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Rollins College

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**Parties, Finance,
and Violence**
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**Death of a Maiden
and Bach!**
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THE SANDSPUR

1894 • THE NEWSPAPER OF ROLLINS COLLEGE • 1995

Volume 101; Issue #16

Rollins College - Winter Park, Florida

February 16, 1995

Proposed Changes in Student Code Spark Debate

Special to the Sandspur

The school administration is proposing new changes to the Code of Student Rights and Responsibilities. The Code sets standards for student behavior, as well as standards for certain student procedures. A copy of the current Code can be found on page 160 in the R-Times.

On January 14, the Student Life Committee opened discussion on the new Code. The committee will ultimately vote on some version of the new Code, passing it on to the College Senate for final approval.

The new proposal defines administrative supervisory roles, as they pertain to student government, student organizations, the Greek system, as well as student life in general.

In the January 14 meeting of the Student Life Committee, the SGA President Mike Porco, Vice President Creighton Knight, and College Governance Chair Peter Behringer, expressed concern over the fact that the existing rules, set up by the current Code were not being followed with regards to the amendment procedure. It states explicitly that amendments to

the Code must be submitted to the SGA Senate for a two-thirds majority approval. Next, the changes are taken to the Student Life Committee for passage. Finally, the changes are taken to the faculty for approval. In the case of the current proposed changes to the Code, the SGA Senate did not receive those changes first; they went directly to the Student Life Committee. This discrepancy was the topic of discussion in the January 14 meeting of the Student Life Committee. After much deliberation, there was agreement that the SGA should not be left out of the loop. Dean Neilson, the official who was responsible for presenting the proposed changes to the committee, assured everyone he was doing his best to follow the right procedures. He explained that the school executive committee advised to send the amendments to the Student Life Committee first.

The January 15 meeting of the SGA Senate will place the new Code on its agenda and SGA will begin to discuss these new changes and offer amendments of their own.

Rollins Receives Gift for Scholarships

Special to the Sandspur

Through the recommendation of Esther M. Mertz, the Joyce Mertz-Gilmore Foundation has donated \$400,000 to the Rollins College for general scholarship support and to endow a permanent scholarship fund in memory of an alumnus of the school, Richard James Mertz.

The Richard J. Mertz Schol-

arship Fund will honor the 1960 elementary education graduate, who died in August 1993. A director of the Mertz-Gilmore Foundation and a general partner of Publisher's Clearinghouse, he founded Karlton Films. In addition to a cash donation, Mr. Mertz left to the college much of his personal film editing equipment and a

collection of films and movies from the 1940s and 1950s.

"Richard Mertz had a special place in his heart for his alma mater," said Rollins President Rita Bornstein. "We are pleased that his mother and the Foundation have chosen to honor him by providing financial assistance to our current students and generations of students to come."

Rollins Develops Software to Teach How To Think

Special to the Sandspur

Colleges aren't using enough computer technology to guarantee prepared learners, says Rollins Professor Roger Ray, who has developed CD-ROM driven computer software that helps teach students how to think.

"It is a wonderful way to certify proficiency in a discipline and tell if a student has mastered the material before they enter the class," said psychology Professor Roger Ray, former director of the college's Quantitative Learning and Teaching Program.

Ray is positioning the college in the forefront of educational software technology by developing, testing and implementing software that adjusts to the

rate of the learner. The "adaptive" computerized tutoring system allows students to learn from computers as easily as from the instructor.

"We're trying to teach them to use multimedia technology as an idea processor and thinking tool," Ray said. "If I can guarantee a prepared learner, I can enhance my instruction. Then what I do in class is different because of the material they know."

Ray draws the analogy of a TV viewer who can put the nightly newscast on "pause" and call up a handy video map or full text background reference for more in depth understanding of the day's events.

Using video, text, graphics, and the personal comments, annotations and sound of an instructor's voice asking questions, the tutorial guides students through increasingly difficult levels of complexity and task demands based on the rate of the learner.

Overlaying all is the instructor's personality expressed within the system, asking questions as an instructor would do in the classroom to lead the student to make additional choices based on the rate of comprehension and retention. The teaching program can detect when a student is struggling with a concept and back up with questions until the student masters the material.

"That's our contribution—the adaptive addition of intelligent

tutors into the system," Ray said. "This is unique to Rollins. We will be one of the first schools to implement adaptive learning for students in a multimedia setting."

The interactive multimedia software stored on CD-ROM has been developed in conjunction with Brown-Benchmark Publishing Co. The company is funding the project through a joint venture with Learning Applications Inc., Ray's Orlando based research and development firm. Assisting are two computer programmers from the former Soviet Republic of Georgia.

Ray's program also is part of the Quantitative Learning and Teaching Program at Rollins. Faculty from nine departments at Rollins have collaborated to develop a comprehensive strategy to revitalize the way skills in problem-solving and critical analysis are taught throughout the curriculum. Ray's computer programs offer laboratory simulations to serve this purpose.

The computerized tutoring system also can be used to practice problem solving in introductory courses in various disciplines such as physics, political science, or art history. The software tutorial draws not only on traditional learning principles and learning formats using true/false, fill-in-the-blank, and general association of similar con-

Senior Week Solidified

Christopher Smith
Sandspur

On January 24th at 12:30 in the Galloway Room, the cherished Rollins tradition of Senior week was returned to the schedule of 1995 events. The lack of senior week had upset many seniors, who had anticipated the event to celebrate the finish of their undergraduate careers. The College Senate voted to return senior week largely due to the impact of it's student members.

In the same piece of legislation, the college senate returned

diplomas to the graduation ceremony. Because of the former schedule, grades would not be available in time to present actual diplomas at graduation. However, because of the movement of exams, seniors will be able to receive their diplomas at graduation.

The only concern raised by students over this plan was that it would push exams into a weekend. "I'm just not used to taking exams on Saturday," said Melissa Person. But, nearly all stu-

dents acknowledged that this small sacrifice was well worth the benefits.

"Some people in student government worked very hard to get this bill passed," stated Peter Behringer, college governance chair. "I worked hard with my colleagues to get this passed, and I'm glad that we could win a major victory on behalf of the student body."

Students are advised to re-check their exam schedules, and enjoy senior week.

Continued on Page 10

**Why spend an
evening alone in
your room?**

Come to...

THE SANDSPUR
recruiting concert!

Friday, February 17

A free evening of live, loud rock
music in the student center!

Featuring...

**Gum Wrapper
Curb
and
Pangea**

Doors open at 9:00 p.m., music starts at 10:00.

BARBARA HILL TO TALK ON AWARD-WINNING BOOK



Science and Health with Key to the Scriptures by Mary Baker Eddy has been named as one of 75 books by women whose words have changed the world. To celebrate the Women's National Book Association's 75th anniversary, WNBA members from around the United States were asked to respond to the question, What books have been most important in your life? *Science and Health* was one of the 75 books selected.

A talk on this life-changing book will be given Sunday, February 19 at 1:30 p.m. in Bush Auditorium. The speaker, Barbara Hand Hill, CSB, is a Christian Science lecturer and teacher, with an advanced degree in education. The talk is being sponsored by the Christian Science Organization at Rollins in conjunction with the local Christian Science Church in Winter Park. The CSO invites everyone to attend.

DISCOVER AN ORIGINAL HEALING RESOURCE

Long before books on the mind and body connection topped the best seller lists, there was *Science and Health with Key to the Scriptures* — written more than a century ago by a revolutionary thinker, Mary Baker Eddy. * She courageously challenged 19th century mainstream beliefs... replacing disease with health...suffering with hope. *

Here this talk on :

Science and Health and Honest Seekers for Truth



by Barbara Hand
Hill, CSB
Member of the Christian Science
Board of Lectureship

Bush
Auditorium-
Rollins College
Sunday,
February 19,
1:30 p.m.

Hosted by the CSO at Rollins College and First Church of Christ, Scientist, Winter Park

HOT OFF THE WIRE

Compiled from Associated Press Wire Reports

NIGHTMARE ON WALL STREET

(New York) — Terrorist threats are making an impact on Wall Street. Law enforcement sources in New York report there have been threats against, what the sources call "symbols of American capitalism." They say police are posting uniformed officers at both the New York and American stock exchanges around the clock. In addition, the sources say, a small army of plainclothes officers is working the financial district. Police are stopping delivery trucks to check papers before letting them enter the back of the New York Stock Exchange. Workers at the exchange also report their bags are being checked. The sources won't say who made the threats or why. But "New York Newsday" reports that Muslim extremists plan a high-profile attack to protest the terror conspiracy trial of a Muslim cleric and ten others.

EXCUSE ME, SON - (Union Point, Georgia)

Mediation efforts aren't making much headway in Union Point, Georgia. Federal officials want to negotiate an end to a ban keeping 21 young blacks out of stores in the town. Merchants imposed the ban in December, saying they want to cut down on burglaries and shoplifting. The latest effort at mediation fell apart yesterday before it even got started. A Justice Department official says Mayor John Stewart refused a demand by lawyers for 12 of the blacks to lift the ban immediately. Those 12 have filed a civil rights lawsuit against the city. Their lawyer says the next step is to ask a federal judge to issue an injunction against the ban.

NO ONE AT THE HELMS - (Capitol Hill)

The chairman of the Senate Foreign Relations Committee wants to streamline foreign policy — whether or not the Clinton administration likes it. Senator Jesse Helms says, "The way it is now structured, it is a mess." At a hearing today, Helms told Secretary of State Warren Christopher: "No person is in charge." The North Carolina Republican wants to fold the Arms Control and Disarmament Agency and the Agency for International Development into the State Department. He also wants to reconsider \$269 million dollars to help Russia dismantle nuclear weapons, and promote eco-

nomie and political reform.

WAGE DEBACLE - (Capitol Hill)

Democrats are pledging to fight for President Clinton's proposal to increase the minimum wage. At a Capitol Hill news conference today, House Minority Leader Dick Gephardt promised Democrats will offer the bill at every opportunity until Congress passes it. The president's bill would raise the minimum wage over two years by 90 cents an hour, to five dollars and 15 cents. Key Republicans oppose it, saying it would force small businesses to hire fewer employees. Secretary of Labor Robert Reich acknowledges the political difficulties confronting the White House plan. But he says GOP votes for a minimum wage increase would be a welcome Valentine's Day gift to the nation's workers.

VALENTINE SNOOPS - (Chicago)

Valentine's Day is not just for star-crossed lovers — it's for suspicious lovers, too. Private-eyes say business booms on Valentine's Day. The detectives say there are lots of clients who call to find out if their honeys are up to hanky-panky. One investigator says Valentine's Day is like Christmas for the P.I.'s. Chicago private eye Larry Mayer recalls a client who went with him when he found her husband in a compromising position with his mistress. Mayer says the wife wished her husband a happy Valentine's Day and gave him a small package. He says inside was a "giant, dirty rat."

PEROT PUSHERS - (Melbourne)

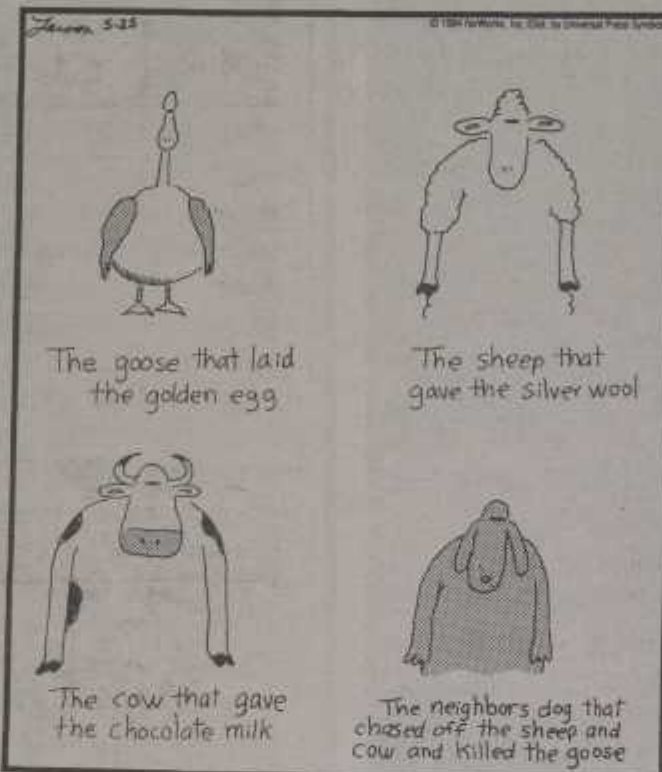
Backers of Texas billionaire Ross Perot plan a meeting tonight in Brevard County to discuss formation of a third major political party in the state. Leaders of the United We Stand America group have been meeting around the state. Tonight's meeting is open to everyone, as is one planned for Friday night in Orlando. State director Pat Muth of Tallahassee says major issues include campaign finance reform and new lobbying rules Perot got one (M) million Florida votes during the 1992 presidential campaign. Political analysts say a third-party voice could force Democrats and Republicans to come closer together on many issues.

The Far Side

by Gary Larson



The party was going along splendidly — and then Morty opened the door to the wolverine display.



A few days following the King Kong "incident," New Yorkers return to business as usual.

VISCERA

By Randy Gilmore



Your Real Horoscope



by Ruby Wyner-lo
A.A.B.P.-certified Astrologer



Aries: (Mar. 21-Apr. 19) You will get a horrible disease that will cause you to lose control of your bowels at unpredictable times. Don't worry! Everyone who knows you will think that it's really funny.

Taurus: (Apr. 20-May 20) A horrible half-human, half-chicken will visit your grave after you die—but don't worry, you'll be dead.

Gemini: (May 21-June 21) Your skin will be infected with vicious carpet lice. They usually infect only carpet, but them's the breaks.

Cancer: (June 22-July 22) If you've ever played Dungeons and Dragons in your life, then you're doomed to be a hopeless dork who will never have sex.

Leo: (July 23-Aug. 22) Send a letter to this paper telling them how much you like the feature "Your Real Horoscope."

Virgo: (Aug. 23-Sept. 22) To ease tensions at the workplace, describe in detail every aspect of your genitalia.

Libra: (Sept. 23-Oct. 23) Your financial future is sealed after you

visit Graceland and a talking banana steals your wallet. Oh, who am I kidding, that's never going to happen.

Scorpio: (Oct. 24-Nov. 21) If you're feeling low, listen to some music. Not sad music though, because you'll get so depressed you might kill yourself.

Sagittarius: (Nov. 22-Dec. 21) You'll make a hilarious double entendre involving an obscure Spanish blessing.

Capricorn: (Dec. 22-Jan. 19) Fifteen dollars can go a long way, especially if all you're interested in spending money on are old prostitutes.

Aquarius: (Jan. 20-Feb. 18) The stars say that your "Gummy Bunnies" comic strip will be a hit in Yugoslavia.

Pisces: (Feb. 19-Mar. 20) The stars decree your new nickname will be "Trucker Charkiluty-Fragsymalagga."

Ruby Wyner-lo would like readers and fans to know that every time she writes a horoscope, she is 100 percent shitfaced.

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journalism as a part of the
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The Weekly Crossword

" Forever Mower "

By Gerry Frey



- ACROSS**
- 1 Tall marshy grass
 - 5 Computer letters
 - 10 Mower's turfs
 - 14 Mr. Preminger
 - 15 Ms. Doone
 - 16 British streetcar
 - 17 Mower's nemeses
 - 19 " way, shape or form"
 - 20 Bachelor parties
 - 21 Mower's chore

- 23 Engrave
- 26 Former Russian ruler
- 27 It's her
- 30 Rub out
- 32 Clergyman
- 36 Mower's resting area
- 38 Right of employment
- 39 Declare positively
- 40 Unite
- 42 Backbone
- 43 Repeat the mile run
- 45 Neighbor's lawn ?

- 47 Dig into
- 48 Stop
- 49 "Teric" lead in
- 50 Teutonic barbarian
- 52 grass:zoysia, eg
- 54 Detestation
- 58 Valleys
- 62 Ms. Horne
- 63 Mower's dangerous attire
- 66 Circle parts
- 67 Ms. Taylor
- 68 Mr. Kazan
- 69 Cereal grasses
- 70 German city
- 71 British gun

- DOWN**
- 1 Gangsters guns
 - 2 French state
 - 3 Sicilian volcano
 - 4 Word preceding ball or Dart
 - 5 Building extension
 - 6 Ms. Piggy's word
 - 7 "Pretty maids all in"
 - 8 Inherent
 - 9 Endures
 - 10 Awakenings
 - 11 "THOLOGY" lead in
 - 12 Form of Daniel
 - 13 L.A. problem

- 18 Organic chemical compound
- 22 Roof part
- 24 Sweet liqueur
- 25 Detest
- 27 Cut down vertically
- 28 Float in air
- 29 Febrero preceder
- 31 Twilled woolen cloth
- 33 Madame
- 34 Zodiac sign
- 35 fit:Furnish with new parts
- 37 Mower's nemesis
- 38 Tantalize
- 41 Clutch
- 44 Corporate VIPs
- 46 Transmits
- 48 Jobs
- 51 Parisian tiger
- 53 Captures
- 54 Wing like
- 55 To a high degree
- 56 Noun suffix
- 57 Ms. Fabray & others
- 59 Rhythmic flow
- 60 Cleveland's lake
- 61 Comedian Laurel
- 64 Bishop's territory
- 65 Washington VIP

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Music

Bach Festival Celebrates 60th Anniversary

Special to the Sandspur

The Winter Park Bach Festival celebrates its 60th anniversary this month at Rollins College. What began in 1935 as a student vesper service devoted to the music of Johann Sebastian Bach has blossomed into a true community music event — an entire weekend of choral concerts, chamber music, a lecture/recital, and (new this year) a program made up entirely of Negro Spirituals.

The heart of the Bach Festival throughout its history has been the volunteer choir which attracts singers from all walks of life, although now more than 40% of the 150 members are professional musicians, music educators, or people with degrees in music. After competitive annual auditions in the early summer, the Bach Festival Choir rehearses each Monday evening September through May for the great choral masterworks which remain the centerpieces of the Bach Festival. John V. Sinclair has been conductor of the Bach Festival Choir since 1990.

This year Dr. Sinclair has chosen seven Rollins students to participate in the Bach Festival. Singing in the Bach Festival Choir will be Jennifer Sheldon, Vivia Jacobson, Chris Nitti, Jonathan Erick, and Sean Griffin. Sara Morrison and Jill Summers will be performing in the Bach Festival Orchestra.

The first night of the 1995 Bach Festival (Thursday, February 23) is the Prelude Performance, a program of highlights from the concerts to come. This year's Prelude Performance includes two excerpts from the Friday's Mozart Concert (*Grand Mass in C Minor* with the guest soloists and *Piano Concerto No. 27 in D-flat Major* featuring pianist Keiko Ohnuki Andrews), two excerpts from the Saturday's Bach Concert (*Brandenburg Concerto No. 5 in D Major* with the Cleveland Duo and flutist Susan McQuinn and *Mass in A Major* with baritone Edmund LeRoy), and selected parts of the *Stabat Mater* from Saturday's Rossini Concert. This concert is at 8:00 P.M. in Knowles Memorial Chapel.

Opening night of the 1995 Festival is Friday, February 24, at 8:00 P.M. also in Knowles Chapel. Prior to the opening Mozart Concert, Dr. Perry Jones will present a free lecture, "The History of Bach Festivals" in the Annie Russell Theatre at 7:00 P.M. An opening ceremony for the anniversary Bach Festival will be held in the chapel's courtyard at 7:30 P.M.

Saturday, February 25 is a full day of musical experiences beginning at 10:00 A.M. with a lecture/recital by flutist Eugenia Zukerman, recognized for her role as arts commentator for CBS *Sunday Morning*. At 4:00 P.M. is the Bach Concert followed by the Rossini Concert at 7:30 P.M. "Bach's Supper," a picnic box supper, will be served on campus between the afternoon and evening concerts. Student groups from the Rollins Department of Music will perform during the Bach's Supper.

On Sunday morning, the Bach Festival will provide special music for the 11:00 A.M. Rollins chapel service. The Festival Chamber Singers, the Bach Festival Children's Choir and soloists from the Bach Festival Choir will sing Bach arias, cantatas, and choruses with instrumental accompaniment.

The Bach Festival closes Sunday afternoon at 4:00 P.M. with A Festival of Spirituals, a group made up of soprano Alpha Floyd, tenor William Brown, flutist Harold Jones, and pianist Wilfred Delphin, all talented performers with acclaimed solo careers, who present the beauty of the Negro Spiritual in a tribute to this American musical art form.

Full-time Rollins undergraduate students are invited to all performances of the Bach Festival free of charge. Please present your Rollins identification card at the box office for a complimentary ticket at the time of the performance. For more information, call the Bach Festival office (407-646-2182).

Irish Festival Comes to Florida

by Roy Kerry
Sandspur Contributor

ORLANDO ... A special mass featuring Gaelic, the ancient Irish language, and live Celtic music will be celebrated at the 1995 FLORIDA IRISH FESTIVAL on Sunday, March 19, at 11 a.m., by The Rev. Michael Cannon.

The statewide St. Patrick's Day weekend celebration will be March 16-17-18-19 at Seminole Greyhound Park in Casselberry. The regular Sunday program, featuring Irish bands and orchestras from Ireland, England, the United States and Canada, will resume on the main stage at noon following the Catholic mass. Father Cannon, a native of Letterkenny in the Donegal mountains of northwest Ireland, is the senior associate pastor of The Church of the Annunciation in Altamonte Springs.

Father Cannon speaks fluent Gaelic, the original Celtic tongue traced back three thousand years to The Iron Age in early Ireland. Although Gaelic was once the everyday language in Ireland, Scotland and Wales, the ancient language is seldom used daily in modern Ireland except in parts of Donegal, Galway, Mayo, Cork and Kerry. Common Gaelic expressions include CEAD MILE FAILTE, which means "one hundred thousand welcomes" and ERIN GO BRAGH, which means "Ireland forever."

Father Cannon's Gaelic mass will include musical accompaniment by U.S. champion harpist Christine Fraser Ramsey, who will be appearing throughout the four-day Irish extravaganza with the Celtic quintet INNISHEER, of Columbus, Ohio.

Also appearing on the main stage at the Irish festival will be famed Dublin comic HAL ROACH; the SAVIORS OF SOUL, the stars from the motion picture THE COMMITMENTS; Robbie O'Connell and THE CLANCY BROTHERS; Brian Sullivan and THE MAKEM BROTHERS; Galway crooner TIMMY FLAHERTY with THE BOGTROTTERS; the Irish Canadian quintet THE MASTERLESS MEN from Newfoundland; County Antrim folk singer and composer CAHIR O'DOHERTY; O'CONNOR.

Other features of the celebration will include a Gaelic football tournament; an Irish dog show; authentic Irish cuisine in The Great Hall and in the world's largest Irish beer garden; an Irish American museum and cultural center; and Irish step dancing champions.

Festival admission is \$10 for adults and \$5 for children. Tickets are available at any TICKETMASTER outlet or at any HOUSE OF IRELAND import shop in Central Florida. For more information, call the FLORIDA IRISH FESTIVAL at 407-872-7695 or 1-800-322-3746.



Fine Arts

Origin of a Collection: Art From the Morse Family Home

by James Tyler
Sandspur Contributor

Art and furnishings from the Chicago home of Charles Hosmer Morse richly portray the aesthetic tastes of an American industrialist's family at the turn of the century in an exhibition at the Morse Museum of American Art.

The exhibition, "Origin of a Collection: Art from the Morse Family Home," runs through June 16, 1995, at the Winter Park museum. The late Jeannette Genius McKean, who grew up in the Chicago home, founded the museum in 1942 and dedicated it to the memory of her grandfather.

In its beginnings the museum's collection was made up of art acquired by the families of Jeannette McKean and her husband, Hugh McKean. Together they added to the original group of art works an extensive collection of American Art Pottery, an internationally recognized collection of the work of Louis Comfort Tiffany and many fine examples of American painting, graphic art and furniture.

All works in "Origins of a Collection" are from the Richardson Romanesque style home designed by prominent architect Mifflin E. Bell in the late 1800s in the Kenwood section of Chicago. In 1905 Charles Hosmer Morse gave the home, its art and furnishings to his daughter, Elizabeth (Jeannette McKean's mother), as a wedding present. To the family collection, including still lifes by Carducius Plantagenet Ream (1839-1917), Elizabeth Morse Genius added her own acquisitions of American Impressionist painters, including Guy Wiggins (1883-1962).

Thus the change in art styles, as well as the tastes of two generations, is reflected in the family collection, which also provides evidence that Charles H. Morse's interests transcended industrial development. He purchased several works by C.P. Ream, the first Chicago artist collected by the Chicago Art Institute.

Black and white photographs from a family album are integrated in the exhibition to show how art and furnishings such as Tiffany blown-glass and the architect-designed red mahogany furniture were used in the home. The exhibit and accompanying photographs demonstrate well that art returns the most when it is an integral part of the lives of those who collect it.



Disney offers new attractions for spring

by Bucky Fellini
Sundspur

LAKE BUENA VISTA, Fla. — "Famous Professor Shrinks Audiences at Epcot" ... "Ghost Sightings Continue in Disney-MGM Haunted Hotel" ... "Alien Lands in Magic Kingdom" ... "Snow-Covered Peaks Shock Florida Sunbathers." Believe-it-or-not headlines seldom seen outside a supermarket checkout line describe honest-to-goodness new thrills this spring at Walt Disney World Resort.

And it all begins at Epcot '95, where a new high-tech 3-D misadventure, "Honey, I Shrunk the Audience," continues the zany antics of scientist/inventor Professor Wayne Szalinski. Direct from the popular Walt Disney Pictures feature releases "Honey, I Shrunk the Kids" and "Honey, I Blew Up the Kid," Szalinski now brings his scatterbrain scientific genius to Kodak's Journey Into Imagination pavilion, to a 20-minute experience that has guests... well, shrinking in their seats.

The stage is set for Szalinski to receive honors for his scientific endeavors, but the fact that the audience has to don special 3-D "safety goggles" as they enter the theater ought to be a clue that this isn't going to be your typical snooze-a-rama awards show. From a gigantic sneezing dog to a towering toddler to skittering mice flitting about the theater, "Honey" treats the audience to a whole new generation of film and in-theater effects.

At Disney-MGM Studios, The Twilight Zone Tower of Terror continues to send audiences into a weird world of apparitions inside a long-abandoned Hollywood hotel. Modern-day visitors catch a wispy glimpse of long-lost hotel visitors and then embark on a high-speed journey into the fifth dimension ... and beyond — down an elevator shaft at velocity faster than free-fall.

A monster as hideous as the mind can conjure is the star of "The ExtraTERRORestrial Alien Encounter," premiering as part of the Magic Kingdom's new Tomorrowland. The sensory thriller, created by Disney Imagineers and George Lucas, is part of a land with the look of a city like those imagined by sci-fi writers and movie-makers of the 1920s and 1930s.

It's a machine-age vision of the future, a Buck Rogers-like neighborhood of sky-piercing beacons and glistening metal illumined by a celestial spectrum of neon colors; of whisper-quiet conveyances gliding along an elevated highway and rockets circling among spinning planets.

Tomorrowland also features the new "Transportarium," combining surround-view CircleVision 360 technology with Audio-Animatronics and special effects to take Disney guests on an adventure to centuries past and to those yet to come.

Nearby, Walt Disney World Resort opens its third water park, Blizzard Beach, in April, featuring the world's tallest, fastest free-fall speed slide — a breathtaking 60 M.P.H. plunge straight down the 120-foot-high Summit Plummet.

The excitement of a major snow ski resort is re-created in the midst of a tropical lagoon, the offbeat idea of Disney Imagineers. The park's Mt. Gushmore, for instance, features moguls, slalom courses, toboggan and water sled runs. The 66-acre park includes the world's longest family whitewater raft ride, flumes, inner tube runs and water slides. A sandy beach offers a large wave pool, a lazy river, two snack bars and a preteen play area.

Epcot's most-recognized attraction, Spaceship Earth, presented by AT&T, is open with a new script narrated by actor Jeremy Irons, new music and new scenes depicting today's "Global Neighborhood." The ride-through attraction explores the story of civilization as motivated by human communication, told with a combination of ani-

mated scenes and dazzling special visual effects.

As guests exit the time-travel journey, they can sample the future in "The AT&T Global Neighborhood" with nine different hands-on activities. The centerpiece is "Ride the AT&T Network," which reveals the AT&T Worldwide Information Network in a humorous story with the thrill of a simulator ride. Guests perch on swaying motion bases for a ride along the information highway, dodging a barrage of network traffic — everything from faxes to movies-on-demand.

At The Land, presented by Nestle U.S.A., "Circle of Life," a new motion picture, completes a yearlong process updating the pavilion. Starring Simba, Pumbaa and Timon from the hit animated film "The Lion King," the film addresses the delicate balance between humankind's progress and the environment. Scenes were filmed in more than 30 nations.

Innoventions at Epcot '95, the exposition of amazing products for the near future, welcomes Motorola as its newest exhibitor. Guests can "Travel the Motorola Information Skyway," a virtual reality of 3-D ride that shows how wireless communications are transmitted and received.

Disney's flashy All-Star Music Resort is the Vacation Kingdom's latest family-priced addition. Dressed up with oversized comic-book-colored banjos, guitars, trombones, conga drums and maracas, the 1,920-room hotel is adjacent to All-Star Sports Resort on a site west of Disney-MGM Studios and next door to Blizzard Beach.

Intermission Food Court serves pasta, pot roasts, chicken and burgers. There's Maestro Mickey's retail shop and a game arcade. Two themed pools (one in the shape of a guitar, the other, a piano) and a pool bar round out amenities.

Rates are \$69-\$79, and most rooms sleep four. Handicapped-accessible rooms are available.

ALSO NEW FOR '95

"Snow White's Adventures" — A new edition of a long-running Magic Kingdom attraction with a major change: Snow White makes her first appearance in the show. Known previously as "Snow White's Scary Adventures," the revised storyline loses the dark, ominous theme and focuses on the original Walt Disney movie classic.

Planet Hollywood — Opened in December, this spherical landmark adjacent to Pleasure Island houses some of the world's most valuable movie and TV memorabilia in a one-of-a-kind restaurant. The 95-foot-tall structure, designed in the shape of a 120-foot-diameter globe, is built on three levels with seating for 400. In addition to perusing the extensive memorabilia, diners can preview trailers of soon-to-be-released movies or video montages from film and TV, or listen to music from movie soundtracks. Operating hours are 11 a.m.-2 a.m. seven days a week.

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Theatre

PHANTOM OPENS MORE SHOWS

Press Release

Beginning Sunday, February 12, 1995 eight new performances for "The Phantom of the Opera" go on sale at all TicketMaster Ticket Centers including Gayfers, Sports Unlimited, Blockbuster Music, Spec's, and select Blockbuster Video. To Charge-By-Phone, call (407) 839-3900, (904) 353-3309 or (813) 287-8844, Sunday 12 noon to 6 p.m., Monday through Saturday 9 a.m. to 9 p.m. The Can Performing Arts Centre box office, 401 West Livingston Street, will be open especially for the on-sale Sunday, February 12, from noon to 5 p.m.

Tickets may also be purchased during regular hours at the Orlando Arena box office, open 10 a.m. to 5 p.m. Monday through Saturday, and at the BROADWAY SERIES box office, open 10 a.m. to 6 p.m. Monday through Friday, on the lobby level of Signature Plaza at Church Street and Orange Avenue.

Based on the classic novel "The Phantom of the Opera" by Gaston Leroux, the musical tells the story of the hideously deformed Phantom who lurks beneath the stage of the Paris Opera House, exercising a reign of terror over all its occupants. He falls instantly in love with the young soprano, Christine, devoting himself to creating a new star for the Opera by nurturing her extraordinary talents and employing all the skills at his disposal.

Since opening in London's West End in 1986, the show has broken every advance box office record and generated a record \$18 million in advance ticket sales prior to its January, 1988 Broadway opening; a \$15.3 million advance prior to its opening at the Ahmanson Theatre, Los Angeles in May, 1989; and a \$15.2 million advance for the debut of the first national touring production at the Auditorium Theatre, Chicago in June, 1990.

Internationally, THE PHANTOM OF THE OPERA has played or is currently playing in Toronto, Montreal, London, Tokyo, Stockholm, Hamburg, Melbourne and Vienna. The original London cast recording of THE PHANTOM OF THE OPERA was the first in British musical history to enter the charts at number one. It has since gone both gold and platinum in Britain and the United States, selling nearly two million copies.

Scholarship Hopefuls Come to Rollins

Special to the Sandspur

One of the largest endowments for theatre scholarships, the Priscilla L. Parker Scholarship, will be auditioning candidates at the Annie Russell Theatre on February 16, 1995. Students from across the nation will arrive hopeful and leave having met the finest student body anywhere and visited the foremost liberal arts college in the southeast.

This preliminary audition is just the beginning of an intense competition between these thespians. Talent is important, but academic standing and entrance exam results hold equal weight in the decision to advance the candidate to the final competition. Successful preliminary auditionees return to Rollins in March and are treated to a weekend of college life, a theatrical performance of A Month In The Country, interviews with the Mr. W. Robert Sherry, Priscilla L. Parker Scholarship Committee Chairman, the theatre department faculty and THE FINAL AUDITIONS. Winners of The Priscilla L. Parker Scholarship receive \$20,000 toward their four years of college education.

When Priscilla L. Parker graduated from Rollins College in 1942, she began a successful 42 year career in broadcasting. Her love for theatre and Rollins College never waned and she visited the college often. When all was said and done she kindly bequeathed nearly one million dollars to the Annie Russell Theatre to support theatre scholarships at Rollins College. The scholarship was initiated in 1989 and today supports 10 theatre majors.

Students Get Break On Theme Park Thrills

By Mark Singer
Sandspur Contributor

LAKE BUENA VISTA, Fla. — College students can brush up on the latest Walt Disney World thrills, including a terrifying plunge into "The Twilight Zone," a free story "splashdown" off the edge of Splash Mountain, a sneak peek into Disney's virtual reality lab and a visit to Pleasure Island — featuring the newest Planet Hollywood — for a one-full-day admission of \$25 from Feb. 15 to April 7.

During the 52-day student special, students can purchase a one-day, one-park admission for \$25 plus tax (the regular gate price is \$36, plus tax), and the same day can obtain free entrance to Pleasure Island nighttime entertainment complex (where regular admission is \$15.95 plus tax). To receive the savings of more than \$25, students must present a valid college I.D. when purchasing the special ticket.

The new thrills include:

The Twilight Zone Tower of Terror at Disney-MGM Studios, where modern-day visitors venture into another dimension, then embark on a high-speed journey "13 stories" down an elevator into the Twilight Zone;

Innoventions at Epcot, a 100,000-square-foot high-tech playground where guests can play with more than 200 interactive video games, test hundreds of amazing new gadgets and gizmos and even visit the "secret" Disney Imagineering lab to check out an all-new "Aladdin" adventure in virtual reality;

Splash Mountain, with one of the world's longest and fastest flume drops from the top of an 87-foot-high mountain following a nine-minute adventure aboard hollowed-out logs. Based on the Disney animated film "Song of the South."

Students who visit Disney-MGM Studios on either Feb. 18 or Feb. 25 can participate in "Shriek Out Saturdays" on Sunset Boulevard, where there will be dancing on the streets, interactive games, a video wall featuring the "Terrorcam," and a special showing of "Sorcery in the Sky" fireworks at 8:50 p.m.



WPRK

Concert
Calendar

In February:

Thursday, Feb 16th, Bo Diddley at the Junkyard

Friday, Feb 17th, Gum Wrapper Curb and Pangea at the Rollins Student Center (free to all students)

Monday, Feb 20th, Spell, Marcy and Lyme at the Downtown Jazz and Blues Club

Wednesday, Feb 22nd, Bluesberry Jam at the Junkyard

Friday, Feb 24th, Jawbox and Edsel at the Edge

Saturday, Feb 25th, Extreme at the Edge

Sunday, Feb 26th, Fishbone and Weapons of Choice at the Edge

Monday, Feb 27th, Everclear, Pegboy, and Jennyanykind at the Downtown Jazz and Blues Club

In March:

Wednesday the 1st, They Might Be Giants and Soul Coughing at the Edge.

Friday the 3rd, The Mighty Mighty Bosstones and Face to Face at the Edge

STYLE

☆☆☆ Movies ☆☆☆

Death and the Maiden keeps moviegoers in suspense

by Nikki Lothar
Sandspur

On a stormy night, at a secluded beach house, somewhere in Latin America, a chance encounter leads to an intense confrontation. Based on the internationally acclaimed play by Ariel Dorfman, Roman Polanski's film *Death and the Maiden* is a provocative and suspenseful drama about a woman who fifteen years before had her life shattered, and now believes she may have found the man responsible. Once he is her captive, the lines between justice and revenge begin to blur. How far will she go to settle her score? And how can she be sure, after so many years, that she has taken the right prisoner?

Starring three-time Oscar-nominee Sigourney Weaver as Paulina Escobar, the film's avenging angel, and Oscar-winner Ben Kingsley as her presumed nemesis, Dr. Miranda, *Death and the Maiden* also stars distinguished British stage actor Stuart Wilson as Paulina's husband, Gerardo, a rational man who must face a highly irrational situation. An intense psychological thriller about a woman's search for justice — at any price — the film was written by Rafael Yglesias and Ariel Dorfman, Thom Mount and Josh Kramer produced, with Bonnie Timmermann and Ariel Dorfman as co-producers and Sharon Hare and Jane Barclay as executive producers.

As he has demonstrated in such classic films as *Rosemary's Baby* and *Repulsion*, Roman Polanski has an uncanny ability to direct thrillers of frightening intensity. In *Death and the Maiden*, he guides three characters through a series of ever-escalating physical and psychological confrontations that take place in just one night. Polanski explains that he has always liked this type of film — movies which deal more with psychology and atmosphere than adventure and logistics. "Somehow, I am always more interested in films that give me the sensation of being there, of feeling the walls around me, and not just sitting in front of a screen."

Describing Polanski, (with whom he had worked previously on *Pirates* and *Frantic*) as "one of the three or four best working directors in the world," producer Thom Mount says that he always saw *Death and the Maiden* as "a unique subject matter that perfectly suited Polanski's sense of compression and menace." Ariel Dorfman was equally enthusiastic about entrusting his highly-charged drama to Polanski. "There were many directors who wanted to do this project. At the very start, Polanski was at the top of my list. He occupies a very particular space in the world of cinema where I think this material belongs — on the border between art and commerce. Polanski is very right for this material because he knows about violence and the consequences of violence. He is also a person who has been in exile, as I have been."

In writing the screenplay to *Death and the Maiden*, Polanski, Dorfman and Yglesias have not created artificial opportunities to "open it up," as is often the case in stage-to-screen transfers. "You can always spot those moments when characters are forced to go outside for no dramatic reason," Polanski comments. Here he brings them to exterior locations, such as an abandoned roadside for a car crash, or a cliff overlooking the pounding surf for the film's climactic confrontation, only when the story calls for it. The result is as streamlined and as exorcisingly intense as a classic courtroom drama. In fact, *Death and the Maiden* actually takes on that precise structure, with Paulina serving as the prosecutor, Miranda as the defendant, and Gerardo as the defense attorney. The audience becomes the jury. Polanski believes that this structure is inherently cinematic. "It is a very realistic piece set in realistic locations. And since it respects the three classical unities of action, time, and place, it can be fairly easily filmed."

While planning the production of *Death and the Maiden*, Polanski decided to shoot the film in chronological order, an unconventional approach. "Filming is so fragmented," he observes, "because usually the end is done at the beginning and the beginning in the middle and the actor has no sense of dramatic continuity. But on this film, the actors were able to develop their characters and sort out their emotions progressively, in relation to the scenes they had already done. Usually one is not so lucky. But here, since we didn't really have to change locations too much, we had the luxury of doing not just the scenes, but even the individual shots, in order. Working this way gave us an intensity you rarely can obtain on film."

Polanski's cast was very responsive to his highly original directorial style. Sigourney Weaver believes that Polanski was the perfect director to bring this powerful material to life. "I think it's great to work chronologically and with such a remarkable director. In fact, I can't think of a better director for this. What interests Roman is the visual within the room, within the people's minds. It's provocative, elegant, and very visceral," Weaver goes on to say that Polanski is demanding, but supportive. "He is extremely helpful. He gives wonderful notes. He is extraordinarily perceptive about things. And he loves the work. What's more, we usually had a couple of laughs on the set, which was all we needed."

Like Polanski, Weaver also expresses an interest in characters who are isolated, recalling her Oscar-nominated roles in *Aliens* and *Gorillas in the Mist*. In *Death and the Maiden*, she plays a woman who has lived with her agonizing memories for fifteen years. "Paulina has lived in these terrible shadows," Weaver explains. "She has not been able to live a full life. But out of desperation comes strength." Of Weaver's performance as Paulina, producer Thom Mount believes that she does the "best work of her career." He also points out that Weaver is "one of the few women in all of Hollywood around whom one can base the financing of a feature. Fortunately, our executive producers and financiers, Capitol Films of London, saw merit in this story, with Sigourney in it, and responded with unflagging support. It doesn't hurt that Capitol was founded and is run by two strong women, Sharon Hare and Jane Barclay."

Ben Kingsley, who won the Academy Award for his portrayal of Gandhi, and starred most recently in the Academy Award-winning *Schindler's List*, describes his collaboration with Sigourney Weaver as exciting. The film requires both actors to play in scenes that are relentlessly tense, explosive, and psychologically and emotionally charged. Kingsley says, "I am aware of how we both had to be dealing with vulnerability on a huge scale in this piece, particularly when we got down to the heavy stuff."

Polanski has also brought together an impressive group of technical artists, starting with cinematographer Tonino Delli Coll, who photographed the director's previous film *Bitter Moon*, and who numbers among his credits collaborations with such legendary filmmakers as Pier Paolo Pasolini, Federico Fellini, and Sergio Leone. On *Death and the Maiden*, the veteran cameraman was challenged by the problem of lighting a set that was supposed to be illuminated by the glow of candles. Delli Coll observes that "this is not a period film like *Barry Lyndon*, where you deal with diffused light that comes from huge candelabras. Here, our light had to look as if it was coming from one oil lamp and two candles, at the most. Of course," he continues, "I cannot expose my film stock using only one candle, so it was very difficult to make the lighting look genuine."

Oscar-winning production designer Pierre Guffroy joins Roman Polanski in their fifth collaboration, having worked together on *The Tenant*, *Tess*, *Pirates*, and *Frantic*. The set design is particularly important in *Death and the Maiden*, where Paulina's house plays such an important part in the action. "To make a house, such as Paulina's, is like making a costume for somebody. You need to understand the psychology of each character and of the theme, in order to create a decor." In order to keep the film visually dynamic, Polanski and Guffroy decided to construct the entire house in a studio in Paris. In this way Polanski was able to choreograph highly elaborate camera plots and create extremely interpretive effects with light and shadow. "In this film," he says, "it would have been total folly to use an actual location without the moveable walls we had on our set. Then, we would have been squeezed into cramped spaces — hallways, bathrooms — and the result would have been far less interesting in terms of lighting and camera movement." The northwestern coast of Spain provided the exterior location and a duplicate of Guffroy's house was built atop a cliff to underscore the isolation of the characters the abyss over which they hover, both literally and figuratively.

Costume Designer Milena Canonero, also an Oscar winner, is best known for her work on such period pieces as *Barry Lyndon*, *Chariots of Fire*, and *Dick Tracey*. Yet, in *Death and the Maiden*, the wardrobe is limited, emphasizing psychology over spectacle, much like her work in Kubrick's *The Shining*. Canonero, like her colleagues, was eager to accept the assignment because it presented an opportunity to work with Polanski on material of such power. "I wanted to do this film because it was going to be directed by Polanski. Also, I found that it was a very interesting political and psychological thriller. I always work with the actors when I begin to create a character. But, mostly, it was Polanski and the script that provided me with my main leads. Also, it is important to stress that this is a film about costumes. It is about the characters and their situation."

In some respects, *Death and the Maiden* appears to be a minimalist film: three characters confronting one another during one night. But the themes are actually highly complex, starting with the central question of Dr. Miranda's guilt. Is he the sadist who subjected Paulina to unspeakable horrors? Or, is he an innocent man who has had the bad fortune of meeting Paulina at a time when she needs to exorcise her past? Ariel Dorfman says that he conceived the material so the audience would not know, until the very end, the answer to that question. "I want people to ask themselves about guilt or innocence, not just in one man, but in the world in general." By keeping the audience guessing until the conclusion, the film not only creates suspense, but also underlines how difficult it is to actually who is guilty and who is innocent.

During production, Ben Kingsley actually established a policy of virtual silence about his character. Sphinx-like, he insisted that he had to be "very careful not to disclose whether he was or was not the man who tormented this woman," and that the outcome should come as a surprise to the audience. Stuart Wilson, who rounds out the trio of leading actors, expresses the hope that his character, Gerardo, might help guide the viewer through this roller-coaster ride of ambiguity.



FORUM



CORRECTION NOTICE

The Forum Editor regrets having omitted paragraph four from Alan Nordstrom's article, "Transforming Violence," in the issue of February 9, page 10. Printed below are the published third paragraph and the omitted fourth paragraph.

Particularly, I have wondered about the connection between personal and social transformations: perhaps it is quite possible to "work on oneself" with notable success in altering one's attitudes,

actions, habits, and circumstances in positive directions; but will such personal alterations alter the public world appreciably? How important to the welfare of the world are my singular efforts to rectify myself and to realize more of my dormant potentialities?

I am now ready to believe (if not to prove) that the connection Krishnamurti draws between individual violence and world violence is true, and that each of us does bear responsibility for diminishing world violence and establishing jus-

tice and equity in the world chiefly by working to eradicate the roots of violence in ourselves. I accept Krishnamurti's list of causes and recognize that to the degree that I harbor in myself nationalism, egocentricity, greed, ambition, and prejudice, I am implicitly promoting the violence that mars our planet and terrifies our people today. Let me look more closely at each of these roots of violence and at what I need to work on in myself.

Responsibilities of a Superpower

By Brandon Powell
Sandspur Contributor

I hear people all the time saying that the United States should stay out of other peoples business, that we shouldn't try to act like a global police force. Well, if we don't do it then who will. There is no other country in the world with the resources or the wealth to do the job, a job that needs to be done. With all the little splinter groups that are revolting and forming new countries in the world, many of them militaristic and expansionist, there needs to be a force that they can't push. If there is no one that these leaders have to face for their actions then

what is to stop things like what happened in Cambodia from happening again.

I am not saying that the US should take over, that is not our right, but we have already stepped into the role of the global policeman, and whether we like it or not we can't back down without doing more damage. I have heard many people say that the UN should be the policing force, but where are they going to get their strength? There are other countries that can donate aid to their projects, but none can do it in as large a force as we can, or sustain it for as long.

The US has grown to the point that isolationist policies just won't work any more. We as a country have to many interests abroad to not watch over the world. These interests range from commercial interests to environmental interests to human rights interests. If we try to hide from the responsibilities involved in being the world's only superpower, then we might as well try to hide from the responsibility of patrolling our own streets. There are things in life that you have to do for no other reason than it has to be done and you're the only one who can do it; this is one of those things.

The Color of Money

By Christopher Smith
Sandspur Mascot

As avid Sandspur readers have noticed, this week's as well as last week's edition have been in black and white. This is due to some financial cuts that we have been making in order to stay within our budget for the year. We hope to be able to return to color when our fiscal situation improves (and ad sales

pick up).

The production of a color paper was something that I, as editor, saw as a method to boost the appearance, and with some luck, the readership of the Sandspur. The new system of distribution was also enacted to raise readership. At the start of this year, I sat down with the business staff to see if this was an improvement that could be sustained for the full year. After a few hours of

crunching, it was concluding that the extra cost was one that we could afford. The cost jumped from approximately \$300 per issue to about \$800. Our ad sales were brisk, however, and our projections seemed to hold.

For the first several issues of the year, we incurred incredible costs, some doubling or nearly tripling our expected printing bill. This is for several reasons. Never in the 101 year history of The Sandspur had a full color newspaper been printed. For us, printing a color paper from our black and white printer was an almost magical task. In our attempt to achieve what had never been accomplished before, we needed a few issues to work out the kinks in our process. We were charged exorbitantly for the extra press time involved in this process.

These costs and a drop in ad revenue have led us to reconsider our decision. The Sandspur had been skating dangerously close to financial chaos. Thus, we had to take immediate action. As editor, I had to take responsibility for the paper's fiscal state and make cuts where they needed. However, as I stated earlier, we would like to bring back color as soon as we are in a position to do so.

Right now the Sandspur has \$1,600 in its account (not including a few outstanding bills to be paid). This is enough money to support our paper through year's end in black and white (as our school's newspaper has always been). Our current level of advertising revenue should lead us through the year in financial health and journalistic happiness. Thank you for your readership and your concern for our publication. Even if not always in color, we will continue to provide the campus with Rollins news and the quality that its readers have come to expect.

Concert Clarification

A controversy has arisen concerning an advertisement in the February 9, 1995 issue of The Sandspur. I would like to take this opportunity to state that an error was made in the wording of this advertisement. The Sandspur does not encourage drinking at this event, as it is not a registered B.Y.O.B. event. The Sandspur does not support the level of drinking that its staff observe on campus on a weekly basis, and we acknowledge the negative effect that it has on the campus socially and academically.

The references to alcohol at the end of the advertisement were made tongue-in-cheek. The statements were meant to poke fun at a campus social scene which denies the viability of events unless alcohol is served. The Sandspur chose to have an event that did not include alcohol, and we found that the interest of students in the event dropped significantly. We were not swayed to hold an alcohol event, but we felt it fitting to mock the social system that would try to force us to do so.

Until the final copy of the advertisement, the final line read "Not a B.Y.O.B. function." It was pointed out by a member of a participating band that this negative statement would draw students away from our event. Our goal for this concert, as a recruiting tool, is to have as many people attend as possible, so that the maximum number of people will hear our recruiting pitches. So the decision was made to try to communicate the message that our concert was not an alcohol event in an inclusive and positive, rather than a negative method. Looking back at the statements made, it is clear that our intention may not have been as apparent as we had hoped. Our comments were merely a reflection of the attitudes that Rollins students have towards events, and a satire of them.

I hope that this has clarified our reasoning. Because of the concerns that have been brought to our attention through the Dean's office, we have altered our advertisement to cut out references to alcohol. I hope that this is combination with the printing of this letter in the Sandspur (to clarify our intentions) will be sufficient to resolve this situation. Again, The Sandspur does not encourage drinking, and takes responsibility for the error in this advertisement.



THE SANDSPUR

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February 16, 1995

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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) 646-2896; 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 Thursdays.



MARK YOUR CALENDAR

Your daily reminder of what is where and when at Rollins

Thursday 16th

Campus Crusade for Christ/ Sullivan House at 7 P.M.
R-Flag sponsors trip to *Boys on the Side*/ Holt Hall at 6:30 P.M.

Friday 17th

Comedian/Juggler Bill Fry/ Down Under at 9 P.M.
Sandspur Recruiting Concert/ Student Center at 9 P.M.

Saturday 18th

Baseball vs. Radford/ Alford Stadium at 1 P.M.
Canadian Maritimes/ Bush Auditorium at 2 P.M.
Musician Karen Goldberg/ Down Under at 9 P.M.

Sunday 19th

Weekly Worship/ Knowles Memorial Chapel at 11 A.M.
Baseball vs. Radford/ Alford Stadium at 1 P.M.
ACE Movie *Mo' Money*/ Down Under at 8 P.M.

Monday 20th

Residence Hall Staff Selection Begins and Continues through March 16

Tuesday 21st

Yoga/ Field House 12-1 P.M.

Baseball vs. U. Michigan/ Alford Stadium at 3:30 P.M.
"Being Gay in the 90's"/ Down Under at 6 P.M.
Men's Basketball vs. Florida Tech/ Field House at 7:30 P.M.
ACE Movie *Mo' Money*/ Down Under at 8 P.M.

Wednesday 22nd

Men's and Women's Tennis vs. U. Tampa/ Martin Tennis Complex at 2:30 P.M.
Women's Basketball vs. Barry University/ Field House at 7:30 P.M.

Thursday 23rd

Yoga/ Field House 12-1 P.M.
Bach Festival: Pre-Concert Music/ Knowles Lawn at 7:15 P.M. &
Prelude Performance/ Knowles Memorial Chapel at 8 P.M.

Friday 24th

Bach Festival: Pre-Concert Lecture/ Annie Russell at 7 P.M. &
Opening Ceremony followed by Mozart Concert/ Knowles Memorial Chapel at 7:30 P.M.

Saturday 25th

Bach Festival: Flutist Eugenia Zucherman/ Bush Auditorium at 10 A.M., **Bach Concert**/ Knowles Chapel at 4 P.M., **Bach's Supper**/ Mills Lawn at 6 P.M., & **Rossini Concert**/ Chapel at 7:30 P.M.

Sunday 26th

Bach Festival: Bach in the Chapel/ Knowles Memorial Chapel at 11 A.M. & **A Festival of Spirituals**/ Knowles Memorial Chapel at 4 P.M.
ACE Movie *Corrina, Corrina*/ Down Under at 8 P.M.

Monday 27th

"A Question of Color"/ Down Under, Time TBA

Tuesday 28th

Yoga/ Field House 12-1 P.M.
Care-O-Van Mammography Service (Call 644-CARE)/ Park Care Health Center 9 A.M. - 3 P.M.
ACE Movie *Corrina, Corrina*/ Down Under at 8 P.M.

Wednesday 1st

Thursday 2nd

Yoga/ Field House 12-1 P.M.
Campus Crusade for Christ/ Sullivan House at 7 P.M.

SPORTS

SPORTS SHORTS

HOME EVENTS THIS WEEK:

Feb. 14 (Tues.)	Men's Basketball vs. Barry	7:30 p.m.
	Women's Tennis vs. St. Leo	2:30 p.m.
Feb. 18 (Sat)	Men's Baseball vs. Radford (VA)	1:00 p.m.
Feb. 19 (Sun)	Men's Baseball vs. Radford (VA)	1:00 p.m.

MEN'S BASKETBALL HAS TOP SCORING NIGHT VS ST. LEO IN 93-72 WIN

The Rollins men (13-9, 4-7 in SSC) had their best offensive output of the '94-95 season as they pasted St. Leo 93-72 Saturday night at the Fieldhouse. The Tars shot a hot 65.3% in the game and hit 16-20 in the second half (80%). Freshman David Martino scored a career high 25 points (including five 3's) against Leo and Daniel Parke had 23. The performance of the week was by Mike Holmes as he scored a career high 28 points (12-15 from the field) in an exciting come-from-behind win over North Florida in Jacksonville last week. The Tars trailed by 8 points with 44 seconds left, but Daniel Parke hit two 3's, Mike Holmes added a lay-up, Brian Travis hit a lay-up with 6 seconds left off a steal by Martino. Then, Martino stole the ball again and made a free throw with 2 seconds left to key an 88-86 win. Holmes scored 43 points (19-25 from the field 76%), grabbed 12 rebounds, had 9 assists and 5 steals. Sophomore center Frode Loftesnes set a school record with 8 blocked shots vs. St. Leo. After hosting Barry Tuesday, the Tars are at Eckerd Saturday and then return for their final home game Tuesday, Feb. 21 against FIT.

WOMEN'S BASKETBALL BOUNCES BACK VS ST. LEO. 83-67

Dory Schofield poured in a career high 33 points and grabbed 16 rebounds to lead the Rollins women (18-4, 7-3 SSC) to a 83-7 win over St. Leo Saturday. The ladies were beaten 64-2 by Florida Tech in Melbourne last week. Melissa Gavin also had a steady week as she scored 40 points, had 24 rebounds, 5 assists and 8 steals. The women travel to Jacksonville Wednesday night for a big SSC match up with North Florida, are at Eckerd Saturday then host Barry Wednesday, Feb. 22 at 7:30 p.m. in their final regular season home game. The Tars most likely will host a first round SSC tournament game Tuesday, Feb. 28 at 7:30 p.m.

BASEBALL DROPS 3 OF 5 IN SECOND WEEK OF SEASON

Coach Bob Rikeman said that he'd learn a lot about his 1995 Rollins baseball team after a road trip to Nova Southeastern this past weekend. He discovered his squad still has some improving to do. The Tars dropped two games in Boca Raton, 10-4 Saturday and 5-2 Sunday. Gregg Smyth took the loss Saturday and Tom Peck slammed two homers for the Tars. Justin Hesenius was the loser on Sunday. Rollins (3-4) won home games against Warner Southern and St. Andrews (NC) last week, but dropped a contest to Webber. Rollins is off until Saturday when it hosts two games against Radford College of Virginia (Div. 1).

WOMEN'S TENNIS SPLITS MATCHES IN FIRST WEEK

Playing without NCAA II singles champion Stacy Moss, the Rollins women split two matches in their first week of action. Moss was missed both matches with the flu. UCF edged the Tars 5-4 with the match up going down to the final doubles match. They bounced back Friday to beat SSC rival Florida Southern 7-0. Tars host St. Leo Tues., and play at Barry and FIU this weekend.

SWIMMERS CLOSE OUT '95 SEASON SPLITTING A DUAL MEET WITH UT. FAMU

The Rollins swimmers concluded their 1994-95 season by splitting a dual meet with the Univ. of Tampa and Florida A&M University. The Rollins men were beaten by UT 67-19, but beat Florida A&M 65-20. Derek Boom won the 200 free and Josh Heald, both seniors, took the 100 breaststroke. The Tar women defeated FAMU 58-25, but were edged by Tampa 60-26. Senior Lori Thompson won the 200 free in her final meet.

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