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Rollins College

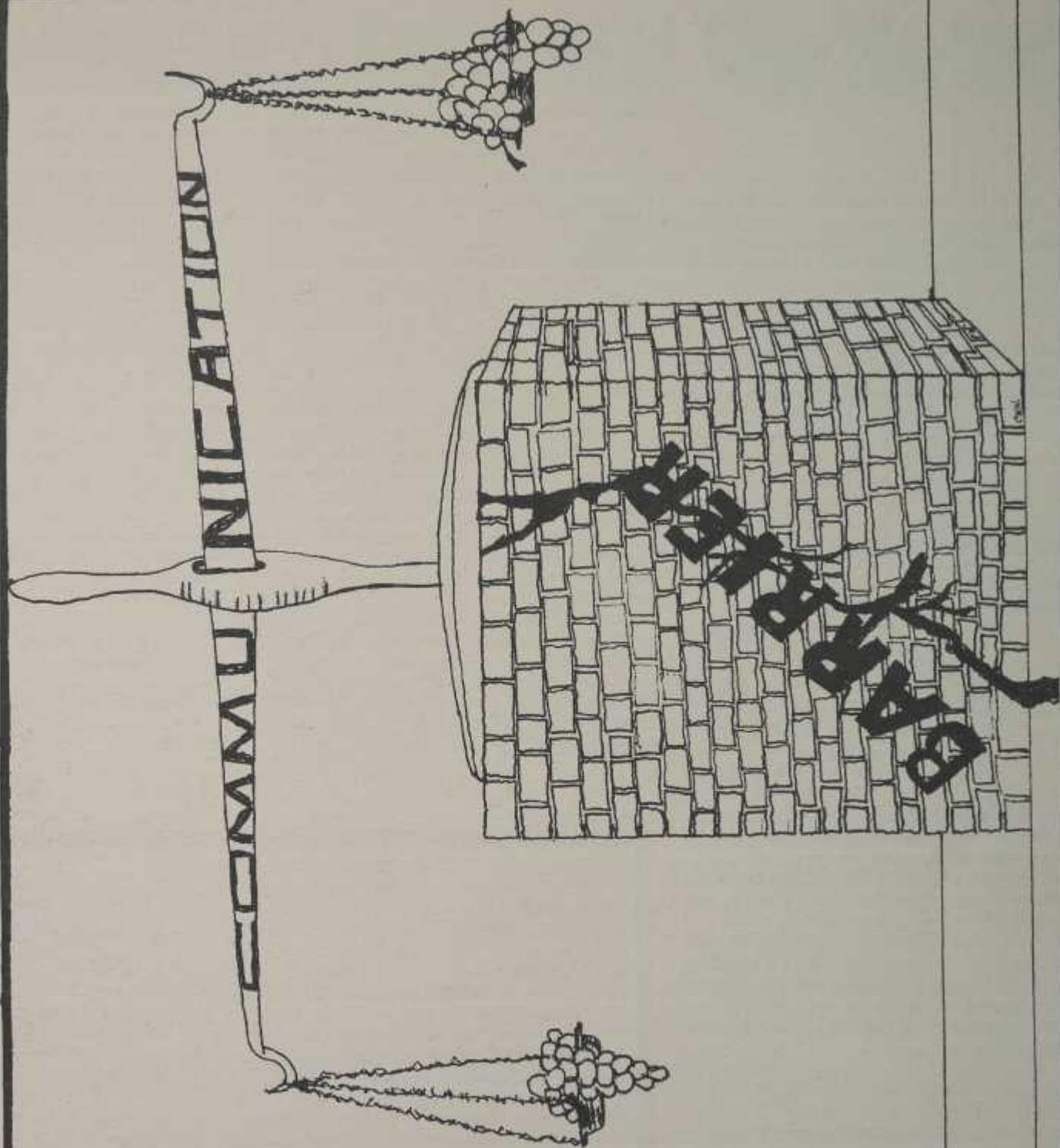
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A CHANGE IN STUDENT GOVERNMENT:  
the directorate and all that it brings



# From the Basement

As some of you know, Rollins President Dr. Jack Critchfield chose the evening of September 20 for the time of his initial address to the Rollins community. In my opinion, and apparently his too, the turnout was rather disappointing. The President remarked at the outset that the students who were present would have to act as "ambassadors" of his message for those who were notably "in absentia" at this "state of the college" address. The President obviously had hoped for a larger gathering, and he had every right to. Early in the year, spirits high, attitudes good; oh well, can't win 'em all. Many faculty and administrators returned to the campus after an eight hour day at the college and what had to have been an abbreviated dinner to hear the President and the new Provost. The funny thing is that many of these people, by the very nature of their jobs, have been working closely with the President in his varied and seemingly endless task of attempting to upgrade not only the physical condition of Rollins College, but the academic, cultural, and social condition as well. Thus a large segment of the listening audience possessed previous knowledge regarding many of the items which the President and Dr. Ling touched upon in the course of the program.

Dr. Critchfield opened his "state of the college" address with some various apologies. Specifically, he apologized for the problems that presented themselves at registration, the problems and inconveniences caused by the dormitory renovations, the absence of air conditioning in the Beanery, the fact that the transfer students were largely left to fend for themselves during the first week, and finally, the President apologized for the fact that he will of necessity be absent from the campus a good bit this year—more so than he would prefer to be. He added that because of this absence, when he is here, he will be very much here.

One of the President's primary reasons for calling the college community together was to formally introduce the new Provost, Dr. Dwight Ling. He is the "chief academic officer" of Rollins College and will function as acting President in Dr. Critchfield's absence. The Provost addressed himself to the rather broad topics of education, educators, and the entire concept of teaching and learning. He offered Socrates as an example of a man who epitomized the true educator—he was a "co-learner," not just a teacher or lecturer. Dr. Ling feels that too many college professors are "feeders" of students and thus lack the very vital quality of being a co-participant in the learning experience. The implications of his remarks indicate that Dr. Ling will attempt to instill many facets of his general educational

philosophy where it best applies to the curriculum and teaching methods of Rollins College. To be sure, this man has many educational innovations in store for the college—and that is partly why he was chosen for the job.

During the course of his remarks the Provost did put forth his specific conceptualization of a freshman seminar program. He has had previous experience with a similar program on another campus and so seems well justified in his desire to see such a program at Rollins. Dr. Ling has only been on the job since July, but his short talk pointed up the fact that he is already actively casting out for and weighing new ideas while formulating specific plans for the enactment of various changes.

The President reclaimed the rostrum at the conclusion of Dr. Ling's remarks and spoke to the assemblage for the next thirty-odd minutes on a variety of topics. He noted that his past three years have been ones of change at Rollins College in many areas. The student body has increased in size from 1030 to 1220, the curriculum has changed rapidly—almost too rapidly for some, the faculty has experienced a sizable percentage increase in those who have achieved PhD. status, the college has gained eleven new trustees over the past three years.

The next general topic discussed was the financial and development situation of the college. Dr. Critchfield announced a capital improvement drive with a projected goal of 18 million dollars—an unprecedented amount. The project, called EXCEL (Excellence Campaign for Educational Leadership), is primarily responsible for the

President's remark that he will not be as much time on the campus as he would like. The President pointed out that a large part of the money accrued from EXCEL will be used for improvement in physical facilities—a new center and a new student union to name a few. We should realize one thing from all of this financial talk, it is that Rollins College must pay its bills and remain on firm financial footing for all other business while it also continues to strive for a higher level of effectiveness through development.

In closing, the President issued yet another plea for a strengthening of "community spirit." He heads the proverbial band in which many of us have marched for some time now—and an equal number have watched. The tune has varied slightly year as the student composition varies considerably from June to September. "Our college must improve, we must seek more student involvement, we must develop an esprit de corps," it sounds like last year's, but I like this year's tune. Every year there is some groping for a new angle, a new way to approach it, and maybe a person, but it all boils down to the same thing in the end. The President, on behalf of many of us, hopes that this will be the last time things change.

Do the players just have clean uniforms or is the team different this year? Certainly, the "state of the college" activity was in part an attempt by two men to explore this question—and answer it for all of us.

—Jim

## THE SANDSPUR

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# Students: It's All Up To You

A new year brings new attitudes and ideas at an educational institution. This fact was borne out last Monday as the College Senate endorsed the proposed reforms that will increase student participation in the dynamics of the college whole. Endorsed were provisions for fourteen new seats on the Senate, fifteen new student seats on the four College Committees, and a concept for centralized information and spread communication that is manifest in the Directorate of the Student Association.

The Senate has increasingly become the most important legislative body on the campus, as it includes all members of the college community: faculty, students, and administrators. All campus policy changes are made in the Senate. Any idea or proposal for change is evaluated by the faculty, student, and administration representatives in the appropriate college committee then introduced to the Senate for consideration and action. Therefore, it is essential that dedicated and sincerely interested students participate in the committee and Senate activities.

The Directorate will be a vital catalyst to the campus by aiding students who are interested in the aspect of reform. Information will be centralized in the Directorate by advisory input from every area of the college. Serving in such advisory capacities will be representatives from the Office of Student Affairs, the faculty, the Student Center, the Publications Union, the Student Court, the Community Life Committee, and the Black Student Union. The Directorate itself will be comprised of fourteen students, elected from the campus at large by the entire Student Association. These voting members will make decisions regarding the most advantageous allocation of Student Association funds, as well as policy decisions in matters directly affecting student self-governance. Lines of communication will be kept open between the Senate and the Directorate, so that their individual tasks and areas of concern may be made to complement each other, to encompass the totality of the college community.

Careful observation shows that microcosms of the Rollins community are represented in these three important agents of change: the Senate, the College committees, and the Student Association Directorate. The Rollins community is thus becoming a just that—a community. However, the entire scenario is not as final as it sounds. Students, with a sincere interest in accomplishing change and growth at Rollins are desperately needed to fill the newly franchised seats. The Senate met the challenge last Monday. Students are now under pressure to respond to the challenge they have set for themselves. If we students are sincerely interested in our role in this community, here is our opportunity to prove it!

As can be seen from what we have previously said, the standing committees of the College com-

prise one third of the vital triangle formed by the College Senate, the Student Association Directorate, and the committee structure. It is in these committees that essential research and evaluation must take place before issues may even be introduced for consideration and/or action in the College Senate. Students and faculty members work together in these committees, delving into areas of college life that particularly concern them.

The Committee on College Activities deals with diverse matters that include community relations, faculty non-academic matters, non-academic financial priorities of the College, student life and government (including both student government and residential policies), traffic committees, and athletic policies. As becomes obvious, this is a vital committee into which flow many of the issues most directly affecting students' lives at Rollins. Six new student seats have been created, pending final approval of the faculty, to raise the number of student seats on the committee to twelve.

The Committee on Academic Objectives concerns itself with curriculum policies, such as further defining the foreign culture requirement, developing new courses of study, Winter Term programs both on campus and abroad, the library program, the academic program of the College, academic goals, faculty research, and faculty course loads. Four new student seats need to be filled on this committee.

The Committee on Professional Standards and Ethics deals with an important concern of the students—faculty evaluation. It may also take up a bill of rights and responsibilities for student and/or faculty members, and attempt to define the relationship of the Faculty Court to the Student Court. Upon final approval, two new students will be needed for this committee to increase the student membership from four to six.

The Committee on Academic Standards takes up policies on student admission, financial aid and placement, academic standards of the faculty and student academic standing. It acts as an appellate authority for students placed on academic probation, suspension, or academic dismissal. There will be seats for three more students to add to the three present students serving on the committee.

Not all was outlined here in this discussion of the various college committees. The emphasis has been placed on those areas of policy formation and legislative action with which the students are most concerned. It should be apparent that these committees cover every area of the activities of Rollins College, so that issues that will arise in the upcoming year can be plugged into the appropriate committee for investigation and further action. No doubt, some ideas will be thrown

into the committee arena as a result of the Rollins self-study. Some of those that would directly affect students and have been addressed so far in the self-study program are pointed out in the proposal presented to the faculty: 1) minority student and faculty attraction to Rollins, 2) receiving academic credit for field work, 3) official avenues for interdepartmental independent study, 4) more creative use of housing for students, 5) housing priority policy. As it can be seen, the importance of motivated students working on these committees cannot be overemphasized. Increased representation brings increased responsibility. Students rise to this challenge!

The following names and campus box numbers are supplied so that students who feel they may be interested in participating in this increased representation may talk with those people who are already involved. Feel free to contact anyone on this list for a more detailed account of what constitutes overall College decision-making process.

## STUDENT ASSOCIATION OFFICERS

President - Jennifer Kaplan	Box 676
Vice President - Fred Lauten	Box 699
Secretary - Andrea Thompson	Box 957

## STUDENT REPRESENTATIVES TO THE COLLEGE SENATE

Andrea Boissy	Box 429
Larry Hauser	Box 599
Fred Lauten	Box 699
Linn Terry	Box 942
Andrea Thompson	Box 957
Jim Vastyan	Box 334

## STUDENT REPRESENTATIVES TO THE COMMITTEE ON COLLEGE ACTIVITIES

J.C. Clark	Box 382
Cindi Cotton	Box 352
Lynne Henshaw	Box 604
Greg Mercer	Box 893
Nancy Nicholson	Box 905
Andrea Thompson	Box 957

## STUDENT REPRESENTATIVES TO THE COMMITTEE ON PROFESSIONAL STANDARDS AND ETHICS

Dan Harvey	Box 587
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Nancy Nicholson	Box 905
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# The Beanery : Past and Present

The noon rush is over and the lines have disappeared. One or two students trickle in occasionally, but the mass of impatient, hungry bodies is temporarily sated. The fans drone on in the background trying to get some circulation going in the sauna-like hall, but they are little help. Sitting down now for the first time in several hours, Dave Pavesic seems to be a bit preoccupied with all that is going on around him in the now-emptying cafeteria. Not only does he seem a bit preoccupied, he seems to be quite tired. Dave and his assistant, Chris Granger, have been working an average of twelve to fifteen hours a day since school resumed in September. Their job, by definition, makes them prime candidates for the "most unpopular on campus" distinction. They run the Beanery.

From the Archives: Being the third building completed on the campus of Rollins, the first dining hall began serving students in October of 1886. Because there was no room for them in the first Beanery, the day students brought their lunches from home and would gather at a large sawdust pile on the shores of Lake Virginia (behind what is now New Women's Dorm). The charge per student for dining was \$48.00 a semester.

Born in Chicago, Dave Pavesic attended Florida State University, he majored in hotel and restaurant managing. Asked about his reaction to institutional food in college, he replied, "I'm trying to remember what I noticed most about the food plan there, but I only ate on it one year. The rest of the time I either ate at the fraternity house or I cooked for myself. I guess the only thing I recall at Florida State was 'menu monotony', you might say."

From the Archives: On October 12th, 1872, the Executive Committee of Rollins assented to plans for the construction of a water closet in the dining hall. A former student talks about the year 1893: "We ate at the Beanery. The cook, of Swedish origin, didn't excel in the culinary line, but . . . it was food." An ice box and a sink were installed in 1894. And throughout that decade quinine water was served at breakfast every morning as a preventative against malaria.

After finishing at Florida State, Dave went to Michigan State on a graduate-assistantship in hotel and restaurant management. His first job after graduation was as chairman of the Hotel and Restaurant Management Department at Metropolitan Junior College in Kansas City; he set up the program there and was the only member of the department. In 1969 he became the manager of a chain of restaurants in Kansas City, where he did all the menu planning, purchasing, policy information, and personnel work. "I kinda felt



Our new Food Service Director, Dave Pavesic. Why is this man smiling?

that I had all the heartaches of an owner and none of the advantages. While I was in Chicago this past May for the restaurant show, I saw the Catering Management people. (I'm not saying this now because I'm with the company—I wasn't with them at the time.) They were causing quite a favorable stir of comment among competition, many of whom think very highly of them."

From the Archives: On December 31st, 1918, the dining hall burned completely to the ground. A "modern facility with all the latest innovations" was completed in 1919 at a total cost of \$4,500. (This building is now known as the Art Building.) Lunch and breakfast cost the student thirty-five cents each, while dinner cost fifty cents. The charge per student was \$115.00 per semester.

"I wrote this menu specifically for the school in mind." Despite that fact that Management is a large company serving eight colleges, the feeling one gets from Dave is that of conscientiousness, a desire to strive to meet the needs and wishes of the Rollins community. "We bring experience from what I learned in the commercial business, from what Chris learned in the catering management business, and I think that we can pioneer new concepts in college feeding. Part of the problem here has been the 'blah' atmosphere in this dining hall. We can create a lot of ill will. I can understand emotions are high for a particular reason. Something in the news or something is happening locally, a food fight might be if students were served 'El Ranchero' or casserole or something."





A scene from the old dining hall (above). It was built in 1919 and used until 1958 when it became the home of the Art Department.

ut before new concepts in college feeding be pioneered, Dave and Chris must face a per of problems that now confront them. xample, during the first week of operation, Beanery staff served over 13,000 meals, more SAGA served in their busiest week on us. On the first day of classes, over six ed people surged through the Beanery be- n noon and one p.m. Another problem that antly plagues the new management is the er of lost, stolen, or forgotten meal tickets d.d.'s. Although this may seem to be no than a technical hassle to most students, act remains that the only way food service ges to break even is by banking on the y that every student is not going to go to

every meal every day of the year. (Catering Management has only a 3% profit margin at Rollins, while most food services maintain a 5% profit margin.) Disappearing salt and pepper shakers, silverware, and what-not also add to the general overhead. Ice cannot be given away this year, either, because there is hardly enough for the Beanery, much less every overheated collegiate. And when will the air conditioner be repaired? God only knows.

From the Archives: As discontent with the Beanery grows, the Executive Committee states in 1924 that "every regularly enrolled student shall attend all meals in the Dining-Hall."

Last year the situation in the Beanery grew incredibly out of proportion until meals became

the farcical event of the day. The relatively new Food Service Committee finally swung into action, procuring the services of Catering Management for the year 1972-73. Instituting a dual food plan was indicative of the firm's flexibility and desire to please its customers. Avenues of communication are open between Dave Pavesic and every member of the Rollins community, although few overtures have been made by the students. Dave and Chris are there every day, and remain long after Beans is closed. They're constantly searching for new improvement to please the student body, but they need your comments, criticisms, and complaints—you see, they're only human.

—Peter Turnbull



Rollins students filing into the first Rollins dining hall. It was built in 1886.



## PRESIDENT'S COFFEE

The President's Coffee is an informal gathering which allows students, faculty members, and administrators of the college to meet and converse directly with one another about matters of common concern and interest. The coffees will be held each Wednesday at eleven a.m. in the Coffeehouse located in the basement of the Student Union. Coffee and doughnuts will be served.

When it is necessary for President Critchfield to be absent from the campus, the coffees will feature different personalities connected with the activities of the college. President Critchfield will attend as many of the coffees as possible, thereby providing an excellent opportunity for students to speak directly to him on an informal basis.

The first coffee will be held on Wednesday, October 4. Dean Wanda Russell will be present to discuss the "Real World" program and the influence it will have on the college and on the surrounding community. Dr. Dwight Ling, the new Provost, will be the host on Wednesday, October 11. He will discuss curriculum developments and innovations and alterations in the freshman interdisciplinary program.

The Educational Testing Service has announced the test dates for the National Teacher Examinations. College seniors preparing to teach school may take the examinations on any of these four dates: November 11, 1972, January 27, April 7, and July 21, 1973. The tests will be given at more than 500 locations throughout the United States on each of these dates.

Results of the NTE's are used by many large school districts as one of several factors in the selection of new teachers and by several states for certification or licensing of teachers. The school systems and state departments of education which use the examination results are listed in an NTE leaflet entitled Score Users which may be obtained by writing to ETS.

### Are You Ready For The NTE's?

On each full day of testing prospective teachers may take the Common Examinations, which measure their professional preparation and general educational background, and a Teaching Area Examination, which measures their mastery of the subject they expect to teach. Prospective teachers should contact the school systems in which they seek employment or the Rollins Placement Office for specific advice on which examinations to take and on which dates they should be taken.

KEATON

WEE

The Rollins College Film Society is presenting a series of Buster Keaton's most famous films beginning on October 4 with Cops and General. Future showings in October of Keaton's films include The Navigator, The General, Chances, and The Boat.

The feature presentation on Sunday, October 7 is Alfred Hitchcock's Shadow of a Doubt. Showings are at 8:30 in Bush Hall. Admission is fifty cents, members seventy-five.

The Bulletin of Information for the National Teacher Examinations contains a list of test centers, and information about the examinations, as well as a registration form. Copies may be obtained from the Rollins Placement Office, or directly from the Educational Testing Service, Princeton, New Jersey.

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# Ms. Jean West MacKenzie: Poet in Residence



Ms. Jean West MacKenzie

Ms. Jean West MacKenzie's poems have appeared, since 1965, in various national reviews and periodicals, and most notably in the *Florida Literary Epos* which, beginning in January, 1965, the College will publish. Ms. MacKenzie, who is teaching three courses in English here, has been invited as a special advisor to the editor of *Epos*. Ms. MacKenzie's Thorne, and Ms. MacKenzie's campus is the new headquarters for this publication. *Epos*, the oldest literary journal in Florida, published Ms. MacKenzie's poems in 1965. She then she has received her Master of Fine Arts degree from Cornell University and, while at Cornell, she worked as a teaching assistant and writer; she was also associated with Cornell's literary magazine, *Epoch*. She sees a "time of opportunity" ahead for the literary arts, not only at the college but throughout America, and in this she considers herself an optimist.

"You can't force poetry and writing," she says. "Form and discipline grow out of commitment." Creativity, for her, is a solely individual matter where no foolproof rules and formulas can, for the artist, guarantee success—but no one can ignore the old and traditional maxims of dedication and endurance, without which an artist simply cannot continue. The development of the poet as a person," she says, "will always react upon that poet's work. A writer must find his own voice: 'Feeling your way into your own expression,'" she says, "she hopes in her classes, particularly her creative writing classes, to provide the proper environment for the students. For the young writer finding his own particular path this guidance is best given through criticism, exposure, and exchange of ideas.

Ms. MacKenzie intends to establish a monthly program of student readings, and she has planned the reading of her own work for October. She is at Rollins and she seems to have brought many new ideas with her.



## TIME OUT...

The success of Walt Disney World is a team effort and your great support this past summer made it all worthwhile. Keep us in mind for future employment during those "time out" periods . . . holidays and vacations. Your placement director has all the details. Have a good year, but most of all . . . thanks!

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# THE CONTROVERSIAL

ALCEE

Alcee Hastings returned to the Rollins campus again this year to speak in the Bush Auditorium before a large crowd—mostly freshmen and faculty members. While managing to astound most of the freshman audience through the use of fiery rhetoric and a highly gesticulative mode of speaking which is his trademark, Hastings never, theless made it obvious that some of the "pizzazz" has been eliminated from his speeches. The man, who in the past alleges to have threatened to kick Senator George Smathers "butt," along with those of various other public officials, seems to have developed an acute case of "election-year arthritis" in his kicking foot. This same attorney who claims he promised a judge that he would beat him silly if he didn't stop referring to his client in a bigoted manner, now appears to have hung up his gloves. The one-time "poor boy" who had worked his way up to a position that commanded unequivocal respect from virtually every Black community in the state, is now confronted with occasional charges of "Uncle Tomism."

Perhaps it is the election year, perhaps it is the fact that Hastings really wants to win his current race for the State Senate; or maybe it was his support of Ed Muskie and not Shirley Chisholm that brought about some doubts in Black communities and contributed largely to his current slightly compromised position. Was Alcee Hastings too radical, too hostile before? Did his biting attacks on the sad state of affairs in our government and on the contemptuous greed of our public officials scare away that mass of electoral puppets so nebulously referred to by the Nixon Administration as the "Silent Majority?" Did his crusades for the "Black man's rights" stir up fears in the minds of anachronistic Southerners of a Black man's takeover? Or did his once over-spiced rhetoric, of the type that would make a television censor cringe, finally turn out to be his undoing?

Any of these things could cause a man to lose an election—particularly in Florida. Together they pose an ultimate threat of extinction to any aspiring political career. Did Hastings finally come to the conclusion that these points have been the major setbacks in all of his previous campaigns? Or were there other things in the past that had caused Hastings to lose more races than the average politician is capable of entering?

One Black Democratic executive recently confided to me that Hastings has not always played the game "with one full deck." It seems that when this executive offered to help Hastings in his current campaign by conducting large voter registration drives in the Black communities in Broward County the State Senate candidate



promptly refused. Apparently, since 90% of Hastings' support in his last campaign came from whites, he doesn't want to rock the boat this time. The Demo executive went on to explain that outside of Broward County Hastings comes on like the perfect "Black Messiah," but inside the county he is a real "kitten."

Obviously, this is only one viewpoint on the controversial Alcee Hastings; certainly there are many more. But from my viewpoint, while it is all right to accept Hastings as the "fire and brimstone" salvationist preacher he appears to be, it is also a good idea to find out where the church money has been going.

—Rich Blundell



## ...and the envelope please

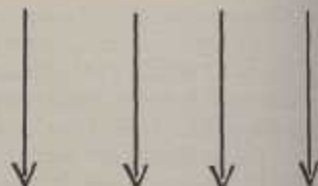
The National Cotton Council announced the opening of the 1973 Maid selection. Twenty girls will be chosen for national and state contests to participate in the finals in Memphis on December 28. Winners of state or district events in Alabama, New Mexico, and the South Plains will be automatic finalists.

The 1973 Maid, who will succeed Shirley Wright of Tahoka, Texas, will represent the cotton industry as its official good will ambassador in this country and overseas. Her tour will include a visit to Washington, D.C., and other cities where she will participate in programs designed to increase public understanding of the cotton industry's contributions to the world as a whole. Tentative plans call for fashion shows and public appearances in Thailand, Hong Kong, Japan, Korea, and Taiwan during her tour overseas. These countries are major customers for U.S. cotton exports.

Immediately following her selection as the industry's 35th ambassador, the 1973 Maid will make her first official appearance at the Cotton Bowl Festival in Dallas on New Year's Eve. After completing her tour, she will return to her home to receive a new automobile as a gift from the National Cotton Council. She will also be in the five-state Memphis Ford District.

The Maid of Cotton selection is open to girls between 19 and 23 years of age who are at least five feet five inches tall and have never been married. Applicants also must have been born in a cotton-producing state or resided in one for at least one year in the Cotton Belt since the age of 18.

Application forms may be obtained from the National Cotton Council at 1301 South Main Street, Memphis, Tenn. Completed applications and required photographs must be submitted to the Council by midnight, December 1.



This week the SANDSPUR hopes to hear from you who the Rollins campus favors in the coming Presidential election. You will receive a ballot in the mail from us—please take the time to complete it. Our address will be printed on the back, so all you have to do is slip it in the campus mail box! Help us receive a valid return your ballot.



# Campaign '72

Before the Republicans and Democrats nominate their presidential candidates, a great deal of time and money is invested in another task: the formulation of the party platform. Simply stated, these platforms articulate a political party's stance on the current issues in a campaign, and hopefully they are adopted as part of their candidate's personal philosophy. The platform generally serves to openly pledge new changes and policies while it often simultaneously showers glowing praise on the record of its particular candidate. Of course, the candidate is not bound to the platform promises in the event that he or she wins the election. Tragic as it may seem, the platforms are frequently never honored by the candidate and are also routinely ignored by the mainstream of American voters.

Campaign '72, however, offers a clear distinction between the views of President Nixon and Senator George McGovern. Even though George Wallace says that "there isn't a dime's worth of difference between the two parties," there are contradictions found in both the Democratic and Republican party platforms. The major area of disagreement lies in the philosophies expressed on foreign policy and military procurement.

(1) The Republicans state in their platform that their strategy for peace can be achieved through "a strategy of national security." They extend this premise by opposing unilateral reductions of the American presence which saturates the seven continents. This "Big Stick" diplomacy represents the basis for continued U.S. military influence around the globe. The plank also supports ratification of the SALT agreement which would limit American and Russian nuclear offensive capabilities. Without batting an eyelash, the Republicans challenge this delicate nuclear balance by pledging billions of dollars for the design and production of new offensive weapons such as the B-1 bomber, a new series of ICBMs, and a submarine costing one billion dollars per copy. The G.O.P. plank on the Vietnam war applauds their President for his moves toward better relations with the Communists in Moscow and Peking, yet they still support Mr. Nixon for his battle plans against the tiny communist nation of North Vietnam. Additional articles in the military plank generalize on the issue of troop reduction in Western Europe, though they prudently advertise a concept of mutual cooperation with the NATO members.

(2) The Democrats use harsher language in their text and seem to enunciate their position with more detail. They assert that mutual cooperation from all powerful nations is the theme that is needed for defusing the nuclear time bomb. The plank repudiates the Republican cure-all of over kill in our nuclear security, but maintains the necessity for military strength second to none. The thrust of the Democratic foreign policy plank rests on their stated goal of continued appraisal and revision of the American military posture. The Democrats urge acceptance of the SALT agreement while calling for a strong yet economical response to our military needs of the future. In other words, the plank opposes most of the expensive hardware that is requested by the G.O.P. and their President. Rather than designing a new weapons system to make jobs for defense plant workers, George McGovern and fellow Democrats pledge an efficient defense network minus the costly overruns. The South Dakotan promises reconversion programs designed to apply the experience and technology of the displaced defense worker toward meeting the vital domestic needs of America.

The most obvious contradiction between the Democrats and the Republicans is the war plank. George McGovern states that all bombing over Indo-China will cease five minutes after his inauguration and that all military support supplied to Saigon by the United States will be withdrawn by his 90th day in office. He cannot, however, promise the return of the POWs. History has shown in previous wars that prisoners are released once a settlement has ended hostilities and both sides are satisfied with their status achieved from that war. There is a certain amount of risk inherent in such a policy, but the Republican endorsement of continued bombing only makes a settlement more difficult to reach. Consistent with their theme of re-ordered priorities, the Democrats also insist upon a more equitable sharing of defense costs by other European nations that enjoy the NATO protection. The U.S. cannot afford to pay the bulk of world-wide military defense, they say.

(3) Both Republican and Democratic platforms deal specifically with the problems of inflation, tax reform, and unemployment. The basic difference lies in the complacency of the Republicans versus the overly ambitious promises of the Democrats. Mr. Nixon's platform holds that the economy is recovering strongly from the recession of 1970-71. The Democrats see the bread lines in Seattle and cry for tougher controls on excessive profits, not wages. The Republicans oppose a guaranteed income while their counterparts favor a guaranteed job for everyone. Fearful of suggesting economic failure, the Republican plank offers few remedies or innovations. They view our economy as being basically sound—especially considering what they inherited. The Democrats see a great urgency for massive federal aid to the lower classes and to anyone who doesn't have what they desire. Both political parties offer the usual promises to uphold human dignity while they both shudder at the welfare mess.

Page after page, plank after plank, bi-partisan pledges are revealed on a wide spectrum of issues: equal opportunity for women, Indians, veterans, elderly, youth, handicapped, and minority groups. The platforms deal with law and order, narcotics, conservation, ecology, urban renewal, constitutional rights, and more, much more. Aside from the differences in foreign policy, defense appropriations, and portions of the economic plank, these party platforms make very dull reading. The real issues that confront Americans every day are tragically buried underneath the flowery rhetoric found throughout both platforms. It is up to the individual to ingest all the promises and pledges, all the praise and conceit, all the criticism and prejudice, and then, somehow, make a decision as to who will be inaugurated next January 20th.

—Ted Marsh

## COLLEGE u i s i n e

Our aim in this column is to provide the Rollins student with a weekly recipe for a simple, inexpensive, yet delectable meal that can be prepared within the confines of the dormitory. We hope that you find our suggestions fun to make and enjoyable to eat. If anyone has any personal specialties that might be shared with the rest of the campus, please submit them to Box 9 or Box 116.

Recipe Number 1: Desert fondue

This recipe features a wide variety of possible ingredients. Basic to the dish is a fondue pot or a medium size sauce pan. Place virtually any type of desert topping (caramel, fudge, marshmallow, etc.) in the pot or pan and heat until warm. If you are heating the topping on a stove, remove the pan from the heat and pour the topping into a bowl. The next step is to use a fondue fork (or any reasonable facsimile) to place pieces of bite-sized bread, cake, or fruit into the warmed mixture. If desired, chopped nuts, cherries, or whipped cream can be used as additional condiments. Your fondue is ready to eat as soon as the bread, fruit, or cake is dipped into the topping. As you can see, there are many variations to this recipe and endless combinations are possible. Eat and enjoy!!

—from the campus kitchens  
of Cris Bantivoglio and  
Dinny Abramson



# 91.5 on your dial

I really know nothing about radio stations. All I have ever understood is that one twisted a knob and music and commercials came pouring out of the radio. Realizing that this knowledge did not exactly give me the qualifications to write an in depth article about WPRK (for those who don't know, WPRK is the official Rollins radio station), I decided to visit the station myself and watch the operation first hand.

So one evening I went, notebook in hand, ready to learn everything there was to know about WPRK. Luckily, I did know where the station was located. For those of you who are not so lucky, WPRK studios are in the basement of the Mills Memorial Library. How's that for irony? As the librarian gives you cold glances for replacing a dictionary upside down, your official Rollins radio is blasting out progressive rock directly under her feet. One of the favorite DJ's, Jeremy Wood, answered my knock at the door of the studio. Since Jeremy likes company, he let me in. The walls caught my interest at once because they are covered with bright abstract murals. Some one had painted the name "Laurie" under a picture of what appeared to be a girl. "Who is Laurie?", I asked. "I have no idea", he said. I guess that aren't all that serious down at the radio station.

Jeremy knew that I had come down to find out about WPRK so he showed me around the studio. One of the first points of interest was the bulletin board where the staff members write affectionate insults to each other. Several public service awards were placed on the side of the board that was free from the insulting notes. WPRK must be the only progressive rock station in the country to get public service awards from organizations for retired people. Of course, those awards must have been for the classical programs, unless the senior citizens of Winter Park are more liberal than they outwardly appear. Since it was only eight p.m., the classical show was still on. I asked Jeremy what he does during the classical program when he is on duty. "The classical show is boring unless you like the piece that is playing," he said. He then proceeded to show me a few of the devices at the station that can make hours of opera go fast: rock albums galore, a sound effects record that most effectively simulated a combination of the arrival of a large train and an automobile accident in progress, a record with comedy bits from the "golden age" of radio. By using headphones and another turntable the DJ can listen to whatever he chooses while the operas are still filling the air in the rooms around Rollins and Winter Park. Maybe there is something about radio stations that makes people who work in them go slightly crazy.

In addition to its evening rock programs and classical daytime music, WPRK does offer the Rollins campus some very useful services. For example, suppose you are rehearsing your dialogue for French 101 and you forget how to pronounce one of the words. If you call WPRK, one of the DJ's will tell you the correct pronuncia-

tion and so save the day. WPRK will answer over the air any questions that you concerning assignments in your classes, then a call and later the DJ will tell campus the answer to your query. You is a way to find out which poems Dickinson (out of her entire works) supposed to read by tomorrow—even p.m. That's almost easier than skipping WPRK does offer more than just music.

I asked Rich Whitley, the general manager of the station, to tell me a little about plans for WPRK. He told me that he is working with some other people on the possibility of establishing a communications Rollins, hopefully by 1974. Channel 24, a national television station, would also be in this proposed major. For the present the other DJ's are constantly looking for creativity in programming, as the DJ does most anything he wishes as long as he continues to listen to the program. There are only four regular DJ's at WPRK: Rich, Peter Dyson, and Craig Morrison. Two freshmen are being trained for positions on staff, so there shall soon be new voices to you from the depths of the library. Rich what he thought kept people at the station. "You have to be an egomaniac ball to stay in WPRK", he replied. Maybe now that I know a little more about radio stations, I would say that you had witty and dedicated to stay on at WPRK, some of the friendliest people on campus. A lot of time in the basement of the Mills Memorial Library. Tune in (91.5 F.M.) and hear yourself.

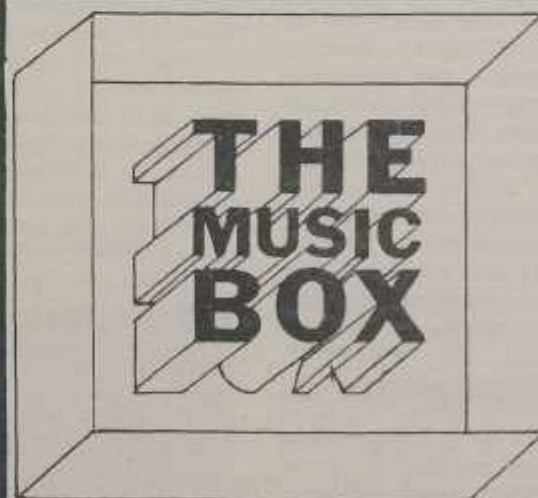
— Gail Smith

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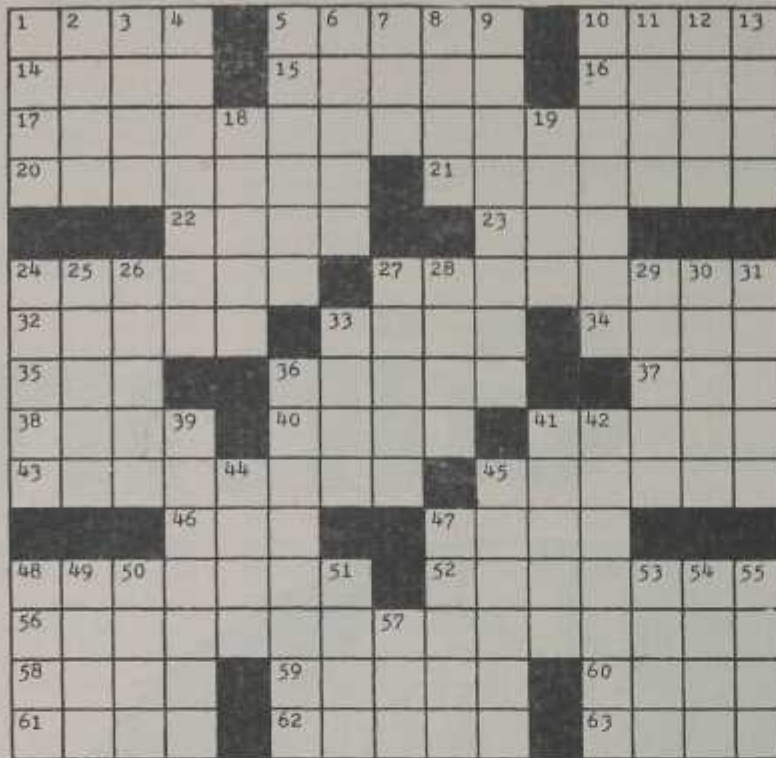
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# targum crossword

S  
 Philanderer  
 Musical Piece  
 Miss Didrikson  
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 Body of Troops  
 Al Capp Creation  
 Flexible  
 Conceit  
 Support  
 Sick  
 Moves Slowly  
 West Coast Trolley  
 French Name  
 Revolve Rapidly  
 Equivalent  
 Outer: Comb. Form  
 Famous Puppet  
 Call for Help  
 Language Group  
 Playwright Simon  
 Prefix: Father  
 Musical Play  
 Tip Sideways  
 Anglo-Saxon Letter  
 Operatic Solo  
 Sea Cow  
 Raincoats  
 Minnie's Boys  
 Glacial Snow  
 Novelist Sinclair  
 Tidy  
 Asterisk  
 Parts of Speech  
 Building Wings



## DOWN

1. Insect
2. Egg-shaped
3. Mother of Helen
4. Flying Saucer
5. Moral Philosophy
6. Field of Sports
7. Labor Union
8. Water-controller
9. Qualified
10. Hurries About
11. Caucasian Language
12. Partiality
13. Word Source (abbr.)
18. Day's March
19. Cromwell's Nickname
24. Belief
25. Summarize
26. Between: Fr.
27. Hairlike Projections
28. Seed Covering
29. Hindu Group
30. Love in Italy
31. Tree Substance
33. Fruit Decay
36. In Retreat (3 wds.)
39. Visionary
41. Apply Cosmetics
42. Mythological Spider
44. Girl's Name
45. Sings Like Crosby
47. Front Part of Stage
48. High Landmasses (abbr.)
49. Egyptian Month
50. Leningrad's River
51. Ron Kunt, e.g.
53. Follow Closely
54. Of the Mouth
55. High-speed Planes
57. Heat Measure

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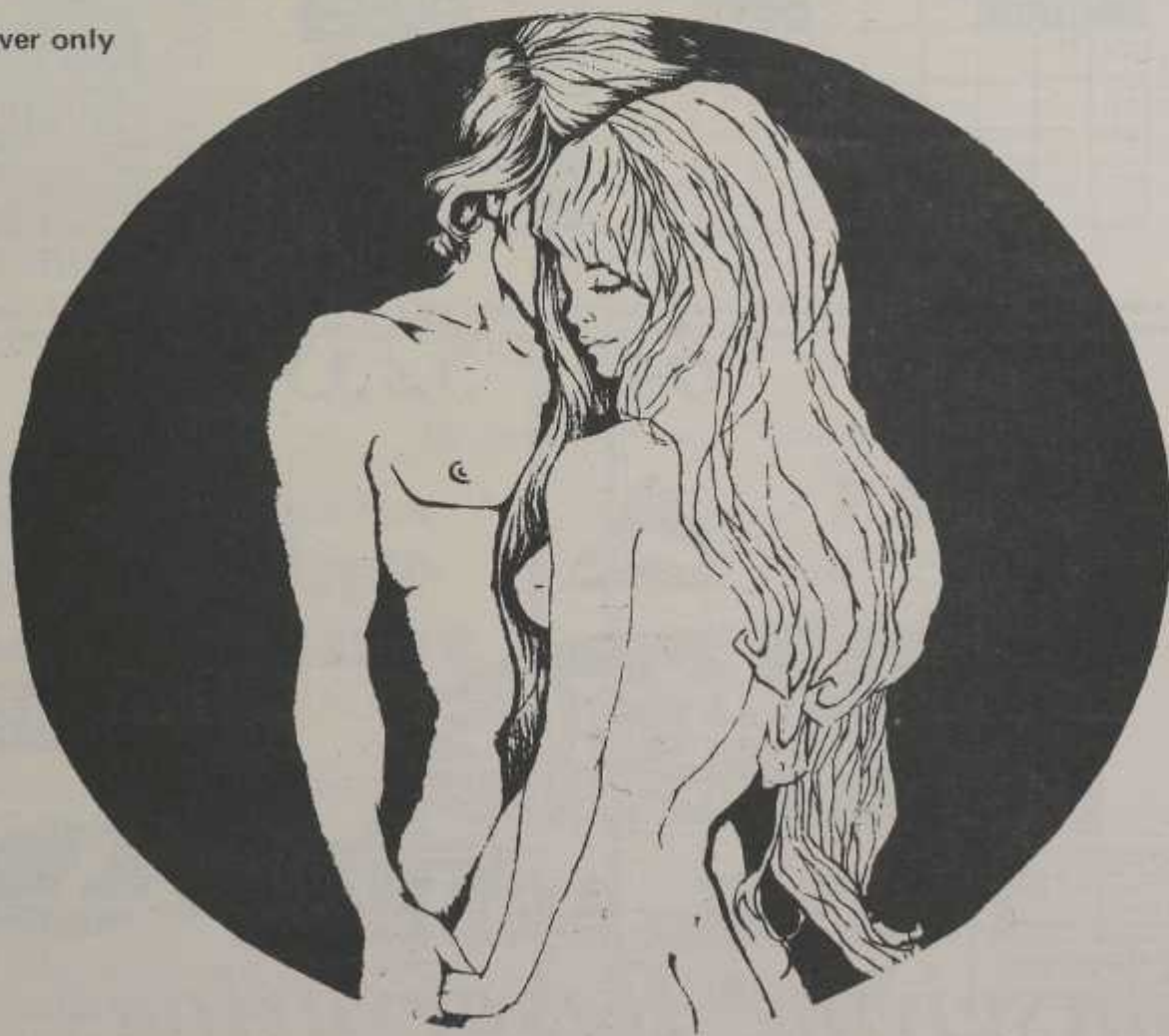
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# FRENZY

One can easily challenge the authoritative reputation of Alfred Hitchcock as a director. He is an old master: of craft, technique, form and content, and, to many critics, he is one of the only directors to rely fully on the effects of pure film—rather than theatrical and literary devices. Few directors are as internationally famous as Hitchcock. No other director, except Chaplin, has reached so wide and varied an audience, from the most intellectually demanding to the most crass and vulgar. Almost everyone knows and admires Hitchcock. The critics and the public alike, with equal impatience, anxiously anticipate his films. His old films are popular classics. He has amused, humored, puzzled, excited and stimulated his audiences for more than forty years; he can move and manipulate an audience at will. No one can satisfy an audience as completely as Hitchcock. No one can disappoint them as much as he—which is perhaps not fully his fault.

Alfred Hitchcock's quality as an artist is his unusual skill in filming an exciting story which, on several different levels, can be a charming entertainment and simultaneously, but in a deeper sense, a profoundly moral indictment. Nevertheless, he grips his audience, and ignores the popular belief that a challenging art need be obscure. The complexity of Hitchcock's personal vision of modern man pervades all of his films in a harmonious blend of form and content. His work constantly focuses on a dangerous world. Film by film, for the perceptive viewer, has unfolded into a wholly consistent opera of tightly controlled technique and exposition. His recurring themes of man and woman in the modern world have assumed simple guises and deceptive nonchalance. Hitchcock's characters live in a paranoid world of fear and flight, where good and evil constantly change places, and where the line between the good or evil lies inside the characters as much as around them. Deception and illusion, as in *Vertigo*, governments and power, as in *Notorious* and *The Wrong Man*, irrational people, as in *Strangers on a Train*, and man's own unchecked passions, as in *Psycho*, threaten the individual's very sense of self and existence, the defense of which, for Hitchcock, lies only in the compatibility and commitment between man and woman, as loyal individuals to each other. However, this aspect of Hitchcock rarely considered by most people, but because his skill is so wide, and his technique so consistent and total, the charm and exuberance that shines in his work as well, is just as important; and that his products are readily vendible to all groups is only more proof of his artistry.

Often we overlook the great demands we make on the artist. Perhaps no man, even the most gifted artist, can succeed consistently in his work all the time. After each success the public lays demands more success. We cannot remain content and take the artist at his own individual pace, satisfied with his last achievement, we ex-

pect him to top himself. And whenever his newest work is not as good as his last—even when his own intentions are clearly realized and personally met—we accuse him of faltering artistically, of losing his talent and skill. So in 1966, the general disappointment with *Torn Curtain* was not totally Hitchcock's fault. The audience were greedy; he had spoiled them too much in the past. Perhaps for his fiftieth film everyone expected an indubitable masterpiece, which *Torn Curtain* obviously was not. Nevertheless, the audiences overlooked his previous record, as if this film were his only movie; and their dejection lasted too long because, for the most part, they ignored the particular beauties of *Topaz*, which was Hitchcock's definitive statement on politics and governments. Somber and quiet, *Topaz* was Hitchcock's best film since *The Birds*. He combined the earlier elements of his oldest films into one solid statement. Bits and pieces of *The Lady Vanishes*, of *Notorious* and *The 39 Steps*, *Saboteur* and *North by Northwest*, echo faintly in *Topaz*, which stands firmly on its own, free from them. Here Hitchcock did not appeal directly to his audience, he demanded this time that they listen to him, that after years of movies he was going to state fully his personal position on many matters once and for all. Whereas Chaplin, now 83, re-issues all his films with new musical scores and sharper cuts and editing, Hitchcock combines all his past themes into one definitive film. He keeps working, and this is mainly what makes *Frenzy* worth seeing.

Anthony Shaffer wrote the story for *Frenzy*, which is taken from a relatively unknown British novel. The action is staged in London, where Hitchcock began his career in the late twenties. The story concerns the hunt for a murderer who rapes and then, always with a colorful necktie, strangles his victims. The police mistake an ir-resolute, hostile young man for the murderer when, actually, this young man's only friend is the real murderer. The frenzy in the title is the dark chaos that underlies the hasty pattern and routine that buzzes anxiously and ignorantly in another murder, down a staircase and out into the busy street, and as he focuses on two neat gentlemen who calmly discuss insanity during their lunch hour in a crowded noisy pub, with the suspected killer sitting nearby. Even the rigid and smugly certain assertions from the police are based on an irrational reliance on facts and circumstances moreso than on any concrete evidence. Such steadfast assumptions nearly drive the innocent to murder, as the police play an amusing game more than anything else. *Frenzy* recalls much of Hitchcock's best work—primarily *Shadow of a Doubt*, about an errant murderer who specializes in wealthy widows; *Rope*, about a collaborated murder; *Strangers on a Train*, where two young men agree to commit the other's murder for him; and a good deal of *Psycho*, Hitchcock

elaborates on three of his most celebrated themes: the exchange of guilt and the loose identity of good and evil in his two main characters, and the uneasy relations between man and woman, especially in sex and marriage. These have risen, at times more dominantly than at others, in all of his movies since *The Pleasure Garden* back in 1925. The sure craft and technical lucidity of his films present a marvelous treat for the viewer—clear, sharp and precise, when too often our films today are haphazard and sloppy. Hitchcock is always in complete control of his material and, as usual, his form and content perfectly complement one another. But the main quarrel here is the content.

Basically, *Frenzy* is a failure. Again, Hitchcock does not seem to be treating his audience, he is demanding that they listen to him. He has often fooled his audience; he has often led his audience to expect a thrill, to actually want to see a murder for the delight of the suspense—and thereby he has implicated them in the guilt, on and off the screen. But in *Frenzy* he is pre-occupied only with his themes and barely approaches his characters. This was true to a lesser extent in *Topaz*, only this time the flaw is painfully noticeable. The tone of the film is too quiet; the action unfolds too calmly. He does not generate any bold excitement or thrills, but progresses on a low note of happenstance. Expressing only his topical themes, Hitchcock does not draw his audience into the action; he does not intrigue them into the movie. There is no hero with which the viewer can identify and proceed with through all the action. Hitchcock explicitly announces in *Frenzy* what he has usually and subtly implied in the past—that good and evil, due to circumstances, are often interchangeable, and that guilt is a relative emotion. But his shallow tone—devised probably to contrast suitably with the frenzy of the story—swallows his characters' individual depths, and we are puzzled by their actions, obscurely motivated and too hastily presented. So the film's prime scene—when the murderer chases after a pallid corpse hid in a trunk for his incriminating tie-pin, as the innocent young man rushes from the police—which should have been highly effective, is merely a drowsy

(continued on page 14, column one)

## The Graduate

HAIRSTYLISTS TO MEN

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exposition of moral themes, and subsequently flat without the excitement.

For Hitchcock there is definitely a good and evil in the world, despite the Manichaeism imposed upon his work by many French critics. The good is often corrupted by the pervasive evil in the world for him and corrupted in the basest most depraved way. Only man and woman together have the necessary strength to combat these evils of solitude, of conformity, of perversion. In this respect, Hitchcock's art is romantic. But few hints of that romance exist in *Frenzy*. Perhaps that is his position: he is reflecting our dingy modern world void of an ancient charm. Some one recently compared Fritz Lang's *M* to me in favor of *Frenzy*. But Lang, in that film, makes a statement on a totally paranoid world ruled perforce by an authority which is as blind, really, as the rest of the world. Hitchcock yet clings, however weakly, to a small vestige of optimism. Nevertheless, *Frenzy* falls short of success. No critic today can safely approach Hitchcock because of the wide analyses of his work—Freudian, Catholic, social and comic—and so, instead of approaching ridiculous and shallow in the eyes of their associates, which has happened often apropos of Hitchcock before, most critics have welcomed *Frenzy* favorably. Hitchcock himself has said, "Most films should be seen more than once," for full appreciation. Perhaps *Frenzy* holds a deeper significance than we can immediately see. As for the accusations against it on the grounds of obscenity, I think that Hitchcock does

not have to rely on such tactics, though he has said that he tries often to please his producers as well as the public, because of the money at stake. His form is his content and after years of authentic thrills and subtle manipulation of the relations between man and woman, it is perhaps rather late for him to rely on crass sexy shock tactics. If he mirrors our culture, what we need most lament is the death of the hero. Because for years Hitchcock's heroes and heroines have intrigued and charmed us; we have followed them faithfully; we have run with them, feared with them, loved with them. But now there are no heroes. Unimaginatively our culture projects no total champion out of its existence—no Prometheus and no Faust. Systematically we have destroyed the hero—which is a reflection of the noblest aims and grandest endeavors of any epoch—in our culture, and we have replaced him with a despairing, tired and dingy character we call the "real" man, who leads us nowhere, who is no example, who tells us what we already painfully know. The artists in our time create mere journalistic types, and by now we should know that art is a far cry from reality. So we rush desperately back to Gable and Garbo, to Gary Cooper, Bogart, the great Spencer Tracy, because we hope to see elsewhere what lacks in our own times. The movie industry has suffered a sharp downfall in the past two decades, while the oldest films have become more popular. The special quality of a John Wayne is no strange phenom-

enon. That many tastes look up to in the Rolling Stones, in Genet is perhaps not so strange either. He is alive. Gladly, time is always ahead.

—Donald

## a lab in the library

Director of Libraries George L. announced that the Mills Memorial Library will initiate a "Library Laboratory" with students beginning on October 11. It is designed to assist students in making use of the library resources on the campus. It is built around "The Collegians", a set of six filmstrips which will be by McGraw-Hill Text Films.

Information sheets providing material applicable to the three filmstrips are used along with the filmstrips. Some of these sheets are available for rental to students. The "Library Laboratory" is available during the 91 hours the library is open each week. For further information contact the Circulation or Reference Desk at the Mills Memorial Library.



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## THE B.S.U. at ROLLINS

The Black Student Union of Rollins College chartered by the Student Government Association in the Spring of 1972. Its stated purposes are to 1) create a relevant social and academic atmosphere for Black students, 2) foster unity between Black students and the surrounding community, 3) provide Blacks with a set of positive symbols and values that are essential to the development of the wholeness of the individual, and to plan and program activities emphasizing the cultural achievements of Black people.

Since the time of its charter last Spring many members of the student body have questioned the need for such an organization. My answer to them is that Blacks on this campus have no desire to become members of a segregated society, but are simply providing the basic identity that all people seek before branching out into other factions of the college community. It is my opinion that we have done nothing that has not been done by many sororities and fraternities which have existed on the Rollins College campus for many years and have been at the core of its social structure. These groups of people band together for social purposes and have been known to practice discrimination towards any persons regardless of their color or ethnic origin.

The Black Student Union's philosophy adheres to no such policies. Its membership is open to any Rollins College student, by application, who is oriented toward the purposes of the organization.

A Black Orientation Week for Black freshmen was scheduled and carried out during College Preparation Week with a high degree of success. Plans are in the making for a Black Awareness Week (February 12-16) in conjunction with the Office of Minority Affairs and the establishment of a permanent fund for sickle cell anemia (a disease that affects primarily Blacks). Other service, social, and fund raising projects are also being planned.

In addition, the Black Student Union will be working closely with the Office of Admissions in an effort to increase the Black enrollment at Rollins. It is our belief that the problems encountered by Blacks are largely due to the fact that we have no social identity on this campus. Many members of the white community feel that there is no justification for this belief. We then simply challenge you to enroll at Bethune Cookman, FAMU, Tuskegee, or some other predominantly Black institution and see how uncomfortable you feel.

Plans are also being organized for the chartering of a Black sorority and fraternity on campus. The advantages and disadvantages will be presented in a panel discussion that will include representatives from the present Greek system on campus and Black brothers and sisters involved in

(continued on page 16, column one)



Krisita Jackson, President of the B.S.U.

## PETE'S HIDE AWAY

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ANNOUNCES

HAPPY HOUR

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wednesday

7-8

friday

5-6

WHERE THE LOOSE GET LOOSER



the Greek system in surrounding communities. The date for this discussion is October 5 at 8 p.m. in the Bush Auditorium.

Officers of the Black Student Union are Sister Krisita Jackson, President, Sister Theda James, Vice president, Sister Archie Mae Colbert, Secretary, Brother Maurice Harris, Treasurer, and Brother Theotis Bronson, Librarian. Applications for the Black Student Union may be obtained from the BSU office located in Carnegie Hall, room 110A. Office hours are 9-10 a.m. daily.

—Krisita Jackson

Here's what you've all been waiting for — the answers to last week's puzzle.



## STUDENT CENTER activities

The coming two weeks are filled with the variety and excitement which the Student Center has pledged to every student. Each of the major committees will present at least one program for the college community. The Student Center presents:

The Black Student and the College Greek system; The third program in the Thursday night series of debates and lectures on local problems and concerns. The panel discussion is on the pro's and con's of the establishment of Black "fraternities" on our campus. Panelists will include Alzo Reddick, Doris Jenkins, Maurice Harris, and other concerned students, faculty, and community members to be announced. The program will take place October 5 in Bush Faculty Lounge at 8 p.m.

Mason Proffit- On Wednesday, October 11 at 9 p.m. in the Field House the Social Entertainment Committee will present its first major concert. The four guys have a sound that has been described as "bluegrass rock"; its an interesting and enjoyable combination of rock, country and western, and folk music. "To experience Mason Proffit is to stand with your eyes on the Nineteenth Century, your ears in the Twentieth Century, and your mind in the Twenty-First Century."

Gove- Though Richard Gove Schie begin playing guitar until 1963, he appeared at the "Folk Ghetto" in "Patches 15 Below" in Baltimore Mule Lounge". Gove plays mostly picks and bottleneck but occasionally string for a particular sound on a You can experience this unique Coffee House on October 7 at 8:30 p.m.

Wild in the Streets will be in Bush Auditorium at 8:30 p.m. on film stars Shelley Winters, Christopher Dine Varsi, and Hal Holbrook. "Streets" is a satire which offers a view of the youth revolution.

Max Frost is a rock star of popularity that when the voting admit teenagers to the electroate, he the Presidency. His victory brings strange happenings — come and see

— Lynne H

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# Clemson Hands the Tars their Second Loss, 7-0

The Rollins College soccer squad faced Atlantic Coast Conference powerhouse Clemson University last Friday in their second match of the season. The Tars again failed to notch their first win of the year as Clemson struck early in the game for five goals and coasted to a 7-0 win. The Tars, who set an ACC scoring record last season with 65 goals, showed that their potent offensive machine has not suffered much between seasons. Henry Abadi, a junior college All-American from Miami-Dade South opened the scoring with the first of three goals in the first three minutes of play. Less than two minutes later Nabeel Moun, who assisted Abadi on the first goal, scored one in himself to give Clemson a 2-0 lead. Center back Bob St. Lawrence accidentally directed the ball into his own net to add to the Tigers'

advantage. Abadi concluded the first half scoring with goals at 18:42 and 22:12 in the first marker.

Down 5-0, the Tars refused to completely fold as they held the Tigers scoreless for the next fifty minutes of play. The Tars seemed to gel at this point and looked equal to their opponents (as hard as it may seem in a 7-0 loss). They certainly showed vast improvement over their opening day performance against Baltimore. Part of this spark was lit by goalie John Borden, who showed why he was chosen All-South in 1971-72. Mid-field play was greatly improved and Bob Dewald played a fine individual game at center-back.

I had an opportunity to chat with Clemson coach Ibrahim following the match. He praised Tar goalie Borden and said he felt that with experience this young squad could be a fine one.

In preparation for the Clemson game the Tars scrimmaged three times with Miami-Dade South, the number three junior college team in the country a year ago. The Tars dropped two games and tied one in this set of scrimmages, but many of their young players gained the valuable match experience they lacked. Coach Howell feels that the squad should be fairly well rounded out by mid-season and ready to reach their full potential as a team.

Rollins travelled to Tampa on Wednesday to play nationally ranked South Florida and returns to the Sandspur Bowl Saturday for a game with FISC rival St. Leo—a team they have never lost to.

—Larry Hauser





Although opening day is over five months away, Rollins baseball coach Boyd Coffie already has his men tearing up the dust at Harper-Shepherd Field. Coffie, who is working with 28 candidates for the varsity, says that he is concentrating mostly on the fundamentals of the game: base running, sliding, pick-offs, and cut-offs. The younger more inexperienced players will be seeing most of the action in the pre-season scrimmages with Valencia and Seminole Junior Colleges. The Tars have already played several games against these teams and several more are scheduled for the upcoming week. The team will continue to practice until November on a daily basis, working mainly on individual skills improvement.

The diamondmen will return thirteen players from last year's team, including nine lettermen. Among the returning will be third baseman Dave Merullo, who led the Tars in batting with a .341 mark last season, and senior outfielder Bob McCabe, who, according to Coffie, "is probably the strongest and most consistent player." McCabe hit .333 last year and led the team in several major batting departments.

## Fall Baseball Workouts

The pitching staff looks solid with four experienced hurlers returning. Senior Kim Tuell led the mound corps in wins with seven and innings pitched with 126. Junior Dick Blackwell pitched 65 innings last year and earned a 4-1 record. Junior Dan Kirkwood and senior Jim Trocchi should also see considerable action on the hill for the '73 Tars.

A total of 44 games are scheduled for the upcoming campaign, including the 25th annual Rollins College Invitational Baseball Week Tournament. This year the participants are the University of South Carolina, Miami University (Ohio), Princeton (the 1972 tournament winners), and host Rollins. The tourney, held the week of March 19th, will include daily double-headers from Monday until Saturday.

All in all, the outlook is good for the upcoming season. In 1972 the Tars finished one game under .500 with a 19-20 slate. This year the hope is that the team can surpass last year's "break-even" season, though the schedule certainly features several tough teams.

—Randy Xenakis

## INTRAMURAL <sup>corner</sup>

Tennis player turned quarterback John Lowman led the X-Club to a resounding victory over the TKEs in the opening game of the 1972 Rollins intramural football season. Lowman ran in from 30 yards out for the opening touchdown, threw a strike to Lyman Martin from 45 yards out, and hit Chris Smith with a 35 yard scoring pass—all in the first half of play. The TKEs got on the board in the third period on a pass from quarterback Jim Maynard to Lou LaCroix and a two point conversion. Bob Coons threw to Smith again for the final X-Club score as they put the TKEs away by a final score of 28-8.

The Sig Eps upset the Indies by a 22-12 score in the next league game. Sig Ep quarterback Tom Newton did a fine job in his first game at that position. He threw touchdown bombs to Hank Phingstag, Steve Leon, and Fred Maddison res-

pectively. Indie signal caller Rich scoring passes to Reggie Brock and lipp, but they couldn't muster enough points against the tough SPE defense.

The Phi Deltis looked good in their opener 30-0 over the KAs. Quarterback ran for two TDs and passed to Jim Chris McCormick for two more. The ball fairly well but could not score points.

The TKEs pulled a reversal in their game as they upset the Sig Eps by a score of 28-8. The Jim Maynard passing combo controlled the game and netted them 20 big points by the end. Tim Boyle threw to Jerry Dowd in the fourth quarter, but it was a catch too late for the SPEs. Solido round end in the waning minutes to a hopes for a last minute comeback.



Jerry Dowd hauls in a pass against the TKEs

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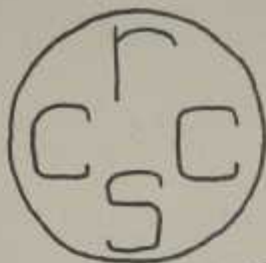
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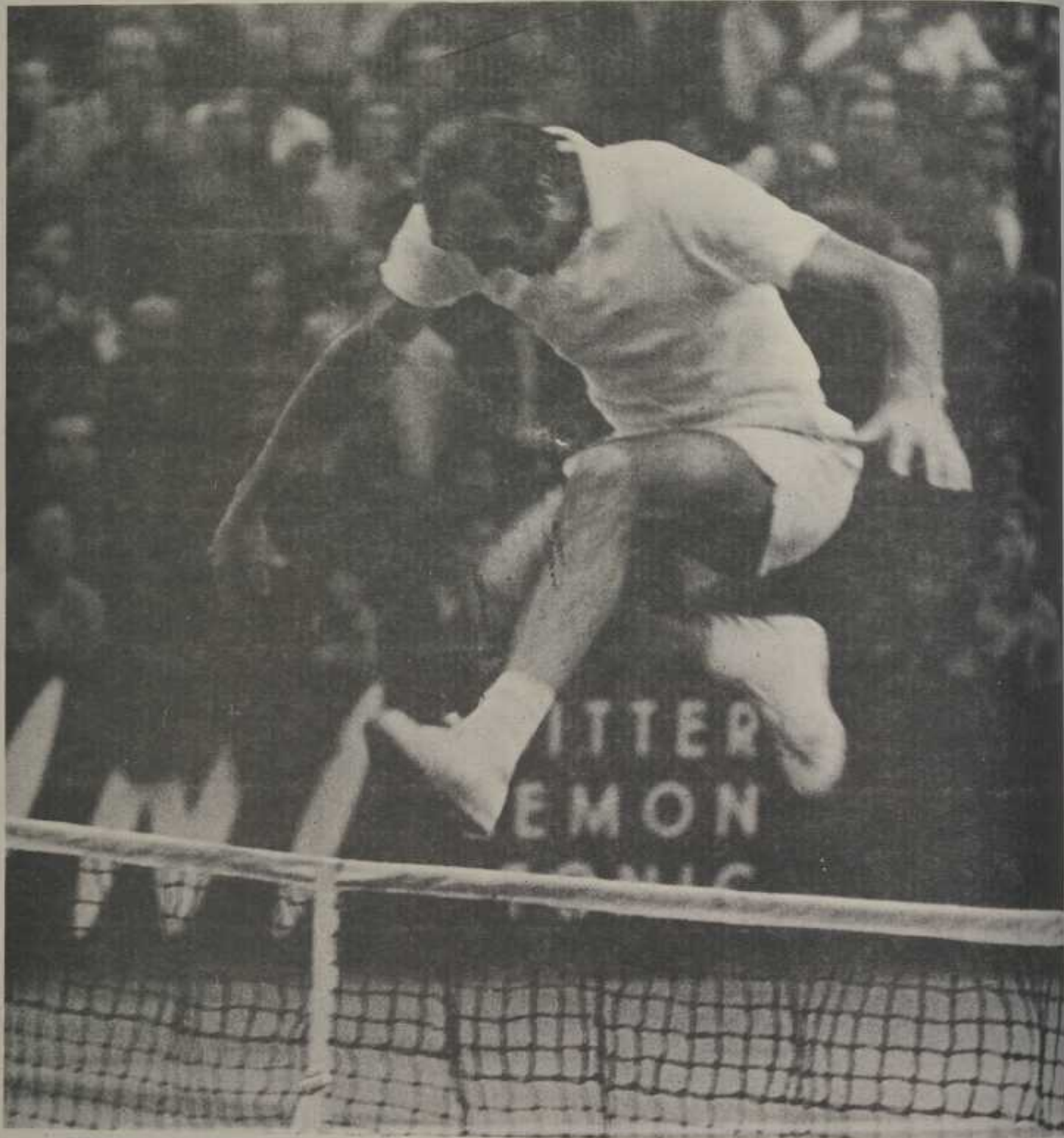
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