiries. The atmosphere is serene as the medium casually and confidently presents you information with more or less certainty in her tone. You might suppose she were a TV newscaster listening to the voice in her earpiece, dispatched from a remote control station. While she sits there calmly alert and tuned in to a band on the sensory-informational spectrum that you can't hear. She's picking up more or less faint signals from elsewhere and trying to translate them into clear English. The very familiarity of radio and TV waves and news anchors makes this phenomenon more believable than it would have seemed a century ago. The medium looks like someone wired to receive subtler transmissions than most of

Everyone remembers Whoopi Goldberg in *Ghost*, pretending to be a medium, and everyone skeptical will understand that so-called mediums may only be acting, perhaps even fooling themselves that they hear voices or see visionary images. At \$35 per hour, there's good money in mediumship (even though lawyers charge upwards of \$135). But that just doesn't seem to me the case at Cassadaga, from my observation of four or five mediums at work.

I may be bamboozled, but it looks to me that these folks actually apprehend information from Beyond, which they readily, even automatically, relay to their clients, as if they were merely serving as translators or interpreters. The information usually comes fast and thick with specifics, often seeming to leave the medium puzzled as to what she was hearing or seeing. She looks to be reporting events and scenes from a middle distance invisible to others but present and palpable to her.

It's the quality of her reports that will make or unmake believers in her mediumship. In my few personal experiences, I have not noted any information that persuades me of the medium's special perspicacity. But others have. Friends of mine, intelligent and skeptical, unwilling to be gulled, have received amazing knowledge from mediums respecting their past, present, or future lives; knowledge they found undeniably accurate and uncannily come by.

Perhaps I've been too skeptical or insufficiently reflective to recognize the insights presented me. Perhaps my mediums were having off days or poor reception. Or perhaps it's all hokum and my friends have unconsciously deluded themselves, connecting dots or visualizing cloud pictures according to their own subliminal projections. I don't know. I remain to be convinced. But this spiritualist belief-system does seem to work well for its practitioners.

They believe that distinct and personal spiritual entities communicate with them, presenting awareness they don't obtain in the normal sensory and rational ways of knowing. The "speaking" they hear and the "images" they perceive are only analogous to the hearing of ears and the seeing of eyes, and closer, I suppose, to how we hear and see things in our imaginations, though more vivid, more "real."

One medium I talked with said she distinctly receives her messages "right here," and she touched a spot just below her heart and above her navel. Perhaps this is the source of our "gut feelings." One of this medium's strongest gut messages came to her as she neared a crest in the four-lane, divided highway she was driving along. Against all sense and reason, her gut told her, showed her, that over the rise ahead, in her lane, coming the wrong way was a speeding car. So powerful was her certainty that she told her mother sitting next to her

that if they didn't pull immediately onto the far margin, they'd be killed in a crash. As she veered to the roadside, the car she had "seen" barreled over the rise and buzzed by in their former lane. "It made a believer of my mother," she told me.

My conclusion is that I need to pay more mind to my beliefs. Some things that I don't believe in now I might be better off believing. Some things. Not just any fantasy, aberration, or wild supposition. One's beliefs, it seems, should be carefully culled and prudently cultivated. Understanding the ways and degrees by which holding certain beliefs to be true establishes their reality is vital science to pursue. Between the poses of indubitable fact and incredible phantasm gapes a broad spectrum of possibility and potentiality that it lies within our wills to realize or let pass. Exercising our powers of belief can make many things come into being that otherwise would not emerge. Perhaps this is so for my Higher Self.

So, I'm ready to buy into that belief. I'm willing to suppose that when I consult my calmest, clearest, wisest mind, when I find my way to some deep, wide realm of consciousness within me, I will be guided to act in the best ways. I hope I'm able to sustain and deepen this belief since it can only benefit me and others. And I mean to be exploring other good things in which to believe, things that currently elude my creative credence.





# "From the very first, the things that were me, that comprised my very soul, began to die."

BY ANDREW COHEN  
*The Bucknellian*

Reprinted with permission

I swallowed the Greek bait, hook, line, and sinker. People said, "Going Greek is a good experience. You get to meet people, you have a body of brothers/sisters so close they'll do anything for you, you have leadership opportunities, and besides, the social scene here is so Greek-based, you've got to do it."

*Nothing could be further from the truth.*

I joined a fraternity and served as its vice-president and public-relations chair. I was elected by the presidents of the fraternities to the Interfraternity Council Executive Board, where I served until my deactivation in the spring of 1992. I do not speak from a disenfranchised perspective, but rather as someone who experienced the "essence" of the system.

It is also important that I am honest about my reasons for leaving. I left not because of any moral awakening, but because I could barely stay sober long enough to write my name. This was my problem, not the system's. Yet my time away from the Greek life has led me to realize that while in the system, there is a tendency to forget the "kind of person" you think you are, in favor of the inclinations of the herd.

As a first-year student, I came to Bucknell University berating my parents for their interference in my life. I was my own person, not their juvenile, dependent son. I came to school eager to experience my individuality for the first time. Yet, within a few months, the burden was too great, and I sought refuge in the acceptance of a group.

I said that I was only going to rush. But it was so enticing. People seemed to like me. With no more than a beer in hand and an hour or so of small talk in common, I decided that they were going to be my best friends.

From the very first, the things that were me, that were pointedly Andrew Cohen, that comprised my very soul, began to die. The physical pain of being paddled bare-assed was, at that point in my life, indescribable. Some "pops" (older fraternity members picked as big brothers for pledges) and their "sons" never talked after that night. But I learned that *silence* was precious. I did not let out a peep, and the brothers "respected that," many shook my hand. That made it all worth it. I was proud of my welts, they were a badge of courage.

However, it was the psychological torture during pledging that really broke me. I was expected to sit in silence when I saw things that made me sick to my stomach. When brothers senselessly decried my very being, made me feel inhuman, I had to suck it up, to let go of my thoughts, to ignore them, to become numb. This was a hard lesson for me to swallow, and I voiced objections. I even mentioned the word "hazing," as I was told

to do at an anti-hazing program we had been required to attend. I found out from an officer of the house that I was not being hazed because I could disassociate myself at any time.

It was too late. My identity was bound to the group. So I learned to ignore myself. One of the brothers told me that it was a simple psychological process whereby the individual is broken down only to be built up as a member of the group. It worked.

By the end of "Hell Week," I had discarded any remnants of myself as an individual and rather began to enjoy my debasement. I was so excited that I would soon become a member and there would be others for me to terrorize. By the next year, I had become what I had held in contempt.

I miss my friends from my first year at Bucknell. After pledging, it was never the same. Paradoxically, my social opportunities were enlarged and shrunken all at once. I had an instant group of friends called brothers. But everyone outside of the group was somehow not as good as those in it. Social options immediately became limited by a set of letters.

As a brother, little changed. I ceased to be a thinker, if I ever was one. I was always busy jumping on the bandwagon or trying to lead one. But as for doing anything for myself, that was impossible; my self had long since left. The silence I had learned a pledge took a turn for the worse; I put on my mask and joined the masses.

It was really no one's fault. An opening for a sexist remark or act would occur, someone would take it, everyone would take it. Never in my year and a half as an active member did I hear anyone really stand up against sexism during the hundreds of times that it occurred. I did not pride myself as a sexist, but it was just so damn funny, everyone roared with appreciative laughter.

I always thought I was the "kind of person" who deplored racism. Yet, when a small group got together and began making racist remarks, my courage had disappeared like the welts. Dumb silence pervaded my psyche. I did not know what to say, how to say it. Everyone was having such a good time, how could I spoil it?

Frequently, Jews were the target of disparaging remarks. While the anger roiled within me, I shut up and smiled. Now it was my so-called "people." How could there be "my people" when there was no me?

So it was that I forgot myself. My insecurity had been filled by the ethos of the herd. I was now a leader of the system. I wrote scathing newspaper stories against those who opposed it. And I made the headlines look so beautiful on paper that no one would dare write the libel you are reading. I wrote letters praising "our diverse brotherhood" which maintains a close-knit sense of unity. All the while, my *experience* told a very different story.

I do not believe that Greeks are bad people. The majority of my close friends are Greek. But I do think that the system encourages people to value their membership in the group above their individuality and sense of self, which makes it easy for people to become foreign to themselves.

Students need not be slaves to the system. *Students can change the way things are* if they do not validate the system, if will refuse to rule a university's social climate. People will be able to transcend the herd mentality to embark upon genuine relationships that are supportive of individuality. Such a decision takes a lot of courage, though, a lot more than I had during my time in a fraternity.

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# Cocaine. The Decline of Civilization

PARTNERSHIP FOR A DRUG-FREE FLORIDA

PARTNERSHIP FOR A DRUG-FREE AMERICA



# mark your calendar

**wednesday** **12**

**thursday** **13**

MOVIE/the Down Under/8:00 p.m.

**friday** **14**

SUNSHINE STATE WOMEN'S TENNIS CHAMPIONSHIP/Martin Tennis Complex

**saturday** **15**

WOMEN'S BASKETBALL/ vs Florida Tech/Fieldhouse/ 5:45 pm

MEN'S BASKETBALL/vs Florida Tech/Fieldhouse/ 8:00 pm

**sunday** **16**

GALLERY TALK/ with David Setford/Cornell Fine Arts Museum/ 3:00 pm

FACULTY RECITAL/Rogers Room of Keene Hall/4:00 pm

WORSHIP SERVICE/Knowles Memorial Chapel/ 5:00 pm

**monday** **17**

MARTIN LUTHER KING JR DAY  
All Campus Offices Closed

**tuesday** **18**

"Jacques Callot & the Baroque Theatre"/Art in the Afternoon/ Cornell Fine Arts Museum/2:30 p.m.

**wednesday** **19**

**thursday** **20**

WINTER TERM WITH THE WRITERS/ Tim O'Brien / Galloway Room, Mills Building /8:00 p.m.

WINTERFEST/Fred Stone Theatre/ 8:00 p.m.

**friday** **21**

WINTERFEST/Fred Stone Theatre/ 8:00 p.m.

**saturday** **22**

WOMEN'S BASKETBALL/ vs Florida Southern/Fieldhouse/ 4:00 p.m.

WINTERFEST/Fred Stone Theatre/2:00 and 8:00 pm

**sunday** **23**

ZORA NEALE HURSTON FESTIVAL/ Annie Russell Theatre/ 2:00 and 8:00 p.m.

VIOLINIST LEV GUREVICH/ Rogers Room of Keene Hall/ 4:00 pm

WORSHIP SERVICE/Knowles Memorial Chapel/ 5:00 pm

**monday** **24**

WINTERFEST/Fred Stone Theatre/ 8:00 p.m.

**tuesday** **25**

DR. TRUDIER HARRIS/ Zora Neale Hurston Festival/ Bush Auditorium / 10:00 a.m.

WINTERFEST/Fred Stone Theatre/ 8:00 p.m.

## classifieds

**REWARD**  
Faculty please help! Reward \$25,000. Lost briefcase and contents; old brownish Samsonite briefcase. Contents: 1) Books: The Story of Christianity, A History of Christian Thought, NIV Bible with name Rick Cabot. 2) Class Notes. Please contact Rev. Rick Cabot 813-837-2414 ext. 327. Bayshore United Methodist Church, 3909 S. MacDill Ave., Tampa, FL 33611.

**SEEKING HOUSEMATE**  
Rent \$300 + share of utilities, lawn, and extermination services. Private bedroom, fully equipped kitchen, private bath, laundry facilities, stereo and TV included. Five minutes by car from Rollins campus. Call 740-8020.

### help wanted

**COUNSELING**  
Permanent and temporary positions. Requirements: Bachelor/Master degree in Social Science or Education. Prefer business background experience in employment and training programs. Resume to: Private Industry Council, 212 S. Sanford Ave., Sanford, FL 32771, Attn. Counseling. EOE. Closing Date: 1/21/94.

**COORDINATOR**  
Summer Youth Employment Program for disadvantaged. Fulltime/temporary 8 month position (strong possibility for permanent). MUST have JTPA and formal mgmt. experience/fast paced challenging position. Prefer Masters, leadership skills a must. Resume to: Private Industry Council, 212 S. Sanford Ave., Sanford, FL 32771. EOE. Closing Date: 2/1/94

**TRAVEL ABROAD AND WORK**  
Make up to \$2,000-\$4,000+ mo. teaching basic conversational English in Japan, Taiwan, or S. Korea. No teaching background or Asian languages required. For information call: (206) 632-1146 ext. 15417

**CRUISE SHIPS NOW HIRING**  
Earn up to \$2,000+/month working on Cruise Ships or Land-Tour companies. World travel. Summer & Full-Time employment available. No experience necessary. For more information call 1-206-634-0468 ext. C5417

**LOSE WEIGHT/MAKE MONEY**  
FT/PT \$200-\$1,500. Work own hours, training. \$56 gets you started. Call Bev 246-0426

**ALASKA SUMMER EMPLOYMENT**  
Fisheries. Many earn \$2,000+ mo. in canneries or \$3,000-\$6,000+ mo. on fishing vessels. Many employers provide benefits. No exp. necessary! Get the necessary head start on next summer. For more info. call: 1-206-545-4155 ext. A5417

**EXCELLENT EXTRA INCOME NOW!**  
ENVELOPE STUFFING—\$600-\$800 every week. Free Details: SASE to International Inc., 1375 Coney Island Ave., Brooklyn, New York 11230

**EXTRA INCOME 1993**  
Earn \$500 - \$1000 weekly stuffing envelopes. For details, RUSH \$1.00 with SASE to: GROUP FIVE, 57 Greentree Drive, Suite 307, Dover, DE 19901