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Volume 88 Number 8

October 30, 1981

ROLLINS SANDSPUR ARTS ISSUE



Rollins Sandspur
James
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X!

ROLLING STONES

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A JOVAN PRESENTATION

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The Rollins Sandspur, Florida's oldest college weekly, was established in 1894 with the following editorial:

"Unassuming yet mighty, sharp and pointed, well rounded yet many-sided, assiduously tenacious, yet as gritty and tenacious as its name implies, victorious in single combat and therefore without peer, wonderfully attractive and extensive in circulation, all these will be focused upon investigation to be among the extraordinary qualities of the Sandspur."

The Rollins Sandspur is a weekly publication produced by the students of Rollins College. Sandspur offices are located in the Student Center, Rollins College. The Rollins Sandspur is produced at The Type People, 1524 Formosa Ave., Winter Park, FL and printed at the Oviedo Outlook, Oviedo, FL.

In an effort to establish a continuing dialogue within the Rollins community, the Rollins Sandspur promotes discussion indigenous to the scholastic environment. Therefore, this paper encourages students to voice their opinions or concerns on pertinent issues in the form of letters to the editor.

Letters will be printed on a space-available basis. All letters must be signed and must be received by the Monday before the paper appears. All letters should be addressed: Editor, Rollins Sandspur, Box 2742, Rollins College.

Opinion

October 30, 1981

Dear Editor:

Abby Andrews did not elucidate the true implications of the now-infamous "open auditions" policy in her October 2nd article. If community members were cast in A Little Night Music "because they were placed in roles that Rollins students were not capable of playing," then two telling points emerge. First, the department admits that it does not have the talent to mount what it deems quality productions. Second, and more fundamentally, the theatre faculty thereby acknowledges that its recruitment policy, if there indeed be one, has not attracted students of sufficient number and ability to attain either commendable educational or artistic standards. This posture constitutes a stark admission of departmental impotence with regard to all aspects of its operation: regeneration, education, and production.

The overt failure most assuredly does not reside in students who assume they are bona-fide members of the department, welcomed, so they believe, because they have something to offer Rollins theatre. Rather, the shortcomings have been propagated by the faculty of the department. They have both neglected to seek actively the talent necessary for artistic excellence and have not admitted to their charges that the students' status within the department is somewhat less than preferred. Further, an obvious inability for all parties to deal squarely with the situation exists. The faculty is not satisfied with the students' capabilities; the students rightly perceive that the faculty is not acting in their best interest.

Patch-work casting of outsiders will not cure the ills of the theatre department. A faculty which has either changed heart or changed in membership, instituting new recruitment standards of an explicit and progressive nature and working with an informed and respected group of students, is necessary in order to restore vitality to the creaking theatre machine. Until that time, confusion, ill feeling, and educational and artistic deficiency will continue to be exhibited by all parties concerned.

Michael L. Carrafiello
Class of 1981

Dear Editor:

(continued from last week)

In May of 1980 the Center of Students for Social Concerns was denied renewal of the housing contract. This allowed us, the advocates of the "Quiet House" the option of adopting Pinehurst as our new and first residence. Because Pinehurst is considered prime housing our proposal had to conform to the requirements set forth by the Housing Review Board. In short, we had to become an activities-oriented organization in order to 'deserve' the right to prime housing. A quiet place to live alone was not enough to warrant special housing considerations. It was essential that we adopt the trappings of organization: constitution, a list of promises for future social activities, a governmental structure, etc. in order to merit a place in which students could pursue their academics without disturbance. Such trappings of organization were useless and, as it turned out, destructive given our original purpose. We did, however, do exactly what the Housing Board required us to do, believing that we could maintain internally our original vision of a casual, quiet house while outwardly conforming to the housing standards of the college.

Where is our quiet house today? The truth is that there never has been quiet at Pinehurst. The programs that we created to fulfill our obligations to the Housing Board became an obsession that overwhelmed our hope for a simple, quiet and congenial living situation. Factions began forming around the various types of programs that Pinehurst was willing to commit itself to; some wanted to have kegs and parties while others were radically against such ideas, preferring strictly an academic/intellectual discussion format. Within the first year of its existence Pinehurst was arguing loudly with itself, all pretense of congeniality gone.

Pinehurst failed to create the atmosphere that had been the motivating force behind its existence. But more importantly Pinehurst became, much to our surprise, the so-called Academic House of Rollins, indirectly put forth by the Administration as a symbol of the College's efforts to improve the living atmosphere as well as the academic standards of the school. Suddenly Pinehurst was a major focal point on campus, privy to all sorts of preferential treatment on the part of the Administration. What took weeks for a sorority to accomplish — getting certain members of the Administration to lecture — was a weekly happening at Pinehurst, requiring little more than a few days notice.

Paradoxically, what resulted from all of this attention was an extreme tendency on the part of some people in Pinehurst to use their position in relation to the Administration. The freedom to criticize Administrative policies and practices was assumed and frequently abused. As Pinehurst began criticizing, rudely at times, The Administration continued to give the greater part of their attention to us. And the problem of noise and congeniality continued to be ignored.

By Kelly Oswald and Norman Thomas

'Night Music' Acting Unamusing



Photo by Caro Walker

Anne (Jane D. Stoner) and Henrik (Jason Opsahl) in a scene from, "A Little Night Music."

By Evan R. Press

The first theatrical production of the 50th anniversary jubilee season is an amusing musical entitled *A Little Night Music*. The Rollins presentation is not as amusing as I had anticipated.

For most of the opening act I waited patiently for a sense of believability to emanate from some members of the cast. For the remainder of the first act I did so impatiently. For the second act I did not wait.

Anne Eggerman, played by Jane D. Stoner is a bubbling, young, naive, innocent, air-head-something we at Rollins are quite familiar with. Miss Stoner, in this her first appear-

ance as a lead on a Rollins' stage, gave less than a virtuoso rendition. Many of her lines were lost in the sounds of the orchestra, and many were improperly delivered.

While Miss Stoner had occasional nice movements and a pretty singing voice, I cannot say that she gave a convincing portrayal of her character. Much of the blame might be attributed to the lack of stage experience of Miss Stoner, and poor or poorly taken direction by Mr. Todd Wronski. Only the stage manager knows for sure.

David Jon Gerrard, a community participant, played Fredrik, the middle-aged husband of Anne, gave the most enigmatic performance of the night.

Mr. Gerrard sang well, moved well, and delivered his lines acceptably, but simply did not fit in with the rest of the cast. Or possibly the rest of the cast did not fit in with Mr. Gerard.

The thought struck me that he had mistakenly wandered in from a nearby set of another show and his lines fortuitously made sense in *A Little Night Music*. Again where the blame lies is a questionmark.

Jason Opsahl is the star of the Eggerman family. Mr. Opsahl played Henrik the son and while his performance was not great, it was good enough to create empathy, sympathy, and any other "pathy" that was needed at its proper time.

Petra, the Eggerman's maid, (so to speak) is played by freshman Wendy S. Judd. Miss Judd apparently enjoyed her role and extended this sensation to the audience. Her poise, calm, and stage presence is remarkable for a freshman.

Cynthia Miller as Desiree Armfeldt gave a praiseworthy performance. Miss Miller sang well and spoke well and lent a true feeling of believability not only to her role but to any scene in which she appeared.

Miss Miller deservedly stole the most touching moments of the show by singing "Send In The Clowns" in the second act.

To Cynthia Miller I extend congratulations, thanks, and gratitude.

Georgiana M. Overall is Fred-

rika, the daughter of Desiree. Miss Overall sang well in her first Rollins performance.

To complete the Armfeldt clan is community member Connie Foster in the role of Madame Armfeldt. "Madame" Foster, as the grandmother, may not have been loud enough in parts but she captivated the audience with her talented voice and timing throughout the evening.

Chauncey Parker played the military-minded Count Carl-magnus Malcolm and gave an inconsistent performance.

Mr. Parker created a wonderful character but his delivery, timing, and movement left something to be asked for on some occasions. All the ingredients for an excellent result were present but more time in the oven or directorial input may have helped.

Countess Charlotte Malcolm is a delightful role. Morgan Leigh Smith is a Delightful girl. The two of them got together and produced a delightful performance. Miss Smith's sharp-witted Countess was only equalled by Miss Miller's Desiree, both were enjoyable and entertaining.

The nomadic Liebeslieder Quintet played by Carolyn J. Mapes, Karen Kluesener, Debra Von Kirchgassner, Charles B. Powell, and Patrick W. Norris were a pleasure to behold.

Their periodic interventions

were worked out "to a T" vocally and were arranged equally well choreographically. (Thanks to Paula K. Gale for the latter.) Four of the five members made this their first Rollins appearance and I eagerly await future ones.

Rhonda Sue Viveney and Patricia J. Martin as Actress - 1 and Actress - 2 (respectively) were a welcome and humorous interlude to the show. I wouldn't have minded seeing more of them. But that's an entirely different story.

To round out the cast, John C. Tarnow as Frid, (Madame Armfeldt's butler) Randy Huston as Bertrand, and Deborah D. Morcott as Osa were all more than adequate.

The tremendous set and lighting, the music, and the costumes were exemplary of the Rollins College theatrical endeavours: magnificent but not overwhelming. Visually, the staging of the action was precise and quite good.

Believability, realism, good acting, or however you wish to word it, was clearly missing in parts from this presentation of *A Little Night Music*. The possible reasons are numerous and the fault can be placed on many shoulders, but nevertheless and entertaining evening (and matinee) is again had for all in the Annie Russell Theatre this fall. I urge you to see the show and judge for yourself.

ROLLINS SANDSPUR

CLASSIFIED

Ad salesmen are needed for the Rollins Sandspur. These are paid positions on a commission basis.

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Photographers and writers are still needed to work on the Rollins Sandspur student newspaper. If you are interested, contact the Sandspur at Box 2742.

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Photo Essay by Corey O'Gorman

Recently, "Bag One," a suite of fourteen lithographs created by John Lennon, made a brief stop in Orlando at the Howard Johnson Convention Center on Lee Road. This show in particular was largely made possible through the efforts of John Swauger, a friend of Lennon's, who is from Largo, Florida. It is unfortunate that the exhibit's sojourn here was so brief because it was a fascinating display of Lennon's artistic talent that was probably unknown to most people.

The lithographs in this exhibit were done by Lennon over a period of months in 1969. They depict the events at the time of his marriage to Yoko Ono. Included in the photographs here are the wedding ceremony of John and Yoko in the local Magistrate's office on Gibraltar, the Amsterdam Bed-In for peace, and John and Yoko together on their Paris honeymoon. Eight of the pieces are erotic in nature and sparked controversy at the first exhibition at the London Art Gallery in January of 1970. A complaint charging they were indecent resulted in their confiscation by Scotland Yard. In answer to the charges, those defending the disputed pieces introduced works by other artists, including Picasso, which contained similar subject matter. The case was later dismissed. Other critics, who were less conservative, saw in the lithographs a vitality and simplicity of line construction as a testimony of love and devotion to Yoko, his partner in life.



Don't Take 'R&F' Seriously Except For Bisset & Bergen

MOVIE: RICH & FAMOUS
Playing at: Fashion Square,
Northgate 4

Rating: ★★

By Sue Mason

Candice Bergen has really come a long way as an actress and even though her performance in *Rich and Famous* won't win any Oscars, it will win her the respect as an actress she truly deserves.

In *Rich and Famous*, Bergen plays Merry Noel Blake, a dowdy housewife who spends her afternoons (in between dusting with Pledge), putting her fantasies down on paper. This afternoon writing activity eventually carries her away from dishwasher hands forever. The character becomes a famous author of "trashy" novels, allowing her to live a life of luxury in a Waldorf Towers suite.

Liz Hamilton (Jacqueline Bisset) is Merry's best friend and rival. Bisset plays a sober and artistically respectable novelist, who is going through "writer's block" at the moment. Her therapist believes that the cause of this blockage is that she doesn't have a man in her life. Hamilton agrees that this is the source of her problem, and proceeds to plunge into a series of unfulfilling relationships, leaving her worse off than she was before.

Under George Cukor's (*The Philadelphia Story*, *Little*

Women) encouragement, who has been urging female stars to be their best selves for a half a century, Bisset is deliberately recessive, Bergen deliberately excessive and neither has ever been better.

Bisset is a subtle combination of weariness and vulnerability. Her acting abilities are many, yet she remains untapped though she yields some excellent scenes.

Because of the character's obsession with sex, Bisset must spend many purposeless scenes in the bedroom — truly a loss for her, and the film.

Bergen is excellent, however. This once blond beauty has become one of the screen's most naturally talented comedians. Somehow Bergen manages to stay likable — maybe even lovable — no matter how the character uses or abuses friends and relatives on her way up to success.

The best scenes in the movie are the catfights between Bisset and Bergen. They are emotional, but very amusing.

Rich and Famous has some inconsistencies. The audience is never quite sure whether the film is trying to say something serious about the nature of fame and riches, love, and sex in the feminist age, or if it is just out for a good time. Still, when the movie slows down and shows its playful nature, it can be entertaining.

The trick to enjoying the movie is not to take anything about it seriously, except the talents of Bisset and Bergen.

Birthday Celebration

Rollins College will celebrate its 96th Birthday this Wednesday, November 4, with a reception hosted by President and Mrs. Thaddeus Seymour for students, faculty and friends in front of the Annie Russell Theatre and Knowles Memorial Chapel at 4 p.m.

96 years ago this week, Winter Park won the right to found the first college in Florida. The decision was made by the Congregational Church of Florida which had decided to open a college but left the decision as to where, up to a competition between several cities including Daytona Beach, Jacksonville, Orange City, Orlando, Winter Park and others.

The citizens of Winter Park led by Frederick Lyman submitted the Winter Park bid, and Edward Hooker with a major gift from Alonzo Rollins. Their bid of \$114,000 outpaced the other cities by several thousand dollars. The consensus had been that Jacksonville, as the state's largest city, would surely win the bid. Winter Park, probably the state's smallest city at that time, proved the stronger site.

The first classes were held on November 4, 1885. Wednesday's celebration will include remarks by former Dean of the Chapel Ted Darrah and performances by students from the Theater Arts Department and the Chapel Choir. A display produced by the Archives Staff will be presented in the Chapel and the theater lobbies.

He's the hero—
that's right,
the hero!!



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R RESTRICTED



Probably the oddest, most off-the-wall cult film ever made by anybody anywhere, this kinky rock'n'roll science fiction-horror satire is everybody's favorite midnight show and has been playing in certain theatres in New York and other cities across the country steadily for years. A young couple stumbles into a castle inhabited by weirdos from the planet Transylvania. At the castle they meet Dr.

Frank N. Furter, a transvestite Frankenstein in rubber heels, who first seduces the girl and then debauches the boy. They also meet a hunchbacked Riff Raff, a motorcycle tough guy named Eddie (the sensational Meatloaf) and Frank N. Furter's monster, blond, muscular Rocky. As the movie urges, "Give yourself over to the pleasure."

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What's Happening

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The Lecture Committee of the Student Center will present Bill Baird on Thursday, Nov. 5, 1981 at 8 p.m. Mr. Baird will speak on "The Abortion Crisis" in the Enyart Alumni Fieldhouse.

Mr. Baird is the leading crusader on the right to abortion and birth control. He established the first abortion and birth control clinic in 1965. In challenging existing laws, he is responsible for the 1972 Supreme Court decision legalizing birth control. This decision was a major factor in the 1973 case, in which the Court legalized abortion. In 1979, he was responsible for overturning a Massachusetts law requiring parental consent for minors seeking abortion.

Mr. Baird has acquired many opponents in his crusade for abortion and birth control around the country. Among his opponents are the political wing of the Catholic Church, the Right to Life party and the Moral Majority, an active right wing group fighting against such issues as abortion and sexual education. Mr. Baird's enemies in the Catholic Church have labelled him "The Devil of Death."

Mr. Baird's lecture is free to all Rollins students, faculty and staff. For more information, contact Vanessa Shaw, ext. 2591.

The Creative Art Gallery, the artist's cooperative gallery, proudly presents "Of Paint and Stone," an exhibit of paintings and sculpture in marble by Jeanne Schubert and Robin Allyson Ambrose.

Jeanne Schubert studied at Rollins College, Valencia and Cumberland College and has lived in Orlando for 25 years. She says she "lives, eats and breathes painting."

Robin Allyson Ambrose was educated in art at Marrymount College in Tarrytown, N.Y., and has lived in Orlando for six years. She says she is "obsessed with stone."

Dates for the show are Nov. 3-28.

The X-Club sponsored a dance on Sat., Oct. 17, to benefit the Children's Home of Central Florida. It was very successful, both in providing a good time for the students and in raising money for the Children's Home.

Chapel News

Sunday at 11 a.m., Dean Wettstein will speak on the theme "Ready for the Party?" at Chapel. A new group of Associates of the Chapel will be received on Sun., Nov. 22. Those who want to affirm their identification with the Chapel and its purposes may call the Chapel Office, speak to John Langfitt or Dean Wettstein, or fill out a card of intention at the Sunday Service.

The College Organization for Community Outreach (C.O.C.O.) will be sponsoring a dinner for the elderly on Thurs., Nov. 12 at 4 p.m. Elderly persons from the central Florida community will be joining some Rollins students for dinner in the Beanyery. The purpose of the dinner is to get Rollins students more involved in what's happening in their community. If you would like to attend please sign up in the cafeteria on Tues., Nov. 3, through Thurs., Nov. 5, between 11 a.m. - 1 p.m. and 5 p.m. - 7 p.m. daily.

ROLLINS COLLEGE EVENTS CALENDER

TUE, NOV. 3

10 am: Cornell Fine Arts Center Exhibits: Andre' Kertesz Photographer-A Retrospective, Yust Gallery; 3rd Annual Exhibit of Central Florida Chapter of Embroiderers' Guild, McKean Gallery; Glenn Ricci Artist-Teacher Invitational Series, Kapp Gallery. Tues-FRI, 10-5 and Sat-Sun, 1-5. No admission charge. Contact: 646-2526.

3:30 p.m. Soccer match vs Florida International University. HOME Sandspur Field. \$2/adults; \$1/children, sr. citizens.

WED, NOV. 4

4 pm: Annie Russell Theatre/Knowles Memorial Chapel 50th Anniversary Jubilee Kick-Off. Chapel lawn. Founder's Day.

All Day: Men's Florida Golf Intercollegiate in Sebring, FL, through Nov. 7.

THU, NOV. 5

7:30 pm: Alliance Francais Meeting. Hauck Hall. Contact: 869-5092.

8 pm: Lecture, Bill Baird will speak on Abortion. Bush Auditorium. Contact: 646-2345.

FRI, NOV. 6

4:30 pm: Homecoming picnic and water show. McKean lake-front.

7 pm: Soccer Team Reunion Cocktail Reception. Alumni House. \$2. Contact: 646-2266.

7:30 pm: Film, "The Elephant Man," Bush Science Center Auditorium. Free, open to the public.

All Day: Women's Volleyball West Georgia Invitational, Carrollton, GA, through Nov. 7.

SAT, NOV. 7

8 am: Water Ski Competition vs University of Central Florida, Lake Whippoorwill, through Nov. 8.

9 am: Florida Women's Press Seminar. Casa Iberia.

10:30 am: Royal Lichtenstein 1/4 ring sidewalk Circus Horseshow.

2 pm: Soccer Alumni Reunion match. Sandspur Field. Kappa Balloon Derby at game.

2 pm: Travelventure film, The New Panama, Bush Science Center Auditorium. \$3.75.

7:30 pm: Film, the Elephant Man, Bush Science Center Auditorium. Free, open to the public.

SUN, NOV. 8

9 am: Morning worship service begins at First Congregational Church, exchange with Rollins to commemorate Founder's Day. Congregation will walk to Hooker Hall on Rollins campus for coffee reception, then on to Knowles Chapel for 11 am service with Congregational pastors leading service.

4 pm: Rollins College Concert Series. Marlboro Trio. \$6. Annie Russell Theatre. Contact: 646-2145.



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ROLLING



STONES

Rolling Stones Show True Color

By Diana Chrissis
Al Landsberger

Last weekend the Rolling Stones stopped in Orlando and gave 120,000 Floridians a private lesson in twenty years of historic rock 'n roll music. Celebrating their twentieth anniversary, the British combo showed their true colours during this part of their most outrageous United States tour to date.

One could feel the excitement in the humid air when it was rumoured that the Rolling Stones were going to play in Orlando. There was an excitement of knowing that one might be able to witness a living legend. Eventually the day came when the contract was signed and the Orlando Tangerine Bowl was to house two of the historic twentieth anniversary concerts. To a scalper's delight, tickets were available in groups of ten and were to be distributed via the postal service. The Orlando Post Office braced itself for the extra influx of letters from anxious teenagers and groupie parents. "Everything went smoothly even with the extra volume of express mail," said Complaint Coordinator of the Customer Service Department, Tim Marino. He said that an extra clerk was hired, and auxiliary box was added, and a "hot-line" connecting the Stones' promoters was installed.

Approximately two weeks before the gig, 120,000 ticket orders were mailed in from Stones' fans. Enthusiasm ignited into excitement as the weekend of October 24th approached, just as it did when the subdued crowd realized that the Stones were making their way to the stage.

Inside the Tangerine Bowl the fans were cooled by a light breeze and an overcast sky, while scalpers paced frantically around the circumference of the complex desperat-



The Rolling Stones

ely unloading the hot tickets for whatever they could get. The set's colours were vivid; purple and orange wind streamers assigned to camouflage vacant backstage seats flanked a brightly printed scrim that defined the pink rake stage and eighty foot catwalks. It was rumoured that this was indeed

the largest concert stage to date. The stage and the "Mardi Gras" atmosphere that it conveyed was a symbol of the Rolling Stones' progression through two decades of diversified music. In successfully presenting twenty years of historic rock 'n roll, the band and its members performed comfortably both current hits and old standards in a contemporary setting symbolized by the modern-colored stage.

Bill Wyman, celebrating his forty-fifth birthday on the Saturday performance, illustrated how the British combo has kept up with the changing times, while remaining true to their own art form, as well as true to themselves. Clad in lustrous yellow, Wyman remained stationary throughout the show

concentrating on his fluid and compelling base lines. It wasn't until Mick Jagger pulled him downstage that he was removed from his familiar position. And as soon as he could, Wyman retreated to join drummer Charlie Watts.

The backbone of the Stones has always been Charlie Watts. His consistent percussion has been copied by almost every drummer in the world and his originality has been equally idolized. Watts is known for his "laid-back" complacency as he studies the movements of Jagger on stage, answering to the frontman's every demand.

Mr. Watts was in typical form; with more than a touch of grey hair, he kept the Stones in time, place, and motion with solid drumming that is scarcely heard in many rock bands today.

Also keeping in form were co-guitarists Keith Richards and Ron Wood. Both Richards and Wood are two of the best guitarists playing rock 'n roll today. Provided with a superior sound

system, each lead note and rhythm chord was clear and concise. However, considering

all the times that these two artists have performed these numbers, there was a repetitiveness in occasional off-beat riffs in both oldies and new numbers.

And finally there is front man Mick Jagger, a man whose life is as controversial as his haunting lyrics. Again, it was the same Mick Jagger who once posed in a sixties zoot suit, but was now dressed in blue knee pads, an orange tank-top, and yellow tights all covering a body most thirty-eight year old males lost before they turned America into a fitness-crazed nation.

Jagger is one of the most charismatic performers of this century. His unceasing contorted, yet fluid movements on stage have not changed as he kept the eyes of the 60,000 concert patrons riveted upon him. Jagger danced, strutted, jumped, and ran through a full two and a half hours of Rolling Stones tunes depicting a historic look at a legend. Jag-

ger's stage presence is always overwhelming, but never alienates the other members of the band. Actually, the rest of the Rolling Stones, off of Jagger's stage antics successfully, that it makes an entire concert experience unique for any crowd.

The audience was a diversified conglomeration of school teens, college students and parents — some with children and some without. In spite of their age differences they were all part of a young crowd — young as far as a sure to expressive and forming arts. For this reason Skynard's Southern standard "Freebird," received a vocal response from masses than one of the best songs off *Tattoo You*, "Waiting on a Friend." Even with provocative gestures Jagger, encouraging the crowd to get involved, they remained almost disinterested in performance until old hits "Let's Spend the Night Together," "Brown Sugar," "Jumpin' Jack Flash."

The Rolling Stones concert was an abbreviated compilation of the great numbers they have turned out in the past twenty years. To record a twentieth anniversary record (and wouldn't be a surprise) would be appropriate right now. Commercially it is a good idea because the numbers presented in this tour expose stages and development of the Rolling Stones.

To put it simply, the Rolling Stones concert was an experience. An experience that will happen again — on the silver anniversary.