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THE SANDSPUR

1894

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1994

Volume 100 Issue #13

Rollins College - Winter Park, Florida

January 26, 1994

Millers Provide Gift for Rollins' Campus Center

—Couple "delighted to give something back" to their alma mater, "particularly for such a meaningful purpose."

BY SHELLIE OLSZEWSKI
Sandspur

Rollins' plan for a new campus center took a step closer to reality January 13 with the announcement of a \$250,000 gift from a prominent Winter Park couple.

Thomas William Miller Jr. and his wife, Elinor, are both graduates of Rollins. Both have served the college and numerous Central Florida organizations during the past quarter century. Last year, Mr. Miller was recognized as the 5th annual "Citizen of the Year" by the Winter Park Chamber of Commerce for his many contributions to the community.

"Bill and Elinor have demonstrated time and again their love for this community and for their alma mater," said Rollins President Rita Bornstein. "Their gift toward construction of a new

campus center exemplifies their caring commitment. We are grateful for their generosity."

"Rollins is where Elinor and I met and received wonderful educations," said Miller. "For that reason, we are delighted to give something back, particularly for such a meaningful purpose as a new campus center."

The Millers' gift is the second to the college in as many months earmarked for construction of a \$6 million campus center. In December, George and Harriet Cornell donated \$3 million for the project. Bornstein said the college hopes to identify additional donors willing to provide the remaining funds necessary for construction within the next six months so that groundbreaking can begin next year.

A native of Ashland, Ohio, Miller

graduated from Rollins College in 1933, married Elinor Estes, an Orlando native, and returned to Ashland, Ohio. There he managed the family's rubber manufacturing business after serving in World War II for four years under General Patton. In 1971, he returned to Winter Park where he was president of American Southern Corp., a local holding company with many subsidiaries, for many years. He also has served on the boards of numerous Central Florida companies and organizations.

Named to the Rollins Board of Trustees following his graduation from the college, he was renamed to the board in 1979. In recognition of his many contributions to Rollins, the Independent Colleges and Universities of Florida honored Miller in 1981 as a "Champion of Higher Education."

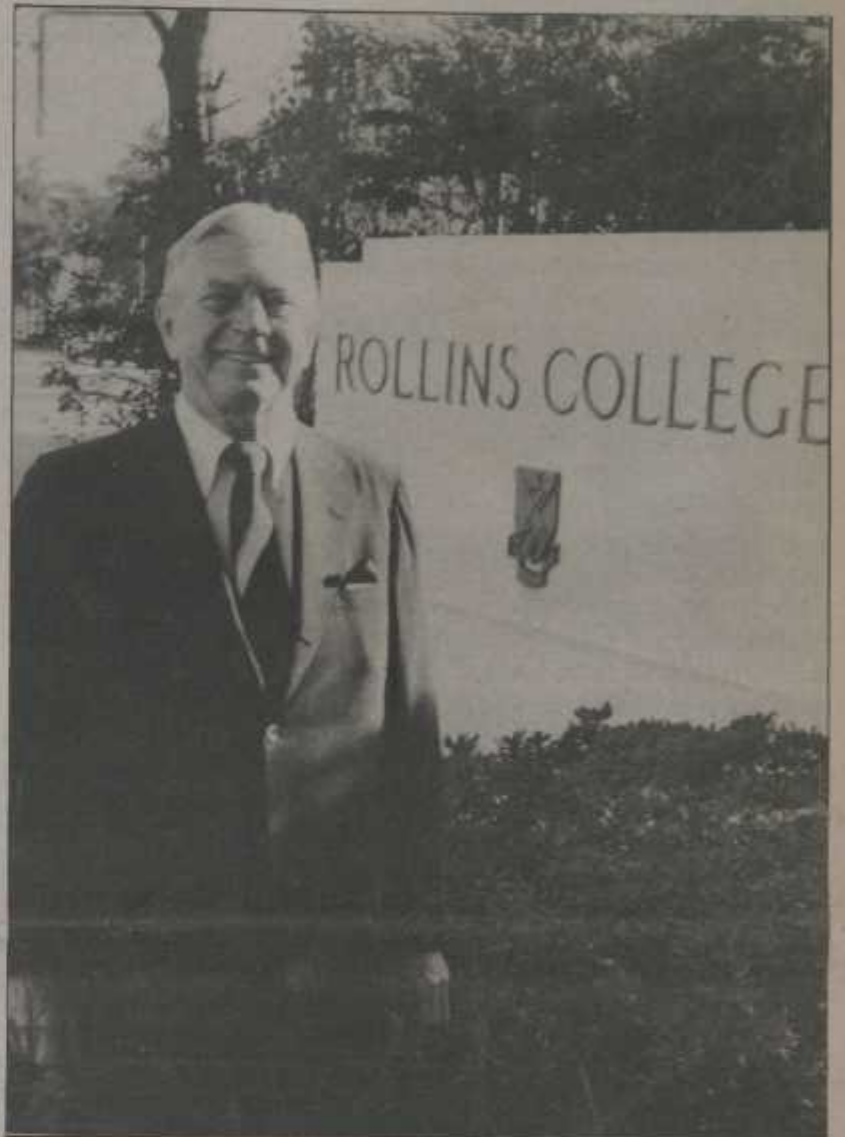


photo: Office of Public Relations

Rollins College alumnus William Miller, Jr.'s gift of \$250,000 toward the construction of the \$6 million campus center edges groundbreaking to possibly within the next year.

CLINTON'S HEALTH CARE SELLS AT ROLLINS

BY CHRIS SMITH
Sandspur

With the battle over health care reform and other issues working their way down from Capitol Hill into the hearts and minds of the American people, the importance of our times seems obvious. On Friday the 21st, the Clinton Health Care presentation came to Rollins in the form of Ohio Governor Celeste, arguably Clinton's top salesman on the issue. Celeste spoke for half of an hour, and then accepted the mostly friendly questions from the audience.

Celeste stressed the managed competition aspect of Clinton's proposal, attempting to bring the plan out of the realm of socialized medicine that opponents tried to neatly slide it in. Celeste spoke with conviction of the great improvements to come because of health care reform, although he did seem cautious about his promises, and he openly admitted that some people would have to pay more for their health care than they do presently.

During one of the few times that

Celeste was pressed on the issue of the mounting opposition to the president's proposal, Celeste curtly replied that opponents of the plan for the reason of opposition to medical socialism "obviously never read the plan". He appeared to be

a very skilled and knowledgeable speaker, however, with only a few unfriendly questions, his expertise wasn't challenged at Rollins.

Apart from differences over the fine points of the plan, a general consensus arose from the faculty,

staff, and students present that something needed to be done about health care in our country. And with such a purposeful debate being engaged in all over the nation, perhaps Governor Celeste's visit will stir up debate here on campus.

Reflecting on the universality of the issue, the Governor stated that health care affects the poor and the rich, the single and the families, and the insured as well as the uninsured. "And yes," he stated, "Even college students."

Student Voice Heard in Curriculum Debate

BY CHRIS SMITH
Sandspur

On Tuesday the 25th, the debate over changes in the curriculum was taken to a new level as students, faculty, and staff joined in discussion of proposed curriculum changes.

"The students that were there were heard effectively and with interest," said Dr. Hoyt Edge. "In the smaller groups especially, everyone just sat and listened to each other." These sentiments of cross-campus unity of purpose

were echoed by other students and faculty after the summit.

"I think that the students can be proud of themselves for effectively articulating their voice on the topic of the curriculum," said student government Vice-President Mike Porco. "The fact that so many students showed their profound concern despite the last minute change in location was a definite victory for campus community."

The summit, sponsored jointly by the Student Government Association, the faculty, and administration, was an attempt to reach consensus on some of the most talked about and controversial areas of proposed change for

Rollins. Such topics such as the continuation of Winter Term, the "freshman experience", and service/active/practical/connected learning were discussed from all

campus points of view.

"After all," said freshman Grey Eves, "we are the customers, and our voices are necessary to the future of Rollins."

THE SANDSPUR

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Around the HORSESHOE

Freshmen Adviser Program Announced for Spring Term

BY LAURA KOO
Sandspur

Beginning in the spring term, thirty-five Rollins staff members will be informal advisers for freshmen. Their aim is to provide support and assistance when needed and to encourage activities for all freshmen.

According to David Erdmann, Rollins' dean of admission and one of the founders of the new adviser program, "We know that many of the new students who enrolled this fall are quite satisfied with their experience here and know where to go when they need help. But there are always some who haven't developed support networks and who get overlooked by the normal systems. Staff advisers plan to be available for these students."

In addition to meeting with their advisees individually, advisers are planning spring activities for the entire freshmen class. The first activity will be a class picnic on Sunday afternoon, February 6, at the baseball stadium where the Rollins baseball team will play



the University of Central Florida. The picnic is being sponsored by the athletic department. "We hope many students will come to the

picnic with their staff advisers, support the baseball team, and enjoy the afternoon," says Erdmann.

Confusing Calendar Clarification!



The Academic Calendar published on page 4 of the January 12 issue is the Academic Calendar for the 1994-95 school year.

Spring Term classes begin February 1.

Don't miss a week of classes because of this misunderstanding!

HOLT SCHOLARSHIP DEADLINE APRIL 1

The Rollins College Hamilton Holt School (evening degree programs) is now accepting applications for scholarships to be awarded for the 1994-95 academic year. These awards are competitive and are based on academic performance and financial need. Beginning college students, transfer students, and

current Holt students with grade-point averages of at least 2.8 may apply.

Holt scholarships can be applied toward tuition for one-to-four courses per academic year. They must be used in full during the academic year for which they are given. If funds are available in subsequent years,

awards can be renewed if recipients complete the required number of courses and maintain a 3.0 grade-point-average.

In addition to the completed application form, individuals must submit official copies of all college transcripts, their most recently filed federal income tax return, a W-2 form,

and two letters of recommendation. To receive a complete application packet, please call student services at the Rollins College Hamilton Holt School, 646-2232. The deadline for application and all supporting materials is April 1, 1994.

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TEMPT, BUT DON'T BE TEMPTED

BY DARIO J. MOORE
London

If you haven't had the chance to see *TEMPTATION* don't let the opportunity pass you by. This play is stocked with bizarre twists that keep the audience on the edge of their seats and also has them "burning" to know what will happen next. By the way, let's hope that this "burning" sensation does not become a real feeling, so keep a sharp eye on Kotrly played by Bill Klear.

WinterFest is loaded with underclassmen, especially those from the freshman class. When Director Bob Rice was asked why he ran the show this way he responded, "I wanted a cast full of energy, impartial, and packed with raw talent." Bob went on to say "I wanted to give them a chance to make their first appearance." Bob, likewise, made his debut in a WinterFest production.

There were two things Bob looked for when he chose the cast. First, he wanted someone who could follow directions to the

extremes and secondly he needed the cast to be able to work together. According to Bob, "TEMPTATION is an ensemble show and its true essence depends on everyone's ability to work together."

The general response from those who have seen *TEMPTATION* has been, "it's definitely a Bob Rice show," and this brings a glow to his face. Bob glows because he senses true accomplishment as a director. As an actor he felt he was unable to have this fulfillment but as a director he is able to bring out his true theatrical abilities. Before coming to *TEMPTATION* Bob recommends that you, "don't expect anything and just enjoy it... a chance to see a different kind of theatre," the Bob Rice way.

TEMPTATION will complete its run on January 29. If you want to see the production you must reserve your seats by phone at 646-2145. There is FREE admission for Faculty/Staff, students and subscribers, all others \$5.00. Seats are available January 26, 27, 28, 29 at 8PM.

DAZED AND CONFUSED

DAVID BRUCKNER
London

It's the last day of high school before summer vacation somewhere in Middle America—1976. A general malaise hangs in the air. Two years after the 1973-74 OPEC oil embargo, gasoline prices remain outrageously high, at least by American standards. Worse, there's the growing suspicion that high prices at the pump are just the tip of the iceberg; the economy will never be as good as it once was. Watergate still lingers; it's been three years since Nixon resigned, but the movie about the country's most sordid political affair, "All the President's Men," is refreshing everybody's already fresh memories. Fortunately there are quick and easy fixes for everything that bothers you at seventeen. Sex is still safe; drugs aren't dangerous yet, and booze hasn't gotten MADD. And the music, well, the music keeps getting higher and higher...

"Get high everybody get high. Get high everybody get high. Get high everybody get high... Have you heard What's the word? It's a Thunderbird."

—ZZ TOP, "Thunderbird," 1975

This is the setting of *Dazed and Confused*, Richard Linklater's follow-up picture to his critically-acclaimed feature film debut "Slacker." In "Slacker," the 31-year-old, Austin, Texas filmmaker observed the goings-on in a typical day of a contemporary "twenty-something" group. In *Dazed and Confused*, Linklater looks back to an earlier generation.

The Seventies had a split personality. The first half reflected the waning idealism of the Sixties, while the second half hinted at the hyper-materialism of the Eighties. In *Dazed and Confused* Linklater focuses his camera on this ambiguous decade at its midway point and observes it through the eyes of its youth. Much in the cool, almost-documentary fashion used in "Slacker," the lives of disparate circles of high school juniors and incoming freshmen are tracked during an 18-hour period—from the time they leave school to the impromptu beer bust late that night.

The story very loosely follows the conflicts faced by Randy "Pink" Floyd (Jason London), a junior classman and the school's football quarterback, and Mitch Kramer (Wiley Wiggins), an eighth-grader entering

high school. Pink must decide whether he will sign the coach's pledge not to indulge in drugs or alcohol; if he doesn't, his senior season may be in jeopardy. Mitch's conflict is making the transition from his junior high setting into the high school world of "cool" however irresponsible that world may prove to be. Worse, Mitch has become the focus of several of the seniors' traditional hazing of incoming freshmen because of his prestige as an athlete and because of his popular

older sister, Jodi (Michelle Burke), who is still in high school.

The film, however, is more an ensemble collection of characters and their behaviors than a traditional narrative. There's Sabrina, the young incoming freshman who has second thoughts about submitting to the hazing that's required to be accepted into the high school girls' inner circle... There's Slater, the school's in-house stoner and medicine chest... Mike, the philosophizing nerd, who eventually finds the courage to deck his tormentor, the leader of the greasers... Wooderson, the aging high school wannabe with the "bad ass" car, who despite graduating years ago can't seem to leave his school "daze" behind... And Cynthia, the booksmart coed who, with the summer before her, doesn't mind at all the prospect that Wooderson suddenly finds her attractive...

In mining his own Texas high school experience, Linklater has found a diverse stratum of characters that speaks of the many facets of the post-Sixties generation. Instilled with the ideals of their older brothers and sisters, ignored by their two-income or single parents, and mired in the crass commercialism of the mid-Seventies, this is a lost generation that no one seems to notice. As Pink comments near the end of the film, "If these are the best years of my life, remind me to kill myself."

When the day dawns on the high school football field where several of the principal characters have gathered, the future might look bleak, but not totally without hope. Like it or not, the forced environment and resultant camaraderie that high school has created for them is the closest thing they've known to home during these "best years" of their lives.

Style



From left to right the cast of *Temptation*. Front: Melissa Cook & JeanMarie Esposito. Middle: Nick Sanzo, Jeff Daffilo, & Brian Maloney. Standing in Rear: Holly Hammond, Teresa Greenlees, Ryan Wright, Jon Brockett, Bill Klear, Dario Moore, Craig Campbell, Shawn St. John, Jamie Watkins, Claire Melvin.



photo courtesy Gramercy Pictures

Slater (Rory Cochrane), Pink (Jason London) and Don (Sasha Jenson) are three pillars of learning in Richard Linklater's examination of the Seventies high school experience, *Dazed and Confused*.

sound check

by Matt Schmidt

I Mother Earth
Dig
★★★★☆



Dig, produced by Mike Clink, who also produced records for Guns N' Roses and Megadeth, is the first release by I Mother Earth. The tracks range from meandering psychedelic songs such as "The Mothers" and "So Gently We Go" to the grungier sounds of "Levitare" to the thrashing aggressive sound of "No One." But I Mother Earth is neither a thrash, grunge, or psychedelic band. Instead they are able to meld all of those styles into their own unique music. Other songs such as the hard sounding "Rain Will Fall" even have a little funk mixed in with them, while the song "Basketball" starts out with a sort of tribal African drumming. Dig has something for all on it and is an excellent first album for an up and coming band.

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

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WPRK Concert Calendar

Compiled by Lisa Blanning

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

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

Bob Rafkin at Java Jabbers on Saturday the 29th

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

Today is the Day, *Godplow*, *Mutha Funker*, and *Potential Frenzy* at Club Nowhere on Monday the 31st

And In February...

Scrawl with *Crowsdell* at the Go Lounge on Friday the 4th

Automatic Radio at Johnny's Rockin' Bistro on Friday the 4th

Refried Confusion and *Bluesberry Jam* at the Go Lounge on Saturday the 5th

The Samples with *the Crowd* at the Station on Sunday the 6th

Unrest with *Slant 6* and *Tick Tick Tock* at the Downtown Jazz and Blues Club on Monday the 7th

Uncle Tupelo with *Joe Henry* at the Downtown Jazz and Blues Club on Wednesday the 9th

Fishbone with *Therapy* and *Green Apple Quickstep* at Visage on Friday the 11th

The Subjects at Johnny's Rockin' Bistro on Friday the 11th

Jonathan Richman at Yab Yum on Friday the 11th, Saturday the 12th, and Sunday the 13th

Legal Eyes at Yab Yum on Sunday the 13th

Buffalo Tom, *Braille Closet*, and *Archers of Loaf* at the Station and *Bad Brains* at Club Nowhere on Sunday the 13th

The Toasters with *Rocket 88* at the Downtown Jazz and Blues Club on Tuesday the 15th

The Crowd at the Go Lounge on Saturday the 19th

Polvo, *Truman's Water*, and *Sorehead* at the Downtown Jazz and Blues Club on Monday the 21st

Automatic Radio at Yab Yum on Saturday the 26th

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.

MUSICAL SPOTLIGHT

Us3

BY JILL SANDERS
Sands@put

With the recognition of rap and hip-hop as legitimate art forms, it seems it was just a matter of time before the young '90s proponents of the genre shifted gears from utilizing samples of '70s R&B to uncovering the seminal music that in many ways provided the catalyst for the heavy funk grooves of that decade. Without jazz, musicologists contend, there would have been no funk and a word or two with George Clinton (of Parliament-Funkadelic), Maurice White (of Earth, Wind and Fire) or Sly Stone will quickly substantiate that contention.

A whole new cadre of artists is emerging from the marriage of jazz and hip-hop and at the forefront is Us3 (pronounced "us three"), an Anglo-American unit that is refining this new-born natural fusion on their Blue Note Records debut, *Hand On The Torch*. And, for that fusion, the opportunity of having access to what's acknowledged as America's greatest jazz catalog is like a dream come true.

Us3 has its genesis in the 1991 teaming of Geoff Wilkinson and Mel Simpson. Wilkinson, a major jazz enthusiast and rare record collector, began expressing his passion for music by working in London record stores and organizing special one-off live musical events. From 1985 to 1988, Wilkinson worked on a Campaign for Nuclear Disarmament concert that attracted over 100,000 people as well as an Anti-Apartheid Movement free event that drew over 250,000 people and featured such artists as Sade, Sting, Maxi Priest, Peter Gabriel and Hugh Masakela. He was also involved with a series of anti-racist festivals that took place across the U.K.

Enter Mel Simpson, who had created his own Flame studio in North London. Encouraged early on in life to take up piano, Simpson went on to be classically trained at the London College of Music, but the lure of jazz was strong and Simpson soon found himself playing vibes and organ in local jazz groups while listening to such renowned Hammond organists as Booker T., Jimmy Smith, Brother Jack and "Groove" Holmes. A visit to the U.S. led to a stint with renowned blues guitarist John Mayall's band and subsequent American and European tours. After returning to London in the early '90s, Mel decided to invest in building his own studio where he went on to produce a wide range of music, encompassing the scoring of music for film and television and producing such eclectic projects as a classical Spanish guitar album and a London Gospel choir. His growing reputation as a musician, engineer and producer led to sessions with a diverse array of U.K.-based acts including the Earthytrixics, Mica Paris, Lavine Hudson and pioneering British rapper Derek B. Flame was fast becoming one of the hottest



photo courtesy Blue Note Records

Us3 ("us three") is at the forefront of artists emerging from the marriage of jazz and hip-hop.

little studios in London and gaining a reputation for its use of the latest sampling and sequencing technology, giving Mel the opportunity to gather the experience necessary to create an album like *Hand On The Torch*.

A visit to Mel's studio by Geoff proved fortuitous: the pair hit it off and in the summer of 1991, they produced "Where Will We Be In The 21st Century?," a collaboration with London rapper Honey Bee and jazz pianist Jessica Lauren. Rather than waiting to get a record deal, Geoff pressed up 500 copies and sold them to record stores in and around London. Record producers Coldcut were sufficiently impressed and offered Wilkinson and Simpson a one-off deal. The result was the single "The Band Played The Boogie," which featured jazz samples from the Blue Note catalog, rapper Born 2B and sax player Ed Jones.

A January 1992 phone call from Capitol Records was cause for concern. Wilkinson and Simpson expected a lawsuit for sampling items from the legendary jazz catalog. Instead, they landed a deal giving them access to the entire Blue Note library of music and their 1993 self-titled debut album is the initial result.

Hand On The Torch features a stellar cast of young rappers, jazz musicians and the recorded works of some of Blue Note's legendary recording artists. Three distinct connoisseurs of hip-hop contribute to this milestone album including two Brooklyn natives, Kobie Powell and Rahsaan, and Tukka Root, a British-born rapper of Jamaican heritage.

Rahsaan and Powell have been performing together since they were in fourth grade. Rahsaan's entry into the world of show business came as a dancer for rapper Special

Ed. He subsequently worked with Spike Lee's "40 Acres And A Mule" company and was spotted by a friend of Geoff Wilkinson's when he was rapping at a local Brooklyn club. Powell has been listening to jazz since his early years. His father was a saxophonist with a number of New York-based R & B and jazz acts. After Rahsaan began working with Us3, he introduced them to Kobie, who can be heard rapping on five cuts on *Hand On The Torch* ("It's Like That," "I Go To Work," "Just Another Brother," "Lazy Day," and "Make Tracks") as well as trading off with Rahsaan on "I Got It Goin' On" (Rahsaan also raps solo on four tracks of the album). On "Just Another Brother," a track which features samples from the Art Blakey and The Jazz Messengers' "Crisis," Kobie lyrically interprets his own experiences of what he sees as a crisis on the streets of New York. On "Knowledge of Self," the first ever poly-rhythmic rap track, Rahsaan addresses the importance of being true to yourself and who you are.

Tukka Yoot, whose Jamaican dancehall/rap style is highlighted on "Tukka Yoot's Riddim" and "Eleven Long Years," made his debut at the age of eight with his father's reggae sound system, Trojan Hi-Power. When they heard Yoot at Flame recording studio, Geoff and Mel decided to utilize his talents for the Us3 project. "Eleven Long Years" was originally created using samples from the Horace Silver tune "Song for My Father," prompting Tukka to write lyrics about his experience of being recently united with his own father in Jamaica after 11 years.

With collective credits that include playing with virtually every contemporary jazz artist in the U.K. (from the Brand New Heavies to Rolling Stone Charlie Watts' Quintet, Young Disciples and Push), some of Britain's top

young players were picked to provide the perfect flavor for Us3's debut: trumpeter Gerard Presencer, trombonist Dennis Rollins, saxophonists Ed Jones, Mike Smith, and Steve Williamson, guitarist Tony Remy, 19-year-old pianist Matthew Cooper, and percussionist Roberto Pla; while London-based vocalist Marie Harper can be heard on the track "Lazy Day."

For the samples, Us3 delved deep into the rich Blue Note archives, selecting work by Herbie Hancock, Reuben Wilson, Lou Donaldson, Big John Patton, Art Blakey & The Jazz Messengers, Thelonious Monk, Grant Green, Bobby Hutcherson, Horace Silver and Donald Byrd. Hancock's hypnotic "Cantaloupe Island" provides the perfect backdrop for "Cantaloupe (Flip Fantasia)," while "Different Rhythms, Different People" utilizes vocal samples from Art Blakey. The ultra-rhythmic "It's Like That" draws from Lou Donaldson's "Cool Blues" and "Alfie's Theme" by Big John Patton. "Tukka Yoot's Riddim" is perfectly matched with "Sookie Sookie" by Grant Green and results in a fascinating fusion of freestyle Jamaican rap performed atop a cool, funky groove.

While there are undoubtedly standout cuts, *Hand On The Torch* is best heard in its entirety as an exceptional piece of work. The combination of superb "live" playing, innovative raps and samples from the groundbreaking Blue Note catalog makes Us3's debut a milestone musical event — unquestionably one of 1993's most exhilarating, creative endeavors and the beginning of a whole new chapter in the exciting fusion of great jazz, rap and hip-hop. With an opportunity for young people to be introduced to some of the greatest jazz artists to have lived, *Hand On The Torch* is truly a passing of that torch to the next generation of music lovers.

COMING SOON!

The 59th Annual

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February 24 - March 4, 1994

CALL 646-2182 For Details

GROUP SPEAK

Sigma Phi Epsilon

Congratulations are in order to the new officers of Sigma Phi Epsilon who were elected last week. Our new President is Mikell Thaxton, and he is followed by four Vice Presidents. Eddie Maple is V.P. of recruitment, Ryan Miller is V.P. of Programming, Michael Barta is V.P. of Finance, and Josh Monson is V.P. of Brother/Membership.

Our new Alumni Director is Josh Heald. Our Chaplain is Alex Collins, and lastly our House Manager for the 1994-95 school year is Matt Dzurec.

AND FROM THE ANNIE...

AILEY ENSEMBLE PERFORMS REVELATIONS



Micheal Bennett (Top) and Jason Reynolds in *Guerilla Love Song Dances*.

photo/Beatrice Schiller

BY JEANNA ALEXANDER
Sandspur

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 8:00 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 Kevin Wynn.

The mixed repertory program will feature *Revelations*, *Guerilla Love Song Dances*, *To Have And To Hold*, *Hex*, *Reflections in D* and *Revelations*. *Revelations*, Ailey's famous gospel work, is based on Negro

spirituals and valiantly tells of the "travails of the African-Americans in the deep south through three centuries."

Tickets for the Alvin Ailey Repertory Ensemble are \$22.00 each, discount 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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ATTENTION!

AUDITIONS AND CALLBACKS FOR BOTH SPRING PRODUCTIONS *PRESENT LAUGHTER* AND *MACBETH* WILL BE HELD ON FEBRUARY 1 & 2 IN THE ANNIE RUSSELL THEATRE

Actors will be required to present the following:

Up to 3 minutes of material including:

1. A contemporary comic monologue with a standard American stage speech and
2. A dramatic Shakespeare monologue with standard American stage speech

The directors will be looking for the usual fine acting and speech/diction from the auditioners.

Callbacks will take place at the same time on the 2nd, but in different venues.

Times and dates of the auditions:

Tues., February 1: 7:00 PM- 9:00 PM

Wed., February 2: 7:00 PM- 9:00 PM

CALLBACKS: 8:30 PM - 10:00 PM

PRESENT LAUGHTER in the Annie

MACBETH will be in the Fred Stone

The casts will be posted Thursday morning, February 3 with *PRESENT LAUGHTER* beginning rehearsals that evening.

Any questions, please see Dr. Nassif or Scott LaFeber

ALVIN AILEY



Dance: Shirlene & Kevin Brown

REPERTORY ENSEMBLE
SYLVIA WATERS ♦ ARTISTIC DIRECTOR

ANNIE RUSSELL THEATRE
ROLLINS COLLEGE, WINTER PARK, FLORIDA
Friday, January 28, 1994 -- 8 P.M.
Saturday, January 29, 1994 -- 8 P.M.
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AUDITIONS FOR:

PRESENT LAUGHTER &
MACBETH

ANNIE RUSSELL THEATRE

FEBRUARY 1 & 2

Everyone Welcome!



THE RUSH SURVIVAL KIT

By MARK FREEMAN
College Health and Counseling

Here are some tips to help you through the exciting and sometimes stressful times of Sorority rush.

1. Have other areas of interest and social contacts on campus developed, so that all your energy is not invested in rush and getting into a sorority.
2. Make efforts to be yourself and not put on "airs". If you join a sorority having misrepresented yourself, you may find it hard to be yourself. It is likely you will be disappointed in the "mismatch".
3. Talk about your values and interests. Ask

the members about their interests. This will help give you an honest appraisal of whether you want to select a particular sorority or not. Knowing their values and "group personality" will help you make the best selection.

4. Remember you are selecting the sorority as much as they are deciding upon you. You can choose between six groups or not to join at all. Each organization is trying to entice women to join their group. In some respects you have more choice than they do.
5. Some of your close friends may be interested in a different group than you. Think carefully for yourself and make the

best decision for who you are. It can be valuable to have some close friends outside of the group you join, to get distance from internal sorority conflicts and problems.

6. The rush counselors will always be available throughout rush to discuss difficult choices. Use them as a sounding board aside from friends who may influence you.

7. If you are not chosen by the group you want now, it is probably for the best. You will know and find out that sorority life is just one aspect of college life. In fact, only 35% of your peers now belong to Greek groups. If a group does not choose you to join them, it is their loss. You have much to offer and can find your "niche" elsewhere. Later on, looking back, most likely you will say, "I made the best decision for me." You probably will have gone on to discover some activities or groups more satisfying to you.

8. Leadership potential and growth opportunities exist in each group. Keep an open mind about rush. Don't decide too quickly. A large group of people pledging one group may change the whole fabric of an organization. Don't base your decision on the sorority's reputation, but upon how comfortable and sincere you feel the members are.

9. Enjoy yourself, have fun at the parties, relax, and get to know the other women as best you can. You may find sorority life is not for you.

10. Sororities represent one kind of student organization. You may wish to join other social organizations or form new interest groups on campus. Remember you attend a small liberal arts college with limitless potential for personal expression of different values. The choice is yours.

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THE WEEKLY CROSSWORD

"Going To The Dogs"

By Gerry Frey



ACROSS

- 1 Highway exit
- 5 Designer Christian & family
- 10 City in New Mexico
- 14 Charles Lamb's pen name
- 15 "This ___"; package words
- 16 Targets
- 17 Small hunting dog

19 One from Great

- 20 Vane dir.
- 21 Fibs
- 22 Small islands
- 24 Examine again
- 26 Camped
- 28 Plant part
- 30 Stir up
- 33 Strong point
- 36 Horse opera

- 38 Linear; abr.
- 39 Messrs. Fortas & Vigoda
- 40 Milk source
- 41 Ms. Moore
- 42 Soak flax
- 43 Smile scornfully
- 44 Stationed
- 45 Large numbers
- 47 Ice breaker?
- 49 Bays
- 51 Rented
- 55 First bettor
- 57 Followers of a doctrine
- 59 Popular Olympic chant
- 60 Peace bird
- 61 Stubborn people
- 64 Words of understanding
- 65 Red or yellow pigment
- 66 Wt watchers concern
- 67 Dweeb
- 68 Augustas to their friends
- 69 Sun. talks

ACROSS

- 1 Point out
- 2 Separate
- 3 Social gathering
- 4 Tap affectionately
- 5 Make fun of
- 6 Words with carte or mode
- 7 Keats, e.g.
- 8 Regret
- 9 *Spaniel*
- 10 Pill
- 11 *Curly dogs*
- 12 Leave out
- 13 Concordes

- 18 Cheer up
- 23 Mix
- 25 Superlative suffixes
- 27 Restaurant customers
- 29 Humble
- 31 What ___ is it?
- 32 OK city
- 33 Big garden
- 34 Comply
- 35 *Golden or Labrador*
- 37 Citrus drink
- 40 *Canine cartoon character*
- 41 Information

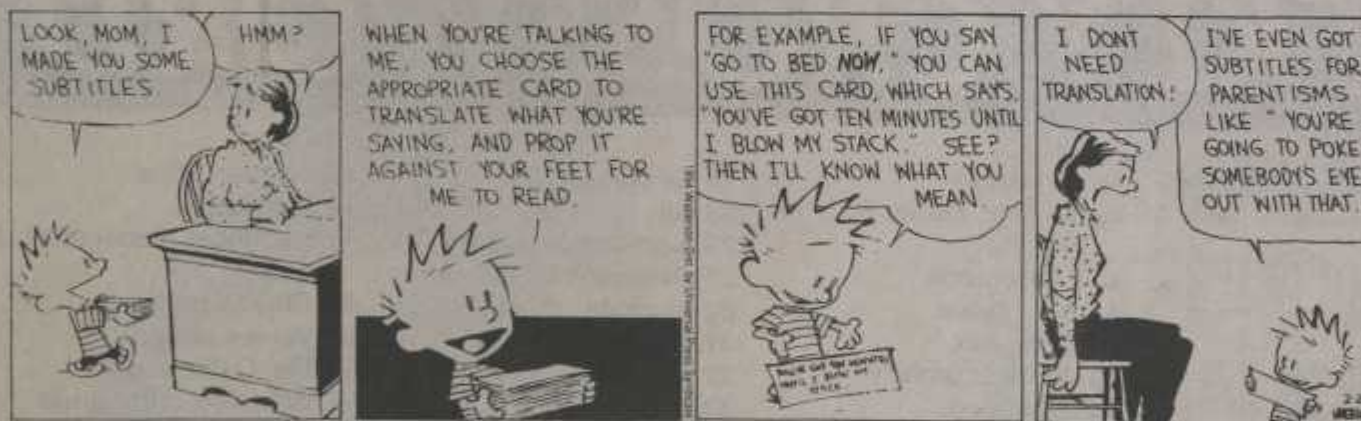
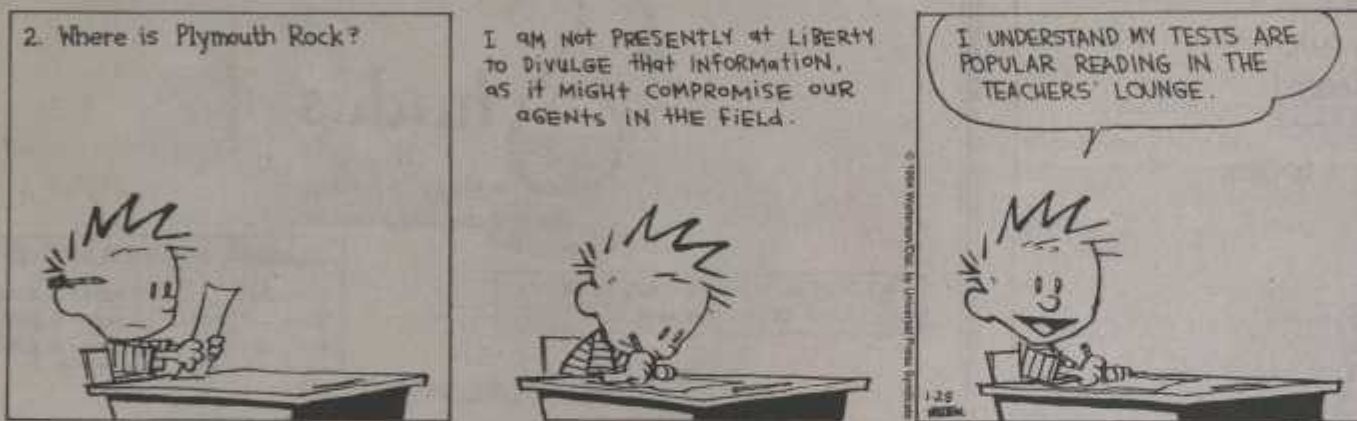
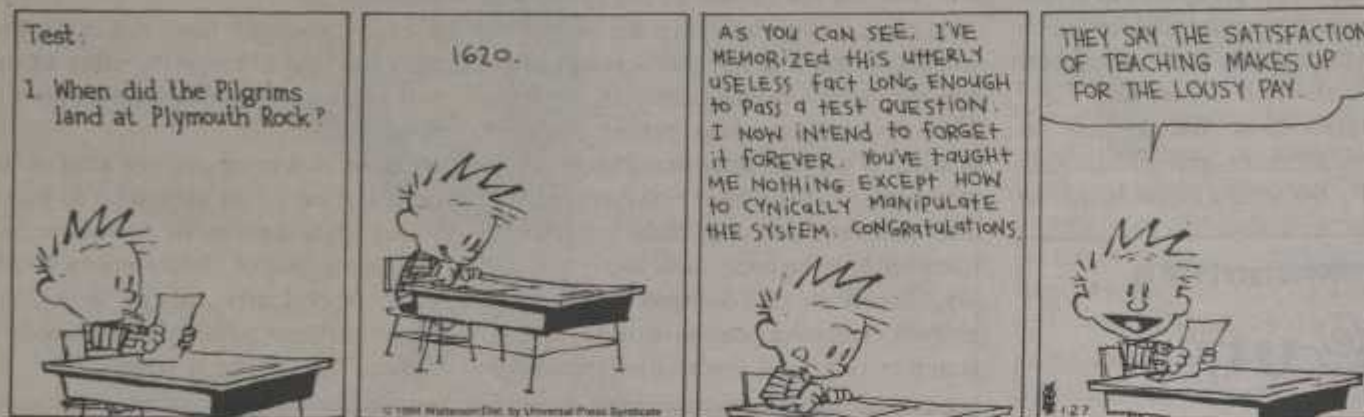
- 43 Bargain price
- 44 Talented
- 46 Lacking a requirement; 2 wds.
- 48 Church parts
- 50 Venice bridge
- 52 Ms. Q. for one
- 53 Chemical compound
- 54 Dares
- 55 Norse god
- 56 Strike a ___
- 58 Peter Pan's pirate
- 62 Precedes List or lar:eye
- 63 Proofs of age

IT'S ABOUT TIME

L	A	S	T		S	H	A	H		L	A	M	E
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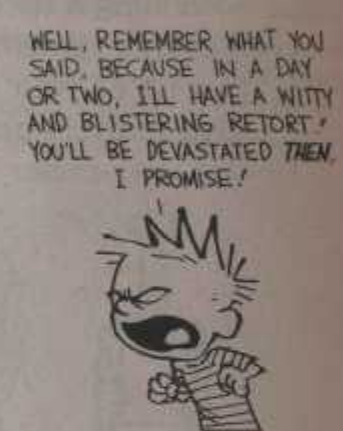
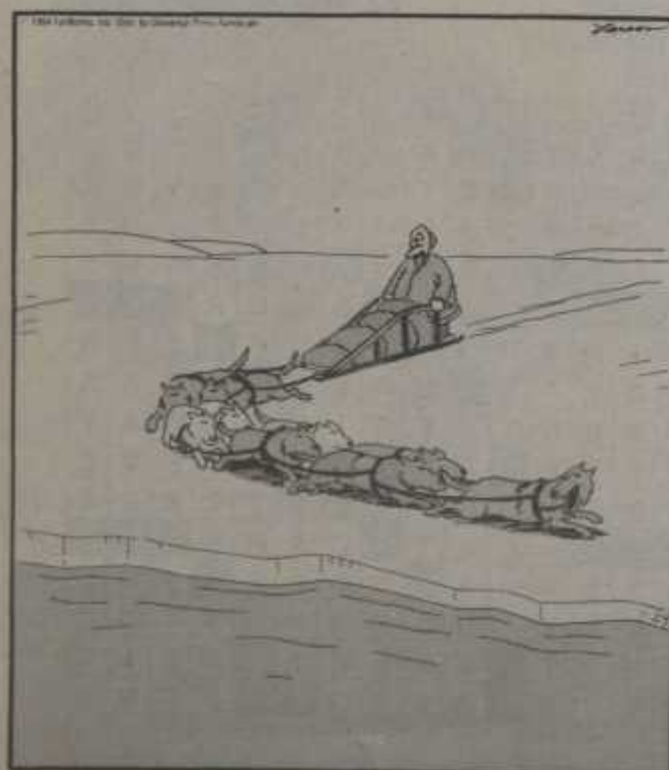
calvin and Hobbes

by BILL WATTERSON



THE FAR Side

by GARY LARSON



Forum

RUDMAN AND TSONGAS JUST DON'T GET IT

BY PETER L. BEHRINGER
Jandpur

On January 24, former U.S. senators Paul Tsongas (D) and Warren Rudman (R) came to the Field House to give a lecture about the federal budget deficit. The senators have organized The Concord Coalition, a grass roots effort to introduce fiscal responsibility to Congress. In their lecture, Rudman and Tsongas advocated curbing entitlements, raising capital gains taxes, cutting wasteful government programs, and tort reform. Here was the basic message: We are running up an enormous debt that will be left for future generations to pay off; we must curb deficit spending. The senators are now speaking across the country to educate the American people about deficit spending.

Perhaps the most important part of the senators' presentation was the part when they addressed entitlements. They noted that entitlements such as medicaid, medicare, and social security account for the well over half the budget. The senators rightly concluded that unless we get these entitlements under control, our budget will be out of control.

Although Rudman and Tsongas made some good points, they still missed the mark. It turned out that the senators supported some of the same old legislative garbage

that got us into this economic mess in the first place.

At one point, senator Rudman was chasing his tail on stage. Rudman explained that members of congress should have supported Bill Clinton's so-called deficit reduction plan. He admitted the president's plan was not a very good one, then said that members of congress should have supported it because, "it was the only alternative" (He neglected to mention that House and Senate Republicans offered plans that would balance the budget without raising taxes). Rudman then explained the problem with Clinton's plan by comparing it with a hockey stick. He explained that on a graph, the plan looks like a hockey stick. Rudman said that we might see a little bit of deficit reduction in the short term, however, the deficit will shoot back up after a couple of years. Then, on top of all this, Rudman went on to say that he did not believe we would ever see the spending cuts. Nevertheless, Rudman felt it was better to go ahead and tax the American people, even if there are no spending cuts to follow. The deficit was around \$240 billion when Clinton took office. Clinton's own projections show that the deficit will exceed \$300 billion after the plan is enacted. One would have to be on drugs to believe this is deficit reduction. Yet both Tsongas and Rudman backed the plan.

Tsongas and Rudman rationalized that it was all right to pass Clinton's tax plan because it would hit "only the wealthiest Americans", (those making \$200,000 or more) about 2% of the population. Rudman stated "[Clinton's plan] only affects the wealthiest Americans and I don't have a problem with that." This is sheer folly. For these income taxes which are aimed at the wealthy, simply hit small businesses. Small businesses file their taxes the same way an individual does. Therefore, a wealthy businessman making \$200,000 a year gets taxed at the same rate as a small business making \$200,000 a year. Keep in mind, a small business must meet a payroll and pay off other expenses. When the government places such a burden on small businesses, they must cut costs. Often times, this means cutting jobs. Over 70% of Americans are employed by small businesses. Therefore, raising taxes on the "rich" affects us all.

Clinton's plan is supposed to cut the projected deficit by roughly \$500 billion over a period of about 5 to 7 years. Many of the cuts are supposed to come from expected savings from government programs.

The President announced, "The bipartisan leaders and I have reached agreement on the federal budget. Over 5 years it would reduce the projected deficit by \$500 billion. That is half a trillion dollars." However, it was not

President Clinton who made this announcement—it was President Bush. That was back in 1990. Now, it is almost 4 years later and not a dime has been cut from the federal budget. In 1989, according to the Congressional Budget Office, deficit spending accounted for about 13% of the federal budget. After the "deficit reduction package" of 1990, deficit spending accounts for about 20% of the federal budget. President Clinton's "deficit reduction package" is almost a carbon copy of the 1990 package. Are you starting to see a pattern here?

The senators ought to look back to the Reagan years to see real deficit reduction. According to OMB figures, Reagan cut the deficit from \$221 billion in 1986 to \$152 billion in 1989. Had Congress followed through with the spending cuts they promised, Reagan would have left office with a balanced budget. Incidentally, the budget deficit soared from \$79 billion to \$221 at a time when another one of those "deficit reduction packages" was in effect.

Tsongas and Rudman just don't get it. They made a plea to "restore fiscal sanity to our nation", but they favored one of the biggest examples of fiscal insanity. They favored the same old "deficit reduction packages" that have failed miserably in the past.

COMING TO TERMS:

HAVING IT BOTH WAYS

BY ALAN NORDSTROM
Jandpur

"...I do not find it any more difficult to live with the paradox of a universe of pattern and purpose than I do with light as a wave and light as a particle.

Living with contradiction is nothing new to the human being." —Madeleine L'Engle, Two-Part Invention (1988)

What a liberating observation this is. We can have it both ways! One thing is true, and so is its opposite. Love that paradox!

This particular world I mostly inhabit—the world of particles of matter, of randomness and chance, but also of rational laws and empirical science—this sensible world suits me happily enough as a comfortable, reliable, predictable cosmos for everyday living. It toasts my bread.

But it isn't enough, because it doesn't seem to be all there is. More power to the skeptical and rigorous secular humanists like Bertrand Russell, Isaac Asimov, and Martin Gardner. They labor to keep the rest of us honest and undeluded. They debunk the hokum and disabuse the hoodwinked. Evidence, logic, and accountability are the results of their rationalism. I applaud and encourage the advance of science within the realm of scientism, even though I believe it's not the only realm we live in.

There appears to be another, seemingly contradictory, realm that human consciousness inhabits. Or can inhabit. Or

can, at least, imagine. It is sometimes called the realm of the spirit. And though science cannot see it or account for it, the spiritual world reveals itself to our minds in many strange and captivating ways, offering us "a universe of pattern and purpose" to offset the "randomness and chance" of science.

Let's say that this spiritual realm is only imaginary. I normally don't grant it greater credence than that, myself. Except that "only imaginary" sells imagination short as a force in our consciousness. The power of imagination is incalculably great in human lives, for what we imagine to be so, or not to be so, moves us to attitudes and deeds that shape both us and our societies.

There exists a spiritual realm to the extent that human beings crave and create "pattern and purpose" with their consciousness. Although science may not be constituted to recognize intentionality in the universe or to acknowledge observable patterns as more than the result of mechanical laws operating randomly, human consciousness transcends the cognizance of science. Human consciousness seeks purposeful patterns and finds them. Though scientists dismiss such findings as "myths" and mere imaginings, we need the myths we make. They feed our elemental craving for order and direction. They provide us with a Truth that transcends the numerable truths of science.

The mythic or spiritual imagination expresses itself undeniably in human beings. Our innate rage for order will make sense out of seeming chaos one way or another, fantastically or logically. Randomness and chance must not prevail. Moby Dick must be brought to dock. Satan must be jailed. Sense must be made. Thus even science is a myth, our most prominent and convincing means of finding order in apparent chaos. The tenuous but potent theories of scientific

methodology yield us variable degrees of certainty within its systematic purview. The advance of human consciousness and power that science has given us is as indubitable as it is dangerous. But its arrogance in claiming to be the only valid form of consciousness is science's chief deficiency.

We know more than science. Another way of making sense works within our awareness, informing and directing us, providing our lives with meaning beyond the ken of science. This way, again, is the ken of spirit, the noetics of the soul. The soul is that immaterial, immeasurable faculty we can come to feel operating within us that orients us towards wisdom, that guides us towards a meaningful life, that assures us in the face of chaos and disaster that purpose can be found or made, however hard the trial. The soul is the seat of meaning in us, and without soul, we despair. Without soul, chaos is come again; cruel randomness and chance abide. But that must not be, for soul

won't have it so.

Soul will send us angels or spirit guides if we seek them. It will bring us sage ancestors and ancient masters from this world or from across the universe. Soul will perform miracles that baffle scientists. Soul will sustain us with visions of God or of gods, just as it will torment us with demons when we stray from wisdom's way. We have only to say yes to soul, and soul will bloom in us. To say no and to deny one's soul is willfully to condemn oneself to hellish ostracism from our source of comfort, our soul of meaning. To say no is a possible but dreadful choice that many make, to their dismay. Better to acknowledge your soul, learn to hear and heed its counsel, and enjoy the rewards of wisdom and righteousness with which the soul so bountifully blesses its believers.

The realm of the spirit is as real as imagination and as potent as poetry. And poets, saith the Bard, do dream things True.

THE SANDSPUR

will not be published next week due to the final exam schedule for Winter Term. The next issue will be published February 9, 1994. Submissions for this issue are due to The Sandspur offices by Friday, February 4.



THE SANDSPUR

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January 26, 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.

Fun-loving Rollins Fans Went Out Of Their Way

BY JILL COUSINS
Metro Sports, Orlando Sentinel
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Rollins College is certainly not known for its rowdy college basketball fans. In fact, at most games, students seem to spend more time socializing with each other than actually cheering the Tars to victory.

That's why it was shocking to see 14 students in the upper section at Enyart-Alumni Fieldhouse last Saturday, cheering their brains out during the men's basketball team's double-overtime victory over Gardner-Webb College.

These students were going absolutely nuts. They were easily louder than the rest of the 605 fans combined. They went wild after every Rollins basket. They stood shoulder-to-shoulder and did the wave. One student even stood in front of the others and used his body to spell "R-O-L-L-I-N-S," while his fellow students chanted each letter in unison.

During the past two seasons, as a reporter covering Rollins basketball, I had never seen anything close to this overwhelming display of school spirit.

This was great, I thought. A handful of Rollins students had actually learned how to have fun at a basketball game.

I was wrong.

Yes, these were students. But they weren't Rollins students. They were members of the Temple University rowing team, who were in town for a week of training on the Rollins campus.

Too bad these guys can't put together a required seminar for Rollins students: "School Spirit 101." *Someone* needs to show them how to have a good time at a college basketball game.

Granted, Rollins College has an enrollment of just 1,440 students, so sellouts at Enyart-Alumni Fieldhouse (capacity 2,500) are as rare as snow in Florida. But these 14 Temple rowers were proof positive that you don't have to have big numbers to make a lot of noise.

They won the game for us," Mike Rockovich, Rollins' assistant athletic director said after the game. "If we had a game ball, I bet Tom [Klusman, Rollins' men's basketball coach] would give it to them."

"Those guys were fantastic. For them to behave that way is amazing. I wish we could enroll them at Rollins."

Klusman, who generally keeps his focus on the basketball court, admitted the Temple rowers made some serious noise.

"It is [usually] quiet in here," Klusman said, "and tonight [Saturday, January 8] there was some life."

Senior forward Paul Shipe, who scored a career-high 24 points in the game, said the rowdy bunch was a factor.

"You could definitely hear them up there," Shipe said. "It was nice to have some people up there, yelling. They were really enthusiastic. It's fun to have a crowd like that — and they couldn't have picked a better night."

The game was, in fact, one of the Tars' most exciting of the season. But you couldn't tell by looking at many of the fans in the stands. Some would occasionally look up at the Temple students and grin. They seemed to be amused by their enthusiasm, but they didn't join in the fun.

Rollins' cheerleaders did their best to get the fans going, to little avail. Leave it to our friends from Philadelphia to do the job.

They waved their blue Rollins seat cushions back and forth; they tried to imitate the cheerleaders by doing their own version of a pyramid; they danced during a timeout to the theme from the TV show *Barnes*.

During the first overtime against Gardner-Webb, the Temple crew started the Florida State Seminoles' tomahawk chop. That was one of the Florida Gators' chants: "Here we go Rollins, here we go."

Not only did the Temple guys do a great job of making noise, they also put a personal touch on many of their chants.

Gardner-Webb's point guard, Billy Palagonia, was the perfect target. He looked like a 13-year-old with a crew cut and further distinguished himself by wearing his socks pulled up to his knees.

"Billy with the high socks; Billy with the high socks," the Temple crew chanted while Palagonia brought the ball up the court.

"Arrrrrrt, Arrrrrrt," they shouted, as Gardner-Webb center Art Hinton stepped into the free-throw line for a crucial 1-and-1 opportunity with three seconds left in the first overtime.

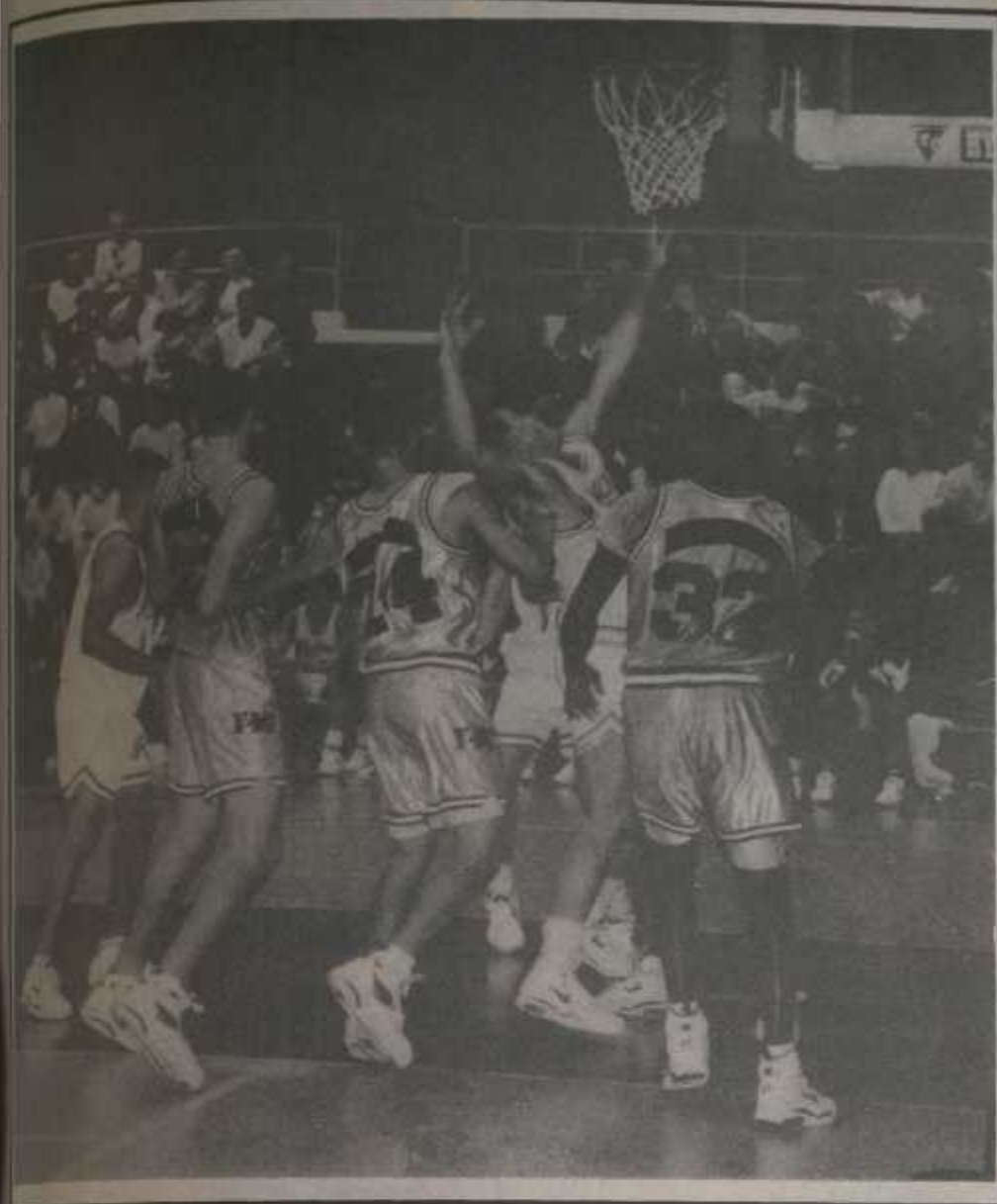
He missed the shot.

They screamed for Klusman to put in reserve forward Derek Burrell, who is not known for his offensive skills. "Put in Burrell on defense; take him out on offense," they suggested.

When Rollins forward John Steele made a crucial 3-point shot with one minute left, the Temple crew honored him by bodily spelling out his name: "S-T-E-E-L-E." And when the game was over, they stormed the court for a wild celebration.

College basketball fans having fun. What a novel idea. Maybe Rollins students should try it sometime.





photo/Cameron Smith

Rollins loses to Florida Tech despite the large home crowd on Saturday, January 15.

Sports

TARS REMAIN WINLESS IN SUNSHINE STATE CONFERENCE

BY DAN KEMPINGER
Sandspur

The Men's basketball team has struggled this year, to put it mildly. The team was 6-8 going into their game against Tampa, including a dismal 0-3 conference record. Rollins was ripe for the taking and Tampa had a field day. Tampa, the number one team in the conference, handed the Tars another loss on Wednesday 88-63.

The game was close for a while, and Rollins seemed to have a chance at half-time, behind only 36-44. However, the Tars could not keep up. The final was a crushing 25 point defeat. Tampa was overpowering and the Tars could not stop any of them. Tampa had four players in double figures. The big man for Tampa was Decarlo Deveaux, who finished with 27 points including a perfect 13 for 13 at the foul line.

Rollins did not fair as well from the field, shooting an embarrassing 36 percent. The Tars also had trouble inside the paint. Tampa punished the Tars with almost twice as many rebounds as Rollins finished with 25 to 47 for the Spartans. Forward Paul Shipe was 2 for 8 but somehow managed nine points with the help of some free throws.

Unfortunately for Rollins, center Frode "The Norwegian Nightmare" Loftesnes fouled out, but not before adding his two points for the team. Brad Ash and Mike Holmes had decent games (both 1-2 from the field, 2-4 from the line with 5 points). Their lack of shooting was compensated by Daniel Parke, who put up an incredible 18 shots. Unfortunately he hit only one-third of his shots finishing 6-18, 3-8 from the three point line. John Steele had a solid game shooting almost 72 percent from the field (5-7) and hitting two of two free throws. Steele finished two points behind Parke in highest points with 17. However, Parke took more than twice as many shots as the more patient Steele.

The game left the Tars at 6-9 and 0-4 in the Sunshine State Conference. Rollins has yet to win a conference game and it is not going to get any easier as the year goes on, especially if the team becomes content with losing. After playing on the road against Mississippi on Monday and Barry on Wednesday, the Tars will return home on Saturday, January 29 against conference opponent Eckerd.

Rollins Women Rebound From Loss

BY ALAN HANCOCK
Sandspur

The Rollins Women's Basketball team, overshadowing the struggling men, continued their strong play this week by defeating conference rival Florida Southern 72-66 on Saturday at the Fieldhouse. The team showed heart coming off a grueling overtime loss to Tampa 65-79 earlier in the week. This past week's games have left the women at an impressive 12-3 overall and 3-1 in the Sunshine State Conference.

Florida Southern came into Saturday afternoon's game at a solid 11-4 and 2-1 in the conference. The Tars, however, took the lead in the first half and were able to hold on to it for most of the game. Still, the Moccasins stayed tough and would not let Rollins pull away. Rollins was able to score when it mattered as they out

played Southern down the stretch. The Tars were led by Dawn Henderson with 23 points and Melissa Gavin with 17 points and 8 steals.

Rollins was not as fortunate Wednesday against Tampa, who is undefeated in the conference. Tampa (10-4, 3-0 in the SSC) was lead by Laguanda Carmichael who scored a career high 22 points. Despite the loss, the tight overtime performance proved that Rollins can play with anyone in the conference.

The Tars will travel to Miami on Wednesday to take on Barry and then will play a double header with the men Saturday against Eckerd. Come out and show your support for the women, who have proven to be more successful and more exciting than the embarrassingly bad, fast break once a season men's team.



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wednesday

26

ZORA NEALE HURSTON'S
FROM SUN TO SUN/Annie
Russell Theatre/2:00 p.m.

JULIUS KLEIN, clarinetist/Rogers
Room in Keene Hall/8:00 p.m.

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

thursday

27

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

A.C.E. MOVIE/the Down
Under/8:00 p.m.

friday

28

WINTER TERM ENDS

ALVIN AILEY REPERTORY
ENSEMBLE/Annie Russell
Theatre/8:00 p.m.

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

saturday

29

WOMEN'S
BASKETBALL/Rollins vs.
Eckerd/Enyart-Alumni
Fieldhouse/5:45 p.m.

MEN'S BASKETBALL/Rollins vs.
Eckerd/Enyart-Alumni Field-
house/8:00 p.m.

ALVIN AILEY REPERTORY
ENSEMBLE/Annie Russell
Theatre/8:00 p.m.

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

sunday

30

CHAMBER MUSIC
SOCIETY OF
LINCOLN CENTER/
Annie Russell
Theatre/4:00 p.m.

WINTER FEST I/Fred Stone
Theatre/4:00 p.m.

CHAPEL SERVICE/Knowles
Memorial Chapel/5:00 p.m.

A.C.E. MOVIE/the Down
Under/8:00 p.m.

monday

31

NO CLASSES

tuesday

1

BLACK HISTORY MONTH

SPRING TERM BEGINS

BEGINNING OF ADD/DROP
WEEK

WOMEN'S RUSH BEGINS

wednesday

2

GROUNDHOG DAY

thursday

3

A.C.E. MOVIE/the Down
Under/8:00 p.m.

friday

4

saturday

5

WOMEN'S RUSH:
BID SATURDAY

sunday

6

BASEBALL/Rollins
vs. UCF/1:00 p.m.

CHAPEL SERVICE/Knowles
Memorial Chapel/5:00 p.m.

A.C.E. MOVIE/the Down
Under/8:00 p.m.

monday

7

tuesday

8

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